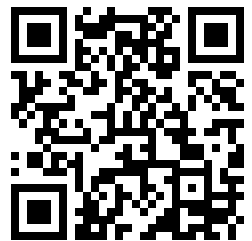


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A. H. Mann.

F. 1121. 2.

FOURTH EDITION.

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THE

Supplemental Hymn and Tune Book.

(WITH NEW APPENDIX).

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*Under the sanction of the Lord Bishop of Worcester.*

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EDITED BY THE

*Brown, 1880*

REV. ROBERT BROWN-BORTHWICK.

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LONDON: NOVELLO, EWER AND CO.

OXFORD: W. R. BOWDEN; EVESHAM: W. AND H. SMITH.

*(A small Edition of the Words alone, for Congregational use, neatly bound in cloth, price Sixpence.)*





**“On earth join all ye creatures to extol  
“Him first, Him last, Him midst, and without end.”**

TO  
HER ROYAL HIGHNESS VICTORIA,

PRINCESS IMPERIAL OF GERMANY, PRINCESS ROYAL OF ENGLAND,

THIS BOOK IS (BY SPECIAL PERMISSION)

DEDICATED WITH ALL RESPECT,

BY

HER ROYAL HIGHNESS'S

MOST OBEDIENT HUMBLE SERVANT,

ROBERT BROWN-BORTHWICK.



## PREFACE TO THE FIRST EDITION.

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“THE Supplemental Hymn and Tune Book” was at first intended to be a collection of about five-and-twenty Hymns and original Tunes in the form of a pamphlet, to enable a comparatively limited circle of the Compiler’s friends and others to obtain copies of those which, from their popularity wherever they were introduced, involved, owing to the frequency of application for them, no slight labour in copying. But the work, through the kindness of contributors, and for many other reasons, has assumed its present more extended and elaborate form. A cursory glance at its pages will, however, shew that it still retains its supplemental character, and is insufficient by itself for the purposes of a Hymnal.

Most of the Hymns being for “general” use, it has not been thought necessary to arrange them in the order of the Church’s Seasons—but the few which are adapted for particular Seasons and occasions will be found arranged accordingly in a separate index.

It is of course impossible (unless it be *entirely* original) but that in such a work as the present one, which is to be generally supplemental, a few Hymns and perhaps one or two Tunes may here and there be found which may appear also in other collections to which it may be used as a Supplement. But there are few, if any, such books to which this work *as a whole* will not, it is hoped, prove a serviceable addition, especially as regards the Tunes. For example,—if used in conjunction with “Hymns Ancient and Modern,” “The Congregational Hymn and Tune Book,” or “Psalms and Hymns with Appropriate Tunes,” it will be supplemental principally as regards the Tunes, although some excellent Hymns will be found here, which have no place in the collections just named. To other Hymnals it

will be found supplemental as regards not only the Tunes but also the Hymns.

One or two well-known old Tunes appear in this work, because they are not found in many of the principal and most popular collections now in use, and because they should not, in the humble opinion of the Editor, be absent from any general collection.

In order to render this book available for general congregational use, an edition of the words alone in a more portable shape has been published, the small expense of which (sixpence) will bring it within reach of all.

Having stated so much, it now only remains for the Editor to express, as he does with extreme gratitude, his great obligations to

MISS CATHERINE WINKWORTH for her kind permission to reprint from "Lyra Germanica" Hymn 51.

MISS WARING, for the use of Hymn 47.

The Right Reverend the LORD BISHOP of DUNEDIN, for Tune 46B.

The Rev. HORATIUS BONAR, D.D., for Hymns 7, 22, 41, 62, and 66.

The Rev. R. H. BAYNES, M.A., Vicar of St. Michael's, Coventry, for his Hymn 58.

The Rev. JOHN ELLERTON, M.A., for his translation, Hymn 59.

The Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford, Precentor of Hereford, &c., for his Tunes 2 and 49, both composed expressly for this work.

The Rev. J. B. DYKES, M.A., Mus. Doc., Vicar of St. Oswald's, Durham, and late Precentor of the Cathedral, for Tunes 21, 38, and 47, the two latter composed expressly for this work.

The Rev. JOHN HAMPTON, M.A., of St. Michael's College, Tenbury, for Tune 23.

The Rev. J. D. GLENNIE, M.A., for the use of Tune 5.

The Rev. R. HAKING, Vicar of Rodbourne, Swindon, for Tunes 1, 30, and 44, all composed expressly for this work.



The Rev. WALTER LEIGH, B.A., Oxon., for Tune 43B.

The Rev. R. R. CHOPE, B.A., for permission to use Mr. Turle's arrangement of Tune 63 (No. 180 in "The Congregational Hymn and Tune Book").

The Rev. T. R. MATTHEWS, B.A., Curate of North Coates, for his Tunes 25A and 35.

The Rev. J. S. SIDEBOTHAM, M.A., of New College, Oxford, for his Tune 25B.

JOHN STUART BLACKIE, Esq., Professor of Greek in the University of Edinburgh, for the use of his Hymn No. 2.

JOHN MACRAY, Esq., of Oxford, for his Hymn 57.

THOMAS GAMBIER PARRY, Esq., of Highnam Court, Gloucestershire, for Tunes 4 and 13.

C. HUBERT H. PARRY, Esq., Mus. Bac., Oxon., for Tunes 8, 57, and 58, all composed expressly for this work.

JAMES TURLE, Esq., Organist of Westminster Abbey, for the use of Tune 15.

JOHN STAINER, Esq., M.A., Mus. Doc., Organist to the University of Oxford and of Magdalen College, for Tunes 3, 37, and 48, the first composed expressly for this work.

JOSEPH BARNBY, Esq., Organist of St. Andrew's, Wells Street, for Tunes 7, 20, 24, 56, and 59, the first and last composed expressly for this work.

A. R. REINAGLE, Esq., of Oxford, for Tunes 9, 14, 29, 36, 42, 46A, and 52, the second and last of which are here published for the first time.

HUMPHREY E. OWEN, Esq., Mus. Bac., Oxon., for Tune 33.

C. G. VERRINDER, Esq., Mus. Bac., Oxon., for Tune 61.

JAMES TAYLOR, Esq., Organist of New College, Oxford, for Tunes 28 and 60.

J. BAPTISTE CALKIN, Esq., for Tunes 16, 62, and 66, composed expressly for this work.

W. A. BARRETT, Esq., of Magdalen College and St. Mary Hall, Oxford, for Tunes 22, 27, and 31, all composed expressly for this work.

SAMUEL GEE, Esq., R.A.M., Precentor and Organist of Christ Church, Clapham, for his Tune 65A.

T. M. GRIZELLE, Esq., Organist of St. John's College, Oxford, for Tune 40.

HAMILTON CLARKE, Esq., Organist of Queen's College, Oxford, for Tune 45, composed expressly for this work.

W. K. WHEATLEY, Esq., Organist of All Saints', Evesham, for Tune 64B.

To F. HERVEY, Esq., for Tune 67.

To MESSRS. MASTERS and SON, for the use of Hymn 21.

And to MESSRS. NELSON, Edinburgh, for the use of their arrangement of Tunes 10 and 17.

The Editor has used every endeavour to avoid infringement of copyright, either in the Hymns or Tunes. Should he, however, by any chance, have unwittingly erred in respect of the rights of others, he begs to express his regret. He does not hold himself responsible for the harmonies of any tunes but his own and those harmonized by him.

The Editor's thanks are especially due to his friends Dr. STAINER and the Rev. R. HAKING, for valuable assistance; and to Mr. JOSEPH BARNBY, for his great kindness in finally revising the proof sheets of the Tunes.

He cannot close this Preface without expressing his gratitude to the Lord Bishop of WORCESTER, for allowing this work to be published under His Lordship's sanction, and he prays that He to whom the meanest work of man, if done to His glory, is acceptable, may bless this humble effort for the good of the Church, not only in the Diocese of Worcester, but throughout the land.

## PREFACE TO THE THIRD EDITION.

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HAD the Editor foreseen the important place among the Church musical publications of the day, that the "Supplemental Hymn and Tune Book" would take, and the large circulation it would attain, he would have produced a very different work from the book as originally published.

This he feels it due to himself to place on record. In committing to the press a third edition, therefore, he answers the demand of the public, but in doing so he would recall to his readers the claim put forth in his Preface to the first and second editions, that the work is not to be judged as would be the result of his studied endeavour to compile a book for congregational use, or taken as his idea of what a Church Tune-Book ought to be. It is simply the amplification of a collection of Tunes which had gradually accumulated in his hands, and which from their great demand, some for Church use, others for drawing-room performance (a very different thing) he was induced to print. To this collection he added others of different styles till the work assumed its present dimensions.

The Editor cannot sufficiently impress upon those who use this volume the fact that, not being originally designed for Church use, it contains various hymns which are not, in his judgment, adapted for public worship. The settings of these he believes will be found to correspond with their character as "chamber music." The greater part, however, both of the hymns and tunes here given are put forth with confidence as likely to prove a really valuable supplement to every Congregational Hymn and Tune Book, and eminently fitted for use in Divine Service.

Having said so much, he commends the third edition of his work to



the criticism of musicians, with the conviction that while the "Supplemental Hymn and Tune Book" contains some Tunes intended chiefly for occasional performance in the family circle, there will be found others which for solidity, dignity, melody and grace, are unsurpassed, and which will bear the test of time for use either in congregational worship or by "Choirs of many skilful voices."

And here the Editor cannot resist this opportunity of impressing upon those of his brother clergy and lay amateurs, who take a real interest in the cause of Church music, the necessity of resisting the present infatuation for melodies unsuited to Church use, which are threatening, under the delusion of thus encouraging "hearty" singing, to destroy the dignity of the musical service of the sanctuary. It must be borne in mind that the multitudinous bellow of a secular tune (albeit a lively one) to sacred words, does not argue heartiness in the sense in which it is the object of Church art to foster it, and that undignified rapidity does not in any way add to true "spirit" in hymn-singing. The music of our Churches is becoming thoroughly debased by the almost exclusive adoption of what are called "pretty" tunes, and the frivolous effusions which greet the ear Sunday after Sunday (in too many cases to the exclusion of our noble Psalm Tunes), are enough to make a musician weep. It is an error to suppose that, in order to obtain congregational singing, recourse must be had to semi-secular melodies, or to those worse violations of good taste and true reverence (in the shape of adaptations) which too often find a home in churches where the niceties of worship are supposed to be most punctiliously studied.

Let it not be supposed, however, that the Editor would for one moment insinuate that Church musicians and choirmasters are for ever to remain within the fetters of antiquity, and adhere slavishly to "cut and dry" progressions. On the contrary, he rejoices that our best composers are not only

doing much to preserve from oblivion the rich stores of ancient and more recent Psalm-Tunes, but are, at the same time, "launching out into the deep" of music, and developing its undiscovered resources and unknown beauties.

The Editor trusts that these few remarks will be received in the spirit in which they are with diffidence offered. If they shall be the means of directing the minds and energies of the clergy and choirmasters generally to the subject, he will feel himself rewarded.

In the Appendix to this edition will be found some of our standard Psalm Tunes, arranged for unison singing with *obbligato* organ accompaniment. It is not without some slight hesitation that the Editor has ventured to introduce in type so great an innovation. And this hesitation does not proceed from any misgivings as to the legitimacy or advantage of such rendering, as an alternative to the original harmonies, when the accompaniments are judicious and scholarly; but from the fear lest the precedent should open the door to the ambitious efforts of aspiring but unqualified musicians. The Editor, however, feels that in the hands of such composers as those to whom he is indebted for the arrangements in his Appendix, this mode of executing our Psalm and Hymn Tunes (both old and new) will prove, for congregational worship, a useful and pleasing variety.

In conclusion, he must express his thanks to

The Lord Bishop of Lincoln (Dr. WORDSWORTH) for the use of Hymn 90, from the "Holy Year."

His friend the Rev. JOHN ELLERTON for the use of his Hymns (Nos. 81, 87, 89 and 92), as well as for his kind assistance in drawing up the Index of Authors, which adds so much to the value of the work.

His friend the Rev. A. EUBULE EVANS for his Hymns (Nos. 70, 80 and 88).

The Rev. F. POTT for the use of his Hymn (No. 76).

The Rev. Dr. BONAR for his Hymn (No. 82).

Mrs. HOGG, daughter of the late HENRY FRANCIS LYTE, for the use of his Hymn (No. 69).

Messrs. NOVELLO, EWER and Co. for the use of the words of Hymns (Nos. 68 and 91).

The Religious Tract Society for permission to use Mr. JAMES EDMESTON's beautiful Hymn (No. 75).

Messrs. BURNS, OATES and Co. for the use of Hymn 86, as well as for Tunes 77, 78 and 48 in the Addenda.

Mr. CHARLES FOX for permission to print Mrs. SARAH FLOWER ADAMS's Hymn (No. 72).

His thanks are also tendered to the Rev. WILLIAM MERCER for the use of Tune 72, from his scholarly "Oxford Edition" of the "Church Psalter and Hymn Book."

JOHN GOSS, Esq., for his masterly settings (Nos. 69 and 75).

EDWARD J. HOPKINS, Esq., for Tunes 89, 92, and 45 in the Addenda.

JAMES TURLE, Esq., for Tune 76.

Dr. STEGGALL for Tune 87.

FREDERICK WESTLAKE, Esq., for Tune 78.

His friends, J. BAPTISTE CALKIN, Esq., for his Tunes and arrangements (Nos. 70, 81, 83, 84 and 86).

C. G. VERRINDER for his Tune (No. 79).

Dr. JOHN STAINER for his composition (No. 71).

Messrs. JAMES NISBET and Co. for their kind permission to use any of the Tunes and Arrangements in their admirable book "Psalms and Hymns for Divine Worship,"—of which permission he has availed himself by inserting Tunes 73 and 80B.

JOHN C. WARD, Esq., for his Tunes (Nos. 90 and 91).

The Rev. THOMAS DARLING for his kindness in permitting him to insert Dr. STEGGALL's Tune 85 from "Hymns for the Church of England," a tune which the Editor ventures to think is one of the finest of modern date.

"Last, but not least," to his friend, ARTHUR S. SULLIVAN, Esq., for his splendid setting of "The strain upraise" (No. 68), and his masterly arrangement of "St. Ann's" (No. 74).

It only remains for the Editor to add, that he has endeavoured, in this Appendix, to avoid infringing in any way on the copyright property of others. Should he, however, have unintentionally transgressed in this respect, he hereby begs to offer his apologies.

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LIST OF HYMNS FOR SPECIAL SEASONS  
AND OCCASIONS.

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|                               |                                 |
|-------------------------------|---------------------------------|
| MORNING . . . . .             | 5, 52                           |
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| SUNDAY . . . . .              | 90                              |
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## INDEX OF FIRST LINES.

|   | HYMN |   | HYMN |
|---|------|---|------|
| According to Thy gracious word . . .                | 4    | Much in sorrow, oft in woe . . .                    | 63   |
| All my heart this night rejoices . . .              | 51   | Nearer, my God, to Thee . . .                       | 72   |
| All people that on earth do dwell . . .             | 83   | No change of time shall ever shock . . .            | 33   |
| Almighty God, Thy word is cast . . .                | 30   | No; not despairingly . . .                          | 82   |
| Angels holy, high and lowly . . .                   | 2    | Not all the blood of beasts . . .                   | 29   |
| Art thou weary, art thou languid? . . .             | 46   | Now is the hour of darkness past . . .              | 50   |
| As pants the hart for cooling streams . . .         | 20   | Now Israel may say . . .                            | 54   |
| As through this wilderness I stray . . .            | 48   | O day of rest and gladness . . .                    | 90   |
| Awake, my soul, and with the sun . . .              | 52   | O God, Thou art my God alone . . .                  | 8    |
| Before Jehovah's awful throne . . .                 | 11   | O God, our help in ages past . . .                  | 14   |
| Beneath Thy Cross I lay me down . . .               | 55   | O God of Hosts, the mighty Lord . . .               | 43   |
| Brightest and best of the sons of the morning . . . | 27   | O heavenly Jerusalem . . .                          | 78   |
| Calm me, my God, and keep me calm . . .             | 45   | O joyful sound, O glorious hour . . .               | 24   |
| Children of the Heavenly King . . .                 | 36   | O render thanks unto the Lord . . .                 | 88   |
| Christian, seek not yet repose . . .                | 1    | O Thou, Who lendest unto prayer . . .               | 57   |
| Come, Holy Spirit, Heav'nly Dove . . .              | 13   | O Thou, Whose bounty fills my cup . . .             | 77   |
| Come, let us join our friends above . . .           | 32   | O timely happy, timely wise . . .                   | 5    |
| Come, O Jesu, to Thy Table . . .                    | 93   | O 'twas a joyful sound to hear . . .                | 17   |
| Day of wrath, O day of mourning . . .               | 71   | Praise, my soul, the King of Heaven . . .           | 69   |
| Father, I know that all my life . . .               | 47   | Saviour, again to Thy dear name we raise . . .      | 89   |
| Forty days and forty nights . . .                   | 84   | Saviour, breathe an evening blessing . . .          | 75   |
| From Greenland's icy mountains . . .                | 25   | Sing Alleluia forth in duteous praise . . .         | 59   |
| From the Cross the blood is falling . . .           | 7    | Soldiers of Christ, arise . . .                     | 61   |
| Give thanks to God, for good is He . . .            | 6    | Sun of my soul! Thou Saviour dear . . .             | 53   |
| Glory be to Jesus . . .                             | 35   | Sweet place, sweet place alone! . . .               | 85   |
| God of the living in Whose eyes . . .               | 92   | Sweet Saviour, bless us ere we go . . .             | 34   |
| Great Shepherd of Thy ransom'd flock . . .          | 58   | The Bridegroom comes . . .                          | 66   |
| Hark! the herald angels sing . . .                  | 38   | The day of praise is done . . .                     | 87   |
| High let us swell our tuneful notes . . .           | 23   | The foe behind . . .                                | 91   |
| Holy, Holy, Holy, Lord God Almighty . . .           | 31   | The last long note has sounded . . .                | 22   |
| How bright these glorious spirits shine . . .       | 26   | The roseate hues of early dawn . . .                | 67   |
| How sweet the name of Jesus sounds . . .            | 9    | The Son of God goes forth to war . . .              | 74   |
| I heard the voice of Jesus say . . .                | 41   | The strain upraise of joy and praise . . .          | 68   |
| I lay my sins on Jesus . . .                        | 16   | The strife is o'er, the battle done . . .           | 76   |
| In the hour of trial . . .                          | 40   | There is a land of pure delight . . .               | 28   |
| Jerusalem the golden . . .                          | 64   | There is a fountain filled with blood . . .         | 15   |
| Jesu, Refuge of my soul . . .                       | 44   | Thou, Whose Almighty Word . . .                     | 79   |
| Jesu, the very thought of Thee . . .                | 3    | Through all the changing scenes of life . . .       | 18   |
| Jesus Christ is ris'n to-day . . .                  | 12   | Thy goodness, Lord, our souls confess . . .         | 65   |
| Jesus holy, undefil'd . . .                         | 21   | To bless Thy chosen race . . .                      | 42   |
| Jesus, Saviour, Son of God . . .                    | 49   | To celebrate Thy praise, O Lord . . .               | 60   |
| Lead, kindly Light, amid th' encircling gloom . . . | 86   | Upward where the stars are burning . . .            | 62   |
| Lo! round the throne a glorious band . . .          | 39   | Welcome, happy morning, age to age shall say . . .  | 81   |
| Look up, look up, my soul, still higher . . .       | 80   | When I survey the wondrous Cross . . .              | 19   |
| Lord, Thy glory fills the heaven . . .              | 56   | Where high the heavenly temple stands . . .         | 37   |
| Lord, to Thee alone we turn . . .                   | 70   | While shepherds watch'd their flocks by night . . . | 10   |
| Love divine, all loves excelling . . .              | 73   |   |      |

## INDEX.

| No. | HYMN.  | AUTHOR, OR SOURCE.   | NAME OF TUNE.      | COMPOSER, OR SOURCE.   | METRE.           |
|-----|--|--|--------------------|------------------------|------------------|
| 1   | Christian, seek not yet repose                       | William Walfham How  | Rodbourne ...      | R. Haking ...          | 7,7,7,6.         |
| 2   | Angels holy, high and lowly                          | John Stuart Blackie ...                                      | St. Winifred's ... | Fred. A. Gore Oufeley  | 4,4,7,8,8,7.     |
| 3   | Jesu, the very thought of Thee                       | { Edwd. Caswall, from<br>a hymn ascribed<br>to St. Bernard } | Sudeley... ..      | John Stainer ...       | C.M.             |
| 4   | According to Thy gracious<br>word ... ..             | James Montgomery ...   | St. Agatha ...     | T. Gambier Parry ...   | C.M.             |
| 5   | O timely happy, timely wife                          | John Keble ... ..  | Otterbourne ...    | M. Haydn ...           | L.M.             |
| 6   | Give thanks to God, for<br>good is He ... ..         | F. Roufe, 1643 (Ps. 136)                                     | Aberdeen ...       | R. Brown-Borthwick     | 8,7,8,7.         |
| 7   | From the Crofs the blood is<br>falling ... ..        | Horatius Bonar ...   | Genoa ... ..       | Joseph Barnby ...      | 8,8,7,8,8,7.     |
| 8   | O God, Thou art my God<br>alone ... ..               | James Montgomery ...   | Eton ... ..        | C. H. H. Parry ...     | L.M.             |
| 9   | How sweet the name of Jesus<br>sounds ... ..         | John Newton ...  | St. Peter's ...    | A. R. Reinagle ...     | C.M.             |
| 10  | While shepherds watch'd<br>their flocks by night ... | Anon. 18th century (?)                                       | Salzburg ...       | M. Haydn ...           | C.M.             |
| 11  | Before Jehovah's awful throne                        | Watts (rev. by C. Wesley)                                    | Stanton Court ...  | R. Brown-Borthwick     | L.M.             |
| 12  | Jesus Christ is ris'n to-day...                      | { Anon. c. 1750, partly<br>from a Latin hymn }               | Littleton ...      | H. M. F. ...           | 7,4,7,4,7,4,7,4. |
| 13  | Come, Holy Spirit, Heav'nly<br>Dove ... ..           | Simon Browne ...   | Highnam ...        | Th. Gambier Parry ..   | L.M.             |
| 14  | O God, our help in ages past                         | Isaac Watts ... ..   | Hawley... ..       | A. R. Reinagle ...     | C.M.             |
| 15  | There is a fountain filled with<br>blood ... ..      | William Cowper ...   | Westminster ...    | James Turle ...        | C.M.             |
| 16  | I lay my sins on Jesus ...                           | Horatius Bonar ...   | Moscow ...         | J. Baptiste Calkin ... | D. S. M.         |
| 17  | O 'twas a joyful sound to hear                       | Tate and Brady ...   | Dresden ...        | Melch. Teichner, 1613  | C.M.             |
| 18  | Through all the changing<br>scenes of life ... ..    | Tate and Brady ...   | Gretton ...        | R. Brown-Borthwick     | C.M.             |
| 19  | When I survey the wondrous<br>Crofs ... ..           | Isaac Watts ... ..   | Dumbleton ...      | R. Brown-Borthwick     | L.M.             |
| 20  | As pants the hart for cooling<br>streams ... ..      | Tate and Brady's Pfalter                                     | Holy Trinity ...   | Joseph Barnby ...      | C.M.             |
| 21  | Jesus holy, undefil'd ...                            | { "E." Hymns for<br>Infant Children,<br>1854 }               | Ferrier ... ..     | J. B. Dykes ...        | 7,7,7,7.         |
| 22  | The last long note has sounded                       | Horatius Bonar ...   | Kelfo ... ..       | W. A. Barrett ...      | 7,6,7,7,7,6.     |
| 23  | High let us swell our tuneful<br>notes ... ..        | Philip Doddridge ...   | Tenbury ...        | John Hampton ...       | C.M.             |
| 24  | O joyful sound, O glorious<br>hour ... ..            | Thomas Kelly ...   | St. Augustine ...  | Joseph Barnby ...      | 8,8,6,8,8,6.     |



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| No. | HYMN.   | AUTHOR, OR SOURCE.  | NAME OF TUNE.                 | COMPOSER, OR SOURCE.                                | METRE.             |
|-----|---|---|-------------------------------|---|--------------------|
| 25  | From Greenland's icy mountains ...                | Reginald Heber ...  | { Chenies (A)<br>Abingdon (B) | T. R. Matthews<br>J. S. Sidebotham                  | 7,6,7,6,7,6,7,6.   |
| 26  | { How bright these glorious spirits shine }       | { Isaac Watts and<br>William Cameron }                                    | St. Asaph ...                 | { Giornovich, harmonized by R.<br>Brown-Borthwick } | C.M.               |
| 27  | Brightest and best of the fons of the morning ... | Reginald Heber ...  | St. Laura ...                 | W. A. Barrett ...                                   | 11,10,11,10.       |
| 28  | There is a land of pure delight                   | Isaac Watts ...   | Bredon ...                    | James Taylor ...                                    | C.M.               |
| 29  | Not all the blood of beasts...                    | Isaac Watts ...   | Ben Rhydding ...              | A. R. Reinagle ...                                  | S.M.               |
| 30  | Almighty God, Thy word is cast ...                | John Cawood ...   | Moredon ...                   | R. Haking ...                                       | C.M.               |
| 31  | Holy, Holy, Holy, Lord God Almighty ...           | Reginald Heber ...  | St. Lawrence ...              | W. A. Barrett ...                                   | 11,12,12,10.       |
| 32  | Come, let us join our friends above ...           | Charles Wesley ...  | Passion ...                   | Arr. by J. S. Bach ...                              | C.M.               |
| 33  | No change of time shall ever shock ...            | Tate and Brady ...  | Magdalen ...                  | Humphrey E. Owen...                                 | L.M.               |
| 34  | Sweet Saviour, blest us ere we go ...             | Frederick William Faber   | Benifon ...                   | —, 1707 ...   | 8,8,8,8,8.         |
| 35  | Glory be to Jesus ...                             | { Edwd. Cafwall (from<br>the Italian)                                     | North Coates ...              | T. R. Matthews ...                                  | 6,5,6,5.           |
| 36  | Children of the heavenly King                     | John Cennick ...  | Lancafter ...                 | A. R. Reinagle ...                                  | 7,7,7,7.           |
| 37  | Where high the heavenly temple stands ...         | Michael Bruce, d. 1767  | St. Andrew's ...              | Har. by J. Stainer ...                              | L.M.               |
| 38  | Hark! the herald angels sing                      | Charles Wesley ...  | Bethlehem ...                 | J. B. Dykes ...                                     | 7,7,7,7,7,7,7,7.   |
| 39  | Lo! round the throne a glorious band ...          | { Rwd. Hill (1783) &<br>Thos. Cotterill (1812)                            | Islay ...                     | R. Brown-Borthwick                                  | L.M.               |
| 40  | In the hour of trial ...                          | James Montgomery ...  | St. Fabian ...                | T. M. Grizelle ...                                  | 6,5,6,5,6,5,6,5.   |
| 41  | I heard the voice of Jesus say                    | Horatius Bonar ...  | Flensburg ...                 | Spohr ...   | D.C.M.             |
| 42  | To blest Thy chosen race ...                      | Tate and Brady ...  | Moccas... ..                  | A. R. Reinagle ...                                  | S.M.               |
| 43  | { O God of Hosts, the<br>mighty Lord ... }        | Tate and Brady ...  | { Evans (A)<br>Suther (B)     | { R. Brown-Borthwick<br>Walter Leigh }              | C.M.               |
| 44  | Jesu, Refuge of my soul ...                       | Charles Wesley ...  | St. Cyril ...                 | R. Haking ...                                       | 7,7,7,7,7,7,7,7.   |
| 45  | Calm me, my God, and keep me calm ...             | Horatius Bonar ...  | Evesham ...                   | J. Hamilton Clarke...                               | C.M.               |
| 46  | Art thou weary, art thou languid? ...             | { John Mason Neale,<br>fron. Stephen the<br>Sabaite, 794 }                | St. Sabbas (A)<br>Dunedin (B) | { A. R. Reinagle<br>T. L. Jenner }                  | 8,5,8,3.           |
| 47  | Father, I know that all my life                   | Anna Lætitia Waring ...   | Slingsby ...                  | J. B. Dykes ...                                     | 8,6,8,6,8,6.       |
| 48  | As through this wilderness I fray ...             | { John Wesley, from<br>the German of<br>Tersteegen }                      | Gideon ...                    | John Stainer ...                                    | L.M.               |
| 49  | Jesus, Saviour, Son of God                        | Bickersteth's Coll.   | Pruen ...                     | Fred. A. Gore Ouseley                               | 7,7,7,7.           |
| 50  | Now is the hour of darkness past ...              | Isaac Watts (1709) ...  | Berlin ...                    | Har. by Sebastian Bach                              | L.M.               |
| 51  | All my heart this night rejoices ...              | { Catherine Wink-<br>worth (from the<br>German of Paul<br>Gerhardt, 1651) | Angus ...                     | R. Brown-Borthwick                                  | 8,3,3,6,3,5,3,3,7. |
| 52  | Awake, my soul, and with the sun ...              | Thomas Ken, 1709 ...  | Leigh ...                     | A. R. Reinagle ...                                  | L.M.               |



INDEX.

| No. | HYMN.   | AUTHOR, OR SOURCE.   | NAME OF TUNE.                      | COMPOSER, OR SOURCE.  | METRE.               |
|-----|---|--|------------------------------------|---|----------------------|
| 53  | Sun of my soul! Thou Saviour dear ... ..              | John Keble ... ..  | Didbrook ... ..                    | R. Brown-Borthwick  | L.M.                 |
| 54  | Now Israel may say ... ..                             | { Francis Rouse, 1643 }<br>{ (from Ps. 124) }                  | Old 124th ... ..                   | { From Marot and }<br>{ Beza's Songs. }<br>{ Geneva, 1562 } | 4,6,4,6,4,6,4,6,4,6. |
| 55  | { Beneath Thy Cross I lay }<br>{ me down ... .. }     | { William Williams, }<br>{ from the Welsh }                    | Wareham ... ..                     | W. Knapp, 1768 ... ..                                       | L.M.                 |
| 56  | Lord, Thy glory fills the heaven ... ..               | Richard Mant ... ..  | St. Hilda ... ..                   | Joseph Barnby ... ..  | 8,7,8,7,8,7,8,7.     |
| 57  | O Thou Who lendest unto prayer ... ..                 | John Macray ... ..   | Clinton ... ..                     | C. H. H. Parry ... ..                                       | C.M.                 |
| 58  | Great Shepherd of Thy ram-som'd flock ... ..          | Robert Hall Baynes ... ..                                      | Exeter ... ..                      | C. H. H. Parry ... ..                                       | L.M.                 |
| 59  | { Sing Alleluia forth in }<br>{ deuteous praise ... } | { John Ellerton (from }<br>{ Mozarabic Breviary) }             | Alleluia ... ..                    | Joseph Barnby ... ..  | 10,10,7.             |
| 60  | To celebrate Thy praise, O Lord ... ..                | Tate and Brady ... ..  | La Spezia ... ..                   | James Taylor ... ..   | C.M.                 |
| 61  | Soldiers of Christ, arise ... ..                      | Charles Wesley ... ..  | St. Giles' ... ..                  | C. G. Verrinder ... ..                                      | S.M.                 |
| 62  | Upward where the stars are burning ... ..             | Horatius Bonar ... ..  | Bonar ... ..                       | J. Baptiste Calkin ... ..                                   | 8,8,7,8,8,7.         |
| 63  | Much in sorrow, oft in woe                            | { Henry Kirke White, }<br>{ and Fanny Fuller }<br>{ Maitland } | Vienna ... ..                      | Arr. by J. Turle ... ..                                     | 7,7,7,7.             |
| 64  | Jerusalem the golden ... ..                           | { John Mason Neale, }<br>{ from Bernard of }<br>{ Morlaix }    | Christ Church (A)<br>Jerusalem (B) | Samuel Gee }<br>W. K. Wheatley }                            | 7,6,7,6,7,6,7,6.     |
| 65  | Thy goodness, Lord, our souls confess ... ..          | Thomas Gibbons, 1784   | Braemar ... ..                     | R. Brown-Borthwick  | C.M.                 |
| 66  | The Bridegroom comes ... ..                           | Horatius Bonar ... ..  | Winchcombe ... ..                  | J. Baptiste Calkin ... ..                                   | 4,6,6,4.             |
| 67  | The roseate hues of early dawn ... ..                 | Cecil Frances Alexander  | Castle Rising ... ..               | Frederick Hervey ... ..                                     | D.C.M.               |

## APPENDIX.

| No. | HYMN.   | AUTHOR, OR SOURCE.  | COMPOSER, OR SOURCE.                                   | METRE.           |
|-----|---|---|--|------------------|
| 68  | The strain upraise of joy and praise ...                | John Mason Neale * ...  | Arthur S. Sullivan ...                                 | Irregular.       |
| 69  | Praise, my soul, the King of Heaven                     | Henry Francis Lyte, 1834  | John Gofs ...  | 8,7,8,7,7,7.     |
| 70  | Lord, to Thee alone we turn ...                         | A. Eubule Evans ...   | J. Baptiste Calkin ...                                 | 7,7,7,7,7,7,7,7. |
| 71  | Day of wrath, O day of mourning ...                     | { W. J. Irons, from<br>Thomas of Ce-<br>lano, c. 1230 ... }       | John Stainer ...                                       | 8,8,8.           |
| 72  | Nearer, my God, to Thee ...                             | Sarah Flower Adams ...  | Adapted by John Gofs ...                               | 6,4,6,4,6,6,4.   |
| 73  | Love divine, all loves excelling ...                    | Charles Wesley, 1746 ...  | Arthur S. Sullivan ...                                 | 8,7,8,7,8,7,8,7. |
| 74  | The Son of God goes forth to war ...                    | Reginald Heber ...  | A. Sullivan, from Croft ...                            | C.M.             |
| 75  | Saviour, breathe an evening blessing ...                | James Edmeston ...  | John Gofs ...  | 8,7,8,7,8,7,8,7. |
| 76  | The strife is o'er, the battle done ...                 | Francis Pott, from Latin  | James Turle ...  | 8,8,8,4.         |
| 77  | O Thou, Whose bounty fills my cup                       | Jane Crewdson   | G. H. ...  | C.M.             |
| 78  | O heavenly Jerusalem ...                                | { Isaac Williams, 1839<br>(from Latin, 17th<br>or 18th century) } | Frederick Westlake ...                                 | D.C.M.           |
| 79  | Thou, Whose Almighty Word ...                           | John Marriott, 1816 ...   | C. G. Verrinder ...                                    | 6,6,4,6,6,6,4.   |
| 80  | Look up, look up, my soul, still higher                 | A. Eubule Evans ...   | { (A) Har. by J. S.<br>Bach ...<br>(B) Swifts Melody } | 8,8,7,8,8,7.     |
| 81  | Welcome, happy morning, age to }<br>age shall fay ... } | { John Ellerton,<br>from Fortunatus }                             | J. Baptiste Calkin ...                                 | 11,11,11,11.     |
| 82  | No; not despairingly ...                                | Horatius Bonar ...  | R. Brown-Borthwick                                     | 6,4,6,4,6,6,4.   |
| 83  | All people that on earth do dwell ...                   | { William Kethe, or<br>John Hopkins }                             | J. Baptiste Calkin ...                                 | L.M.             |
| 84  | Forty days and forty nights ...                         | George Hunt Smyttan   | J. Baptiste Calkin ...                                 | L.M.             |
| 85  | Sweet place, sweet place alone!                         | Samuel Crossman, 1664   | Charles Steggall ...                                   | 6,6,6,6,4,4,4,4. |
| 86  | Lead, kindly Light, amid th'encircling<br>gloom ...     | John Henry Newman ...   | J. Baptiste Calkin ...                                 | 10,4,10,4,10,10. |
| 87  | The day of praise is done ...                           | John Ellerton ...   | Charles Steggall ...                                   | 6,6,8,6.         |
| 88  | O render thanks unto the Lord ...                       | A. Eubule Evans ...   | R. Brown-Borthwick                                     | 8,7,8,7.         |
| 89  | Saviour, again to Thy dear name ...                     | John Ellerton ...   | E. J. Hopkins ...                                      | 10,10,10,10.     |
| 90  | O day of rest and gladness ...                          | Christopher Wordsworth  | John C. Ward ...                                       | 7,6,7,6.         |
| 91  | The foe behind, the deep before ...                     | J. M. Neale... ...  | John C. Ward ...                                       | Irregular.       |
| 92  | God of the living ...                                   | John Ellerton ...   | E. J. Hopkins ...                                      | 8,8,8,8,8,8.     |
| 93  | Come, O Jesu, to Thy Table ...                          | R. Brown-Borthwick ...  | R. Brown-Borthwick                                     | 8,8,7.           |

## ADDENDA.

| HYMN.   | AUTHOR, OR SOURCE. | COMPOSER, OR SOURCE. |
|---|--------------------|----------------------|
| Calm me, my God, and keep me<br>calm (No. 45) ... | (See No. 45).      | E. J. Hopkins.       |
| As thro' this wilderness I stray (No. 48)         | (See No. 48).      | G. H.                |
| Original text of Hymn 69 ...                      | (See No. 69).      |                      |
| Hymn 81 (repeated here for con-<br>venience) ...  | (See No. 81).      |                      |
| Original text of Hymn 85 ...                      | (See No. 85).      |                      |

• From Godescalcus, d. 912.



# Rodbourne.

No. 1.

R. HAKING.

The musical score consists of two systems of two staves each. The first system is for the main melody, and the second system is for the 'A-men' ending. Both systems are written in G major (one sharp) and common time. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The 'A-men' section ends with a double bar line and repeat dots.

Christian, seek not yet repose,  
Cast thy dreams of ease away ;  
Thou art in the midst of foes :—  
Therefore watch and pray.

Gird thy heavenly armour on,  
Wear it ever, night and day ;  
Near thee lurks the evil one :—  
Therefore watch and pray.

Watch, for thou thy guard must keep ;  
Pray, for God must speed thy way :  
Narrow is the road and steep :—  
Therefore watch and pray. Amen.

Listen to thy sorrowing Lord,  
Him thou lovest to obey ;  
It is He Who speaks the word :—  
Therefore watch and pray.

'Twas by watching and by prayer,  
Holy men of olden day  
Won the palms and crowns they wear :—  
Therefore watch and pray.

A-men.

# St. Wulfred's.

No. 2.

FREDERICK A. GORE OUSELEY.

A-men.



## Hymn 2.

Angels holy,  
High and lowly,  
Sing the praises of the Lord!  
Earth and sky, all living nature,  
Man, the stamp of thy Creator,  
Praise ye, praise ye, God the Lord!

Rock and high land,  
Wood and island,  
Crag where eagle's pride hath soared,  
Mighty mountains purple-breasted,  
Peaks cloud-cleaving, snowy-crested,  
Praise ye, praise ye, God the Lord!

Sun and moon bright,  
Night and moonlight,  
Starry temples azure-floored,  
Cloud and rain, and wild wind's madness,  
Sons of God, that shout for gladness,  
Praise ye, praise ye, God the Lord!

Rolling river,  
Praise Him ever,  
From the mountain's deep vein poured,  
Silver fountain clearly gushing,  
Troubled torrent, wildly rushing,  
Praise ye, praise ye, God the Lord!

Ocean hoary  
Tell His glory,  
Cliffs where tumbling seas have roared!  
Pulse of waters blithely beating,  
Wave advancing, wave retreating,  
Praise ye, praise ye, God the Lord!

Bond and free man,  
Land and sea man,  
Earth with peoples wisely stored,  
Wanderer lone o'er prairies ample,  
Full-voiced choir in costly temple,  
Praise ye, praise ye, God the Lord!

Praise Him ever,  
Bounteous Giver;  
Praise Him, Father, Friend, and Lord!  
Each glad soul its free course winging,  
Each glad voice its free song singing,  
Praise the great and mighty Lord.

Amen,

# Sudeley.

No. 3.

JOHN STAINER.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music begins with a treble clef and a key signature of two flats. The first staff contains a melody of eighth and quarter notes, while the second staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The music includes repeat signs (double bar lines with dots) and various rhythmic patterns, including eighth and quarter notes. The accompaniment in the bass staff uses chords and single notes to support the melody.

The third system of musical notation concludes the piece. It consists of two staves. The word "A-men" is written in the right margin of the system. The music ends with a final cadence, indicated by a double bar line and repeat dots. The bass staff features a final chordal structure.

Hymn 3.

Jesu, the very thought of Thee  
With sweetness fills the breast ;  
But sweeter far Thy face to see,  
And in Thy presence rest.

No voice can sing, no heart can frame,  
Nor can the memory find  
A sweeter sound than Jesu's Name,  
The Saviour of mankind.

O Hope of every contrite heart,  
O Joy of all the meek,  
To those who fall how kind Thou art,  
How good to those who seek !

But what to those who find? Ah! this  
Nor tongue nor pen can show ;  
The love of Jesus, what it is  
None but His loved ones know.

Jesu, our only Joy be Thou,  
As Thou our Prize wilt be ;  
In Thee be all our glory now,  
And through eternity. Amen.



# St. Agatha.

No. 4.

T. GAMBIE PARRY.

*Lento.*

A-men.

Hymn 4.

According to Thy gracious Word,  
In deep humility,  
This will we do, O dying Lord,  
We will remember Thee.

Thy Body, broken for our sake,  
Our Bread from Heaven shall be ;  
The Cup, Thy precious Blood, we take,  
And thus remember Thee.

Can we Gethsemane forget ?  
Or there Thy Conflict see,  
Thine Agony and bloody Sweat,  
And not remember Thee ?

When to the Cross we turn our eyes,  
And gaze on Calvary,  
O Lamb of God, our Sacrifice,  
We must remember Thee.

To Thee, O Jesu, Light of Light,  
All praise and glory be ;  
To God the Father Infinite,  
And Holy Ghost to Thee. Amen.

# Otterbourne.

No. 5.

JOSEPH HAYDN.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and ties.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic values and rests, maintaining the 3/4 time signature and two-sharp key signature.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic values and rests, maintaining the 3/4 time signature and two-sharp key signature.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The notation includes various rhythmic values and rests, maintaining the 3/4 time signature and two-sharp key signature. The word "A - men." is written below the final notes of the lower staff.

Hymn 5.

Oh ! timely happy, timely wise,  
Hearts that with rising morn arise !  
Eyes that the beam celestial view,  
Which evermore makes all things new !

New every morning is the love  
Our wakening and uprising prove !  
Through sleep and darkness safely brought,  
Restor'd to life, and power, and thought.

New mercies, each returning day,  
Hover around us while we pray ;  
New perils past, new sins forgiven,  
New thoughts of God, new hopes of Heaven.

If on our daily course our mind  
Be set to hallow all we find,  
New treasures still, of countless price,  
God will provide for sacrifice.

We need not bid, for cloister'd cell,  
Our neighbour and our work farewell,  
Nor strive to wind ourselves too high  
For sinful man beneath the sky :

The trivial round, the common task,  
Would furnish all we ought to ask ;  
Room to deny ourselves ; a road  
To bring us, daily, nearer God.

Only, O Lord, in Thy dear love  
Fit us for perfect Rest above ;  
And help us, this and every day,  
To live more nearly as we pray. Amen.

Words printed by permission of the late Rev. John Keble.

# \* Aberdeen.

No. 6 A.

R. BROWN-BORTHWICK.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is written in a simple, homophonic style with quarter and eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature and time signature remain the same. The melody in the upper staff features a series of eighth notes, while the bass line provides a steady accompaniment.

The third system of musical notation concludes the piece with two staves. The key signature and time signature are consistent. The final measure of the upper staff includes the text "A - men." written below the notes.

• Another arrangement of this tune will be found on the next page, which may be sung to every alternate verse.

Hymn 6.

|   |  |
|---|--|
| *Give thanks to God, for good is He,<br>For mercy hath He ever.<br>Thanks to the God of gods give ye :<br>For His grace faileth never.            | By Whom the Red Sea parted was :<br>For mercy hath He ever.<br>And through its midst made Isr'el pass :<br>For His grace faileth never.      |
| *Thanks give the Lord of lords unto :<br>For mercy hath He ever.<br>Who only wonders great can do :<br>For His grace faileth never.               | But Phar'oh and his host did drown<br>For mercy hath He ever.<br>Who through the desert led His own .<br>For His grace faileth never.        |
| *Who by His wisdom made heav'ns<br>For mercy hath He ever. [high :<br>Who stretch'd the earth above the sea :<br>For His grace faileth never.     | To Him great Kings Who overthrew :<br>For He hath mercy ever.<br>Yea, famous Kings in battle slew :<br>For His grace faileth never.          |
| To Him that made the great lights<br>For mercy hath He ever. [shine :<br>The sun to rule till day decline :<br>For His grace faileth never.       | E'en Sihon, King of Amorites :<br>For He hath mercy ever.<br>And Og the King of Bashanites :<br>For His grace faileth never.                 |
| The moon and stars to rule by night :<br>For mercy hath He ever.<br>Who Egypt's first-born kill'd outright :<br>For His grace faileth never.      | Their land in heritage to have<br>(For mercy hath He ever)<br>His servant Isr'el right He gave :<br>For His grace faileth never.             |
| And Isr'el brought from Egypt land :<br>For mercy hath He ever.<br>With stretch'd-out arm and with strong<br>For His grace faileth never. [hand : | In our low state Who on us thought,<br>For He hath mercy ever.<br>And from our foes our freedom<br>wrought :<br>For His grace faileth never. |
| *Who doth all flesh with food relieve :<br>For He hath mercy ever.<br>Thanks to the God of heaven give :<br>For His grace faileth never. Amen.    |  |

It has been thought advisable to print the whole of this quaint version (Scotch authorized) of *Psalms cxxxvi*. For ordinary congregational use, however, the verses marked (\*) will suffice. It is introduced here in consequence of its great popularity in many parts of Scotland, and the acceptance which the tune "Aberdeen" (written expressly for it) has met with wherever it has been sung.

# Aberdeen.

No. 6 B.

R. BROWN-BORTHWICK.



## Hymn 6.

|   |   |
|---|---|
| <p>*Give thanks to God, for good is He,<br/>For mercy hath He ever.<br/>Thanks to the God of gods give ye :<br/>For His grace faileth never.</p>            | <p>By Whom the Red Sea parted was :<br/>For mercy hath He ever.<br/>And through its midst made Isr'el pass :<br/>For His grace faileth never.</p>       |
| <p>*Thanks give the Lord of lords unto :<br/>For mercy hath He ever.<br/>Who only wonders great can do :<br/>For His grace faileth never.</p>               | <p>But Phar'oh and his host did drown :<br/>For mercy hath He ever.<br/>Who through the desert led His own :<br/>For His grace faileth never.</p>       |
| <p>*Who by His wisdom made heav'ns<br/>For mercy hath He ever. [high :<br/>Who stretch'd the earth above the sea :<br/>For His grace faileth never.</p>     | <p>To Him great Kings Who overthrew :<br/>For He hath mercy ever.<br/>Yea, famous Kings in battle slew :<br/>For His grace faileth never.</p>           |
| <p>To Him that made the great lights<br/>For mercy hath He ever. [shine :<br/>The sun to rule till day decline :<br/>For His grace faileth never.</p>       | <p>E'en Sihon, King of Amorites :<br/>For He hath mercy ever.<br/>And Og the King of Bashanites :<br/>For His grace faileth never.</p>                  |
| <p>The moon and stars to rule by night :<br/>For mercy hath He ever.<br/>Who Egypt's first-born kill'd outright :<br/>For His grace faileth never.</p>      | <p>Their land in heritage to have<br/>(For mercy hath He ever)<br/>His servant Isr'el right He gave :<br/>For His grace faileth never.</p>              |
| <p>And Isr'el brought from Egypt land :<br/>For mercy hath He ever.<br/>With stretch'd-out arm and with strong<br/>For His grace faileth never. [hand :</p> | <p>In our low state Who on us thought,<br/>For He hath mercy ever.<br/>And from our foes our freedom<br/>wrought :<br/>For His grace faileth never.</p> |
| <p>*Who doth all flesh with food relieve :<br/>For He hath mercy ever.<br/>Thanks to the God of heaven give :<br/>For His grace faileth never. Amen.</p>    |   |

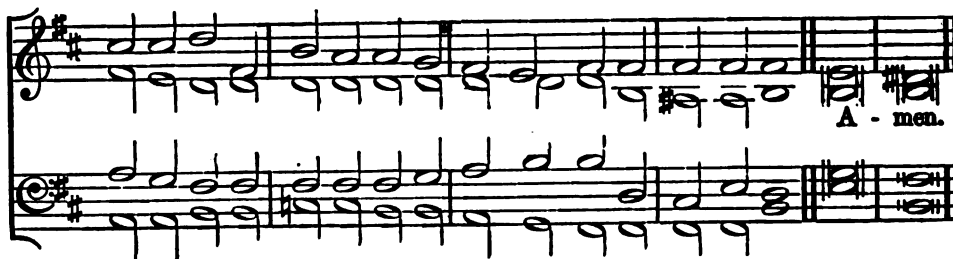
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# Genoa.

No. 7.

J. BARNEY.



Hymn 7.

From the Cross the blood is falling,  
And to us a voice is calling,  
    Like a trumpet silver-clear.  
'Tis the voice announcing pardon,  
IT IS FINISHED is its burden,  
    Pardon to the far and near.

Peace that precious blood is sealing,  
All our wounds for ever healing,  
    And removing every load ;  
Words of peace that voice has spoken,  
Peace that shall no more be broken,  
    Peace between the soul and God.

Love its fulness there unfolding,  
Stand we here in joy beholding,  
    To the exiled sons of men ;  
Love the gladness past all naming,  
Of an open heaven proclaiming,  
    Love that bids us enter in.

GOD IS LOVE ;—we read the writing,  
Traced so deeply in the smiting  
    Of the glorious Surety there.  
GOD IS LIGHT ;—we see it beaming,  
Like a heavenly day spring gleaming  
    So divinely sweet and fair.

Cross of shame, yet tree of glory,  
Round thee winds the one great story  
    Of this ever-changing earth  
Centre of the true and holy,  
Grave of human sin and folly,  
    Womb of Nature's second birth. Amen.

# Eton.

No. 8.

C. H. H. PARRY.

The image shows a musical score for the hymn 'Eton'. It consists of two systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system contains the first two lines of the hymn. The second system contains the next two lines, ending with the word 'A-men.' written below the vocal line.

O God! Thou art my God alone,  
Early to Thee my soul shall cry ;  
A pilgrim in a land unknown,  
A thirsty land whose springs are  
dry.

Thee, in the watches of the night,  
When I remember on my bed,  
Thy presence makes the darkness light,  
Thy guardian wings are round my  
head.

Yet, through this rough and thorny maze  
I follow hard on Thee, my God ;  
Thine hand unseen upholds my ways,  
I safely tread where Thou hast  
trod.

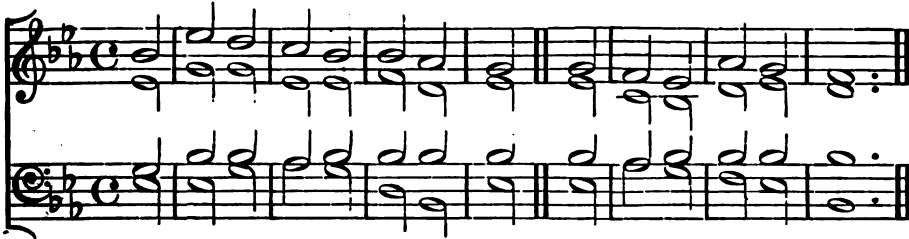
Better than life itself Thy love,  
Dearer than all beside to me ;  
For whom have I in heaven above,  
Or what on earth, compared with  
Thee?

Praise with my heart, my mind, my voice,  
For all Thy mercy I will give ;  
My soul shall still in God rejoice,  
My tongue shall bless Thee while I live. Amen.

# Saint Peter's Tune.

No. 9.

A. R. REINAGLE.



How sweet the Name of Jesus sounds  
In a believer's ear!  
It soothes his sorrows, heals his wounds,  
And drives away his fear.

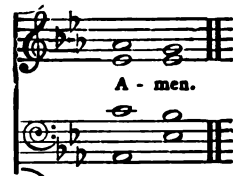
It makes the wounded spirit whole,  
And calms the troubled breast;  
'Tis manna to the hungry soul,  
And to the weary rest.

Dear Name! the rock on which I build,  
My shield and hiding-place,  
My never failing treasury filled  
With boundless stores of grace.

Jesus! my Shepherd, Husband, Friend  
My Prophet, Priest, and King,  
My Lord, my Life, my Way, mine End  
Accept the praise I bring.

Weak is the effort of my heart,  
And cold my warmest thought;  
But when I see Thee as Thou art,  
I'll praise Thee as I ought.

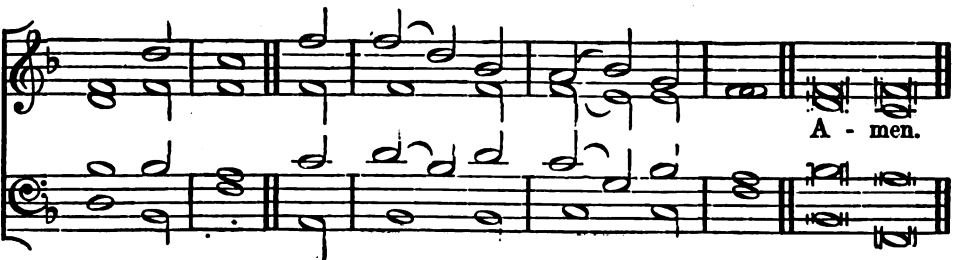
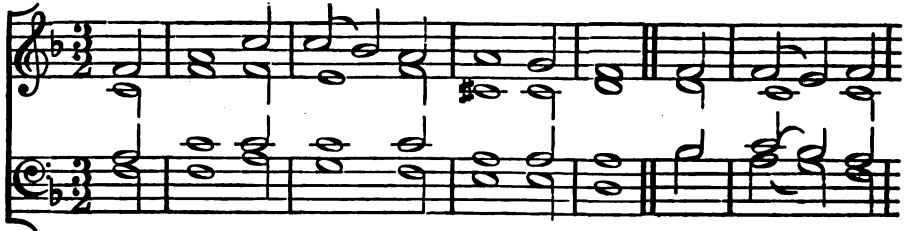
Till then I would Thy love proclaim  
With every fleeting breath;  
And may the music of Thy Name  
Refresh my soul in death.



# Salzburg.

No. 10.

M. HAYDN.



Hymn 10.

While shepherds watch'd their flocks by night,  
All seated on the ground,  
The angel of the Lord came down,  
And glory shone around.

Fear not, said he, (for mighty dread  
Had seiz'd their troubled mind),  
Glad tidings of great joy I bring  
To you and all mankind.

To you, in David's town, this day  
Is born of David's line,  
The Saviour, who is Christ the Lord ;—  
And this shall be the sign :

The heavenly Babe you there shall find  
To human view display'd,  
All meanly wrapt in swathing-bands,  
And in a manger laid.

Thus spake the seraph, and forthwith  
Appear'd a shining throng  
Of angels, praising God, and thus  
Address'd their joyful song :

All glory be to God on high,  
And to the earth be peace ;  
Good-will henceforth from heav'n to men  
Begin, and never cease. Amen.

# Stanton Court.

No. 11.

R. BROWN-BORTHWICK.

The musical score is written in a two-staff system (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/3. It consists of four systems of music. The notation includes eighth and sixteenth notes, rests, and some triplets. The final system includes the word "men." and a fermata over the final notes.

Hymn 11.

Before Jehovah's awful throne  
Ye nations bow with sacred joy ;  
Know that the Lord is God alone ;  
He can create and He destroy.

His sovereign power, without our aid,  
Made us of clay and form'd us men ;  
And when, like wandering sheep, we stray'd,  
He brought us to His fold again.

We'll crowd Thy gates with thankful songs,  
High as the heavens our voices raise ;  
And earth, with her ten thousand tongues,  
Shall fill Thy courts with sounding praise.

Wide as the world is Thy command,  
Vast as eternity Thy love ;  
Firm as a rock Thy truth must stand,  
When rolling years shall cease to move.

Amen.



# Littleton.

No. 12.

H. M. F.

The musical score is written for two staves, Treble and Bass clef, in a common time signature (C). The key signature has one flat (B-flat). The piece consists of four systems of music. The first system has two measures. The second system has two measures. The third system has two measures. The fourth system has two measures, with the word "A - men." written below the notes in the final measure. The notation includes various note values, rests, and accidentals.

Hymn 12.

Jesus Christ is risen to-day,  
Alleluia!

Our triumphant holy day,  
Alleluia!

Who did once, upon the Cross,  
Alleluia!

Suffer to redeem our loss.  
Alleluia!

Hymns of praise then let us sing  
Alleluia!

Unto Christ our heavenly King,  
Alleluia!

Who endured the Cross and Grave,  
Alleluia!

Sinners to redeem and save.  
Alleluia!

But the pain which He endured  
Alleluia!

Our salvation hath procured ;  
Alleluia!

Now above the sky He's King,  
Alleluia!

Where the angels ever sing.  
Alleluia! Amen.

# Highbam.

No. 13.

THOMAS GAMBIER PARRY.

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

This is now commonly used as a Hymn Tune ; but it was originally written as a grace before dinner, for my children, to these words :—

“ We bless Thee for Thy bounty, Lord !  
But feed us from Thy heavenly store,  
Until we sit around Thy Board,  
Where we shall never hunger more.” T. G. P.

### Hymn 13.

Come, Holy Spirit, heavenly Dove,  
My sinful maladies remove ;  
Be Thou my Light, be Thou my Guide,  
O'er every thought and step preside.

'The light of truth to me display,  
That I may know and choose my way ;  
Plant holy fear within mine heart,  
That I from God may ne'er depart.

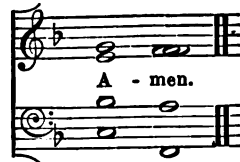
Conduct me safe, conduct me far  
From every sin and hurtful snare ;  
Lead me to God, my final Rest,  
In His enjoyment to be blest.

Lead me to Christ, the Living Way,  
Nor let me from His pastures stray :  
Lead me to Heaven, the seat of bliss,  
Where pleasure in perfection is.

Lead me to holiness, the road  
That I must take to dwell with God ;  
Lead to Thy Word, that rules must give,  
And sure directions how to live.

Lead me to means of grace, where I  
May own my wants, and seek supply :  
Lead to Thyself, the Spring from whence  
To fetch all quickening influence.

Thus I, conducted still by Thee,  
Of God a child beloved shall be,  
Here to His family pertain,  
Hereafter with Him ever reign.



# Gaboley.

No. 14.

A. R. REINAGLE.

The musical score is written for voice and organ. It consists of three systems of music. The first system is labeled "Unis." for the voice part and "Org." for the organ part. The key signature has one sharp (F#) and the time signature is 2/4. The melody is simple and homophonic. The second system continues the melody. The third system concludes with the word "A - men." written under the final notes of the vocal line.

**Hymn 14.**

O God, our help in ages past,  
Our hope for years to come,  
Our shelter from the stormy blast,  
And our eternal home !

Beneath the shadow of Thy throne  
Thy saints have dwelt secure ;  
Sufficient is Thine arm alone,  
And our defence is sure.

Before the hills in order stood,  
Or earth received her frame,  
From everlasting Thou art God,  
To endless years the same.

A thousand ages in Thy sight  
Are like an evening gone ;  
Short as the watch that ends the night  
Before the rising sun.

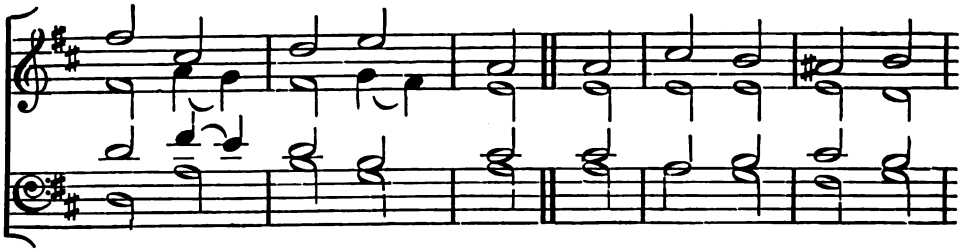
Time, like an ever-rolling stream,  
Bears all its sons away ;  
They fly forgotten, as a dream  
Dies at the opening day.

O God, our help in ages past,  
Our hope for years to come ;  
Be Thou our guard while troubles last,  
And our eternal home. Amen.

# Westminster.

No. 15

JAMES TURLER.



Hymn 15.

There is a fountain fill'd with blood  
Drawn from Emmanuel's veins ;  
And sinners, plunged beneath that flood,  
Lose all their guilty stains.

The dying thief rejoiced to see  
That fountain in his day ;  
And there would I, as vile as he,  
Wash all my sins away.

Dear dying Lamb ! Thy precious Blood  
Shall never lose its power,  
Till all the ransom'd Church of God  
Be saved, to sin no more.

E'er since, by faith, I saw the stream  
Thy flowing wounds supply,  
Redeeming love has been my theme,  
And shall be till I die.

Then in a nobler, sweeter song,  
I'll sing Thy power to save,  
When this poor lisping, stammering tongue  
Lies silent in the grave.

Lord, I believe Thou hast prepared,  
(Unworthy though I be)  
For me a blood-bought, free reward,  
A golden harp for me :

'Tis strung, and tuned for endless years,  
And form'd by power divine,  
To sound in God the Father's ears  
No other Name but Thine. Amen.

D



# Moscow.

No. 16.

J. BAPTISTE CALKIN.

*p*

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

God; He bears them all and frees us From

the ac - cur - sed load. I bring my guilt to - Je - sus, To

wash my crim - son stains White in His blood most

*mf*

pre - cious, Till not a spot re - mains. A - men.

II.

I lay my sins on Jesus,  
 All fulness dwells in Him ;  
 He heals all my diseases,  
 He doth my soul redeem.  
 I lay my griefs on Jesus,  
 My burdens and my cares ;  
 He from them all releases,  
 He all my sorrows shares.

III.

I rest my soul on Jesus,  
 This weary soul of mine ;  
 His right hand me embraces,  
 I on His breast recline.  
 I love the name of Jesus,  
 Immanuel, Christ the Lord ;  
 Like fragrance on the breezes,  
 His name abroad is poured !

IV.

I long to be like Jesus,  
 Meek, loving, lowly, mild ;  
 I long to be like Jesus,  
 The Father's holy child ;  
 I long to be with Jesus,  
 Amid the heavenly throng,  
 To sing with saints His praises,  
 To learn the angel's song. Amen.

# Dresden.

No. 17.

MELCHIOR TESCHNER, 1613.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, both primarily composed of quarter and eighth notes.

The second system of musical notation continues the piece with two staves in the same clefs and key signature as the first system. The melodic and bass lines are consistent with the previous system.

The third system of musical notation continues the piece with two staves in the same clefs and key signature. The notation remains consistent with the previous systems.

The fourth system of musical notation concludes the piece with two staves in the same clefs and key signature. The word "Amen." is written in the right margin of the system, indicating the end of the piece.

Hymn 17.

O 'twas a joyful sound to hear  
Our tribes devoutly say,  
Up, Israel, to the temple haste,  
And keep your festal day.

At Salem's courts we must appear  
With our assembled pow'rs,  
In strong and beauteous order rang'd,  
Like her united tow'rs.

'Tis thither, by divine command,  
The tribes of God repair,  
Before His ark to celebrate  
His Name with praise and pray'r.

Tribunals stand erected there,  
Where equity takes place ;  
There stand the courts and palaces  
Of royal David's race.

O pray we then for Salem's peace,  
For they shall prosp'rous be,  
(Thou holy city of our God!)  
Who bear true love to Thee.

May peace within Thy sacred walls  
A constant guest be found,  
With plenty and prosperity  
Thy palaces be crown'd. Amen.

# Gretton.

No. 18.

R. BROWN-BORTHWICK.

A-men.

**Hymn 18.**

Thro' all the changing scenes of life,  
In trouble and in joy,  
The praises of my God shall still  
My heart and tongue employ.

O magnify the Lord with me,  
With me exalt His Name ;  
When in distress to Him I call'd,  
He to my rescue came.

The hosts of God encamp around  
The dwellings of the just ;  
Deliv'rance he affords to all  
Who on His succour trust.

O make but trial of His love,  
Experience will decide,  
How bless'd they are, and only they,  
Who in his truth confide.

Fear Him, ye saints, and you will then  
Have nothing else to fear ;  
Make you His service your delight,  
Your wants shall be His care.

While hungry lions lack their prey,  
The Lord will food provide  
For such as put their trust in Him,  
And see their needs supplied. Amen.

# Dumbleton.

No. 19.

R. BROWN-BORTHWICK.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values including quarter and eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature and time signature remain consistent with the first system. The melody and bass line are further developed with similar rhythmic patterns.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The key signature and time signature remain consistent. The melody and bass line continue to evolve.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature and time signature remain consistent. The melody and bass line reach their final notes. The word "Amen." is written below the final notes of the upper staff.

\* Hymn 19.

When I survey the wondrous Cross,  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.

Forbid it, Lord, that I should boast,  
Save in the death of Christ, my God ;  
All the vain things that charm me most,  
I sacrifice them to His blood.

See from His Head, His Hands, His Feet,  
Sorrow and love flow mingled down ;  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown !

Were the whole realm of nature mine,  
That were a present far too small ;  
Love so amazing, so Divine,  
Demands my life, my soul, my all.

To Him Who gave His Son to die,  
To Him Whose Dying bids me live,  
To Him, the Spirit blest, will I  
My heart, my life, my spirit give. Amen.

• This Hymn may be sung to tune No. 13.



## Holy Trinity.

No. 20.

J. BARNBY.



As pants the hart for cooling streams,  
When heated in the chase :  
So longs my soul, O God, for Thee,  
And Thy refreshing grace.

Why restless, why cast down, my soul,  
Trust God, who will employ  
His aid for thee, and change those sighs  
To thankful hymns of joy.

For Thee, my God, the living God,  
My thirsty soul doth pine ;  
O when shall I behold Thy face,  
Thou Majesty divine !

To Father, Son, and Holy Ghost  
The God whom we adore,  
Be glory ; as it was, is now,  
And shall be evermore. Amen.

# Ferrier.

No. 21.

J. B. DYKES.



Jesus, holy, undefiled,  
Listen to a little child,  
Thou hast sent the glorious light,  
Chasing far the silent night.

Thou hast sent the sun to shine  
O'er this glorious world of Thine,  
Warmth to give, and pleasant glow,  
On each tender flower below.

Now the little birds arise,  
Chirping gaily in the skies ;  
Thee their tiny voices praise,  
In the early songs they raise.

Thou by whom the birds are fed,  
Give to me my daily bread ;  
And Thy Holy Spirit give,  
Without Whom I cannot live.

Make me, Lord, obedient, mild,  
As becomes a little child ;  
All day long, in every way,  
Teach me what to do and say.

Help me never to forget  
That in Thy great book is set  
All that children think and say  
For the awful Judgment Day.

Let me never say a word  
That will make Thee angry, Lord,  
Help me so to live in love,  
As Thine Angels do above.

Make me, Lord, in work and play,  
Thine more truly every day  
And when Thou at last shalt come,  
Take me to Thy heavenly home.

Amen.

No. 22.

\* **Kelso.**

W. A. BARRETT.

The musical score for 'Kelso' is presented in five systems, each with a treble and bass staff. The first four systems are in the key of B-flat major (two flats) and common time. The fifth system, labeled 'Last verse.', is in the key of C major (no sharps or flats) and common time. A small cross symbol (†) is placed above the first measure of the second system. The notation includes various note values, rests, and accidentals.

• This tune may be transposed to a lower key for congregational use. † Small notes for the organ



The last long note has sounded,  
 The dead from dust to call ;  
 The sinner stands confounded,  
 With fear on fear surrounded,  
 As by a sea unbounded,  
 Before the Judge of all.

No longer now delaying  
 The hour of dreaded doom,  
 No more the sentence staying,  
 No more the Cross displaying,  
 In wrath His throne arraying,  
 The Judge, the Judge has come.

What wild shrill voice of mourning  
 Comes up from hill and plain ?  
 Dark spirits, pardon scorning,  
 Proud hearts, long mercy spurning,  
 Bold rebels, deaf to warning,  
 Now cry, but cry in vain !

With gush, and gleam, and singing,  
 See the bright fountain rise.  
 For thee that fount is springing,  
 To thee its gladness bringing ;  
 Why then so madly clinging  
 To vanity and lies ?

See how these heavens are rended  
 By yon sky-filling blast ;  
 Earth's year of grace is ended,  
 He Who in clouds ascended,  
 Now, with heaven's hosts attended,  
 Returns, returns at last.

Cease, man, thy God-defying,  
 Cease thy best Friend to grieve !  
 Cease, man, thy self-relying ;  
 Flee from endless dying ;  
 Swiftly thy time is flying ;  
 Embrace the Son and live !

Give up the vain endeavour  
 To heal thy wounds and woes ;  
 He is of life the Giver,  
 And from His Cross the river  
 Which quenches thirst for ever  
 All freely to thee flows.



# Canbury.

No. 23.

J. HAMPTON.



**Hymn 23.**

High let us swell our tunefui notes,  
And join th' angelick throng,  
For angels no such love have known,  
T' awake a cheerful song.

Good-will to sinful men is shown,  
And peace on earth is given ;  
For, lo ! th' incarnate Saviour comes  
With messages from heaven.

Justice and grace, with sweet accord,  
His rising beams adorn ;  
Let heav'n and earth in concert join,  
To us a Child is born.

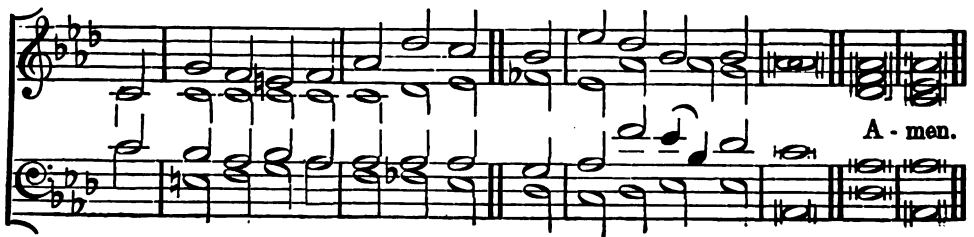
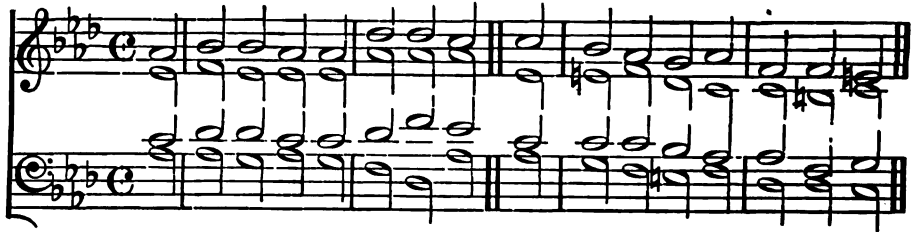
Glory to God in highest strains,  
In highest worlds be paid ;  
His glory by our lips proclaim'd,  
And by our lives display'd.

When shall we reach those blissful realms  
Where Christ exalted reigns ;  
And learn of the celestial choir  
Their own immortal strains ? Amen.

# St. Augustin.

No. 24.

J. BARNEY.



Hymn 24.

O joyful sound! O glorious hour!  
The Saviour, by Almighty pow'r,  
Revives and leaves the grave.  
In all His works behold Him great!  
Before, almighty to create;  
Almighty now to save.

The First-begotten from the dead  
Behold Him rise, His people's Head,  
To make their life secure.  
They too, like Him, shall yield their breath,  
Like Him shall burst the bands of death;  
Their resurrection sure.

Why should His people fear the grave?  
Since He, who died their souls to save,  
Will raise their bodies too:  
What though their earthly house shall fail,  
Almighty power will yet prevail,  
To build it up anew.

To Father, Son, and Holy Ghost,  
The God Whom heaven's triumphant host  
And saints on earth adore,  
Be glory, as in ages past,  
As it now is, and so shall last  
When time shall be no more. Amen.

E



# Cherries.

No. 25 A.

T. R. MATTHEWS.

A - men.

Hymn 25.

FROM Greenland's icy mountains,  
From India's coral strands,  
Where Afric's sunny fountains  
Roll down their golden sands ;  
From many an ancient river,  
From many a palmy plain,  
They call us to deliver  
Their land from error's chain.

What though the spicy breezes  
Blow soft o'er Ceylon's isle,  
Though every prospect pleases,  
And only man is vile !  
In vain with lavish kindness  
The gifts of God are strown,  
The heathen, in his blindness,  
Bows down to wood and stone.

Can we whose souls are lighted  
With wisdom from on high,  
Can we to men benighted  
The lamp of life deny ?  
Salvation, oh, salvation !  
The joyful sound proclaim,  
Till earth's remotest nation  
Has learnt Messiah's Name.

Waft, waft, ye winds, His story,  
And you, ye waters roll ;  
Till, like a sea of glory,  
It spreads from pole to pole ;  
Till, o'er our ransomed nature  
The Lamb for sinners slain,  
Redeemer, King, Creator,  
In bliss returns to reign. Amen.

# Abingdon.

No. 25 B. *Not too fast.*

J. S. SIDEBOTHAM.

The musical score is written in G major (one sharp) and common time (C). It consists of four systems, each with a treble and bass staff. The first system begins with a treble clef and a common time signature. The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. The piece concludes with a double bar line and the word "Amen." written in the treble staff.

Hymn 25.

FROM Greenland's icy mountains,  
From India's coral strands,  
Where Afric's sunny fountains  
Roll down their golden sands ;  
From many an ancient river,  
From many a palmy plain,  
They call us to deliver  
Their land from error's chain.

What though the spicy breezes  
Blow soft o'er Ceylon's isle,  
Though every prospect pleases,  
And only man is vile !  
In vain with lavish kindness  
The gifts of God are strown,  
The heathen, in his blindness,  
Bows down to wood and stone.

Can we whose souls are lighted  
With wisdom from on high,  
Can we to men benighted  
The lamp of life deny ?  
Salvation, oh, salvation !  
The joyful sound proclaim,  
Till earth's remotest nation  
Has learnt Messiah's Name.

Waft, waft, ye winds, His story,  
And you, ye waters roll ;  
Till, like a sea of glory,  
It spreads from pole to pole ;  
Till, o'er our ransomed nature  
The Lamb for sinners slain,  
Redeemer, King, Creator,  
In bliss returns to reign. Amen.

# St. Asaph.

GIORNOVICH.

No. 26.

Harmonized by R. BROWN-BORTHWICK.

The musical score is presented in four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking *(Fast)* is placed below the first system. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. The piece concludes with a double bar line and the text "A-men." written below the bass staff in the final system.

Hymn 26.

How bright these glorious spirits shine!  
Whence all their white array?  
How came they to the blissful seats  
Of everlasting day?

Lo! these are they from sufferings great,  
Who came to realms of light;  
And in the blood of Christ have wash'd  
Those robes, which shine so bright.

Now, with triumphant palms, they stand  
Before the throne on high,  
And serve the God they love, amidst  
The glories of the sky.

His presence fills each heart with joy,  
Tunes every mouth to sing;  
By day, by night, the sacred courts  
With loud Hosannas ring.

Hunger and thirst are felt no more,  
Nor suns with scorching ray;  
God is their Sun, whose cheering beams  
Diffuse eternal day.

The Lamb, Which dwells amidst the throne,  
Shall o'er them still preside,  
Feed them with nourishment divine,  
And all their footsteps guide.

In pastures green He'll lead His flock  
Where living streams appear;  
And God the Lord from every eye  
Shall wipe off every tear.

Glory to Thee, bless'd Three in One,  
The God Whom we adore;  
As was, and is, and shall be done,  
When time shall be no more. Amen.

# Santa Laura.

No. 27.

W. A. BARRETT.

A - men.

Hymn 27.

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

Cold on His cradle the dew-drops are shining ;  
Low lies His head with the beasts of the stall :  
Angels adore Him, in slumber reclining,—  
Maker, and Monarch, and Saviour of all.

Say, shall we yield Him, in costly devotion,  
Odours of Edom, and offerings divine,  
Gems of the mountain, and pearls of the ocean,  
Myrrh from the forest, or gold from the mine ? —

Vainly we offer each ample oblation ;  
Vainly with gifts would His favour secure ;  
Richer by far is the heart's adoration ;  
Dearer to God are the prayers of the poor.

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

Amen.



# Bredon.

No. 28.

JAMES TAYLOR.



There is a land of pure delight,  
Where saints immortal reign,  
Infinite day excludes the night,  
And pleasures banish pain.

There everlasting spring abides,  
And never-withering flowers ;  
Death, like a narrow sea, divides  
This heavenly land from ours.

O could we make our doubts remove,  
Those gloomy doubts that rise,  
And see the Canaan that we love  
With unclouded eyes ;

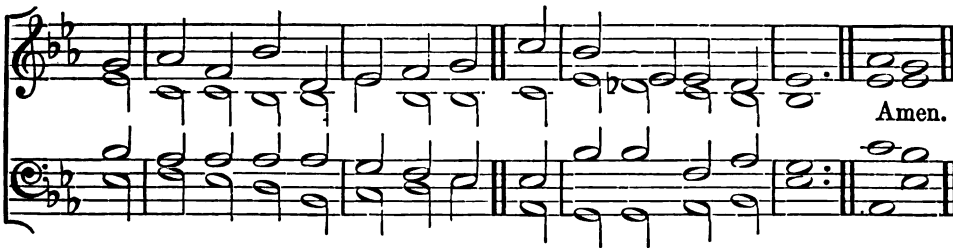
Could we but climb where Moses stood,  
And view the landscape o'er,  
Not Jordan's stream, nor death's cold  
flood  
Should fright us from the shore.



# Ben Rhydding.

No. 29.

A. R. REINAGLE.



Not all the blood of beasts,  
On Jewish altars slain,  
Could give the guilty conscience peace,  
Or wash away the stain.

My faith would lay her hand  
On that dear Head of Thine,  
While like a penitent I stand,  
And there confess my sin.

But Christ, the Heavenly Lamb,  
Takes all our sins away ;  
A sacrifice of nobler name  
And richer blood than they.

My soul looks back to see  
The burdens Thou didst bear,  
When hanging on th' accursèd tree,  
And hopes her guilt was there.

Believing, we rejoice  
To see the curse remove ;  
We bless the Lamb with cheerful voice,  
And sing His dying love. Amen.

# Moredon.

No. 30.

R. HAKING.



Hymn 30.

Almighty God! Thy word is cast  
Like seed upon the ground :  
Oh! may it grow in humble hearts,  
And righteous fruits abound.

Let not the foe of Christ and man  
This holy seed remove ;  
But give it root in praying souls  
To bring forth fruits of love.

Let not the world's deceitful cares  
The rising plant destroy,  
But may it in converted minds  
Produce the fruits of joy.

Let not Thy word so kindly sent  
To raise us to Thy Throne  
Return to Thee, and sadly tell  
That we reject Thy Son.

Great God! come down, and on Thy Word  
Thy mighty power bestow ;  
That all who hear the joyful sound  
Thy saving grace may know. Amen.

# St. Lawrence.

No. 31.

W. A. BARRETT.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a series of chords and melodic lines, with a double bar line in the middle of the system.

The second system of musical notation consists of two staves in the same key signature and clefs as the first system. It continues the musical piece with similar chordal and melodic textures, also featuring a double bar line.

The third system of musical notation consists of two staves. The lower staff includes the instruction *rall.* (rallentando) and the text **A-men.** at the end of the system. The music concludes with sustained chords.

**Gymn 31.**

Holy, Holy, Holy ! Lord God Almighty !

Early in the morning our song shall rise to Thee :  
Holy, Holy, Holy ! merciful and mighty ;  
God in Three Persons, blessèd Trinity !

Holy, Holy, Holy ! all the saints adore Thee,  
Casting down their golden crowns around the glassy sea ;  
Cherubim and Seraphim falling down before Thee,  
Which wert, and art, and evermore shalt be.

Holy, Holy, Holy ! though the darkness hide Thee,  
Though the eye of sinful man Thy glory may not see,  
Only Thou art Holy : there is none beside Thee  
Perfect in power, in love, and purity.

Holy, Holy, Holy ! Lord God Almighty !  
All Thy works shall praise Thy Name, in earth, and sky, and sea :  
Holy, Holy, Holy ! merciful and mighty ;  
God in Three Persons, blessèd Trinity ! Amen.

No. 32.

# Passion.

Arranged by SEB. BACH.

*Slow.*

A - men.

Hymn 32.

Come, let us join our friends above  
Who have obtained the prize ;  
And on the eagle wings of love,  
To joys celestial rise.

Let all the saints terrestrial sing,  
With those to glory gone ;  
For all the servants of our King,  
On earth and heaven are one.

One family, we dwell in Him ;  
One Church, above, beneath ;  
Though now divided by the stream,  
The narrow stream of death.

One army of the living God,  
To His command we bow ;  
Part of His host have passed the flood  
And part are crossing now.

Ten thousand to their endless home  
This solemn moment fly :  
And we are to the margin come,  
And we expect to die.

E'en now by faith we join our hands  
With those that went before ;  
And greet the blood-besprinkled bands  
On the eternal shore.

Our spirits too shall quickly join,  
Like theirs with glory crowned,  
And shout to see our Captain's sign,  
To hear His trumpet sound.

Be Thou, O God, our constant guide,  
And when the word is given,  
Thou, Lord of Hosts, the waves divide,  
And land us all in heaven. Amen.

F



# Magdalen.

No. 33.

HUMPHREY E. OWEN.



Hymn 33.

No change of times shall ever shock  
· My firm affection, Lord, to Thee :  
For Thou hast always been my rock.  
A fortress and defence to me.

'Thou my deliv'rer art, my God,  
My trust is in Thy mighty power :  
Thou art my shield from foes abroad,  
At home my safeguard and my tower.

To Thee I will address my prayer,  
To whom all praise we justly owe ;  
So shall I, by Thy watchful care,  
Be guarded from my treach'rous foe.

To heaven I made my mournful prayer,  
To God address'd my humble moan ;  
Who graciously inclined His ear,  
And heard me from His lofty throne.

Amen.

# Benison.

No. 34.

1707.



• Originally in  $\frac{3}{4}$  time,

Hymn 34.

|  |  |
|--|--|
| Sweet Saviour, bless us ere we go ;      | Do more than pardon, give us joy,        |
| Thy word into our minds instil ;         | Sweet fear, and sober liberty,           |
| And make our lukewarm hearts to glow     | And simple hearts without alloy          |
| With lowly love and fervent will.        | That only long to be like Thee.          |
| Through life's long day and death's dark | Through life's long day and death's dark |
| O gentle Jesus, be our Light. [night,    | O gentle Jesus, be our Light. [night,    |

|  |  |
|--|--|
| The Day is gone, its hours have run,     | Labour is sweet, for Thou hast toiled ;  |
| And Thou hast taken count of all,        | And care is light, for Thou has cared ;  |
| The scanty triumphs grace hath won,      | Ah ! never let our works be soiled       |
| The broken vow, the frequent fall.       | With strife, or by deceit ensnared.      |
| Through life's long day and death's dark | Through life's long day and death's dark |
| O gentle Jesus, be our Light. [night,    | O gentle Jesus, be our Light. [night,    |

|  |  |
|--|--|
| Grant us, dear Lord, from evil ways      | For all we love, the poor, the sad,      |
| True absolution and release ;            | The sinful, unto Thee we call ;          |
| And bless us, more than in past days,    | O let Thy mercy make us glad :           |
| With purity and inward peace.            | Thou art our Jesus, and our All.         |
| Through life's long day and death's dark | Through life's long day and death's dark |
| O gentle Jesus, be our Light. [night,    | O gentle Jesus, be our Light. [night,    |
|  | Amen.                                    |

# North Coates.

No. 35.

T. R. MATTHEWS.



Glory be to Jesus,  
Who, in bitter pains,  
Poured for me the life-blood  
From His sacred veins !

Grace and life eternal  
In that Blood I find,  
Blest be His compassion  
Infinitely kind !

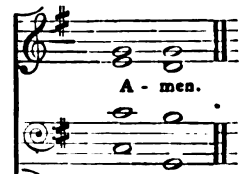
Blest through endless ages  
Be the precious stream,  
Which from endless torments  
Did the world redeem !

Abel's blood for vengeance  
Pleaded to the skies ;  
But the Blood of Jesus  
For our pardon cries.

Oft as it is sprinkled  
On our guilty hearts,  
Satan in confusion  
Terror-struck departs ;

Oft as earth exulting  
Wafts its praise on high,  
Angel-hosts rejoicing  
Make their glad reply.

Lift ye then your voices ;  
Swell the mighty flood ;  
Louder still and louder  
Praise the precious Blood.



# Lancaster.

No. 36.

A. R. REINAGLE.

The image shows a musical score for the hymn 'Lancaster'. It consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains the first two lines of music. The second system contains the next two lines, ending with the instruction 'A-men.' written above the final notes of the treble staff.

Children of the Heavenly King,  
As ye journey, sweetly sing ;  
Sing your Saviour's worthy praise,  
Glorious in His works and ways !

We are travelling home to God,  
In the way the Fathers trod ;  
They are happy now ; and we  
Soon their happiness shall see.

O ye banish'd seed, be glad !  
Christ our Advocate is made ;  
Us to save, our flesh assumes ;  
Brother to our souls becomes.

Shout, ye little flock, and blest !  
You on Jesus' Throne shall rest ;  
There your seat is now prepared,  
There your kingdom and reward.

Lift your eyes, ye sons of Light !  
Zion's city is in sight :  
There our endless home shall be,  
There our Lord we soon shall see.

Fear not, brethren ; joyful stand  
On the borders of your land ;  
Jesus Christ, your Father's Son,  
Bids you undismayed go on.

Lord ! obediently we go,  
Gladly leaving all below :  
Only Thou our Leader be,  
And we still will follow Thee !

Seal our love, our labours end ;  
Let us to Thy bliss ascend ;  
Let us to Thy kingdom come ;  
Lord ! we long to be at home.

Amen.

# St. Andrews.

No. 37.

Harmonized by J. STAINER.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the upper staff and a harmonic accompaniment in the lower staff, primarily using quarter and eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one sharp (F#) and the time signature is common time (C). The melodic line in the upper staff continues with various rhythmic patterns, while the lower staff provides a steady accompaniment.

The third system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The word "A - men." is written below the notes in the upper staff, indicating the end of the piece.

### Hymn 37.

Where high the heavenly Temple stands,  
The house of God not made with hands,  
A great High Priest our nature wears,  
The guardian of mankind appears.

He, Who for men their Surety stood,  
And poured on earth His precious Blood,  
Pursues in Heaven His mighty plan,  
The Saviour and the Friend of man.

Though now ascended up on high,  
He bends on earth a Brother's eye ;  
Partaker of the human name,  
He knows the frailty of our frame.

Our Fellow-sufferer yet retains  
A fellow-feeling of our pains ;  
And still remembers in the skies  
His tears, His agonies, and cries.

In every pang that rends the heart  
The Man of Sorrows had a part ;  
He sympathises with our grief,  
And to the sufferer sends relief.

With boldness, therefore, at the Throne,  
Let us make all our sorrows known ;  
And ask the aid of Heavenly power  
To help us in the evil hour. Amen.



# Bethlehem.

No. 38.

J. B. DYKES.

The musical score for "Bethlehem" is presented in four systems, each with a treble and bass staff. The first system is in C major. The second system is in D major. The third system is in E major and includes a *p* (piano) dynamic marking. The fourth system is in F major and includes a *cres.* (crescendo) dynamic marking. The music features a mix of chords and melodic lines with various note values including eighth and sixteenth notes.

The image shows a musical score for the hymn 'Hark! the herald angels sing'. It consists of two systems of music, each with a treble and bass staff. The first system includes a dynamic marking of *ff* (fortissimo). The second system ends with the word 'A - men.' written below the bass staff.

Hark! the herald angels sing  
 Glory to the new-born King,  
 Peace on earth, and mercy mild,  
 God and sinners reconciled.  
 Joyful, all ye nations, rise,  
 Join the triumph of the skies;  
 With the angelic hosts proclaim  
 Christ is born in Bethlehem.

Hark! the herald-angels sing  
 Glory to the new-born King.

Christ, by highest heaven adored,  
 Christ, the Everlasting Lord,  
 Late in time behold Him come,  
 Offspring of a Virgin's womb.  
 Veiled in flesh the Godhead see!  
 Hail, the Incarnate Deity!  
 Pleased as Man with man to dwell  
 Jesus, our Emmanuel.

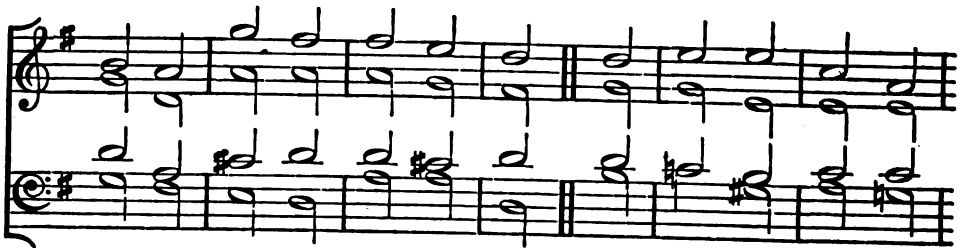
Hark! the herald-angels sing  
 Glory to the new-born King.

Hail, the heaven-born Prince of Peace!  
 Hail, the Sun of Righteousness!  
 Light and Life to all He brings,  
 Risen with healing in His wings.  
 Mild He lays His glory by,  
 Born that man no more may die,  
 Born to raise the sons of earth,  
 Born to give them second birth.  
 Hark! the herald-angels sing  
 Glory to the new-born King. Amen.

# Islay.

No. 39.

R. BROWN-BORTHWICK.



**Hymn 39.**

Lo! round the throne, a glorious band,  
The saints, in countless myriads, stand  
Of ev'ry tongue, redeem'd to God,  
Array'd in garments wash'd in blood!

Through tribulation great they came :  
They bore the cross, despis'd the shame ;  
But now from all their labours rest,  
In God's eternal glory blest.

Hunger and thirst they feel no more ;  
Nor sin, nor pain, nor death, deplore ;  
The tears are wip'd from ev'ry eye,  
And sorrow yields to endless joy.

They see the Saviour face to face,  
They sing the triumphs of His grace :  
And day and night with ceaseless praise,  
To Him their loud hosannas raise :

“Worthy the Lamb, for sinners slain,  
Through endless years to live and reign !  
Thou hast redeem'd us by Thy blood,  
And made us kings and priests to God !” Amen.

# St. Fabian.

No. 40.

T. M. GRIZZELLE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music features a series of chords and single notes, primarily in the lower register, with a repeat sign at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major and common time. The music continues with chords and single notes, including a sharp sign (F#) in the upper staff. A repeat sign is present at the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major and common time. The music continues with chords and single notes, including a sharp sign (F#) in the upper staff. A repeat sign is present at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major and common time. The music continues with chords and single notes. Above the first staff, the lyrics "cres - - cen - - do. dim." are written. Below the first staff, the dynamic marking "p" is present. At the end of the system, the text "A - men." is written.

Hymn 40.

In the hour of trial,  
Jesu! succour me,  
Lest by base denial  
I depart from Thee ;  
When Thou seest me waver,  
With a look recall,  
Nor, for fear or favour,  
Suffer me to fall.

With forbidden pleasures  
Should this vain world charm,  
Or its tempting treasures  
Spread, to work me harm ;  
Bring to my remembrance  
Sad Gethsemane,  
Or, in dark resemblance,  
Cross-crowned Calvary.

Should Thy Mercy send me  
Sorrow, toil, and woe ;  
Or should pain attend me  
On my path below ;  
Grant that I may never  
Fail Thy Hand to see ;  
Grant that I may ever  
Cast my care on Thee.

When my last hour cometh,  
Fraught with strife and pain ;  
When my dust returneth  
To the dust again ;  
On Thy Truth relying  
Through that mortal strife,  
Jesu, take me, dying,  
To Eternal Life. Amen.

No. 41.

# Flensburg.

LOUIS SPOHR.

Harmonized by J. BARNBY.

A - men.

Hymn 41.

*pp.* I heard the voice of Jesus say,  
*cres.* Come unto Me and rest ;  
Lay down, thou weary one, lay down  
Thy head upon my breast.  
*mf.* I came to Jesus as I was,  
*pp.* Weary and worn and sad,  
*cres.* I found in Him a resting-place,  
*F.F.* And He has made me glad.

*pp.* I heard the voice of Jesus say,  
*mf.* Behold, I freely give  
The living water,—thirsty one,  
*mf. cres. ff.* Stoop down, and drink, and live.  
*mf.* I came to Jesus, and I drank  
Of that life-giving stream ;  
*cres.* My thirst was quenched, my soul revived,  
*F.F.* And now I live in Him.

*pp.* I heard the voice of Jesus say,  
*cres.* I am this dark world's light,  
*cres.* Look unto Me, thy morn shall rise,  
*mf.* And all thy day be bright.  
*pp.* I looked to Jesus and I found  
*cres.* In Him, my Star, my Sun ;  
*cres.* And in that light of life I'll walk,  
*F.F.F.* Till travelling days are done. *pp.* Amen.



# Moccas.

No. 42.

A. R. REINAGLE.



To bless Thy chosen race,  
In mercy, Lord, incline ;  
And cause the brightness of Thy face  
On all Thy saints to shine.

Let differing nations join  
To celebrate Thy fame ;  
Let all the world, O Lord, combine  
To praise Thy glorious Nmae.

That so Thy wondrous way  
May through the world be known,  
Whilst distant lands their tribute pay,  
And thy salvation own.

O let them shout and sing  
With joy and pious mirth,  
For Thou, the righteous Judge and  
Shalt govern all the earth. [King,  
Amen.

# Ebans.

No. 43. A.

R. BROWN-BORTHWICK.



|  |  |
|--|--|
| <p>O God of hosts, the mighty Lord,<br/>         How lovely is the place,<br/>         Where Thou, enthron'd in glory, show'st<br/>         The brightness of Thy face!</p> <p>My longing soul faints with desire<br/>         To view Thy blest abode;<br/>         My panting heart and flesh cry out<br/>         For Thee, the living God.</p> <p>O Lord of Hosts, my King and God,<br/>         How highly blest are they,<br/>         Who in Thy Temple always dwell,<br/>         And there Thy praise display!</p> <p>Thrice happy they, whose choice has Thee<br/>         Their sure protection made;<br/>         Who long to tread the sacred ways<br/>         That to Thy dwelling lead!</p> <p style="text-align: center;">Thou God, Whom heav'nly hosts obey,<br/>         How highly blest is he,<br/>         Whose hope and trust, securely plac'd,<br/>         Is still repos'd on Thee! Amen.</p> | <p>O Lord, the mighty God of hosts,<br/>         My just request regard;<br/>         Thou God of Jacob, let my pray'r<br/>         Be still with favour heard.</p> <p>For in Thy courts one single day<br/>         'Tis better to attend,<br/>         Than, Lord, in any place besides<br/>         A thousand days to spend.</p> <p>Much rather in God's house will I<br/>         The meanest office take,<br/>         Than in the wealthy tents of sin<br/>         My pompous dwelling make.</p> <p>For God, Who is our sun and shield,<br/>         Will grace and glory give;<br/>         And no good thing will He withhold<br/>         From them that justly live.</p> |
|--|--|

# Suther.

No. 43 B.

WALTER LEIGH.

VOICES  
IN UNIS.

ORGAN.

The musical score is presented in three systems. Each system contains a vocal line (labeled 'VOICES IN UNIS.') and an organ accompaniment (labeled 'ORGAN.'). The organ part is written in two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line consists of a single melodic line with some rests. The organ accompaniment features a steady rhythmic pattern with chords and moving lines in both hands. The piece concludes with a final cadence in the organ part.



O God of hosts, the mighty Lord,  
 How lovely is the place,  
 Where Thou, enthron'd in glory, show'st  
 The brightness of Thy face !

My longing soul faints with desire  
 To view Thy blest abode ;  
 My panting heart and flesh cry out  
 For Thee, the living God.

O Lord of Hosts, my King and God,  
 How highly blest are they,  
 Who in Thy Temple always dwell,  
 And there Thy praise display !

Thrice happy they, whose choice has Thee  
 Their sure protection made ;  
 Who long to tread the sacred ways  
 That to Thy dwelling lead !

O Lord, the mighty God of hosts,  
 My just request regard ;  
 Thou, God of Jacob, let my pray'r  
 Be still with favour heard.

For in Thy courts one single day  
 'Tis better to attend,  
 Than, Lord, in any place besides  
 A thousand days to spend.

Much rather in God's house will I  
 The meanest office take,  
 Than in the wealthy tents of sin  
 My pompous dwelling make.

For God, Who is our sun and shield,  
 Will grace and glory give ;  
 And no good thing will He withhold  
 From them that justly live.

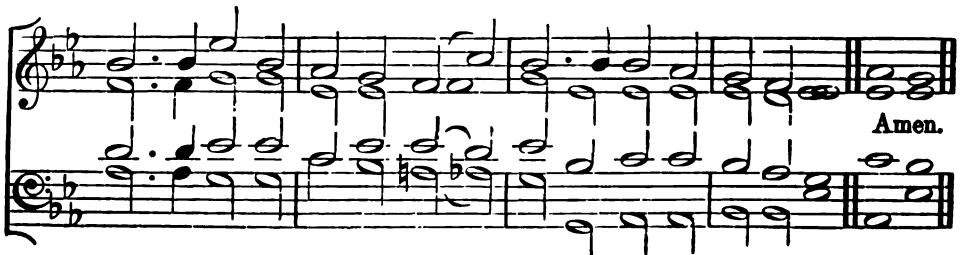
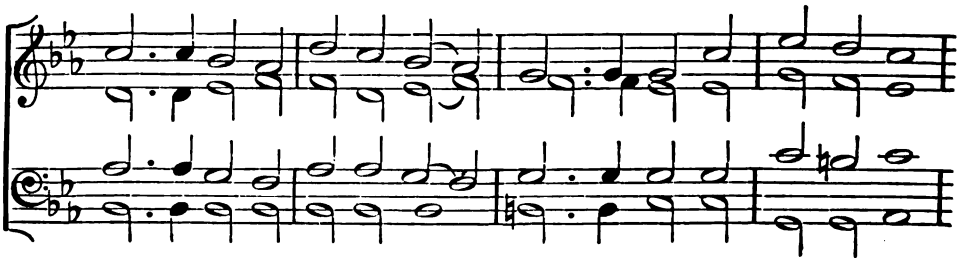
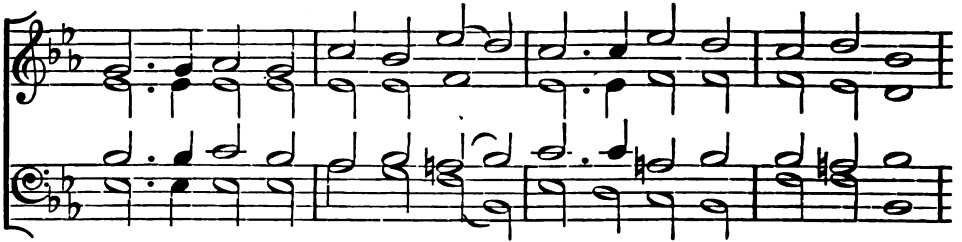
Thou God, Whom heav'nly hosts obey,  
 How highly blest is he,  
 Whose hope and trust, securely plac'd,  
 Is still repos'd on Thee !



# St. Cyril.

No. 44.

R. HAKING.



Hymn 44.

Jesu, refuge of my soul,  
Let me to Thy Bosom fly,  
While the gathering waters roll,  
While the tempest still is high :  
Hide me, O my Saviour, hide,  
Till the storm of life be past ;  
Safe into the haven guide,  
O receive my soul at last.

Other refuge have I none ;  
Hangs my helpless soul on Thee ;  
Leave, ah ! leave me not alone,  
Still support and comfort me.  
All my trust on Thee is stayed,  
All my help from Thee I bring ?  
Cover my defenceless head  
With the shadow of Thy wing.

Plenteous grace with Thee is found,  
Grace to cleanse from every sin ;  
Let the healing streams abound,  
Make and keep me pure within ;  
Thou of Life the Fountain art,  
Freely let me take of Thee ;  
Spring Thou up within my heart,  
Rise to all eternity. Amen.

# \* Evesham.

No. 45.

J. HAMILTON CLARKE.

The musical score for 'Evesham' is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures, ending with a double bar line and the text 'A - men.' written below the notes. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

\* An alternative to this tune will be found in the Appendix.

Hymn 45.

Calm me, my God, and keep me calm,  
While these hot breezes blow ;  
Be like the night-dew's cooling balm  
Upon earth's fevered brow !

Calm me, my God, and keep me calm,  
Soft resting on Thy breast ;  
Soothe me with holy hymn and psalm,  
And bid my spirit rest.

Calm me, my God, and keep me calm,  
Let thine outstretched wing,  
Be like the shade of Elim's palm  
Beside her desert-spring.

Yes ; keep me calm, though loud and rude  
The sounds my ear that greet ;  
Calm in the closet's solitude,  
Calm in the bustling street ;

Calm in the hour of buoyant health,  
Calm in my hour of pain ;  
Calm in my poverty or wealth,  
Calm in my loss or gain ;

Calm in the sufferance of wrong,  
Like Him Who bore my shame ;  
Calm 'mid the threatening, taunting throng,  
Who hate Thy holy Name ;

Calm when the great world's news with power  
My listening spirit stir :  
Let not the tidings of the hour  
E'er find too fond an ear :

Calm as the ray of sun or star  
Which storms assail in vain,  
Moving unruffled through earth's war  
Th' eternal calm to gain ! Amen.

Another Tune to this Hymn will be found in the Appendix.



# St. Sabbas.

No. 46. A.

A. R. REYNOLDS.

The musical score consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is written in a simple, homophonic style with quarter and eighth notes. The first system ends with a double bar line. The second system ends with a double bar line and the text 'A - men.' written below the staff.

Art thou weary, art thou languid ?  
Art thou sore distrest ?  
" Come to Me, saith One, and coming  
Be at rest ! "

If I find Him, if I follow,  
What His guerdon here ?  
" Many a sorrow, many a labour,  
Many a tear. "

Hath He marks to lead me to Him,  
If He be my guide ?  
" In His feet and Hands are Wound-  
And His Side. " [prints

If I still hold closely to Him,  
What hath He at last ?  
" Sorrow vanquish'd, labour ended,  
Jordan past ! "

Is there diadem, as Monarch,  
That His Brow adorns ?  
" Yea, a Crown, in very surety,  
But of Thorns ! "

If I ask Him to receive me,  
Will He say me nay ?  
" Not till earth, and not till heaven  
Pass away ! " Amen.

# Dunedin.

No. 46 B.

THE LORD BISHOP OF DUNEDIN.

The musical score consists of two systems of two staves each. The first system is in C major, 4/4 time, and contains the first two lines of the hymn. The second system contains the final two lines, including the word 'A - men.' written below the notes.

Art thou weary, art thou languid?

Art thou sore distrest?

“Come to Me, saith One, and coming  
Be at rest!”

Hath He marks to lead me to Him,  
If He be my guide?

“In His feet and hands are wound-  
And His side.” [prints

Is there diadem, as Monarch,  
That His brow adorns?  
“Yea, a crown, in very surety,  
But of thorns!”

If I find Him, if I follow,

What His guerdon here?

“Many a sorrow, many a labour,  
Many a tear.”

If I still hold closely to Him,  
What hath He at last?

“Sorrow vanquish'd, labour ended,  
Jordan past!”

If I ask Him to receive me,

Will He say me nay?

“Not till earth, and not till heaven  
Pass away!” Amen.

# Slingsby.

No. 47.

J. B. DYKES.

A - men.

Hymn 47.

Father! I know that all my life  
Is portion'd out for me,  
The changes that will surely come  
I do not fear to see ;  
I ask Thee for a subject mind,  
Intent on pleasing Thee.

I ask Thee for a thoughtful love,  
Through constant watching wise,  
To meet the glad with joyful smiles  
To wipe the weeping eyes ;—  
A heart at leisure from itself,  
To soothe and sympathise.

I would not have the restless will  
That hurries to and fro,  
Seeking for some great thing to do,  
Or secret thing to know ;  
I would be treated as a child,  
And guided where I go.

\*Wherever in the world I am—  
In whatsoe'er estate,  
I have a fellowship with saints  
To keep and cultivate ;  
A work of lowly love to do  
For Him on whom I wait.

My God, I ask for daily strength,  
To none that ask denied,  
A mind to blend with outward life,  
While keeping at Thy side,  
Content to fill a little space,  
If Thou be glorified.

\*And if some things I do not ask  
Thy will allots to me,  
Still be my spirit fill'd the more  
With grateful love to Thee,  
And careful less to serve Thee much,  
Than please Thee perfectly.

\*Briars beset my every path,  
Which call for patient care ;  
There is a cross in every lot,  
An earnest need for prayer ;  
But a lowly heart that leans on Thee,  
Is happy everywhere.

In service which Thy love appoints  
There are no bonds for me ;  
My secret heart is taught "the truth"  
That makes Thy children "free ;"  
A life of self-renouncing love  
Is a life of liberty! Amen.

\* These verses may be omitted if the hymn be thought too long.

# Gideon. \*

No. 48.

JOHN STAINER.

A . . . men.

\* From the Oratorio of "Gideon."

**Hymn 48.**

As through this wilderness I stray,  
Be Thou my Light, be Thou my Way ;  
No foes, no evil, need I fear,  
If Thou, my Lord, my God, art near.

When rising floods my soul o'erflow,  
When sinks my strength in waves of woe,  
Saviour, Thy timely aid impart,  
And raise my head, and cheer my heart.

Teach me, where'er Thy steps I see,  
Dauntless, untired, to follow Thee ;  
O let Thy hand support me still,  
And lead me to Thy holy hill.

If rough and thorny be the way,  
My strength proportion to my day ;  
Till toil and grief and pain shall cease,  
Where all is calm and joy and peace.

**Amen.**

**Another Tune, which may be sung to this Hymn, will be found in the Addenda.**

# Præn.

No. 49.

FREDERICK A. GORN OUSELEY.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a half note G3, followed by a half note F3, and then a half note E3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The upper staff features a melody with notes G4, A4, B4, and C5, with some notes beamed together. The bass line continues with notes G3, F3, and E3. The system ends with a double bar line.

The third system of musical notation concludes the piece. The upper staff has notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. The system ends with a double bar line. The text "A . . . men." is written below the notes in the upper staff.

Hymn 49.

Jesus, Saviour, Son of God,  
Who for me life's pathway trod,  
Who for me became a child ;  
Make me humble, meek, and mild.

I Thy little lamb would be,  
Jesus, I would follow Thee ;  
Samuel was Thy child of old,  
Take me, too, within Thy fold.

Teach me how to pray to Thee,  
Make me holy, heavenly ;  
Let me love what Thou dost love,  
Let me live alone with Thee. Amen.

H



# Berlin.

No. 50.

Harmonized by SEBASTIAN BACH.

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and the text "A-men." written below the final notes.

Hymn 50.

Now is the hour of darkness past ;  
Christ has assumed His reigning power ;  
Behold the great accuser cast  
Down from the skies to rise no more.

'Twas by Thy Blood, immortal Lamb,  
Thine armies trod the Tempter down ;  
'Twas by Thy word and powerful Name  
They gained the battle and renown.

Rejoice, ye heavens ! let every star  
Shine with new glories round the sky !  
Saints, while ye sing the heavenly war,  
Raise your Deliverer's Name on high !  
Amen.

# Angus.

No. 51.

R. BROWN-BORTHWICK.

With exultation.

rall. a tempo.

A - men.

## Hymn 51.

All my heart this night rejoices,  
 As I hear,  
 Far and near,  
 Sweetest angel voices ;  
 "Christ is born," their choirs are singing,  
 Till the air  
 Everywhere  
 Now with joy is ringing.  
 For it dawns,—the promised morrow  
 Of His birth ;  
 Who the earth  
 Rescues from her sorrow.  
 God to wear our form descendeth,  
 Of His grace  
 To our race  
 Here His Son He lendeth.  
 \*Yes, so truly for us careth,  
 That His Son  
 All we've done  
 As our offering beareth :  
 As our Lamb Who, dying for us,  
 Bears our load,  
 And to God  
 Doth in peace restore us.  
 Hark ! a voice from yonder manger,  
 Soft and sweet,  
 Doth intreat,  
 "Flee from woe and danger ;  
 Brethren come, from a l doth grieve you  
 You are freed ;  
 All you need  
 I will surely give you."  
 Come, then, let us hasten yonder ;  
 Here let all,  
 Great and small  
 Kneel in awe and wonder,  
 Love Him Who with love is yearning ;  
 Hail the star  
 That from far  
 Bright with hope is burning.

Ye who pine in weary sadness,  
 Weep no more  
 For the door  
 Now is found of gladness.  
 Cling to Him, for He will guide you  
 Where no cross,  
 Pain or loss,  
 Can again betide you.  
 \*Hither come, ye heavy-hearted  
 Who for sin,  
 Deep within,  
 Long and sore have smarted ;  
 For the poison'd wounds you're feeling  
 Help is near,  
 One is here  
 Mighty for their healing.  
 \*Hither come, ye poor and wretched ;  
 Know His will  
 Is to still  
 Every hand outstretched ;  
 Here are riches without measure,  
 Here forget  
 All regret,  
 Fill your hearts with treasure.  
 Blessed Saviour, let us find Thee !  
 Keep Thou me  
 Close to Thee,  
 Cast me not behind Thee !  
 Life of life, my heart Thou stillest,  
 Calm I rest  
 On Thy breast,  
 All this void Thou fillest.  
 Thee, dear Lord, with heed I'll cherish,  
 Live to Thee,  
 And with Thee,  
 Dying shall not perish ;  
 But shall dwell with Thee for ever,  
 Far on high.  
 In the joy  
 That can alter never. Amen.

\* These verses may be omitted if the hymn be thought too long.

# Leigh.

No. 52.

A. R. REINAGLE.



Hymn 52.

Awake, my soul, and with the sun  
Thy daily stage of duty run ;  
Shake off dull sloth, and early rise  
To pay thy morning sacrifice.

Redeem thy misspent moments past,  
And live this day as if the last ;  
Thy talents to improve take care ;  
For the great day thyself prepare.

Let all thy converse be sincere,  
Thy conscience as the noonday clear ;  
For God's all-seeing eye surveys  
Thy secret thoughts thy works and ways

Wake, and lift up thyself, my heart,  
And with the angels bear thy part :  
Who all night long unwearied sing  
High glory to the eternal King ! Amen.

# Hidbrook.

No. 53.

R. BROWN-BORTHWICK.



Hymn 53.

Sun of my soul, Thou Saviour dear,  
It is not night if Thou be near :  
O may no earth-born cloud arise  
To hide Thee from Thy servant's eyes.

When the soft dews of kindly sleep  
My wearied eyelids gently steep,  
Be my last thought how sweet to rest  
For ever on my Saviour's breast.

Abide with me from morn till eve,  
For without Thee I cannot live :  
Abide with me when night is nigh,  
For without Thee I dare not die.

If some poor wandering child of Thine  
Have spurned to-day the voice divine ;  
Now, Lord, the gracious work begin ;  
Let him no more lie down in sin.

Watch by the sick : enrich the poor  
With blessings from Thy boundless store ;  
Be every mourner's sleep to-night,  
Like infant's slumbers, pure and light.

Come near and bless us when we wake,  
Ere through the world our way we take ;  
Till in the ocean of Thy love  
We lose ourselves in Heaven above. Amen.

Words printed by permission of the late Rev. John Keble.



# Old Hundred and twenty-fourth.

From MAROT and BEZA's Psalms,  
Geneva, 1562.

No. 54.

The musical score is presented in four systems, each consisting of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is common time (C). The notation is a four-part setting, with the soprano part in the treble staff and the three lower parts (alto, tenor, and bass) in the bass staff. The music is written in a style characteristic of the 16th-century French psalter, featuring a mix of half, quarter, and eighth notes, often beamed together in groups. The piece concludes with the text "A - men." written below the final notes of the bass staff.

\* Hymn 54.

Now Israel may say, and that truly,  
If that the Lord had not our cause maintained ;  
If that the Lord had not our right sustain'd,  
When cruel men against us furiously  
Rose up in wrath, to make of us their prey ;

Then certainly they had devour'd us all,  
And swallow'd quick, for ought that we could deem ;  
Such was their rage, as we might well esteem,  
And as fierce floods before them all things drown,  
So had they brought our soul to death quite down.

The raging streams, with their proud swelling waves,  
Had then our soul o'erwhelmèd in the deep.  
But, bless'd be God, who doth us safely keep,  
And hath not giv'n us for a living prey  
Unto their teeth, and bloody cruelty.

Ev'n as a bird out of the fowler's snare  
Escapes away, so is our soul set free :  
Broke are their nets, and thus escapèd we.  
Therefore our help is in the Lord's great name,  
Who heav'n and earth by His great power did frame.

Amen.

\* Old Scottish version of Psalm cxxvi.

# Wareham.

No. 55.

W. KNAPP, 1768.

The musical score is presented in three systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system contains the initial melody and accompaniment. The second system continues the piece with more complex rhythmic patterns. The third system concludes the piece with a final cadence and the text "A-men." written below the bass staff.

Hymn 55.

Beneath Thy cross I lay me down,  
And mourn to see Thy bloody crown ;  
Love drops in blood from every vein ;  
Love is the spring of all His pain.

Here, Jesus I shall ever stay,  
And spend my longing hours away,  
Think on Thy bleeding wounds and pain,  
And contemplate Thy woes again.

The rage of Satan and of sin,  
Of foes without, and fears within,  
Shall ne'er my conquering soul remove  
Or from Thy cross, or from Thy love.

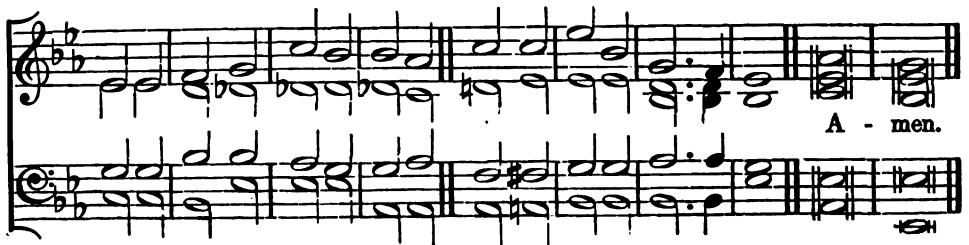
Secure from harms beneath Thy shade,  
Here death and hell shall ne'er invade ;  
Nor Sinai, with its thundering noise,  
Shall e'er disturb my happier joys.

O unmolested happy rest !  
Where inward fears are all suppress ;  
Here I shall love, and live secure,  
And patiently my cross endure. Amen.

# St. Hilda.

No. 56.

J. BARNBY.



Hymn 56.

Lord, Thy glory fills the heaven,  
Earth is with its fulness stor'd ;  
Unto Thee be glory given,  
Holy, Holy, Holy Lord !

Here Thy glorious Name confessing,  
We adopt Thy angels' cry  
Holy, Holy, Holy, blessing  
Thee, the Lord of Hosts most High !  
Amen.

# Clinton.

No. 57.

C. H. H. PARRY.



\* Hymn 57.

O Thou Who lendest unto prayer  
Its highest power and fire,  
And in the bosom's darkest lair  
Can kindle pure desire.

Lord of the heaven of heavens Thou art,  
All life and light are Thine ;  
O breathe upon my sinking heart,  
And life and light be mine !

Where suns in myriads roll afar  
And sing their wondrous song,  
Heard in response by every star  
Amid the countless throng,

All jubilant the ransom'd host  
In adoration kneel,  
To Father, Son, and Holy Ghost,  
They wake one mighty peal ;—

A peal of triumph, when the soul  
Its prison house forsakes,  
And, darting to its distant goal,  
Its heavenward journey takes.

O vision of that blissful hour !  
With angels hov'ring nigh—  
To guide and guard from Satan's power,  
How sweet such death to die !

Another Victor comes to join  
The Saviour's choir above ;  
Another charm'd by Grace Divine,  
Another won by Love. Amen.

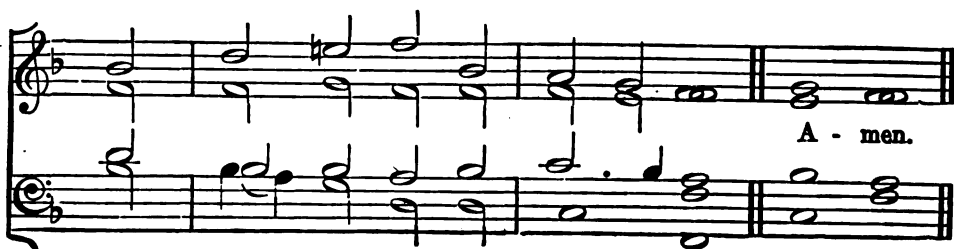
• The first three verses were suggested by a poem of Arndt's.



# Creter.

No. 58.

C. H. H. PARRY.



Hymn 58.

Great Shepherd of Thy ransomed flock  
Send down on all Thy gifts to-day,—  
The water from the riven Rock,  
The manna gleaming on our way.

Yea, more! from out Thy piercèd side,  
Whence flowed the Water and the Blood,  
Pour on our souls the crimson tide,  
And wash us in that cleansing flood.

Still journeying on amid the waste,  
And fainting oft beneath the strife,  
Our longing spirits yearn to taste  
Thy heavenly food, O Bread of Life!

And when our broken cisterns fail,  
And leave us thirsting on the sod ;  
When all the powers of sin assail,  
We need Thy strength, O Wine of God!

Come to each waiting heart, O Christ!  
In all the fulness of Thy love ;  
Make now this blessed Eucharist  
The earnest of Thy joys above. Amen.

No. 59.

\* Alleluia.

J. BARNBY.

*f* *cres.*

FULL. 1. Sing Alleluia forth in du-teous praise, O citizens of heaven; in  
 2. Ye next, who stand before th'E-ter-nal Light, In hymning choirs re-echo  
 DEC. 3. The Holy City shall take up your strain, And with glad songs resounding,  
 CAN. 4. In blissful antiphons ye thus re-joice, To render to the Lord with

*f* *cres.*

*mf* *cres.*

DEC. 5. Ye who have gained at length your palms in bliss, Victorious ones, your chant shall  
 CAN. 6. From those exalted lips for ev-er ring The strains which tell the honour

*mf* *cres.*

*p* *cres.*

DEC. 7. This is the rest for weary ones brought back; This is the food and drink which

*p* *cres.*

*ff* ORG.

FULL. 8. While Thee, Creator of the world, we praise For ever, and tell out in  
 9. To Thee, Eternal Son, our voi-ces sing With them, to Thee, O Holy

*ff*

\* Composed expressly for this work.  
 The performance of this Tune is capable of various modifications, e.g. the whole may be sung in Unison; or, only the 5th and 9th verses (the rest being sung in harmony); or again, the 5th and 6th verses may be sung by Trebles only.

sweet notes raise An end - lefs Al - le - lu - ia!  
 to the Height An end - lefs Al - le - lu - ia!  
 wake a - gain An end - lefs Al - le - lu - ia!  
 thank - ful voice An end - lefs Al - le - lu - ia!

still be this— An end - lefs Al - le - lu - ia!  
 of your KING, An end - lefs Al - le - lu - ia!

none shall lack,—An end - lefs Al - le - lu - ia.

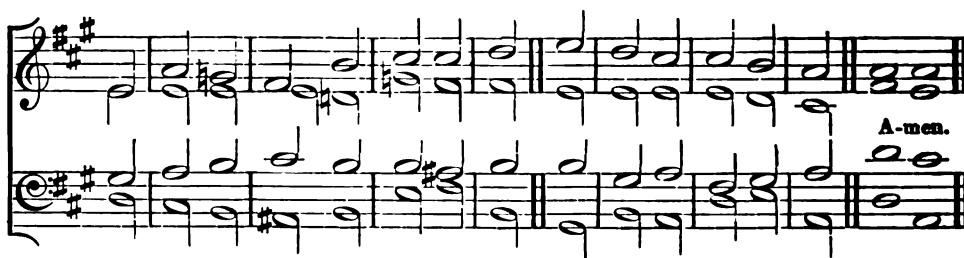
sweet - est lays, An end - lefs Al - le - lu - ia. A - men.  
 Ghost we bring, An end - lefs Al - le - lu - ia.

The above is a translation, by the REV. JOHN ELLERTON, of a noble hymn, supposed to be older than the eighth century. The Rev. R. BROWN-BORTHWICK is responsible for verse 9 as it now stands.

# La Spezia.

No. 60.

JAMES TAYLOR.



To celebrate Thy praise, O Lord,  
I will my heart prepare ;  
To all the list'ning world Thy works,  
Thy wondrous works, declare.

The thought of them shall to my soul  
Exalted pleasure bring ;  
Whilst to Thy Name, O Thou most  
High,  
Triumphant praise I sing.

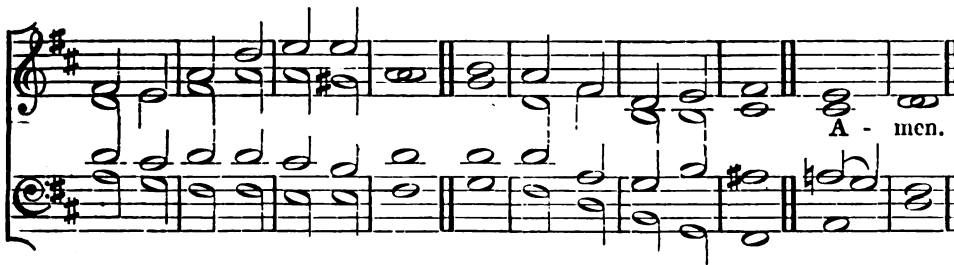
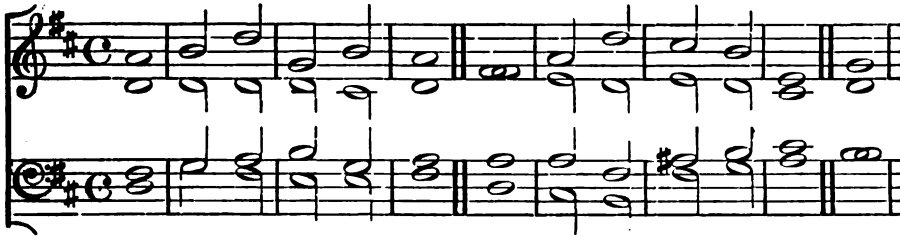
All those who have His goodness  
proved,  
Will in His truth confide ;  
Whose mercy ne'er forsook the man  
That on His help relied.

Sing praises, therefore, to the Lord,  
From Sion, His abode ;  
Proclaim His deeds, till all the world  
Confess no other God. Amen.

# St. Giles.

No. 61.

C. G. VERRINDER.



|   |  |
|---|--|
| Soldiers of Christ, arise,<br>And put your armour on,<br>Strong in the strength which God supplies<br>Through His eternal Son : | From strength to strength go on,<br>Wrestle, and fight, and pray ;<br>Tread all the powers of darkness down,<br>And win the well-fought day. |
| Strong in the Lord of Hosts,<br>And in His mighty power ;<br>Who in the strength of Jesus trusts<br>Is more than conqueror.     | That having all things done,<br>And all your conflicts past,<br>Ye may obtain, through Christ alone,<br>A crown of joy at last.              |
| Stand then in His great might,<br>With all His strength endued ;<br>And take, to arm you for the fight,<br>The panoply of God.  | Jesu, Eternal Son,<br>We praise Thee and adore,<br>Who art with God the Father One<br>And Spirit evermore. Amen.                             |

No. 62.

# Bonar.

For verses 1, 2, 3.

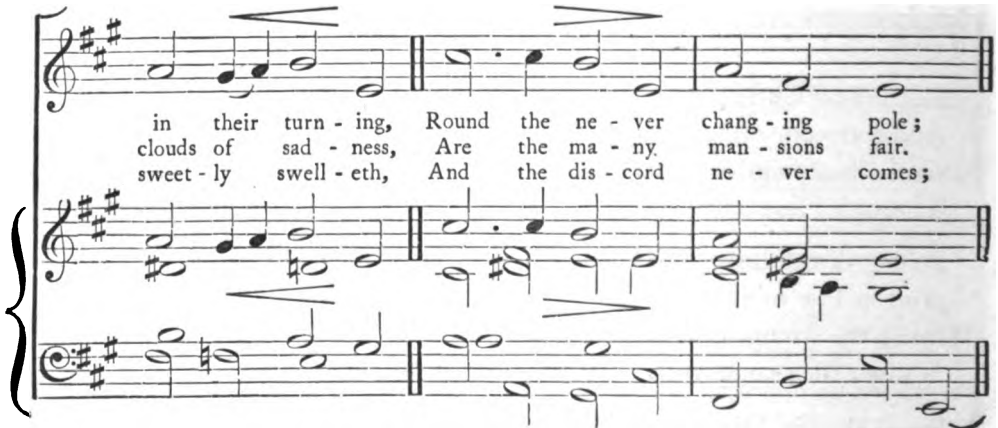
J. BAPTISTE CALKIN.

VOICES  
IN UNIS.



1. Up - ward where the stars are burn - ing, Si - lent, si - lent
2. Far be - yond that arch of glad - ness, Far be - yond these
3. Where the glo - ry bright - ly dwell - eth, Where the new song

ORGAN.



in their turn - ing, Round the ne - ver chang - ing pole ;  
clouds of sad - ness, Are the ma - ny man - sions fair.  
sweet - ly swell - eth, And the dis - cord ne - ver comes ;

Up - ward where the sky is bright - est, Up - ward where the  
 Far from pain and sin and fol - ly, In that pa - lace  
 Where life's stream is ev - er la - ving, And the palm is

*p* *rit.* *a tempo.*

blue is light-est, Lift I now my long-ing soul. . . .  
 of the ho - ly— I would find my man-sion there. . . .  
 ev - er wa-ving;— That must be the home of homes. . . .

4. Where the Lamb on high is seat - ed, By ten thou sand  
 5. Bless - ing, ho - nor, with - out mea - sure, Heav'n - ly rich - es,

*f*  
 Gt. Org. FULL.



voi - ces greeted ; Lord of Lords, and King of Kings. Son of man, they  
 earth - ly trea - sure, Lay we at His bless - ed feet. Poor the praise that

crown, they crown Him, Son of God, they own, they own Him,  
 now we ren - der, Loud shall be our voi - ces yon - der,

*rit.*  
 With His name the pa - lace rings. . . . . A - men.  
 When be - fore His throne we meet. . . . .  
*rit.* *a tempo.*

# Vienna.

No. 63.

Arranged by J. TURLE.



|                                      |                                    |
|--------------------------------------|------------------------------------|
| Oft in sorrow, oft in woe,           | Let your drooping hearts be glad ; |
| Onward, Christians, onward go ;      | March, in heavenly armour clad ;   |
| Bear the toil, maintain the strife,  | Fight, nor think the battle long,  |
| Strengthened with the Bread of Life. | Soon shall victory wake your song. |

|  |                                       |
|--|---------------------------------------|
| Let not sorrow dim your eye,             | Onward then in battle move ;          |
| Soon shall every tear be dry ;           | More than conquerors ye shall prove ; |
| Let not fear your course impede,         | Though opposed by many a foe,         |
| Great your strength, if great your need. | Christian soldiers, onward go !       |

Hymns of glory and of praise,  
Father, unto Thee we raise :  
Holy Jesu, praise to Thee,  
With the Spirit ever be. Amen.

# Christ Church.

No. 64 A.

SAMUEL GEE.

The musical score is presented in four systems, each with a treble and bass staff. The notation includes various note values, rests, and bar lines. The final system concludes with the text "A - men." written below the notes.

Hymn 64.

Jerusalem the golden !  
With milk and honey blest ;  
Beneath thy contemplation  
Sink heart and voice opprest.  
I know not, oh ! I know not  
What joys await us there ;  
What radiancy of glory,  
What bliss beyond compare.  
They stand, those halls of Sion,  
All jubilant with song,  
And bright with many an angel,  
And all the martyr throng.  
The Prince is ever in them,  
The daylight is serene :  
The pastures of the blessèd  
Are decked in glorious sheen.  
There is the throne of David ;  
And there, from care released,  
The shout of them that triumph,  
The song of them that feast ;  
And they who with their Leader  
Have conquered in the fight,  
For ever and for ever  
Are clad in robes of white.  
O sweet and blessèd country,  
The Home of God's elect !  
O sweet and blessèd country,  
That eager hearts expect !  
Jesu, in mercy bring us  
To that dear land of rest ;  
Who art, with God the Father,  
And Spirit, ever blest. Amen.

# Jerusalem.

No. 64 B.

W. K. WHEATLEY.

The musical score is presented in four systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The piece concludes with the text "A - men." written above the final notes of the bass staff.

Hymn 64.

Jerusalem the golden !  
With milk and honey blest ;  
Beneath thy contemplation  
Sink heart and voice opprest.

I know not, oh ! I know not  
What joys await us there ;  
What radiancy of glory,  
What bliss beyond compare.

They stand, those halls of Sion,  
All jubilant with song,  
And bright with many an angel,  
And all the martyr throng.

The Prince is ever in them,  
The daylight is serene :  
The pastures of the blessed  
Are decked in glorious sheen.

There is the throne of David ;  
And there, from care released,  
The shout of them that triumph,  
The song of them that feast ;

And they who with their Leader  
Have conquered in the fight,  
For ever and for ever  
Are clad in robes of white.

O sweet and blessed country,  
The Home of God's elect !  
O sweet and blessed country,  
That eager hearts expect !

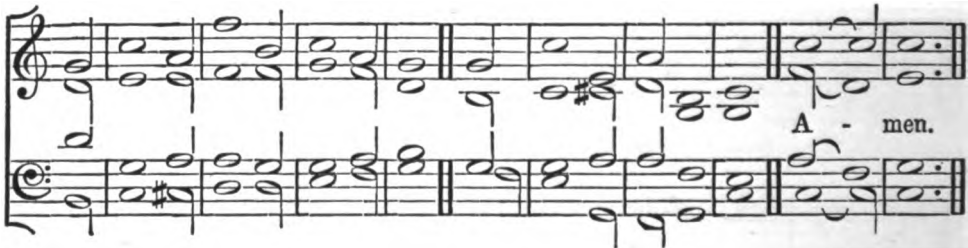
Jesu, in mercy bring us  
To that dear land of rest ;  
Who art, with God the Father,  
And Spirit, ever blest. Amen.

# Braemar.

No. 65.

R. BROWN-BORTHWICK.

*Not too fast.*



Thy goodness, Lord, our souls confess, Thy bounty every season crowns

Thy goodness we adore ;

With all the bliss it yields,

A spring, whose blessings never fail, With joyful clusters bend the vines,

A sea without a shore.

With harvests wave the fields.

Sun, moon, and stars, Thy love attest But chiefly Thy compassions, Lord,

In every cheerful ray ;

Are in the Gospel seen ;

Love draws the curtains of the night, There, like the Sun, Thy mercy shines

And love restores the day.

Without a cloud between. Amen.

# Winchcombe.

No. 66.

J. BAPTISTE CALKIN.

*Animato.*

The Bride-groom comes! Bride of the Lamb, a - wake!

The mid - night cry is heard; Thy sleep for - sake.

The mar - riage - day Has come; lift up thy head,

Put on thy bri - dal robe, The feast is spread. A - men.

Shake off earth's dust,  
And wash thy weary feet;  
Arise, make haste, go forth,  
The Bridegroom greet.

Sing the new song!  
Thy triumph has begun;  
Thy tears are wiped away,  
Thy night is done! Amen.

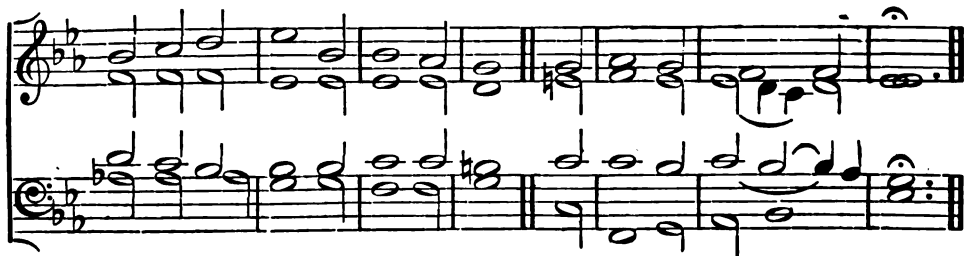
K



# Castle Rising.

No. 67.

F. HERVEY



Hymn 67.

The roseate hues of early dawn,  
The brightness of the day,  
The crimson of the sunset sky,  
How fast they fade away !  
Oh, for the pearly gates of heaven,  
Oh, for the golden floor,  
Oh, for the Sun of Righteousness  
That setteth nevermore !

The highest hopes we cherish here,  
How fast they tire and faint ;  
How many a spot defiles the robe  
That wraps an earthly saint !  
Oh, for a heart that never sins,  
Oh, for a soul washed white,  
Oh, for a voice to praise our King,  
Nor weary day nor night !

Here faith is ours, and heavenly hope,  
And grace to lead us higher ;  
But there are perfectness, and peace,  
Beyond our best desire.  
Oh, by Thy love and anguish, Lord,  
And by Thy life laid down,  
Grant that we fall not from Thy grace,  
Nor cast away our crown.





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# APPENDIX.

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**N.B.—Some of the following Hymns, and most of the Tunes and Arrangements,—as also the greater part of the preceding Tunes,—are copyright, and may not be multiplied, either in print or manuscript, without permission.**



## APPENDIX.

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### HYMNS SUITABLE FOR SPECIAL SEASONS AND OCCASIONS.

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|   |             |
|---|-------------|
| CONCLUSION OF EVENING SERVICE . . . . . | 75,87.      |
| ADVENT . . . . .                        | 71.         |
| SUNDAY . . . . .                        | 90.         |
| LENT . . . . .                          | 84.         |
| EASTER . . . . .                        | 76, 81, 91. |

# The strain upraise of joy and praise.

No. 68.

HYMN.

ARTHUR S. SULLIVAN.

*Allegro Moderato, e con brio.*

TREBLE.  
ALTO.

TENOR.  
BASS.

ORGAN.  
♩ = 104.

*Full. ff*

The strain up - raise of joy and

*f*

*mf*

Musical score for the first system. The vocal line (top staff) is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "praise, Al - le - lu - - - ia. To the glo - ry of their". The piano accompaniment (bottom two staves) is in bass and treble clefs with the same key signature and time signature. The piano part begins with a forte (*ff*) dynamic and includes a mezzo-forte (*mf*) dynamic marking.

Musical score for the second system. The vocal line (top staff) continues with the lyrics: "King Shall the ran - som'd peo - ple sing, Al - le - lu - - -". The piano accompaniment (bottom two staves) continues with a forte (*ff*) dynamic and includes a *Ped.* (pedal) marking at the end of the system.



ia. And the choirs that dwell on high Shall re - e - cho thro' the

sky, Al - le - lu - ia. They thro' the fields of

*mf*

*mf*

*ff*

*ff*

*mf*

*mf*

*Ped.*

Detailed description: This is a musical score for voice and piano. It consists of two systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'ia. And the choirs that dwell on high Shall re - e - cho thro' the'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal line with the lyrics 'sky, Al - le - lu - ia. They thro' the fields of'. The piano accompaniment continues with similar textures. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). A 'Ped.' (pedal) marking is present at the end of the second system. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be common time.

Pa - ra - dise that roam, The blefs-ed ones re - peat thro' that bright home, Al - le -

*ff*

*ff*

*Ped.*

- lu - ia; The plan-cts, glitt'-ring on their heav'nly

*mf*

way, The shin-ing con-fel - la - tions join and fay Al - le - lu - - -

*ff* *rall.*

*ff* *rall.*

*ff* *rall.*

*Ped.*

Detailed description: This system contains the first part of a musical score. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line includes the lyrics 'way, The shin-ing con-fel - la - tions join and fay Al - le - lu - - -'. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include 'ff' (fortissimo) and 'rall.' (rallentando) in the vocal and piano parts. A 'Ped.' (pedal) marking is present at the bottom of the piano part.

- ia!

*ff* *a tempo.*

Detailed description: This system continues the musical score. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature remains one sharp (F#). The vocal line includes the lyrics '- ia!'. The piano accompaniment continues with chords and moving lines. Performance markings include 'ff' (fortissimo) and 'a tempo.' (allegretto) in the piano part.

TREBLES.

Ye clouds that onward sweep! } light, { Ye thunders echoing loud } wild - ly bright,  
Ye winds on pinions } and deep, Ye lightnings, }

*p* Choir Organ.

*Ped.*

This system contains the first four measures of the Trebles and Choir Organ. The Trebles part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The Choir Organ part consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The organ part features chords and a bass line with a pedal point. The first three measures have a whole note bass line, and the fourth measure has a half note bass line. The organ part ends with a fermata over the final chord.

In sweet consent } Al - le - lu - ia! { Ye floods and ocean billows! } snow!  
unite your } Ye storms and winter }

This system contains the next four measures of the Trebles and Choir Organ. The Trebles part continues with the lyrics. The Choir Organ part continues with chords and a bass line. The first three measures have a whole note bass line, and the fourth measure has a half note bass line. The organ part ends with a fermata over the final chord.

Ye days of cloud-  
lefs beauty! } fum-mer glow, { Ye groves that wave  
Hoar froft and } in fpring, And glo- } Al - le - lu - ia!  
rious forefts fing

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "Ye days of cloud-lefs beauty! Hoar froft and } fum-mer glow, { Ye groves that wave in fpring, And glo-rious forefts fing } Al - le - lu - ia!". The middle staff is a bass line in bass clef with the same key signature and time signature. The bottom two staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with the same key signature and time signature. The piano part features a series of chords and moving lines that support the vocal melody.

Firft let the birds with } gay, { Exalt their great Creator's } Al - le - lu ia!  
painted plumage } praife, and fay

*Gp. Diap. Gt.*

*without Pedal.*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "Firft let the birds with } gay, { Exalt their great Creator's } Al - le - lu ia!  
painted plumage } praife, and fay". The middle staff is a bass line in bass clef with the same key signature and time signature. The bottom two staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with the same key signature and time signature. The piano part features a series of chords and moving lines that support the vocal melody. The instruction "Gp. Diap. Gt." is written in the right hand of the piano part, and "without Pedal." is written below the left hand.

Then let the beasts of earth, with varying strain, { Join in Creation's Hymn, and cry again, } Al - le - lu - ia!

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef, containing four measures of whole rests. The middle staff is a vocal line in G major with a bass clef, containing four measures of notes: G2, G2, G2, and a quarter note G2-A2-B2. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs), containing four measures of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

Here let the mountains thunder forth so - no - rous Al - le - lu - ia! { Here let the valleys sing in gentler } cho - rus

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef, containing four measures of notes: G2, G2, G2, and a quarter note G2-A2-B2. The middle staff is a vocal line in G major with a bass clef, containing four measures of notes: G2, G2, G2, and a quarter note G2-A2-B2. The bottom staff is a piano accompaniment in G major with a grand staff, containing four measures of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. The piano part includes dynamic markings: *ff* at the beginning, *mf* above the second measure, and *Sw.* above the third measure.

Al - le - lu - ia!

Thou jubilant abyfs of o - cean, cry Al - le - lu - ia!

*Ped.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are 'Al - le - lu - ia!' on the first vocal staff and 'Thou jubilant abyfs of o - cean, cry Al - le - lu - ia!' on the second. A 'Ped.' (pedal) marking is present under the piano accompaniment.

Ye trafts of earth }  
and continents re- } ply Al - le - lu - ia!

To God, Who all creation made,

Detailed description: This system continues the musical score. The vocal staves have lyrics: 'Ye trafts of earth } and continents re- } ply Al - le - lu - ia!'. The piano accompaniment continues with the lyrics: 'To God, Who all creation made,'. The notation includes various chords and melodic lines in both vocal and piano parts.

This is the strain, the eternal strain, } loves, Al -  
 The Lord of all things }

The frequent hymn } Al - le - lu ia!  
 be duly paid, }

*ff*

- - le - lu - ia! { This is the song, the heavenly } proves, Al - - le - lu - ia!  
 fong, that Christ himself ap- }

*ff*



Wherefore we sing, } wa-king, Al - le - lu - ia! { And childrens' voices } ma - king,  
 both heart and } voice a - - } echo, answer }

*Full Swell.* *crescendo.*

*ff* *a tempo 1mo.*  
 Al - le - lu - ia! Now from all men be out - poured Al - le - lu - ia to the

*ff* *a tempo 1mo.*

Lord, With Al - le - lu - ia e - vermore, The Son and Spi-rit we a - dore,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Lord, With Al - le - lu - ia e - vermore, The Son and Spi-rit we a - dore,". The music is in a common time signature.

Praife be done to the THREE IN ONE, Praife be done to the THREE IN

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Praife be done to the THREE IN ONE, Praife be done to the THREE IN". The music is in a common time signature. The piano part includes a forte (*ff*) dynamic marking.

ONE, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music with lyrics: "ONE, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,". The lower staff is a piano accompaniment in bass clef, also in F# major and common time, providing harmonic support for the vocal line.

*rall.*  
Al - - le - lu - - ia! . . .

*rall.*

The second system of the musical score continues from the first. The upper staff is a vocal line in treble clef, starting with the tempo marking *rall.* (rallentando). It contains two measures of music with lyrics: "Al - - le - lu - - ia! . . .". The lower staff is a piano accompaniment in bass clef, also in F# major and common time, with the tempo marking *rall.* (rallentando). The piano part features a series of chords and arpeggiated figures that become more complex and dense in the final measures of the system.

# \* Praise, my soul, the King of Heaven.

No. 69 A.

JOHN GOSS.

VOICES.

1. Praise, my soul, the King of Hea - ven; To His

ORGAN.  
♩ = 88.

feet thy tri - bute bring; Ran-fom'd, heal'd, re - stored, for - giv - en,

\* The original text of this hymn, which is inserted by the kind permission of Mrs. Hogg (the author's daughter), will be found in the Addenda.

E - ver - more His prais - es sing; Al - le - lu - ia!

Al - le - lu - ia! Praise the e - ver - last - ing King.

2. Praise Him for His grace and fa - vour To our

fa - thers in dis - tress; Praise Him still the same for e - ver,

Slow to chide, and swift to bless; Al - le - lu - ia!

Al - le - lu - ia! Glo - rious in His faith - ful - ness.

*Slower.*

3. Fa - ther - like He tends and spares us, Well our

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking 'Slower.' is positioned above the first measure. The lyrics '3. Fa - ther - like He tends and spares us, Well our' are written below the vocal line.

fee - ble frame He knows; In His hand He gent - ly bears us,

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics 'fee - ble frame He knows; In His hand He gent - ly bears us,' are written below the vocal line.

Res - cues us from all our foes; Al - le - lu - ia!

The third system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics 'Res - cues us from all our foes; Al - le - lu - ia!' are written below the vocal line.

Al - le - lu - ia! Wide - ly fill His mer - cy flows.

4. Frail as sum - mer's flow'r we flour - ish; Blows the

wind and it is gone; But while mor - tals rise and pe - rish,



God en - dures un - chang - ing on. Al - le - lu - ia!

Al - le - lu - ia! Praise the high E - ter - nal One.

5. An - gels all, with us a - dore Him; Ye be -

- hold Him face to face; Sun and moon bow down be - fore Him;

Dwel - lers all in time and space, Al - le - lu - ia!

Al - le - lu - ia! Praise with us the God of grace. A - men.

*Slow.*

# Praise, my soul, the King of Heaven.

No. 69 B. (Arranged for Four Vocal Parts).\*

JOHN GOSS.

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is E major (three sharps) and the time signature is 4/4. The tempo is marked as quarter note = 88. The lyrics are: "Al - le - lu - ia! Al - le - lu - ia! A - men." The score includes various musical notations such as notes, rests, and bar lines.

\* This Tune, as harmonized for four voices, is transposed to E, as the key of D would be too low for the basses.

Hymn 69.

Praise, my soul, the King of Heaven,  
To His feet thy tribute bring ;  
Ransomed, healed, restored, forgiven,  
Evermore His praises sing,  
Alleluia ! Alleluia !  
Praise the everlasting King.

Praise Him for His grace and favour  
To our fathers in distress ;  
Praise Him still the same as ever,  
Slow to chide, and swift to bless ;  
Alleluia ! Alleluia !  
Glorious in His faithfulness.

Father-like, He tends and spares us,  
Well our feeble frame He knows ;  
In His hands He gently bears us,  
Rescues us from all our foes ;  
Alleluia ! Alleluia !  
Widely yet His mercy flows.

Angels in the height adore Him !  
Ye behold Him face to face ;  
Saints triumphant bow before Him !  
Gathered in from every race :  
Alleluia ! Alleluia !  
Praise us with the God of Grace. Amen.

# Lord, to Thee alone we turn.

No. 70.

J. BAPTISTE CALKIN.

VOICES.

1. LORD, to Thee a-lone we turn, To Thy crofs for safe-ty fly;  
3. In the midft of fin and strife, In the depths of mor-tal woe,

ORGAN.

$\text{♩} = 84.$

*mf*

There, as pe-ni-tents, to learn How to live and how to die.  
Teach us how to live a life Meet for fo-journ-ers be-low.

*mf*

2. On our fin - ful knees we fall, Hear us as for help we plead,  
 4. Tho' the road be oft-times dark, Tho' the feet in weak-nefs fray,

*cres. rit.*

Hear us when on Thee we call: Aid us in our time of need.  
 Lead us, Sa-viour, as the Ark Led Thy cho-fen on their way.

*mf a tempo.* *rit.*

5. When, weak, wea - ry, and a - lone, Death's grim val - ley we muft tread,

*p*

*f*

Then be all Thy mer - cy shewn, Then be all Thy love display'd.

*f*

*rit.*

6. Guard us in that dark-some hour, Lead us to the land of rest,

*pp*

*rit.*

*f a tempo.* *rall. al fine.*

Where, se-cure from Sa - tan's pow'r, We may lie up - on Thy breast. A-men.

*f a tempo.* *rall. al fine.*

*pp*

# Day of wrath! ☉ Day of mourning!

No. 71.

JOHN STAINER.

TREBLE.  
ALTO.

1. Day of wrath! O Day of mourning! See, once more the

TENOR.  
BASS.

ORGAN.

*p* *cres - cen - do.*

*f* *dim.* *rall.* *pp*  
cross re - turn - ing, Heav'n and earth in ash - es burn - ing.

*f* *dim.* *rall.* *pp*

M





- chres it ring - eth; All be - fore the throne it bring - eth.

ORGAN, and VOICES in harmony.

4. Lo! the Book, ex - act - ly word - ed, Where - in all hath

been re - cord - ed; Then shall judg - ment be a - ward - ed.

5. When the Judge His feat at - tain - eth, And each hid - den

*p*

*Organ. p*

*cres - - cen - -*

deed ar - rain - eth, No - thing un - a - veng'd re - main - eth.

*f*

*rall.*

*pp*

*f*

*rall.*

*pp*

*f*

*do.*

*dim.*

*rall.*

*pp*

*pp*

6. What shall I, frail man, be plead - ing? Who for me be

*Org.*

*Ped.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*pp*) dynamic marking. The lyrics are "6. What shall I, frail man, be plead - ing? Who for me be". The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The piano part is marked *Org.* and includes a *Ped.* (pedal) marking. The music consists of chords and simple melodic lines.

*pp*

in - ter - ce - ding? When the just are mer - cy need - ing.

*pp*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line from the first system, with the lyrics "in - ter - ce - ding? When the just are mer - cy need - ing.". It starts with a piano (*pp*) dynamic marking. The bottom two staves continue the piano accompaniment, also marked *pp*. The piano part features chords and simple melodic lines, with a *pp* dynamic marking in the upper staff.

7. King of Ma - jes - ty tre - mend - ous, Who doft free fal -

*ff* *Full Org.* *ff*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff*. The lyrics "7. King of Ma - jes - ty tre - mend - ous, Who doft free fal -" are written below the notes. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *ff* and the instruction "Full Org." written above the treble clef. The bottom staff is a bass line in bass clef with a dynamic marking of *ff*. The music is in a 4/4 time signature and features a melodic line in the voice and piano accompaniment.

- - va - tion fend us, Fount of pi - ty! then be - friend us.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The lyrics "- - va - tion fend us, Fount of pi - ty! then be - friend us." are written below the notes. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *pp*. The bottom staff is a bass line in bass clef with a dynamic marking of *pp*. The music is in a 4/4 time signature and features a melodic line in the voice and piano accompaniment.

*mf*

8. Think, kind Je - su, my fal - va - tion Caused Thy won-drous

*mf*  
Org.

Ped.

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "8. Think, kind Je - su, my fal - va - tion Caused Thy won-drous". Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The organ part is indicated by "Org." and "mf" (mezzo-forte), with a pedal line below it labeled "Ped.". The music consists of quarter and eighth notes, with a repeat sign in the middle of each line.

In - car - na - tion, Leave me not to re - pro - ba - tion.

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics "In - car - na - tion, Leave me not to re - pro - ba - tion.". The piano accompaniment and organ part continue with similar rhythmic patterns. The organ part features chords and single notes, with a pedal line below it. The system concludes with a double bar line.

*(Without accomp.) rather slower.*

9. Faint and wea - ry Thou hast fought me,

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are printed below the treble staff.

On the Crofs of fuffer - ing bought me,

The second system of musical notation continues the melody from the first system. It features the same treble and bass staves, key signature, and time signature. The lyrics are printed below the treble staff.

Shall fuch grace be vain - ly brought me?

The third system of musical notation concludes the hymn. It features the same treble and bass staves, key signature, and time signature. The lyrics are printed below the treble staff.

10. Guil - ty, now, I pour my moan - ing, All my shame with

*p*

*Organ. p*

*Ped.*

*cres - - cen - -*

an - guish own - ing: Spare, O God, Thy sup - pliant, groan - ing.

*f*

*rall.*

*pp*

*do.*

*dim.*

*rall.*

*pp*



ORGAN, and VOICES in harmony.

11. Low I kneel, with heart sub - mis - sion, See, like ash - es,

my con - tri - tion: Help me in my last con - di - tion.

12. Ah! that day of tears and mourn - ing! From the dust of

Organ. *p* *cres - cen*

*Ped.*

earth re - turn - ing, Man for Judg - ment must pre - pare him.

do. dim. . . . . rall. pp

*Adagio. ORGAN and VOICES.*

13. Spare, O God, in mer - cy spare him! Lord! all - pi - tying Je - su blest;

*Solemnly.*

Grant us Thine e - ter - nal rest, Grant us Thine e - ter - nal rest. A - men.

ppp rall. . . . . ppp

Veres 4, 5, 9, 10, may (if necessary) be omitted.

\* Hearer, my God, to Thee.

No. 72

Adapted by JOHN GOSS.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked as quarter note = 80. The lyrics are: "Near - er, my God, to Thee, Near - er to Thee." The melody is primarily in the treble clef, with the bass clef providing harmonic support.

\* This Tune, in Mercers' Oxford Edition of the "Church Psalter and Hymn Book," is set to the Hymn "Brightest and best," &c.

Hymn 72.

Nearer, my God, to Thee,  
Nearer to Thee!

E'en though it be a cross  
That raiseth me;

Still all my song shall be,  
Nearer, my God, to Thee,  
Nearer to Thee!

Though like a wanderer,  
The sun gone down,

Darkness come over me,  
My rest a stone;

Yet in my dreams I'd be  
Nearer, my God, to Thee,  
Nearer to Thee!

There let the way appear  
Steps unto heaven;

All that Thou sendest me  
In mercy given;

Angels to beckon me  
Nearer, my God, to Thee,  
Nearer to Thee!

Then with my waking thoughts  
Bright with Thy praise;

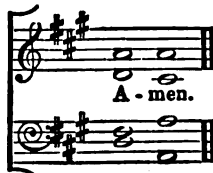
Out of my stony griefs  
*Bethel* I'll raise;

So by my woes to be  
Nearer, my God, to Thee,  
Nearer to Thee!

Or, if on joyful wing,  
Cleaving the sky,

Sun, moon, and stars forgot,  
Upwards I'll fly;

Still all my song shall be,  
Nearer, my God, to Thee,  
Nearer to Thee!



# Lobe divine, all lobes excelling.

No. 73.

ARTHUR S. SULLIVAN.

The musical score consists of four systems of two staves each. The first system includes a tempo marking of  $\text{♩} = 80$ . The music is written in a key with one sharp (F#) and a common time signature (C). The notation features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line and repeat dots.

Hymn 73.

*mf* Love divine, all loves excelling,  
Joy of heaven, to earth come down!  
Fix in us Thy humble dwelling,  
All Thy faithful mercies crown :  
*p* Jesus, Thou art all compassion,  
Pure, unbounded Love Thou art ;  
*cres.* Visit us with Thy salvation,  
Enter every trembling heart.

*pp* Breathe, O breathe Thy loving Spirit  
*cres.* Into every troubled breast ;  
Let us all in Thee inherit,  
Let us find that second rest :  
Take away our power of sinning,  
*f* *Alpha* and *Omega* be ;  
End of faith, as its beginning,  
*ff* Set our hearts at liberty.

*p* Come, Almighty to deliver !  
Let us all Thy life receive ;  
Suddenly return, and never,  
Never more Thy temples leave.  
*cres.* Then we would be always blessing,  
Serve Thee as Thy hosts above ;  
*f* Pray, and praise Thee, without ceasing,  
Glory in Thy perfect love.

*mf* Finish then Thy new creation,  
Pure and sinless let us be ;  
Let us see Thy great salvation,  
Perfectly restored in Thee :  
*cres.* Changed from glory into glory,  
Till in heaven we take our place ;  
*ff* Till we cast our crown before Thee,  
Lost in wonder, love and praise.



# The Son of God goes forth to war.

(Arranged to St. Ann's Tune, with organ obligato.)

No. 74

ARTHUR S. SULLIVAN.

**TREBLE.**  
**ALTO.**

**TENOR.**  
**BASS.**

**ORGAN.**  
♩ = 69.

*f*

*f*

*Ped.*

The Son of God goes forth to war, A king-ly

crown to gain; . . . His blood-red ban-ner streams a - far:

*mf*

Who fol - lows in His train? 2. Who best can drink His cup of woe,

*mf*

*Choir org.*

*No Pedals.*

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "Who fol - lows in His train? 2. Who best can drink His cup of woe," written below them. The bottom two staves are for the organ, with the instruction "Choir org." placed above the right-hand staff. The dynamic marking *mf* (mezzo-forte) is placed above the first vocal staff and below the second. The instruction "No Pedals." is centered below the organ staves.

Tri - um - phant o - ver pain? Who pa - tient bears His crofs be - low,

**N**

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "Tri - um - phant o - ver pain? Who pa - tient bears His crofs be - low," written below them. The bottom two staves are for the organ. The system concludes with a large, bold letter "N" centered below the organ staves.



He fol-lows in His train.

*Unis. MEN'S VOICES.*

3. The Mar-tyr first, whose ea - gle eye

*Gt. Diap. Sw. Reeds.*

*Peds.*

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line for unison men's voices, starting with the lyrics "He fol-lows in His train." followed by a double bar line and then "3. The Mar-tyr first, whose ea - gle eye". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand providing a bass line. The piano part includes the instruction "Gt. Diap. Sw. Reeds." and "Peds.".

Could pierce be - yond the grave: Who saw his Mas - ter in the sky,

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with the lyrics "Could pierce be - yond the grave: Who saw his Mas - ter in the sky,". The bottom two staves continue the piano accompaniment, featuring more complex chordal textures and a steady bass line.

*mf*

4. Like Him, with par - don on His tongue,  
*mf*  
And call'd on Him to save.

*mf*  
Ch. Org.

No Pedals.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and moving lines. The dynamic marking *mf* is placed above the vocal line and below the piano accompaniment. The instruction 'Ch. Org.' is written below the piano accompaniment, and 'No Pedals.' is centered below the system.

In midft of mor - tal pain, He pray'd for them that did the wrong:

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and moving lines. The lyrics 'In midft of mor - tal pain, He pray'd for them that did the wrong:' are written below the vocal line.

TREBLES ONLY.

Who fol - lows in His train? 5. A glo - rious band, the cho - sen

*p*

*No Pedals.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. A piano dynamic marking 'p' is placed below the piano staff. The instruction 'No Pedals.' is written at the end of the system.

few, On whom the spi - rit came; Twelve va - liant saints, their

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs.

MENS' VOICES.

hope they knew, And mocked the crofs and flame. 6. They met the  
*cres.* *f*

ty - rant's bran - dish'd feel, The li - on's go - ry

mane; They bowed their necks the death to feel:

*mf*

Who fol - lows in their train? 7. A no - ble ar - my, men and boys,

*mf*

*Ch. Org.*

*ff* *mf*

no Pedals.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The piano part begins with a forte (ff) dynamic and includes a section marked 'Ch. Org.' (Church Organ) with a mezzo-forte (mf) dynamic. A 'no Pedals.' instruction is placed at the end of the piano part.

The ma-tron and the maid, A - round the Sa-viour's throne re - joice,

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The piano part continues with the same accompaniment style as the first system.

*Unis. Slower.*

In robes of light ar - ray'd. 8. They climb'd the

*Unis. ff*

*Slower.*

*ff FULL.*

*Ped.*

steep as - cent of heav'n, Thro' pe - ril, toil, and

*rall.*

pain; . . . O God! to us may grace be giv'n

*p*

*rall.* *pp*

To fol - low in their train. A - men, A - - men.

*pp* *pp*

*pp*

*pp*

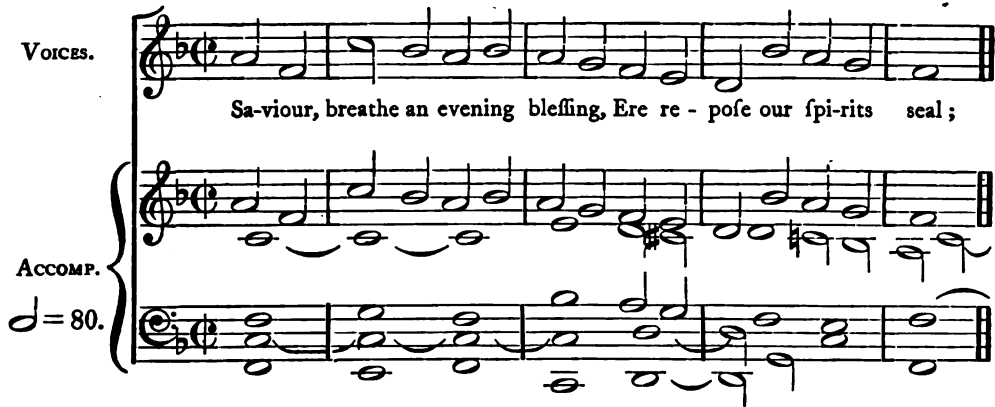
16 ft. Ped. only.

# Saviour, breathe an evening blessing.

No. 75.

JOHN GOSS.

VOICES.

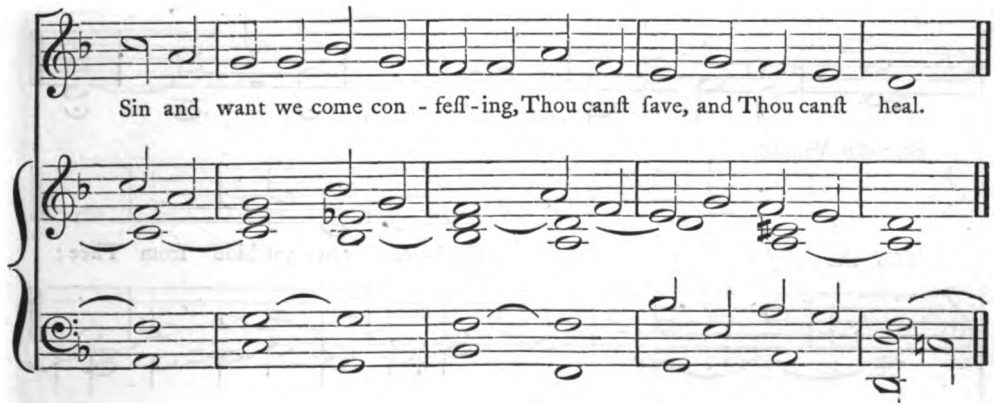


Sa-viour, breathe an evening blessing, Ere re - pose our spi-rits seal ;

ACCOMP.

$\text{♩} = 80.$

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The tempo is marked as quarter note = 80. The lyrics are: "Sa-viour, breathe an evening blessing, Ere re - pose our spi-rits seal ;"



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

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The lyrics are: "Sin and want we come con - fess - ing, Thou canst save, and Thou canst heal."



Tho' de - struction walk a - round us, Tho' the ar - rows past us fly,

*Slower.*  
An - gel guards from Thee fur - round us, We are safe if Thou art nigh.

SECOND VERSE.

Tho' the night be dark and dreary, Dark-ness can - not hide from Thee;

Thou art He Who, ne - ver wea - ry, Watchest where Thy peo - ple be.

Should swift death this night o'er - take us, And our couch be - come our tomb,

*Slower.*  
When the judgment day shall wake us, May we rife in death - less bloom. A - men.

No. 76. The strife is o'er, the battle done.

JAMES TURLER.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking of quarter note = 72. The lyrics are: "Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! . . . A - men." The melody is primarily in the treble clef, with accompaniment in the bass clef.

Hymn 76.

The strife is o'er, the battle done!  
The victory of life is won!  
O let the song of praise be sung!  
Alleluia!

The powers of death have done their worst,  
But Christ their legions hath dispersed;  
Let shout of holy joy outburst!  
Alleluia!

The three sad days have quickly sped,  
He rises glorious from the dead;  
All glory to our risen Head!  
Alleluia!

He closed the yawning gates of hell;  
The bars from Heaven's high portals fell,  
Let hymns of praise His triumph tell!  
Alleluia!

Lord, by the stripes which wounded Thee,  
From death's dread sting Thy servants free,  
That we may live and sing to Thee  
Alleluia! Amen.

♩ Thou whose bounty fills my cup.

No. 77.

G. H.

The musical score consists of four systems of two staves each (treble and bass clef). The first system includes a tempo marking of  $\text{♩} = 80$ . The second system contains a repeat sign. The third system features a fermata over the final note of the vocal line. The fourth system concludes with a double bar line and the marking "A - men." in the bass staff.

Hymn 77.

O Thou Whose bounty fills my cup  
With every blessing meet,  
I give Thee thanks for every drop,  
The bitter and the sweet.

I praise Thee for the desert road,  
And for the river-side ;  
For all Thy goodness hath bestow'd,  
And all Thy grace denied.

I thank Thee both for smile and frown,  
And for the gain and loss ;  
I praise Thee for the future crown,  
And for the present cross.

I bless Thee for the glad increase,  
And for the waning joy ;  
And for this strange, this settled peace,  
Which nothing can destroy. Amen.

# O Heavenly Jerusalem.

No. 78.

FREDERICK WESTLAKE.

♩ = 96.

A - men.

Hymn 78.

O heavenly Jerusalem,  
Eternal are thy halls,  
And blessèd are the chosen ones  
That dwell within thy walls ;  
Thou art the golden home of peace,  
Where saints for ever sing,  
The seat of God's own heritage,  
The palace of the King.

There God the Lord for ever reigns,  
Himself of all the Crown,  
The Lamb the Light that shineth clear,  
And never goeth down ;  
Nought to this seat can e'er approach,  
To break the saints' sweet rest,  
They praise their God for evermore,  
Nor day nor night they rest. Amen.

o



# Chor. Whose Almighty Word.

No. 79.

C. G. VERRINDER.

♩ = 96.

VOICES in unison.

ORGAN.

VOICES in harmony.

TENOR AND BASS.

TENOR AND BASS.

*ff*

A - - men.

Hymn 79.

Thou, Whose Almighty Word  
Chaos and darkness heard,  
And took their flight,  
Hear us, we humbly pray,  
And where the Gospel-day  
Sheds not its glorious ray  
Let there be light !

Thou, Who didst come to bring  
On Thy redeeming wing  
Healing and sight,  
Health to the sick in mind,  
Sight to the inly blind,  
Oh, now to all mankind  
Let there be light !

Spirit of truth and love,  
Life-giving, holy Dove,  
Speed forth Thy flight ;  
Move on the waters' face,  
Spreading the beams of grace,  
And in earth's darkest place  
Let there be light !

Blessèd and Holy Three,  
Glorious Trinity,  
Grace, Love, and Might :  
Boundless as ocean's tide,  
Rolling in fullest pride,  
Through the world, far and wide  
Let there be light ! Amen.

# Look up, look up, my soul, still higher.

No. 80 A.

Harmonized by J. S. BACH.

$\text{♩} = 80.$

A - men.

This arrangement by John Sebastian Bach (*nomen venerabile!*) is beyond the powers of most choirs. An easier setting will be found on page 212. The Editor entreats those who may use 80 A not to murder it by undue rapidity.

Hymn 80.\*

Look up, look up, my soul,—still higher ;  
On to the heav'nly goal—aspire,  
On God's love ever leaning :  
Burst this dull earth's control,—and wing  
Thy way where no clouds roll,—and sing  
Thy deep heart's inner meaning.

What though thy way be dark,—and earth  
With ceaseless care do cark,—'till mirth  
To thee no sweet strain singeth,  
Still hide thy life above,—and still  
Believe that God is love :—fulfil  
Whatever lot He bringeth.

For this is best for thee,—and best  
The meaning not to see,—to rest  
Thy helplessness confessing ;  
Whereby thine eager heart—may learn  
A lesson in life's art—and turn  
E'en sin into a blessing.

For, if thou now didst know—the maze  
Through which thy feet must go,—thy gaze  
Would weary and would falter ;  
But, since it is unseen,—thine eyes  
May seek with purpose keen—the skies,  
Where love builds up her altar.

A little longer wait ;—be brave  
To bear what men call fate ;—the grave  
Stands open as Heav'n's portal :  
Narrow indeed that gate,—and so  
The way it shows is strait,—but, lo !  
It brings thee joy immortal.

\* This hymn is, in the Editor's judgment, unsuited to congregational use. Occasions, however, may occur on which the musical settings will prove useful elsewhere than in Church.

# Look up, look up, my soul, still higher.

No. 80 B.

Swiss Melody.

The musical score is written for two staves, Treble and Bass clef, in a 2/4 time signature. The key signature has one flat (B-flat). The tempo is marked as quarter note = 84. The piece consists of four systems of two staves each. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with the text 'A - men.' written below the final notes of the second staff in the fourth system.

Hymn 80.

Look up, look up, my soul,—still higher,  
On to the heav'nly goal—aspire,  
    On God's love ever leaning:  
Burst this dull earth's control,—and wing  
Thy way where no clouds roll,—and sing  
    Thy deep heart's inner meaning.

What though thy way be dark,—and earth  
With ceaseless care do cark,—'till mirth  
    To thee no sweet strain singeth,  
Still hide thy life above,—and still  
Believe that God is love:—fulfil  
    Whatever lot He bringeth.

For this is best for thee,—and best  
The meaning not to see,—to rest  
    Thy helplessness confessing;  
Whereby thine eager heart—may learn  
A lesson in life's art—and turn  
    E'en sin into a blessing.

For, if thou now didst know—the maze  
Through which thy feet must go,—thy gaze  
    Would weary and would falter,  
But, since it is unseen,—thine eyes  
May seek with purpose keen—the skies,  
    Where love builds up her altar.

A little longer wait;—be brave  
To bear what men call fate;—the grave  
    Stands open as Heav'n's portal:  
Narrow indeed that gate,—and so  
The way it shows is strait,—but, lo!  
    It brings thee joy immortal.

# \* Welcome, happy morning.

No. 81.

J. BAPTISTE CALKIN.

TREBLE  
ALTO.



1. "Welcome, hap - py morn-ing!" age to age shall say;
2. Earth with joy con - fess - es, cloth-ing her for spring,
3. Months in due suc - ces-sion, days of length'ning light,
4. Mak - er and Re - deem-er, Life and Health of all,
5. Thou, of Life the Au - thor, death didst un - der - go,
6. Loose the souls long - pri - son'd, bound with Sa - tan's chain;

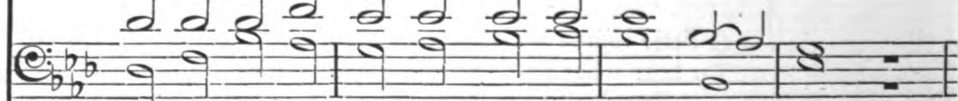
TENOR.  
BASS.



ORGAN.  
♩ = 80.



Hell to - day is van-quist'd, Heav'n is won to - day!  
 All good gifts re - turn'd with her re - turn - ing King;  
 Hours and pass-ing mo - ments praise Thee in their flight;  
 Thou from Heav'n be - hold - ing hu - man na - ture's fall,  
 Tread the path of dark - nefs, sav - ing strength to shew;  
 All that now is fall - en raise to life a - gain;



Lo! the Dead is liv - ing, God for e - ver - more!  
 Bloom in ev - 'ry mea - dow, leaves on ev - 'ry bough,  
 Bright-ness of the morn - ing, sky and fields and sea,  
 Of the Fa - ther's God - head true and on - ly Son,  
 Come, then, True and Faith - ful, now ful - fil Thy word,  
 Shew Thy face in bright-ness, bid the na - tions see,

*poco rit.*

Him, their true Cre - a - tor, all His works a - dore!  
 Speak His sor - rows end - ed, hail His tri - umph now.  
 Van - quish - er of dark-ness, bring their praise to Thee!  
 Man - hood to de - li - ver, man - hood didst put on.  
 'Tis Thine own Third Morn - ing, rise, my bu - ried Lord!  
 Bring a - gain our day - light; day re - turns with Thee!

*poco rit.*

*sf* *ff*

8ves.



*Refrain, in unis.*

Welcome, hap - py morn - ing! Age to age shall fay,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a forte (*ff*) dynamic marking. The lyrics are "Welcome, hap - py morn - ing! Age to age shall fay,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It consists of chords and moving lines in both hands.

Hell to - day is van-quished, Heaven is won to - day!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "Hell to - day is van-quished, Heaven is won to - day!". The piano accompaniment continues with chords and moving lines in both hands. The system concludes with a final chord in the piano part.

Lo, the Dead is li - ving, God for e - ver - more!

*rall.*  
Him, their true Cre - a - tor, All His works a - dore. A - men.

*rall.*

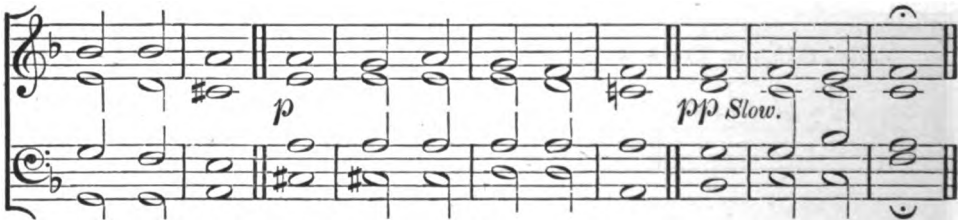
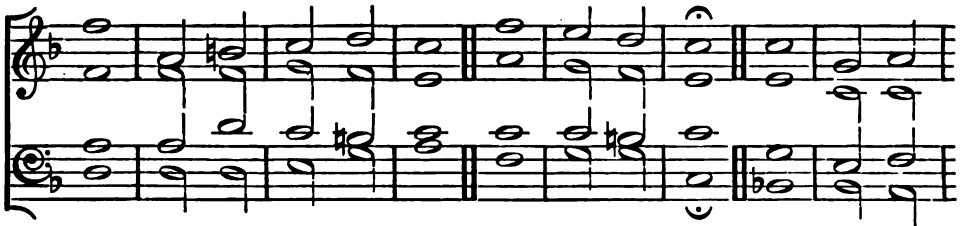
\* After those verses which require the full organ for accompaniment, the refrain may be taken piano to the end of the third line.

**NOTE.**—This hymn, written towards the close of the sixth century, by Venantius Fortunatus, Bishop of Poitiers, was in use throughout Europe as a Processional Hymn for Easter Day, and universally popular in the Middle Ages. So great a favourite did it become, that parodies of it were written for all the great festivals. Jerome of Prague sang it at the stake while dying. In 1544 Cranmer translated it into English, and sent it to Henry VIII., with a view to its being issued by royal authority, together with other Processional Hymns and Litanies. His translation is now lost, but his letter, recommending the use of the hymn, is still preserved among the State Papers.

No. 82.

# No; not despairingly come I to Thee.

R. BROWN-BORTHWICK.



No; not despairingly  
Come I to Thee!  
No; not distrustingly  
Bend I the knee!  
Sin hath gone over me,  
Yet is this still my plea,  
Jesus hath died.

Ah! mine iniquity  
Crimson hath been;  
Infinite, infinite,  
Sin upon sin;—  
Sin of not loving Thee,  
Sin of not trusting Thee;—  
Infinite sin.

Lord, I confess to Thee  
Sadly my sin;  
All I am, tell I Thee;  
All I have been!  
Purge Thou my sin away,  
Wash Thou my soul this day,  
Lord, make me clean.

Faithful and just art Thou,  
Forgiving all;  
Loving and kind art Thou  
When poor ones call;  
Lord, let the cleansing blood,  
Blood of the Lamb of God,  
Pass o'er my soul!

Then all is peace and light  
This soul within;  
Thus shall I walk with Thee,  
The loved unseen;  
Leaning on Thee, my God,  
Guided along the road,  
Nothing between!



\* This tune may also be sung to the Hymn, "Nearer, my God, to Thee."

# All people that on earth do dwell.

No. 83.

Harmonized by J. BAPTISTE CALKIN.

VOICES.

ORGAN.

*Choir Org.*

*Man.*

$\text{♩} = 80.$



*f*

1. All peo-ple that on earth do dwell, Sing to the Lord with

*Gt. Org.*

*Full.*

*Ped.*



cheer - ful voice ; Him serve with fear, His praise forth tell, Come ye be -

- fore Him and re - joice. 2. The Lord, ye know, is God in - deed,

*mf*

*Choir.*

*Man.*

With - out our aid He did us make ; We are His flock, He

doth us feed, And for His sheep He doth us take. 3. O en - ter

*f*

*Full.  
Great.*

*Ped.*

then His gates with praise, Ap-proach with joy His courts un - to;

Praise, laud, and blefs His Name al - ways, For it is fecm - ly

fo to do. 4. For why? the Lord our God is good, His mer - cy

*Full Swell.*

*Man.*

is for e - ver sure; His truth at all times firm - ly stood,

And shall from age to age en - dure. 5. To Fa - ther, Son, and

*f*

*Full. Great.*

*Ped.*

*Ped.*

Ho - ly Ghost, The God Whom heav'n and earth a - dore, From men and

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics: "Ho - ly Ghost, The God Whom heav'n and earth a - dore, From men and". The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

from the an - gel - host Be praise and glo - ry e - ver - more. A - men.

The second system continues the musical score. The vocal line, still on a single staff, contains the lyrics: "from the an - gel - host Be praise and glo - ry e - ver - more. A - men.". The piano accompaniment continues on two staves, maintaining the same key signature and time signature as the first system.



# Forty days and forty nights.

No. 84

Harmonized by J. BAPTISTE CALKIN.

VOICES. *mf*

1. For-ty days and for-ty nights Thou wast fast - ing in the wild;

ORGAN. *Gr. Org. Diap.*  
♩ = 92.

*cal.*

For - ty days and for - ty nights Tempted, and yet un - de - filed.

*cal.*

*f*

2. Sunbeams scorching all the day; Chil - ly dew - drops night - ly fled;

*Full Sw. with Reeds.*

*Ped.*

Prowl - ing beafts a - bout Thy way; Stones Thy pil - low, earth Thy bed.

*Man.* *Ped.* *cal.*

3. Shall not we Thy for - rows share, And from earth - ly joys ab - stain

*Choir* *Man.*

Fast - ing with un - ceas - ing prayer, Glad with Thee to suf - fer pain?

*cal.*

4. And if Sa - tan, vex - ing fore, Fleth or spi - rit should af - fail,

*Gt. Org. Full.*

*Ped.*

Thou, his van - quish - er be - fore, Grant we may not faint or fail.

*rit.*

*rit.*

5. So shall we have peace di - vine; Ho - lier glad - nefs ours shall be:

*pp*

*Sw. 16.8.4.*

*Man.*

*cal.*

Round us, too, shall an-gels shine, Such as mi-nif-ter'd to Thee.

*Mixture.* *cal.*

*mf*

6. Keep, O keep us, Sa-viour dear, Ev-er con-stant by Thy fide;

*Gt. Diap. coup to Sw.*

*Ped.*

*f* *rit.*

That with Thee we may ap-pear At th'e-ter-nal East-er-tide. A-men.

*Full.* *rit.*

# Sweet place! sweet place alone!

No. 85.

CHARLES STEGGALL.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a tempo marking of quarter note = 92. The melody in the upper staff is primarily composed of eighth and sixteenth notes, while the bass line features a steady accompaniment of eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The melodic line in the upper staff includes a key signature change to one sharp (F#) in the second measure. The accompaniment in the lower staff remains consistent with the first system.

The third system of musical notation concludes the piece with two staves in treble and bass clefs. The melody in the upper staff ends with a final cadence. The text "A - men." is written below the final notes of the upper staff.

Hymn 85.\*

|  |   |
|--|---|
| <i>Unison.</i>                           |   |
| <i>p</i> Sweet place, sweet place alone! | <i>mf</i> There dwells my Lord and King,  |
| The court of God most high ;             | Judged here unfit to live :               |
| The heav'n of heav'ns, the throne        | There countless angels sing               |
| Of spotless purity :                     | And lowly homage give :                   |
| O happy place!                           | O happy place, &c.                        |
| When shall I be,                         |   |
| My God, with Thee,                       | No tears from any eyes                    |
| To see Thy face?                         | Drop in that holy choir ;                 |
|  | But death itself there dies,              |
|  | And sighs themselves expire :             |
|  | O happy place, &c.                        |
| <i>Harmony.</i>                          |   |
| <i>cres.</i> Jerusalem on high           |   |
| My hope and city is,                     |   |
| My home whene'er I die,                  |   |
| The centre of my bliss :                 | <i>p</i> Ah me! ah me! that I             |
| O happy place, &c.                       | In Kedar's tents must stay :              |
|  | <i>cres.</i> No place like that on high : |
|  | Lord, thither speed my way!               |
| <i>dim.</i> No sun by day shines there,  | O happy place!                            |
| No moon by silent night :                | When shall I be,                          |
| <i>pp</i> These wholly needless are,     | My God, with Thee,                        |
| <i>ff</i> The Lamb's the city's light :  | To see Thy face?                          |
| O happy place, &c.                       |   |

\* The original text of this Hymn will be found in the Addenda.

# Lead, kindly Light.

No. 86

J. BAPTISTE CALKIN.

*For giving out.*

SOLO. *Great Org. or Choir.*

ORGAN. *p Sw. Oboe.*

*p = 69.*

*Ped.* *Man.*

*Ped.*

*Ped.*

*Voices in unison.*

*mf*

1. Lead, Kind - ly Light, a - mid th' en - cir - cling gloom, Lead  
2. I was not e - ver thus, nor pray'd that Thou Should'ft

*mf*  
*Swell.*

*Ped.* 8 feet. *Man.*

Thou me on! Lead Thou me on! The night is  
lead me on! Should'ft lead me on! I lov'd to

dark, and I am far from home, Lead Thou me on! Lead  
choofe and fee my path; but now Lead Thou me on! Lead

*p*



Thou me on! Keep Thou my feet; I do not ask to  
Thou me on! I lov'd the ga - rish day, and, spite of

*Ped.* *Man.*

fee The dis - tant scene, — one — step e - nough for me.  
fears, Pride ruled my will; re - mem - ber not past years.

*rit.* *p*

3. So long Thy pow'r hath blest me, Sure it still will lead me on, will lead me

*p* *Choir.* *Man.*

on, O'er moor and fen, o'er crag and tor-rent, till The night is

*f*

*Gt. Full.*

*Ped. 16 feet.*

gone, The night is gone: And with the morn those an-gel fa-cies

*p*

*Sw.*

*Man.*

smile Which I have lov'd long since and loft a-while. A-men.

*rit.*

*rit.*

*Ped.*

# The Day of praise is done.

No. 87.

CHARLES STEGGALL.

The musical score is written for two staves, Treble and Bass clef, in a 2/4 time signature. The tempo is marked as quarter note = 84. The key signature has one flat (B-flat). The score consists of two systems. The first system has two measures. The second system has two measures, with the word 'A - men.' written below the notes in the final measure.

The day of praise is done ;  
The evening shadows fall ;  
Yet pass not from us with the sun,  
True Light that lightenest all.

Around Thy throne on high,  
Where night can never be,  
The white-robed harpers of the sky  
Bring ceaseless hymns to Thee.

Too faint, our anthems here :  
Too soon of praise we tire :  
But oh, the strains how full and clear  
Of that eternal choir !

Yet, Lord, to Thy dear will  
If Thou attune the heart,  
We in Thine angels' music still  
May bear our lower part.

'Tis Thine each soul to calm,  
Each wayward thought reclaim,  
And make our daily life a psalm  
Of glory to Thy name.

Shine Thou within us, then,  
A Day that knows no end,  
Till songs of angels and of men  
In perfect praise shall blend. Amen.

# O, render thanks unto the Lord.

No. 88.

R. BROWN-BORTHWICK.

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is '♩ = 80'. The music is written in a simple, homophonic style. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures, ending with the text 'A - men.' written below the final notes.

O, render thanks unto the Lord,  
(And cease your praises never,)  
Whose countless benefits are pour'd  
On us His children ever.  
His works bear witness to the might  
Which fails His chosen never;  
And hymn His praises in the sight  
Of men and angels ever.  
By day the glorious sun ascends  
Heav'n's arch, and tarries never—  
An emblem of the God Who lends  
His light and love for ever.

To Father, Son, and Holy Ghost,  
Whose mercy changeth never,  
From man and from the angel host  
Be praise and glory ever. Amen.

By night the borrow'd moonbeams shed  
A grace which faileth never;  
And tell us of a Church, Whose Head  
Enlightens her for ever.  
And so each star, however faint,  
Which shines and loiters never,  
Reminds us of some earnest saint  
Whose life is bright for ever.  
So tending heav'nward, Lord, may we  
Soon meet Thee to part never,  
And all Thy matchless beauty see,  
And taste Thy love for ever.

# Saviour, again to Thy dear Name.

No. 89.

E. J. HOPKINS.

*mf*

VOICES.

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

ORGAN.

$\text{♩} = 100.$

*cre - - - - - scen - - - do.*

With one ac - cord our part - ing hymn of praise,

*f*

We stand to blefs Thee ere our wor - ship ceafe,

*diminuendo.*

Then, low - ly kneel - ing, wait Thy word of peace.

Grant us Thy peace up - on our home - ward way;

With Thee be - gan, With Thee shall end the day ;

The first system of a musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is G major (one sharp). The vocal line contains the lyrics: "With Thee be - gan, With Thee shall end the day ;". The piano accompaniment features a simple harmonic accompaniment with chords and moving lines in both hands.

Guard Thou the lips from sin, the hearts from flame,

The second system of the musical score. It continues with the vocal line and piano accompaniment. The lyrics are: "Guard Thou the lips from sin, the hearts from flame,". The musical notation remains consistent with the first system, maintaining the G major key signature.

That in this house have called up - on Thy Name.

The third and final system of the musical score. The lyrics are: "That in this house have called up - on Thy Name." The system concludes with a double bar line. The piano accompaniment provides a steady harmonic support throughout the piece.

Grant us Thy peace, Lord, through the com - ing night,

*cre* - - - - *scen* - - - - *do*,  
Turn Thou for us its dark - nefs in - to light;

From harm and dan - ger keep Thy chil - dren free,



For dark and light are both a - like to Thee.

Grant us Thy peace through - out our earth - ly life,

*cres* - - - *cen* - - - *do.*  
Our balm in for - row, and our stay in strife;

Then, when Thy voice shall bid our con - flict cease,

*di - mi - nu - en - do and ral - len - tan - do. pp*

Call us, O Lord, to Thine e - ter - nal peace. A - men.

No. 90.

# Day of rest and gladness.

JOHN C. WARD.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking of quarter note = 112. The piece concludes with the text 'A - men.' written below the final notes of the second system.

† Length about 30 seconds.

\*  $F\sharp$  each alternate verse, or *ad. lib.*



Hymn 90.

O day of rest and gladness,  
O day of joy and light,  
O balm of care and sadness,  
Most beautiful, most bright ;  
On thee, the high and lowly,  
Through ages joined in tune,  
Sing " HOLY, HOLY, HOLY,  
To the great God Triune."

On thee, at the Creation,  
The light first had its birth ;  
On thee, for our salvation,  
Christ rose from depths of earth ;  
On thee, our Lord victorious,  
The Spirit sent from heaven ;  
And thus on thee most glorious  
A triple light was given.

Thou art a port protected  
From storms that round us rise ;  
A garden intersected  
With streams of Paradise ;  
Thou art a cooling fountain  
In life's dry, dreary, sand ;  
From thee, like Pisgah's mountain,  
We view our promised land.

Thou art a holy ladder,  
Where angels go and come ;  
Each Sunday finds us gladder,  
Nearer to heaven our home.  
A day of sweet refection,  
Thou art a day of love ;  
A day of resurrection  
From earth to things above.

To-day on weary nations  
The heavenly manna falls ;  
To holy convocations  
The silver trumpet calls,  
Where gospel light is glowing  
With pure and radiant beams,  
And living water flowing  
With soul-refreshing streams.

New graces ever gaining  
From this our day of rest,  
We reach the rest remaining  
To spirits of the blest.  
To HOLY GHOST be praises,  
To FATHER, and to SON ;  
The Church her voice upraises  
To Thee, blest THREE in ONE.

Amen.

# The foe behind, the deep before.

No. 91.

DECANI and CANTORIS.

JOHN C. WARD.

MEN only, in unison.

$\text{♩} = 104.*$

*Ver. 1.* The foe be - hind, the deep be - fore, Our hosts have  
*Alla Marcia.*

ORGAN. *Diaps.*

dared and pass'd the sea: And Pha-roah's war-riors strew the shore, and Is-rael's

\* The music may be timed by allowing for verses 1 and 2, 40 seconds; verse 3, 35 to 37 sec.; verses 4 to 7, 1 min. 45 to 47 sec.; verse 8, 25 to 28 sec.; verses 9, 10, 11, 1 min.; verse 12, 25 sec.; verse 13, 32 to 34 sec.; total about 5 min. 22 to 26 sec. NB. There should be no break of time whatever at the double bars, except at those where a pause is marked.

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ran - fom'd tribes are free. (Tenors and Basses go to Bass Stave).

FULL. *In harmony.*

2. Lift up, lift up your voi - ces

now! The whole wide world re-joic - es now; The Lord hath triumph'd glo - rious-

*Unis.* *fff* - ly; The Lord shall reign vic - to - rious - ly! *Org.* *mf*

*Unis.* *fff* 3. Hap - py *Legatis.* *mf*

*VERSE. DEC.*

*VERSE. DEC.*  
*Unaccompanied*

\* See note, p. 244.  
(245)

mor - row, Turn-ing for - row In - to peace and mirth! Bond-age

end - ing, Love de - scend - ing *Small notes* O'er the earth! Seals af - *ad lib.*

- fur - ing, guards fe - cur - ing, Watch His earth - ly pri - son: Seals are *cres.*

shat - ter'd, Guards are scat - ter'd: Christ hath ris'n. *ff*

*Org. Ped.*

( 246 ) 16 and 32-ft.

CHORUS.  $\text{♩} = 104.$  \*  
CAN.

*mf*  
*Marcia.* 4. No lon - ger must the mourn - ers weep, Nor call de -

*mf*  
Org. CAN.

- part - ed Chris - tians dead; For death is hal - low'd in - to

*rit.*

*mp*  
*tempo.*  
sleep, and ev - ry grave be - comes a bed.

*tempo.*  
*mp*

DEC.

*mf*  
*Risoluto.*  
5. Now once more E - den's door o - pen stands to mor - tal

*mf*

DEC.

\* See Note, page 244.



eyes: for Christ hath risen and man shall rise.

Now at last, all things pass'd, Hope and joy and peace be-

CAN.

- gin; for Christ hath won, and man shall win.

6. It is not ex-ile, rest on high: It is not fad-ness, peace from

Org. DEC. CAN.

DEC. CAN.

frife: To fall a - sleep is not to die: To dwell with Christ is bet - ter life.

DEC. CAN.

FULL.

*mf*

7. Where our ban - ner leads us, we may safe - ly go;

*mf*

FULL.

ORGAN.

*Gt. Diaps. coupled to Sw. Reeds.*

Where our Chief pre - cedes us we may face . . the foe.

FULL.

His right arm is o'er us, He our guide will be:

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are "His right arm is o'er us, He our guide will be:". The piano accompaniment is written on two staves (treble and bass clef) and features a steady accompaniment of eighth notes in the right hand and a more active bass line in the left hand.

Christ hath gone be - fore us; Chris-tians! fol - low ye!

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Christ hath gone be - fore us; Chris-tians! fol - low ye!". The musical notation follows the same format as the first system, with a vocal line and a two-staff piano accompaniment in G major and 4/4 time.

( 250 )

VERSE. CAN.  $\text{♩} = 69.$ \*

*mf*

8. He shall soon de - li - ver from ev' - ry woe, Al - le-

*mf*

VERSE. CAN. *unaccompanied.*

- lu - - - ia! If His paths ye tread: Pleasures, as a ri - ver shall

round you flow, Al - le - lu - - ia! when ye see your Head.

\* See Note, page 244.

$\text{♩} = 104.*$

CAN. and DEC. MEN only, in unison.

ORGAN.

9. With loins up - girt, and staff in hand, And haf - ty

*Marcia.* *Ch. 8-ft. & 4-ft.*  
*Small notes ad lib.*

*Man.* *Ped.*  
*with 8-ft. reeds.*

mien, and fan - dall'd feet, A - round the Paf - chal Lamb we

stand, And of the Paf - chal Lamb we eat.

*Sw. Reeds.*  
*8-ft.*

\* See note, p. 244.

FULL.

10. So shall He collect us, direct us, protect us From

*ff*

*ff*

FULL.

3

\*

Gt. to Prin. (or Full.)  
Coup to Sw.

Another accomp.

Gt. to Prin. (or Full.)  
Coup. to Sw.

E - - gypt's strand; *cres.* So shall He pre-cede us, and *cres.*

Add 15th.

Add 15th.

feed us, and lead us To Ca - - naan's land.

This system contains the first vocal entry. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with some slurs and dynamic markings.

11. Toils and foes af - fail - ing, friends quail - ing, hearts fail - ing, Shall

*ff*

*ff*

*ff*

Add reeds and mixtures.

Ped.

Add reeds and mixtures.

This system contains the second vocal entry, marked with a forte (*ff*) dynamic. The vocal line is in a treble clef with a key signature of three sharps. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with some slurs and dynamic markings. The instruction "Add reeds and mixtures." appears twice, once above the right-hand piano staff and once below the left-hand piano staff. A "Ped." marking is present at the end of the system.

threat in vain; If He be pro - vid - ing, pre -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "threat in vain; If He be pro - vid - ing, pre -". The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a flowing, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand. The system concludes with a fermata over the final note of the vocal line.

- fid-ing, and guiding To Him . . a - gain.

*rall.* *silent.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "- fid-ing, and guiding To Him . . a - gain." and ends with a fermata. The piano accompaniment features a *rall.* (rallentando) marking and concludes with a *silent.* (silence) instruction. The system concludes with a fermata over the final note of the vocal line.



88.\* DEC. (or FULL).

*ff*

12. Christ, our lea - der, Mo-narch, Plead-er, In - ter - ce - der,

RECIT. *in tempo.*

*ff*

DEC. (or FULL).

*ff*

Full Ped. with Reeds. 8 and 16ft.

CAN. (or FULL).

*fff*

Praife we and a - dore. Ex - ul - ta - tion, ve - ne - ra - tion, gra - tu -

*fff*

CAN. (or FULL).

\* See note, page 244.  
( 256 )

*cres.*  $\text{♩} = 104.*$  FULL. *mp*

la - tion, bring-ing e - ver more. *Marcia.* 13. Once des -

*cres.* FULL. *mp*

*Marcia.*  
Gt. Diaps. Coup. to Sw.

*Man.*  
Without Reeds.

*cres.*

pis'd and once re - ject - ed, was this Stone that— now, e -

*cres.*

*cres.*

\* See note, page 244.  
( 257 )

*f* - lect - ed, To a cor - ner stone per - fect - ed, — As a *ff*

*f* *ff*

*f* (Small notes to be played for 2nd ending.)

1st ending.

glo - rious tro - phy stands e - rect - - ed.

1st ending.

1st ending. Full Org.

Full Ped. with reeds, 8-ft. and 16-ft.



A - men, A - - - men. glo - rious tro - phy

*rall.*

2nd ending.

2nd ending.

2nd ending.

stands e - rect - - - ed. A - - - men.

*rall.*

*rall.*

# God of the living, in whose eyes.

No. 92.

E. J. HOPKINS.

The musical score is written for two staves, Treble and Bass clef, in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The piece consists of four systems of music. The first system includes a tempo marking of quarter note = 80. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system concludes with the text "A - men." written below the notes.

Hymn 92.

God of the living, in whose eyes  
Unveiled Thy whole creation lies ;  
All souls are Thine ; we must not say  
That those are dead who pass away ;  
From this our world of flesh set free,  
We know them living unto Thee.

Released from earthly toil and strife,  
With Thee is hidden still their life ;  
Thine are their thoughts, their works, their powers,  
All Thine, and yet most truly ours ;  
For well we know, where'er they be,  
Our dead are living unto Thee.

Not spilt like water on the ground,  
Not wrapped in dreamless sleep profound,  
Not wandering in unknown despair  
Beyond Thy voice, Thine arm, Thy care ;  
Not left to lie like fallen tree ;  
Not dead, but living unto Thee.

Thy word is true, Thy will is just ;  
To Thee we leave them, Lord, in trust ;  
And bless Thee for the love which gave  
Thy Son to fill a human grave,  
That none might fear that world to see,  
Where all are living unto Thee.

O Breather into man of breath,  
O Holder of the keys of death,  
O Giver of the life within,  
Save us from death, the death of sin ;  
That body, soul, and spirit be  
For ever living unto Thee ! Amen.

# Come, O Jesu, to Thy Table.

No. 93

R. BROWN-BORTHWICK.

The musical score is written for two staves, Treble and Bass clef, in the key of D major (two sharps) and common time (C). The tempo is marked as quarter note = 80. The piece consists of four systems of music. The first system includes the tempo marking. The second and third systems continue the melody and accompaniment. The fourth system concludes with the text "A - men." written below the notes.

**Hymn 93.**

Come, O Jesu, to Thy Table,  
Come, for else we are not able  
True refreshment to receive ;

But if Thou vouchsafe to feed us,  
To this Feast of blessings lead us,  
There to taste Thee and believe.

In the bread which here is broken,  
In the wine, no empty token  
Of an absent Lord we see.

Very Flesh and Blood is given,  
When by faith, O Bread of Heaven,  
Not by sense, we feed on Thee.

Sweet it is, O Christ, to meet Thee,  
In Thy sacrament to greet Thee,  
Thee, our God, as Host and Friend.

By Thy presence here prepare us  
For the day when Thou shalt bear us  
To the Feast that knows no end.  
Amen.





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ADDENDA.

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# Calm me, my God, and keep me calm.

No. 94.

EDWARD J. HOPKINS.

The musical score is written for two staves, Treble and Bass clef, in a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 88. The piece consists of four systems of music. The first system includes the tempo marking. The second and third systems continue the melodic and harmonic development. The fourth system concludes with the text "A - men." written below the notes. The notation includes various note values, rests, and dynamic markings.



\* Hymn 94-

Calm me, my God, and keep me calm,  
While these hot breezes blow ;  
Be like the night-dew's cooling balm  
Upon earth's fevered brow !

Calm me, my God, and keep me calm,  
Soft resting on Thy breast ;  
Soothe me with holy hymn and psalm,  
And bid my spirit rest.

Calm me, my God, and keep me calm,  
Let thine outstretchèd wing,  
Be like the shade of Elim's palm  
Beside her desert-spring.

Yes ; keep me calm, though loud and rude  
The sounds my ear that greet ;  
Calm in the closet's solitude,  
Calm in the bustling street ;

Calm in the hour of buoyant health,  
Calm in my hour of pain ;  
Calm in my poverty or wealth,  
Calm in my loss or gain ;

Calm in the sufferance of wrong,  
Like Him Who bore my shame ;  
Calm 'mid the threatening, taunting throng,  
Who hate Thy holy Name ;

Calm when the great world's news with power  
My listening spirit stir :  
Let not the tidings of the hour  
E'er find too fond an ear :

Calm as the ray of sun or star  
Which storms assail in vain,  
Moving unruffled through earth's war  
Th' eternal calm to gain ! Amen.

\* This is the same Hymn as No. 45, and is repeated here, for the sake of convenience, opposite to Tune 94, to which it may be sung as an alternative with Tune 45.

As through this wilderness I stray.

No. 95. A.

G. H.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 92 and the dynamics as *f*. The music features a melody in the upper staff and a supporting bass line in the lower staff, primarily using quarter and eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one sharp (F#) and the time signature is common time (C). The melody in the upper staff includes a repeat sign and a fermata over a note. The bass line continues with quarter and eighth notes.

The third system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the upper staff ends with a fermata. The dynamics are marked as *p* and the text "A - men." is written below the staff. The piece ends with a double bar line.

**Hymn 48.\***

As through this wilderness I stray,  
Be Thou my Light, be Thou my Way ;  
No foes, no evil, need I fear,  
If Thou, my Lord, my God, art near.

When rising floods my soul o'erflow,  
When sinks my strength in waves of woe,  
Saviour, Thy timely aid impart,  
And raise my head, and cheer my heart.

Teach me, where'er Thy steps I see,  
Dauntless, untired, to follow Thee ;  
O let Thy hand support me still,  
And lead me to Thy holy hill.

If rough and thorny be the way,  
My strength proportion to my day ;  
Till toil and grief and pain shall cease,  
Where all is calm and joy and peace.

**Amen.**

\* This Hymn is repeated here for the sake of convenience, opposite a Tune to which it may be sung by  
choirs who find Tune 48 A too difficult.

**Original Text of Hymn 69.\***

Praise, my soul, the King of Heaven ;  
To His feet Thy tribute bring !  
Ransomed, healed, restored, forgiven,  
Who like me His praise should sing ?  
Praise Him ! Praise Him !  
Praise the everlasting King !  
Praise Him for His grace and favour  
To our fathers in distress !  
Praise Him still the same as ever,  
Slow to chide and swift to bless !  
Praise Him ! Praise Him !  
Glorious in His faithfulness !  
Father-like He tends and spares us ;  
Well our feeble frame He knows ;  
In His hands He gently bears us,  
Rescues us from all our foes.  
Praise Him ! Praise Him !  
Widely as His mercy flows !  
(Frail as summer's flowers we flourish ;  
Blows the wind, and it is gone ;  
But while mortals rise and perish,  
God endures unchanging on.  
Praise Him ! Praise Him !  
Praise the high Eternal One !)  
Angels help us to adore Him ;  
Ye behold Him face to face :  
Sun and moon bow down before Him ;  
Dwellers all in time and space.  
Praise Him ! Praise Him !  
Praise with us the God of grace !

\* This is the original text of Hymn 69, as supplied by the Author's daughter. It is inserted by her desire, and would have taken the place of Hymn 69 had not the music been set to the other version before the Editor was aware of the text having been altered.

Hymn 81.\*

Welcome, happy morning ! age to age shall say ;  
Hell to-day is vanquished, heaven is won to-day !  
Lo, the Dead is living, God for evermore !  
Him, their true Creator, all His works adore.

Welcome, happy morning, &c.

Earth with joy confesses, clothing her for spring,  
All good gifts returned with her returning King.  
Bloom in every meadow, leaves on every bough,  
Speak His sorrows ended, hail His triumph now.

Welcome, happy morning, &c.

Months in due succession, days of lengthening light,  
Hours and passing moments praise Thee in their flight ;  
Brightness of the morning, sky and fields and sea,  
Vanquisher of darkness, bring their praise to Thee !

Welcome, happy morning, &c.

Maker and Redeemer, Life and Health of all,  
Thou from Heav'n beholding human nature's fall,  
Of the Father's Godhead True and only Son,  
Manhood to deliver, manhood didst put on.

Welcome, happy morning, &c.

Thou, of Life the Author, death didst undergo,  
Tread the path of darkness, saving strength to shew ;  
Come then, True and Faithful, now fulfil Thy word,  
'Tis Thine own Third Morning, rise, my buried Lord !

Welcome, happy morning, &c.

Loose the souls long-prisoned, bound with Satan's chain ;  
All that now is fallen raise to life again ;  
Shew Thy face in brightness, bid the nations see,  
Bring again our daylight ; day returns with Thee !

Welcome, happy morning, &c.

[ \* This hymn, written towards the close of the sixth century, by Venantius Fortunatus, Bishop of Poitiers, was in use throughout Europe as a Processional Hymn for Easter Day, and universally popular in the Middle Ages. So great a favourite did it become, that parodies of it were written for all the great festivals. Jerome of Prague sang it at the stake while dying. In 1544 Cranmer translated it into English, and sent it to Henry VIII., with a view to its being issued by royal authority, together with other Processional Hymns and Litanies. His translation is now lost, but his letter, recommending the use of the hymn, is still preserved among the State Papers ]



Original text of Hymn 85.

HEAVEN.

Sweet place! sweet place alone!  
The court of God most high;  
The heaven of heavens, the throne  
Of spotless majesty;  
Oh, happy place!  
When shall I be,  
My God, with Thee,  
To see Thy face?  
The stranger homeward bends,  
And sigheth for his rest;  
Heaven is my home, my friends  
Lodge there in Abraham's breast.

Oh, happy place! &c.  
Earth's but a sorry tent,  
Pitch'd for a few frail days,  
A short-leas'd tenement;  
Heaven's still my song, my praise.  
Oh, happy place! &c.

No tears from any eyes  
Drop in that holy choir;  
But death itself there dies,  
And sighs themselves expire.  
Oh, happy place! &c.

There should temptations cease,  
My frailties there should end;  
There should I rest in peace,  
In th' arms of my best Friend.  
Oh, happy place! &c.

SECOND PART.

Jerusalem on high  
My song and city is;  
My home when'er I die,  
The centre of my bliss.  
Oh, happy place! &c.

Ah, me! ah, me! That I  
In Kedar's tents here stay;  
No place like this on high;  
Thither, Lord, guide my way.  
Oh, happy place!  
When shall I be,  
My God, with Thee?  
To see Thy face?

Thy walls, sweet city! Thine  
With pearls are garnished;  
Thy gates with praises shine  
The streets with gold are spread.  
Oh, happy place! &c.

No sun by day shines there,  
Nor moon by silent night;  
Oh, no! these needless are;  
The Lamb's the city's light.  
Oh, happy place! &c.

There dwells my Lord, my King,  
Judged here unfit to live;  
There angels to Him sing,  
And lowly homage give.  
Oh, happy place! &c.

The patriarchs of old  
There from their travels cease;  
The prophets there behold  
Their long'd for Prince of Peace.  
Oh, happy place! &c.

The Lamb's apostles there  
I might with joy behold;  
The harpers I might hear  
Harping on harps of gold.  
Oh, happy place! &c.

The bleeding martyrs, they,  
Within those courts are found;  
Clothèd in pure array,  
Their scars with glory crown'd.  
Oh, happy place! &c.

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