

THE
CONGREGATIONAL
PSALMIST.

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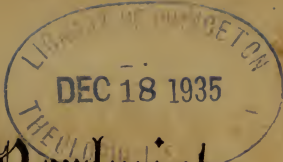
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H. R. Krauth.

Febr. 29th 1872





THE

Congregational Psalmist :

A COMPANION TO

ALL THE NEW HYMN-BOOK;

PROVIDING

TUNES, CHORALES, AND CHANTS

FOR

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

FIRST SECTION. TUNES AND CHORALES.

TWELFTH THOUSAND.

EDITED BY

THE REV. HENRY ALLON,

AND

HENRY JOHN GAUNTLETT, Mus. Doc.

LONDON:

JACKSON, WALFORD, & HODDER, 27, PATERNOSTER ROW;

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P R E F A C E .

So much has been said of late years about Congregational Psalmody that it is unnecessary to say much here concerning either its spiritual importance or its artistic requirements. Happily it is now acknowledged on all hands that praise is the most spiritual, the most joyous, and the most catholic, as it is the only abiding part of the service of the church; and that as a rule the strength and sanctity of church life are both determined and expressed by the measure and heartiness of its song. Whence it follows that the perfection of musical art in church psalmody is that which in the highest degree combines simplicity, beauty, and fervour.

In preparing this work, therefore, the utmost care has been exercised in selecting such melodies, and in clothing them with such harmonies, as will enable the whole congregation easily and heartily to offer to God its eucharistic "service of song." The Psalmody of almost every age and land has been laid under contribution, and congregations who use the book will join in strains which have strengthened the hearts and sanctified the worship of saints, and martyrs, and reformers, and, indeed, of "the Holy Church throughout all the world."

Especially has recourse been had to the grand chorals of the Reformation, the finest melodies of which are inserted in this work, many of them, especially of Luther's, for the first time presented in forms available for English worshippers. Some of the finest Hymns that we possess have hitherto occupied a silent place in our Hymn Books on account of their peculiar metres. For these, tunes of a thoroughly congregational character have been carefully selected; and, judging from the experience afforded by the publication of the first two parts of this work, they will soon become the most popular hymns in our congregational worship.

The improvement of Congregational Psalmody during the last few years has been most surprising and gratifying; and, as an essential means of perfecting it, it is hoped that the time is not far distant when, as in all the Lutheran churches, the "Tune Book" will be in every pew—the inseparable companion of the "Hymn Book."

It is proper, perhaps, to state, that in the preparation of this work I am responsible for the selection of the Tunes, for the Introductory Notices, and for the general arrangement of the book; Dr. Gauntlett's responsibility being restricted to his arrangements of the Tunes put into his hands. The same division of responsibility applies to the companion volume of Chants. And this enables me to say, that for the patient care, the consummate skill, simplicity, and beauty with which Dr. Gauntlett has clothed these melodies, as also for the very valuable original tunes which he has contributed, I cannot sufficiently express my obligation.

Some arrangements of an older character have been retained, but the general aim has been to enshrine the spirit of the older harmonists in the forms of the present day.

While melodies of a grand, majestic, and reverential character,—the abiding inheritance of one generation after another,—have been freely inserted, the desire has been to encourage the loud and rapturous expression of worshipping praise; “The joy of the Lord is our strength.” Praise especially should be characteristically jubilant. The “saints shout aloud for joy.” It is believed, therefore, that there will be found in this work a larger proportion of eucharistic strains than is usual. While noisy, vulgar melodies have been excluded, such as are bright and exulting have been carefully sought out. It is, of course, unnecessary to remark, that a tune is not slow because it is written in minims—the invariable method of the older Psalmists.

My grateful acknowledgments are due to those who, as indicated in the Index, have kindly permitted the insertion of copyright tunes, and to many friends who have generously devoted much time and musical ability to the preparation of the work, amongst whom I may be permitted especially to mention J. F. Puttick, Esq., whose kind interest in the work has been most unremitting and valuable.

If this book shall in any degree contribute to the worship of the Church, so as to make it more spiritual, hearty, and joyous, I shall be abundantly rewarded for some years of pleasant research and labour and for no small pecuniary outlay. May He whose praise it seeks graciously accept the work.

HENRY AILON.

HISTORICAL NOTES

CONCERNING

PSALTERS AND COLLECTIONS OF CHURCH MUSIC REFERRED TO IN THIS WORK.

THE singing of metrical hymns and psalms by the people, or, as we now say, Congregational Psalmody, is a peculiar characteristic of the Protestant Churches. In the thirteenth century the Waldenses, the first Protestant Martyrs, "precipitated themselves into the flames singing joyful psalms." In the fourteenth century the disciples of Wicliffe, in England, and in the fifteenth century those of Huss, in Germany, were known as "singers of psalms." John Huss taught the people by "hymns and spiritual songs." He composed two Latin hymns, and, some say, tunes to them. The melodies used by these Reformers were derived from the tunes and chants of the Latin Church, and to these their ancient hymns were sung.

In 1504 the Bohemian Brethren published their first Hymn-book in the Bohemian language, edited by Bishop Lucas. In 1531 this was translated into German, by Michael Weiss.

To this book, in 1538, tunes were attached, which the editor of the edition of 1566 says had been in use in Bohemia for upwards of a century. "Our tunes," say the Brethren, "are either the Gregorian, of which Huss also made use, or such as have been derived from our own nation and others." Of these venerable melodies, "Arno," No. 148, ("Patris Sapientia," Bach, 81.) in the present collection, is a specimen.

Luther soon saw the popular power of congregational hymnody. He versified the old Ecclesiastical Hymns, the Creed, the Litany, the Lord's Prayer, and even the Catechism and the Confession of Augsburg. "Luther," said the Romanists, "has done us more harm by his songs than by his sermons." He published a Hymnal in 1524, containing eight tunes. This was followed by larger collections, either published by him, or with his sanction and assistance.

In 1525, Johann Walther, Chapel Master to the Elector of Saxony, published a popular book, with tunes, set to four or five parts, to which Luther, besides contributing much original matter, wrote a preface. It went through several editions.

The first complete Metrical Psalter was the French version, begun

by Clement Marot, and completed by Theodore Beza. Marot was a member of the Sorbonne, a Court Poet, and Groom of the Chamber to Francis I. His friend Vatable, the Hebrew professor, suggested to him the project of translating the Psalms of David into French verse. He therefore prepared and published fifty-two Psalms, which were written in the metres which he had employed in his ballads, and which he dedicated to Francis I. These were at first regarded as a gay novelty, "and all classes sang Marot's Psalms to the tunes of popular ballads."

On the death of Marot, Theodore Beza, with another and a different view, completed the Psalter, which passed through many editions.

Calvin at once appreciated the importance of the movement, and engaged the best composers that he could secure (as many as fifty, it is said), to provide suitable airs for the use in worship of this translated Psalter: of these Guillaume Franc was the chief. The Psalter, with the music thus provided for it, was first printed in Strasburg in 1545. For a while all classes alike—Romanists as well as Calvinists—were found solacing themselves with the new music; until Calvin put Marot's Psalms into the Appendix to his Catechism, and appointed them to be sung in the Reformed churches, when they at once became a badge of Calvinism. Notwithstanding which, this "impetuous fury of psalm-singing spread through France and Germany." Guillaume Franc adopted the ecclesiastical music of the Latin Church, composing also some melodies of his own,—amongst them one to the 134th Psalm, since our well-known "Old Hundredth." These melodies have continued in use in the French Protestant churches; but very few of them have become popular beyond them. Marot and Beza's Psalms were harmonized by Louis Bourgeois, in 1561; by Claude Goudimel in 1562; and by Claude Le Jeune, posthumously published in 1606. Burney speaks of the latter as being "a great master of harmony."

In 1539 Bishop Coverdale published his "Goostly Psalmes and Spiritual Songes," a small quarto volume, which contains the tune "Coverdale," No. 288, ("Es spricht der unweisen Mund," Bach, No. 27;) and ten years later, in 1549, Robert Crowley published "The Psalter of David: newly translated in English metre." Crowley was educated at Magdalen College, Oxford. During the persecutions in Queen Mary's reign he fled to Frankfort, whence he returned on the accession of Elizabeth, and was appointed Vicar of St. Giles's, Cripplegate, London, where he died in 1588.

But the first complete metrical version of the Psalms in English was, singularly enough, as in French, also by a layman and a courtier. Thomas Sternhold was Groom of the Robes to Henry VIII. and to Edward VI. He became an enthusiastic Reformer, and being offended with the "lascivious ballads" of the English court, he under-

took, as it has been said, to be "our Marot, without his genius." He first printed nineteen of the Psalms, published in 1549, increased in subsequent editions to thirty-seven. Another edition of Sternhold's Metrical Psalter, with musical notes, was published in 1556, but it was not until 1562 that a complete version of the Psalms by Thomas Sternhold, John Hopkins, and others, was published by John Day, with "apt notes to sing them withal." By whom the "apt notes" were provided does not appear. "It is probable," says Sir John Hawkins, "that in so important a service as this seemed to be, the aid of the ablest professors of music was called in." Amongst the English musicians then living were Marbecke, Tallis, Byrd, Parsons, and Shepherd. Some of the melodies are importations from Germany and France. Amongst them are "St. Michael," No. 2; "Lubeck," No. 189, set to the Lord's Prayer; and "Ely," No. 48, set to the Ten Commandments (hence called the "Commandments" Tune). Ravenscroft calls it "Audi Israel," from the first words of the Latin version; Werner attributes this popular tune to John Baptista, 1560; Filitz and others assign it to Goudimel.

John Day's edition of Sternhold and Hopkins' metrical Psalter of 1562 is so exceedingly rare that many scholars doubt whether it ever existed, and think that the first complete English Psalter is that of 1563. A copy of it, however, now lies before me; the title-page is as follows:—"The whole Booke of Psalmes, collected into Englysh metre by T. Starnhold, I. Hopkins, & others: conferred with the Ebrue, with apt notes to syng thē withal, Faithfully perused and allowed according to thordre appointed in the Quenes maiesties Iniunctions.

¶ "Very mete to be vsed of all sortes of people priuately for their solace & comfort: laying apart all vngodly Songes and Ballades which tende only to the norishing of vyce and corrupting of youth.

"JAMES. V.

¶ "If any be afflicted let him praye, and if any be mery let hym syng Psalmes.

"COLLOSS. III.

¶ "Let the worde of God dwell plentuously in all wisdom, teachinge & exhorting one another in psalmes, Hymnes, & spiritual songs, & sing vnto the Lord in your herts.

"Imprinted at Lōdon, by Fohn Day, dwelling ouer Aldersgate, cum gratia & priuilegio Regie maiestatis, perseptenium. An. 1562."

The preface is "a short introduction into the science of musicke; made for such as are desirous to have the knowledge thereof, for the singing of these Psalmes." This is followed by "a treatise made by

Athanasius the Great, for the use of the Psalms." Then follow some introductory hymns, chiefly versions of the Lord's Prayer, the Decalogue, &c., with eleven tunes; the Psalter, with forty-seven tunes; Supplementary Hymns, being other versions of the Lord's Prayer, the Decalogue, &c., with seven tunes; prayers for morning and evening; concluding with a "Table."*

The Tunes in this Psalter were again published in harmony by John Day, in 1563, the principal harmonizers being William Parsons, Richard Brimle, T. Causton, and J. Hake.

The first Scottish Psalter was published in 1565, the basis of it being the English version by Sternhold and Hopkins. The tunes are partly from Genevan, German and English sources, but many appear to have been of native origin. All the tunes are "proper," or attached to individual Psalms.

In 1579 William Damon published a metrical Psalter, with music, in four parts. It appears to have been composed for the private use of a friend, by whom it was published without the author's concurrence. Damon again set the Psalms in four parts, which, edited by Swayne, and printed by T. Este, was published in 1591. A second part, or second edition, was simultaneously published, "differing from the former in respect that the highest part singeth the church tune." This is believed to be the first time that this was done. The tunes in this Psalter, exclusive of the "Hymns and Spiritual Songs" (*i. e.* those to which the old church tunes were placed), are about forty in number. No perfect copy of it is known.

In 1588 Henry Denham published a Psalter.

In 1592 Thomas Este issued the Tunes, shortly afterwards called the "common tunes," the arrangers of which were Dowland, Blancks, Hooper, Farmer, Alison, Kirby, Cobbold, Johnson, and Farnaby. Thomas Este was alike printer and editor. His Psalter contains fifty-seven tunes besides the "Hymns and Spiritual Songs." It was for church use, and has the melody in the tenor part.

In 1599 Richard Alison published "The Psalmes of David in

* This volume is of that rarity and peculiar interest in the history of Psalm Books, that it may not be amiss to add a collation of it. Title sheet + 8 leaves; A to Dd in eights; Ee 7 leaves. The last numbered page is 140, the following two leaves (Ee 6 and 7) consisting of a Table, the last page having the woodcut device and imprint of John Day. In the copy under description there is a duplicate leaf, Aiii, printed on paper slightly differing from the rest of the book, and clearly an insertion, entitled "The vse of the rest of the Psalmes not comprehended in the former Table of Athanasius," ending with the catchword "Come," to precede the *Veni Creator*, "Come, Holy Ghost," etc. Small 4to.

meter, the plaine song, being the common tunne to be sung or plaid upon the Lute, Orpharyon, Citterne, or Base Viol, seuerally or altogether. . . . for the use of such as are of mean skill, and whose leysure least serueth to practise." Lond. 1599, folio.

In 1621 appeared "The whole Booke of Psalmes, with the Hymnes Evangelicall and Songs Spiritvall, composed into four parts, by sundry authors, to such severall tunes as have beene and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands: never as yet before in one volume published. Newly corrected and enlarged by Tho. Ravenscroft, Bachelor of Musicke." It contains ninety-eight tunes, fifty-five in the minor key, and forty-three in the major. It includes Este's melodies, and some of his harmonies. The harmonies, however, although chiefly by the same composers, are for the most part new. A number of modern tunes are added, designated as English, Northern, Scotch, Welsh, Dutch tunes, &c.; some of them probably the composition of the harmonizers, but many no doubt derived from various other sources. They are all of a simple, grand, and ecclesiastical character.

The names of the harmonizers are Tallis, Dowland, Morley, Farnaby, Thos. Tomkins, John Tomkins, Peirson, Parsons, Hooper, Kirby, Blancks, Alison, Farmer, Cavendish, Bennet, Palmer, J. Milton (father of the poet), Stubbs, Crauford, Harrison, and Ravenscroft.

In 1615 appeared in Edinburgh, "the CL. Psalms of David, in prose and meeter, with their whole usual notes and tunes, newly corrected and amended. Printed by Andro Hart." Who Andro Hart was is not known. This was again published in harmony, in 1635. The preface, signed E. M., acknowledges "sincerely the whole compositions of the parts to belong to the primest musicians that ever this kingdom had, as Deane, John Angus, Blackhall, Smith, Peebles, Sharp, Black, Buchan, and others famous for their skill in this kind."

In 1638 George Sandys published his paraphrase upon the Psalms of David. Its metres were novel, and Henry Lawes, the friend of Milton, set them to original airs, with a thorough-bass, for voice or instruments.

In 1648 Henry Lawes also published, "Choice Psalmes put into Musick for three Voices," composed by him, in conjunction with his brother William. The tunes in this book are different from those in the preceding (1638), and it includes "divers Elegies and nine Canons."

An enlarged and amended edition of Ravenscroft appeared under the title "The whole Book of Psalms, with the Hymns and Spiritual Songs, &c. By John Playford. 1670."

In 1671 appeared Playford's "Psalms & Hymns in Solemn Musick, of foure parts, on the Common Tunes to the Psalms in metre used in parish churches. Also Six Hymns for One Voyce to the Organ." Folio.

Playford was the first to give, in any book intended for church use, the melody to the soprano ; in all previous Psalters it is found in the tenor, or people's part, the other parts being intended wholly for the choir ; hence, the tenor is always simple and syllabic. This was done in his "Psalms, etc., in three parts," issued in 1675. We learn from his preface that the ancient practice in the singing of psalms in church was, for the clerk to read one line at a time ; probably because at that period the bulk of the common people were not able to read it for themselves.

Playford was so esteemed that he was commonly called, "Honest John Playford." Nahum Tate, the Poet Laureate, wrote an elegy on his death, which Henry Purcell set to music.

In 1703 was published a supplement to the new version of Psalms, by Tate and Brady. It contains the old melodies of Playford, with several new ones.

Little is known of the authorship of the tunes in the old psalters, the names given being those of the harmonizers. A presumption in favour of their home origin is, that nearly all the English hymns are in Iambic metres and four-line stanzas, which very few of the foreign hymns are. No trochaics are found in the old psalters ; there are only two in the tunes composed by Gibbons, for Withers' "Songs of the Church." Happily this distinction obtains no longer, but, except tunes of modern compositions, we are indebted chiefly for trochaic tunes to the German choral books. The German chorals and the psalter tunes are closely allied in character, having had their common origin in the music of the ancient Church.

Modern German Choral Books are almost innumerable, and are very voluminous.

The greatest of them all, and of all others, is John Sebastian Bach's, whose "371 Vierstimmige Choralgesänge" is one of those fountal works which are the cause or the inspiration of all that come after them. It is a collection of the chorals, harmonized by Bach, and used by him in his various sacred works. The curious reader will derive much assistance in identifying these chorals by consulting "J. S. Bach, in seinen Kirchencantaten und Choralgesänge. Von J. Th. Mosewius. Berlin : 1845." The vigour, richness, and variety of the harmonies in which he clothes the old chorals of the Church have never been surpassed.

In addition to the preceding, the following are amongst the principal Choral Books referred to in this work :—

"Schatz des evangelischen Kirchengesangs im ersten Jahrhundert der Reformation. Von G. Freiherrn von Tucher. Leipsic: 1848." A collection of 499 chorals, with hymns.

“Kern des Deutschen Kirchengesangs, zum gebrauch Evangelisch-Lutherischer Gemeinden und Familien. Von Dr. Friedrich Layritz. Noerdlingen: 1854.” Containing 613 chorals, with the Liturgical service.

“Choralbuch für die evangelische Kirche in Württemberg. Stuttgart: 1844.” Containing 211 chorals.

“Zionsharfe, ein Choralschatz aus allen Jahrhunderten und von allen Confessionen der christlichen Kirche. Von Conrad Kocher.” Containing 1137 chorales of the German Reformed Church, the 150 Psalms of the French Reformed Church, 359 Psalm and Hymn Tunes of the English Church, and 316 of the best melodies of the Romish Church.

“Vierstimmiges Choralbuch zum Kirchen-und-Hausgebrauch. Von Dr. Friedrich Filitz. Berlin.” A companion to Chevalier Bunsen’s Hymn-book, containing 223 chorals.

“Dr. Martin Luther’s deutsche Geistliche Lieder, herausgegeben von C. v. Winterfeld. Leipzig: 1840.” Containing Luther’s German Hymns, and the tunes to which they were sung during his life.

“Hymn Tunes sung in the Church of the United Brethren. By P. La Trobe. London: 1854.”

NOTICES OF THE PRINCIPAL COMPOSERS OF THE TUNES CONTAINED IN THIS WORK.

AHLE, JOHANN RUDOLPH, burgomaster and organist at Mulhausen, where he was born, 1625, and at which place he died in 1673. “Mulhausen,” No. 227, (“Liebster Jesu wir sind hier,” Bach, No. 131,) and “Strasburg,” No. 298, (“Liebster Immanuel Herzog der frommen,” Bach, No. 194,) are by him.

ALBERT, HEINRICH, born in Lodestein, 1604; organist at Königsberg, where he died in 1651. A composer of much good church music still sung in Prussia. Author of the spirited choral “Mindel,” No. 158, (“Gott des himmels und der erden,” Bach, No. 35.)

AMBROSE, Bishop of Milan, from A.D. 347 to A.D. 397, the great reformer and father of Psalmody in the Western Church. He introduced the Eastern practice of antiphonal singing. The Te Deum is usually attributed to him, but it is perhaps of greater antiquity, having probably been brought from the East by Hilary of Poitiers. The tunes “Geneva,” No. 170; “Pentecost,” No. 186 (“Veni Creator”); and “Liguria,” No. 195, (“Veni Redemptor Gentium,”) are said to be by him, as belonging to his time; but great doubt must rest upon such attribution, it being as customary to ascribe old Latin tunes to Ambrose as old English tunes to Ravenscroft, or old German tunes to Luther.

ARNE, DR. THOMAS AUGUSTINE, born in London in 1710, died in 1778. An English composer. chiefly of secular music.

ARNOLD, WILLIAM, born in 1768, died in 1832. Precentor at a Wesleyan chapel in Portsea.

BACH, JOHANN SEBASTIAN, born in Eisenach, 1685. Master of the choir, and organist to St. Thomas's Church and School, in Leipsic. The greatest harmonist and the greatest organist the world has ever seen. Marpurg says, he was "many musicians in one." He literally devoted his life to perfecting the music of the Church. His sacred compositions are most numerous. Bach and Handel, the two Lutheran composers, now stand as the fathers of all modern worship music. He died in 1750.

BARTHELEMON, FRANCIS HIPPOLYTE, born in Bordeaux in 1741. He resided chiefly in England. His wife published a set of hymns for the Asylum and the Magdalen Chapels, in which the tune "Morning Hymn," No. 151, first appeared. He died in 1808.

BEETHOVEN, LUDWIG VAN, born in Bonn about the year 1770. One of the greatest of modern musicians. The tunes which bear his name are adaptations from masses, sonatas, and other works. One only was composed as a sacred song—"Incarnation," No. 257. The melodies of some of them are of a doubtful ecclesiastical character, although exquisitely beautiful. He resided chiefly in Vienna, where he died in 1827.

BISHOP, JOHN, organist of Winchester Cathedral in 1729. He wrote the tune "Carmel," No. 267, called the "Hymnus Matutinus," about the year 1695. It was published in Dr. Philip Hayes' "Harmonia Wiccamica." It is here printed as Bishop is said to have composed it.

BORTNIANSKI, DEMETRIUS, a Russian composer of church music, born in a village of the Ukraine, in 1752, died in 1826. He is said to be the author of "Wells," No. 30, which, in its English form, is adapted from a melody sung at the chapel of the British Embassy, St. Petersburg.

BOST, M., a Swiss composer, still living, author of "Normandy," No. 109.

BOYCE, DR. WILLIAM, born in London, 1710; the son of a cabinet maker; a pupil of Dr. Greene, organist of the Chapel Royal, and Master of the Band to George II. An eminent composer of anthems and other sacred music, and editor of the well-known collection of Cathedral Music. He died in 1779, and was buried with great honours in St. Paul's Cathedral.

BURNEY, DR. CHARLES, born in Shrewsbury in 1726; organist of Chelsea College; a composer of some celebrity, and author of the "General History of Music." His hymn-tunes were published in the "Lock Collection." He died in 1814.

CAREY, HENRY, a composer of the last century; said to have been the natural son of the Marquis of Halifax. He is the author of "Carey's," No. 184; called "Yarmouth," in Gawler's "Harmonia Sacra," 1781. He died in 1743.

CLARKE, JEREMIAH, organist of St. Paul's, and author of some fine anthems and popular tunes. He died in 1707.

COURTEVILLE, RAPHAEL, first organist of St. James's, Piccadilly. Author of the tune "St. James," No. 51.

CRASSELIOUS, BARTHOLOMEW, born in Weissen, in Saxony, 1667, and resided mostly in Dusseldorf. He is said to be the author of the fine chorale, "Winchester," No. 57, ("Dir, dir, Jehovah.") Others attribute it to Freylichhausen.

CROFT, DR. WILLIAM, born about 1677; organist of Westminster Abbey; died 1727. A composer of much church music. "St. Ann," No. 54, was published by him in a "Supplement to the New Version of the Psalms," in 1708. It is generally attributed to him, but is taken from a Lutheran melody, upon which Bach wrote a fugue. The first strain is identical with one in a tune by Lawes, set to No. 10 of Sandys' "Version of the Psalms." "London New," No. 95, is generally attributed to Dr. Croft, but it first appears under the name of "Newton" in a reprint of "Andro Hart's Psalter," 1635, the first edition of which was published in 1615. On the other hand, "Hanover," No. 103, is generally attributed to Handel, but is probably Dr. Croft's. It is, however, in the Supplement to Tate and Brady's Psalms, with Playford's melodies, published in 1703. "Northampton," No. 194, and "St. Matthew," No. 167, are also his.

CRÜGER, JOHANN [born in 1602]. Kapellmeister of the church of St. Nicholas in Berlin; died 1662. He was the author of some of the finest chorales of the Lutheran Church. His collection of Lutheran hymns, entitled "Praxis Pietatis," went through thirty editions. The following tunes by him are in this collection:—"Wittenberg," No. 89, ("Nun danket alle Gott," Bach, No. 32,) said to be the best-known tune in the world; "Refuge," No. 28, as it stands here, an adaptation of a very fine choral ("Freuet euch ihr Christen alle," Bach, No. 8); "Meaux Abbey," No. 153, ("Nun danket all und bringet Ehr,") attributed by some to J. G. Stöl; "Dusseldorf," No. 209, ("Heil'ger Geist, du Tröster mein;") "Elberfeld," No. 232, one of the finest of the German chorals ("Schmücke dich, o liebe Seele," Bach, No. 22); and "Jerusalem," No. 294, ("Wie soll ich dich empfangen.")

DAMANTIUS, CHRISTOPHER, born in Reichenberg, 1567, Cantor in Freyburg about the year 1620, died 1643. "Barnabas," No. 16, is probably his; also the beautiful melody "Lyons," No. 171, sung to the 42nd Psalm in Marot and Beza's Psalter ("Freu' dich sehr, o meine

Seele," Bach, No. 29.) "Armstadt," No. 256, is sometimes attributed to him.

DARWELL, REV. JOHN, a Warwickshire clergyman in the last century; author of the tune "Olney," No. 44.

DOWLAND, JOHN, born 1562, said by Antony Wood to be "the rarest musician that the age did behold." He has the honour of being immortalized in one of Shakspeare's sonnets. He died in 1626. The tune "Chester," No. 143, is attributed to him, but it is doubtful whether he was more than its harmonizer. It appears in Este's Psalter, and is entitled "A Prayer for the Queene's Most Excellent Majestie." It is called "Chester" by Ravenscroft.

DRESE, ADAM, music director in Weimar about 1690, died in 1718; a hymn writer and a good musical composer. The spirited choral, "Spire," No. 60 ("Seelen-Bräutigam," No. 141, Bach), with its original German hymn, are by him.

EBELING, JOHANN GEORGE, music director in Berlin about 1666, died in 1676; an intimate friend of Paul Gerhardt, the great German hymnologist, and author of the very beautiful choral, "Dresden," No. 180, ("Die güldne Sonne.")

ECCARD, J., born in Mulhausen, about the year 1545, and was living in 1608; a church musician of considerable learning and finish. One of his chorals, "Eccard," No. 18 (set to the "Aus tiefer Noth"!), although unsuited for the service of our churches, is inserted in this work for home and class use. It is, however, said by M. Fétis to be commonly used in the German churches, at the commencement of service, to this day.

FARRANT, RICHARD, born about the year 1530, a fine composer of church music in the sixteenth century. He was Gentleman of the Chapel Royal, and organist of St. George's Chapel, Windsor. He died Nov. 30, 1580. The tune "Farrant," No. 105, is an adaptation by Dr. Edward Hodges, from his chaste and beautiful anthem, "Lord, for Thy tender mercy's sake."

FLOR, CHRISTIAN, organist in Lüneburg about 1692. "Leoni," No. 132, is sometimes attributed to him, but is possibly of older date. It is said by some, but with little probability of truth, to be as old as the captivity.

FRANC, GUILLAUME, a French musician of the sixteenth century, employed by Calvin to set Marot and Beza's Psalms to suitable music—published in 1545. The chief interest attaching to his name is the almost certainty that he was the author of the tune called the "Old Hundredth."

FREYLINGHAUSEN, JOHANN ANASTASIUS, born 1670, died in 1739. A friend of Franke at Halle, author of "Conway," No. 155 "Mein Jesu,

der du mich"); and of "Arnsberg," No. 206 ("Auf, triumph, es kommt die Stunde").

GAUNTLETT, HENRY JOHN, Mus. Doc., born in 1806, one of the editors of this work, and of its accompanying volume of Psalms for Chanting. (See Preface.) Dr. Gauntlett has been for the last thirty years engaged in the publication of Church Music. Amongst the more important of his compositions of this class, may be cited "The Church Hymn and Tune Book" (edited in conjunction with the Rev. W. J. Blew); "The Church Music Book;" "The Comprehensive Tune Book," 2 vols.; "The Hallelujah," 4 vols. (published by the Rev. J. J. Waite); a complete "Psalter to the Ancient Church Tones;" "A Psalter according to the Bible Version of the Psalms," with 373 Chants; and four volumes being a portion of a "Cathedral Psalter." To these may be added his arrangements and contributions of original Tunes in "The Psalmist;" "Sale's Psalms and Hymns of the Church;" his tunes in "The Standard Tune Book;" also many original Anthems, and other Sacred Music. He has arranged and edited numerous works for the organ, upon which instrument he has been, from his youth, a masterly performer. Many valuable improvements in the construction of the English organs have been introduced by him, as exemplified in the noble instruments constructed on his plans in Christ Church, Newgate-street; St. Olave's, Southwark; St. Peter's, Cornhill; the Birmingham Town Hall; and Dr. Raffles' church, Liverpool. As a musical antiquary and critic, he holds a high position. For a list of his original tunes in this work the reader is referred to the Index.

GIARDINI, FELICE, a Piedmontese composer and violinist, born in 1716. He went to St. Petersburg in 1793, and died in Moscow in 1796. "Trinity," No. 11, is by him.

GIBBONS, DR. ORLANDO, born in Cambridge in 1583, became organist of King's College Chapel at an early age. At the age of 21 he was appointed organist of the Chapel Royal to James I. He died in 1625. He composed tunes to Withers' "Hymns of the Church," of which three are inserted in this work: "Angel's Song," No. 85, set by him in three different forms, and so called from the words of one of the hymns. It was originally a tune of six lines, and was first reduced to its present form in Gawler's "Harmonia Sacra." 1781; "Gibbons," No. 68, set to Withers' "Hymn for St. Matthias' Day," a corrupt version of which was printed by Playford, under the name of Exeter; and "Southminster," No. 204, a fine tune, purely English, and one of the very few trochaic tunes by English composers.

GLUCK, CHRISTOPHER, born in Weissenwangen, Upper Palatinate, about the year 1712. He died in Vienna in 1787. The Tune "Corsica,"

No. 65, is an adaptation from his "Iphigénie en Tauride." "Holywell," No. 213, is also by him.

GOUDIMEL, CLAUDE, born about 1510, one of "the Noble Army of Martyrs," a musician of Franche-Compté, and music director in Lyons. He harmonized the tunes set to Marot and Beza's Psalms. His work was published in Paris in 1565. Renouncing Romanism, he became a Protestant, and on Black Bartholomew's Day (Aug. 24, 1572) was massacred for his Huguenot tunes, being brutally dragged from his house at Lyons, shamefully treated, beheaded in the streets, and his body cast into the Rhone. Goudimel was the lyrist of the French Calvinists, and the greatest musician of his age in France. "Lyons," No. 171, ascribed by some to Damantius, is also attributed to him. "Navarre," No. 169 (set to Ps. 66, Ps. 98, and Ps. 118), is also his; so is "Shiloh," No. 222 (set to Ps. 117 and Ps. 128), and "Bartholomew," No. 302, (set to Ps. 124;) "Ely," No. 40, (set to Ps. 140, "Wenn wir in höchsten," Bach, No. 68,) is sometimes attributed to him.

GRAUN, CARL HEINRICH, born in Wahrenbrück, in Saxony, in 1701. He was Kapellmeister to Frederick the Great, in Berlin, and composed Oratorios, Masses, and other works, of which the "Der Tod Jesu," a sacred cantata, and his "Te Deum," are the best known. He died in 1759. "Berlin," No. 250, is his composition.

GREATOREX, THOMAS, a native of Derbyshire, organist of Carlisle Cathedral, a great promoter of sacred music, and a man of very varied talents. For twenty-seven years he was conductor of the Concerts of Ancient Music. He published a collection of psalm tunes. "Tottenham," No. 283, is attributed to him. He died in 1831.

GREENE, DR. MAURICE, was born in 1695. He was professor of music in Cambridge, and afterwards organist of St. Paul's Cathedral. He died in 1755. "St. Paul," No. 245, is by him.

GREGORY "THE GREAT," born in 542, the first pope of that name, elected 590; the great musical reformer of the Latin Church. He died in 604. While secretary to Pelagius II., he instituted, during a plague, litanies which were sung in procession about the streets. He banished from the Church the "Canto Figurato," as being too light for ecclesiastical uses, and introduced the "Canto Fermo," or plain song, to the four modes or tones of which he added four new ones, now known as the Gregorian tones. He caused an order of Musical Service to be written out, consisting of Psalms, Responses, Antiphons, and Masses, some of which are said to be still extant, and are the authority for the Ritual Music of the Romish Church. He also instituted a singing-school, which existed 300 years after his death, as did also the whip with which he used to correct his refractory pupils.

The simplicity and grandeur of the Gregorian chant has never been surpassed, and will never be superseded—most of the tones will be found in the volume of chants. (AUGUSTINE introduced Gregorian music into England, with the service of his church; BONIFACE did the like in Germany.)

GRIGG, REV. JOSEPH, minister of Silver Street Chapel, London, composer of several hymns and tunes, of which "Masbury," No. 41, is the most popular. He died in 1768.

HANDEL, GEORGE FREDERICK, born in Halle in 1684 or 1685; the greatest musical genius that the world has seen—the Shakspeare of music. His life was chiefly spent in England, where his greatest works were produced. He died on the 13th April (being Good Friday) in 1759. Most of the tunes that bear his name are adaptations from his great choral works. The three tunes composed by him, as such, were found in the Fitzwilliam Library in Cambridge, by Samuel Wesley, viz., "Caernarvon," No. 280; "Kedron," No. 266; and "Cannons," No. 287, (composed to Charles Wesley's hymn, "Sinners, obey the Gospel Word.")

HARRINGTON, DR. HENRY, born in 1727; a physician of Bath, and a celebrated amateur composer. He died in 1816.

HARRISON, REV. RALPH, born in 1748; a Presbyterian minister in Manchester. He published a work called "Sacred Harmony," containing many original tunes, of which "Warrington," No. 236, is a specimen. He died in 1810.

HASLER, HANS LEO, born in Nuremberg in 1564; court physician to the Emperor of Germany. His publications are very voluminous. Those of his tunes which have passed into the Choral Books of the German church, and some of which are reproduced in this work, are from his "Lustgarten" (Nuremberg, 1601, 4to), a collection of secular tunes. Some of his other publications were intended for church use. He died in 1612.

HATTON. To an unknown author of this name, "Honiton," No. 217, and "Litany," No. 277, are ascribed.

HAYDN, FRANCIS JOSEPH, born in Rohrau, near Vienna, in 1732; the author of the "Creation;" a pupil of Porpora, and one of the great masters in music; his instrumental compositions, of which he produced 527, even transcending his vocal. He was first a chorister, and afterwards Kapellmeister, in St. Stephen's Church, in Vienna. He visited England, and received the degree of "Mus. Doc." from Oxford. He died in 1809, at the great age of 78.

HAYES, DR. WILLIAM, born in 1708; professor of music, and organist in Oxford. He died in 1779. "Paderborn," No. 43, is by

him. It forms one of a set of metrical Psalm Tunes, composed for the choir of New College, Oxford, of the chapel of which college he was organist.

HERMANN, NICOLAUS, Cantor, born in Joachimsthal, in Saxony, author of the well-known "St. George," No. 135 (Lobt Gott, ihr Christen allzugleich, Bach, No. 54). He died in 1561.

ISAAC, HENRY, music director to the Emperor Maximilian I. in 1490. The fine choral "Innsbruck," No. 7 ("Nun ruhen alle wälder," Bach, No. 63), was originally written by him to the words of a song commencing, "Innsbruck, ich muss dich lassen," and was adapted as a choral by M. Prätorius, in 1610. It has been introduced by Mendelssohn in his "Christus," and by Bach in his "Passions Musik."

JONES, REV. WILLIAM, born in 1726; rector of Nayland, Suffolk; died in 1800. Author of "St. Stephen's," No. 42, published in "Psalm-Doxologia," 1822.

KNAPP, WILLIAM, born in 1698; clerk of the parish of Poole, in Dorsetshire. Author of "Wareham," No. 22.

KUGELMANN, HANS, Kapellmeister to the Prince of Prussia about 1540; author of the choral "Halle," No. 154 ("Allein Gott," Bach, No. 125).

LAWES, HENRY, born in Salisbury in 1600, gentleman of the Chapel Royal, and a musician of ability. He composed the music to Milton's "Comus," and tunes for two voices to Sandys' "Paraphrase of the Psalms." He had the good fortune to be celebrated in a sonnet by Milton. He died in 1662, and was interred in Westminster Abbey. "King's College," No. 226, is by him, (set to Sandys' "Psalm 47.")

LUTHER, MARTIN, born in 1483, died in 1546. Luther wrote for the Reformed Church many psalms and hymns, for which he composed or adapted tunes, always with an unerring instinct, selecting melodies of the very highest order. "We have," says Luther, in his preface, "in many cases taken the beautiful music used for masses and for funeral services, appending to it other words concerning not purgatory, but the resurrection." Winterfeld has collected thirty-six—five derived from the old Latin, seven from older German sources, sacred and secular, and the rest, so far as can be ascertained, for the first time published in connexion with Luther's hymns. Of these about twenty are affirmed to be Luther's own composition, most of which are inserted in this work. Three are certainly borrowed from secular songs, and are probably older than Luther's time, although this is doubtful. These three are the "Christmas Choral," No. 66, ("Vom Himmel hoch da komm ich her," Bach, No. 46.) first published in Klug's Gesangbuch, 1535; "Mansfeld," No. 80,

("Christ unser Herr zum Jordan kam," Bach, No. 66,) called, from the subject of the hymn, "Luther's Baptismal Hymn." It first appeared in Walthers' Gesangbuch, 1525. The third is "Dettingen," No. 240, ("Es ist das Heil uns kommen her," Bach, No. 4)—generally attributed to Speratus, first published in 1524 as one of the Eight Spiritual Songs. Luther, sitting one day in his study at Wittenberg, heard a street-singer singing the hymn recently composed by Speratus to this melody. He was affected by it to tears, and the idea was suggested to him of spreading his reformed doctrines by hymns.

Among the chorals known to be Luther's composition are "Lubeck," No. 189, ("Vater unser im Himmelreich," Bach, No. 47,) Luther's version of the Lord's Prayer. It first appears in Köpfl's Gesangbuch, 1537. "Worms," No. 17, the celebrated "Ein feste Burg ist unser Gott" (Bach, No. 20), composed, according to the testimony of several of Luther's contemporaries, in 1530, in the Castle at Coburg, during the critical period of the Diet of Augsburg, together with Luther's noble version of the 46th Psalm, to which it is sung; and which from that day to this has been the Liberty Hymn of Germany. It first appears in Klug's Gesangbuch, 1535. Meyerbeer, the greatest of living composers, has so appreciated this melody, that it pervades the entire of his *chef-d'œuvre*, "The Huguenots." "Wartburg," No. 145 ("Erhalt uns, Herr, bei deinem Wort," Bach, No. 72), first published to "A Child's Song to be sung against the Arch Foes of Christ's Holy Church, the Pope and the Turk," hence called Luther's "Pope and Turk tune." It first appeared in Klug's Gesangbuch, 1543. "Eisleben," No. 102 ("Es ist gewisslich an der zeit," Bach, No. 260), said to be Luther's first composition, commonly called "Luther's Hymn." It first appears in Klug's Gesangbuch, 1535. Some think it to be an older melody. "Thuringia," No. 324, ("Es woll uns Gott genädig seyn," Bach, No. 16,) set to Luther's version of the 67th Psalm, perhaps the finest of Luther's tunes. It first appears in Klug's Gesangbuch, 1543. "Melancthon," No. 304 ("Nun freut euch," Bach, No. 183). "Coburg," No. 176, ("Aus tiefer Noth," Bach, No. 10,) set to Luther's version of the 130th Psalm, generally attributed to him, but probably derived from the Bohemian Brethren. It was sung with thrilling effect at Luther's funeral. It first appears in Walthers' Gesangbuch, 1525. "Soldau," No. 175 ("Nun bitten wir den heiligen Geist," Bach, No. 36); an adaptation, as it appears in this work, it having become generally familiar as such. It is an old German melody adapted by Luther. "Pentecost," No. 186 ("Komm Gott Schöpfer heiliger Geist," Bach, No. 187), is the "Veni Creator" of the Latin Church. It is printed by Luther

amongst the Eight Spiritual Songs, 1524. "Antioch," No. 314 ("Komm heiliger Geist, Herre Gott," Bach, No. 69), the ancient "Veni Sancte Spiritus," adapted by Luther. It first appeared as one of the Eight Spiritual Songs, 1524. "Coverdale," No. 288, ("Es spricht der Unweisen Mund wohl," Bach, 27.) "Riston," No. 164 ("Mitten wir im leben sind," Bach, 214), an ancient melody adapted by Luther to his German version of the Latin dirge, "Mediâ vitæ in morte sumus," part of which Psalm is included in the Burial Service of the Church of England. It first appeared in Walthers' Gesangbuch, 1525. "Ephesus," No. 306, ("Ach Gott vom Himmel sieh darein," Bach, No. 3.) This melody is used by Mendelssohn, with great effect, in his "Athalie." "Jena," No. 310 ("Christ lag in Todesbanden," Bach, No. 15), the celebrated Easter Song, "Christ ist erstanden," an old church melody adapted by Luther. It first appears in Walthers' Gesangbuch. "Westphalia," No. 312 ("Mit Fried' und Freud' fahr ich dahin," Bach, No. 49).

LVOFF, a Russian composer; chorus master to the Imperial Chapel. Author of Moscow, No. 274—the melody selected by the Emperor Nicholas, at the beginning of his reign, for a Russian National Anthem, from a number submitted to him by different composers.

MALAN, DR. CÆSAR, a Protestant minister in Geneva, still living; composer of several sacred melodies, of which "Silchester," No. 309, is a specimen from his "Chants de Sion."

MASON, DR. LOWELL, a teacher of music and composer of psalm-tunes, now living in New York. Several of his tunes will be found in this work.

MENDELSSOHN. FELIX MENDELSSOHN BARTHOLDY was born in Hamburg in 1809; one of the greatest and most popular of modern musicians, universally known by his oratorios "St. Paul" and "Elijah," and by his exquisite settings of some of the Psalms. He resided chiefly in Berlin and Leipsic. He died in 1847. He introduced four of the finest of the German chorals into his "St. Paul," viz., "Dumah," No. 32; "Altona," No. 93; "Moravia," No. 147; and "Halle," No. 154; and into his "Lobgesang," "Wittemberg," No. 89. In his "Christus" will be found "Innspruck," No. 7. "Ephesus," No. 306, as mentioned in the article Luther, will be found in his "Athalie." The tunes that bear his name, "Danube" and "Felix," are adaptations from his sonatas. "Munich," No. 165, ("O Gott, du frommer Gott," the melody from the "Gothaischen Cantional," 1648,) is the "Cast thy burden upon the Lord," in the "Elijah."

MILGROVE, BENJAMIN, born 1731; organist of Lady Huntingdon's Chapel, Bath, and composer of several tunes in the bad florid style of the last century. "Mount Ephraim" is by him. He died in 1810.

MILLER, DR. EDWARD, born in 1731, died in 1807; organist of

Doncaster Church for fifty years. In 1790 he published "The Psalms of David," with a list of 5000 subscribers. From this publication, "Rockingham," No. 19, is taken.

MILLER, REV. WILLIAM EDWARD, son of the above, born in 1766. A Wesleyan minister, and composer of several once popular tunes. "Waltham," No. 264, is by him. He died in 1839.

MOZART, JOHANN CHRYSOSTOM WOLFGANG AMADEUS, born in Salszburg in 1756; died in 1791, at the early age of thirty-six. One of the most precocious and one of the greatest of musical geniuses. He composed no psalm-tunes, as such; those which bear his name are adaptations from his masses, sonatas, &c.

NARES, DR. JAMES, born in 1715, died in 1783; organist of York Minster and of the Chapel Royal. A learned and careful musician; composer of several services and anthems. "Aynhoe," No. 46, and "Westminster New," No. 259, are by him.

NEUMARK, GEORGE CHRISTIAN, born in Mulhausen in 1621. Librarian and keeper of the archives in Weimar. The composer of the magnificent choral, "Moravia," No. 147, ("Wer nur den lieber Gott," Bach, No. 62.) He died in 1681.

PACHELBEL, JOHANN, born in Nuremberg, 1653. A celebrated organist and composer in Vienna, Frankfort, &c. Author of "Baden," No. 172, ("Was Gott thut, das ist wohlgethan," Bach, No. 65.) It is, however, attributed by some to Gastorius. He died in 1706.

PALESTRINA, GIOVANNI PIETRO ALOISIO DA. He was born in 1529; said to have been the pupil of Goudimel. His family name is not known, *Palestrina* (or in its Latin form, *Præneste*) being the name of his birth-place. Two of his baptismal names are sometimes found combined, as in common parlance, *Pierluigi*. He was Cantor in the Pope's Chapel in Rome; Maestro di Capella of Santa Maria Maggiore and afterwards of St. Peter's. A contrapuntist of extraordinary merit. He stands at the head of all church composers up to the time of Bach and Handel. He died in 1594, "Musicæ Princeps" being inscribed upon his tomb. His works, almost entirely for the service of the church, are most voluminous. A collection of psalms in five parts was published in 1592, and dedicated to Palestrina by fourteen of the greatest Italian musicians.

PERGOLESÌ, GIOVANNI BATTISTA, born in the little town of Pergola (whence he is named), in 1704, his family name being *Jesi*. A musician of much feeling and of much power and facility. "Beverley," 278, is from a "Stabat Mater" by him, ("Quando corpus morietur.") He died of consumption in Torre del Greco, 1737. According to some, he lived until 1739.

PLAYFORD, JOHN; born 1613. A music-seller in London, and clerk

of the Temple Church. He was the first in any edition of the Psalter tunes, for Church use, to put the melody to the soprano. He introduced many improvements in the art of musical typography. He composed also some good plain psalm-tunes; "Colchester," No. 247, is attributed to him. He died in 1693.

PLEYEL, IGNATIUS, born in Rupperstahl, near Vienna, in 1757; a pupil of Haydn. He was Kapellmeister in Strasburg, and subsequently a music-seller in Paris. Psalm-tunes bearing his name are adaptations from his works. He died in 1831.

PRAETORIUS, JACOB, organist in Hamburg in 1604, died in 1651. He is said to be the author of the grand choral, "Dumah," No. 32 ("Wachet auf," Bach, No. 179—"Sleepers, wake!" in Mendelssohn's "St. Paul").

PURCELL, HENRY, born 1658. One of the greatest of English composers; organist of Westminster Abbey and the Chapel Royal. He was a pupil of Dr. Blow, the epitaph upon whose tombstone is, "Master to the famous Mr. Henry Purcell." He died 1695, and Dryden wrote his epitaph. "Tirzah," No. 230, "Burford," No. 252, and "Asaph," No. 260, are by him.

RATHIEL, a German by birth, but long resident in England, and organist of St. John's, Hackney, died 1761; the reputed author of "St. Mary," No. 141, often ascribed to Dr. Croft, also to Dr. Blow.

RAVENS-CROFT, THOMAS, M.B., born in 1592. He was educated in the choir of St. Paul's, and admitted to the degree of Mus. Bac. in his fourteenth year. He published his celebrated "Whole Book of Psalms" in 1621. "Windsor," No. 203, is attributed to him, but it is the old "Puer natus in Bethlehem," and is probably of the thirteenth century. He died about 1633.

READING, JOHN, born in 1690, a pupil of Dr. Blow; organist of St. John's, Hackney, St. Dunstan's in the West, &c.; died in 1766. Author of the "Portuguese Hymn," which was sung first in Lincoln Cathedral. The Duke of Leeds, then director of the Concerts of Ancient Music, heard it in the Portuguese Chapel about the year 1785. Supposing it to be peculiar to the Portuguese service, he introduced it into the concerts of the Society, under the title of "Portuguese Hymn." It is now the Christmas Hymn of the Romish Church throughout England, sung to the "Adeste Fideles." The tune has by some been ascribed to Mr. Thorley, organist of St. Giles' in the Fields. Reading published a collection of his own anthems shortly before his death.

REEVE, WILLIAM, born in 1757, organist of St. Martin, Ludgate, about 1792, composer chiefly of music for the stage. "Honiton," No. 217, is sometimes attributed to him. He was living in 1829.

RINCK, JOHANN CHRISTOPHER HEINRICH, born in 1770, died 1846; organist at Giessen. His best known work is his "Organ School;" his other writings for that instrument, his chorals, &c., are most numerous, and are of the most masterly character.

ROGERS, DR. BENJAMIN, born in Windsor, in 1614. Clerk of St. George's Chapel, afterwards organist of Magdalen College, Oxford, from which, in 1685, he was ejected. "Magdalen College," No. 265, is the thanksgiving Hymn "Te Deum Patrem colimus" which he composed to be sung annually at five o'clock in the morning, on the 1st of May, upon the top of the tower, in lieu of a requiem sung before the Reformation, for the soul of Henry VII.; the rectory of Slimbridge, Gloucestershire, being charged with the annual payment of £10 for the performance of this service. He was esteemed "the prime composer of the nation." He died in 1698.

ROMBERG, DR. ANDREAS, one of a family of musical geniuses. He was born in 1767, and died in 1821. He is the author of the well-known music to Schiller's "Lay of the Bell." "Kiel," No. 79, is an adaptation from his "Transient and Eternal."

ROSENMÜLLER, JOHANN, born in Saxony about the year 1615, professor of music in Leipsic. Author of "Nassau," No. 56 ("Straf mich nicht in deinem Zorn," Bach, No. 38). He died in 1686.

SACHS, HANS, the celebrated Nuremberg shoemaker, who by his songs, which numbered some thousands, greatly assisted Luther in the Reformation. He was born about the year 1494, and died, as some say, in 1567, or, according to others, in 1576. The quaint old chorals, "Silesia," No. 142, ("Wach auf in Gottes Name,") and "Nuremberg," No. 152 ("Warum betrübst du dich mein Herz," Bach, No. 94), are attributed to him. Tucher assigns the former to Gesius.

SCHEIDEMAN, HEINRICH, organist in Hamburg about 1604, died in 1694. The author of the very beautiful choral "Morning Star," No. 25, ("Wie schön leuchtet der Morgenstern," Bach, No. 86.)

SCHEIN, JOHANN HERMANN, music director in Leipsic; born in 1586, died in 1633. A writer of some excellent chorals. The fine tune "Eisenach," No. 131 ("Machs mit mir, Gott, nach deiner Güt," Bach, No. 44), is by him. "Lutzen," No. 119 ("O Haupt voll blut und wunden," Bach, No. 21), which Frederick William of Prussia requested to be sung at his funeral, is sometimes ascribed to him; but Dr. Filitz has traced it to Hans Leo Häsler's "Lustgarten," 1601. Bach has set it five times in his "Passions Musik." Schein died in 1633, the last of the old school of choral writers.

SCHOP, JOHANN, organist in Hamburg about 1640; a composer of some of the very finest chorals. "Hamburg," No. 196, ("Jesus meines lebens leben;") "Flanders," No. 262, ("Solll' ich meinen Gott

nicht singen," Bach, No. 220;) "Wicliffe," No. 73, ("O Ewigkeit du Donnerwort," Bach, No. 26,) are by him.

SELLE, THOMAS, born in Saxony, 1599; canon and music director in Hamburg, where he died in 1663. A composer of masses, and other sacred works. The very fine choral "Oldenburg," No. 150, ("O, ursprung des Lebens!") is by him.

SHRUBSOLE, WILLIAM, born in Sheerness, 1759. Secretary to the Treasury in the Bank of England; author of several hymns, and of the popular tune "Miles' Lane," No. 215. He died 1829.

SMART, SIR GEORGE, organist and composer to the Chapels Royal. An able conductor and teacher of music. Author of "Wiltshire," No. 254.

SMITH, ISAAC, precentor to the Alie-street Meeting, London. He published a book of psalm-tunes in 1770, several of which were very popular. "Abridge," No. 156, is one of them.

SPERATUS, DR. PAUL, born in 1484, of a noble family in Suabia. He attended Luther's lectures in Wittemberg, and became an active Reformer and preacher in Vienna and Moravia. In 1524 he was condemned to be burnt in Olmutz, but escaped that fate on condition that he left the country. He went to Prussia, where he was active in carrying on the Reformation. He died at Königsberg, in 1554. The noble tune "Dettingen" is attributed to him (see Luther). The hymn to which it was sung was by Speratus, and was one of the earliest vernacular evangelical hymns. Through street-singers it prepared the way, in more than one place, for the Reformation.

SPOHR, LUDWIG, born in Brunswick, in 1784, resided chiefly at Cassel, where he died, 1859; one of the greatest violinists of the German School, and author of very numerous important works, Operas, Oratorios, and Instrumental Compositions. "Lebanon," No. 272, and "Irene," No. 296, are by him. The former is an adaptation from his "Faust."

STANLEY, SAMUEL, born in Birmingham in 1767, and precentor of Carr's-lane Chapel in that town. The author of many popular tunes, of which "Montgomery," No. 92, is the best. In the "Asylum Hymns" this tune is attributed to Jarvis. "Doversdale," No. 225, is by him.

STEVENSON, SIR JOHN ANDREW, Mus. Doc., born in Dublin, 1759; died in 1833. A composer of Anthems and other music. "Vesper," No. 270, is by him.

TALLIS (OR TALYS), THOMAS, born in the early part of the reign of Henry VIII. Gentleman of the Chapel Royal, and organist to Henry VIII., Edward VI., and Queens Mary and Elizabeth. One of the fathers of English sacred music. The tune "Canon," No. 12,

was composed about 1567, to a double Long Metre psalm in Archbishop Parker's version,—the eighth of the nine tunes at the end. Ravenscroft reduced it to a single Long Metre. No tune perhaps has been more shamefully robbed of its classical purity and beauty. Hardly can it be recognised in the unredeemed vulgarity of the "Evening Hymn," or "Magdalen." The editor of John Wesley's "Foundry Tunes," 1742, appears to have been its original corrupter. Within the last few years it has been restored to its original purity. It is a canon for soprano and tenor, and should therefore be sung through without a pause. Both the melody and the harmony of the perfect Common Metre tune No. 59, are by Tallis. It was composed for the "Veni Creator," in Archbishop Parker's Psalter. He died 1585.

TELEMANN, GEORGE PHILIP, born in Magdeburg in 1681. Musical director in Hamburg; said to be the greatest church musician of Germany. Handel speaks of him very highly. He died 1767. "Weimar," No. 86 ("Jesu Leiden, Pein und Tod," Bach, No. 61), is said to be by him. Others attribute it to Melchior Vulpius.

TESCHNER, MELCHIOR, Cantor in Franstadt, in Silesia. The very fine choral "Waterford," No. 140 ("Valet will ich dir geben," Bach, No. 24), is by him, and was composed about 1613.

VOPELIUS, L., a German composer, living in 1682. "Styria," No. 157, ("Ach Gott und Herr," Bach, No. 40,) is by some attributed to him; by others to Göldel.

WAINWRIGHT, DR. ROBERT, born in 1747. Organist of St. Peter's Church, Liverpool. "Liverpool," No. 96; and "Manchester," No. 190, are by him. He died in 1782.

WEBBE, SAMUEL, born in 1740, in Minorca. A self-educated but an accomplished man; master of several languages. He wrote several tunes for the Romish Service, amongst these are "Melcombe," No. 78; and "Corinth," No. 137; the latter is often erroneously ascribed to Michael Haydn, but it originally appeared as a "Tantum ergo," in Webbe's "Short Masses for Small Choirs." "Benevento," No. 248, is also attributed to him.

WEISS, MICHAEL, a Moravian minister at Landskron, near Fulneck, in Moravia. In the year 1531 he published the first edition of "the Brethren's Hymn-book," in the German language, of which Luther said, "It pleases me well, and is the work of a good poet." Luther attributes to him "Bohemia," No. 34, but La Trobe assigns it to Selle. The very fine choral "Arno," No. 148, is also attributed to him, but is probably of older date.

WESLEY, SAMUEL, son of the Rev. Charles Wesley, the poet of Methodism; born in 1766. Distinguished for great musical ability.

a fine organist, and composer of some excellent Congregational psalm tunes. He published, in 1828, "Original Tunes set to Hymns in the Wesleyan Hymn-book." He died in 1837.

WEST, LEWIS RENATUS, born in 1753: an English Moravian minister. A great promoter of sacred music. "Prague," No. 104, is by him. He died in 1826.

WHEALL, WILLIAM, Mus. Bac. Organist of St. Paul's, Bedford, about 1729. The author of "Bedford," No. 163. He died in 1745.

WINTER, PETER VON, Kapellmeister to the King of Bavaria in Munich about 1758; a very popular composer and author of several Operas, &c. Author of "Frankfort," No. 3.

WORGAN, DR. JOHN, organist of St. Mary Axe and Aldgate churches. A composer of great ability. "Easter Hymn," No. 242, has often been ascribed to him, but it appears in the "Lyra Davidica," 1708. He died in 1790.

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Great God, we sing	955	<i>Soldau</i>	175
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Let all the earth their	143...	<i>Zurich</i>	229
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Let all the just to God,	43...	<i>St. Stephen</i>	42
Let bitter words no	585...	<i>Galilee</i>	295
Let children hear the	113...	<i>Bethany</i>	166
Let everlasting glories	462...	<i>Rochester</i>	50
Let every mortal ear	516...	<i>Wearmouth</i> ...	308
Let God arise, and let	97...	<i>Dettingen</i>	240
Let God, the mighty	59...	<i>Suabia</i>	174
Let me but hear my	658...	<i>Wartburg</i>	145
Let others boast how	493...	<i>St. Mary</i>	141
Let party names no	819...	<i>St. Michael</i> ...	2
Let plenteous grace	839...	<i>Martyrdom</i> ..	71
Let songs of praises fill	428...	<i>Bexley</i>	211
Let the whole race of	279...	<i>St. James</i>	51
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Let us, with a glad-	229...	<i>Ratisbon</i>	38
Let Zion and her sons	156...	<i>Ezeter</i>	307
Let Zion's watchmen	893...	<i>French</i>	1
Life is the time to serve	499...	<i>Gregory</i>	83
Lift up to God the voice	288...	<i>St. Magnus</i> ..	181
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Light of those, whose	323...	<i>Corinth</i>	137
Light up this house	882...	<i>French</i>	1
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Lo, He comes with	418...	<i>Ramah</i>	72
Lo, on the inglorious	376...	<i>Holy Cross</i>	15
Lo, the storms of life	607	{ <i>Maldon</i>	83
		{ <i>Boniface</i>	345
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Long as I live I'll bless	239...	<i>Salisbury</i>	200
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Lord, at Thy feet we	534...	<i>Arnheim</i>	343
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Lord, behold us few	833...	<i>Heinlein</i>	349
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Lord, dismiss us with	793...	<i>Dismissal</i>	330
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Lord, how divine Thy	870...	<i>Emmaus</i>	193
Lord, how secure my	523...	<i>Abridge</i>	156
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Lord, in the strength	564...	Aynhoe	46	My God, my King	168...	Styria	157
Lord it belongs not to	594...	Farrant	105	My God, my King, Thy	241...	Soldau	175
Lord Jesus, let Thy	902	Advent Evening Hymn	35	My God, my life, my	689...	Hampton	183
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Lord of the Sabbath,	765...	Soldau	175	My God, the steps of	50...	Arnold	251
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Lord, teach us how to	806...	Southwold	110	My never-ceasing song	127...	Gloucester	188
Lord, Thou hast search-	233...	Gregory	83	My righteous Judge,	237...	Rockingham	19
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Lord, we adore Thy	290...	Wartburg	145	My Saviour, my al-	102...	Ezeler	307
Lord, we are blind, we	260	Advent Evening Hymn	35	My Shepherd will sup-	24...	St. Peter	332
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Lord, when I count	234...	St. Stephen	42	My soul, praise the	249...	Hanover	103
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Mighty Redeemer, set	554...	Gibbons	68	Not all the blood of	546...	Sonning	3
Millions within Thy	798...	Holywell	213	Not all the outward	553...	Tottenham	283
Mine eyes and my de-	31...	Swanland	74	Not for a favourite	834...	Montgomery	92
Mistaken souls, that	541...	Culross	115	Not from the dust afflic-	647...	Windsor	203
Mortals, awake, with	344...	Lincoln	62	Not the malicious or	577...	St. Ann	54
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Must Jesus bear the	652...	Bethany	166	Not to ourselves, who	180...	Waldeck	120
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My God, and is Thy	861...	Gregory	83	Now for a tune of lofty	391...	Constance	124
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My God, my everlast-	101...			Farrant	105	Now is the accepted	495...
My God, my Father,	530...	Burmah	323	Now let our cheerful	393...	Tallis	59
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				Now let our mourning	736...	Arnhem	343
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Now may the mighty	919 {	<i>Advent Evening</i>	
		<i>Hymn</i>	35
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O for a heart to praise	567...	<i>Salisbury</i>	200
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O for an overcoming	722...	<i>Lincoln</i>	62
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O God, my Helper,	958...	<i>Soldau</i>	175
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		<i>Tallis</i>	59
O God of families, we	979...	<i>Palestine</i>	47
O God of mercy, God	874...	<i>Allona</i>	93
O God of mercy, hear	74...	<i>Bedford</i>	163
O God, Thou art my God	85...	<i>Sherborne</i>	31
O God, we praise Thee,	253...	<i>Lincoln</i>	62
O God, who didst Thy	459...	<i>Mamre</i>	223
O had I, my Saviour,	76...	<i>Hezham</i>	369
O happy day, that fixed	563...	<i>Winchester</i>	57
O happy man, whose	213...	<i>Arnold</i>	251
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O how blest the con-	768...	<i>Mannheim</i>	380
O how I love Thy holy	193...	<i>Solomon</i>	100
O Israel, blest beyond	691...	<i>Constance</i>	124
O Jesus, in this solemn	846...	<i>St. Ann</i>	54
O Jesus, King most	405...	<i>St. Peter</i>	332
O Lord, another day is	984...	<i>Farrant</i>	105
O Lord, defend us, as	109...	<i>St. Ann</i>	54
O Lord, how happy	593...	<i>Kedron</i>	266
O Lord, how many are	3...	<i>Alsace</i>	275
O Lord, I would delight	685...	<i>Farrant</i>	105
O Lord, my best desire	598...	<i>French</i>	1
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O praise ye the Lord,	248...	<i>Hanover</i>	103
O sacred Head, once	374 {	<i>Lutzen</i>	119
		<i>Tabor</i>	368
O send Thy light, Thy	771...	<i>Melanchthon</i> ...	304
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O that the Lord would	197...	<i>Bedford</i>	163
O the delights, the	748...	<i>London New</i> ...	95
O Thou from whom all	649...	<i>Burford</i>	252
O Thou that hear'st	73...	<i>Berlin</i>	250
O Thou, the contrite	399...	<i>Croyland</i>	37
O Thou, to whom in	779...	<i>Wartburg</i>	145
O Thou, who camest	570...	<i>Nicea</i>	315
O Thou, whose cove-	856...	<i>Norwich</i>	328
O timely happy, timely	938...	<i>Pascal</i>	10
O what amazing words	505...	<i>Chester</i>	143
O what shall I do my	698...	<i>Werbung</i>	311
O where shall rest be	704...	<i>Suabia</i>	174
O worship the King ..	162...	<i>Houghton</i>	246
O Zion, afflicted with	610...	<i>Hexham</i>	369
Object of my first desire	684...	<i>Benevento</i>	248
O'er the gloomy hills	911...	<i>Paran</i>	371
Oft in sorrow, oft in	627...	<i>Solicitude</i>	76
On Jordan's stormy	741...	<i>Abbey</i>	233
On, towards Zion, on...	626...	<i>Broadlands</i> ...	364
Once more, before we	849...	<i>Potsdam</i>	192
Once more, my soul,	932...	<i>St. Magnus</i> ...	181
Oppressed with sin and	525...	<i>Wirksworth</i> ...	185
Our Father, God, who	558...	<i>Westminster</i> ...	259
Our God, how firm His	670...	<i>Bethany</i>	166
Our God, our help in	130...	<i>St. Mary</i>	141
Our heavenly Father	675...	<i>Potsdam</i>	192
Our Helper, God, we	954...	<i>Soldau</i>	175
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Our Lord is risen from	28...	<i>Christm. Chorale</i>	66
Our moments fly apace	131...	<i>Southwell</i>	84
Our spirits join to adore	879...	<i>Pentecost</i>	186
Out of the depths I	215...	<i>Coburg</i>	176
Peace be to this habita-	992...	<i>Corinth</i>	137
Plunged in a gulf of	360...	<i>Lancaster</i>	281
Pour out Thy Spirit	889...	<i>Smyrna</i>	313
Praise everlasting praise	270...	<i>Christm. Chorale</i>	66
Praise God from whom	458...	<i>Old Hundredth</i>	94
		<i>Savoy</i>	363
Praise Jehovah, bow	148 {	<i>Arnsberg</i>	206
		<i>Sion</i>	33
Praise, Lord, for Thee	89...	<i>Adv. Ev. Hymn</i>	35
Praise the God of all	450...	<i>Vienna</i>	111
Praise the Lord, His	250...	<i>Milan</i>	117
Praise the Lord, ye	245...	<i>Frankfort</i>	6
Praise to Thee, Thou	273...	<i>Vienna</i>	111
Praise waits in Zion,	87...	<i>Lincoln</i>	62
Praise ye the Lord, exalt	224...	<i>Nicea</i>	315

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Praise ye the Lord; *tis	243...	<i>Ely</i>	48
Prayer is the soul's	800...	<i>Evan</i>	87
Prostrate, dear Jesus,	527...	<i>Windsor</i>	203
Questions and doubts	463...	<i>Canonbury</i>	27
Quiet, Lord, my fro-	589...	<i>Tiberias</i>	344
Raise your triumphant	293...	<i>Doncaster</i>	122
Rejoice, believer, in the	625...	<i>St. Leonard</i>	365
Rejoice, the Lord is	406...	<i>King's College</i>	226
Rejoice, ye righteous,	42...	<i>Lancaster</i>	281
Religion is the chief	968...	<i>St. Ann</i>	54
Remark, my soul, the	960...	<i>St. Mary</i>	141
Rest from thy labour,	735...	<i>Lyte</i>	342
Return, O wanderer,	520...	<i>Gregory</i>	83
Return, O wanderer, to	521...	<i>Invitation</i>	202
Rise, my soul, and	703...	<i>Barnabas</i>	16
Rock of ages, cleft for	549...	<i>Cuthbert</i>	116
Safely through another	947...	<i>Wells</i>	30
Saints at your heavenly	596...	<i>Galilee</i>	295
Salvation is for ever	122...	<i>Smyrna</i>	313
Salvation, O the joyful	500...	<i>Salisbury</i>	200
Saviour, breathe an	983...	<i>Bethlehem</i>	106
Saviour, let Thy sanc-	988...	<i>Waltham</i>	264
Saviour, when in dust	367	<i>Provence</i>	284
		<i>St. Agnes</i>	333
See how great a flame	817...	<i>Weimar</i>	86
See Israel's gentle Shep-	852...	<i>St. Peter</i>	332
See what a living stone	189...	<i>Franconia</i>	160
Servant of all, to toil	356...	<i>Farrant</i>	105
Servants of God, in	177...	<i>Nicea</i>	315
Shall foolish, weak,	259...	<i>St. Matthew</i>	167
Shall science distant	904...	<i>Northampton</i>	194
Shall we go on to sin ...	578...	<i>Sonning</i>	3
Shepherd divine, our	811...	<i>Burmah</i>	323
Shepherd of Israel bend	844...	<i>Rockingham</i>	19
Shepherd of Israel,	896...	<i>Ely</i>	48
Shepherd of tender	975...	<i>Hermon</i>	129
Shine, mighty God, on	92...	<i>Meaux Abbey</i>	153
Shine on our souls,	981...	<i>Philippi</i>	279
Show pity, Lord; O	71...	<i>Gregory</i>	83
Since all the downward	282...	<i>Martyrdom</i>	71
Sing, my tongue, the	878...	<i>Irene</i>	296
Sing the great Jeho-	91...	<i>Carinthia</i>	199
Sing to the Lord Jeho-	139...	<i>London New</i>	95
Sing to the Lord our	116...	<i>St. Michael</i>	2
Sing to the Lord, ye	142...	<i>Old Winchester</i>	133
Sinner, O why so	491...	<i>Berlin</i>	250
Sitting around our	864...	<i>Arnheim</i>	343
So did the Hebrew pro-	545...	<i>Colchester</i>	247
So let our lips and	579...	<i>Eisenach</i>	131
Soldiers of Christ, arise	624...	<i>Gildas</i>	321
Sometimes a light sur-	686...	<i>Waterford</i>	140
Son of God, Thy bles-	659...	<i>Mulhausen</i>	227
Son of God, To Thee I	322...	<i>Gotha</i>	191
Songs of praise the an-	254...	<i>Kiel</i>	79

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Soon as I heard my	34...	<i>Cutross</i>	115
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Sovereign of life, before	715...	<i>Angels' Hymn</i>	85
Sovereign Ruler of the	595...	<i>Heinlein</i>	549
Spirit Divine, attend	441...	<i>Abbey</i>	293
Spirit of everlasting	814...	<i>Galilee</i>	235
Spirit of holiness, de-	813...	<i>Emmaus</i>	193
Spirit of life, Thine in-	440...	<i>Glastonbury</i>	243
Spirit of light and truth	901...	<i>Ravenna</i>	329
Spirit of power and	434...	<i>St. David</i>	97
Spirit of truth, come	437...	<i>Holstein</i>	235
Stand up and bless the	772...	<i>St. Michael</i>	2
Stand up, my soul,	628...	<i>Christm. Chorale</i>	66
Stand up! stand up for	890...	<i>Waterford</i>	140
Stand, Thou insulted	643...	<i>Gregory</i>	83
Strait is the way, the	580...	<i>Irish</i>	187
Sun of my soul, Thou	946...	<i>Pascal</i>	10
Sweet is the memory	240...	<i>St. Ann</i>	54
Sweet is the solemn	837...	<i>Pentecost</i>	186
Sweet the work, my	123...	<i>Ely</i>	48
Sweet the moments,	871...	<i>Ellerker</i>	334
Swell the anthem, raise	999...	<i>Carinthia</i>	199
Talk with us, Lord,	680...	<i>Evan</i>	87
Teach me the measure	53...	<i>Abridge</i>	156
Thank and praise Jeho-	167...	<i>Ratisbon</i>	38
That awful day will	421...	<i>Manchester</i>	190
That Thou, O Lord, art	110...	<i>Hereford</i>	268
The church of God be-	125...	<i>Newland</i>	58
The festal morn, my	757...	<i>Hull</i>	291
The glories of my Maker	272...	<i>St. George</i>	135
The God Jehovah reigns	149...	<i>Ferriby</i>	61
The God of Abraham	256...	<i>Leoni</i>	132
The God of truth His	826...	<i>Sherborne</i>	31
The great redeeming	853...	<i>Bethany</i>	166
The head that once was	410...	<i>St. Magnus</i>	181
The heathen perish;	914...	<i>Luther's Hymn</i>	101
The heavens declare His	21...	<i>Waterford</i>	140
The heavens declare Thy	17...	<i>Mecklenburg</i>	130
The hour of my depar-	725...	<i>Pergamos</i>	319
The hours of evening	949...	<i>Norland</i>	228
The law by Moses came	472...	<i>Doncaster</i>	122
The law commands, and	471...	<i>Holywell</i>	213
The livelong night	888...	<i>Farrant</i>	105
The Lord declares His	470...	<i>Wauldby</i>	49
The Lord, descending	473...	<i>Tallis</i>	59
The Lord—how fearful	268...	<i>St. George</i>	135
The Lord is King, and	137...	<i>Heidelberg</i>	23
The Lord is King, lift	407...	<i>Styria</i>	157
The Lord is risen indeed	387...	<i>St. Michael</i>	2
The Lord Jehovah	136...	<i>Hilary</i>	316
The Lord Jehovah	266...	<i>Iona</i>	327
The Lord my pasture	27...	<i>Huntingdon</i>	75
The Lord my Shepherd	25...	<i>Westenhanger</i>	289
The Lord my Shepherd	26...	<i>St. John</i>	216
The Lord of earth and	961...	<i>Burnham</i>	212

HYMN.	NO.	TUNE.	NO.
The Lord of glory is my	33...	<i>Bethany</i>	166
The Lord of might from	416...	<i>Dettingen</i>	240
The Lord of Sabbath let	764...	<i>Dunfermline</i> ...	9
The Lord on high pro-	515...	<i>Cyril</i>	21
The Lord shall come,	417...	<i>Luther's Hymn</i>	101
The Lord the Judge,	70...	<i>Burmah</i>	323
The Lord will come	123...	<i>Gloucester</i>	317
The Lord will happi-	640...	<i>Martyr's</i>	8
The mercies of my God	289...	<i>Bexley</i>	211
The praise of Zion	86...	<i>Pentecost</i>	186
The praises of my	964...	<i>Silchester</i>	309
The Saviour calls; let	518...	<i>York</i>	98
The spacious firma-	20	{ <i>Incarnation</i> ...	257
		{ <i>Wilton</i>	114
The Spirit breathes	474...	<i>Salisbury</i>	200
The Spirit to our hearts	519...	<i>Whitchurch</i> ...	149
Thee we adore, Eternal	494...	<i>St. Mary</i>	141
There is a book, who	276...	<i>Glasgow</i>	188
There is a fountain	548...	<i>Southwold</i>	110
There is a house not	745...	<i>Bethany</i>	166
There is a land of pure	742...	<i>French</i>	1
This God is the God we	615...	<i>Saxony</i>	67
This is the day the Lord	188...	<i>Stokeley</i>	173
This is the day when	754...	<i>Tottenham</i>	283
This is the word of truth	496...	<i>Constance</i>	124
This night I lift my	940...	<i>Croyland</i>	37
This stone to Thee in	881...	<i>Melcombe</i>	78
Thou art gone to the	733...	<i>Lambeth</i>	258
Thou art my portion,	191...	<i>Abbey</i>	233
Thou art, O Christ, the	333...	<i>Prague</i>	104
Thou art the Everlast-	307...	<i>Lebanon</i>	272
Thou dear Redeemer,	341...	<i>Colchester</i>	247
Thou glorious Sove-	916...	<i>Mamre</i>	223
Thou God of glorious	424...	<i>Nuremberg</i> ...	152
Thou gracious God, and	114...	<i>Southwell</i>	84
Thou hidden love of	561...	<i>Melanchthon</i> ...	304
Thou hidden source of	321...	<i>Melanchthon</i> ...	304
Thou only Sovereign of	646...	<i>Gibraltar</i>	63
Thou Son of God, and	355...	<i>Winchester</i>	57
Thou sovereign Lord	989...	<i>Honiton</i>	217
Thou very paschal lamb	336...	<i>Christchurch</i> ...	159
Thou very present aid	655...	<i>Holstein</i>	235
Thou who art en-	763...	<i>Cassell</i>	218
Thou whose almighty	917...	<i>Trinity</i>	11
Though sinners take	75...	<i>Swanland</i>	74
Though troubles assail	656...	<i>Werbung</i>	311
Thrice happy souls,	933...	<i>Glasgow</i>	188
Through all the chang-	45...	<i>Tottenham</i>	283
Thus far my God hath	633...	<i>Babylon</i>	297
Thus far the Lord hath	941...	<i>Palestine</i>	47
Thus saith the high and	536...	<i>Glastonbury</i> ...	243
Thus the eternal Father	171...	<i>Modena</i>	40
Thy ceaseless, unex-	296...	<i>Old Winchester</i>	133
Thy favours, Lord, sur-	775...	<i>Truro</i>	82
Thy mercies fill the	196...	<i>Bexley</i>	211
Thy mercy, my God, is	297...	<i>Oldenburg</i>	150

HYMN.	NO.	TUNE.	NO.
Thy name, almighty	183...	<i>Silchester</i>	309
Time is earnest, passing	490...	<i>Melton</i>	107
Time! what an empty	485...	<i>Chester</i>	143
'Tis by the faith of joys	604...	<i>Styria</i>	157
'Tis my happiness be-	651...	<i>Shore</i>	273
To bless Thy chosen	93...	<i>Shanahoe</i>	46
To Father, Son, and	456...	<i>Soho</i>	146
To God be glory, peace	445...	<i>Dunfermline</i> ...	9
To God on high be	291...	<i>Halle</i>	154
To God the Father, God	457...	<i>Wareham</i>	22
To God, the Great, the	164...	<i>Samson</i>	24
To God, the only wise	669...	<i>Gidas</i>	321
To heaven I lift my	201...	<i>Bethany</i>	166
To Him that chose us	453...	<i>Caernarvon</i> ...	280
To our Almighty Maker	146...	<i>Soho</i>	146
To our Redeemer's glo-	331...	<i>Old Winchester</i>	133
To praise the ever-	951...	<i>Masbury</i>	41
To realms beyond the	903...	<i>Warrington</i> ...	236
To Thee in ages past...	778...	<i>Franconia</i>	160
To Thee, O dear, dear	744...	<i>Munich</i>	165
To Thee, O Lord, I	720...	<i>Moravia</i>	147
To Thee, Thou bleed-	552...	<i>Bremen</i>	70
To Thy temple I re-	781...	<i>Corsica</i>	65
To Zion's hill I lift	203...	<i>Cherith</i>	374
To-day the Saviour calls	494...	<i>Nain</i>	108
To-morrow, Lord, is	493...	<i>St. Bride</i>	81
'Twas by commission	461...	<i>Philadelphia</i> ...	201
'Twas on that dark and	860...	<i>Babylon</i>	297
United prayers ascend	857...	<i>Malaga</i>	55
Unshaken as the sacred	209...	<i>Brunswick</i>	263
Unveil thy bosom,	732...	<i>Berlin</i>	250
Up to the hills I lift	202...	<i>Palestine</i>	47
Up to the Lord that	283...	<i>Boston</i>	207
Vain are the hopes the	542...	<i>St. James</i>	51
Walk in the light, so	682...	<i>Colchester</i>	247
We bid thee welcome	845...	<i>Patmos</i>	347
We bless the Lord, the	96...	<i>Waldeck</i>	120
We bless the Prophet	401...	<i>Solomon</i>	100
We give immortal	446...	<i>Iona</i>	327
We praise, we worship	252	{ <i>Advent Evening</i>	
		{ <i>Hymn</i>	35
We sing His love who	740...	<i>Danube</i>	244
We sing to Thee, Thou	310...	<i>Lincoln</i>	62
We've no abiding city'	709...	<i>Pascal</i>	10
Welcome, brethren, en-	840...	<i>Milan</i>	117
Welcome, sacred day	762...	<i>Weimar</i>	86
Welcome, sweet day of	761...	<i>Whitchurch</i> ...	149
Welcome, welcome, sin-	512...	<i>Kiel</i>	79
What are these in	751...	<i>Leipsic</i>	290
What equal honour	402...	<i>Mecklenburg</i> ...	130
What means the water	850...	<i>Melcombe</i>	78
What shall I render to	181...	<i>Brunswick</i>	263
What shall the dying	481...	<i>Sherborne</i>	31

HYMN.	NO.	TUNE.	NO.
What sinners value, I	13...	<i>Modena</i>	40
What various hin-	805...	<i>Montgomery</i> ..	92
When all Thy mercies	290...	<i>Dunfermline</i> ...	9
When any turn from	642...	<i>Manchester</i> ...	190
When blooming youth	971...	<i>St. Mary</i>	141
When gathering clouds	369...	<i>Siloam</i>	352
When God is nigh, my	12...	<i>Canonbury</i>	27
When God revealed His	211...	<i>Castor</i>	198
When, gracious Lord,	638...	<i>Pentecost</i>	186
When I can read my	705...	<i>Southwold</i>	110
When I can trust my	605...	<i>St. Vincent</i>	20
When I survey the won-	371 {	<i>Gregory</i>	83
		<i>Golgotha</i>	338
When Israel, freed	179...	<i>Mecklenburg</i> ...	130
When on Sinai's top I	383...	<i>Heinlein</i>	349
When our heads are	648...	<i>Capernaum</i> ...	341
When, overwhelmed	79...	<i>Lyte</i>	342
When rising from the	739...	<i>Liverpool</i>	96
When sins and fears	635...	<i>Fulda</i>	127
When the first parents	361...	<i>Northampton</i> ...	194
When this passing	575...	<i>Waltham</i>	264
When Thou, my right	423...	<i>Nuremberg</i> ...	152
Whence do our mourn-	657...	<i>Culross</i>	115
Where high the heaven-	400...	<i>Mecklenburg</i> ...	130
Where shall we go to	219...	<i>Rockingham</i> ...	19
Where two or three,	804...	<i>St. Basil</i>	36
Where'er the man is	30...	<i>Aynhoe</i>	46
While all the angel-	452...	<i>Westenhanger</i> ..	289
While Thee I seek, Al-	286...	<i>Southwold</i>	110
While with ceaseless	962 {	<i>Liguria</i>	195
		<i>St. Agnes</i>	333
Who can describe the	555...	<i>Samson</i>	24
Who in the Lord con-	210...	<i>Ramleh</i>	336
Who shall ascend Thy	11...	<i>Doversdale</i>	225
Who shall the Lord's	672...	<i>Nicea</i>	315
Whom should we love	15...	<i>Caernarvon</i> ...	280

HYMN.	NO.	TUNE.	NO.
Why did the Gentiles	2...	<i>Canterbury</i>	271
Why do we mourn de-	730...	<i>St. Mary</i>	141
Why is my heart so far	639...	<i>Martyr's</i>	8
Why should the chil-	444...	<i>Harrington</i> ...	177
Why should this earth	701...	<i>Bedford</i>	160
Why should we start	717...	<i>Gregory</i>	83
With all my powers of	231...	<i>Styria</i>	157
With broken heart and	530...	<i>Golgotha</i>	338
With glory clad, with	138...	<i>Bavaria</i>	249
With grateful hearts,	997...	<i>Lucerne</i>	210
With heavenly power,	897...	<i>Winchester</i>	57
With heavenly weapons	629...	<i>Exeter</i>	307
With humble heart and	970...	<i>Sonning</i>	3
With joy we meditate	368...	<i>Southwold</i>	110
With my whole heart	9...	<i>Colchester</i>	247
With reverence let the	128...	<i>Exeter</i>	307
With songs and honours	244...	<i>Lincoln</i>	62
Witness, ye men and	835...	<i>Felix</i>	241
Would Jesus have the	503...	<i>Siloam</i>	352
Ye dying sons of men	513...	<i>Caernarvon</i> ...	280
Ye hearts, with youth-	966...	<i>Martyrdom</i> ...	71
Ye messengers of Christ	899...	<i>Prague</i>	104
Ye mourning saints,	734...	<i>French</i>	1
Ye nations round the	151...	<i>Melcombe</i>	78
Ye servants of God	313...	<i>Houghton</i>	246
Ye servants of the Al-	176 {	<i>Old Hundredth</i> ..	94
		<i>Savoy</i>	363
Ye servants of the Lord	619...	<i>Franconia</i>	160
Ye sons of men, with	278...	<i>Samson</i>	24
Ye that delight to serve	175...	<i>Antioch</i>	314
Ye that in these courts	504...	<i>Nassau</i>	56
Ye that obey the im-	223...	<i>Lancaster</i>	281
Ye virgin souls, arise...	422...	<i>Burnham</i>	212
Yes, the Redeemer rose	386...	<i>Caernarvon</i> ...	280
Your harps, ye tremb-	632...	<i>Potsdam</i>	19

ADDITIONAL HYMNS.

As with gladness men	<i>Brandenburg</i>	353
Beknownto us in break-	<i>St. Peter</i>	332
Birds have their quiet	<i>Bethsaida</i>	362
Bread of the world in	<i>Navarre</i>	169
Brightest and best of	<i>Strasbourg</i>	298
Come, ye thankful peo-	<i>Sharon</i>	373
Eternal Father strong	<i>Melita</i>	346
Evening and morning	<i>Dresden</i>	180
Fast climbs the sun	<i>St. Basil</i>	36
God, that madest earth	<i>Upsal</i>	178
Gracious Spirit dwell	<i>Tiberias</i>	344
I lay my sins on Jesus	<i>Tabor</i>	368
In the dark and cloudy	<i>Litany</i>	277
In the day of Thy dis-	<i>Bethel</i>	320
Jerusalem the golden	<i>Salem</i>	340
Jesu, meek and gentle	<i>Bemerton</i>	357
Lead kindly light amid	<i>Oriel</i>	331

My heart is resting, O	<i>Elim</i>	375
Nearer, my God, to	<i>Laleham</i>	220
O come, O come, Em-	<i>Ephratah</i>	372
O let him whose sorrow	<i>Hebron</i>	379
O let us magnify the	<i>Eccard</i>	18
O Lord, thy heavenly	<i>Oberlin</i>	383
O Thou the true and	<i>Altona</i>	93
Oh come and mourn	<i>Golgotha</i>	338
Oh show me not my Sa-	<i>Watford</i>	377
Our best Redeemer ere	<i>Magdala</i>	351
Sing hallelujah! praise	<i>Ravenshaw</i>	350
Sleepers wake, a voice	<i>Dumah</i>	32
Sweet Saviour bless us	<i>Siloam</i>	352
The shadows of the	<i>Arnhem</i>	343
Thou who didst stoop	<i>Bethabara</i>	370
Thy way, not mine, O	<i>Broadlands</i>	364
When the weary seek-	<i>Intercession</i>	366

THE

Congregational Psalmist.

I

FRENCH.—C.M.

Sundli

Moderate.

SOBRANO
ALTO.
TENOR.
(8ve lower.)
BASS.

2

ST. MICHAEL. —S.M.

Joyful.

3

SONNING.—S.M.

Moderate.

[Continued.]

SCOTS PSALTER.

Four staves of musical notation for the Scots Psalter. The notation consists of rhythmic patterns of notes and rests, typical of a psalter setting. The first staff begins with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines, with repeat signs at the end of each line.

[Continued]

JOHN DAY'S PSALTER.

Four staves of musical notation for John Day's Psalter. The notation features rhythmic patterns with some notes marked with a fermata. The first staff begins with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines, with repeat signs at the end of each line.

[Continued.]

DR. GAUNTLET.

Four staves of musical notation for Dr. Gauntlet. The notation consists of rhythmic patterns of notes and rests. The first staff begins with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines, with repeat signs at the end of each line.

4

BIRKENHEAD.—8s. & 7s.

Slow.

Musical score for Birkenhead, measures 1-8. The score is in 2/2 time with a key signature of one sharp (F#). It consists of four staves: three treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and a melody in the treble staves. The melody includes a dotted quarter note followed by an eighth note, and a half note. The piece concludes with a double bar line and repeat dots.

5

ECKINGTON—8. 7. 4.

Moderate.

Musical score for Eckington, measures 1-8. The score is in 2/2 time with a key signature of one flat (Bb). It consists of four staves: three treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and a melody in the treble staves. The melody includes a dotted quarter note followed by an eighth note, and a half note. The piece concludes with a double bar line and repeat dots.

Musical score for Eckington, measures 9-16. This section continues the piece from the previous block. It consists of four staves: three treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and a melody in the treble staves. The melody includes a dotted quarter note followed by an eighth note, and a half note. The piece concludes with a double bar line and repeat dots.

The first piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The second staff continues the melody, featuring a sharp sign (F#) on the second measure. The third and fourth staves provide accompaniment with chords and single notes.

GIOVANNI MARLINI "Scuola d'Organo," 1804.

The second piece consists of eight staves of music. The first four staves form the main body of the piece, with the first staff starting with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes. The last four staves are marked with a double bar line and repeat sign (://) at the beginning of each staff, indicating a repeated section of the music.

6

FRANKFORT.—8s. 7s.

Joyful.

Musical score for 'FRANKFORT.—8s. 7s.' in G major (one sharp) and 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is simple and joyful, with a repeat sign after the first four measures.

7

INNSPRUCK.—8 8 6. 8 8 6.

537?

Bold.

Musical score for 'INNSPRUCK.—8 8 6. 8 8 6.' in A major (two sharps) and 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is bold and features a sequence of eighth notes in the first four measures, followed by a repeat sign.

Continuation of the musical score for 'INNSPRUCK.—8 8 6. 8 8 6.' in A major (two sharps) and 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody continues with a sequence of eighth notes, followed by a repeat sign.

The first system of the musical score consists of four staves. The top staff contains a melodic line with a double bar line in the middle. The second staff contains a bass line. The third and fourth staves contain a two-part setting of the melody. The music is written in a style characteristic of the late 15th or early 16th century.

HEN. ISAAC, 1490.

The second system of the musical score consists of eight staves. The top staff contains a melodic line with a double bar line in the middle. The second staff contains a bass line with a sharp sign (#) on the second line. The third and fourth staves contain a two-part setting of the melody. The fifth and sixth staves contain another two-part setting. The seventh and eighth staves contain a final two-part setting. The music is written in a style characteristic of the late 15th or early 16th century.

8

MARTYRS.—C.M.

Plaintive.

Musical score for 'Martyrs' in 2/2 time, marked 'Plaintive'. The score consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The melody is primarily composed of quarter and half notes, with some rests. The bass line provides a steady accompaniment with quarter notes.

9

DUNFERMLINE.—C.M.

Joyful.

Musical score for 'Dunfermline' in 2/2 time, marked 'Joyful'. The score consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The melody is primarily composed of quarter and half notes, with some eighth notes. The bass line provides a steady accompaniment with quarter notes.

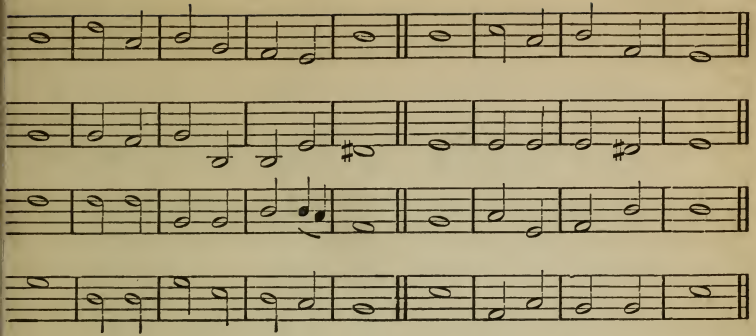
10

PASCAL.—L.M.

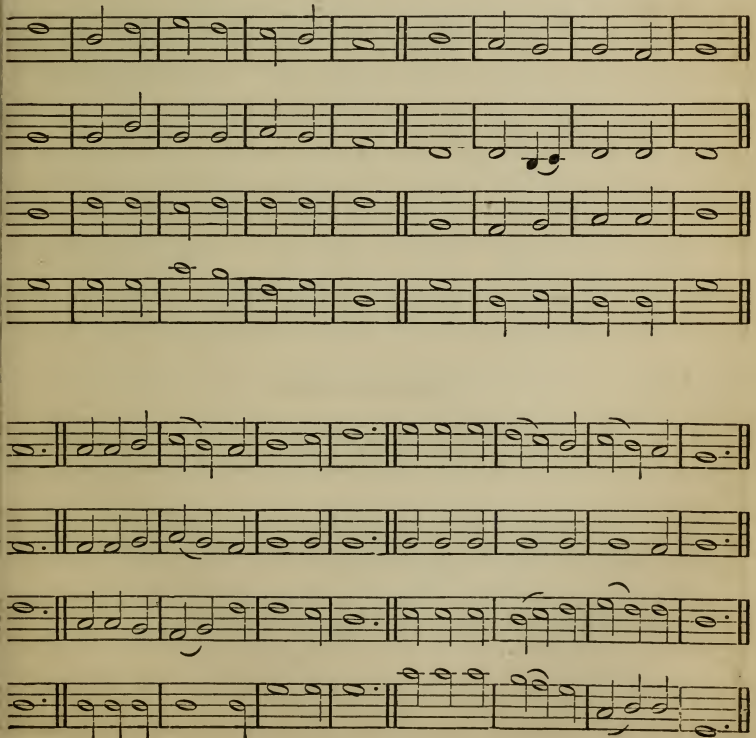
*Hursley**Moderate.*

Musical score for 'Pascal' in 3/2 time, marked 'Moderate'. The score consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The melody is primarily composed of quarter and half notes, with some eighth notes. The bass line provides a steady accompaniment with quarter notes.

SCOTS PSALTER.



OLD SCOTS TUNE.



I 1

TRINITY.—6 6 4, 6 6 6 4

Moscow.

Bold.

Glo - ry to God on high, Let earth to
 Glo - ry to God on high, Let earth to

grace a - dore, Who all our for - rows bore,
 grace a - dore, Who all our for - rows bore,

I 2

CANON.—L.M.

Moderate.

heav'n re - ply, Praise ye his name, His love and
 heav'n re - ply, Praise ye his name, His love and

And praise Him ev - er - more. Wor - thy the Lamb.
 And praise Him ev - er - more. Wor - thy the Lamb.

T. TALLIS.

I 3

SILSOE. 6666, 88.

Bold.

Musical score for I 3, Silsoe. 6666, 88. Bold. The score consists of four staves of music in 2/2 time, key of B-flat major. The first three staves are treble clef, and the fourth is bass clef. The music features a simple, rhythmic melody with a repeat sign after the first four measures.

Continuation of the musical score for I 3, Silsoe. 6666, 88. The score consists of four staves of music in 2/2 time, key of B-flat major. The first three staves are treble clef, and the fourth is bass clef. The music continues from the previous section, featuring a simple, rhythmic melody with a repeat sign after the first four measures.

I 4

PASTON.—C.M.

Moderate.

Musical score for I 4, Paston.—C.M. Moderate. The score consists of four staves of music in 2/2 time, key of B-flat major. The first three staves are treble clef, and the fourth is bass clef. The music features a simple, rhythmic melody with a repeat sign after the first four measures.

DR. GAUNTLETT.

A musical score for Dr. Gauntlett, consisting of eight staves of music. The notation is arranged in two groups of four staves each. The first group of four staves features a melody primarily composed of quarter and eighth notes, with a repeat sign after the first two measures of each staff. The second group of four staves continues the melody, with the first staff including a fermata over a note and a key signature change to one flat (B-flat) in the second measure.

M. LUTHER.

A musical score for M. Luther, consisting of four staves of music. The notation is arranged in two groups of two staves each. The first group of two staves shows a melody of quarter notes with a repeat sign after the first two measures. The second group of two staves continues the melody, with the first staff featuring a fermata over a note and a key signature change to one flat (B-flat) in the second measure.

15

HOLY CROSS.—

6 8, 6 4

Slow.

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

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

Detailed description: This block contains the musical score for 'Holy Cross'. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Slow.' The lyrics are 'Lo, on th'in - glorious tree The Lord, the Lord of glo-ry hangs ;' repeated on two lines.

16

BARNABAS.—

7 6, 7 6, 7 7, 7 6.

Moderate.

Detailed description: This block contains the first part of the musical score for 'Barnabas'. It consists of four staves. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Moderate.' The score begins with a repeat sign and a first ending bracket.

Detailed description: This block contains the continuation of the musical score for 'Barnabas'. It consists of four staves, continuing from the previous block. The key signature is one sharp (F#) and the time signature is 2/2.

For - fa - ken now is He, And pierc'd with pangs. A - men.

For - fa - ken now is He, And pierc'd with pangs. A - men.

DAMANTIUS.

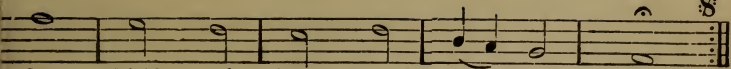
8. *Bold.*

God is our re - fuge in dif - tress,
 Our Shep - herd, watch - ing us to blefs,

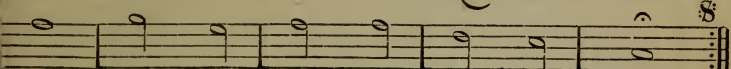
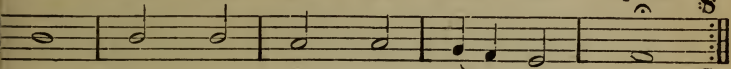
God is our hope and strength in woe,
 His pow - er break - eth spear and bow,

Al - though the moun - tains shake, And
 Then though the earth re - move, And

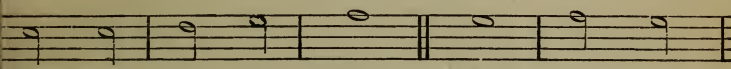
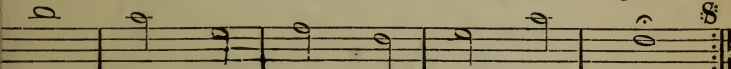
o'er them break, Yet still will we not fear,
 pestu - ous prove, Yet still will we not fear,



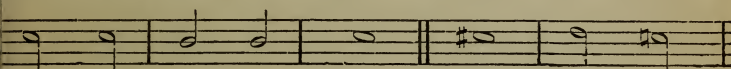
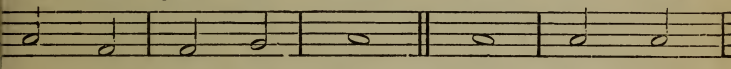
Our shield of hope through ev' - ry care ;
 And there - fore will we not def - pair,



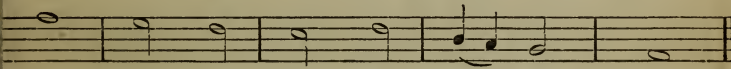
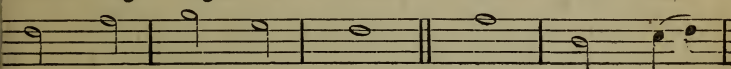
Through earth He mak - eth wars to cease,
 His mer - cy fend - eth end - less peace.



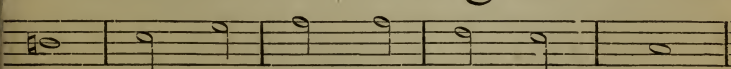
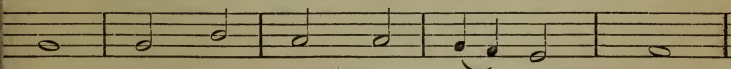
hills their place for - sake, And bil - lows



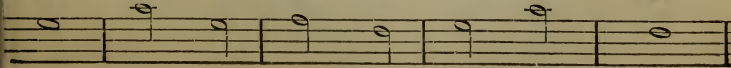
storms rage high a - bove, And seas tem -



For Thou, O God, art ev - er near.



The Lord of Hosts is ev - er near.



Slow. *f*

1ST TREBLE.
O, let us mag - ni - fy the Lord, In
He wrought the spa - cious fir - ma - ment, The

2ND TREBLE.
O, let us mag - ni - fy the Lord, In fongs
He wrought the spa - cious fir - ma - ment, The stars

ALTO.
O, let us mag - ni - fy the Lord, In fongs of
He wrought the spa - cious fir - ma - ment, The stars in

TENOR.
(Sve lower.)
O, let us mag - ni - fy the Lord, In
He wrought the spa - cious fir - ma - ment, The

BASS.
O, let us mag - ni - fy the Lord, In
He wrought the spa - cious fir - ma - ment, The

p

- - fy His migh - ty Word, All blifs on earth
things by Him were fent, In har - mo - ny

p

- - fy His migh - ty Word, All blifs on earth re -
things by Him were fent, In har - mo - ny com -

p

- fy His migh - ty Word, All blifs on earth re -
things by Him were fent, In har - mo - ny com -

p

glo - ri - fy His migh - ty Word, All blifs on earth re -
good - ly things by Him were fent, In har - mo - ny com -

p

- fy His migh - ty Word, All blifs on earth re -
things by Him were fent, In har - mo - ny com -

dim.

songs of grate - - ful feel - - ing; O, glo - ri -
 tars in or - - der shin - - ing; All good - ly

dim.

of grate - ful feel - - - ing; O, glo - ri -
 in or - der shin - - - ing; All good - ly

dim.

grate - - ful feel - - - ing; O, glo - ri -
 or - - der shin - - - ing; All good - ly

dim.

songs of grate - ful feel - - - ing; O
 tars in or - der shin - - - ing; All

songs of grate - ful feel - - - ing; O, glo - ri -
 tars in or - der shin - - - ing; All good - ly

f

re - veal - - ing. With fer - vour praise His
 com - bi - - ning. E - - ter - nal is His

f

veal - - - ing. With fer - vour
 bi - - - ning. E - - ter - nal

f

veal - - - ing. With fer - vour praise His Ho - ly Name,
 bi - - - ning. E - - ter - nal is His bound - less Throne,

f

veal - - - ing. With fer - vour praise His . . Ho - ly Name,
 bi - - - ning. E - - ter - nal is His . . bound - less Throne,

f

veal - - - ing. With fer - vour
 bi - - - ning. E - - ter - nal

18 [Continued.]

Ho - ly Name, . . . With heart-felt voice His worth pro -
bound-les Throne, . . . He is the Lord our God a -

praise His Ho - ly Name, . . . With heartfelt voice His worth pro -
is His boundles Throne, . . . He is the Lord our God a -

With heart - felt voice His worth pro-claim,
He is the Lord our God a - lone ;

. . . His Ho - ly Name, With heart - felt voice His worth pro -
. . . His boundles Throne, He is the Lord our God a -

praise His Ho - ly Name, With heartfelt voice His worth pro -
is His bound - les Throne, He is The Lord our God a -

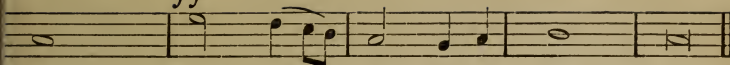
19 ROCKINGHAM, OR CATON.—L.M.

Moderate.

Ho - ly Name, With heart-felt voice His worth pro -
bound-les Throne, He is the Lord our God a -

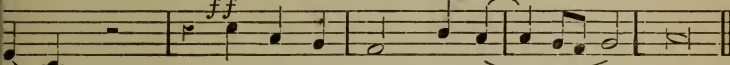
praise His Ho - ly Name, With heartfelt voice His worth pro -
is His boundles Throne, He is The Lord our God a -

ff



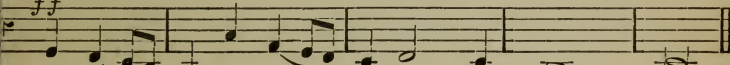
claim, Whose mer - cy fail - eth nev - - er!
lone ; His glo - ry lives for ev - - er!

ff

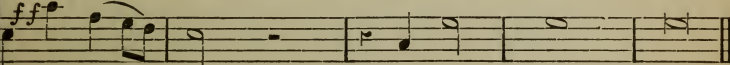


claim, Whose mer - cy fail - eth nev - - - er!
lone : His glo - ry lives for ev - - - er!

ff

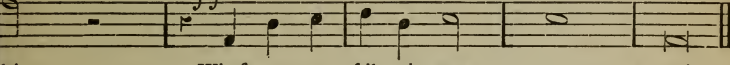


Whose mer - cy, Whose mer - cy fail - eth nev - - er!
His glo - ry, His glo - ry lives for ev - - er!



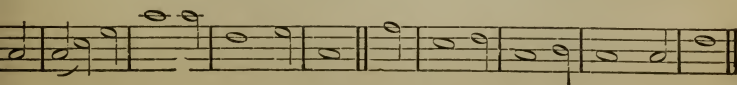
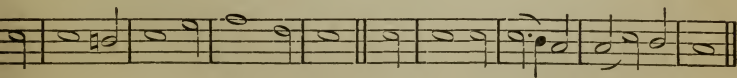
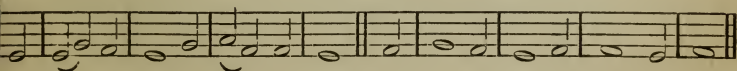
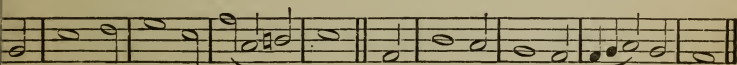
aim, Whose mer - cy fail - eth nev - - er!
one ; His glo - ry lives for ev - - er?

ff



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

DR. MILLER.



7th of Jul

When I can trust my all with God, In

When I can trust my all with God, In

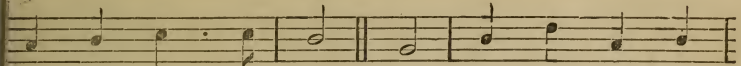
- neath his rod, And blefs his spar - ing pow'r, A

- neath his rod, And blefs his spar - ing pow'r, A

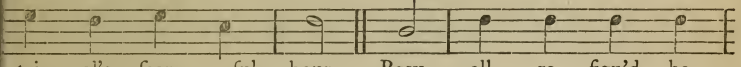
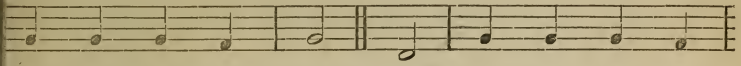
21

CYRIL.—S.M.

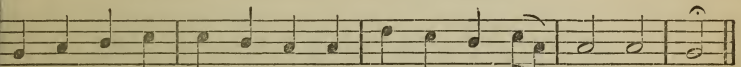
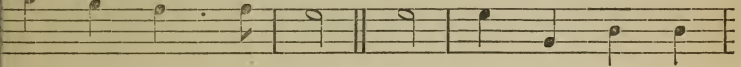
Bold.



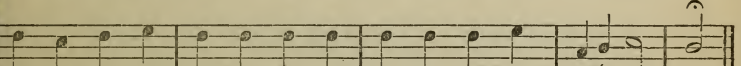
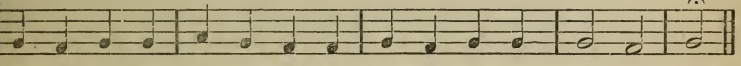
tri - al's fear - ful hour, Bow all re - sign'd be -



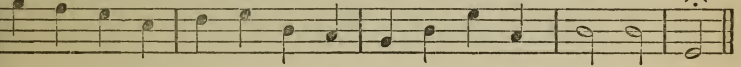
tri - al's fear - ful hour, Bow all re - sign'd be -



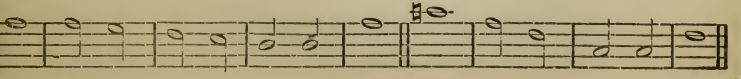
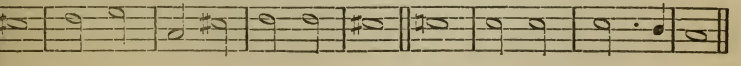
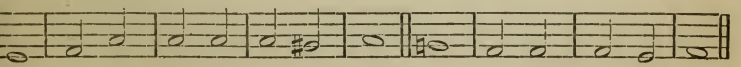
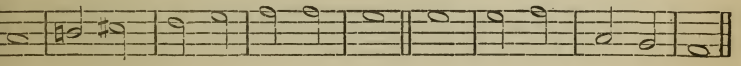
joy springs up a - mid dif-trefs, A foun-tain in the wil - der - nefs.



joy springs up a - mid dif-trefs, A foun-tain in the wil - der - nefs.



DR. GAUNTLETT.



22

WAREHAM.—L.M.

Moderate.

23

HEIDELBERG.—4 lines 7 6. or C.M.

Joyful.

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

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

24

SAMSON.—L.M.

Moderate.

The first system of music consists of four staves. The top staff contains a melodic line with various note values and rests. The second staff contains a bass line with similar note values. The third and fourth staves appear to be accompaniment or a second vocal part, with notes often beamed together. The system concludes with a double bar line and repeat dots.

GÖLDEL.

The second system of music includes lyrics and four staves. The lyrics are: "He, cloth'd with strength, appear - eth, And girt with pow'rful might." The music is arranged in four staves, with the top staff containing the vocal melody and the lower staves providing accompaniment. The system ends with a double bar line and repeat dots.

Arranged from HANDEL.

The third system of music consists of four staves. The top staff features a melodic line with many beamed eighth notes. The second staff contains a bass line. The third and fourth staves provide accompaniment. The system concludes with a double bar line and repeat dots.

Cheerful.

1. Be - hold how glo - rious is yon sky! Lo! there the

2. Con - fi - ding in Thy fa - cred Word, Our Sa - viour

1. Then who would wear this earth - ly clay, When bid to

2. Our Shepherd lead - ing us the way, If from Thy

1. Ho - ly! Ho - ly! Oh! for - give us, and re - ceive us, Heav'nly

2. Ho - ly! Ho - ly! Ev - er hear us, and re - ceive us, While we

righ-teous nev - er die! But dwell in peace for ev - er.

is our hope, O Lord, The gui-ding star be - fore us.

cast life's chains a - way, And win Thy gra-cious fa - vour?

paths our foot-steps stray. To Thee He will re - store us.

Fa - ther! When a - round Thy Throne we ga - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

ga - ther round Thy Throne, Al-migh - ty Fa - - - ther.

Joyful.

Hark the herald Angels sing, &c.

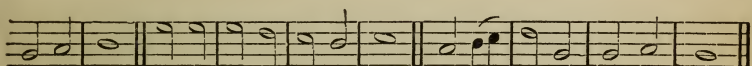
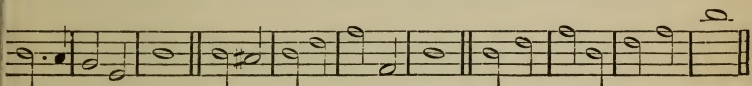
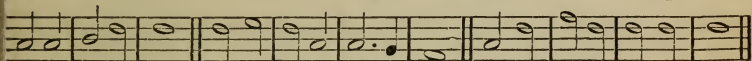
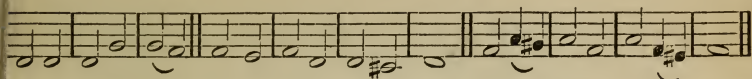
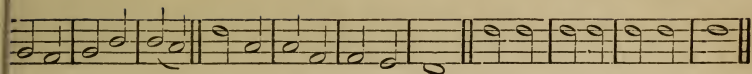
This musical score is for the hymn 'Hark the herald Angels sing, &c.' It consists of four staves. The first staff is the vocal line, starting with the tempo marking 'Joyful.' and the lyrics 'Hark the herald Angels sing, &c.' The key signature is one sharp (F#) and the time signature is 2/2. The melody is written in a treble clef. The second, third, and fourth staves are instrumental accompaniment, with the third and fourth staves using a bass clef. The music is written in a simple, homophonic style with a clear harmonic structure.

This block contains the continuation of the musical score from the previous block. It consists of four staves, all in the same key signature (one sharp) and 2/2 time signature. The first three staves are in treble clef, and the fourth is in bass clef. The music continues the melody and accompaniment from the first block, maintaining the same tempo and mood.

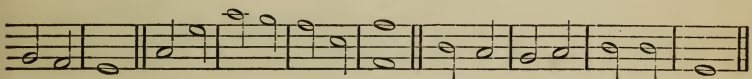
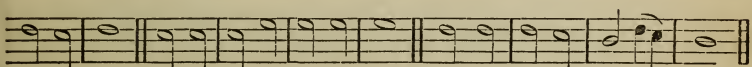
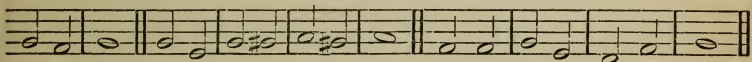
Moderate.

This musical score is for the hymn 'CANONBURY.—L.M.' It consists of four staves. The tempo marking is 'Moderate.' The key signature is two flats (Bb and Eb) and the time signature is 2/2. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a simple, homophonic style with a clear harmonic structure.

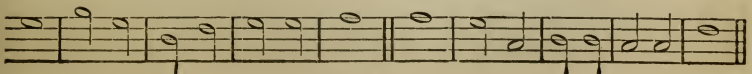
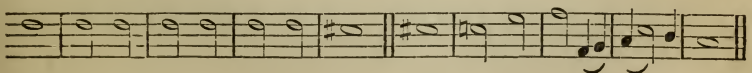
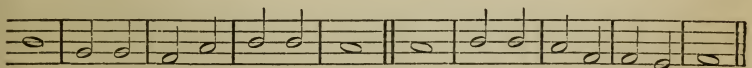
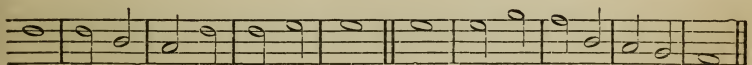
Choral from MENDELSSOHN'S "Fest Gesang."



Hark the herald Angels sing, &c.



DR. GAUNTLETT.



Slow.

29

TRIUMPH.—8 7, 8 7, 8 7. [May be sung to 8 lines of the

Bold.

same metre, by repeating the first two lines, or as 8, 7, 4.]

DR. GAUNTLETT.

30

WELLS.—6 lines 7s.

Moderate.

Musical score for 'WELLS.—6 lines 7s.' in G major, 3/2 time, marked *Moderate.* The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a bass clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some notes beamed together and others held as half notes.

Continuation of the musical score for 'WELLS.—6 lines 7s.' in G major, 3/2 time, marked *Moderate.* This section also consists of four staves with the same clefs and key signature as the previous section. The musical notation continues with similar rhythmic patterns and melodic lines.

31

SHERBORNE.—L.M.

Moderate.

Musical score for 'SHERBORNE.—L.M.' in G minor, 2/2 time, marked *Moderate.* The score consists of four staves. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second and third staves have a treble clef and a key signature of two flats (Bb and Eb). The fourth staff has a bass clef and a key signature of two flats (Bb and Eb). The music is primarily composed of quarter and eighth notes.

The first section of the musical score consists of six systems of staves. Each system contains two staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several double bar lines throughout the section, indicating the end of phrases. The music is written in a single melodic line on a five-line staff.

Ancient Church.

The 'Ancient Church' section consists of four systems of staves. Each system contains two staves. The notation is similar to the first section, featuring quarter, eighth, and sixteenth notes. This section includes some chromatic movement, with notes marked with sharp and flat symbols. The piece concludes with a final double bar line.

Bold. *fx* *fx*

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

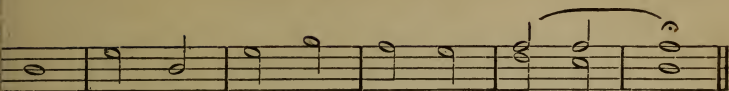
Sleep - ers, wake! a voice is call - ing;

Thou ci - ty of Je - ru - fa - lem!

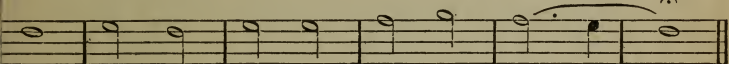
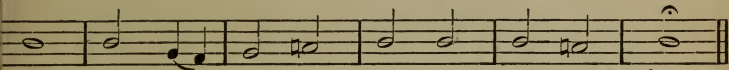
Thou ci - ty of Je - ru - fa - lem!

Hal - le - lu - jah! A - wake! His King - dom

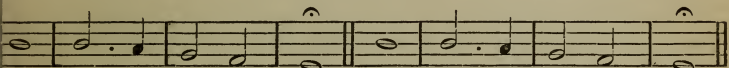
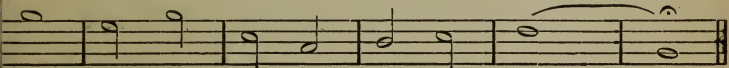
Hal - le - lu - jah! A - wake! His King - dom



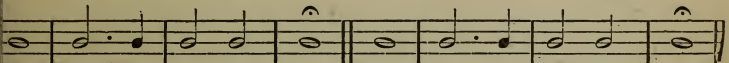
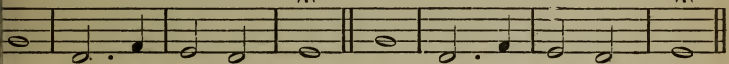
It is the Watch-man on the walls. . . .



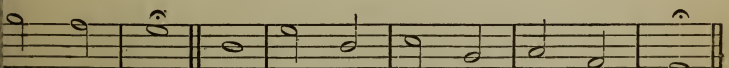
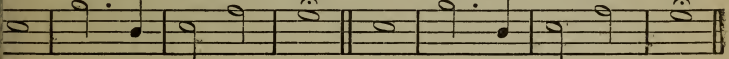
It is the Watch-man on the walls. . . .



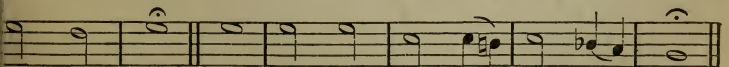
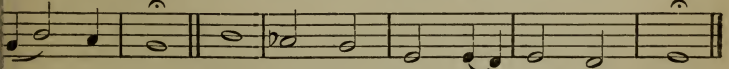
For lo! the Bridegroom comes. A - rise, and take your lamps.



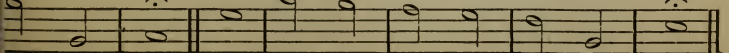
For lo! the Bridegroom comes. A - rise, and take your lamps.



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



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



33

SION.—8 8 7, 8 8 7.

Joyful.

Musical score for hymn 33, 'SION.—8 8 7, 8 8 7.' The score is in G major (one sharp) and 2/2 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with the bass clefs providing a simple harmonic accompaniment. The tempo is marked 'Joyful.'

34

BOHEMIA.—L.M.

Moderate.

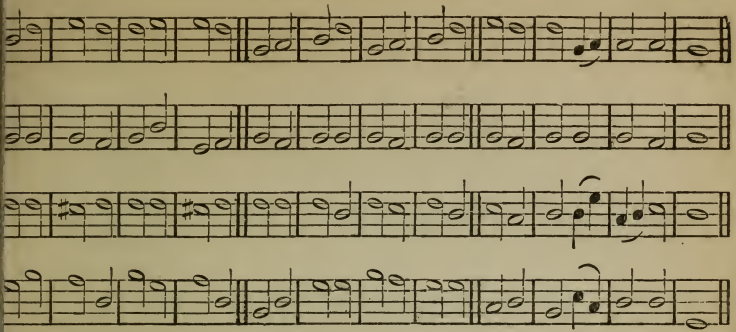
Musical score for hymn 34, 'BOHEMIA.—L.M.' The score is in B-flat major (two flats) and 2/2 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with the bass clefs providing a simple harmonic accompaniment. The tempo is marked 'Moderate.'

35

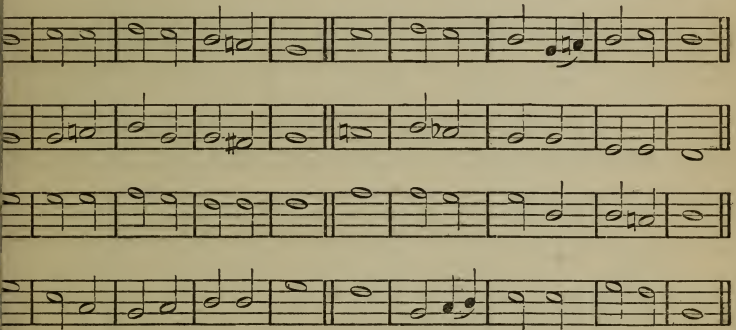
ADVENT EVENING HYMN.—L.M.

Moderate

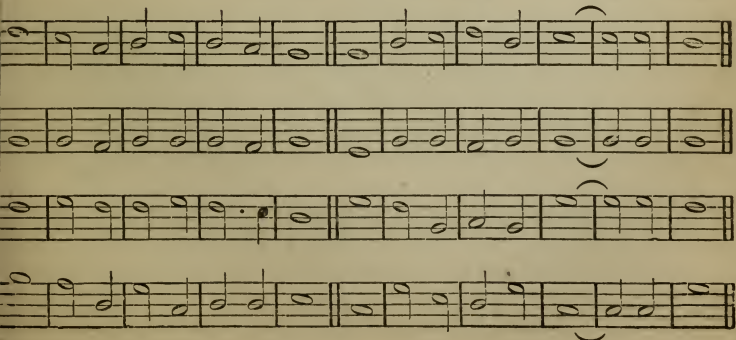
Musical score for hymn 35, 'ADVENT EVENING HYMN.—L.M.' The score is in G major (one sharp) and 2/2 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clefs, with the bass clefs providing a simple harmonic accompaniment. The tempo is marked 'Moderate.'



M. VEISE, 1522.



Melody of the 4th Century.



36

ST. BASIL.—8 7, 8 7. or L.M.

Bold.

Fast climbs the sun Heav'n's cryf - tal mount,

Fast climbs the sun Heav'n's cryf - tal mount,

From him flows fast, as from a fount,

From him flows fast, as from a fount,

37

CROYLAND.—8 8 8 6.

Moderate.

O Thou the contrite finner's friend, Who loving lov'ft them to the end,

O Thou the contrite finner's friend, Who loving lov'ft them to the end,

With veft of light un - fold - - - en ;

With veft of light un - fold - - - en ;

The first system consists of two staves of Gregorian chant notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The lyrics are written below the staves, with hyphens indicating long notes. The melody is a simple, stepwise progression.

A glo - rious flood all gold - - - en.

A glo - rious flood all gold - - - en.

The second system also consists of two staves of Gregorian chant notation, identical in notation to the first system. The lyrics are "A glo - rious flood all gold - - - en."

DR. GAUNTLETT.

On this a-lone my hopes de - pend, That Thou wilt plead for me.

On this a-lone my hopes de - pend, That Thou wilt plead for me.

The third system consists of two staves of Gregorian chant notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The lyrics are "On this a-lone my hopes de - pend, That Thou wilt plead for me." The melody is more complex than the previous systems, with some leaps and a final cadence.

Joyful.
Moderate.

My faith looks up to Thee, Thou Lamb of

while I pray, Take all my guilt a-way,

Four staves of musical notation, each containing a single melodic line. The notation consists of eighth and sixteenth notes, with some rests and bar lines. The music is arranged in a four-part setting.

DR. LOWELL MASON.

Two staves of musical notation. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The lyrics are: "Cal - va - ry, Sa - viour Di - vine! Now hear me".

Two staves of musical notation. The first staff contains the melody for the third line of text, and the second staff contains the melody for the fourth line. The lyrics are: "Oh let me, from this day, be whol - ly Thine.".

40

MODENA.—L.M.

Joyful.

Musical score for 'MODENA.—L.M.' in 2/2 time, marked 'Joyful.' The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests and a final half note on the first staff.

41

MASBURY.—C.M.

*Bold.**Swanton*

Musical score for 'MASBURY.—C.M.' in 2/2 time, marked 'Bold.' The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests and a final half note on the first staff. There are some handwritten annotations above the first staff.

42

ST. STEPHEN.—C.M.

Moderate.

Musical score for 'ST. STEPHEN.—C.M.' in 2/2 time, marked 'Moderate.' The score consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The melody is primarily composed of quarter and eighth notes, with some rests and a final half note on the first staff. There are some handwritten annotations above the first staff.

Mediæval Melody.

The first piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a medieval style with square notes and rests. The second staff continues the melody, featuring a fermata over a note. The third staff includes a key signature change to one flat (Bb) and continues the melodic line. The fourth staff concludes the piece with a final cadence.

GRIGG.

The second piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a medieval style with square notes and rests. The second staff continues the melody, featuring a fermata over a note. The third staff continues the melodic line. The fourth staff concludes the piece with a final cadence.

REV. WM. JONES.

The third piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a medieval style with square notes and rests. The second staff continues the melody, featuring a fermata over a note. The third staff continues the melodic line. The fourth staff concludes the piece with a final cadence.

43

PADERBORN.—8 8 6, 8 8 6.

Cheerful.

Musical score for Paderborn, measures 1-4. The score is in G major (one sharp) and 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is simple and rhythmic, with a repeat sign after the second measure.

Musical score for Paderborn, measures 5-8. The score continues from the previous system, maintaining the same key and time signature. It consists of four staves: three treble clefs and one bass clef. The melody continues with a repeat sign after the sixth measure.

44

OLNEY.—6 6, 6 6, 8 8.

Bold.

Musical score for Olney, measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of four staves: three treble clefs and one bass clef. The melody is more complex and rhythmic than the previous piece, with a repeat sign after the second measure.

DR. W. HAYES.

A musical score for Dr. W. Hayes, consisting of eight staves of music. The notation is arranged in four pairs of two staves each. Each staff contains a sequence of notes, primarily quarter and eighth notes, with some rests and a final fermata. The key signature is not explicitly shown, but the notes suggest a key with one sharp (F#). The music is written in a simple, clear style typical of 19th-century hymn tunes.

REV. J. DARWELL.

A musical score for Rev. J. Darwell, consisting of four staves of music. The notation is arranged in two pairs of two staves each. The music features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is not explicitly shown, but the notes suggest a key with one sharp (F#). The music is written in a simple, clear style typical of 19th-century hymn tunes.

45

SARAH.—S.M.

Moderate.

Musical score for 'Sarah' (S.M.), marked *Moderate*. The piece is in 3/2 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The score shows two measures of music.

46

AYNHOE.—S.M.

Moderate.

Musical score for 'Aynhoe' (S.M.), marked *Moderate*. The piece is in 3/2 time and C major. It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The score shows two measures of music.

47

PALESTINE. L.M.

Moderate.

Musical score for 'Palestine' (L.M.), marked *Moderate*. The piece is in 2/2 time and D major. It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The score shows two measures of music.

Old Latin.
"Jam lucis orto sidere." 7th Century.

Musical score for the first part of the piece, consisting of four staves of music. The notation includes various note values, rests, and bar lines, with a key signature of one sharp (F#).

DR. NARES.

Musical score for the second part of the piece, consisting of ten staves of music. The notation includes various note values, rests, and bar lines, with a key signature of one sharp (F#).

48

ELY.—L.M.

Joyful

Musical score for ELY.—L.M. featuring four staves of music in G major and 2/2 time. The tempo is marked "Joyful". The score consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The music is characterized by a steady, joyful rhythm.

49

WAULDBY.—S.M.

Slow.

Musical score for WAULDBY.—S.M. featuring four staves of music in G major and 2/2 time. The tempo is marked "Slow". The score consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The music is characterized by a slow, steady rhythm.

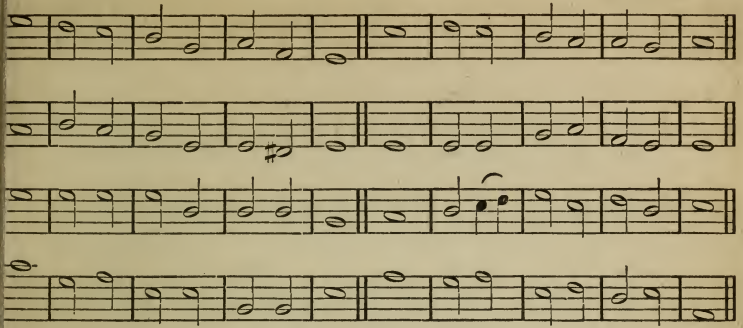
50

ROCHESTER.—L.M.

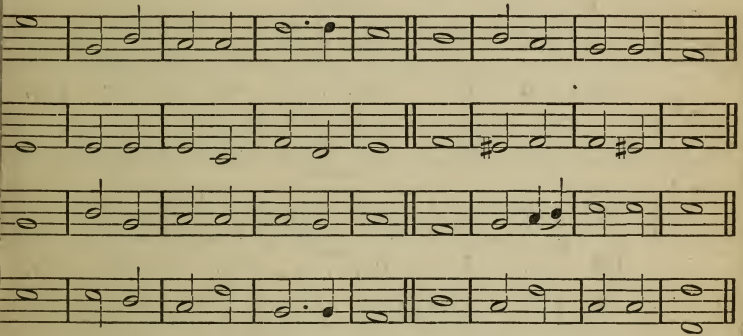
Moderate.

Musical score for ROCHESTER.—L.M. featuring four staves of music in G major and 2/2 time. The tempo is marked "Moderate". The score consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The music is characterized by a moderate, steady rhythm.

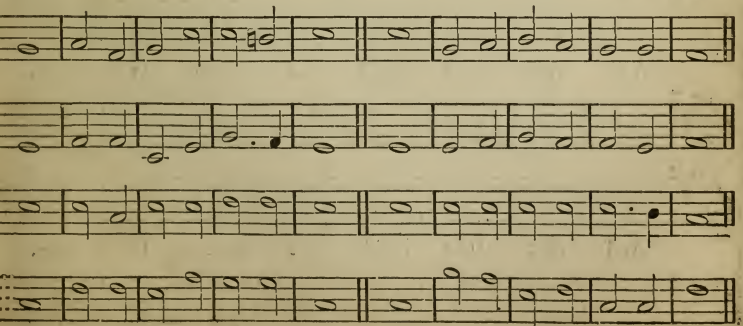
GOUDIMEL's Psalter, 1562.



DR. GAUNTLETT.



DAY's PSALTER, 1562.



51

ST. JAMES.—C.M.

Moderate.

Musical score for St. James, C.M. featuring four staves of music in 2/2 time with a key signature of one flat. The score consists of a vocal line and three piano accompaniment staves.

52

ST. THOMAS.—8 8 8 6.

Sl. w.

Musical score for St. Thomas, 8 8 8 6, featuring four staves of music in 2/2 time with a key signature of two sharps. The score includes a vocal line with lyrics and three piano accompaniment staves.

Just as I am, . . . with - out one plea,

Just as I am, . . . with - out one plea,

Continuation of the musical score for St. Thomas, 8 8 8 6, featuring four staves of music in 2/2 time with a key signature of two sharps. The score includes a vocal line with lyrics and three piano accompaniment staves.

And that thou bid'ft me come to thee,

And that thou bid'ft me come to thee,

DR. GAUNTLETT.

But that thy blood was shed for me,

But that thy blood was shed for me,

cres. *f* *p*
O Lamb of God, . . . I come.

cres. *f* *p*
O Lamb of God, . . . I come.

53

WELTON.— 8 8 8 8.

Moderate.

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

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

54

ST. ANN.—C. M.

Bold.

55

MALAGA.—L.M.

Moderate.

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

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

DR. CROFT. (Lutheran Melody.)

H. A. WEDD.

56

NASSAU.—6 lines 7s.

7^o, 8^{va}.

Musical score for 'NASSAU' in 2/2 time, featuring four staves. The first staff is marked with a dynamic of *7^o, 8^{va}.* The piece consists of 6 lines of 7 notes each.

57

WINCHESTER.—L.M.

Bold.

Musical score for 'WINCHESTER' in 2/2 time, featuring four staves. The piece consists of 6 lines of 7 notes each.

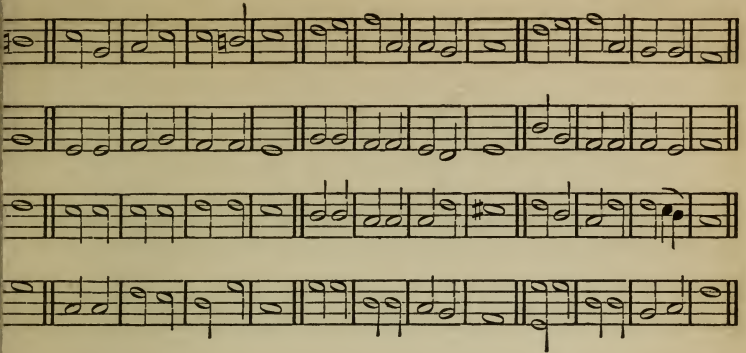
58

NEWLAND.—S.M.

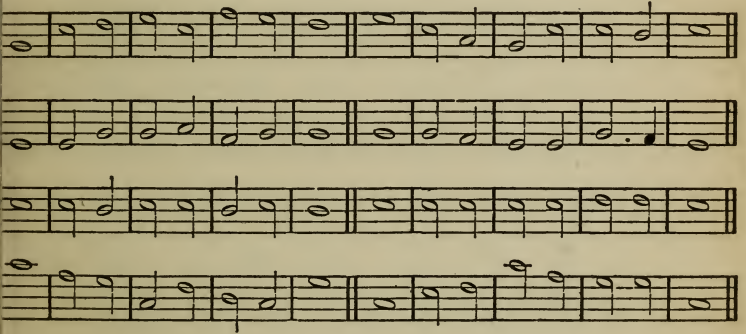
Moderate.

Musical score for 'NEWLAND' in 2/2 time, featuring four staves. The piece consists of 6 lines of 7 notes each.

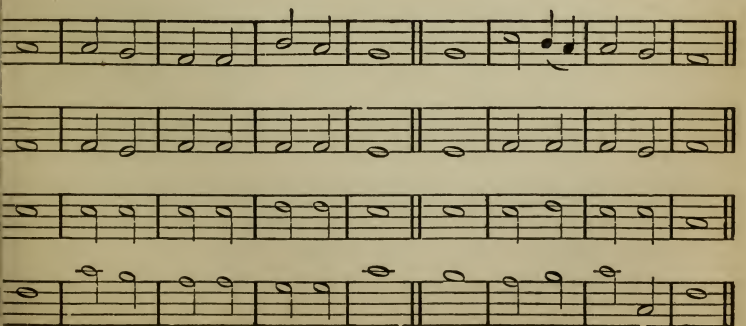
ROSENMÜLLER.



CRASSELLIUS.



DR. GAUNTLETT.



Moderate.

60

SPIRE.—P.M., 5 5, 8 8, 5 5

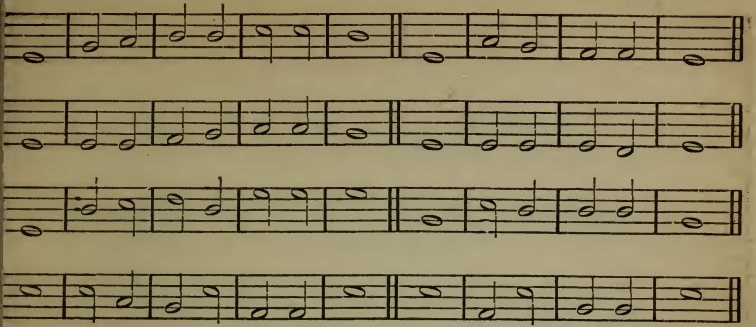
Joyful.

Je - fus, still lead on, Till our rest be

Je - fus, still lead on, Till our rest be

We will fol - low, calm and fear - less;

We will fol - low, calm and fear - less;



ADAM DRESE, 1680.

won; And, al - though the way be cheer - lefs,

Guide us by Thy hand, To our Fa - ther - land.

Guide us by Thy hand, To our Fa - ther - land.

61

FERRIBY.—S.M.

Bola.

Musical score for "Bola" by Ferriby, S.M. The score consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music is written in a simple, rhythmic style with quarter and eighth notes.

62

LINCOLN.—C.M.

Joyful.

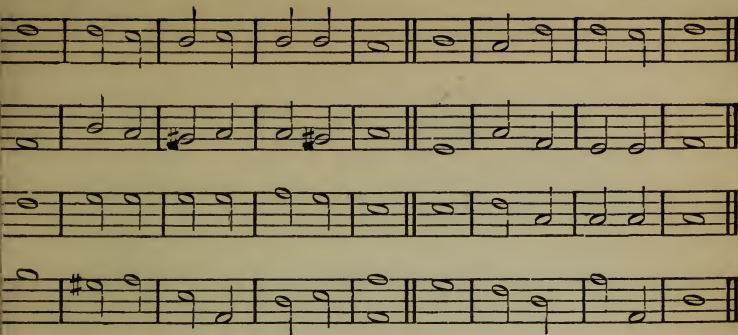
Musical score for "Lincoln" by Lincoln, C.M. The score consists of four staves: three treble clefs and one bass clef. The key signature is two sharps (F# and C#) and the time signature is 2/2. The music is written in a simple, rhythmic style with quarter and eighth notes.

63

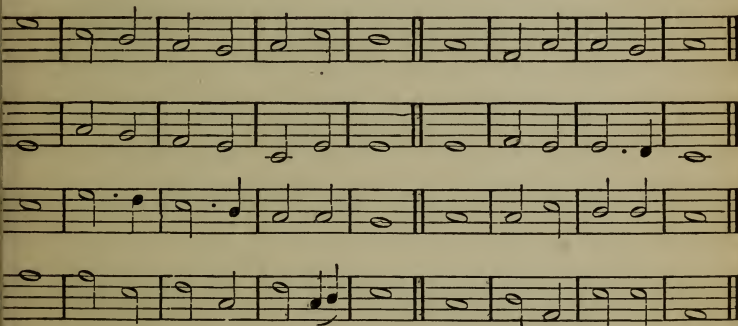
GIBRALTAR.—L.M.

Plaintive.

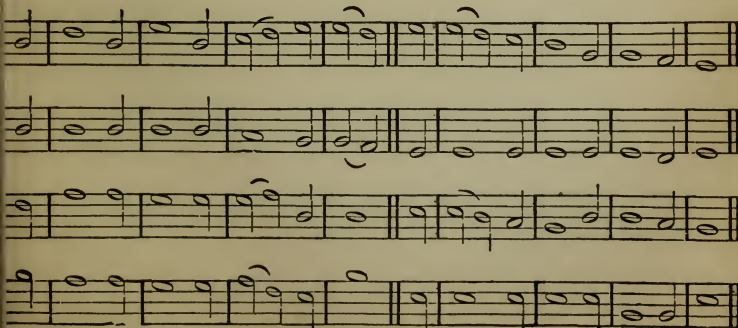
Musical score for "Gibraltar" by Gibraltar, L.M. The score consists of four staves: three treble clefs and one bass clef. The key signature is two flats (Bb and Eb) and the time signature is 3/2. The music is written in a simple, rhythmic style with quarter and eighth notes.



ALLISON'S Pfalter, 1599.



C. W. POOLE.



HICKSON.

A musical score for the hymn 'Hickson' by William Hickson. It consists of four staves of music. The first staff is the vocal melody, featuring a series of eighth and sixteenth notes with a final cadence. The second and third staves are accompaniment parts, likely for the right and left hands of a piano or organ, using chords and moving lines. The fourth staff is a basso continuo line, providing a harmonic foundation with a steady eighth-note pattern.

Melody by GLUCK.

A musical score for the hymn 'Melody by Gluck' by Wolfgang Amadeus Mozart. It consists of four staves of music. The first staff is the vocal melody, characterized by a simple, flowing line of eighth and sixteenth notes. The second and third staves are accompaniment parts, featuring chords and moving lines. The fourth staff is a basso continuo line, providing a harmonic foundation with a steady eighth-note pattern.

M. LUTHER.

A musical score for the hymn 'M. Luther' by Martin Luther. It consists of four staves of music. The first staff is the vocal melody, featuring a series of eighth and sixteenth notes with a final cadence. The second and third staves are accompaniment parts, using chords and moving lines. The fourth staff is a basso continuo line, providing a harmonic foundation with a steady eighth-note pattern.

67

SAXONY.—8 8.—(Anapæstic.)

Cheerful.

68

GIBBONS.—C.M.

Moderate.

A musical score for a Lutheran hymn, consisting of eight staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style typical of early printed music, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some rests. The first staff begins with a treble clef and a key signature of one sharp. The music is organized into two measures per staff, with a double bar line separating them. The overall structure is a simple, homophonic setting of a hymn tune.

ORLANDO GIBBONS, Mus. Doc., 1623.

A continuation of the musical score for the Lutheran hymn, consisting of four staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style typical of early printed music, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some rests. The first staff begins with a treble clef and a key signature of one sharp. The music is organized into two measures per staff, with a double bar line separating them. The overall structure is a simple, homophonic setting of a hymn tune.

Slow and Moderate.

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

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

Moderate.

71

MARTYRDOM.—C.M.

Moderate.

Musical score for 'Martyrdom' in B-flat major, 3/2 time. The score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is marked 'Moderate.' and features a melody with a prominent dotted quarter note in the first measure of each staff.

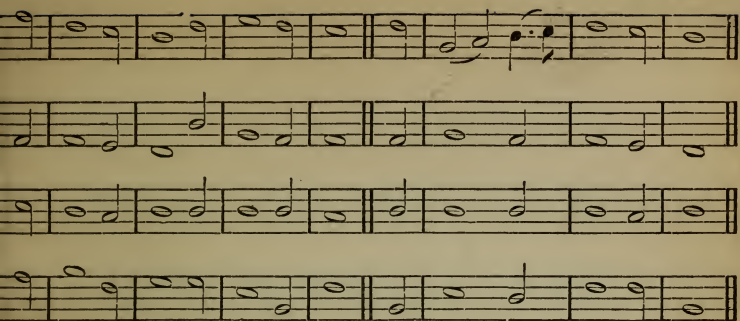
72

RAMAH.—8, 7, 4.

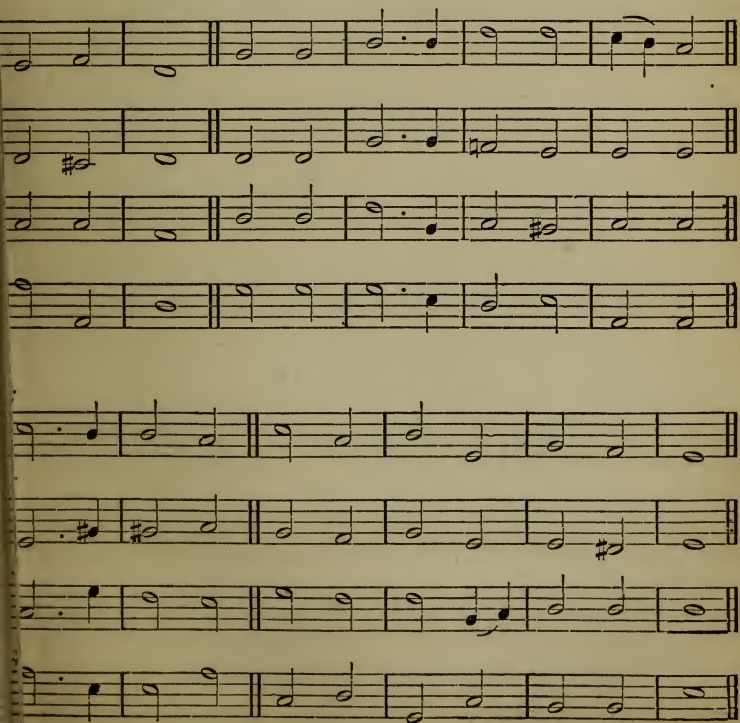
With energy.

Musical score for 'Ramah' in D major, 2/2 time. The score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is marked 'With energy.' and features a melody with a dotted quarter note in the first measure of each staff.

Continuation of the musical score for 'Ramah' in D major, 2/2 time. This section consists of four staves (treble and bass clefs) showing the final measures of the piece, including a double bar line and a repeat sign.



Ancient Jewish melody, arranged by DR. GAUNTLETT.



73

WICLIFFE.—L.M. 6 lines.

Bold.

Musical score for 'Wiccliffe' (L.M. 6 lines). The score is written in G major (one flat) and 2/2 time. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music features a simple, rhythmic melody with a repeat sign after the first four measures of each staff.

Musical score for 'Wiccliffe' (L.M. 6 lines). The score is written in G major (one flat) and 2/2 time. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music features a simple, rhythmic melody with a repeat sign after the first four measures of each staff.

74

SWANLAND.—S.M.

Sustained.

Musical score for 'Swanland' (S.M.). The score is written in G major (one flat) and 2/2 time. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music features a simple, rhythmic melody with a repeat sign after the first four measures of each staff.

A musical score consisting of eight staves of music. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is arranged in two systems of four staves each. The first system contains the first four staves, and the second system contains the remaining four staves. The notation is clear and legible, with a focus on rhythmic patterns and melodic lines.

DR. GAUNTLETT.

A musical score consisting of four staves of music. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is arranged in a single system of four staves. The notation is clear and legible, with a focus on rhythmic patterns and melodic lines.

75

HUNTINGDON.—8 8, 8 8, 8 8.

Moderate.

The Lord my pasture, etc.

The Lord my pasture, etc.

76

SOLICITUDE.—7 7 7 7.

Joyful.

A musical score for Dr. Gauntlett, consisting of eight staves of music. The notation is in a single system, with each staff containing a sequence of notes and rests. The notes are primarily quarter and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is 4/4. The music is arranged in a single system, with each staff containing a sequence of notes and rests. The notes are primarily quarter and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is 4/4.

J. DANIELL.

A musical score for J. Daniell, consisting of four staves of music. The notation is in a single system, with each staff containing a sequence of notes and rests. The notes are primarily quarter and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is 4/4. The music is arranged in a single system, with each staff containing a sequence of notes and rests. The notes are primarily quarter and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is 4/4.

77

THANET.—

8, 3, 3, 6.

Moderate.

Musical score for 'THANET.—' in G major, 2/2 time. It consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: 'Ere I sleep, for ev' - ry fa - vour This day'. The melody is simple and features a dotted quarter note followed by an eighth note in the vocal line.

78

MELCOMBE.—L.M.

Bold.

Musical score for 'MELCOMBE.—L.M.' in G major, 2/2 time. It consists of four staves: two vocal staves and two piano accompaniment staves. The melody is more complex than the previous piece, featuring a dotted quarter note followed by an eighth note in the vocal line.

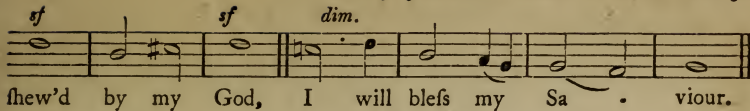
79

KIEL.—77, 77.

Joyful.

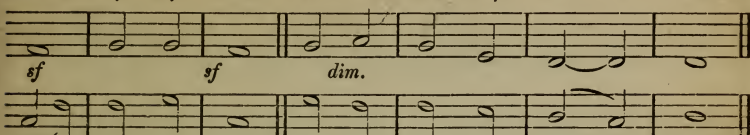
Musical score for 'KIEL.—77, 77.' in G major, 2/2 time. It consists of four staves: two vocal staves and two piano accompaniment staves. The melody is simple and features a dotted quarter note followed by an eighth note in the vocal line.

sf *sf* *dim.*



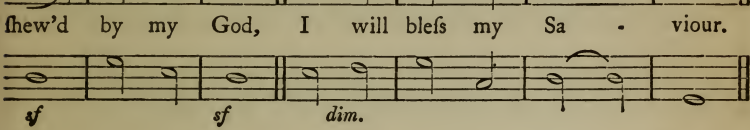
shew'd by my God, I will blefs my Sa . viour.

sf *sf* *dim.*



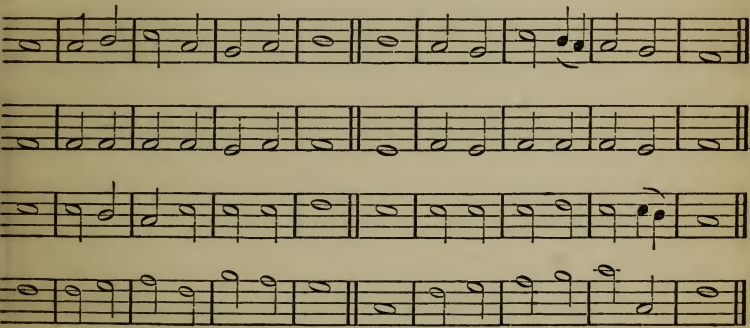
shew'd by my God, I will blefs my Sa . viour.

sf *sf* *dim.*

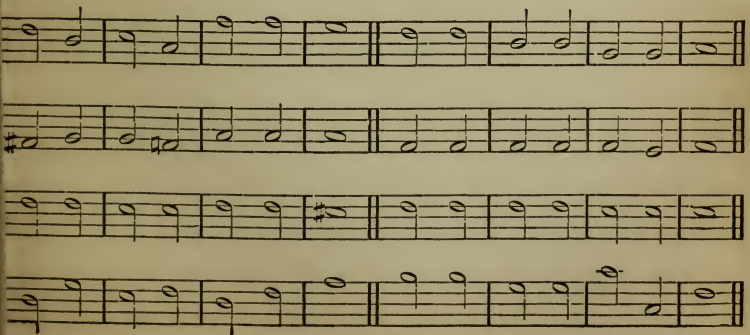


shew'd by my God, I will blefs my Sa . viour.

S. WEBB.



ANDREAS ROMBERG.



80

MANSFELD.—8 8, 8 8, 8 8.

Bold, and rather slow.

Musical score for Mansfeld, measures 1-4. Four staves (treble and bass clefs) in 2/2 time, key of B-flat major. The music consists of quarter and half notes.

Musical score for Mansfeld, measures 5-8. Four staves (treble and bass clefs) in 2/2 time, key of B-flat major. The music consists of quarter and half notes.

81

ST. BRIDE —S.M.

Slow.

Musical score for St. Bride, measures 1-4. Four staves (treble and bass clefs) in 2/2 time, key of B-flat major. The music consists of quarter and half notes.

M. LUTHER. (Called the Baptifmal Hymn.)

A musical score for a hymn, consisting of ten staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style typical of 18th-century hymnals, using a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of quarter and eighth notes, with some rests. The score is divided into two systems of five staves each, with a double bar line at the end of each system. The first system starts with a treble clef and a key signature of one flat. The second system continues the melody from the first system.

DR. HOWARD. 1780.

A musical score for a hymn, consisting of four staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style typical of 18th-century hymnals, using a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of quarter and eighth notes, with some rests. The score is divided into two systems of two staves each, with a double bar line at the end of each system. The first system starts with a treble clef and a key signature of one flat. The second system continues the melody from the first system.

82

TRURO.—L.M.

Bold.

Musical score for 'TRURO.—L.M.' in 2/2 time, marked *Bold.* The score consists of four staves. The first three staves are in the treble clef, and the fourth is in the bass clef. The key signature has two flats (B-flat and E-flat). The melody is primarily composed of quarter and eighth notes, with some rests and a fermata on the final note of the first staff.

83

GREGORY.—L.M.

Moderate.

Musical score for 'GREGORY.—L.M.' in 2/2 time, marked *Moderate.* The score consists of four staves. The first three staves are in the treble clef, and the fourth is in the bass clef. The key signature has three sharps (F#, C#, G#). The melody is primarily composed of quarter and eighth notes, with some rests and a fermata on the final note of the first staff.

84

SOUTHWELL.—S.M.

Moderate.

Musical score for 'SOUTHWELL.—S.M.' in 2/2 time, marked *Moderate.* The score consists of four staves. The first three staves are in the treble clef, and the fourth is in the bass clef. The key signature has three sharps (F#, C#, G#). The melody is primarily composed of quarter and eighth notes, with some rests and a fermata on the final note of the first staff.

A musical score for a Gregorian chant by Dr. Burnley, consisting of four staves. The notation is in a single system with a common time signature. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, with some rests. The second and third staves continue the melody, featuring some beamed eighth notes and a final cadence. The fourth staff provides a lower voice part, consisting of quarter notes and rests.

Gregorian.

A musical score for a Gregorian chant, consisting of four staves. The notation is in a single system with a common time signature. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, with some rests. The second and third staves continue the melody, featuring some beamed eighth notes and a final cadence. The fourth staff provides a lower voice part, consisting of quarter notes and rests.

DENHAM's Pfalter, 1588.

A musical score for Denham's Pfalter, 1588, consisting of four staves. The notation is in a single system with a common time signature. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, with some rests. The second and third staves continue the melody, featuring some beamed eighth notes and a final cadence. The fourth staff provides a lower voice part, consisting of quarter notes and rests.

85

ANGEL'S HYMN.—L.M.

Moderate.

Musical score for 'Angel's Hymn' in G major (one sharp) and 3/2 time. The score consists of four staves: three treble clefs and one bass clef. The music is in a moderate tempo and features a simple, hymn-like melody with a steady bass line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is composed of quarter and eighth notes, with some rests. The bass line provides a harmonic foundation with similar rhythmic values. The piece concludes with a final cadence.

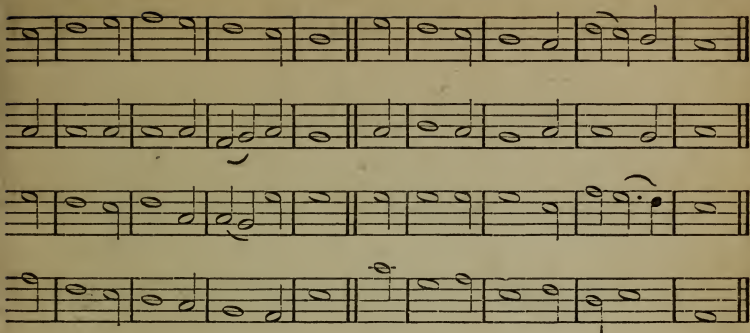
86

WEIMAR.—8 lines 7s.

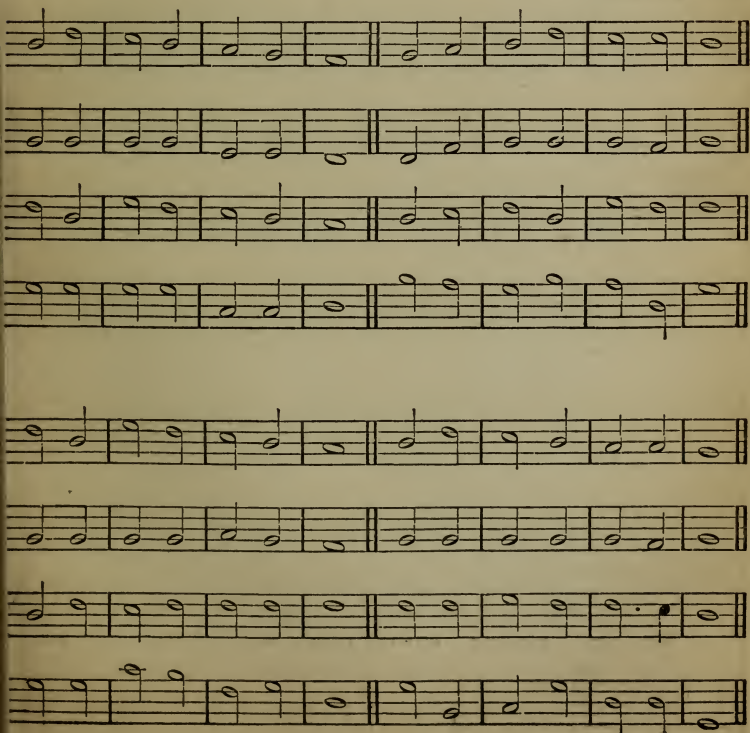
Joyful.

Musical score for 'Weimar' in G major (one sharp) and 2/2 time. The score consists of four staves: three treble clefs and one bass clef. The tempo is joyful. The melody is characterized by a steady, rhythmic pattern of quarter notes. The bass line follows a similar pattern, creating a simple and accessible harmonic structure. The piece ends with a clear final cadence.

Continuation of the musical score for 'Weimar'. This section contains three staves: two treble clefs and one bass clef. The music continues the joyful melody and bass line from the previous section, maintaining the 2/2 time signature and G major key signature. The notation is consistent with the first part of the score.



VULPIUS, 1609.



Moderate.

88

MALDON.—

8, 8, 8, 6. Trochaic.

Slow and sustained.

Lo! the storms of life are break - - - ing,

Lo! the storms of life are break - - - ing,

For our suc-cour un-der-tak-ing, Lord . . and

For our suc-cour un-der-tak-ing, Lord . . and

DR. GAUNTLETT.

Faith - lefs fears our hearts are fhak - - - ing,

Faith - lefs fears our hearts are fhak - - - ing,

Sa - viour, Lord and Sa - viour, help . . us!

Sa - viour, Lord and Sa - viour, help! . . us!

Joyful.

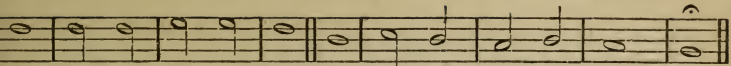
1. Let all men praise the Lord, In worship low-ly bend - ing;
2. Glo - ry and praise to God, The Fa - ther, Son, be giv - en,

He gra - cious is, and just, From child - hood us doth lead,
Praise to the Triune God! With pow'r - ful arm and strong,

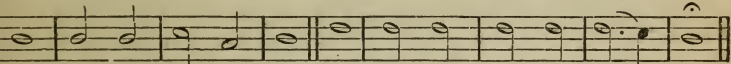
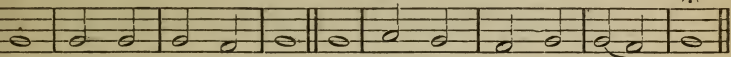
He gra - cious is, and just, From child - hood us doth lead,
Praise to the Triune God! With pow'r - ful arm and strong,

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

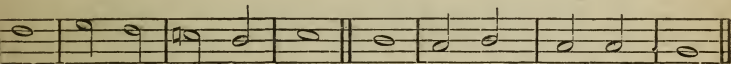
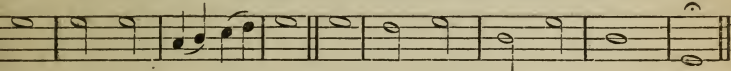
Joyful.



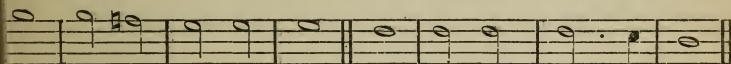
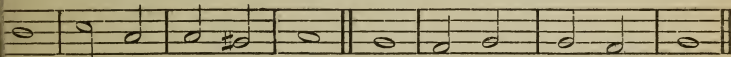
On His most Ho - ly Word, Re-deem'd from woe, de - pend - ing
And to the Ho - ly Ghost, On high en - thron'd in hea - ven;



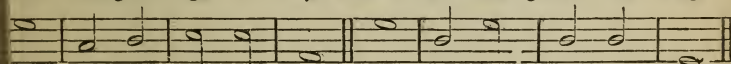
On His most Ho - ly Word, Re-deem'd from woe, de - pend - ing.
And to the Ho - ly Ghost, On high en - thron'd in hea - ven:



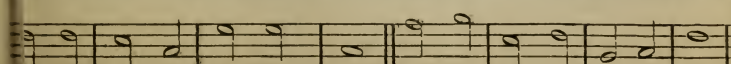
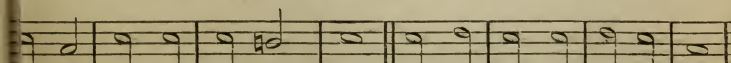
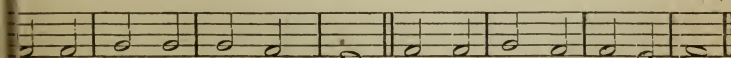
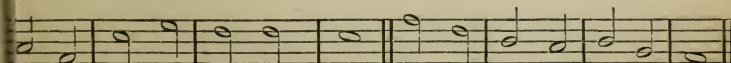
In Him we place our trust, And hope in time of need.
He changeth night to day: Praise Him with grate - ful song.



In Him we place our trust, And hope in time of need.
He changeth night to day: Praise Him with grate - ful song.



DR. BOYCE.



91

DIJON.—4 lines 7s.

Cheerful.

Musical score for 'DIJON.—4 lines 7s.' in 2/4 time, key of B-flat major. The score consists of four staves. The first staff is the melody, starting with a quarter rest followed by quarter notes G4, A4, Bb4, and A4. The second staff is a treble accompaniment with eighth and sixteenth notes. The third staff is a treble accompaniment with quarter notes. The fourth staff is a bass accompaniment with quarter notes. The piece concludes with a double bar line.

92

MONTGOMERY.—L.M.

Cheerful.

Musical score for 'MONTGOMERY.—L.M.' in 3/2 time, key of B-flat major. The score consists of four staves. The first staff is the melody, starting with a quarter rest followed by quarter notes G4, A4, Bb4, and A4. The second staff is a treble accompaniment with quarter notes. The third staff is a treble accompaniment with quarter notes. The fourth staff is a bass accompaniment with quarter notes. The piece concludes with a double bar line.

Continuation of the musical score for 'MONTGOMERY.—L.M.' in 3/2 time, key of B-flat major. This section consists of four staves. The first staff is the melody, starting with a quarter note G4 followed by quarter notes A4, Bb4, and A4. The second staff is a treble accompaniment with quarter notes. The third staff is a treble accompaniment with quarter notes. The fourth staff is a bass accompaniment with quarter notes. The piece concludes with a double bar line.

German Evening Hymn.

The first system of the musical score consists of four staves. Each staff begins with a *cres.* (crescendo) marking, followed by a *fz* (forzando) marking and a slur over a group of notes. The second half of each staff begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking. The notation includes eighth and sixteenth notes, rests, and slurs.

S. STANLEY, 1810.

The second system of the musical score consists of ten staves. The notation is primarily composed of quarter and eighth notes, with some slurs and rests. The staves are arranged in a continuous block, with no dynamic markings or other annotations present in this section.

Grave.

1. O Thou, the true and on - ly Light,
2. Il - lu - mine those who blind - ly roam,

1. O Thou, the true and on - ly Light,
2. Il - lu - mine those who blind - ly roam,

And bring them 'neath Thy shel - t'ring care,
The hearts a - stray, that u - nion crave,

And bring them 'neath Thy shel - t'ring care,
The hearts a - stray, that u - nion crave,

Bold.

Di - rect the souls that walk in night,
Oh, call the wan - d'rer kind - ly home;

To find their blest re - demp - tion there.
And those in doubt, con - firm and save.

MAROT and BEZA's Psalms, 1545.

95

LONDON NEW.—C.M.

Bola.

Musical score for 'LONDON NEW.—C.M.' in 2/2 time, marked *Bola.* The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The melody is simple and rhythmic, consisting of quarter and eighth notes.

96

LIVERPOOL.—C.M.

Moderate.

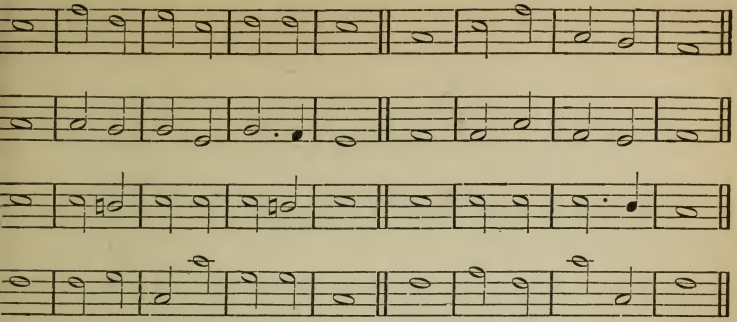
Musical score for 'LIVERPOOL.—C.M.' in 3/2 time, marked *Moderate.* The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The melody features a mix of quarter, eighth, and sixteenth notes, with some rests.

97

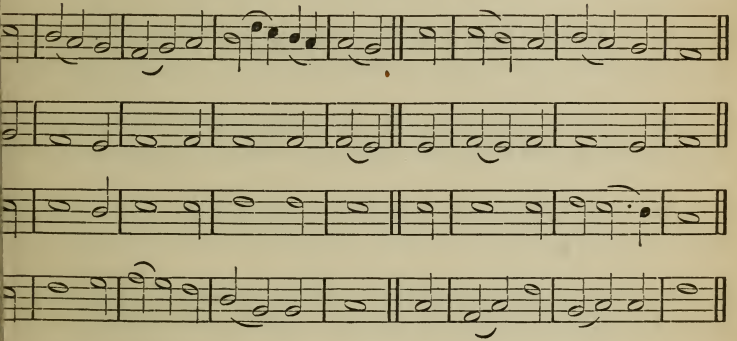
ST. DAVID. —C.M.

Bold.

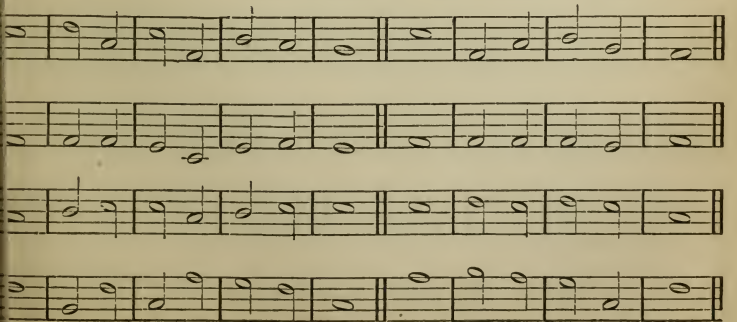
Musical score for 'ST. DAVID. —C.M.' in 2/2 time, marked *Bold.* The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The melody is simple and rhythmic, consisting of quarter and eighth notes.



DR. WAINWRIGHT.



RAVENS CROFT'S "Whole Book of Psalms," 1621.



98

YORK.—C.M.

Bold.

Musical score for 'YORK.—C.M.' in 2/2 time, marked 'Bold.' The score consists of four staves. The key signature has three sharps (F#, C#, G#). The melody is primarily composed of quarter and eighth notes, with a double bar line in the middle of each system. The bass line provides a steady accompaniment.

99

ARLINGTON.—C.M.

Lively.

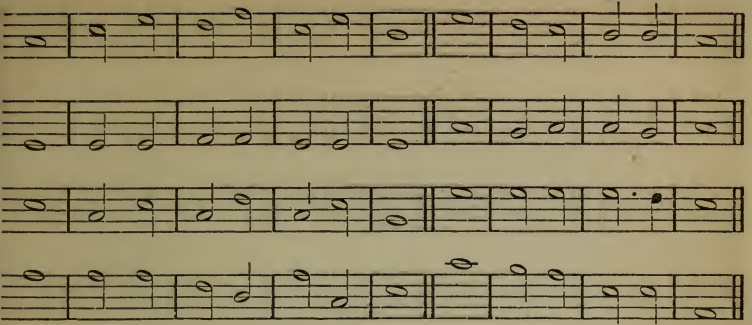
Musical score for 'ARLINGTON.—C.M.' in 2/2 time, marked 'Lively.' The score consists of four staves. The key signature has two flats (Bb, Eb). The melody features dotted rhythms and eighth notes. The bass line is a simple accompaniment.

100

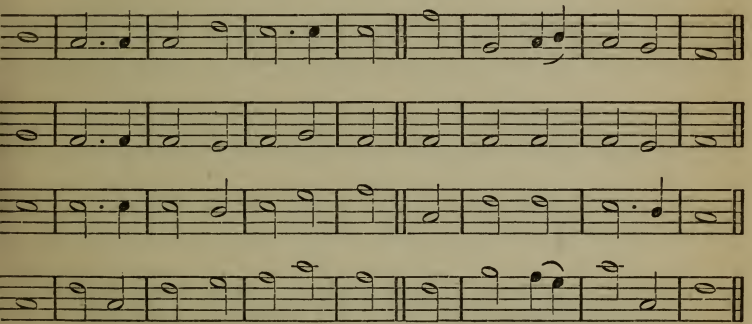
SOLOMON.—C.M.

Moderate.

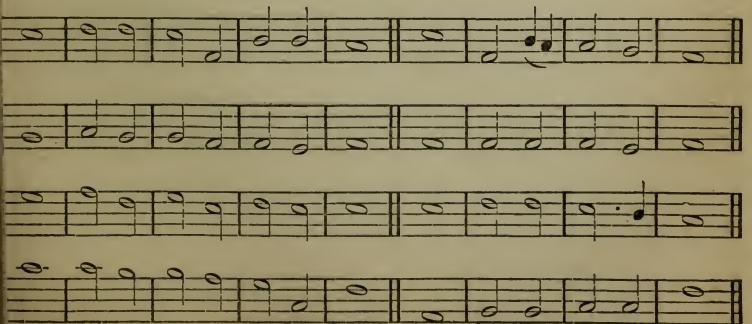
Musical score for 'SOLOMON.—C.M.' in 2/2 time, marked 'Moderate.' The score consists of four staves. The key signature has two flats (Bb, Eb). The melody is composed of quarter and eighth notes. The bass line provides a steady accompaniment.



DR. ARNE.



Arranged from HANDEL.



101

LUTHER'S HYMN.—L.M. or 6 lines 8s., repeating

Grave:

102

EISLEBEN.—8.7.8.7.8.8.7.

Grave.

the first two lines.

M. LUTHER.

A musical score consisting of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, homophonic style with quarter and eighth notes. The first two lines of the score are indicated by a double bar line with repeat dots. The second line of the score features a sharp sign (#) under the second measure.

M. LUTHER.

A musical score consisting of eight staves. The music continues from the previous section, maintaining the same key signature and rhythmic patterns. The score is divided into two groups of four staves each, separated by a double bar line with repeat dots. The notation includes various note values and rests, typical of a simple hymn tune.

103

HANOVER.—10.10.11.11.

Bold and Joyful.

Musical score for HANOVER, measures 1-4. The score is in 3/2 time, key of B-flat major. It consists of four staves: three treble clefs and one bass clef. The melody is in the first treble staff, with accompaniment in the other three staves.

Musical score for HANOVER, measures 5-8. The score continues from the previous system, maintaining the same instrumentation and key signature. The melody continues in the first treble staff.

104

PRAGUE.—S.M.

Bold and Joyful.

Musical score for PRAGUE, measures 1-4. The score is in 2/2 time, key of B-flat major. It consists of four staves: three treble clefs and one bass clef. The melody is in the first treble staff, with accompaniment in the other three staves.

Moderate.

106

BETHLEHEM.—8, 7, 8, 7.

Cheerful.

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

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

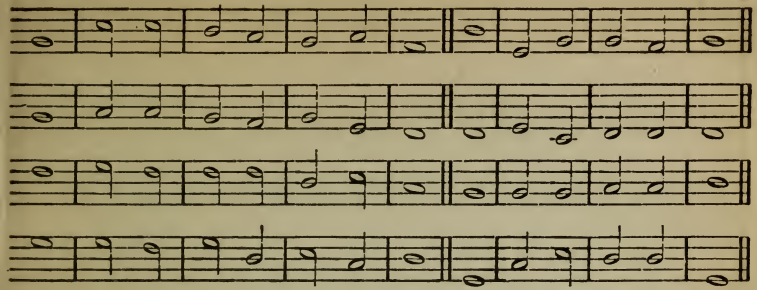
107

MELTON.—7, 7, 7, 7.

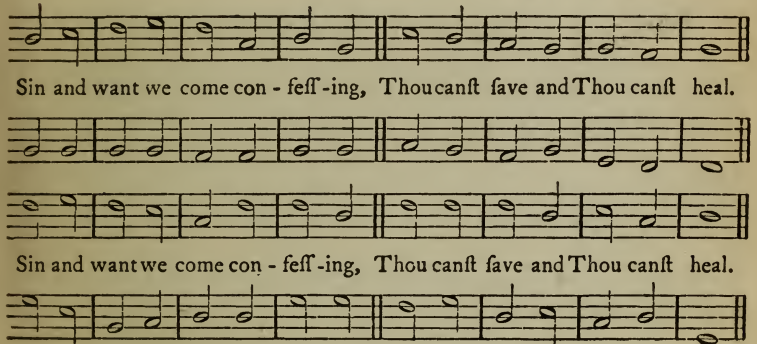
Solemn.

Time is earnest pass - ing by, Death is ear - nest drawing nigh;

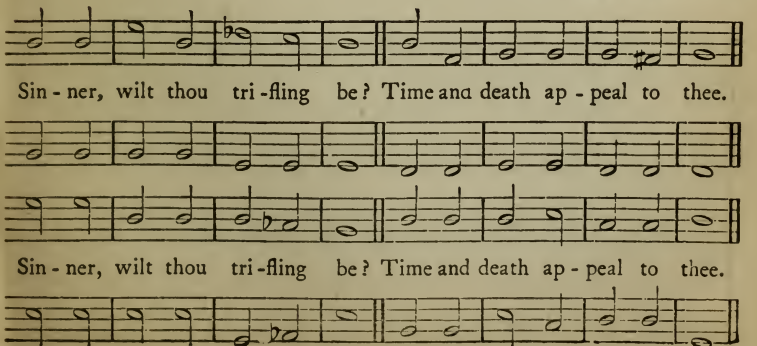
Time is earnest pass - ing by, Death is ear - nest drawing nigh;



Latin Melody of the 14th Century.



DR. GAUNTLETT.



Bold.

To - day the Sa - viour calls Ye wan - derers home ;

To - day the Sa - viour calls Ye wan - derers home ;

Moderate.

Love di - vine, all love ex - celling, Joy of heav'n to earth come down ;

Love di - vine, all love ex - celling, Joy of heav'n to earth come down ;

Je - sus! thou art all com - pas - sion, Pure unbound - ed love Thou art ;

Je - sus! thou art all com - pas - sion, Pure un - bounded love Thou art

O, ye be - night - ed souls, Why long - er roam ?

O, ye be - night - ed souls, Why long - er roam ?

AMI BOST.

Fix in us thy hum - ble dwelling, All thy faithful mer - cies crown.

Fix in us thy hum - ble dwelling, All thy faithful mer - cies crown.

Vi - fit us with Thy fal - va - tion, En - ter ev' - ry long - ing heart.

Vi - fit us with Thy fal - va - tion, En - ter ev' - ry long - ing heart.

Slowly.

III

VIENNA.—8.7.8.7.8.7.8.7.

Bold.

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

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

Father, source of all com - pas-sion, Pure un-bound-ed grace is Thine ;

Father, source of all com - pas-sion, Pure un-bound-ed grace is Thine ;

HAYDN.

Join my soul with ev-'ry creature, Join the u - ni - ver - sal song:

Join my soul with ev-'ry creature, Join the u - ni - ver - sal song:

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

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

Moderate.

A - bide with me, fast falls the e - ven - tide,

A - bide with me, fast falls the e - ven - tide,

Detailed description: This block contains the first system of a musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time and G major. The lyrics are 'A - bide with me, fast falls the e - ven - tide,'. The tempo is marked 'Moderate'.

When o - ther help - ers fail, and com-forts flee,

When o - ther help - ers fail, and com-forts flee,

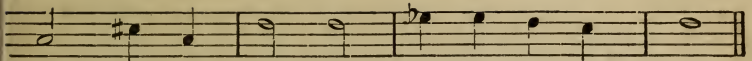
Detailed description: This block contains the second system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time and G major. The lyrics are 'When o - ther help - ers fail, and com-forts flee,'. The tempo is marked 'Moderate'.

Sustained.

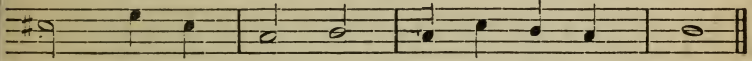
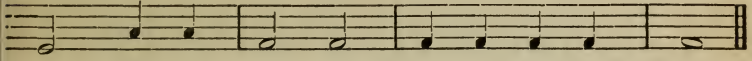
Hear my pray'r, O heav'nly Father, Ere I lay me down to sleep.

Hear my pray'r, O heav'nly Father, Ere I lay me down to sleep;

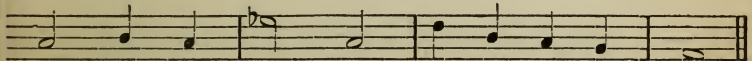
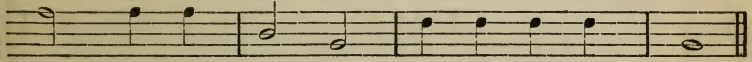
Detailed description: This block contains the third system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 2/2 time and D major. The lyrics are 'Hear my pray'r, O heav'nly Father, Ere I lay me down to sleep.' and 'Hear my pray'r, O heav'nly Father, Ere I lay me down to sleep;'. The tempo is marked 'Sustained'.



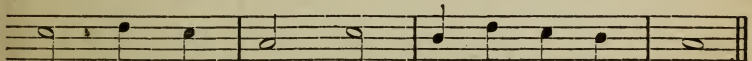
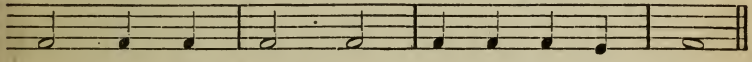
The dark - nefs thick - ens, Lord, with me a - bide!



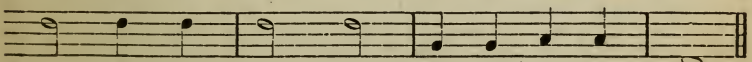
The dark - nefs thick - ens, Lord, with me a - bide!



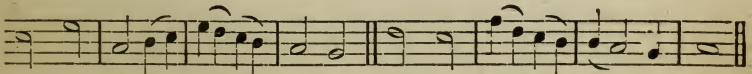
Help of the help - lefs, O a - bide with me.



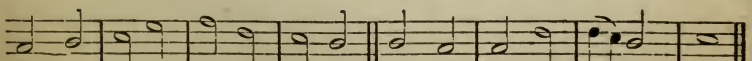
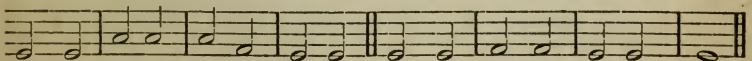
Help of the help - lefs, O a - bide with me.



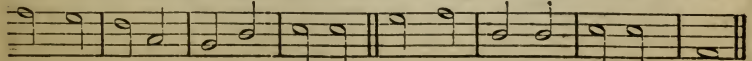
MOZART.



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



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

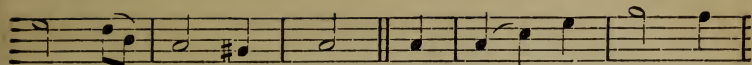


Joyful.

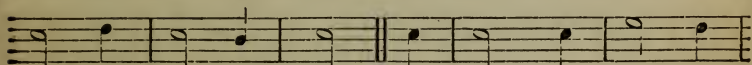
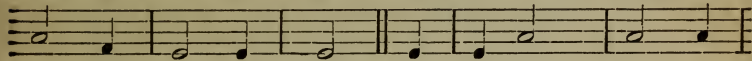
The spa-cious fir - ma - ment on high, With all the

shin - ing frame, Their great o - ri - gi - nal pro - claim.

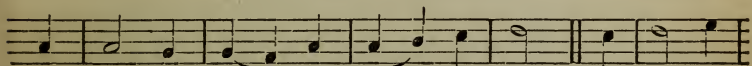
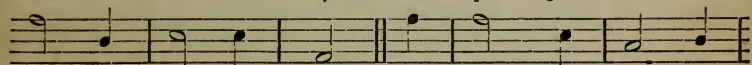
- a - tor's pow'r dif - play, And pub - lish - es to



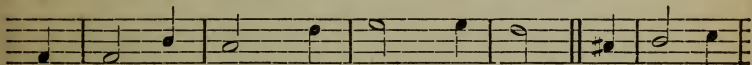
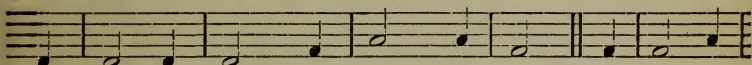
blue e - the - real sky, And span - gled heav'ns a



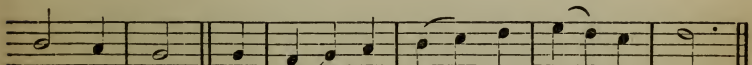
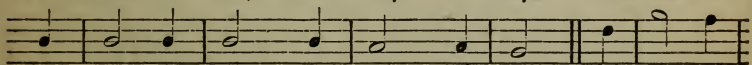
blue e - the - real sky, And span - gled heav'ns a



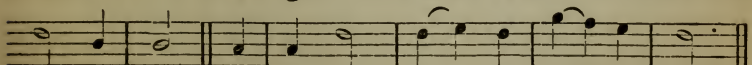
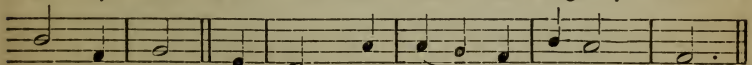
Th' un-wea - ried sun, from day to day, Doth his Cre -



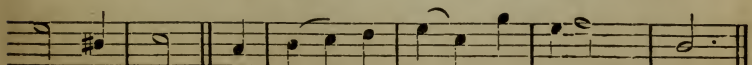
Th' un-wea - ried sun, from day to day, Doth his Cre -



ev' - ry land, The work of an Al - migh - ty hand.



ev' - ry land, The work of an Al - migh - ty hand.



Moderate.

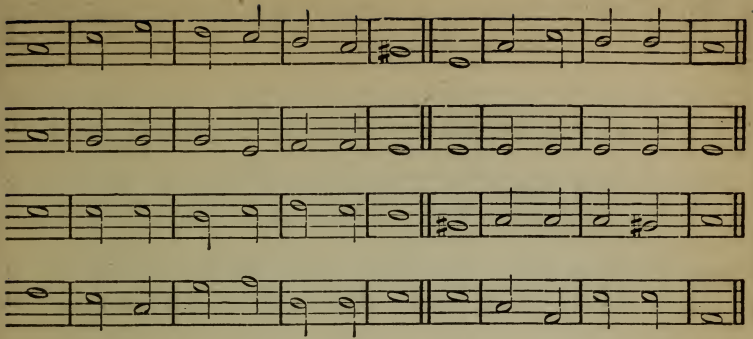
116

CUTHBERT.—7.7.7.7.7.7.

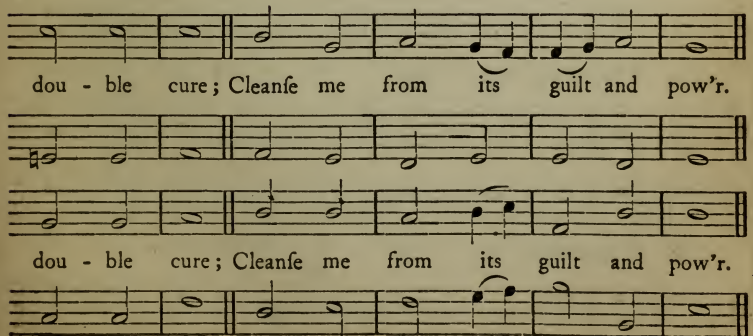
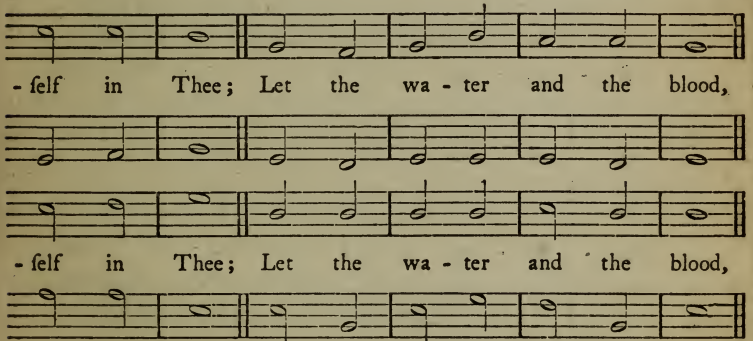
Slow.

Rock of a - ges, cleft for me, Let me hide my -

From Thy ri - ven side which flow'd, Be of sin the



DR. GAUNTLETT,



117

MILAN.—7, 7, 7, 7.

Cheerful.

Musical score for 'MILAN' in 2/2 time, key of D major. It consists of four staves: two treble clefs and two bass clefs. The melody is in the first treble staff, and the accompaniment is in the other three staves. The piece is marked 'Cheerful'.

118

ST. BERNARD.—8, 6, 8, 8, 6.

Earnestly.

Musical score for 'ST. BERNARD' in 2/2 time, key of B-flat major. It consists of four staves: two treble clefs and two bass clefs. The melody is in the first treble staff, and the accompaniment is in the other three staves. The piece is marked 'Earnestly'. The lyrics are: E - ter - nal Light! e - ter - nal Light!

Continuation of the musical score for 'ST. BERNARD'. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: - in Thy search - ing fight It shrinks not, but, with

Sustained.

O fa - cred Head once wounded, With grief and pain weigh'd down,

O fa - cred Head once wounded, With grief and pain weigh'd down,

Detailed description: This block contains the first two systems of music for 'LUTZEN'. Each system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 2/2 time and features a melody with a prominent dotted half note. The lyrics are 'O fa - cred Head once wounded, With grief and pain weigh'd down,'.

How pale art Thou with an - guish, With fore a - buse and scorn ;

How pale art Thou with an - guish, With fore a - buse and scorn ;

Detailed description: This block contains the second two systems of music for 'LUTZEN'. Each system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music continues the melody from the first system. The lyrics are 'How pale art Thou with an - guish, With fore a - buse and scorn ;'.

Moderate.

Detailed description: This block contains the first system of music for 'WALDECK'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 3/2 time and features a melody with a dotted half note. The lyrics are not visible in this block.

How scornful - ly fur - round - ed With thorns Thine on-ly crown ;

How scornful - ly fur - round - ed With thorns Thine on-ly crown ;

How does that vifage lan - guish, Which once was bright as morn.

How does that vifage lan - guish, Which once was bright as morn.

RINCK.

I 2 I

ST. ANDREW.—7.7.8.7.7.8.7.

Joyful.

Head of the church tri - um-phant, We joyfully a - dore Thee;

Head of the church tri - um-phant, We joyfully a - dore Thee;

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

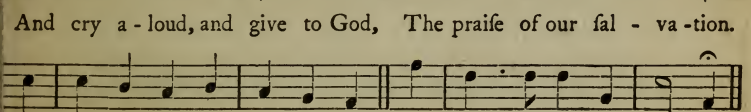
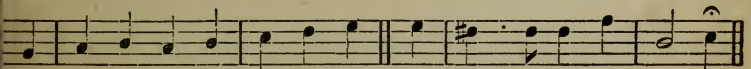
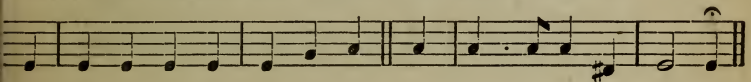
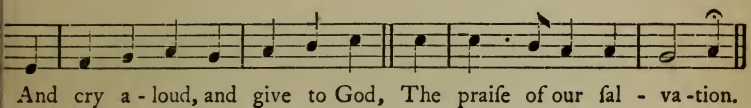
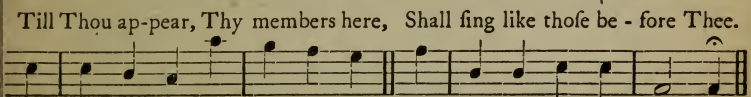
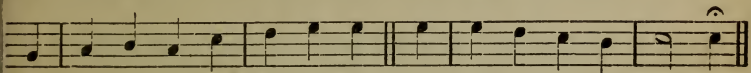
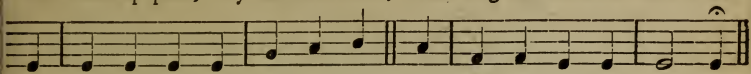
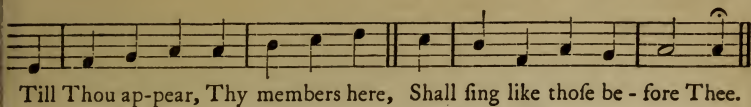
We lift our hands and voi - ces, In blest an-ti-ci - pa - tion,

I 2 2

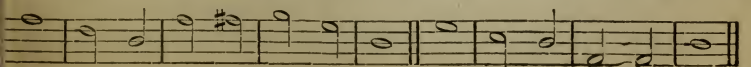
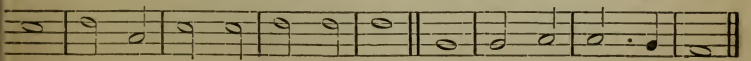
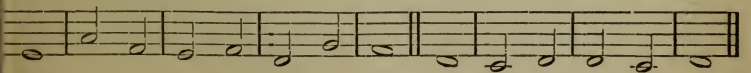
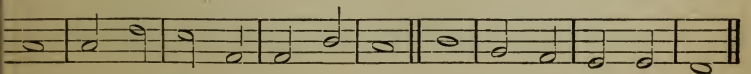
DONCASTER.—S.M.

Bold.

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



S. WESLEY.



I 23

HEBER.—11, 12, 12, 10.

Slowly.

Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty,

Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty,

Ho - ly, Ho - ly, Ho - ly, Mer - ci - ful and migh - ty,

Ho - ly, Ho - ly, Ho - ly, Mer - ci - ful and migh - ty,

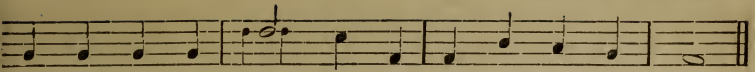
I 24

CONSTANCE.—L.M.

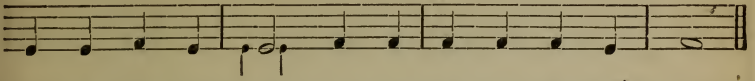
Foyful.

Ho - ly, Ho - ly, Ho - ly, Mer - ci - ful and migh - ty,

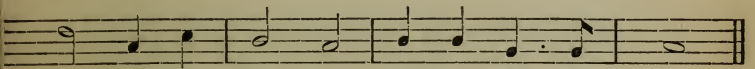
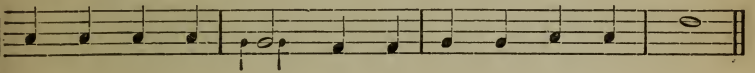
Ho - ly, Ho - ly, Ho - ly, Mer - ci - ful and migh - ty,



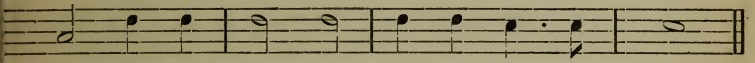
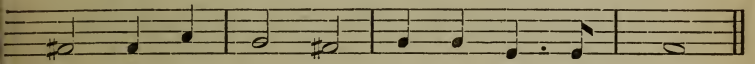
Grateful - ly a - dor - ing, our songs shall rise to Thee;



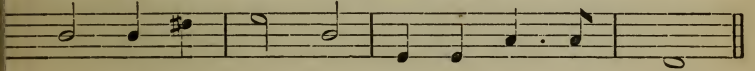
Grateful - ly a - dor - ing, our songs shall rise to Thee;



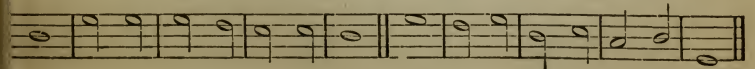
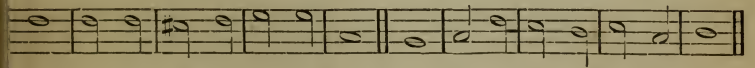
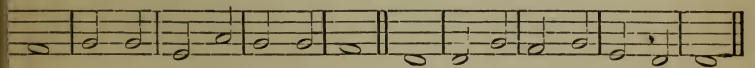
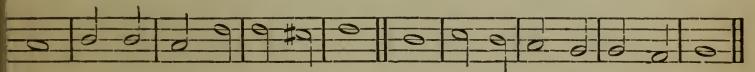
God in Three Per - sons, bleff - ed Tri - ni - - ty.



God in Three Per - sons, bleff - ed Tri - ni - - ty.



GOTHAISCHEN CANTIONAL, 1651.



Moderate.

May the grace of Christ our Sa - viour, And the

May the grace of Christ our Sa - viour, And the

Spi - rit's fa - vour, Rest up - on us from a - bove;

Spi - rit's fa - vour, Rest up - on us from a - bove;

o - ther and the Lord, And pos - sefs, in

o - ther and the Lord, And pos - sefs, in

Fa - ther's bound - less love, With the Ho - ly

Fa - ther's bound - less love, With the Ho - ly

Thus may we a - - bide in u - nion With each

Thus may we a - - bide in u - nion With each

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

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

I 26

ASCALON.—6 6 8, 6 6 8.

Joyful.

How pleas'd and blest was I To hear the peo-ple cry,

How pleas'd and blest was I To hear the peo-ple cry,

Yes, with a cheerful zeal, We haste to Zi-on's hill,

Yes, with a cheerful zeal, We haste to Zi-on's hill,

I 27

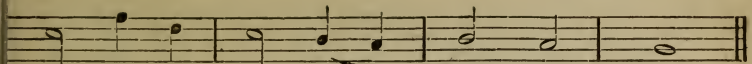
FULDA.—L.M.

Moderate.

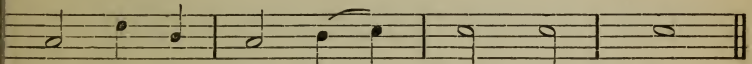
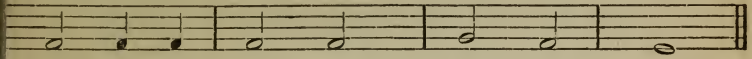
Yes, with a cheerful zeal, We haste to Zi-on's hill,

Yes, with a cheerful zeal, We haste to Zi-on's hill,

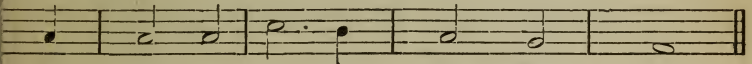
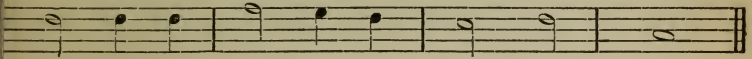
Crufader's Melody.



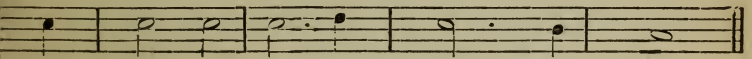
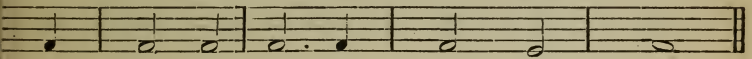
Come, let us feek our God to - - day ;



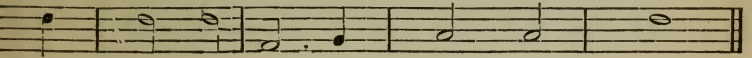
Come, let us feek our God to - - day ;



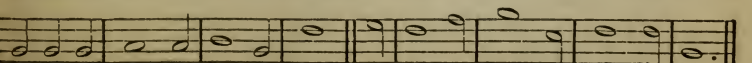
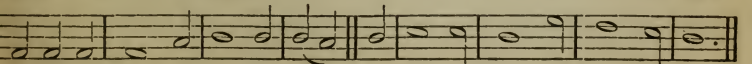
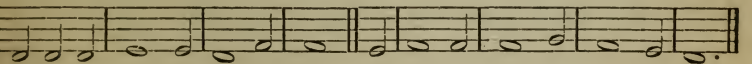
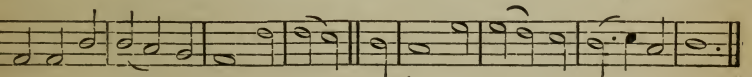
And there our vows and ho - nours pay.



And there our vows and ho - nours pay.



BEETHOVEN.



Slow.

Hail! Thou once def - pi - fed Je - fus, Hail! Thou

- - leave us, Thou didst free fal - va - tion bring.

of our sin and shame, By Thy me - rits

Ga - li - le - an king; Thou didst suf - fer to re - -

Ga - li - le - an king; Thou didst suf - fer to re - -

Hail! thou glo - rious God and Sa - viour, Bear - er

Hail! thou glo - rious God and Sa - viour, Bear - er

we find fa - vour, Life is giv - en through Thy name.

we find fa - vour, Life is giv - en through Thy name.

I 29

HERMON.—6 6 4, 6 6 6 4.

Cheerful.

Fa - ther of love and pow'r, Guard Thou our

Fa - ther of love and pow'r, Guard Thou our

care this day, Our grate - ful thanks we pay,

care this day, Our grate - ful thanks we pay,

care this day, Our grate - ful thanks we pay,

I 30

MECKLENBURG.—L.M.

Bold.

care this day, Our grate - ful thanks we pay,

care this day, Our grate - ful thanks we pay,

BRAUN, 1675.

evening hour, Shield with Thy might; For all Thy

evening hour, Shield with Thy might; For all Thy

evening hour, Shield with Thy might; For all Thy

evening hour, Shield with Thy might; For all Thy

And to our Fa-ther pray, Bless us to-night.

And to our Fa-ther pray, Bless us to-night.

And to our Fa-ther pray, Bless us to-night.

And to our Fa-ther pray, Bless us to-night.

J. S. BACH, 1736.

Bold.

Musical score for Eisenach, L.M. featuring four staves of music in 2/2 time with a key signature of one flat.

Bold.

Musical score for Leoni, 6 6 8 4, 6 6 8 4, featuring four staves of music with lyrics in the first two systems.

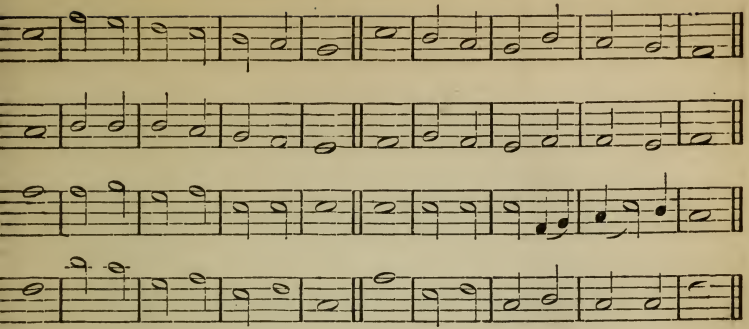
The God of Ab'-ram praise, Who reigns en-thron'd a - bove ;

The God of Ab'-ram praise, Who reigns en-thron'd a - bove ;

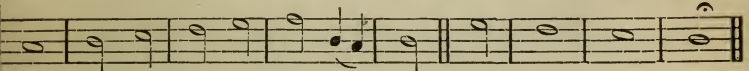
Musical score for Leoni, 6 6 8 4, 6 6 8 4, featuring four staves of music with lyrics in the last two systems.

Je - ho-vah, great I AM! By earth and heav'n con - fess'd ;

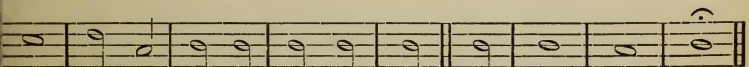
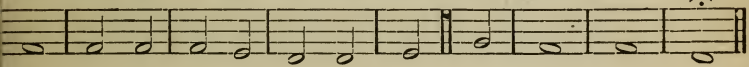
Je - ho-vah, great I AM! By earth and heav'n con - fess'd ;



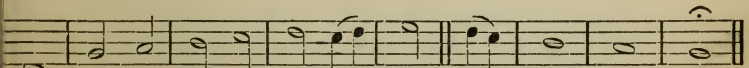
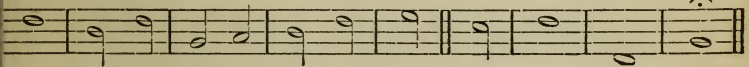
Old Hebrew Melody.



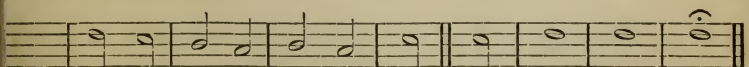
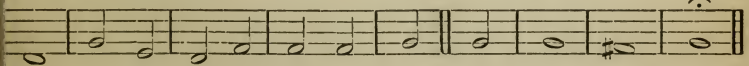
An - cient of e - ver - last - ing days, And God of love.



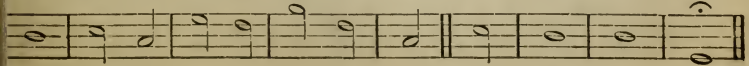
An - cient of e - ver - last - ing days, And God of love.



We bow and own the fa - cred name, For e - ver bleff'd.



We bow and own the fa - cred name, For e - ver bleff'd.



I 33

OLD WINCHESTER.—C.M.

Foysful.

Musical score for 'Old Winchester' in G major, 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is simple and consists of quarter and half notes.

I 34

SHERWOOD.—8 6, 8 6, 8 6.

Moderate.

Musical score for 'Sherwood' in G major, 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is simple and consists of quarter and half notes. The lyrics are written below the first two staves.

Be - yond, be - yond that bound-les fea, A - bove that

Be - yond, be - yond that bound-les fea, A - bove that

Musical score for 'Sherwood' in G major, 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is simple and consists of quarter and half notes. The lyrics are written below the first two staves.

Thy dwell - ing is on high : Yet dear the

Thy dwell - ing is on high : Yet dear the

Dr. GAUNTLETT.

dome of sky, Far - ther than thought it - self can flee,

dome of sky, Far - ther than thought it - self can flee,

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

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

Bold.

136

THAXTED.—7 8, 7 8.

*Bold.**sf*

Je - fus lives! no long - er now,

sf

Je - fus lives! no long - er now,

sf

Je - fus lives! and this we know,

sf

Je - fus lives! and this we know,

sf

DR. GAUNTLETT.

Can thy ter - rors, Death, ap - pal us?

Can thy ter - rors, Death, ap - pal us?

Thou, O Grave, canst not en - thral us.

Thou, O Grave, canst not en - thral us.

Cheerful.

Light of those, whose dreary dwell - ing Bor - ders

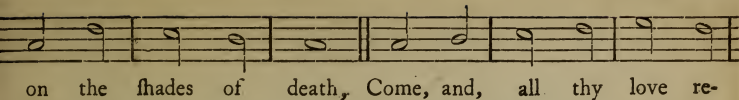
Light of those, whose dreary dwell - ing Bor - ders

- veal - ing Dis - si - pate the clouds be - neath.

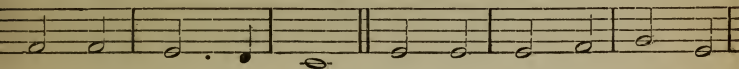
- veal - ing Dis - si - pate the clouds be - neath.

dark - ness rise; Scatt' - ring all the night of

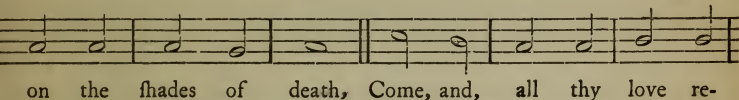
dark - ness rise; Scatt' - ring all the night of



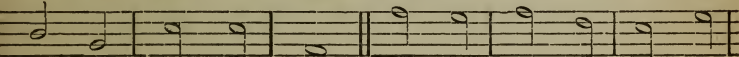
on the shades of death, Come, and, all thy love re-



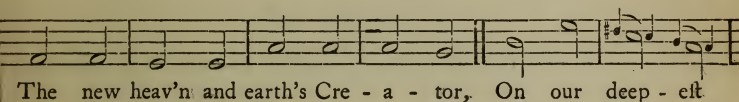
on the shades of death, Come, and, all thy love re-



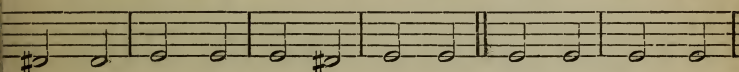
on the shades of death, Come, and, all thy love re-



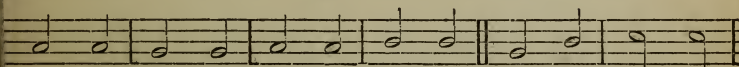
on the shades of death, Come, and, all thy love re-



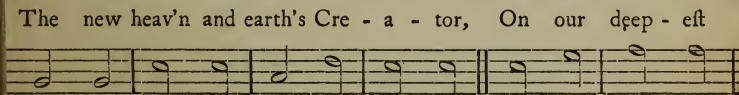
The new heav'n and earth's Cre - a - tor, On our deep - est



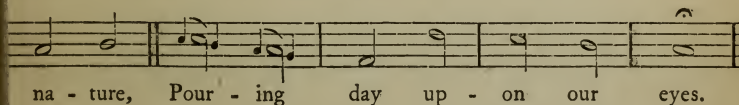
The new heav'n and earth's Cre - a - tor, On our deep - est



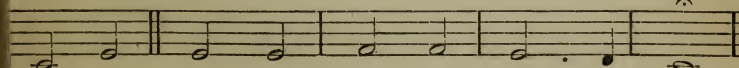
The new heav'n and earth's Cre - a - tor, On our deep - est



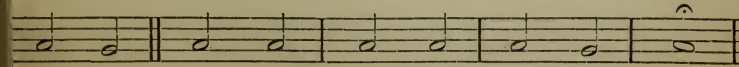
The new heav'n and earth's Cre - a - tor, On our deep - est



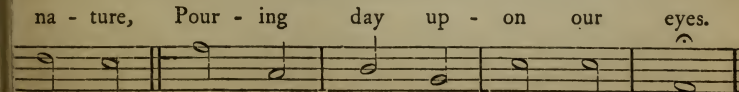
na - ture, Pour - ing day up - on our eyes.



na - ture, Pour - ing day up - on our eyes.



na - ture, Pour - ing day up - on our eyes.



na - ture, Pour - ing day up - on our eyes.

I 38

PLEYEL.—7, 7, 7, 7.

Moderate. *fx* *fx*

I 39

Same source as Brownell
NEAPOLIS.—L.M.

Bold.

PIEYEL.

Musical score for PLEYEL, consisting of four staves of music. Each staff begins with a dynamic marking *fz*. The notation includes various note values, rests, and a sharp sign (#) on the second staff.

HAYDN.

Musical score for HAYDN, consisting of eight staves of music. The top staff features a melodic line with slurs, while the lower staves provide harmonic accompaniment.

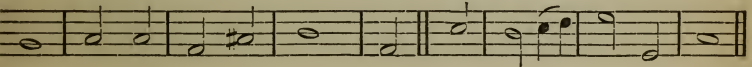
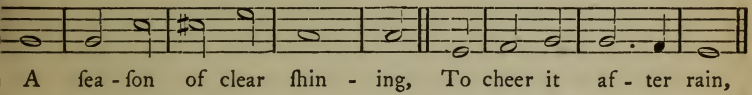
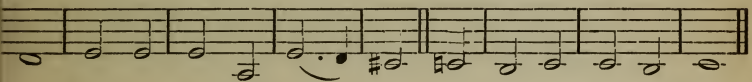
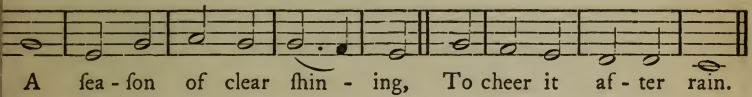
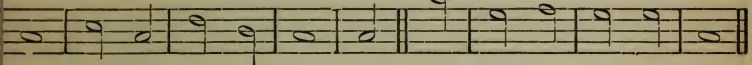
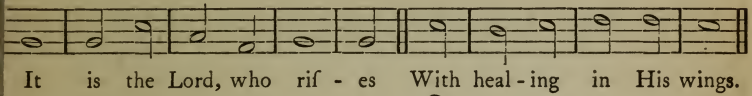
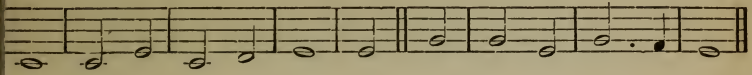
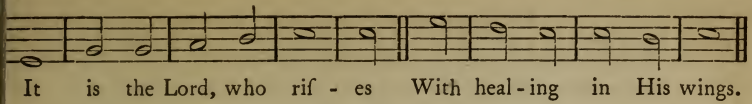
Cheerful.

Some-times a light sur - prif - es The Christian while he sings,

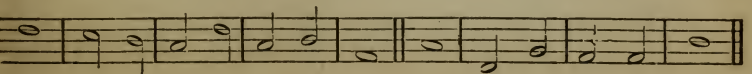
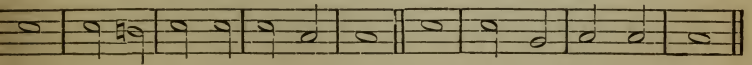
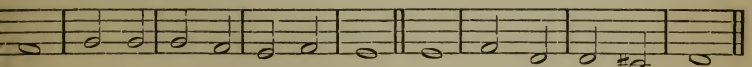
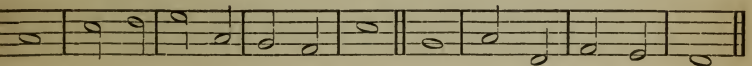
When comforts are de - clin - ing, He grants the foul a - gain

Slow.

Some-times a light sur - prif - es The Christian while he sings,



RATHIEL.



I 42

SILESIA.—7.6.7.6.7.6.7.6.

Plaintive.

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

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

My heart with grief is break-ing, Scarce can my voice com-plain ;

My heart with grief is break-ing, Scarce can my voice com-plain ;

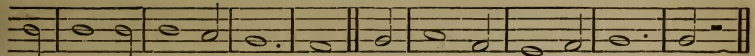
I 43

CHESTER.—C.M.

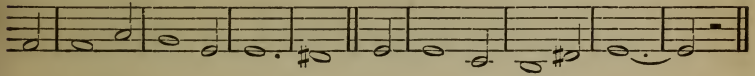
Cheerful.

My heart with grief is break-ing, Scarce can my voice com-plain ;

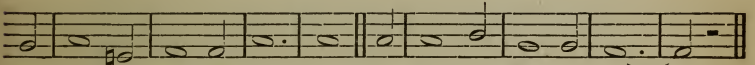
My heart with grief is break-ing, Scarce can my voice com-plain ;



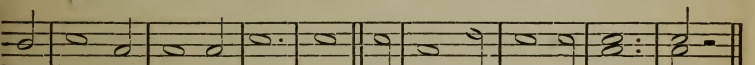
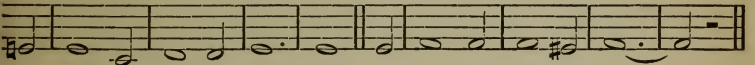
With humble sup-pli - ca - tion, To Thee my spi - rit flies.



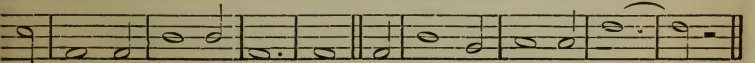
With humble sup-pli - ca - tion, To Thee my spi - rit flies.



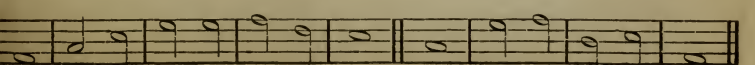
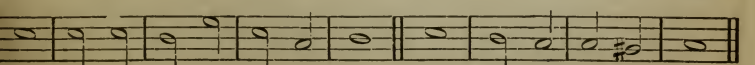
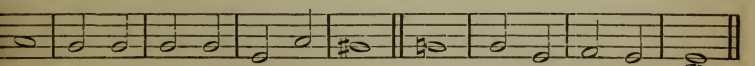
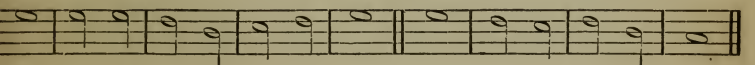
Mine eyes, with tears kept wak - ing, Still watch and weep in vain.



Mine eyes, with tears kept wak - ing, Still watch and weep in vain.



DOWLAND, 1592.



I 44

GETHSEMANE.—7.7.7.7.7. [May also be sung in

Plaintive.

Go to dark Geth - fe - ma - ne, Ye that feel the

Go to dark Geth - fe - ma - ne, Ye that feel the

Watch with Him one bit - ter hour; Turn not from His

Watch with Him one bit - ter hour; Turn not from His

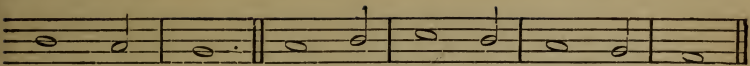
I 45

WARTBURG.—L.M.

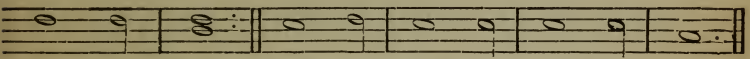
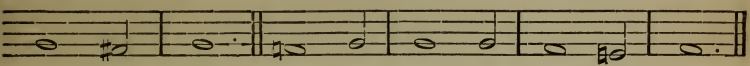
Bold and fervent.

common time.]

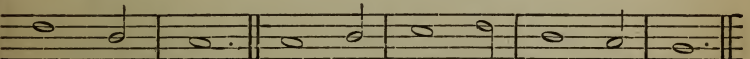
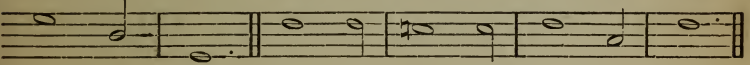
Old Latin Melody.



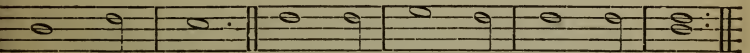
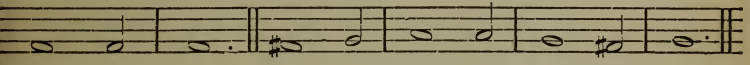
tempt - er's pow'r; Your Re - deem - er's con - flict fee,



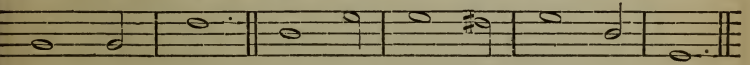
tempt - er's pow'r; Your Re - deem - er's con - flict fee,



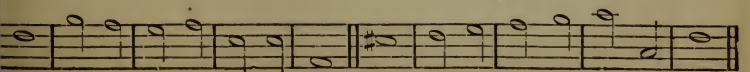
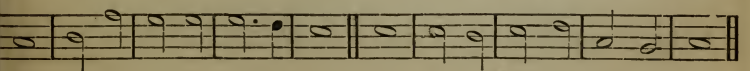
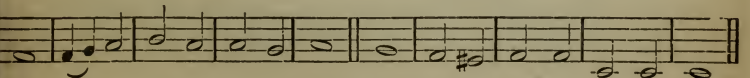
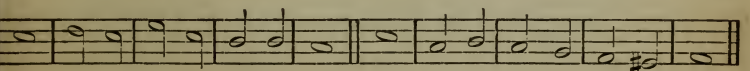
griefs a - way, Learn of Je - sus Christ to pray.



griefs a - way, Learn of Je - sus Christ to pray.



MARTIN LUTHER.



Joyful.

147

MORAVIA.—9 8, 9 8, 8 8. (Choral) L.M. six lines.

Slowly.

To Thee, O Lord, I yield my spi - rit, Who break't in

And death be - comes my chief - est gain. In Thee I

The first system consists of four staves of musical notation. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and ends with a double bar line.

by omitting the last note in the 1st and 3rd lines. CH. NEUMARK, 1657.

The second system consists of four staves of musical notation with lyrics. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and ends with a double bar line.

love this mor - tal chain ; My life I but from Thee in - he - rit,

The third system consists of four staves of musical notation with lyrics. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and ends with a double bar line.

love this mor - tal chain ; My life I but from Thee in - he - rit,

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

I 48 ARNO.—7.6.7 6.7.6.7.6. (peculiar accent), or (with two equal

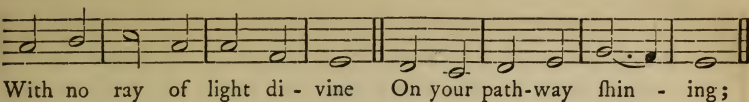
Bo'd.

Dy - ing souls, fast bound in sin, Trembling and re - pin - ing,

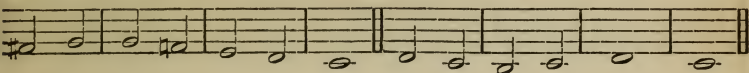
Why in dark-ness wan-der on, Fill'd with con-ster - na - tion?

I 49 WHITCHURCH.—S.M.

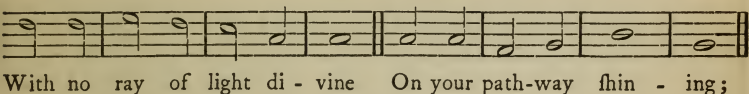
Moderate.



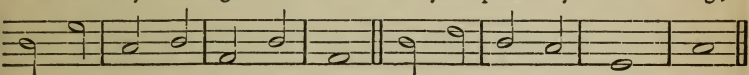
With no ray of light di - vine On your path-way thin - ing;



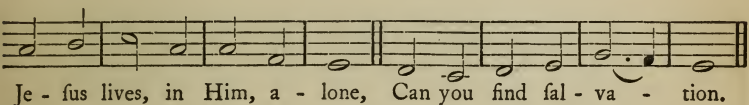
With no ray of light di - vine On your path-way thin - ing;



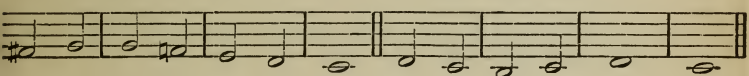
With no ray of light di - vine On your path-way thin - ing;



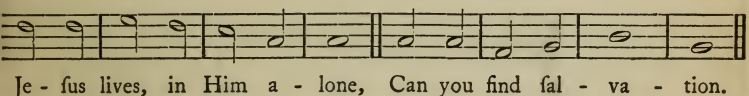
With no ray of light di - vine On your path-way thin - ing;



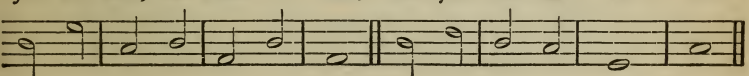
Je - sus lives, in Him, a - lone, Can you find fal - va - tion.



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

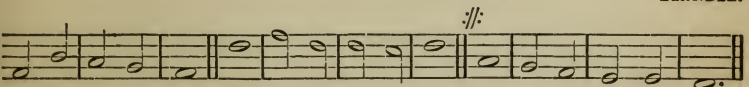
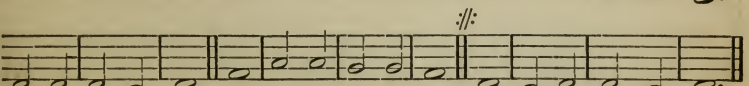
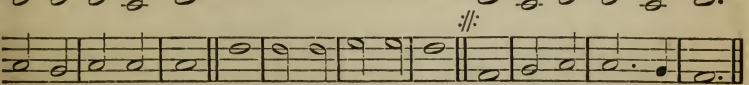
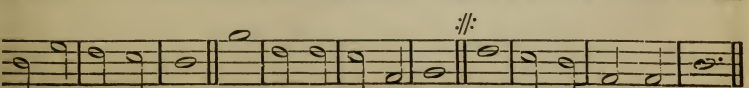


Je - sus lives, in Him a - lone, Can you find fal - va - tion.



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

HANDEL.

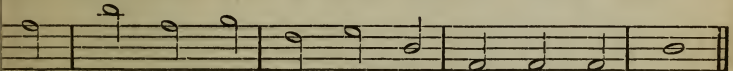
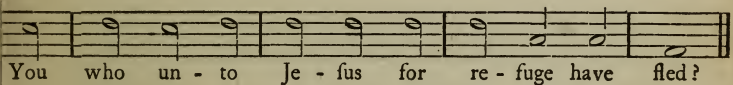
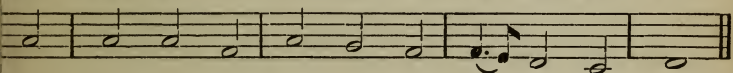
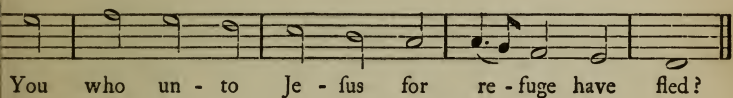
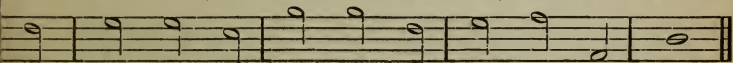
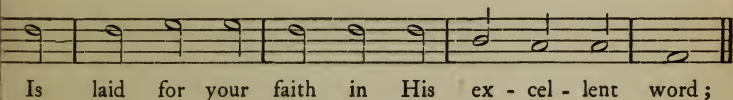
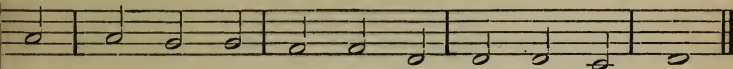
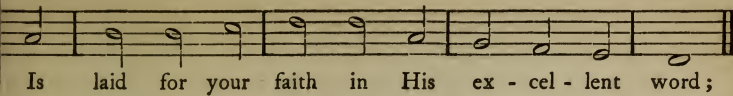





Joyful.

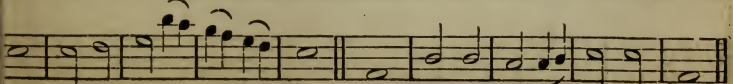
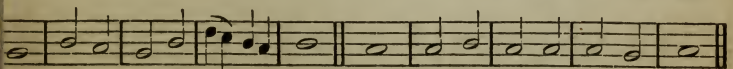
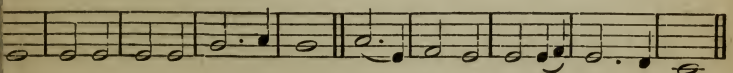
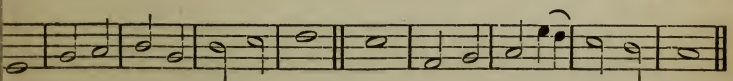
How firm a foun - da - tion, ye saints of the Lord,
 How firm a foun - da - tion, ye saints of the Lord,

What more can He say, than to you He hath said,
 What more can He say, than to you He hath said,

Joyful.



F. H. BARTHELEMON.



I 52

NUREMBERG.—8 8 6, 8 8 6.

Grave.

When Thou, my right-eous Judge, shalt come, To fetch Thy

When Thou, my right-eous Judge, shalt come, To fetch Thy

Shall such a worthlefs worm as I, Who some-times

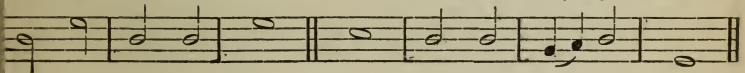
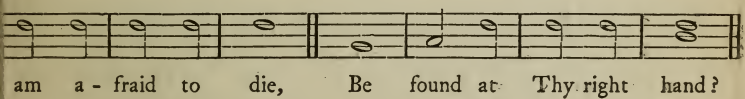
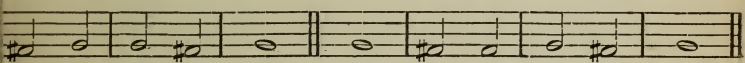
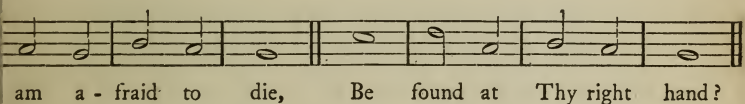
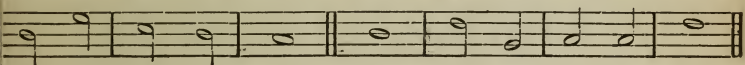
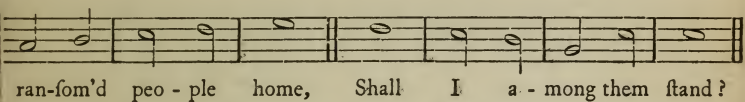
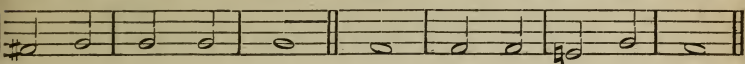
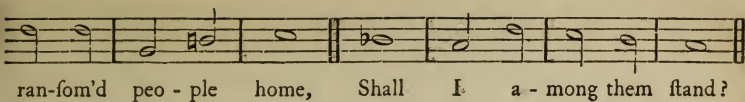
Shall such a worthlefs worm as I, Who some-times

I 53

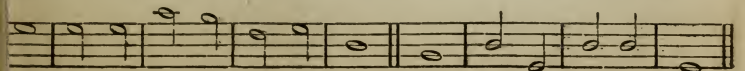
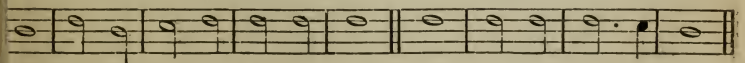
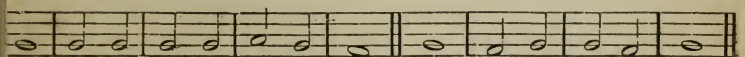
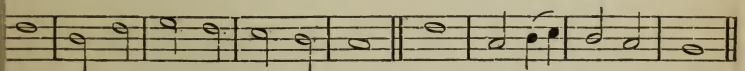
MEAUX ABBEY.—C.M.

Cheerful.

When Thou, my right-eous Judge, shalt come, To fetch Thy



JOHN CRÜGER, 1658



Bold.

To God on high be thanks and praise,

To God on high be thanks and praise,

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

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

faith af - sur'd Of all that live, the might - y

faith af - sur'd Of all that live, the might - y

Who deigns our bonds to fe - ver; His

Who deigns our bonds to fe - ver; His

reach us ne - ver; On him we rest, with

reach us ne - ver; On him we rest, with

Lord, For e - ver and for e - ver.

Lord, For e - ver and for e - ver.

I 55

CONWAY.—6 6 4, 6 6 4.

Grave.

Low - ly and so - lemn be Thy chil - dren's

Low - ly and so - lemn be Thy chil - dren's

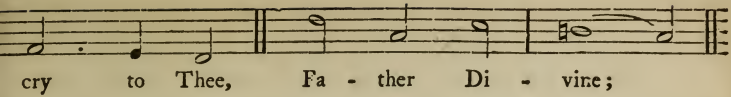
A hymn of sup - pliant breath, Own - ing that

A hymn of sup - pliant breath, Own - ing that

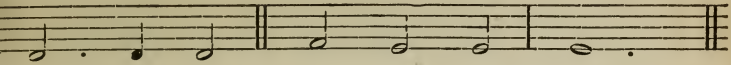
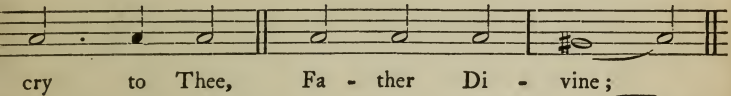
I 56

ABRIDGE.—C.M.

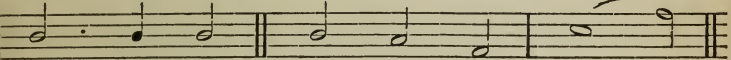
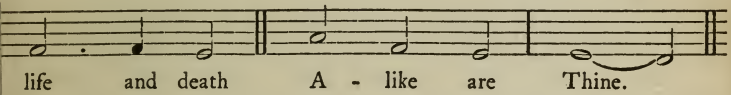
Moderate.



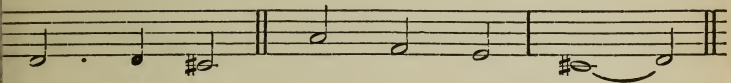
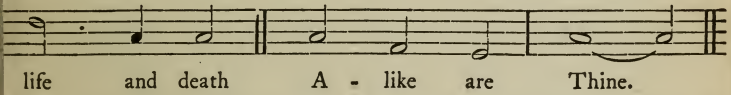
cry to Thee, Fa - ther Di - vine;

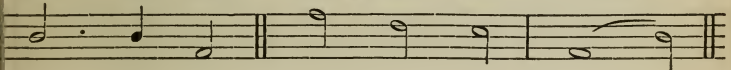
cry to Thee, Fa - ther Di - vine;

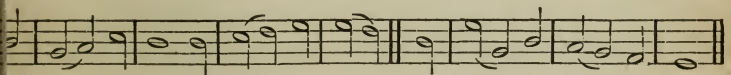
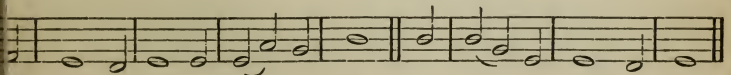
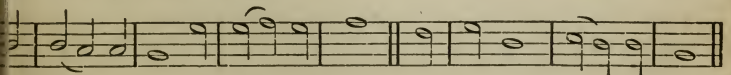
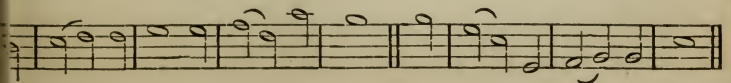
life and death A - like are Thine.

life and death A - like are Thine.



ISAAC SMITH.

I 57

STYRIA.—4 4 6, 4 4 6, or L.M.

Joyful.

My God, my King, Thy praise I sing,
My God, my King, Thy praise I sing,

My high - est pow'rs, My choi - cest hours,
My high - est pow'rs, My choi - cest hours,

I 58

MINDEN.—8 7, 8 7.

Moderate.

My heart is all Thine own; . . .

My heart is all Thine own; . . .

My heart is all Thine own; . . .

I give to God a - lone. . . .

I give to God a - lone. . . .

I give to God a - lone. . . .

I give to God a - lone. . . .

HEINRICH ALBERT, 1644.

159

CHRISTCHURCH.—S.M.

Al dante.

Musical score for 'CHRISTCHURCH.—S.M.' in G major, 3/2 time. It consists of four staves: three treble clefs and one bass clef. The music is marked 'Al dante'.

160

FRANCONIA.—S.M.

Joyful.

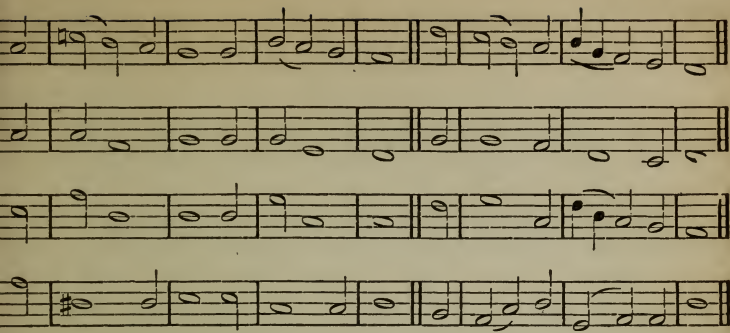
Musical score for 'FRANCONIA.—S.M.' in B-flat major, 2/2 time. It consists of four staves: three treble clefs and one bass clef. The music is marked 'Joyful'.

161

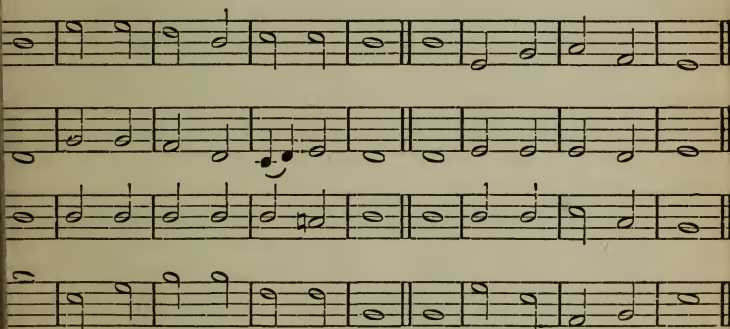
LEVEN.—4 lines 7s. and 6s.

*S. Alphege**Cheerful*

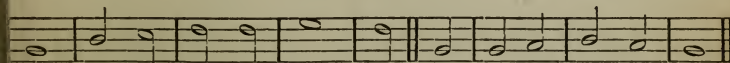
Musical score for 'LEVEN.—4 lines 7s. and 6s.' in G major, 2/2 time. It consists of four staves: three treble clefs and one bass clef. The music is marked 'Cheerful'. The lyrics are: 'Some-times a light sur - pri - ses The Christian while he sings:'. The first line of music is for the first line of the hymn, and the second line is for the second line. The third and fourth lines of music are for the third and fourth lines of the hymn, respectively.



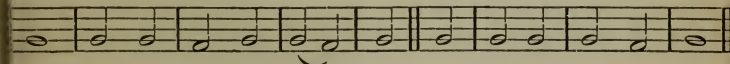
Lutheran Melody.



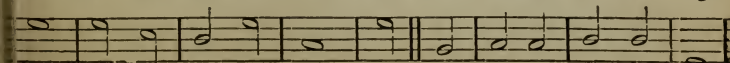
DR. GAUNTLETT.



It is the Lord, who ri - fes, With healing in His wings.



It is the Lord, who ri - fes, With healing in His wings.



Sustained.

Sweet the mo - ments rich in bleff - ing,

Sweet the mo - ments rich in bleff - ing,

This block contains the first system of music for 'Sweet the moments rich in blessing'. It features four staves: a vocal line with lyrics, and three piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The melody is marked 'Sustained'.

Life and health and peace pos - fess - ing,

Life and health and peace pos - fess - ing,

This block contains the second system of music for 'Life and health and peace possessing'. It features four staves: a vocal line with lyrics, and three piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2.

Bold.

This block contains the musical score for 'Bedford'. It features four staves: a vocal line and three piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The tempo is marked 'C.M.' (Crescendo Moderato).

Which be - fore the crofs I fend,

Which be - fore the crofs I fend,

From the fin - ner's dy - ing Friend.

From the fin - ner's dy - ing Friend.

WILLIAM WHEALL, Mus. Bac., 1729.

Slow.

The first system of musical notation consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music begins with a whole note G4 in the treble, followed by a whole note F4 in the alto, and a whole note E4 in the bass. The second measure continues with G4, F4, and E4. The third measure has G4, F4, and E4. The fourth measure has G4, F4, and E4. The fifth measure has G4, F4, and E4. The sixth measure has G4, F4, and E4. The seventh measure has G4, F4, and E4. The eighth measure has G4, F4, and E4.

The second system of musical notation consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music begins with a whole note G4 in the treble, followed by a whole note F4 in the alto, and a whole note E4 in the bass. The second measure continues with G4, F4, and E4. The third measure has G4, F4, and E4. The fourth measure has G4, F4, and E4. The fifth measure has G4, F4, and E4. The sixth measure has G4, F4, and E4. The seventh measure has G4, F4, and E4. The eighth measure has G4, F4, and E4.

The third system of musical notation consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music begins with a whole note G4 in the treble, followed by a whole note F4 in the alto, and a whole note E4 in the bass. The second measure continues with G4, F4, and E4. The third measure has G4, F4, and E4. The fourth measure has G4, F4, and E4. The fifth measure has G4, F4, and E4. The sixth measure has G4, F4, and E4. The seventh measure has G4, F4, and E4. The eighth measure has G4, F4, and E4.

This page contains ten systems of musical notation, each consisting of a single staff. The notation is written in a style typical of 19th-century music manuscripts. The first nine systems each begin with a double bar line, indicating the start of a new phrase or measure. The notes are primarily quarter and eighth notes, with some rests. The tenth system is more complex, featuring a double bar line, a series of notes with slurs and accents, and a final measure with a fermata. The paper shows signs of age, with some discoloration and a slightly worn texture.

165

MUNICH.—7 6, 7 6, 7 6, 7 6.

Cheerful.

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

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

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

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

166

BETHANY.—C.M.

Moderate.

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

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

And med - i - cine in fick - nefs, And love, and life, and rest.

And med - i - cine in fick - nefs, And love, and life, and rest.

Gregorian Melody.

167

ST. MATTHEW.—C.M.D.

Moderate.

168

RAVENSWORTH.—7, 7, 7, 5.

Slowly.

Come to our poor nature's night, With Thy bleff-ed inward light ;

Come to our poor nature's night, With Thy bleff-ed inward light ;

DR. GAUNTLETT.

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

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

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

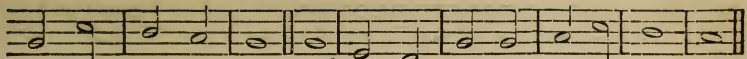
(163)

Moderate.

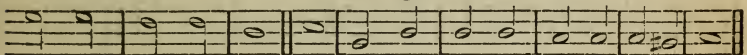
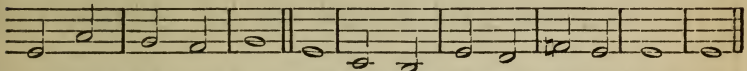
Bread of the world, in mer-cy bro - ken, Wine of the

And in whose death our sins are dead ; Look on the heart by

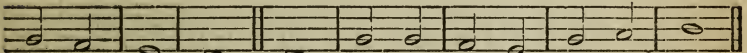
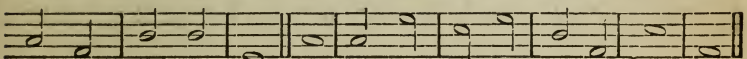
And be Thy feast to us the to - ken



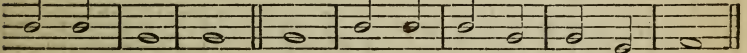
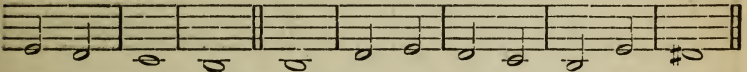
foul, in mer - cy shed ; By whom the words of life were spo - ken,



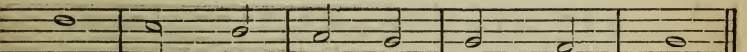
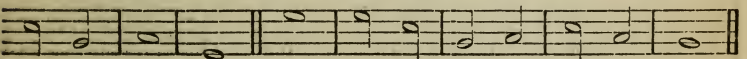
foul, in mer - cy shed ; By whom the words of life were spo - ken,



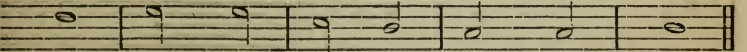
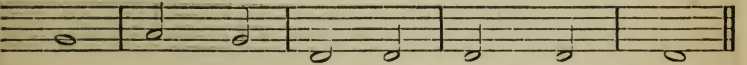
for - row bro - ken, Look on the tears by sin - ners shed,



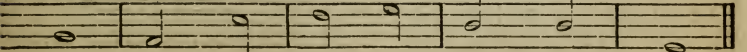
for - row bro - ken, Look on the tears by sin - ners shed,



That by Thy grace our souls are fed.



That by 'Thy grace our souls are fed.



Cheerful.

171

LYONS.—8 lines, 8s, 7s.

*True dich sehr.**Moderate.*

Come, thou ev - er - last-ing Spi - rit, Bring to every thankful mind

Come, thou ev - er - last-ing Spi - rit, Bring to every thankful mind

True re - cord-er of His passion, Now the liv-ing faith im - part,

True re - cord-er of His passion, Now the liv-ing faith im - part,

The first system consists of four staves of musical notation. The top staff contains a melody with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second staff contains a bass line with a bass clef, starting with a quarter rest followed by quarter notes G3, F3, E3, and D3. The third and fourth staves contain additional musical notation, including a second bass line and a tenor line, both starting with quarter notes G3, F3, E3, and D3.

GOUDIMEL.

The second system consists of four staves of musical notation with lyrics. The top staff contains a melody with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "All the Saviour's dy - ing me - rit, All His suff' rings for mankind." The second staff contains a bass line with a bass clef, starting with a quarter rest followed by quarter notes G3, F3, E3, and D3. The third and fourth staves contain additional musical notation, including a second bass line and a tenor line, both starting with quarter notes G3, F3, E3, and D3.

The third system consists of four staves of musical notation with lyrics. The top staff contains a melody with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "Now re - veal His great fal - vation, Preach His gof - pel to each heart." The second staff contains a bass line with a bass clef, starting with a quarter rest followed by quarter notes G3, F3, E3, and D3. The third and fourth staves contain additional musical notation, including a second bass line and a tenor line, both starting with quarter notes G3, F3, E3, and D3.

I 72

BADEN.—8 8, 8 8, 7.

Bold and joyous.

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

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

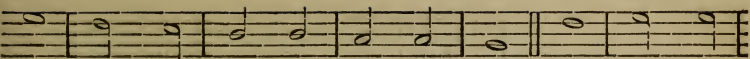
- a - tor, Sa - viour, King, Let earth, let heav'n, ho -

- a - tor, Sa - viour, King, Let earth, let heav'n, ho -

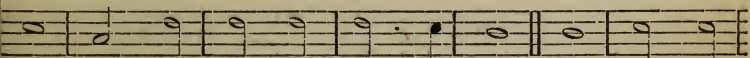
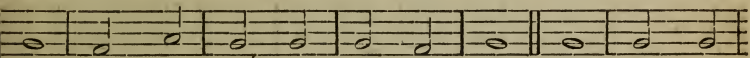
I 73

STUKELEY.—C.M.

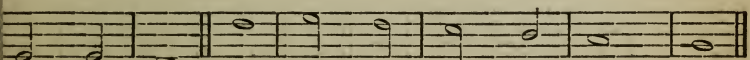
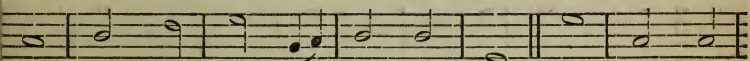
Joyful.



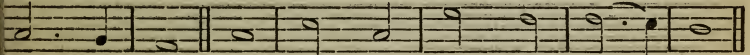
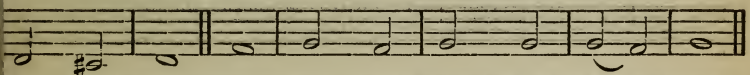
Ho - fan - na to th' In - car - nate Word! To our Cre -



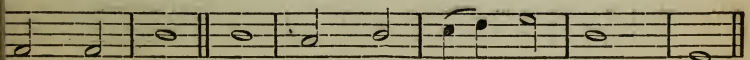
Ho - fan - na to th' In - car - nate Word! To our Cre -



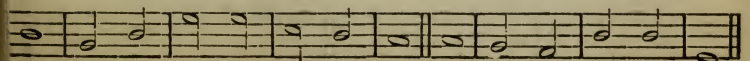
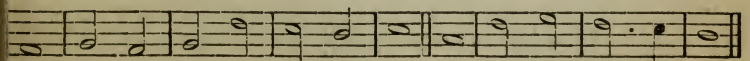
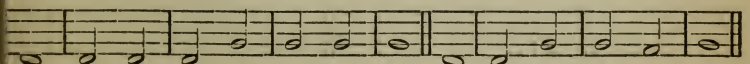
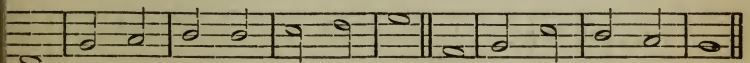
fan - nas sing! Ho - fan - na in the high - est.



fan - nas sing! Ho - fan - na in the high - est.



MENDELSSOHN.



I 74

SUABIA.—S.M.D.

Joyful.

Musical score for I 74, SUABIA.—S.M.D. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The music is written in a simple, rhythmic style with quarter and eighth notes.

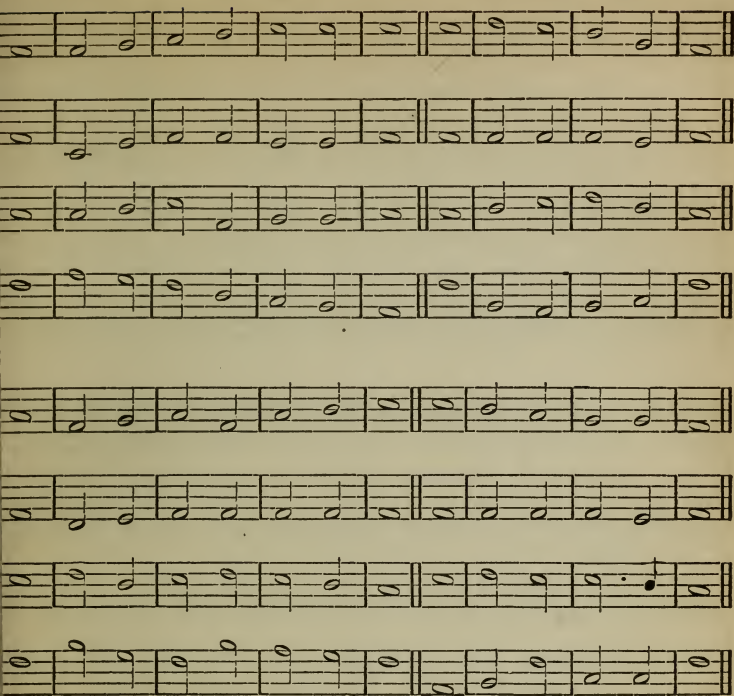
Continuation of the musical score for I 74, SUABIA.—S.M.D. This section consists of four staves, continuing the melody and accompaniment from the previous section. The notation remains consistent with the first section.

I 75

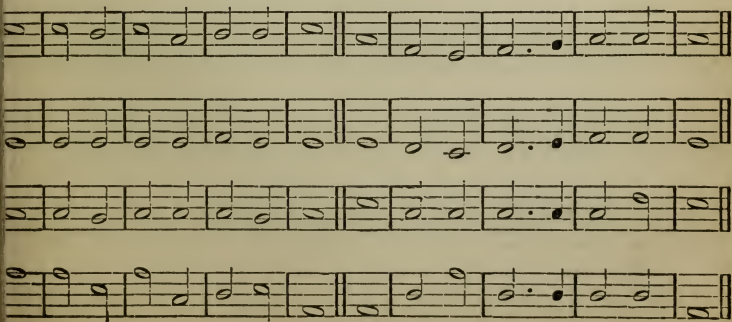
SOLDAU.—L.M.

Bold.

Musical score for I 75, SOLDAU.—L.M. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/2. The music is written in a bold, rhythmic style with quarter and eighth notes.



German Melody of the 13th Century.



Slow and sustained.

Out of the deep I cry to Thee, Lord God, O hear my

Out of the deep I cry to Thee, Lord God, O hear my

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The melody is simple and hymn-like, with a focus on long, sustained notes.

- -vail - ing. On my misdeeds in mer-cy look, O deign to

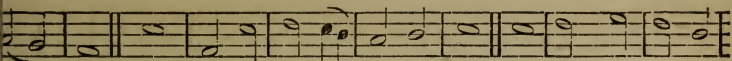
- -vail - ing. On my misdeeds in mer-cy look, O deign to

This musical score continues the previous piece with four staves. It maintains the same key signature and time signature. The vocal line features a melisma on the word 'vail' (represented by two dashes) and a steady, sustained accompaniment.

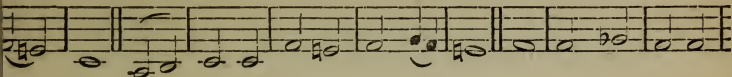
Joyful.

This musical score consists of four staves. The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked 'Joyful'. The melody is more rhythmic and lively than the previous pieces, featuring eighth and sixteenth notes.

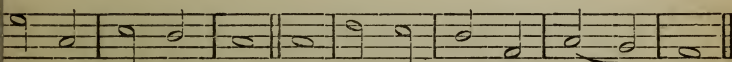
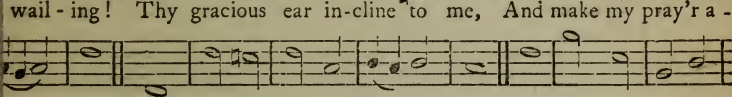
LUTHER.—(Harmonized by MENDELSSOHN.)



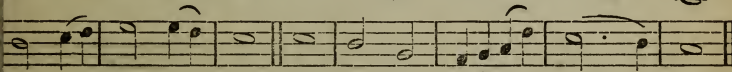
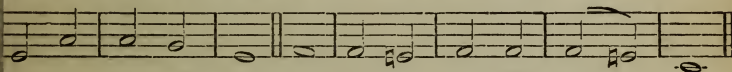
wail - ing! Thy gracious ear in - cline to me, And make my pray'r a -



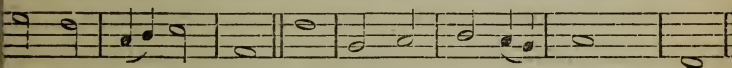
wail - ing! Thy gracious ear in - cline to me, And make my pray'r a -



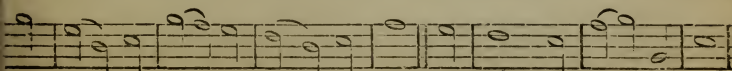
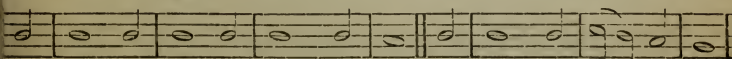
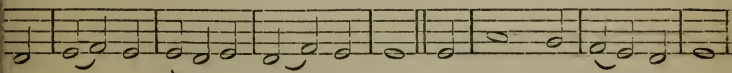
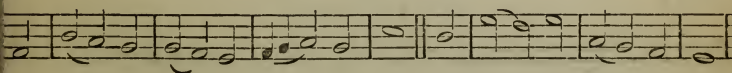
blot them from Thy book, Or who can stand be - fore Thee.



blot them from Thy book, Or who can stand be - fore Thee.



DR. HARRINGTON.

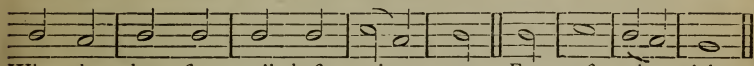
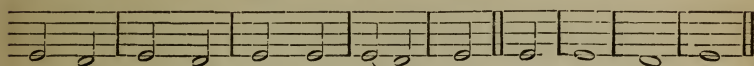
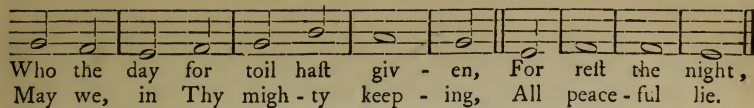


Moderate.

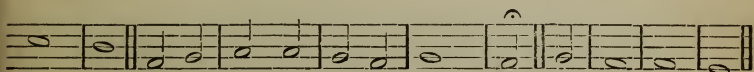
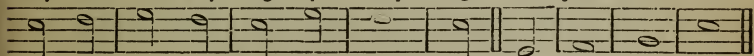
1. God, that ma-dest earth and hea - ven, Dark-ness and light
2. Guard us wak-ing, guard us sleep - ing, And when we die,

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

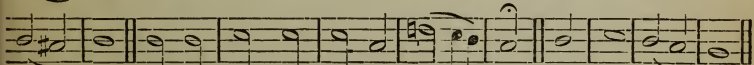
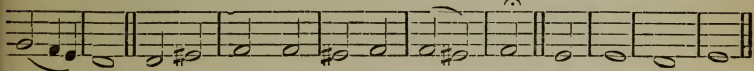
Plaintive.



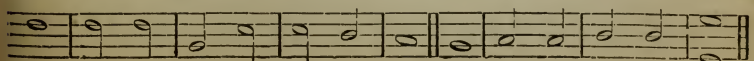
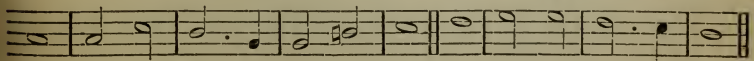
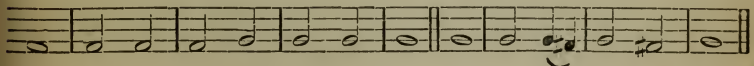
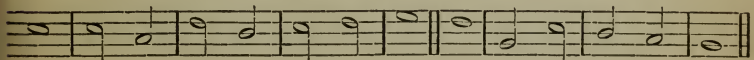
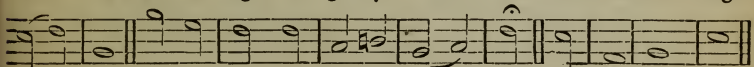
Who the day for toil haft giv - en, For rest the night;
May we, in Thy migh - ty keep - ing, All peace - ful lie.



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



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



Moderate.

1. Evening and morning, Sunſet and dawning, Wealth, peace, and gladneſs,

2. Fa-ther, O hear me! Pardon and ſpare me! Quench all my terrors,

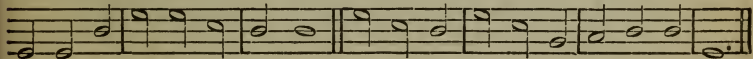
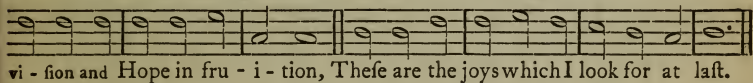
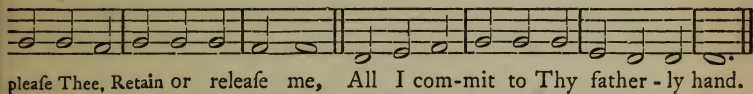
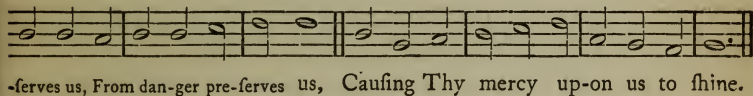
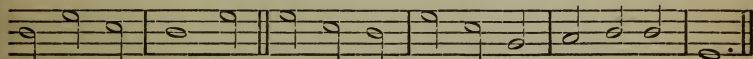
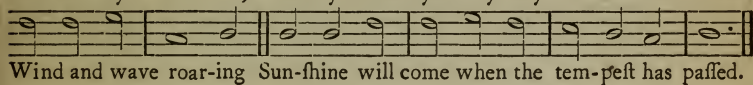
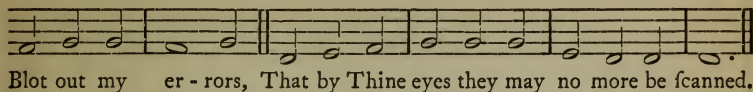
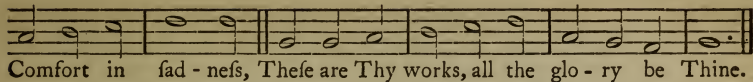
3. Griefs of God's ſending, All have an ending; Clouds may be pouring,

Times with-out number, A - wake or in flum-ber, Thine eye ob -

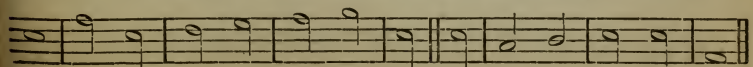
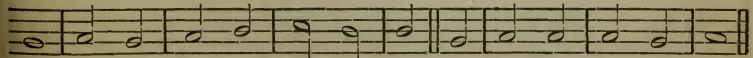
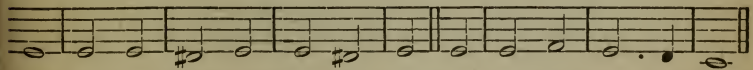
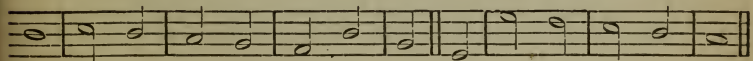
Or - der my go-ings, Di - rect all my do - ings, As it may

Joys ſtill in-creaſ-ing, And peace ne - ver ceaſ - ing, Faith left in

Joyful.



JEREMIAH CLARK.



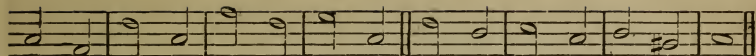
Joyful.

Mighty God, while angels blefs Thee, May a mor-tal fing Thy name

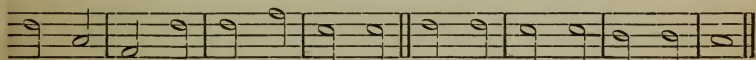
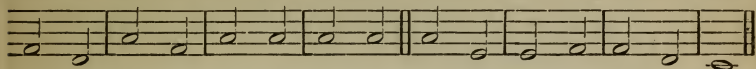
Lord of ev' - ry land and na-tion, Ancient of e - ter-nal days ;

Lord of ev' - ry land and na-tion, Ancient of e - ter-nal days ;

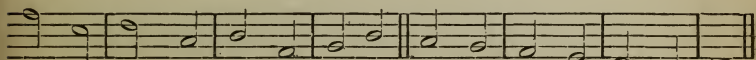
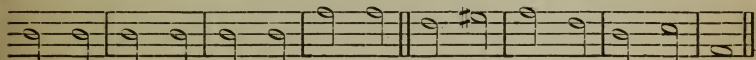
*Slow?**Joyful.*



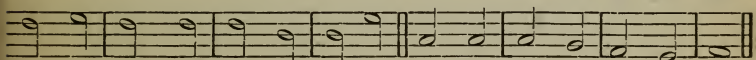
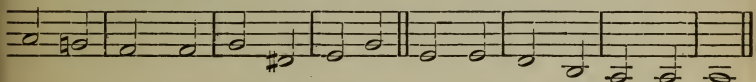
Lord of men as well as an-gels, Thou art ev' - ry creature's theme;



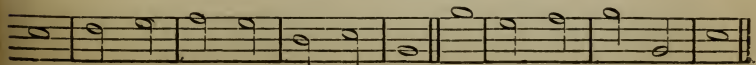
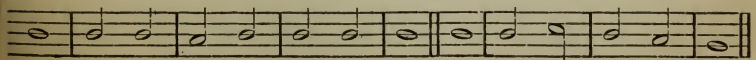
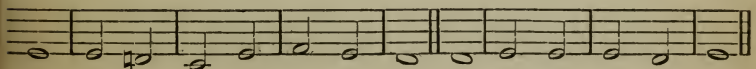
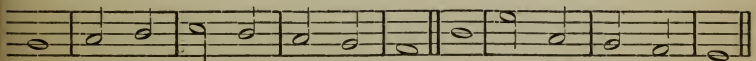
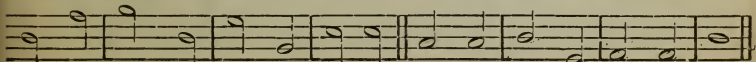
Lord of men as well as an-gels, Thou art ev' - ry creature's theme;



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



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



184

CAREY.—L.M. Six lines.

Moderate.

185

WIRKSWORTH.—S.M.

S'ow.

A system of eight musical staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The staves are connected by a brace on the left side. The music appears to be a vocal or instrumental line with a melodic focus.

MAURICE GREENE, Mus. Doc.

A system of four musical staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The staves are connected by a brace on the left side. The music continues the melodic line from the previous system.

I 86

PENTECOST.—L.M.

Sustained.

Musical score for Pentecost, L.M. The score consists of four staves of music in common time (C). The tempo is marked *Sustained.* The first three staves are in the treble clef, and the fourth is in the bass clef. The music is written in a simple, homophonic style with a key signature of one flat (B-flat).

I 87

IRISH.—C.M.

Moderate.

Musical score for Irish, C.M. The score consists of four staves of music in 3/2 time. The tempo is marked *Moderate.* The first three staves are in the treble clef, and the fourth is in the bass clef. The music is written in a simple, homophonic style with a key signature of one flat (B-flat).

I 88

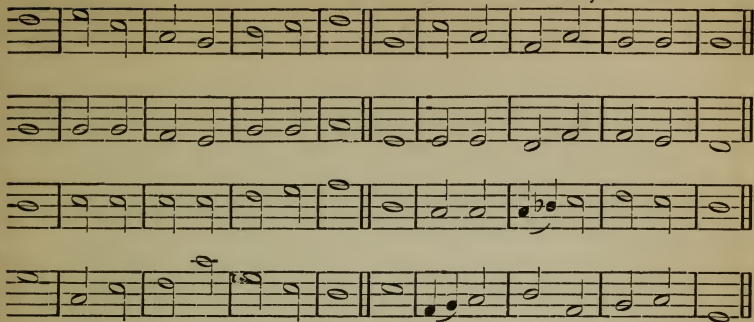
GLASGOW.—C.M.

Joyful.

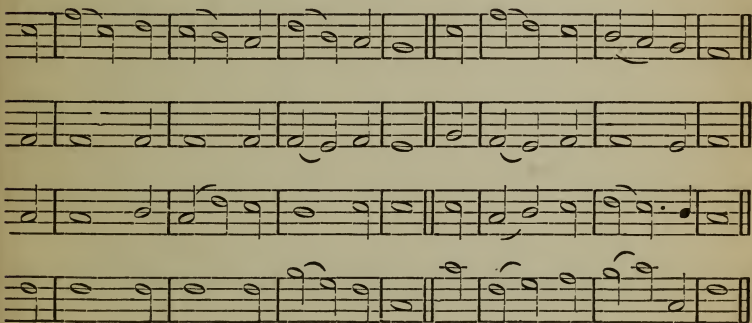
Musical score for Glasgow, C.M. The score consists of four staves of music in 2/2 time. The tempo is marked *Joyful.* The first three staves are in the treble clef, and the fourth is in the bass clef. The music is written in a simple, homophonic style with a key signature of one sharp (F#).

Ancient Church, ascribed to AMBROSE.

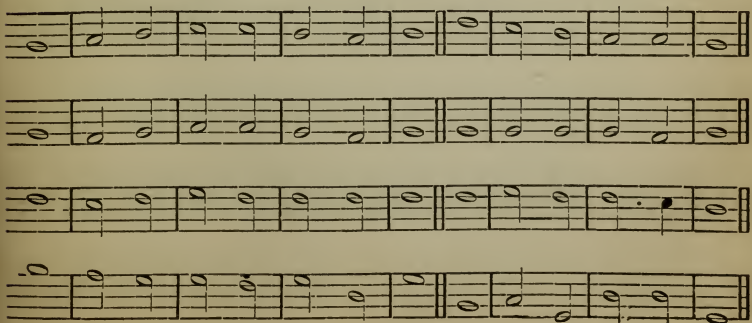
Harmonized by BACH.



ISAAC SMITH.



Scot's Pfalter, 1615.



189

LUBECK.—L.M. Six lines.

Moderate.

Musical score for 'LUBECK.—L.M. Six lines.' in 2/2 time, marked *Moderate*. The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The melody is primarily composed of quarter and half notes, with some eighth notes in the upper staves. The bass line provides a steady accompaniment with quarter notes.

Continuation of the musical score for 'LUBECK.—L.M. Six lines.' in 2/2 time, marked *Moderate*. It consists of four staves: three treble clefs and one bass clef. The key signature has one flat. The melody continues with quarter and half notes, ending with a fermata on the final note of the first treble staff.

190

MANCHESTER—C.M.

Moderate.

Musical score for 'MANCHESTER—C.M.' in 3/2 time, marked *Moderate*. The score consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The melody is primarily composed of quarter and half notes, with some eighth notes in the upper staves. The bass line provides a steady accompaniment with quarter notes.

191

GOTHA.—7, 7, 7, 7, 7, 7.

Calm and Slow.

Son of God, to Thee I cry; By the ho - ly

Son of God, to Thee I cry; By the ho - ly

Detailed description: This block contains the first system of a musical score for 'GOTHA'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 2/2 time and B-flat major. The lyrics are 'Son of God, to Thee I cry; By the ho - ly'.

By Thy pure and ho - ly birth, Lord, Thy pre - fence

By Thy pure and ho - ly birth, Lord, Thy pre - fence

Detailed description: This block contains the second system of the musical score for 'GOTHA'. It continues with four staves (Soprano, Alto, Right Hand, Left Hand) and the lyrics 'By Thy pure and ho - ly birth, Lord, Thy pre - fence'.

192

POTSDAM.—S.M.

Moderate.

Detailed description: This block contains the first system of a musical score for 'POTSDAM'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 2/2 time and D major. The lyrics are not visible in this system.

myf - te - ry Of Thy dwell - ing here on earth,

myf - te - ry Of Thy dwell - ing here on earth,

let me fee, Ma - ni - fest Thy - self to me.

let me fee, Ma - ni - fest Thy self to me.

From BACH.

193

EMMAUS.—C.M.

Moderate.

Musical score for Emmaus, C.M. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The music is written in a simple, homophonic style with quarter and eighth notes.

194

NORTHAMPTON.—C.M

Calm and Sustained.

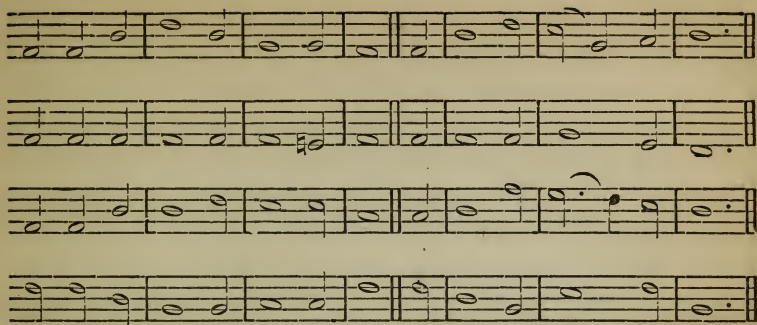
Musical score for Northampton, C.M. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (D major), and the time signature is 3/2. The music is written in a simple, homophonic style with quarter and eighth notes.

195

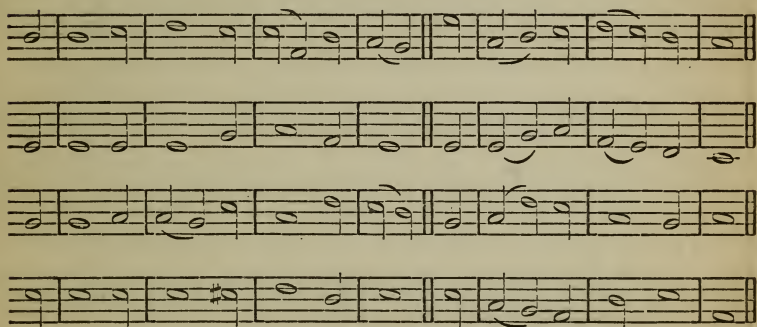
LIGURIA.—7,7,7,7.

Slow.

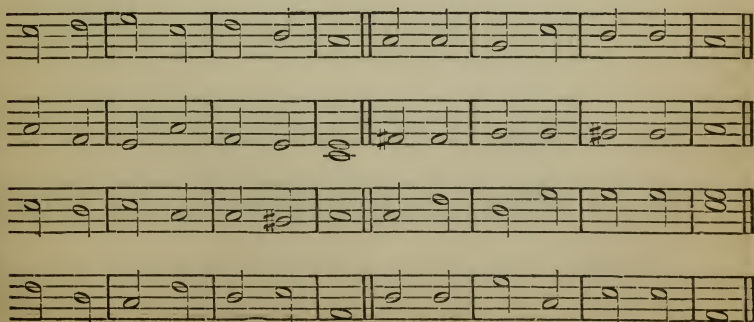
Musical score for Liguria, 7,7,7,7. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The music is written in a simple, homophonic style with quarter and eighth notes.



DR. CROFT.



AMBROSE.



Slow.

Man of sorrows, and acquainted With our griefs, what shall we say?

Man of sorrows, and acquainted With our griefs, what shall we say?

The musical score for 'HAMBURGH' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/2. The tempo is marked 'Slow'. The lyrics are: 'Man of sorrows, and acquainted With our griefs, what shall we say?' repeated on two lines.

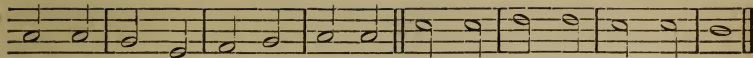
Had I seen Thee cloth'd in weakness, Bearing our reproach with meekness,

Had I seen Thee cloth'd in weakness, Bearing our reproach with meekness,

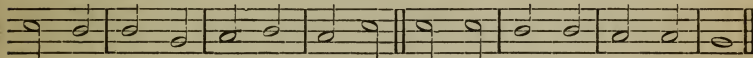
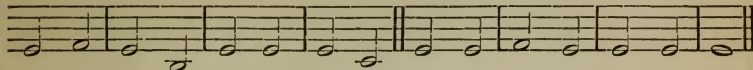
The musical score for the second system of 'HAMBURGH' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/2. The tempo is 'Slow'. The lyrics are: 'Had I seen Thee cloth'd in weakness, Bearing our reproach with meekness,' repeated on two lines.

Moderate.

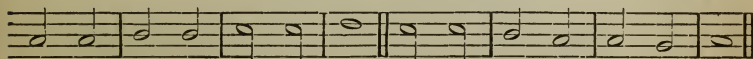
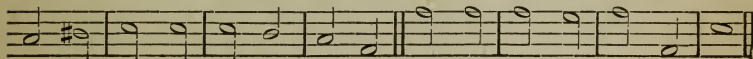
The musical score for 'HAARLEM' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/2. The tempo is marked 'Moderate'. The lyrics are: 'Had I seen Thee cloth'd in weakness, Bearing our reproach with meekness,' repeated on two lines.



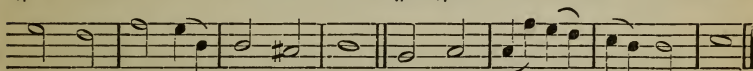
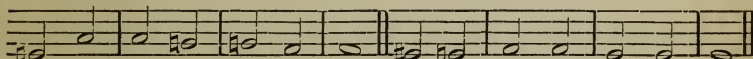
Never language yet hath painted All the woes that on Thee lay.



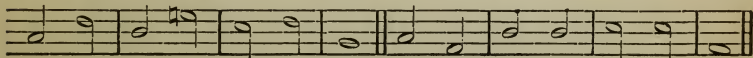
Never language yet hath painted All the woes that on Thee lay.



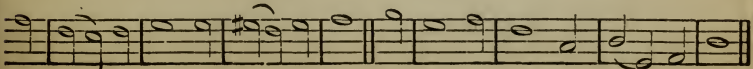
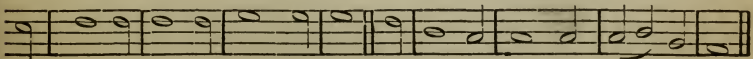
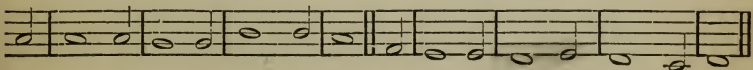
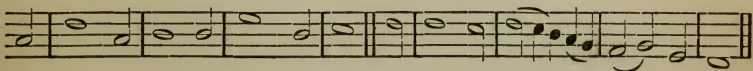
To at - tend Thee day and night Would have been my heart's de - light.



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



HANDEL



198

CASTOR.—C.M.

Moderate.

Musical score for 'CASTOR.—C.M.' in 2/2 time, marked 'Moderate.' The score consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The melody is primarily in the first treble staff, with accompaniment in the other three staves.

199

CARINTHIA.—7,7,7,7.

Bold.

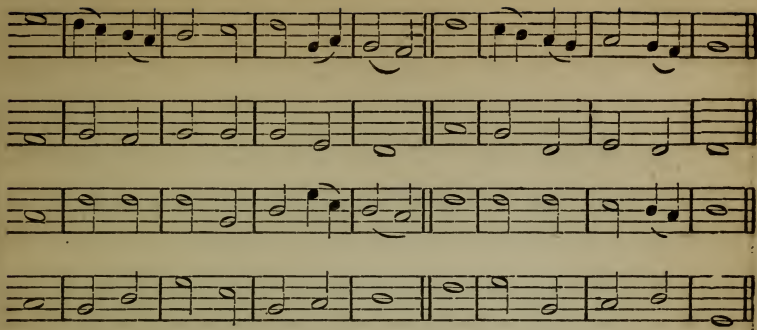
Musical score for 'CARINTHIA.—7,7,7,7.' in 2/2 time, marked 'Bold.' The score consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The melody is primarily in the first treble staff, with accompaniment in the other three staves.

200

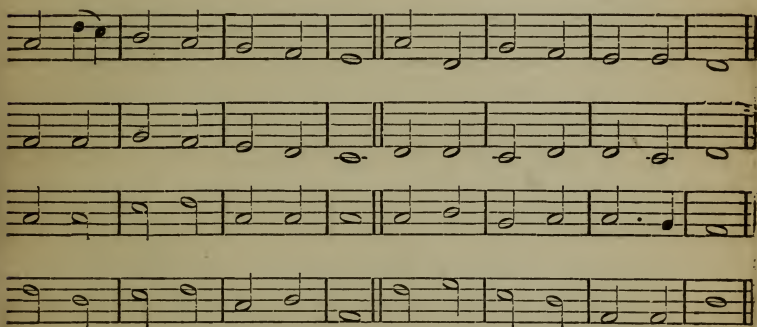
SALISBURY.—C.M.

Joyful.

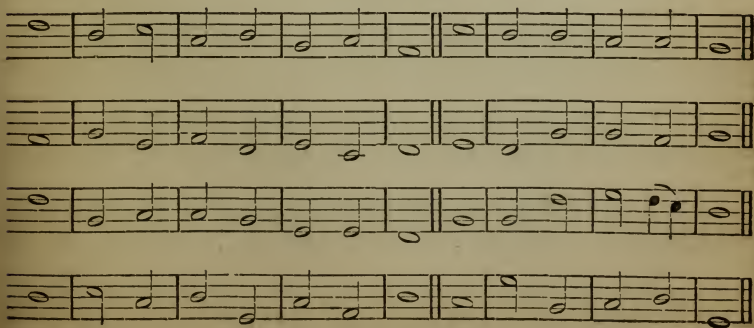
Musical score for 'SALISBURY.—C.M.' in common time (C), marked 'Joyful.' The score consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The melody is primarily in the first treble staff, with accompaniment in the other three staves.



Freylinghausen's Gefangbuch, 1704.



RAVENSROFT'S "Whole Book of Psalms," 1621.



Joyful.

202

INVITATION.—C.M.

Moderate.

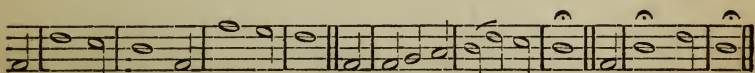
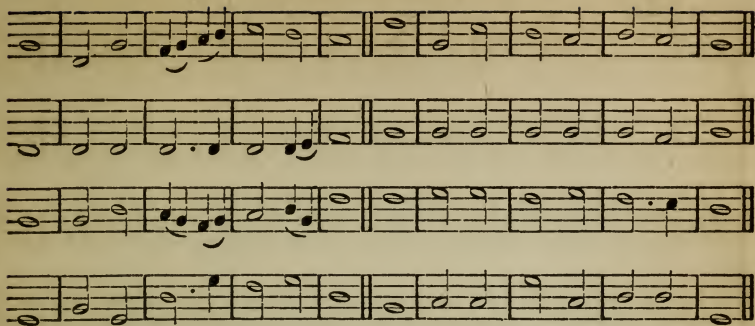
Re-turn, O wand'rer, to thy home, Thy Fa - ther calls for thee ;

Re-turn, O wand'rer, to thy home, Thy Fa - ther calls for thee ;

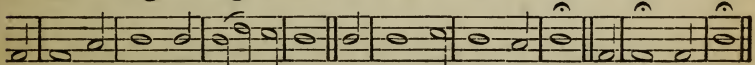
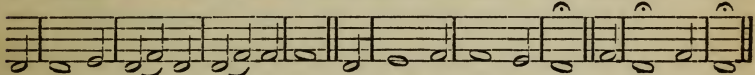
203

WINDSOR.—C.M.

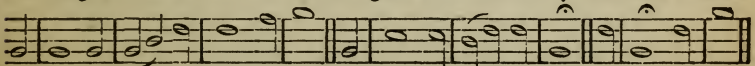
Sustained.



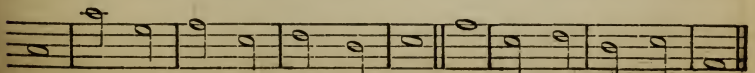
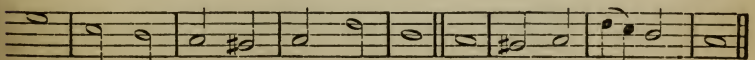
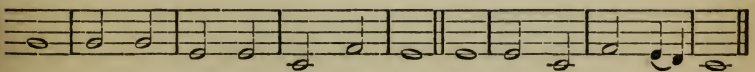
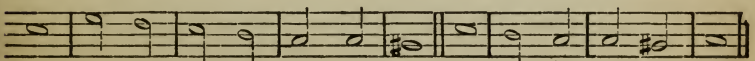
No longer now an ex - ile roam, In guilt and mi - se - ry. Return, return.



No longer now an ex - ile roam, In guilt and mi - se - ry. Return, return.



Este's Pfalter, 1592.



Joyful.
Joyful.

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

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

Now pro - claim Mef - fi - ah's birth. Come and wor - ship,

Now pro - claim Mef - fi - ah's birth. Come and wor - ship,

DR. GAUNTLETT.

all the earth; Ye who sang cre - a - tion's sto - ry,

all the earth; Ye who sang cre - a - tion's sto - ry,

://:
Come and wor - ship, Wor - ship Christ, the new - born King.

://:
Come and wor - ship, Wor - ship Christ, the new - born King.

Joyful.

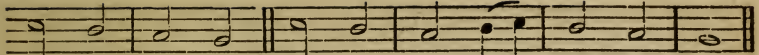
Praise Je - ho - vah! bow be - fore Him; O be joy - ful,

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

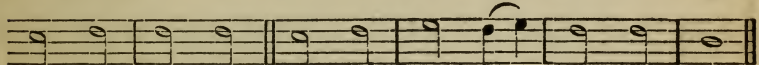
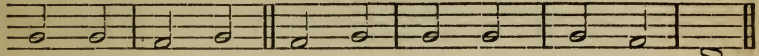
He is migh - ty in cre - a - tion, He is good in

He is migh - ty in cre - a - tion, He is good in

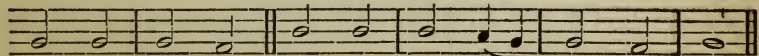
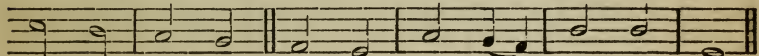
Moderate.



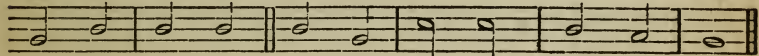
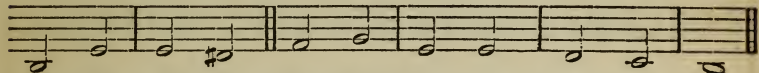
faints a - dore Him, E - ver - more His deeds pro - claim.



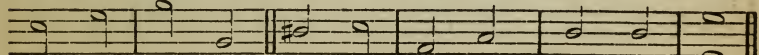
faints a - dore Him, E - ver - more His deeds pro - claim.



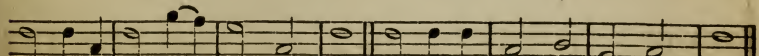
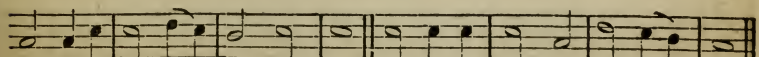
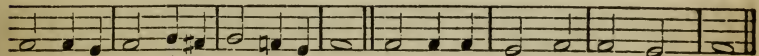
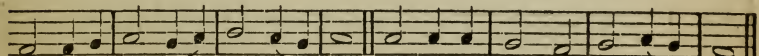
His sal - va - tion, E - ver mag - ni - fy His name.



His sal - va - tion, E - ver mag - ni - fy His name.



Early Italian, arranged by DR. LOWELL MASON.



Moderate.

Musical score for Palestrina, six lines, measures 1-4. The score is in 3/2 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The first two staves are vocal parts, and the last two are instrumental parts. The music features a mix of quarter and eighth notes, with some rests and a repeat sign at the end of the first two staves.

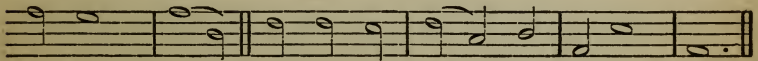
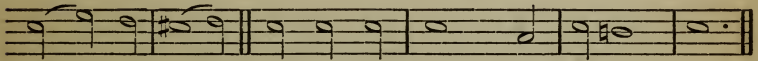
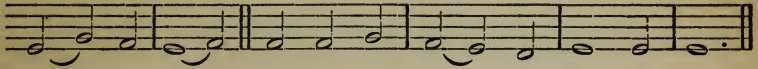
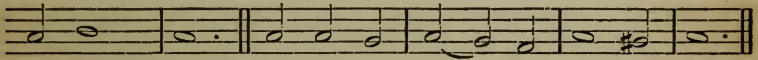
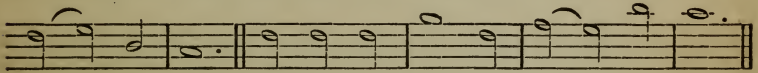
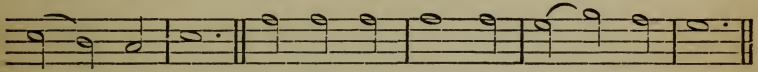
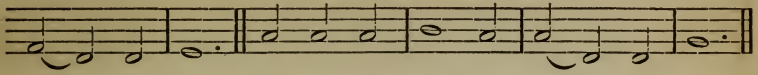
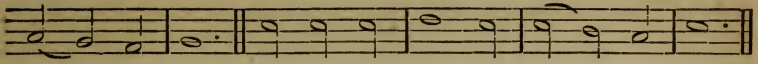
Musical score for Palestrina, six lines, measures 5-8. The score continues from the previous system, maintaining the same time signature and key signature. It consists of four staves: three treble clefs and one bass clef. The music continues with similar rhythmic patterns and melodic lines.

Moderate.

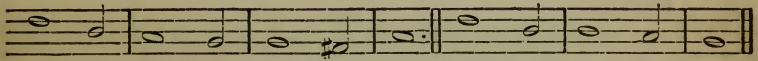
Musical score for Dusseldorf, six lines, measures 1-4. The score is in 3/2 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The first two staves are vocal parts with lyrics, and the last two are instrumental parts. The lyrics are: "God of pi - ty, God of grace, When we humbly feek Thy face,". The music features a mix of quarter and eighth notes, with some rests and a repeat sign at the end of the first two staves.

God of pi - ty, God of grace, When we humbly feek Thy face,

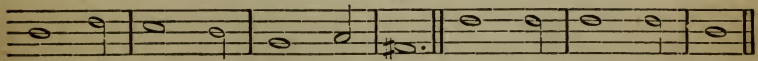
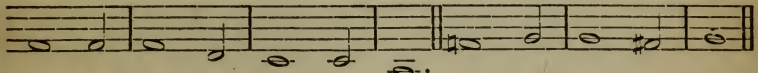
God of pi - ty, God of grace, When we humbly feek Thy face,



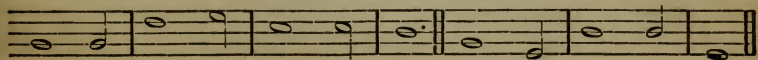
J. CRÜGER, 1660.



Bend from heav'n, Thy dwell - ing place, Hear, for - give, and save.



Bend from heav'n, Thy dwell - ing place, Hear, for - give, and save.



Joyful.
Moderate.

From "Sacred Harmony."

Crofts 14872

212

BURNHAM.—6, 6, 6, 6, 8. 8.

Moderate.

First system of musical notation for 'BURNHAM'. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music is written in a simple, diatonic style with quarter and half notes. A double bar line is present after the second measure of each staff.

Second system of musical notation for 'BURNHAM'. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music continues from the first system. A double bar line is present after the second measure of each staff.

213

HOLYWELL.—L.M.

Bold.

First system of musical notation for 'HOLYWELL'. It consists of four staves: three treble clefs and one bass clef. The key signature is two flats (Bb, Eb) and the time signature is 2/2. The music is written in a simple, diatonic style with quarter and half notes. A double bar line is present after the second measure of each staff.

A musical score for Dr. Croft, consisting of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The score is divided into measures by vertical bar lines, with repeat signs at the beginning of several sections. The music is written in a standard staff format with a treble clef.

GLUCK.

A musical score for Gluck, consisting of four staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The score is divided into measures by vertical bar lines, with repeat signs at the beginning of several sections. The music is written in a standard staff format with a treble clef.

214

LUTTERWORTH.—8, 7, 8, 7, 4, 7.

Grave.

Lo! He comes with clouds de - scend - ing, Once for fa - vour'd

Lo! He comes with clouds de - scend - ing, Once for fa - vour'd

The musical score for 'Lutterworth' consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The piece is marked 'Grave'.

Swell the tri - umph of His train. Hal - le - lu - jah,

Swell the tri - umph of His train. Hal - le - lu - jah,

This section continues the musical score for 'Lutterworth' with two more staves of vocal and piano parts. The lyrics are 'Swell the triumph of His train. Hal - le - lu - jah,'. The musical notation includes dynamics like 'Swell' and 'ff'.

215

MILES' LANE.—C.M.

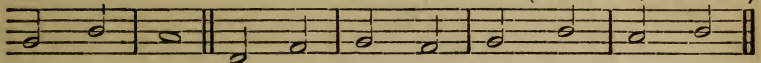
Bold.

All hail the pow'r of Je - su's name, Let an - gels prostrate fall; Bring forth the

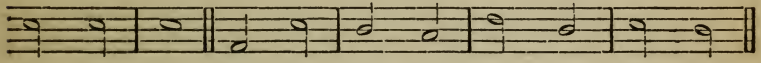
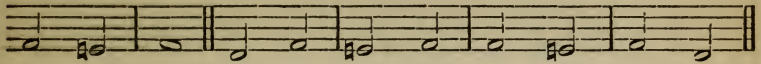
All hail the pow'r of Je - su's name, Let an - gels prostrate fall; Bring forth the

The musical score for 'Miles' Lane' consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The piece is marked 'Bold'.

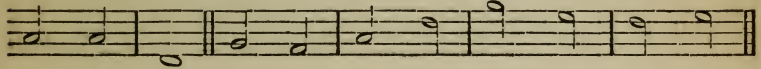
Ancient Melody.
(Stabat Mater, or Dies Iræ.)



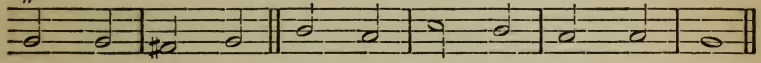
fin - ners slain; Thou - sand, thou - sand fairs at - tend - ing,



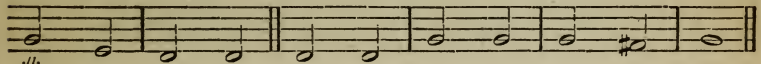
fin - ners slain; Thou - sand, thou - sand fairs at - tend - ing,



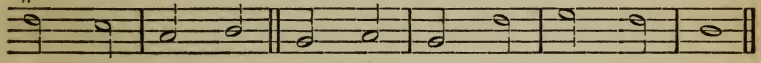
∥:



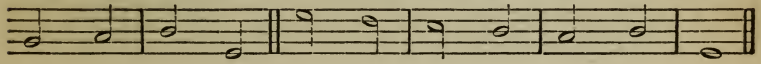
Hal - le - lu - jah, Je - sus comes, and comes to reign.



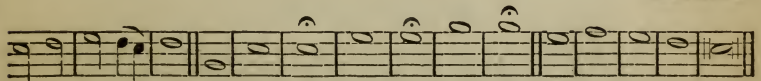
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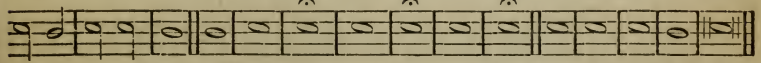
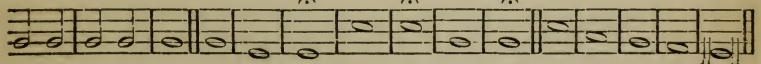
Hal - le - lu - jah, Je - sus comes, and comes to reign.



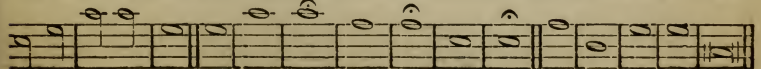
SHRUBSOLE



roy - al di - a - dem, And crown Him, crown Him, crown Him, crown Him Lord of all.



roy - al di - a - dem, And crown Him, crown Him, crown Him, crown Him Lord of all.



216

ST. JOHN.—6, 6, 6, 6, 8, 8.

Sustained.

Musical score for St. John, measures 1-4. The score is in 3/2 time and B-flat major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is sustained. The first staff (Treble) has a treble clef and a key signature of one flat. The second staff (Alto) has an alto clef and a key signature of one flat. The third staff (Tenor) has a tenor clef and a key signature of one flat. The fourth staff (Bass) has a bass clef and a key signature of one flat. The music is in 3/2 time. The first two measures are marked with a double bar line and repeat dots. The last two measures are marked with a double bar line and repeat dots.

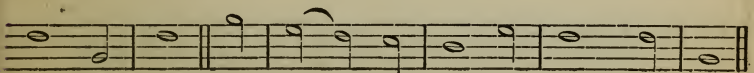
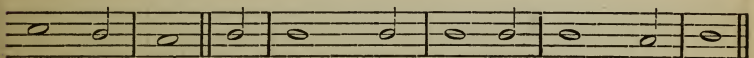
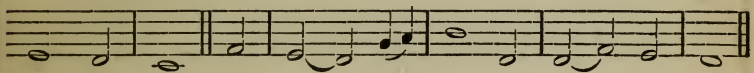
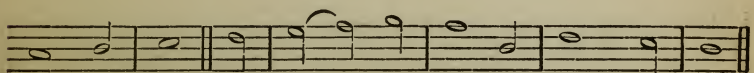
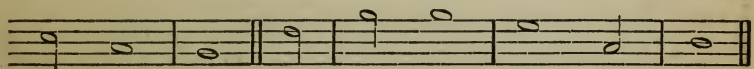
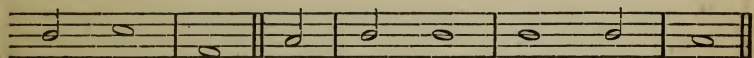
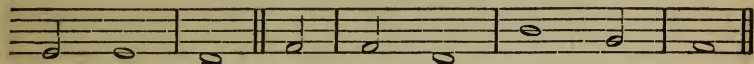
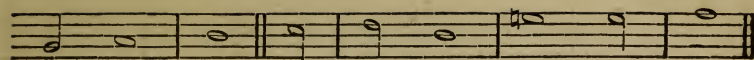
Musical score for St. John, measures 5-8. The score is in 3/2 time and B-flat major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is sustained. The first staff (Treble) has a treble clef and a key signature of one flat. The second staff (Alto) has an alto clef and a key signature of one flat. The third staff (Tenor) has a tenor clef and a key signature of one flat. The fourth staff (Bass) has a bass clef and a key signature of one flat. The music is in 3/2 time. The first two measures are marked with a double bar line and repeat dots. The last two measures are marked with a double bar line and repeat dots.

217

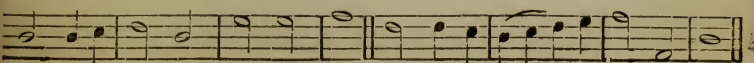
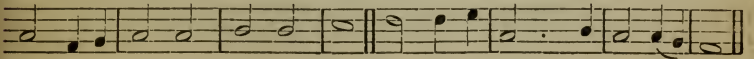
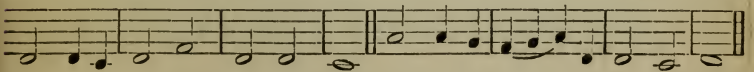
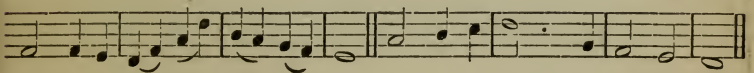
HONITON.—L.M.

Cheerful.

Musical score for Honiton, measures 1-4. The score is in 2/2 time and D major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is cheerful. The first staff (Treble) has a treble clef and a key signature of two sharps. The second staff (Alto) has an alto clef and a key signature of two sharps. The third staff (Tenor) has a tenor clef and a key signature of two sharps. The fourth staff (Bass) has a bass clef and a key signature of two sharps. The music is in 2/2 time. The first two measures are marked with a double bar line and repeat dots. The last two measures are marked with a double bar line and repeat dots.



REEVE.



218

CASELL.—7, 7, 7, 7, 7, 7, 7.

Joyful.

Musical score for piece 218, measures 1-4. The score is in G major (one sharp) and 2/2 time. It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The notes are mostly quarter and eighth notes.

Musical score for piece 218, measures 5-8. The score continues from the previous system. It consists of four staves: three treble clefs and one bass clef. The melody continues in the treble clefs, with the bass clef providing accompaniment. The notes are mostly quarter and eighth notes.

219

BOYLSTON.—S.M.

Moderate.

Musical score for piece 219, measures 1-4. The score is in C major (no sharps or flats) and common time (C). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The notes are mostly quarter and eighth notes.

A system of seven musical staves. The first five staves contain handwritten musical notation, primarily consisting of quarter and eighth notes. The sixth staff features a sharp sign (#) on the first line, indicating a key signature change. The seventh staff continues the notation. The system is divided into two measures by a double bar line.

DR. LOWELL MASON.

A system of four musical staves. The first staff has several handwritten annotations below the notes, including a '7' and a 'p'. The second staff has a '7' and a 'p' below the notes. The third and fourth staves continue the musical notation. The system is divided into two measures by a double bar line.

*Slow and sustained**sf*

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

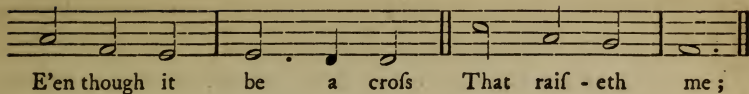
2. Though like a wan - der - er, Day - light all gone,

cres.

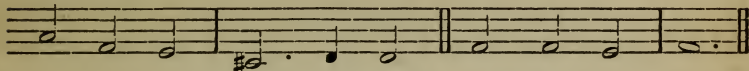
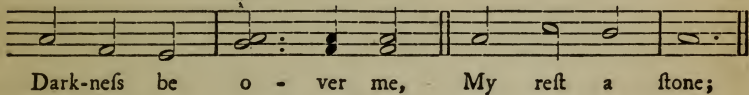
1. Still all my song would be, Near - er, my God, to Thee,

2. Yet in my dreams I'd be Near - er, my God, to Thee,

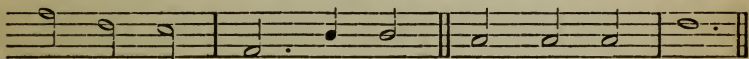
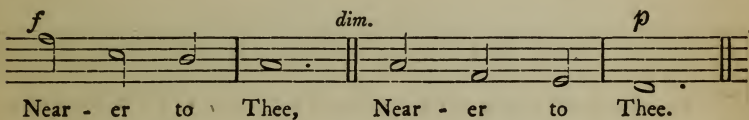
*cres.**Bold.*



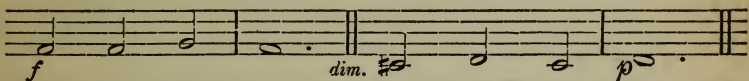
E'en though it be a cross That rais - eth me;

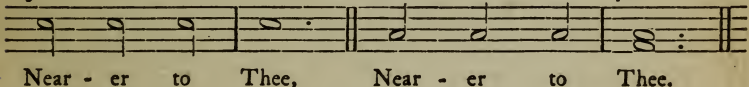
Dark-ness be o - ver me, My rest a stone;

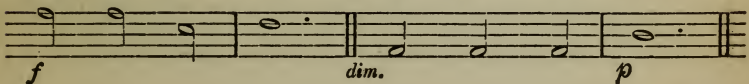
f Near - er to Thee, *dim.* Near - er to Thee. *p*



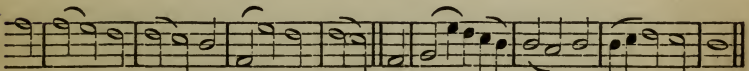
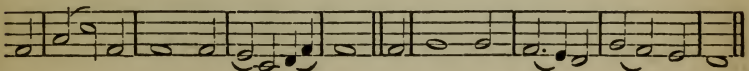
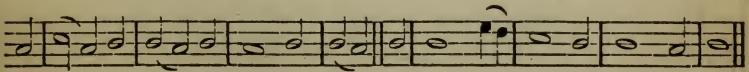
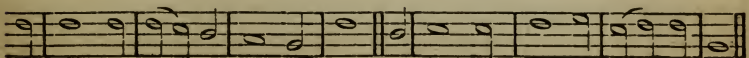
f *dim.* *p*



Near - er to Thee, Near - er to Thee.



f *dim.* *p*

Cheerful.

Lord of the vast cre - a - tion, Sup - port of worlds unknown,

Lord of the vast cre - a - tion, Sup - port of worlds unknown,

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/2. The melody is written in a 2/2 time signature. The lyrics are: "Lord of the vast cre - a - tion, Sup - port of worlds unknown,". The first staff has a sharp sign above the second measure. The second staff has sharp signs above the fifth and sixth measures. The third staff has a sharp sign above the second measure. The fourth staff has a sharp sign above the second measure.

We come for mer - cy - cry - ing, Thro' Thine a - ton - ing blood.

We come for mer - cy - cry - ing, Thro' Thine a - ton - ing blood.

Detailed description: This block contains the second system of a musical score. It features four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/2. The melody is written in a 2/2 time signature. The lyrics are: "We come for mer - cy - cry - ing, Thro' Thine a - ton - ing blood." The first staff has a sharp sign above the second measure. The second staff has a sharp sign above the second measure. The third staff has a sharp sign above the second measure. The fourth staff has a sharp sign above the second measure.

Bold.

Detailed description: This block contains the first system of a musical score for 'MAMRE'. It features four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/2. The melody is written in a 2/2 time signature. The key signature has one sharp (F#). The lyrics are not visible in this system.

De - fire of ev' - ry na - tion, Be - hold us at Thy throne.

De - fire of ev' - ry na - tion, Be - hold us at Thy throne.

And on Thy grace re - ly - ing, We seek each promised good.

And on Thy grace re - ly - ing, We seek each promised good.

From HANDEL.

Joyful.

Hail to the Lord's a - noint - ed; Great David's great-er Son?

Hail to the Lord's a - noint - ed; Great David's great-er Son!

This musical score is for the hymn 'Hail to the Lord's a-nointed'. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: 'Hail to the Lord's a - noint - ed; Great David's great-er Son?' and 'Hail to the Lord's a - noint - ed; Great David's great-er Son!'.

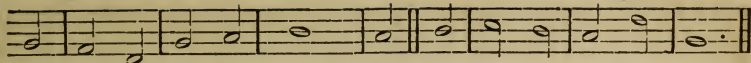
He comes to break op - pres - sion, To set the cap-tive free;

He comes to break op - pres - sion, To set the cap-tive free;

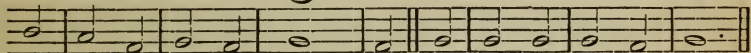
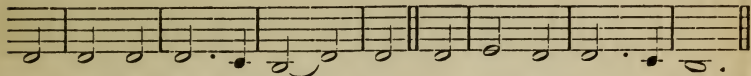
This musical score is for the hymn 'He comes to break oppression'. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: 'He comes to break op - pres - sion, To set the cap-tive free;' and 'He comes to break op - pres - sion, To set the cap-tive free;'.

*Stone field**Moderate.*

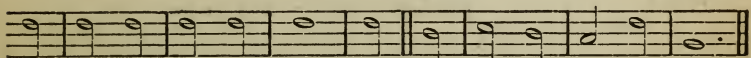
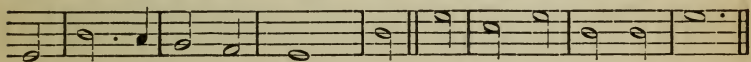
This musical score is for the hymn 'Stone field'. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/2. The tempo is marked 'Moderate'.



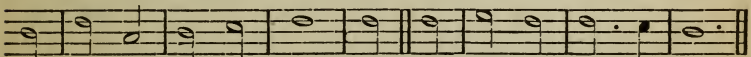
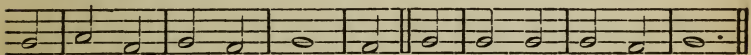
Hail, in the time ap - point - ed, His reign on earth be - gun!



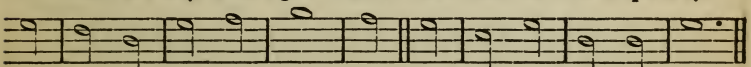
Hail, in the time ap - point - ed, His reign on earth be - gun!



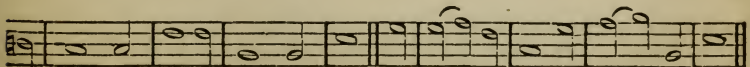
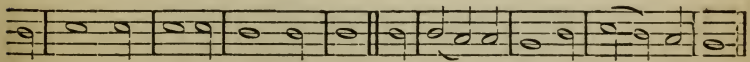
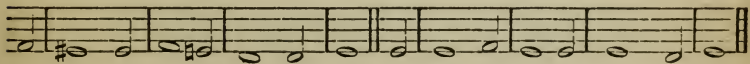
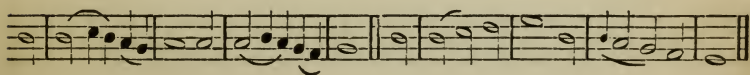
To take a - way transf - gres - sion, And rule in e - qui - ty.



To take a - way transf - gres - sion, And rule in e - qui - ty.



STANLEY.



Joyous.

Lord of the worlds a-bove, How pleafant and how fair, The dwellings of Thy love,

Lord of the worlds a-bove, How pleafant and how fair, The dwellings of Thy love,

227

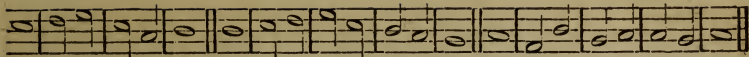
MULHAUSEN.—7.7.7.7.

With repose, and slowly.

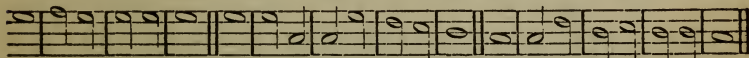
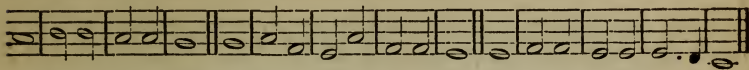
228

NORLAND.—S.M.

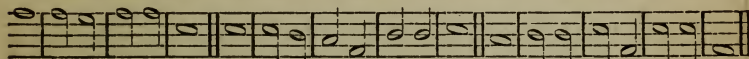
Moderate.



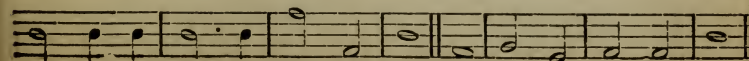
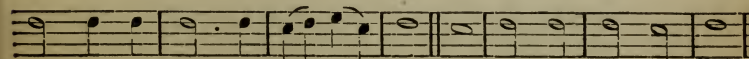
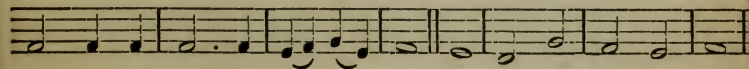
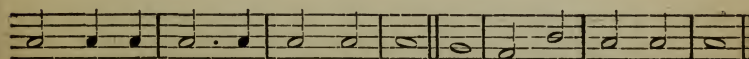
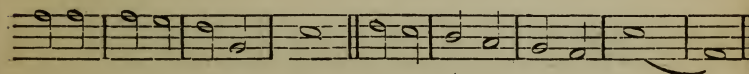
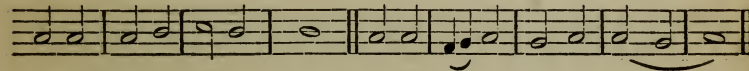
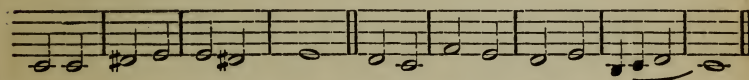
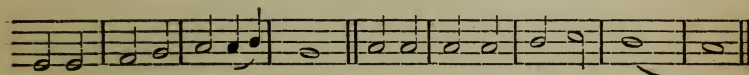
Thy earthly temples are, To Thine abode my heart aspires With warm desires to see my God.



Thy earthly temples are, To Thine abode my heart aspires With warm desires to see my God.



JOHN RUDOLPH AHLE, 1664.



Moderate.

Musical score for 'ZURICH.—888, 888.' in 2/2 time, marked *Moderate*. The score consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The piece concludes with a double bar line.

Continuation of the musical score for 'ZURICH.—888, 888.' in 2/2 time, marked *Moderate*. This section consists of four staves: three treble clefs and one bass clef. The key signature remains two flats. The melody continues across the staves, ending with a double bar line.

Sow.

Musical score for 'TIRZAH.—S.M.' in 2/2 time, marked *Sow.* The score consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The piece concludes with a double bar line.

Swiss Melody.

A musical score for a piece titled "Swiss Melody." It consists of ten staves of music. The notation is primarily composed of quarter and eighth notes, with some rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is simple and characteristic of a folk tune. There are repeat signs (double bar lines with dots) throughout the score, indicating repeated rhythmic patterns.

H. PURCELL.

A musical score for a piece by Henry Purcell. It consists of four staves of music. The notation includes quarter, eighth, and sixteenth notes, along with rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is more complex than the "Swiss Melody" piece, featuring more frequent note values and some chromaticism. There are repeat signs throughout the score.

Moderate.

232

ELBERFELDT.—8 7, 8 7, 8 7, 8 7.

[An adaptation

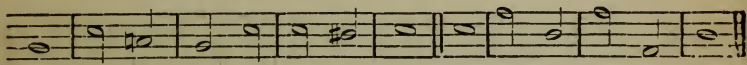
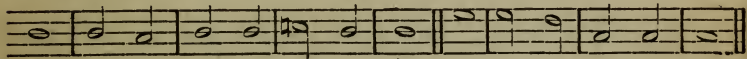
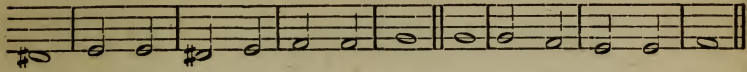
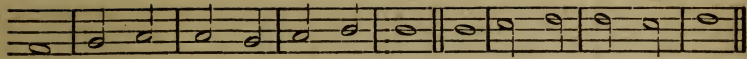
Moderate.

Je - sus, full of all com-pas-sion, Hear a hum-ble fin-ner's cry :

Je - sus, full of all com-pas-sion, Hear a hum-ble fin-ner's cry :

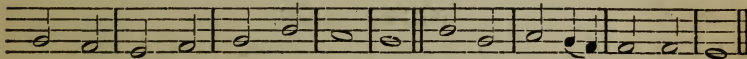
Guil-ty, but with heart re-lent-ing, Overwhelm'd with help-les grief ;

Guil-ty, but with heart re-lent-ing, Overwhelm'd with help-les grief ;

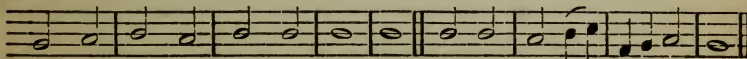
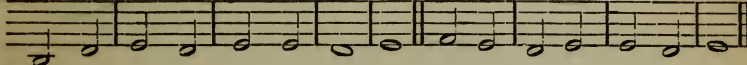


of this melody will be found in No. 178.]

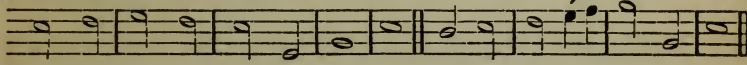
J. CRÜGER, 1646.



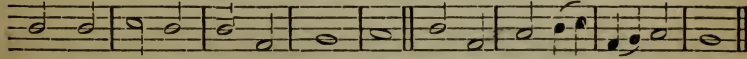
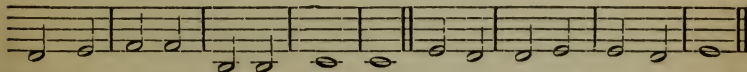
Let me see Thy great sal - va - tion, Or in dark def - pair I die.



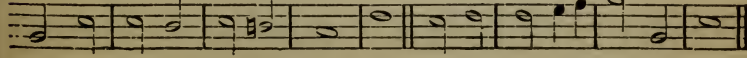
Let me see Thy great sal - va - tion, Or in dark def - pair I die.



Prostrate, at Thy feet re - pent - ing, Send, O send me quick re - lief.



Prostrate, at Thy feet re - pent - ing, Send, O send me quick re - lief.



233

ABBEY.—C.M.

Joyful.

Musical score for piece 233, 'ABBEY.—C.M.'. The score is in 2/2 time and features four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music is marked 'Joyful.' and consists of two measures per staff.

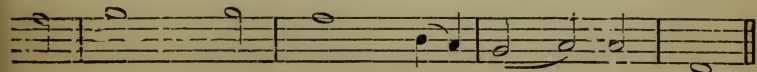
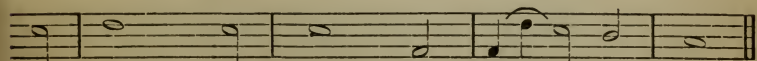
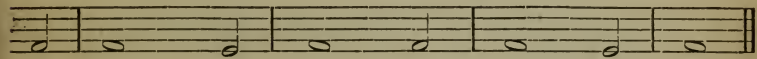
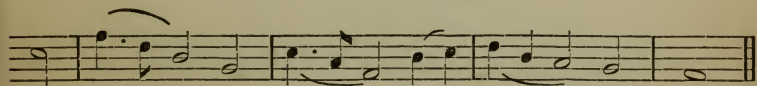
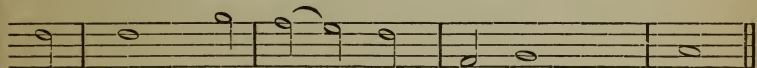
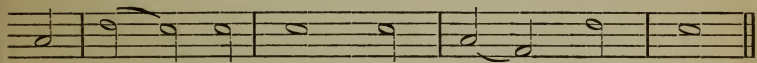
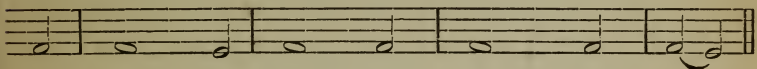
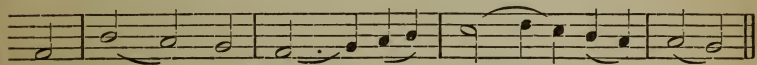
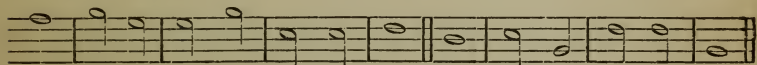
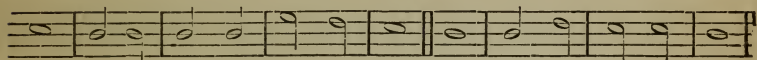
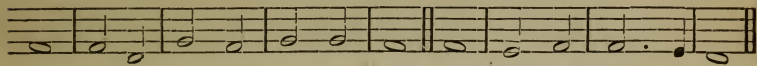
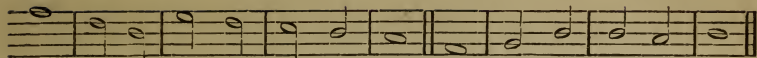
234

NAPLES.—L.M.

Joyful.

Musical score for piece 234, 'NAPLES.—L.M.'. The score is in 3/2 time and features four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with a key signature of one flat (B-flat). The music is marked 'Joyful.' and consists of two measures per staff.

Continuation of the musical score for piece 234, 'NAPLES.—L.M.'. This section contains four staves of music in the same key signature and time signature as the previous section. The first three staves are in treble clef, and the fourth is in bass clef. The music is marked 'Joyful.' and consists of two measures per staff.



235

HOLSTEIN.—S.M.D.

Joyful.

236

WARRINGTON.—L.M.

Joyful.

A musical score for J. S. Bach, consisting of eight staves of music. The notation is in a single system, with each staff containing a sequence of notes and rests. The music is written in a style characteristic of the Baroque period, with a focus on rhythmic patterns and melodic lines. The score is divided into two sections by a double bar line, with the second section starting with a key signature change to one sharp (F#).

A musical score for R. Harrison, consisting of four staves of music. The notation is in a single system, with each staff containing a sequence of notes and rests. The music is written in a style characteristic of the Romantic period, with a focus on melodic lines and harmonic textures. The score is divided into two sections by a double bar line, with the second section starting with a key signature change to one sharp (F#).

237

HOLYROOD.—7, 7, 7, 7

Slo. v.

238

HIGHBURY.—6, 6, 8, 6, 4, 7.

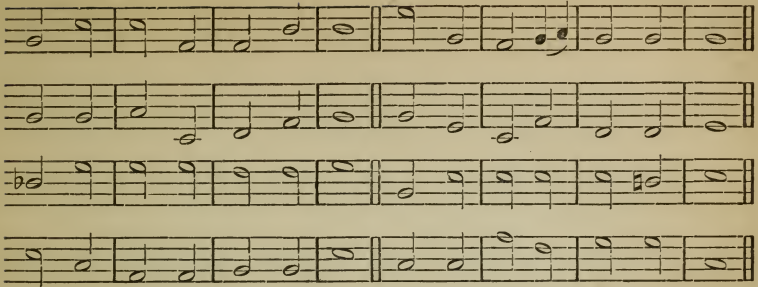
Joyful.

From E-gypt's bondage come, Where death and darkness reign,

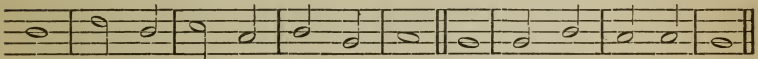
From E-gypt's bondage come, Where death and darkness reign,

Hal-le - lu-jah, Hal-le - lu-jah, We are on our way to God.

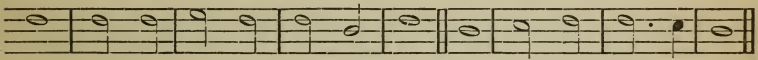
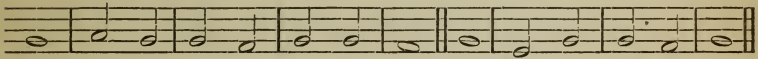
Hal-le - lu-jah, Hal-le - lu-jah, We are on our way to God.



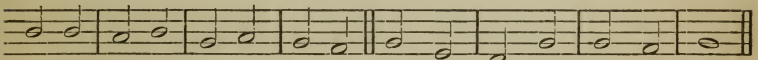
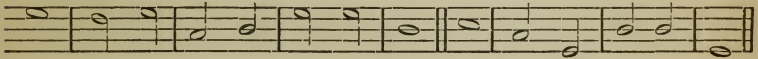
DR. GAUNTLETT.
 "Hallelujah" from the German.



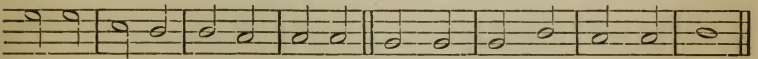
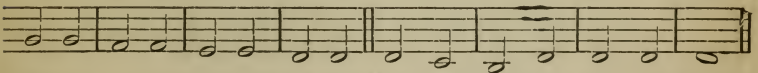
We seek our new, our bet - ter home, Where we our rest shall gain.



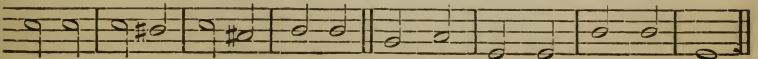
We seek our new, our bet - ter home, Where we our rest shall gain.



Hal-le - lu - jah, Hal-le - lu - jah, We are on our way to God.



Hal-le - lu - jah, Hal-le - lu - jah, We are on our way to God.



Moderate.

Musical score for 'Mount Ephraim' in 3/2 time, key of B-flat major. It consists of four staves of music. The first staff is the vocal line, and the following three are piano accompaniment.

Grave.

Musical score for 'Dettingen' in common time, key of D major. It consists of four staves of music. The first staff is the vocal line, and the following three are piano accompaniment. The lyrics are: 'The Lord of might from Sinai's brow Gave forth His voice of'.

Continuation of the musical score for 'Dettingen'. It consists of four staves of music. The first staff is the vocal line, and the following three are piano accompaniment. The lyrics are: 'won - der. Be - neath His feet was pitchy night, And at His'.

The first system of music consists of four staves. The top staff contains a melodic line with various note values and rests. The lower three staves provide harmonic accompaniment with chords and single notes.

Melody of the 15th Century. Harmonized by BACH.

thun - der, And Is-rael lay on earth be - low, Outstretch'd in fear and
 thun - der, And Is-rael lay on earth be - low, Outstretch'd in fear and

The second system contains two lines of lyrics and four staves of music. The lyrics are: "thun - der, And Is-rael lay on earth be - low, Outstretch'd in fear and thun - der, And Is-rael lay on earth be - low, Outstretch'd in fear and". The music is arranged in four staves, with the top staff being the vocal line and the others providing accompaniment.

left hand, and His right The rocks were rent a - fun - der.
 left hand, and His right The rocks were rent a - fun - der.

The third system contains two lines of lyrics and four staves of music. The lyrics are: "left hand, and His right The rocks were rent a - fun - der. left hand, and His right The rocks were rent a - fun - der.". The music is arranged in four staves, with the top staff being the vocal line and the others providing accompaniment.

Moderate.

242

EASTER HYMN.—7, 7, 7, 7, with "Hallelujah."

Joyful.

Christ, the Lord, is risen to-day, Hal - - le - lu - jah.

Christ, the Lord, is risen to-day, Hal - - le - lu - jah.

Raise your songs and triumphs high, Hal - - le - lu - jah.

Raise your songs and triumphs high, Hal - - le - lu - jah.

From the Lyra Davidica.

Sons of men and an - gels say, Hal - - le - lu - jah.

Sons of men and an - gels fay, Hal - - le - lu - jah.

Sing, ye Heav'ns and earth re - ply, Hal - - le - lu - jah. *fz fz ten.*

Sing, ye Heav'ns and earth re - ply, Hal - - le - lu - jah. *fz fz ten.*

243

GLASTONBURY.—L.M.

Cheerful.

Musical score for Glastonbury, L.M. (243). The score consists of four staves: three treble clefs and one bass clef. The key signature is D major (two sharps) and the time signature is 2/2. The music features a simple, rhythmic melody with eighth and quarter notes, and rests.

244

DANUBE.—L.M. 6 lines.

Bold.

Musical score for Danube, L.M. (244). The score consists of four staves: three treble clefs and one bass clef. The key signature is D major (two sharps) and the time signature is 2/2. The music features a simple, rhythmic melody with quarter and eighth notes, and rests.

Continuation of the musical score for Danube, L.M. (244). This block contains the final four staves of the piece, maintaining the same key signature and time signature as the previous block.

From Chetham's Pfalmody.

A musical score consisting of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, diatonic style with quarter and eighth notes. The second staff contains a double bar line and a key signature change to one flat (Bb). The remaining staves continue the melody with various note values and rests.

MENDELSSOHN.

A musical score consisting of eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, diatonic style with quarter and eighth notes. The second staff contains a double bar line and a key signature change to one flat (Bb). The remaining staves continue the melody with various note values and rests.

Bold.

Musical score for St. Paul, L.M. featuring four staves of music in 2/2 time with a key signature of one sharp (F#). The notation includes treble and bass clefs, and various note values such as quarter and eighth notes.

Moderate.

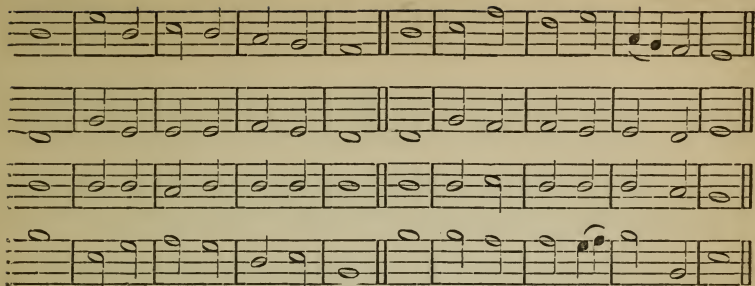
Musical score for Houghton, 10, 10, 11, 11. featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes treble and bass clefs, and various note values such as quarter and eighth notes.

O wor - ship the King, all glo - rious a - bove,

O wor - ship the King, all glo - rious a - bove,

Our shield and de - fend - er, the An - cient of Days,

Our shield and de - fend - er, the An - cient of Days,



DR. GAUNTLETT.

O grate - ful - ly sing His pow - er and love,

O grate - ful - ly sing His pow - er and love,

Pa - vi - lion'd in splendour, and gird - ed with praise.

Pa - vi - licn'd in splendour, and gird - ed with praise.

247

COLCHESTER.—C.M.

Cheerful.

Musical score for piece 247, 'COLCHESTER.—C.M.'. The score is in 2/2 time and G major. It consists of four staves: three treble clefs and one bass clef. The music is characterized by a steady, cheerful rhythm with a mix of quarter and eighth notes.

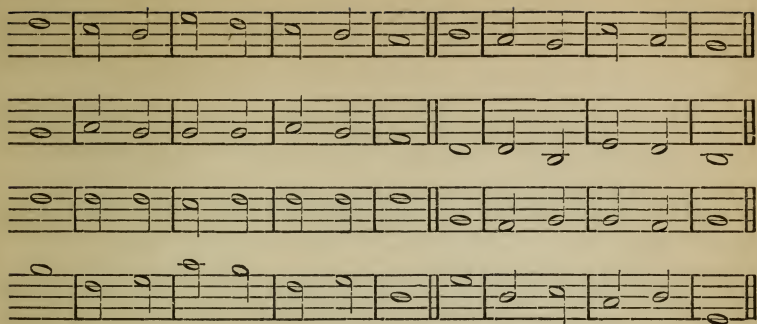
248

BENEVENTO.—8 lines 7s.

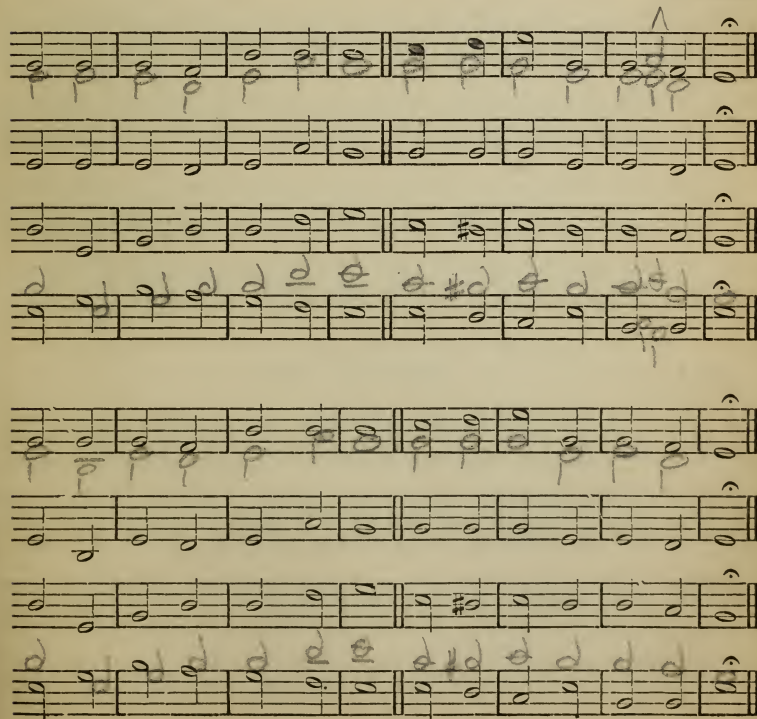
*Moderate.**sf**sf*

Musical score for piece 248, 'BENEVENTO.—8 lines 7s.'. The score is in 2/2 time and G major. It consists of four staves: three treble clefs and one bass clef. The tempo is marked 'Moderate'. The score includes dynamic markings such as *sf* (sforzando) and *p* (piano). The music features a mix of quarter and eighth notes with some rests.

Continuation of the musical score for piece 248, 'BENEVENTO.—8 lines 7s.'. This section continues the four-staff arrangement (three treble clefs and one bass clef) in 2/2 time and G major. It includes dynamic markings such as *sf* (sforzando) and *p* (piano). The music features a mix of quarter and eighth notes with some rests.



S. WEBBE.



249

BAVARIA.—L.M.

Sustained.

Musical score for piece 249, 'BAVARIA.—L.M.', marked 'Sustained.' The score is in 3/2 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The music is characterized by sustained, flowing lines with many ties.

250

BERLIN.—L.M.

Slow.

Musical score for piece 250, 'BERLIN.—L.M.', marked 'Slow.' The score is in 2/2 time and D major. It consists of four staves: three treble clefs and one bass clef. The music is slow and features sustained notes with some accidentals.

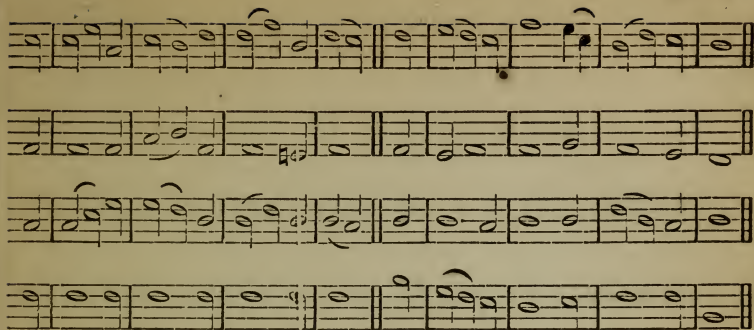
251

ARNOLD.—C.M.

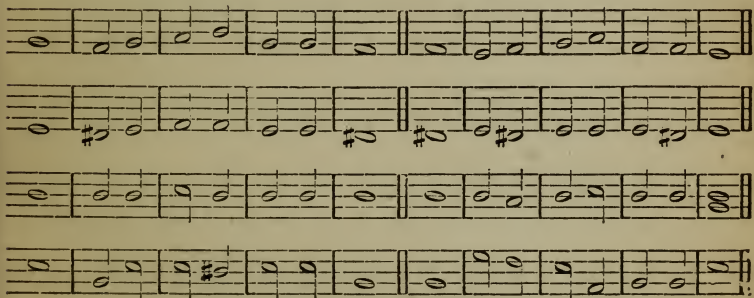
Moderate.

Musical score for piece 251, 'ARNOLD.—C.M.', marked 'Moderate.' The score is in 3/2 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The music is in a moderate tempo and features sustained, flowing lines.

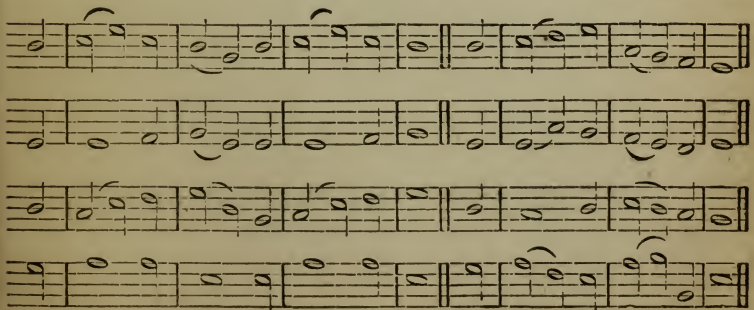
MOZART.



GRAUN.



W. ARNOLD



252

BURFORD.—C.M.

Plaintive.

Musical score for Burford, C.M. featuring four staves of music in 3/2 time with a key signature of one flat. The score includes a treble clef and a bass clef.

253

GHENT.—6, 6, 6, 6, 8, 8.

Cheerful.

Musical score for Ghent, featuring four staves of music in 2/2 time with a key signature of one flat. The first two staves include lyrics.

A - wake, ye faints a - wake! And hail this

A - wake, ye faints, a - wake! And hail this

Musical score for Ghent, featuring four staves of music in 2/2 time with a key signature of one flat. The first two staves include lyrics.

Your joy - ful hom - age pay; Come, blefs the day that

Your joy - ful hom - age pay; Come, blefs the day that

fa - cred day; In lof - tiest songs of praise

fa - cred day; In lof - tiest songs of praise

God hath blest, The type of Heav'n's e - ter - nal rest.

God hath blest, The type of Heav'n's e - ter - nal rest.

254

WILTSHIRE.—C.M.

Moderate.

255

BISHOPSTHORPE.—C.M.

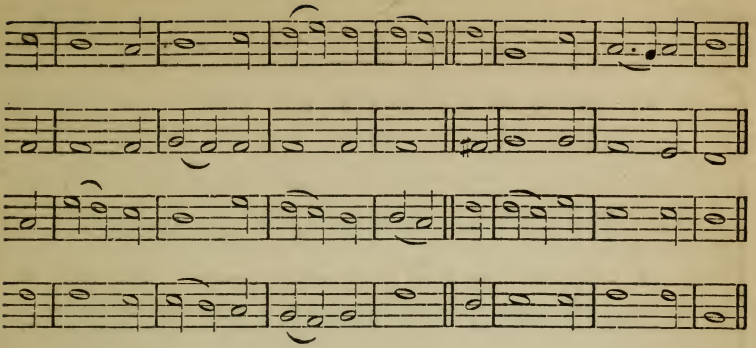
Bold.

256

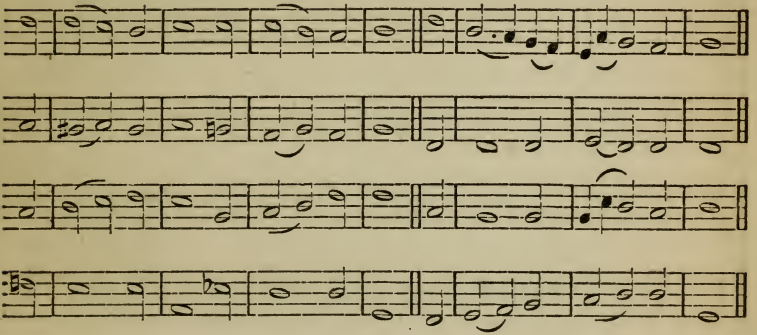
ARMSTADT.—7, 7, 7, 7.

Slow.

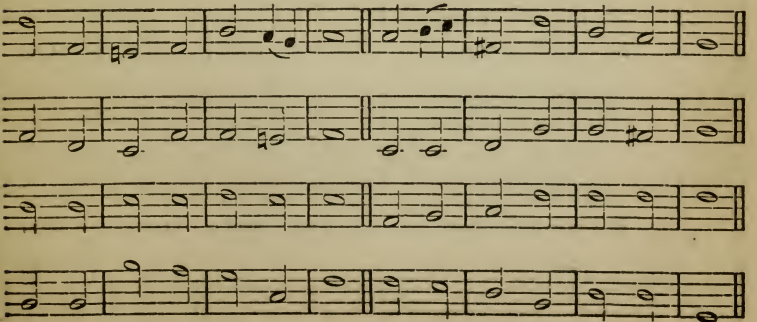
SIR GEORGE SMART.



JEREMIAH CLARKE.



J. S. BACH.



Bold.

1. Fa - ther of heaven! whose love pro - found A ran - som

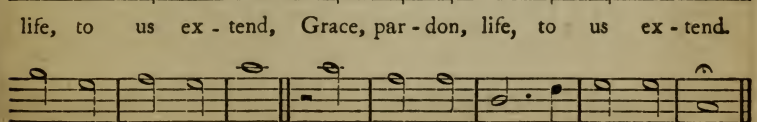
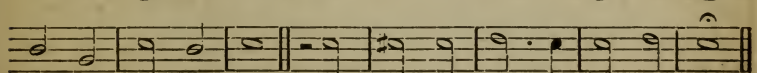
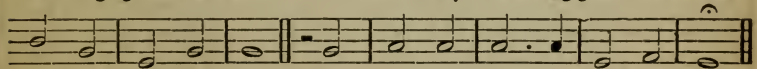
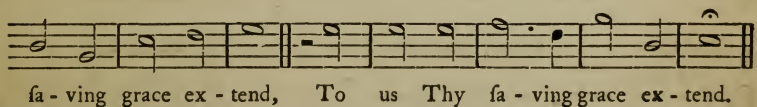
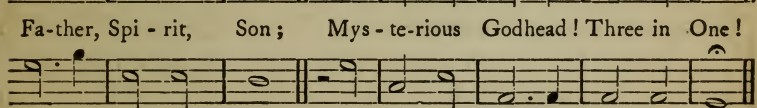
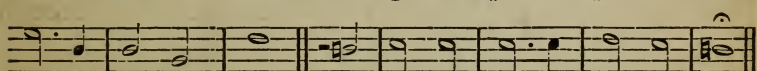
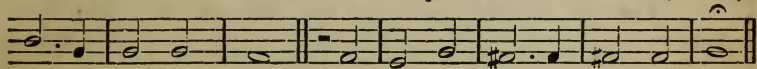
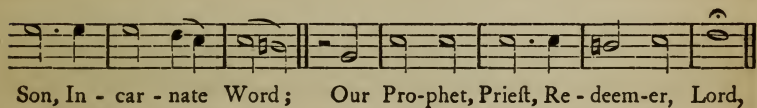
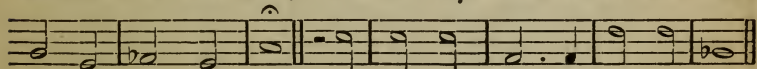
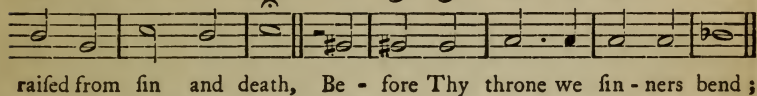
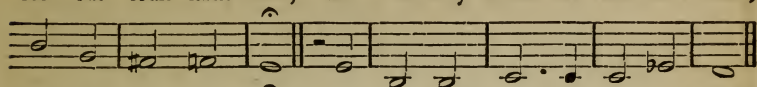
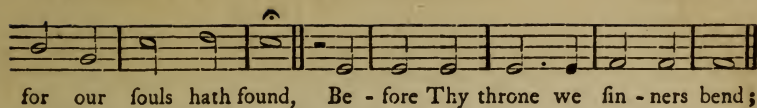
2. E - ter - nal Spi - rit! by whose breath The soul is

To us Thy pardoning love ex - tend. Al - mighty

To us Thy quickening power ex - tend. Je - ho - vah!

Be - fore Thy throne we sin - ners bend; To us Thy

Be - fore Thy throne we sin - ners bend; Grace, par - don,



*Moderate.**sf*

Thou art gone to the grave! but we will not de - plore thee,

Thou art gone to the grave! but we will not de - plore thee,

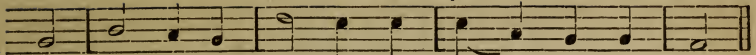
cres.

The Sa - viour has passed thro' its por - tal be - fore thee,

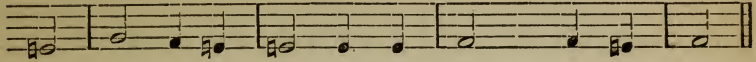
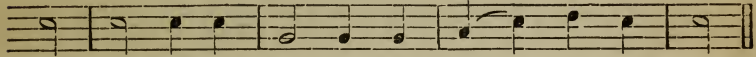
The Sa - viour has passed thro' its por - tal be - fore thee,

Moderate.

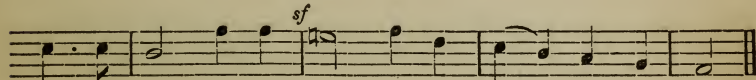
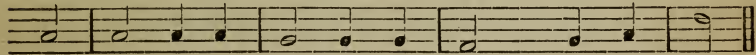
The Sa - viour has passed thro' its por - tal be - fore thee,

sf dim. p

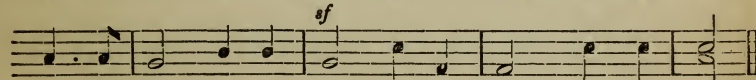
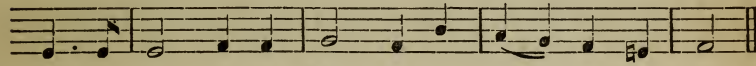
Though for - rows and dark - nefs en - com - pafs the tomb ;

*sf dim. p*

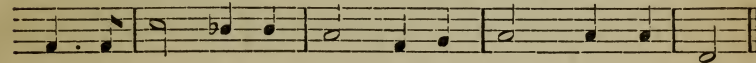
Though for - rows and dark - nefs en - com - pafs the tomb ;



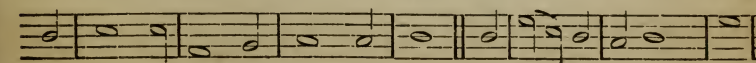
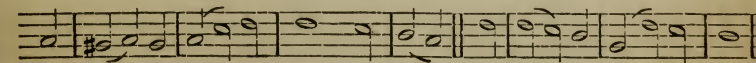
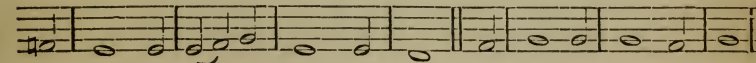
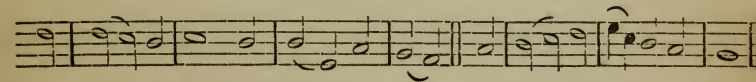
And the lamp of His love is thy guide thro' the gloom.



And the lamp of His love is thy guide thro' the gloom.



DR. NARES.



Moderate.

Come to Cal - vary's Ho - ly Mountain, Sin - ners ru - ined

Come to Cal - vary's Ho - ly Mountain, Sinners ru - ined

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) and 3/4 time, with lyrics 'Come to Cal - vary's Ho - ly Mountain, Sin - ners ru - ined'. The bottom staff is a piano accompaniment in the same key and time, with lyrics 'Come to Cal - vary's Ho - ly Mountain, Sinners ru - ined'. Both staves end with a double bar line.

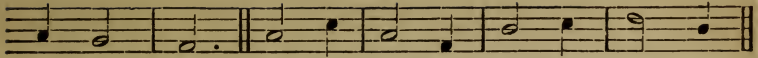
Flows to you, to me, to all, In a full per -

Flows to you, to me, to all, In a full per -

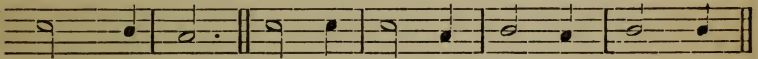
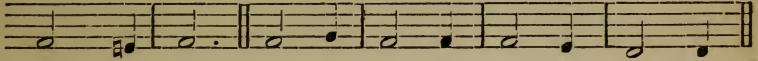
Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'Flows to you, to me, to all, In a full per -'. The bottom staff is a piano accompaniment with lyrics 'Flows to you, to me, to all, In a full per -'. Both staves end with a double bar line.

Moderate.

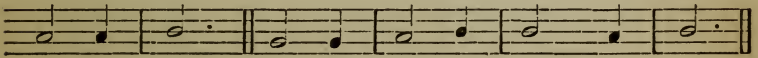
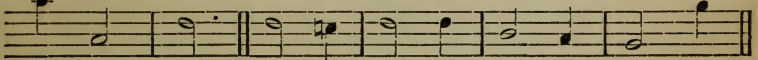
Detailed description: This system contains the first four staves of music for 'Maccabeus'. The top staff is a vocal line in G major (one flat) and 3/2 time. The second and third staves are piano accompaniment in the same key and time. The bottom staff is a bass line in the same key and time. The system ends with a double bar line.



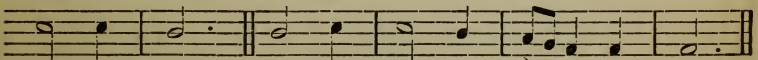
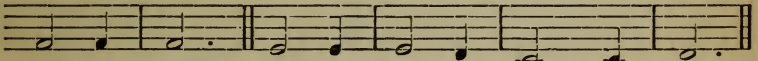
by the fall; Here a pure and heal - ing foun - tain



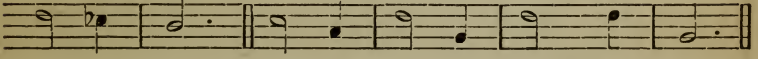
by the fall; Here a pure and heal - ing foun - tain



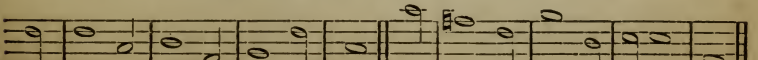
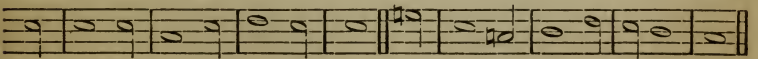
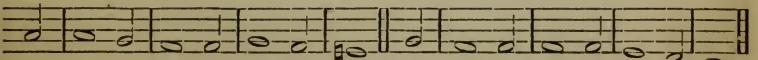
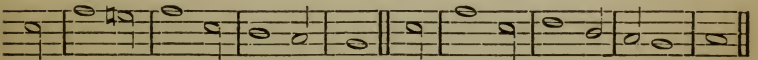
- pet - ual tide, O - pened when our Sa - viour died.



- pet - ual tide, O - pened when our Sa - viour died.



From HANDEL.



262

FLANDERS.—8, 7, 8, 7, 8, 7, 8, 7.

Sustained.

Musical score for 'Flanders' in 2/2 time, B-flat major. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Hap-py soul! thy days are ended, All thy mourning days be - low ; Hap-py soul! thy days are ended, All thy mourning days be - low'.

Hap-py soul! thy days are ended, All thy mourning days be - low ;
Hap-py soul! thy days are ended, All thy mourning days be - low

Musical score for 'Flanders' in 2/2 time, B-flat major. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove ; Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove ;'.

Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove ;
Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove ;

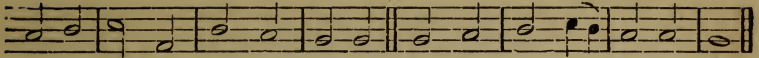
263

BRUNSWICK.—C.M.

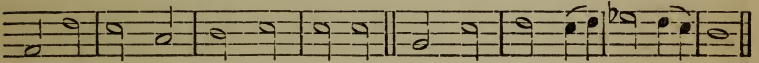
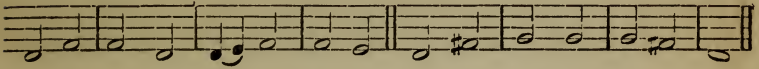
Moderate.

Musical score for 'Brunswick' in 3/2 time, B-flat major. It consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff (Right Hand). The lyrics are: 'Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove ;'.

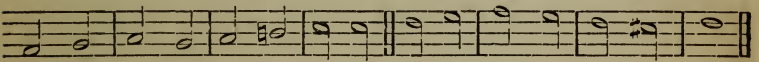
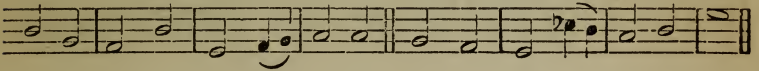
Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove ;



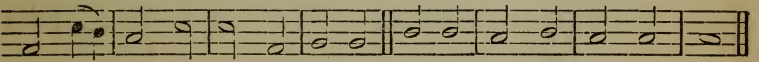
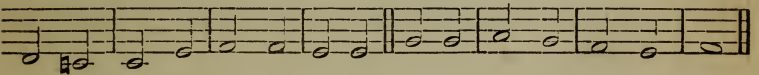
Go, by an - gel guards at - tended, To the Throne of Je - sus go ;



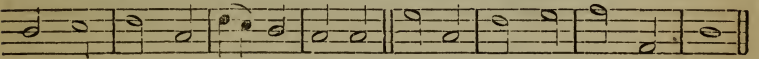
Go, by an - gel guards at - tended, To the Throne of Je - sus go ;



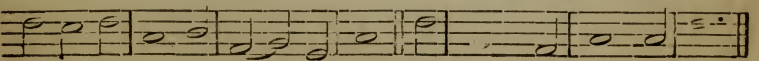
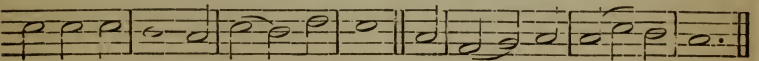
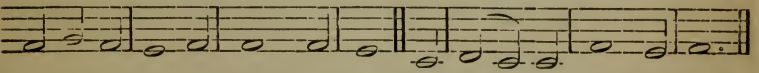
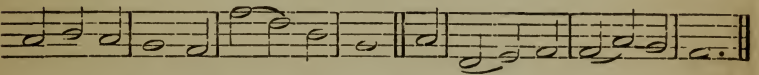
Shows the purchase of His merit, Reaches out the crown of love.



Shows the purchase of His merit, Reaches out the crown of love.



From HANDEL.



264

WALTHAM.—7, 7, 7, 7, 7.

Sustained.

First system of musical notation for 'WALTHAM'. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 7/8. The music is marked 'Sustained.' and features a melody in the Treble staff with sustained notes and accompaniment in the other three staves.

Second system of musical notation for 'WALTHAM', continuing from the first system. It consists of four staves (Treble, Alto, Tenor, Bass) in the same key signature and time signature. The melody continues in the Treble staff.

265

MAGDALEN COLLEGE.—L.M.

Cheerful.

First system of musical notation for 'MAGDALEN COLLEGE'. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The music is marked 'Cheerful.' and features a melody in the Treble staff with accompaniment in the other three staves.

A musical score consisting of 12 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is arranged in four systems of three staves each. The first system has a repeat sign at the end of the first staff. The second system has a repeat sign at the end of the first staff. The third system has a repeat sign at the end of the first staff. The fourth system has a repeat sign at the end of the first staff. The fifth system has a repeat sign at the end of the first staff. The sixth system has a repeat sign at the end of the first staff. The seventh system has a repeat sign at the end of the first staff. The eighth system has a repeat sign at the end of the first staff. The ninth system has a repeat sign at the end of the first staff. The tenth system has a repeat sign at the end of the first staff. The eleventh system has a repeat sign at the end of the first staff. The twelfth system has a repeat sign at the end of the first staff.

DR. BENJAMIN ROGERS, 1695. (His original parts.)

A musical score consisting of 4 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is arranged in four staves. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end.

Moderate.

O Lord, how hap - py should we be, If we could

O Lord, how hap - py should we be, If we could

Detailed description: This block contains the first two systems of a musical score. Each system consists of four staves: three treble clefs and one bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music is written in a simple, hymn-like style with mostly quarter and half notes. The lyrics are printed below the first two staves of each system.

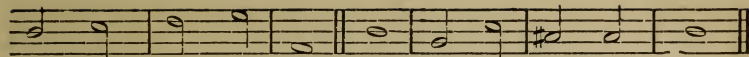
And feel at heart that One a - bove, In per - fect

And feel at heart that One a - bove, In per - fect

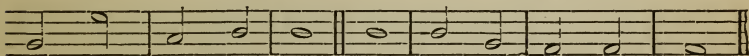
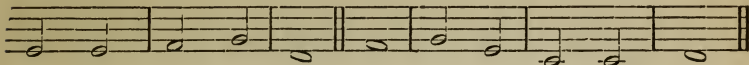
Detailed description: This block contains the second two systems of the musical score. It follows the same four-staff format (three treble, one bass) and key signature as the first system. The lyrics are printed below the first two staves of each system.

Bold.

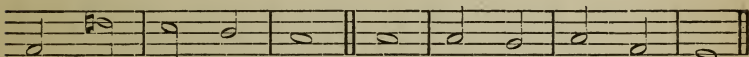
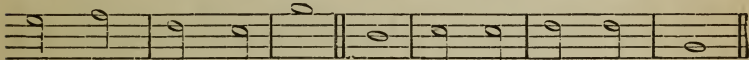
Detailed description: This block contains the musical score for 'CARMEL'. It consists of four staves: three treble clefs and one bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music is written in a more rhythmic and 'bold' style than the previous piece, featuring eighth and sixteenth notes. There are no lyrics provided for this piece.



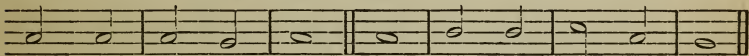
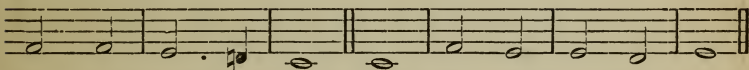
cast our care on Thee, If we from self could rest,



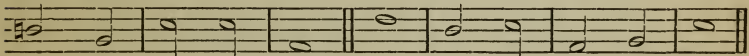
cast our care on Thee, If we from self could rest,



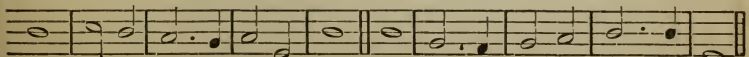
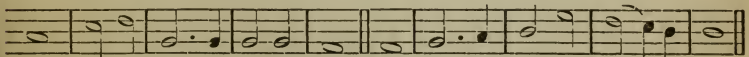
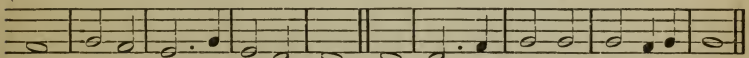
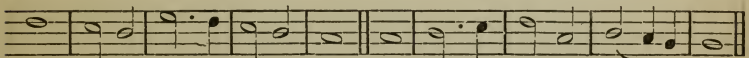
wif - dom, per - fect love, Is work - ing for the best.



wif - dom, per - fect love, Is work - ing for the best.



JOHN BISHOP, 1700. (His original parts.)



268

HEREFORD.—8, 8, 6, 8, 8, 6.

*Chapel Royal**Foysful.*

Come on, my part-ners in dif - trefs, Ye pil - grims

Come on, my part-ners in dif - trefs, Ye pil - grims

A - while for - get your griefs and fears, And look be -

A - while for - get your griefs and fears, And look be -

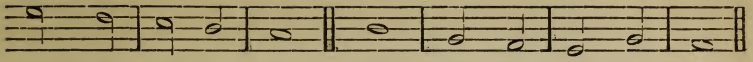
269

LEEDS.—8, 8, 8, 6.

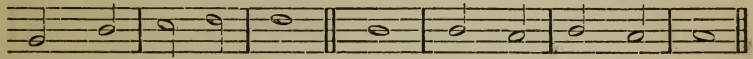
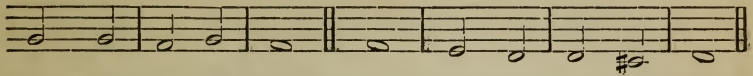
Calmly.

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

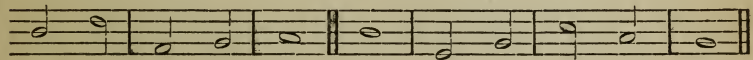
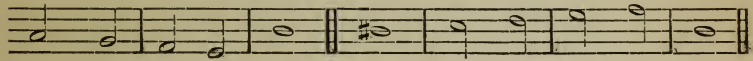
Just as I am, without one plea, But that Thy blood was shed for me,



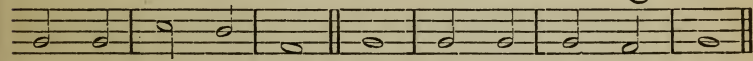
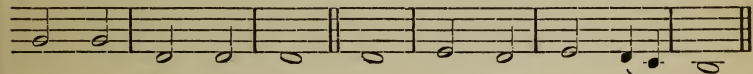
through the wil - der - nefs, Who still your for - rows feel ;



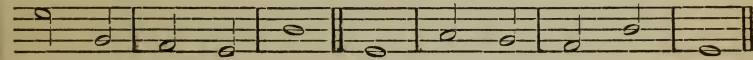
through the wil - der - nefs, Who still your for - rows feel ;



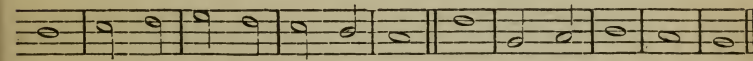
yond this vale of tears To that ce - lef - tial hill.



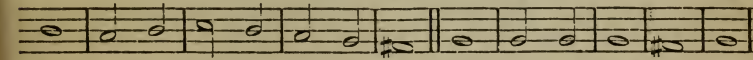
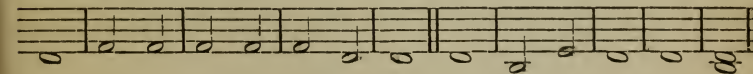
yond this vale of tears To that ce - lef - tial hill.



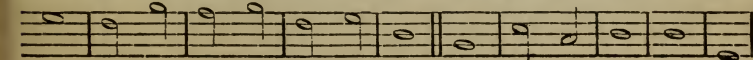
DR. LOWELL MASON.



And that Thou bidst me come to Thee, O Lamb of God, I come.



And that Thou bidst me come to Thee, O Lamb of God, I come.



Slowly.

Hark! the voice of love and mer - cy Sounds a - loud from

Hark! the voice of love and mer - cy Sounds a - loud from

Detailed description: This system contains the first two stanzas of the 'Vesper' piece. It features four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in a 2/2 time signature with a key signature of one flat (B-flat). The lyrics are 'Hark! the voice of love and mer - cy Sounds a - loud from'.

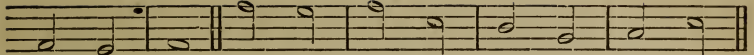
Shakes the earth and veils the sky. It is fin - ished!

Shakes the earth and veils the sky. It is fin - ished!

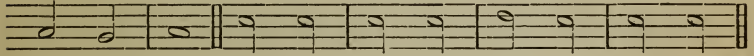
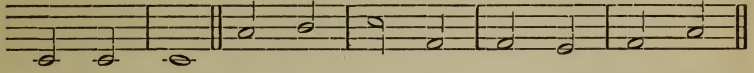
Detailed description: This system contains the second two stanzas of the 'Vesper' piece. It features four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The music continues in the same 2/2 time signature and key signature. The lyrics are 'Shakes the earth and veils the sky. It is fin - ished!'.

Moderate.

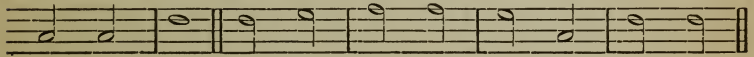
Detailed description: This system contains the first system of the 'Canterbury' piece. It features four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are not visible in this system.



Cal - va - ry, See it rends the rocks a - fun - der,



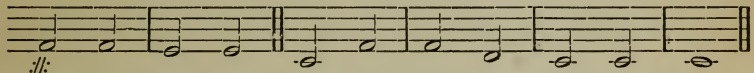
Cal - va - ry, See it rends the rocks a - fun - der,



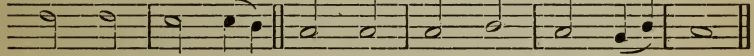
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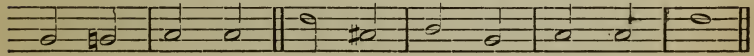
It is fin - ished! Hear the dy - ing Sa - viour cry.



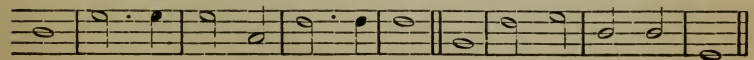
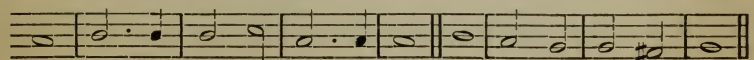
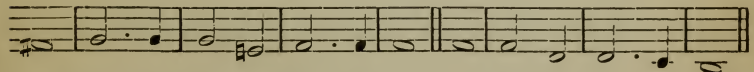
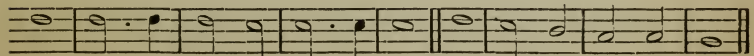
://



It is fin - ished! Hear the dy - ing Sa - viour cry.



RAVENSCROFT.



272

LEBANON.—8, 6, 8, 6, 8, 8.

M. moderato.

Thou art the e - ver - last - ing Word, The Fa - ther's

Thou art the e - ver - last - ing Word, The Fa - ther's

Detailed description: This block contains the first system of music for 'LEBANON'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are 'Thou art the e - ver - last - ing Word, The Fa - ther's'.

cres.

And heaven's be - lov - ed one. Wor - thy, O Lamb of

And heaven's be - lov - ed one. Wor - thy, O Lamb of

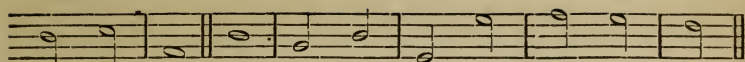
Detailed description: This block contains the second system of music for 'LEBANON'. It consists of four staves: three vocal staves and one bass staff. The key signature is B-flat major and the time signature is 2/2. The lyrics are 'And heaven's be - lov - ed one. Wor - thy, O Lamb of'. The first staff begins with a 'cres.' marking.

273

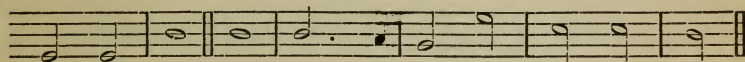
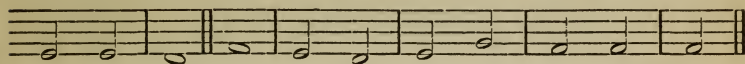
SHORE.—7, 7, 7, 7.

Slow.

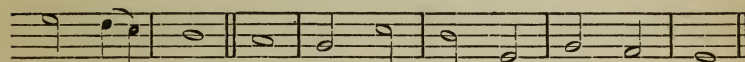
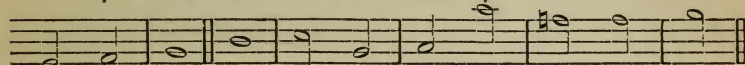
Detailed description: This block contains the first system of music for 'SHORE'. It consists of four staves: three vocal staves and one bass staff. The key signature is B-flat major and the time signature is 2/2. The lyrics are not present in this system.



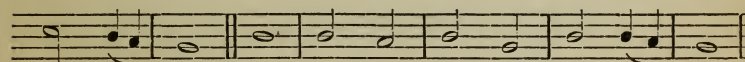
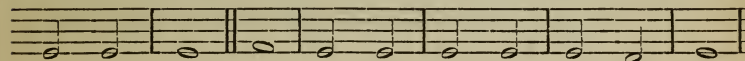
on - ly Son; God ma - ni - fest - ly seen and heard,



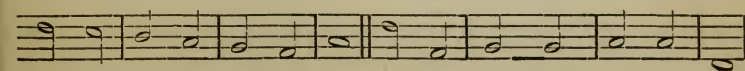
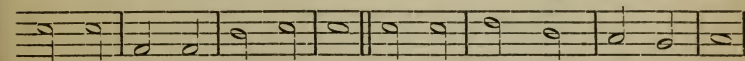
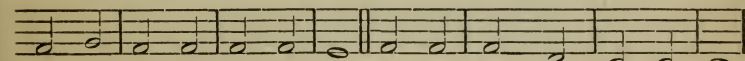
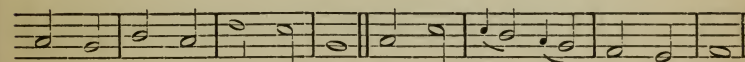
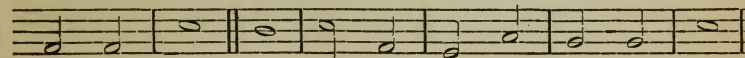
on - ly Son; God ma - ni - fest - ly seen and heard



God, art Thou, That ev - 'ry knee to Thee should bow.



God, art Thou, That ev - 'ry knee to Thee should bow.



274

MOSCOW.—8, 7, 8, 7, 4, 7.

Bold.

Musical score for 'MOSCOW' in 2/2 time, marked *Bold.* The score consists of four staves: Treble, Bass, Treble, and Bass. The key signature has one flat (B-flat). The melody is written in the upper staves, and the bass line is in the lower staves. The piece is divided into two measures by a double bar line.

Continuation of the musical score for 'MOSCOW'. It consists of four staves: Treble, Bass, Treble, and Bass. The key signature has one flat (B-flat). The melody continues in the upper staves, and the bass line continues in the lower staves. The piece is divided into two measures by a double bar line.

275

ALSACE.—L.M.

Sustained.

Musical score for 'ALSACE' in 3/2 time, marked *Sustained.* The score consists of four staves: Treble, Bass, Treble, and Bass. The key signature has one flat (B-flat). The melody is written in the upper staves, and the bass line is in the lower staves. The piece is divided into two measures by a double bar line.

Musical score for LVOFF, consisting of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The score is organized into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the beginning of several measures. The music is written on a five-line staff.

BEETHOVEN.

Musical score for BEETHOVEN, consisting of four staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The score is organized into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the beginning of several measures. The music is written on a five-line staff.

276

MORIAH.—5, 5, 11, 5, 5, 11.

Slow.

All ye that pass by, To Je - sus draw nigh;
 All ye that pass by, To Je - sus draw nigh;

Detailed description: This block contains the first system of a musical score. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The music is in a 3/2 time signature with a key signature of one flat (B-flat). The tempo is marked 'Slow'. The lyrics are 'All ye that pass by, To Je - sus draw nigh;'.

Your ran - som and peace, Your sure - ty He is;
 Your ran - som and peace, Your sure - ty He is;

Detailed description: This block contains the second system of the musical score. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The music continues in the same 3/2 time signature and key signature. The lyrics are 'Your ran - som and peace, Your sure - ty He is;'.

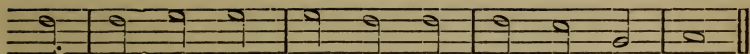
277

LITANY.—7, 7, 7, 6, or 7, 7, 7, 7.

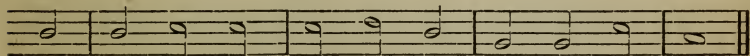
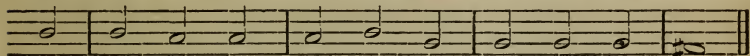
Moderate.

In the dark and cloudy day, When earth's riches flee a - way,
 In the dark and cloudy day, When earth's riches flee a - way,

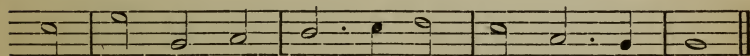
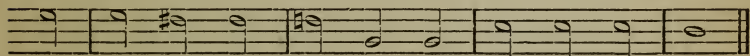
Detailed description: This block contains the first system of a musical score for a litany. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The music is in a 2/2 time signature with a key signature of one flat (B-flat). The tempo is marked 'Moderate'. The lyrics are 'In the dark and cloudy day, When earth's riches flee a - way,'.



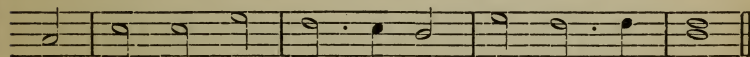
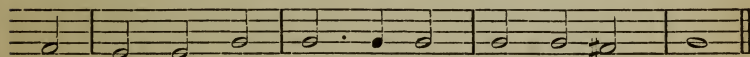
To you is it no - thing your Sa - viour should die ?



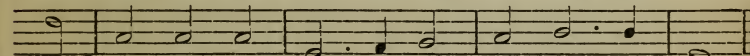
To you is it no - thing your Sa - viour should die ?



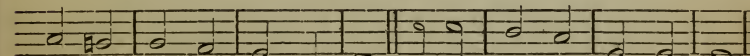
Come see if there e - ver was for - row like His.



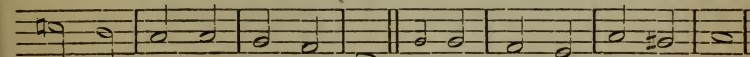
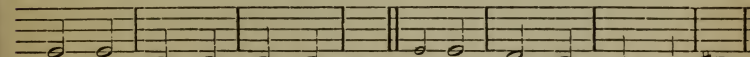
Come see if there e - ver was for - row like His.



HATTON.



And the last hope will not stay, My Sa - viour com - fort me.



And the last hope will not stay, My Sa - viour com - fort me.



278

BEVERLEY.—8, 7, 8, 7, 8, 8.

Slow.

From all e - vil, all temp - ta - tion, That be - fets our

From all e - vil, all temp - ta - tion, That be - fets our

From Thy tran - fi - to - ry wrath, God of good - nefs,

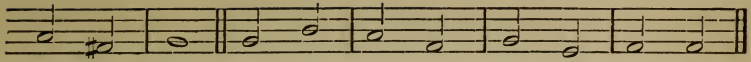
From Thy tran - fi - to - ry wrath, God of good - nefs,

279

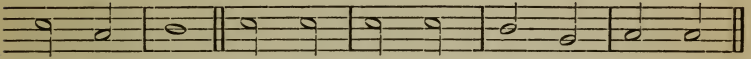
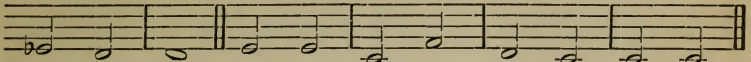
PHILIPPI.—C.M.

Moderate.

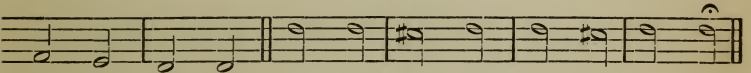
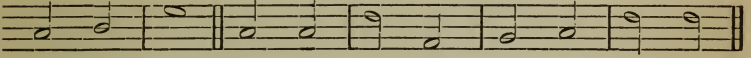
FROM PERGOLESI'S Stabat Mater.



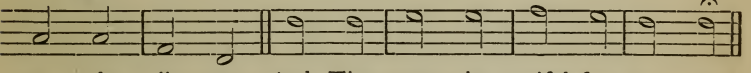
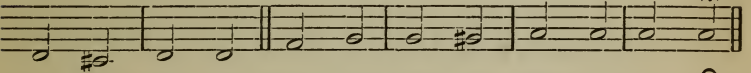
earth - ly path; From Thy fi - nal con - dem - na - tion,



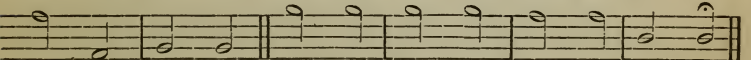
earth - ly path; From Thy fi - nal con - dem - na - tion,



us de - li - ver, And Thy name be praised for ev - er.

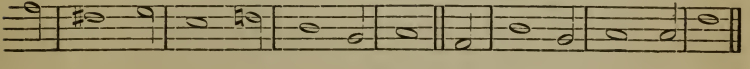
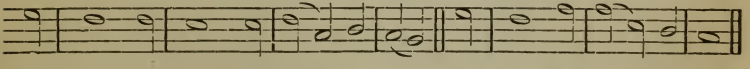
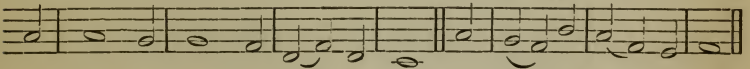
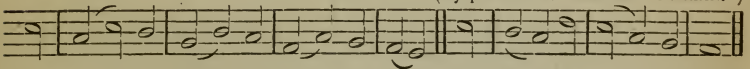


us de - li - ver, And Thy name be praised for ev - er.



S. WESLEY.

(By permission, from the "Psalms.")



Joyful.

Give thanks to God most high, The u - ni -

Give thanks to God most high, The u - ni -

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/2. The tempo/mood is marked 'Joyful.' The lyrics are 'Give thanks to God most high, The u - ni -'.

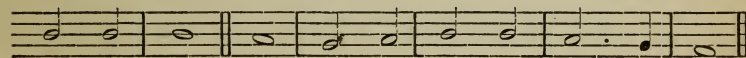
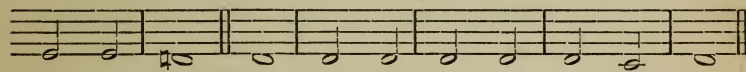
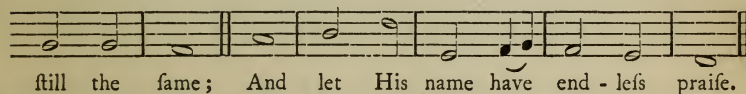
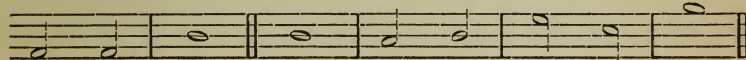
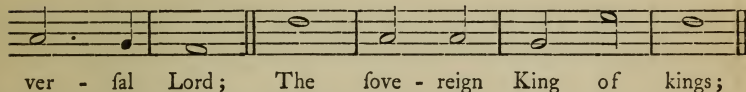
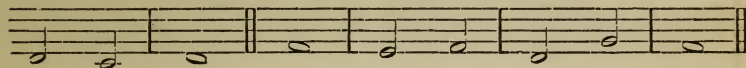
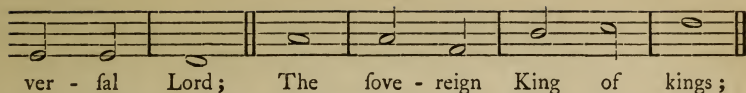
And be His grace a - dored. His power and grace are

And be His grace a - dored. His power and grace are

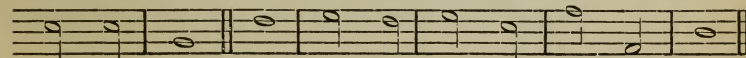
Detailed description: This block contains the second system of the musical score. It continues with four staves (vocal and piano accompaniment). The lyrics are 'And be His grace a - dored. His power and grace are'.

Cheerful.

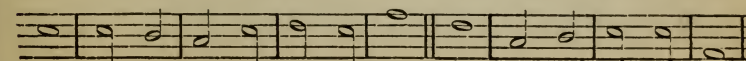
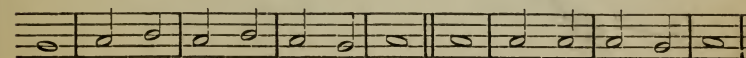
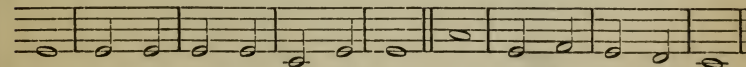
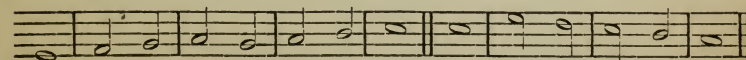
Detailed description: This block contains the first system of a musical score for 'Lancaster'. It features four staves: a vocal line and three piano accompaniment staves. The key signature is two sharps (F# and C#) and the time signature is 2/2. The tempo/mood is marked 'Cheerful.'



still the same; And let His name have end - less praise.



DR. HOWARD.



282

AUGSBURGH.—8, 7, 8, 7, 8, 7, 8, 7.

And.

Musical score for Augsburg, measures 1-4. The score is in 2/2 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The first measure of each staff contains a double bar line.

Musical score for Augsburg, measures 5-8. This section continues the piece with four staves (three treble, one bass) in the same 2/2 time and key signature. The melody continues across the staves, with a double bar line at the end of the fourth measure.

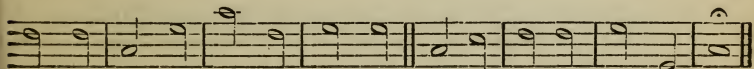
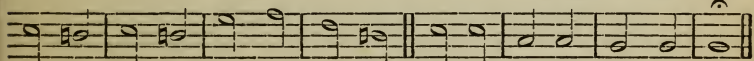
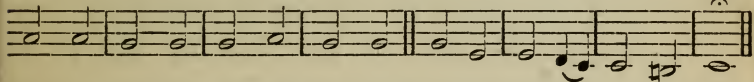
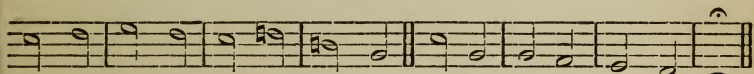
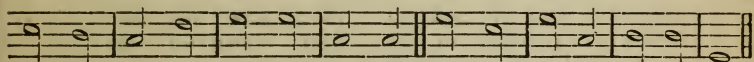
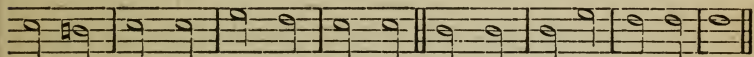
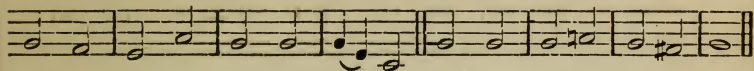
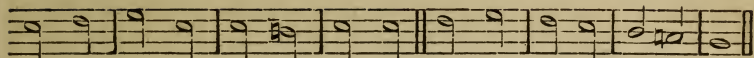
283

TOTTENHAM.—C.M.

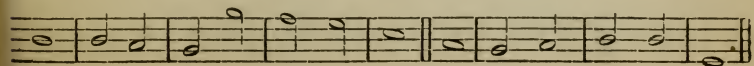
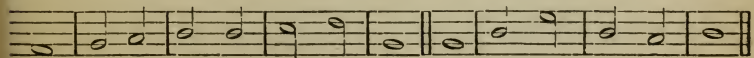
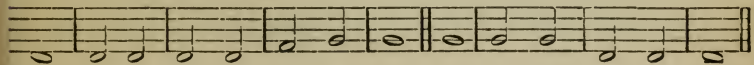
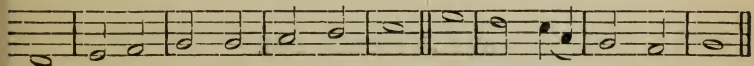
Foysul.

Musical score for Tottenham, measures 1-4. The score is in 2/2 time with a key signature of one sharp (F-sharp). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The first measure of each staff contains a double bar line.

TOEPLER'S "Alte Choral Melodien."



T. GREATOREX.



Grave. §

Sa-viour, when in dust to Thee Low we bow th'a -
When re - pent-ant, to the skies Scarce we lift our

Sa-viour, when in dust to Thee Low we bow th'a -
When re - pent-ant, to the skies Scarce we lift our

Suf - fer'd once for man be - low, Bend - ing from Thy

Suf - fer'd once for man be - low, Bend - ing from Thy

Joyful.

Suf - fer'd once for man be - low, Bend - ing from Thy

Suf - fer'd once for man be - low, Bend - ing from Thy

Old Provençal Melody

8

- dor - ing knee, } O! by all Thy pains and woe,
weep - ing eyes, }

8

- dor - ing knee, } O! by all Thy pains and woe,
weep - ing eyes, }

throne on high, Hear our fo - lemn li - ta - ny.

throne on high, Hear our fo - lemn li - ta - ny.

JACKSON

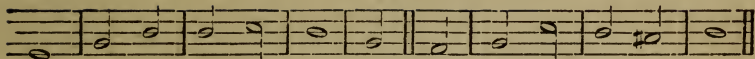
Joyful.

From Greenland's i - cy mountains, From In-dia's co - ral strand,
From Greenland's i - cy mountains, From In-dia's co - ral strand,

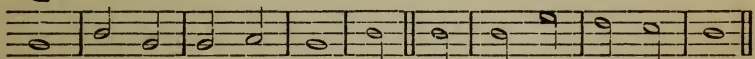
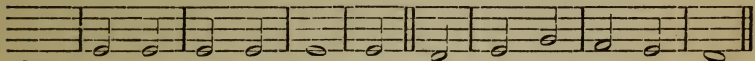
From many an an - cient ri - ver, From many a palm - y plain;
From many an an - cient ri - ver, From many a palm - y plain;

Moderate.

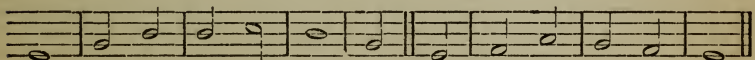
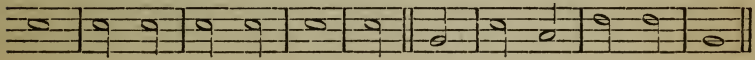
CANNONS.—L.M.



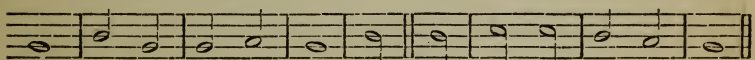
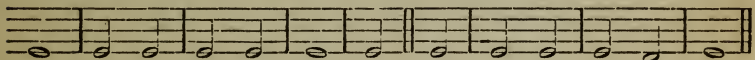
Where Af-ric's fun - ny foun - tains Roll down their gold - en sand ;



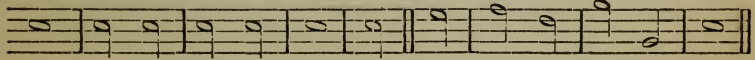
Where Af-ric's fun - ny foun - tain's Roll down their gold - en sand ;



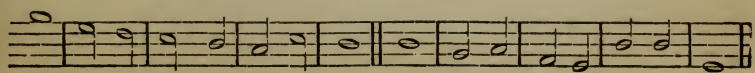
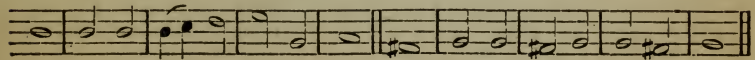
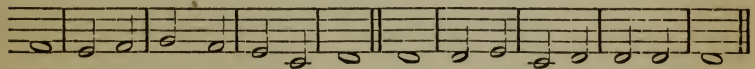
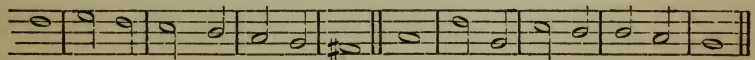
They call us to de - li - ver Their land from er - ror's chain.



They call us to de - li - ver Their land from er - ror's chain.



HANDEL.



Moderate.

Musical score for Coverdale, measures 1-4. The score is in 2/2 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The notes are mostly quarter and half notes.

Musical score for Coverdale, measures 5-8. The score continues from the previous system. It consists of four staves: three treble clefs and one bass clef. The melody continues in the treble clefs, with the bass clef providing accompaniment. The notes are mostly quarter and half notes.

Moderate.

Musical score for Westenhanger, measures 1-4. The score is in 2/2 time and D major. It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a simple accompaniment. The notes are mostly quarter and half notes.

A musical score consisting of ten staves of music. The notation is primarily composed of quarter and eighth notes, with some rests and bar lines. The music is arranged in a single system across ten staves. The first staff begins with a treble clef and a common time signature. The notation is clear and legible, with a focus on rhythmic patterns and melodic lines.

C. W. POOLE.

A musical score consisting of four staves of music. The notation is primarily composed of quarter and eighth notes, with some rests and bar lines. The music is arranged in a single system across four staves. The notation is clear and legible, with a focus on rhythmic patterns and melodic lines.

Bold.

Musical score for 'LEIPSIC' in G major (one sharp) and 2/2 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is marked 'Bold.' and features a series of quarter notes and half notes, with some notes beamed together. The piece concludes with a double bar line.

Continuation of the musical score for 'LEIPSIC' from the previous block, consisting of four staves (two treble, two bass) in G major and 2/2 time. The notation continues with quarter and half notes, maintaining the 'Bold.' character.

Bold.

Musical score for 'HULL' in G major (one sharp) and 2/2 time. It consists of four staves (two treble, two bass). The music is marked 'Bold.' and features a series of quarter notes and half notes, with some notes beamed together. The piece concludes with a double bar line.

two, or 8s and 7s.

JOHANN SCHOP, 1642.—Harmonized by BACH.

Old Melody.

Cheerful.

O had I, my Saviour, the wings of a dove, How

O had I, my Saviour, the wings of a dove, How

wea - ry have rest, And hide all my cares in Thy

wea - ry have rest, And hide all my cares in Thy

Detailed description: This system contains the first two stanzas of the song. Each stanza is written on four staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and three accompaniment staves (two in treble clef and one in bass clef) with the same key signature and time signature. The lyrics are: "O had I, my Saviour, the wings of a dove, How".

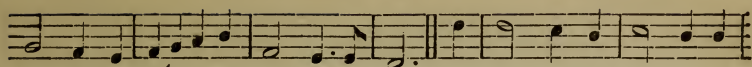
wea - ry have rest, And hide all my cares in Thy

wea - ry have rest, And hide all my cares in Thy

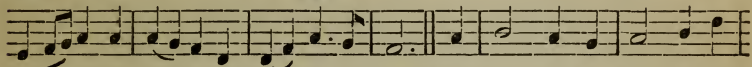
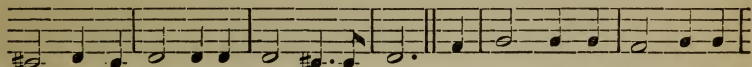
Detailed description: This system contains the second two stanzas of the song. Each stanza is written on four staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and three accompaniment staves (two in treble clef and one in bass clef) with the same key signature and time signature. The lyrics are: "wea - ry have rest, And hide all my cares in Thy".

Foeful.

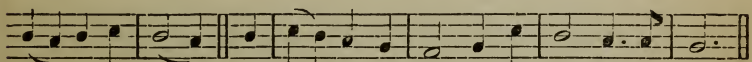
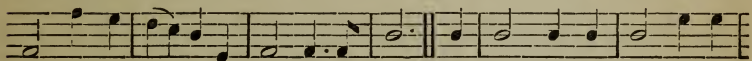
Detailed description: This system contains the first two stanzas of the song. Each stanza is written on four staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature, and three accompaniment staves (two in treble clef and one in bass clef) with the same key signature and time signature. The lyrics are: "wea - ry have rest, And hide all my cares in Thy".



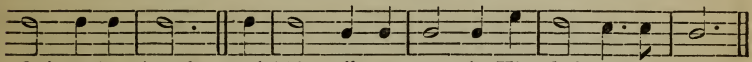
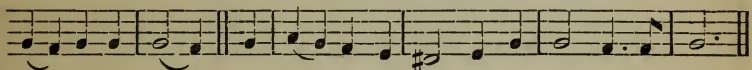
foon would I foar to Thy prefence a-bove ; How foon would I fly where the



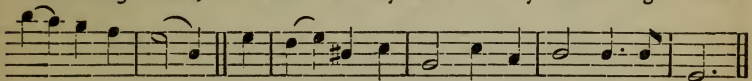
foon would I foar to Thy prefence a-bove ; How foon would I fly where the



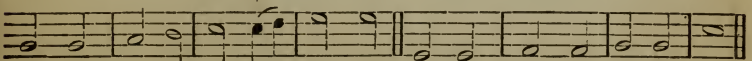
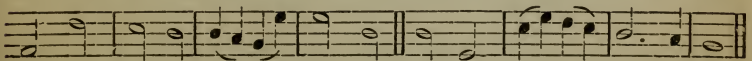
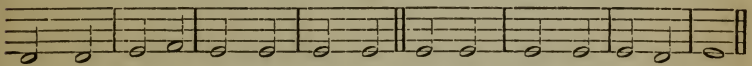
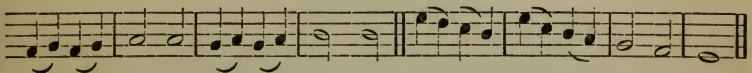
fhel-ter-ing breaft, And hide all my cares in Thy fhel-ter-ing breaft.



fhel-ter-ing breaft, And hide all my cares in Thy fhel-ter-ing breaft.



Sicilian Melody.



Moderate.

For e - ver will I blefs the Lord, Nor ceafe His

For e - ver will I blefs the Lord, Nor ceafe His

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are vocal parts in G major, 2/2 time, with lyrics 'For e - ver will I blefs the Lord, Nor ceafe His'. The bottom two staves are piano accompaniment in G major, 2/2 time, with the same lyrics. The music consists of simple, sustained notes.

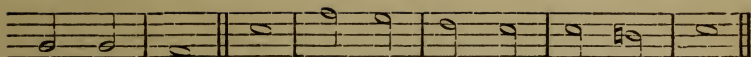
That the op - preff'd and weak May trust in

That the op - preff'd and weak May trust in

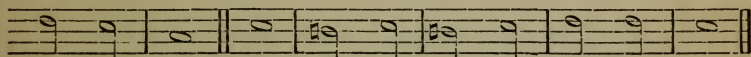
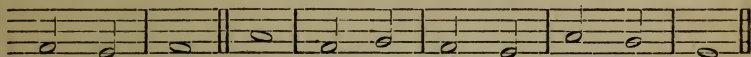
Detailed description: This block contains the second system of the musical score. It features four staves. The top two staves are vocal parts in G major, 2/2 time, with lyrics 'That the op - preff'd and weak May trust in'. The bottom two staves are piano accompaniment in G major, 2/2 time, with the same lyrics. The music consists of simple, sustained notes.

Moderate.

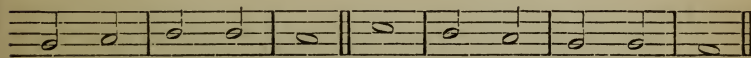
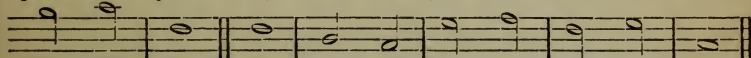
Detailed description: This block contains the first system of a musical score for 'Galilee'. It features four staves. The top two staves are vocal parts in B-flat major, 2/2 time. The bottom two staves are piano accompaniment in B-flat major, 2/2 time. The music consists of simple, sustained notes.



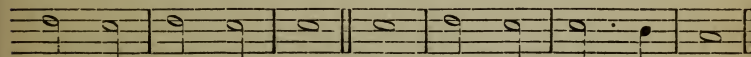
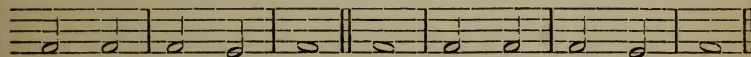
praise to speak: My song His good - nefs shall re - cord,



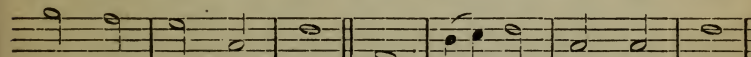
praise to speak: My song His good - nefs shall re - cord,



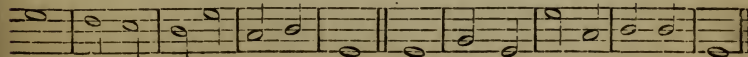
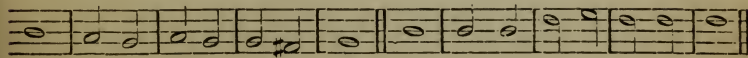
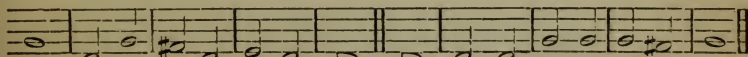
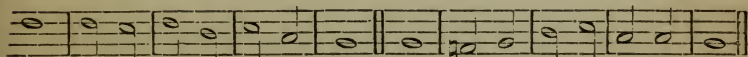
Him, who will re - ward The hum - ble and the meek.



Him, who will re - ward The hum - ble and the meek.



Old Latin.—“Crudelis Herodes.”



Slowly.

Sing, my tongue, the Sa-viour's glo - ry, Of His crofs the

Sing, my tongue, the Sa-viou's glo - ry, Of His crofs the

Detailed description: This system contains the first two staves of music for 'IRENE'. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/2. The lyrics are 'Sing, my tongue, the Sa-viour's glo - ry, Of His crofs the'.

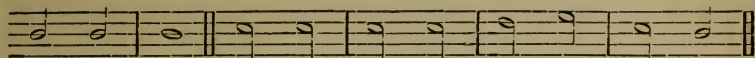
Tell the tri-umph of the King: He, the world's Re -

Tell the tri-umph of the King: He, the world's Re -

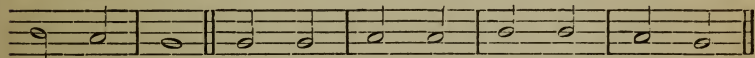
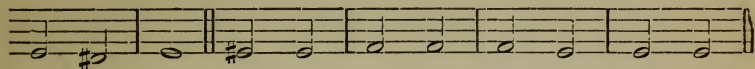
Detailed description: This system contains the next two staves of music for 'IRENE'. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/2. The lyrics are 'Tell the tri-umph of the King: He, the world's Re -'.

Grave.

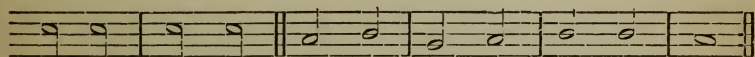
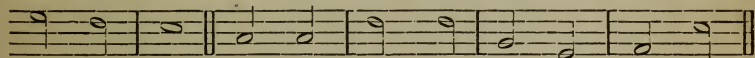
Detailed description: This system contains the first two staves of music for 'BABYLON'. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music is marked 'Grave'.



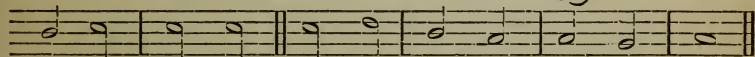
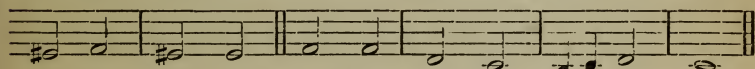
myf - tery fing; Lift on high the won - drous tro - phy,



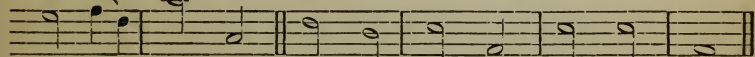
myf - tery fing; Lift on high the won - drous tro - phy,



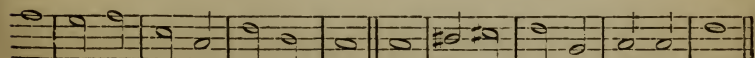
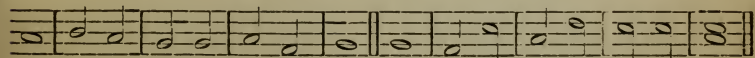
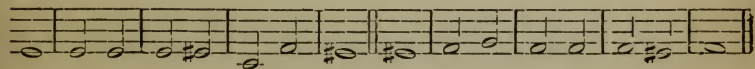
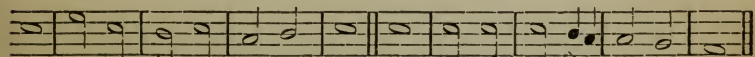
- deemer, con - quers Death, through death now van - quish - ing.



- deemer, con - quers Death, through death now van - quish - ing.



DR. T. CAMPION.—1600.



Cheerful.

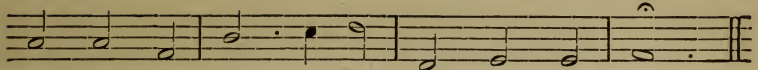
Bright - est and best of the Sons of the Morn - ing,

Bright - est and best of the Sons of the Morn - ing,

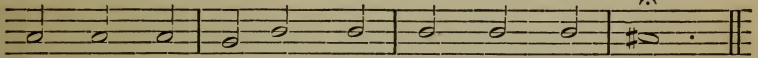
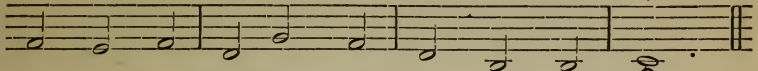
Star of the East, our ho - ri - zon a - dorn - ing,

Star of the East, our ho - ri - zon a - dorn - ing,

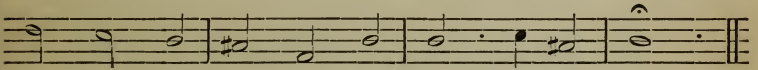
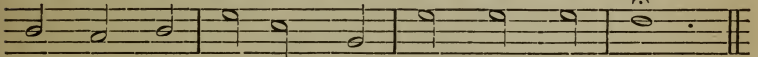
Cheerful,



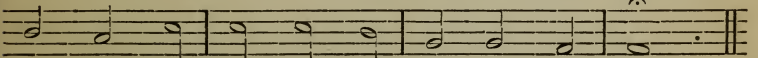
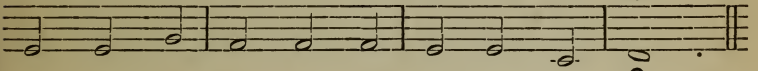
Dawn on our dark - nefs and lend us thine aid ;



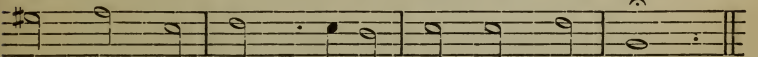
Dawn on our dark - nefs and lend us thine aid ;



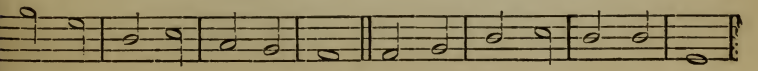
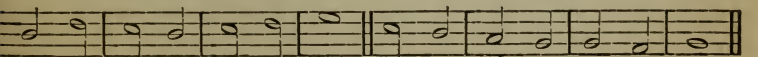
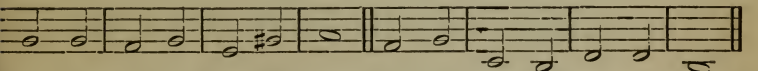
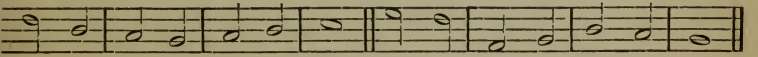
Guide where our in - fant Re - deem - er is laid.



Guide where our in - fant Re - deem - er is laid.



JONATHAN BATTISHILL.



Andante.

Joyful.

Hal - le - lu - jah! song of glad-ness, Song of e - ver -

Hal - le - lu - jah! song of glad-ness, Song of e - ver -

That can an - gel hofts em - ploy; Hymning in God's

That can an - gel hofts em - ploy; Hymning in God's

Darmstadt Cantional, 1687.

- laft - ing . joy ; Hal - le - lu - jah ! fong the sweet - eft

- laft - ing joy ; Hal - le - lu - jah ! fong the sweet - eft

ho - ly pre - fence Their high praife e - ter - nal - ly.

ho - ly pre - fence Their high praife e - ter - nal - ly.

Cheerful.

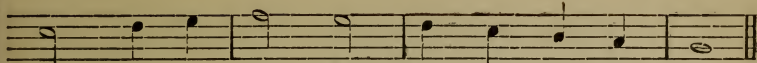
A - gain re - turns the day of ho - ly rest,

A - gain re - turns the day of ho - ly rest,

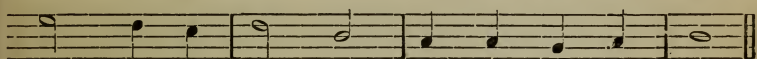
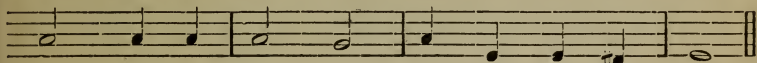
When, like his own, He bade our la - bours cease,

When, like his own, He bade our la - bours cease,

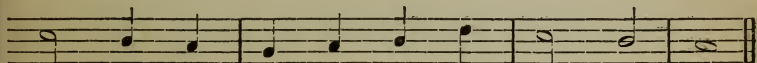
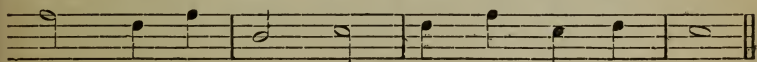
Grave.



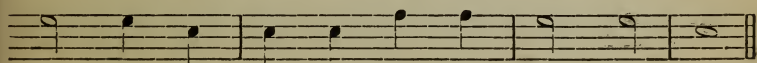
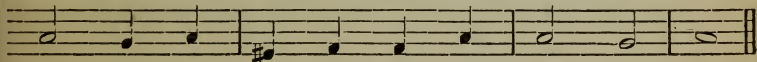
Which, when He made the world, Je - ho - vah bleſt;



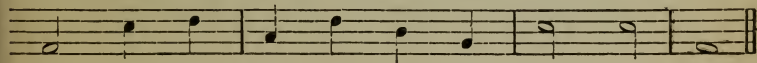
Which, when He made the world, Je - ho - vah bleſt;



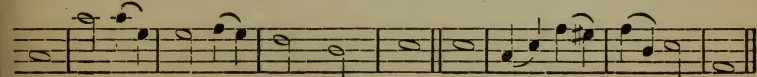
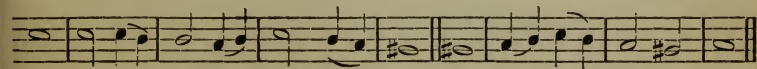
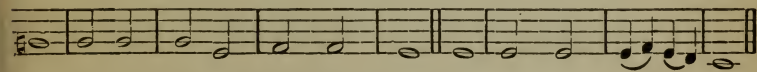
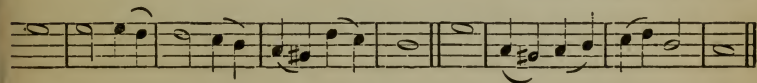
And all be pi - e - ty, and all be peace.



And all be pi - e - ty, and all be peace.



Wilkin's Pfalmody, 1699.



Joyful.

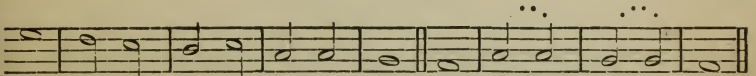
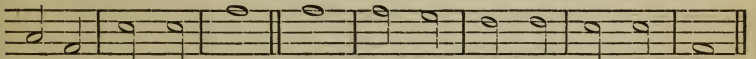
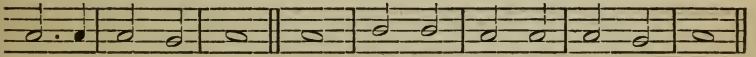
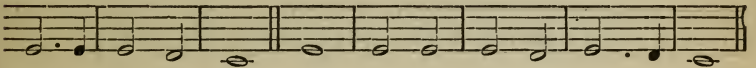
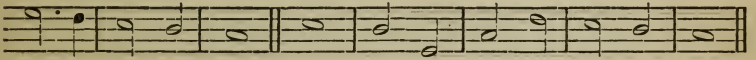
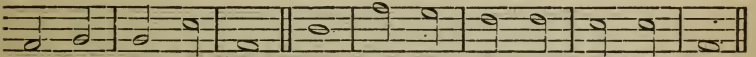
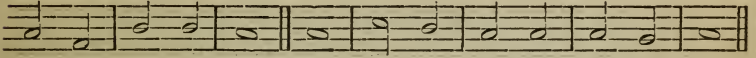
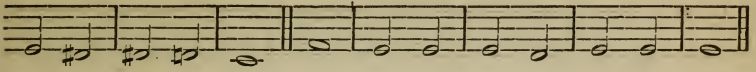
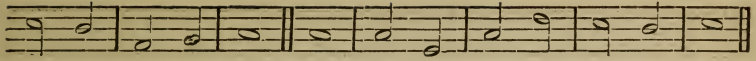
305

LEICESTER.—8, 8, 8, 6, or 8, 8; 8, 4.

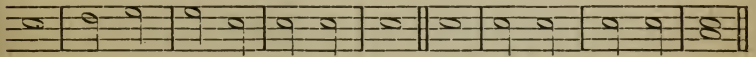
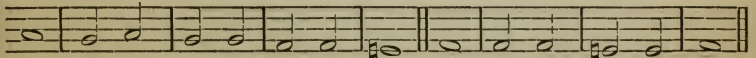
Slow.

My God my Fa-ther, while I stray Far from my home, on life's rough way,

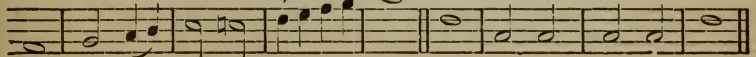
My God my Fa-ther, while I stray Far from my home, on life's rough way,



O teach me from my heart to say—"Thy will be done!"



O teach me from my heart to say—"Thy will be done!"



Moderate and Bold.

Musical score for Ephesus, measures 1-4. Four staves (treble and bass clefs) in 2/2 time. The melody is simple, using whole notes and half notes with some accidentals like sharps and naturals.

Musical score for Ephesus, measures 5-8. Four staves (treble and bass clefs) in 2/2 time. Continuation of the simple melody from the previous system.

Bold.

Musical score for Exeter, measures 1-4. Four staves (treble and bass clefs) in 2/2 time. The melody is simple, using whole notes and half notes with a key signature of one sharp (F#).

LUTHER, Klug's Gefangbuch, 1543.

RAVENSCROFT.

308

WEARMOUTH.—C.M., 8 lines.

Cheerful.

Musical score for 'WEARMOUTH' in common time (C.M.), 8 lines. The score is written in treble and bass clefs with a 2/2 time signature. It consists of four systems of two staves each. The melody is simple and rhythmic, with a cheerful character.

Continuation of the musical score for 'WEARMOUTH'. It consists of four systems of two staves each, following the same notation and structure as the first system.

309

SILCHESTER.—S.M.

Foysful.

Musical score for 'SILCHESTER' in simple meter (S.M.), 4 lines. The score is written in treble and bass clefs with a 2/2 time signature. It consists of four systems of two staves each. The melody is simple and rhythmic, with a foysful character.

310

JENA.—L.M. 6 lines.

Slow.

Musical score for JENA, measures 1-4. The score is in G major (one sharp) and 2/2 time. It consists of four staves: three treble clefs and one bass clef. The first staff has a treble clef and a 2/2 time signature. The second and third staves also have treble clefs. The fourth staff has a bass clef. The music is written in a simple, slow style with whole and half notes.

Musical score for JENA, measures 5-8. The score continues from the previous system, maintaining the same key signature and time signature. It consists of four staves: three treble clefs and one bass clef. The music continues with whole and half notes.

311

WERBURG.—10, 10, 11, 11.

Joyful

Musical score for WERBURG, measures 1-4. The score is in G major (one sharp) and 3/2 time. It consists of four staves: three treble clefs and one bass clef. The first staff has a treble clef and a 3/2 time signature. The second and third staves also have treble clefs. The fourth staff has a bass clef. The music is written in a joyful style with eighth and sixteenth notes.

This block contains seven staves of musical notation in mensural style. Each staff begins with a C-clef on the first line. The notation consists of rhythmic stems with note heads, often decorated with a 'v' or 'u' shape. Bar lines are used to divide the music into measures. The first staff has a repeat sign at the end. The second staff includes several accidentals: a sharp on the second line, a double sharp on the first line, a sharp on the second line, a double sharp on the first line, and a sharp on the second line. The remaining staves contain various rhythmic patterns and accidentals, including a sharp on the second line in the sixth staff.

RAVENS-CROFT's Whole Book of Pfalms.

This block contains four staves of musical notation in mensural style, similar to the first block. Each staff begins with a C-clef on the first line. The notation consists of rhythmic stems with note heads, often decorated with a 'v' or 'u' shape. Bar lines are used to divide the music into measures. The first staff has a repeat sign at the end. The second staff includes several accidentals: a sharp on the second line, a sharp on the second line, and a sharp on the second line. The remaining staves contain various rhythmic patterns and accidentals, including a sharp on the second line in the fourth staff.

312

WESTPHALIA.—C M., 6 or 8 lines.

Moderate.

Musical score for Westphalia, measures 1-4. The score is in 2/2 time with a key signature of one sharp (F#). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a supporting bass line. The first measure contains a whole note, and the subsequent measures contain half notes.

Musical score for Westphalia, measures 5-8. The score continues with four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a supporting bass line. The first measure contains a whole note, and the subsequent measures contain half notes.

313

SMYRNA.—L.M.

Moderate.

Musical score for Smyrna, measures 1-4. The score is in 2/2 time with a key signature of one sharp (F#). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a supporting bass line. The first measure contains a whole note, and the subsequent measures contain half notes.

A musical score consisting of ten staves of music. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps and naturals). The music is arranged in a single system with ten staves.

Old Latin. "Jesu Redemptor omnium."

A musical score consisting of four staves of music. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps and naturals). The music is arranged in a single system with four staves.

314

ANTIOCH.—8 8 8, 8 8 8.

Moderate.

First system of music for 'ANTIOCH'. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music is written in a simple, homophonic style with quarter and half notes.

Second system of music for 'ANTIOCH', continuing from the first system. It also consists of four staves (three treble, one bass) in the same key and time signature. The notation continues with quarter and half notes.

315

NICEA.—L.M.

Moderate.

First system of music for 'NICEA'. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music is written in a simple, homophonic style with quarter and half notes.

Old Latin. "Veni Sancte Spiritus," adapted by LUTHER.

A musical score consisting of eight staves of music. The notation is in a simple, rhythmic style with quarter and eighth notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The score concludes with a double bar line and repeat dots.

Old Latin. "Lucis Creator."

A musical score consisting of four staves of music. The notation is in a simple, rhythmic style with quarter and eighth notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is organized into measures by vertical bar lines. The score concludes with a double bar line and repeat dots.

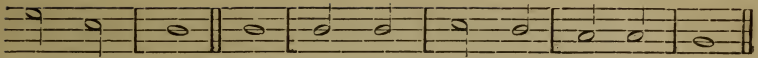
Bold.

The Lord Je - ho - vah reigns, And roy - al

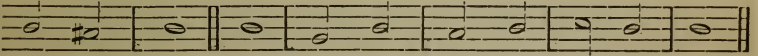
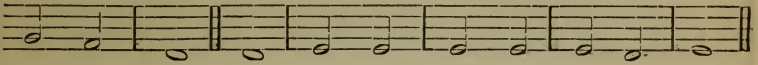
Ar - ray'd in robes of light, Be - girt with

Joyful.

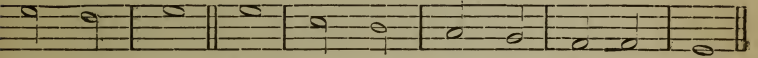
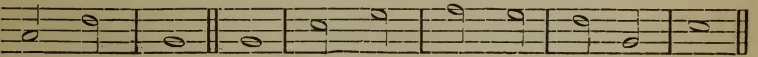
The Lord Je - ho - vah reigns, And roy - al



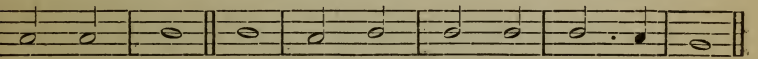
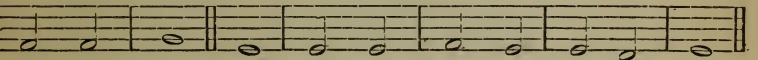
state main - tains, His head with aw - ful glo - ries crown'd,



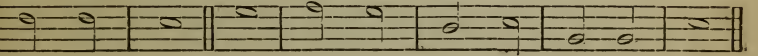
state main - tains, His head with aw - ful glo - ries crown'd,



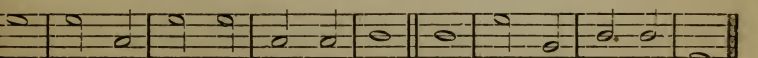
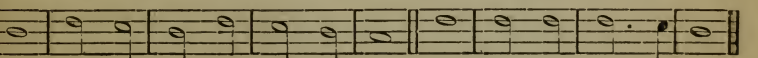
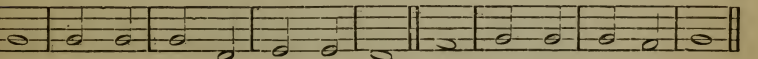
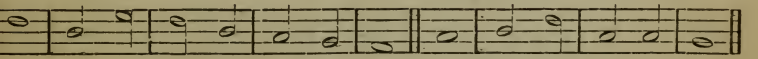
fov' - reign might, And rays of ma - jes - ty a - round.



fov' - reign might, And rays of ma - jes - ty a - round.



ESTE'S Pfalter.



Joyful.

Christ the Lord is risen to-day, Sons of men and an-gels say;

Christ the Lord is risen to-day, Sons of men and an-gels say;

Detailed description: This block contains the first two systems of a musical score. Each system consists of four staves: three treble clefs and one bass clef. The music is in 3/2 time and G major. The lyrics are printed below the first and third staves of each system.

Love's re-deem-ing work is done; Fought the fight, the bat-tle won.

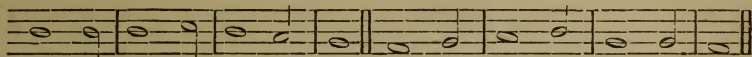
Love's re-deem-ing work is done; Fought the fight, the bat-tle won.

Detailed description: This block contains the second two systems of the musical score. Each system consists of four staves: three treble clefs and one bass clef. The music continues in 3/2 time and G major. The lyrics are printed below the first and third staves of each system.

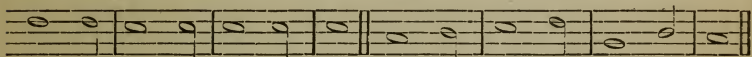
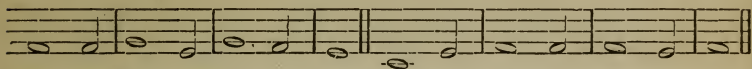
Moderate.

Detailed description: This block contains the musical score for 'PERGAMOS'. It consists of four staves: three treble clefs and one bass clef. The music is in 3/2 time and D major. There are no lyrics printed on this page.

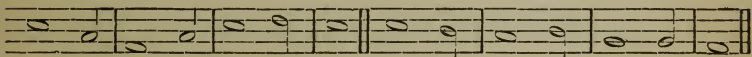
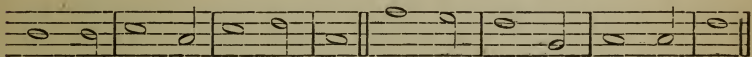
in common time.] Melody of the 14th century.—“ Refonet in laudibus.”



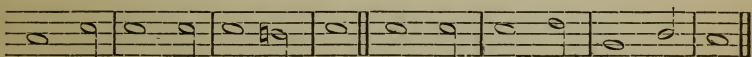
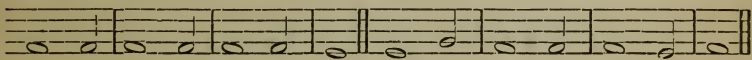
Raise your songs and triumphs high; Sing, ye heav'ns, and earth re - ply.



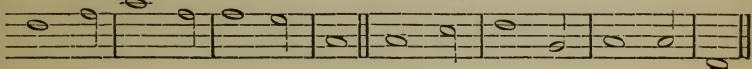
Raise your songs and triumphs high; Sing, ye heav'ns, and earth re - ply.



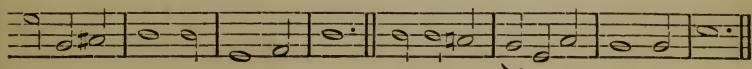
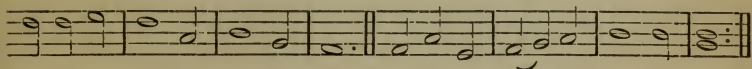
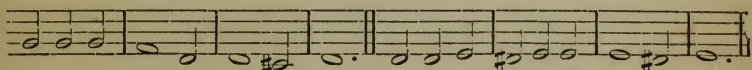
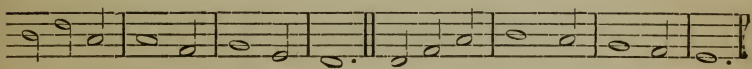
Lo! our sun's e - clipse is o'er, Lo! he sets in blood no more.



Lo! our sun's e - clipse is o'er, Lo! he sets in blood no more.



Old Latin.—“ Tristes erant Apostoli.”



320

BETHEL.—7, 6, 7, 6, 7, 7.

Slow and earnestly.

In the day of thy dif-trefs May Je-ho-vah

In the day of thy dif-trefs May Je-ho-vah

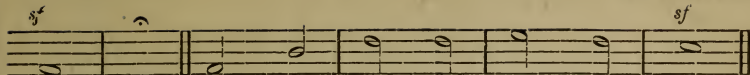
Ja-cob's God be near thee; Send thee from His

Ja-cob's God be near thee; Send thee from His

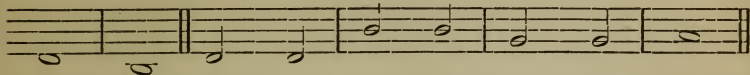
321

GILDAS.—S.M.

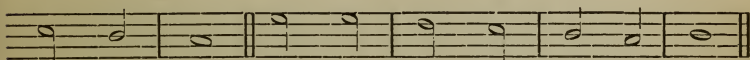
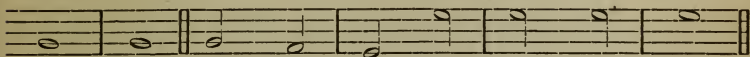
Joyous.

sf

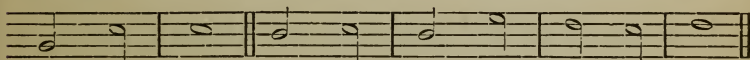
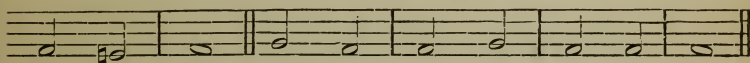
hear thee; In the hour when dan - gers prefs,



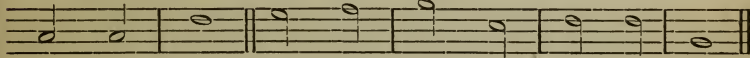
hear thee; In the hour when dan - gers prefs.



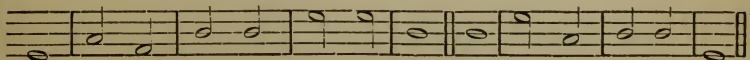
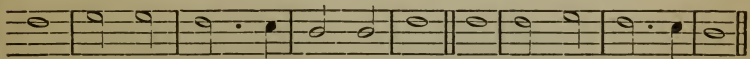
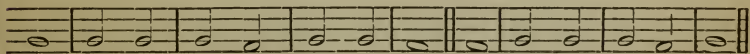
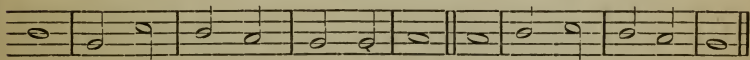
ho - ly place Time - ly aid or strength'ning grace.



ho - ly place Time - ly aid or strength'ning grace.



“Mittet ad Virginem.” Attributed to PETER ABELARD, A.D. 1120.



322

NATIVITY.—7, 7, 7, 7, 7, 7, 7, 7. [May also be sung

Joyful.

Hark! the he - rald an - gels sing Glo-ry to the new-born king;

Hark! the he - rald an - gels sing Glo-ry to the new-born king;

Joy - ful all ye na-tions rise, Join the triumph of the skies;

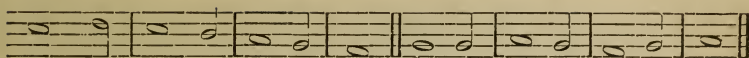
Joy - ful all ye na-tions rise; Join the triumph of the skies:

323

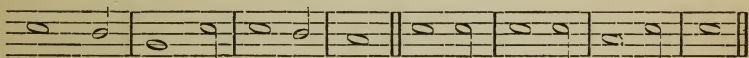
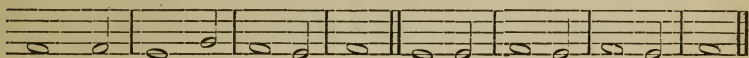
BURMAH.—C.M.

Moderate.

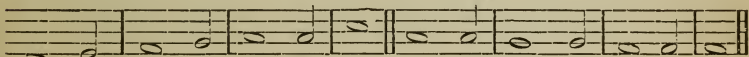
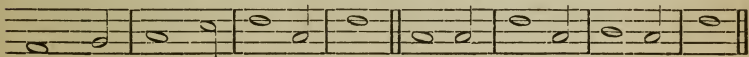
Joy - ful all ye na-tions rise, Join the triumph of the skies;



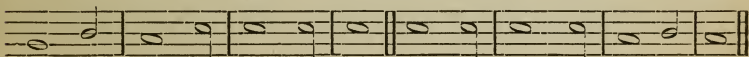
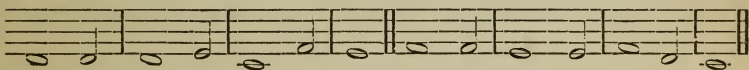
Peace on earth, and mer-cy mild, God and fin-ners re-con-cil'd.



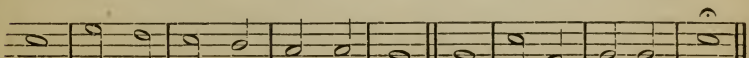
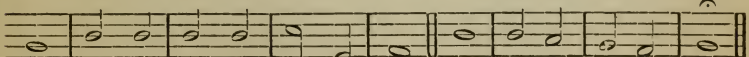
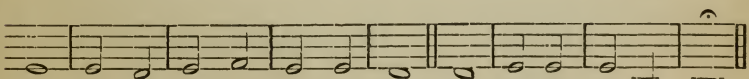
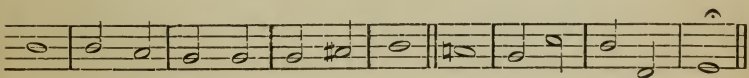
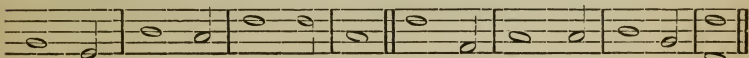
Peace on earth, and mer-cy mild, God and fin-ners re-con-cil'd.



With th'an-gel-ic hofts pro-claim Christ is born in Beth-le-hem.



With th'an-gel-ic hofts pro-claim Christ is born in Beth-le-hem.



324

THURINGIA.—L M.D.

Slowlly.

325

SARUM.—8, 8, 8, 4.

Calmly.

My God, my Father, while I stray Far from my home, on life's rough way ;

My God, my Father, while I stray Far from my home, on life's rough way ;

riten.

J. HULLAH.—By permission, from "Hullah's 'Tune Book."

O teach me from my heart to say, "Thy will be done."

O teach me from my heart to say, "Thy will be done."

Moderate.

God blefs our na - tive land, Firm may she

God blefs our na - tive land, Firm may she

Detailed description: This block contains the first system of a musical score for 'ALBION'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in G major (one sharp) and 3/2 time. The lyrics are 'God blefs our na - tive land, Firm may she'. The notation includes quarter notes, half notes, and rests, with a repeat sign at the end of each line.

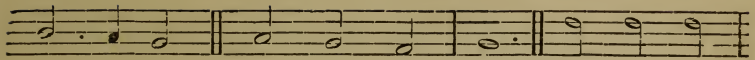
tem - pefts rave, Ru - ler of winds and wave,

tem - pefts rave, Ru - ler of winds and wave,

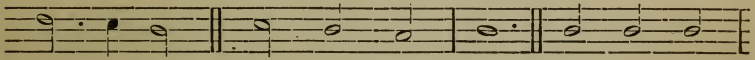
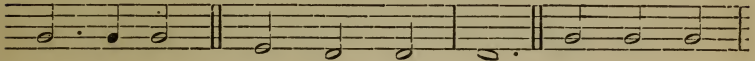
Detailed description: This block contains the second system of the musical score for 'ALBION'. It continues with four staves (Soprano, Alto, Tenor, Bass). The lyrics are 'tem - pefts rave, Ru - ler of winds and wave,'. The notation includes quarter notes, half notes, and rests, with a repeat sign at the end of each line.

Foijul.

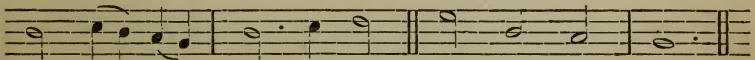
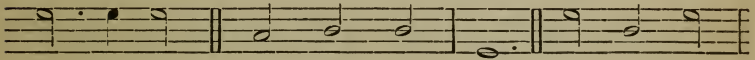
Detailed description: This block contains the first system of a musical score for 'IONA'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in D major (two sharps) and 2/2 time. The lyrics are not visible in this system. The notation includes quarter notes, half notes, and rests, with a repeat sign at the end of each line.



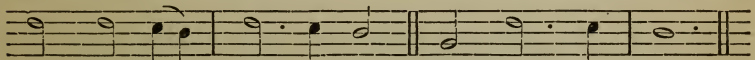
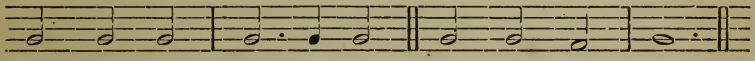
e - ver stand Through storm and night; When the wild



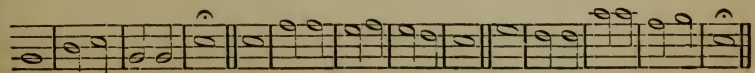
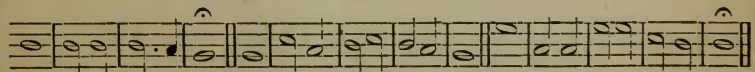
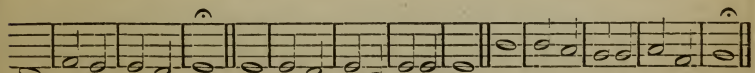
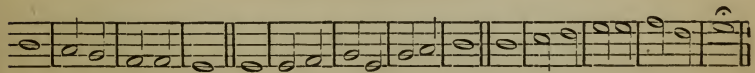
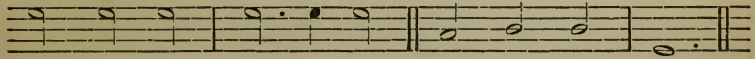
e - ver stand Through storm and night; When the wild



Do Thou our coun - try save By Thy great might.



Do Thou our coun - try save By Thy great might.



328

NORWICH.—C.M., 8 lines.

Joyful.

Musical score for 'NORWICH.—C.M., 8 lines.' The score is written in 2/2 time and D major. It consists of four systems, each with a treble and bass staff. The melody is simple and joyful, with a repeat sign after the first two measures of each system. The bass line provides a steady accompaniment.

Continuation of the musical score for 'NORWICH.—C.M., 8 lines.' This section contains the remaining four systems of the piece, maintaining the same 2/2 time signature and D major key. The melody and bass line continue with the same simple, joyful character.

329

RAVENNA.—L.M.

Moderate.

Musical score for 'RAVENNA.—L.M.' The score is written in 2/2 time and D major. It consists of four systems, each with a treble and bass staff. The melody is more moderate and dignified than the previous piece, with a repeat sign after the first two measures of each system. The bass line provides a steady accompaniment.

Day's Pfalter, 1563.—(Old 137th.)

A musical score consisting of ten staves of music. The notation is in a single system with a repeat sign in the middle of each staff. The notes are primarily quarter and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and repetitive, characteristic of a psalter.

Old Latin Melody, "A folis ortus cardine"
Adapted by LUTHER.

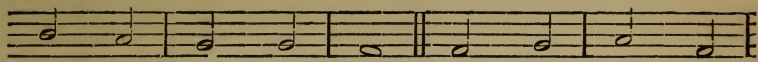
A musical score consisting of four staves of music. The notation is in a single system with a repeat sign in the middle of each staff. The notes are primarily quarter and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and repetitive, characteristic of a psalter.

Moderate.

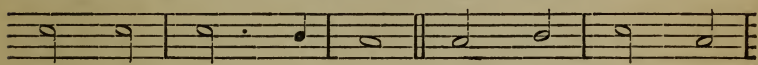
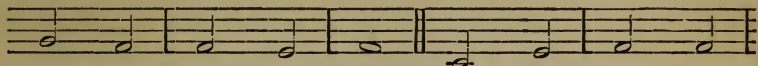
Lord, dis - miss us with Thy bleff - ing, Bid us

man - na feed - ing, Pure fe - ra - phic joys in - crease.

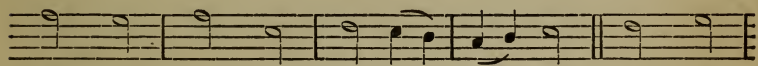
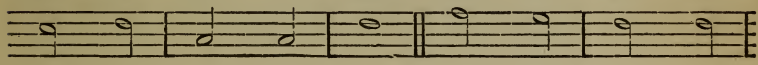
Thee our voi - ces raise; When we reach that



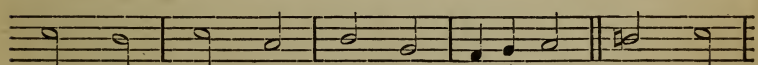
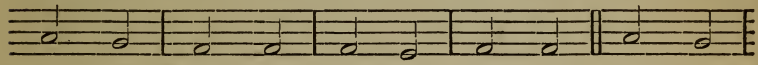
all de - part in peace; Still on gos - pel



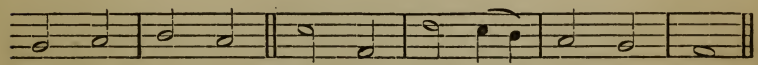
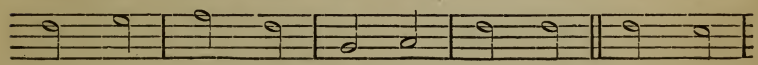
all de - part in peace; Still on gos - pel



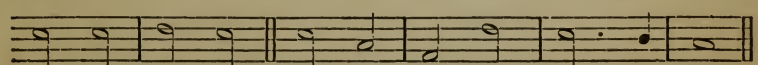
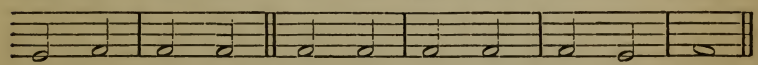
Fill our hearts with con - fo - la - tion, Un - to



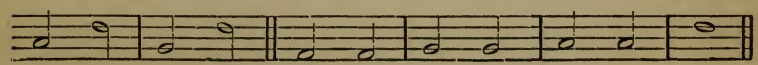
Fill our hearts with con - fo - la - tion, Un - to



blis - ful sta - tion, We will give Thee no - bler praise.



blis - ful sta - tion, We will give Thee no - bler praise.



33 I

ORIEL.—10, 4, 10, 4, 10, 10.

Moderate.

1. Lead, kind-ly Light, a - mid the encircling gloom, Lead Thou me

2. I was not e - ver thus, nor pray'd that Thou Should'st lead me

3. So long Thy power hath blest me, sure it still Will lead me

1. Lead Thou me on. Keep Thou my feet; I do not ask to

2. Lead Thou me on. I loved the ga - rish day, and, spite of

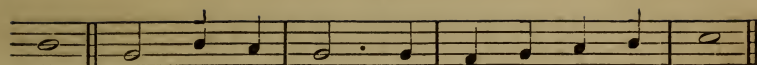
3. The night is gone; And with the morn those an - gel fa - ces

332

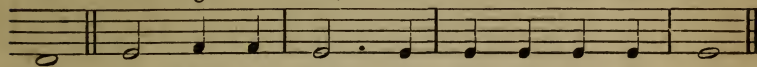
ST. PETER.—C.M.

Moderate.

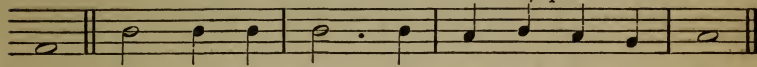
Be known to us in breaking bread, And do not then de - part;



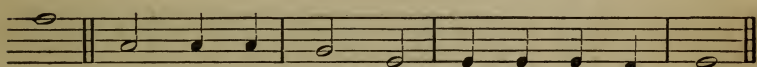
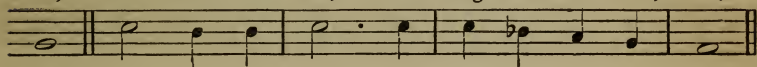
on. The night is dark, and I am far from home,—



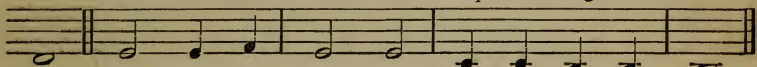
on. I loved to choose and see my path; but now



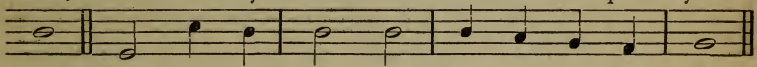
on, O'er moor and fen, o'er crag and tor - rent, till,



see The dis - tant scene,— one step e - nough for me.

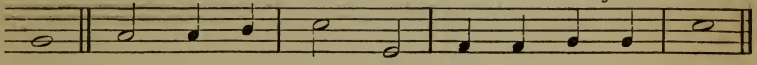


fears, Pride ruled my will: re - mem - ber not past years.



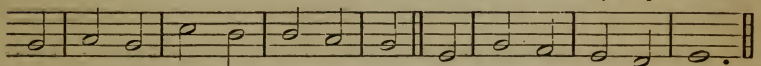
smile Which I have loved long since, and lost a - while.

DR. J. H. NEWMAN.

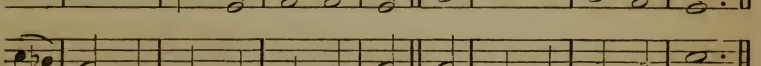
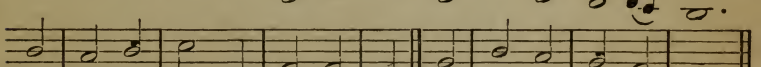
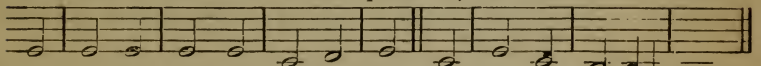


A. R. REINAGLE.

Inserted by his permission.



Sa - viour, a - bide with us, and spread Thy ta - ble in our heart.



Slow.

1. Saviour, when in dust to Thee Low we bow the adoring knee;

2. By Thy helpless in - fant years, By Thy life of want and tears,

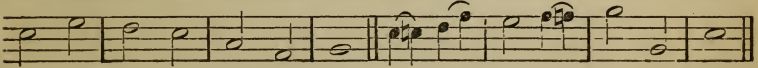
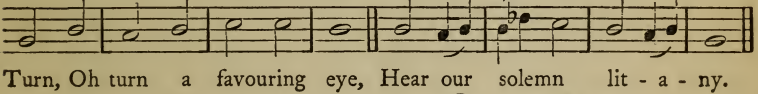
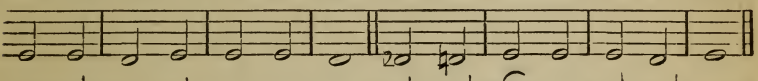
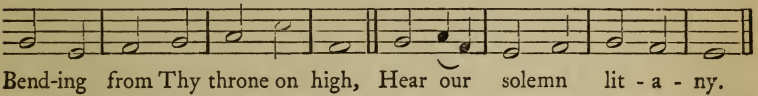
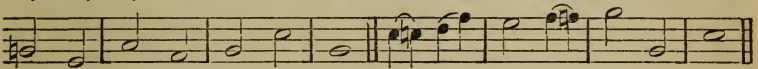
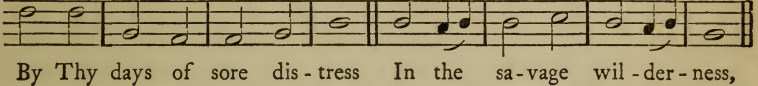
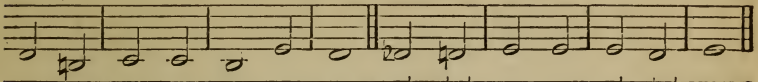
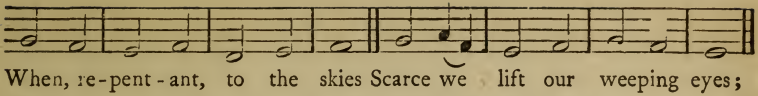
1. Oh, by all Thy pains and woe, Suffered once for man be - low,

2. By the dread mys - terious hour Of the insulting tempter's power;

Moderate.

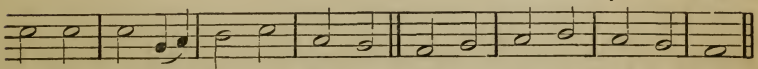
1. Sweet the moments, rich in blessing, Which be - fore the cross I spend;

2. Here I'll sit, for e - ver viewing Mercy's streams, in streams of blood:

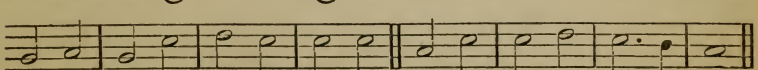
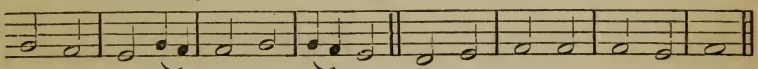


J. B. KÖNIG, 1738.

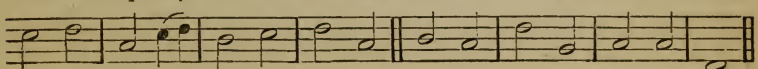
Harmonized by LUDWIG ERK.



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



Precious drops my soul be - dew - ing, Plead and claim my peace with God.



335 STUTTGART.—8 7, 8 7, 8 7, 8 7, (or six lines).

Bold.

1. { Glorious things of thee are spo-ken, Zi - on, ci - ty
He whose word can - not be bro-ken, Formed thee for His

2. { Saviour, if of Zi - on's ci - ty I, through grace, a
Let the world de - ride or pi - ty, I will glo - ry

The musical score for 'Stuttgart' consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is one sharp (F#) and the time signature is 2/2. The first system contains two verses of lyrics. The melody is characterized by a steady eighth-note rhythm.

1. What can shake thy sure re - pose? With sal - va - tion's

2. All his boast - ed pomp and show: So - lid joys and

This system continues the musical score for 'Stuttgart'. It contains two verses of lyrics. The musical notation continues with the same key signature and time signature as the previous system.

336

RAMLEH.—S.M.

Joyful.

The musical score for 'Ramleh' consists of four staves. The key signature is two flats (Bb, Eb) and the time signature is 2/2. The melody is simple and joyful, with a steady eighth-note rhythm.

Harmonized by BACH.

of our God! } On the Rock of a - ges found - ed,
own a - bode. }

mem - ber am ; } Fa - ding is the worldling's plea - sure,
in Thy name. }

walls sur - round - ed, Thou may'st smile at all thy foes.

last - ing trea - sure, None but Zi - on's chil - dren know.

DR. GAUNTLETT.

Cheerful.

1. Bless - ed are the sons of God ; They are bought with

2. They are jus - ti - fied by grace ; They en - joy a

1. Life e - ter - nal they shall have. With them numbered

2. They shall stand in God's great day. With them numbered

338

GOLGOTHA.—L.M.

*St Cross**Gravely.*

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

2. Have we no tears to shed for Him, While soldiers scoff and Jews de - ride ?

3. How fast His hands and feet are nailed ; His throat with parching thirst is dried ;

4. Seven times He spake, seven words of love ; And all three hours His si - lence cried

5. Come, let us stand beneath the Cross ;
The fountain opened in His side,
Shall purge our deepest stains away ;
Jesus, our Lord, is crucified.

the first two lines.

MICHAEL WEISS, 1531.
Harmonized by Dr. FILITZ.

Christ's own blood; They are ransomed from the grave;
so - lid peace; All their sins are washed a - way;
may we be, Now and through e - ter - ni - ty.
may we be, Now and through e - ter - ni - ty.

Rev. J. B. DYKES.

From "*Hymns Ancient and Modern*," by permission.

Oh come, to - ge - ther let us mourn; Je - sus, our Lord, is cru - ci - fi - d.
Ah! look how pa - tient - ly He hangs; Je - sus, our Lord, is cru - ci - fi - ed.
His fail - ing eyes are dimmed with woe; Je - sus, our Lord, is cru - ci - fi - ed.
For mer - cy on the souls of men; Je - sus, our Lord, is cru - ci - fi - ed.

6. A broken heart, a fount of tears,
Ask, and they will not be denied;
The broken heart He heals and saves;
For us our Lord was crucified.—F. W. FABER, D.D.

Joyful.
Cheerful.

1. Je - ru - sa - lem, the gol - den, With milk and ho - ney blest;

2. Je - ru - sa - lem, the on - ly, That look'st from heaven be - low;

3. Je - ru - sa - lem! ex - ult - ing, On that se - cu - rest shore;

4. Thou hast no shore, fair o - cean! Thou hast no time, bright day!

5. The Lamb is all thy splen - dour, The Cru - ci - fied thy praise;

6. O sweet and bless - ed coun - try, When shall I see thy face?

1. The home of fade - less splen - dour, Of flowers that have no thorn;

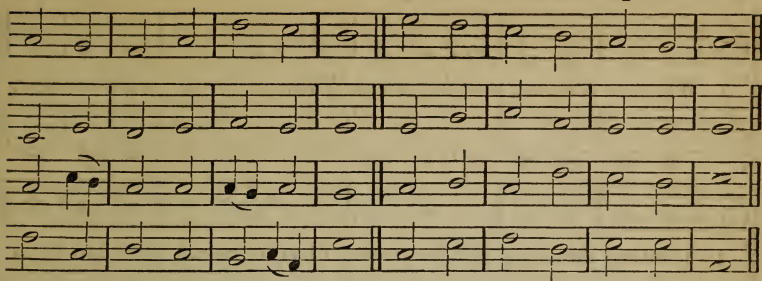
2. I strive to win that glo - ry; I toil to gain that light;

3. O hap - py, ho - ly ci - ty, The por - tion of the blest;

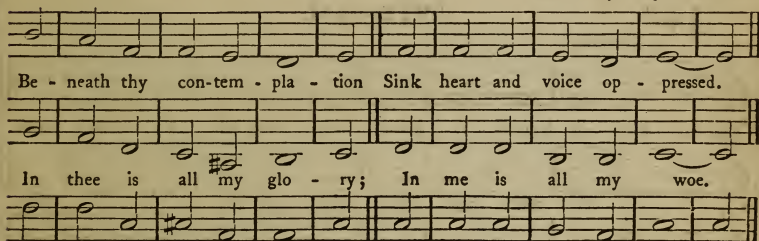
4. Up - on the Rock of A - ges, They raise thy ho - ly tower;

5. And He whom now we trust in, Shall then be seen and known;

6. Ex - ult, O dust and ash - es! The Lord shall be thy part;



A. EWING, Bishop of Argyll.
Inserted by his permission.

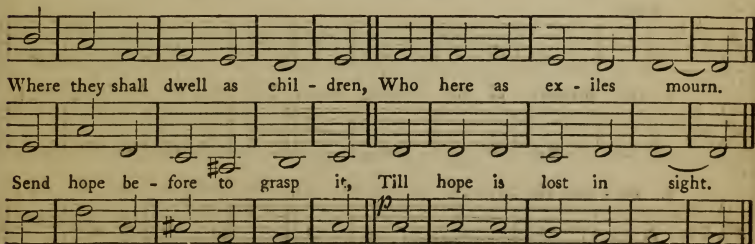


Be - neath thy con - tem - pla - tion Sink heart and voice op - pressed.

In thee is all my glo - ry; In me is all my woe.

I hope thee, wish thee, sing thee, And love thee e - ver - more!
Dear fountain of re - fresh - ment To pil - grims far a - way!

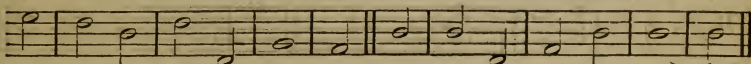
His laud and be - ne - dic - tion, Thy ransomed peo - ple raise.
O sweet and bless - ed coun - try, When shall I win thy grace?



Where they shall dwell as chil - dren, Who here as ex - iles mourn.

Send hope be - fore to grasp it, Till hope is lost in sight.

True vi - sion of true beau - ty, Sweet balm of all dis - trest.
Thine is the vic - tor's lau - rel, And thine the gold - en dower.

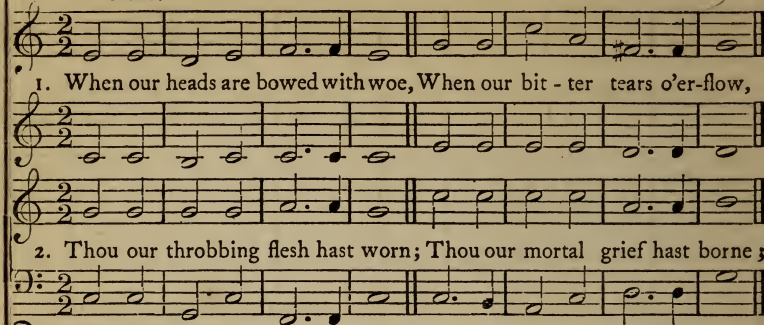


And they that know and see Him, Shall have Him for their own.
His on - ly, His for e - ver, Thou shalt be, and thou art.

341

CAPERNAUM.—7, 7, 7, 7.

R. (47)

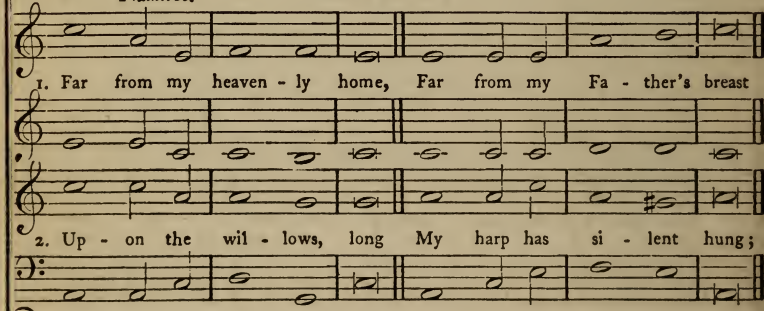
Grave.


1. When our heads are bowed with woe, When our bit - ter tears o'er-flow,

2. Thou our throbbing flesh hast worn; Thou our mortal grief hast borne;

342

LYTE.—S.M.

Plaintive.


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

2. Up - on the wil - lows, long My harp has si - lent hung;

343

ARNHEIM.—C.M.

Quiet.


1. The shadows of the evening hours, Fall from the dark'ning sky;

2. Be - fore Thy throne, O Lord of Heaven, We kneel at close of day;

3. The sor - rows of Thy servants, Lord, Oh, do not Thou de - spise;

4. The bright - ness of the coming light, Up - on the darkness rolls;

5. Let peace, O Lord, Thy peace, O God, Up - on our souls de - scend;

6. Give us a re - spite from our toil, Calm and sub - due our woes;

When we mourn the lost and dear, Je - sus, son of Da - vid, hear.
Thou hast shed the bit - ter tear; Je - sus, son of Da - vid, hear.

J. B. WILKES.
From "Hymns Ancient and Modern," by permission.

Fainting, I cry,— blest Spi-rit, come, And speed me to my rest.
How should I sing a cheer-ful song, Till Thou in - spire my tongue?

ADAM KRIEGER, 1666.

Up - on the fragrance of the flowers The dews of evening lie,
Look on Thy children from on high, And hear us while we pray.
But let the in - cense of our prayers, Be - fore Thy mer - cy rise,
With hopes of fu - ture glo - ry chase, The sha - dows on our souls.

From mid - night fears and pe - rils, Thou Our trembling hearts de - fend.
Through the long day we suf - fer, Lord, Oh, give us now re - pose!

Moderate.

1. Gracious Spi-rit, dwell with me, I my-self would

2. Truthful Spi-rit, dwell with me, I my-self would

3. Ten-der Spi-rit, dwell with me, I my-self would

4. Migh-ty Spi-rit, dwell with me, I my-self would

5. Ho-ly Spi-rit, dwell with me, I my-self would

1. Would Thy life in mine re-veal; And with ac-tions

2. Let Thy life in mine ap-pear; And with ac-tions

3. In temp-ta-tion's dark-some hour; O-pen it when

4. Where, un-aid-ed, man must fail; E-ver by a

5. Choose and che-rish all things good; And what-e-ver

Moderate.

1. Lo! the storms of life are breaking, Faithless fears our hearts are shaking;

2. Lo! the world from Thee re-belling, Round Thy church in pride is swelling;

gra - cious be; And with words that help and heal,
truth - ful be; And with wis - dom kind and clear,
ten - der be; Shut my heart up like a flower,
migh - ty be; Migh - ty so as to pre - vail,
ho - ly be; Se - pa - rate from sin, I would
bold and meek, Would for Christ, my Sa - viour, speak.
bro - ther - ly, Speak my Lord's sin - ce - ri - ty.
shines the sun, And His love by fra - grance own.
migh - ty hope, Press - ing on and bear - ing up.
I can be, Give to Him, who gave me Thee.

T. T. LYNCH.

Darmstadt Gesangbuch, 1698. "Jesu clemens pie Deus."

For our suc - cour un - der - ta - king, Lord and Saviour, help us.
With Thy word their mad - ness quelling, Lord and Saviour, help us.

1. E - ter - nal Father, strong to save, Whose arm hath bound the

2. O Christ, whose voice the wa - ters heard And hushed their ra - ging

3. Most Ho - ly Spi - rit, who did'st brood Up - on the cha - os

4. O Tri - ni - ty of love and power, Our breth-ren shield in

1. Its own ap - point-ed lim - its keep; O hear us when we

2. And calm a - midst its rage did'st sleep; O hear us when we

3. And give, for wild con - fu - sion, peace; O hear us when we

4. Pro - tect them wherso - e'er they go; Thus e - ver-more shall

Moderate.

rest - less wave, Who bid'st the migh - ty o - cean deep

at Thy word, Who walk - edst on the foam - ing deep,

dark and rude, And bid its an - gry tu - mult cease,

dan - ger's hour; From rock and tem - pest, fire and foe,

cry to Thee For those in pe - ril on the sea.

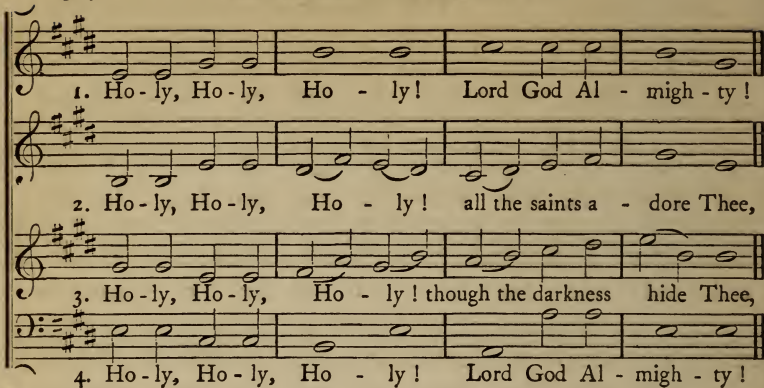
cry to Thee For those in pe - ril on the sea.

cry to Thee For those in pe - ril on the sea.

rise to Thee Glad hymns of praise from land and sea. A-men.

WHITING.

Latin Melody of the 7th Century.

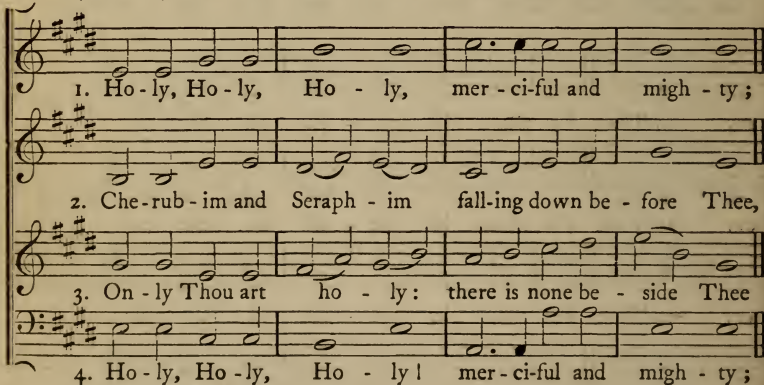


1. Ho-ly, Ho-ly, Ho-ly! Lord God Al-migh-ty!

2. Ho-ly, Ho-ly, Ho-ly! all the saints a-dore Thee,

3. Ho-ly, Ho-ly, Ho-ly! though the darkness hide Thee,

4. Ho-ly, Ho-ly, Ho-ly! Lord God Al-migh-ty!

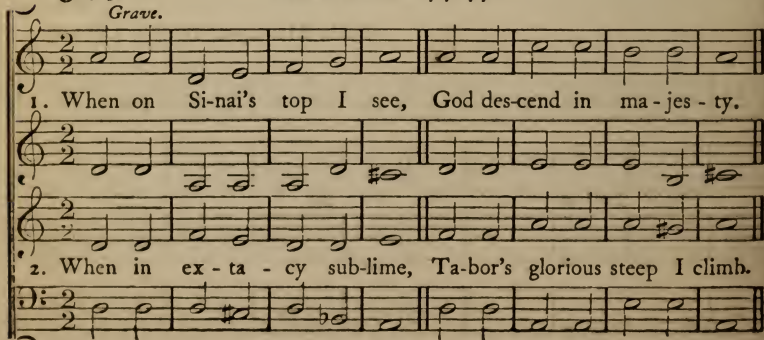


1. Ho-ly, Ho-ly, Ho-ly, mer-ci-ful and migh-ty;

2. Che-rub-im and Seraph-im fall-ing down be-fore Thee,

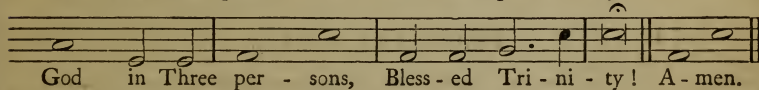
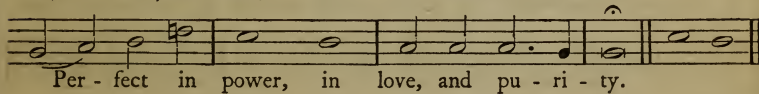
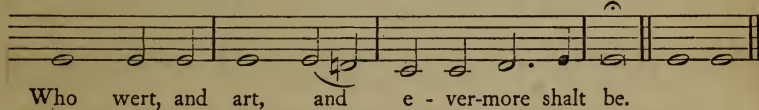
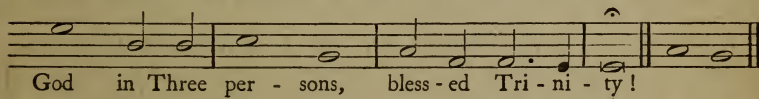
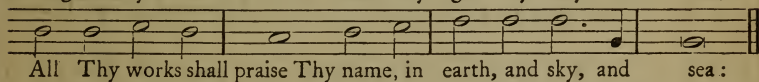
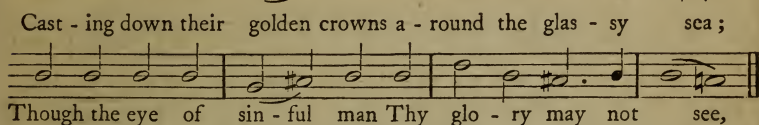
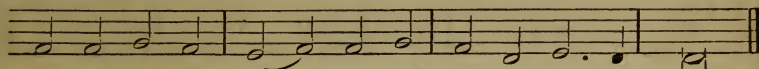
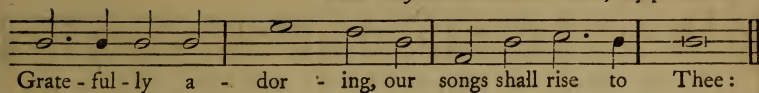
3. On-ly Thou art ho-ly: there is none be-side Thee

4. Ho-ly, Ho-ly, Ho-ly! mer-ci-ful and migh-ty;

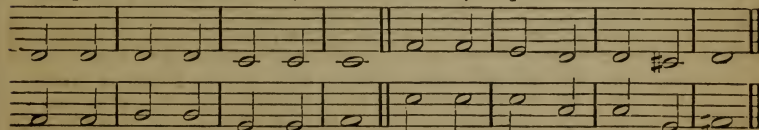
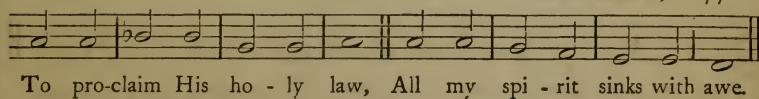
Grave.


1. When on Si-nai's top I see, God des-cend in ma-jes-ty.

2. When in ex-ta-cy sub-lime, Ta-bor's glorious steep I climb.



M. HEINLEIN, 1677.



Joyful.

1. Sing Hal - le - lu - jah! praise the Lord! Sing with a cheer - ful voice ;

2. There, we to all e - ter - ni - ty, Shall join th' ange - lic lays,

1. Ne'er cease to sing, thou ransomed host, Praise Fa - ther, Son, and Ho - ly Ghost,

2. "He hath re-deemed us by His blood; Hath made us kings and priests to God :

Moderate.

1. Our blest Re-deem-er, ere He breathed His ten - der last fare - well,

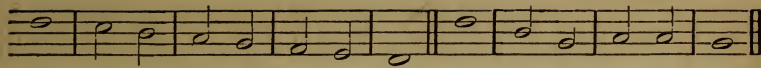
2. He came sweet in-fluence to im - part, A gra - cious will - ing Guest,

3. And His that gen - tle voice we hear, Soft as the breath of even,

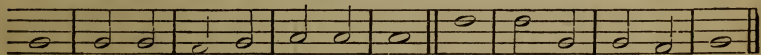
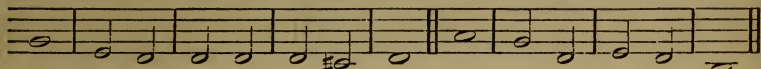
4. And eve - ry vir - tue we pos - sess, And eve - ry con - quest won,

5. Spi - rit of pu - ri - ty and grace, Our weak - ness, pity - ing, see :

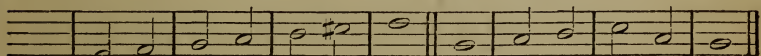
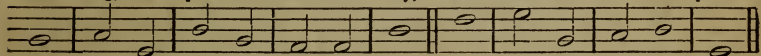
6. O praise the Fa - ther; praise the Son; Blest Spi - rit, praise to Thee ;



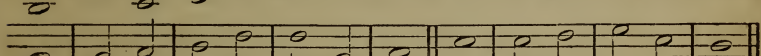
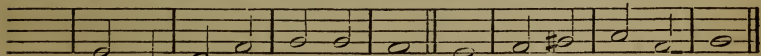
Ex - alt our God with loud ac - cord, And in His name re - joice.



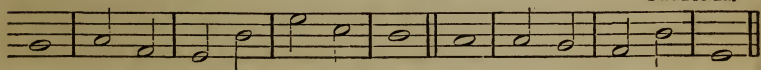
And sing, in per - fect har - mo - ny, To God the Sa - viour's praise :



Un - til in realms of end - less light, Your prais - es shall u - nite.

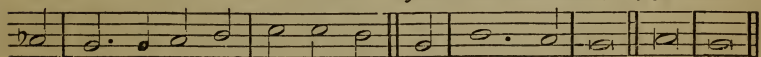


For us the heavenly Lamb was slain ; Praise ye the Lord ! " A - men.
SWEETNER.

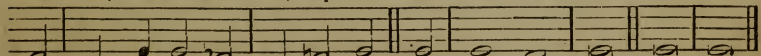


REV. J. B. DYKES.

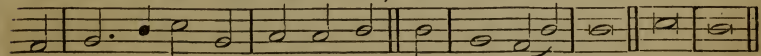
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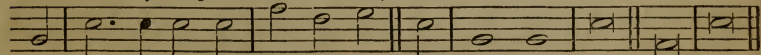
A Guide, a Com - fort - er, bequeathed With us to dwell.



While He can find one hum - ble heart, Where - in to rest.



That checks each thought, that calms each fear, And speaks of heaven.
And eve - ry thought of ho - li - ness, Are His a - lone.



O make our hearts Thy dwell - ing place, And wor - thier Thee.
All praise to God, the Three in One, The One in Three. A - men.

Moderate.

1. Sweet Sa-viour, bless us ere we go; Thy word in - to our

2. The day is gone, its hours have run, And Thou hast ta - ken

3. Grant us, dear Lord, from e - vil ways True ab - so - lu - tion

4. Do more than par - don; give us joy, Sweet fear, and so - ber

5. La - bour is sweet, for Thou hast toiled; And care is light, for

6. For all we love, the poor, the sad, The sin - ful, un - to

1. With low - ly love and fer - vent will. Through life's long day and

2. The bro - ken vow, the fre - quent fall. Through life's long day and

3. With pu - ri - ty and in - ward peace. Through life's long day and

4. That on - ly long to be like Thee. Through life's long day and

5. With strife, or by de - ceit en - snared. Through life's long day and

6. Thou art our Je - sus, and our All. Through life's long day and

Joyful.

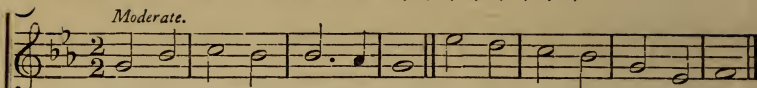
From "Hymns Ancient and Modern," by permission.

minds in - stil; And make our luke - warm hearts to glow
 count of all, The scan - ty tri - umphs grace hath won,
 and re - lease; And bless us, more than in past days,
 li - ber - ty, And sim - ple hearts with - out al - loy
 Thou hast cared; Ah! ne - ver let our works be soiled
 Thee we call; O let Thy mer - cy make us glad:

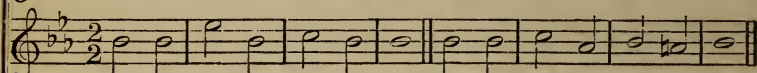
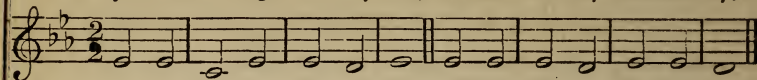
death's dark night, O gen - tle Je - sus, be our Light.
 death's dark night, O gen - tle Je - sus, be our Light.
 death's dark night, O gen - tle Je - sus, be our Light.
 death's dark night, O gen - tle Je - sus, be our Light.
 death's dark night, O gen - tle Je - sus, be our Light.
 death's dark night, O gen - tle Je - sus, be our Light. A - men.

F. W. FABER, D.D.

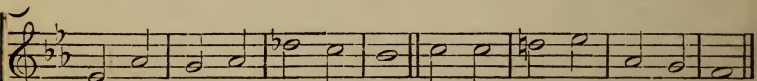
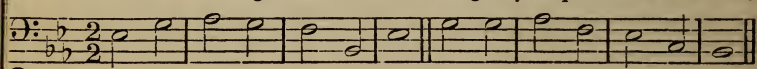
JOHANN CRÜGER, 1653.

Moderate.

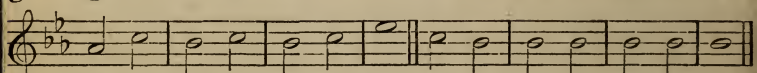
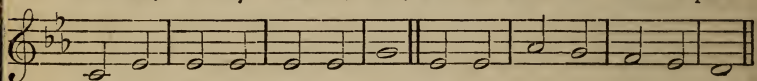
1. Je - su, re - fuge of my soul, Let me to Thy bo-som fly,



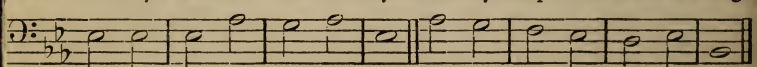
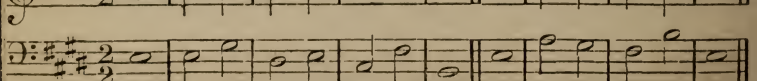
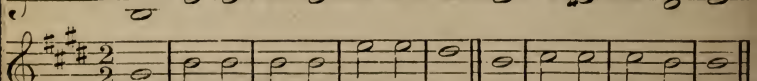
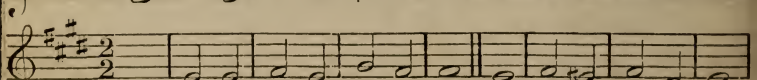
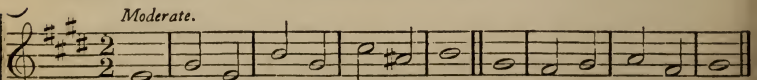
2. O-ther re - fuge have I none; Hangs my helpless soul on Thee;



1. Hide me, O my Saviour, hide, Till the storm of life be past:

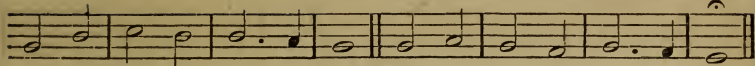


2. All my trust on Thee is stayed, All my help from Thee I bring;

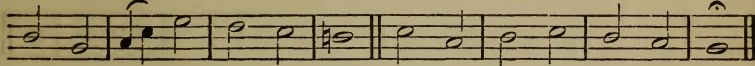
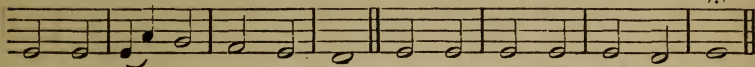
*Moderate.*

REV. J. B. DYKES.

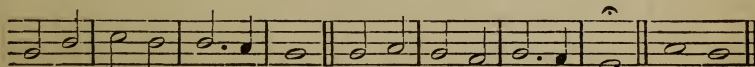
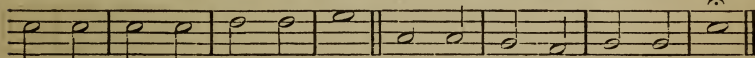
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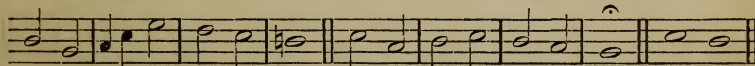
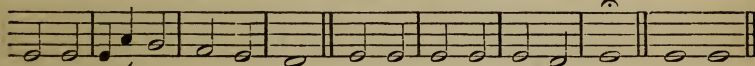
While the near - er wa - ters roll, While the tempest still is high :



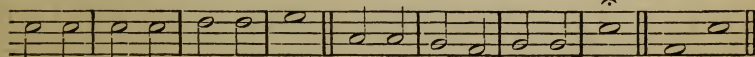
Leave, ah! leave me not a - lone, Still sup - port and com - fort me.



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

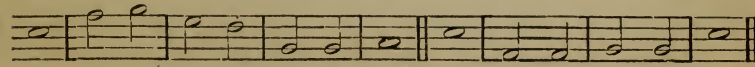
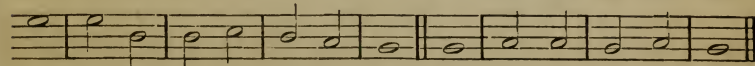
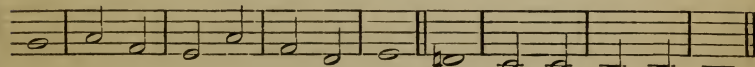
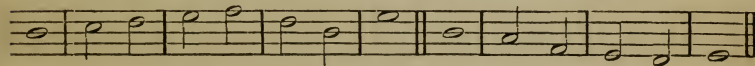


Co - ver my de - fenceless head With the sha - dow of Thy wing. A - men.



T. M. WOOD.

Harmonised by J. BANISTER : inserted by permission.



356

LUSATIA.—7, 6, 7, 6, 7, 6, 7, 6.

Moderate.

357

BEMERTON.—6, 5, 6, 5.

Moderate.

1. Je - su, meek and gen - tle, Son of God most high,

2. Par - don our of - fen - ces, Loose our cap - tive chains,

3. Give us ho - ly free - dom, Fill our hearts with love;

4. Lead us on our jour - ney, Be Thy - self the Way

5. Je - su, meek and gen - tle, Son of God most high,

(346)

Dr. F. FILITZ, 1846.

Pity-ing, lov-ing Sa-viour, Hear Thy child-ren's cry.

Break down eve-ry i-dol Which our soul de-tains.

Draw us, Ho-ly Je-sus, To the realms a-bove.

Through ter-res-trial dark-ness, To ce-les-tial day.
 Pity-ing, lov-ing Sa-viour, Hear Thy child-ren's cry.

Moderate.

1. A - bide with me, fast falls the e - ven - tide: The darkness

2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow

The musical score for 'Eventide' consists of two systems. Each system has a vocal line and a piano accompaniment. The first system contains two verses of lyrics. The second system continues the piano accompaniment and contains two more verses of lyrics. The music is in 2/2 time and B-flat major.

1. fail, and comforts flee, Help of the helpless, O a - bide with me.

2. all a-round I see: O Thou who changest not, a - bide with me.

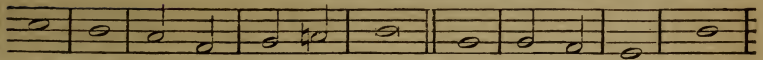
This system continues the piano accompaniment from the first system and includes two more verses of lyrics. The musical notation includes various note values and rests, with some notes beamed together.

Moderate.

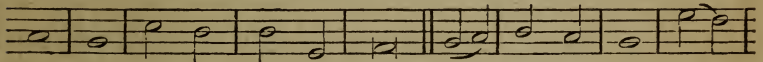
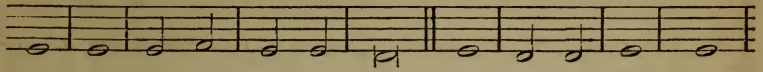
The musical score for 'Nazareth' consists of a single system with a vocal line and a piano accompaniment. The music is in 2/2 time and B-flat major. The lyrics are not explicitly written on this page, but the musical notation is clearly visible.

W. H. MONK.

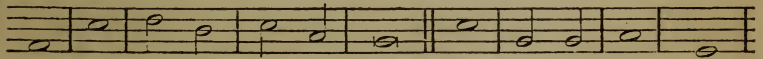
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thick - ens : Lord, with me a - bide. When o - ther help - ers



dim, its glo - ries pass a - way ; Change and de - cay in



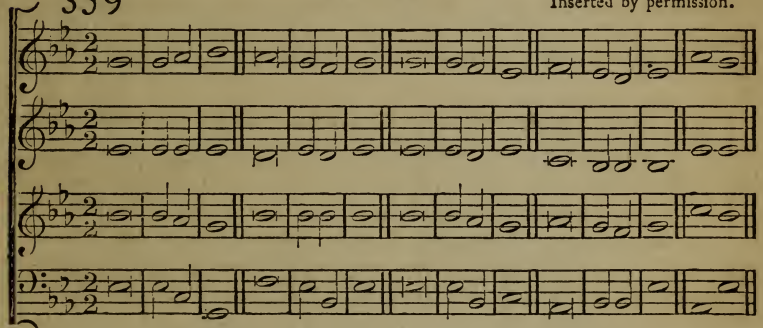
OR THIS CHANT.

TROYTE.

A. H. D. TROYTE.

Inserted by permission.

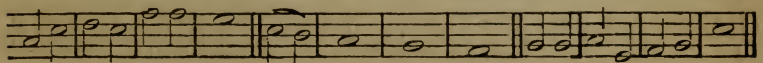
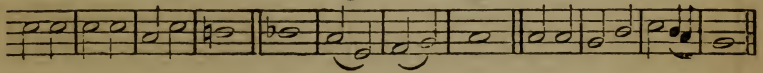
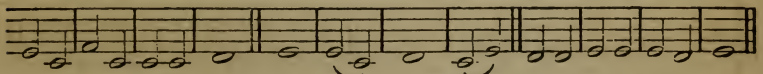
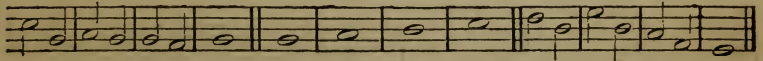
359



A-men.

J. BANISTER.

Inserted by permission.



361

ST. MARGARET.—C M.

Moderate.

Musical score for St. Margaret, C.M. The score is in 2/2 time with a key signature of one sharp (F#). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef.

362

BETHSAIDA.—6, 10, 6, 10.

Moderate.

Musical score for Bethsaida, 6, 10, 6, 10. The score is in 2/2 time with a key signature of one flat (Bb). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef.

1. Birds have their quiet nest, Fox - es their holes, and man his peaceful bed ;

2. And yet He came to give The wea-ry and the heavy - la-den rest,

3. I—who once made Him grieve, I—who once bade His gentlespirit mourn ;

4. O, why should I have peace? Why? but for that unchanged, undying love

5. Yes, but for pardoning grace, I feel I nev-er should in glo - ry see

6. Let the birds seek their nest, Foxes their holes, and man his peaceful bed ;

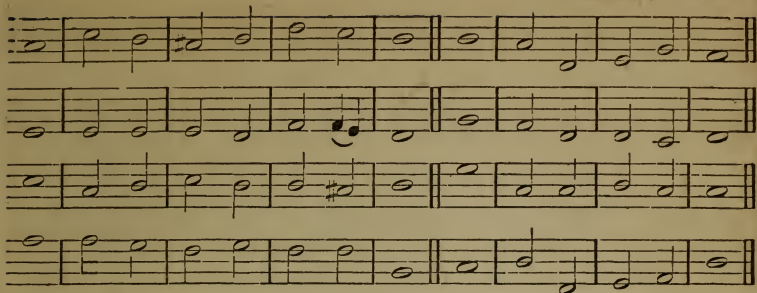
7. On earth Thou lovest best To dwell in humble souls that mourn for sin ;

363

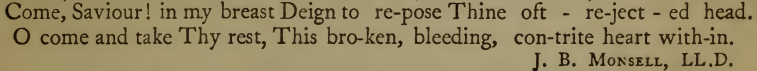
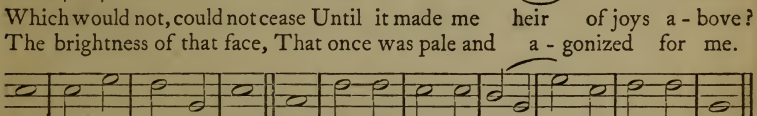
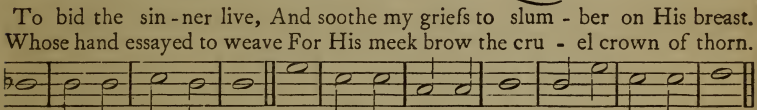
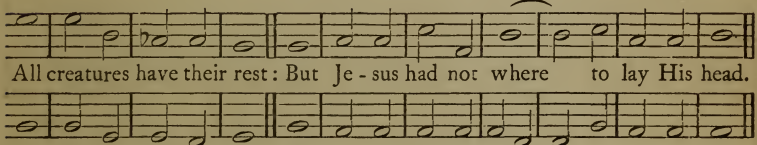
SAVOY, OR OLD HUNDREDTH.—L.M.

Moderate.

Musical score for Savoy, or Old Hundredth, L.M. The score is in 2/2 time with a key signature of three sharps (F#, C#, G#). It consists of four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef.

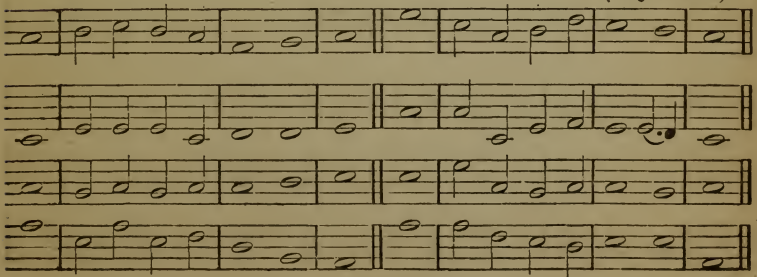


DR. GAUNTLETT, 1866.



J. B. MONSELL, LL.D.

GUILLAUME FRANC, 1565.
(Original form).



Moderate.

1. Thy way, not mine, O Lord, How - e - ver dark it be!

2. I dare not choose my lot; I would not, if I might:

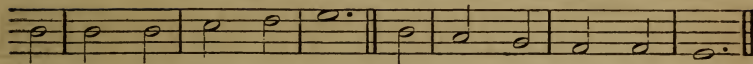
3. Take thou my cup, and it With joy or sor - row fill,

1. Smooth let it be or rough, It will be still the best,

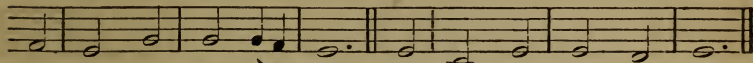
2. The king - dom that I seek Is thine; so let the way

3. Not mine, not mine the choice, In things or great or small;

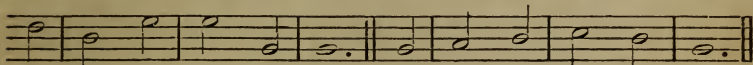
Moderate.



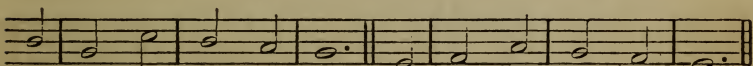
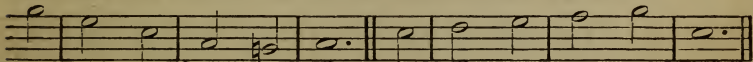
Lead me by Thine own hand, Choose out the path for me.



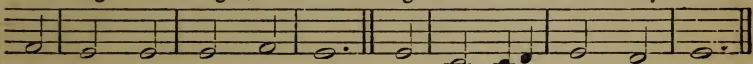
Choose Thou for me, my God, So shall I walk a - right.



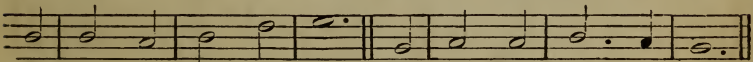
As best to Thee may seem; Choose Thou my good and ill.



Wind - ing or straight, it leads Right on - ward to Thy rest.

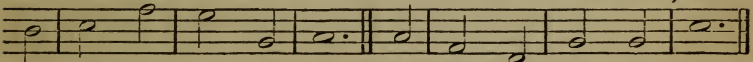


That leads to it be Thine, Else I must sure - ly stray.



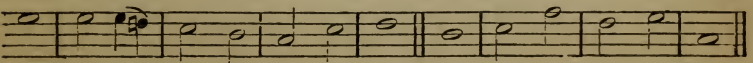
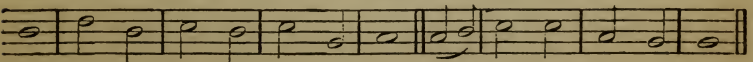
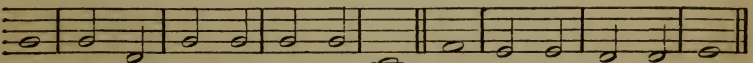
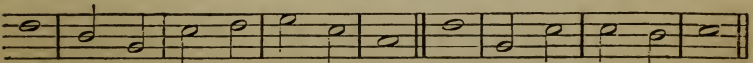
Be Thou my guide, my strength, My wis - dom, and my all.

H. BONAR, D.D.



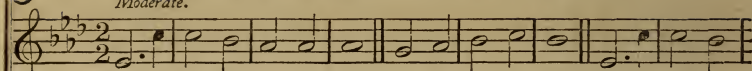
HENRY SMART.

From "Psalms and Hymns for Divine Worship," by permission.

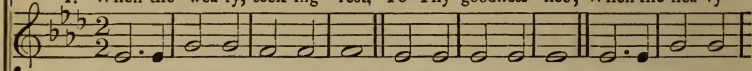


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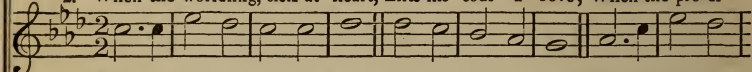
INTERCESSION.—7, 5, 7, 5, 7, 5, 7, 5, 8, 8.

Moderate.

1. When the wea-ry, seek-ing rest, To Thy goodness flee; When the hea-vy -

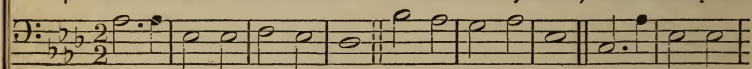


2. When the worldling, sick at heart, Lifts his soul a - bove; When the pro-di -



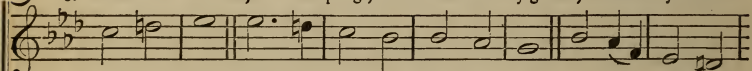
3. When the stranger asks a home, All his toils to end; When the hun-gry

4. When the man of toil and care In the ci - ty crowd; When the shepherd

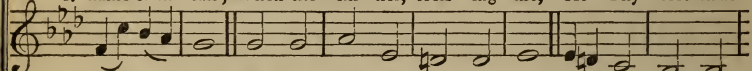


5. When the child, with grave fresh lip, Youth, or maid-en fair; When the a - ged,

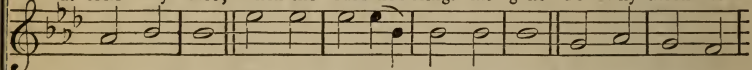
6. When cre a - tion, in her pangs, Heaves her hea-vy groan; When Thy Salem's



1. name shall call; When the sin - ner, seek - ing life, At Thy feet shall

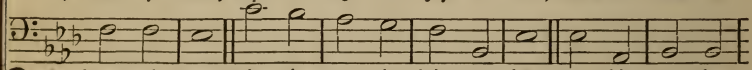


2. seek Thy face; When the burdened brings his guilt To Thy throne of



3. fer - vent knee; When the sol - dier on the field Lifts his heart to

4. earth - ly fame, Up - on high - er joys in - tent, Name the bless - ed

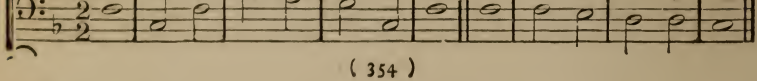
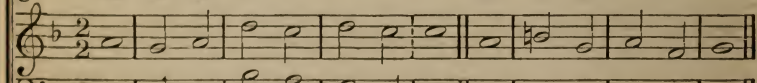
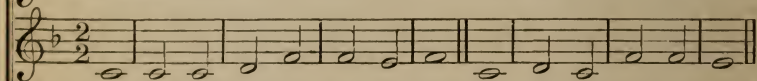
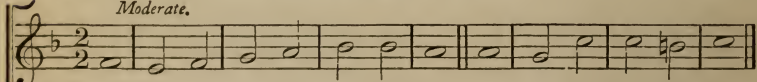


5. lone and low; When the or - phan brings to Thee All his or - phan

6. for a home, Send - eth up her si - lent sigh, Come, Lord Je - sus,

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CHERWELL.—C M.

Moderate.

la - den cast All their load on Thee; When the troubled, seeking peace, On Thy
 gal looks back To his Fa-ther's love; When the proud man from his pride, Stoops to

crav-eth food, And the poor a friend; When the sai-lor on the wave Bows the
 on the moor Names the name of God; When the learn-ed and the high, Tired of

weak and grey, Seek Thy face in prayer; When the wi-dow weeps to Thee, Sad and
 ex - iled sons Breathe their bit-ter moan; When Thy waiting, weeping church, Look-ing

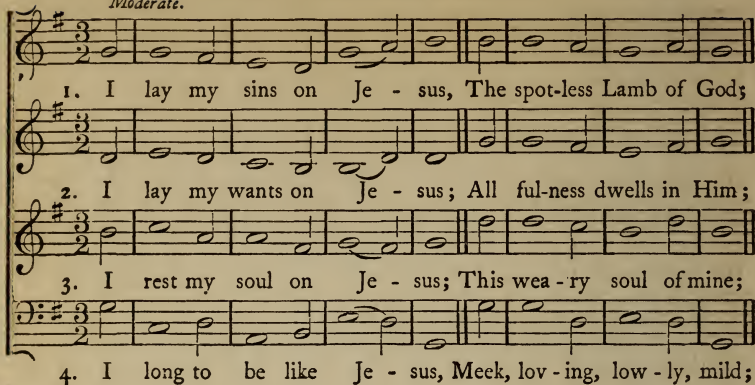
fall: Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.
 grace: Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.

Thee: Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.
 name: Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.

woe: Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.
 come! Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.

H. BONAR, D.D.

J. TURLE.
 Inserted by permission.

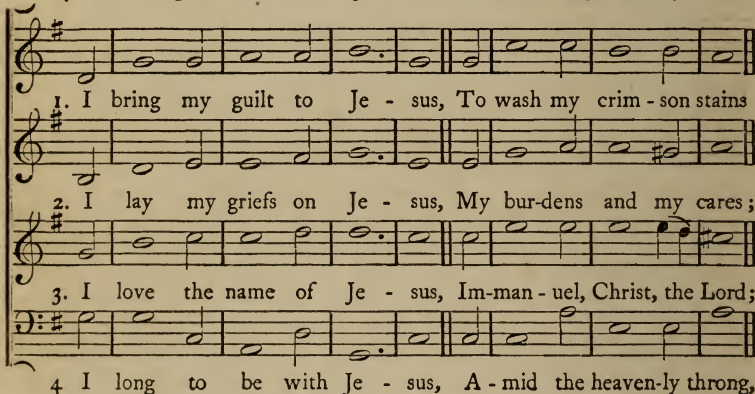
Moderate.


1. I lay my sins on Je - sus, The spot-less Lamb of God;

2. I lay my wants on Je - sus; All ful-ness dwells in Him;

3. I rest my soul on Je - sus; This wea - ry soul of mine;

4. I long to be like Je - sus, Meek, lov - ing, low - ly, mild;

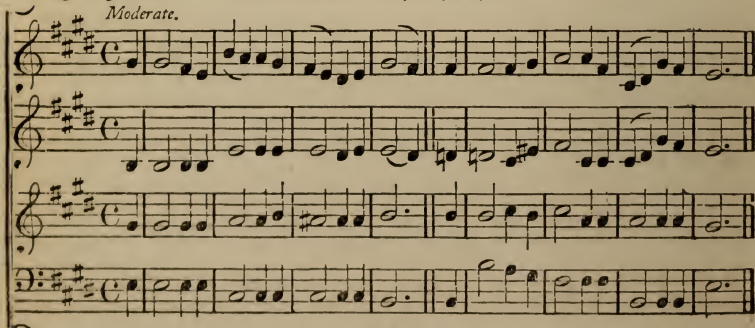


1. I bring my guilt to Je - sus, To wash my crim - son stains

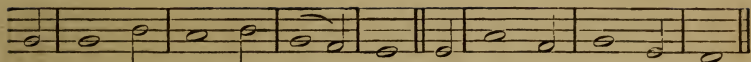
2. I lay my griefs on Je - sus, My bur-dens and my cares;

3. I love the name of Je - sus, Im-man - uel, Christ, the Lord;

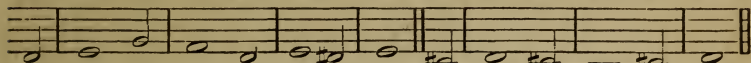
4. I long to be with Je - sus, A - mid the heav-en-ly throng;

Moderate.


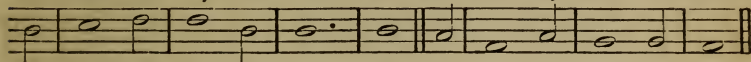
11, 11, 11, 11.



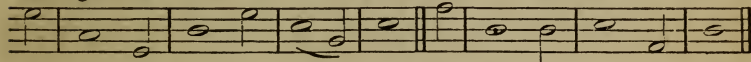
He bears them all and frees us From the ac - curs - ed load.



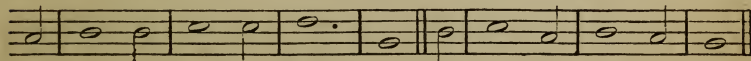
He heals all my dis - eas - es, He doth my soul re - deem.



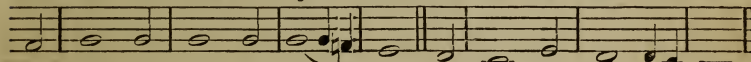
His right hand me em - bra - ces, I on His breast re - cline.



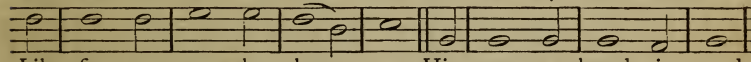
I long to be like Je - sus, The Fa - ther's on - ly child.



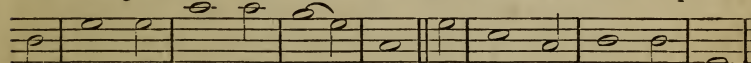
White in His blood most pre - cious, Till not a stain re - mains.



He from them all re - leas - es, He all my sor - rows shares.



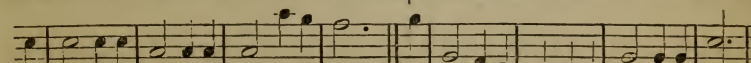
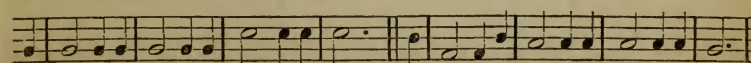
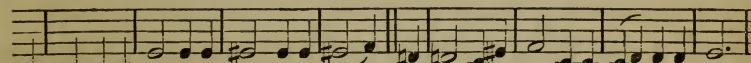
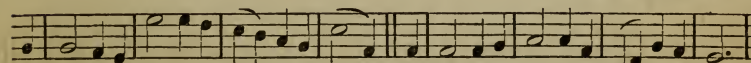
Like fra - grance on the bree - zes, His name a - broad is poured.



To sing with saints His prais - es, To learn the an - gel's song.

H. BONAR, D.D.

MENDELSSOHN.



37^o

BETHABARA.—6, 6, 10, 6, 6, 10.

Slowly.

1. Thou who didst stoop be - low To drain the cup of

2. It was no path of flowers, Through this dark world of

3. O Thou, who art our life, Be with us through the

4. E'en through the aw - ful gloom, Which ho - vers o'er the

1. Thy bless - ed la - bours done, Thy crown of vic - tory

2. And shall we in dis - may, Shrink from the nar - row

3. Raise Thou our eyes a - bove, To see a Fa - ther's

4. Our spi - rits shall not dread The sha - dowy path to

37^I

PARAN.—8, 7, 8, 7, 4, 7; or, without repeat, 8, 7, 8, 7.

Joyful.

1. Thy bless - ed la - bours done, Thy crown of vic - tory

2. And shall we in dis - may, Shrink from the nar - row

3. Raise Thou our eyes a - bove, To see a Fa - ther's

4. Our spi - rits shall not dread The sha - dowy path to

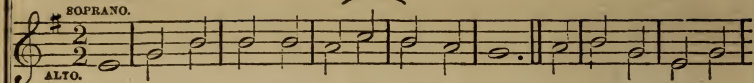
woe, And wear the form of frail mor - tal - i - ty.
 ours, Be - lov - ed of the Fa - ther, Thou didst tread;
 strife; Thine own meek head by ru - dest storms was bowed.
 tomb, That light of love our guid - ing star shall be.
 won, Hast passed from earth,—passed to Thy home on high.
 way, When clouds and dark-ness are a - round it spread?
 love, Beam like a bow of pro-mise through the cloud.
 tread, Friend, Guar - dian, Sa - viour, which doth lead to Thee.

MRS. HEMANS.

JOACHIM NEANDER, 1680.

IN UNISON.

SOPRANO.



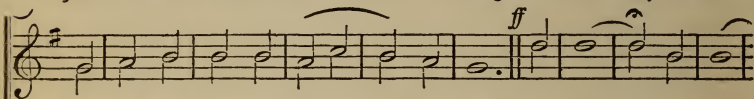
1. O come, O come, Em - man - u - el, And ransom cap-tive
2. O come, Thou rod of Jes - se, free Thine own from Satan's

TENOR.

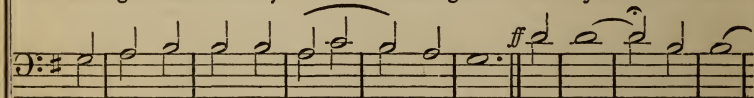


BASS.

3. O come, Thou Day-Spring, come and cheer Our spir-its by Thine
4. O come, Thou Key of Da - vid, come, And o - pen wide our
5. O come, O come, Thou Lord of might! Who to Thy tribes, on

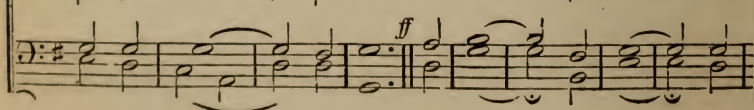
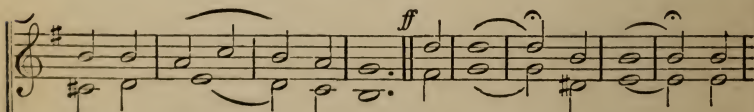
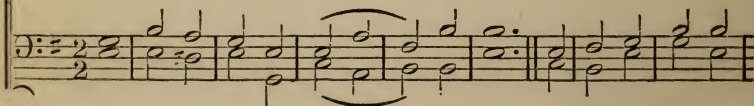
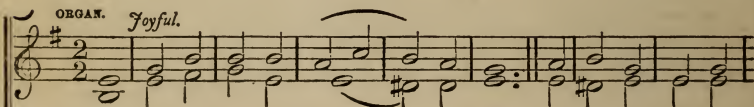


1. Un - til the Son of God ap - pear. Re - joice! re -
2. And give them victory o'er the grave. Re - joice! re -



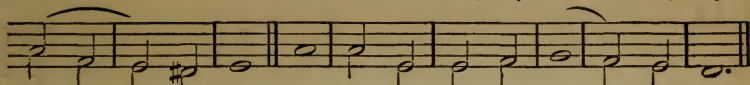
3. And death's dark shadows put to flight. Re - joice, re -
4. And close the path to mi - se - ry. Re - joice, re -
5. In cloud, and ma - jes - ty, and awe. Re - joice, re -

ORGAN.

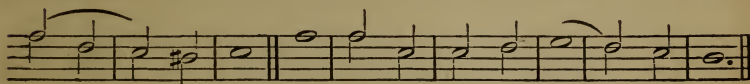
Joyful.

Latin Melody, "Veni, veni Emmanuel," 12th century.

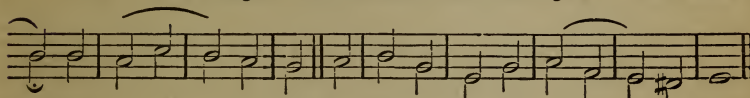
Arranged by DR. GAUNTLETT, 1865.



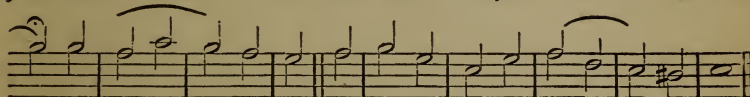
Is - ra - el; That mourns in lone - ly ex - ile here,
ty - ran - ny; From depths of hell Thy peo - ple save,



Ad - vent here; Dis-purse the gloomy clouds of night,
heaven - ly home; Make safe the way that leads on high,
Si - nai's height, In an-cient times didst give the law,

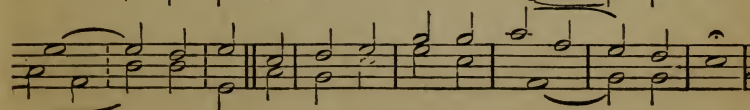
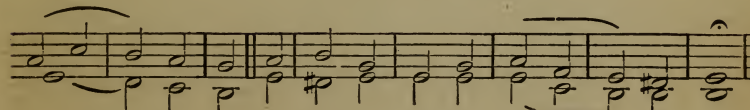
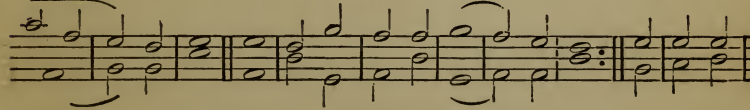
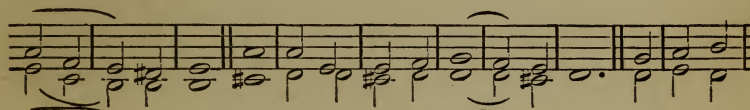


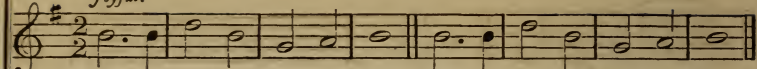
joice! Em - man - u - el Shall come to thee, O Is - ra - el!
joice! Em - man - u - el Shall come to thee, O Is - ra - el!



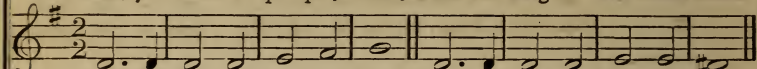
joice! Em - man - u - el Shall come to thee, O Is - ra - el!
joice! Em - man - u - el Shall come to thee, O Is - ra - el!
joice! Em - man - u - el Shall come to thee, O Is - ra - el!

J. M. NEALE, D.D.

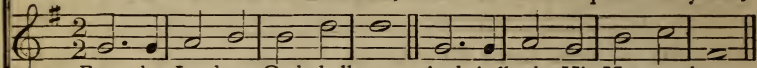


Joyful.

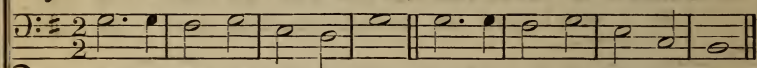
1. Come, ye thankful peo-ple, come, Raise the song of Har-vest-Home!



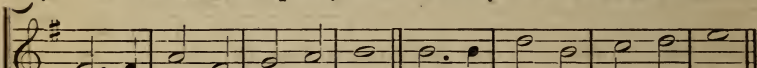
2. All this world is God's own field, Fruit un-to His praise to yield;



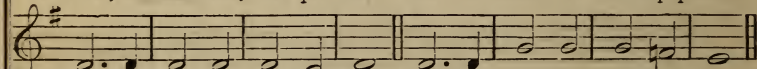
3. For the Lord our God shall come, And shall take His Harvest home:



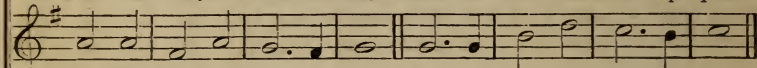
4. E-ven so, Lord, quickly come, To Thy fi-nal Harvest-Home!



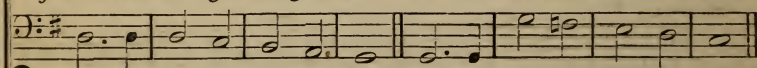
1. God, our ma-ker, doth pro-vide For our wants to be sup-plied:—



2. First the blade, and then the ear, Then the full corn shall ap-pear:



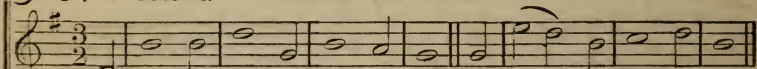
3. Give His an-gels charge at last, In the fire the tares to cast;



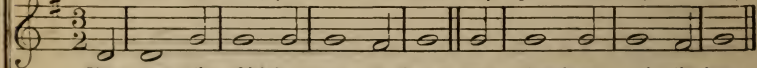
4. There, for e-ver pu-ri-fied, In Thy pre-sence to a-bide;

Moderate.

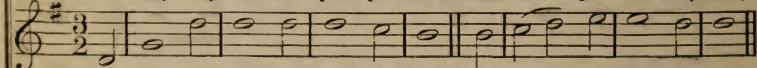
CHERITH.—C.M.



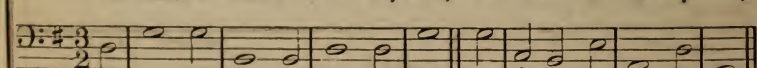
O God un-seen, yet e-ver near, Thy pre-sence may we feel;



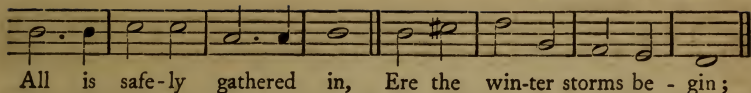
Here may Thy faithful peo-ple know The blessings of Thy love;



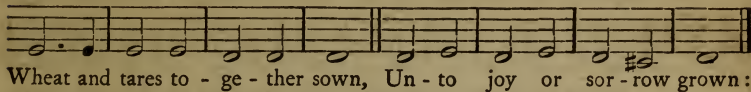
We come, o-bedient to Thy word, To feast on heavenly food;



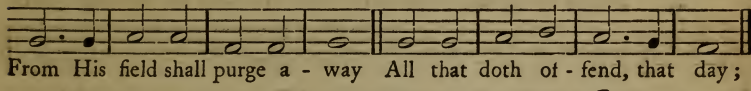
Thus may we all Thy words o-bey; For we, O God, are thine;



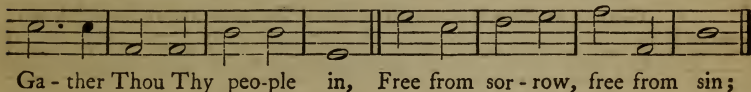
All is safe-ly gathered in, Ere the win-ter storms be - gin ;



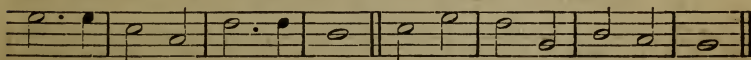
Wheat and tares to - ge - ther sown, Un - to joy or sor - row grown :



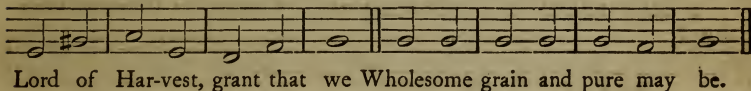
From His field shall purge a - way All that doth of - fend, that day ;



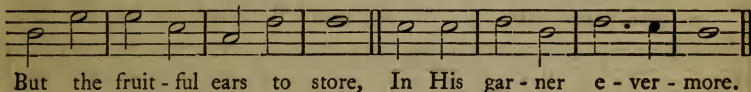
Ga - ther Thou Thy peo-ple in, Free from sor - row, free from sin ;



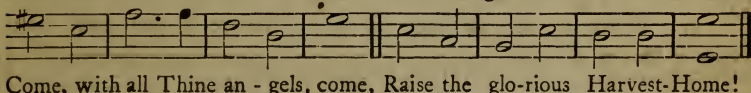
Come to God's own tem-ple, come ; Raise the song of Har-vest-Home !



Lord of Har-vest, grant that we Wholesome grain and pure may be.



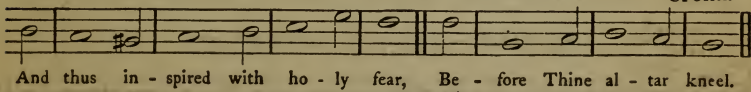
But the fruit - ful ears to store, In His gar - ner e - ver - more.



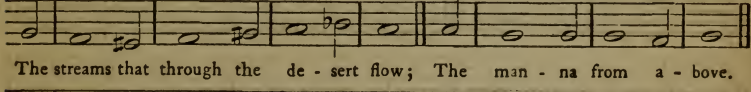
Come, with all Thine an - gels, come, Raise the glo-rious Har-vest-Home !

DEAN ALFORD (revised for this work).

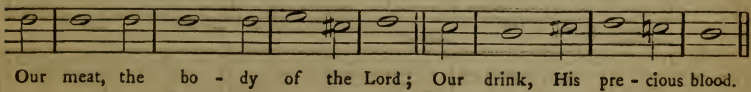
СПОНК.



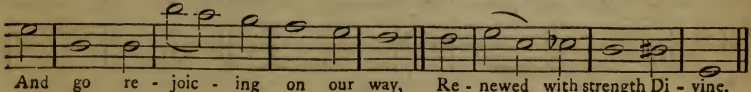
And thus in - spired with ho - ly fear, Be - fore Thine al - tar kneel.



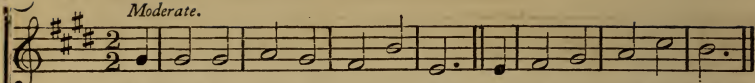
The streams that through the de - sert flow ; The man - na from a - bove.



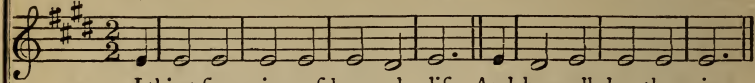
Our meat, the bo - dy of the Lord ; Our drink, His pre - cious blood.



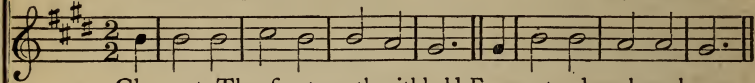
And go re - joic - ing on our way, Re - newed with strength Di - vine.

Moderate.

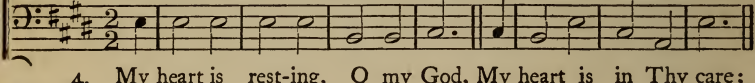
1. My heart is rest-ing, O my God,—I will give thanks and sing;



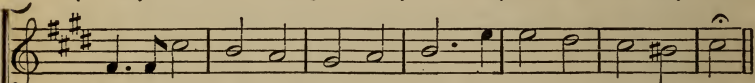
2. I thirst for springs of heavenly life, And here all day they rise;



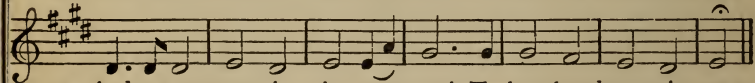
3. Glo-ry to Thee for strength withheld, For want and weakness known;



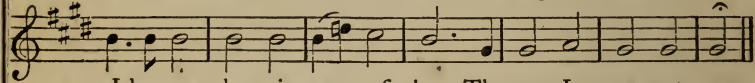
4. My heart is rest-ing, O my God, My heart is in Thy care;



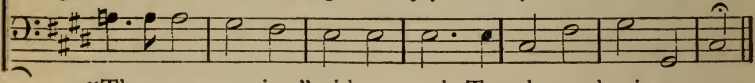
1. Now the frail ves-sel Thou hast made No hand but Thine shall fill;



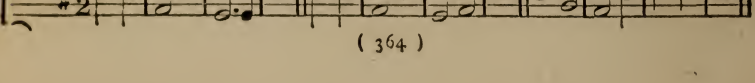
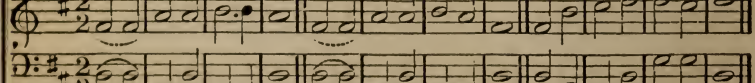
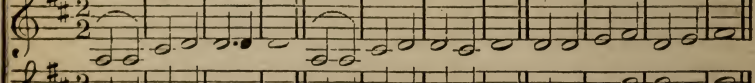
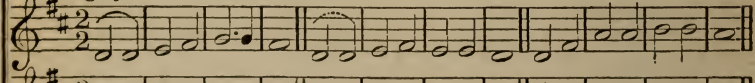
2. And a new song is in my mouth To long-loved mu-sic set;

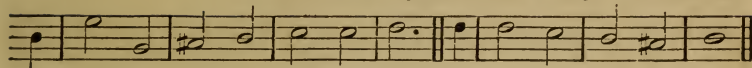


3. I have a he-rit-age of joy That yet I must not see;

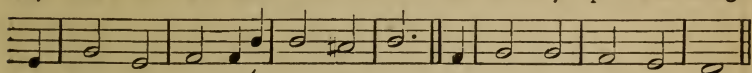


4. "Thou art my portion," saith my soul, Ten thousand voi-ces say,

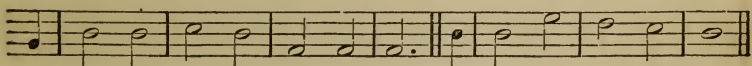
Quietly.



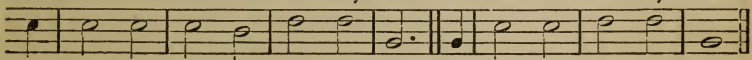
My heart is at the se - cret source Of eve - ry pre - cious thing.



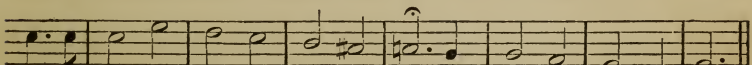
I seek the trea - sure of Thy love, And close at hand it lies.



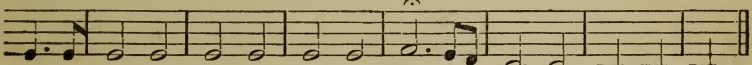
And the fear that sends me to Thy - self For what is most my own.



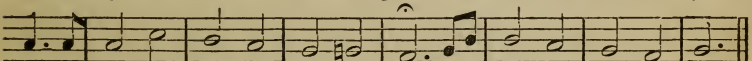
I hear the voice of joy and health Re - sound - ing eve - ry - where.



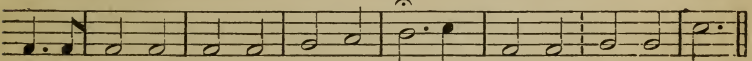
For the wa - ters of the earth have failed, And I am thirs - ty still.



Glo - ry to Thee for all the grace I have not tast - ed yet.



But the hand that bled to make it mine Is keep - ing it for me.

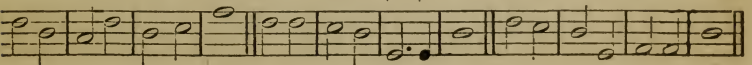
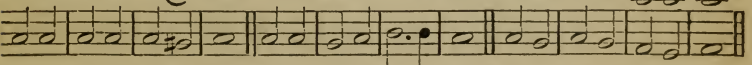
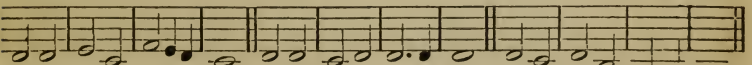
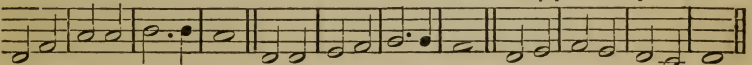


And the mu - sic of their glad A - men Will ne - ver die a - way.

A. L. WARING.

R. REDHEAD.

Inserted by purchased permission.



1. Oh, show me not my Saviour dy - ing, As on the cross He bled

2. Weep not for Him at Calvary's sta-tion; Weep on-ly for thy sins.

3. Still in the shameful cross I glo-ry, Where His dear blood was spilt;

4. By death, He death's dark king defeat - ed, And o-ver-came the grave:

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

2. Yet stay not there, thy sorrows feed - ing, A - mid the scenes He trod:

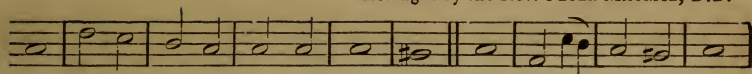
3. Yet what 'mid conflict and temp - ta - tion, Shall strength and succour give?

4. Heaven's happy myriads bow be - fore Him: He comes, the Judge of men;

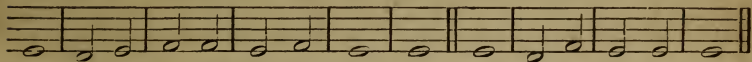
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CYPRUS.—7, 7, 7, 7.

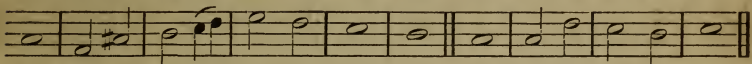
Moderate.



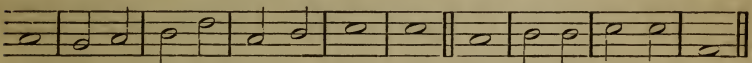
Nor in the tomb, a cap - tive ly - ing, For He has left the dead.



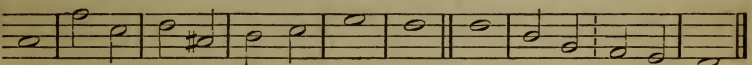
View where He lay with ex - ult - a - tion; 'Tis there our hope be - gins.



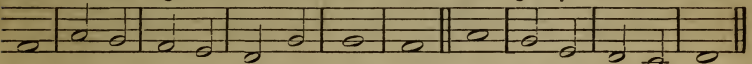
For there the Great Pro - pi - tia - to - ry A - bo - lished all my guilt.



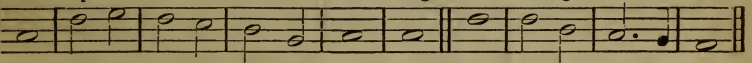
Ri - sing, the tri - umph He com - ple - ted; He lives, He reigns to save.



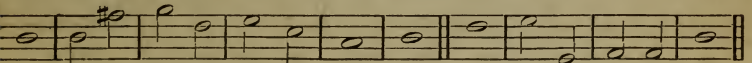
Who, to the high - est heavens as - cend - ed, In glo - ry fills the throne.



Look up and see Him in - ter - ce - ding At the right hand of God.



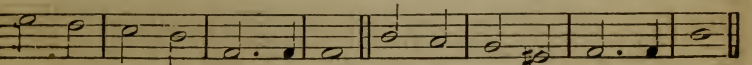
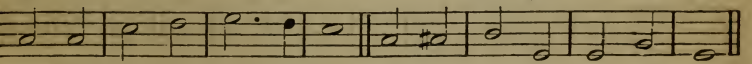
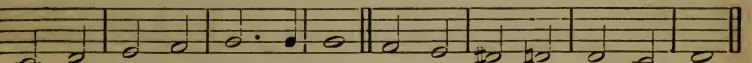
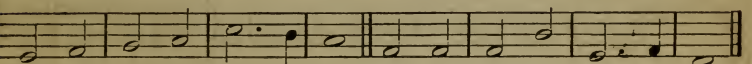
He lives, the Captain of Sal - va - tion; There - fore His ser - vants live.



These eyes shall see Him and a - dore Him; Lord Je - sus! own me then.

CONDER.

MENDELSSOHN.



Moderate.

1. O, let him whose sor - row No re - lief can find,

2. God will ne - ver leave thee, All thy wants He knows,

3. When in grief we lan - guish, He will dry the tear,

4. On Thy truth re - ly - ing, In the mor - tal strife,

1. When the mourner weep - ing, Sheds the se - cret tear,

2. Raise thine eyes to hea - ven When thy spi - rits quail,

3. All our woe and glad - ness In this world be - low,

4. Je - sus, gra - cious Sa - viour, In the realms a - bove,

Bold.

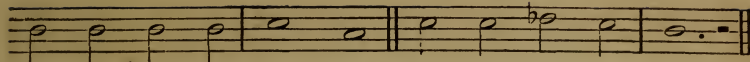
1. When the mourner weep - ing, Sheds the se - cret tear,

2. Raise thine eyes to hea - ven When thy spi - rits quail,

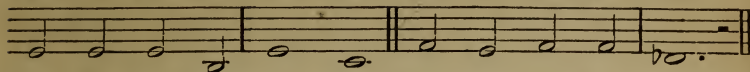
3. All our woe and glad - ness In this world be - low,

4. Je - sus, gra - cious Sa - viour, In the realms a - bove,

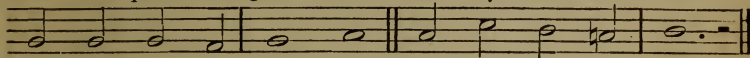
Melody of the 15th century.



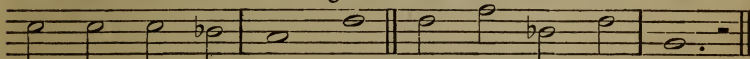
Trust in God and bor - row Ease for heart and mind.



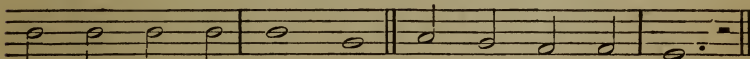
Feels the pains that grieve thee Sees thy cares and woes.



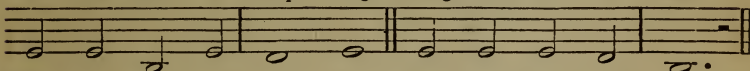
Who His chil-dren's an - guish Soothes with suc - cour near.



Lord, re - ceive us dy - ing To e - ter - nal life.



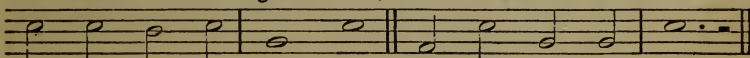
God His watch is keep - ing, Though none else is near.



When by tem - pests dri - ven, Heart and cou - rage fail.



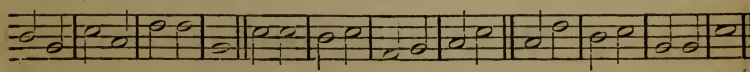
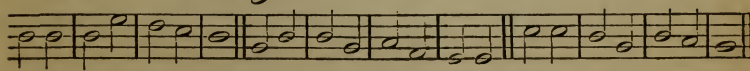
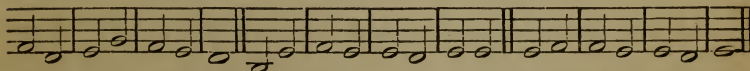
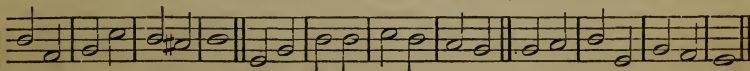
Ba - lance not the glad - ness, We in heaven shall know.



Crown us with Thy fa - vour; Fill us with Thy love.

HEINRICH S. OSWALD.

German Chorale, arranged by Dr. LOWELL MASON.



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SERBAL.—S.M.

Grave.

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ALTORF.—8, 3, 3, 6, 8, 3, 3, 6.

Moderate.

Ere I sleep, for every fa - vour, This day showed By my God, I will bless my Saviour.

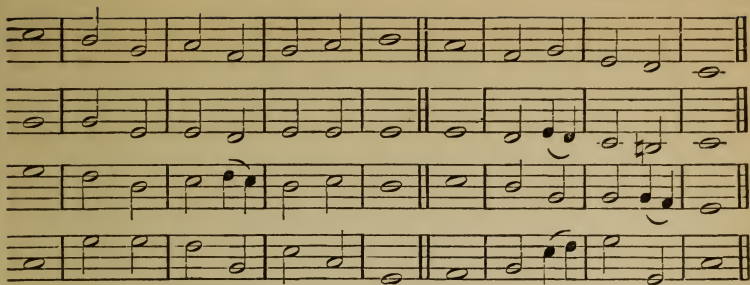
Leave me not, but ever love me; Let Thy peace Be my bliss, Till Thou hence remove me.

383

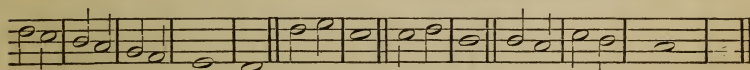
OBERLIN.—8, 8, 8, 8, 6.

Moderate.

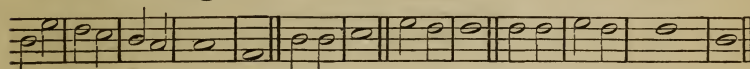
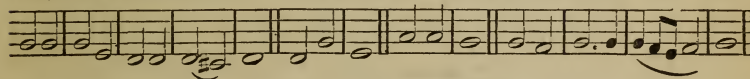
1. O Lord, Thy heavenly grace impart, And fix my frail, in-con-stant heart; Hence-
2. What - e'er pursuits my time em-ploy, One thought shall fill my soul with joy: That
3. Thy glo-rious eye pervades all space; Thou'rt present, Lord, in every place; And
4. Re-nouncing eve-ry worldly thing; Safe 'neath the covert of Thy wing: My



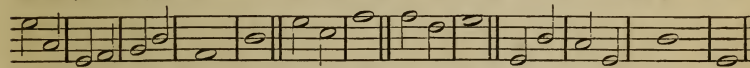
JOHANN GEORGE EBELING, 1662.



O my Lord, what shall I ren-der To Thy name, Still the same, Mer-ci-ful and ten - der?

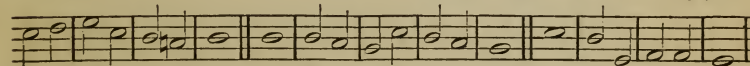


Thou my rock, my guard, my tower, Safely keep, While I sleep, Me, with sovereign pow - er.

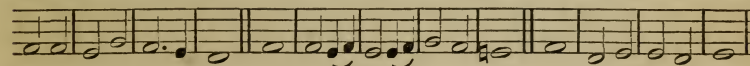


So whene'er in death I slum - ber, Let me rise, With the wise, Counted in their num - ber.

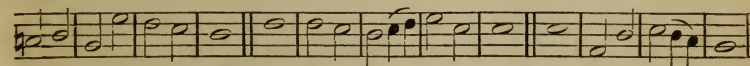
Magdeburg Choral Book, 1540.



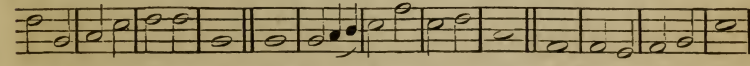
forth my chief desire shall be, To de-di-cate my-self to Thee. To Thee, my God, to Thee.



si-lent, secret thought shall be, That all my hopes are fixed on Thee. On Thee, my God, on Thee.



wheresoe'er my lot may be, Still shall my spi-rit cleave to Thee. To Thee, my God, to Thee.



sweetest thought henceforth shall be, That all I want I find in Thee. In Thee, my God, in Thee.

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51. *Moderate.*

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

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

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

52. *Slow.*

St. Thomas. 888.6.

DR. GAUNTLETT, 1858.

The first system of musical notation for 'St. Thomas' consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of two sharps (D major). The bass staff begins with an F-clef and the same key signature. The time signature is 2/2. The music is written in a compressed style with block notes.

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

The second system of musical notation continues the piece. It includes dynamic markings: *Cres.* (Crescendo), *f* (forte), and *p* (piano).

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

53. *Moderate.*

Welton. 8888. (Anapaestic.)

DR. GAUNTLETT, 1858.

The first system of musical notation for 'Welton' consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of two sharps (D major). The bass staff begins with an F-clef and the same key signature. The time signature is 3/4. The music is written in an anapaestic meter.

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

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

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

SPECIMEN PAGE—VOCAL SCORE.

105

FARRANT.—C.M.

Moderate.

Musical score for 'FARRANT.—C.M.' in G major, 2/2 time. It consists of four staves: three vocal staves and one bass staff. The melody is simple and hymn-like, with a key signature of one sharp (F#) and a common time signature of 2/2.

106

BETHLEHEM.—8, 7, 8, 7.

Cheerful.

Musical score for 'BETHLEHEM.—8, 7, 8, 7.' in G major, 2/2 time. It consists of four staves: three vocal staves and one bass staff. The melody is cheerful and hymn-like, with a key signature of one sharp (F#) and a common time signature of 2/2. The lyrics are: "Saviour, breathe an evening blessing, Ere re- pose our spi-rits seal;"

107

MELTON.—7, 7, 7, 7.

Solemn.

Musical score for 'MELTON.—7, 7, 7, 7.' in B-flat major, 2/2 time. It consists of four staves: three vocal staves and one bass staff. The melody is solemn and hymn-like, with a key signature of two flats (Bb, Eb) and a common time signature of 2/2. The lyrics are: "Time is earnest pass-ing by, Death is ear- nest drawing nigh;"

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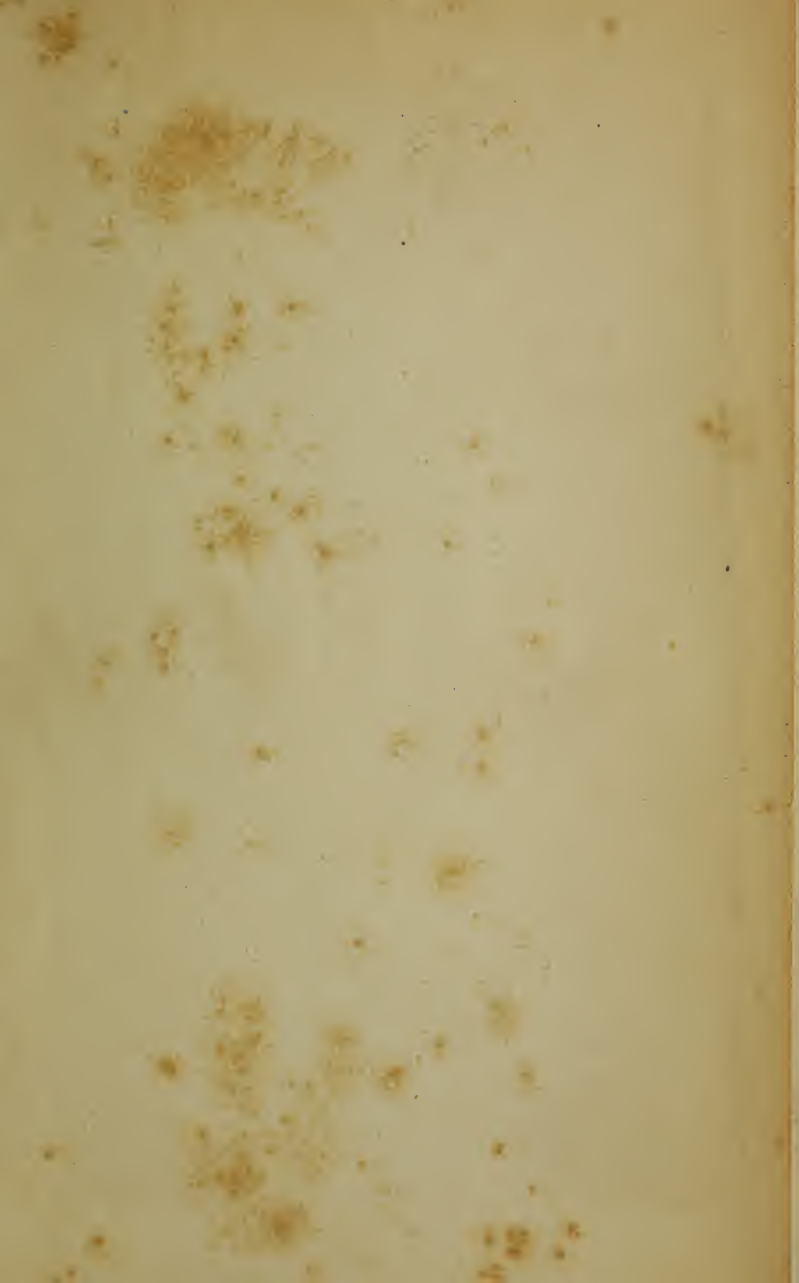
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