

THE  
**Selection of Tunes**  
IN  
**MINIATURE,**  
ADAPTED  
TO THE PIANO FORTE, &c.  
CONTAINING  
THE AIR AND THE BASS  
OF  
**ALL THE TUNES**  
IN THE LARGE VOLUME,  
Being above 300, with ODES, &c.

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BY JOHN RIPPON, D.D.

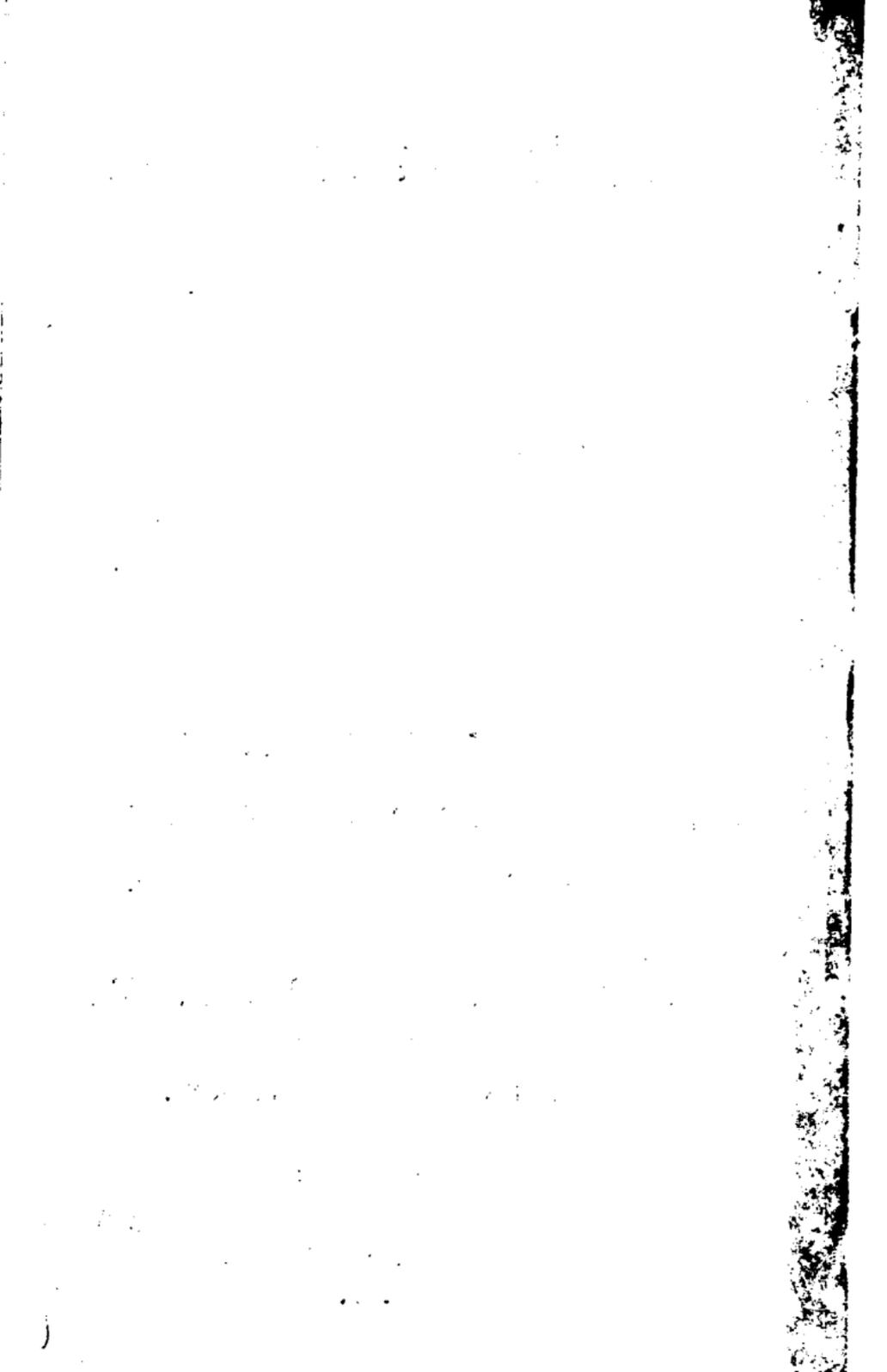
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WITH NEW FAMILIAR LESSONS.

LONDON:

*Sold at Dr Rippon's Vestry, Carter Lane, Tooley Street,  
and by all the Booksellers.*

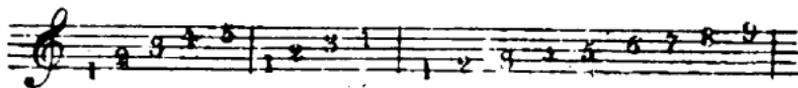
1817.



# LESSONS for TWO VOICES .

N.B. The Numbers of the Examples correspond with the Introduction to the larger Editions of this Book.

## EXAMPLE . . . N<sup>o</sup> 1.



Lines . . . Spaces . . . Lines and Spaces . . .

## N<sup>o</sup> 2. Treble

Octavo Alto

Unison Tenor

Unison Bass

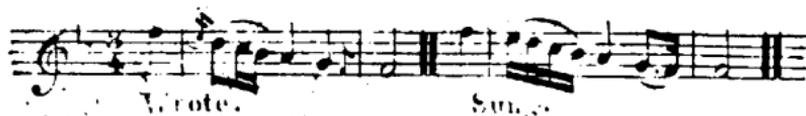
Octavo Alto

Unison Tenor

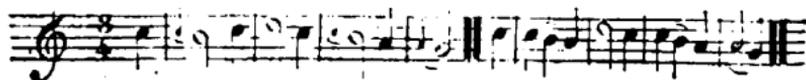
Unison Bass

The diagram shows four staves. The top staff is labeled 'Octavo Alto' and contains notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff is labeled 'Unison Tenor' and contains notes C, D, E, F, G, A, B, C, D, E, F, G, A, B. The third staff is labeled 'Unison Bass' and contains notes C, D, E, F, G, A, B, C, D, E, F, G, A, B. The bottom staff is labeled 'Unison Bass' and contains notes C, D, E, F, G, A, B, C, D, E, F, G, A, B. The notes are written in a simplified, non-standard notation.

Nº 3. Grace Notes gently touched.



Grace Notes dwelt upon.



Driving Notes



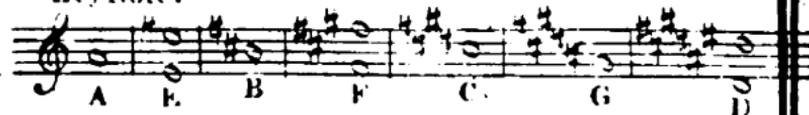
Nº 4. MAJOR KEYS by SHARPS

Key Note.



MINOR KEYS by SHARPS

Key Note.



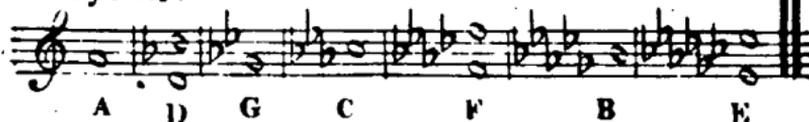
MAJOR KEYS by FLATS

Key Note.



MINOR KEYS by FLATS

Key Note.



Nº 5. TRILL OR SHAKE.



Wrote .                  Sung .

NO 1. LESSON. MAJOR KEY.

3

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of eight quarter notes with fingerings 1 through 8. The lower staff is in bass clef and contains a sequence of eight quarter notes with fingerings 8 through 1. The word 'Semitone' is written vertically between the staves, indicating the interval between the 3rd and 4th notes in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of eight quarter notes with fingerings 8 through 1. The lower staff is in bass clef and contains a sequence of eight quarter notes with fingerings 1 through 8. The word 'Semitone' is written vertically between the staves, indicating the interval between the 3rd and 4th notes in both hands.

MINOR KEY.

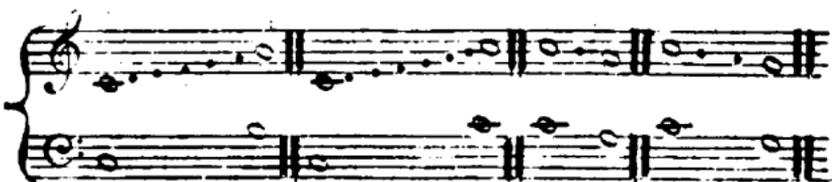
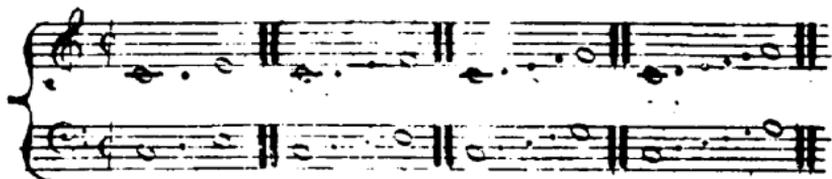
The first system of musical notation for the minor key consists of two staves. The upper staff is in treble clef and contains a sequence of eight quarter notes with fingerings 1 through 8. The lower staff is in bass clef and contains a sequence of eight quarter notes with fingerings 8 through 1. The word 'Semitone' is written vertically between the staves, indicating the interval between the 3rd and 4th notes in both hands.

The second system of musical notation for the minor key consists of two staves. The upper staff is in treble clef and contains a sequence of eight quarter notes with fingerings 8 through 1. The lower staff is in bass clef and contains a sequence of eight quarter notes with fingerings 1 through 8. The word 'Semitone' is written vertically between the staves, indicating the interval between the 3rd and 4th notes in both hands.

NO 2. LESSON in TIME 4 Beats in a Bar.

The first system of musical notation for 'No 2. Lesson in Time 4 Beats in a Bar' consists of two staves. The upper staff is in treble clef and contains a sequence of eight quarter notes with fingerings 1 2 3 4, 1 2 3 4. The lower staff is in bass clef and contains a sequence of eight quarter notes with fingerings 1 2 3 4, 1 2 3 4.

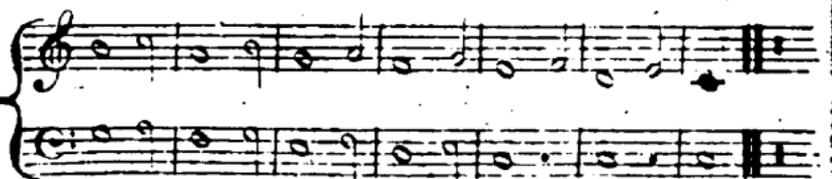
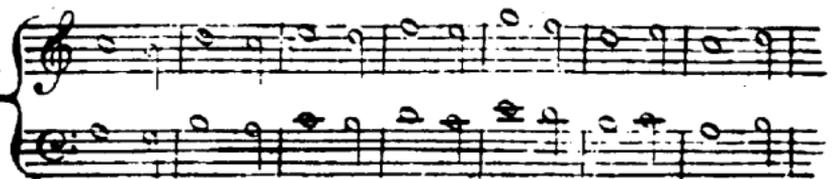
The second system of musical notation for 'No 2. Lesson in Time 4 Beats in a Bar' consists of two staves. The upper staff is in treble clef and contains a sequence of eight quarter notes with fingerings 5 4 3 2, 1 2 3 4. The lower staff is in bass clef and contains a sequence of eight quarter notes with fingerings 5 4 3 2, 1 2 3 4.



LESSON in TIME. 3 Beats in a Bar.

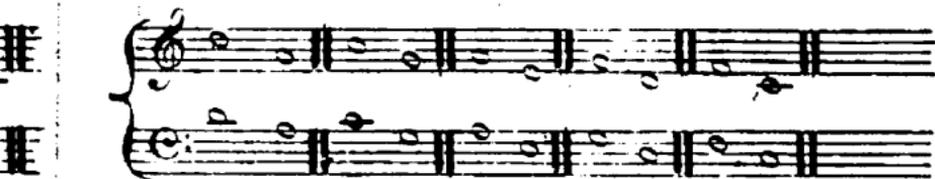
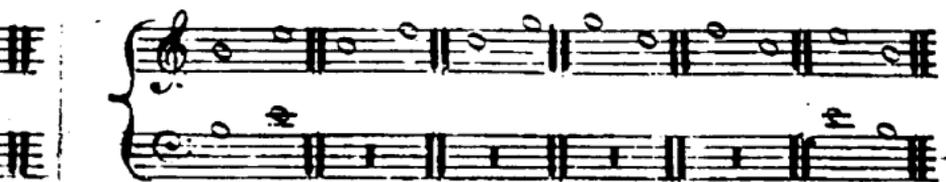
N<sup>o</sup> 4.

Thirds



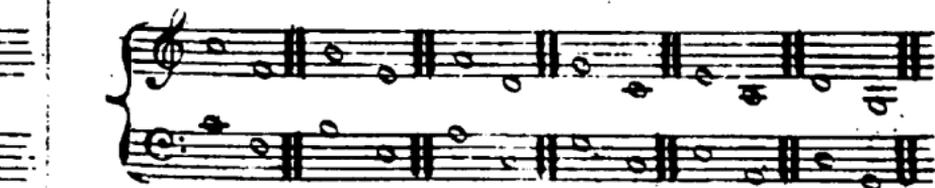
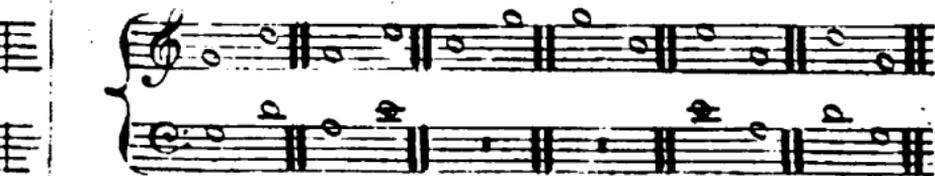
## No 5.

## FOURTHS .

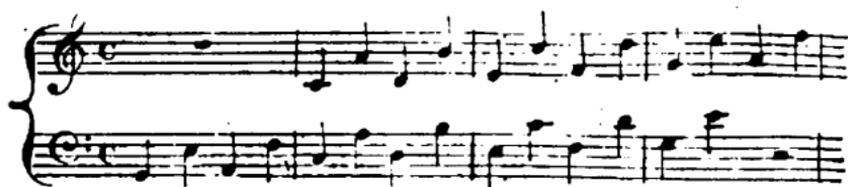


## No 6.

## FIFTHS .



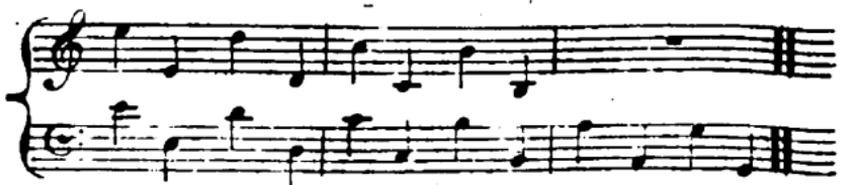
## No 7. SIXTHS Major and Minor.

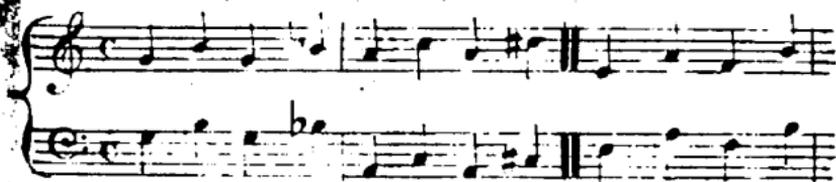


## No 8. SEVENTHS Major and Minor.



## No 9. OCTAVES.

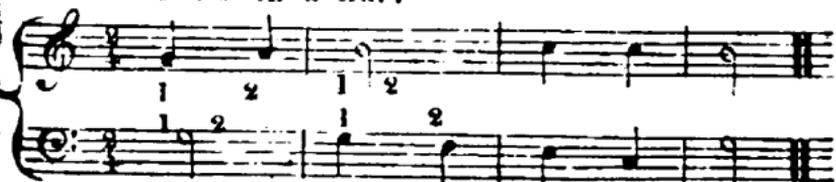


N<sup>o</sup> 10. GREATER & LESSER THIRDS &c.

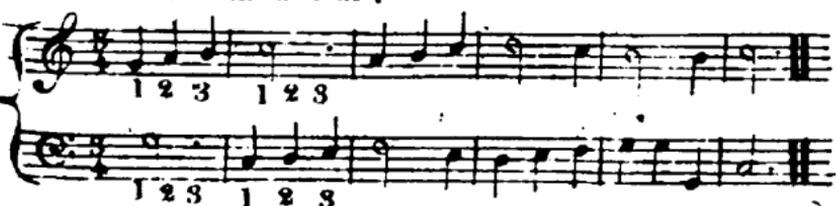
## COMMON CHORDS

N<sup>o</sup> 11. LESSON for keeping TIME. 4 Beats in a Bar.

## 2 Beats in a Bar.



## 3 Beats in a Bar.



NO. 12. LESSON for TWO VOICES.

Three systems of musical notation for two voices. Each system consists of two staves. The first system is in treble clef with a key signature of one sharp (F#). The second system is in treble clef with a key signature of two sharps (F# and C#). The third system is in treble clef with a key signature of two sharps (F# and C#).

LESSONS for TREBLES or TENORS.

Seven individual musical staves for trebles or tenors, each labeled with an interval:

- 3ds.
- 4ths.
- 5ths.
- 6ths.
- 7ths.
- 8ths.

The staves are in treble clef and show ascending and descending scales.

*Miniature Edition*  
of  
**DR RIPPON'S**  
*Hymns & Psalm Tunes.*

**Tune 1. ADDISON'S. Hymn 1. John Rippon's Selection L. M. D.**

Musical score for 'ADDISON'S. Hymn 1. John Rippon's Selection L. M. D.' in G major, common time. The tempo is marked 'Moderate'. The score consists of four systems, each with a treble and bass staff. The first system includes the tempo marking. The piece concludes with a double bar line and repeat dots.

**2. GEORGES. Psalm. 134. D. Watts. C. M.**

Musical score for '2. GEORGES. Psalm. 134. D. Watts. C. M.' in G major, common time. The score consists of two systems, each with a treble and bass staff. The piece concludes with a double bar line and repeat dots.

A 1

3. CROWLE. Ps. 1. D<sup>F</sup>W. C.M. Green.

Musical score for 'CROWLE' in 3/2 time, D major. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment.

4. EXETER. HY. 285. J.R.S. C.M.D. Jackson.

Musical score for 'EXETER' in 3/4 time, D major. It consists of five systems of two staves each. The first system is marked 'Andante' and includes a 6/7 time signature change. The piece concludes with a fermata over the final note.

5. ENFIELD. Ps. 103. D<sup>F</sup>W. S.M. I<sup>c</sup> Smith.

Musical score for 'ENFIELD' in 4/4 time, D major. It consists of two systems of two staves each. The first system begins with a treble clef and a bass clef. The second system continues the piece, ending with a double bar line.

6. CULMSTOCK. HY. 66. L. Huntingdon.

7.6. Peculiar.  
T. Walker.

Slow

O Lord how great 's the favour that we such sinners poor Can  
thro' thy death's secret way approach thy mercy's door  
And find an open passage unto the throne of grace thro' y  
e'l. come messageth! bids us go in peace

7. FECKHAM. Ps. 95. D. W. S. M.

I. Smith.

*Pia.* *For.*

8. BRANCO-TE

Ps. 17. D. W.

L. M.

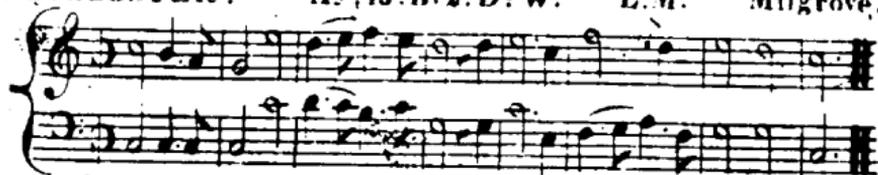
Moderate

9. STAMFORD. Ps. 23. D. W. & H. 227. J. R. S. C. M. D. *igro*

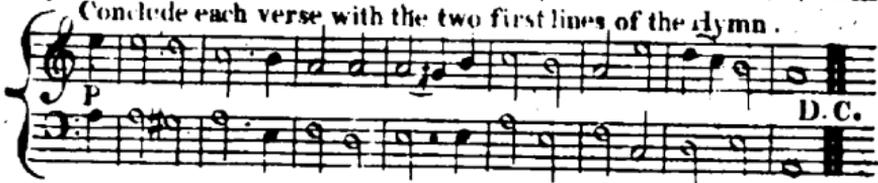
10. PROVIDENCE COLLEGE. H. 259. J. R. S. C. M.

11. CAREY'S. H. 608. J. R. S. HINES 11th St. Carey.

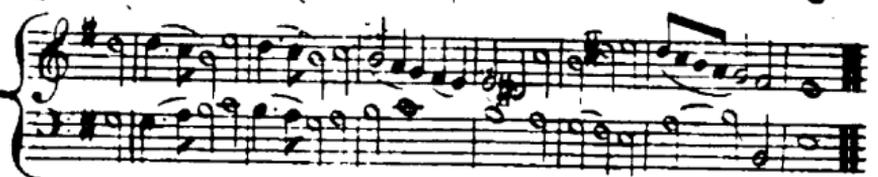
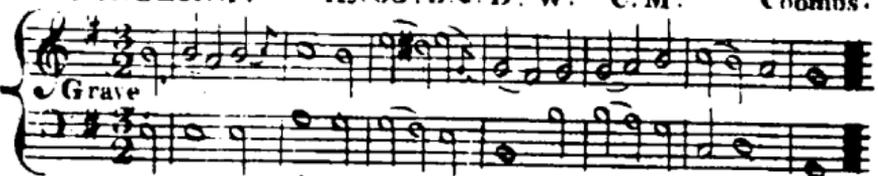
12. GLOSTER. HY. 15. H. 2. D. W. L. M. Milgrove.



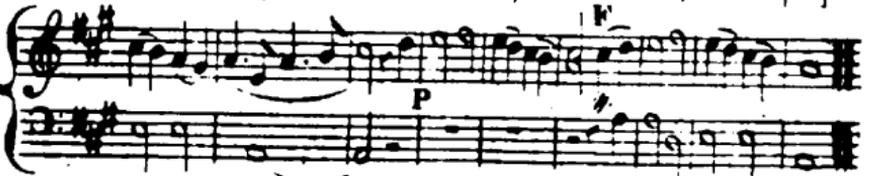
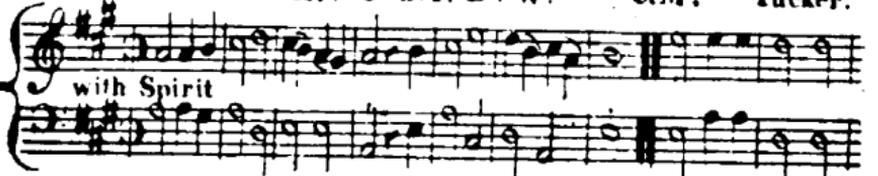
Conclude each verse with the two first lines of the hymn.



13. CAROLINA. HY. 68. B. 2. D. W. C. M. Coombs.



14. DEVIZES. HY. 49. B. 1. D. W. C. M. Tucker.



15. JERSEY. Ps. 45. D. W. C. M. R. Boxwell.



16. EAGLE STREET. HY. 150. B 1 D<sup>r</sup> W. 148<sup>th</sup> I<sup>c</sup> Smith.

The first system of music for 'Eagle Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some beamed eighth notes in the upper staff.

The second system of music for 'Eagle Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns as the first system.

The third system of music for 'Eagle Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns as the first system.

The fourth system of music for 'Eagle Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music concludes with a double bar line and a fermata over the final note in the upper staff.

17. ARLINGTON HY. 29. B. 2. D<sup>r</sup> W. CM D<sup>r</sup> Arne.

The first system of music for 'Arlington' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking 'Maestoso' is written above the first few notes of the upper staff.

The second system of music for 'Arlington' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns as the first system.

18. CLAPHAM. HY. 338. JRS. 148<sup>th</sup> Lockhart.

The first system of music for 'Clapham' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking 'Moderate' is written above the first few notes of the upper staff.

The second system of music for 'Clapham' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns as the first system.

CLAPHAM continued.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

LEEDS. HY. 84. J. R. S. L. M. M. Madan.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

Pia. For.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

D. NEWCASTLE. Ps. 17. D. W. S. M.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

The eighth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking 'f' is present in the lower staff towards the end of the system.

21. TROWBRIDGE. HY. 295. J. R. S. 87. double. Handel

*Solemn*

Jesus full of all compassion bear thy humble Suppliant's cry

Let me know thy great salvation see I languish faint and die

Guilty but with heart relenting overwhelm'd with helpless grief prostrate

at thy feet repenting send (send me quick relief send

22 ROCHFORD. Ps. 145. D. W. L. M.

*Lively*

23 BABYLON STREAMS HY. 321. J. R. S. L. M.

*Plaintive*

24. EAST GRINSTEAD. HY. 55. U.S. Huntingdon 7. 4. Johnson.

6 6

*cry*

*cry* *And cry*

25. BRAINTREE. HY. 148. B. 8. D. W. C. M.

3

26. BATH CHAPEL. Ps. 71. P. 2. D. W. C. M. B. Milgrove.

*Moderate*

*P*

*F*

First system of musical notation for 'Weston Favel', consisting of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#) and the time signature is 3/2. The melody in the treble staff begins with a quarter note F#4, followed by quarter notes G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes F#2, C3, G2, and C3.

Second system of musical notation for 'Weston Favel'. The treble staff features a dynamic marking 'f' above the first measure. The melody continues with quarter notes D5, E5, F#5, and G5. The bass staff continues with quarter notes D2, G2, C3, and G2.

Third system of musical notation for 'Weston Favel'. The treble staff has a dynamic marking 'f' above the first measure. The melody continues with quarter notes A5, B5, C6, and B5. The bass staff continues with quarter notes A2, D3, G2, and A2.

Fourth system of musical notation for 'Weston Favel'. The treble staff continues with quarter notes G5, F#5, E5, and D5. The bass staff continues with quarter notes F#2, C3, G2, and C3. The system concludes with a double bar line.

28 CHARMOUTH. HY. 90. B. 2. D<sup>r</sup> W. & 271. J.R.S. C.M.D<sup>r</sup> Wainwright.

First system of musical notation for 'Charmouth'. The key signature is two sharps (F# and C#) and the time signature is 3/2. The word 'Solemn' is written below the treble staff. The melody in the treble staff begins with a quarter note F#4, followed by quarter notes G4, A4, and B4. The bass staff provides a harmonic accompaniment with quarter notes F#2, C3, G2, and C3.

Second system of musical notation for 'Charmouth'. The treble staff continues with quarter notes C5, B4, A4, and G4. The bass staff continues with quarter notes D2, G2, C3, and G2. The system concludes with a double bar line.

29 GAINSBOROUGH. HY. 138. B. 1 D<sup>r</sup> W.

C.M.

First system of musical notation for 'Gainsborough'. The key signature is two sharps (F# and C#) and the time signature is 3/2. The melody in the treble staff begins with a quarter note F#4, followed by quarter notes G4, A4, and B4. The bass staff provides a harmonic accompaniment with quarter notes F#2, C3, G2, and C3.

Second system of musical notation for 'Gainsborough'. The treble staff continues with quarter notes C5, B4, A4, and G4. The bass staff continues with quarter notes D2, G2, C3, and G2. The system concludes with a double bar line.

30 LEWTON.

H. 15. B. 1. D. W.

L. M.

Moderate

31 WORKSOP. Ps. 119. P. 10. D. W. C. M.

32 MILES'S LANE. H. 17. J. R. S. O. P. 2. &amp; F. 65. P. 2. D. W.

Maestoso

33 NEW YORK. H. 38. P. 2. D. W. &amp; 79. J. R. S. C. M.

34. MATTHEW'S Ps. 147. D.F.W. C.M.D. D.F. Croft

Musical score for 'MATTHEW'S Ps. 147' by D.F.W. C.M.D. and D.F. Croft. The score consists of four systems of two staves each (treble and bass clef). The music is in 3/2 time and features a simple, hymn-like melody with accompaniment.

35. CARMARTHEN NEW. HY. 489. J.R.S. 148<sup>th</sup>

Musical score for 'CARMARTHEN NEW' by J.R.S. The score consists of two systems of two staves each. The first system includes the lyrics: "Come ev'ry pious heart &c." and "Your noblest powers &c." The music is in 2/4 time and features a more complex, rhythmic melody.

36. COOKHAM. HY. 270. J.R.S. 75

Musical score for 'COOKHAM' by J.R.S. The score consists of two systems of two staves each. The music is in 2/4 time and features a complex, rhythmic melody with many sixteenth notes.

37. TREVECCA. HY 318 J. K. S. 874. B. Milgrove.

*Andante*

O my Soul what means this sadness wherefore art thou  
 thus cast down Let thy griefs be turn'd to gladness  
 Lid thy rest less fears be gone Look to Jesus look to  
 Jesus look to Jesus and rejoice in his dear name look to  
 Jesus look to Jesus and re-joice in his dear name.

*P*  
*F* *P*  
*F*

38. HENLEY. HY 84 B. 2. D. W. S. M. I. Smith.

*Moderato*

*F*  
*F*

Sinner O why so thoughtless grown why in such haste to

die daring to leap to worlds unknown heedless against thy God to fly

Wilt thou despise eternal life for thy sin's fantasies dream's Madly a-

-tempt thine eternal life And force thy passage to the flames

Stay stay stay sinner stay stay sinner on the gospel plains Be

hold behold the God of love unfold The glories of his dying

pains for ever telling yet untold for ever for ever for ever telling

ever telling yet un-told forever telling ever telling yet untold.

40. ISLINGTON. Ps. 42. D<sup>r</sup> W. L. M.

Musical score for '40. ISLINGTON'. It consists of two systems of grand staves (treble and bass clefs). The first system is followed by a second system with dynamic markings 'P' (piano) and 'F' (forte) above the treble staff.

41. BILNEY. HY. 65. L. Huntington. 10. 5. Milgrove.

Musical score for '41. BILNEY'. It consists of five systems of grand staves. The lyrics are written below the treble staves. Dynamic markings 'P' and 'F' are present. The lyrics are: "O Jesus my Gra-ve make thine a-bod- with - in my poor heart with - in my poor heart with - in my poor heart O Je- sus come quickly O Je- sus come quickly a Saviour thou art O J- sus come quickly a Saviour thou art".

42 ABINGDON Ps. 116. Pt 2. D<sup>r</sup> W. C. M. D<sup>r</sup> Heighington.

Musical score for '42 ABINGDON'. It consists of two systems of grand staves. The second system includes first and second endings, labeled '1<sup>st</sup>' and '2<sup>nd</sup>' above the treble staff.

43 SYDENHAM. Ps. 150 D<sup>F</sup> W. C.M. I<sup>S</sup> Smith.

1<sup>st</sup> & 3<sup>rd</sup> Verse.

Brisk

to conclude the third verse.

2<sup>d</sup> Verse

Slow P

Hal - le - lu - jah Hal - le - lu - jah Praise ye the

Lord Hal - le - lu - jah Hal - le - lu - jah Praise ye the Lord. Lord.

44 SWITHIN'S. HY. 40. B. 3. D<sup>F</sup> W. 148. J<sup>S</sup> Jesser.

Moderate

P F

45. COOMBS'S. HY. 77. B. 2. DFW. & 303 J. S. L.M. Coombs.

with spirit

46. DARTMOUTH. HY. 38. P. 3. DFW. 148<sup>th</sup> D. Burney.

I give immortal praise to mortal  
immortal

Verse 2.  
Almighty God to thee to thee &c.

47. STOCKPORT. Ps. 103. P. 1<sup>st</sup> DFW. S.M.

48. RYLAND. Ps. 32. D. W. & H. E. J. R. S. S. M.

49. LOCK. HY. 385. J. R. S. 85

50. BOURTON. HY. 62. J. R. S. 5.6. R. Keyne.

## 51. WESTBURY

H. 575. J. R. S.

8. 7. 4.

J. Tucker,

Musical score for Westbury, measures 1-4. The score is written for piano in C major and 4/4 time. It consists of two systems, each with a treble and bass clef staff. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The first system ends with a double bar line.

## 52. BERVONDESEY.

H. 387. J. R. S.

6. 4.

Milgrove.

Musical score for Bervonsesey, measures 1-8. The score is written for piano in D major and 4/4 time. It consists of four systems, each with a treble and bass clef staff. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The lyrics are written below the treble clef staff.

*allegro* Glory to God in high Let earth and skies reply I raise ye his  
name His love & grace adore Sing aloud  
Who all our sorrows bore  
evermore Worthy the Lamb Worthy the Lamb Worthy the  
Lamb sing a loud evermore Worthy the Lamb

## 53. GOSPORT

H. 36. B. 2. D. W.

S. M.

Musical score for Gosport, measures 1-4. The score is written for piano in D major and 2/4 time. It consists of two systems, each with a treble and bass clef staff. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The first system ends with a double bar line.

54. DENBIGH. P. 117. D. W. & H. 212. P. 2. J. R. S. L. M. D.  
M. M. C. op.

Musical score for Denbigh, Op. 212, No. 2. The score is written for piano and consists of eight systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The first system includes a dynamic marking of *mf*. The second system includes a dynamic marking of *p*. The third system includes a dynamic marking of *f*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

55. NEW EAGLE STREET. Ps. 25. D. W. S. M. Is. Smith.

Musical score for New Eagle Street, Ps. 25. The score is written for piano and consists of two systems of two staves each. The key signature is two sharps (D major) and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*mez. P*

Plung'd in a Gulph of dark despair Vow retch'd wretched sinners

lay Without one cheerful beam of hope Or spark of glim'ring day

*rept. w.*

*mez. P.*

With pitying eyes the Prince of Grace beheld our helpless wretches

grief He saw and O a-mazing love He ran He ran to our relief

from the shining seats a - bove With joyful joyful haste he fled

With joyful

*Slow*

Enter'd the Grave in mortal flesh & dwelt & dwelt among the dead

*Vivace*

Oh! Oh! for this love let Rocks and Hills their

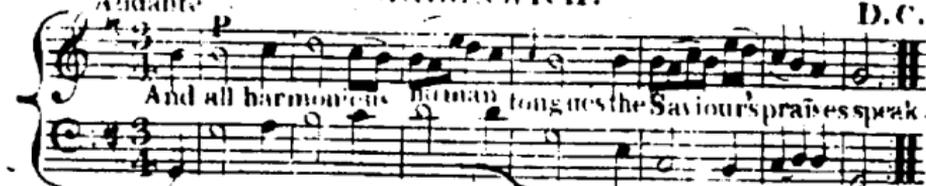
lasting silence break their lasting silence break their silence

Andante

## GREENWICH.

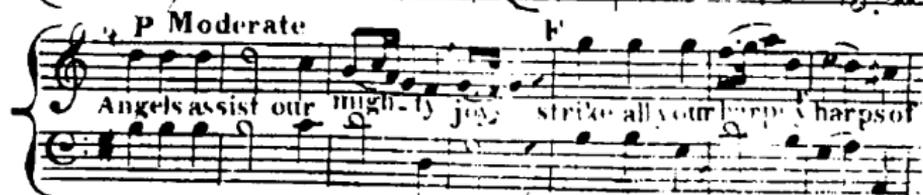
D.C.

*P*



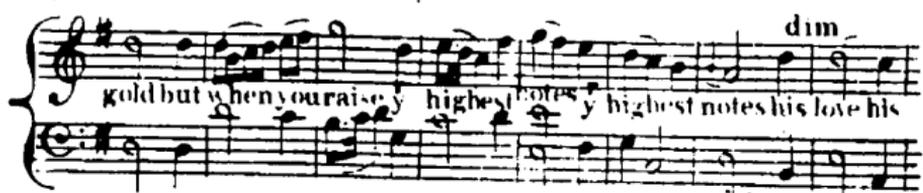
And all harmonious human tongues the Saviour's praises speak.

*P* Moderate *F*



Angels assist our high-ly joys strike all your harps & harps of

*dim*



gold but when you raise y highest notes y highest notes his love his

*P* *F* *Mto.*



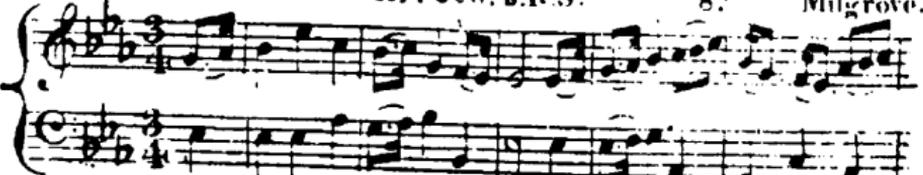
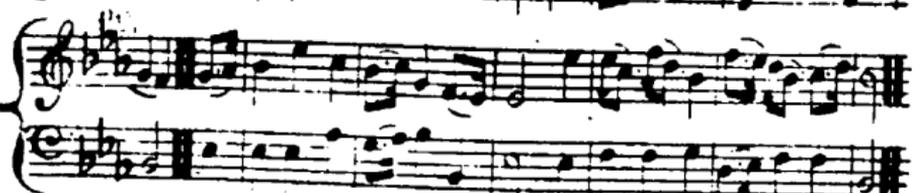
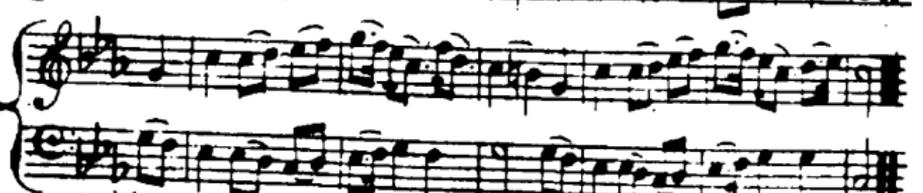
love His love can ne'er be told His love can ne'er be told.

## 57. LAMBETH.

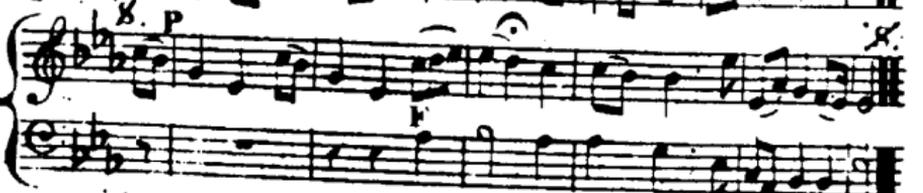
HY. 220. J.R.S.

85

Milgrove.

*P*



58. ANN'S

HY. 67. B 2. D<sup>r</sup>W. C. M. D<sup>r</sup> Croft

Musical score for 'ANN'S' (HY. 67. B 2. D<sup>r</sup>W. C. M. D<sup>r</sup> Croft). The score consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a piano accompaniment (treble and bass clefs). The music is in 2/4 time and ends with a double bar line.

59. CHA. HAM.

HY. 358.

J. R. S.

B. 8. 6.

Musical score for 'CHA. HAM.' (HY. 358. J. R. S. B. 8. 6.). The score consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a piano accompaniment (treble and bass clefs). The music is in 2/4 time and includes dynamic markings 'P' and 'F'. It ends with a double bar line.

60. ANGEL'S HYMN. P. H. D<sup>r</sup> W. & HY. 5. J. R. S. L. V.

Musical score for 'ANGEL'S HYMN.' (P. H. D<sup>r</sup> W. & HY. 5. J. R. S. L. V.). The score consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a piano accompaniment (treble and bass clefs). The music is in 2/4 time and includes dynamic markings 'f' and 'h'. It ends with a double bar line.

C +.

61. NEWINGTON. P.C. 86. & H7. HY. 65. P. 2. DEW. C. M. D.  
H. 386. J. R. S. M. Grove.

Musical score for Newington, measures 1-4. The piece is in 2/4 time and B-flat major. The first system consists of two staves (treble and bass clef) with a *Vivace* tempo marking. The second system also consists of two staves, continuing the melody and accompaniment.

CHORUS.

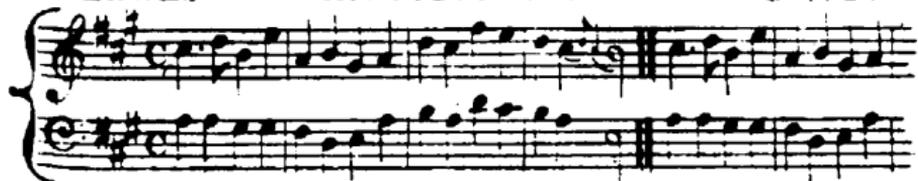
Musical score for Newington, measures 5-8, labeled as the CHORUS. The first system (measures 5-6) features a treble clef staff with a forte (*f*) dynamic marking and a bass clef staff. The second system (measures 7-8) continues the chorus with a treble clef staff and a bass clef staff.

62. GREENWICH NEW HY. 149. J. R. S. 148<sup>th</sup> Harrison.

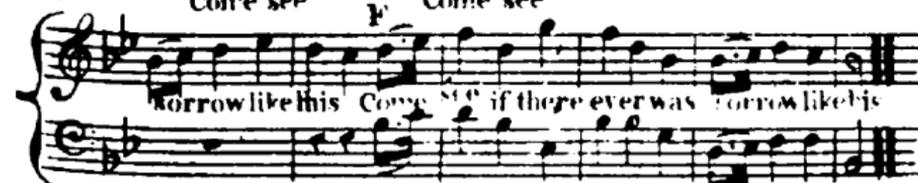
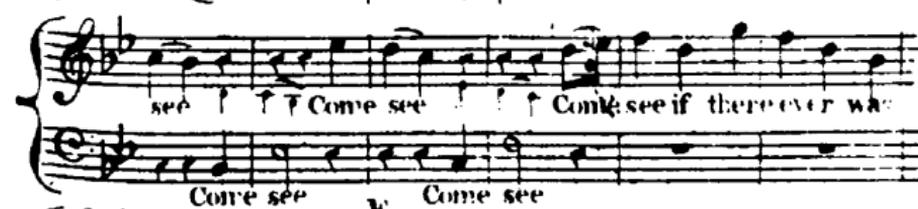
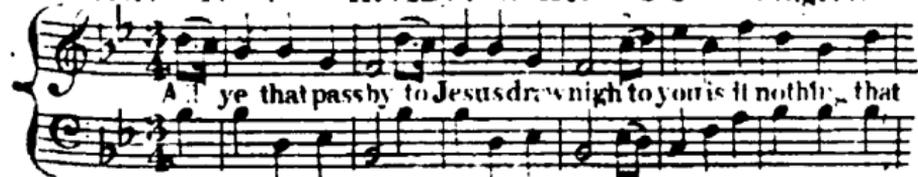
Musical score for Greenwich New, measures 1-4. The piece is in 2/4 time and G major. The first system (measures 1-2) consists of two staves (treble and bass clef). The second system (measures 3-4) also consists of two staves, with a piano (*p*) dynamic marking in the bass clef staff.

CHORUS.

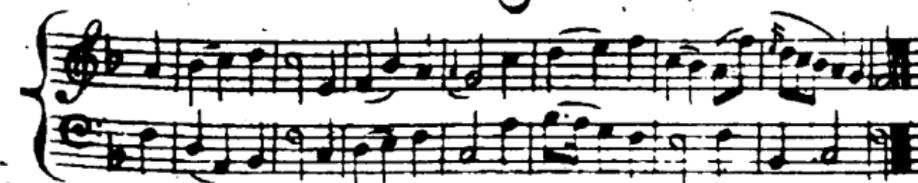
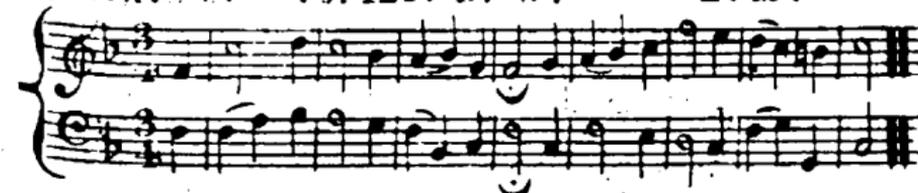
Musical score for Greenwich New, measures 5-8, labeled as the CHORUS. The first system (measures 5-6) features a treble clef staff with a piano (*p*) dynamic marking and a bass clef staff. The second system (measures 7-8) continues the chorus with a treble clef staff and a bass clef staff.



## 64 HARTICU. HY. 127. R. HUI. 5. 6. Milgrove



## 65 MAFFS. Ps. 121. DE W. L. M.



66. STILLMAN. HY. 187. J.R.S. C.M. W. Billings.

Moderate

Cres For

67. MARTIN'S LANE. HY. 68. B. I. D. W. L. M. & Ps. 19.

P

F

68. HAUGHTON. HY. 62. J.R.S. 56. Milgrove.

P

F

69. CALNE. HY 110. J.R.S. II 8. T. Walker.

*Vivace*

70. SUSSEX. HY 383 & 290. J.R.S. 104<sup>th</sup> M. Madan.

*Andante Vivace*

Our Saviour alone the Lord let us bless Who sits on his throne the  
 prince of our peace Who ever more saves us by shedding his  
 blood all hail all hail holy Jesus our Lord and our God all  
 hail all hail all hail holy Je - sus our Lord & our God

71. USTICK. Ps. 90. D.W. S.M. W. Cole.

*Plaintive*

72. RESURRECTION. HY. 140. JRS. 148<sup>th</sup> D<sup>r</sup> Green.

Musical score for '72. RESURRECTION'. It consists of two systems of two staves each. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. Dynamics include 'P' (piano) and 'F' (forte). The music is in a major key with one sharp (F#).

73. ROWLES. HY. 348. JRS. L.M.D. Wyvill.

Musical score for '73. ROWLES'. It consists of three systems of two staves each. The first system has a treble clef and a key signature of two sharps (D# and F#). The second system has a treble clef and a key signature of two sharps. The third system has a treble clef and a key signature of two sharps. Dynamics include 'P' (piano) and 'F' (forte). The music is in a major key with two sharps (D# and F#).

74. CAMBRIDGE NEW. HY. 65. B. 2. D<sup>r</sup> W. C.M. D<sup>r</sup> Randal.

Musical score for '74. CAMBRIDGE NEW'. It consists of two systems of two staves each. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The music is in a major key with one sharp (F#).

Musical score for 'Winwick' in 3/4 time. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system also has two staves. Dynamics include *h<sup>r</sup>*, *P*, and *F*.

76. CHERRITON. HY. 585. J.R.S. 50<sup>th</sup> T. Walker.

Musical score for 'Cherriton' in 3/4 time. It consists of two systems of piano accompaniment. The first system has two staves. The second system has two staves with vocal lyrics. Dynamics include *P*, *F*, and *P*. The lyrics are: "Here our Redeemer lives all bright and glorious O'er sin & death and Hell O'er in and death & Hell He reigns victorious".

## 77. HEPHZIBAH. HY. 66. B. 2. D. W. C. M. Husband.

Musical score for 'Hephzibah' in 2/4 time. It consists of two systems of piano accompaniment. The first system has two staves. The second system has two staves. Dynamics include *P* and *F*.

... way my unbelieving fear Let fear in me no more take place My  
 Saviour doth not yet appear he hides the brightness of his face  
 But shall I therefore let him sound basely to the tempter yield No  
 in the strength of Je-sus no I never will give up my shield  
 Altho' the Vine its fruit deny Altho' the Olive yield no oil The  
 with ring fig tree droop & die the field illude the tiller stoit the empty  
 stall no herd afford and perish all the bleating race Yet I will  
 triumph in the Lord the God of my sal- vation praise .

79. LEFANON. Ps. 62. D. W. & H. 123 J & S. L. M.

Musical score for 'LEFANON' (Ps. 62) by D. W. & H. 123 J & S. L. M. The score consists of two systems of grand staves (treble and bass clefs). The first system includes a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second system includes a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a style typical of 19th-century hymnals.

80. EWEL. HY. 91. J. F. S. 8.6.8. T. Walker.

Musical score for 'EWEL' (HY. 91) by J. F. S. 8.6.8. T. Walker. The score consists of five systems of grand staves (treble and bass clefs). The first system includes a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second system includes a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Let others boast their ancient line in long suc - cession strong great In the proud list let heroes shine And monarchs swell the state And monarchs swell the state Descended from the King of kings Each saint a nobler title sing Each saint a nobler title sings".

81. JORDAN HY. 567. J. R. S. 87.4.

Musical score for 'JORDAN' (HY. 567) by J. R. S. 87.4. The score consists of two systems of grand staves (treble and bass clefs). The first system includes a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second system includes a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a style typical of 19th-century hymnals.

82. DARWELL'S. HY. 146. J.R.S. 148<sup>th</sup>

Darwell.

Musical score for 'Darwell's' (HY. 146, J.R.S. 148<sup>th</sup>) by Darwell. The score consists of four staves. The first two staves are a grand staff with a treble clef and a common time signature. The third and fourth staves are a grand staff with a bass clef and a common time signature. The key signature has one sharp (F#). The score includes dynamic markings: *h* (hairpins), *p* (piano), and *f* (forte).

83. LIVERPOOL. Ps 8 D<sup>W</sup>.C.M. D<sup>W</sup>Wainwright.

Musical score for 'Liverpool' (Ps 8 D<sup>W</sup>) by D<sup>W</sup>Wainwright. The score consists of four staves. The first two staves are a grand staff with a treble clef and a 3/4 time signature. The third and fourth staves are a grand staff with a bass clef and a 3/4 time signature. The key signature has one flat (Bb).

84. LUDLOW. Ps 144. Pt 2. D<sup>W</sup> & HY 98. J.R.S. C.M.

Musical score for 'Ludlow' (Ps 144. Pt 2, D<sup>W</sup> & HY 98, J.R.S. C.M.). The score consists of four staves. The first two staves are a grand staff with a treble clef and a common time signature. The third and fourth staves are a grand staff with a bass clef and a common time signature. The key signature has one flat (Bb).

85. DALSTON. Ps 133. D<sup>W</sup>. 122<sup>nd</sup> A. Williams.

Musical score for 'Dalston' (Ps 133, D<sup>W</sup>, 122<sup>nd</sup> A. Williams). The score consists of four staves. The first two staves are a grand staff with a treble clef and a common time signature. The third and fourth staves are a grand staff with a bass clef and a common time signature. The key signature has two sharps (F# and C#).

Two systems of musical notation for item 86, each consisting of a treble and bass clef staff joined by a brace. The music is in a common time signature and features a melodic line in the treble and a supporting bass line.

## 87. DENMARK. P. 100. D. W. altered L. M. Madan.

*And nte*

fore of Jehovah's awful throne Ye nations bow with sacred

joy Know that the Lord is God alone He can create and

He destroy He can create and He destroy His sovereign

power without our aid Made us of clay and formed us

nien And when like wandering sheep we strayed He brought us

to his fold again He brought us to his fold again.

*p*

*f*

Eight systems of musical notation for item 87, each consisting of a treble and bass clef staff joined by a brace. The music is in a common time signature and includes lyrics. Dynamic markings 'p' and 'f' are present. The score concludes with a double bar line.



## DENMARK

Wide Wide as the world is thy command vast as eter-nity eterni-  
 ty thy love firm as a rock thy truth must stand When roll-ing  
 years shall cease to move shall cease to move When rolling  
 years shall cease to move When roll-ing years shall cease to move.

*P*  
*F*

## 88 KINGSBRIDGE. HY. 97. B 1. D. W. L. M.

*tr*  
*F*

## 89 GREEN'S 100. HY. 22. B 2. D. W. L. M. Green.

## 90. LEONI

HY. 66. J. R. S.

6. 8. 4. Jewish Air.

Musical score for '90. LEONI'. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 6/8 time signature and features a lively, rhythmic melody with many sixteenth and thirty-second notes. The first system ends with a double bar line.

## 91. PEDFORD.

Ps. 84. D. F. W.

C. M.

W. Whall.

Musical score for '91. PEDFORD.'. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 3/2 time signature and features a slower, more melodic style with many quarter and half notes. The first system ends with a double bar line.

## 92. WEYBRIDGE.

HY. 112. J. R. S.

C. M.

M. Madan.

Musical score for '92. WEYBRIDGE.'. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 3/4 time signature and features a lively, rhythmic melody with many sixteenth and thirty-second notes. The first system ends with a double bar line.

## 93. UFFCULM.

HY. 178. J. R. S. &amp;

Ps. 104. Ver. 1. 12. D. F. W.

112<sup>th</sup>

Musical score for '93. UFFCULM.'. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 3/4 time signature. The first system is marked 'Slow' and features a melodic line with many quarter and half notes. The second system is marked 'Brisk' and features a more rhythmic melody with many sixteenth and thirty-second notes. Both systems end with a double bar line.

94. LIMEFIELD. HY. 73. J. R. S. 85 single. T. Walker.

Musical score for 'LIMEFIELD' by T. Walker. It consists of two systems of grand staff notation. The first system includes a piano (P) dynamic marking. The second system includes a forte (F) dynamic marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

95. CARLISLE HY. 182. J. R. S. 8. 7. Madan.

Musical score for 'CARLISLE' by Madan. It consists of two systems of grand staff notation. The first system is in 3/4 time. The second system is in 4/4 time. The music is in G major and features a mix of eighth and sixteenth notes.

96. FOSTER. Ps. 144. P. 1. D. W. C. M. Wilkins.

Musical score for 'FOSTER' by Wilkins. It consists of two systems of grand staff notation. The first system is in 3/4 time. The second system includes a piano (Pia) dynamic marking and a fermata (For) over a measure. The music is in G major and features a mix of eighth and sixteenth notes.

97. PORTUGAL. HY. 122. B. 2 D. W. L. M. T. Thorley

Two systems of piano accompaniment for the hymn 'PORTUGAL'. Each system consists of a treble clef staff and a bass clef staff. The first system includes the word 'Largo' written in the treble staff. The music is in 2/4 time and features a flowing, rhythmic accompaniment.

98. WELLS ROW Ps. 103. D. W. L. M.

Two systems of piano accompaniment for the hymn 'WELLS ROW'. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time. The second system includes the lyrics 'Hal - le - lu - jah' written in the treble staff. The third system includes the lyrics 'Hal - le - lu - jah' written in the bass staff.

99. SALEM NEW. HY. 239. J. R. S. S. M. R. Keene.

Two systems of piano accompaniment for the hymn 'SALEM NEW'. Each system consists of a treble clef staff and a bass clef staff. The music is in 3/4 time and features a steady, rhythmic accompaniment.

100. OLD 100 Ps 100. L.M. Ascribed to M. Luther.

Musical score for 'OLD 100' (Ps 100, L.M., Ascribed to M. Luther). The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a common time signature. The second system continues the melody and accompaniment.

101. FOUNTAIN. HY. 35. B. 2. D. W. C. M.

Musical score for 'FOUNTAIN' (HY. 35, B. 2, D. W., C. M.). The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a common time signature. The second system continues the melody and accompaniment.

102. WELLS. HY. 131. B. 2. D. W. L. M.

Musical score for 'WELLS' (HY. 131, B. 2, D. W., L. M.). The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a common time signature. The second system continues the melody and accompaniment.

103. TUNBRIDGE HY. 169. J.R.S. C.M. P

Musical score for 'TUNBRIDGE' (HY. 169, J.R.S., C.M., P). It consists of two systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The first system ends with a fermata over the final notes. The second system begins with a forte (f) dynamic marking.

104. BROMLEY. HY. 48. B. 1. D. W. L. M. Broderip.

Musical score for 'BROMLEY' (HY. 48, B. 1, D. W. L. M., Broderip). It consists of three systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The first system ends with a fermata. The second system is labeled 'Men P' and the third system is labeled 'Women'. The score concludes with a final system of piano accompaniment.

105. TRURO. HY. 41. B. 2. D. W. L. M.

Musical score for 'TRURO' (HY. 41, B. 2, D. W. L. M.). It consists of two systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The second system is labeled 'or thus' and ends with a fermata.

106. OTFORD. Ps. 98. F! 2. D! W. C. M. D! Hayes.

Musical score for 'OTFORD' (Ps. 98). It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style typical of 19th-century hymnals, with various note values and rests. The second system continues the piece and ends with a double bar line.

107. MALAIS. HY. 26. B. S. L. F. W. L. M. C. Lockhart.

Musical score for 'MALAIS' (HY. 26). It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system includes a piano dynamic marking 'P'. The third system includes a forte dynamic marking 'F'. The music is written in a style typical of 19th-century hymnals, with various note values and rests. The piece ends with a double bar line.

108. AYNHOE. Ps. 99. D! W. S. M.

Musical score for 'AYNHOE' (Ps. 99). It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style typical of 19th-century hymnals, with various note values and rests. The piece ends with a double bar line.

109. TIVERTON. HY. 185. J. R. S. C. M. Grigg.

Musical score for 'TIVERTON' by Grigg. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C.M.) and features a simple, flowing melody in the right hand with a supporting bass line in the left hand.

110 WILTSHIRE. Ps. 118. Pt 4. D. W. C. M. Altered from Stevenson.

Musical score for 'WILTSHIRE' by Stevenson, altered. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C.M.) and features a more complex, rhythmic melody in the right hand with a supporting bass line in the left hand.

111. TOTTENHAM COURT. HY. 201. LY. H. & S. J. R. S. 76.8.

Musical score for 'TOTTENHAM COURT' by J.R.S. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C.M.) and features a complex, rhythmic melody in the right hand with a supporting bass line in the left hand. The score includes performance markings: 'Repl. riv. For' in the first system and 'Pia' and 'For' in the second system.

112. BETHESDA. HY. 190. J. R. S. 148<sup>th</sup>

Musical score for 'BETHESDA' by J.R.S. It consists of two systems of piano accompaniment. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C.M.) and features a complex, rhythmic melody in the right hand with a supporting bass line in the left hand.

113. MILBANK. Ps 85. P. 2. 17. W. L. M. D. Burney.

Musical score for 'MILBANK' in G major, 2/4 time. It consists of two systems of grand staff notation (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

114. KENTUCKY. T. Y. 28. J. R. S. 8. 7. 4.

Musical score for 'KENTUCKY' in G major, 2/4 time. It consists of two systems of grand staff notation. The lyrics are: "O'er the gloomy hills of darkness look my soul be still and gaze / Look my soul be still".

Musical score for 'KENTUCKY' (continued). It consists of two systems of grand staff notation. The lyrics are: "all the promises doth fail / all the promise doth fail".

Musical score for 'KENTUCKY' (continued). It consists of two systems of grand staff notation. The lyrics are: "All the promises &c With a glorious day of grace. / Blessed Jubilee".

Musical score for 'KENTUCKY' (continued). It consists of two systems of grand staff notation. The lyrics are: "Blessed Jubilee / Let thy glorious morning dawn".

115. RICHMOND. HY. 7. B. S. D. W. L. M. Madan.

Musical score for 'RICHMOND' in G major, 3/4 time. It consists of two systems of grand staff notation. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

Musical score for 'RICHMOND' (continued). It consists of two systems of grand staff notation. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

116. CONDESCENTION. HY. 4. B. 3. D. ♯ W. C. M. Tucker.

Musical score for 'CONDESCENTION' in 2/4 time, featuring a treble and bass clef. The piece is in C major and consists of two systems of two staves each. The first system includes a piano (P) dynamic marking. The second system includes a forte (F) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble.

117. WAREHAM. HY. 19. B. 3. D. ♯ W. L. M. Knapp.

Musical score for 'WAREHAM' in 2/4 time, featuring a treble and bass clef. The piece is in C major and consists of two systems of two staves each. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble.

118. RUTLAND. HY. 30. B. 2. D. ♯ W. S. M.

Musical score for 'RUTLAND' in 2/4 time, featuring a treble and bass clef. The piece is in D major and consists of two systems of two staves each. The first system includes a piano (P) dynamic marking. The second system includes a forte (F) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble.

119. MICHAELS. Ps. 27. P. 1. D. ♯ W. C. M.

Musical score for 'MICHAELS' in 2/4 time, featuring a treble and bass clef. The piece is in D major and consists of two systems of two staves each. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble.

120. ANTIGUA. Ps. 110. DE W. L.M.

Musical score for 'ANTIGUA' (Ps. 110, DE W., L.M.). It consists of two systems of grand staff notation (treble and bass clefs). The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody in the treble and a bass line in the bass. The second system continues the piece with similar notation.

121. HONTON. HY 211. J.R.S. 112th

Musical score for 'HONTON' (HY 211, J.R.S., 112th). It consists of three systems of grand staff notation. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system includes a piano (p) dynamic marking. The third system includes a forte (f) dynamic marking. The music features a melody in the treble and a bass line in the bass.

122. NEW SABBATH. HY 199. J.R.S. L.M.

Musical score for 'NEW SABBATH' (HY 199, J.R.S., L.M.). It consists of two systems of grand staff notation. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system includes piano (p) and forte (f) dynamic markings. The music features a melody in the treble and a bass line in the bass.

123. JENNINGSS. Ps. 146. D.F.W. 118th. Jennings.

Musical score for 'JENNINGSS.' in 3/4 time, D major. The score consists of two systems of grand staff notation (treble and bass clefs). The first system includes a fermata over the final measure of the first staff. The second system includes a fermata over the final measure of the first staff.

124. DEPTFORD. HY. 875. J. J. S. 756 lines Lockhart.

Musical score for 'DEPTFORD.' in 3/4 time, D major. The score consists of five systems of grand staff notation. The first system includes a fermata over the final measure of the first staff. The second system includes a fermata over the final measure of the first staff. The third system includes a fermata over the final measure of the first staff. The fourth system includes a fermata over the final measure of the first staff. The fifth system includes a fermata over the final measure of the first staff.

125. GROVE. Ps. 148. D.F.W. 148th.

Musical score for 'GROVE.' in 3/4 time, D major. The score consists of two systems of grand staff notation. The first system includes a fermata over the final measure of the first staff. The second system includes a fermata over the final measure of the first staff.

126. NORTHAMPTON CHAPEL. HY. 39. J.R.S. 8.7. Williams.

Andante P F

127. DARTFORD. HY. 155. J. H. & 301. J.R.S. 7.6.

Praise the Lord who reigns above and keep his courts & keep his  
 court below Praise the holy God of love Praise the holy God of love &  
 all his greatn<sup>s</sup> show & all his greatn<sup>s</sup> show Praise him for his noble  
 deeds Praise him for his Praise him for his Pr<sup>o</sup> him for his match<sup>l</sup> pow<sup>r</sup>  
 Him from whom all Him from whom all Him from whom all good proceed<sup>s</sup>  
 Him from whom all good proceeds Let earth and heav<sup>n</sup> adore.

cres F

He dies the friend of sinners die's Lo Salus dau'rs weep a.

*Andante mezza P*

round A solemn darkness veils the is sudden r'bling

*P* *F*

shakes the ground Comes saints & drop a tear or two For

him who gro. beneath your load heshed a thousand drops for you A

*mezza P*

thou undrop of richer blood Heres love and grief beyond de.

-gree The Lord of Glory dies for men But lo what sudden

*cres*

joys we see Je - sus the dead re - vives a - gain

*F*

The rising God forsakes the tomb Up to his fathers co he flies

*Vivace F*

Cherubic Legions guard him home: shout him welcome to the skies.

and all court ye saints and tell How in his hour great De-

liv' rer reit us in his bowels with his hosts of hell: led the monster

death in chains: ye live for ever wond'rous King Begun to re-

deem and strong to save our hearts from the monster here thy sting &

where's thy victory boasting grave: And *Rec.*

## 129. VERULAM. Ps. III. Old Version S. T. Ravenscroft.

130. HANOVER. HY. 150. J. F. S. 104th. Handel.

Musical score for 'HANOVER' by Handel, measures 1-8. The score is in 3/2 time and G major. It consists of two systems of grand staff notation (treble and bass clefs). The first system contains measures 1-4, and the second system contains measures 5-8. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

131 CLARK'S HY. 313. J. R. S. 7. 6. 8.

Musical score for 'CLARK'S' by J. R. S., measures 1-16. The score is in 3/4 time and G major. It consists of two systems of grand staff notation. The first system contains measures 1-8, and the second system contains measures 9-16. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

132 NEWBURY. HY. 125. B. I. D. W. C. M.

Musical score for 'NEWBURY' by C. M., measures 1-8. The score is in 3/4 time and G major. It consists of two systems of grand staff notation. The first system contains measures 1-4, and the second system contains measures 5-8. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

133. NUNEATON. HY. 224. J.S.H. 857. Milgrove

Two systems of piano accompaniment for the piece 'Nuneaton'. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and features a rhythmic melody with eighth and sixteenth notes.

134. VERMONT. HY. 254. J.R.S. S.M.D. T.Walker.

Two systems of piano accompaniment for the piece 'Vermont'. The first system is marked 'Brisk' and the second system is marked 'Slow'. Each system consists of a treble clef staff and a bass clef staff. The music is in 3/4 time and features a rhythmic melody with eighth and sixteenth notes.

135. FURMAN. HY. 20. B.L.D.F.W. C.M. Z.W. Vincent.

Two systems of piano accompaniment for the piece 'Furman'. Each system consists of a treble clef staff and a bass clef staff. The music is in 4/4 time and features a rhythmic melody with eighth and sixteenth notes.

## 136. AMSTERDAM. HY. 73. A. Toplady.

L. M.

Musical score for 'AMSTERDAM' (HY. 73. A. Toplady, L. M.). The score consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The music is in 4/4 time and features a melody with eighth and sixteenth notes.

## 137. WINCHESTER.

HY. 124. B. I. D. W.

L. M.

Musical score for 'WINCHESTER' (HY. 124. B. I. D. W., L. M.). The score consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The music is in 3/4 time and features a melody with quarter and eighth notes. A fermata is present over the final note of the vocal line.

## 138. JOHN'S

Ps. 98. D. W.

122nd.

Musical score for 'JOHN'S' (Ps. 98. D. W., 122nd). The score consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The music is in 3/4 time and features a melody with quarter and eighth notes.

## 139. SALEM.

HY. 148. B. 2. D. W. &amp; 89. J. R. S.

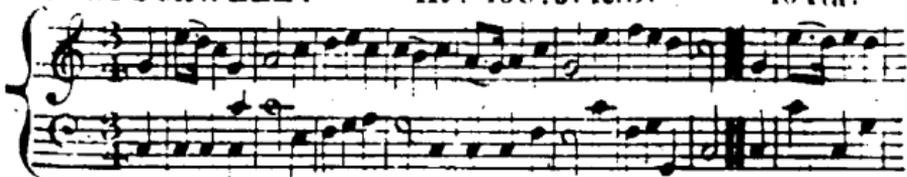
C. M.

Musical score for 'SALEM' (HY. 148. B. 2. D. W. & 89. J. R. S., C. M.). The score consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The music is in 4/4 time and features a melody with eighth and sixteenth notes. A fermata is present over the final note of the vocal line.

110. STOCKWELL.

HY. 168. J. R. S.

104th.

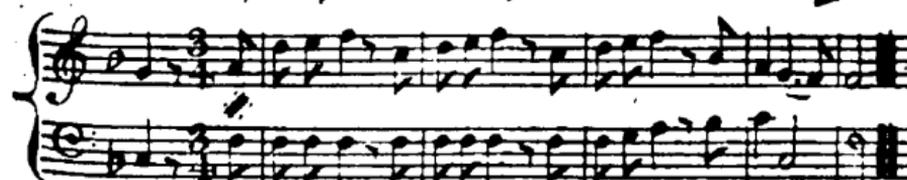
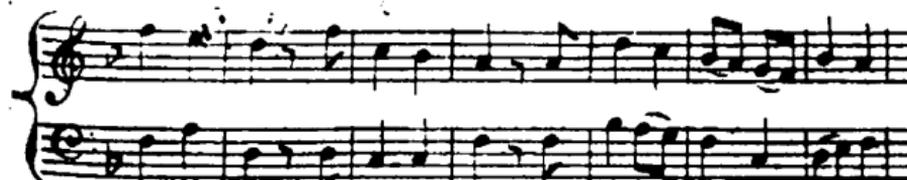
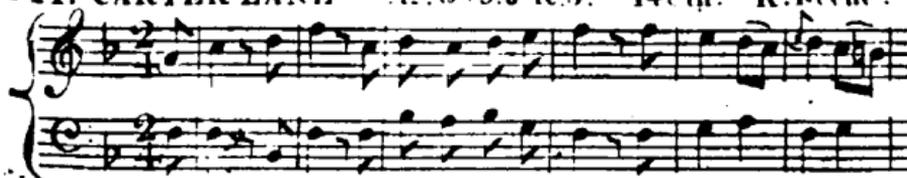


141. CARTER LANE

HY. 349. J. R. S.

148th.

R. Keene.

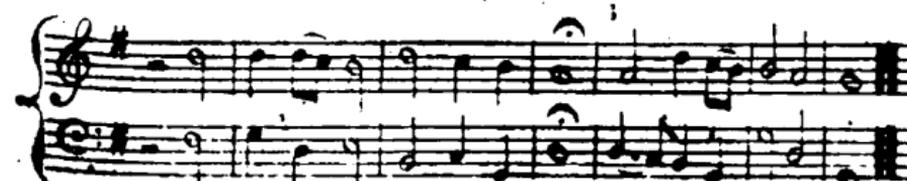
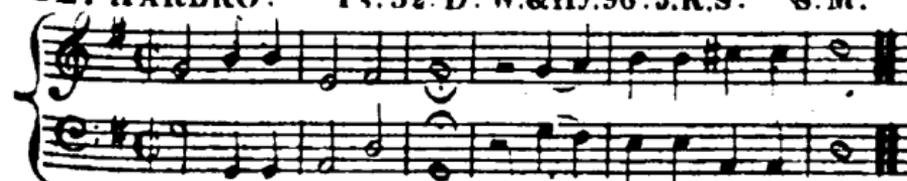


142. HARBRO.

Ps. 32. D. W. & H. Y. 96.

J. R. S.

S. M.



## 143 GROVE HOUSE.

N. 279. J. R. S.

C. M.

Musical score for 'Grove House' (No. 143). It consists of two systems of two staves each. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes.

## 144. PORTSMOUTH NEW.

HY. 169. B. 2. D. W.

148<sup>th</sup>

Musical score for 'Portsmouth New' (No. 144). It consists of three systems of two staves each. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The third system has a treble clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes. The word 'Pia' is written above the treble staff of the third system, and the word 'For' is written above the treble staff of the fourth system.

## 145. TREBLES.

Ps. 147. D. W.

L. M.

Musical score for 'Trebles' (No. 145). It consists of two systems of two staves each. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes.

146. FIRTH'S HY. 16. J.R.S. 7. 6lines. T. Firth.

The first system consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The second system also consists of two staves in the same clefs and time signature, ending with a double bar line.

147. BATH ABBEY. HY. 69 J.R.S. 7<sup>s</sup> double. Milgrove.

The first system consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The second system also consists of two staves in the same clefs and time signature, ending with a double bar line.

148. OLD 104<sup>th</sup> HY. 198. J.R.S. 104<sup>th</sup>

The first system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The second system also consists of two staves in the same clefs and time signature, ending with a double bar line. The word "Adagio" is written above the second system.

149. SUTTON. Ps. h. 48. D. F. W.

S. M.

Musical score for 'SUTTON' in 3/4 time. It consists of two systems of grand staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The music is a simple, flowing melody with accompaniment.

150. BROADMEAD. HY. 96. Bristol collection.

F. F. G.

Musical score for 'BROADMEAD' in 3/4 time. It consists of five systems of grand staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The music is a simple, flowing melody with accompaniment. The lyrics 'A. rise and' are written below the first system, and 'This day to' is written below the second and third systems.

151. ELIM. HY. 588. J. R. S. C. M.

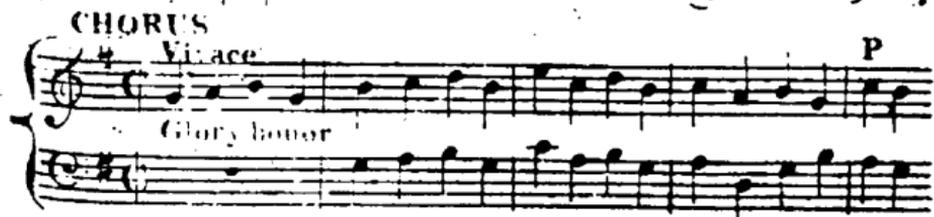
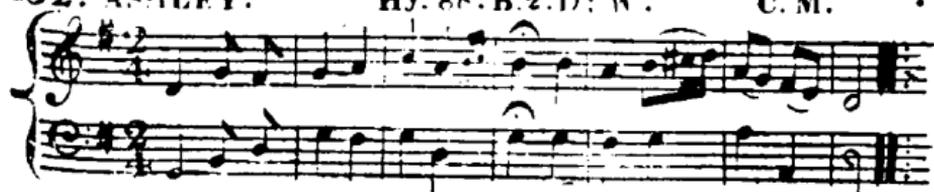
Grigg.

Musical score for 'ELIM' in 3/4 time. It consists of two systems of grand staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The music is a simple, flowing melody with accompaniment.

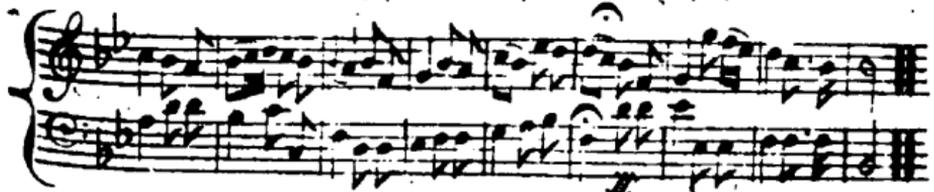
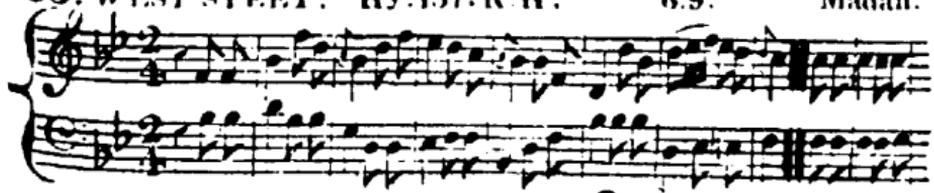
## 152. ASHLEY.

HY. 88. B. 2. D. W.

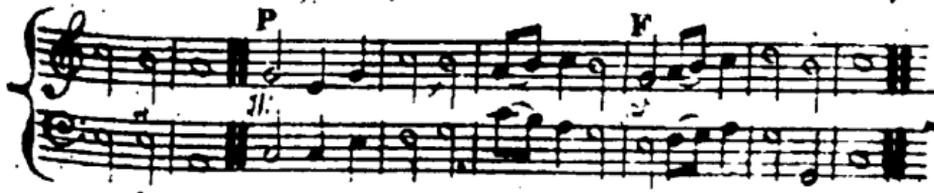
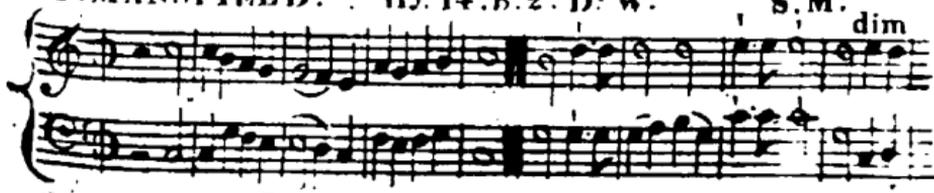
C. M.



## 153. WEST STREET. HY. 137. R. H. 6. 9. Madan.



## 154. MANSFIELD. HY. 14. B. 2. D. W. S. M. dim



155. FINSBURY. HY. 197. J. R. S. S. M. T Walker

Two systems of piano accompaniment for the piece 'Finsbury'. Each system consists of a treble and bass staff joined by a brace. The music is in 3/4 time with a key signature of one flat (B-flat). The first system ends with a double bar line and repeat dots. The second system concludes with a final cadence.

156. GEARD. HY. 15 & 128. J. R. S. II. R. Keene.

Three systems of piano accompaniment for the piece 'Geard'. Each system consists of a treble and bass staff joined by a brace. The music is in 3/4 time with a key signature of one sharp (F-sharp). The first system ends with a double bar line and repeat dots. The second system includes dynamic markings 'm z. P' and 'P'. The third system includes dynamic markings 'F' and 'P'. The piece concludes with a final cadence.

157. HOPKINS Ps. 61. D. V. & H. 103. J. R. S. S. M.

Two systems of piano accompaniment for the piece 'Hopkins'. Each system consists of a treble and bass staff joined by a brace. The music is in 3/4 time with a key signature of one flat (B-flat). The first system ends with a double bar line and repeat dots. The second system concludes with a final cadence.

158. WIRPSWORTH. H. 142. B. 2. D. W. S. M.

150. BOSTON. H. 384. J. R. S. C. M. D.

CHORUS Vivace.

Our Lord is risen from the dead our Jesus is gone up on  
 high the pow'rs of hell are captived draggd to the portals of the  
 sky the pow'rs of hell are captive and draggd to the  
 portals of the sky draggd to the portals of the sky  
 There his triumphal Chariot waits And Angels chant the  
 solemn lay Lift up your heads ye heavenly gates Ye  
 e. ver. last. ing doors give way Lift up your heads ye  
 heavenly gates Ye e. ver. last. ing doors give way.

The image shows a musical score for a hymn. It consists of eight systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are printed below the vocal lines. The score ends with a double bar line and repeat dots at the end of the eighth system.

Solo P

Loose all your bars of massy light And wide un-

-fold the ra-diant scene He claims those mansions

as his right Re-ceive the King of Glo-ry

in He claims those mansions as his right Re-

-ceive the King of Glo-ry in Re-ceive the

King of Glo-ry in Loose, all your bars of

massy light And wide un-fold the ra-diant scene He

claims those mansions as his right Re-ceive the

King of Glo - ry in He -avens claims those mansions

as he right Re - ceive the King of Glo - ry

in Re - ceive the King of Glo - ry in

**Chorus**

Who is the king of Glory who who who is the

King of Glory who The Lord that all his toes oer.

came The World Sin death and hell oerthrew And Jesus

is the conqueror's name And Je - us is the conqueror's

name And Jesus is the conqueror's name

Lo his triumph! Chariots & angels about the solemn  
 lay Lift up your heads ye heavenly gates ye everlasting  
 doors give way Lift up your heads ye heavenly gates Ye ever  
 lasting doors give way Who is the King of Glory who who  
 Who Who is the King of Glory who the Lord of boundless  
 sest the King of saints & angels top God over all for ever  
 blest God over all for ever blest God over all for ever  
 blest God over all for ever blest for ever blest.

Slow

161. UXBRIDGE HY 214 J.R.S. 8<sup>5</sup> D<sup>f</sup> Arne.

Musical score for 'UXBRIDGE' in G major, 3/4 time. It consists of four systems of grand staff notation (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

162. PAINSWICK HY 577. J.R.S. 8.7.4. Keene.

Musical score for 'PAINSWICK' in G major, 3/4 time. It consists of two systems of grand staff notation. The first system shows the beginning of the piece. The second system includes dynamic markings 'P' (piano) and 'F' (forte) above the notes. The piece concludes with a double bar line.

163. JAMES'S Ps. 89. P<sup>8</sup> 8. D<sup>f</sup> W. C.M. Courtville.

Musical score for 'JAMES'S' in G major, 3/4 time. It consists of two systems of grand staff notation. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

164. STOEL. HY. 296. J. R. S. 75 T. Walker.

Andante

P F

165. BREDBY. HY. 78. B. I. DEW. L. M.

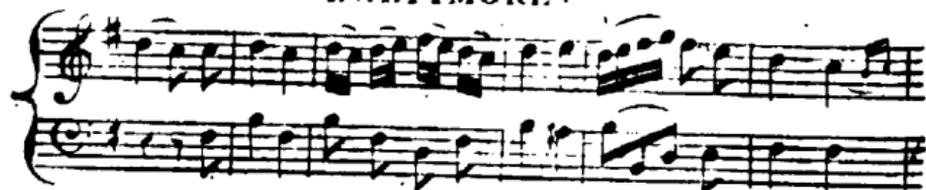
P F

166. SPRAGUE. HY. 108. B. 2. DEW. C. M. Smith.

167. BALTIMORE. HY. 346. J. R. S. 88.6. T. Walker.

Andante

Slower P



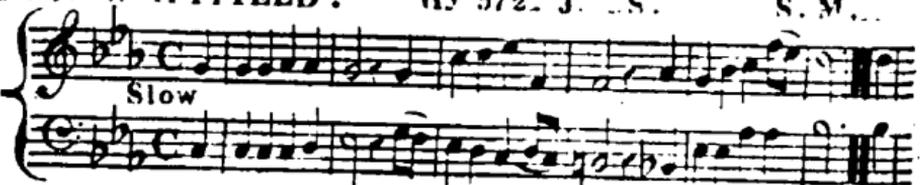
A Tempo



## 168. WHITFIELD.

HY 572. J. S. S.

S. M.



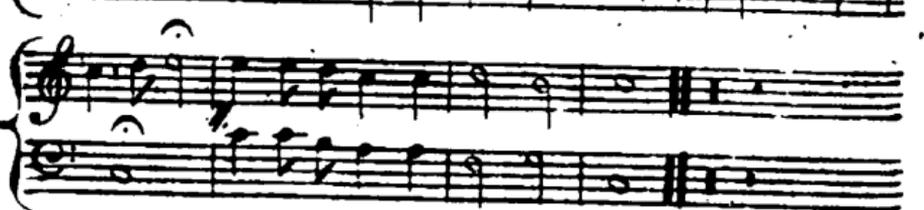
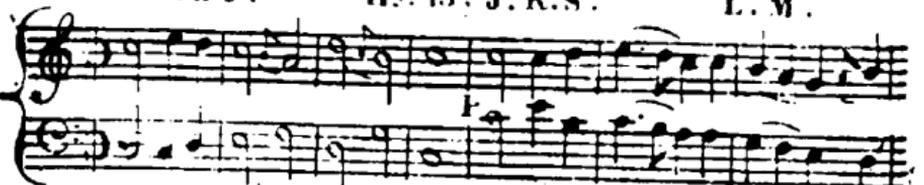
Slow

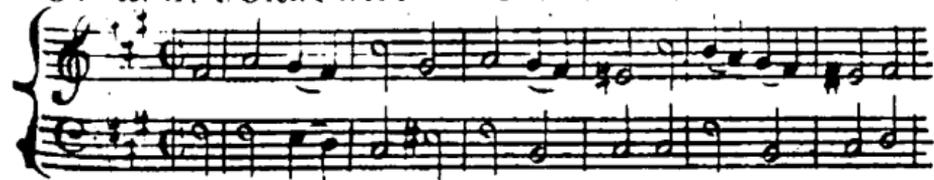


## 169. DERBY.

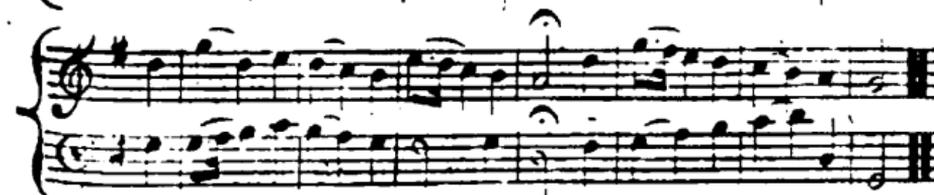
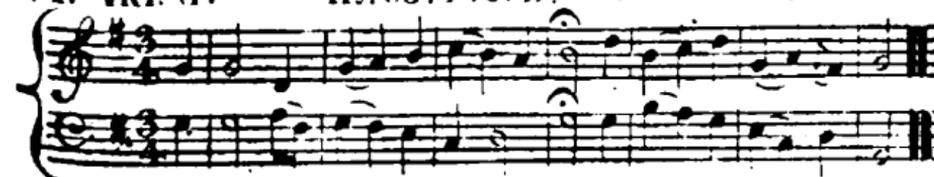
HY. 13. J. R. S.

L. M.

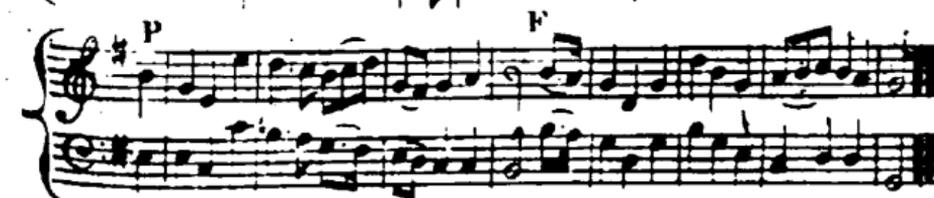
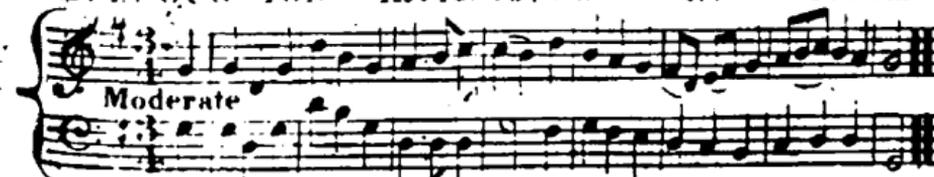




## 171. IRISH. HY. 39. P. 2. D. W. C. M.



## 172. EPOUGTON HY. 128. J. P. S. II. T. Walker.



173. NEW COURT. Ps. 96. as 113<sup>th</sup> Metre F. W.

Musical score for 'NEW COURT' in common time (C). It consists of two systems of grand staves (treble and bass clefs). The first system contains the first two measures. The second system contains the next two measures, with a piano (P) dynamic marking above the first measure. The third system contains the final two measures, with a forte (F) dynamic marking above the first measure.

174. ROTHWELL. HY. 187 D. F. W. L. M.

Musical score for 'ROTHWELL' in 3/4 time. It consists of two systems of grand staves. The first system contains the first two measures. The second system contains the next two measures, with piano (P) and forte (F) dynamic markings above the first and second measures respectively.

175. CHARD. Ps. 84. Pt. 2. D. F. W. L. M. F. England.

Musical score for 'CHARD' in common time (C). It consists of two systems of grand staves. The first system contains the first two measures. The second system contains the next two measures, with piano (P) and forte (F) dynamic markings above the first and second measures respectively.

176. SPRING. HY. 35 Bristol Collection. L. M.

Musical score for 'SPRING' in common time (C). It consists of two systems of grand staves. The first system contains the first two measures. The second system contains the next two measures. The lyrics 'Hail hail reviv'd reviv'ng Spring Fair type of' are written below the first system.

SPRING.

heav'n's e-ter-nal year Fair type of heav'n's eternal

year While nature's works thy praises sing Lo gratitude Lo

gratitude sa-lutes thee here Lo gratitude Lo gratitude sa-

lutes thee here Swell gently swell Swell gently

swell the so-lemn song Swell gently swell gently

swell the so-lemn song Now pour the bound-ing

notes a-long Now pour the bounding notes along Teach choirs be-

low to choirs a-bove to echo back the common lay.

And as they praise unbounded love To join in bounty's ho-li-

day To join in bounty's ho-li-day To join in bounty's

*h<sup>c</sup>* **Vivace**  
ho-li-day To God the universal king Be sacred ev'ry

grateful choir be sacred ev'ry grateful choir In ceaseless

hymns all praises sing That endless bounty can inspire In

*h<sup>c</sup> R. p. F.*  
ceaseless hymns all praises sing that endless bounty can inspire.

## 177. OXFORD

## Ps. 95. D. W.

## C. M.

## Coombs.

Sol mn

## 179. ULVERSTON. Ps. 51. D. W. L. M. Milgrove.

Slow

## 180. LONDON. Ps. 139. D. W. C. M. D. Croft.

## 181. FOLLETT. HY. 72. B. 2. D. W. C. M.

Slow

Brisk

Vitalspark of heavenly flame Quit O quit this mort frame

Largo mezz: Pia.

Trembling hoping lingering flying Oh the pain the bliss of dying

Cease fond nature ceasethy strife let me languish into life.

Affettuoso

Hark they whisper Angels say they whisper Angels say

Hark Hark they whisper Angels say

whisper An-gels say Sister Spirit come a-way Sister Spirit come a-way

What is this absorbs me quite Steals my senses shuts my

sight Drowns my spir-rit draws my breath Tell me my soul can

this be death Tell me my soul can this be death The world re-

cedes it disap pears Heav'n opens on my eyes my ears with

sounds se. raphic ring Lend lend y wings I mount I fly O

Grave where is thy vic tory O Grave where is thy vic tory O

Death where is thy sting O Grave where is thy vic tory O

Death where is thy sting Lend lend your wings I mount I

fly O Grave where is thy vic tory thy vic tory O

Grave where is thy vic tory thy vic tory O Death where is thy sting O

Death where is thy sting <sup>1<sup>st</sup></sup> <sup>2<sup>d</sup></sup> <sup>3<sup>d</sup></sup> <sup>4<sup>th</sup></sup> <sup>5<sup>th</sup></sup> <sup>6<sup>th</sup></sup> <sup>7<sup>th</sup></sup> <sup>8<sup>th</sup></sup> <sup>9<sup>th</sup></sup> <sup>10<sup>th</sup></sup> <sup>11<sup>th</sup></sup> <sup>12<sup>th</sup></sup> <sup>13<sup>th</sup></sup> <sup>14<sup>th</sup></sup> <sup>15<sup>th</sup></sup> <sup>16<sup>th</sup></sup> <sup>17<sup>th</sup></sup> <sup>18<sup>th</sup></sup> <sup>19<sup>th</sup></sup> <sup>20<sup>th</sup></sup> <sup>21<sup>st</sup></sup> <sup>22<sup>nd</sup></sup> <sup>23<sup>rd</sup></sup> <sup>24<sup>th</sup></sup> <sup>25<sup>th</sup></sup> <sup>26<sup>th</sup></sup> <sup>27<sup>th</sup></sup> <sup>28<sup>th</sup></sup> <sup>29<sup>th</sup></sup> <sup>30<sup>th</sup></sup> <sup>31<sup>st</sup></sup> <sup>32<sup>nd</sup></sup> <sup>33<sup>rd</sup></sup> <sup>34<sup>th</sup></sup> <sup>35<sup>th</sup></sup> <sup>36<sup>th</sup></sup> <sup>37<sup>th</sup></sup> <sup>38<sup>th</sup></sup> <sup>39<sup>th</sup></sup> <sup>40<sup>th</sup></sup> <sup>41<sup>st</sup></sup> <sup>42<sup>nd</sup></sup> <sup>43<sup>rd</sup></sup> <sup>44<sup>th</sup></sup> <sup>45<sup>th</sup></sup> <sup>46<sup>th</sup></sup> <sup>47<sup>th</sup></sup> <sup>48<sup>th</sup></sup> <sup>49<sup>th</sup></sup> <sup>50<sup>th</sup></sup> <sup>51<sup>st</sup></sup> <sup>52<sup>nd</sup></sup> <sup>53<sup>rd</sup></sup> <sup>54<sup>th</sup></sup> <sup>55<sup>th</sup></sup> <sup>56<sup>th</sup></sup> <sup>57<sup>th</sup></sup> <sup>58<sup>th</sup></sup> <sup>59<sup>th</sup></sup> <sup>60<sup>th</sup></sup> <sup>61<sup>st</sup></sup> <sup>62<sup>nd</sup></sup> <sup>63<sup>rd</sup></sup> <sup>64<sup>th</sup></sup> <sup>65<sup>th</sup></sup> <sup>66<sup>th</sup></sup> <sup>67<sup>th</sup></sup> <sup>68<sup>th</sup></sup> <sup>69<sup>th</sup></sup> <sup>70<sup>th</sup></sup> <sup>71<sup>st</sup></sup> <sup>72<sup>nd</sup></sup> <sup>73<sup>rd</sup></sup> <sup>74<sup>th</sup></sup> <sup>75<sup>th</sup></sup> <sup>76<sup>th</sup></sup> <sup>77<sup>th</sup></sup> <sup>78<sup>th</sup></sup> <sup>79<sup>th</sup></sup> <sup>80<sup>th</sup></sup> <sup>81<sup>st</sup></sup> <sup>82<sup>nd</sup></sup> <sup>83<sup>rd</sup></sup> <sup>84<sup>th</sup></sup> <sup>85<sup>th</sup></sup> <sup>86<sup>th</sup></sup> <sup>87<sup>th</sup></sup> <sup>88<sup>th</sup></sup> <sup>89<sup>th</sup></sup> <sup>90<sup>th</sup></sup> <sup>91<sup>st</sup></sup> <sup>92<sup>nd</sup></sup> <sup>93<sup>rd</sup></sup> <sup>94<sup>th</sup></sup> <sup>95<sup>th</sup></sup> <sup>96<sup>th</sup></sup> <sup>97<sup>th</sup></sup> <sup>98<sup>th</sup></sup> <sup>99<sup>th</sup></sup> <sup>100<sup>th</sup></sup> <sup>101<sup>st</sup></sup> <sup>102<sup>nd</sup></sup> <sup>103<sup>rd</sup></sup> <sup>104<sup>th</sup></sup> <sup>105<sup>th</sup></sup> <sup>106<sup>th</sup></sup> <sup>107<sup>th</sup></sup> <sup>108<sup>th</sup></sup> <sup>109<sup>th</sup></sup> 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<sup>425<sup>th</sup></sup> <sup>426<sup>th</sup></sup> <sup>427<sup>th</sup></sup> <sup>428<sup>th</sup></sup> <sup>429<sup>th</sup></sup> <sup>430<sup>th</sup></sup> <sup>431<sup>st</sup></sup> <sup>432<sup>nd</sup></sup> <sup>433<sup>rd</sup></sup> <sup>434<sup>th</sup></sup> <sup>435<sup>th</sup></sup> <sup>436<sup>th</sup></sup> <sup>437<sup>th</sup></sup> <sup>438<sup>th</sup></sup> <sup>439<sup>th</sup></sup> <sup>440<sup>th</sup></sup> <sup>441<sup>st</sup></sup> <sup>442<sup>nd</sup></sup> <sup>443<sup>rd</sup></sup> <sup>444<sup>th</sup></sup> <sup>445<sup>th</sup></sup> <sup>446<sup>th</sup></sup> <sup>447<sup>th</sup></sup> <sup>448<sup>th</sup></sup> <sup>449<sup>th</sup></sup> <sup>450<sup>th</sup></sup> <sup>451<sup>st</sup></sup> <sup>452<sup>nd</sup></sup> <sup>453<sup>rd</sup></sup> <sup>454<sup>th</sup></sup> <sup>455<sup>th</sup></sup> <sup>456<sup>th</sup></sup> <sup>457<sup>th</sup></sup> <sup>458<sup>th</sup></sup> <sup>459<sup>th</sup></sup> 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<sup>705<sup>th</sup></sup> <sup>706<sup>th</sup></sup> <sup>707<sup>th</sup></sup> <sup>708<sup>th</sup></sup> <sup>709<sup>th</sup></sup> <sup>710<sup>th</sup></sup> <sup>711<sup>st</sup></sup> <sup>712<sup>nd</sup></sup> <sup>713<sup>rd</sup></sup> <sup>714<sup>th</sup></sup> <sup>715<sup>th</sup></sup> <sup>716<sup>th</sup></sup> <sup>717<sup>th</sup></sup> <sup>718<sup>th</sup></sup> <sup>719<sup>th</sup></sup> <sup>720<sup>th</sup></sup> <sup>721<sup>st</sup></sup> <sup>722<sup>nd</sup></sup> <sup>723<sup>rd</sup></sup> <sup>724<sup>th</sup></sup> <sup>725<sup>th</sup></sup> <sup>726<sup>th</sup></sup> <sup>727<sup>th</sup></sup> <sup>728<sup>th</sup></sup> <sup>729<sup>th</sup></sup> <sup>730<sup>th</sup></sup> <sup>731<sup>st</sup></sup> <sup>732<sup>nd</sup></sup> <sup>733<sup>rd</sup></sup> <sup>734<sup>th</sup></sup> <sup>735<sup>th</sup></sup> <sup>736<sup>th</sup></sup> <sup>737<sup>th</sup></sup> <sup>738<sup>th</sup></sup> <sup>739<sup>th</sup></sup> <sup>740<sup>th</sup></sup> <sup>741<sup>st</sup></sup> <sup>742<sup>nd</sup></sup> <sup>743<sup>rd</sup></sup> <sup>744<sup>th</sup></sup> <sup>745<sup>th</sup></sup> <sup>746<sup>th</sup></sup> <sup>747<sup>th</sup></sup> <sup>748<sup>th</sup></sup> <sup>749<sup>th</sup></sup> <sup>750<sup>th</sup></sup> <sup>751<sup>st</sup></sup> <sup>752<sup>nd</sup></sup> <sup>753<sup>rd</sup></sup> <sup>754<sup>th</sup></sup> <sup>755<sup>th</sup></sup> <sup>756<sup>th</sup></sup> <sup>757<sup>th</sup></sup> <sup>758<sup>th</sup></sup> <sup>759<sup>th</sup></sup> <sup>760<sup>th</sup></sup> <sup>761<sup>st</sup></sup> <sup>762<sup>nd</sup></sup> <sup>763<sup>rd</sup></sup> <sup>764<sup>th</sup></sup> <sup>765<sup>th</sup></sup> <sup>766<sup>th</sup></sup> <sup>767<sup>th</sup></sup> <sup>768<sup>th</sup></sup> <sup>769<sup>th</sup></sup> <sup>770<sup>th</sup></sup> <sup>771<sup>st</sup></sup> <sup>772<sup>nd</sup></sup> <sup>773<sup>rd</sup></sup> <sup>774<sup>th</sup></sup> <sup>775<sup>th</sup></sup> <sup>776<sup>th</sup></sup> <sup>777<sup>th</sup></sup> <sup>778<sup>th</sup></sup> <sup>779<sup>th</sup></sup> <sup>780<sup>th</sup></sup> <sup>781<sup>st</sup></sup> <sup>782<sup>nd</sup></sup> <sup>783<sup>rd</sup></sup> <sup>784<sup>th</sup></sup> <sup>785<sup>th</sup></sup> <sup>786<sup>th</sup></sup> <sup>787<sup>th</sup></sup> <sup>788<sup>th</sup></sup> <sup>789<sup>th</sup></sup> <sup>790<sup>th</sup></sup> <sup>791<sup>st</sup></sup> <sup>792<sup>nd</sup></sup> <sup>793<sup>rd</sup></sup> <sup>794<sup>th</sup></sup> <sup>795<sup>th</sup></sup> <sup>796<sup>th</sup></sup> <sup>797<sup>th</sup></sup> <sup>798<sup>th</sup></sup> <sup>799<sup>th</sup></sup> <sup>800<sup>th</sup></sup> <sup>801<sup>st</sup></sup> <sup>802<sup>nd</sup></sup> <sup>803<sup>rd</sup></sup> <sup>804<sup>th</sup></sup> <sup>805<sup>th</sup></sup> <sup>806<sup>th</sup></sup> <sup>807<sup>th</sup></sup> <sup>808<sup>th</sup></sup> <sup>809<sup>th</sup></sup> <sup>810<sup>th</sup></sup> <sup>811<sup>st</sup></sup> <sup>812<sup>nd</sup></sup> <sup>813<sup>rd</sup></sup> <sup>814<sup>th</sup></sup> <sup>815<sup>th</sup></sup> <sup>816<sup>th</sup></sup> <sup>817<sup>th</sup></sup> <sup>818<sup>th</sup></sup> <sup>819<sup>th</sup></sup> <sup>820<sup>th</sup></sup> <sup>821<sup>st</sup></sup> <sup>822<sup>nd</sup></sup> <sup>823<sup>rd</sup></sup> <sup>824<sup>th</sup></sup> <sup>825<sup>th</sup></sup> <sup>826<sup>th</sup></sup> <

186. DAVID'S Ps. 50. Pt. 1 DE W. C. M. Ravencroft.

Two systems of musical notation for David's Psalm 50, Part 1. Each system consists of a treble clef staff and a bass clef staff. The first system includes a common time signature 'C' and a key signature of one flat. The second system includes a 'C' time signature and a key signature of one flat. The music is written in a simple, melodic style.

187. PRICE'S Ps. 19. Pt. 1 DE W. S. M. T. Firth.

Two systems of musical notation for Price's Psalm 19, Part 1. Each system consists of a treble clef staff and a bass clef staff. The first system includes a common time signature 'C' and a key signature of one flat. The second system includes a common time signature 'C' and a key signature of one flat. The music is written in a simple, melodic style. The second system includes a 'Rep. P.' marking and a 'F' dynamic marking.

188. NIPPON'S HY 451 J. R. S. L. M. T. Walker.

Two systems of musical notation for Nippon's HY 451. Each system consists of a treble clef staff and a bass clef staff. The first system includes a common time signature 'C' and a key signature of one flat. The second system includes a common time signature 'C' and a key signature of one flat. The music is written in a simple, melodic style. The second system includes a 'P' dynamic marking and an 'F' dynamic marking.

189. BRISTOL HY 161 LY. H. C. 8. 6. 5. M. Madan.

Two systems of musical notation for Bristol HY 161. Each system consists of a treble clef staff and a bass clef staff. The first system includes a common time signature 'C' and a key signature of one flat. The second system includes a common time signature 'C' and a key signature of one flat. The music is written in a simple, melodic style. The first system includes a 'Vivace' marking. The second system includes a 'P' dynamic marking and an 'F' dynamic marking.

190. EVANS'S

HY. 8. B. I. D. W.

C. M.

Musical score for Evans's, measures 1-12. The score is in common time (C.M.) and consists of two systems. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include piano (P) and forte (F).

191. PITHAY.

HY. 110. J. R. S.

II. 8. Z. W. Vincent.

Musical score for Pithay, measures 1-12. The score is in 3/4 time and consists of two systems. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include piano (P) and forte (F).

192. GEORGIA .

HY. 94. J. R. S.

7<sup>s</sup> G. F. Handel.

Musical score for Georgia, measures 1-12. The score is in 3/4 time and consists of two systems. The first system has a treble and bass staff. The second system has a grand staff (treble and bass).

Musical notation for the first system of 'GEORGIA', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C).

## 198. EPSOM. HY. 62. B. 1. D. V. C. M. M. Madan.

Musical notation for the second system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Come let us join our cheerful songs with angels round the".

Musical notation for the third system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "throne Ten thousand thousand are their tongues <sup>all</sup> their tongues but". A dynamic marking 'P' is present above the staff.

Musical notation for the fourth system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "all their joys are one Ten thousand thousand are their tongues Ten". A dynamic marking 'F' is present above the staff.

Musical notation for the fifth system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "thousand thousand are their tongues but all their joys are one but".

Musical notation for the sixth system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "all &c Worthy the Lamb Worthy the Lamb that". A dynamic marking 'Slow' is present above the staff.

Musical notation for the seventh system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "dy'd they cry To be ex-alted thus Worthy the Lamb our". Dynamic markings 'Faster' and 'Slow' are present above the staff.

Musical notation for the eighth system of 'EPSOM', consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "lips reply For he was slain was slain for us was slain &c."

Jesus is worthy to receive Honor and power  
 power divine And blessings more than we can  
 give the Lord for ever for ever thine for  
 ever thine for ever thine for ever thine  
 The whole creation join in one To bless the sacred name to  
 bless the sacred name Of him that sits upon the Throne And  
 to adore the Lamb adore the Lamb And to adore the  
 Lamb The whole creation join in one the whole creation

join in one To bless the sacred name of him that sits upon the

throne And to adore the Lamb Of him that sits up.

on the throne And to adore adore the Lamb.

194. SCOTLAND. HY. 183. J. R. S. 75 D<sup>r</sup>. Arne.

King of Sa-lem bless my soul Make a - voided

sin-ner whole King of righteousness and peace Let not

thy sweet vi - sits cease Come re - fresh this soul of

mine With thy sacred bread and wine All thy love to

me un - fold Half of which can - not be told.

Hail Melchizedek divine Thou great high Priest shalt bring

All my powers before thee fall Take not tithes but take them all

195. CHAPLESTOWN. HY. 103. B & D<sup>r</sup> W. C. M.

## 196. MAIDSTONE HY. 125 J. R. S. C. M. J. Scott.

197. JUBILEE NEW. HY. 57. J. R. S. 148<sup>th</sup> N. Patridge.

197.

JUBILEE NEW.

P

Musical score for piece 197, 'JUBILEE NEW.' The score is written for piano (P) and consists of two systems of grand staff notation. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

198. BURGED.

HY. 39. B. 2. D. W.

C. M.

Musical score for piece 198, 'BURGED.' The score is written for piano and consists of two systems of grand staff notation. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

199. CANTERBURY.

HY. 3. B. 2. D. W.

C. M. E. Blanks.

Musical score for piece 199, 'CANTERBURY.' The score is written for piano and consists of two systems of grand staff notation. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

200 FRANCIS.

HY. 91. J. R. S. \* 68.

Z. W. Vincent.

Musical score for piece 200, 'FRANCIS.' The score is written for piano and consists of two systems of grand staff notation. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

200.

FRANCIS



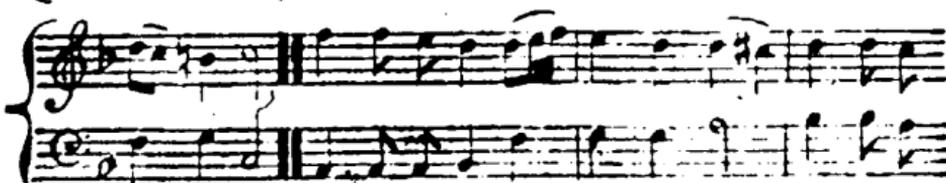
201. ABRIDGE. HY. 13. B. 3. D. W. C. M. Is<sup>c</sup> Smith.



202. HUDDERSFIELD. HY. 120. J. R. S. C. M. Madan



203. SCARBOROUGH. HY. 68. J. R. S. 112<sup>th</sup>



203

## SCARBOROUGH.

dearest friend love me And love me alway to the end.

*P* *F*

204 VANTAGE

H.M. 13. D.F.W.

C.M.

205 HORSLEY.

Ps. 139. D.F.W. L.M.

J. Tucker.

*P*

206 LOUGHTON

H.V. 62. B.I. D.F.W.

C.M. B. Milgrove.

*Pia* 2nd time For

206.

## LOUGHTON

Hal. fe. Iujah

Two systems of piano accompaniment for 'Loughton'. The first system includes the title 'Hal. fe. Iujah' and a key signature of one sharp (F#). The second system begins with a repeat sign (||:).

207. STOKES. HY. 74. B. 2. D. W. S. M.

Two systems of piano accompaniment for 'Stokes'. The first system includes the title '207. STOKES. HY. 74. B. 2. D. W. S. M.' and a key signature of one sharp (F#).

208. BRIGHTHELMSTONE. HY. 84. B. 2. D. W. C. M.

Two systems of piano accompaniment for 'Brightelmstone'. The first system includes the title '208. BRIGHTHELMSTONE. HY. 84. B. 2. D. W. C. M.' and the tempo marking 'Slow'. The second system includes the instruction 'Repeat P' and a dynamic marking 'F'.

209. FALCON STREET. HY. 104. B. 2. D. W. S. M.

Two systems of piano accompaniment for 'Falcon Street'. The first system includes the title '209. FALCON STREET. HY. 104. B. 2. D. W. S. M.' and a key signature of one sharp (F#).

209.

## FALCON STREET.

F

*P* *F* *P* *F*

Praise ye the Lord Hallelujah Praise &c.

Slow

Praise ye the Lord.

210 WELSH.

HY. 162. J.R.S.

8.7.

*Rep. P.*

*P*

211 WARSAW

HY. 236. L.H.C.

105

212 GREAT MILTON. P. 119. P. 8. DEW. C.M.D.

212

## GREAT MILTON.

Musical score for 'GREAT MILTON'. It consists of two systems of grand staff notation (treble and bass clefs). The first system includes a 'Piano' dynamic marking. The second system includes a 'Repeat Forte' marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

213 ALCESTER.

HY. 347. J. R. S.

73

Musical score for 'ALCESTER'. It consists of two systems of grand staff notation. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

214 MAGDALEN.

HY. 496. J. R. S. L. M.

Altered from  
Tallis.

Musical score for 'MAGDALEN'. It consists of two systems of grand staff notation. The first system includes a 'C' time signature. The second system includes a 'Rep. P.' marking and a 'F' dynamic marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

215 OLD 113th.

Ps. 113. D<sup>b</sup> W.

113th.

Musical score for 'OLD 113th'. It consists of two systems of grand staff notation. The first system includes a 'Lively' marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

215.

OLD. 113th.

Musical score for piece 215, 'OLD. 113th.'. The score consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

216. FAIRFAX

HM. 87. G. W.

7.6. Peculiar.

Musical score for piece 216, 'FAIRFAX'. The score consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

217. LANGDON •

Ps. 84. D. W. L. M.

T. Frith.

Musical score for piece 217, 'LANGDON'. The score consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings 'S.P.' and 'F' visible in the score.

218. STREATHAM. Ps. 89 P.S.D.W. C.M. Lockhart.

Musical score for 'STREATHAM' by C.M. Lockhart. The score is written for piano in G major and 3/4 time. It consists of four systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a flowing melody in the right hand and a supporting bass line in the left hand. The second system includes a repeat sign. The third system continues the melodic development. The fourth system concludes with a double bar line.

219. HORSINGTON. HY. 107. J.R.S. 5.6. T. Walker.

Musical score for 'HORSINGTON' by T. Walker. The score is written for piano in G major and 3/4 time. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Andante' is present. The music features a melody in the right hand with a triplet of eighth notes. The second system continues the piece, also featuring a triplet of eighth notes in the right hand. The score ends with a double bar line.

220. FEVERSHAM. HY. 342 & 69. J.R.S. 75

Musical score for 'FEVERSHAM' by J.R.S. The score is written for piano in G major and 3/4 time. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody in the right hand and a bass line in the left hand. The second system includes dynamic markings 'P' (piano) and 'F' (forte) above the right-hand staff. The score ends with a double bar line.

221. HARTS

HY. 142. J. R. S. 75

B. Milgrove.

Hal-le-lujah praise the Lord #

praise the Lord # Hal-le-lujah &c.

praise #

Detailed description: This block contains the musical score for 'Harts'. It consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Hal-le-lujah praise the Lord #', 'praise the Lord # Hal-le-lujah &c.', and 'praise #'. There are repeat signs and first/second endings indicated by double bar lines and slanted lines.

222. JEVIN STREET

HY. 509. J. R. S. 87.

87.

Pia For

Detailed description: This block contains the musical score for 'Jevin Street'. It consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Pia For'. There are repeat signs and first/second endings indicated by double bar lines and slanted lines.

223. HELMSLEY

HY. 576. J. R. S. 87.4

Oliver.

Pia 2nd time

M 1

Detailed description: This block contains the musical score for 'Helmsley'. It consists of three systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Pia 2nd time'. There are repeat signs and first/second endings indicated by double bar lines and slanted lines. The page number 'M 1' is at the bottom.

Musical score for HOTHAM, HY. 305. J. R. S. 7?. The score consists of six systems of two staves each. The first system is in treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

## 225. BIRKSTEAD

HY. 207. R. H.

8.8.7.

Handel.

Musical score for BIRKSTEAD, HY. 207. R. H. 8.8.7. Handel. The score consists of three systems of two staves each. The first system is in treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

## 226. HAMMOND. Ps. 116. Pt. 2. D. W. C. M. J. Smith.

Musical score for HAMMOND, Ps. 116. Pt. 2. D. W. C. M. J. Smith. The score consists of three systems of two staves each. The first system is in treble and bass clef with a key signature of one flat (Bb) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Musical score for 'SOUTHAMPTON' in G major, 3/4 time. The score consists of four systems of grand staff notation (treble and bass clefs). The first system includes a 4-measure rest in the bass staff. Dynamics 'P' and 'F' are indicated above the treble staff in the second system.

228. HAVANT. HY. 224. LY. H. 8.8.

Musical score for 'HAVANT' in G major, 3/4 time. The score consists of two systems of grand staff notation. The first system includes the lyrics: "Ere I sleep for ev'ry favour this day". The second system includes the lyrics: "sho'ld By my God I wil bless my Savicur."

229. PRIESTLEY. HY. 112. J. Hart. 8.7. Peculiar.

Musical score for 'PRIESTLEY' in G major, 3/4 time. The score consists of three systems of grand staff notation. The first system includes the tempo marking "Slow" and the dynamic "P".

Musical score for 'New Jerusalem' (HY. 223. J. R. S. 8<sup>6</sup>). The score consists of five systems, each with a treble and bass staff. The music is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The key signature has one flat (B-flat).

## 231. BANGOR

Ps. 119. Pt. II. D. W.

C. M.

Musical score for 'Bangor' (Ps. 119. Pt. II. D. W. C. M.). The score consists of two systems, each with a treble and bass staff. The music is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The key signature has one flat (B-flat).

## 232. EASTER HYMN.

HY. 141. J. R. S.

7<sup>6</sup>

H. Carey.

Musical score for 'Easter Hymn' (HY. 141. J. R. S. 7<sup>6</sup> H. Carey). The score consists of three systems, each with a treble and bass staff. The music is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The key signature has one flat (B-flat). The lyrics 'Hal - le - lujah' are written below the treble staff of each system.



## 236. JUDE'S

HY. 135. B. I. D<sup>F</sup>W.

L. M.

Musical score for 'JUDE'S' in 2/4 time. It consists of two systems of grand staff notation (treble and bass clefs). The first system includes a fermata over the final measure of the treble staff. The second system continues the piece with similar notation.

## 236. s. DOXOLOGY or JUDE'S continued. C. M.

Musical score for 'DOXOLOGY or JUDE'S continued' in common time (C. M.). It consists of two systems of grand staff notation. The first system includes the instruction 'Rit. For.' and a first ending bracket. The second system includes the instruction 'Adagio' and a second ending bracket.

## 237. WALSAL.

Ps. 119. Pt. 14. D<sup>F</sup>W

C. M.

Musical score for 'WALSAL' in common time (C. M.). It consists of two systems of grand staff notation. The first system includes a fermata over the final measure of the treble staff. The second system continues the piece with similar notation.

238. SOUTHWARK NEW. Ps. 122. D<sup>F</sup>W. C. M.

Musical score for 'SOUTHWARK NEW' in common time (C. M.). It consists of two systems of grand staff notation. The first system includes a fermata over the final measure of the treble staff. The second system continues the piece with similar notation.

239. TABERNACLE HY. 75. J. R. S. 8. 7. C. CROSS.

Musical score for 'TABERNACLE' (HY. 75. J. R. S. 8. 7. C. CROSS). The score consists of six systems of two staves each. The first system includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a style typical of 18th-century hymn tunes, featuring a mix of eighth and sixteenth notes with some rests.

240. MYALL Ps. III. Pt. 2. D. W. C. M.

Musical score for 'MYALL' (Ps. III. Pt. 2. D. W. C. M.). The score consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (F), and a common time signature (C). The music features a more active bass line with many sixteenth notes.

241. AYLIFF STREET. HY. 207. J. R. S. L. M. Handel

Musical score for 'AYLIFF STREET' (HY. 207. J. R. S. L. M. Handel). The score consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (F), and a 3/4 time signature. The music is characterized by a flowing, melodic line in the treble and a more rhythmic bass line.

242. LIMEHOUSE. Ps. 139. D<sup>F</sup>W. L.M.D. Husband.

Musical score for 'LIMEHOUSE' in G major, 3/4 time. It consists of four systems of grand staff notation (treble and bass clefs). The first system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second system has a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The third system has a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth system has a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

243. REDEMPTION HY. 43. B. & D<sup>F</sup>W. L. M.

Musical score for 'REDEMPTION' in G major, 4/4 time. It consists of two systems of grand staff notation. The first system has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and includes the tempo marking 'Maestoso'. The second system has a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece concludes with a double bar line and repeat dots.

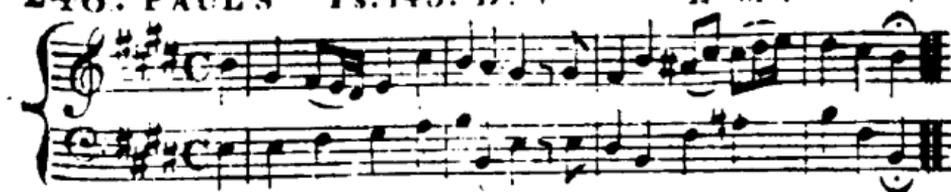
244. TURIN HY. 174. J.R.S. 78

Musical score for 'TURIN' in G major, 2/4 time. It consists of two systems of grand staff notation. The first system has a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second system has a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, and includes dynamic markings 'P' (piano) and 'F' (forte). The piece concludes with a double bar line and repeat dots.

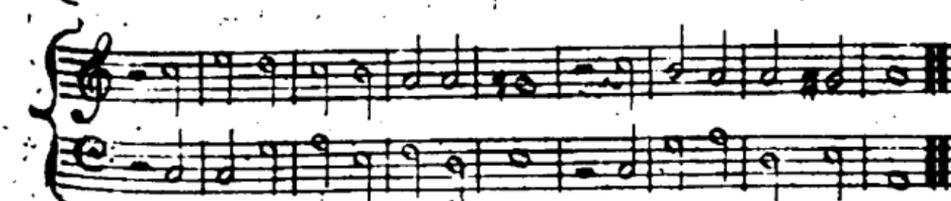
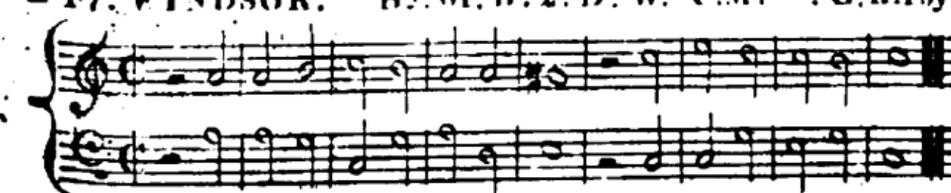
## 245. MANNING. H. 7. B. 3. D. W. L. M. Handel.



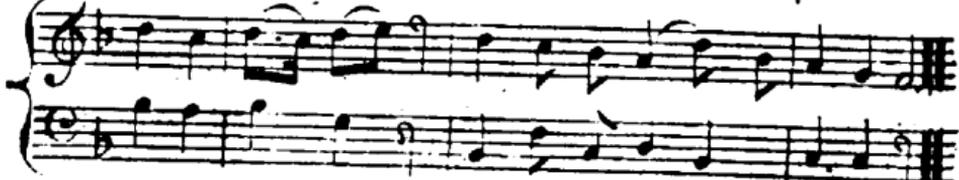
## 246. PAUL'S Ps. 143. D. W. L. M.



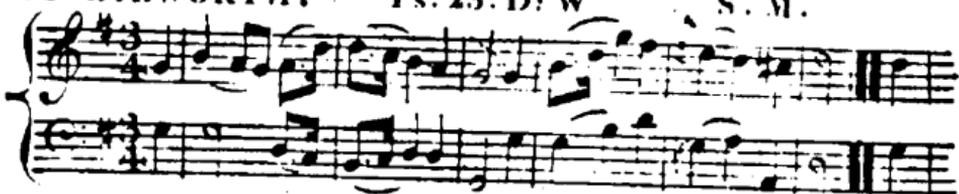
## 247. WINDSOR. H. 61. B. 2. D. W. C. M. G. Kirby.



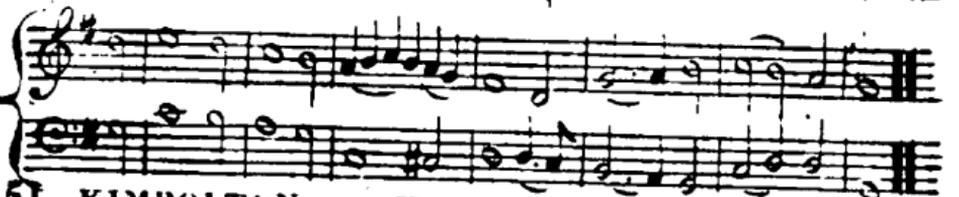
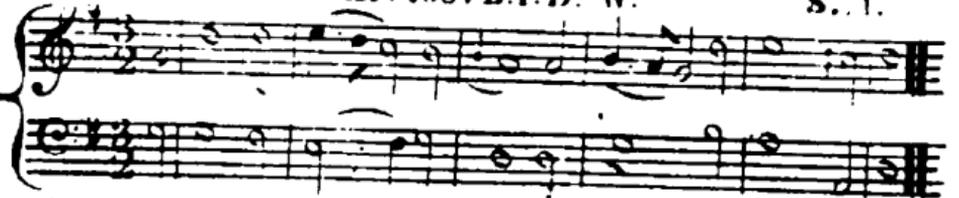
248. NEWHAVEN. HY. 85. J. R. S. 112th. W. W. Vincent.



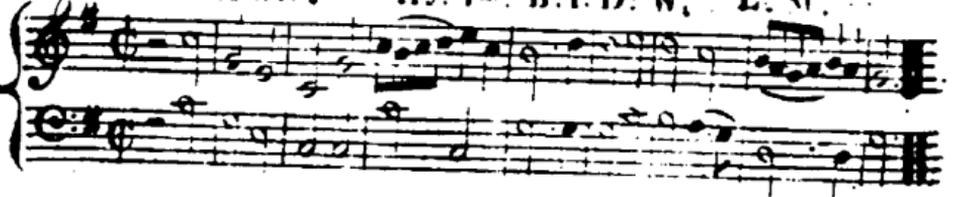
249. KIRWORTH. Ps. 23. D. F. W. S. M.



250. SIMONS. HY. 108. B. I. D. F. W. S. M.



251. KIMBOLTON. HY. 74. B. I. D. F. W. L. M.



251.

## KIMBOLTON

Musical score for Kimbolton, measures 1-4. The score is in treble and bass clefs. Dynamics include piano (P), forte (F), and piano (P).

252. BRODERIP'S HY. 561. J. P. S. S. M. Broderip.

Musical score for Broderip's, measures 1-4. The score is in treble and bass clefs. Dynamics include piano (P) and forte (F).

253. EASTER ODE HY. 118. L. S. H. C.

Musical score for Easter Ode, measures 1-4. The score is in treble and bass clefs. It includes vocal lines with lyrics and piano accompaniment. Dynamics include piano (P) and forte (F).

Recit. From a a n the loud the an gel ions be  
gan It shook the skies and a s tonishd man y in re  
posed it shewd a v in whilst fra - grant  
odours Whilst fragrant odours Whilst fragrant odours fill

fill the blissful plain Worthy the Lamb of boundless

sway In earth or heav'n the Lord of all Ye princes rulers

pow'rs o-bey And low be-fore his footstool fall

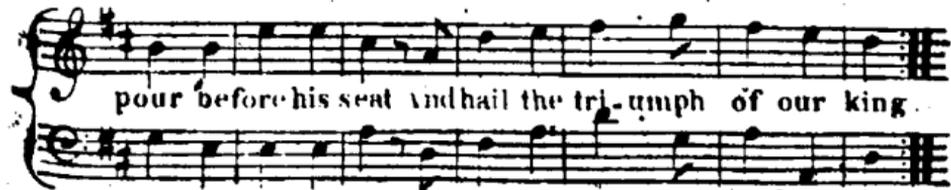
The deed was done the Lamb slain the groaning earth the

burthen bore He rose he lives he lives to reign nor

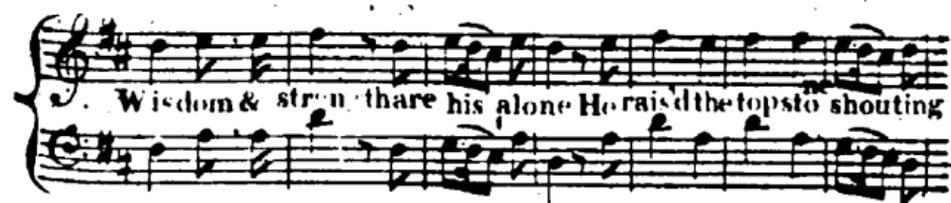
time shall shake his endless pow'r He rose he lives he lives to

reign nor time shall shake his endless pow'r Riches and all that

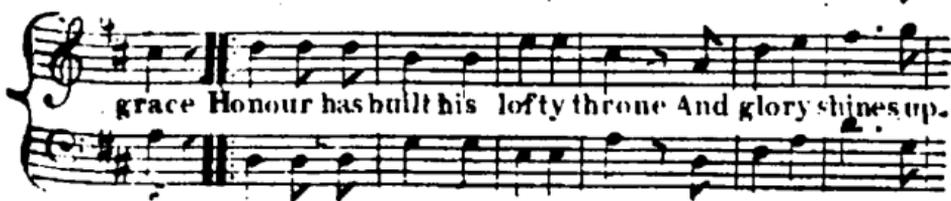
decks the great from worlds unnumb hither bring the tribute



pour before his seat and hail the triumph of our king.



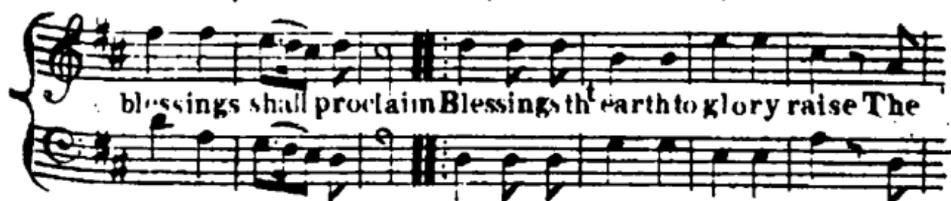
Wisdom & strength are his alone He raised the top to shouting



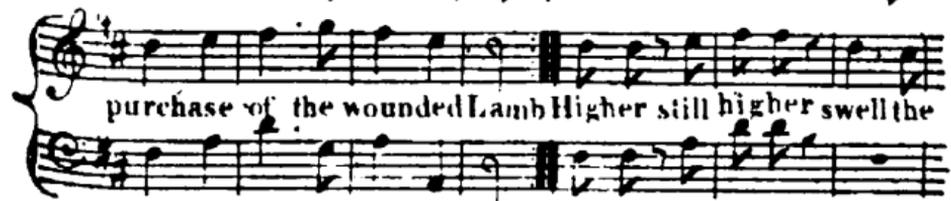
grace Honour has built his lofty throne And glory shines up.



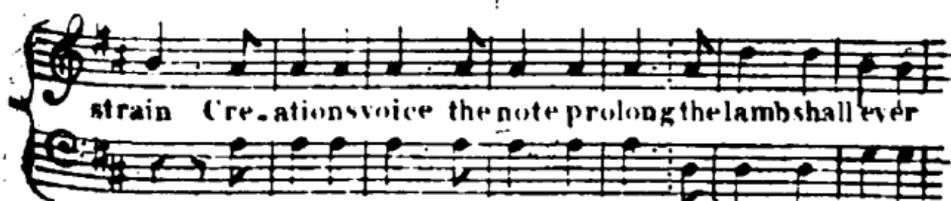
on his face from the from earth loud bursts of praise. The mighty



blessings shall proclaim Blessings to the earth to glory raise The



purchase of the wounded Lamb Higher still higher swell the



strain Creation's voice the note prolong the lamb shall ever



ever reign Let Hallelujahs crown the song.





Slow

Brisk

Brisk

Slow

Brisk

Brisk

Detailed description: This musical score is for the hymn 'Prescot Street' (Psalm 122). It is written in D major (one sharp) and 3/2 time. The piece is divided into three distinct sections. The first section, marked 'Slow', consists of two staves of music. The second section, marked 'Brisk', also consists of two staves. The third section, also marked 'Brisk', consists of two staves. The notation includes treble and bass clefs, a key signature of one sharp, and a 3/2 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and repeat signs.

P

F

Detailed description: This musical score is for the hymn 'Froome' (Psalm 121). It is written in D major (one sharp) and common time (C.M.). The piece is composed of two systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The music is characterized by a more complex rhythmic structure, featuring many sixteenth and thirty-second notes. Dynamic markings 'p' (piano) and 'f' (forte) are present. The piece concludes with a double bar line and repeat signs.

256. NON NOBIS. A favorite Canon Ps. 115. Ver. 1.

Non nobis Domine non no. bis sed nomini tuo da  
 Non nobis Domine non no. bis sed nomini tuo  
 glo. riam sed nomini tuo da Glori am Non nobis Domine  
 da gloriam sed nomini tuo da Gloriam Non nobi Do  
 nomini tuo da glori-am sed nomini tuo da Gloriam Non

257. MISSIONARY. Ps. 67. DE W. C.M.

Lively

258. HALLIFAX. Ps. 124. DE W. C.M.

259. WAKE POND. H. 5. G. 2. DE W. L.M. T. Walker.

Andante  
 Lord when my thou. with wonderrulloerthesh. sorr. of thy soul  
 mez P

Larghetto

And my Maker's broken laws repair'd & hon. by thy cross I hold

on a hill and sin vanquish'd by th' dear blood of thine & see the

man that ground & dy'd Sit glorio by his Fath' side sit glorio by his

ra her side My passions rise & soar above I'm w<sup>orth</sup> w<sup>orth</sup> &

with love fair would I reach eternal things and learn y

notes that Gabriel sings & learn the notes that Gabriel sings

But my heart fails my tongue complains for want of their in

mor. tal strains And in such humble notes as these must

MAZE POND.

Slow

All below thy vic-tories fall be-low thy vic-to-ries.

Vivace

Largo

Well the kind minute must appear When we see Love's thro' bodie's

a Tempo

here these clogs of clay and metal on high to join the songs a

Adagio 2nd. time.

bove the sky to join the songs -bove the sky.

260. LOWELL. HY. 142. 3. 2. D. F. W. S. M.

261. BRIDGEWATER. HY. 387. J. R. S. 6. 4. T. Walker.

261.

## PILGEWATER.

Slow a tempo

Worthy the Lamb

Adagio

Detailed description: This block contains the first three systems of a musical score. Each system consists of a grand staff with a treble and bass clef. The first system shows the beginning of the piece. The second system includes the tempo markings 'Slow' and 'a tempo' at the beginning and end of the system, respectively, and the lyrics 'Worthy the Lamb' written below the staff. The third system ends with a double bar line and repeat signs.

262. DENMARK NEW. P. 100 A. 1. DEW. L. M. Walker.

Detailed description: This block contains the first four systems of a musical score. Each system consists of a grand staff with a treble and bass clef. The music is written in a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

263. PORTUGAL NEW. NO. 290. J. R. S. 104<sup>th</sup>

Detailed description: This block contains the first two systems of a musical score. Each system consists of a grand staff with a treble and bass clef. The music is written in a 2/4 time signature with a key signature of two flats. The notation is relatively simple, consisting of quarter and eighth notes. The piece concludes with a double bar line and repeat signs at the end of the second system.

Musical score for 'PORTUGAL NEW.' consisting of two systems of two staves each. The first system is in 2/4 time with a key signature of one flat. The second system is in 3/4 time with a key signature of one flat. Both systems feature a treble and bass staff with various rhythmic patterns and accidentals.

## PORTUGAL NEW. L. M. P. 92 L. F. V.

Musical score for 'PORTUGAL NEW. L. M. P. 92 L. F. V.' consisting of two systems of two staves each. The first system is in 4/4 time with a key signature of two flats. The second system is in 3/4 time with a key signature of two flats. Both systems feature a treble and bass staff with various rhythmic patterns and accidentals.

## 264. STAUGHTON. Ps. 147. D. W. C. M.

Musical score for 'STAUGHTON. Ps. 147. D. W. C. M.' consisting of two systems of two staves each. The first system is in common time (C) with a key signature of one flat. The second system is in common time (C) with a key signature of one flat. Both systems feature a treble and bass staff with various rhythmic patterns and accidentals.

265. AMERICA. Ps. 47 & 89. PL. 1<sup>st</sup> D. W. C. M.

Musical score for 'AMERICA. Ps. 47 & 89. PL. 1<sup>st</sup> D. W. C. M.' consisting of two systems of two staves each. The first system is in 2/4 time with a key signature of one flat. The second system is in 2/4 time with a key signature of one flat. Both systems feature a treble and bass staff with various rhythmic patterns and accidentals. The word 'Bold' is written below the first staff of the second system.

265. AMERICA. Musical score for piano, consisting of two systems of grand staff notation. The first system includes a piano (*P*) dynamic marking. The second system includes a forte (*F*) dynamic marking and concludes with a double bar line.

## 266. HINTON. HY. 549. J. R. S. M. R. G.

266. HINTON. HY. 549. J. R. S. M. R. G. Musical score for piano, consisting of three systems of grand staff notation. The first system is marked *Slow*. The second system includes a *dim* (diminuendo) dynamic marking. The piece concludes with a double bar line.

## 267. FARRINGTON. HY. 75. B. &amp; D. W. C. M. Wyvill.

267. FARRINGTON. HY. 75. B. & D. W. C. M. Wyvill. Musical score for piano, consisting of three systems of grand staff notation. The piece concludes with a double bar line.

267.

FARRINGTON.

*p* *cres.*

268. BRADFORD. HY. 588. J.R.S. C.M. Walker.

Earth has engross'd my love too long 'Tis time I lift my eyes up-  
ward dear Father to thy throne And to my native skies Up-  
ward dear Father to thy throne and to my native skies  
There the best man my Saviour sits the God how bright he  
shines And scatters in fi. nite delights On all the happy  
minds On all the happy minds

♩ And scatters in fi. nite delights



narrow boat of time space they run high by the narrow straits of  
 Hark Hark Hark *p* *f* *p*  
 time space they run in majestic sounds the God-  
 head of the Son echo in majestic sounds the Godhead  
 and echo *Adagio* *mez p* *cres*  
 of the Son the &c. And now they sink the forty  
*dim* *cres*  
 time and gently gentler not they play and bring the waters  
*dim* *p* *mez p*  
 equal down To dwell in humble clay O sacred  
*cres* *dim*  
 beauties of the Man the God resides with in O sacred  
*cres* *dim* *p* *cres*  
 beauties of the Man his flesh shall pure without a stain His soul

without sin But when to Calvary they turn Silent they ap-  
 peared Surprised songs a moment mourn The God that  
 lov'd and die'd that lov'd and die'd the God that lov'd and die'd Then Pat  
 once to living strains they join nonev'ry chord to lute or harp  
 o'er his pains and call the rising Lord & chant the rising L.  
 No let me mount and join the song and be an angel too My  
 heart my hand my ear my tongue Here's joyful work for  
 you Here's joyful work for you I would begin the

*dim* *P*  
*cres* *dim*  
*cres* *dim* *P* *PP* *F*  
*P*

*cres*

me to here and so my soul ho I'll be O for some heavenly

notes to bear my passions to the skies for some heavenly notes to

bear my passions to the skies say I'll be O for some heavenly

*3* *Adagio* *Affettuoso*

my passions to the skies say I'll be O for some heavenly

love my Saviour sit There I would fain have place A

*f* *f*

mong your thrones or at your feet so I might see his face among your

*P* *cres* *h* *Adagio*

thrones or at your feet so I might see his face among your

Jesus how precious &c.

269. PEARCE. *cres*

270. SUCCOTH. Ps. 112. D.F.W. 113<sup>th</sup> Mason.

270. SUCCOTH. Ps. 112. D.F.W. 113<sup>th</sup> Mason.

## 271. DEVOTION. HY. 15. B. 2. D.F.W. L.M. W. Gill.

271. DEVOTION. HY. 15. B. 2. D.F.W. L.M. W. Gill.

271.

## DEVOTION.

**F**

Hail Hail great Immanuel &c.

This musical score is for hymn 271. It consists of two systems of staves. The first system has a treble clef and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (F major or D minor). The tempo is marked 'F' (Forte). The lyrics 'Hail Hail great Immanuel &c.' are written below the first staff.

272. GOULD'S

HY 117 J. R. S.

L. M.

This musical score is for hymn 272. It consists of two systems of staves. The first system has a treble clef and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The tempo is marked 'P' (Piano). The second system includes dynamic markings: 'cres' (crescendo), 'dim' (diminuendo), 'F' (Forte), and 'tr' (trill). A measure number '76' is indicated below the second staff.

273. WEYMOUTH NEW. HY. 146. B. 2. D. W. D. Randall.

This musical score is for hymn 273. It consists of three systems of staves. The first system has a treble clef and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The tempo is marked 'F' (Forte). The second and third systems continue the melody and bass line.

274. GUESTWICH. HY. 11. B. 2. D. W. L. M. or 105

This musical score is for hymn 274. It consists of three systems of staves. The first system has a treble clef and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The tempo is marked 'L. M.' (Lento Moderato). The second and third systems continue the melody and bass line.

B. the Dotted Slurs are L. M.

275. HAMPTON. HY 23 R. 2 D. W. L. M.

276. HARLOW. HY. 81. P. 1. D. W. L. M.

My God how endless is thy love Thy gifts are e'er

*A. f. t. n. o. s. s. o.*  
 evening And morning mercies morning mercies

From a - bove Gently dis - til like early dew

Gently dis - til like ear - ly dew like early dew

*Larghetto* Gently dis - til  
 Thou spread'st the cur - tain of the night Gr. guard'st of my sleeping

hours Thy Sov - reign word restores the light & quickens all my

dro'sy pow'rs And quicken all my dro'sy pow'rs my dro'sy

pow'rs And quicken all my dro'sy pow'rs my dro'sy pow'rs

Adagio

I yield my pow'rs to thy command to thee I consecrate my pow'rs

Perpetual blessings from thy hand Demand perpetual per-

petual songs of praise perpetual bles from thy

Demand perpetual song of praise

hand Demand perpetual songs of praise Demand

Adagio

## 277. SALVATION. HY. 72. J. R. S. L. M.

The finished The finished so the Saviour

ad lib

cried And meekly bow'd his head and died.

Slow

Tis fin-ish! Tis fin-ish! yes the race is run the

race is run the battle fought the victory won yes the

race is run the battle fought the victory won the victory the vic-

ad lib. *h* **F**  
on Tis fin-ish! Tis fin-ish! all that heaven's.

Tis fin-ish! **P**  
- creed And all the ancient prophets said Is now ful-

- fill'd as was design'd In me the Saviour of man-

cres dim  
- kind In me the Saviour of mankind Tis fin

ad lib. *h* **F**  
- ish! Tis fin-ish! let the joyful sound be heard thro'

all the nation round heard thro' all the nation round he

*ad lib*  
fin - ish'd let the e - cho fly the

echo fly thro' heav'n and hell thro' earth and sky let the

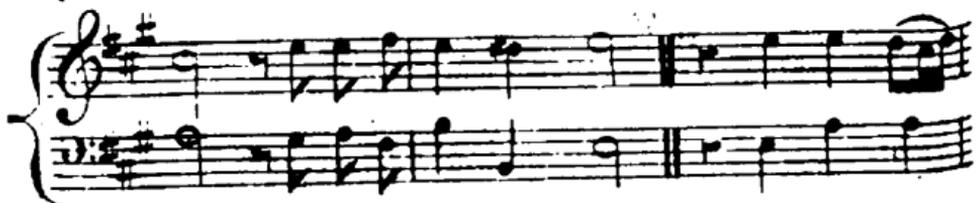
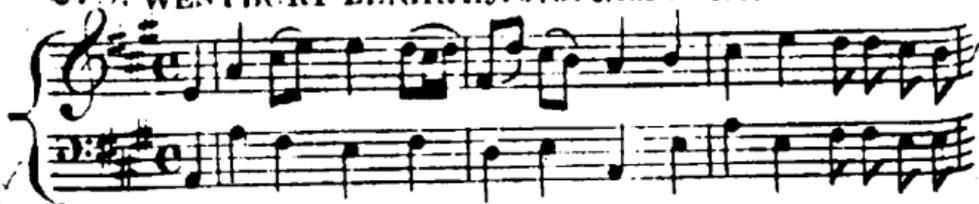
echo fly thro' earth and sky let the echo fly.  
Thro' heav'n and hell the

let the e - cho fly Thro'  
echo the echo let

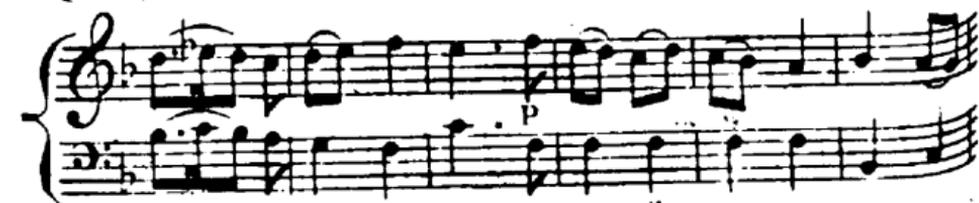
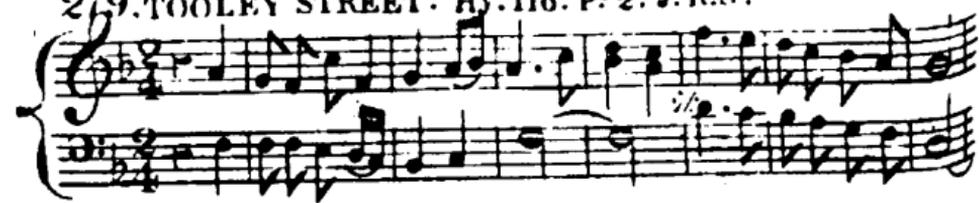
heav'n and hell thro' earth and sky thro' earth and sky let the

echo fly - - - Thro' heav'n and hell thro' earth and

*Adagio*  
thro' earth and sky Thro' heav'n &c



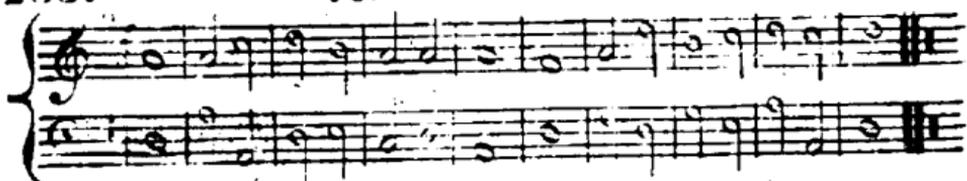
## 279. TOOLEY STREET. HY. 116. P! 2. J.R.S.



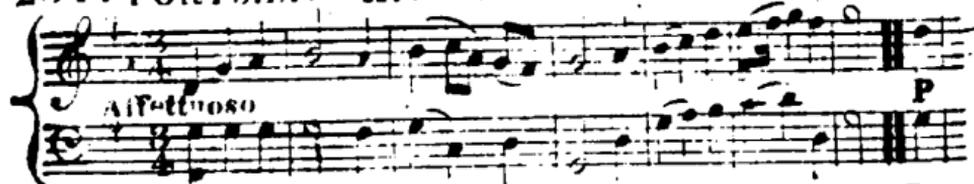
## 281 GRANGE ROAD. HY. 550. P. 2. J. R. S. 7. 6. peculiar.

## 282 REST. HY. 195. J. R. S. 7. 6. Pres. Leach.

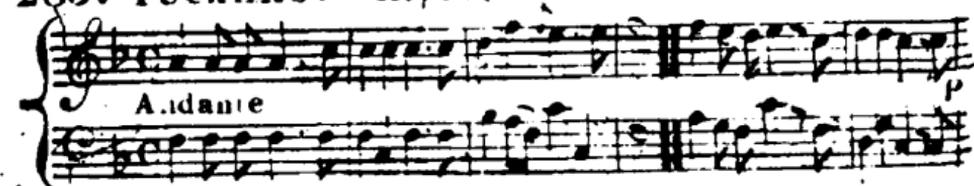
## 283 TIMBSBURY. 100. Ps. 93. DE W. L. M. J. Smith.



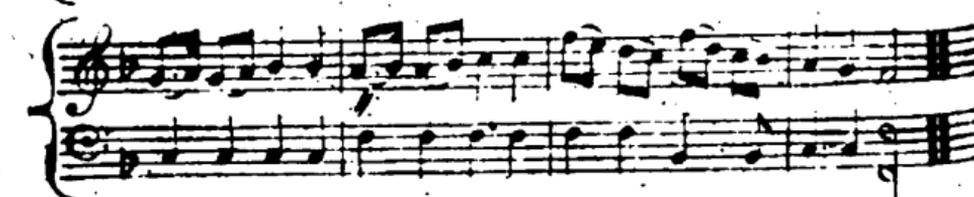
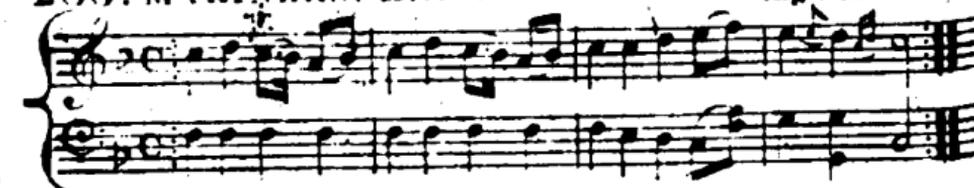
## 284. PORTSEA. HY. 1. B. DEW. C.M. King-bury.



## 285. TUCKER'S. HY. 42. J. DEW. C.M. Tucker.



## 286. MARINERS. HY. 567. J.R.S. 87.A. Sicilian evening Service.



277. DARKHOUSE. Ps 96. D. W. C. M. Job Turner.

Musical score for 'Darkhouse' (Ps 96). It consists of two systems of grand staff notation (treble and bass clefs). The first system includes a piano (P) dynamic marking. The second system includes a forte (F) dynamic marking. The music is in a common time signature and features a mix of eighth and sixteenth notes.

278. ACTON. HY. 40. B. 2. D. W. C. M.

Musical score for 'Acton' (HY. 40). It consists of two systems of grand staff notation. The first system includes the instruction 'Slow and out'. The second system includes the instruction 'CHORUS Brief' and a piano (P) dynamic marking. The third system includes the instruction 'Rep! For. 1 2' and a first ending bracket. The music is in a common time signature and features a mix of eighth and sixteenth notes.

289. MITCHAM. HY. 22. J. R. S. 75

Musical score for 'Mitcham' (HY. 22). It consists of two systems of grand staff notation. The music is in a common time signature and features a mix of eighth and sixteenth notes. The page number '75' is visible at the end of the header.

289.

MITCHAM

*p*

*F*

290.

LEACH.

HY. 232.

8.8.6.

Leach.

*p*

*F*

*p*

*F*

291.

EATON.

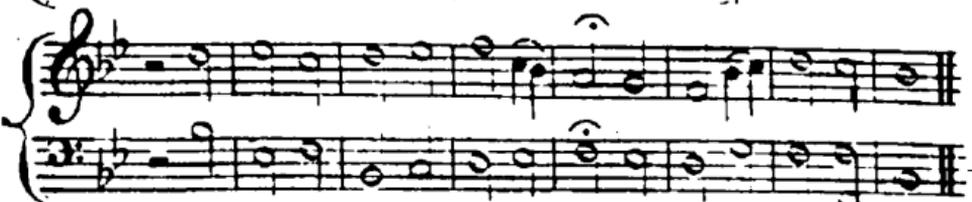
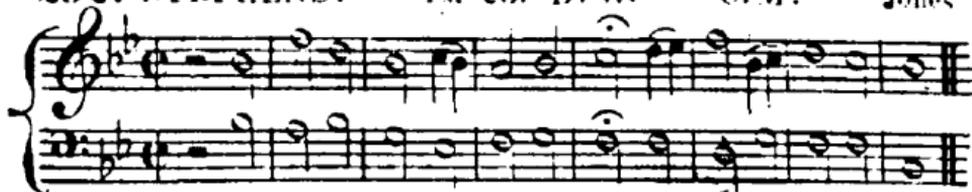
HY. 348.

J.R.S.

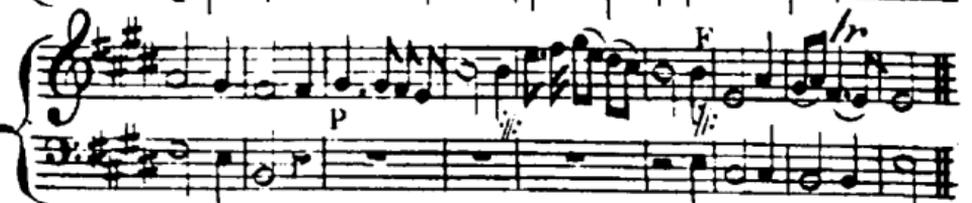
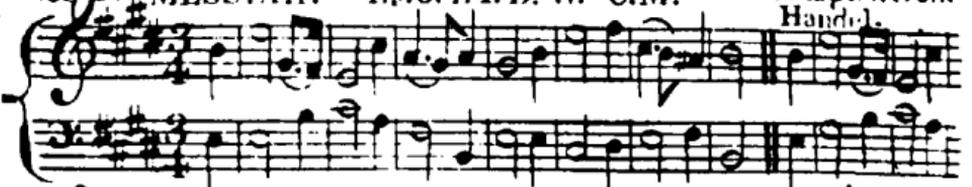
L.M.

WVill.

*p*

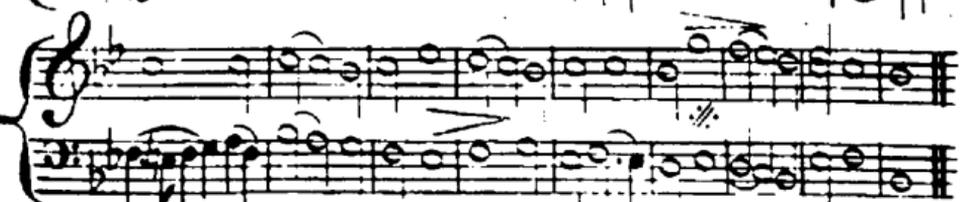
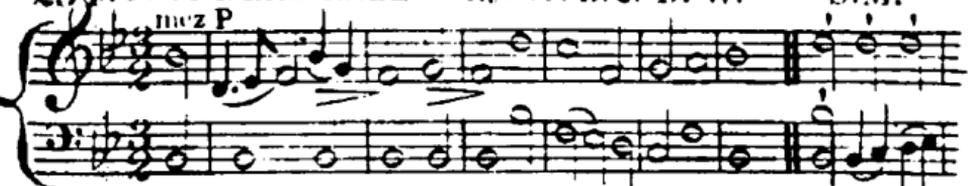


## 293. MESSIAH. HY. 6. R. I. D. W. C. M.

Adapted from  
Handel.

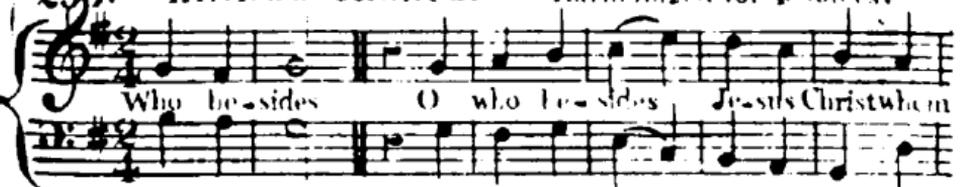
## 294. FOUNDER'S HALL. HY. 84. B. 2. D. W.

S. M.



## 295. HINDOO CHORUS.

Harmonized for 4 Voices.



# HINIGO TUNE.

From hell's lasting and tremendous gloom

Sad but righteous dooms here joy can never come

never come Who but Christ the Lord The ever

lasting word Can the intellect help afford.

## Verse 1st

Lothy Lord i Gods dear son Suffring in the sinner's room

He everts the fuldoom Whosowith a humble mind The

Lord's doers shall pe round safely find And from sighing

Sin and dying Be for ever ever freed ever freed.

296. ANNIVERSARY. Hy:46.P.1.D.W. and 98.J.R.S.C.M.

Father how wide thy glories shine

Andante

This musical score is for the hymn 'ANNIVERSARY'. It consists of three systems of two staves each. The first system includes the vocal line and piano accompaniment. The tempo is marked 'Andante'. The second system continues the piano accompaniment. The third system shows the vocal line concluding with a double bar line.

297. CALVARY. Hy:71. J.R.S. 8.7.4.

Hark the Voice of love and mercy

Slow

tem:

This musical score is for the hymn 'CALVARY'. It consists of three systems of two staves each. The first system includes the vocal line and piano accompaniment. The tempo is marked 'Slow'. The second system continues the piano accompaniment. The third system shows the vocal line with a 'tem:' (ritardando) marking and concludes with a double bar line.

298. LONSDALE. Hy:30.P:2.D.W.(The Air from Corelli)

The hill of Sion yields a thousand sacred sweets

Moderato

(R 1)

This musical score is for the hymn 'LONSDALE'. It consists of two systems of two staves each. The first system includes the vocal line and piano accompaniment. The tempo is marked 'Moderato'. The second system continues the piano accompaniment and concludes with a double bar line and the marking '(R 1)'.

# LONSDALE.

*mez. f*

Before we reach the heav'nly fields Or walk the gold'n str'ts

*f* *2<sup>d</sup> time.*

Then let our songs abound And ev'ry tear be dry We're

*ff*

Ad<sup>o</sup> in the last V<sup>o</sup> only.

marching thro' Immanuel's ground to fairer worlds on high.

299. PROSPECT. H. 56. B. 2. V. 1. 3. 5. 6. D. W. & 281. J. R. S. C. M. D.

*ka* There is a land of pure de-light

*p*

*f*

300. CHINA. Hy:16. B.2.D.W. & 25.J.R.S. L.M.

Lord what a heav'n

6 6

And lights

Chor. f  
And

6 6 6 6 4 5

301. LUTHERS. Hy:57 IV. I. 2. 3. 5. J.R.S. & P. 102 P. 3. D.W. L.M.D.

Methinks the last great day is come

Solomp. 8 7 6 6

8 7 5

4 3 7 6 6 6

p

6 6 6

302. SHORE COTTAGE. Hy:342.J.R.S. 7<sup>s</sup>

Lord of Hosts how lovely fair Even on earth thy

temples are Here thy waiting people see Much of

heav'n Much of heav'n and much of thee.  
heav'n & much of the e much of heav'n & c.

303. NEW CRANBROOK. Hy:10B1 & Ps:48P!2D!W.S.M.

How beauteous are their feet Who stand on Zions

hill Who stand Who bring sal-  
vation  
Who stand

vation on their tongues Who bring And  
Who bring Who bring

words of peace reveal and words  
and words and words and words

304. SHIRLAND. Ps:103.D.W.& Hy:103.J.R.S.S.M.

Musical score for 'SHIRLAND' in G major, 4/4 time. It consists of two systems of two staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the treble and a bass line in the bass, with various note values and rests.

305. DISMISSON. 8.7.

First system of the musical score for 'DISMISSON' in G major, 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Lord dismiss us with thy blessing Bid us all depart in peace".

Second system of the musical score for 'DISMISSON' in G major, 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Still on Gospel's annals feeding Pure seraphic love increase."

Third system of the musical score for 'DISMISSON' in G major, 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The tempo marking "Brisk" is written above the treble staff. The lyrics are: "Fill each breast with consolation Upto heav'n our voices raise".

Fourth system of the musical score for 'DISMISSON' in G major, 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "When we reach that blissful station Then well give thee nobler pr<sup>se</sup>".

Fifth system of the musical score for 'DISMISSON' in G major, 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The tempo marking "Slow" is written above the treble staff, and "Brisk" is written above the bass staff. The lyrics are: "Then well give thee nobler praise And sing Halle-lujah to".

# DISMISSION.

God and the Lamb For e - ver and e - ver and

5 #  
4 #

e - ver and e - ver Halle-lu-jah Halle-lu-jah

6 # # 6 4 h 4

Hal - - - le-lujah A - men. men.

1 2

T. Walker.

306. PELL STREET CHAPEL. HY: 19. J. R. S. & P. S. 103. D. W.

#kF

## CHORUS

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

PELL STREET CHAPEL

lu-jah Hal - - le - lu - jah Hal - le -  
 lu-jah Hal - - le - lu - jah Hal - le -  
 lu-jah Hal - - le - lu - jah Halle -  
 lu-jah Hallelu - jah Hal - le - lu - jah Halle -  
 lu-jah A - men Hallelu-jah Amen Amen Halle -  
 lu-jah A - men Hal - - - - le -  
 lu-jah A - men Hal - le - - lu - - jah Halle -  
 lu-jah A - men Hal - le - lu - jah Hal - le -  
 lu-jah A - men Hallelu-jah Amen Amen Halle -  
 lu-jah A - men Hal - le - - lu - - jah Halle -  
 lu-jah A - men. A - men.

307. SALISBURY. Ps:32.D!W.Hy:88.J.R.S.S.M. T.Walker.

307. SALISBURY. Ps:32.D!W.Hy:88.J.R.S.S.M. T.Walker.

307. SALISBURY. Ps:32.D!W.Hy:88.J.R.S.S.M. T.Walker.

307. SALISBURY. Ps:32.D!W.Hy:88.J.R.S.S.M. T.Walker.

308. WILKINS. Ps:47.D!W. C.M.

308. WILKINS. Ps:47.D!W. C.M.

308. WILKINS. Ps:47.D!W. C.M.

308. WILKINS. Ps:47.D!W. C.M.

309. BODENHAM. H; 212. J.R.S. & Ps:117. D!W. L.M.D. T.Walker.

309. BODENHAM. H; 212. J.R.S. & Ps:117. D!W. L.M.D. T.Walker.

309. BODENHAM. H; 212. J.R.S. & Ps:117. D!W. L.M.D. T.Walker.

309. BODENHAM. H; 212. J.R.S. & Ps:117. D!W. L.M.D. T.Walker.

RODENHAM.

But swell my sails and speed my way. dim

*crus*

Detailed description: This block contains the musical score for 'RODENHAM'. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'But swell my sails and speed my way.' and ends with a fermata. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A 'crus' (crescendo) marking is placed above the piano part. The score concludes with a double bar line.

310. CLAYBURY. Hy: 206. Ver: 3. & c. J. R. S. 112<sup>th</sup>

Cometh endear Lord thyself reveal

Be it according to thy will According to thy will of grace

Thy sorrowful disciples cheer Thy sorrowful disciples cheer

Thy sorrowful disciples cheer

And send us down the Comforter And

And send us down the Comforter

Detailed description: This block contains the musical score for '310. CLAYBURY'. It consists of a vocal line and a piano accompaniment. The vocal line has four lines of lyrics: 'Cometh endear Lord thyself reveal', 'Be it according to thy will According to thy will of grace', 'Thy sorrowful disciples cheer Thy sorrowful disciples cheer', and 'And send us down the Comforter And'. The piano accompaniment provides harmonic support with various chords and rhythmic patterns. The score concludes with a double bar line.

311. ATTWATERS. Ps: 138. D: W. L. M. T. Walker.

With all my powers of heart and tongue I'll praise my Maker

in my song Angels shall hear the notes I raise Ap-

Angels shall hear the

prove the song and join - the praise Approve the song and

song and join the praise Approve the

join the praise Approve the song - and

and join Approve

312. ALDWINKLE. Hy: 306. L. H. C. 7: Six Lines. D: H. Lewis.

From the Cross uplifted high Where the Saviour

deigns to die What melodious sounds I hear

Saviour deigns to die What me-lodious sounds I

Bursting on my ravish'd ear Bursting on my

hear Bursting on my

ALDWINKLE.

ravish dear Lov's redem<sup>m</sup>ing work is done loves redeeming

work is done Come Come Come Come  
and welcome welcome and welcome 7

Come and welcome Sinner come Loves redeeming.

work is done Come and welcome Come and welcome  
and welcome and welcome

Come and welcome come come and welcome Sinner come  
and welcome come

313. EYTHORN. Hy:504.J.R.S.& 71.B.2.D!W. CM.

To praise the ever bounteous Lord My soul wake all thy

pow'r He calls and at his voice come forth - - - He  
He calls and at his voice come forth  
(S.2.)

EYTHORN.

calls and at his voice come forth.

He calls, and at his voice come forth The smiling  
tutti

The smiling harvest hours. hours.

harvest hours

314. UPTON. Hy: 4 2 1. J.R.S. 10<sup>s</sup>

These now to be builded to the Lord

Shall in magnificence

Shall in mag-ni-fi-cence and

Shall in mag-

fame - exceed That

ni - fidence That

315. SUFFOLK. Ps: 33 D! W. & Hy: 121. J.R.S. C.M.

Rejoice ye righteous in the Lord

Lively

SUFFOLK.

*p*  
 Sing of his name his way his word how holy just and true.

**CHORUS**  
 Sing of his name his way his word how holy just and true

316. BROOMSGROVE. Hy: 14.5. B: 2. D! W. C. M.

*♯k C*

317. STERLING. Hy: 5. J. R. S. &. 168. B: 2. D! W. L. M.

*♯k A Solemn*

318. WYGAN. Ps: 23. D! W. Hy: 547. J. R. S. S. M.

*♯k G*      The Lord  
 The Lord my Shep<sup>rd</sup> is

WYGAN.

Since he is mine and I am his

What can I want beside What What

can I want be - side

can I want beside What can What can I want beside.

319. POTSDAM. Hy: 191. L.H.C. & 151. J. R. S. 8<sup>3</sup> Milgrove.

Thou Shephrd of Isrel divine The For

closer Still still to re-side where thou art

The pasture oh when shall oh when their

The pasture Where all

Shepherd thy

Arefed

## 320. BENEDICTION.

T. Walker

Air

The grace of our Lord Jesus Christ and the love of God and y<sup>e</sup>

Slow  $\text{♩}$  / Tempo

fellowship of the Holy Ghost be with you all

with you all Amen Amen be with you all

be Amen Amen be with you all

with you all Amen Amen be with you all

with you all

Amen Amen Amen Amen

**SUPPLEMENT**  
**TO THE FIFTH EDITION**  
*of*  
**DR. RIPPOY'S TUNE BOOK**  
**1808.**

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MINIATURE EDITION

OF

*DR. RIPPON'S TUNE-BOOK.*

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