

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.

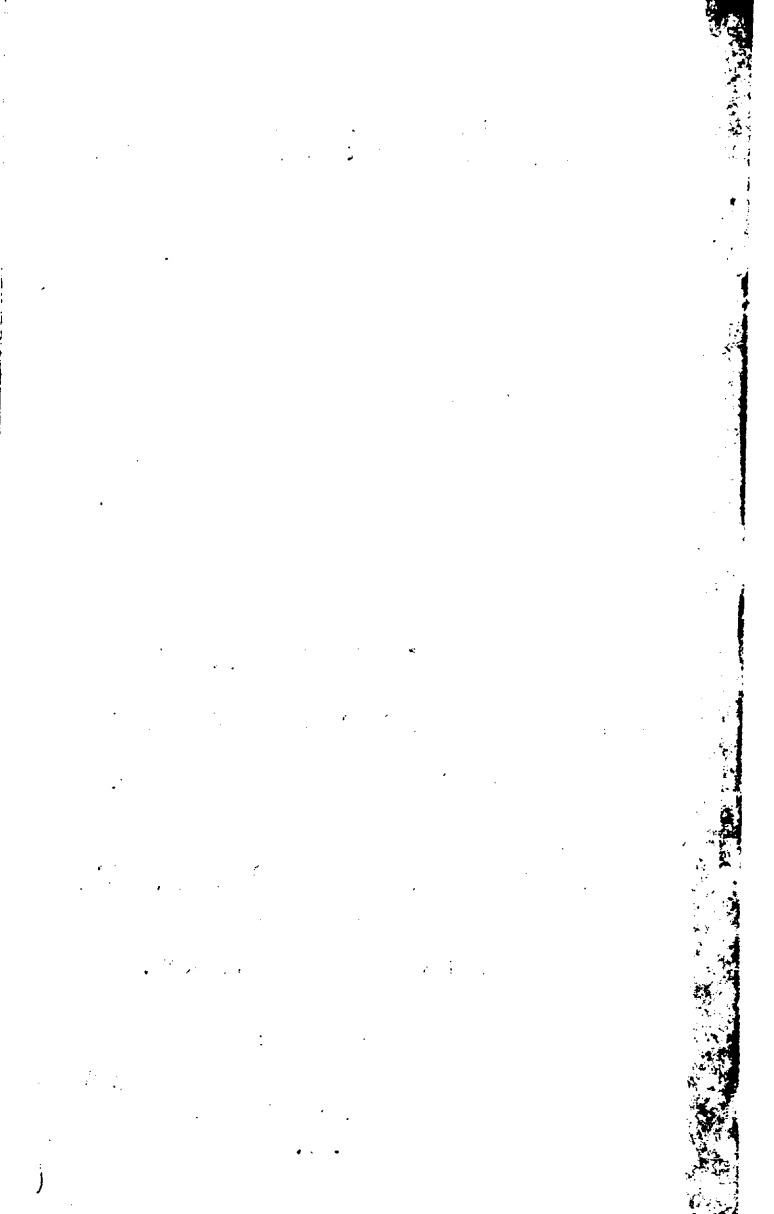
BY JOHN RIPPON, D.D.

WITH NEW FAMILIAR LESSONS.

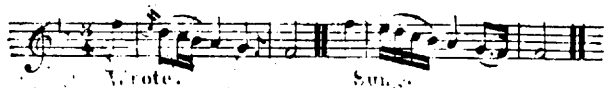
LONDON:

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

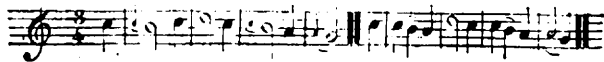
1817.



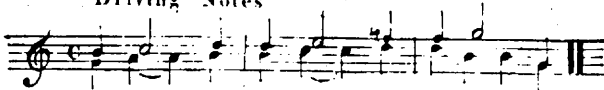
Nº 3. Grace Notes gently touched.



Grace Notes dwelt upon.

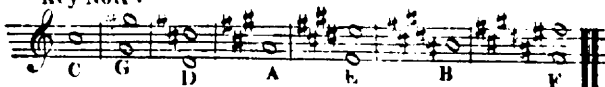


Driving Notes



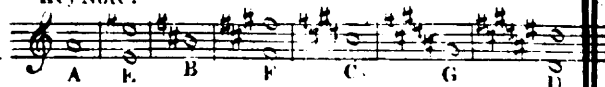
Nº 4. MAJOR KEYS by SHARPS

Key Note.



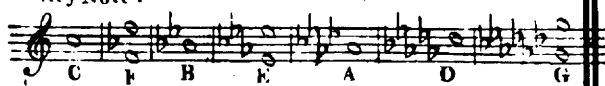
MINOR KEYS by SHARPS

Key Note.



MAJOR KEYS by FLATS

Key Note.

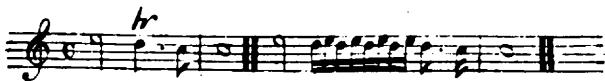


MINOR KEYS by FLATS

Key Note.



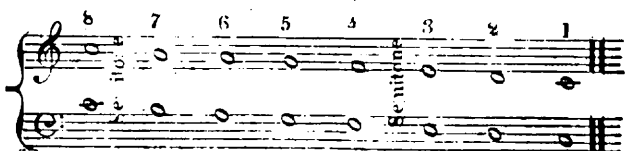
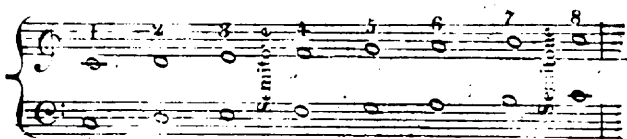
Nº 5. TRILL OR SHAKE.



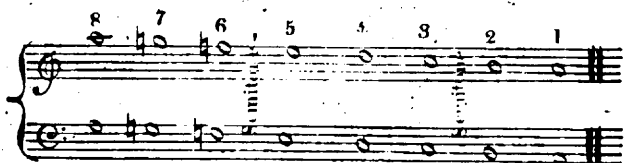
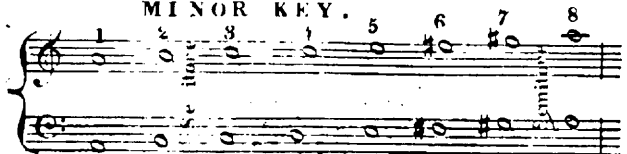
Wrote. Sung.

Nº 1. LESSON. MAJOR KEY.

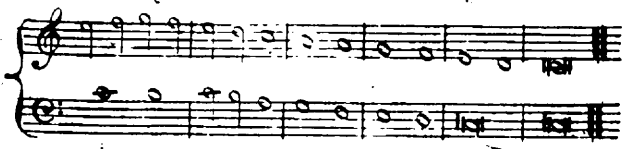
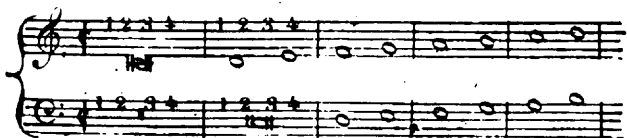
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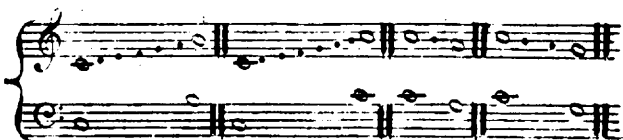
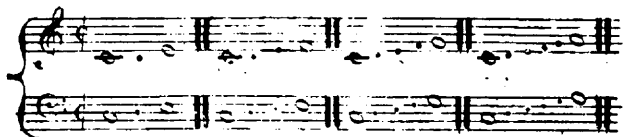


MINOR KEY.



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



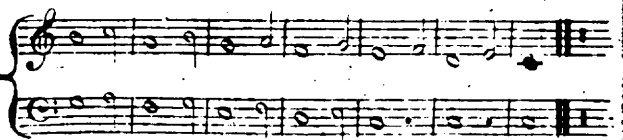
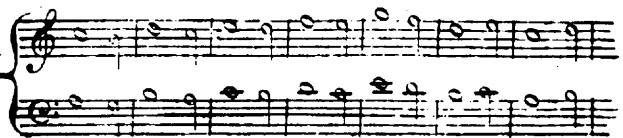
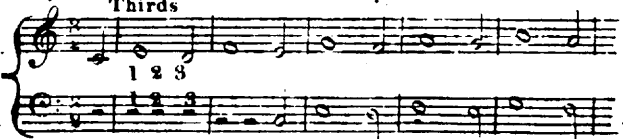


LESSON in TIME.

3 Beats in a Bar.

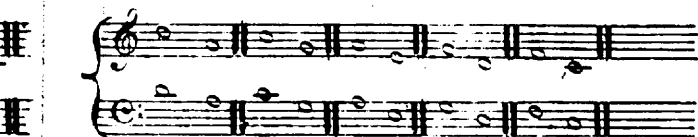
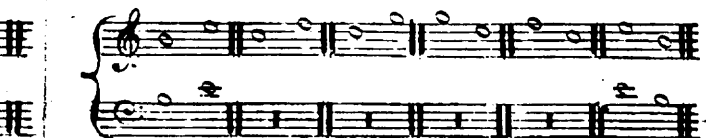
Nº 4.

Thirds



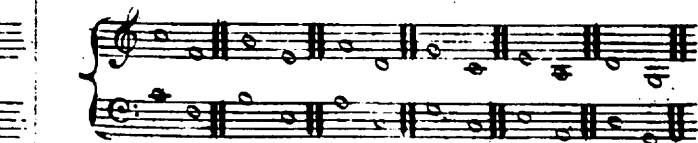
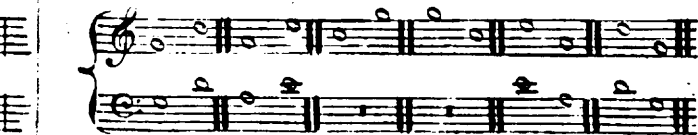
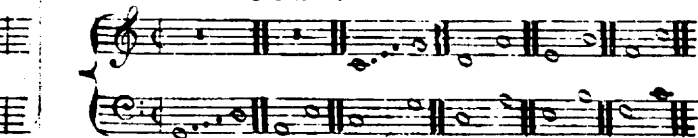
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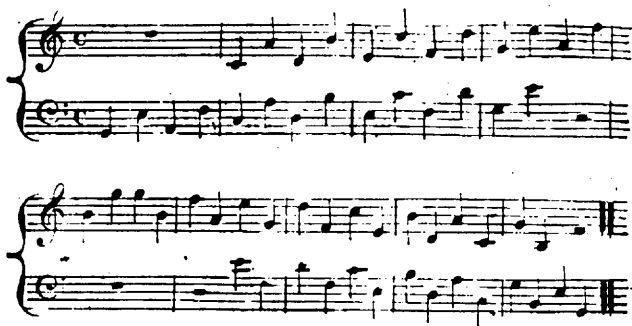
FOURTHS.

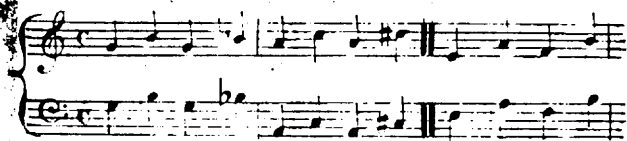


No 6.

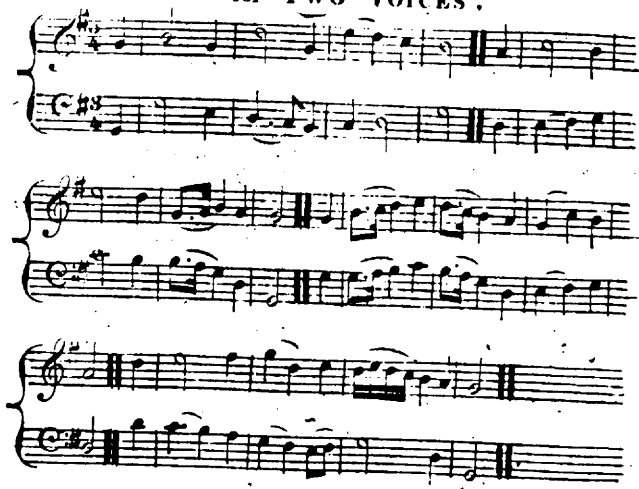
FIFTHS.



N^o 7. SIXTHS Major and Minor.N^o 8. SEVENTHS Major and Minor.N^o 9. OCTAVES.

N^o 10. GREATER & LESSER THIRDS &c.

NO. 12. LESSON for TWO VOICES.



LESSONS for TREBLES or TENORS.



Miniature Edition
OF
RIPPON'S
Hymn & Psalm Tunes.

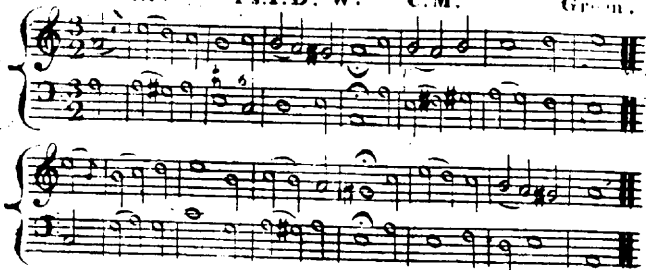
Tune 1. ADDISON'S. Hymn 1. John Rippon's Selection L. M. D.

Moderate

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

A 1

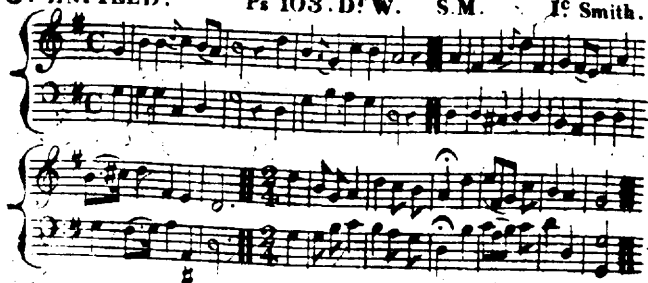
3. CROWLE. Ps. 1. D^FW. C.M. Green.



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



5. ENFIELD. Ps. 103. D^FW. S.M. J^c Smith.



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
thru thy death's secret way approach thy mercy's door

Fia. For.

And find an o- pen passage unto the throne of grace there! y
et welcome's sageth! bids us go in peace

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

I. Smith.

Fia. For.

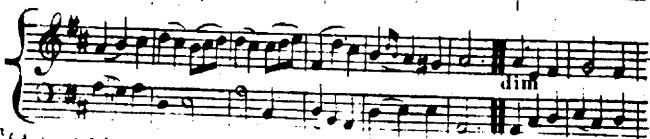
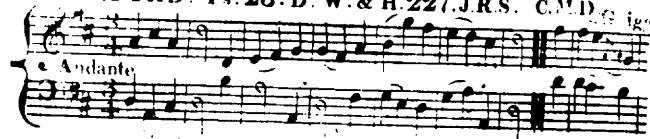
8. BRANCOATE

Ps. 17. D. W.

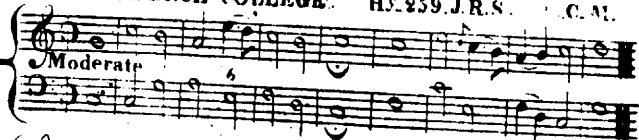
L. M.

Moderate

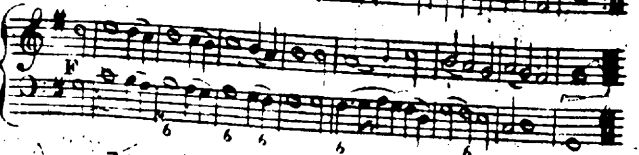
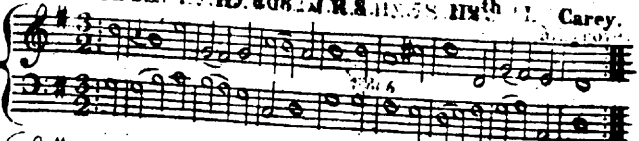
9. STAMFORD. Ps. 23. D^rW. & H. 227. J.R.S. C.M.D. *Andante*



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



11. CAREY'S. HY. 608. J.R.S. HY. 608. Carey.



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

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

D.C.

13. CAROLINA. HY. 63. B. 2. D. W. C. M. Coombs.

Grave

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

with Spirit

F

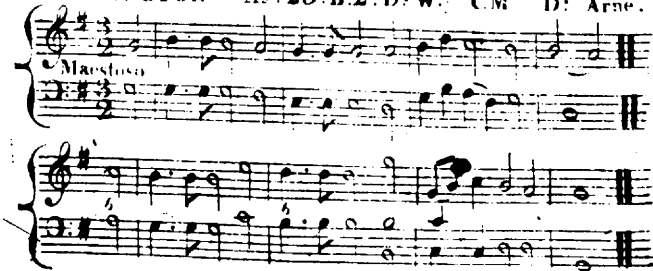
P

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

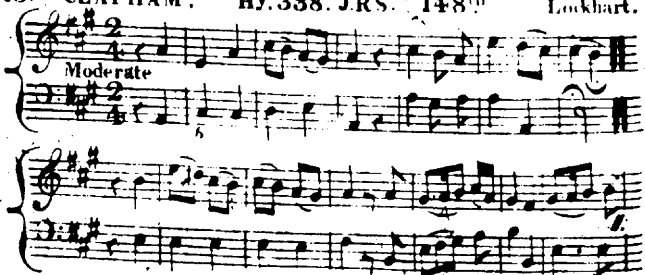
16. EAGLE STREET. HY. 150. B 1 D^r W. 148th I^c Smith.



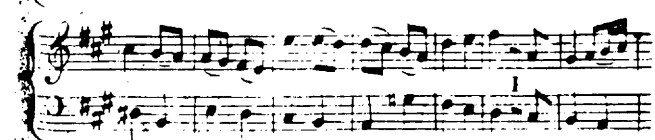
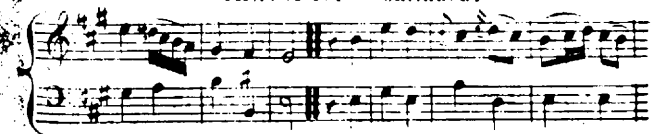
17. ARLINGTON HY. 29. B 2 D^r W. C. M. D^r Arne.



18. CLAPHAM. HY. 338. J. R. S. 148th Lockhart.



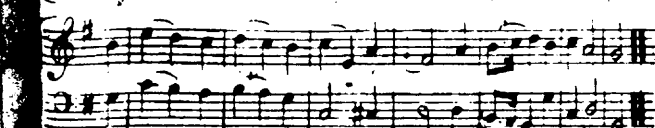
CLAPHAM continued.



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

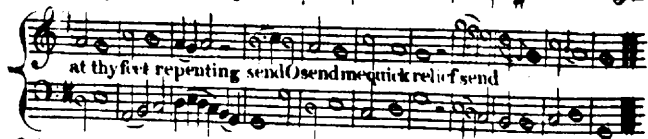
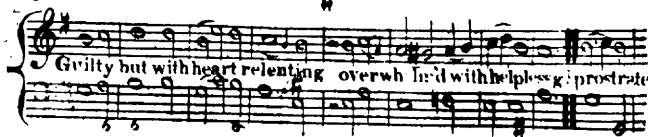
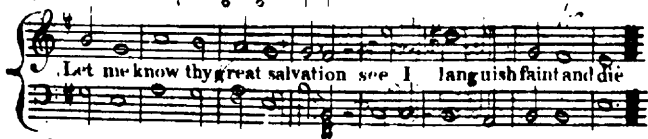
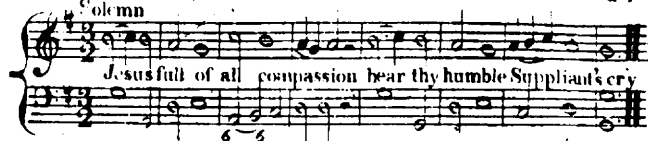


NEWCASTLE. Ps. 17. D. W. S. M.



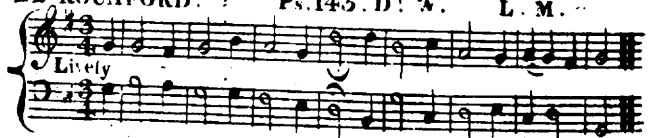
21. TROWBRIDGE. HY 29.5. J R.S. 8.7 double. Handel

Solemn



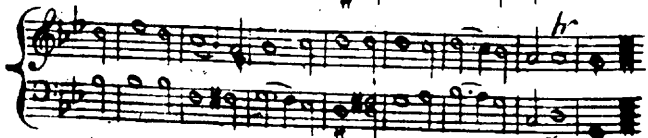
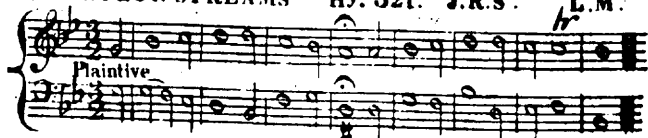
22 ROCHFORD. : Ps. 145. D. W. L. M.

Lively



23 BABYLON STREAMS Hy. 821. J.R.S. L.M.

Plaintive



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

Handwritten musical score for 'EAST GRINSTEAD'. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. There are two '6' time signatures in the first system. The word 'cry' appears twice, once in the fourth system and once in the fifth system. The score concludes with a double bar line.

25. BRAINTREE. HY. 148. B. 2. D. W. C. M.

Handwritten musical score for 'BRAINTREE'. The score is written on eight staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The score concludes with a double bar line.

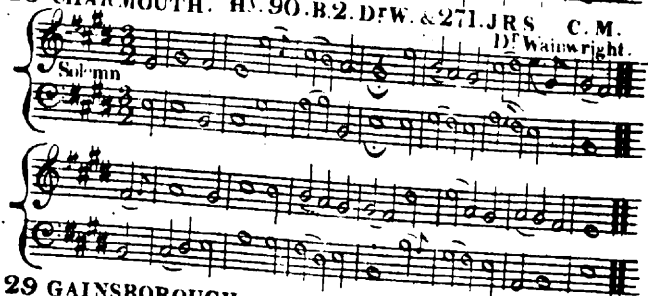
26. BATH CHAPEL. Ps. 71. P. 2. D. W. C. M. B. Milgrove.

Handwritten musical score for 'BATH CHAPEL'. The score is written on eight staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The word 'Moderate' is written in the first system, and the letter 'P' is written in the second system. The score concludes with a double bar line.

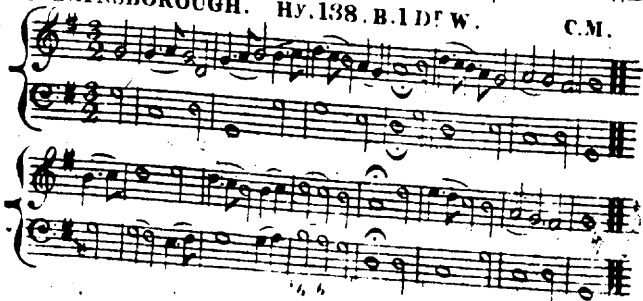
27 ESTON FAVEL.

HY. 204 J.R.S.

C.M.

28 CHARMOUTH. HY. 90. B. 2. D^r W. & 271. J.R.S. C.M.D^r Wainwright.29 GAINSBOROUGH. HY. 138. B. 1 D^r W.

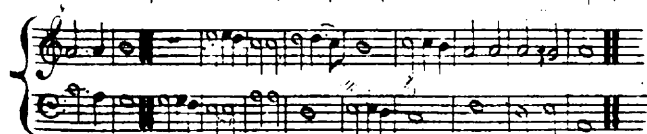
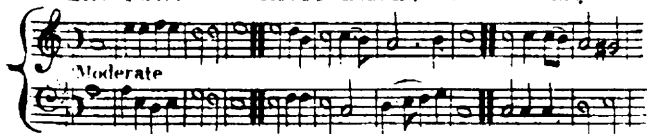
C.M.



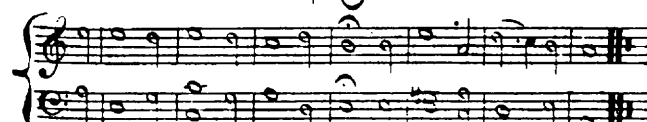
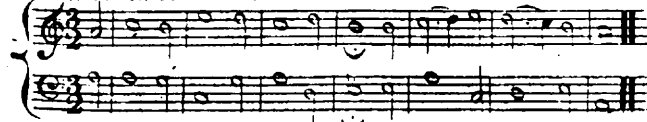
30 LENTON.

Hx 15. B. 1. D. W.

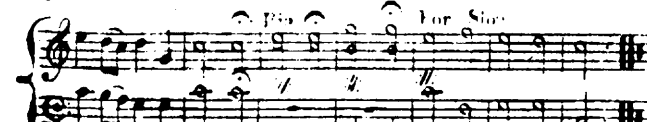
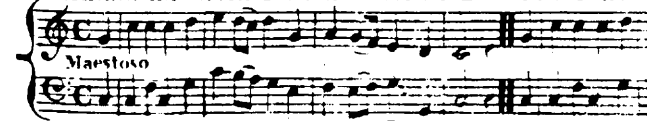
L. M.



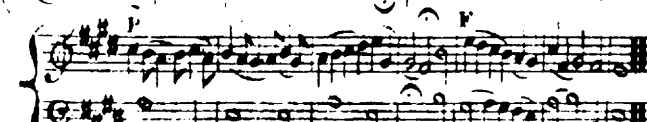
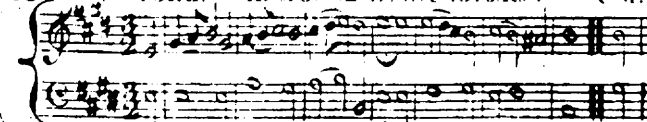
31 WORKSOP. Ps. 119. P. 10. D. W. C. M.



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



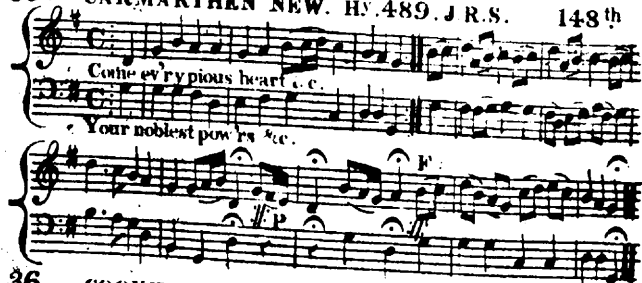
33 NEW YORK. Hx 38. P. 2 D. W. & 79. J. R. S. C. M.



34. MATTHEW'S Ps. 147. DEW. C.M.D. DE Croft



35. CARMARTHEN NEW. HY. 489. J.R.S. 148th



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



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

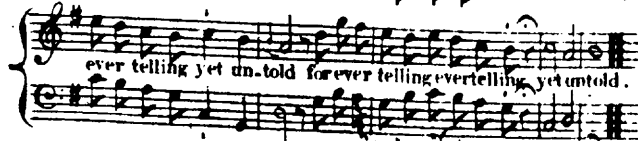
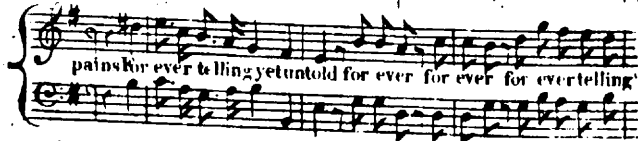
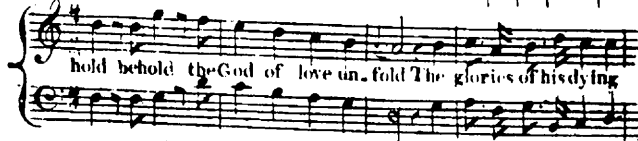
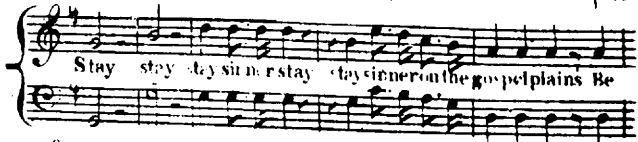
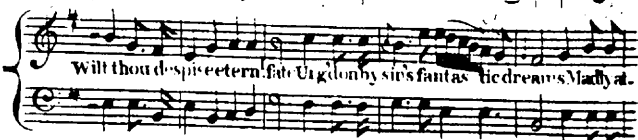
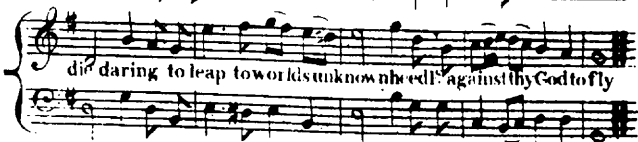
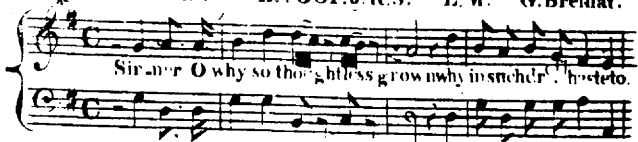
Andante

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.

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

Moderate

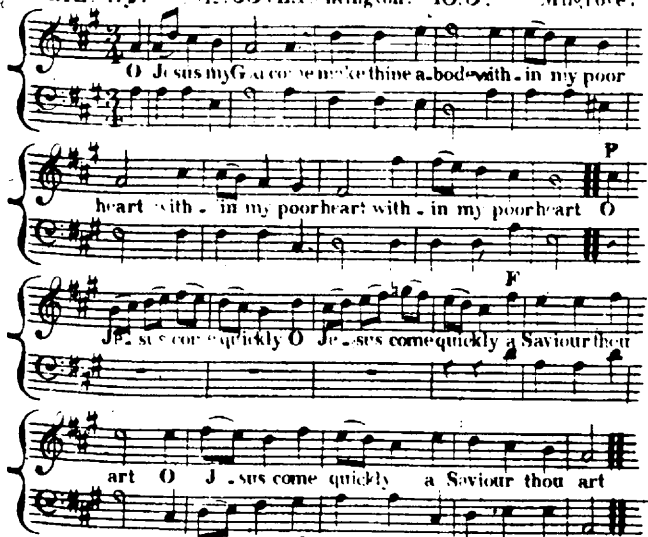
Jesus look to Jesus and re-joice in his dear name.



40. ISLINGTON. Ps. 42. D^r W. L. M.



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



42. ABINGDON Ps. 116. Pt 2. D^r W. C. M. D^r Heighington.



43 SYDENHAM. Ps. 150 D^F W. C.M. I^S Smith.

1st & 3rd Verse.

Brisk

to conclude the third verse.

2^d Verse

Slow P

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

P F 1 2

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

44 SWITHIN'S. HY. 40. B. 3. D^F W. 148.^h Jesser.

Moderate

P F

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



46. DARTMOUTH. HY. 38. P. 3. D. W. 148th Dr. Burney.

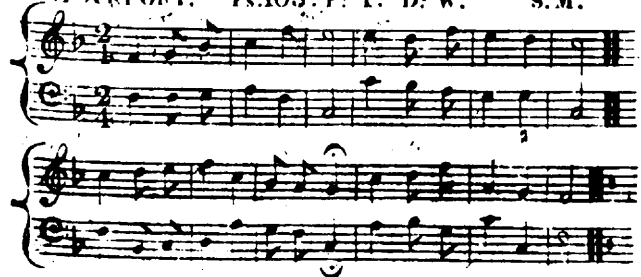
I give immortal praise to mortal

immortal

Verse 2.

Almighty God to thee to thee &c.

47. STOCKPORT. Ps. 103. P. 1st D. W. S. M.



48. RYLAND. Ps. 32. D^r W. & H. 81. J.R.S. S.M.



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



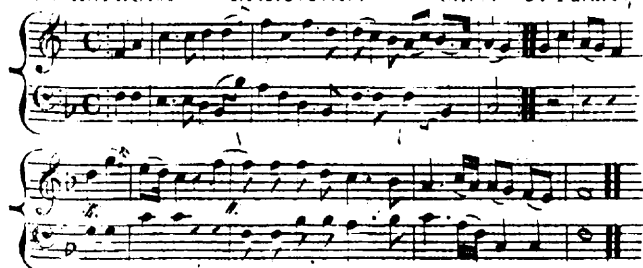
50. BOURTON. HY. 62. J.R.S. 5.6. R. Kyne.



51. WESTBURY

H. 575. J. R. S.

8.7.4. J. Tucker,



52. BERNONSEY.

H. 387. J. R. S.

6.4.

Milgrove.

Two systems of musical notation for Bernonse. Each system consists of a treble and bass staff joined by a brace. The music is in common time (C) and features a melody in the treble with a supporting bass line. The lyrics are written below the treble 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.

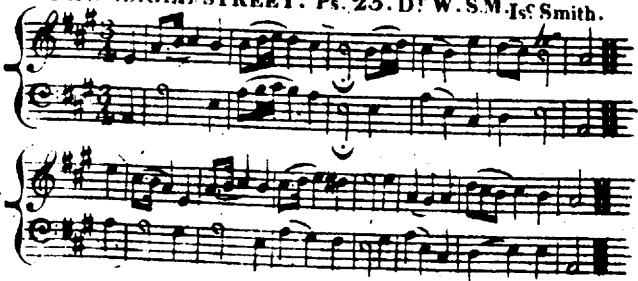
S. M.



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



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



mez. P

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

rept. w.

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

mez. P.

With pitying eyes the Prince of Grace beheld our helpless woe

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*

Entered the Grave in mortal flesh & dwelt & dwelt among the dead

Vivace

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

lasting silence break their lasting silence break their silence

56.

Andante

GREENWICH.

D.C.

P

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

P Moderate

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

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

dim

P

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

57. LAMBETH.

HY. 220. J.R.S.

85

Milgrove.

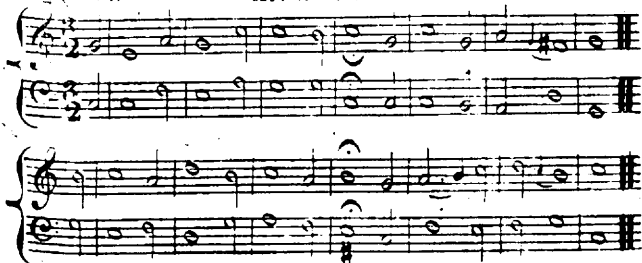
P

P

P

P

58. ANN'S

HY. 67. B 2. D^rW. C. M. D^r Croft

59. CHA. HAM.

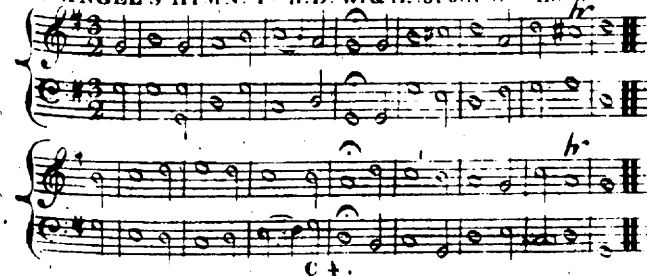
HY. 358.

J. R. S.

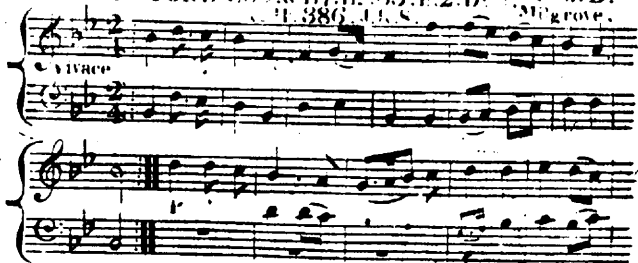
B. 8. 6.

60. ANGEL'S HYMN. P. H. D^r W. & HY. 5. J. R. S.

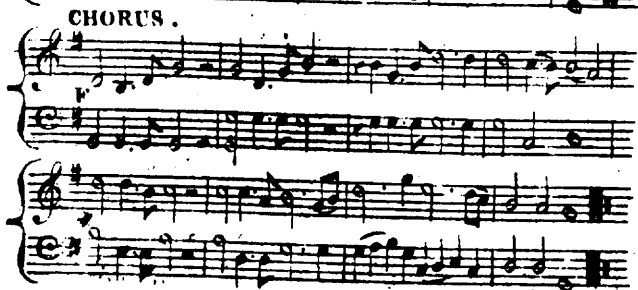
L. M.



61. NEWINGTON. P.C. 86. & 117. H. 65. P. 2. D.W. C. M. D.
 No. 386. J. R. S. No. 100. grove.



62. GREENWICH NEW H. 149. J. R. S. 148th Harrison.



63 LEWES.

HY. 132. J. R. S.

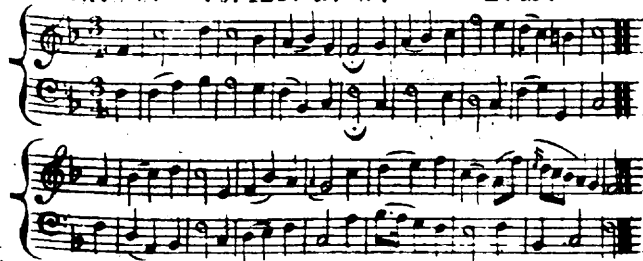
8. 7. 4.



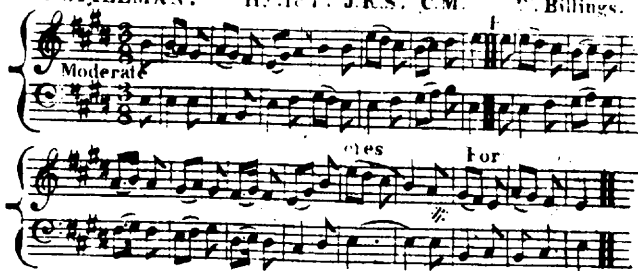
64 HARTLEY. HY. 127. R. HUL. 56. Milgrove



65 MAFFES. Ps. 121. D. W. L. M.



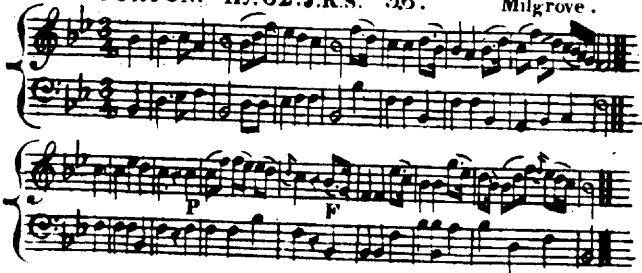
66. STILLMAN. HY. 187. J.R.S. C.M. W. Billings.



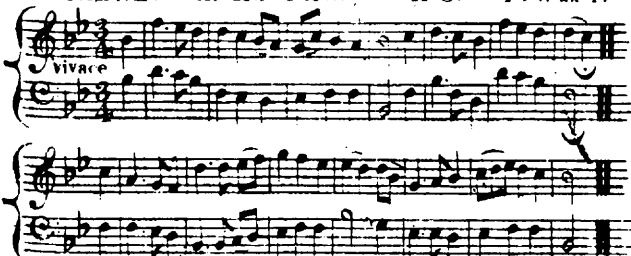
67. MARTIN'S LANE. HY. 68. B. I D W. L.M. & Ps. 19.



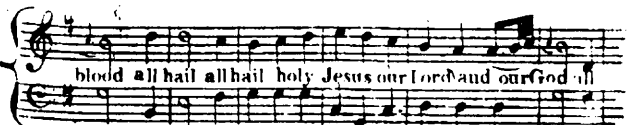
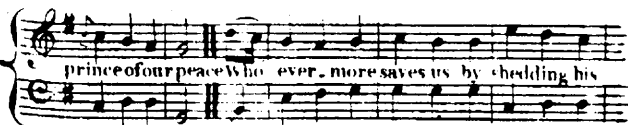
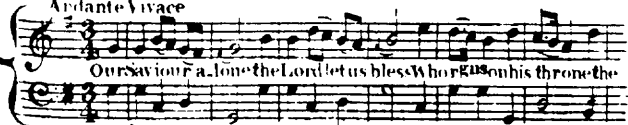
68. HAUGHTON. HY. 62. J.R.S. 56. Milgrove.



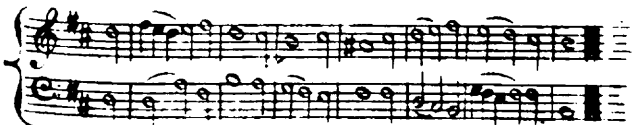
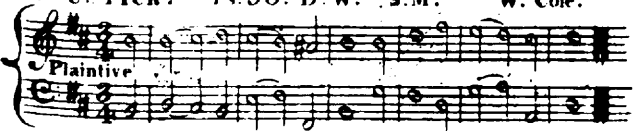
69. CALNE. HY 110. J.R.S. 11 8. T. Walker.



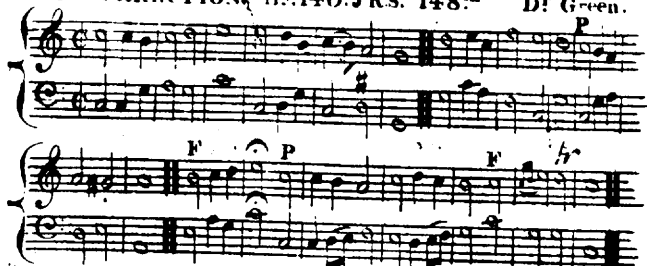
70. SUSSEX. HY 383 & 290. J.R.S. 104th M. Madan.



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



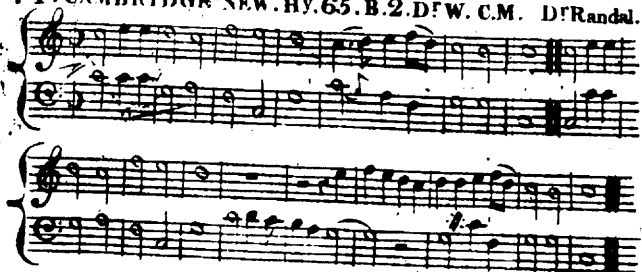
72. RESURRECTION. HY. 140. J.R.S. 148th D^r Green.



73. ROWLES. HY. 348. J.R.S. L.M.D. Wyvill.



74. CAMBRIDGE NEW. HY. 65. B. 2. D^r W. C.M. D^r Randal.



76. CHERRITON. HY. 585. J.R.S. 50th T. Walker.

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

Husband.



away 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
 withring fig tree droop & die the field illude the tiller stoil 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.

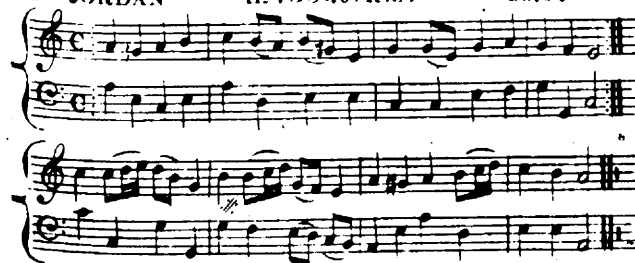
79. LIFANON. Ps. 62. D. W. & H. 123 J. & S. L. M.



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

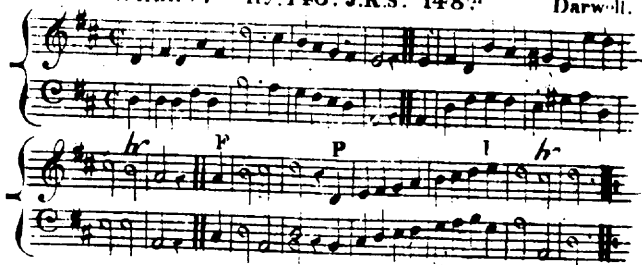
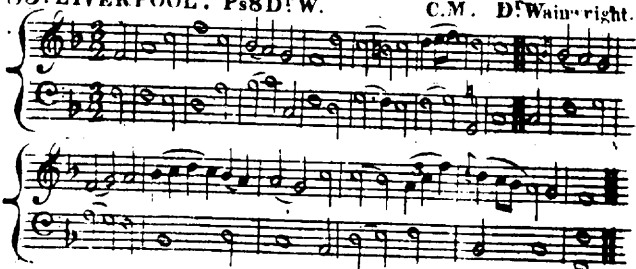
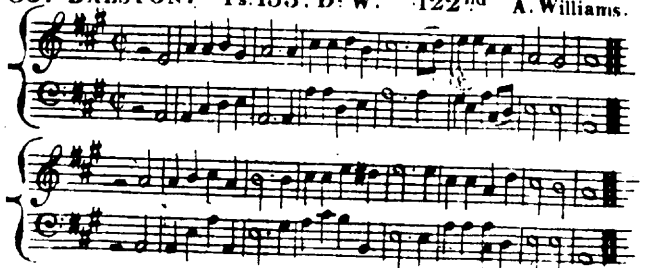


81. JORDAN HY. 567. J. & S. 8.7.4.



82. DARWELL'S. HY. 146. J.R.S. 148th

Darwell.

83. LIVERPOOL. Ps 8 D^rW.C.M. D^rWainwright.84. LUDLOW. Ps 144. P^r 2. D^rW. & HY 98. J.R.S. C.M.85. DALSTON. Ps 133. D^rW. 122nd A. Williams.



87. DENMARK. P. 100. D. F. 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.

indente a' fettoso.

CPS.

73 are his people we his care Our souls and all our

mor- tal frame what last- ing lasting honours shall we

what lasting

rear Al-mighty Maker to thy name what lasting

what lasting

honours shall we rear Al-migh-ty Ma-ker to thy name.

We'll croud thy gates with thankful songs high as the heavens our

high as the

voices raise and earth and earth with her ten thousand and thousands.

tongues shall fill thy courts with sound: praise shall fill thy courts with

sounding praise shall fill, shall fill thy courts with sounding praise.

Wide Wide as the world is thy commandment 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 roll-ing
 years shall cease to move When roll-ing years shall cease to move.

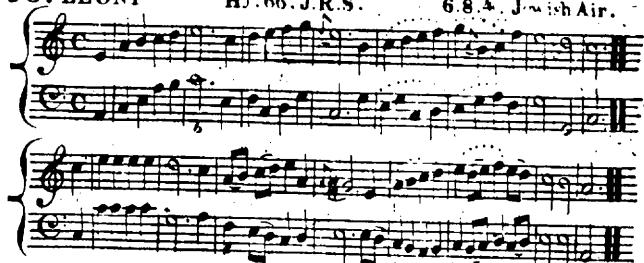
88 KINGSBRIDGE. HY. 97. B. 1. D. W. L. M.

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.

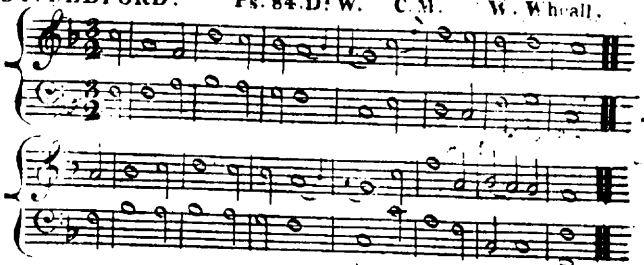


91. PEDFORD.

Ps. 84. D. W.

C. M.

W. Whall.



92. WEYBRIDGE. HY. 112. J. R. S. C. M. M. Madan.

93. UFFCULN. HY. 178. J. R. S. & Ps. 104. Ver. 1. 12. D. W. 112th

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



95. CARLISLE HY. 182. J.R.S. 8.7. N'adan.



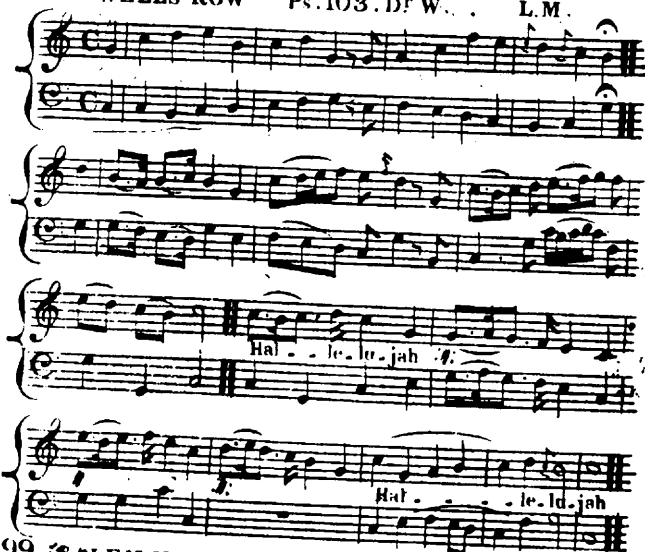
96. FOSTER. Ps. 144. P. 1. D. W. C.M. Wilkins.



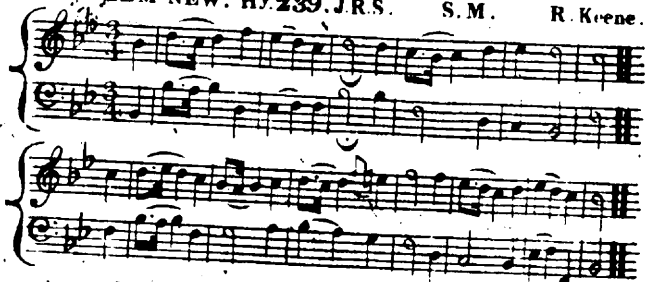
97. PORTUGAL. HY. 122. B. 2 D. W. L. M. T. Thorley.



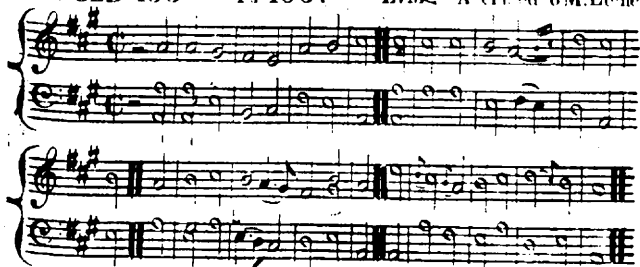
98. WELLS ROW Ps. 103. D. W. L. M.



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



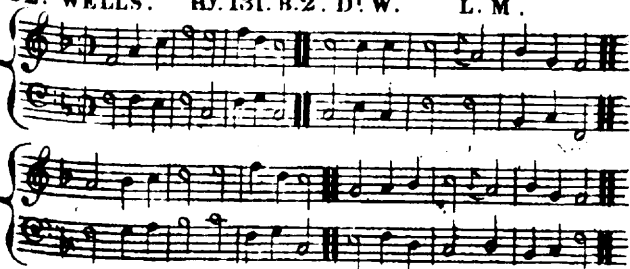
100. OLD 100 Ps 100. L.M. Ascribed to M. Luther.



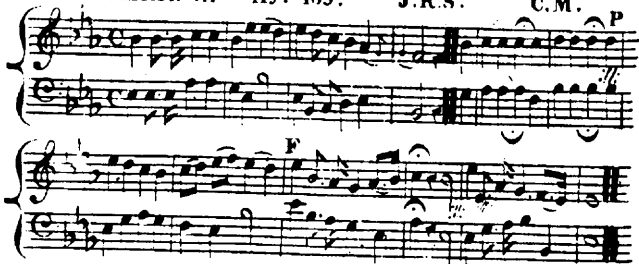
101. FOUNTAIN. HY. 35. B. 2. D. W. C. M.



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



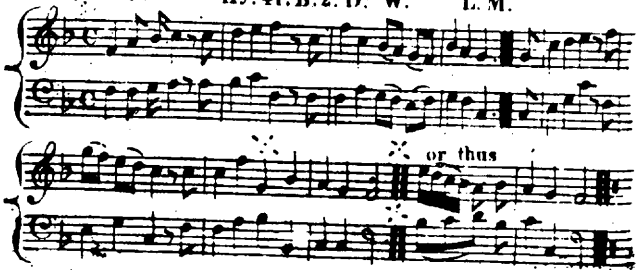
103. TUNBRIDGE HY. 169. J.R.S. C.M. P



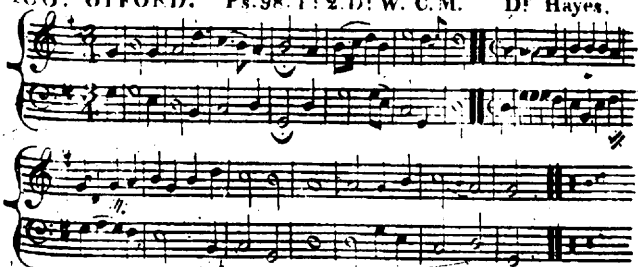
104. BROMLEY. HY. 48. B. 1. D. W. L. M. Broderip.



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



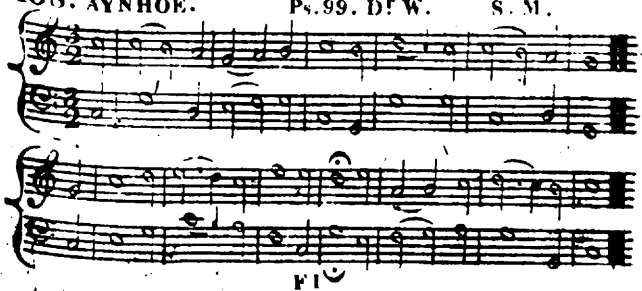
106. OTFORD. Ps. 98. F! 2. D! W. C. M. D! Hayes.



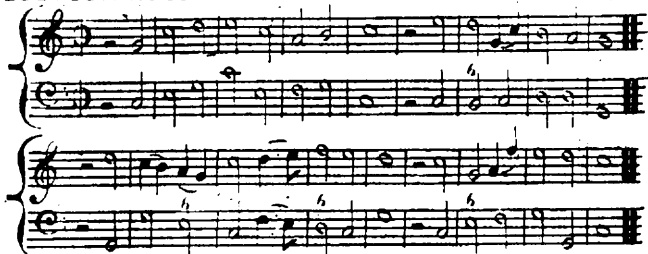
107. MALAIS. HY. 26. B. 3. L. F. W. L. M. C. Lockhart.



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



109. TIVERTON. HY. 135. J. R. S. C. M. Grigg.



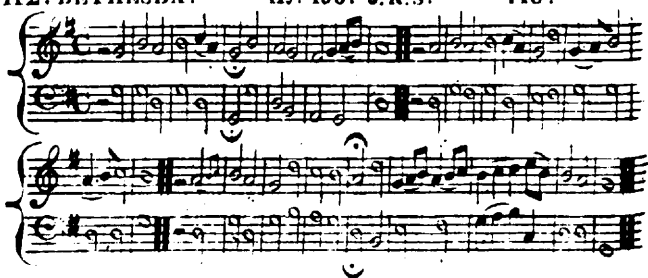
110 WILTSHIRE. Ps. 118. P^t 4. D^r W. C. M. Altered from Stevenson.



111. TOTTENHAM COURT. HY. 201. LY. H. & 313. J. R. S. 7. 6. 8.



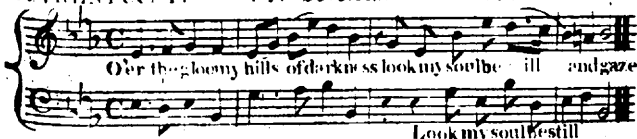
112. BETHESDA. HY. 190. J. R. S. 148th



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



114. KENTUCKY. 1. 2. 28. J. R. S. 8. 7. 4.



O'er the gloomy hills of darkness look my soul be still and gaze

Look my soul be still



all the promises doth fail

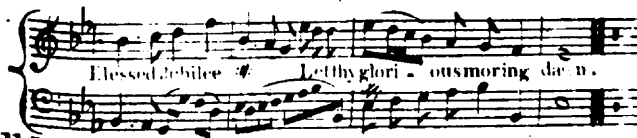
All

all the promises doth fail



All the promises &c With a glorious day of grace.

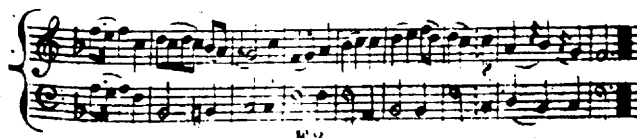
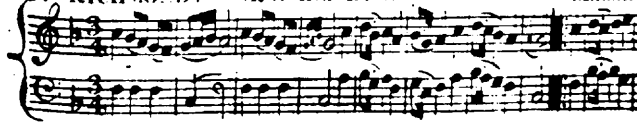
Blessed Jubilee



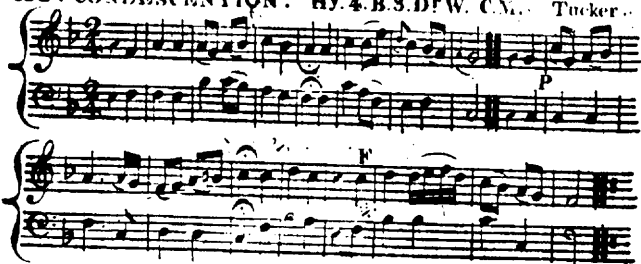
Blessed Jubilee

Let thy glorious morning dawn.

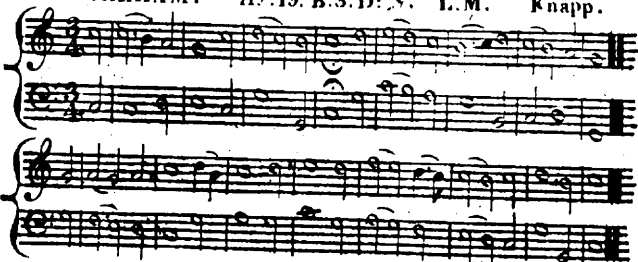
115. RICHMOND. HY. 7. B. S. D. W. L. M. Madan.



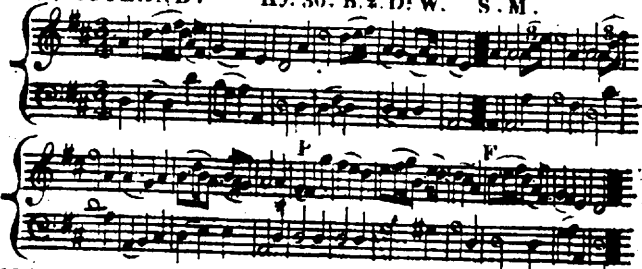
116. CONDESCENTION. HY. 4. B. 3. D[♯] W. C. M. Tucker.



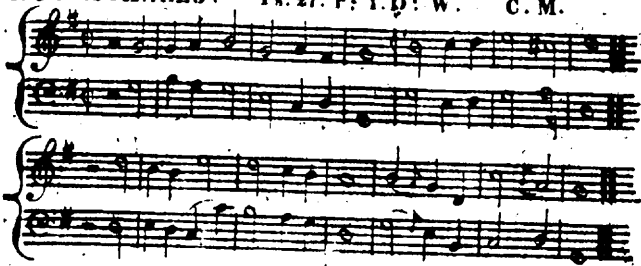
117. WARREHAM. HY. 19. B. 3. D[♯] W. L. M. Knapp.



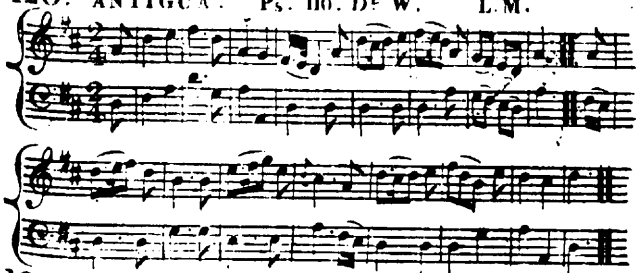
118. RUTLAND. HY. 30. B. 2. D[♯] W. S. M.



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



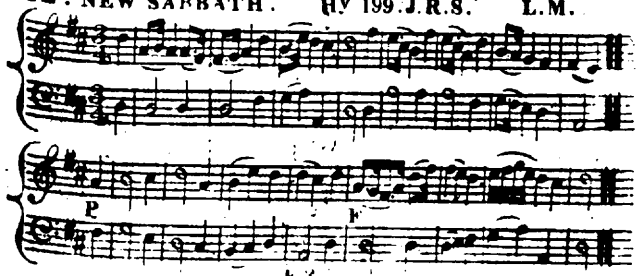
120. ANTIGUA. Ps. 110. DE W. L.M.



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



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



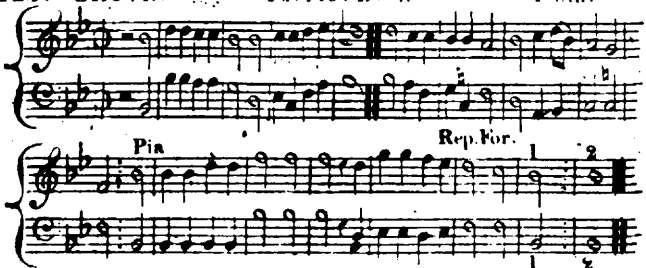
123. JENNINGSS. Ps. 146. D.F.W. 118th. Jennings.



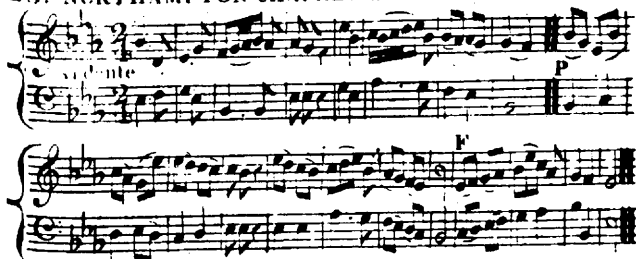
124. DEPTFORD. HY. 875. J.T.S. 756 lines Lockhart.



125. GROVE. Ps. 148. D.F.W. 138th.



126. NORTHAMPTON CHAPEL. HY. 49 JRS. 8.7. Williams.



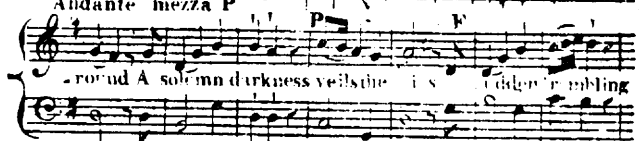
127. DARTFORD. HY. 155. D. H. & 301 JRS. 7.6.

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^s shew & all his greatn^s shew Praise him for his noble
deeds Praise him for his Praise him for his Pr^e him for his match^l pow^r
Him from whom all Him from whom all Him from whom all good proc^{es}
Him from whom all good proceeds Let earth and heavⁿ adore.

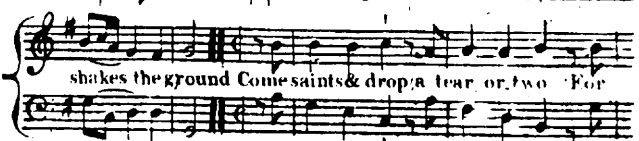


He dies the friend of sinners dies Lo Salm's dau^{tr} weep a.

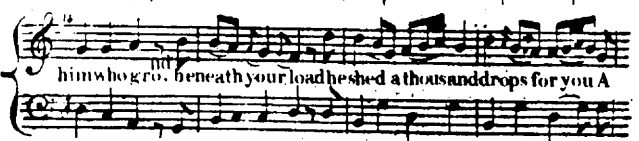
Andante mezza P



round A solemn darkness veils the is Golden's r'bling



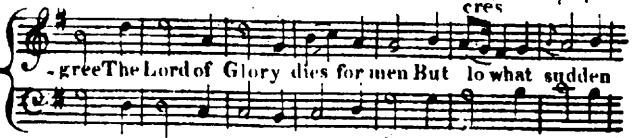
shakes the ground Comes saints & drop a tear or two For



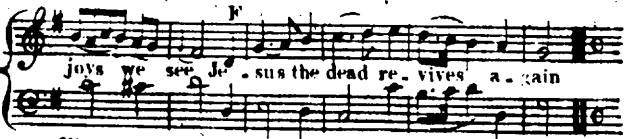
him who groth beneath your load he shed a thousand drops for you A



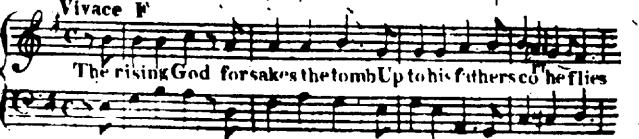
thou and drops of richer blood Heres love and grief beyond de.



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

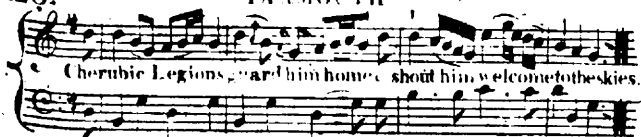


joys we see Je^{su}s the dead re^{vi}ves a^{ga}in

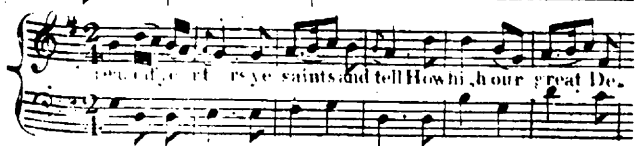


Vivace F

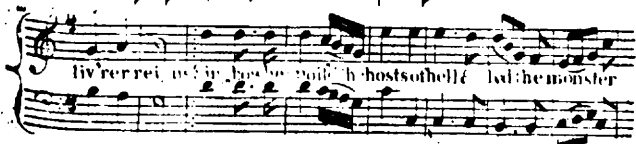
The rising God forsakes the tomb Up to his fathers so he flies



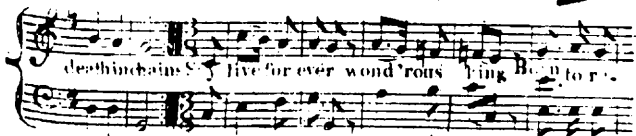
Cherubic Legions guard him home: shout him welcome to the skies.



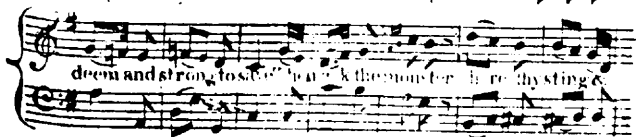
round, court ye saints and tell How his hour great De-



liv'er reit not in hisse, nor with his hosts of hell: led the monster



death in chains: Say live for ever wond'rous King Born to re-

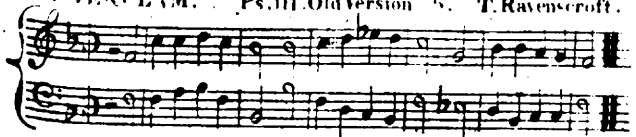
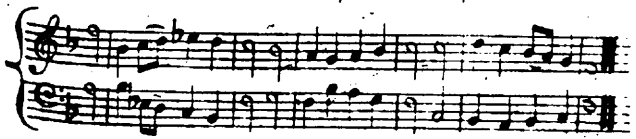


deem and strong to save: he smote the monster with thy sting &



where's thy victory boasting grave: And etc.

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

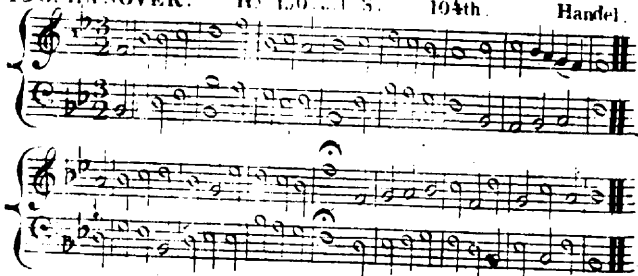



130. HANOVER.

HY. 150. L. F. S.

104th.

Handel.



131 CLARK'S

HY. 313. J. R. S.

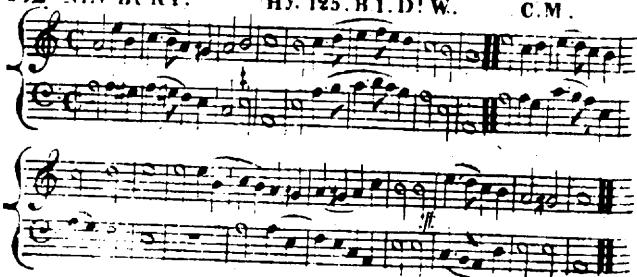
7. 6. 8.



132 NEWBURY.

HY. 125. H. I. D. W.

C. M.



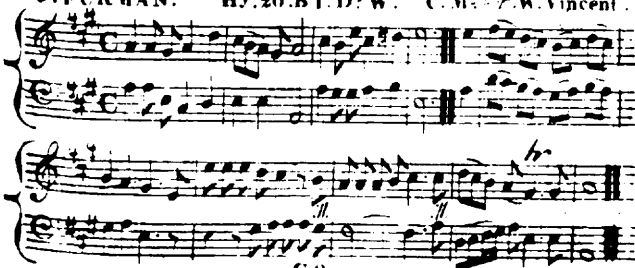
133. NUNEATON. HY. 224. I.M.H. 8.7.7. Milgrove



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



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



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

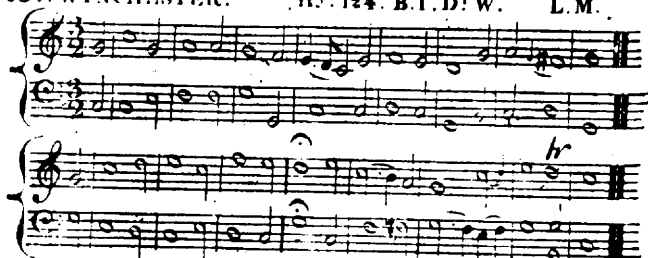
L. M.



137. WINCHESTER.

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

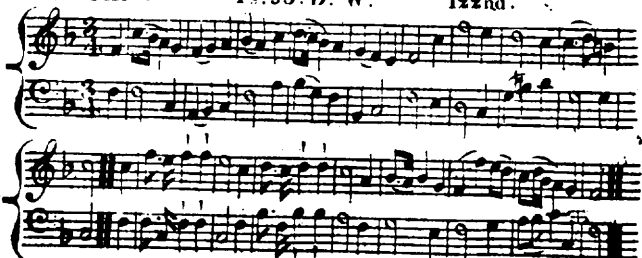
L. M.



138. JOHN'S

Ps. 98. D. W.

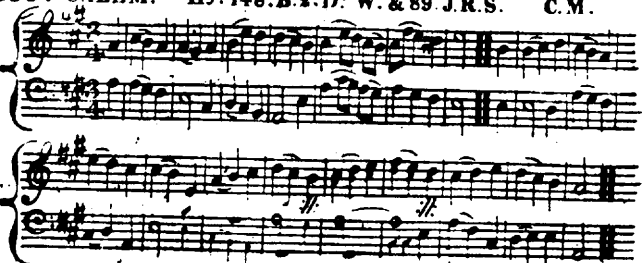
122nd.



139. SALEM.

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

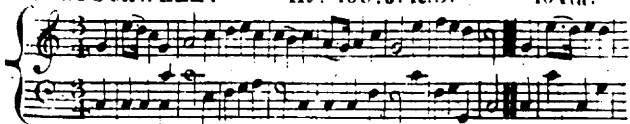
C. M.



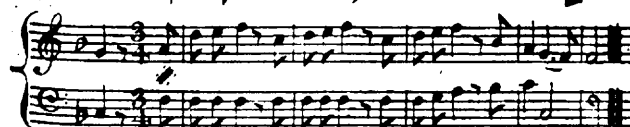
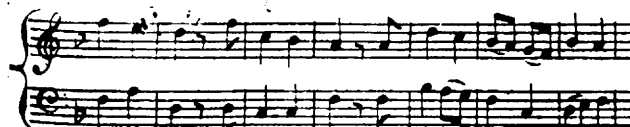
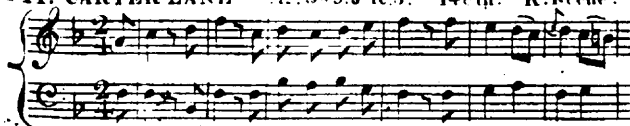
110. STOCKWELL.

HY. 168. J. R. S.

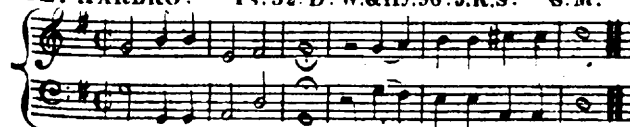
104th.



141. CARTER LANE HY. 349. J. R. S. 148th. R. Keene.



142. HARBRO. Ps. 32. D. W. & HY. 96. J. R. S. S. M.



143. GROVE HOUSE.

N. 279. J. R. S.

C. M.



144. PORTSMOUTH NEW.

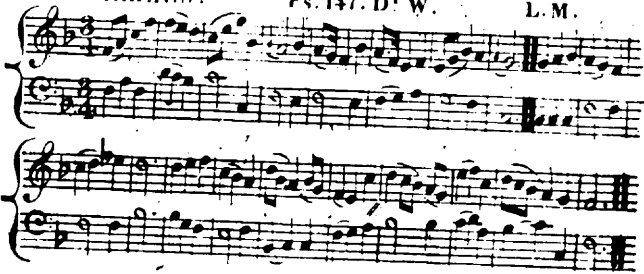
HY. 169. B. 2. D. W.

148th

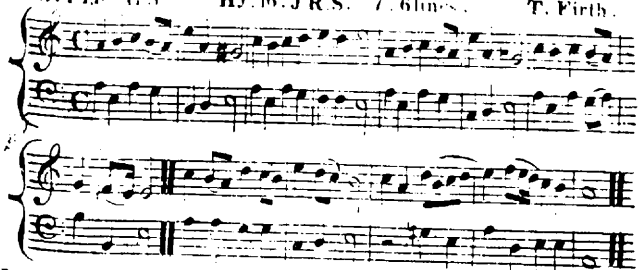
145. TREBLES.

Ps. 147. D. W.

L. M.



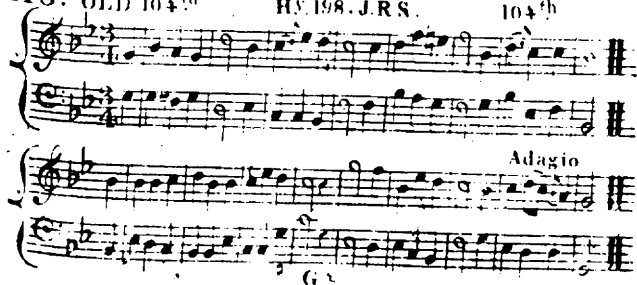
146. FIRTH'S HY. 16. J.R.S. 7. 6lines. T. Firth.



147. BATH ABBEY. HY. 69 J.R.S. 7^s double. Milgrove.

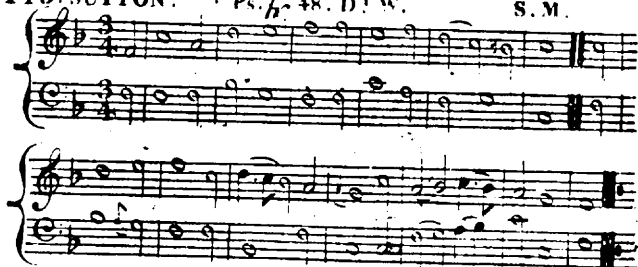


148. OLD 104th HY. 198. J.R.S. 104th



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

S. M.

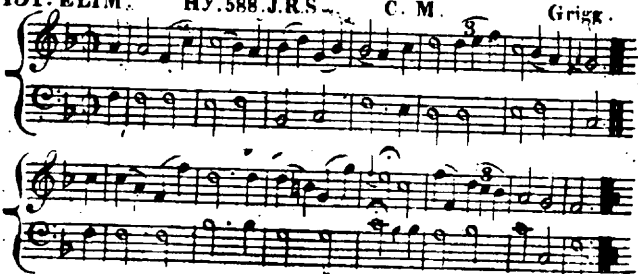


150. BROADMEAD. HY. 96. Bristol collection. F. F. 6.



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

Grigg.



152. ASHLEY.

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

C. M.

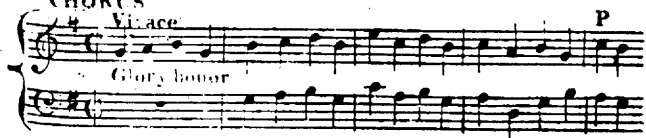


CHORUS

V. ace

P

Glory honor



Halle lujah

Praise the Lord



153. WEST STREET.

HY. 137. R. H.

6. 9.

Madan.

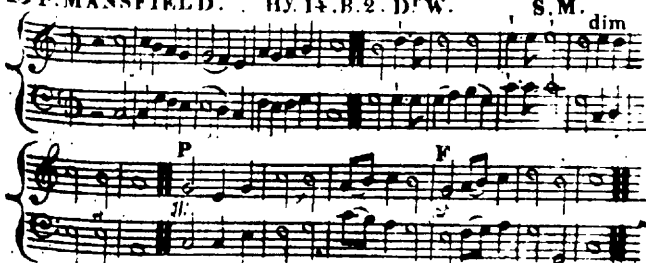


154. MANSFIELD.

HY. 14. B. 2. D. F. W.

S. M.

dim



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



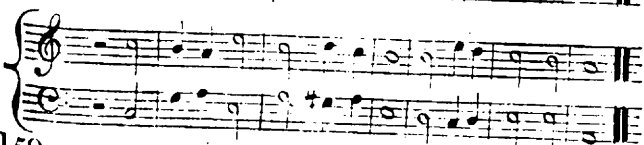
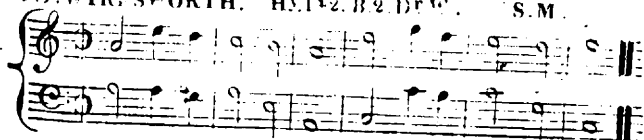
156. GEARD. HY. 15 & 128. J. R. S. H. R. Keene.



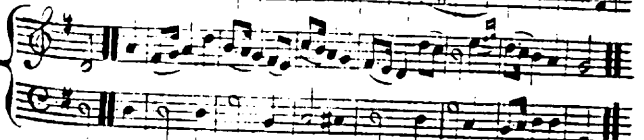
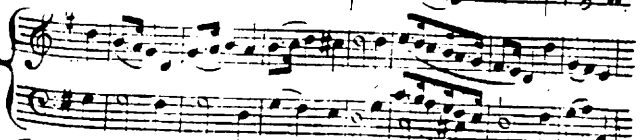
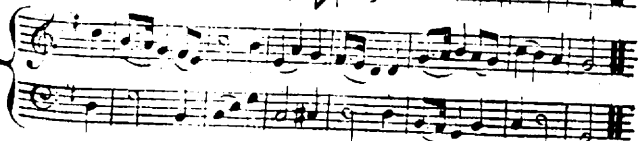
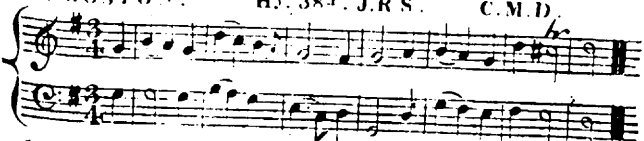
157. HOPKINS Ps. 61. D. V. & H. 103. J. R. S. S. M.



158. WIRTSWORTH. H. 142. B. 2. DE W. S. M.



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



CHORUS Vivace.



O Lord is risen from the dead our Jesus is gone up on
 high the pow'rs of hell are captive dragg'd to the portals of the
 sky the pow'rs of hell are captive dragg'd to the
 portals of the sky dragg'd 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.

Solo P

Loose all your bars of massy light And id. un.

-Told 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 H - claims those mansions

as hi - 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 & ang. to shout the solemn
lay Lift up your heads ye heavenly gates ye e-verlasting
doors give way Lift up yo' heads ye heav'nly gates Ye e-ver
lasting doors give way Who is the King of Glory who who
Who Who is the King of Glory who the Lord of boundless power
Who is the King of saints & angels top God over all for ever
blest God over all for ever blest God over all for ever
blest. Slow
blest God over all for ever blest for ever blest.

161. UXBRIDGE

HY 214 J.R.S.

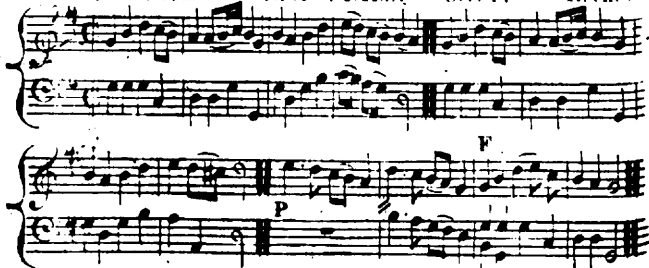
8^sD^r Arne.

162. PAINSWICK

HY 577. J.R.S.

8.7.4.

Keene.

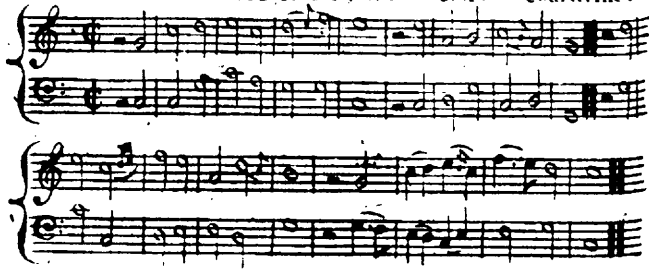


163. JAMES'S

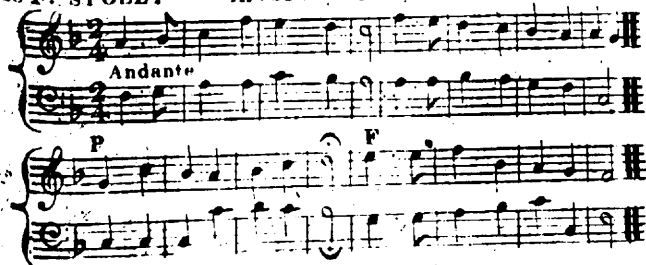
Ps. 89. Pt 2. D^r W.

C.M.

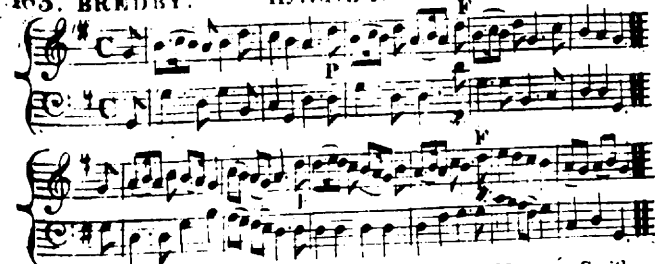
Courtville.



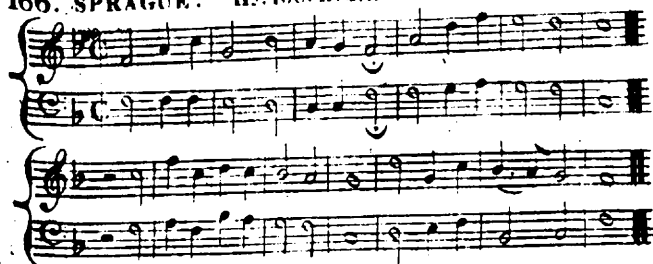
164. STOEL. HY. 256. J. R. S. 75 T. Walker.



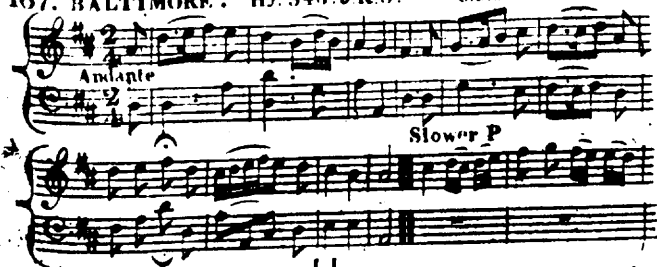
165. BREDBY. HY. 78. B. I. D. W. F. L. M.

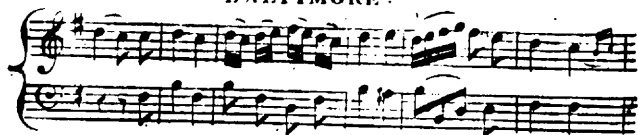


166. SPRAGUE. HY. 108. B. 2. D. W. C. M. Smith.

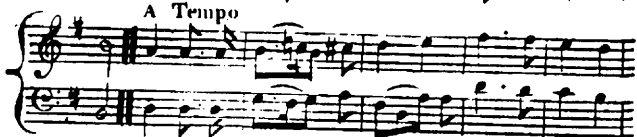


167. BALTIMORE. HY. 346. J. R. S. 88.6 T. Walker.





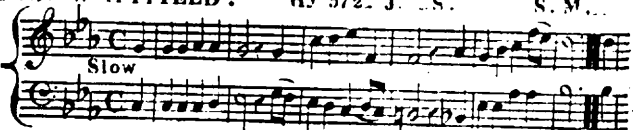
A Tempo



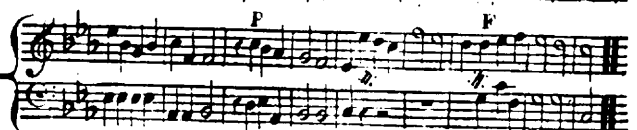
168. WHITFIELD.

HY 572. J. S. S.

S. M.



Slow



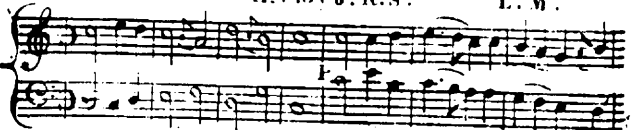
P

F

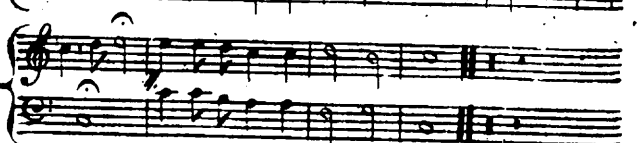
169. DERBY.

HY 13. J. R. S.

L. M.



F



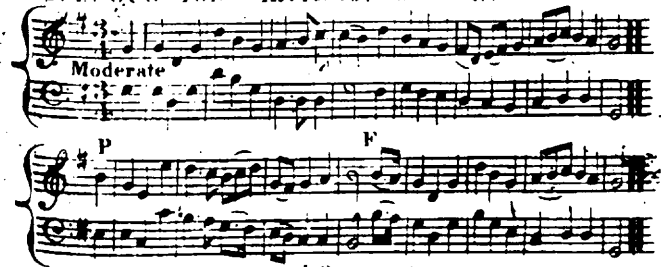
170. ELLENBOROUGH. P. 42. D^F W. C. M.



171. IRISH. H. 38. P. 2. D^F W. C. M.



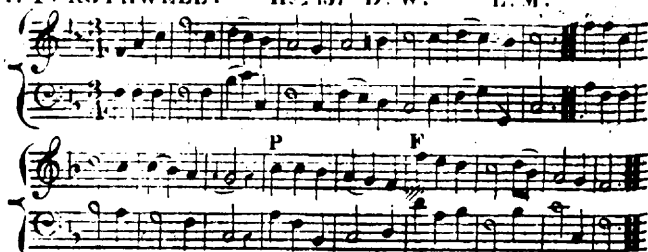
172. EPOUGNOTON H. 128. J. P. S. H. T. Walker.



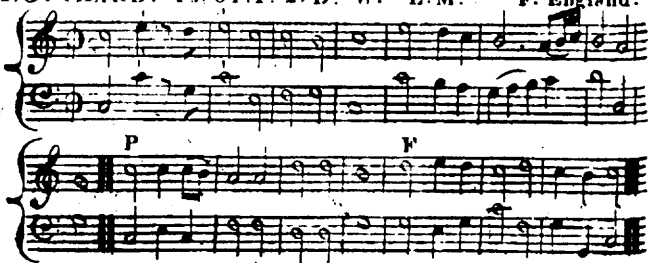
173. NEW COURT. Ps. 96. as 113th Metre F. W.



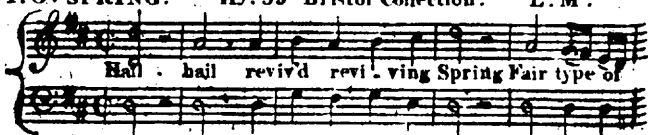
174. ROTHWELL. HY. 187 D. W. L. M.



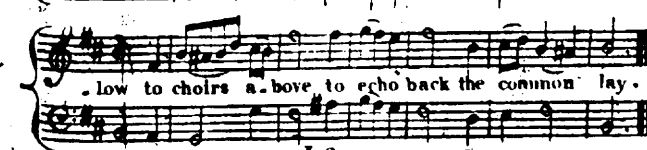
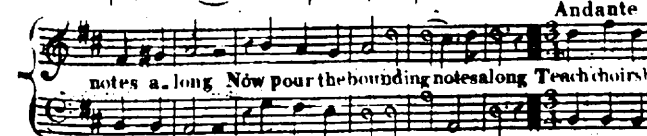
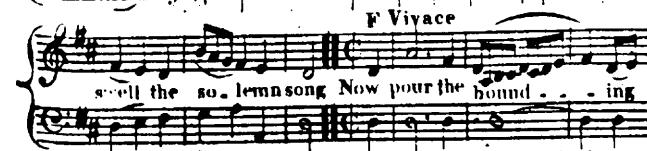
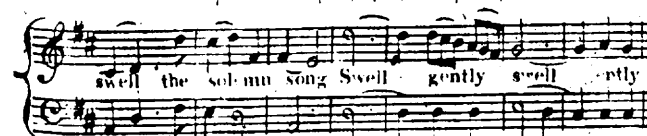
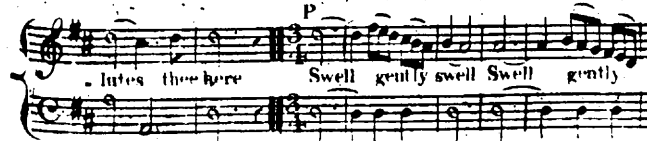
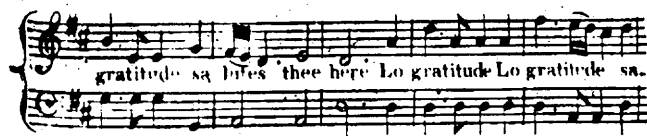
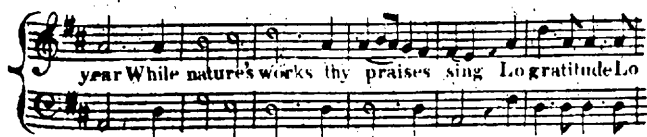
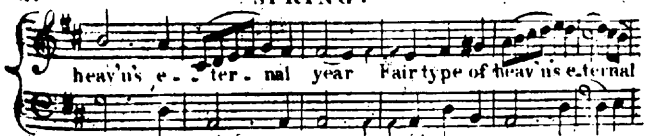
175. CHARD. Ps. 84. P^t 2. D. W. L. M. F. England.

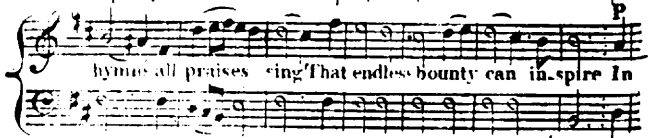
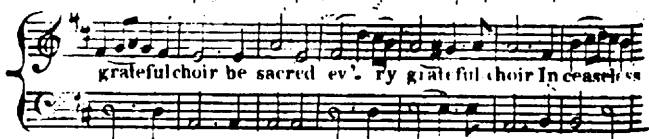
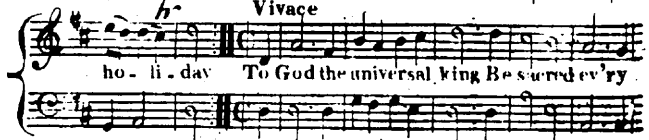
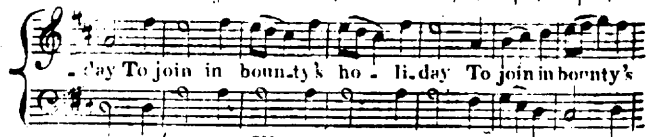
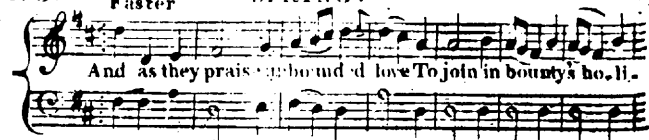


176. SPRING. HY. 35 Bristol Collection. L. M.



Hail hail reviv'd reviv'ing Spring Fair type of



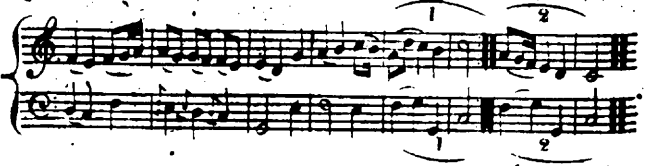
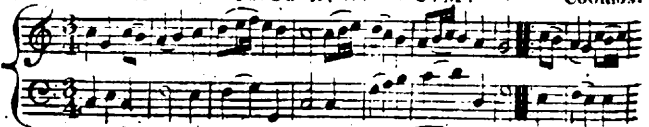


177. OXFORD

Ps. 95. D. F. W.

C. M.

Coombs.



Sol mn

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

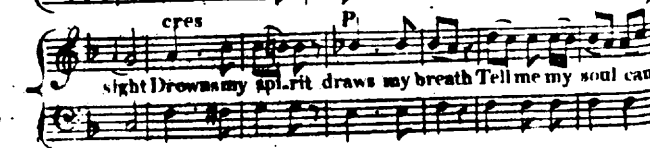
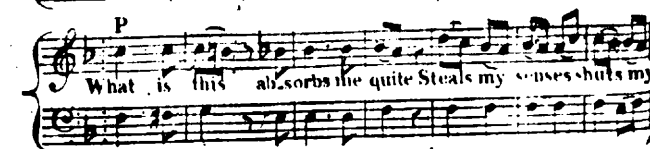
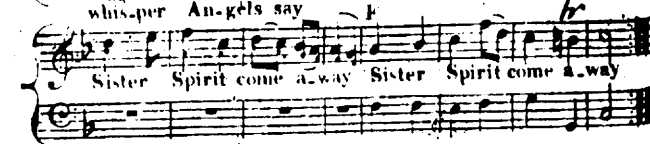
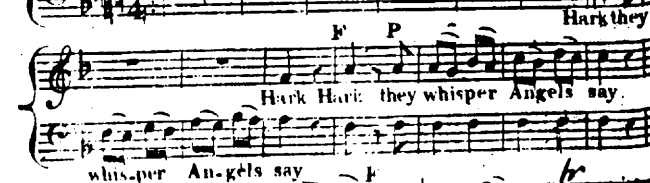
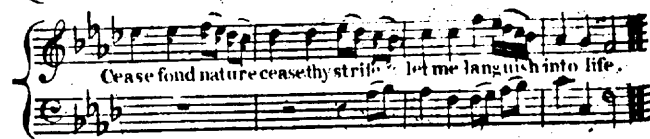
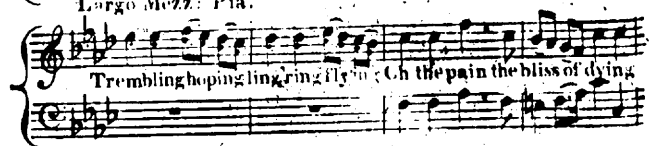
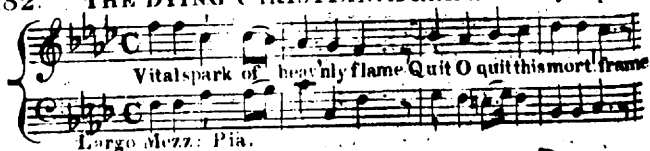
Slow

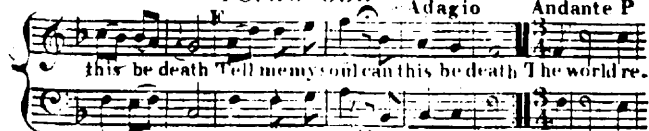
180. LONDON. Ps. 139. D. W. C. M. D. Croft.

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

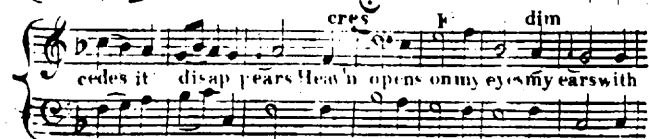
Slow

Brisk





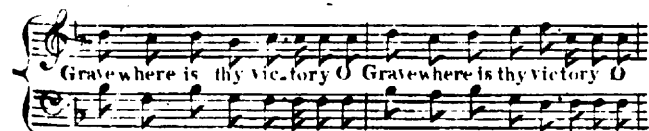
this be death Tell me my soul can this be death The world re-



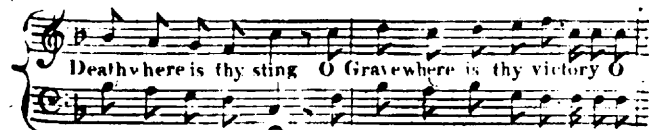
cedes it disap pears Heav'n opens on my eyes my ears with



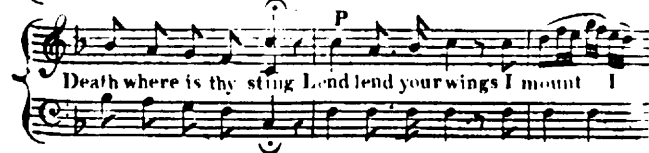
sounds se. raphic ring Lend lend y wings I mount I fly O



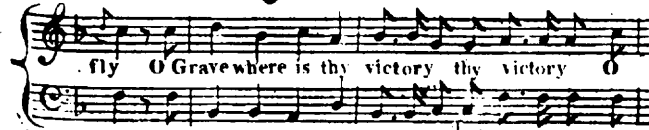
Grave where is thy victory O Grave where is thy victory O



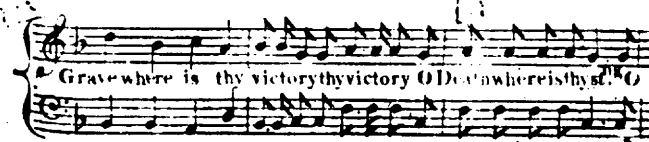
Death where is thy sting O Grave where is thy victory O



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



fly O Grave where is thy victory thy victory O



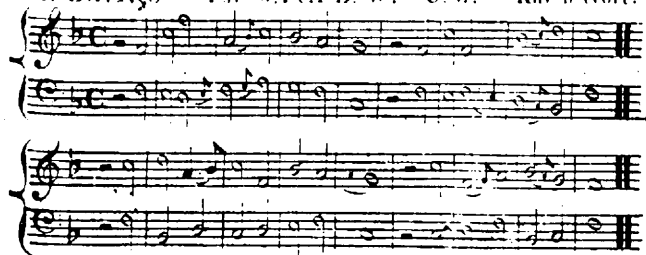
Grave where is thy victory thy victory O Death where is thy sting O

182.

POPE'S ODE.

Death where is thy sting ^{1st} ^{2nd} ^{3rd} ^{4th} ^{5th} ^{6th} ^{7th} ^{8th} ^{9th} ^{10th} ^{11th} ^{12th} ^{13th} ^{14th} ^{15th} ^{16th} ^{17th} ^{18th} ^{19th} ^{20th} ^{21st} ^{22nd} ^{23rd} ^{24th} ^{25th} ^{26th} ^{27th} ^{28th} ^{29th} ^{30th} ^{31st} ^{32nd} ^{33rd} ^{34th} ^{35th} ^{36th} ^{37th} ^{38th} ^{39th} ^{40th} ^{41st} ^{42nd} ^{43rd} ^{44th} ^{45th} ^{46th} ^{47th} ^{48th} ^{49th} ^{50th} ^{51st} ^{52nd} ^{53rd} ^{54th} ^{55th} ^{56th} ^{57th} ^{58th} ^{59th} ^{60th} ^{61st} ^{62nd} ^{63rd} ^{64th} ^{65th} ^{66th} ^{67th} ^{68th} ^{69th} ^{70th} ^{71st} ^{72nd} ^{73rd} ^{74th} ^{75th} ^{76th} ^{77th} ^{78th} ^{79th} ^{80th} ^{81st} ^{82nd} ^{83rd} ^{84th} ^{85th} ^{86th} ^{87th} ^{88th} ^{89th} ^{90th} ^{91st} ^{92nd} ^{93rd} ^{94th} ^{95th} ^{96th} ^{97th} ^{98th} ^{99th} ^{100th} ^{101st} ^{102nd} ^{103rd} ^{104th} ^{105th} ^{106th} ^{107th} ^{108th} ^{109th} ^{110th} ^{111st} ^{112nd} ^{113rd} ^{114th} ^{115th} ^{116th} ^{117th} ^{118th} ^{119th} ^{120th} ^{121st} ^{122nd} ^{123rd} ^{124th} ^{125th} ^{126th} ^{127th} ^{128th} ^{129th} ^{130th} ^{131st} ^{132nd} ^{133rd} ^{134th} ^{135th} ^{136th} ^{137th} ^{138th} ^{139th} ^{140th} ^{141st} ^{142nd} ^{143rd} ^{144th} ^{145th} ^{146th} ^{147th} ^{148th} ^{149th} ^{150th} ^{151st} ^{152nd} ^{153rd} ^{154th} ^{155th} ^{156th} ^{157th} ^{158th} ^{159th} ^{160th} ^{161st} ^{162nd} ^{163rd} ^{164th} ^{165th} ^{166th} ^{167th} ^{168th} ^{169th} ^{170th} ^{171st} ^{172nd} ^{173rd} ^{174th} ^{175th} ^{176th} ^{177th} ^{178th} ^{179th} ^{180th} ^{181st} ^{182nd} ^{183rd} ^{184th} ^{185th} ^{186th} ^{187th} ^{188th} ^{189th} ^{190th} ^{191st} ^{192nd} ^{193rd} ^{194th} ^{195th} ^{196th} ^{197th} ^{198th} ^{199th} ^{200th} ^{201st} ^{202nd} ^{203rd} ^{204th} ^{205th} ^{206th} ^{207th} ^{208th} ^{209th} ^{210th} ^{211st} ^{212nd} ^{213rd} ^{214th} ^{215th} ^{216th} ^{217th} ^{218th} ^{219th} ^{220th} ^{221st} ^{222nd} ^{223rd} ^{224th} ^{225th} ^{226th} ^{227th} ^{228th} ^{229th} ^{230th} ^{231st} ^{232nd} ^{233rd} ^{234th} ^{235th} ^{236th} ^{237th} ^{238th} ^{239th} ^{240th} ^{241st} ^{242nd} ^{243rd} ^{244th} ^{245th} ^{246th} ^{247th} ^{248th} ^{249th} ^{250th} ^{251st} ^{252nd} ^{253rd} ^{254th} ^{255th} ^{256th} ^{257th} ^{258th} ^{259th} ^{260th} ^{261st} ^{262nd} ^{263rd} ^{264th} ^{265th} ^{266th} ^{267th} ^{268th} ^{269th} ^{270th} ^{271st} ^{272nd} ^{273rd} ^{274th} ^{275th} ^{276th} ^{277th} ^{278th} ^{279th} ^{280th} ^{281st} ^{282nd} ^{283rd} ^{284th} ^{285th} ^{286th} ^{287th} ^{288th} ^{289th} ^{290th} ^{291st} ^{292nd} ^{293rd} ^{294th} ^{295th} ^{296th} ^{297th} ^{298th} ^{299th} ^{300th} ^{301st} ^{302nd} ^{303rd} ^{304th} ^{305th} ^{306th} ^{307th} ^{308th} ^{309th} ^{310th} ^{311st} ^{312nd} ^{313rd} ^{314th} ^{315th} ^{316th} ^{317th} ^{318th} ^{319th} ^{320th} ^{321st} ^{322nd} ^{323rd} ^{324th} ^{325th} ^{326th} ^{327th} ^{328th} ^{329th} ^{330th} ^{331st} ^{332nd} ^{333rd} ^{334th} ^{335th} ^{336th} ^{337th} ^{338th} ^{339th} ^{340th} ^{341st} ^{342nd} 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^{454th} ^{455th} ^{456th} ^{457th} ^{458th} ^{459th} ^{460th} ^{461st} ^{462nd} ^{463rd} ^{464th} ^{465th} ^{466th} ^{467th} ^{468th} ^{469th} ^{470th} ^{471st} ^{472nd} ^{473rd} ^{474th} ^{475th} ^{476th} ^{477th} ^{478th} ^{479th} ^{480th} ^{481st} ^{482nd} ^{483rd} ^{484th} ^{485th} ^{486th} ^{487th} ^{488th} ^{489th} ^{490th} ^{491st} ^{492nd} ^{493rd} ^{494th} ^{495th} ^{496th} ^{497th} ^{498th} ^{499th} ^{500th} ^{501st} ^{502nd} ^{503rd} ^{504th} ^{505th} ^{506th} ^{507th} ^{508th} ^{509th} ^{510th} ^{511st} ^{512nd} ^{513rd} ^{514th} ^{515th} ^{516th} ^{517th} ^{518th} ^{519th} ^{520th} ^{521st} ^{522nd} ^{523rd} ^{524th} ^{525th} ^{526th} ^{527th} ^{528th} ^{529th} ^{530th} ^{531st} ^{532nd} ^{533rd} ^{534th} ^{535th} ^{536th} ^{537th} ^{538th} ^{539th} ^{540th} ^{541st} ^{542nd} ^{543rd} ^{544th} ^{545th} ^{546th} ^{547th} ^{548th} ^{549th} ^{550th} ^{551st} ^{552nd} ^{553rd} ^{554th} ^{555th} ^{556th} ^{557th} ^{558th} ^{559th} ^{560th} ^{561st} ^{562nd} ^{563rd} ^{564th} 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^{787th} ^{788th} ^{789th} ^{790th} ^{791st} ^{792nd} ^{793rd} ^{794th} ^{795th} ^{796th} ^{797th} ^{798th} ^{799th} ^{800th} ^{801st} ^{802nd} ^{803rd} ^{804th} ^{805th} ^{806th} ^{807th} ^{808th} ^{809th} ^{810th} ^{811st} ^{812nd} ^{813rd} ^{814th} ^{815th} ^{816th} ^{817th} ^{818th} ^{819th} ^{820th} ^{821st} ^{822nd} ^{823rd} ^{824th} ^{825th} ^{826th} ⁸²

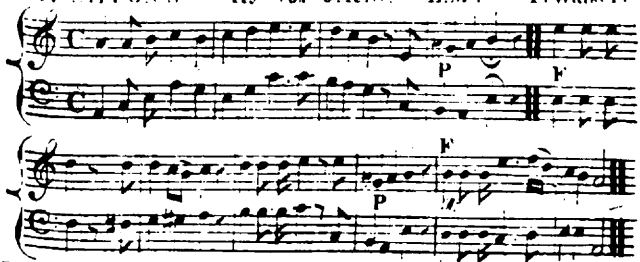
186. DAVID'S Ps. 50. Pt. 1 DE W. C. M. Ravenscroft.



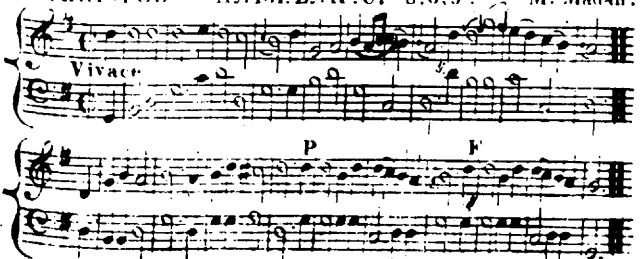
187. PRICE'S Ps. 19. Pt. 1 DE W. S. M. T. Firth.



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



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



190. EVANS'S

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

C. M.



191. PITHAY.

HY. 110. J. R. S.

H. 8. Z. W. Vincent.

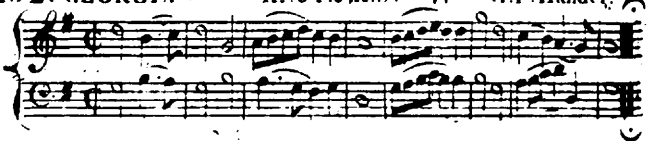


192. GEORGIA.

HY. 94. J. R. S.

75

G. F. Handel.



198. EPSOM.

HY. 62. B. 1. D. V.

C.M.

M. Madan.

Come let us join our cheerful songs with angels round the

throne. Tenthousand thousand are their tongues ^Pbut

all their joys are one. Tenthousand thousand are their tongues. Ten

thousand thousand are their tongues but all their joys are one but

all &c

Slow

Worthy the Lamb Worthy the Lamb that

Faster

Slow

dy'd they cry To be ex. alted thus Worthy the Lamb our

lips reply For he was slain was slain for us was slain &c.

Je-sus is worthy to re-ceive Honor and pow'r

po'r di-vine And bless-ings more than we can

give O Lord for e- ver for e- ver thine for

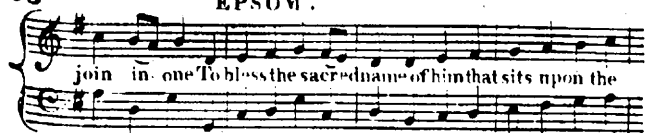
ev- er thine for ev- er thine for ev- er thine

The whole creation join in one To bless the sacred name to

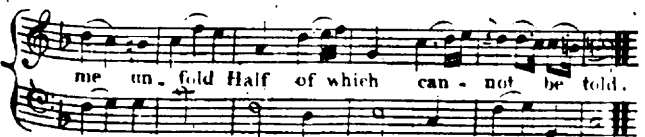
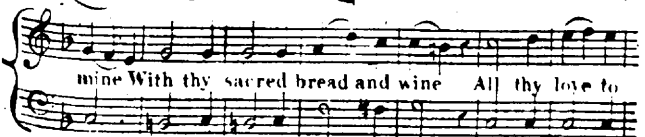
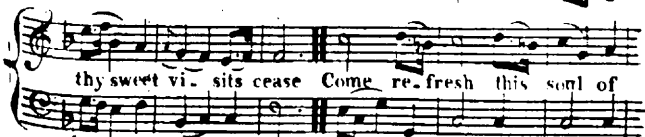
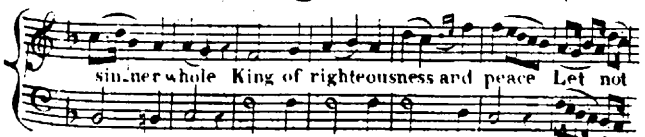
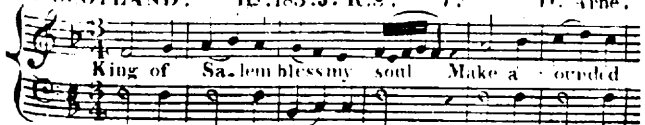
bless the sacred name Of him that sits up-on the Throne And

to a-dore the Lamb a-dore the Lamb And to a-dore the

Lamb The whole creation join in one the whole creation



194. SCOTLAND. HY. 183. J. R. S. 75 Dr. Arne.



Hail Melchizedek di vine Thou great high Priest shalt mine

All my powers be fore thee fall Take nought but take th^m all

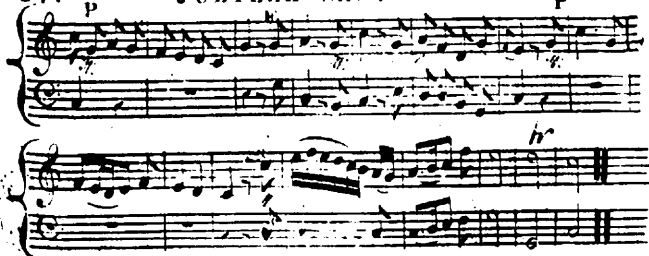
P *F*

195. CHAPLESTOWN. HY. 103. B 2 D⁺ W. C. M.

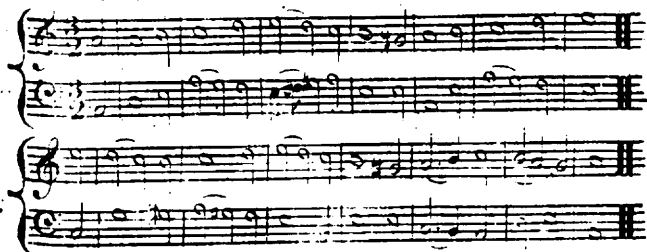
196. MAIDSTONE HY. 125 J. R. S. C. M. J. Scott.

197. JUBILEE NEW. HY. 57. J. R. S. 148th N. Patridge.

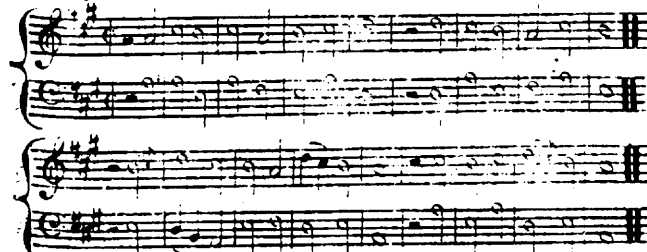
197. JUBILEE NEW.



198. BURIED. HY. 39. B. 2. D. W. C. M.



199. CANTERBURY. HY. 3. B. 2. D. W. C. M. E. Blanks.

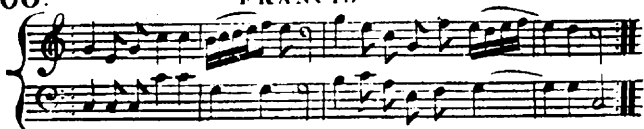


200 FRANCIS. HY. 91. J. R. S. * 68. Z. W. Vincent.



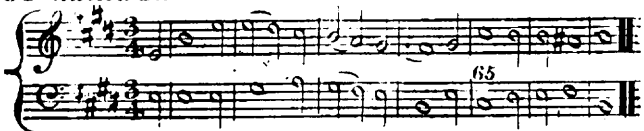
200.

FRANCIS



201. ABRIDGE.

HY. 13. B. 3. D. W. C. M.

Is^c Smith.

202 HUDDERSFIELD.

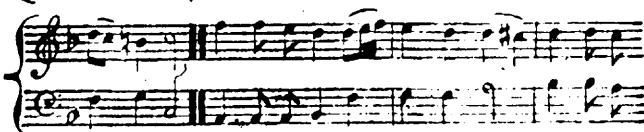
HY. 120. J. R. S.

C. M. Madan



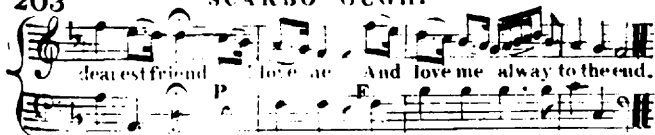
203. SCARBOROUGH.

HY. 68. J. R. S.

112th

203

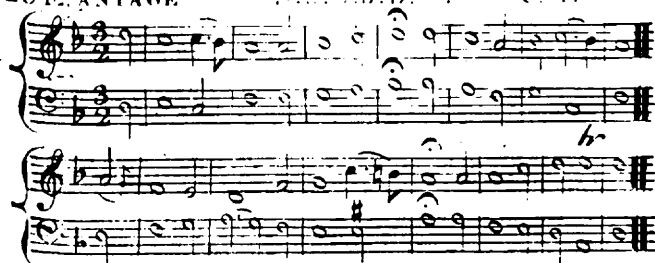
SCARBOROUGH.



204 VANTAGE

H.M. 1.3.D.F.W.

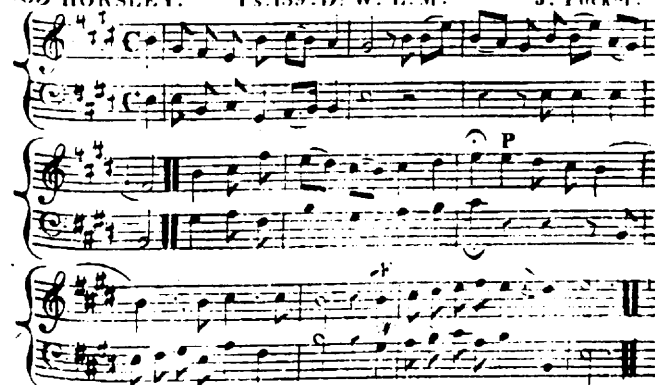
C.M.



205 HORSLEY.

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

J. Tucker.

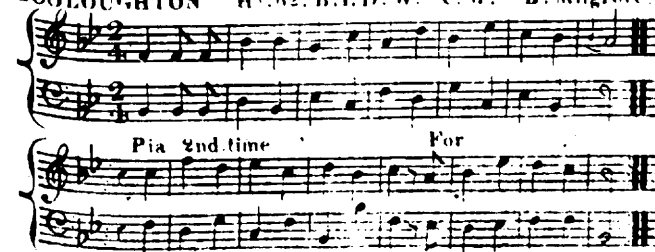


206 LOUGHTON

H.V. 62. B.1.D.F.W.

C.M.

B. Milgrove.



206.

LOUGHTON



207. STOKES.

HY. 74. B. 2. D. W.

S. M.



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



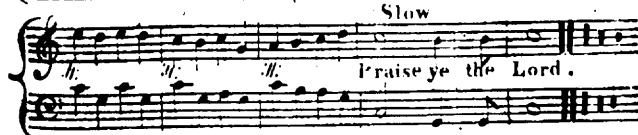
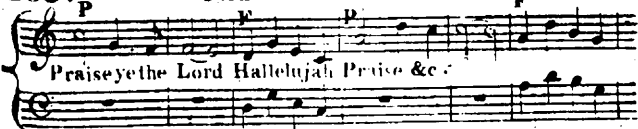
209. FALCON STREET. HY. 104. B. 2. D. W. S. M.



209.

FALCON STREET.

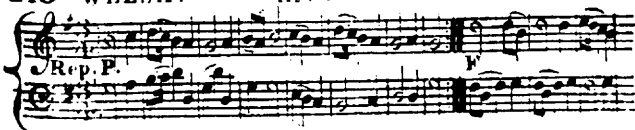
F



210 WELSH.

HY. 162. J.R.S.

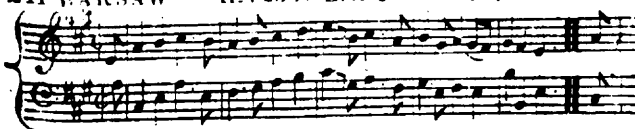
8.7.



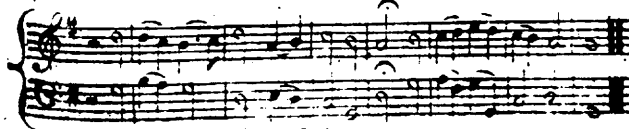
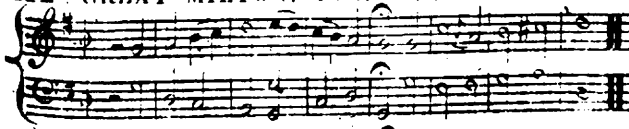
211 WARSAW

HY. 236. L.H.C.

105

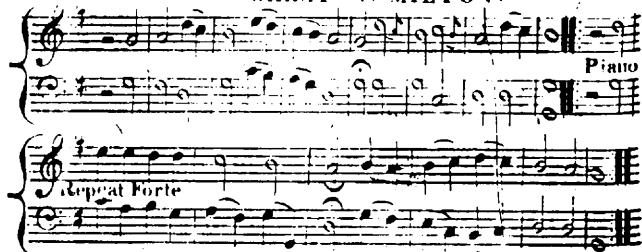


212 GREAT MILTON. P. 119. P. 8. D. W. C. M. D.



212

GREAT MILTON.



213 ALCESTER.

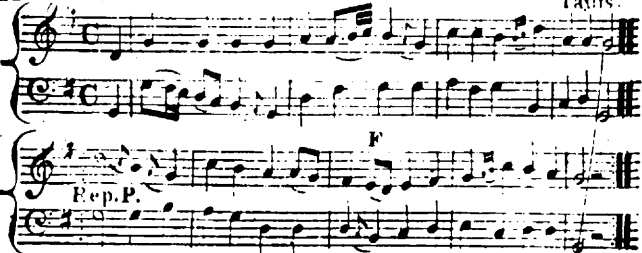
HY. 347. J. R. S.

73



214 MAGDALEN.

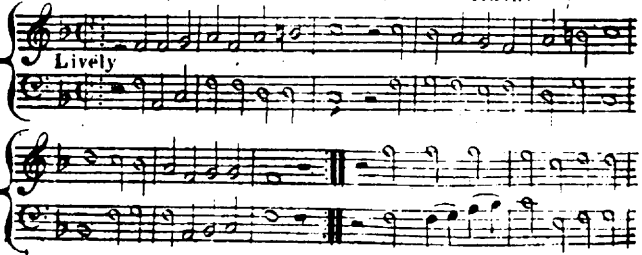
HY. 496. J. R. S. L. M.

Altered from
Tallis.

215 OLD 113th.

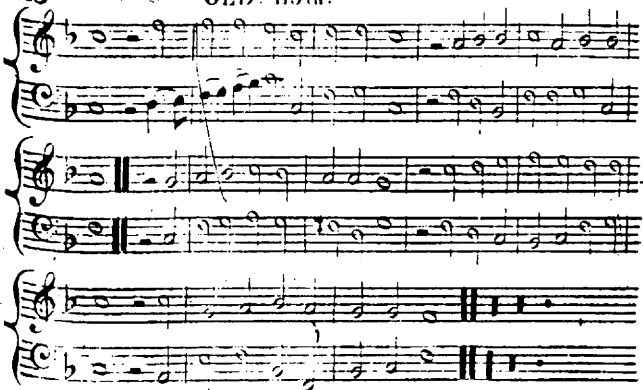
Ps. 113. D^r W.

113th.



215.

OLD. 113th.



216. FAIRFAX

HY. 87. G. W.

7.6. Peculiar.



217. LANGDON •

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

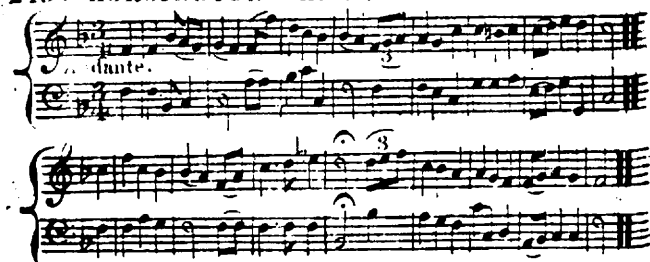
T. Frith.



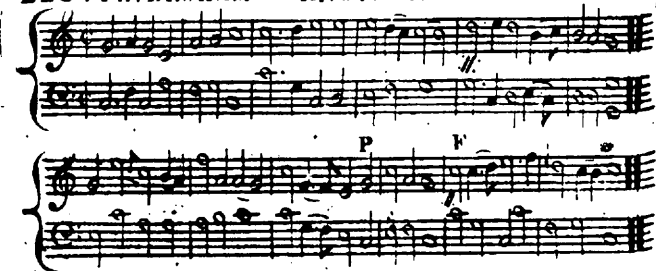
218. STREATHAM. Ps. 89 P. S. D. W. C. M. Lockhart.



219. HORSINGTON. HY. 107. J. R. S. 56. T. Walker.



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



221. HARTS

HY. 142. J. R. S. 78

B. Milgrove.

Hal-le-lujah praise the Lord

praise the Lord Hal-le-lujah &c.

222. JEVIN STREET

HY. 509. J. R. S.

8.7.

Pia For

223. HELMSLEY

HY. 576. J. R. S. 8.7.4.

Oliver.

Pia 2nd time



225. BIRKSTEAD

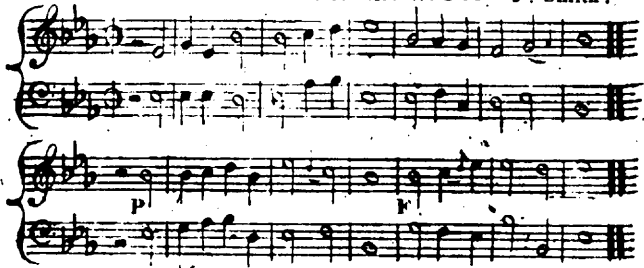
HY. 207. R.H.

8.8.7.

Handel.



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



Musical score for hymn 227, 'Southampton'. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a common meter. The piano part features a steady eighth-note accompaniment. The vocal parts have various dynamics marked, including 'P' (piano) and 'F' (forte).

228. HAVANT. HY. 224. L.Y. H. 8.8.

Musical score for hymn 228, 'Havant'. The score is written for a four-part vocal choir and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a common meter. The piano part features a steady eighth-note accompaniment. The vocal parts have various dynamics marked, including 'P' (piano) and 'F' (forte).

Ere I sleep for ev'ry favour this day

sho I By my God I wil bless my Savicur.

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

Musical score for hymn 229, 'Priestley'. The score is written for a four-part vocal choir and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a common meter. The piano part features a steady eighth-note accompaniment. The vocal parts have various dynamics marked, including 'P' (piano) and 'F' (forte).

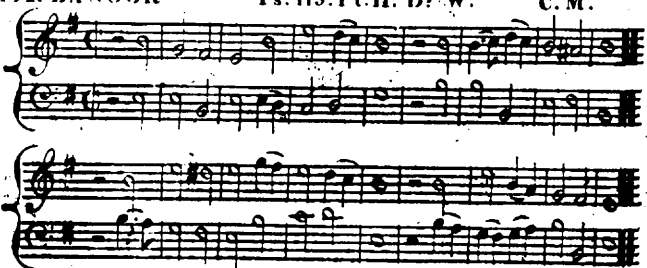
Slow



231. BANGOR

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

C. M.

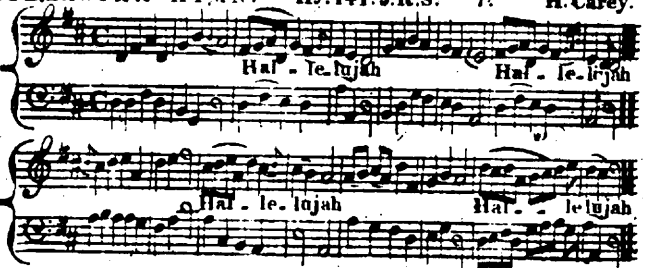


232. EASTER HYMN.

HY. 141. J.R.S.

7⁶

H. Carey.



233. OLD 50th. Ps. 50. D^FW. 50th. E. Blank.

Musical score for 'OLD 50th' in G major, 2/4 time. The score consists of four 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 third system has a treble clef and a common time signature, with a 'P' (Piano) marking above the first staff and an 'F' (Forte) marking above the second staff. The fourth system has a treble clef and a common time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes.

234. VIRGINIA HY. 146. R. I. D^FW. L. M.

Musical score for 'VIRGINIA' in G major, 2/4 time. The score consists of four 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 third system has a treble clef and a common time signature, with a 'Pia' (Piano) marking above the first staff and a 'Rep. For.' (Repeat for) marking above the second staff. The fourth system has a treble clef and a common time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes.

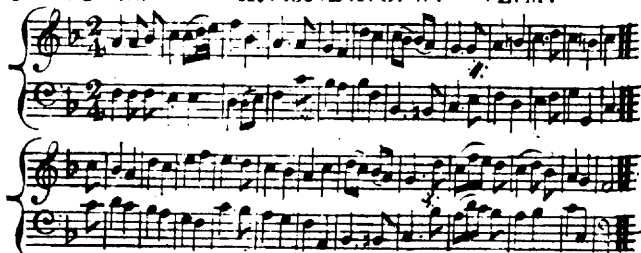
235. MILGROVE. HY. 224. R. H. L. M. B. Milgrove.

Musical score for 'MILGROVE' in G major, 2/4 time. The score consists of four 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 third system has a treble clef and a common time signature. The fourth system has a treble clef and a common time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes.

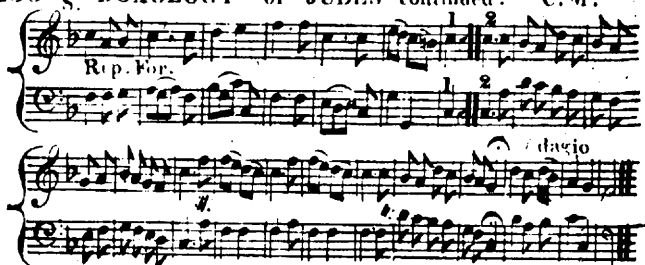
236. JUDE'S

HY. 135. B. 1. D^FW.

L. M.



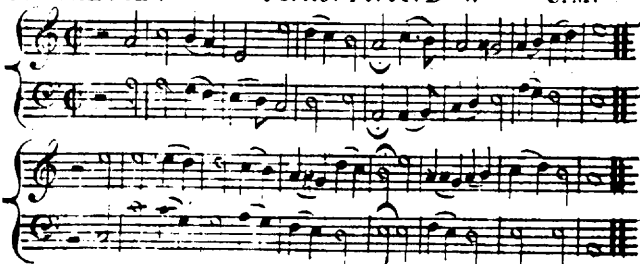
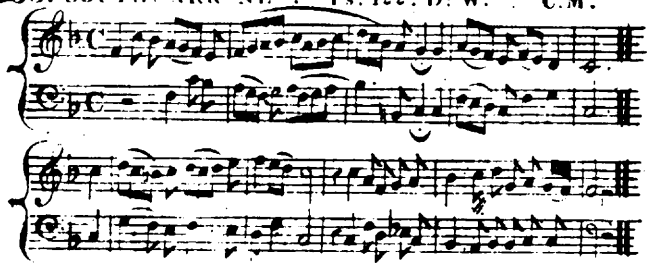
236. S. DOXOLOGY or JUDE'S continued. C. M.



237. WALSA.

PS. 119. PL. 14. D^FW

C. M.

238. SOUTHWARK NEW. PS. 122. D^FW. C. M.

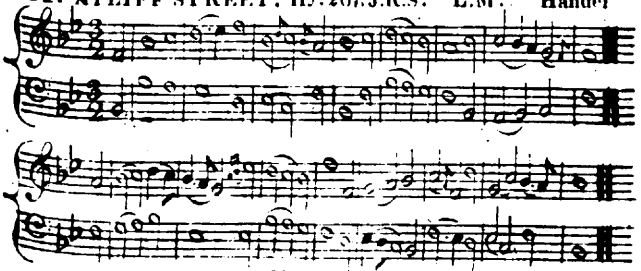
239. TABERNACLE HY. 75. J.R.S. 8.7. C. CROSS.



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



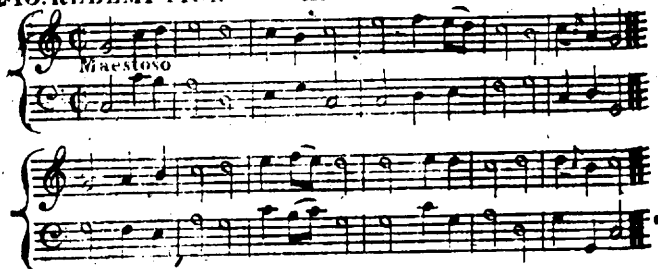
241. AYLIF STREET, HY. 207. J.R.S. L.M. Handel



242. LIMEHOUSE. Ps. 139. D^FW. L.M.D. Husband.

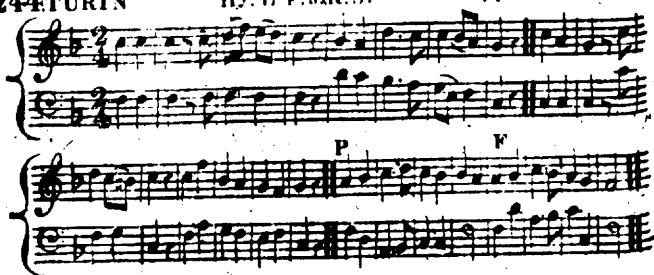


243. REDEMPTION HY. 43. B. & D^FW. L. M.



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

78



245. MANNING. H. 7. B. 8. D^W. L. M. Handel.

Slow

p

f

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

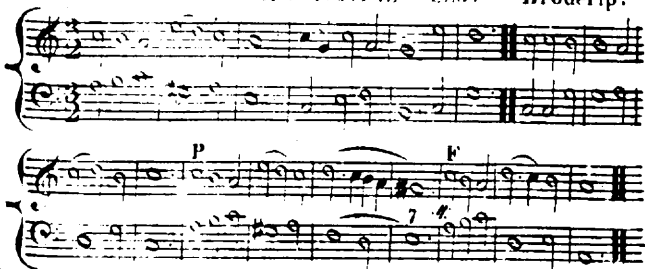
247. WINDSOR. H. 61. B. 2. D^W. C. M. G. Kirby.

251.

KIMBOLTON



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



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



fill the blissful plain Worthy the Lamb of boundless

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

powers obey And low before his footstool fall

The deed was done the Lamb was slain the groaning earth the

burthen bore He rose he lives he lives to reign nor

time shall shake his endless power He rose he lives he lives to

reign nor time shall shake his endless power Riches and all that

decks the great from worlds unnumber'd hither bring the tribute

pour before his seat and hail the tri-umph 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 Hal-le-lu-jahs crown the song.

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

Halle-lu-jah Amen

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

Hal-le-lu-jah

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

Hal-le-lu-jah Amen Amen Halle-lu-jah Halle-lu-jah Amen Amen Halle-lu-jah

men The Lamb shall ever shall e-ver reign shall

e-ver shall e-ver reign Let Hal-le-lu-jahs

crown the song Hal-le-lu-jah Let Hal-le-lu-jahs

EASTER ODE.

crown the song Hal - le - lu - jah Hal - le - lu - jah A - men
 Hal - le - lu - jah
 A - men Hal - le - lu - jah A - men Hal - le - lu - jah
 A - men Hal - le - lu - jah A - men
 - jah Hal - le - lu - jah Amen Amen Hal - le - lu - jah A -
 men Hal - le - lu - jah Amen Amen Hal - le - lu - jah
 - men A - men
 A - men

254 PRESCOT STREET. Ps. 122. D^F W. 122nd

Slow

Brisk

Slow

Brisk

255 FROOME. Ps. 121. D^F W. C. M. H. Bond

P

F

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

Non nobis Domine non glo- ri- am sed nomi- ni tuo da glo- ri- am Non nobis Domine da glo- ri- am sed nomi- ni tuo da Glo- ri- am Non nobis Do- mi- ni tuo da glo- ri- am sed nomi- ni tuo da Glo- ri- am Non

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

Lively

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

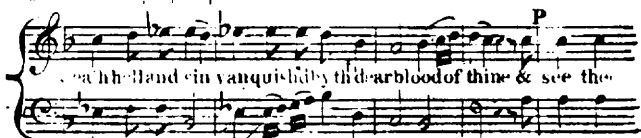
259. LAKE POND. H. 5. G. 2. D. W. L. M. T. Walker.

And. te
Lord when my thou- with wonderr rolloer the sh. sorr. of thy soul
mez P

Larghetto



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



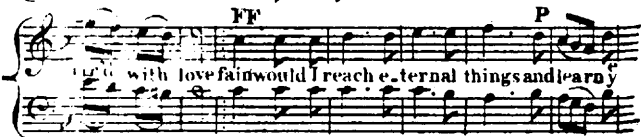
each hell and sin vanquish'd by th' dear blood of thine & see the



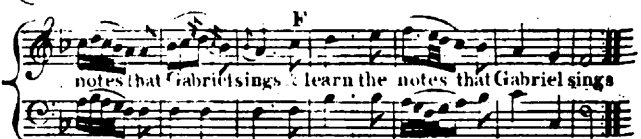
man that ground & dy'd Sit glorio by his Fath. side sit glorio by his



in her side My passions rise & soar above I'm w. w. f. &



with love fair would I reach eternal things and learn y

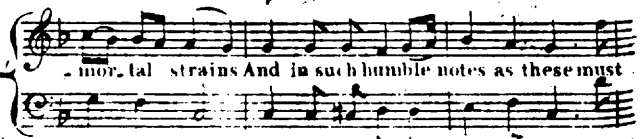


notes that Gabriel sings & learn the notes that Gabriel sings

Andante mezz. Pio.



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

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

Vivace

Largo

Well the kind min-ute must ap-pear When we snail-ly the bod-ies

a Tempo

here these clogs of clay and mean-ton 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. W. S. M.

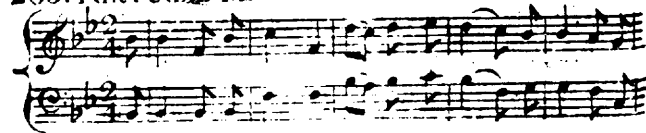


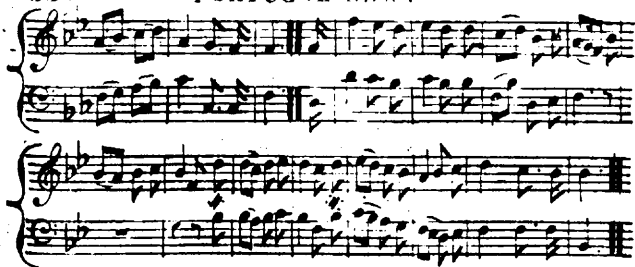
261. BRIDGEWATER. HY. 387. J. R. S. 6. 4. T. Walker.



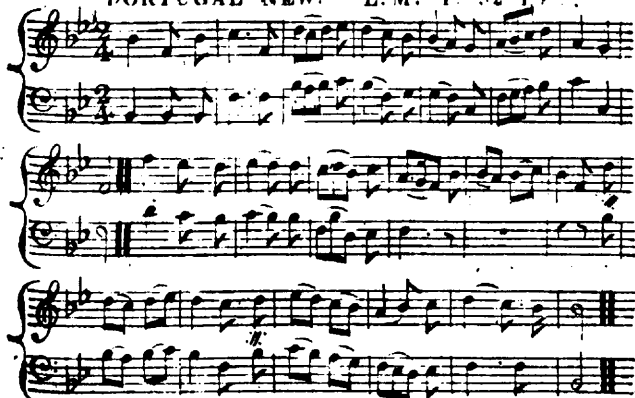


262. DENMARK NEW. P. 100 A. 1. DEW. L. M. Walker.

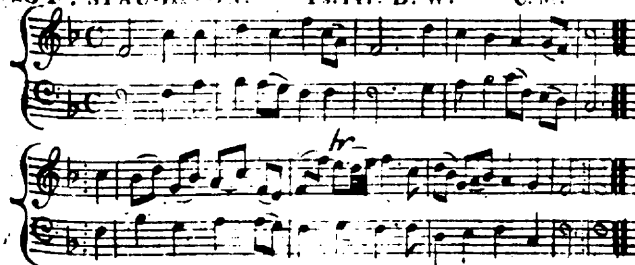
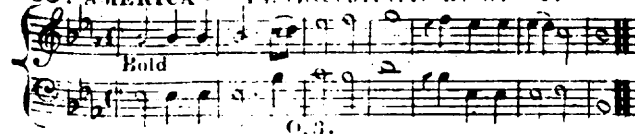
263. PORTUGAL NEW. NO. 290. J. R. S. 104th



PORTUGAL NEW. L. M. P. 92 1 F. 1



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

265. AMERICA. Ps. 47 & 89. PL. 1st D. W. C. M.

Two systems of piano music. The first system consists of a treble and bass staff with a key signature of one flat and a common time signature. The second system also has a treble and bass staff with the same key signature and time signature. Dynamics include *P* (piano) and *F* (forte). The piece ends with a double bar line.

266. HINTON.

HY. 549. J. R. S.

P. R. G.

Three systems of piano music. The first system has a treble and bass staff with a key signature of two sharps and a 3/4 time signature. The tempo marking *Slow* is present. The second system continues the melody and accompaniment. The third system includes a *dim* (diminuendo) marking. The piece concludes with a double bar line.

267. FARRINGTON.

HY. 75. B. 2. D. W. C. M.

Wyvill.

Two systems of piano music. The first system has a treble and bass staff with a key signature of two flats and a common time signature. The second system continues the piece, ending 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 On
And scatters in fi. nite delights

all the happy happy minds On all the happy happy

Lento minds Harps with elevated strains circle the throne around &

F and charm the starry plains with

P & move with an with

Adagio & move with an im.

Affettuoso mor. tal sound Jesus the Lord their harps employs

Jesus my love they sing Jesus the life of both our joys soon

Andante P sweet from ev'ry string Hark how beyond the

narrowbo. of time sp. they run hark hark hark the narrow ch. of
 Hark Hark Hark *p* *f* *P*
 time sp. they run hark hark hark the God-
 head of the Son er to in majes tiesounds the Godhead
 and echo *Adagio* *mez P* *cres*
 of the Son the &c. And now they sink the forty
 time and gentlergentler not they play and bring the hark's
 equal down To dwell. in humble clay *dim* *P* *mez P* *sacred*
 beauties of the Man the God resides with. in O *cres* *dim* *sacred*
 beauties of the Man his fleshall pure without a stain His soul *cres* *dim* *P* *cres*

without in But when to Calvary they turn Silent they re-
 hide Surprised songs a moment mourn The God that
 lov'd and die'd that lov'd & died the God that lov'd & died Thine Pat-
 once to living strains thy common ev'ry chord & lute & harp
 o'er his pains and call the rising Lord & chant the rising I.
 No let me mount and join th' 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

cres

me to here and so my soul ho! Ho! O for some heavenly

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

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

3 *Adagio* *Affettuoso*

my passions to the skies O for some heavenly notes to

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. W. 113th Mason.

270. SUCCOTH. Ps. 112. D. W. 113th Mason.

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

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

271.

DEVOTION.

F

Hail Hail great Immanuel &c.

This musical score is for hymn 271. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece begins with a forte (F) dynamic marking.

272. GOULD'S

HY 117 J.R.S.

L.M.

P

cres dim **F**

76

This musical score is for hymn 272, 'Gould's'. It is in 3/4 time with a key signature of one flat. The score includes a treble and bass staff. Dynamics include piano (P), crescendo (cres), and decrescendo (dim). A fermata is placed over the final measure of the melody. A rehearsal mark '76' is indicated in the bass staff.

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

This musical score is for hymn 273, 'Weymouth New'. It is in common time with a key signature of one flat. The score consists of a treble and bass staff. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel.

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

This musical score is for hymn 274, 'Guestwich'. It is in 4/4 time with a key signature of one flat. The score includes a treble and bass staff. The melody features a mix of quarter and eighth notes. There are dotted lines above the staff in the first system, likely indicating a continuation from a previous page.

B. the Dotted Stems are L. M.

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



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

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

A. fortissimo evening And morning mercies morning mercies

From a - bove Gently dis - til like early dew

Gently dis - til like early dew like early dew

Larghetto Gently dis - til

Thou spread the curt^{ns} of the night Gr^d guardⁿ of my sleeping

hours Thy Sov^{er}ign word restores the light & quickens all my

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

Adagio
pow'rs And quicken all my drowsy pow'rs my drowsy pow'rs

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

Perpetual blessings from thy hand Demand perpetual per-

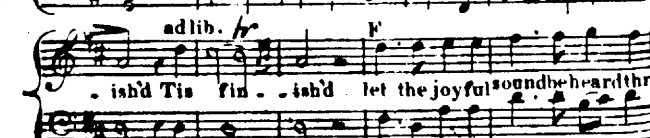
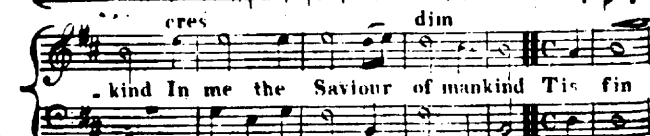
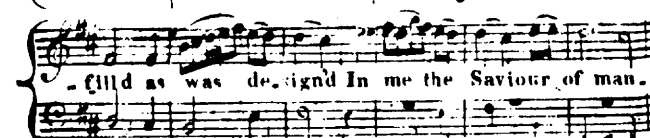
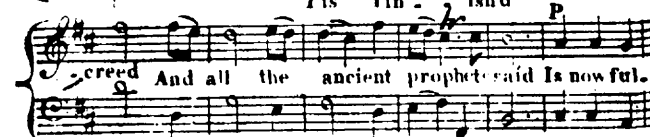
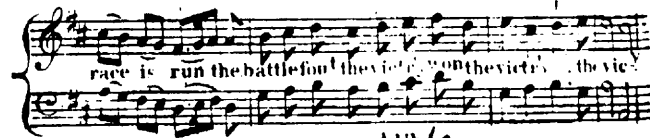
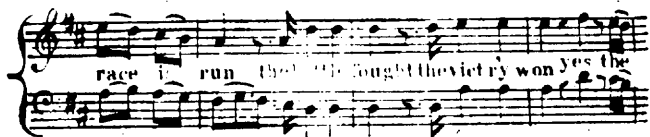
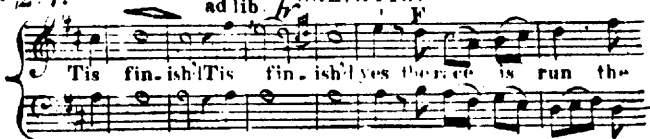
petual songs of praise perpetual blessings from thy

Adagio
Demand perpetual song of praise
hand Demand perpetual songs of praise Demand

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

ad lib
The finished The finished so the Saviour

Slow
cried And meekly bow'd his head and died.



all the nation round heard his illumination even he

ad lib F

fin - i - led - fin - i - led let the e - cho fly the

echo fly thro' earth and sky let the

echo fly thro' earth and sky let the echo fly.

Thro' heaven and hell the

let the e - cho fly Thro'

echo the echo let

heaven and hell thro' earth and sky thro' earth and sky let the

echo fly - Thro' heaven and hell thro' earth and

thro' earth and sky Thro' heaven &c

Q1

278. WESTBURY LEIGH. HY. 379. J.R.S. 8.8.6. Tucker.

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

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

280 KNARESBORO. HY. 54. B. 2. D. W. C. M.

Handwritten musical score for hymn 280, 'Knaresboro'. It consists of two systems of grand staves (treble and bass clef). The first system includes a treble staff with 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 second system includes a treble staff with 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 score is written in a cursive, handwritten style.

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

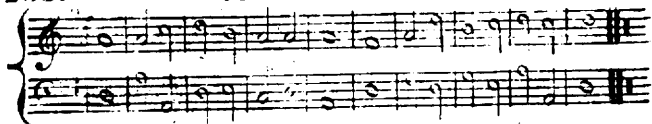
Handwritten musical score for hymn 281, 'Grange Road'. It consists of two systems of grand staves (treble and bass clef). The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with 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 score is written in a cursive, handwritten style. Performance markings include 'dim' (diminuendo), 'p' (piano), and 'Walker'.

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

Handwritten musical score for hymn 282, 'Rest'. It consists of two systems of grand staves (treble and bass clef). The first system includes a treble staff with 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 second system includes a treble staff with 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 score is written in a cursive, handwritten style. Performance markings include 'p' (piano).

283 TIMBSBURY. 100. Ps. 93. D. W. L. M. J. Smith.

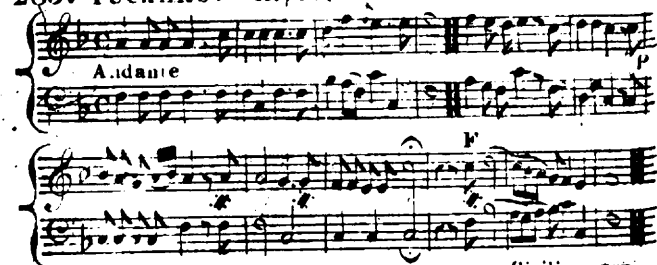
Handwritten musical score for hymn 283, 'Timbsbury'. It consists of two systems of grand staves (treble and bass clef). The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with 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 score is written in a cursive, handwritten style.



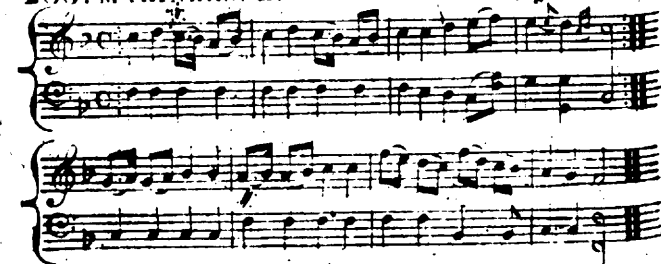
284. PORTSEA. HY. 1. B. D. W. C. M. King-bury.



285. TUCKER'S. HY. 42. J. D. W. C. M. Tucker.



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



287. DARKHOUSE. Ps 96. D^F W. C. M.

John Turner.



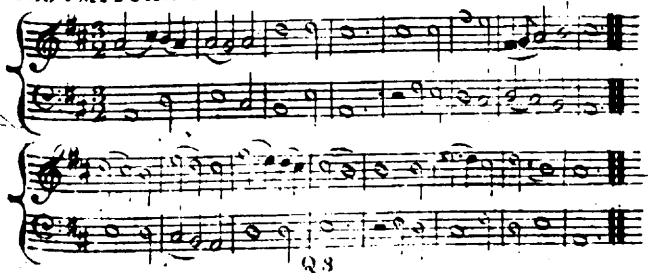
288. ACTON. HY. 40. B. 2. D^F W. C. M.



CHORUS Brief

Rep! For. 1 2

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



289.

MITCHAM



290.

LEACH.

HY. 232.

8.8.6.

Leach.

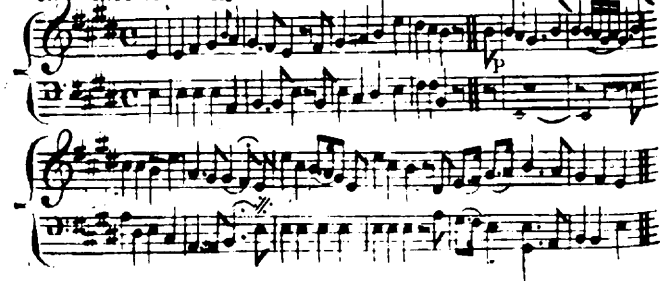


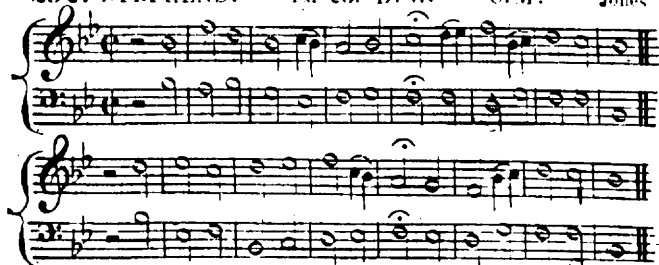
291. EATON.

HY. 348. J.R.S.

L.M.

W. Will.





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 doom 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 is God's dear son Suffering in the sinner's room

He averts the fearful doom Who with a humble mind The

Lord's doors 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.

1.C Father how wide thy glories shine

Andante

The musical score for 'ANNIVERSARY' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of four systems of staves. The first system includes the lyrics '1.C Father how wide thy glories shine'. The tempo is marked 'Andante'. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

Hark the Voice of love and mercy

Slow

tem:

The musical score for 'CALVARY' is written for a four-part vocal choir and piano accompaniment. It consists of four systems of staves. The first system includes the lyrics 'Hark the Voice of love and mercy'. The tempo is marked 'Slow'. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

1.C The hill of Sion yields a thousand sacred sweets

Moderato

(R 1)

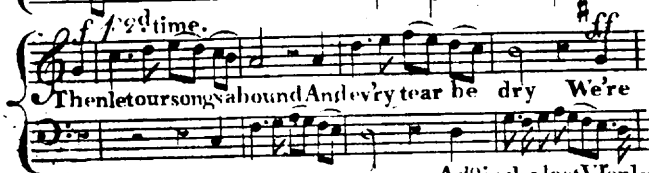
The musical score for 'LONSDALE' is written for a four-part vocal choir and piano accompaniment. It consists of two systems of staves. The first system includes the lyrics '1.C The hill of Sion yields a thousand sacred sweets'. The tempo is marked 'Moderato'. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

LONSDALE.

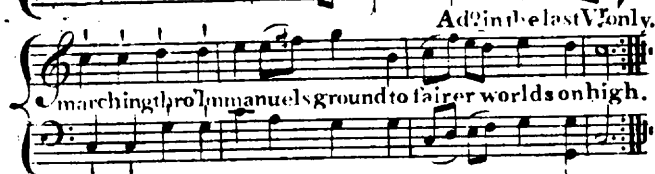
mez f



Before we reach the heavenly fields Or walk the golden streets



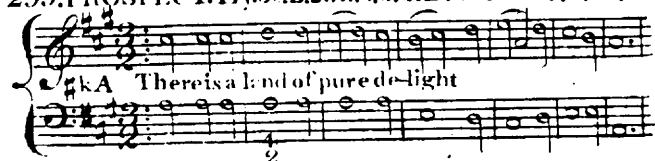
Then let our songs abound And every tear be dry We're



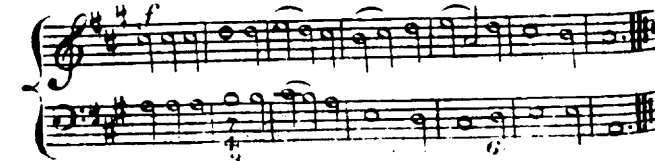
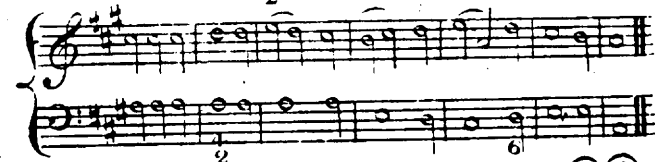
Ad in the last V. only.

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.



ff There is a land of pure de-light



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

Lord what a heav'n

A musical score for a piece titled "Andlights". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of a series of eighth and sixteenth notes, creating a rhythmic melody. The word "Andlights" is written in a stylized font across the middle of the score.

[illegible]

301 LUTHERS, H. v. 571 V. 1, 2, 3, 5, J. R. S. & P. 102. P. 3. Dr. W. L. M. D.

♯kA. Methinks the last great day is come

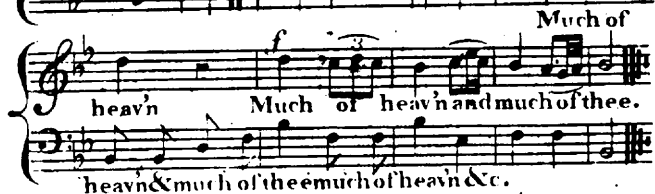
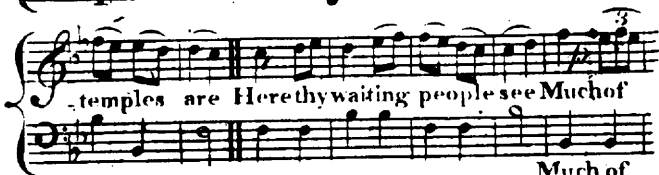
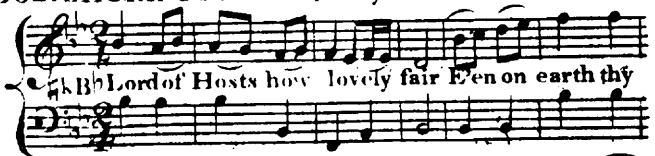
A musical score for a piece titled "Sole riu". It consists of two staves, a treble staff and a bass staff, both in 4/4 time. The key signature has one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of eighth and quarter notes. The bass line includes some triplets and rests. The score is for a single system.

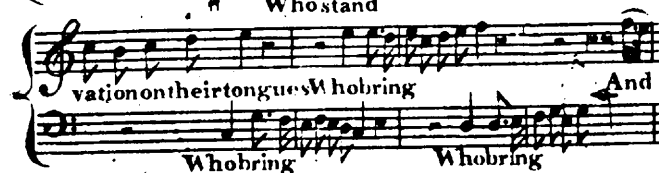
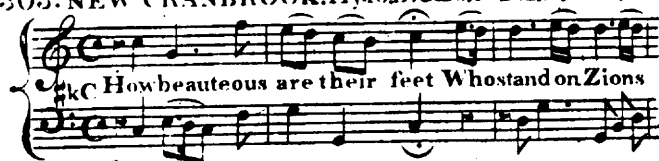
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with octaves and chords. The melody is simple and catchy, with a repeat sign at the end. The lyrics are written below the voice staff.

(R.2.)⁵

302. SHORE COTTAGE. Hy:342.J.R.S. 7⁸



303. NEW CRANBROOK. Hy:10B1&Ps:48P¹:2D.W.S.M.



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

305. DISMISSON. 8.7.

Lord dismiss us with thy blessing Bid us all depart in peace

Still on Gospel Manna feeding Pure seraphic love increase.

Brisk
Fill each breast with consolation Up to heav'n our voices raise

When we reach that blissful station Then we'll give thee nobler pr^{se}

Slow **Brisk**
Then we'll give thee nobler praise And sing Halle-lujah to

DISMISSION.

God and the Lamb For e-ver and e-ver and
e-ver and e-ver Hal-le-lu-jah Hal-le-lu-jah
Hal-le-lu-jah A-men. men.

T. Walker.

306. PELL STREET CHAPEL. Hy: 19. J. R. S. & Ps: 103. D. W.

CHORUS

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

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 Hallelujah 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 Hallelujah Amen Amen Halle -

lu-jah A - men Hallelujah Amen Amen Halle -

lu-jah A - men Hal - le - - lu - - jah Halle -

lu-jah A - men Hal - le - - lu - - jah Halle -

lu-jah A - men. A - men.

lu-jah A - men. A - men.

307. SALISBURY. Ps:32.D^rW.Hy:88.J.R.S.S.M. T.Walker.

308. WILKINS. Ps:47.D^rW. C.M.

309. BODENHAM.Hy:212.J.R.S.&Ps:117.D^rW.L.M.D. T.Walker.

BCDENHAM.

But swell my sails and speed my way. *dim*

crs

ff

310. CLAYBURY. Hy: 206. Ver: 3. & c. J. R. S. 112th

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

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

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

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

Angels shall hear the

praise 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

D. H. Lewis.

312. ALDWINKLE. Hy: 306. L.H.C. 78 Six Lines.

From the Cross uplifted high Where the Saviour

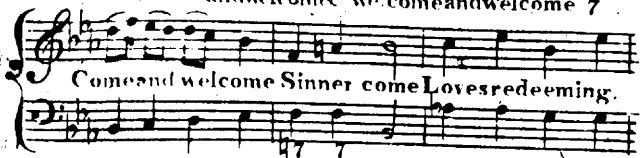
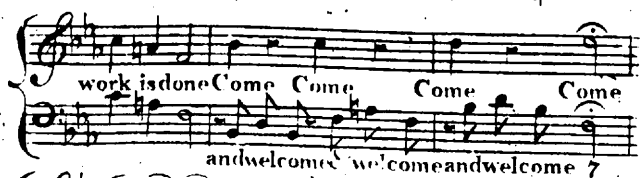
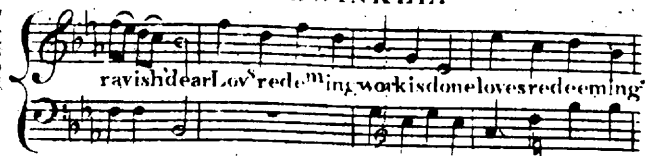
deigns to die What melodious sounds I hear

Saviour deigns to die What me-lodious sounds I

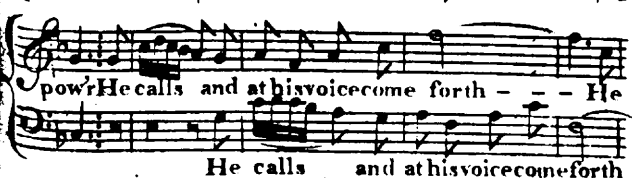
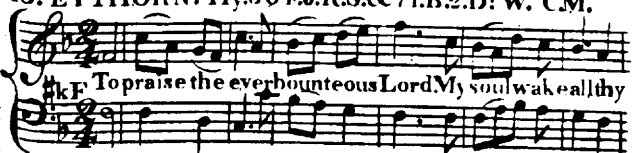
Bursting on my ravish'd ear Bursting on my

hear Bursting on my

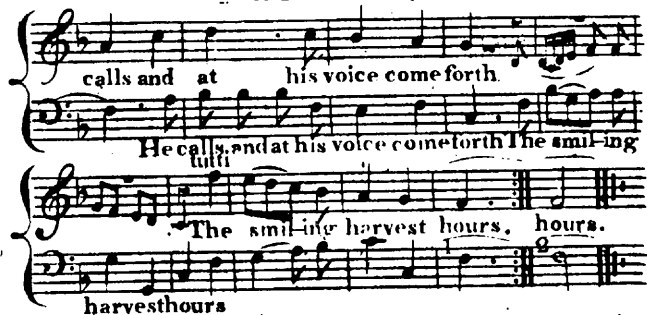
ALDWINKLE.



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



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:421.J.R.S. 108



♯k These now to be builded to the Lord

Shall in magnificence

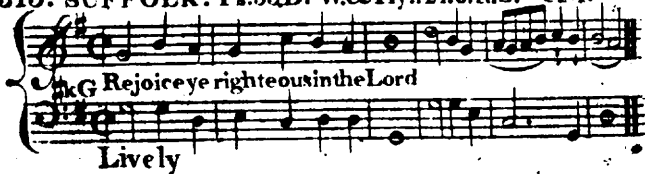
Shall in mag-ni-fi-cence and

Shall in mag-

fame - exceed That

ni - fience That

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



♯kG 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.

♯kC

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

♯kA Solemn

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

♯kG The Lord
The Lord my Shepherd is

WYGAN.

Since he is mine and I am his

What

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. 8th Milgrove.

Thou Shephrd of Isr^{el} divine The For

closer Still still to re-side where thou art

The past^{re} oh when shall oh when their

The pasture Where all

Shepherd thy

A re-fed

320. BENEDICTION.

T. Walker

Air

The grace of our Lord Jesus Christ and the love of God and

Slow ♩ / Tempo

fellowship of the Holy Ghost be with you all

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

be

with you all

Amen Amen

Amen

Amen

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

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Shirland.....	S. M.	304
Shore Cottage.....	(18.)	302
Silver Street, Falcon Street	S. M.	209
Simon's.....	S. M.	250
Southampton.....	D. L. M.	227
Southwark New.....	C. M.	238
Sprague.....	C. M.	166
Spring.....	L. M.	116
Stamford.....	D. C. M.	9
Staughton.....	C. M.	264
Stephon's.....	C. M.	292
Sterling.....	L. M.	217
Stillman.....	C. M.	68
Stockport.....	S. M.	47
Stockwell.....	(101th)	140
Stool.....	(Single 7s.)	161
Stoke.....	S. M.	207
Stratham.....	C. M.	218
Stroud, Newbury.....	C. M.	132
Succoth.....	(113th)	270
Suffolk.....	C. M.	315
Sussex.....	(101th)	70
Sutton.....	S. M.	129
Swithin's.....	(125th)	44
Sydenham.....	C. M.	42

T

Tabernacle.....	(S. 7.)	239
Tinsbury.....	L. M.	293
Tiverton.....	C. M.	109
Tooley Street.....	L. M.	279
Tottenham Court.....	(7. 6. S.)	111
Trebles.....	L. M.	145

Tune

Trebecca.....	(S. 7. 4.)	37
Truro.....	L. M.	105
Trowbridge.....	(S. 7.)	21
Tucker's.....	C. M.	285
Tunbridge.....	C. M.	104
Turia.....	(7s. 6 lines)	244

U

Uffculm.....	(112th)	93
Ulverston.....	L. M.	179
Upton.....	(10s.)	314
Ustick.....	S. M.	71
Uxbridge.....	(8s.)	161

V

Vermont.....	D. S. M.	134
Verulam.....	(6s.)	129
Virginia.....	L. M.	234

W

Walsal.....	C. M.	237
Wantage.....	C. M.	204
Warcham.....	L. M.	117
Warsaw.....	(10s.)	211
Wells.....	L. M.	102
— Row.....	L. M.	88
Welsh.....	(S. 7.)	210
Westbury.....	(S. 7. 4.)	51
Westbury Leigh.....	(S. 8. 6.)	278
Weston Favel.....	C. M.	27
West Street.....	(6. 9.)	152
Weybridge.....	C. M.	92
Weymouth New.....	L. M.	273
Weymouth, Greenwich New (145)		63
Whitefield.....	S. M.	168
Wilkins.....	C. M.	304
Wiltshire.....	C. M.	110
Winchester.....	L. M.	137
Windsor.....	C. M.	247
Winwick.....	(5. 6.)	75
Wirksworth.....	S. M.	158
Wilton's, New York.....	C. M.	33
Workson.....	C. M.	31
Wygan.....	S. M.	319

Y

Yarmouth.....	L. M.	198
Yeovil, Stockwell.....	(104th)	140