

UNIVERSITY OF TORONTO



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Opinions of the Press.

"Though the promise implied in this statement [*i.e.*, the Preface] is large, we are bound to say, that the performance amply justifies it. The Tunes have been selected from the works of the most eminent Composers, and have been adapted with much taste and judgment to the sense and rhythm of the Wesleyan Hymn-Book. We trust he [the Compiler] will have the gratification of seeing his judiciously-prepared, appropriately-arranged, handsomely-printed, and cheap volume, introduced not merely into the Choirs of Chapels, but also into the domestic circle, and bound up with those editions of the Hymn-Book with which it matches in size. The possessor of it will assuredly be at no loss for a good and suitable Tune for any Hymn in either the Original Hymn-Book or the Supplement."—*Watchman*.

"This is, in many respects, and in the best sense, a remarkable publication. The Preface, Introduction, and Collection of Tunes, give proof of high intelligence and matured taste. Besides a carefully-selected and well-harmonised series of Psalm and Hymn Tunes, to the number of 228, there is a choice selection of eighteen Double Chants, preceded by the clearest account of the subject of chanting with which we are acquainted. The musical typography is excellent for clearness and general arrangement."—*Musical Review*, September 4th, 1847.

"An excellent Tune Book, with a very useful Introductory Analysis of Metres. The Supplement of Chants is much to our taste."—*Biblical Review*.

"But though not a novelty, it is too peculiar a publication to be passed over.—The prefatory remarks are sensible; the selection of tunes is essentially an advance on those of former collections which have come before us.—The book obviously indicates a movement in the right direction."—*Athenæum*.

"We confidently recommend 'The Companion,' as calculated to promote that desirable object, the improvement of Congregational Singing. As it becomes more known it will be more appreciated, and so more extensively circulated."—*Wesleyan Magazine*, March, 1849.

P R E F A C E.

THE object of the present work is to furnish, at a very moderate cost, such a Selection of Standard Tunes, as will render *every hymn* in the unrivalled collection "For the Use of the People called Methodists," and its "Supplement," readily available for the purpose of Divine Worship, both public and domestic, in every department of the Methodist Connexion.

It can scarcely be supposed that Mr. WESLEY, in compiling the Hymn-Book, or his successors in adding the Supplement, made choice of any hymn not intended to be used; yet it is certain that many of the noblest and most heart-stirring compositions they contain, are at this day, except to the mere reader, all but obsolete. When we consider the amazing effect they produced in the early days of Methodism, and the energy and Christian pathos with which they were sung, it is impossible not to regret that so many of the sweetest songs of Zion are no longer heard in the congregations of the saints. Nor can it be doubted that a positive hinderance is frequently placed in the way of Divine Worship by the Preacher being prevented the use of hymns suitable to his subject, from the inability of his congregation to sing them; a cause which, it is feared, operates in other religious services of the society, public and private.

The want of suitable music, and of a competent acquaintance with the *Metres*, has also led to the highly inconvenient practice of requiring from the Preacher, before he enters the pulpit, a list of the hymns he intends to use, by which he is intruded upon at a time when undisturbed composure is most desirable, and is prevented the use of any other hymn, however appropriate, which may afterwards strike his mind.

The removal and prevention of these, amongst other evils; the introduction of a better style of music than generally obtains; and the rendering Divine Worship more edifying and delightful, are the ends which the Compiler proposes to attain.

The work originated in a private manuscript collection of tunes, commenced more than thirty years ago, for the use of a small congregation in the country. The number of tunes was restricted to one hundred. All the *Metres* were carefully ascertained, by the rules laid down in the Introduction, and to each *Metre* a number of tunes was

allotted, proportioned to the number of hymns it contained; except that to those Metres which contained but few hymns it was requisite to allow a greater proportion.

So severe a limitation necessarily compelled the exclusion of many compositions of first-rate quality; and, under the pressure of entreaties from without, as well as from an anxious desire to render his work everything that could really be required, the Compiler consented to increase the number, though from the first he was, and still is, convinced, that a voluminous collection of tunes for congregational use is a great evil. That the number comprised in this work is abundantly sufficient he has no doubt. He rather fears he may have drawn too largely on the memories of congregations by expecting so many to be learned and retained in mind.

In selecting the Tunes, due regard has been had to the peculiar genius and high rhythm of the Wesleyan poetry; which, even in its solemn strains, requires a melody and freedom of style which many confessedly fine specimens of musical science do not possess. Indeed, the right adaptation of Tunes to the Hymns is so important, that the Compiler has thought it desirable to introduce the musical part of the work by an analysis of all the Metres, for the express purpose of exhibiting the principle upon which that adaptation mainly depends, and by which it is governed. To this Introduction attention is earnestly requested.

The *arrangement* of the work has been carefully considered. The Metres are placed in distinct Sections, each under a separate heading, in the same order in which they are treated of in the Introduction; and those of each Metre are kept together. A due proportion of Tunes of a solemn or penitential character,—of those more moderate, or expressive of thankfulness,—and of those expressive of triumph and exultation, has been secured,—and to most of the Metres some beautiful *Minors* have been added, which the Compiler earnestly hopes to see restored to the favour they once obtained. “We know not how it is,” says an eminent musical critic, “but there is no such thing as a frivolous tune in a Minor key.”

There are six Metres which, though essentially differing from each other, contain altogether so few Hymns, that to avoid the confusion likely to arise from too numerous a division of metres, it has been thought best to arrange in six distinct classes under the general head of “*Peculiar Metres.*”

Throughout the work the *whole of each tune* is presented *at one view*; avoiding, in every case, the inconvenient necessity of turning the leaf over. The uniform accomplishment of this important point has occasioned some increase in the number of tunes, as in the case of the

Metre 8's and 7's, where, to prevent blanks being left, some beautiful four-lines tunes (which cannot but be acceptable) have been inserted.

In many chapels where Morning Prayers are read, an agreeable variety is introduced by *Chanting* instead of reading the *Venite exultemus Domino*, "O, come, let us sing unto the Lord"—the *Te Deum Laudamus*, "We praise thee, O God," &c., &c. To meet these cases, a Supplement, containing a selection of the most celebrated Chants, with plain directions for using them, is added. For some observations on this species of congregational singing, see those directions, *post pages 223—228*.

Pieces and *Anthems* are entirely excluded. In every department of Divine Worship the Music should be *congregational*—such as all can join in who are present to worship.

A General Index, containing the pages and numbers of all the Hymns in consecutive order, with the names and pages in this book of three (except in a few Peculiar Metres where there are not so many) suitable tunes, any one of which may be readily found while the hymn is being given out, and may be depended on as appropriate; and Alphabetical and Metrical Indexes of Tunes, conclude the Volume.

With regard to the *quality* of the music, the Compiler (whose only merit, if any, is in selection) without hesitation affirms that it is first-rate; or if a few tunes may be said scarcely to attain that rank, their great usefulness not only warranted but required their insertion. Here are no trifling, vapid, crude, meretricious conceits. No tunes "composed expressly for this work," and for that reason inserted, good, bad, or indifferent: but (to apply to music what Mr. Wesley applied to poetry) "here are the purity, the strength, and the elegance of musical composition; and at the same time the utmost simplicity and plainness, suited to every capacity." The names of Purcel, Handel, Haydn, Ravenscroft, Croft, Green, Lamp, Mozart, Pleyel, Beethoven, Bach, Arne, Arnold, Smith, Stanley, and a host of other worthies, warrant these observations, and attest their truth. Let the tunes be sung as they are set, and a great and very general improvement in this important and exhilarating department of Christian worship will be effected.

Being well acquainted with the economy of Methodism, the Compiler has kept in view the wants of the class-room, the prayer-meeting, the school-room, and the domestic circle, as well as of the great congregation; and he trusts and believes that in being a Companion to the Hymn-Book, his work will be found a useful and acceptable companion to all.

Those who expect much novelty, and, like the Athenians, "spend their time in nothing else but either to tell, or to hear, some new thing," will, perhaps, be disappointed. The constant introduction of new tunes is a great inconvenience; but even where the practice is carried to the most

inconsiderate extent, it will be found that there is a stock of imperishable standard melodies, to which the most erratic of singers are continually constrained to recur. It is these that the Compiler has endeavoured to impress and permanently fix in companionship with the Wesleyan Hymn-Book, and to render more acceptable by the form and arrangement in which they now appear.

A few secular tunes have been introduced; all of them peculiarly appropriate for sacred subjects, and, excepting two only, sanctioned by long usage in the service of the sanctuary.—not only amongst Dissenters and Methodists, but more particularly in those Churches of England where hymns are in use, and Sternhold and Hopkins have ceased to find favour. The silver and gold which David the king took out of the land of the heathen, from all nations which he had subdued, did he dedicate unto the Lord; and Solomon his son put them among the treasures of the house of the Lord. See 2 Sam. viii. v. 7—12; 1 Kings, vii. v. 51; 1 Chron. xviii. v. 7—11; xxvii. v. 11—26; xxix. v. 2; 2 Chron. v. 1.

Where there was good reason to believe that a copyright existed in any tune, the proprietor has been applied to for permission to use it. In no case has such permission been refused; and to all, therefore, the Compiler tenders his grateful acknowledgments. In a few instances, no answer has been received, and in those cases silence has been taken as an implied assent.

The whole of the melody and harmony has undergone a most careful revision. For this purpose the Compiler has great satisfaction in having obtained the able assistance of his friend, Mr. Moxley, Organist of St. Paul's, Covent Garden, London; a gentleman whose valuable attainments and correct taste in musical science eminently qualify him for such an undertaking. The simplicity, ease, and chaste propriety of the accompaniments, where a few plain notes often produce a striking effect, attest at once the hand of a master. To him, especially has the Compiler to acknowledge his obligations, and express his thanks.

No pains or expense has been spared to render the work worthy of its object. It is printed from a new fount of type, cast expressly for the purpose. The size, adopted also with a view to portability and economy, renders it capable of being bound up with the large pulpit Hymn-Book—the twelve size,—commonly used in class-rooms and prayer meetings, and with the thin crown octavo edition. And with a view to place it within the reach of every one, the price has been fixed so low, that a very numerous sale will be required to cover the outlay.

May it please the God of all grace, if this effort shall tend to promote His glory, to give it success.

INTRODUCTION.

OF the numerous Collections of Psalms and Hymns in use, few, if any, exhibit so great a variety of Metres as the Wesleyan Hymn-Book; and as the right adaptation of music to poetry depends upon the agreement of the *accented* notes of the former with the emphatic syllables of the latter, it becomes necessary, in reference to a work containing so great a diversity of Metres, to spend a few words in considering the rules by which this agreement is produced; more especially, as the subject appears hitherto not to have attracted the attention its importance deserves.

The Metre of Poetry depends not merely upon the number of syllables in a line, but also upon the *quantity*;—that is, upon the number and distances of the *emphatic pauses*. These pauses are called *poetical feet*; because the voice steps as it were from one to another without resting upon the syllables between; and unless the emphatic notes of the music be so arranged as to agree with and fall upon the poetical feet of the verse, however excellent the words or beautiful the tune may be, the combination will be but little better than a jargon of sounds and syllables.

A more striking example and illustration of the different effects produced by a different arrangement of the poetical feet, amongst the same number of syllables, need not be instanced than that which occurs in the Metres commonly called “Long Metre,” and “Eights,” of which the following stanzas are severally specimens:—

Long Metre.

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

Eights.

“I long to behold him array’d,
With glory and light from above;
The King in his beauty display’d,
His beauty of holiest love.”

No person can read these two stanzas in immediate succession without being conscious of a strange difference in their *going*; whilst the line

“Love divine, all loves excelling”

is, it will be easily perceived, quite different from either of the former; yet in each of these three cases the number of syllables in each line is the same. If, therefore, the Metre depended on that circumstance only, a tune which would fit one would fit the others also. To put this to the test, let the musical student try the “Old Hundredth” tune to both the above stanzas, and he will need no further proof to convince him that something more than a mere agreement in the number of syllables is necessary to harmonize music and poetry.

So again the first two lines, and last line, in each stanza of the hymn,

“Worship, and thanks, and blessing,”

have seven syllables; yet the effect is very different to that of the line

“Jesu, lover of my soul,”

or any other line in the metre usually called, “Sevens,” though the number of syllables in each is exactly the same. Other instances might be adduced, but those already given will be deemed sufficient examples.

The names and marks used to designate the different kinds of poetical feet, are—

| | | | | | | | |
|-----------|---|---|--|---------------|---|---|---|
| A Trochee | — | ~ | | A Dactyl | — | ~ | ~ |
| An Iambus | ~ | — | | An Amphibrach | ~ | — | ~ |
| A Spondee | — | — | | An Anapæst | ~ | ~ | ~ |
| A Phyrrie | ~ | ~ | | A Tribach | ~ | ~ | ~ |

Of these, the Trochee, the Iambus, the Dactyl, and the Anapæst, are the principal; the others being used subordinately to diversify the numbers and improve the verse. It is almost needless to add, that the curved mark ~ signifies that the syllable below it is short; and the straight mark — that the syllable below it is a poetical foot.

We now proceed to analyze the several metres contained in the Hymn-Book, in the order in which we have arranged the tunes.

S E C T I O N I.

LONG METRE.

The stanza of this metre has generally only four lines, but occasionally eight, and sometimes even twelve; respectively called double, and treble Long Metre; and tunes have been composed for each variety; but those for the double and treble stanza are seldom used and never necessary. Indeed, the lengthening of the tune in this metre seems not agreeable to the ear, and seldom pleases. For these reasons no double or treble Long Metre tune is inserted in this selection.

Whatever be the length of the stanza, each line has eight syllables and no more, and is generally, and in strictness ought always to be composed of four Iambuses, as,—

I thirst, thou wounded Lamb of God,
 To wash me in thy cleansing blood;
 To dwell within thy wounds; then pain
 Is sweet, and life or death is gain.”

Occasionally, however, a Trochee is introduced at the commencement of a line, as,—

“Know that the Lord is God alone,
 He can create, and He destroy;”

where the two first syllables in each line are Trochees and the rest Iambuses.

This diversity renders it difficult, if not impossible, in all cases to adapt the same tune with equal propriety to every stanza of a hymn, because the places of the emphatic syllables in the poetry change, while those of the accented notes of the tune remain the same. The *quantity* is, nevertheless, alike in both cases, as may be shown by changing the position of the words; when the Trochees become Iambuses, thus:—

“ The Lord, know that, is God alone,
Create He can, and He destroy.”

Very few hymns are to be found of pure Iambuses throughout. The best, therefore, that can be done in the choice of tunes to this metre is, to catch the leading character of the verse, and, when the poetic feet do not correspond with the accent of the music, to throw as much emphasis upon the former, and as little upon the latter, as the nature of the poetry and tune will allow.

The number of hymns in Long Metre is one hundred and fifty-seven; of which, ten have double, and two treble, stanzas.

See also the observations on the metres “Sevens,” and “Tens and Elevens,” Sec. x.—xiv.

SECTION II.

COMMON METRE.

Common Metre generally consists of stanzas of four lines each, but sometimes of eight lines; the latter really being nothing more than two stanzas of four lines each united. There are some good double Common Metre tunes; but for congregational purposes they are quite needless, and are scarcely ever used.

In the structure of the stanza, the first and third lines contain eight syllables each, and the second and fourth lines six syllables each. The measure is more regular than Long Metre; the poetical feet being, with few exceptions, pure Iambuses, of which the first and third lines contain four each, and the second and fourth lines three each, as appears by the following example:—

“ When all thy mercies, O my God,
My rising soul surveys;
Transported with the view, I'm lost
In wonder, love, and praise.”

Anciently, this metre was written in long lines of seven Iambuses each; specimens of which may be found in both the old and new versions of Psalms, and in other books. The modern stanza is capable of being readily reduced to the old form, as,—

“ O how shall words with equal warmth, the gratitude declare;
Which glows within my ravish'd heart? but thou can'st read it there.”

This form of writing in couplets, accounts for the absence of rhyme

between the first and third lines of the modern stanza; which, to preserve the metre genuine, ought not to rhyme.

Though the metre is generally pure, a Trochee is occasionally introduced at the commencement of a line as in Long Metre, and with a similar effect, as,

“O for a thousand tongues to sing.”

And again,—

“Jesus the name that charms our fears.”

Yet the three remaining lines of each of these stanzas are pure Iambuses.

The number of hymns in this metre is one hundred and forty-two; of which twelve have double stanzas; but, for the reasons above-mentioned, no double tunes are inserted.

SECTION III.

SHORT METRE.

The stanza of this metre is formed of four lines, of which the third line rhymes with the first, and the fourth with the second. The first, second, and fourth lines, have each six syllables, generally of three Iambuses, while the third line has eight syllables of four Iambuses, as,

“A charge to keep I have,
A God to glorify;
A never dying soul to save,
And fit it for the sky.”

Occasionally the two first syllables of a line are composed of a Trochee, as in the Long and Common Metres, thus,

“Help me to watch and pray.”

And again,—

“Lord, in the strength of grace,
With a glad heart and free.”

The double stanza, or rather the union of two stanzas, occurs frequently in this measure; but double tunes in it have in practice proved rather a hinderance than an aid to singing, and are therefore omitted from this book.

The number of hymns in this metre is seventy-three, of which, fifty have double stanzas.

SECTION IV.

SIX LINES EIGHTS.

The Wesleyan Hymn-Book contains one hundred and seventeen hymns in this metre; and among them are to be found some of the noblest of hymnic compositions. This measure presents greater scope both to the poet and the musician than any of the preceding. The

stanza, as the title imports, invariably contains six lines of eight syllables each. The poetical feet are Iambuses, varied by the occasional introduction of Trochees, as in Long, Common, and Short Metres; but the structure of the stanza presents considerable variety. In some of the hymns the third line rhymes with the first; the fourth with the second; and the fifth and sixth with each other, as,—

“ Would Jesus have the sinner die?
 Why hangs he then on yonder tree;
 What means that strange expiring cry?
 Sinners he prays for you and me,
 Forgive them, Father, O forgive,
 They know not that by me they live.”

Which example also furnishes, at the commencement of the fourth line, an instance of the introduction of a Trochee in the place of an Iambus. In other cases the lines rhyme in couplets throughout, as,—

“ Thou, Lord, on whom I still depend,
 Shall keep me faithful to the end;
 I trust thy truth, and love, and power,
 Shall save me to the latest hour;
 And when I lay this body down,
 Reward with an immortal crown.”

The same tune may be sung to either of these varieties, though the difference in the structure of the rhyme may often be considered with advantage in choosing an appropriate tune; but the third variety requires a separate class of tunes to itself.

SIX LINES EIGHTS. SECOND METRE.

The third form of stanza in this metre is in its effect quite distinct from the two former, though the number of lines in a stanza, the number of syllables in a line, and the number and nature of the poetical feet, is precisely the same in each case. This difference is produced by the structure of the rhyme, which is so formed that the two first lines and the fourth and fifth lines rhyme as couplets, and the third and sixth lines rhyme together, by which a pause is produced in the middle of the stanza at the end of the third line, instead of at the end of the second and fourth lines, as in the two former varieties. This peculiarity produces so great a difference, that it is absolutely necessary to have a distinct set of tunes for hymns of this class. A tune of the former may, it is true, be *forced*, but certainly will not *go* in the latter. The following is an example of the stanza:—

“ O God of good, th' unfathom'd sea,
 Who would not give his heart to thee?
 Who would not love thee with his might?
 O Jesus, lover of mankind,
 Who would not his whole soul and mind,
 With all his strength to thee unite?”

It is obvious that the structure of this stanza renders it necessary, for the preservation of the sense, to take three lines at a time, and that the tune should be constructed with two pauses only, instead of three; the first pause being postponed to the end of the third line, instead of occurring at the second line, as in the other cases. A more miserable sacrifice of sense to sound, or rather of sense and sound together, cannot easily be imagined than is produced by attempting to sing a hymn of this stanza to a tune the pauses of which occur at the ends of the second, fourth, and sixth lines. The favourite tune from Haydn, called "Creation" (page 100), is naturally adapted to the Second, though its beauty is generally destroyed by attempting to sing it to the First Metre. The last variety obtained the name of "Second Metre" in the authorized version of the Psalms. Of the first two varieties, constituting the First Metre, there are one hundred and four hymns, and of the Second Metre, fifteen hymns.

SECTION V.

FOUR LINES EIGHTS AND TWO SIXES.

The stanza of this metre is regular and pleasing to the ear. It contains six lines. The two first lines have each eight syllables, and rhyme with each other. The fourth and fifth lines have also each eight syllables, and rhyme with each other. The third and sixth lines rhyme with each other, but have only six syllables each. Hence the name of the metre from the stanza, consisting of four lines of eight syllables each, and two lines of six syllables each. It is a sort of compound of the Long and Common Metres, and, like them, is composed of Iambuses, four to each of the lines of eight syllables, and three to each of the lines of six syllables; a Trochee being occasionally, as in the metres previously noticed, substituted for an Iambus at the commencement of a line.

" How happy are the little flock,
 Who, safe beneath their guardian rock,
 In all commotions rest!
 When war's and tumult's waves run high,
 Unmoved above the storm they lie,
 They lodge in Jesu's breast."

Formerly, when memories were short, and hymn-books few, it was customary to make four givings out to a stanza of this metre, namely, 1st, the first line; 2d, the second and third lines; 3d, the fourth line; and lastly, the fifth and sixth lines. A better practice now almost universally prevails of giving out three lines at a time, by which both the sense and the metre are preserved unbroken. The number of these hymns, some of which are truly noble compositions, is thirty-three.

SECTION VI.

FOUR LINES SIXES AND TWO EIGHTS.

The stanza of this metre contains six lines. The first four lines have six, and the two last lines eight syllables each. The third line rhymes with the first, the fourth with the second, and the fifth and sixth with each other. The poetical feet are Iambuses, with the occasional introduction of a Trochee, where the proper accent of the words requires it, as,

“ Let earth and heaven agree,
 Angels and men be join'd,
 To celebrate with me,
 The Saviour of mankind;
 T' adore the all-atoning Lamb,
 And bless the sound of Jesu's name.”

It will be observed, that the word “Angels” at the commencement of the second line is necessarily a Trochee, as it would be impossible, in reading, to change the accent from the first to the last syllable of that word, and pronounce it *Angels*.

The number of really good and appropriate tunes to this metre is unusually few, considering that the metre is to be found in almost every collection of psalms and hymns, from Sternhold and Hopkins to the most modern compilations. The number of these hymns in the Wesleyan Hymn-Book is twenty.

SECTION VII.

EIGHTS.

This metre is extremely agreeable to the ear, and peculiarly appropriate for musical compositions; yet very few even of our best poets have succeeded well in it; and, on sacred subjects, the hymns of John and Charles Wesley are almost the only instances of eminent success; but they are indeed unrivalled. The stanza is occasionally composed of four lines only; but in the hymns now under consideration it has always eight lines: each line has eight syllables,—the same in number as Long Metre, but with very different effect, the feet instead of Iambuses, being Anapæsts, with the omission (which is considered allowable in this kind of verse) of a short syllable at the commencement of each line,* as,

* The genuine Anapæst of this metre has nine syllables in each line, as,—

“ Better dwell in the midst of alarms.”

" I long to behold him array'd,
 With glory and light from above ;
 The King in his beauty display'd,
 His beauty of holiest love ;
 I languish and sigh to be there,
 Where Jesus has fix'd his abode ;
 O when shall we meet in the air,
 And fly to the mountain of God ?"

This is the first specimen of Anapæstic poetry we have had ; but some observations were made upon it at the commencement of this Introduction, and also under the title " Long Metre," as affording a striking instance of the great difference occasioned by metre, even when the number of syllables is the same.

There are sixteen hymns of this class: care should be taken not to sing them too slow, to which the metre naturally tends.

SECTION VIII.

EIGHTS, SEVENS, AND FOUR.

This favourite metre has six lines to the stanza. It has generally, but improperly, been classed with the " Eights and Sevens" of the next Section but from which it essentially differs. The first and third lines contain four Trochees each ; while the second, fourth, and sixth lines have each three Trochees, with the addition of a long syllable at the end ; and the fifth line has only two Trochees. There are only three hymns in the book of this metre.

" Lo, he comes with clouds descending,
 Once for favour'd sinners slain ;
 Thousand thousand saints attending,
 Swell the triumph of His train ;
 Hallelujah !
 God appears on earth to reign."

SECTION IX.

EIGHTS AND SEVENS.

This metre has eight lines in the stanza, composed alternately of four Trochees, and three Trochees, with a long syllable at the end, thus :—

" Love divine, all loves excelling,
 Joy of heaven to earth come down ;
 Fix in us thy humble dwelling,
 All thy faithful mercies crown ;

Jesus, thou art all compassion,
 Pure unbounded love thou art;
 Visit us with thy salvation,
 Enter every trembling heart."

It has eight hymns, to which some noble tunes are allotted. Hymn 560 "Lord, dismiss us," &c., is of this metre, and may be sung to any of the eight-line tunes by repeating the last two lines of the tune to the Hallelujah. Hymn 725 is printed in four stanzas of four lines each, but is really a hymn of two eight-lines stanzas. Some four-line tunes are given.

SECTION X.

SEVENS.

In this metre the stanza has, in some cases, four, and in others, eight lines, respectively called "Single" and "Double" Sevens; each line uniformly contains seven syllables of three Trochees each, with a long syllable at the end, as,—

"Holy Lamb, who thee receive,
 Who in thee begin to live;
 Day and night they cry to thee,
 As thou art so let us be."

Sometimes the lines rhyme alternately, as in the well known hymn, "Jesu, lover of my soul;" which also furnishes an example of the double stanza:—

"Jesu, lover of my soul,
 Let me to thy bosom fly;
 While the nearer waters roll,
 While the tempest still is high;
 Hide me," &c.

The number of hymns in the single stanza is twenty-two; while those of the double stanza amount to thirty-six; fifty-eight in all. The double stanza bears an eight-line tune, or the repetition of a four-line tune, equally well; and therefore the number of tunes allotted to this metre has been without regard to the relative numbers of single and double hymns, especially as good tunes in the double variety are few, while the single variety furnishes a sufficient number of uncommon beauty. Pleyel's German hymn properly belongs to this metre, but is often found unnaturally stretched into a Long Metre, by which the beauty of that exquisite composition is greatly deteriorated; those who perpetrate this unjustifiable violence, not considering how impossible it is for Trochee feet to walk with any degree of freedom in Iambic shoes, though they be lengthened by an additional note to each line, for the purpose of making them fit. It is hoped that these observations will lead to its disuse as a Long Metre, and to its frequent adoption as a Seven's tune.

SECTION XI.

SIX LINES SEVENS.

The stanza in this metre has six lines of seven syllables each, as the title imports. Each line contains three Trochees, with a long syllable at the end, as in "Sevens." The number of hymns in it is fourteen. With only two exceptions, the first four lines rhyme alternately, and the two last with each other. In hymns 390 and 624, the lines rhyme in couplets throughout; a difference which produces no sensible effect upon the tune. The metre comprises some exquisite hymns, and equally beautiful music.

SECTION XII.

TWO SIXES AND FOUR SEVENS.

In this remarkable metre the stanza has always six lines, the first two of which have six syllables each, composed of three Iambuses. The metre then abruptly becomes Trochaic, and continues so through the remaining four lines, which have seven syllables each, and rhyme alternately.

Until the ear becomes accustomed to this sudden transition, the verse seems cramp and disjointed; but when read with attention to the accent, and in expectation of the change, the difficulty not only vanishes, but becomes a beauty greatly to be admired.

" Again we lift our voice,
 And shout our solemn joys;
 Cause of highest raptures this,
 Raptures that shall never fail;
 See a soul escaped to bliss,
 Keep the Christian festival."

The number of hymns in this metre is seventeen, some of which are not surpassed, if equalled by any, for their exquisite tenderness and beauty. It is hoped the tunes allotted to them will help to bring these generally-neglected hymns into the notice they deserve.

SECTION XIII.

SEVENS AND SIXES.

This metre is, or at least formerly was, commonly known in the Methodist Congregations by the name of the "Kingswood Measure." The stanza is uniformly composed of eight lines, rhyming alternately with each other. When strictly correct, the first, fifth, sixth, and seventh

lines have seven syllables each, consisting of three *Trochees*, with a long syllable at the end, as in "Sevens;" the second, fourth, and eighth line have six syllables each, composed of three *Iambuses*. It is this change in the poetical feet which produces the peculiar quaintness of which we are sensible in this metre, and which, to an ear not accustomed to it, gives it a degree of crampness: it is probably, however, the principal source from whence its great strength is derived. In some of the hymns the two last lines of each stanza are the same throughout, being repeated as a sort of chorus, with very good effect. The change of the poetical feet from *Trochees* to *Iambuses* will be remarked in the following example:—

" Makcr, Saviour of mankind,
 Who hast on me bestow'd
 An immortal soul, design'd
 To be the house of God;
 Come and now reside in me,
 Never, never, to remove;
 Make me just and good like thee,
 And full of power and love."

In some hymns, as the 61st, 109th, 110th, 112th, and others, the sixth line has eight syllables, as,—

" In death the wicked and the just ; "

but, by dividing the first or second note of the tunes, as the accent requires, the additional syllable is embraced, and the euphony preserved without difficulty, and without any disagreeable effect on the ear, the line still being composed of *Iambuses*.

There are seventy-six hymns in this metre, many of which possess extraordinary power and beauty.

SECTION XIV.

TENS AND ELEVENS.

The stanza of this metre is now almost universally printed in four lines; the two first of which contain ten syllables each, composed of two *Iambuses* and two *Anapæsts* alternately; the remaining two lines contain eleven syllables each, by the addition of a short syllable after the first *Anapæst* in each line, which has, in fact, the effect of composing each of these two lines of one *Iambus* and three *Anapæsts*, instead of two *Iambuses* and two *Anapæsts*, as in the first two lines: the effect appears by the following example:—

" O, all that pass by, to Jesus draw near,
 He utters a cry, ye sinners give ear;
 From hell to retrieve you, He spreads out His hands,
 Now, now, to receive you, He graciously stands."

In its genuine form, the metre is entirely Anapæstic;* but the hymns in it are not very regular. The stanza was formerly written in eight lines; and it is evident, upon inspection, that such is its proper form, though it may, perhaps, be more convenient to print it in four lines.

The following is an example of a four line stanza, being the second verse of the hymn from which the foregoing four lines are taken, in its more correct form:—

“ If any man thirst,
 And happy would be;
 The vilest and worst,
 May come unto me:
 May drink of my Spirit,
 Excepted is none,
 Lay claim to my merit,
 And take for his own.”

This metre is frequently confounded with some of the Peculiar Anapæstic Metres, which follow; a little attention, however, to the marking of the poetical feet will show the difference so distinctively, as to leave no wonder that such hobbling work, as often occurs, is made of metres, which, so far from being cramped, flow with peculiar ease and smoothness when rightly adapted.

The number of hymns in Tens and Elevens is fifteen: one of the tunes, the favourite Portuguese Hymn (it is remarked in the hope of preventing such a use of it in future), though naturally adapted to this metre, and not at all to Iambic poetry, is very commonly cramped into a Long Metre hymn, to the ruin of the noble freedom of that fine composition. See observations, page vii., &c.

SECTION XV.

PECULIAR METRES.

There yet remain six metres to be considered; which, being unusually peculiar in structure, and containing altogether but nineteen hymns, are arranged in the following Six Classes, under the general head of “Peculiar Metres,” with less confusion than if a distinct head had been given to each.

* As in the following instance:—

“ See truth, love, and mercy, in triumph descending,
 And nature all glowing in Eden’s first bloom;
 On the cold cheek of death smiles and roses are blending,
 And beauty immortal awakes from the tomb.”

CLASS I.

“ Come let us anew our journey pursue,
 Roll round with the year,
 And never stand still till the Master appear.”

The stanza of this metre is generally printed in three lines, as above; the first line containing ten syllables, the second line five syllables, and the third line eleven or twelve syllables. It will, however, be seen, on inspection, that four lines is the proper compliment of the stanza; and the hymns 219 and 724, are printed in stanzas of four lines.

The poetical feet are Anapæsts, as may be seen by the example marked above. Sometimes the metre is in its genuine form, with a short syllable at the commencement, as in the following instance:—

“ His adorable will,
 Let us gladly fulfil,
 And our talents improve
 By the patience of hope, and the labour of love.”

There are five hymns in the metre; namely, the 46th, the 219th, the 495th, 498th, and the 724th.

CLASS II.

“ My God, I am thine,
 What a comfort divine,
 What a blessing to know that my Jesus is mine!
 In the heavenly Lamb,
 Thrice happy I am,
 And my heart it doth dance at the sound of his name.”

This metre is also Anapæstic. The true stanza is formed of a triplet; that is, of three lines, all of which rhyme with each other. The example given is therefore a double stanza; but the forms in which the metre is printed are so various, that many persons have never supposed there to be more than one hymn of it in the book; nor is the Compiler aware of any musical publication in which it has been properly treated as a class. The two first lines of the triplet, it will be observed, contain each five syllables, and the third line twelve syllables. Sometimes it has been treated as a Ten's and Eleven's; but besides the circumstance that the third line contains twelve syllables, it is a mistake to suppose that the two lines of five syllables each are the same as one of ten: it is precisely one of those cases in which twice five do not make ten, it being not proper to make one continuous line of music of the two lines of poetry.

The number of hymns in this metre is four; namely, the 160th, the 205th, the 558th, and the 616th; all which are well worthy of occasional use, both in congregational and social worship.

CLASS III.

"Away with our fears, the glad morning appears,
 When an heir of salvation was born ;
 From Jehovah I came, for his glory I am,
 And to him I with singing return."

This metre is also Anapæstic. The true stanza consists of six lines, the first and third lines in the above example being composed of two lines each, though printed in the Hymn-Book as one. We give the second verse of the hymn in the form in which it ought to be regarded for properly adapting it to music :—

"Thee Jesus alone,
 The fountain I own,
 Of my life and felicity here,
 And cheerfully sing,
 My Redeemer and King,
 Till his sign in the heavens appear."

The observations already made upon the last case, apply to this also. The number of hymns of this class is four ; namely, the 231st, 488th, the 491st, and the 499th, all fine hymns ; but with respect to the last, the Compiler is of opinion that, as a sacred dramatic lyric, its equal is not to be found in the whole compass of English poetry.

CLASS IV.

There is but one hymn of this class, the 276th, composed by Mr. Wesley, on his almost miraculous deliverance from a furious mob at Wednesbury. The stanza really consists of five lines—

"Worship, and thanks, and blessing,
 And strength ascribe to Jesus ;
 Jesus alone
 Defends his own
 When earth and hell oppress us."

In the Hymn-Book, these five lines are printed in four, by uniting the third and fourth into one ; and five other lines in four being added, make up a stanza of eight lines. The very beautiful tune given from M. Hadyn is naturally adapted to this measure.

CLASS V.

"My heart and voice I raise,
 To spread Messiah's praise.
 Messiah's praise let all repeat ;
 The universal Lord,
 By whose Almighty word,
 Creation rose in form complete."

There are two hymns of this class; namely, the 637th and 638th. The stanza contains six lines. The first, second, fourth, and fifth, have six syllables each, and the third and sixth lines, eight syllables each, so that it is, in fact, a variety of a 4-6's and 2-8's Metre; but instead of having both the long lines at the close of the stanza, one is in the middle and the other at the end. The metre furnishes another instance of the great difference produced by arrangement, even when the number of lines, syllables, and poetical feet are the same. It is Iambic.

CLASS VI.

“ The God of Abraham praise,
 Who reigns enthroned above;
 Ancient of everlasting days,
 And God of Love.
 Jehovah great I AM,
 By earth and heaven confess'd,
 I bow and bless the sacred name,
 For ever blest.”

There are only three hymns, or rather one hymn in three parts, of this class. The first, second, fifth, and sixth lines have six syllables each; the third and seventh, eight syllables each, while the fourth and eighth have but four each. The feet are Iambuses, with an occasional Trochee, as in the first word of the third line in the above example.

The tune to which these noble hymns were originally written, by Thomas Oliver, is given to them. It is an ancient Hebrew Melody, still sung by the Jews in their worship, and probably older than Christianity itself.

We have now gone through all the metres of the Hymn-Book. Much that has been written may, perhaps, be already familiar to the reader; but a careful perusal of this analysis will probably give to most a clearer view of the nature, qualities, and distinctions of the different metres, and the rules which should direct the choice and appropriation of tunes.

DIRECTIONS FOR SINGING.

It remains that a few words be added in relation to singing. Upon this subject Mr. Wesley's often quoted directions cannot be easily mended:—

“1. Sing *all*. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find a blessing.

“2. Sing *lustily* and with a good courage. Beware of singing as if you were half dead or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the lays of Satan.

“3. Sing *modestly*. Do not bawl so as to be heard above, or distinct from, the rest of the congregation, that you may destroy the harmony; but strive to unite your voices together so as to make one clear melodious sound.

“4. Sing *in time*. Whatever tune is sung, be sure to keep with it. Do not run before nor stay behind it; but attend closely to the leading voices, and move therewith as exactly as you can. And take care you sing not too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

“5. Above all, sing *spiritually*. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself or any other creature. In order to this, attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually. So shall your singing be such as the Lord will approve of here, and reward when he cometh in the clouds of heaven.”—*Works*, vol. xiv., pp. 358, 359.

So far the divine, to which the musician ventures to add:—

Sing the tunes *as they are*. Many persons acquire a habit of sounding half a dozen notes which are not in the tune for one that is. If able to read music, they would be struck with astonishment at the sight of a tune written as they sing it.

Avoid gurgling. Some persons never sing the notes of the tune at all; but keep up a constant gurgling round about, without ever actually touching them. More drawling is occasioned, I believe, by the two last-mentioned practices than by any other. They *must* drawl to make time enough in the tune for their additional *ungraceful* notes.

Never use a tune to more than one metre. There is, for the reasons already stated, some one metre to which each tune is better adapted than to any other; and there are good tunes enough of all metres to prevent the practice being necessary.

Where there is an organ, the organist should ever remember that his instrument is intended to lead, and not to drown the voices of the congregation: it is a mistake to suppose that congregational singing is improved by the performer always having his hands full of notes. When vocal music is the main object, the accompaniment should be accessory only, and the air prominent. On the other hand, the congregation should recollect that the organ is to be their *leader*, and not their *deputy*, in praising God. Mr. Wesley's observations against slow singing should be especially kept in mind, the fine full breathing notes of the organ having a peculiar tendency toward a slow movement.

Lastly, it may be necessary to caution the unlearned in musical science against the common error, of supposing that tunes written in white notes are invariably to be sung in slow time, or that those written in quavers and semi-quavers are invariably to be sung quick; an error which is not only the parent of much mischievous drawling on the one hand, and of irreverent levity on the other, but it is feared often occasions a fine, airy, or expressive tune, to be turned over and discarded as worthless. Take, for instance, the tune “Wareham.” Suppose one singer to be using a book in which it is written in crotchets and minims; and that another singer, in the same congregation, is using the copy (*post* page 2) written in minims and semibreves. Both, if they sing correctly, would, nevertheless, sing it in precisely the same time.

ARRANGEMENT OF THE MUSIC.

All the tunes are $\frac{7}{8}$ in four parts.

The Treble clef is C used (though in violation of strict musical science) for all the parts F except the Bass, as the only means of rendering the music intelligible to those who are not familiar with the Tenor clefs.

To the Bass the proper clef B is assigned; and its position is as usual the lowest stave of the tune.

Immediately above the Bass is the first Treble, or Soprano, being the Air, with an accompaniment in smaller notes for the organ or piano-forte.

The stave immediately above the air contains the part called the Tenor, or Mean.

The uppermost stave contains the Counter-tenor, or Alto, which, when written in the Treble clef, as in this book, should be sung an octave lower than it actually appears.

To insure the greatest effect, the voices should be arranged as follows:—

The top line (Counter-Tenor, or Alto,) should be sung by deep-voiced boys and females, an octave lower than the notes actually stand: and in unison with men's voices of a high pitch.

The second line (Tenor, or Mean,) should be sung by men whose voices are of the ordinary pitch.

The third line (Treble, or Soprano,) being the Air, by females and children only.

The fourth line, being the Bass, by the deepest-toned men's voices.

Note.—There are several kinds of voices in music. The principal are, 1st, the *Treble*, or *Soprano* voice, being the natural pitch of the voices of boys and females; 2nd, the *Tenor*, or *Mean* voice, being the natural pitch of the adult male voice; 3d, *Counter-Tenor*, or *Alto* voice, being the highest adult male voice. Its upper sounds are commonly sung in the falsetto, and correspond in pitch with the middle sounds of the treble voice; 4th, the *Bass*, which is the deep adult male voice.

The Clefs are intended not merely to fix the name of the note upon any particular line or space of the stave (as the Bass clef makes the top line A, while the Treble clef makes it F), but also to indicate to *which* voice the stave belongs. Thus, the Bass clef signifies that the stave is appropriated to the Bass voice; the Treble clef that the stave is assigned to the Treble or female voice; and the Tenor, that the stave is given to the male voice. When, therefore, the Treble clef only is used (beside the bass), it indicates that only female voices (beside the Bass) are to be employed; which is both contrary to the fact, and to the science of music. Hence the strong objection of persons of musical science to this general use of the Treble clef; a use which, however, may be justified by the consideration that it is the only means of rendering music available to those who are not familiar with the clefs which designate the Tenor and Counter-Tenor voices.

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A COMPANION,

&c.

Long Metres.

IAMBIC VERSE.

(See Introduction, Section I.)

I thirst, thou wounded Lamb of God,
To wash me in thy cleansing blood,
To dwell within thy wounds; then pain
Is sweet, and life or death is gain.

Hymn 26.

THE OLD 100TH.

Hy. 540.

MARTIN LUTHER.

Be-fore Je-ho-vah's aw-ful throne, Ye na-tions bow with sa-cred joy ;

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (D major), and the time signature is common time (C). The lyrics are written below the vocal staves.

Know that the Lord is God a-lone, He can cre - ate, and he de-stry.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

WAREHAM.

Hy. 11.

KNAPP.

God, the of-fend-ed God Most High, Am-bas-sa-dors to re-bels sends;

His mes-sen-gers his place sup-ply, And Je-sus begs us to be friends.

ANGELS' SONG.

Hy. 17.

Harmonia Sacra.

Jesus, from whom all bless-ings flow, Great Builder of thy Church be-low ;

ANGELS' SONG—continued.

Two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. The second system consists of four staves (two treble and two bass clefs) with the same key signature and time signature. The lyrics are written between the two systems.

If now thy Spi - rit moves my breast, Hear, and ful - fil thy own re - quest!

ROCKINGHAM.

Hy. 23.

Two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 3/2 time signature. The second system consists of four staves (two treble and two bass clefs) with the same key signature and time signature. The lyrics are written between the two systems.

Ex - tend - ed on a cursed tree, Besmear'd with dust, and sweat, and blood,

Two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 3/2 time signature. The second system consists of four staves (two treble and two bass clefs) with the same key signature and time signature. The lyrics are written between the two systems.

See there, the King of Glo - ry see! Sinks and ex - pires the Son of God!

JOB.

Hy. 57.

W. ARNOLD.

The great Arch - an - gel's trump shall sound, While twice ten

thou-sand thun - ders roar, Tear up the graves, and cleave the

ground, And make the gree-dy, And make the gree - dy sea re-store.

* When two syllables are appropriated to this bar, as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn except the last, it should be sung as one semibreve.

SILOAM.

Hy. 678.

From HAYDN.

God is the re - fuge of his saints When storms of

sharp dis - tress in - vade; Ere we can of - fer our com -

Repeat pia.

Repeat pia.

plaints, Be - hold him pre - sent with his aid!

BRAMCOATE.

Hy. 234.

Let all that breathe Je-ho-vah praise, Almighty, all cre - a - ting Lord !

This musical score is for the hymn 'Bramcoate' (Hy. 234). It consists of four staves: a vocal line in treble clef, a tenor line in treble clef, a bass line in treble clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'Let all that breathe Je-ho-vah praise, Almighty, all cre - a - ting Lord !'

Let earth and heav'n his power confess, Brought out of nothing by his Word.

This musical score is for the second part of the hymn 'Bramcoate'. It consists of four staves: a vocal line in treble clef, a tenor line in treble clef, a bass line in treble clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'Let earth and heav'n his power confess, Brought out of nothing by his Word.'

STONEFIELD.

Hy. 26.

STANLEY.

I thirst, thou wounded Lamb of God, To wash me in thy cleansing blood ;

This musical score is for the hymn 'Stonefield' (Hy. 26). It consists of four staves: a vocal line in treble clef, a tenor line in treble clef, a bass line in treble clef, and a bass line in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The lyrics are: 'I thirst, thou wounded Lamb of God, To wash me in thy cleansing blood ;'

STONEFIELD—continued.

p *f*

To dwell with-in thy wounds: then pain Is sweet, and life or death is gain.

WELLS.

Hy. 161.

PURCELL.

Stay, thou in - sult - ed Spi-rit, stay, Tho' I have done thee such despite,

Nor cast the sin-ner quite a-way, Nor take thine e - ver - last-ing flight.

NEW SABBATH.

Hy. 4.

Ho! eve - ry one that thirsts, draw nigh! 'Tis God in -

vites the fal - len race; Mer - cy and free sal - va - tion

buy; Buy wine, and milk, and gos - pel grace.

PERU.

Hy. 577.

LEACH.

Great God, attend, while Si - on sings The joy that from thy presence springs ;

To spend one day with thee on earth Exceeds a thousand days of

mirth, Ex - ceeds a thou - sand days of mirth.

MORNING HYMN.

Hy. 757.

BARTHELOMON.

A-wake, my soul! and with the sun, Thy dai-ly stage of du-ty run;

Shake off dull sloth and ear-ly rise, To pay thy morn-ing sac-ri-fice.

EVENING HYMN.

Hy. 753.

TALLIS.

All praise to thee, my God, this night, For all the blessings of the light;

EVENING HYMN—*continued.*

Keep me, O, keep me, King of kings, Beneath thine own al - migh - ty wings.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

MELCOMBE.

Hy. 338.

WEBBE.

Thou Lamb of God, thou Prince of Peace, For thee my thirst-y soul doth pine;

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal line.

My long-ing heart im-plores thy grace, O make me in thy like-ness shine!

This musical score consists of four staves, continuing from the previous block. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal line.

WARRINGTON.

Hy. 571.

R. HARRISON.

With glo - ry clad, with strength ar - rayed, The Lord that

o'er all na - ture reigns, The world's foun - da - tions

strong - ly laid, And the vast fab - ric still sus - tains.

WILTON.

Hy. 46.

STANLEY.

The morn - ing flow'rs dis - play their sweets, And gay their

silk - en leaves un - fold, As care - less of the

noon - tide heats, As fear - less of the eve - ning cold.

CHATSWORTH.

Hy. 227.

W. MATTHEWS.

How do thy mer - cies close me round! For e - ver

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The music is in 3/2 time and G major.

be thy name a - dor'd; I blush in all things to

This system contains the second four staves of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are aligned under the vocal staff.

a - bound; The ser - vant is a - bove his Lord!

This system contains the final four staves of music on the page. It concludes the vocal line and piano accompaniment. The lyrics are aligned under the vocal staff.

DAVENTRY.

Hy. 714.

LAMPART.

God of my life, thro' all my days, My grate - ful

pow'rs shall sound thy praise; My song shall wake with open - ing

light, And cheer the dark, And cheer the dark and si - lent night.

DAWN.

Hy. 653.

LATROBE.

Come, Ho-ly Spi-rit, raise our songs, To reach the wonders of the day,

When with the fe - ry clo - ven tongues Thou didst those glorious scenes dis - play.

DUKE STREET.

Hy. 190.

J. HATTON.

Je - sus, thy Blood and Righteous - ness My beau - ty are, my glo - rious dress :

DUKE STREET—*continued.*



'Midst flam-ing worlds, in these ar-rayed, With joy shall I lift up my head.

SIMEON.

Hy. 386.

STANLEY.



Arm of the Lord, a-wake, a wake! Thine own im-mortal strength put on!



With ter-ror cloth'd, hell's kingdom shake, And cast thy foes with fu-ry down.

PORTUGAL.

Hy. 95.

THORNLEY.

Author of Faith, E - ternal Word, whose Spi-rit breathes the ac - tive flame;

Faith, like its fin - ish - er and Lord, To-day as yes-ter - day the same.

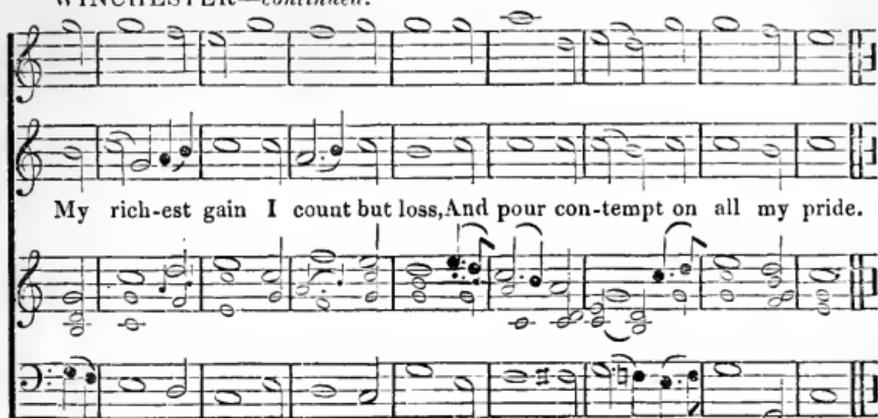
WINCHESTER.

Hy. 623.

DR. CROFT.

When I sur-vey the wond-rous cross On which the Prince of glo - ry died,

WINCHESTER—continued.



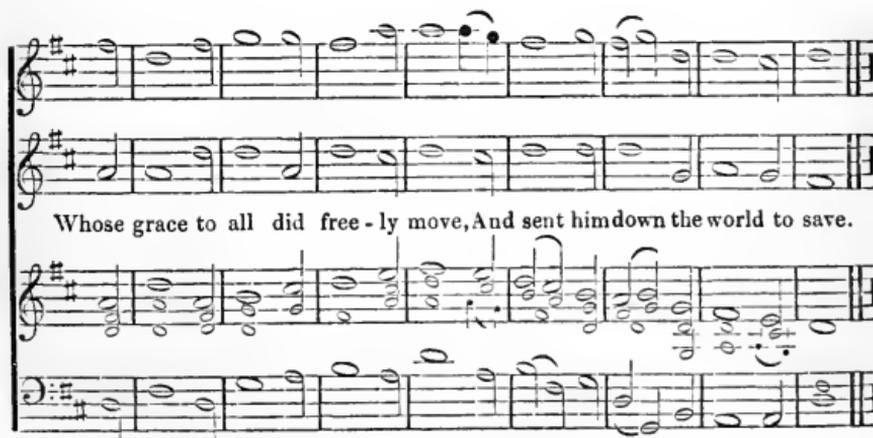
My rich-est gain I count but loss, And pour con-tempt on all my pride.

YORKSHIRE.

Hy. 39.



Fa-ther, whose e - ver-last-ing Love Thy on - ly Son for sin-ners gave



Whose grace to all did free - ly move, And sent him down the world to save.

DERBY.

Hy. 14.

Happy the man that finds the grace, The blessing of God's cho - sen race,

The first system of the musical score for 'DERBY' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The lyrics are: 'Happy the man that finds the grace, The blessing of God's cho - sen race,'

The wis - dom com - ing from a - bove,

The faith that sweet - ly

The second system of the musical score continues with four staves. The lyrics are: 'The wis - dom com - ing from a - bove,' followed by 'The faith that sweet - ly'.

The faith that sweetly works by love, The faith that sweetly works by love.

works by love.

The third system of the musical score consists of four staves. The lyrics are: 'The faith that sweetly works by love, The faith that sweetly works by love.' The final line of the score shows the words 'works by love.' with the corresponding musical notation.

JUSTIFICATION.

Hy. 163.

EAGLETON.

When, gra-cious Lord, when shall it be, That I shall find my all in thee?

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

The fulness of thy pro-mise prove; The seal of thine e -

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with a dynamic marking of *p* (piano). The third staff is the piano accompaniment in treble clef with a dynamic marking of *p*. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

ter - nal love, The seal of thine e - ter - nal love.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a dynamic marking of *f* (forte). The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef with a dynamic marking of *f*. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

INVITATION.

Hy. 2.

LAMP.

Come, sinners, to the Gospel-feast ; Let ev'ry soul be Je-su's guest ;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Ye need not one be left be-hind, For God hath bid - den all man-kind.

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system.

OLDHAM.

Hy. 131.

S. WEBBE, JUN.

I see my sin,

Lord, I despair my-self to heal : I see my sin, but cannot feel ;

This system contains the first two staves of music. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The vocal line begins with the lyrics "I see my sin,".

I see my sin,

OLDHAM—continued.

Musical score for 'OLDHAM—continued.' consisting of four staves. The first staff is the vocal line with the lyrics 'I can - not,'. The second staff continues the vocal line with the lyrics '(Air.) I cannot, till thy Spirit blow, And bid th'o-be-dient waters flow.' The third and fourth staves are the piano accompaniment.

WAKEFIELD.

Hy. 127.

J. STANLEY.

Musical score for 'WAKEFIELD.' consisting of four staves. The first two staves are the vocal line with the lyrics 'Where-with, O God, shall I draw near, And bow my-self be-fore thy face?'. The third and fourth staves are the piano accompaniment.

Continuation of the musical score for 'WAKEFIELD.' consisting of four staves. The first two staves are the vocal line with the lyrics 'How in thy pu-rer eyes ap-pear? What shall I bring to gain thy grace?'. The third and fourth staves are the piano accompaniment.

WAINWRIGHT'S EV. HY. Hy. 648.

DR. WAINWRIGHT.

Let e-ver-last-ing glories crown Thy head, my Saviour and my Lord;

Thy hands have bro't sal - va - tion down, And writ the bless-ing in thy word.

WEBBE'S EV. HYMN.

Hy. 420.

WEBBE.

Ye faith-ful souls, who Je - sus know, If ris'n in-deed with him ye are,

WEBBE'S EV. HY.—continued.

Musical score for 'WEBBE'S EV. HY.—continued.' featuring four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: 'Su-perior to the joys be-low, His re-sur-rection's pow'r de-clare.'

NEWHAVEN.

Hy. 246.

REV. G. BURDER.

Musical score for 'NEWHAVEN. Hy. 246. REV. G. BURDER.' featuring four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are: 'My soul, thro' my Re-deemer's care, Sav'd from the se-cond death I feel;'

Continuation of the musical score for 'NEWHAVEN. Hy. 246. REV. G. BURDER.' featuring four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are: 'My eyes from tears of dark despair, My feet from fall-ing in-to hell.'

MAMRE.

Hy. 285.

HANDEL.

Come, Saviour, Je-sus, from a-bove! As - sist me with thy heav'nly grace;

Emp-ty my heart of earth-ly love, And for thy-self pre-pare the place.

BABYLON.

(Minore.)

Hy. 25.

RAVENSCROFT.

O, thou dear suff'ring Son of God, How doth thy heart to sin-ners move!

BABYLON—continued.

Help me to catch thy precious blood; Help me to taste thy dy-ing love.

The musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

DISSOLUTION. (Minore.) Hy. 45.

Shrink-ing from the cold hand of death, I too shall ga-ther up my feet ;

The musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three flats (E-flat, A-flat, D-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

Shall soon re-sign this fleet-ing breath, And die, my father's God to meet.

This block contains the continuation of the musical score for 'DISSOLUTION. (Minore.) Hy. 45.' It consists of four staves (two vocal, two piano) with lyrics written below. The key signature and time signature remain 3 flats and 3/2.

FITZWILLIAM.* (*Minore.*) Hy. 759.

HANDEL.

O thou that hangedst on the tree, Our curse and sufferings to re-move,

Pi - ty the souls that look to thee, And save us by thy dy-ing love.

MUNICH. (*Minore.*)

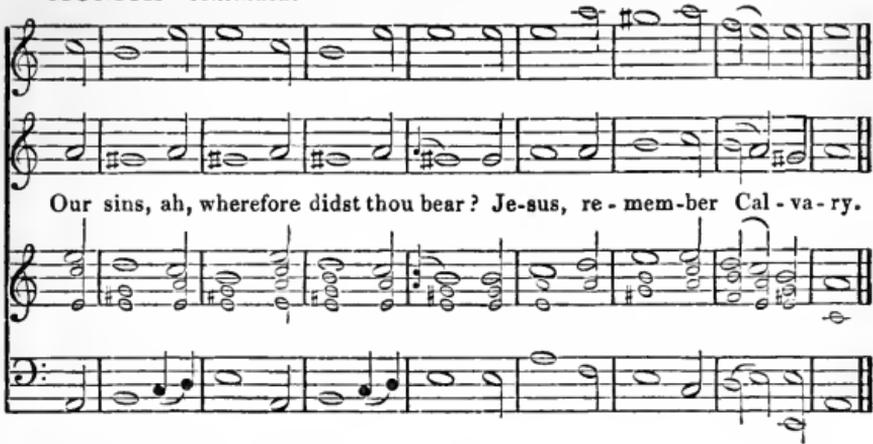
Hy. 760.

German Chorale.

Canst thou re-ject our dy-ing prayer, Or cast us out who come to thee?

* Discovered by the late Samuel Wesley in the Fitzwilliam Museum at Cambridge, in Handel's own handwriting.

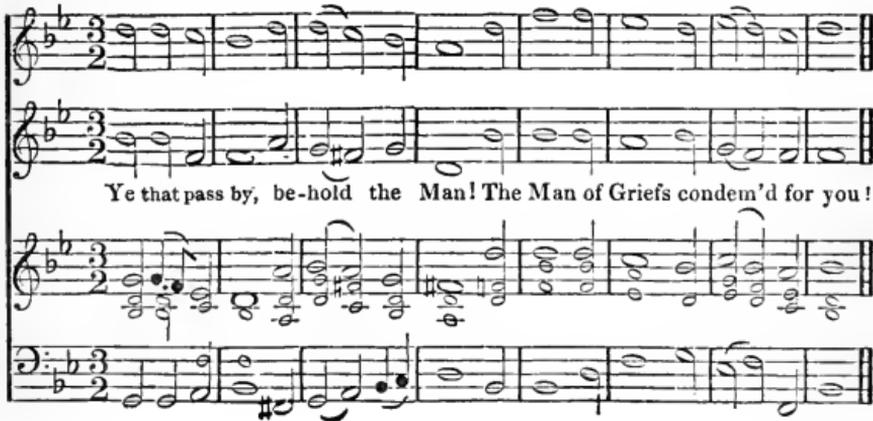
MUNICH—continued.



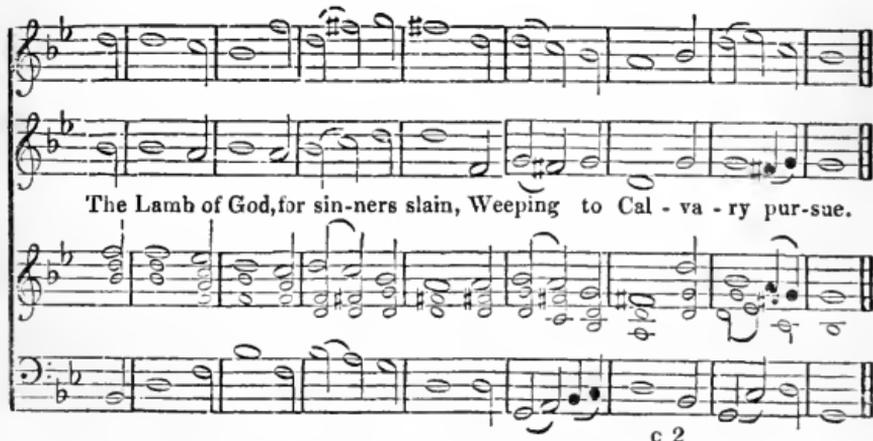
Our sins, ah, wherefore didst thou bear? Je-sus, re-mem-ber Cal-va-ry.

UFFINGHAM. (*Minore.*) Hy. 24.

JER. CLARK.



Ye that pass by, be-hold the Man! The Man of Griefs condem'd for you!



The Lamb of God, for sin-ners slain, Weeping to Cal-va-ry pur-sue.

EVESHAM. (*Minore.*)

Hy. 47.

HARMONIA SACRA.

Pass a few swift - ly fleet - ing years, And all that now in

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "Pass a few swift - ly fleet - ing years, And all that now in".

bo - dies live Shall quit, like me, the vale of tears, Their righteous

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "bo - dies live Shall quit, like me, the vale of tears, Their righteous".

sen - tence to re - ceive, Their righteous sen - tence to re - ceive.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "sen - tence to re - ceive, Their righteous sen - tence to re - ceive."

Common Metres.

IAMBIC VERSE.

(See Introduction, Section II.)

When all thy mercies, O my God,
 My rising soul surveys,
 Transported with the view I'm lost
 In wonder, love, and praise.

ST. JAMES'.

Hy. 592.

COURTVILLE.

When all thy mercies, O my God, My rising soul surveys,

Transported with the view, I'm lost In wonder, love, and praise.

ST. GEORGES'.

Hy. 64.

German Chorale,
Ascribed to SEBASTIAN BACH.

With dignity.

By faith we find the place a-bove, The rock that rent in twain;

Beneath the shade of dying love, And in the clefts re-main, And in the clefts remain.

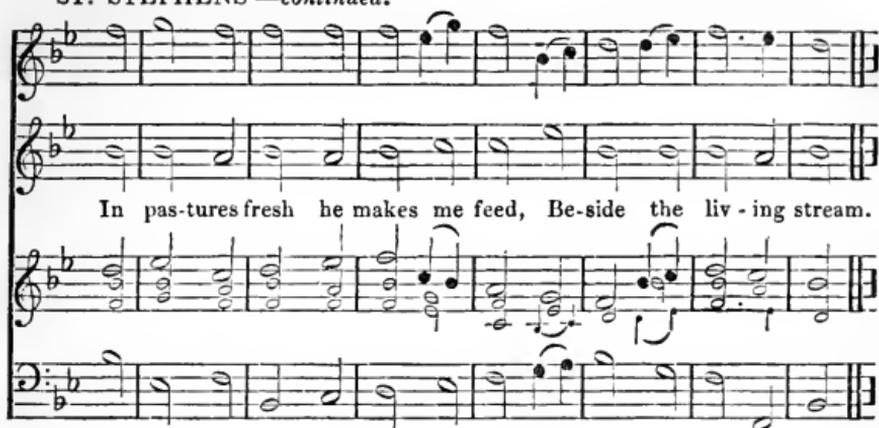
ST. STEPHENS'.

Hy. 679.

REV. W. JONES.

My Shep-herd will sup-ply my need, Je-ho-vah is his name;

ST. STEPHENS'—continued.



In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

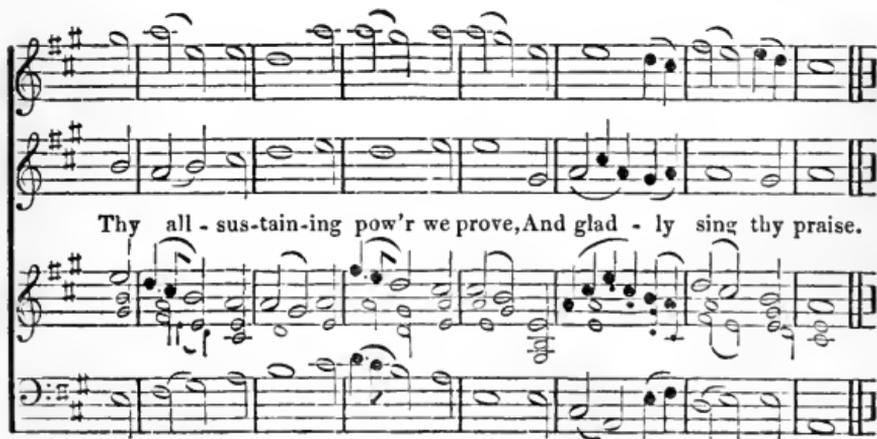
ABINGDON.

Hy. 543.

DR. HEIGHINGTON.



Be-ing of Be-ings, God of Love! To Thee our hearts we raise ;



Thy all - sus-tain-ing pow'r we prove, And glad - ly sing thy praise.

CAMBRIDGE NEW.

Hy. 83.

DR. RANDALL.

Thou Son of God, whose flam-ing eyes Our in-most thoughts per-ceive,

Ac-cept the eve-ning sac-ri-fice,

Which now to thee we

Which now to thee we give, Which now to thee we give.

give,

DEVIZES.

Hy. 342.

TUCKER.

God of e - ter - nal truth and grace, Thy faithful pro - mise seal!

Thy word, thy oath, to A - bra'm's race; - - - In

p

P *Org.*

us, ev'n us, ful - fil. In us, ev'n us, ful - fil.

f

f

Voice.

ST. ANN'S.

Hy. 22.

DR. CROFT.

Be-hold the Sa-viour of man-kind Nail'd to the shameful tree!

How vast the love that him in-clined To bleed and die for thee!

IRISH.

Hy. 136.

While dead in tres - pass - es I lie, Thy quick'ning Spi - rit give;

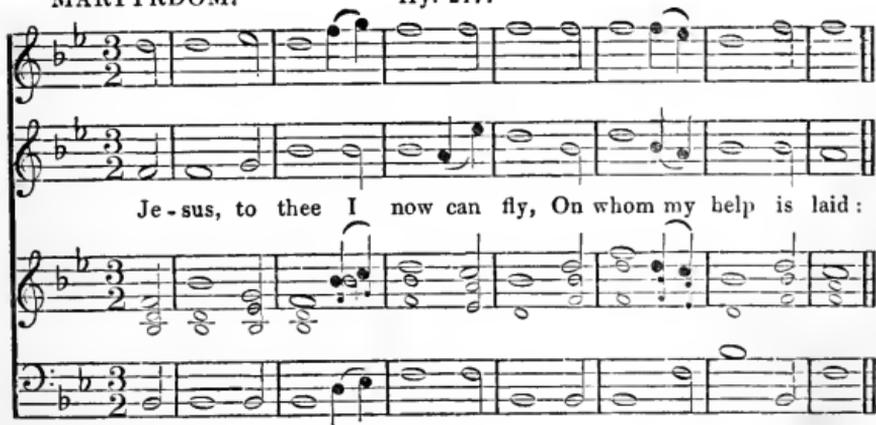
IRISH—continued.



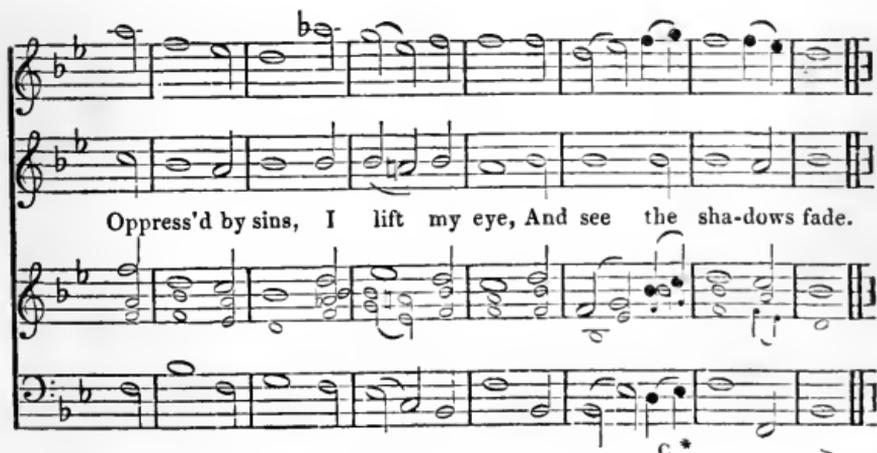
Call me, thou Son of God, that I May hear thy voice and live.

MARTYRDOM.

Hy. 217.



Je - sus, to thee I now can fly, On whom my help is laid :



Oppress'd by sins, I lift my eye, And see the sha-dows fade.

HENSBURY.

Hy. 208.

First system of musical notation for 'Hensbury'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Come, let us, who in Christ be - lieve, Our com - mon'.

Second system of musical notation for 'Hensbury'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Sa - viour praise; To him with joy - ful voi - ces give The'. Dynamics include *f* (forte) and *p* (piano). The word 'Org.' is written at the end of the system.

Third system of musical notation for 'Hensbury'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'glo - ry of his grace, The glo - ry of his grace.'. Dynamics include *f* (forte). The word 'Voice.' is written at the end of the system.

SALEM.

Hy. 297.

Shep-herd Di-vine, our wants re-lieve, In this our

The first system of the musical score for 'SALEM.' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics 'Shep-herd Di-vine, our wants re-lieve, In this our' are written below the vocal line. The music is in a common metre (3/2 time) with a key signature of one sharp (F#).

e-vil day: To all thy tempt-ed follow-ers give The

The second system of the musical score continues the melody and accompaniment. The lyrics 'e-vil day: To all thy tempt-ed follow-ers give The' are written below the vocal line. A piano dynamic marking (*p*) is present above the vocal line towards the end of the system.

pow'r to watch, The pow'r to watch, The pow'r to watch and pray.

The third system of the musical score concludes the piece. The lyrics 'pow'r to watch, The pow'r to watch, The pow'r to watch and pray.' are written below the vocal line. A forte dynamic marking (*f*) is present above the piano accompaniment in the middle of the system.

BEDFORD.

Hy. 169.

WHEALL.

Je - sus, the all - res - tor - ing Word, My fall - en spi - rit's hope,

This musical score is for the hymn 'Je - sus, the all - res - tor - ing Word, My fall - en spi - rit's hope,' by Bedford. It is in common metre (Hy. 169) and features a key signature of two sharps (D major). The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The time signature is 3/2. The lyrics are: 'Je - sus, the all - res - tor - ing Word, My fall - en spi - rit's hope,'

Af - ter thy love - ly like - ness, Lord, Ah, when shall I wake up ?

This musical score is for the second part of the hymn 'Af - ter thy love - ly like - ness, Lord, Ah, when shall I wake up ?' by Bedford. It continues the key signature of two sharps (D major) and the 3/2 time signature. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Af - ter thy love - ly like - ness, Lord, Ah, when shall I wake up ?'

ABRIDGE.

Hy. 592.

J. SMITH.

When all thy mer - cies, O my God, My ris - ing soul sur - veys,

This musical score is for the hymn 'When all thy mer - cies, O my God, My ris - ing soul sur - veys,' by J. Smith. It is in common metre (Hy. 592) and features a key signature of two flats (B-flat major). The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The time signature is 3/2. The lyrics are: 'When all thy mer - cies, O my God, My ris - ing soul sur - veys,'

ABRIDGE—continued.

Trans-ported with the view, I'm lost In won-der, love, and praise.

This musical score is for the piece 'ABRIDGE—continued.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Trans-ported with the view, I'm lost In won-der, love, and praise.'

BYZANTIUM.

Hy. 590.

JACKSON.

In all my vast concerns with thee, In vain my soul would try

This musical score is for the piece 'BYZANTIUM.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'In all my vast concerns with thee, In vain my soul would try'

To shun thy presence, Lord, or flee The no-tice of thine eye.

This musical score is the continuation of 'BYZANTIUM.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'To shun thy presence, Lord, or flee The no-tice of thine eye.'

ARABIA.

Hy. 136.

While dead in tres - pass - es I lie, Thy quick'ning Spi - rit give :

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the vocal staves.

Call me, thou Son of God, that I, May hear thy voice, and live, Call

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the vocal staves. Dynamics markings 'p' and 'f' are present at the beginning and end of the piano part respectively.

me, thou Son of God, that I May hear thy voice and live.

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the vocal staves.

BROOMSGROVE.

Hy. 184.

B. MILGROVE.

My God, my God, to thee I cry; Thee on - ly

The first system of the musical score for 'Broomsgrove' consists of four staves. The top staff is the vocal line in treble clef, 2/4 time. The second staff is the vocal line in treble clef with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The music begins with a treble clef and a 2/4 time signature.

would I know; Thy pu - ri - fy - ing blood ap - ply, And

The second system of the musical score continues with four staves. The vocal line in the second staff has lyrics. The piano accompaniment in the third and fourth staves includes a dynamic marking of *p* (piano) in the second measure of the vocal line.

wash me white as snow, And wash me white as snow.

The third system of the musical score consists of four staves. The vocal line in the second staff has lyrics. The piano accompaniment in the third and fourth staves includes a dynamic marking of *f* (forte) in the second measure of the vocal line.

WILTSHIRE.

Hy. 1.

STEVENSON.

O for a thousand tongues to sing My great Re-deem-er's praise!

The
The glories of my God and King, The glo-ries of my God and King, The

tri - - - umphs
tri - - - umphs of his grace! The triumphs of his grace!

MOUNT PLEASANT.

Hy. 135.

LEACH.

Je - su, if still thou art to - day As yes - ter -

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics 'Je - su, if still thou art to - day As yes - ter -' are written below the vocal line. The music is in a common time signature and a key signature of one sharp (F#).

day the same, Pre - sent to heal, in me dis - play The

The second system of the musical score consists of four staves. The lyrics 'day the same, Pre - sent to heal, in me dis - play The' are written below the vocal line. The music continues from the first system.

vir - tue of thy Name, The vir - tue of thy Name.

The third system of the musical score consists of four staves. The lyrics 'vir - tue of thy Name, The vir - tue of thy Name.' are written below the vocal line. The music concludes with a double bar line.

ARLINGTON.

Hy. 84.

DR. ARNE.

With dignity.

Come, O thou all vic - torious Lord, Thy pow'r to us make known ;

Strike with the ham - mer of thy word, And break these hearts of stone !

SMYRNA.

Hy. 343.

LEACH.

O for a heart to praise my God, A heart from sin set free !

SMYRNA—continued.

A heart that al-ways feels thy blood So freely spilt for me.

A heart that al - ways feels thy blood So free - ly spilt for me.

A heart that So

Detailed description: This block contains the musical score for 'SMYRNA—continued.'. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'A heart that al-ways feels thy blood So freely spilt for me.' and 'A heart that al - ways feels thy blood So free - ly spilt for me.' The word 'So' is written below the piano part.

CHARMOUTH.

Hy. 346.

DR. WAINWRIGHT.

For e-ver here my rest shall be, Close to thy bleed - ing side ;

Detailed description: This block contains the musical score for 'CHARMOUTH.'. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: 'For e-ver here my rest shall be, Close to thy bleed - ing side ;'. The piano part features a steady accompaniment with chords and moving lines.

This all my hope, and all my plea, For me the Sa-viour died!

Detailed description: This block contains the continuation of the musical score for 'CHARMOUTH.'. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: 'This all my hope, and all my plea, For me the Sa-viour died!'. The piano part continues with a consistent accompaniment.

WARWICK.

Hy. 446.

STANLEY.

Je - su, the word of mer - cy give, And

let it swift - ly run; And let the priests them-

selves be - lieve, And put sal - va - tion on.

ROSE LANE.

Hy. 128.

T. CLARK.

With glo-ri-ous clouds en - com-pass'd round, Whom an - gels

The first system of the musical score for 'Rose Lane' consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with a key signature of one flat (B-flat). The second staff is the vocal line in treble clef, 3/2 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 3/2 time, with a key signature of one flat. The fourth staff is the piano accompaniment in bass clef, 3/2 time, with a key signature of one flat. The lyrics 'With glo-ri-ous clouds en - com-pass'd round, Whom an - gels' are written below the second staff.

dim - ly see, Will the Un-search - a - ble be found,

Or

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with a key signature of one flat. The second staff is the vocal line in treble clef, 3/2 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 3/2 time, with a key signature of one flat. The fourth staff is the piano accompaniment in bass clef, 3/2 time, with a key signature of one flat. The lyrics 'dim - ly see, Will the Un-search - a - ble be found,' and 'Or' are written below the second staff.

Or God ap - pear, Or

Or God ap - pear to me.

God ap - pear to me.

Org. Voice. d

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with a key signature of one flat. The second staff is the vocal line in treble clef, 3/2 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 3/2 time, with a key signature of one flat. The fourth staff is the piano accompaniment in bass clef, 3/2 time, with a key signature of one flat. The lyrics 'Or God ap - pear, Or', 'Or God ap - pear to me.', and 'God ap - pear to me.' are written below the second staff. At the bottom of the system, the labels 'Org.', 'Voice.', and 'd' are positioned under the respective staves.

ASHLEY.

Hy. 702.

Sal-va-tion! O the joy-ful sound! What plea-sure to our ears!

The first system of the hymn consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Sal-va-tion! O the joy-ful sound! What plea-sure to our ears!"

A sove-reign balm for eve-ry wound, A cor-dial for our fears.

The second system of the hymn consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "A sove-reign balm for eve-ry wound, A cor-dial for our fears."

The Doxology.

Glory, honour, praise, and pow-er, Be un-to the Lamb for ev-er: Je-sus Christ is

The section for 'The Doxology' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Glory, honour, praise, and pow-er, Be un-to the Lamb for ev-er: Je-sus Christ is"

NOTE.—Sometimes the last two lines of each verse are sung *pia.*, and repeated *fortè*; which, in a *short* hymn, has a good effect. The "Doxology" should not be sung to any other hymn than the 702d.

ASHLEY—continued.

our Redeemer, Hal-le-lujah, Hal-le-lu-jah, Halle-lu-jah, Praise the Lord.

p *f* *Slowly.*

p *f* *Slowly.*

Detailed description: This musical score is for the hymn 'ASHLEY—continued.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are 'our Redeemer, Hal-le-lujah, Hal-le-lu-jah, Halle-lu-jah, Praise the Lord.' The music is in G major (one sharp) and common time. Dynamics include piano (*p*) and forte (*f*), and the tempo is marked 'Slowly.' The score ends with a double bar line.

ATTERCLIFFE.

Hy. 214.

MATHER.

Talk with us, Lord, thy-self re-veal, While here o'er earth we rove ;

Detailed description: This musical score is for the hymn 'ATTERCLIFFE.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are 'Talk with us, Lord, thy-self re-veal, While here o'er earth we rove ;'. The music is in G major (one sharp) and common time. The score ends with a double bar line.

Speak to our hearts, and let us feel The kind-ling of thy love.

Detailed description: This musical score is the continuation of the hymn 'ATTERCLIFFE.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are 'Speak to our hearts, and let us feel The kind-ling of thy love.' The music is in G major (one sharp) and common time. The score ends with a double bar line.

NEW YORK.

Hy. 138.

WITTON.

O that thou wouldst, the heav - ens rent, In

ma - jes - ty come down; Stretch out thine arm om -

ni - po - tent, And seize me for thine own!

WILTON (OLD).

Hy. 589.

*Composed by F. GIARDINI,
to the words here set.*

Sweet is the mem'ry of thy grace, My God, my heav'n-ly King :

Let age to age thy right - eous - ness In sounds of

glo - ry sing, In sounds of glo - ry sing.

LONDON.

Hy. 331.

DR. CROFT.

Thou, Lord, hast blest my go - ing out ; O bless my com - ing in !

Com - pass my weakness round a - bout, And keep me safe from sin.

CONDESCENSION.

Hy. 139.

TUCKER.

Je - su! Re - deem - er, Saviour, Lord, The wea - ry sin - ner's friend ;

CONDESCENSION—continued.

Musical score for "CONDESCENSION—continued." in common time, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). The score is divided into two systems. The first system shows the vocal line with lyrics and piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Come to my help, pronouncethe word, And bid my, And bid my troubles end.

ST. MICHAEL'S.

Hy. 36.

Musical score for "ST. MICHAEL'S." in common time, featuring a vocal line and piano accompaniment. The key signature has two sharps (D major). The score is divided into two systems. The first system shows the vocal line with lyrics and piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Lo-vers of plea-sure more than God, For you he suf - fer'd pain ;

Musical score for "ST. MICHAEL'S." (continued) in common time, featuring a vocal line and piano accompaniment. The key signature has two sharps (D major). The score is divided into two systems. The first system shows the vocal line with lyrics and piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Swear-ers, for you he spilt his blood : And shall he bleed in vain ?

WILTS.

Hy. 599.

SIR G. SMART.

Be - gin, my soul, some heav'nly theme, A - wake, my voice, and sing

The mighty works, or mighti - er name, Of our e - ter - nal King.

FERRY.

Hy. 628.

Ye hum - ble souls, that seek the Lord, Chase all your fears a - way;

FERRY—*continued.*

And bow with rap-ture down to see The place where Je-sus lay.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

FRENCH.

Hy. 370.

RAVENS-CROFT.

Deep - en the wound thy hands have made In this weak, help - less soul,

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal line.

Till mer - cy, with its bal-my aid, Des-cends to make me whole.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal line.

OATLANDS.

Hy. 125.

T. CLARK,
Inserted by permission.

O that I could my Lord receive, Who did the world re-deem; Who gave his

The musical score for 'OATLANDS' consists of four staves. The first two staves are the vocal line, and the last two are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O that I could my Lord receive, Who did the world re-deem; Who gave his".

p A life conceal'd in him, *f* A life

life, that I might live A life conceal'd in him! - - - - - A life conceal'd in him!

p A life *f*

The musical score continues with four staves. The vocal line has lyrics: "A life conceal'd in him, A life life, that I might live A life conceal'd in him! - - - - - A life conceal'd in him!". The piano accompaniment includes dynamic markings *p* and *f*.

YORK.

Hy. 728.

JOHN MILTON,
(Father of the Poet).

There is a land of pure de-light, Where saints im - mor - tal reign:

The musical score for 'YORK' consists of four staves. The first two staves are the vocal line, and the last two are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "There is a land of pure de-light, Where saints im - mor - tal reign:".

YORK—continued.

Musical score for 'YORK—continued.' consisting of four staves. The first two staves are vocal lines in treble clef with a key signature of one sharp (F#). The last two staves are piano accompaniment in treble and bass clefs. The lyrics are: In - fi - nite day ex - cludes the night, And plea - sures ba - nish pain.

MORIAH. (*Minore.*)

Hy. 64.

Ascribed to PURCEL.

Musical score for 'MORIAH. (Minore.)' consisting of four staves. The first two staves are vocal lines in treble clef with a common time signature (C) and a key signature of one flat (Bb). The last two staves are piano accompaniment in treble and bass clefs. The lyrics are: By faith we find the place a - bove, The rock that rent in twain;

Continuation of the musical score for 'MORIAH. (Minore.)' consisting of four staves. The first two staves are vocal lines in treble clef with a common time signature (C) and a key signature of one flat (Bb). The last two staves are piano accompaniment in treble and bass clefs. The lyrics are: Beneath the shade of dy - ing love, And in the cleft, And in the cleft remain.

WALSALL. (*Minore.*)

Hy. 41.

PURCEL.

O God! our help in a - ges past, Our hope for years to come,

Our shel-ter from the storm - y blast, And our e - ter - nal home.

CROWLE. (*Minore.*)

Hy. 63.

DR. GREEN.

Wee to the men on earth who dwell, Nor dread th'Almighty's frown;

CROWLE.—*continued.*

When God doth all his wrath re-veal, And show'r his judgments down!

The musical score for 'CROWLE.—continued.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'When God doth all his wrath re-veal, And show'r his judgments down!'.

BANGOR. (*Minore.*)

Hy. 36.

Lo - vers of pleasure more than God, For you he suf-fer'd pain;

The musical score for 'BANGOR. (Minore.) Hy. 36.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The lyrics are: 'Lo - vers of pleasure more than God, For you he suf-fer'd pain;'.

Swear-ers, for you he spilt his blood: And shall he bleed in vain?

The musical score for 'BANGOR. (Minore.) Hy. 36.' (continued) consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The lyrics are: 'Swear-ers, for you he spilt his blood: And shall he bleed in vain?'.

STROUD. (*Minore.*)

Hy. 42.

DR. BURNEY.

Thee we a - - dore, e - ter - nal Name! And humb - ly

own to thee, How fee-ble is our mor - tal frame, What

dy - - ing worms we be! What dy - ing worms we be!

What dying worms we be, What

Short Metres.

IAMBIC VERSE.

(See Introduction, Section III.)

A charge to keep I have,
 A God to glorify;
 A never-dying soul to save,
 And fit it for the sky.

FALCON STREET.

Hy. 318.

ISAAC SMITH.

A charge to keep I have, A God to glo - ri - fy;

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features a simple, melodic vocal line with a piano accompaniment of chords and moving lines.

A ne - ver dy - ing soul to save, And fit it for the sky.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line.

WATCHMAN.

Hy. 314.

LEACH.

Hark, how the watchmen cry, At - tend the trum - pet's sound!

Stand to your arms, the foe is nigh, The pow'rs of hell sur-round.

MOUNT EPHRAIM.

Hy. 137.

MILGROVE.

When shall thy love con-strain, And force me to thy breast?

MOUNT EPHRAIM—*continued.*

When shall my soul re - turn a - gain To her e - ter - nal rest ?

This musical score is for the hymn 'MOUNT EPHRAIM—continued.' It consists of four staves. The top staff is the vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music is in a common time signature.

SHIRLAND.

Hy. 153.

STANLEY.

Lo! in thy hand I lay, And wait thy will to prove ;

This musical score is for the hymn 'SHIRLAND. Hy. 153. STANLEY.' It consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef.

My Pot-ter, stamp on me, thy clay, Thy on - ly stamp of love !

This musical score is for the hymn 'My Pot-ter, stamp on me, thy clay, Thy on - ly stamp of love!'. It consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. Dynamics markings 'p' (piano) and 'f' (forte) are present.

MANSFIELD.

Hy. 12.

Come, ye that love the Lord, And let your joys be known ;

The first system of the hymn consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The music is in common time (C) and features a simple, hymn-like melody.

Join in a song with sweet ac-cord, While ye sur-round his throne :

The second system continues the hymn with four staves. The vocal parts and piano accompaniment follow the same structure as the first system, maintaining the same key and time signature.

Join in a song with sweet ac-cord, While ye sur-round his throne.

The third system concludes the hymn with four staves. The vocal parts and piano accompaniment continue the melody and accompaniment from the previous systems, ending with a final cadence.

BRADLEY CHURCH.

Hy. 152.

MORTIMER.

p *f*

Ah! whi-ther should I go, Bur-den'd, and sick, and faint; Ah!

p

whither should I go, Bur-den'd, and sick, and faint, To whom should I my

p

Organ.

f

troubles show, To whom sh^d I my troubles show, And pour out my complaint?

f

Voice.

QUEEN'S.

Hy. 85.

Spi - rit of Faith, come down, Re - veal the things of God ;

And make to us the God-head known, And witness with the blood.

SPILSBY.

Hy. 421.

DR. MILLER.

“ I the good fight have fought, ” O when shall I de - clare ?

SPILSBY—continued.

The vic-tory by my Sa-viour got, I long with Paul to share.

This musical score is for the hymn 'SPILSBY—continued.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'The vic-tory by my Sa-viour got, I long with Paul to share.'

SARAH.

Hy. 43.

W. ARNOLD.

And am I born to die? To lay this bo - dy down?

This musical score is for the hymn 'SARAH. Hy. 43. W. ARNOLD.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'And am I born to die? To lay this bo - dy down?'

And must my trem-bling spi-rit fly In - to a world unknown?

This musical score is the continuation of the hymn 'SARAH. Hy. 43. W. ARNOLD.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'And must my trem-bling spi-rit fly In - to a world unknown?'

PECKHAM.

Hy. 296.

I. SMITH.

The pray - ing Spi - rit breathe, The watch - ing pow'r im - part ;

This musical score is for the hymn 'The pray-ing Spi-rit breathe, The watch-ing pow'r im-part;'. It is in the key of D major (one sharp) and 3/2 time. The score consists of four staves: a vocal line and three accompaniment staves. The lyrics are written below the vocal line. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

From all en - tan - gle - ments be - neath Call off my peace - ful heart.

This musical score is for the hymn 'From all en-tangle-ments be-neath Call off my peace-ful heart.'. It is in the key of D major (one sharp) and 3/2 time. The score consists of four staves: a vocal line and three accompaniment staves. The lyrics are written below the vocal line. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

JORDAN.

Hy. 581.

HARWOOD.

Wel - come, sweet day of rest, That saw the Lord a - rise ;

This musical score is for the hymn 'Wel-come, sweet day of rest, That saw the Lord a-rise;'. It is in the key of B-flat major (two flats) and 3/2 time. The score consists of four staves: a vocal line and three accompaniment staves. The lyrics are written below the vocal line. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

JORDAN—continued.

Wel-come to this re - vi - ving breast, And these re - joi - cing eyes!

This musical score is for the hymn 'JORDAN—continued.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Wel-come to this re - vi - ving breast, And these re - joi - cing eyes!' The melody is simple and hymn-like, with a steady accompaniment.

CAMBRIDGE.

Hy. 93.

HARRISON.

My gra-cious, lov - ing Lord, To thee what shall I say?

This musical score is for the hymn 'CAMBRIDGE. Hy. 93. HARRISON.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (D major), and the time signature is common time (C). The lyrics are: 'My gra-cious, lov - ing Lord, To thee what shall I say?' The melody is simple and hymn-like, with a steady accompaniment.

Well may I trem-ble at thy word, And scarce presume to pray.

This musical score is for the hymn 'Well may I trem-ble at thy word, And scarce presume to pray.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (D major), and the time signature is common time (C). The lyrics are: 'Well may I trem-ble at thy word, And scarce presume to pray.' The melody is simple and hymn-like, with a steady accompaniment.

DURHAM.

Hy. 367.

O come, and dwell in me, Spi-rit of power with-in!

And bring the glo-rious lib-er-ty From sorrow, fear, and sin.

AYNHOE.

Hy. 478.

DR. NARES.

And are we yet a-live, And see each o-ther's face?

AYNHOE—continued.

Glo - ry and praise to Je - sus give For his re - deem-ing grace!

CARLISLE.

Hy. 253.

LOCKHART.

Fa - ther, in whom we live, In whom we are, and move,

The glo - ry, pow'r, and praise re - ceive Of thy cre - a - ting love.

MATHIAS.

Hy. 701.

STANLEY.

How beau-teous are their feet, Who stand on Si-on's hill;

Who bring sal - va - tion in their tongues, And

words of peace re - veal! And words of peace re - veal!

KIBWORTH.

Hy. 387.

Pris - 'ners of hope, a - rise, And see your

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with a 3/2 time signature and a key signature of one flat. The second staff is the vocal line in treble clef, with lyrics underneath. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are: "Pris - 'ners of hope, a - rise, And see your".

Lord ap - pear: Lo! on the wings of love

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef, with lyrics underneath. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are: "Lord ap - pear: Lo! on the wings of love".

he flies, And brings re - demp - tion near.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef, with lyrics underneath. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are: "he flies, And brings re - demp - tion near."

HINDLEY.

Hy. 270.

HANDEL.

E - quip me for the war, And teach my hands to fight ;

This musical score is for Hindley's hymn, 'E - quip me for the war, And teach my hands to fight;'. It is in common time (C) and the key signature has two flats (B-flat and E-flat). The score consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment.

My sim - ple, up-right heart prepare, And guide my words a - right.

This musical score is for the second part of Hindley's hymn, 'My sim - ple, up-right heart prepare, And guide my words a - right.'. It continues in common time (C) and the key signature of two flats (B-flat and E-flat). The score consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment.

ALLERTON.

Hy. 96.

How can a sin - ner know His sins on earth for - giv'n ?

This musical score is for Allerton's hymn, 'How can a sin - ner know His sins on earth for - giv'n?'. It is in common time (C) and the key signature has two sharps (F-sharp and C-sharp). The score consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment.

ALLERTON—continued.

How can my gra-cious Sa-viour show My name inscrib'd in heav'n?

The musical score for 'ALLERTON—continued.' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a harmonic accompaniment, likely for a second voice or a different instrument. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: 'How can my gra-cious Sa-viour show My name inscrib'd in heav'n?'.

ST. ETHELRED.

Hy. 300.

Je - sus, I fain would find Thy zeal for God in me,

The musical score for 'ST. ETHELRED.' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a harmonic accompaniment. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: 'Je - sus, I fain would find Thy zeal for God in me,'.

Thy yearning pi - ty for man-kind, Thy burning cha - ri - ty.

The musical score for 'ST. ETHELRED.' (continued) consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a harmonic accompaniment. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: 'Thy yearning pi - ty for man-kind, Thy burning cha - ri - ty.'.

DUNBAR. (*Minore.*)

Hy. 152.

CORELLI.

Ah! whi - ther should I go, Bur - den'd, and sick, and faint;

To whom should I my trou - bles show, And pour out my com - plaint?

ST. BRIDES. (*Minore.*)

Hy. 103.

DR. HOWARD.

O that I could re - vere My much of - fend - ed God!

ST. BRIDES—continued.

O that I could but stand in fear Of thy af-flict-ing rod!

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the lute accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "O that I could but stand in fear Of thy af-flict-ing rod!"

WIRKSWORTH. (*Minore.*) Hy. 55.*Ascribed to PURCELL.*

Thou Judge of quick and dead, Be-fore whose bar se - vere,

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the lute accompaniment. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The lyrics are: "Thou Judge of quick and dead, Be-fore whose bar se - vere,"

With ho - ly joy, or guil-ty dread, We all shall soon ap - pear.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the lute accompaniment. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The lyrics are: "With ho - ly joy, or guil-ty dread, We all shall soon ap - pear."

Six Lines Eights.

It may be useful to observe here, that there are two distinct varieties of this Metre, the stanzas of which, though each contains the same number of lines, the same number of syllables in each line, and has the same poetical feet, nevertheless differ so essentially in their structure as to require a distinct set of tunes for each. Instances of both occur in the New Version of Psalms, of which Psalm 87 is a specimen of the one, and Psalm 37 of the other. They are there distinguished as the *First* and *Second* Metre, which terms are adopted in this work. For further illustration of this subject see *Introduction, Section IV.*

FIRST METRE.

IAMBIC VERSE.

Would Je-sus have the sin-ner die?
 Why hangs he then on yon-der tree?
 What means that strange expiring cry!
 (Sin-ners, he prays for you and me:)
 "Forgive them, Father, O forgive:
 They know not that by me they live!" *Hymn 33.*

LUTHER'S.

Hy. 30.

MARTIN LUTHER.

Where shall my wond'ring soul be - gin, How shall I all to heav'n as - pire?

LUTHER'S—continued.

A slave re-deem'd from earth and sin, A brand pluck'd from e -

This system contains the first two lines of music. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are: "A slave re-deem'd from earth and sin, A brand pluck'd from e -"

ter - nal fire, How shall I e - qual triumphs raise, Or sing my

This system contains the second two lines of music. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are: "ter - nal fire, How shall I e - qual triumphs raise, Or sing my"

great De - liv' - rer's praise? Or sing my great De - liv' - rer's praise?

This system contains the final two lines of music. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are: "great De - liv' - rer's praise? Or sing my great De - liv' - rer's praise?"

REFUGE.

Hy. 114.

HANDEL.

Je - sus, in whom the wea - ry find Their late, but per - ma - nent re - pose,

Phy - si - cian of the sin - sick mind, Relieve my wants, assuage my woes ;

And let my soul on thee be cast, Till life's fierce ty - ran - ny be past.

PLYMOUTH DOCK.

Hy. 31.

See, sin-ners, in the gos - pel glass, The Friend and Saviour of mankind!

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The lyrics are written below the vocal staff.

Not one of all th'a-pos - tate race, But may in him sal - va - tion find!

The second system of the musical score consists of four staves, following the same structure as the first system. The lyrics are written below the vocal staff.

His thoughts, & words, and ac - tions prove, His life and death, that God is love.

The third system of the musical score consists of four staves, following the same structure as the first two systems. The lyrics are written below the vocal staff.

ROUSSEAU.

Hy. 33.

J. J. ROUSSEAU.

Would Je-sus have the sin-ner die? Why hangs he then on yon-der tree?

What means that strange ex - pir - ing cry! (Sin-ners, he prays for you and me;)

" For-give them, Father, O for-give: They know not that by me they live!"

CLAUDE.

Hy. 654.

CLAUDE LE JEUNE. 1627.

Cre-a-tor, Spi-rit, by whose aid The world's foun-da-tions first were laid,

Come vis-it eve-ry wait-ing mind, Come, pour thy joys on hu-man kind; From sin and

sor-row set us free, And make thy tem-ples wor-thy thee, And make thy tem-ples wor- thy thee.

6

MADRID.

Hy. 72.

Sa-viour, on me the grace be-stow, To trample on my mortal foe,

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff is the vocal line in treble clef with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Sa-viour, on me the grace be-stow, To trample on my mortal foe,"

Conqueror of death with thee to rise, And claim my sta-tion in the skies,

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Conqueror of death with thee to rise, And claim my sta-tion in the skies,"

Fix'd as the throne which ne'er can move, A pil - lar in thy church a-bove.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Fix'd as the throne which ne'er can move, A pil - lar in thy church a-bove."

LOUGHBOROUGH.

Hy. 380.

Pris'ners of hope, lift up your heads! The day of lib - er - ty draws near;

The first system of the musical score for 'LOUGHBOROUGH'. It consists of four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'Pris'ners of hope, lift up your heads! The day of lib - er - ty draws near;'. The music is in a simple, hymn-like style with a steady rhythm.

Je - sus, who on the Ser - pent treads, Shall soon in your be - half ap - pear :

The second system of the musical score. It continues with four staves: vocal line, piano accompaniment (treble and bass), and bass line. The lyrics are: 'Je - sus, who on the Ser - pent treads, Shall soon in your be - half ap - pear :'. The musical notation and style are consistent with the first system.

The Lord will to his temple come, Prepare yr. hearts to make him room. Prepare yr. hearts to make him room.

The third system of the musical score. It consists of four staves: vocal line, piano accompaniment (treble and bass), and bass line. The lyrics are: 'The Lord will to his temple come, Prepare yr. hearts to make him room. Prepare yr. hearts to make him room.' The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). The music concludes with a final cadence.

WHITSUNTIDE.

Hy. 375.

KIMBER.

Saviour from sin, I wait to prove That Je-sus is thy heal-ing name;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the piano part. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is in a simple, hymn-like style.

To lose, when perfect-ed in love, Whate'er I have, or can, or am :

The second system of the musical score consists of four staves. The lyrics are written below the piano part. The key signature and time signature remain the same. A piano dynamic marking (*p*) is placed above the piano part in the second measure.

I stay me on thy faithful word, "The servant shall be as his Lord."

The third system of the musical score consists of four staves. The lyrics are written below the piano part. The key signature and time signature remain the same. A forte dynamic marking (*f*) is placed above the piano part in the first measure.

DESIRE.

Hy. 121.

Ex - pand thy wings, ce - les - tial Dove, And, brooding o'er my nature's night,

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below the vocal line.

Call forth the ray of heav'n-ly Love, Let there in my dark soul be light ;

The second system of the musical score consists of four staves, continuing the vocal and instrumental parts from the first system. The lyrics are written below the vocal line.

And fill th' il - lus - tra - ted a - byss With glo - rious beams of end - less bliss.

The third system of the musical score consists of four staves, concluding the piece. The lyrics are written below the vocal line.

CAREY'S.

Hy. 69.

H. CAREY.

Thou, Lord, on whom I still de-pend, Shalt keep me faith-ful to the end :

I trust thy truth, and love, and pow'r, Shall save me to the la - test hour ;

And, when I lay this bo - dy down, Reward with an im - mor - tal crown.

Voice *p* *f*

Org. pedals.

EATON.

Hy. 89.

WYVILL.

In-spi-rer of the ancient Seers, Who wrote from Thee the sa-cred page,

(If no Second Treble.)

p

The same thro' all succeed-ing years, To us, in our de-gen'-rate age,

p *Two Trebles.*

Org.

f

The Spi-rit of thy word impart, And breathe the Life in-to our heart.

f

Voice.

BRADFORD.

Hy. 71.

G. KNOWLES.

Tempo ordinario.

Lead-er of faith - ful souls, and Guide Of all that tra - vel to the sky,

Come, and with us, ev'n us, a-bide, Who would on thee a-lone re-ly;

*Moderato.**

On thee a-lone our spi-rits stay, While held in life's un - e - ven way.

* The Crotchet must be quicker; but not twice so quick as the Minim in the preceding movement.

MARTHA.

Hy. 201.

W. ARNOLD.

Largo.

And can it be that I should gain An int'rest in the Saviour's blood?

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the organ accompaniment. The tempo is marked 'Largo'. The lyrics are 'And can it be that I should gain An int'rest in the Saviour's blood?'.

Died he for me, who caus'd his pain? For me, who him to death pur-su'd?

Organ only.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the organ accompaniment. The lyrics are 'Died he for me, who caus'd his pain? For me, who him to death pur-su'd?'. The tempo remains 'Largo'. The organ part is marked 'Organ only'.

Moderato.

A-maz-ing love! how can it be, That thou, my God, shouldst die for me!

Voice.

This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the organ accompaniment. The tempo is marked 'Moderato'. The lyrics are 'A-maz-ing love! how can it be, That thou, my God, shouldst die for me!'. The organ part is marked 'Voice'.

TERAH.

Hy. 330.

W. ARNOLD.

Sa-viour of all, what hast thou done, What hast thou suf-fer'd on the tree?

Why didst thou groan thy mor-tal groan, O-be-dient un-to death for me?

The mys-t'ry of thy pas-sion show, The end of all thy griefs be-low.

ARTAXERXES.

Hy. 344.

DR. ARNE.

Thou hid - den love of God, whose height, whose depth un - fathom'd, no man

knows; I see from far thy beauteous light, In - ly I sigh for thy re- pose;

My heart is pain'd, nor can it be At rest, till it find rest in thee.

SHEFFIELD.

Hy. 625.

LAMP.

Sinners, rejoice: your peace is made; Your Sa-viour on the cross hath bled; Your God, in

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C).

Je-sus re-con-cil'd, On all his works a-gain hath smil'd; Hath grace thro' him and blessing giv'n To

This system contains the second four staves of music, continuing the vocal line and piano accompaniment from the first system.

all in earth and all in heav'n, Hath grace thro' him and blessing giv'n, To all in earth and all in heav'n.

This system contains the final four staves of music, concluding the vocal line and piano accompaniment.

CARDIFF.

Hy. 272.

MAZINGHI.

Peace! doubting heart; my God's I am! Who form'd me man, for - bids my fear;

The Lord hath call'd me by my name; The Lord protects, for e - ver near;

p
His blood for me did once a-tone, And still he loves and guards his own.*

His blood for me did once atone, And still he loves and guards his own.

* NOTE.—Repeat the last lines *forte*, and conclude with a *Minim*.

MARIENBOURN. (*Minore.*) Hy. 494.

Lo! God is here! let us a - dore, And own how dread - ful is this place!

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The bottom staff is the bass line in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The lyrics are written below the vocal and alto lines.

Let all with-in us feel his pow'r, And si - lent bow be - fore his face ;

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The bottom staff is the bass line in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The lyrics are written below the vocal and alto lines.

Who know his pow'r, his grace who prove, Serve him with awe, with rev'rence love.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The bottom staff is the bass line in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The lyrics are written below the vocal and alto lines.

MEISSEN. (Minore.)

Hy. 209.

German Chorale.

Thou hidden Source of calm repose, Thou all-suf - fi - cient Love Di - vine,

My help and re - fuge from my foes, Se - cure I am, if thou art mine :

And lo! from sin, and grief, and shame, I hide me Je - sus, in thy Name.

Six Lines Eights.

SECOND METRE.

IAMBIC VERSE.

Õ God, of good the' unfathom'd Sea!
 Who would not give his heart to thee!
 Who would not love thee with his might?
 Õ Jesu, Lover of mankind!
 Who would not his whole soul and mind,
 With all his strength, to thee unite? *Hymn 38.*

CREATION.

Hy. 224.

HAYDN.

I'll praise my Ma - ker while I've breath ; And when my voice is

lost in death, Praise shall em - ploy my no - bler pow'rs ;

ASCENSION.

Hy. 353.

LAMP.

O Je-su, source of calm re-*po*-se, Thy like nor man nor angel knows, Fair - est a-mong

ten thou-sand fair! Ev'n those whom death's sad fet-ters bound, Whom thickest dark-ness

Org.
Voice.

compass'd round, Find light & life, if thou appear, Find light and life, if thou ap-pear.

NEW COURT.

Hy. 351.

Come, Ho-ly Ghost, all-quick'ning fire! Come, and my hal-low'd heart in-spire,

Sprinkl'd with the a-ton-ing blood; Now to my soul thy-self re-veal!

Thy mighty work-ing let me feel, And know that I am born of God.

MARTIN'S LANE.

Hy. 574.

How lovely are thy tents, O Lord! Where'er thou chooseth to re - cord

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are written below the second vocal line.

Thy name, or place thy house of pray'r: My soul out-flies the an - gel choir,

The second system of the musical score consists of four staves. It begins with a piano (*p*) dynamic marking. The lyrics are written below the second vocal line.

And faints, o'erpower'd with strong de - sire, To meet thy spe - cial presence there.

The third system of the musical score consists of four staves. It begins with a forte (*f*) dynamic marking. The lyrics are written below the second vocal line.

GARDEN.

Hy. 439.

DR. RANDALL.

Thy pow'r & sav - ing truth to show, A war - fare at thy charge I go, Strong in the

Lord, and thy great might; Glad - ly take up, Glad - ly take up the hal - low'd cross, And,

p

p

Org.

suff'ring all things for thy cause, And suff'ring, &c., Beneath thy blood - y banner fight.

f

f

Voice.

ST PAUL'S.

Hy. 754.

ARNOLD.

Pros - trate, with eyes of faith, I see My Sa - viour

fas - ten'd to the tree, A vic - tim on that al - tar

laid, Him - self pre - sent - ing to the skies, The

ST. PAUL'S—continued.

grand vi - ca - rious sac - ri - fice, The Righteous in the

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics 'grand vi - ca - rious sac - ri - fice, The Righteous in the' are written below the second staff.

sin - ner's stead, The Righ - teous in the sin - ner's stead.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment in treble clef, marked with a forte 'f' dynamic. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics 'sin - ner's stead, The Righ - teous in the sin - ner's stead.' are written below the second staff.



Four Lines Eights & Two Sixes.

IAMBIC VERSE.

(See Introduction, Section V.)

O Love Divine, how sweet thou art!
 When shall I find my willing heart
 All taken up by thee?
 I thirst, I faint, I die to prove
 The greatness of redeeming Love,
 The love of Christ to me!

ST. JOHN'S.

Hy. 147.

LEACH.

O Love Di - vine, how sweet thou art! When shall I find my

will - ing heart All ta - - ken up by thee?

ST. JOHN'S—continued.

I thirst, I faint, I die to prove The great-ness

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics 'I thirst, I faint, I die to prove The great-ness' are written below the vocal line. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

of re - deem - ing Love, The love of Christ to

The second system of the musical score consists of four staves. The lyrics 'of re - deem - ing Love, The love of Christ to' are written below the vocal line. The music continues with piano accompaniment. A dynamic marking 'p' (piano) is visible in the lower staves.

me! - - - - The love of Christ to me!

The third system of the musical score consists of four staves. The lyrics 'me! - - - - The love of Christ to me!' are written below the vocal line. The music concludes with a final cadence. A dynamic marking 'f' (forte) is visible in the lower staves.

WESTBURY LEIGH.

Hy. 68.

TUCKER.

How hap-py is the pilgrim's lot! How free from ev'ry anxious thought,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "How hap-py is the pilgrim's lot! How free from ev'ry anxious thought,"

From worldly hope and fear! Confin'd to neither court nor cell, His soul dis-

The second system of the musical score consists of four staves. The lyrics are: "From worldly hope and fear! Confin'd to neither court nor cell, His soul dis-"

dains on earth to dwell, He on-ly sojourns here, He on-ly sojourns here.

The third system of the musical score consists of four staves. The lyrics are: "dains on earth to dwell, He on-ly sojourns here, He on-ly sojourns here." The score includes dynamic markings *p* and *f*.

TRINITY CHURCH.

Hy. 59.

DR. RANDALL.

Thou God of glo-rious ma - jes - ty, To thee, a - gainst my - self, to thee,

A worm of earth, I cry; A worm of earth, I cry; A half-awaken'd child of man;

An heir of endless bliss or pain; A sin-ner born to die! A sin-ner born to die!

p *f*

p *f*

Org. Voice.

MOUNT ZION.

Hy. 97.

LEACH.

Thou great mys-te-ri-ous God un-known, Whose love hath gen-tly led me on, Ev'n

from my in-fant days; My inmost soul, My inmost soul ex-pose to view, And tell

(Tenor.) Thy jus-ti-fy-ing grace,
me, if I e-ver knew Thy jus-ti-fy-ing grace, Thy jus-ti-fy-ing grace.

Thy jus-ti-fy-ing grace, Thy

HARWOOD.

Hy. 118.

HARWOOD.

Au-thor of faith, to thee I cry, To thee who wouldst not have me

die, But know the truth and live: O - pen mine eyes to see thy

face, Work in my heart the sav-ing grace, The life e - ter - nal give.

WENTWORTH.*

Hy. 591.

HANDEL.

O that I could, in ev'-ry place, By faith be-hold Je - hovah's face, My

strict Ob - ser - ver see; Pre - sent my heart and reins to try, And

feel the in-fluence of his eye For ev - er fix'd on me!

* Discovered by the late Samuel Wesley, in the Fitzwilliam-Museum at Cambridge; set, in Handel's own hand-writing, to the 147th Hymn.

ROCHDALE.

Hy. 62.

LEACH.

How happy are the lit - tle flock, Who, safe beneath their guardian-rock, In

all com-motions rest! When war's and tu-mult's waves run high, Unmov'd a -

bove, Unmov'd a-bove the storm they lie, They lodge, They lodge in Je-su's breast.

DORT.

Hy. 122.

WEBBE.

O thou who hast our sor-rows borne, Help us to look on thee and

mourn, On thee whom we have slain ; Have pierc'd a thou-sand, thou-sand

times, And by re - i - te - ra - ted crimes Renew'd thy mor-tal pain.

CHATHAM. (Minore.)

Hy. 44.

LAMP.

And am I on - ly born to die? And must I sud - den - ly com - ply With

nature's stern de - cree? What af - ter death for me re - mains? Ce - lestial joy, or

hell - ish pains, To all e - ter - ni - ty! To all e - ter - ni - ty!

LATROBE. (*Minore.*) Hy. 145.

O Je-sus, let me bless thy Name! All sin, a - las! thou know'st I

The first system of the musical score consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a piano accompaniment in a treble clef. The third staff is a piano accompaniment in a treble clef. The fourth staff is a piano accompaniment in a bass clef. The lyrics are written below the second staff.

am, But thou all pi - ty art: Turn in - to flesh my heart of stone;

The second system of the musical score consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a piano accompaniment in a treble clef. The third staff is a piano accompaniment in a treble clef. The fourth staff is a piano accompaniment in a bass clef. The lyrics are written below the second staff.

Such pow'r be-longs to thee a lone; Turn in - to flesh my heart.

The third system of the musical score consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a piano accompaniment in a treble clef. The third staff is a piano accompaniment in a treble clef. The fourth staff is a piano accompaniment in a bass clef. The lyrics are written below the second staff.

REFLECTION. (Minore.) Hy. 309.

DR. WILLIAMS.

Help, Lord, to whom for help I fly, And still my tempt-ed soul stand

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line.

The sacred watchfulness im -
by, Throughout the e - vil day! The sa - cred watch - ful - ness im -

The second system continues the musical score with four staves. A piano dynamic marking 'p' is placed above the vocal line. The lyrics are written below the vocal line.

part, And keep the is - sues of my heart, And stir me up to pray.

And keep the is - sues of my heart, And

The third system concludes the musical score with four staves. It includes dynamic markings 'f' and 'p'. The lyrics are written below the vocal line.

Four Lines Sixes & Two Eights.

IAMBIC VERSE.

(See Introduction, Section VI.)

Ẏe vir̄gin̄ souls, ar̄ise,
 With all̄ the dead̄ awake!
 Un̄to sal̄vation̄ wise,
 Oil̄ in your̄ vess̄els̄ take:
 Up̄start̄inḡ at̄ thē mid̄night̄ cry,
 "Behold̄ the heav'nlȳ Bridegroom̄ nigh!" *Hymn 65.*

PORTSMOUTH.

Hy. 65.

LAMP.

Ye vir - gin souls a - rise, - - - With all the dead a - wake!

Un - to sal - va - tion wise, Un - to sal - va - tion wise, Oil

PORTSMOUTH—continued.

in your ves - sels take, Oil in your ves - sels take: Up -

f

f

This system consists of four staves of music in a key signature of two flats (B-flat and E-flat). The first staff is a vocal line with a fermata at the end. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line. Dynamics include a forte (*f*) marking.

start - ing at the midnight cry, "Behold the heav'nly Bridegroom nigh!" Up -

p

p

This system consists of four staves of music. The first staff is a vocal line with a fermata at the end. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line. Dynamics include a piano (*p*) marking.

start - ing at the midnight cry, "Be - hold the heav'n - ly Bridegroom nigh!"

3

3

This system consists of four staves of music. The first staff is a vocal line with a fermata at the end. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line. A triplet (*3*) is indicated over a group of notes in both the vocal and piano parts.

ST. SWITHIN.

Hy. 229.

JESSER.

God of my life, to thee My cheer - ful soul I raise !

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are written below the vocal staff.

Thy good-ness bade me be, And still pro - longs my days ;

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The key signature and time signature remain the same as in the first system. The lyrics are written below the vocal staff.

I see my na - tal hour re - turn, And bless the day that I was born.

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The key signature and time signature remain the same. The lyrics are written below the vocal staff.

MAYBRICK.

Hy. 533.

Lord, we thy will o - bey, And in thy plea - sure rest ; We, on - ly

This system contains the first four staves of music. The top staff is the vocal line, the second is the treble piano accompaniment, the third is the bass piano accompaniment, and the fourth is the bass line. The music is in 6/8 time with a key signature of one flat (B-flat).

we, can say, "Whatev - er is, is best : " Joy - ful to meet, will -

No chords. *p*

This system contains the second four staves of music. It includes the vocal line, treble piano accompaniment, bass piano accompaniment, and bass line. The lyrics continue from the first system. A dynamic marking of *p* (piano) is present at the end of the system. The instruction "No chords." is written below the bass piano accompaniment.

ing to part, Convinc'd we still are one in heart, are one in heart.

f

This system contains the final four staves of music. It includes the vocal line, treble piano accompaniment, bass piano accompaniment, and bass line. The lyrics conclude with "ing to part, Convinc'd we still are one in heart, are one in heart." A dynamic marking of *f* (forte) is present at the beginning of the system.

REMEMBRANCE.

Hy. 541.

Lord of the worlds a - bove! How plea-sant and how fair The

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Lord of the worlds a - bove! How plea-sant and how fair The".

dwell-ings of thy love, Thy earth - ly tem-ples, are! To thine a -

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "dwell-ings of thy love, Thy earth - ly tem-ples, are! To thine a -". There are dynamic markings *p* (piano) on the second and third staves.

bode My heart as-pires, With warm de - sires To see my God.

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "bode My heart as-pires, With warm de - sires To see my God.". There are dynamic markings *f* (forte) on the second and third staves.

BURNHAM.

Hy. 34.

T. CLARK.

(Inserted by permission.)

Let earth and heav'n a - gree, An - gels and men be join'd, To ce - le -

Org.

To'adore the

brate with me The Sa - viour of mankind ; To'adore the all - a - ton - ing

Voice.

To'adore the

To'adore the

all - a - ton - ing

Lamb, To'adore the all - a - ton - ing Lamb, And bless, & bless the sound of Jesu's Name.

all - a - ton - ing, all - a - ton - ing Lamb.

K 2

WARSAW.

Hy. 641.

T. CLARK.

Join all the glo-ri-ous names Of wis - dom, love, and pow'r, That

e - ver mor-tals knew, That an - gels e - ver bore; All are too

mean to speak his worth, Too mean to set our Sa - viour forth.

RESURRECTION.*

Hy. 202.

HANDEL.

A - rise, my soul, a - rise, Shake off thy guilt-y fears;

The bleed-ing Sac - ri - fice In my be-half ap - pears; Be -

fore the throne my Sure-ty stands, My name is writ-ten on his hands.

* Discovered by the late Samuel Wesley, in the Fitzwilliam-Museum at Cambridge; in Handel's own hand-writing.

REDEMPTION.

Hy. 345.

LEACH.

Ye The
Ye ransom'd sinners, hear, The pris'ners of the Lord, And wait till Christ ap-

pear, Accord-ing to his word: Re-joice in hope, We shall from all
rejoice with me, our

sins be free *f*
Rejoice in hope, rejoice with me, We shall from all our sins be free.
sins be free.

OLD 148TH.

Hy. 769.

I give im-mortal praise To God the Father's love, For all my

com-forts here, And bet-ter hopes a - bove; He sent his own

e - ter - nal Son To die for sins that man had done.

Eights.

ANAPÆSTIC VERSE.

(See Introduction, Section VII.)

All glory to God in the sky,
 And peace upon earth be restored:
 O Jesus, exalted on high,
 Appear our omnipotent Lord!
 Who, meanly in Bethlehem born,
 Didst stoop to redeem a lost race,
 Once more to thy creatures return,
 And reign in thy kingdom of grace!

SION.

Hy. 220.

Harmonia Sacra.

All glo-ry to God in the sky, And peace up-on earth be re - stored :

SION—continued.

O Je-sus, ex-alt-ed on high, Ap-pear our om-ni-po-tent Lord!

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are written below the vocal staff.

Who, meanly in Bethle-hem born, Didst stoop to re-deem a lost race,

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The music continues from the first system. The lyrics are written below the vocal staff.

Once more to thy crea-tures re-turn, And reign in thy king-dom of grace!

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The music concludes with a double bar line. The lyrics are written below the vocal staff.

LAZARUS.

Hy. 70.

W. ARNOLD.

I long to be-hold him ar-ray'd With glo-ry and light from a-bove,

The King in his beau-ty dis-play'd, His beau-ty of ho-li-est love:

I languish and sigh to be there, Where Je-sus hath fix'd his a-bode;

LAZARUS—continued.

p

O when shall we meet in the air, And fly to the mountain of God!

p

Detailed description: This musical score is for the piece 'LAZARUS—continued.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a melody with various note values and rests, including a prominent dotted half note in the vocal line. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of 'p' (piano) is present at the beginning of both the vocal and piano parts.

CARNABY. (Four lines.) Hy. 79.

A fountain of Life and of Grace In Christ, our Re-deem-er, we see:

Detailed description: This musical score is for the piece 'CARNABY. (Four lines.) Hy. 79.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The music features a melody with various note values and rests, including a prominent dotted half note in the vocal line. The piano accompaniment provides harmonic support with chords and moving lines.

For us, who his of-fers em - brace. For all, it is op-en and free:

L

Detailed description: This musical score continues the piece 'CARNABY. (Four lines.) Hy. 79.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The music features a melody with various note values and rests, including a prominent dotted half note in the vocal line. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of 'L' (likely *lento*) is present at the end of the piece.

ISRAEL.

Hy. 228.

Thou Shepherd of Is-rael, and mine, The joy and de-sire of my heart ;

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

For clo-ser com-munion I pine, I long to re-side where thou art :

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

The pasture I languish to find, Where all, who their Shepherd o - bey,

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

ISRAEL—continued.

Are fed, on thy bo-som reclined, And screen'd from the heat of the day.

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the second staff.

GOSHEN. (Four lines.)

Hy. 77.

The Church in her mi - lit - ant state Is wea-ry, and cannot for-bear :

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The lyrics are written below the second staff.

The saints in an a - go - ny wait To see him a - gain in the air.

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The lyrics are written below the second staff. Dynamics markings 'p' and 'f' are present on the second and third staves.

INVOCATION. (*Minore.*) Hy. 174.

DR. ARNE.

How shall a lost sin - ner in pain Re - co - ver his for - feit - ed peace?

When brought in - to bond - age a - gain, What hope of a se - cond re - lease?

Will mer - cy it - self be so kind To spare such a re - bel as me?

INVOCATION—continued.

And, O! can I pos-si-bly, pos-si-bly find Such plenteous re-demption in thee?

DAVID. (*Four lines.*)

Hy. 78.

HANDEL.

The thirsty are call'd to their Lord, His glorious ap-pear-ing to see ;

And, drawn by the pow'r of his word, The promise, I know, is for me.

Eights, Sevens, and Four.

TROCHAIC VERSE.

(See Introduction, Section VIII.)

Lo! He comes with clouds descending,
 Once for favour'd sinners slain;
 Thousand, thousand saints attending,
 Swell the triumph of his train:
 Hallelujah!
 God appears on earth to reign.

HELMSLEY.

Hy. 66.

The musical score is written in a four-staff system. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is primarily in the treble clefs. The lyrics are placed between the second and third staves.

Lo! He comes with clouds de-scend-ing, Once for fa-vour'd

HELMSLEY—continued.

sin - ners slain; Thou - sand, thou - sand saints at - tend - ing,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a key with two flats and a 4/4 time signature.

Swell the tri - umph of his train: Hal - le - lu - jah!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a key with two flats and a 4/4 time signature.

Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign.

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a key with two flats and a 4/4 time signature.

ENCOURAGEMENT.

Hy. 729.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C). The lyrics are: "Lift your heads, ye friends of Je-sus, Part-ners in his suff'rings here;"

Musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: "Christ, to all be-lievers precious, Lord of lords shall soon ap-pear:"

Musical score for the third system, concluding the vocal line and piano accompaniment. The lyrics are: "Mark the to-kens, Mark the tokens Of his heav'n - ly kingdom near !"

CALVARY.

Hy. 691.

STANLEY.

Come, thou Con-queror of the na-tions, Now on thy white horse ap-pear ;

The first system of the musical score for 'CALVARY'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in common time (C). The lyrics are: 'Come, thou Con-queror of the na-tions, Now on thy white horse ap-pear ;'.

Earthquakes, deaths, and de - so - la-tions, Sig - ni - fy thy kingdom near ;

The second system of the musical score. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'Earthquakes, deaths, and de - so - la-tions, Sig - ni - fy thy kingdom near ;'.

True and faith-ful ! True and faith-ful ! 'Stab-lish thy do - min-ion here.

The third system of the musical score. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'True and faith-ful ! True and faith-ful ! 'Stab-lish thy do - min-ion here.' Dynamic markings *p*, *pp*, and *f* are present above the vocal line and below the piano accompaniment lines.

Eights and Sevens.

TROCHAIC VERSE.

(See Introduction, Section IX.)

Love Divine, all loves excell'g,
 Joy of heav'n, to earth come down;
 Fix in us thy humble dwelling,
 All thy faithful mercies crown:
 Jesus, thou art all compassion;
 Pure, unbounded love thou art;
 Visit us with thy salvation;
 Enter ev'ry trembling heart.

VIENNA.

Hy. 385.

HAYDN.
(Hymn to the Emperor.)

Love Di-vine, all loves ex - cel-ling, Joy of heav'n, to earth come down;

Fix in us thy hum-ble dwell-ing, All thy faith-ful mercies crown:

VIENNA—continued.

Je-sus, thou art all com-pas-sion ; Pure, un-bound-ed love thou art ;

This system consists of four staves of music. The top staff is a vocal line in G major (one sharp). The second staff is a piano accompaniment. The third and fourth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The lyrics are written below the second staff.

Vi - sit us with thy sal - va - tion ; En - ter ev'-ry trembling heart.*

This system consists of four staves of music, similar in layout to the first system. The lyrics are written below the second staff.

Vi - sit us with thy sal - va - tion ; En - ter ev'-ry trembling heart.

This system consists of four staves of music, similar in layout to the first system. The lyrics are written below the second staff.

* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, and second time *fortè*.

QUEENBOROUGH.

Hy. 606.

T. CLARK.

(Inserted by permission.)

Light of those whose dreary dwelling Borders on the shades of death,

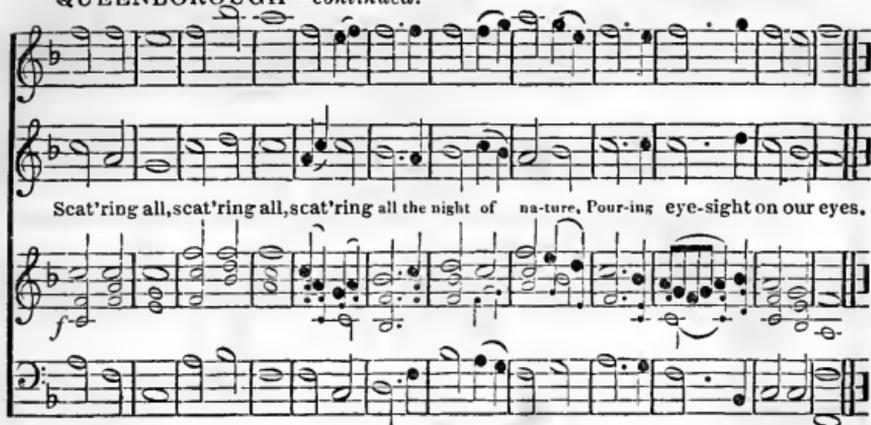
Come, and by thy love revealing Dissipate the clouds beneath:

p
The new heav'n and earth's Creator, In our deepest darkness rise,

p Two Trebles.

Organ.

QUEENBOROUGH—continued.



Scat'ring all, scat'ring all, scat'ring all the night of na-ture, Pour-ing eye-sight on our eyes.

NORTHAMPTON CHAPEL. (Four lines.) Hy. 725. A. WILLIAMS.

Hap-py soul, thy days are ended, All thy mourning days be-low: Go, by an-gel-



guards at-tended, To the sight of Je-sus, go, To the sight of Jesus, go.

COMPASSION.

Hy. 530.

Come, thou all-in - spiring Spi - rit, In - to ev'-ry longing heart! Bought for

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a grand staff (treble and bass clefs), and a bass line. The lyrics are written below the piano accompaniment staff.

us by Je-su's me - rit, Now thy bliss-ful self im - part: Sign our un-con -

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a grand staff, and a bass line. The lyrics are written below the piano accompaniment staff.

test-ed par-don; Wash us in the'a-ton-ing blood! Make our hearts, make our

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a grand staff, and a bass line. The lyrics are written below the piano accompaniment staff.

COMPASSION—continued.

hearts, make our hearts a water'd gar-den, Fill our spot-less souls with God.

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal lines.

ROMANZA. (Four lines.) Hy. 547.

From BEETHOVEN.

Come, thou e-ver - last - ing Spi - rit, Bring to ev'-ry thank-ful mind,

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (D major), and the time signature is common time (C). The lyrics are written below the vocal lines.

All the Saviour's dy - ing me - rit, All his suff'rings for man-kind!

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (D major), and the time signature is common time (C). The lyrics are written below the vocal lines.

WELCH.

Hy. 60.

Harmonia Sacra.

[Repeat this stave to the third and fourth lines of each verse.]

Righteous God! whose vengeful phi-als All our fears and thoughts ex-ceed,
Big with woes and fie-ry tri-als, Hanging, bursting o'er our head;

While thou vi - sit - est the nations, Thy se - lect-ed peo - ple spare;

Arm our cau-tion'd souls with patience, Fill our humbled hearts with pray'r.

JESSE.

Hy. 633.

From PURCELL.

f [Repeat this stave to the third and fourth lines of each verse.] 2d time pia.

Hail, thou once des - pi - sed Je - sus! Hail, thou Ga - li - le - an King!
Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring.

f 2d time pia.

mez.

Hail, thou a - go - nising Saviour, Bear - er of our sin and shame!

mez.

f

By thy me - rits we find fa - vour; Life is gi - ven thro' thy name.

f

DISMISSION.

Hy. 560.

Lord, dismiss us with thy blessing ! Bid us now de-part in peace ; Still on heav'nly

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Lord, dismiss us with thy blessing ! Bid us now de-part in peace ; Still on heav'nly". The music is in a common time signature with a key signature of one flat.

manna feeding, Let our faith and love in-crease : Fill each breast with con-so-la-tion ;

The second system of the musical score consists of four staves. The lyrics are: "manna feeding, Let our faith and love in-crease : Fill each breast with con-so-la-tion ;". The music continues with the same instrumental and vocal parts.

Up to thee our hearts we raise : When we reach yon bliss-ful station, Then we'll give thee

The third system of the musical score consists of four staves. The lyrics are: "Up to thee our hearts we raise : When we reach yon bliss-ful station, Then we'll give thee". The music concludes with a piano (*p*) dynamic marking.

DISMISSION—continued.

f *p* *f*

nobler praise! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A - men.

f *p* *f*

Detailed description: This musical score is for a piece titled 'DISMISSION—continued.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a melody with dynamic markings of *f* (forte), *p* (piano), and *f* (forte) repeated. The lyrics are 'nobler praise! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A - men.'

OCEAN. (Four lines.)

Hy. 725.

STORACE.

Hap-py soul, thy days are end-ed, All thy mourning days be-low: Go, by

Detailed description: This musical score is for a piece titled 'OCEAN. (Four lines.)'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are 'Hap-py soul, thy days are end-ed, All thy mourning days be-low: Go, by'.

angel-guards attended, To the sight of Je-sus, go! To the sight of Je-sus, go!

Detailed description: This musical score continues the piece 'OCEAN. (Four lines.)'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are 'angel-guards attended, To the sight of Je-sus, go! To the sight of Je-sus, go!'.

Sevens.—Four Lines.

TROCHAIC VERSE.

(See Introduction. Section X.)

Holy Lamb, who thee receive,
 Who in thee begin to live,
 Day and night they cry to thee,
 As thou art, so let us be!

GERMAN HYMN.

Hy. 350.

PLEYEL.

Ho - ly Lamb, who thee re - ceive, Who in thee be - gin to live,

Day and night they cry to thee, As thou art, so let us be!

Org. Force.

FEVERSHAM.

Hy. 514.

First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "Fa-ther, at thy footstool see Those who now are one in thee;"

Second system of musical notation, consisting of four staves. The lyrics are: "Those who now are one in thee: Draw us by thy grace a-lone;"

Third system of musical notation, consisting of four staves. The lyrics are: "Give, O give us to thy Son! Give, O give us to thy Son!"

Octaves.

MOUNT HERMON.

Hy. 302.

LEACH.

Lord, that I may learn of thee, Give me true sim- pli - ci - ty; Wean my

The musical score for 'MOUNT HERMON' consists of four staves. The first two staves are the vocal line in G major (one flat) and 4/4 time. The last two staves are the piano accompaniment. The lyrics are: 'Lord, that I may learn of thee, Give me true sim- pli - ci - ty; Wean my'.

soul, and keep it low. Willing thee, willing thee, willing thee a - lone to know.

The musical score continues with four staves. The vocal line includes dynamic markings *p* and *f*. The piano accompaniment also includes *p* and *f* markings. There are triplet markings (3) over the final notes of the vocal line. The lyrics are: 'soul, and keep it low. Willing thee, willing thee, willing thee a - lone to know.'

TOWNHEAD.

Hy. 555.

Come, De-sire of nations, come! Hasten, Lord, the gen'ral doom! Hear the

The musical score for 'TOWNHEAD' consists of four staves. The first two staves are the vocal line in D major (two sharps) and 4/4 time. The last two staves are the piano accompaniment. The lyrics are: 'Come, De-sire of nations, come! Hasten, Lord, the gen'ral doom! Hear the'.

TOWNHEAD—continued.

Spi-rit and the bride, Come and take, come and take us to thy side.

PARIS.

Hy. 400.

WELDON.

Je-sus comes with all his grace, Comes to save a fall-en race;

Ob-ject of our glo-rious hope, Je-sus comes to lift us up.

SICILIAN MARINERS. Hy. 434.

Je - sus all - a - ton - ing Lamb, Thine, and on - ly thine, I am ;

This musical score is for the hymn 'Sicilian Mariners' (Hy. 434). It is written in a 2/4 time signature with a key signature of one flat (B-flat). The score consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Je - sus all - a - ton - ing Lamb, Thine, and on - ly thine, I am ;'.

Take my bo - dy, spi - rit, soul ; On - ly thou pos - sess the whole.

This musical score is for the hymn 'Sicilian Mariners' (Hy. 434). It is written in a 2/4 time signature with a key signature of one flat (B-flat). The score consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Take my bo - dy, spi - rit, soul ; On - ly thou pos - sess the whole.'

ALMA.

Hy. 168.

WEBBE.

Depth of mer - cy, can there be Mer - cy still re - served for me ?

This musical score is for the hymn 'Alma' (Hy. 168) by Webb. It is written in a 2/4 time signature with a key signature of one sharp (F#). The score consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Depth of mer - cy, can there be Mer - cy still re - served for me ?'.

ALMA—continued.

Can my God his wrath for - bear? Me, the chief of sin - ners, spare?

AARON.

Hy. 350.

ARNOLD.

Ho - ly Lamb, who thee receive, Who in thee be - gin to live, Day and night they

Organ. *Voice.*

cry to thee, As thou art, so, As thou art, so, As thou art, so let us be!

Organ. *Voice.*

ECHO.

Hy. 29.

Musical score for 'ECHO. Hy. 29.' in 2/4 time, key of B-flat. The score consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Come, ye wea - ry sinners, come, All who groan beneath your load; Je - sus

calls his wand'ers home : Hasten to, has - ten to your pard'ning God.

Musical score continuation for 'ECHO. Hy. 29.' in 2/4 time, key of B-flat. The score consists of four staves. The lyrics are: 'calls his wand'ers home : Hasten to, has - ten to your pard'ning God.' The music features triplets in the vocal line and piano accompaniment.

BOHEMIA.

Hy. 76.

Musical score for 'BOHEMIA. Hy. 76.' in 3/4 time, key of B-flat. The score consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'What are these ar-ray'd in white, Bigh-ter than the noonday - sun ?

BOHEMIA—continued.

Fore-most of the sons of light, Near-est the e-ter-nal throne.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Fore-most of the sons of light, Near-est the e-ter-nal throne."

HARTS.

Hy. 542.

MILGROVE.

Lord and God of heav'nly pow'rs! Theirs,—yet, O! be-nign-ly ours:

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 2/4. The lyrics are: "Lord and God of heav'nly pow'rs! Theirs,—yet, O! be-nign-ly ours:"

Glo-rious King! let earth pro-claim, Worms at-tempt to chant thy name.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 2/4. The lyrics are: "Glo-rious King! let earth pro-claim, Worms at-tempt to chant thy name."

PARDON.

Hy. 8.

MOZART.

What could your Re - deem - er do, More than he hath

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "What could your Re - deem - er do, More than he hath". The music is in G major (one sharp) and common time. The vocal line begins with a quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment starts with a C major triad in the right hand and a C major triad in the left hand.

done for you? To pro - cure your peace with God, Could he

The second system of the musical score consists of four staves. The lyrics are: "done for you? To pro - cure your peace with God, Could he". The music continues from the first system. The vocal line has a quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment continues with the same harmonic structure.

more than shed his blood? Could he more than shed his blood?

The third system of the musical score consists of four staves. The lyrics are: "more than shed his blood? Could he more than shed his blood?". The music concludes with a double bar line. The vocal line features a triplet of eighth notes (G, A, B) followed by a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment also features a triplet of eighth notes in the right hand and a quarter note in the left hand.

PATMOS.

Hy. 350.

HANDEL.

Ho - ly Lamb, who thee re - ceive, Who in thee be -

gin to live, Day and night they cry to thee, As thou

art, so let us be! As thou art, so let us be!

WORCESTER. (Minore.) Hy. 6.

DR. MILLER.

Sinners, turn; why will ye die? God, your Maker, asks you why: God, who did y'

be - ing give, Made you with him - self to live, Made you with him - self to live.

Sevens.—Eight Lines.

HOTHAM.

Hy. 143.

MADAN.

Je - su, Lover of my soul, Let me to thy bosom fly; While the nearer

HOTHAM—continued.

waters roll, While the tempest still is high : Hide me, O my Saviour, hide,

This system contains the first four staves of music. The vocal line is on the top staff, with lyrics underneath. The piano accompaniment consists of three staves below the vocal line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the piano parts and a vocal melody with some grace notes.

Till the storm of life be past ; Safe in - to the ha - ven guide :

This system contains the next four staves of music. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the first system. The music concludes with a double bar line.

O re - ceive, O re - ceive, O re - ceive my soul at last !

This system contains the final four staves of music. The vocal line features dynamic markings: *p* (piano), *pp* (pianissimo), and *f* (forte). The piano accompaniment also has dynamic markings: *p*, *pp*, and *f*. The music ends with a double bar line.

SEVILLE.

Hy. 218.

Spanish Chant.

[Repeat this stave to the third and fourth lines of each verse.]
 See how great a flame as-pires, Kin-dled by a spark of grace!
 Je-su's love the na-tions fires, Sets the kingdoms on a blaze:

This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a repeat sign and contains the lyrics. The second staff is a piano accompaniment in treble clef. The third and fourth staves are a piano accompaniment in bass clef. A dynamic marking 'p' (piano) is placed above the second staff.

To bring fire on earth he came; Kin-dled in some hearts it is:

This system consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third and fourth staves are a piano accompaniment in bass clef. A dynamic marking 'f' (forte) is placed above the second staff.

O that all might catch the flame, All par-take the glo-rious bliss!

This system consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third and fourth staves are a piano accompaniment in bass clef. Dynamic markings 'p' (piano) and 'f' (forte) are placed above the second staff.

MACCABEUS.

Hy. 51.

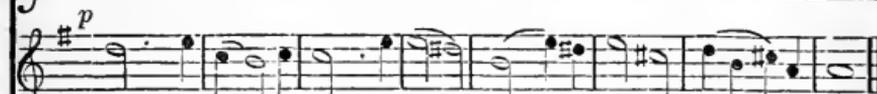
HANDEL.



[Repeat this stave to the third and fourth lines of each verse.]



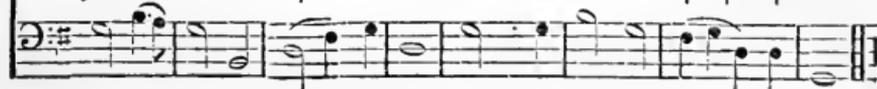
Hark! a voice di - vides the sky: Hap - py are the faith - ful dead,
In the Lord who sweet - ly die! They from all their toils are freed.



Them the Spi-rit hath de-clared Blest, un - ut - ter - a - - bly blest :



Je - sus is their great Re-ward, Je - sus is their end - less Rest.



Six Lines Sebens.

TROCHAIC VERSE.

(See Introduction, Section XI.)

Why not now, my God, my God?
 Ready if thou always art,
 Make in me thy mean abode,
 Take possession of my heart:
 If thou canst so greatly bow,
 Friend of sinners, why not now?

EGLON.

Hy. 411.

MORETON.

Why not now, my God, my God? Rea - dy if thou

p

p

Detailed description: This system contains the first two lines of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The first line of music corresponds to the first line of the text, and the second line of music corresponds to the second line of the text. Dynamics include piano (*p*) markings.

al - ways art, Rea - dy if thou al - ways art,

f

f

Detailed description: This system contains the third and fourth lines of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The third line of music corresponds to the third line of the text, and the fourth line of music corresponds to the fourth line of the text. Dynamics include forte (*f*) markings.

EGLON—continued.

Make in me thy mean a - bode, Take pos-ses-sion of my heart :

This system contains four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Make in me thy mean a - bode, Take pos-ses-sion of my heart :".

If thou canst so great - ly bow, Friend of sin - ners,

p

p

Organ.

This system contains four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "If thou canst so great - ly bow, Friend of sin - ners,". A piano (*p*) dynamic marking is present above the second vocal staff and below the piano accompaniment. The word "Organ." is written below the bottom staff.

why not now? Friend of sin - - ners, Why not now?

f

f

Voice.

This system contains four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "why not now? Friend of sin - - ners, Why not now?". A forte (*f*) dynamic marking is present above the second vocal staff and below the piano accompaniment. The word "Voice." is written below the bottom staff.

REST.

Hy. 20.

LEACH.

Wear-y souls, that wan-der wide From the cen-tral point of bliss,

Turn to Je-sus cru-ci-fied, Fly to those dear wounds of his :

Sink in - to the pur - ple flood : Rise in - to the life of God.

ADAMANT.

Hy. 624.

Rock of A-ges, cleft for me, Let me hide myself in thee; Let the

The first system of the musical score for 'ADAMANT.' consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the vocal line in treble clef. The third and fourth staves are the piano accompaniment in treble and bass clefs, respectively. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests.

wa-ter and the blood, From thy wounded side which flow'd, Be of

The second system of the musical score continues with four staves. The vocal line (top two staves) includes the lyrics 'wa-ter and the blood, From thy wounded side which flow'd, Be of'. The piano accompaniment (bottom two staves) features a prominent bass line with eighth notes. Dynamics markings 'p' (piano) are present in the vocal and piano parts.

sin the dou-ble cure, Save f^m wrath, & make me pure, Save, &c.

The third system of the musical score consists of four staves. The vocal line (top two staves) includes the lyrics 'sin the dou-ble cure, Save f^m wrath, & make me pure, Save, &c.'. The piano accompaniment (bottom two staves) continues with a steady bass line. Dynamics markings 'f' (forte) are present in the vocal and piano parts.

WELLSPRING.

Hy. 101.

Saviour, Prince of Is-rael's race, See me from thy lof - ty throne ;

The first system of the musical score for 'WELLSPRING' consists of four staves. The top staff is the vocal line in G major, 3/2 time, with lyrics 'Saviour, Prince of Is-rael's race, See me from thy lof - ty throne ;'. The second staff is the vocal line in G major, 3/2 time, with lyrics 'Saviour, Prince of Is-rael's race, See me from thy lof - ty throne ;'. The third staff is the piano accompaniment in G major, 3/2 time, with lyrics 'Saviour, Prince of Is-rael's race, See me from thy lof - ty throne ;'. The fourth staff is the bass line in G major, 3/2 time, with lyrics 'Saviour, Prince of Is-rael's race, See me from thy lof - ty throne ;'.

Give the sweet re - lent-ing grace, Sof - ten this ob - du - rate stone !

The second system of the musical score for 'WELLSPRING' consists of four staves. The top staff is the vocal line in G major, 3/2 time, with lyrics 'Give the sweet re - lent-ing grace, Sof - ten this ob - du - rate stone !'. The second staff is the vocal line in G major, 3/2 time, with lyrics 'Give the sweet re - lent-ing grace, Sof - ten this ob - du - rate stone !'. The third staff is the piano accompaniment in G major, 3/2 time, with lyrics 'Give the sweet re - lent-ing grace, Sof - ten this ob - du - rate stone !'. The fourth staff is the bass line in G major, 3/2 time, with lyrics 'Give the sweet re - lent-ing grace, Sof - ten this ob - du - rate stone !'.

Stone to flesh, O God, convert ; Cast a look, Cast a look, and break my heart !

The third system of the musical score for 'WELLSPRING' consists of four staves. The top staff is the vocal line in G major, 3/2 time, with lyrics 'Stone to flesh, O God, convert ; Cast a look, Cast a look, and break my heart !'. The second staff is the vocal line in G major, 3/2 time, with lyrics 'Stone to flesh, O God, convert ; Cast a look, Cast a look, and break my heart !'. The third staff is the piano accompaniment in G major, 3/2 time, with lyrics 'Stone to flesh, O God, convert ; Cast a look, Cast a look, and break my heart !'. The fourth staff is the bass line in G major, 3/2 time, with lyrics 'Stone to flesh, O God, convert ; Cast a look, Cast a look, and break my heart !'. Dynamics markings *p* and *f* are present in the piano accompaniment.

KNOWLES.

Hy. 512.

G. KNOWLES.

Cen-tre of our hopes thou art, End of our enlarged de-sires; Stamp thine

im-age on our heart; Fill us now with heav'nly fires; Fill us now with

heav'nly fires; Ce-ment-ed by love di-vine, Seal our souls for e - ver thine.

TRURO.

Hy. 116.

W. E. MILLER.

Saviour, cast a pi-ty'ing eye, Bid my sins and sor-rows end :

Whi-ther should a sin-ner fly? Art not thou the sin-ner's Friend?

Rest in thee I gasp to find, Wretched I, and poor, and blind.

BITHYNIA.

Hy. 183.

Gregorian Melody.

Je - su, Shep - herd of the sheep, Pi - ty my un - set - tled soul!

Guide, and nou - rish me, and keep, Till thy love shall make me whole;

Voice.

Organ.

Give me per - fect sound - ness, give, Make me stead - fast - ly be - lieve.

Two Sixes and Four Sevens.

IAMBIC AND TROCHAIC VERSE.

(See Introduction, Section XII.)

Ȧgain we lift our voice,
 And shout our solemn joys;
 Cause of highest raptures this,
 Raptures that shall never fail;
 See a soul escap'd to bliss,
 Keep the Christian festival.

IRENE.

Hy. 52.

LAMP.

A - gain we lift our voice, And shout our so - lemn joys; Cause of high - est rap - tures this,

Rap - tures that shall ne - ver fail; See a soul es - cap'd to bliss, Keep the Christian fes - ti - val.

HOWELL.

Hy. 67.

How weak the thoughts, and vain, Of self - de - lud - ing men! Men, who,

fix'd to earth a - lone, Think their hou - ses shall en - dure,

Fond - ly call their lands their own, To
Fond - ly call their lands their own, To their dis - tant heirs se - cure.
Fond - ly call their lands their own, To

DEDICATION.

Hy. 193.

Ac - cept my

O Fi - lial De - i - ty, Ac - cept, ac - cept my new-born cry ;

Ac - cept my

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment. The lyrics are written below the vocal line.

See the tra - vail of my soul, Sa - viour, and be sa - tis - fied ;

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features some more complex rhythmic patterns.

Take me, Take me, Take me now, possess me whole, Who for me, for me, hast died.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

ECCLES.

Hy. 352.

BOGGETT.

Je - sus, thou art our King ! To me thy suc-cour bring ; Christ, the migh-ty

One, art thou ; Help for all on thee is laid ; This the word ; I claim it now ;

p *f*
Send me now the pro-mised aid, Send me now the pro-mised aid.

p *Org.* *f*
Voice.

Sebens and Sixes.

TROCHAIC AND IAMBIC VERSE.

(See Introduction, Section XIII.)

Wretched, helpless, and distressed,
 Ah! whither shall I fly?
 Ever gasping after rest,
 I cannot find it nigh:
 Naked, sick, and poor, and blind,
 Fast bound in sin and misery,
 Friend of sinners, let me find
 My help, my all, in thee!

CLARK'S.

Hy. 109.

LAMP.

Wretched, help-less, and dis-trest, Ah! whi-ther

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics 'Wretched, help-less, and dis-trest, Ah! whi-ther' are written below the vocal staff.

shall I fly? Ev-er gasp-ing af-ter rest, I

This system contains the next four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics 'shall I fly? Ev-er gasp-ing af-ter rest, I' are written below the vocal staff.

CLARK'S—continued.

can - not find it nigh: Na - ked, sick, and poor, and

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.

blind, Fast bound in sin and mi - se - ry, Friend of

This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the piano accompaniment staff.

sin - ners, let me find My help, my all, in thee!

This system contains the final four staves of music on the page. It includes a triplet of eighth notes in the vocal line and piano accompaniment. The lyrics are written below the piano accompaniment staff.

PREPARATION.

Hy. 54.

YOAKLEY.

Heark-en to the so-lemn voice, The aw-ful mid-night cry! Wait-ing souls, re-

joice, re-joice, And see the bride-groom nigh: Lo! he comes to keep his word, Light &

joy his looks im-part: Go ye forth to meet y^r Lord, And meet him in your heart.

ASYLUM.

Hy. 424.

T. CLARK,
 Inserted by permission.

Us, who climb thy ho-ly hill, A gen'-ral bless-ing make: Let the world our in-fluence feel, Our

The first system of the musical score for 'Asylum'. It consists of four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'Us, who climb thy ho-ly hill, A gen'-ral bless-ing make: Let the world our in-fluence feel, Our'.

gos-pel grace par-take: Grace, to help in time of need, Pour out on sin-ners from a - bove;

The second system of the musical score. It continues with four staves. The lyrics are: 'gos-pel grace par-take: Grace, to help in time of need, Pour out on sin-ners from a - bove;'.

All thy Spi-rit's ful-ness shed, All thy Spi-rit's ful-ness shed, In show'rs of heav'n-ly love.

The third system of the musical score. It continues with four staves. The lyrics are: 'All thy Spi-rit's ful-ness shed, All thy Spi-rit's ful-ness shed, In show'rs of heav'n-ly love.' The word 'piano' (*p*) is written below the first staff, and 'forte' (*f*) is written below the second staff.

ATONEMENT.

Hy. 110.

French Melody.

[Repeat this stave to the third and fourth lines of each stanza.]

Je - sus, Friend of sin - ners, hear, Yet once a - gain I pray :
From my debt of sin set clear, For I have nought to pay :

The first system of musical notation consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the second and third staves.

Speak, O speak, the kind re - lease, A poor back - slid - ing soul re - store ;

The second system of musical notation consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the second and third staves.

Love me free - ly, seal my peace, And bid me sin no more.

The third system of musical notation consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the second and third staves.

KINGSWOOD.

Hy. 192.

Harmonia Sacra.

[Repeat this stave to the third and fourth lines of each stanza.]

Oft I in my heart have said, Who shall as - cend on high, Borne on
Mount to Christ, my glo - rious Head, And bring him from the sky?

con-tem-pla - tion's wing, Surely I shall find him there, Where the an-gels,

Where the an-gels, where the an-gels praise their King, And gain the Morn-ing-Star.

AMSTERDAM.

Hy. 271.

[Repeat this stave to the third and fourth lines of each stanza.]

O Al-migh - ty God of Love, Thy ho - ly arm dis - play;
Send me suc - cour from a - bove, In this my e - vil day;

Arm my weak-ness with thy pow'r, Wo-man's Seed ap - pear with - in ;

Be my Safe-guard and my Tow'r A - gainst the face of sin.

CRUCIFIXION.

Hy. 548.

LAMP.

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major and 2/4 time. The bottom two staves are piano accompaniment. The lyrics for this system are: "Lamb of God, whose bleed - ing love We now re - call to mind, Send the an - swer from a - bove, And"

The second system of the musical score consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics for this system are: "let us mer - cy find; Think on us, who think on thee; And ev' - ry strug - gling soul re - lease;"

The third system of the musical score consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics for this system are: "O re - mem - ber Cal - va - ry, And bid us go in peace, And bid us go in peace!"

DEPENDANCE.

Hy. 552.

STODART.

Je - sus drinks the bit - ter cup, The wine - press

treads a - lone; Tears the graves and moun - tains

up, By his ex - pir - ing groan; Lo! the pow'rs of

DEPENDANCE—continued.

heav'n he shakes; Na - ture in con - vul - sions lies;

This system contains the first four staves of music. The vocal line (top staff) has lyrics: "heav'n he shakes; Na - ture in con - vul - sions lies;". The piano accompaniment consists of three staves (treble, middle, and bass clefs).

Earth's pro-found-est cen - - tre quakes, Earth's pro-found - est

This system contains the next four staves of music. The vocal line (top staff) has lyrics: "Earth's pro-found-est cen - - tre quakes, Earth's pro-found - est". The piano accompaniment consists of three staves.

The great JE - HO - VAH dies!

cen - tre quakes: The great - - JE - HO - VAH dies!

The great JE - HO - VAH dies!

This system contains the final four staves of music. The vocal line (top staff) has lyrics: "The great JE - HO - VAH dies!". The piano accompaniment consists of three staves. The lyrics "cen - tre quakes: The great - - JE - HO - VAH dies!" are written below the second staff.

CITY ROAD.

Hy. 106.

Je - su, let thy pi-ty'ing eye Call back a wand'r - ing sheep !

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics 'Je - su, let thy pi-ty'ing eye Call back a wand'r - ing sheep !'. The second staff is the vocal line in G major, 4/4 time, with lyrics 'Je - su, let thy pi-ty'ing eye Call back a wand'r - ing sheep !'. The third staff is the piano accompaniment in G major, 4/4 time, with lyrics 'Je - su, let thy pi-ty'ing eye Call back a wand'r - ing sheep !'. The bottom staff is the bass line in G major, 4/4 time, with lyrics 'Je - su, let thy pi-ty'ing eye Call back a wand'r - ing sheep !'.

False to thee, like Pe - ter, I Would fain, like Pe - ter, weep

The second system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics 'False to thee, like Pe - ter, I Would fain, like Pe - ter, weep'. The second staff is the vocal line in G major, 4/4 time, with lyrics 'False to thee, like Pe - ter, I Would fain, like Pe - ter, weep'. The third staff is the piano accompaniment in G major, 4/4 time, with lyrics 'False to thee, like Pe - ter, I Would fain, like Pe - ter, weep'. The bottom staff is the bass line in G major, 4/4 time, with lyrics 'False to thee, like Pe - ter, I Would fain, like Pe - ter, weep'.

Let me be by grace restored, On me be all long-suffer - ing shown ;

The third system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics 'Let me be by grace restored, On me be all long-suffer - ing shown ;'. The second staff is the vocal line in G major, 4/4 time, with lyrics 'Let me be by grace restored, On me be all long-suffer - ing shown ;'. The third staff is the piano accompaniment in G major, 4/4 time, with lyrics 'Let me be by grace restored, On me be all long-suffer - ing shown ;'. The bottom staff is the bass line in G major, 4/4 time, with lyrics 'Let me be by grace restored, On me be all long-suffer - ing shown ;'.

CITY ROAD—continued.

Turn, and look up - on me, Lord, And break my

This system contains the first four staves of music. The first staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics 'Turn, and look up - on me, Lord, And break my' are written below the first staff. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

heart of stone, Turn, and look up - on me,

This system contains the next four staves of music. The lyrics 'heart of stone, Turn, and look up - on me,' are written below the first staff. A triplet of eighth notes is marked with a '3' above it in the first measure of the vocal line.

Lord, And break my heart of stone.

This system contains the final four staves of music. The lyrics 'Lord, And break my heart of stone.' are written below the first staff. The system concludes with a double bar line.

JOSIAH.

Hy. 407.

WM. ARNOLD.

None is like Je-shu-run's God, So great, so strong, so high :

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Lo! he spreads his wings a - broad, He rides up - on the sky :

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

p Is - rael is his first-born son : *f* God, the' Al-migh-ty God, is thine ;

p *f* No Chords

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics and dynamic markings. The third staff is the piano accompaniment in treble clef with dynamic markings. The fourth staff is the piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic markings *p* and *f* are placed above the vocal line and the piano accompaniment respectively. The text "No Chords" is written below the piano accompaniment in the second staff.

JOSIAH—continued.

p

See him to thy help come down, The ex - cel - lence di - vine.

p *Org.*

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a vocal line in G major (two flats) with a treble clef. The second staff is a vocal line in G major with a treble clef, starting with a piano (*p*) dynamic. The third staff is a vocal line in G major with a treble clef, also starting with a piano (*p*) dynamic. The fourth staff is an organ accompaniment in G major with a bass clef, starting with a piano (*p*) dynamic and labeled 'Org.'. The lyrics 'See him to thy help come down, The ex - cel - lence di - vine.' are written between the second and third staves.

f

See him to thy help come down, The ex - cel - lence di - vine.

f

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a vocal line in G major with a treble clef, starting with a forte (*f*) dynamic. The second staff is a vocal line in G major with a treble clef, starting with a forte (*f*) dynamic. The third staff is a vocal line in G major with a treble clef, starting with a forte (*f*) dynamic. The fourth staff is an organ accompaniment in G major with a bass clef, starting with a forte (*f*) dynamic. The lyrics 'See him to thy help come down, The ex - cel - lence di - vine.' are written between the second and third staves.



Tens and Elevens.

IAMBIC AND ANAPÆSTIC VERSE.

(See Introduction, Section XIV.)

M̄y F̄ather, m̄y Ḡod, I l̄ong for t̄hy l̄ove ;
 O shed it abroad ; Send Christ from above !
 M̄y heart ev̄er fainting, H̄e on̄ly can cheer ;
 And all things are wanting, Till Je-sus is here.

HANOVER.

Hy. 200.

HANDEL.

My Father, my God, I long for thy love ; O shed it abroad ; Send Christ from a-bove !

My heart ev - er faint-ing, He on - ly can cheer ; And all things are want-ing, Till Je - sus is here.

PORTUGUESE HYMN.

Hy. 5.

Thy faithfulness, Lord, Each moment we find, So true to thy word, So

lov-ing & kind; Thy mercy so ten-der To all the lost race, The vi-lest of-

p

p

Organ.

fend-er, The vi- lest of-fend-er, The vi-lest of-fend-er May turn & find grace.

f

f

Voice.

q

NORTON.

Hy. 3.

From the Chaconne
of JOMELLI.

O all that pass by, To Jesus draw near; He ut-ters a cry, Ye sinners, give ear!

From hell to re-trieve you, He spreads out His hands; Now, now to re-ceive you, He gra-cious-ly

Org.

Voice.

stands; From hell to re-trieve you, He spreads out His hands; Now, now to re-ceive you He graciously stands

HARMONY.

Hy. 198.

LEACH.

O what shall I do My Saviour to praise, So faithful and true, So

plen-tious in grace, So strong to de - li-ver, So good to re-deem, The weakest be -

liev-er, the weakest be - liev-er, the weak-est be - liev - er That hangs upon him.

KING STREET.

Hy. 557.

MORETON.

Ye servants of God, Your Mas-ter proclaim, And pub-lish a-broad His

won-der-ful name; The name all vic - to - rious Of Je - sus ex - tol; His

king-dom is glo-rious, And rules o-ver all, His king-dom is glo-rious, And rules o-ver all.

Org.

Voice.

DEVOTION.

Hy. 199.

O Hea-ven-ly King, Look down from a - bove; As - sist us to sing Thy

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics 'O Hea-ven-ly King, Look down from a - bove; As - sist us to sing Thy' are written below the second staff.

mer-cy and love: So sweetly o'erflowing, So plenteous the store, Thou still art be-

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with a dynamic marking of *p* (piano). The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef with a dynamic marking of *p* (piano). The lyrics 'mer-cy and love: So sweetly o'erflowing, So plenteous the store, Thou still art be-' are written below the second staff.

stowing, And giv-ing us more, Thou still art be-stowing, And giving us more.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with a dynamic marking of *f* (forte). The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef with a dynamic marking of *f* (forte). The lyrics 'stowing, And giv-ing us more, Thou still art be-stowing, And giving us more.' are written below the second staff.

Peculiar Metres.

CLASS I.—HYMNS 46, 219, 495, 498, 724.

ANAPÆSTIC VERSE.

(See Introduction, Section XV.)

Come, let us anew Our journey pursue,
 Roll round with the year,
 And never stand still till the Master appear.

NOTE.—In this Metre some lines have an additional short syllable; to bring in which, it is necessary to divide or untie the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza, is given below, to illustrate this peculiarity.

DERBE. (NEW YEAR.) Hy. 46. LAMP.

Come, let us a - new Our jour - ney pur -
 His a - do - ra - ble will Let us glad - ly ful -

DERBE—continued.

sue, Roll round with the year, Roll round with the
 fil, And our ta - lents im - prove, And our ta - lents im -

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written between the second and third staves.

year, And ne - ver stand still till— And
 prove, By the pa - tience of hope, and— By the

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written between the second and third staves.

ne - ver stand still till the Mas - ter ap - pear.
 pa - tience of hope, and the la - bour of love.

The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written between the second and third staves.

TROAS.

Hy. 495.

First system of musical notation for 'TROAS. Hy. 495.' It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written in the upper treble staff, and the accompaniment is in the lower two staves. The lyrics 'Come, let us a - rise, And press to the skies ; The summons o -' are placed below the second staff.

Second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'bey, The sum-mons o - bey, My friends, my be - lov - ed, My' are placed below the second staff. Dynamic markings include a *p* (piano) in the second staff and another *p* in the third staff. The word 'Org.' is written at the end of the fourth staff.

Third system of musical notation. It continues the melody and accompaniment. The lyrics 'friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a-way.' are placed below the second staff. A dynamic marking of *f* (forte) is present in the second staff. The word 'Voice.' is written below the fourth staff.

BACA.

Hy. 498.

Come, let us a - new Our jour-ney pur - sue, With vi - gour a -

rise, With vi - gour a - rise, And press to our per - ma - nent

place in the skies, And press to our per - ma - nent place in the skies.

Peculiar Metres.

CLASS II.—HYMNS 160, 205, 558, 616.

ANAPÆSTIC VERSE.

(See Introduction, Section XV.)

My God, I am thine, What a comfort divine,
 What a blessing to know that my Jesus is mine!
 In the heavenly Lamb Thrice happy I am,
 And my heart it doth dance at the sound of his name.—*Hymn 205.*

NOTE.—In this Metre some lines have an additional short syllable; to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

| | | |
|---|----------|-----------|
| HARWICH. | Hy. 616. | MILGROVE. |
| | | |
| <p>All ye that pass by, To Je - sus draw nigh: To you is it</p> | | |

HARWICH—continued.

no-thing that Je - sus should die? Your ran - som and peace, Your

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "no-thing that Je - sus should die? Your ran - som and peace, Your".

sure - ty he is; Come, see, Come, see, Come, see if there ev - er was

p *f* *p*

Org. p *f* *p*

Voice. Org.

This system contains the next four staves. The vocal line continues with the lyrics: "sure - ty he is; Come, see, Come, see, Come, see if there ev - er was". Dynamic markings *p*, *f*, and *p* are placed above the vocal staff. The organ part is marked with *Org. p*, *f*, and *p*. Labels "Voice." and "Org." are placed below the respective staves.

sor-row like his; Come, see if there ev - er was sor-row like his.

ff

ff

Voice.

This system contains the final four staves. The vocal line concludes with the lyrics: "sor-row like his; Come, see if there ev - er was sor-row like his.". Dynamic markings *ff* are placed above the vocal staff. The organ part also features *ff* markings. The label "Voice." is placed below the vocal staff.

HOPE.

Hy. 160.

O Jesus, my hope, For me of-fer'd up, Who with clamour pursued thee to

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the bass line in bass clef, 3/4 time. The lyrics are: "O Jesus, my hope, For me of-fer'd up, Who with clamour pursued thee to".

Cal-va-ry's top; The blood thou hast shed, For me let it plead, And de-clare thou hast

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the bass line in bass clef, 3/4 time. The lyrics are: "Cal-va-ry's top; The blood thou hast shed, For me let it plead, And de-clare thou hast".

died in thy mur-der-er's stead; And de-clare thou hast died in thy mur-der-er's stead.

No chords.

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the bass line in bass clef, 3/4 time. The lyrics are: "died in thy mur-der-er's stead; And de-clare thou hast died in thy mur-der-er's stead." Below the third staff, the text "*No chords.*" is written.

OLD GERMAN. (*Minore.*) Hy. 205.

My God, I am thine, What a com-fort di - vine, What a bless-ing to

know that my Je - sus is mine! In the hea - ven - ly Lamb Thrice

hap - py I am, And my heart it doth dance at the sound of his name.

Peculiar Metres.

CLASS III.—HYMNS 231, 488, 491, 499.

ANAPÆSTIC VERSE.

(See Introduction, Section XV.)

Ȧway with our fears! The glad morning appears
 When an heir of salvation was born!
 From Jehovah I came, For his glory I am,
 And to him I will singing return.

NOTE.—In this Metre some lines have an additional short syllable; to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

PARADISE.

Hy. 231.

W. ARNOLD.

A - way with our fears! The glad morn-ing ap - pears, When an

PARADISE—continued.

heir of sal - va - tion was born! From Je - ho - vah I

This system consists of four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "heir of sal - va - tion was born! From Je - ho - vah I".

came, For his glo - ry I am, And to him I with sing - ing re -

This system consists of four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "came, For his glo - ry I am, And to him I with sing - ing re -". There are dynamic markings of *p* (piano) in the second and third staves.

turn - - - - And to him I with sing - ing re - turn.

This system consists of four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "turn - - - - And to him I with sing - ing re - turn.". There are dynamic markings of *f* (forte) in the second and third staves.

RAPTURE.

Hy. 499.

Come, let us as-cend, My compamon & friend, To a taste of the ban-quet a-bove;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

If thy heart be as mine, If for Je-sus it pine, Come up in - to the cha-riot of love;

The second system of the musical score consists of four staves, following the same format as the first system. It continues the melody and accompaniment for the second line of lyrics.

If thy heart be as mine, If for Je-sus it pine, Come up in - to the cha-riot of love.

The third system of the musical score consists of four staves, following the same format as the previous systems. It concludes the piece with the final line of lyrics.

OLIVET.

Hy. 485.

(Spiritoso.)

How hap-py are we, Who in Je - sus a - gree To ex-

The first system of the musical score for 'OLIVET.' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics 'How hap-py are we, Who in Je - sus a - gree To ex-' are written below the piano staff. The music is in G major (one sharp) and 3/4 time. The tempo/mood is marked '(Spiritoso.)'.

pect his re-tun from a - bove! We sit un - der his vine, And de-

The second system of the musical score continues the piece. It consists of four staves. The lyrics 'pect his re-tun from a - bove! We sit un - der his vine, And de-' are written below the piano staff. The musical notation includes a double bar line in the middle of the system.

light-ful-ly join In the praise of, In the praise of his ex-cel-lent love.

The third and final system of the musical score consists of four staves. The lyrics 'light-ful-ly join In the praise of, In the praise of his ex-cel-lent love.' are written below the piano staff. The system concludes with a double bar line.

BEATITUDE.

Hy. 499.

First system of musical notation for 'Beatitude'. It consists of four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in the first treble staff, with accompaniment in the second treble, first bass, and second bass staves. The lyrics 'Come, let us ascend, My companion and friend, To a taste of the' are placed below the second staff.

Second system of musical notation for 'Beatitude'. It consists of four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody continues from the first system. The lyrics 'ban-quet a-bove; If thy heart be as mine, If for Je-sus it pine, Come up' are placed below the second staff.

Third system of musical notation for 'Beatitude'. It consists of four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody concludes with a double bar line. The lyrics 'in - to the cha-riot of love, Come up in - to the cha-riot of love.' are placed below the second staff.

PISGAH. (Minore.)

Hy. 491.

First system of musical notation for 'PISGAH'. It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the first treble staff, and the accompaniment is split between the second treble and two bass staves. The lyrics 'Come a-way to the skies, My be-lov-ed, a-rise, And re-joice in the' are placed below the second staff.

Second system of musical notation for 'PISGAH'. It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat and the time signature is 3/4. The melody continues in the first treble staff, with accompaniment in the second treble and two bass staves. The lyrics 'day thou wast born; On this fes-ti-val day, Come ex-ult-ing a-way, And with' are placed below the second staff.

Third system of musical notation for 'PISGAH'. It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat and the time signature is 3/4. The melody concludes in the first treble staff, with accompaniment in the second treble and two bass staves. The lyrics 'sing-ing to Si-on re-turn - - - And with sing-ing to Si-on re-turn.' are placed below the second staff.

Peculiar Metres.

CLASS IV.—HYMN 276.

(See Introduction, Section XV.)

Wor-ship, and thanks, and bless-ing,
 And strength as-cribe to Je-sus!
 Je-sus alone De-fends his own,
 When earth and hell oppress us.
 Je-sus with joy we wit-ness
 Al-mighty to deli-ver;
 Our seals set to, That God is true,
 And reigns a King for ever.

PISIDIA.

Hy. 276.

M. HAYDN.

Wor-ship, and thanks, and bless-ing, And strength as-cribe to Je-sus!

PISIDIA—continued.

Je - sus a - lone De - fends his own, When earth and hell op - press us.

This system consists of four staves. The top staff is the vocal line in G major (one flat). The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment in G major, featuring chords and a bass line.

p

Je - sus with joy we wit-ness Al - migh-ty to de - liv - er;

p

This system consists of four staves. The top staff is the vocal line. The second staff is the vocal line with lyrics and a dynamic marking of *p*. The third and fourth staves are the piano accompaniment, also marked with *p*.

f

Our seals set to, That God is true, And reigns a King for ev - er.

f

This system consists of four staves. The top staff is the vocal line. The second staff is the vocal line with lyrics and a dynamic marking of *f*. The third and fourth staves are the piano accompaniment, also marked with *f*.

WEDNESBURY.

Hy. 276.

Wor-ship, and thanks, and bless-ing, And strength as - cribe to Je - sus! Je - sus a - iune De -

fends his own, When earth & hell op-press us. Je - sus with joy we wit-ness Al - migh-ty to de-

liv - er; Our seals set to, That God is true, And reigns a King for ev - er.

Our seals set to, That

Peculiar Metres.

CLASS V.

IAMBIC VERSE.

(See Introduction, Section XV.)

My heart and voice I raise,
 To spread Messiah's praise;
 Messiah's praise let all repeat;
 The universal Lord,
 By whose almighty word
 Creation rose in form complete.

GALILEE.

Hy. 637.

My heart and voice I raise, To spread Mes-si-ah's praise; Mes-si-ah's praise let all re-

This musical block contains the first system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The music is in an iambic meter. The lyrics are written below the piano accompaniment staves.

peat; The u-niversal Lord, By whose al-migh-ty word Cre - a - tion rose in form com-plete.

This musical block contains the second system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The music is in an iambic meter. The lyrics are written below the piano accompaniment staves.

REPOSE.

Hy. 638.

Je - ru - sa - lem di - vine, When shall I call thee mine? And

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staves.

to thy ho - ly hill at - tain; Where wea - ry pil - grims rest, And

The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staves.

in thy pre - sence blest, With God Mes - si - ah ev - er reign.

The third system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staves.

DALSTON.

Hy. 637.

A. WILLIAMS.

My heart and voice I raise, To spread Mes-si-ah's praise; Mes-

si-ah's praise let all re-peat; The u-ni-ver-sal Lord, By

whose al-migh-ty word Cre-a-tion rose in form com-plete.

Peculiar Metres.

CLASS VI.

IAMBIC VERSE.

(See Introduction, Section XV.)

The God of Abraham praise,
 Who reigns enthroned above,
 Ancient of everlasting days,
 And God of Love:
 Jehovah, Great I AM,
 By earth and heaven confest;
 I bow and bless the sacred Name,
 For ever blest.

LEONI.

Hy. 669.

Ancient Jewish Chant.

The God of A-br'ham praise, Who reigns en - thron'd a - bove,

LEONI—continued.

An - cient of ev - er - last - ing days, And God of Love:

Je - ho - vah, Great I AM, By earth and heav'n con - fest;

I bow and bless the sa - cred Name, For ev - er blest.

JUDEA.

Hy. 670.

DR. COPE.*

Though nature's strength de - cay, And earth and hell with-stand,

To Ca-naan's bounds I urge my way, at his com - mand.

The wa - t'ry deep I pass, With Je - sus in my view ;

No chords.

* Inserted by permission of Mr J. Banfield, Organist of St. Mary's, Birmingham.

JUDEA—continued.

And through the howl-ing wil - der - ness, And through the howl-ing

p

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of quarter notes with stems pointing up. The bottom staff is a piano accompaniment in bass clef, also in treble clef, with a key signature of one sharp and a common time signature. It consists of a series of quarter notes with stems pointing down. A dynamic marking of *p* (piano) is placed above the first measure of the piano part.

wil - der - ness, And through the howl-ing wil - der - ness My way pur - sue.

f

f

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It features a series of quarter notes with stems pointing up, ending with a double bar line. The bottom staff is a piano accompaniment in bass clef, also in treble clef, with a key signature of one sharp and a common time signature. It consists of a series of quarter notes with stems pointing down, ending with a double bar line. A dynamic marking of *f* (forte) is placed above the first measure of the piano part.



CHANTING.

THE CHANT is one of the most beautiful and ingenious of Musical compositions ; and is probably, in one form or another, the most ancient species of vocal music extant. It was certainly used in the Hebrew worship, and in the Christian Church from the earliest times. Its object is, the singing of the Psalms, Hymns, and Spiritual Songs of the Holy Scriptures in the very words of Scripture, without the necessity of rendering them into metre. In the services of the Church, a few human compositions, as the *Te Deum*, are adapted to this kind of music ; which, indeed, seems to be the only mode by which the poetry of the Sacred volume can be sung by a *Congregation* ; and it has the high commendation of being adapted to sacred subjects only.

Chants are *Single* or *Double*. The *Single Chant* embraces one verse only, and is repeated to every verse of the Psalm or Piece to be chanted. It consists of seven bars, unequally divided into two portions by a double bar at the end of the first three bars. These first three bars cover all words to the colon (:) in the midst of the verse,* and the other four bars cover the remainder of the verse. The *Single Chant* is not often used, except in Cathedrals, and to particular Psalms.

The *Double Chant* differs from the *Single Chant* in that it is twice the length of the latter, and embraces two verses instead of only one. Consequently it has fourteen bars, divided by four double bars into four portions. The first portion contains three bars, and covers all the words to the colon (:) in the first verse. The second portion contains four bars, and covers the remainder of the first verse. The third portion, in like manner contains three bars, and covers all the words to the colon (:) in the second verse ; and the fourth portion contains four bars, and covers the remainder of the second verse. With the third verse the Chant recommences, and is in like manner continued through every two verses to the end of the Psalm or Piece. If the Psalm or Piece, contain an uneven number of verses (as for instance, Psalm xcvi. "O come let us sing unto the Lord," &c. which has *eleven* verses),† the last half of the Chant is repeated to the last odd verse, before the "Gloria Patri," which is equivalent to two verses, and extends through the whole Chant.

The essential difference between Chanting and Hymn Singing, may be further illustrated by observing that Hymns in Metre, have the lines (as we have shown in the Introduction) of regular and determinate lengths, and the tune is measured to the words. The same notes fall in the same relative position through the whole Hymn. Chanting is the very reverse of this ; for while the Chant always remains of the same determinate length, the length of the verses and the number of syllables

* It may be worth observing that the colon (:) in the midst of each verse of the Psalms, and those pieces in the Book of Common Prayer which are directed to "be said or sung," is not intended to direct the *reader*, but to divide the *verse* for the purpose of Chanting.

† In some Choirs, when the *Te Deum* is sung to a double Chant, the tenth and eleventh verses are compressed into one, to prevent an odd verse being left at the end ; but, as many Psalms have an odd number of verses, it seems better to adhere to the more general rule, and repeat the last half of the Chant to the odd verse.

repeated to the next two verses, and so on to the end of the Psalm. It will be observed that, in the above example, the four divisions of the Chant—the four Recitation notes—the ten Accented notes, and their corresponding Accented Syllables, are all shown at one view in their relative and proper positions.

All Double Chants are of the same *length*, in the same *time*, have the same *divisions* and *bars*, the same number of *recitation* notes, and *accented* notes, and in the same relative position; so that the example given above is a literal pattern of all other Double Chants; and that Chant may be sung to all or any of the 150 Psalms, or other portions of Scripture, as the Benedictus, the Magnificat, &c.; and every other Chant is capable of the like general application.

Two other subordinate variations in the appropriation of the words to the notes must be noticed.

1st. When there is not a sufficient number of accented syllables to allow of one *accented syllable* to every *accented note*, the notes must be slurred together. An example from the seventh and eighth verses of the *Te Deum*, where the word "Praise" takes up all the notes in the first three bars of the second and fourth divisions of the Chant, sufficiently illustrates this point.

The glorious Company of the A - postles; praise - - - thee.

The goodly fellowship of the Prophets: praise - - - thee.

Similar instances are constantly occurring in almost endless variety, according to the number of syllables to be disposed of; and, as before observed, constitute one of the greatest beauties of the Chant.

2d. When more than one unaccented syllable occurs between two accented notes, the surplus unaccented syllable or syllables must be given to the next previous accented note, which then, to that extent, becomes a recitation note; and all the unaccented syllables, except the last, between it and the next accented note must be given to, and recited upon, it. The following instances of the words "sharpness" and "heaven" in the seventeenth verse, and the words "right hand" in the eighteenth verse of the *Te Deum*, sufficiently illustrate this rule:—

When thou hadst over-sharp-of death: Thou didst open the Heaven to all be-lie-vers.

Thou sittest at the right hand of God: In the Glo-ry of the Father.

When the Recitation note of a Chant is divided, that is to say, when the first bar in any of the four divisions of a Chant contains more than one note, the Recitation must be made upon the *first* note; and if the

last syllable given to the bar be unaccented, the unaccented syllable must be given to the last note of the bar; which, when there is more than one note, is always unaccented; but if there be but one syllable to any such bar having more than one note, the notes must then all be slurred to that one syllable. The following example from the first half of the Chant No. XVII, illustrates this rule:—

Lord, now lettest thou thy servant de-part in peace: ac - - - cord-ing to thy word.

To the first four of the following Chants the words are added, and both the *double* and *single* bars are drawn through so as to show the syllables appropriated to each *bar*; and, as a still further guide, a faint line drawn through the words, shows the syllables appropriated to each *note*. These faint lines must not be considered as bars. In carefully perusing the examples so treated, the learner will find all the foregoing rules illustrated and applied; and, with a little attention, cannot fail to become speedily acquainted with the art of Chanting.

The Pieces of which the words are given, include all likely to be generally used in Methodist Chapels, except, perhaps, on some special occasion, as a Chapel opening: when the 84th Psalm might with propriety be substituted for the *Te Deum*.

As a beneficial exercise, the following method of dividing and marking the syllables (which in some respects is believed to be new, and at the same time both easy and correct) is presented to the learner.

The example proposed is the 100th Psalm:

First.—Write down from the Book of Common Prayer (see first note at foot of page 223) the first two verses of the Psalm.

Secondly.—Divide the two verses into four parts by striking a double bar at each of the colons (:) and at the end of each verse, thus:—

1. O be joyful in the Lord, all ye lands: || serve the Lord with gladness, and come before his presence with a song. ||

2. Be ye sure that the Lord he is God: || it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. ||

Thirdly.—Mark the last accented syllable in each of the four divisions, and strike a single bar to the left hand of each, thus:—

| lands: || | song. || | God: || | pasture. ||

This operation determines the words to be allotted to the *last* bar in each of the four divisions of the Chant.

Fourthly.—Still working backwards, leave a word or syllable to the left for the last note in the next bar to the left, and mark the next accented syllable to the left, for the accented note in each of those divisions, and strike a single bar to the *left* of each, when the work will stand thus:—

all ye | lands: || with a | song. || he is | God: || sheep of his | pasture. ||

There being but *three* bars in each of the *first* and *third* divisions, those divisions are now complete, as the remaining words of each are to be appropriated to the recitation note, which occupies the only remaining bar in each of those divisions.

Fifthly.—With the *second* and *fourth* divisions of the Chant (which

we have seen, have four bars each) the process must be repeated, by leaving a word or syllable to the left for the last note in the next bar to the left, and marking the next accented syllable to the left for the accented note in each of those divisions, and striking a single bar to the left as before. The remaining words in each of those divisions will then be left for the first bar and recitation note in each. The two verses will then be completed, and will stand thus :—

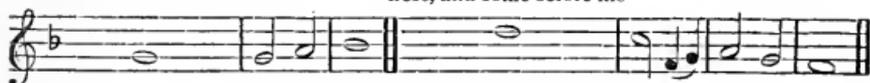
1. O be joyful in the Lord, | all ye | lands :|| serve the Lord with gladness, and come before his | presence | with a | song.||

2. Be ye sure that the Lord | he | is | God :|| it is he that hath made us, and not we ourselves ; we are his people, | and the | sheep of his | pasture.||

The effect will more fully appear by adding the notes to the words, as in the former example. In doing this the *accented syllables* of the words must be placed under the *accented notes* of the Chant (as before stated), thus :—



O be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song.



Be ye sure that the Lord he is God: it is he that hath made us, and not we ourselves; and the sheep of his pasture. we are his people

Sometimes there are not a sufficient number of words or syllables for all the notes, in which case a sufficient number of the notes to the left are slurred together, as the word "praise" in the example, p. 225, and the word "according," in the example, p. 226.

By going through a few Psalms in the manner above directed, the learner will soon be able to perceive where the accents lie, by simply reading, without the trouble of actually writing and dividing the words.

The advantage of beginning at the *end* of the two verses, is, that it readily ascertains the syllables belonging to each *recitation note*, which, as we have seen, takes all left after the other bars of its division are satisfied.

It is necessary to observe that the division of words is not uniformly the same in all places where Chants are used. This difference may be accounted for, without impugning the mode of division here adopted, by the different method of reading in use in different places, by which the accent is not always placed on the same words.

Some Chants admit of being sung either in a Major or Minor Key ; and may therefore be used for subjects either of Penitence or Thanksgiving. The justly celebrated Chant of Lord Mornington, is an instance of this kind.

The Chanting of a Psalm—or other appropriate Scripture—in Schools, once or twice a day might, it is believed, not only furnish an agreeable exercise, but, by the blessing of God, could scarcely fail to indelibly impress upon the memory many important passages and truths of Holy Writ, calculated to exercise a most salutary influence on the mind in after life.

LANGDON.

Let us come before his presence with thanksgiving: and shew ourselves glad in him with Psalms.

In his hand are all the corners of the earth: and the strength of the hills is his also. O come, let us worship, and fall down: - and kneel before the Lord our Maker. To-day if ye will hear his voice, harden not your hearts: as in the provocation, and as in the day of temptation, in the wilderness; Forty years long was I grieved with this generation, and said: It is a people that do err in their hearts, for they have not known my ways. Unto whom I swear in my wrath: that they should not enter into my rest. As it was in the beginning, is now, and ever shall be: - world without end. Amen.

JONES.

All the earth doth worship thee: - - the - - Fa - ther e - ver - lasting.

To thee - - - - - Cherubim, and Seraphim: - - con - - tinu - al - - ly do cry, Heaven and earth are full of the world: - - o - - - - - f thy Glory, The goodly fellowship of the world: - - praise - - - - - the thy Son; The holy Church throughout all the world: - - do - - - - - th ac - know - ledge thee; Thine - - - - - honours, ble, hie, of Glory: - - - - - O - - - - - nd on - - ly Christ. Thou art the King of Glory: - - - - - thou didst not abhor the Virgin's womb. When thou tookest upon thee to deliver man: - - in the glo - ry of the Father. Thou sittest at the right hand of God: - - whom thou hast redeemed with thy precious blood. We therefore pray thee, help thy servants: - - and - - bless them he - ri - tage. O Lord, - - - - - save thy people: - - - - - we - - - - - na - - - - - g - - - - - ni - fy thee; Dn - - - - - - safe, O Lord: - - - - - to keep us - - - - - this day with - - - - - out sin; Vouch - - - - - safe, O Lord: - - - - - as our trust is in thee. O Lord, let thy mercy lighten up - - - - - on us: - - - - - let us - - - - - ne - - - - - ver be con - founded. O Lord, in - - - - - thee have I trusted: - - - - - let me - - - - - ne - - - - - ver be con - founded.

DR. BOYCE.

| | | | | | | | | | |
|--|----------|---------------|------------------|-----------|-----------|--------------|----------|------|--------|
| | | | | | | | | | |
| And hath raised up a mighty sal - | - va - | tion for us : | in the house | of his | ser - | vant David : | | | |
| | | | | | | | | | |
| That we should be saved | from our | ene - | and from the | hands | of all | that hate | us ; | | |
| To perform the oath which he sware to our fore - | - fa - | ther | Abra - | th - | - at | he would | give | us ; | |
| In holiness and righ - | - fore | him : | - all the | - days | of our | life. | | | |
| To give knowledge of salvation un - | - to his | people : | - for the re - | - mis - | - sion | of their | sins, | | |
| To give light to them that sit in darkness, and in the | sha - | of death : | and to guide our | feet in - | - to the | way of | peace. | | |
| As it was in the be - | e - | ver | shall | be : | - world - | with - | out end. | A - | - men. |

SOPER.

| | | | | | | | | | |
|---|-----|-------|----------|--------------------|----------|----------|---------|--------|---------|
| | | | | | | | | | |
| Be ye sure that the Lord he is God : it is he that hath made us, and not | we | our - | selves : | we are his people, | and the | sheep | of his | pas - | ture. |
| | | | | | | | | | |
| For the Lord is gra - | e - | ver - | last - | and his truth en - | ra - | tion | to ge - | ne - | ration. |
| acious, his mercy is | e - | ver | ing : | dureth from gene - | - ra - | - tion | to ge - | ne - | ration. |
| As it was in the be - | e - | ver | shall | - world - | - with - | out end. | A - | - men. | |
| ginning, is now, and | e - | ver | be : | - world - | - with - | out end. | A - | - men. | |

No. V.

DUPUIS.

Musical score for No. V by Dupuis. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The music is written in a four-part setting.

No. VI

BATTISHILL.

Musical score for No. VI by Battishill. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The music is written in a four-part setting.

No. VII.

HENLEY.

Musical score for No. VII by Henley. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is G minor (two sharps) and the time signature is common time (C). The music is written in a four-part setting.

No. VIII.

DR. COOKE.

Musical score for No. VIII by Dr. Cooke. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The music is written in a simple, homophonic style.

No. IX.

FITZHERBERT & HAYES.

Musical score for No. IX by Fitzherbert & Hayes. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The music is written in a simple, homophonic style.

No. X.

DR. RANDALL.

Musical score for No. X by Dr. Randall. The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The music is written in a simple, homophonic style.

No. XI.

DR. BECKWITH.

Musical score for No. XI by Dr. Beckwith. The score is written in G major (one sharp) and common time (C). It consists of four staves. The first two staves are vocal lines. The third staff is a piano accompaniment with the instruction "No chords" written above it. The fourth staff is a bass line. The piece is 16 measures long.

No. XII.

DR. CROTCH.

Musical score for No. XII by Dr. Crotch. The score is written in C major and common time (C). It consists of four staves. The first two staves are vocal lines. The third staff is a piano accompaniment. The fourth staff is a bass line. The piece is 16 measures long.

No. XIII.

DR. RANDALL.

Musical score for No. XIII by Dr. Randall. The score is written in G major (one sharp) and common time (C). It consists of four staves. The first two staves are vocal lines. The third staff is a piano accompaniment. The fourth staff is a bass line. The piece is 16 measures long.

No. XIV.

NORRIS.

Musical score for No. XIV by Norris. The score is written in G major (one sharp) and common time (C). It consists of four staves: a vocal line (treble clef), a second vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The piece is in 4/4 time and features a simple, hymn-like melody with a steady accompaniment.

No. XV.

RUSSELL.

Musical score for No. XV by Russell. The score is written in G major (one sharp) and common time (C). It consists of four staves: a vocal line (treble clef), a second vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The melody is more active than in No. XIV, with some sixteenth-note passages in the vocal lines.

No. XVI. (*Minore.*)

BATTISHILL.

Musical score for No. XVI by Battishill. The score is written in G minor (two flats) and common time (C). It consists of four staves: a vocal line (treble clef), a second vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The piece has a more somber and expressive character due to the minor key.

No. XVII.

EARL MORNINGTON.

Musical score for No. XVII, Earl Mornington. The score is written in G major (one sharp) and common time. It consists of four staves. The first two staves are the vocal line, and the last two are the piano accompaniment. The music is a simple, homophonic setting of a chant.

No. XVIII. (*Minore.*)

Musical score for No. XVIII, Minore. The score is written in G minor (two flats) and common time. It consists of four staves. The first two staves are the vocal line, and the last two are the piano accompaniment. The music is a simple, homophonic setting of a chant.



GENERAL INDEX

TO THE

HYMNS AND SUITABLE TUNES.

THIS Index is not intended to prevent the Hymns being sung to other suitable Tunes, but only as a ready guide to such Tunes as are suitable; nor is the order in which the Tunes are arranged intended to indicate any preference of one Tune over another.

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