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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.

PREFACE.

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 *Minores* 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, Ravencroft, 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 Hundreth" 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 Phyrric	⏑ ⏑	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.

SECTION 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 strengh 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:—

"Maker, 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 cramp, 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. Haydn 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 accessary 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 in four parts.

The Treble clef is used (though in violation of strict musical science) for all the parts 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 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 pianoforte.

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.

CONTENTS.

		Pages
Preface	Page iii	
Introduction	vii	
Directions for Singing	xxi	
Arrangement of the Music	xxiii	
Tunes		1—221
Long Metres	viii	1— 30
Common Metres	ix	31— 62
Short Metres	x	63— 79
Six Lines Eights, *First Metre*	*ib.*	80— 99
Six Lines Eights, *Second Metre*	xi	100—107
Four Lines Eights and Two Sixes	xii	108—119
Four Lines Sixes and Two Eights	xiii	120—129
Eights	*ib.*	130—137
Eights, Sevens, and Four	xiv	138—141
Eights and Sevens	*ib.*	142—151
Sevens, Four Lines	xv	152—162
Sevens, Eight Lines	*ib.*	162—165
Six Lines Sevens	xvi	166—173
Two Sixes and Four Sevens	*ib.*	174—177
Sevens and Sixes	*ib.*	178—191
Tens and Elevens	xvii	192—197
Peculiar Metres	xviii	198—221
Class I	xix	198—201
Class II	*ib.*	202—205
Class III	xx	206—211
Class IV	*ib.*	212—214
Class V	*ib.*	215—217
Class VI	xxi	218—221
Chanting, and directions for		223—227
Chants		228—236
General Index of Hymns and Suitable Tunes		237
Alphabetical Index to the Tunes		248
Metrical Index to the Tunes		251
Table of Chants		252

A COMPANION,

&c.

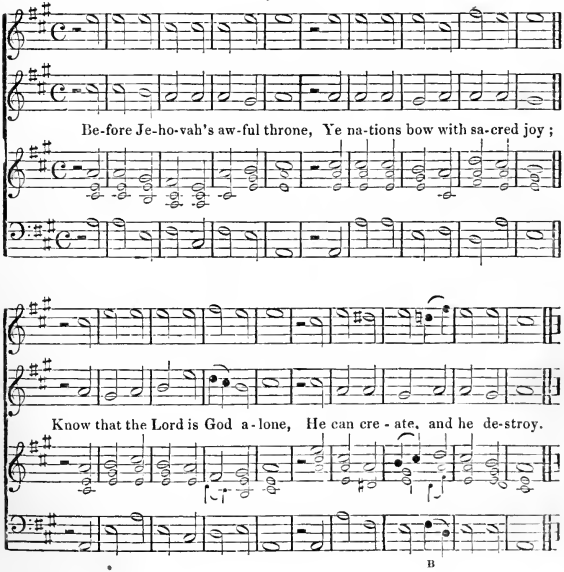
Long Metres.

IAMBIC VERSE.

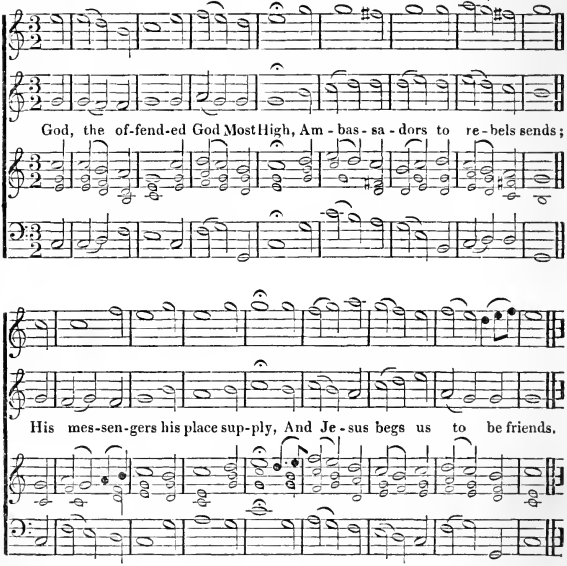
(See Introduction, Section I.)

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.

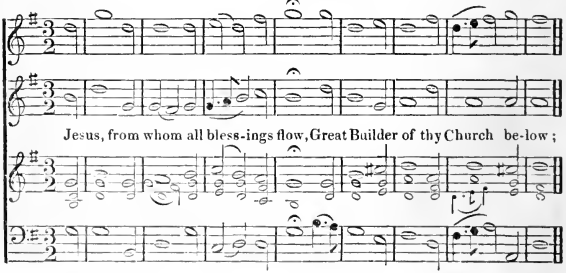
THE OLD 100TH. Hy. 540. MARTIN LUTHER.



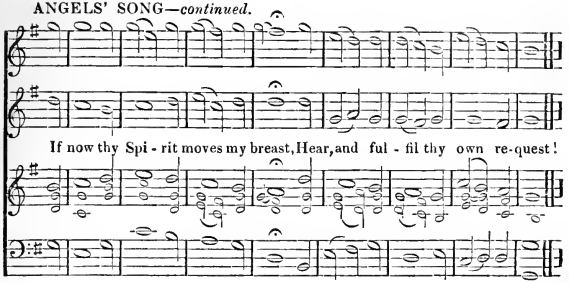
WAREHAM. Hy. 11. KNAPP.



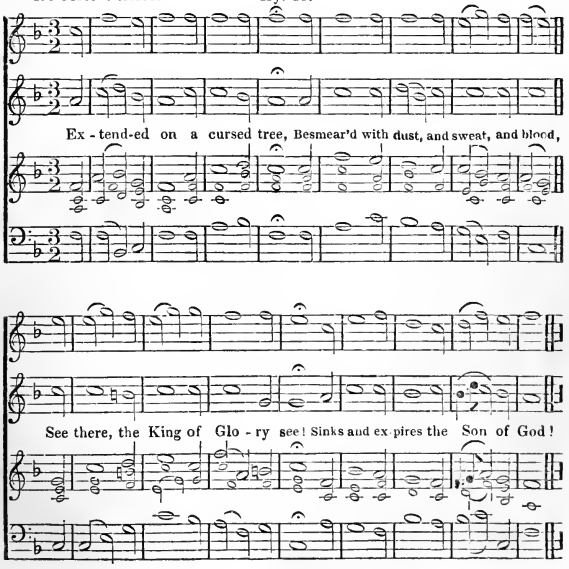
ANGELS' SONG. Hy. 17. *Harmonia Sacra.*



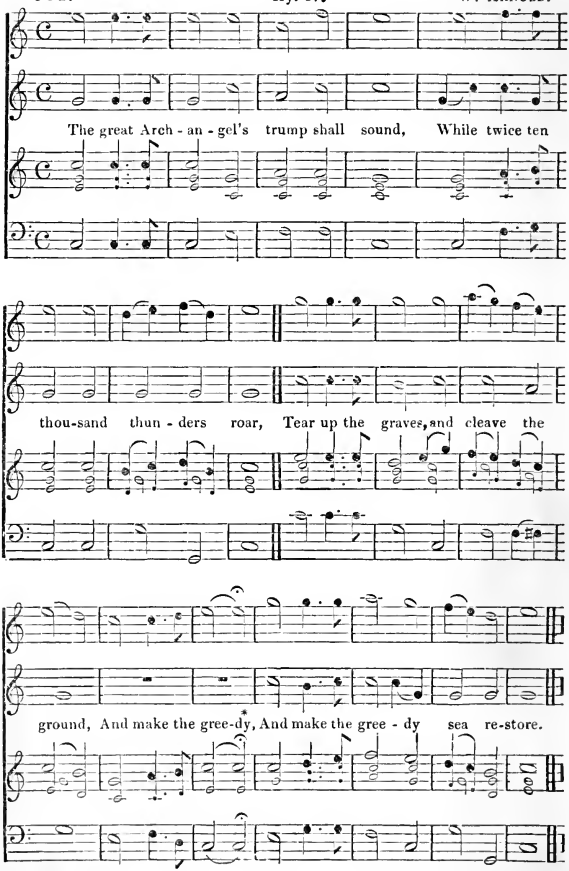
ANGELS' SONG—*continued.*



ROCKINGHAM. Hy. 23.

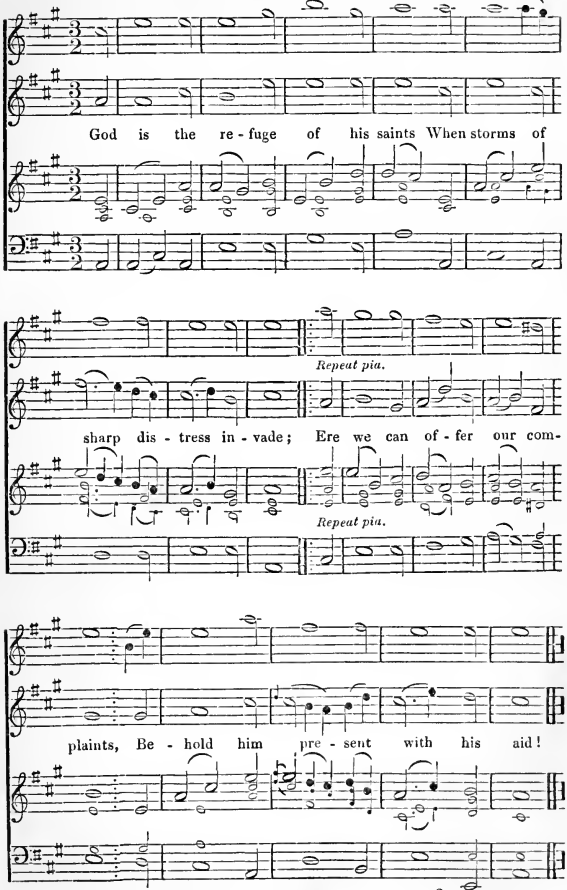


JOB. Hy. 57. W. ARNOLD.

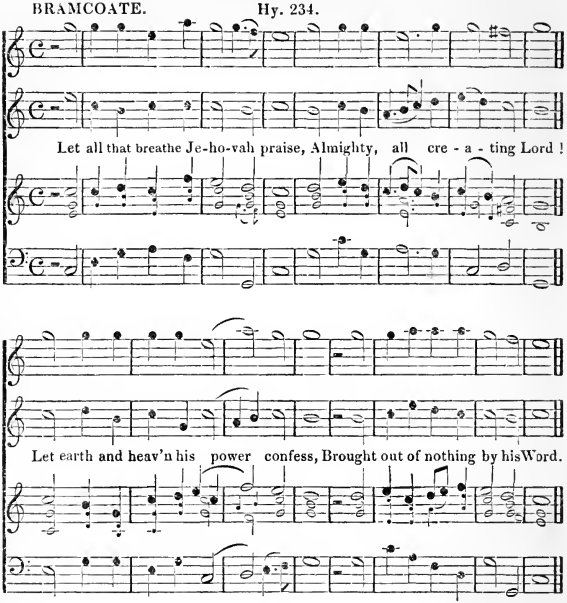


* When two syllables are appropriated to this bar, as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn except the last, it should be sung as one semibreve.

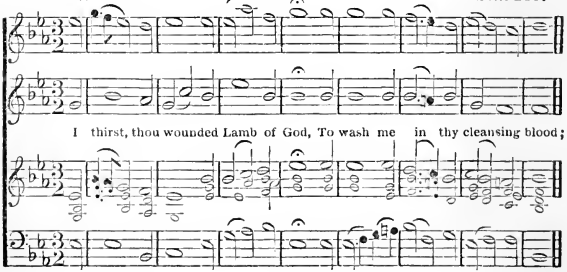
SILOAM. Hy. 678. From HAYDN.



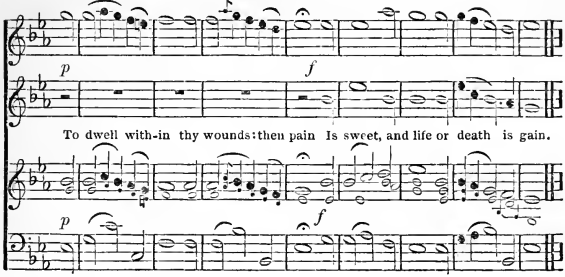
BRAMCOATE. Hy. 234.



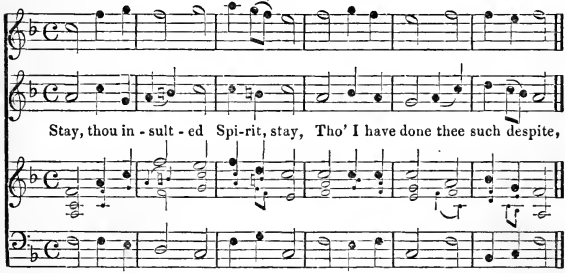
STONEFIELD. Hy. 26. STANLEY.

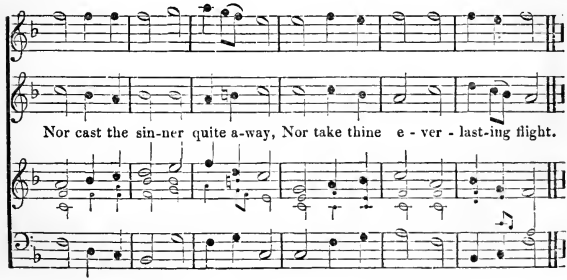


STONEFIELD—*continued.*

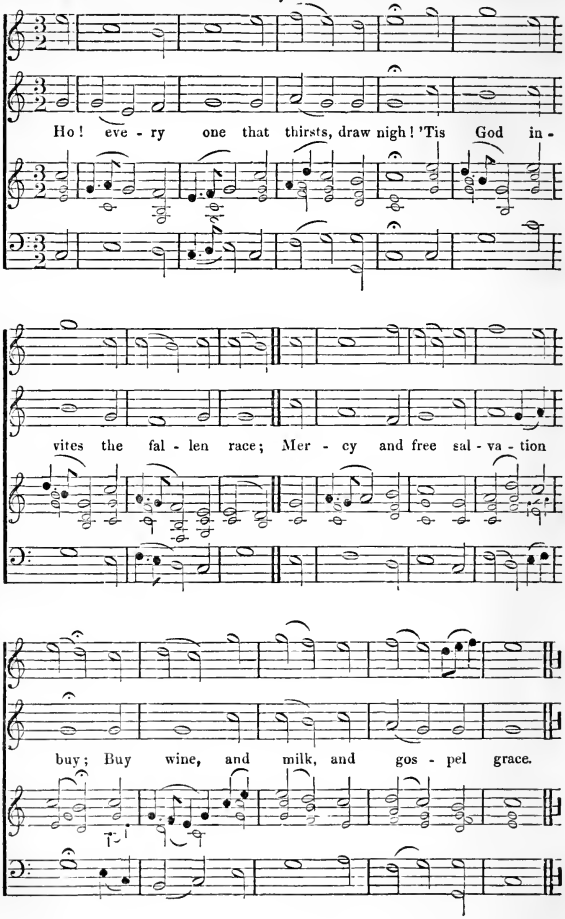


WELLS. Hy. 161. PURCELL.

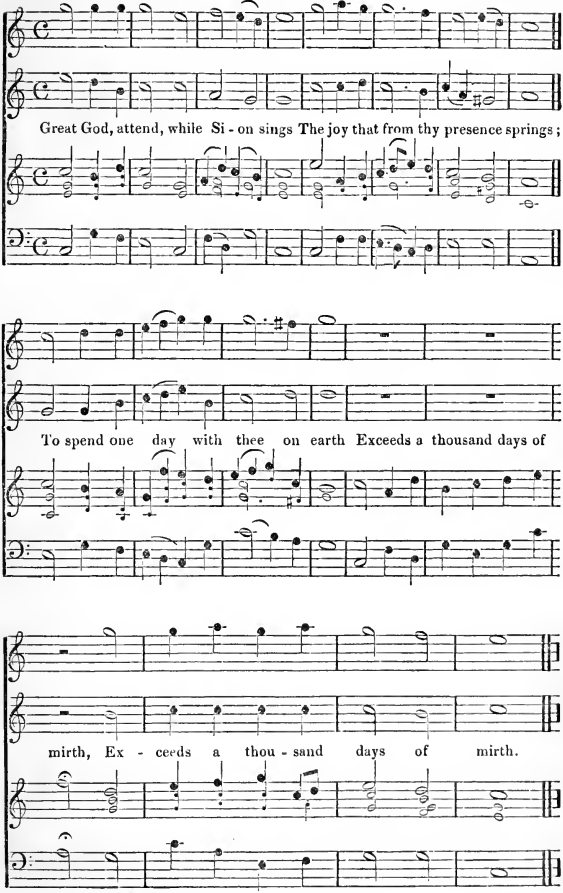




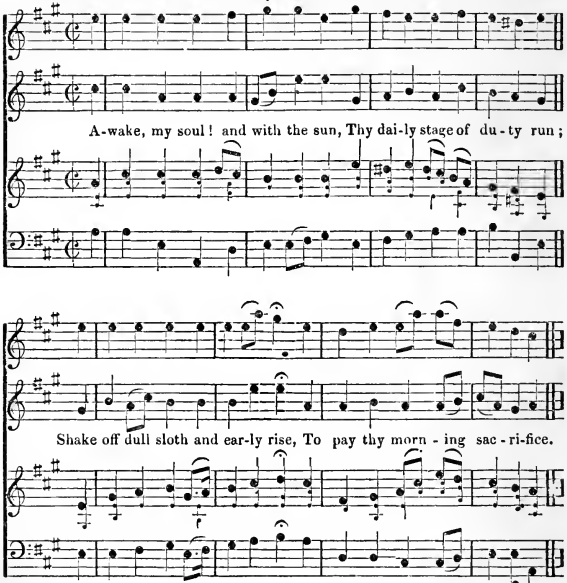
NEW SABBATH. Hy. 4.



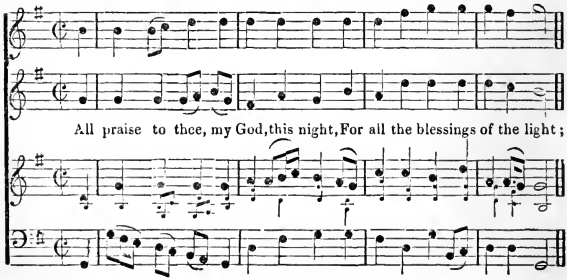
PERU. Hy. 577. LEACH.



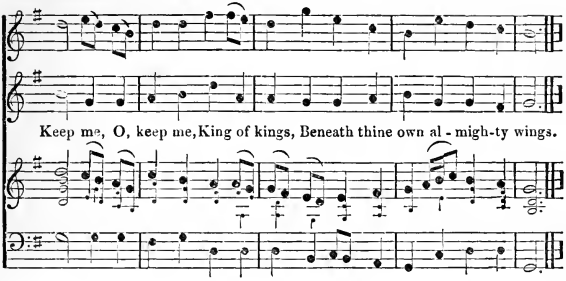
MORNING HYMN. Hy. 757. BARTHELOMON.



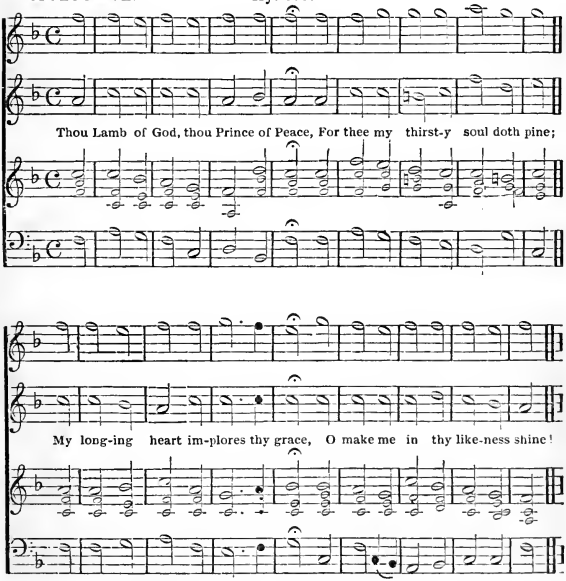
EVENING HYMN. Hy. 758. TALLIS.



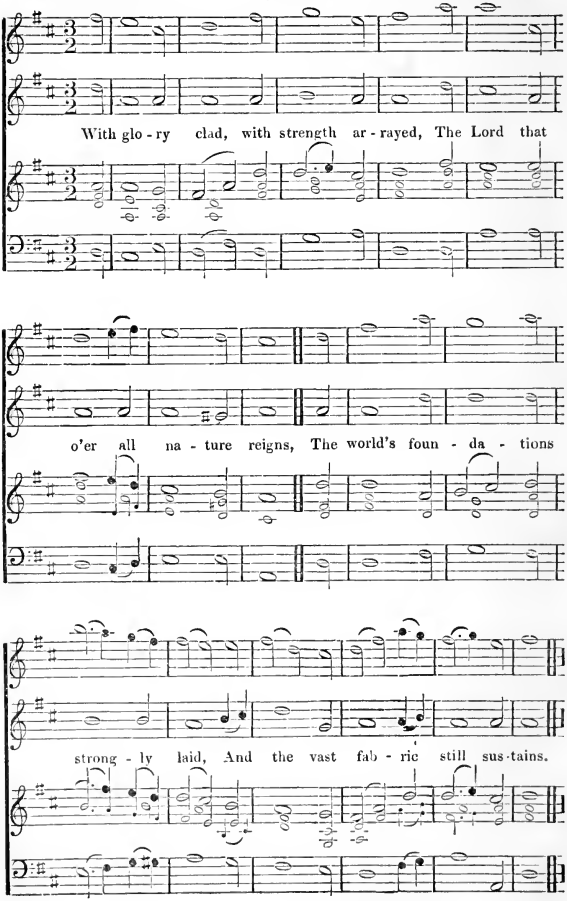
EVENING HYMN—*continued.*



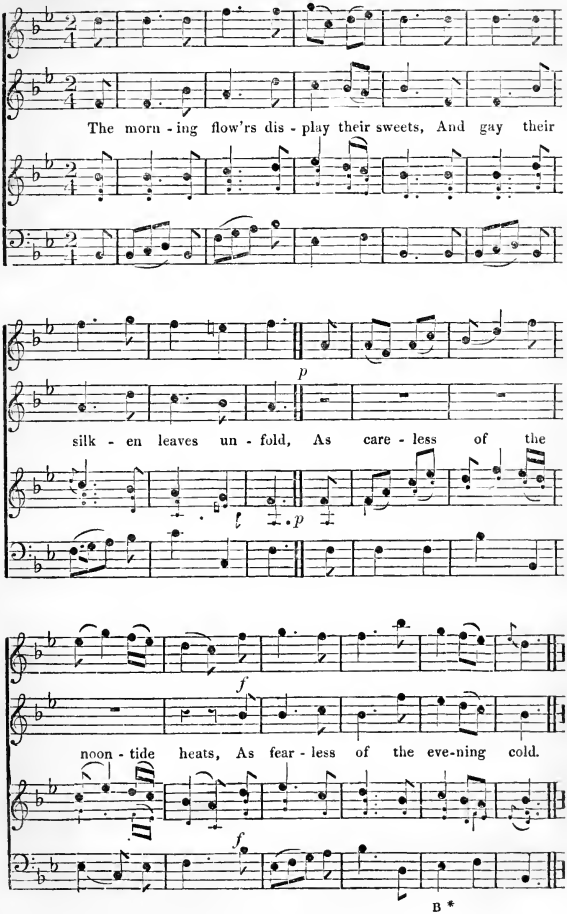
MELCOMBE. Hy. 338. WEBBE.



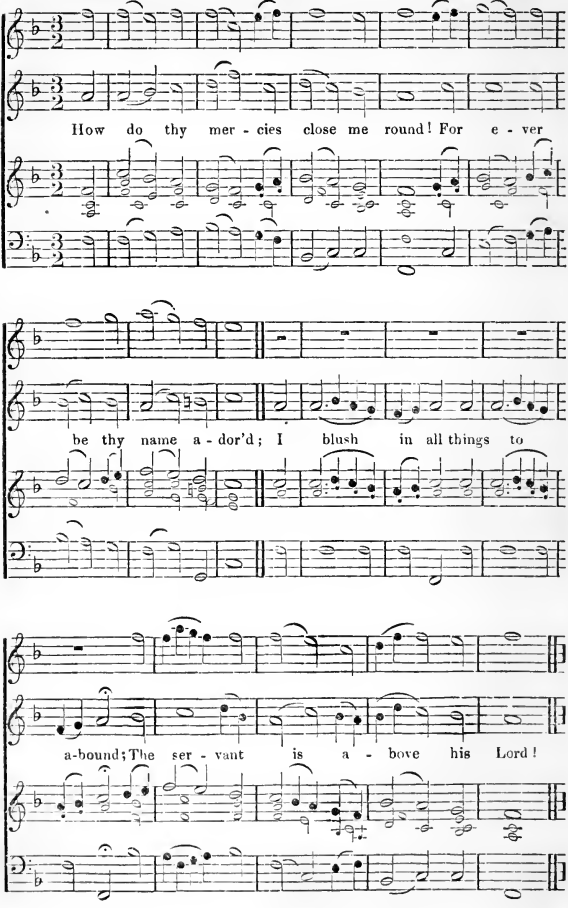
WARRINGTON. Hy. 571. R. HARRISON.



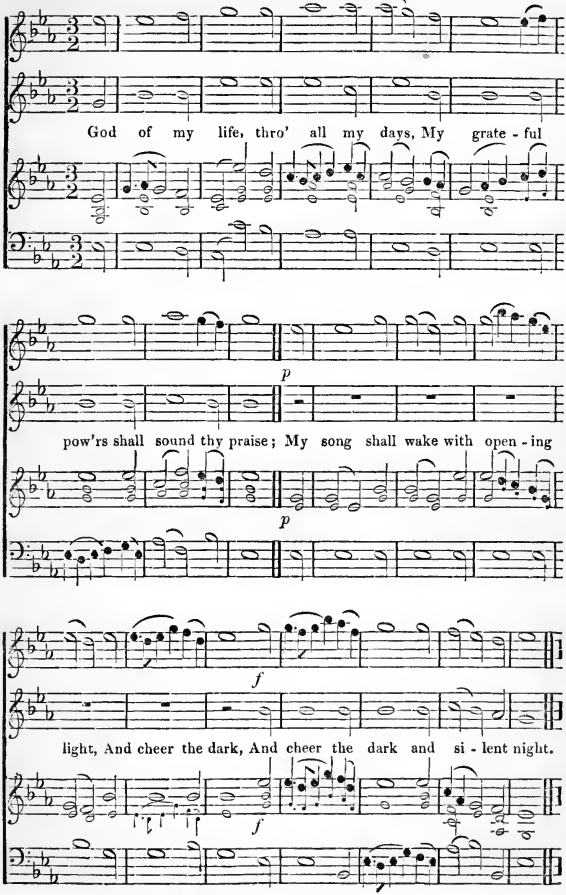
WILTON. Hy. 46. STANLEY.



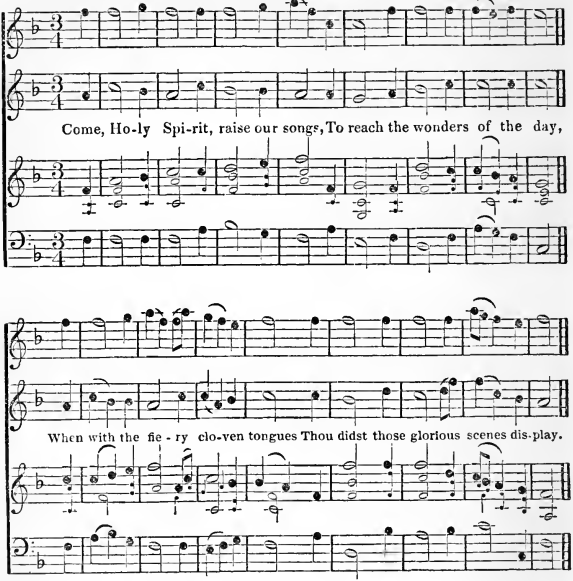
CHATSWORTH. Hy. 227. W. Matthews.



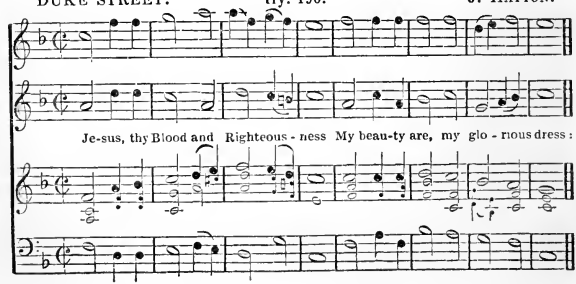
DAVENTRY. Hy. 714. LAMPORT.



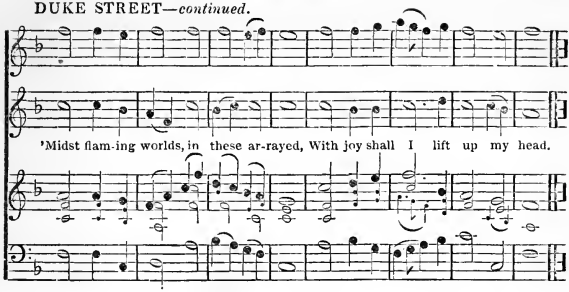
DAWN. Hy. 653. LATROBE.



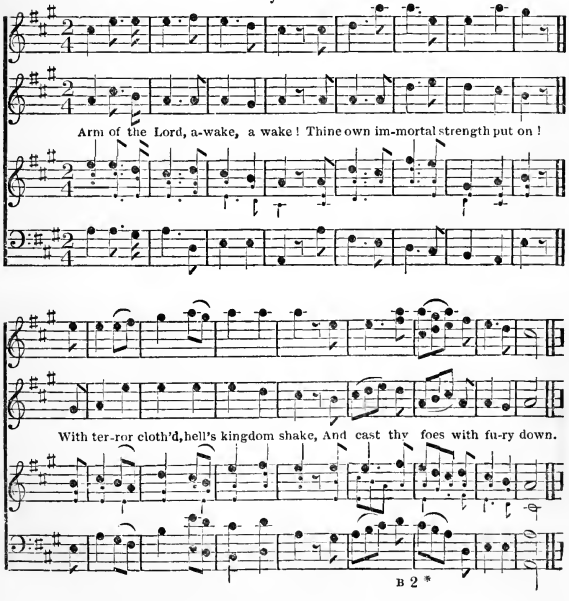
DUKE STREET. Hy. 190. J. HATTON.



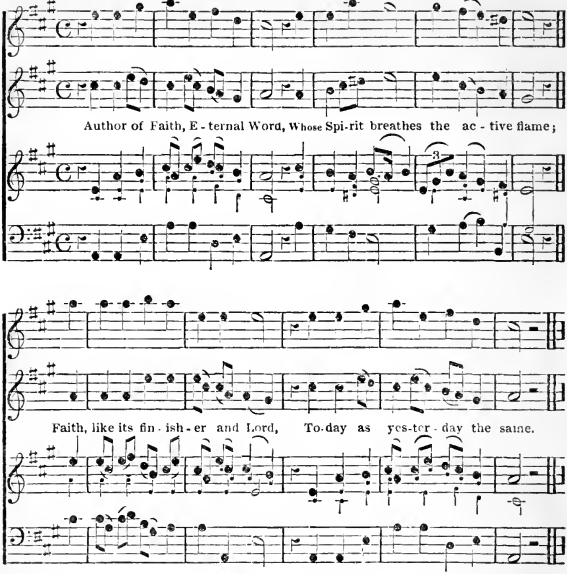
DUKE STREET—*continued.*



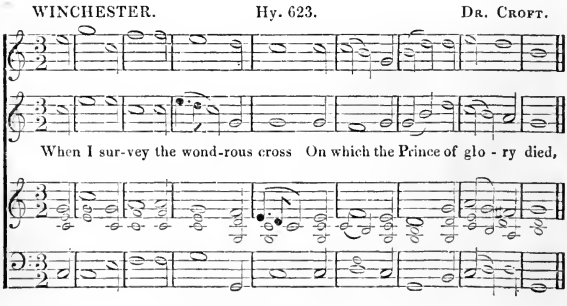
SIMEON. Hy. 386. STANLEY.



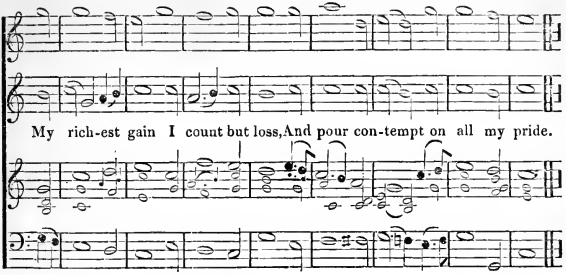
PORTUGAL. Hy. 95. THORNLEY.



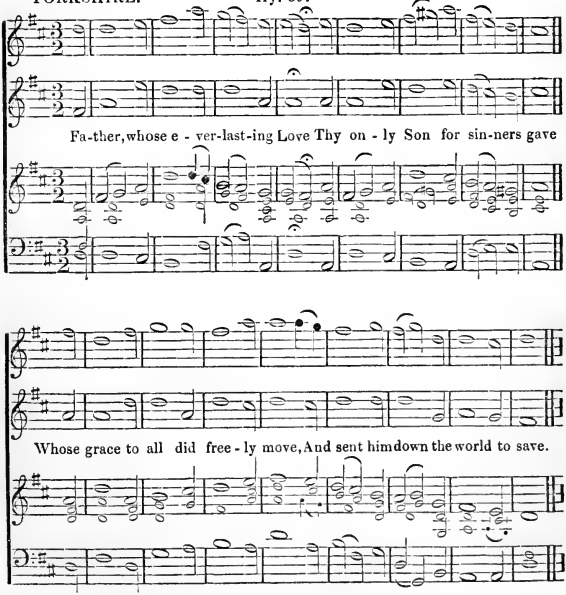
WINCHESTER. Hy. 623. DR. CROFT.



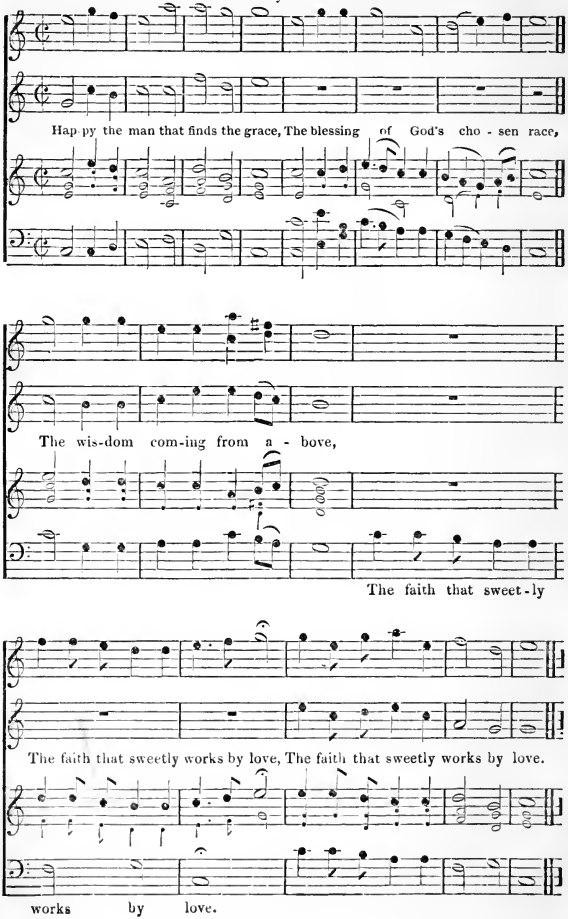
WINCHESTER—*continued.*



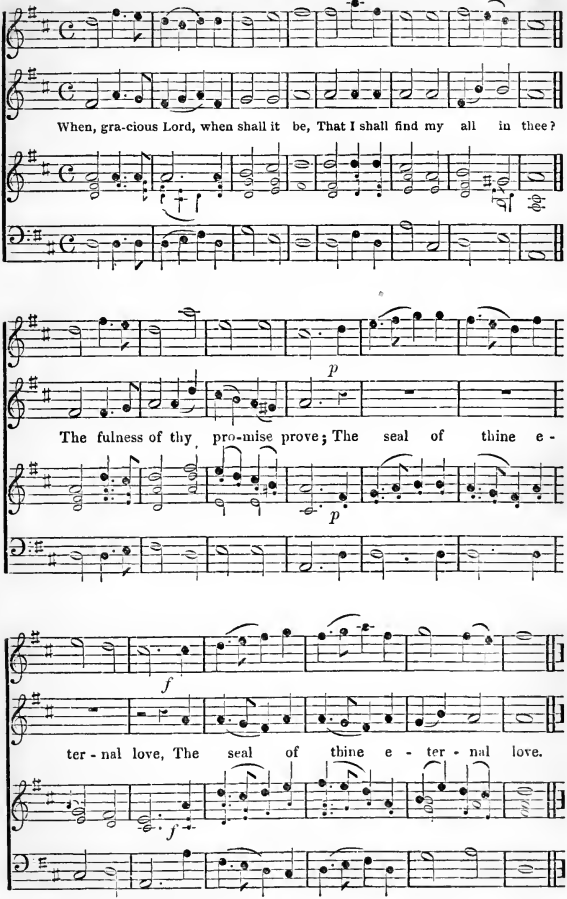
YORKSHIRE. Hy. 39.



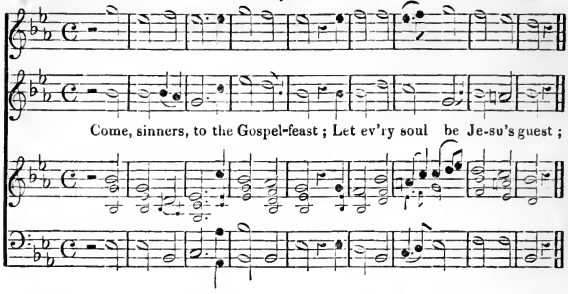
DERBY. Hy. 14.

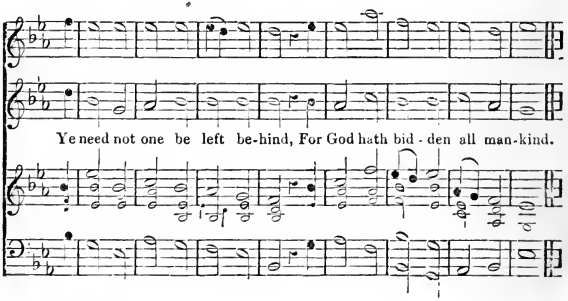

Hap-py the man that finds the grace, The blessing of God's cho-sen race,
The wis-dom com-ing from a-bove,
The faith that sweet-ly
The faith that sweetly works by love, The faith that sweetly works by love.
works by love.

JUSTIFICATION. Hy. 163. EAGLETON.

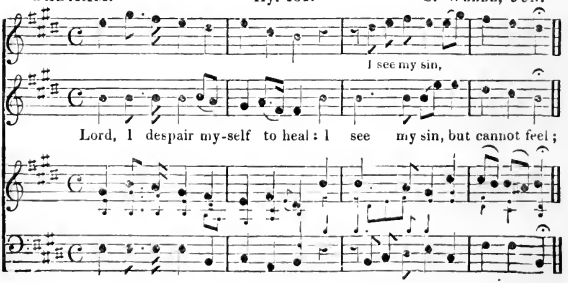


INVITATION. Hy. 2. LAMP.

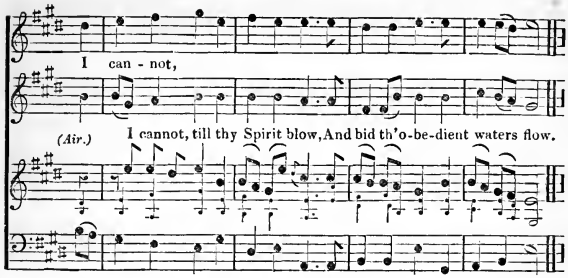




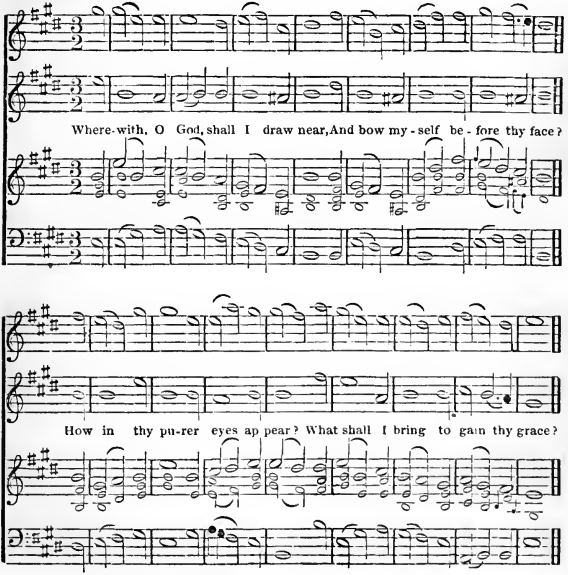
OLDHAM. Hy. 131. S. WEBBE, JUN.



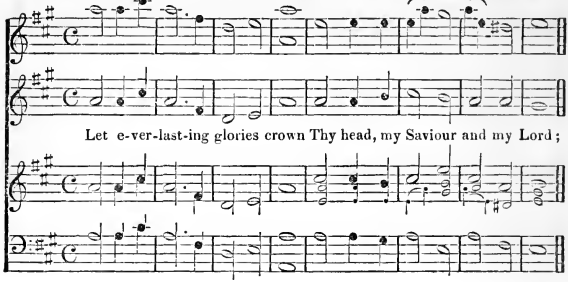
OLDHAM—*continued.*

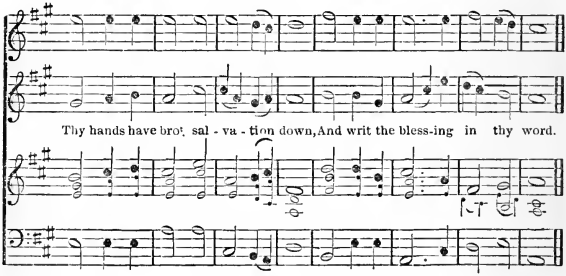


WAKEFIELD. Hy. 127. J. STANLEY.

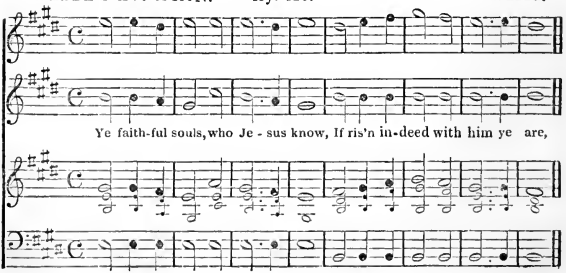


WAINWRIGHT'S EV. HY. Hy. 648. DR. WAINWRIGHT.

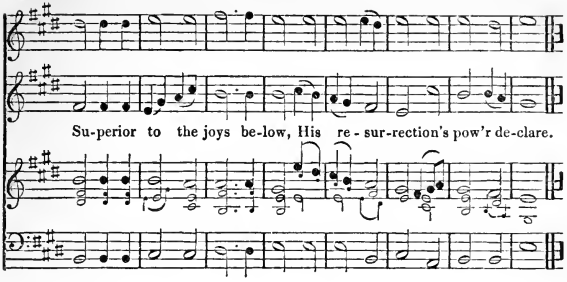




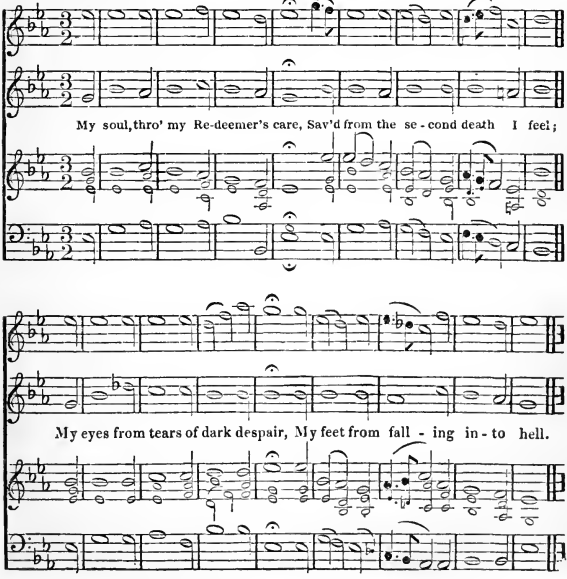
WEBBE'S EV. HYMN. Hy. 420. WEBBE.



WEBBE'S EV. HY.—*continued.*

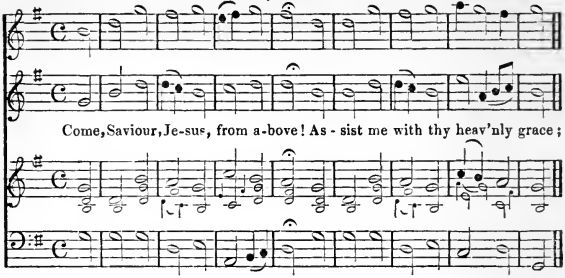


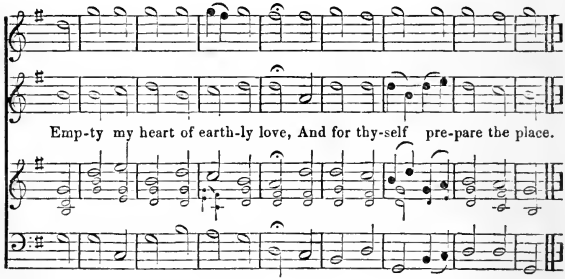
NEWHAVEN. Hy. 246. REV. G. BURDER.



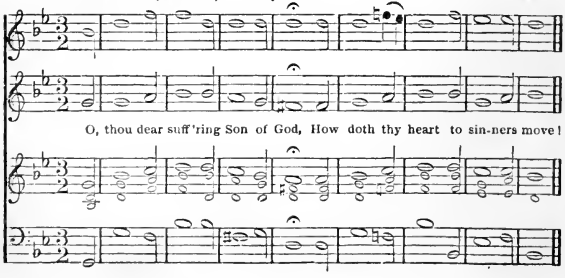
C

MAMRE. Hy. 285. HANDEL.

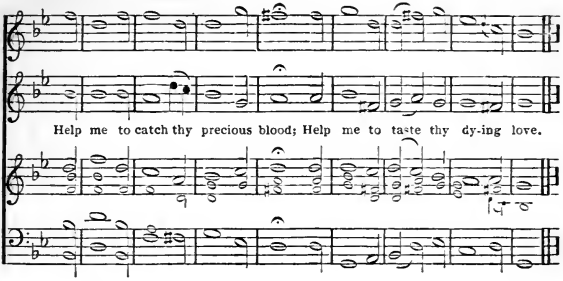




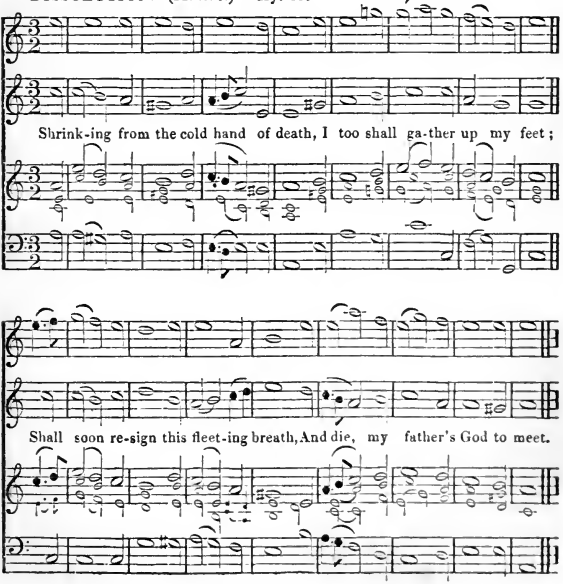
BABYLON. (*Minore.*) Hy. 25. RAVENSCROFT.



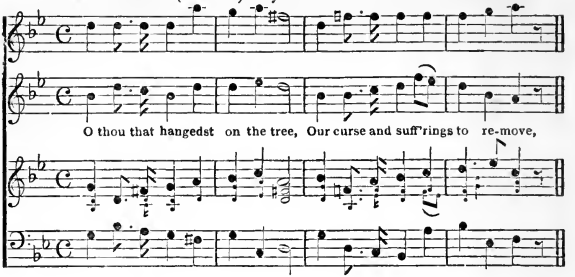
BABYLON—*continued.*

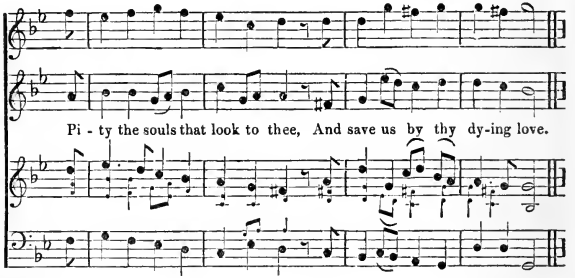


DISSOLUTION. (*Minore.*) Hy. 45.

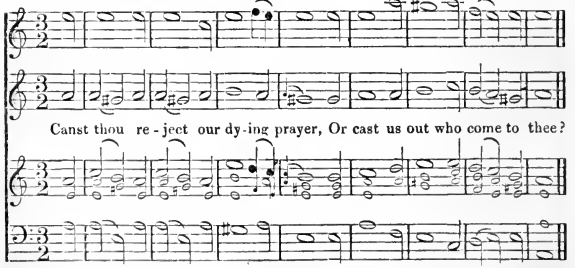


FITZWILLIAM.* (*Minore.*) Hy. 759. HANDEL.



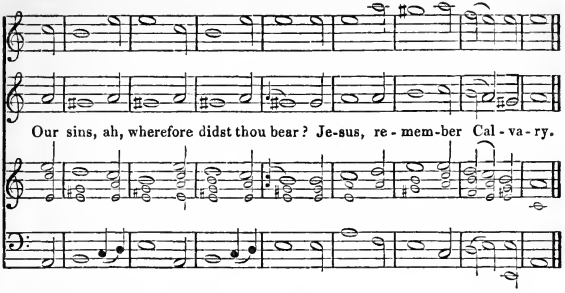


MUNICH. (*Minore.*) Hy. 760. *German Chorale.*

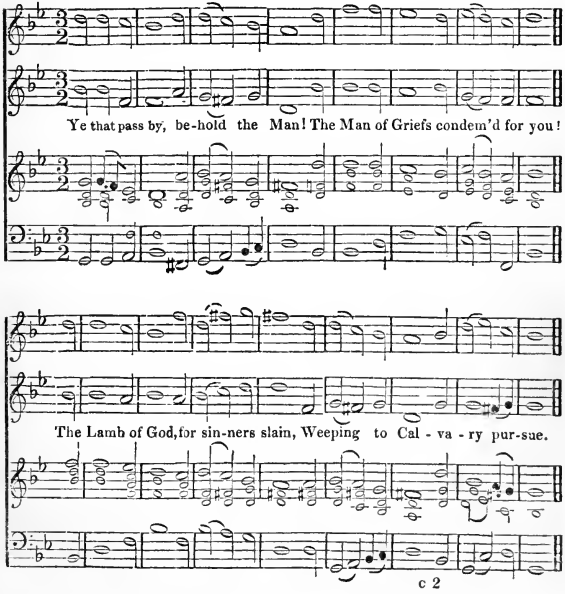


* Discovered by the late Samuel Wesley in the Fitzwilliam Museum at Cambridge, in Handel's own handwriting.

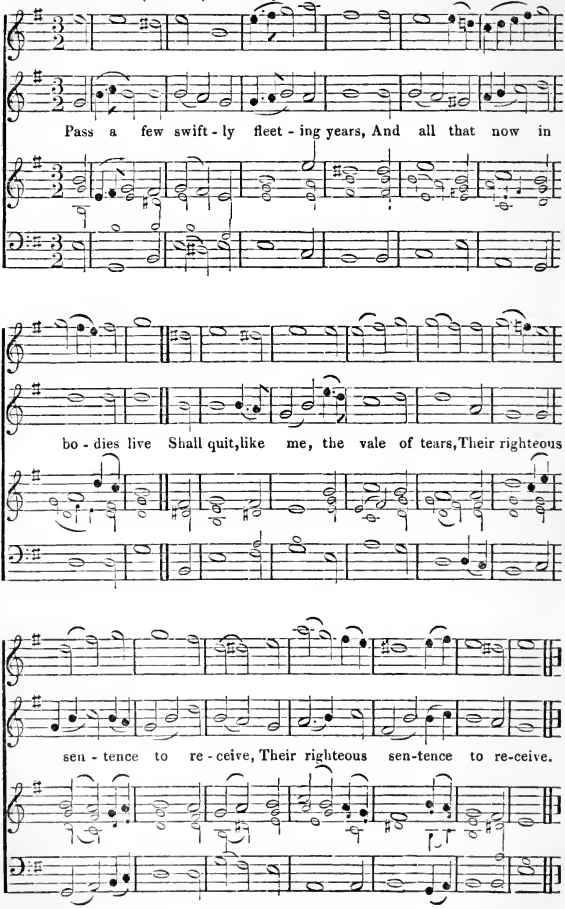
MUNICH—*continued.*



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



EVESHAM. (*Minore.*) Hy. 47. HARMONIA SACRA.



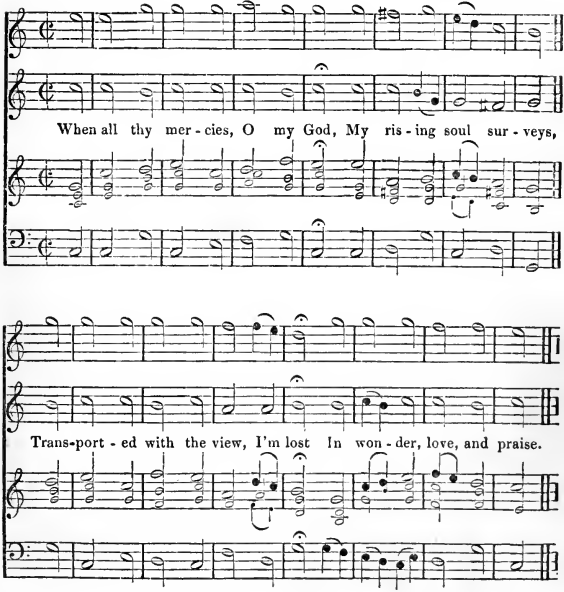
Common Metres.

IAMBIC VERSE.

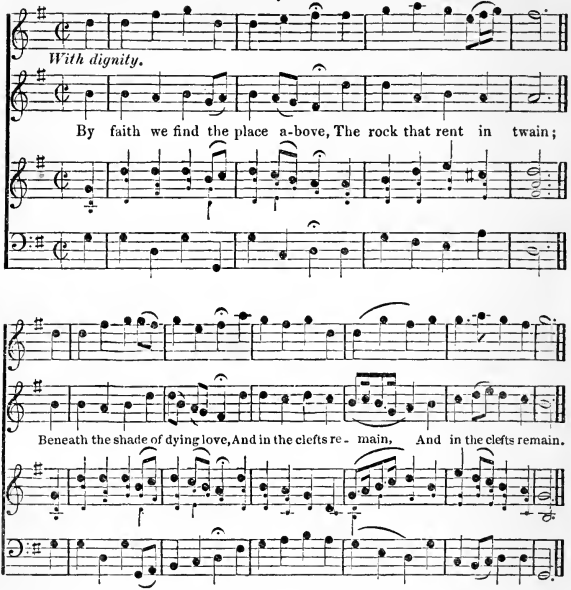
(See Introduction, Section II.)

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

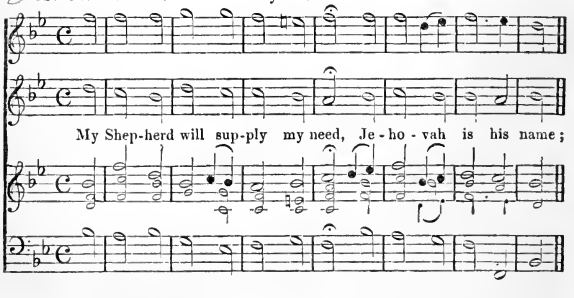
ST. JAMES'. Hy. 592. COURTVILLE.



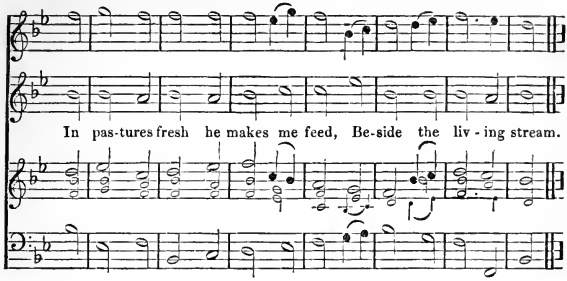
ST. GEORGES'. Hy. 64. *German Chorale, Ascribed to* SEBASTAIN BACH.



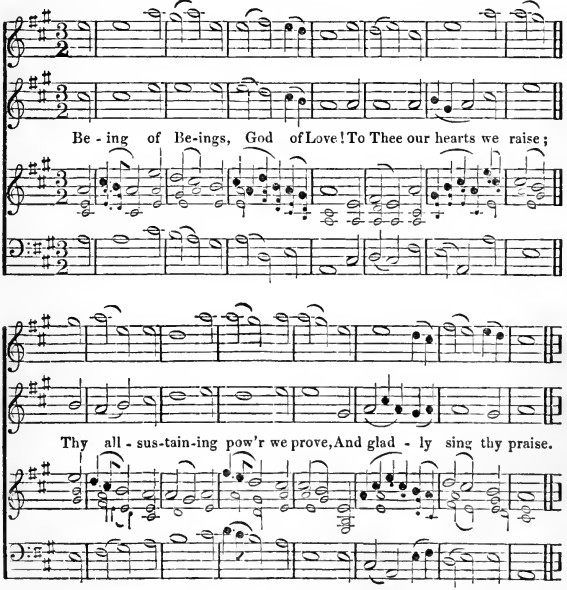
ST. STEPHENS'. Hy. 679. REV. W. JONES.



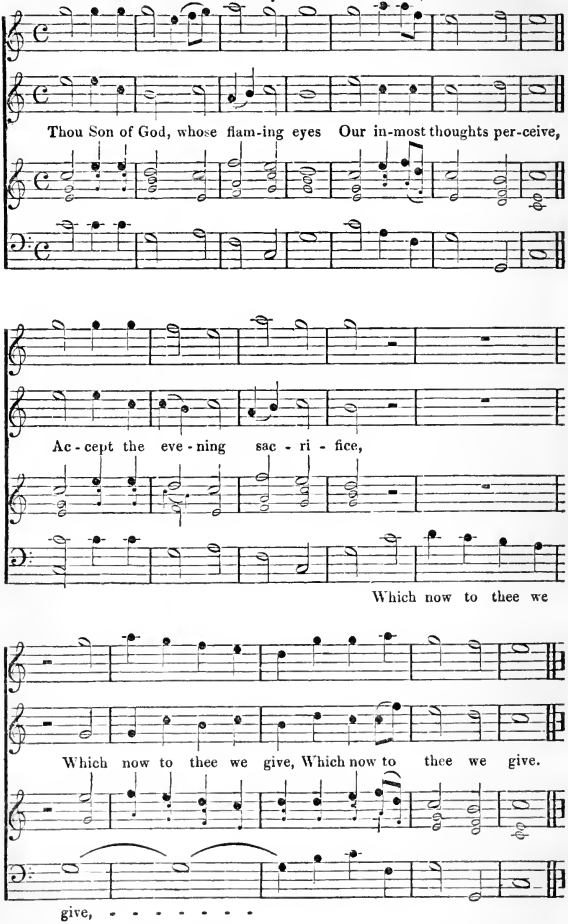
ST. STEPHENS'—*continued.*



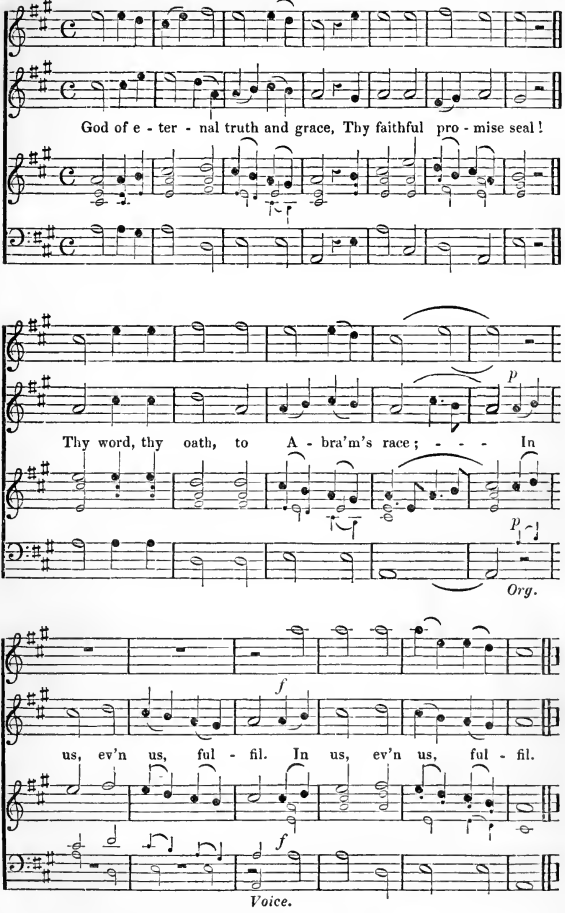
ABINGDON. Hy. 543. DR. HEIGHINGTON.



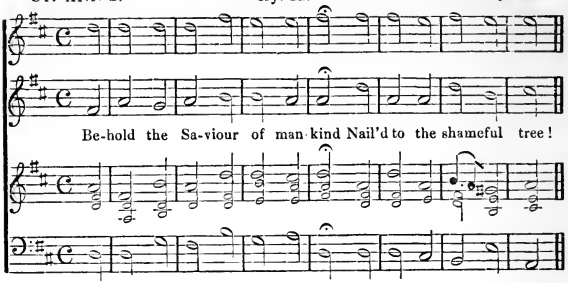
CAMBRIDGE NEW. Hy. 83. Dr. Randall.

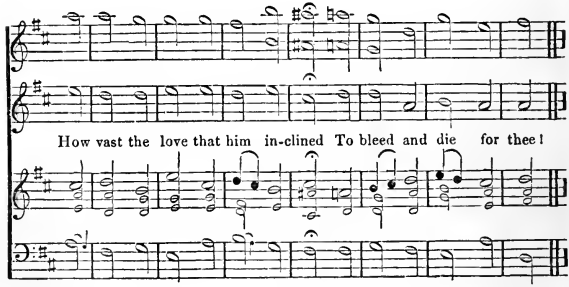


DEVIZES. Hy. 342. TUCKER.

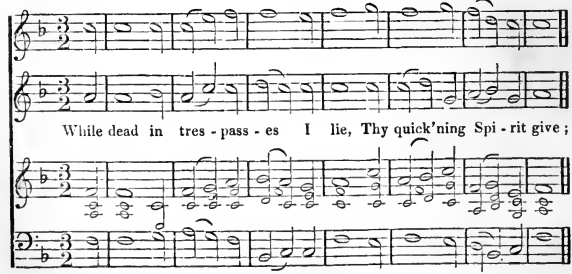


ST. ANN'S. Hy. 22. DR. CROFT.

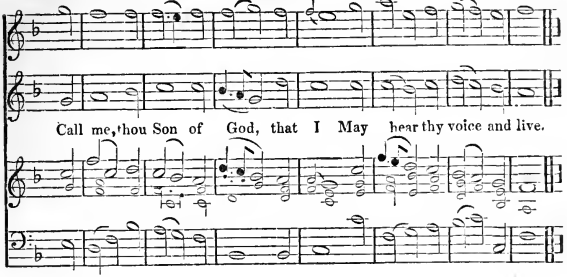




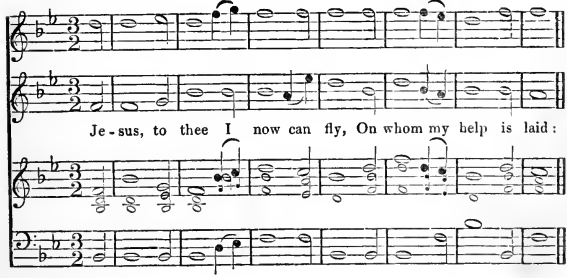
IRISH. Hy. 136.

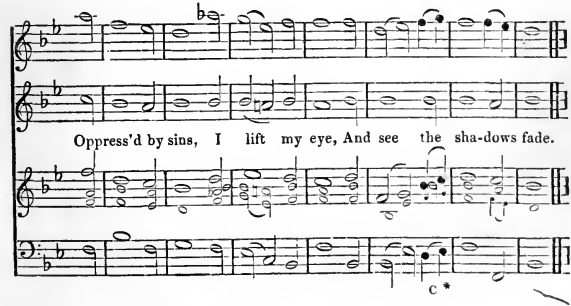


IRISH—*continued.*

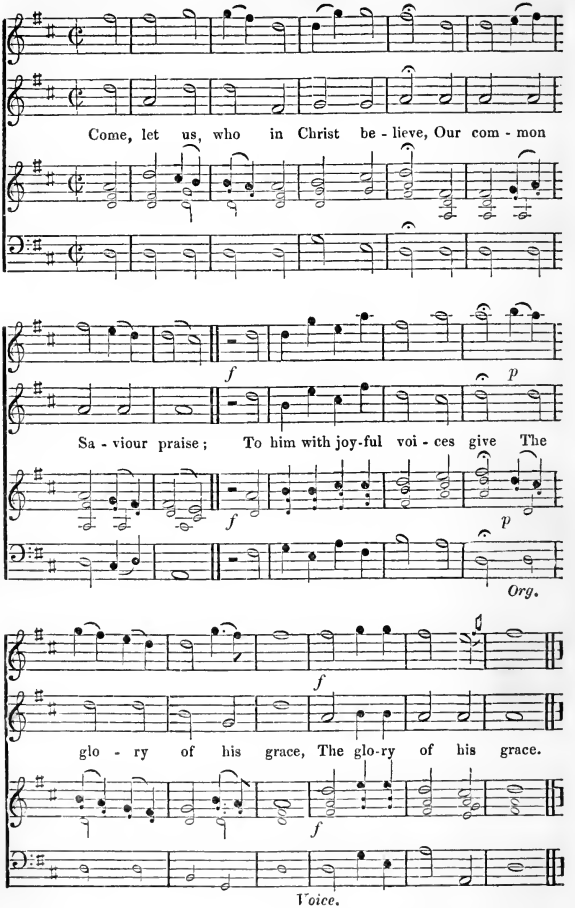


MARTYRDOM. Hy. 217.

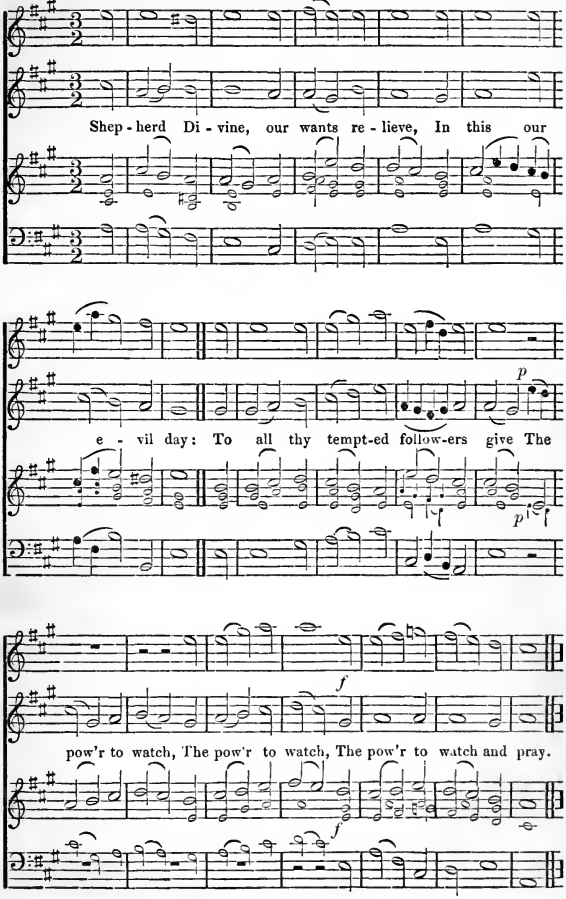




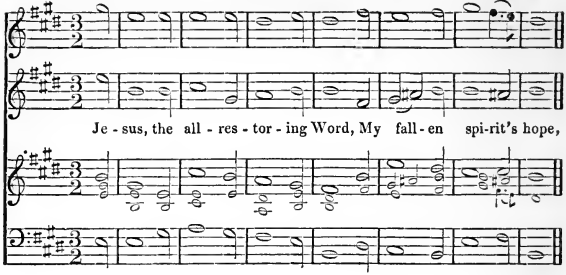
HENSBURY. Hy. 208.

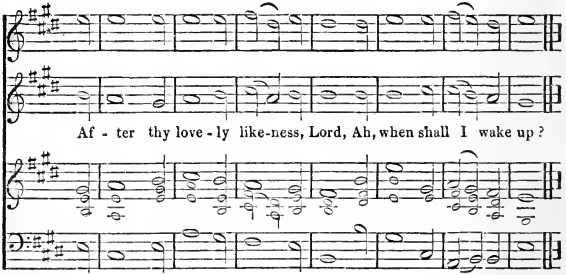


SALEM. Hy. 297.

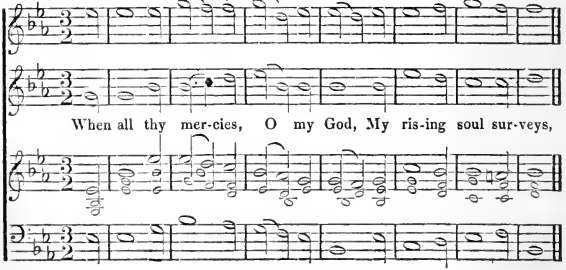

Shep - herd Di - vine, our wants re - lieve, In this our
e - vil day: To all thy tempt-ed follow-ers give The
pow'r to watch, The pow'r to watch, The pow'r to watch and pray.

BEDFORD. Hy. 169. WHEALL.

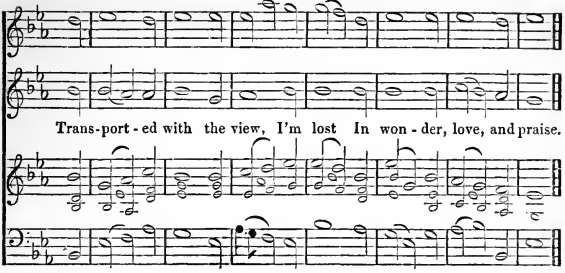




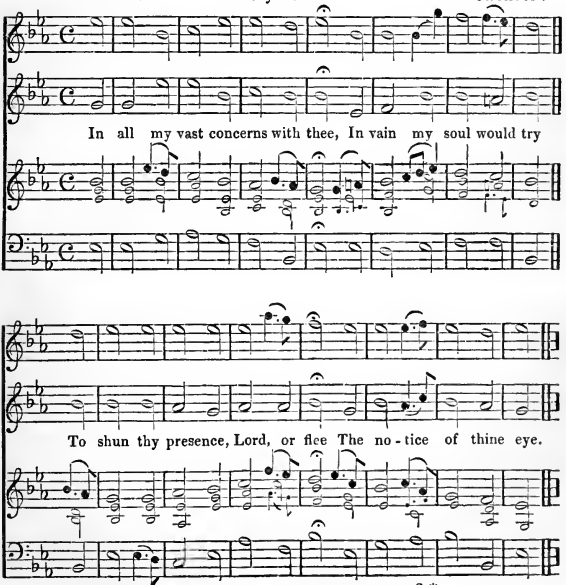
ABRIDGE. Hy. 592. J. SMITH.



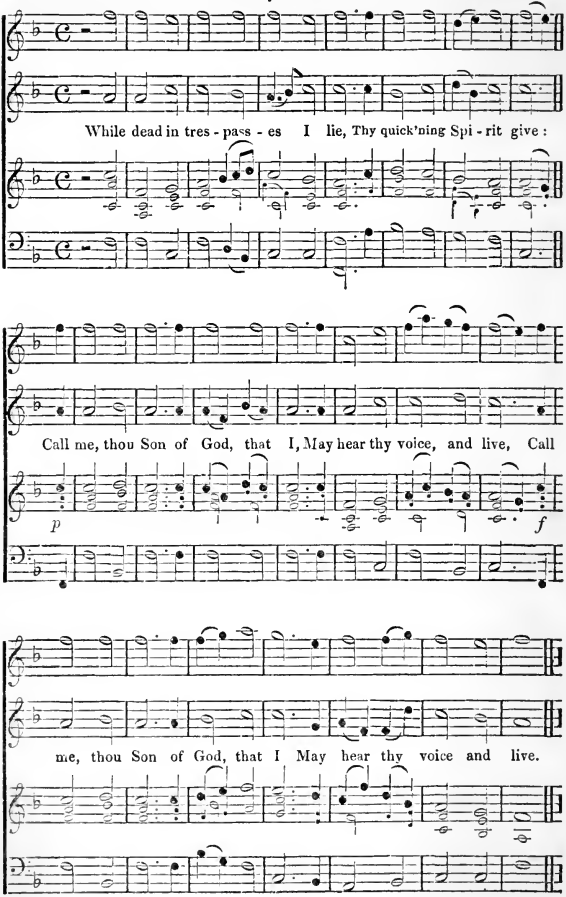
ABRIDGE—*continued.*



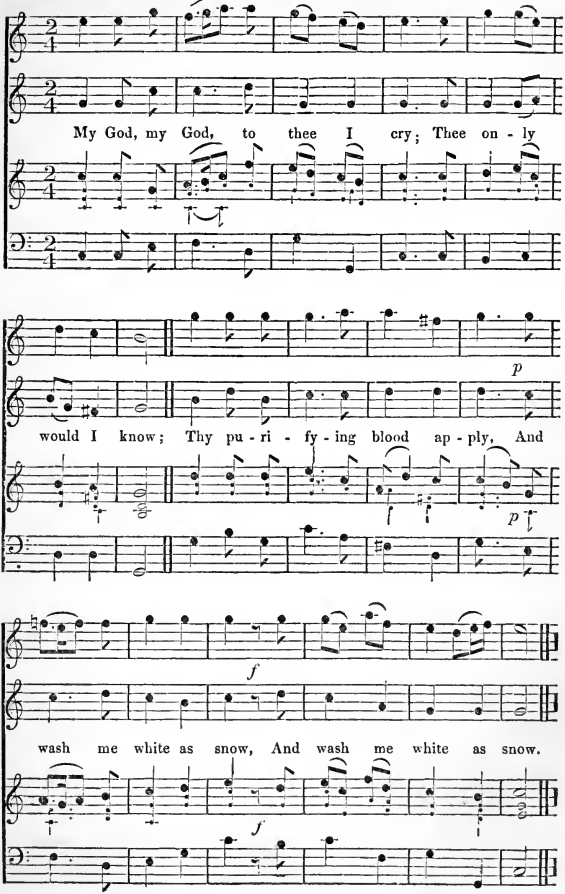
BYZANTIUM. Hy. 590. JACKSON.



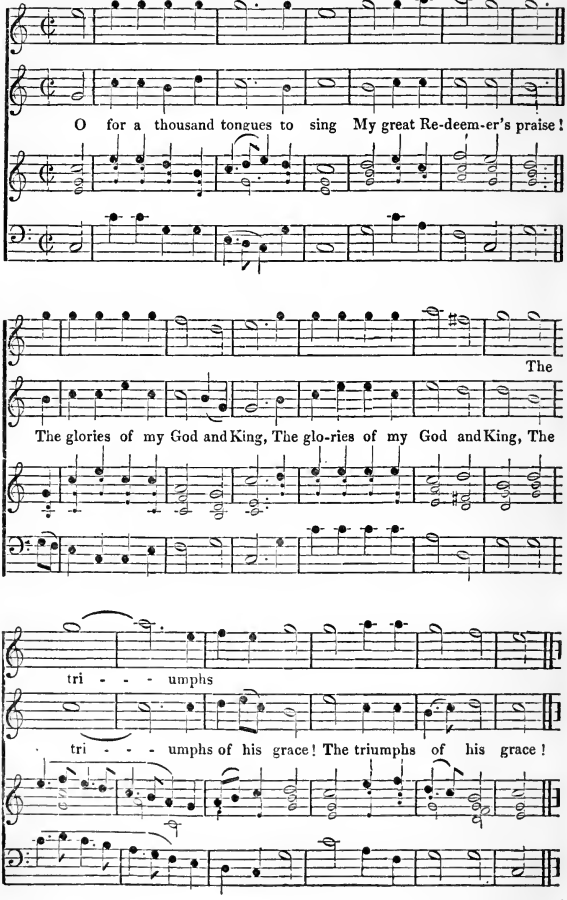
ARABIA. Hy. 136.



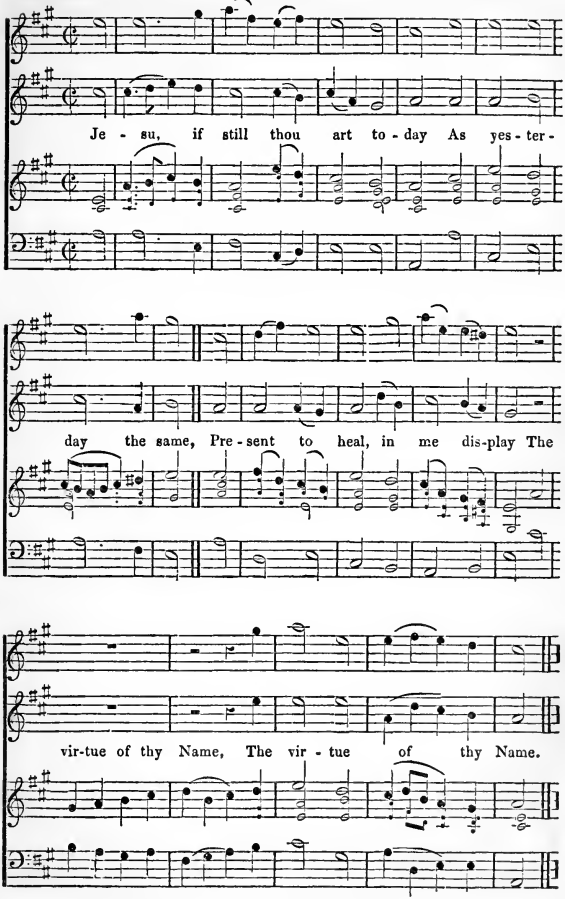
BROOMSGROVE. Hy. 184. B. MILGROVE.



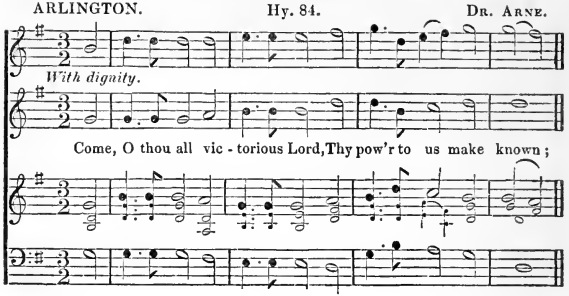
WILTSHIRE. Hy. 1. STEVENSON.

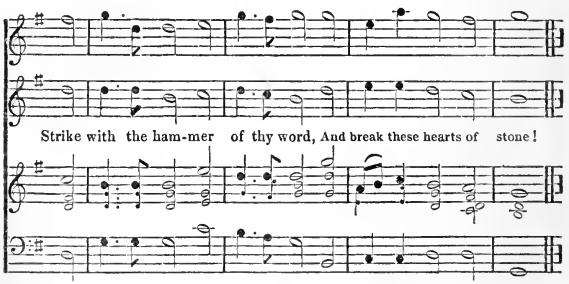


MOUNT PLEASANT. Hy. 135. LEACH.

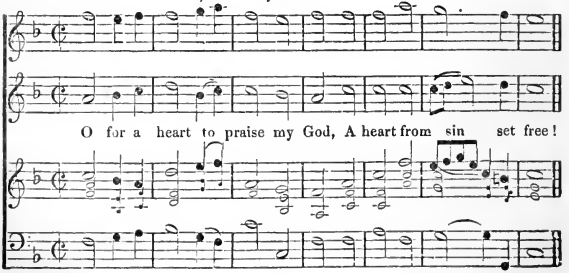


ARLINGTON. Hy. 84. Dr. Arne.

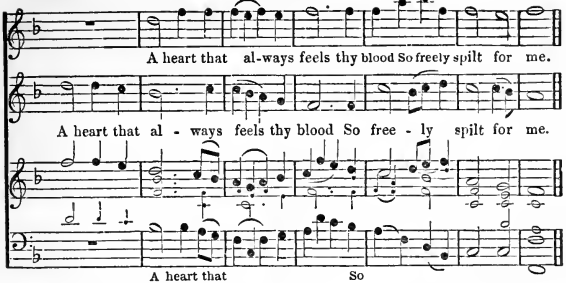




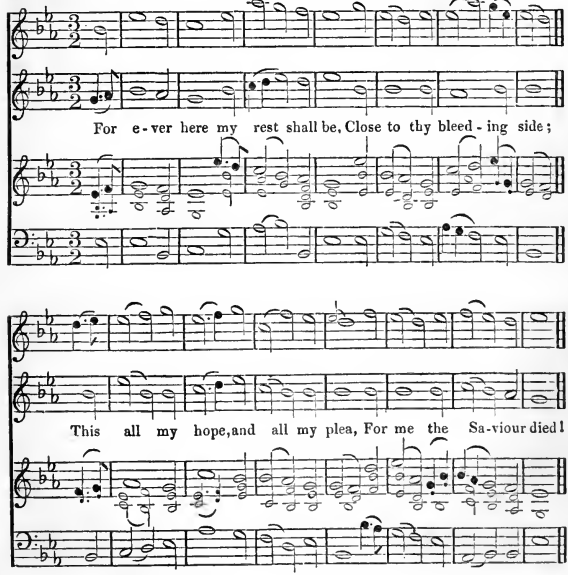
SMYRNA. Hy. 343. Leach.



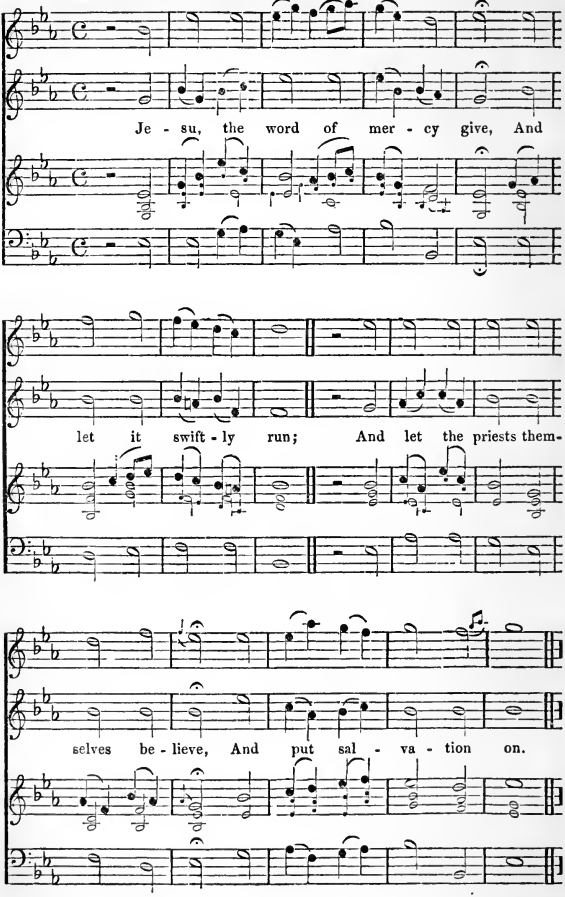
SMYRNA—*continued.*



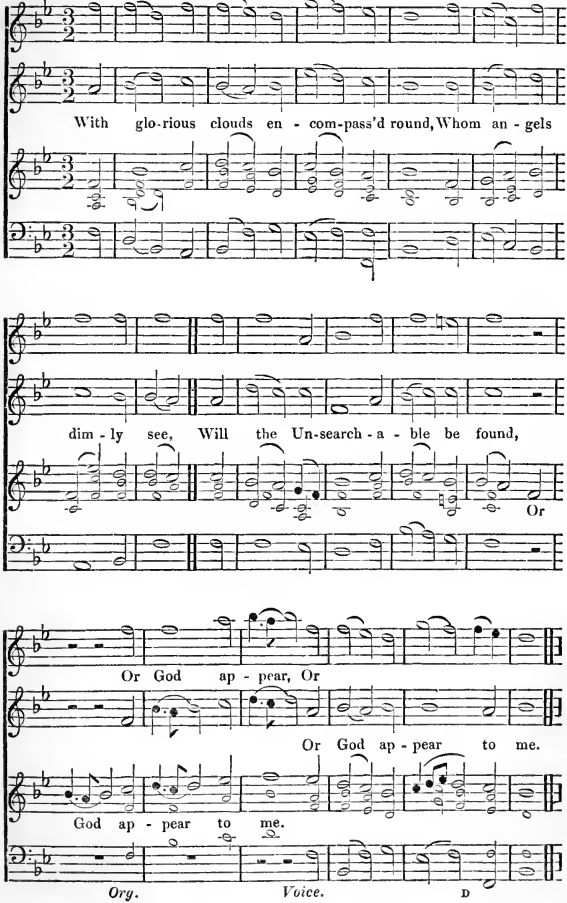
CHARMOUTH. Hy. 346. Dr. Wainwright.



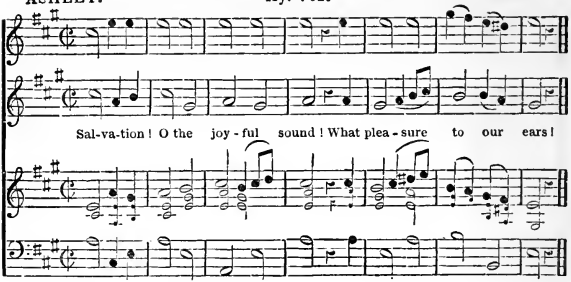
WARWICK. Hy. 446. STANLEY.

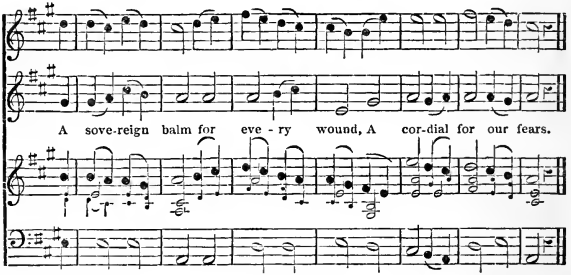


ROSE LANE. Hy. 128. T. Clark.

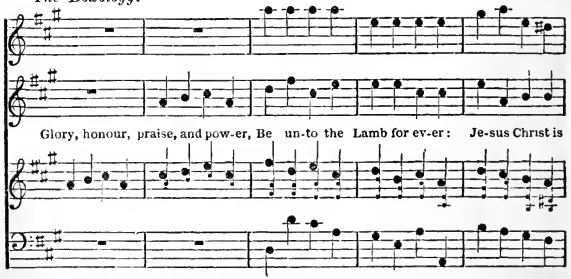


ASHLEY. Hy. 702.



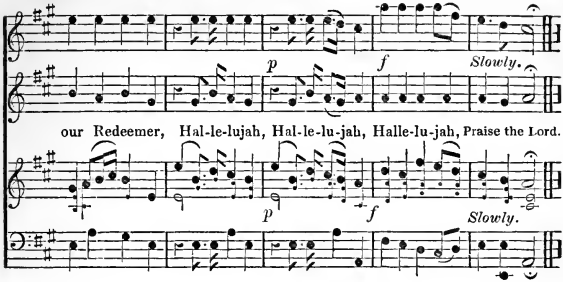


The Doxology.

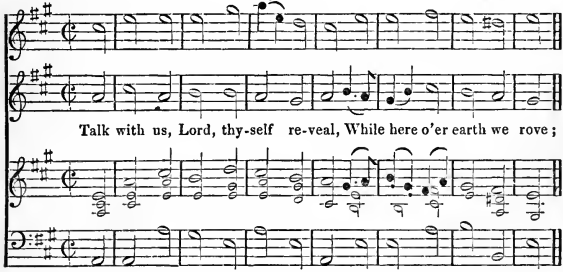


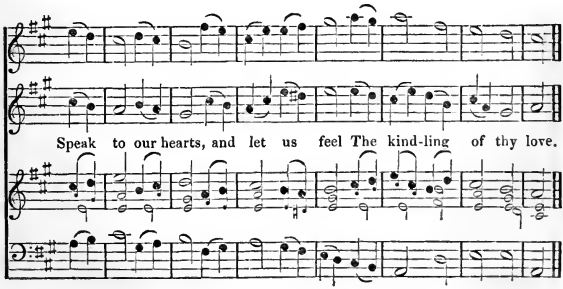
NOTE.—Sometimes the last two lines of each verse are sung *pia.*, and repeated *forte*; which, in a *short* hymn, has a good effect. The "Doxology" should not be sung to any other hymn than the 702d.

ASHLEY—*continued.*

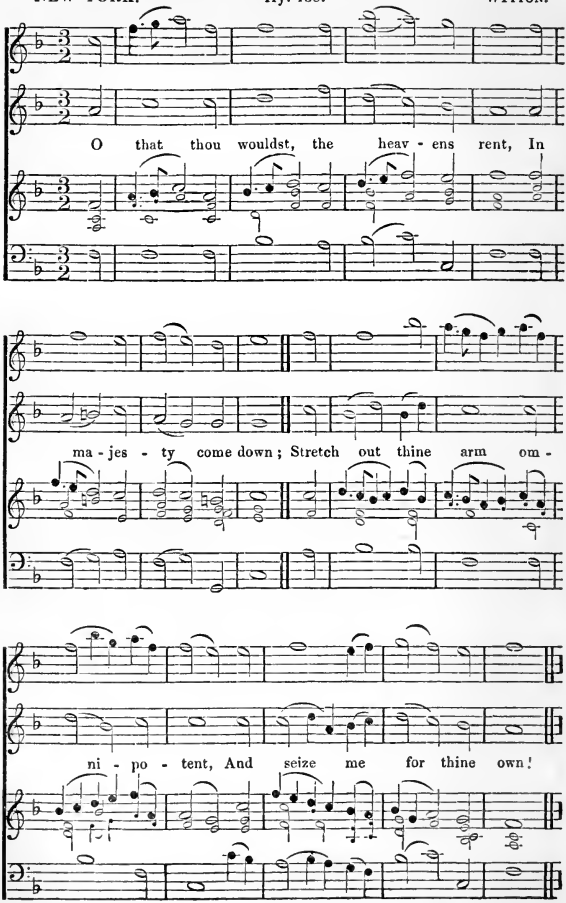


ATTERCLIFFE. Hy. 214. MATHER.



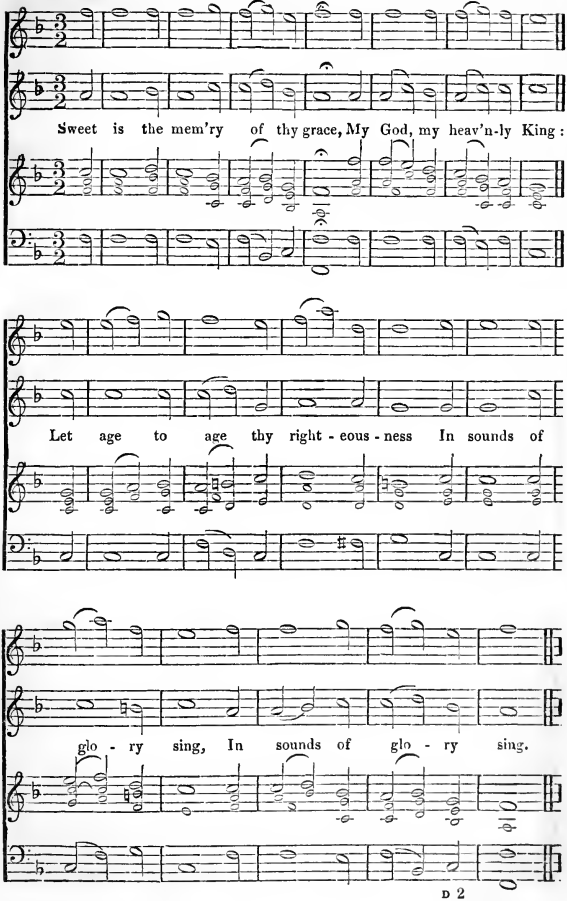


NEW YORK. Hy. 138. WITTON.

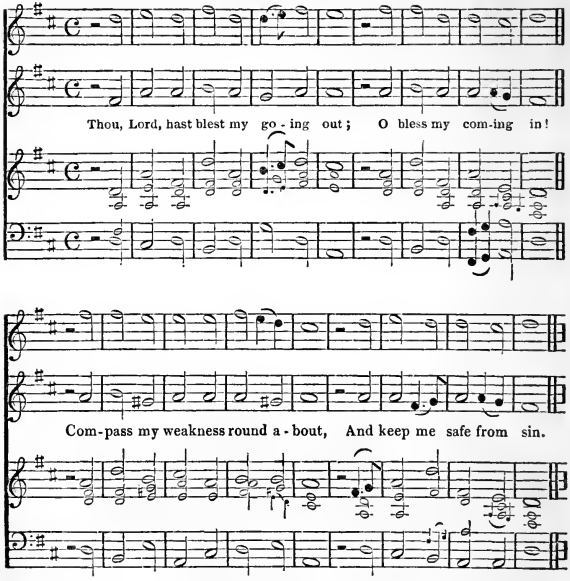


WILTON (OLD). Hy. 589.

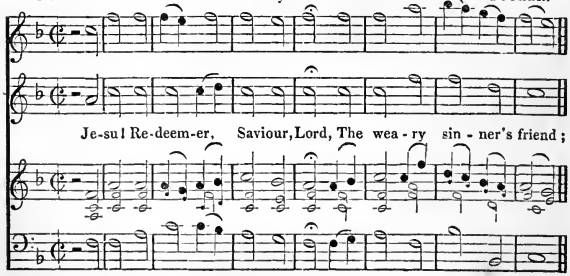
Composed by F. GIARDINI, *to the words here set.*



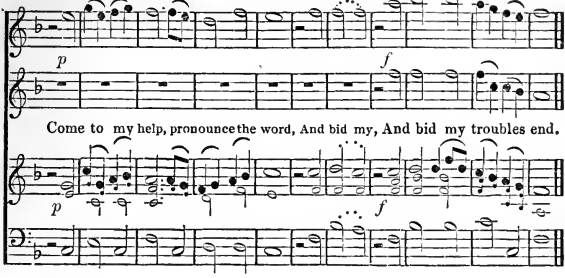
LONDON. Hy. 331. Dr. Croft.



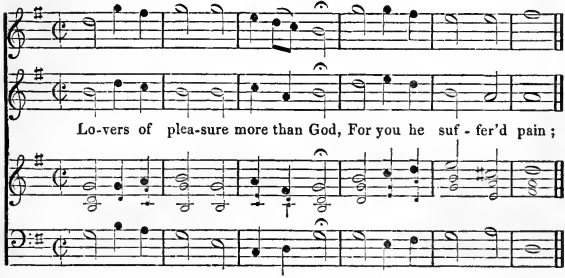
CONDESCENSION. Hy. 139. Tucker.

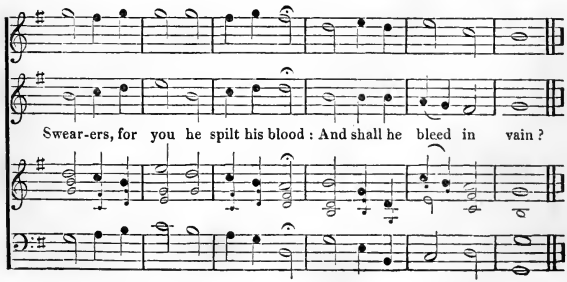


CONDESCENSION—*continued.*

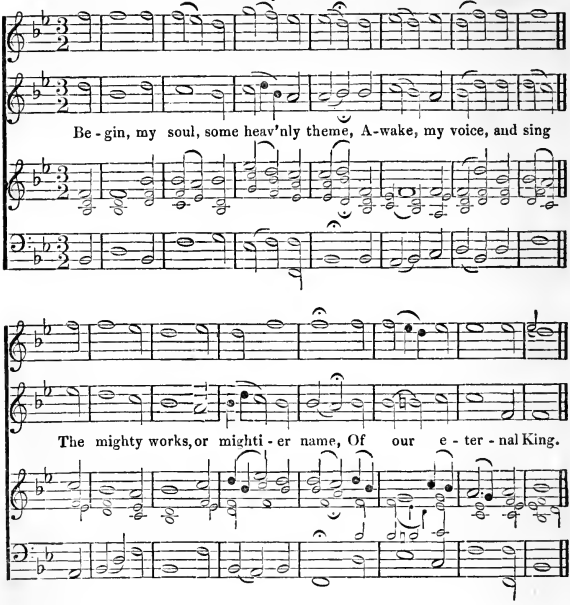


ST. MICHAEL'S. Hy. 36.

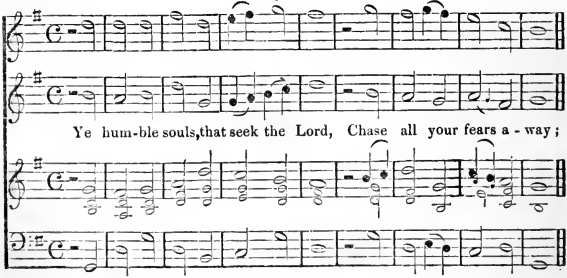




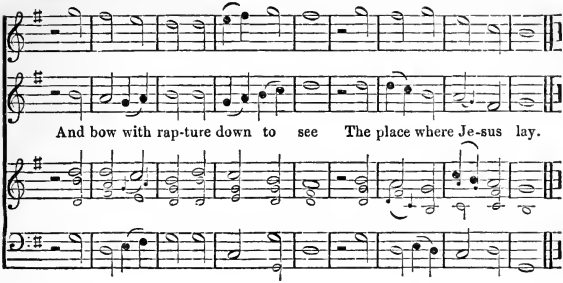
WILTS. Hy. 599. Sir G. Smart.



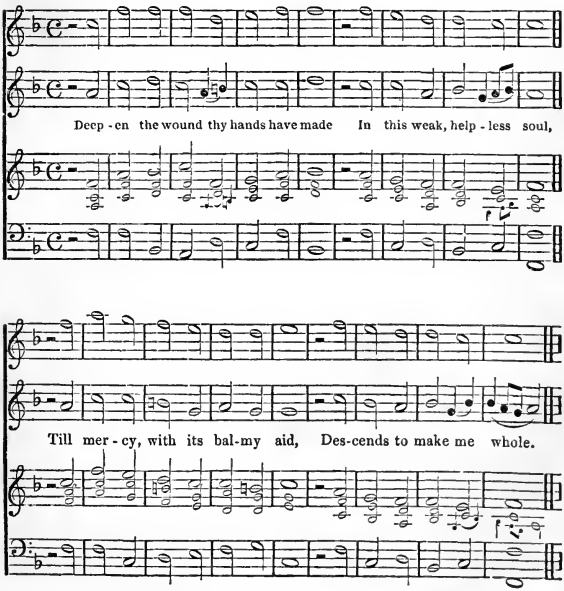
FERRY. Hy. 628.



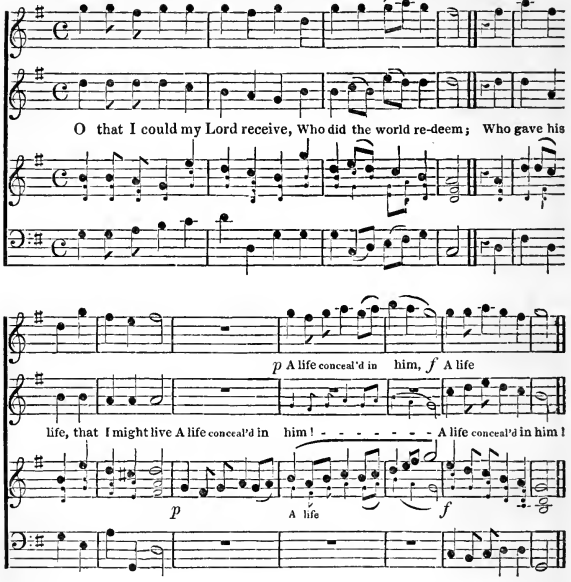
FERRY—*continued.*



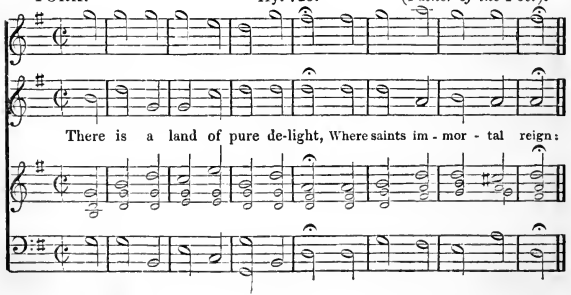
FRENCH. Hy. 370. RAVENSCROFT.



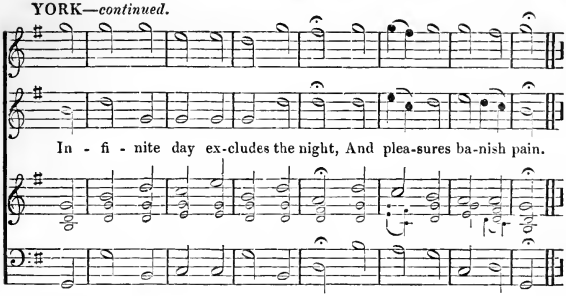
OATLANDS. Hy. 125. T. Clark, *Inserted by permission.*



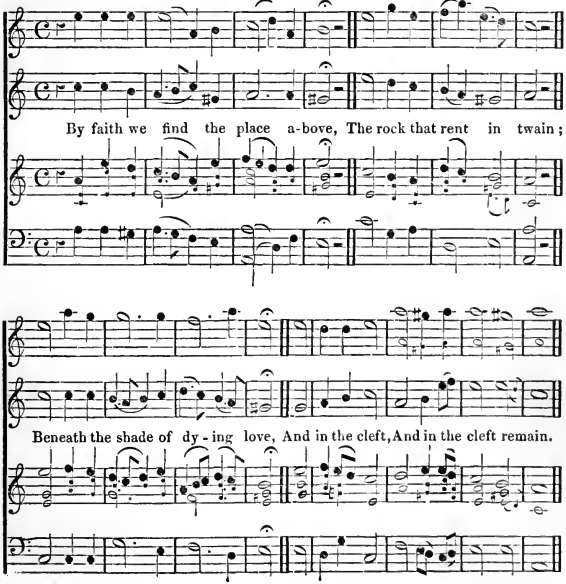
YORK. Hy. 728. John Milton, (*Father of the Poet*).



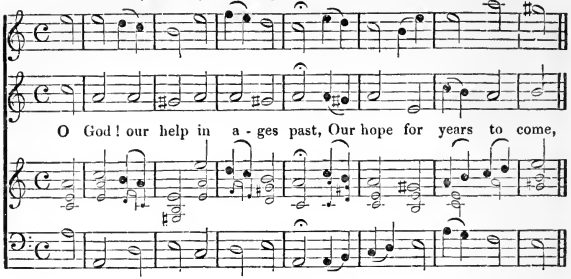
YORK—*continued.*

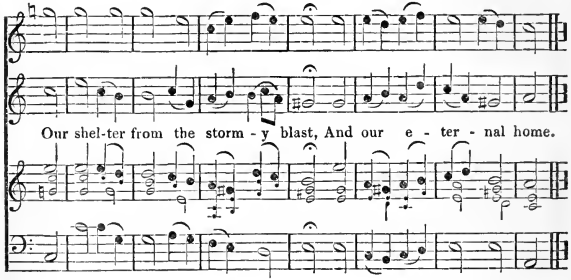


MORIAH. (*Minore.*) Hy. 64. *Ascribed to* PURCEL.

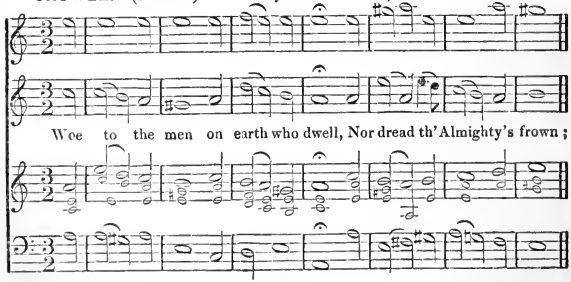


WALSALL. (*Minore.*) Hy. 41. PURCEL.

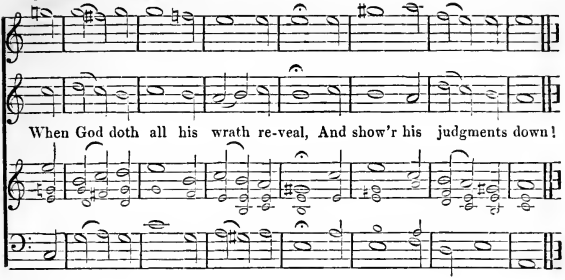




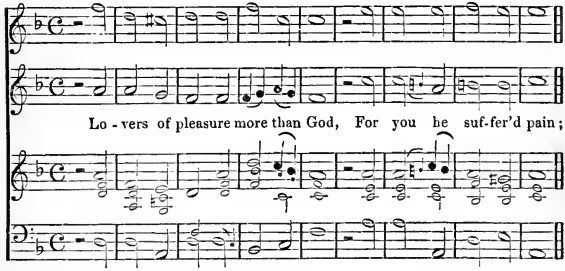
CROWLE. (*Minore.*) Hy. 63. DR. GREEN.

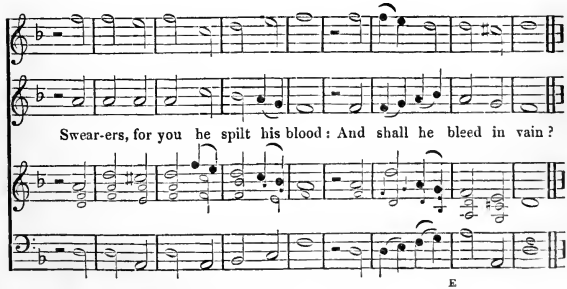


CROWLE.—*continued.*

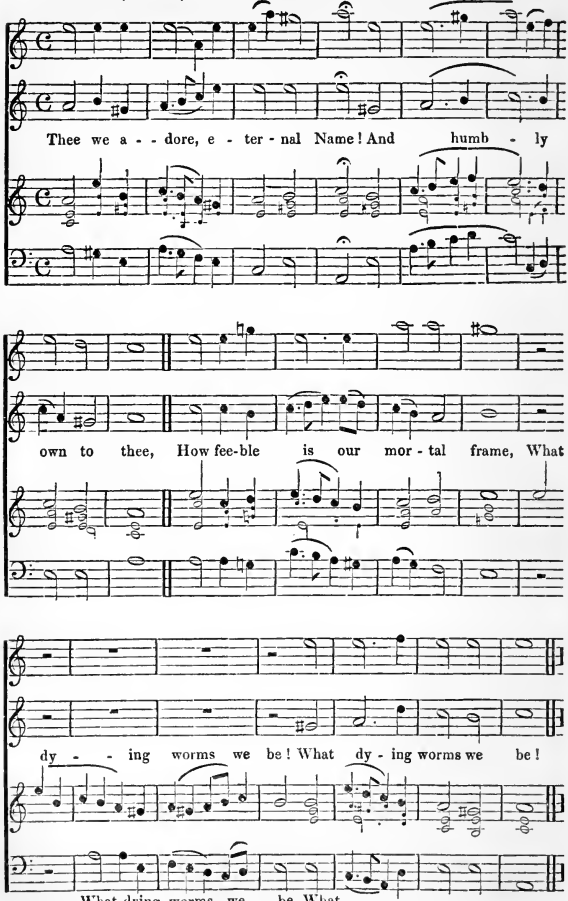


BANGOR. (*Minore.*) Hy. 36.





STROUD. (*Minore.*) Hy. 42. Dr. Burney.



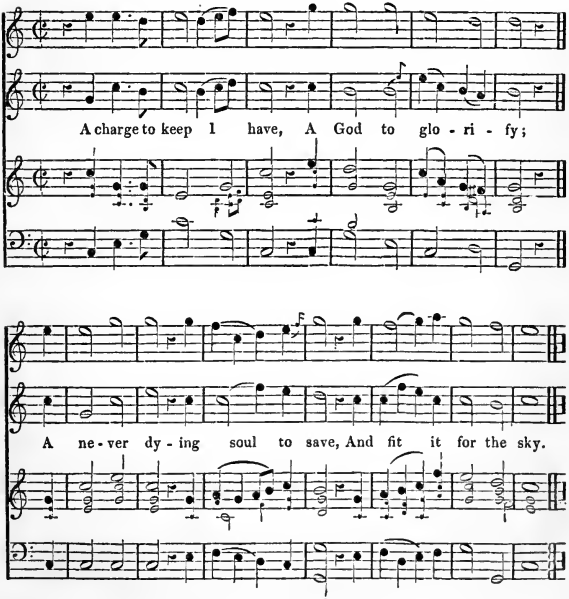
Short Metres.

IAMBIC VERSE.

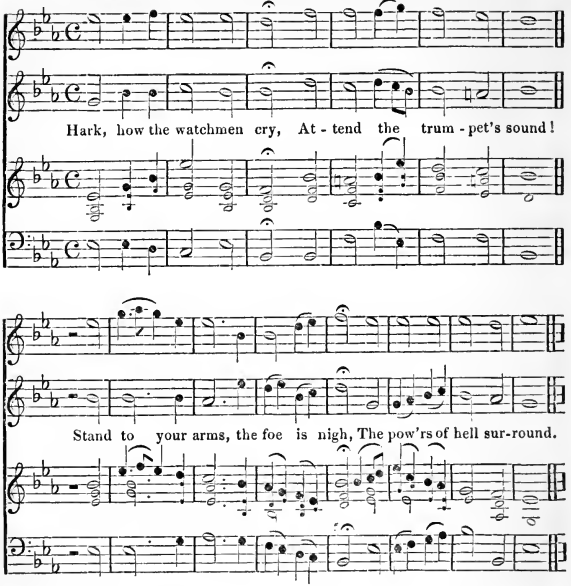
(See Introduction, Section III.)

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

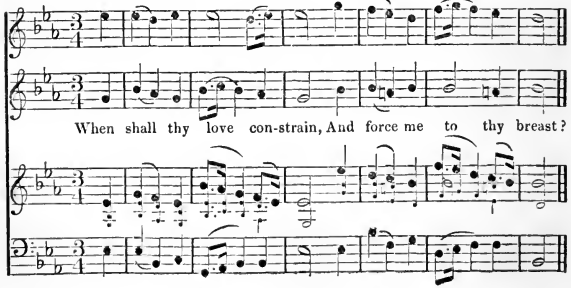
FALCON STREET. Hy. 318. ISAAC SMITH.



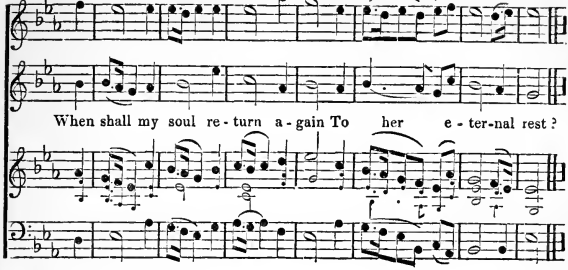
WATCHMAN. Hy. 314. LEACH.



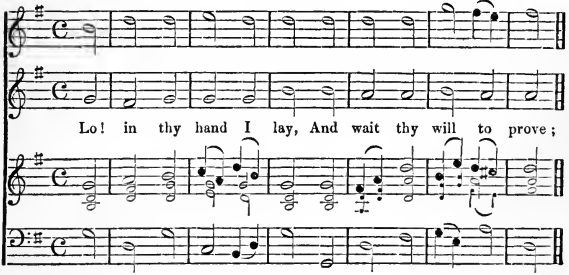
MOUNT EPHRAIM. Hy. 137. MILGROVE.

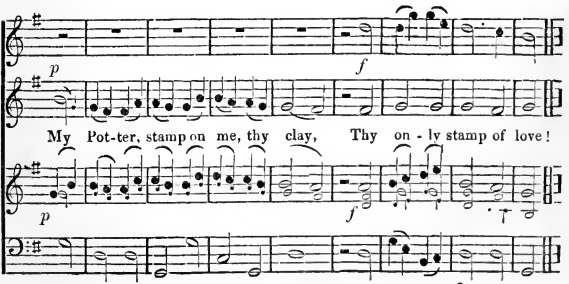


MOUNT EPHRAIM—*continued.*

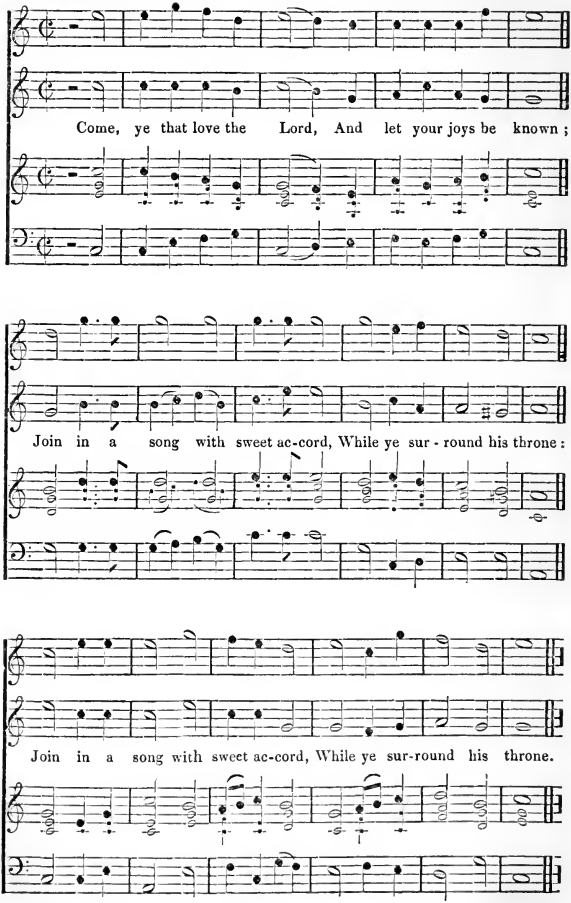


SHIRLAND. Hy. 153. STANLEY.

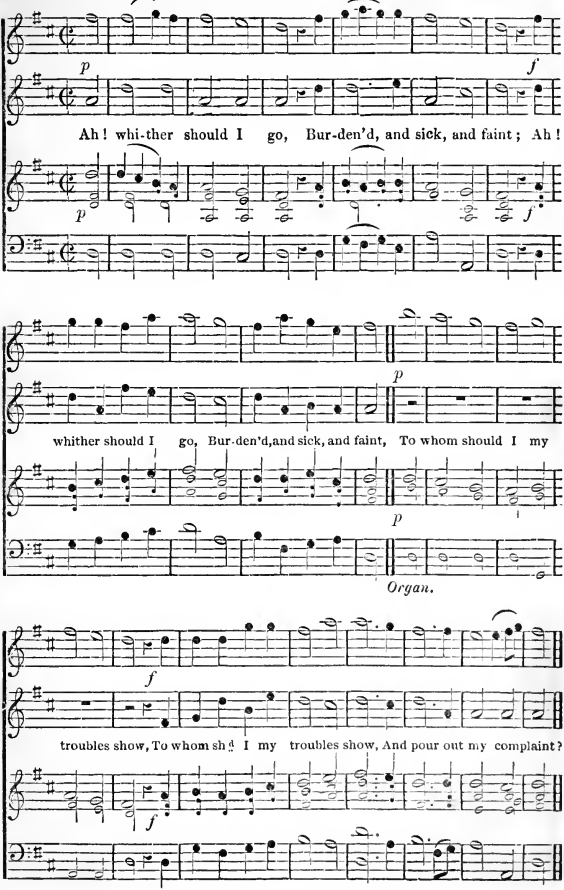




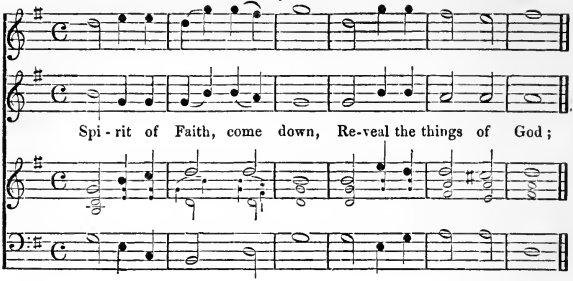
MANSFIELD. Hy. 12.

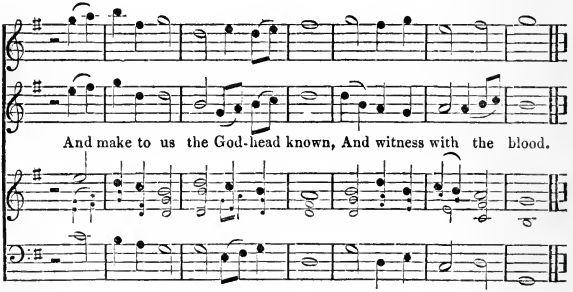


BRADLEY CHURCH. Hy. 152. MORTIMER.

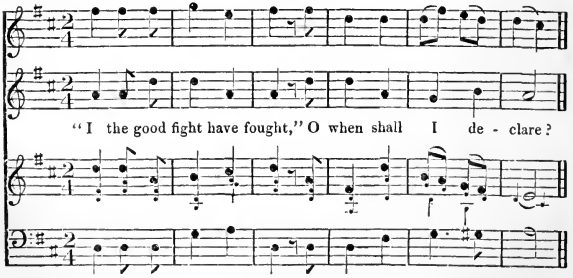


QUEEN'S. Hy. 85.

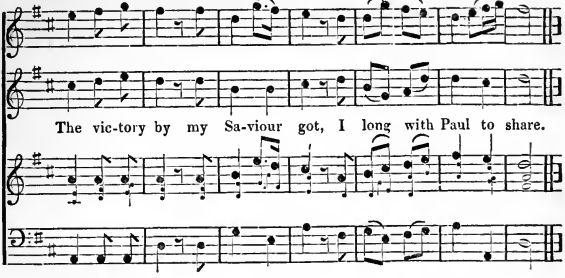




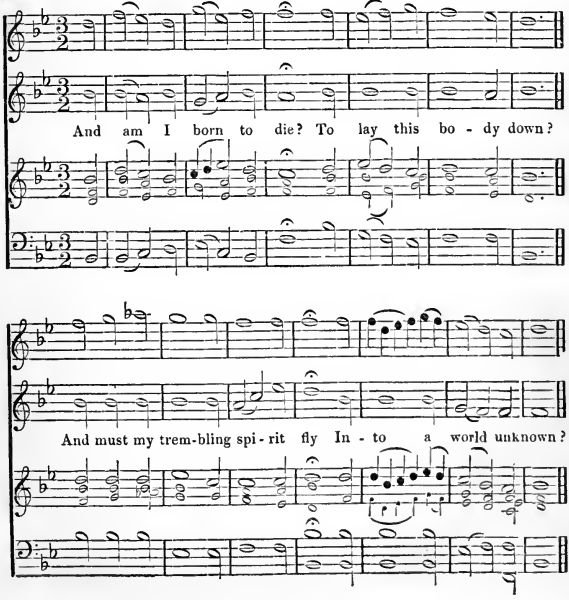
SPILSBY. Hy. 421. Dr. Miller.



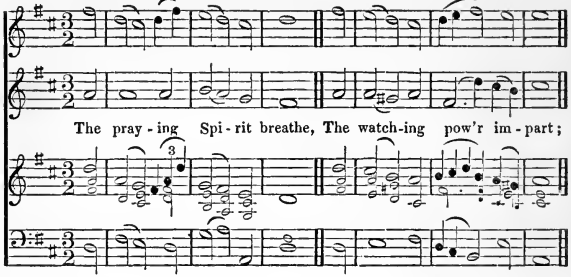
SPILSBY—*continued.*

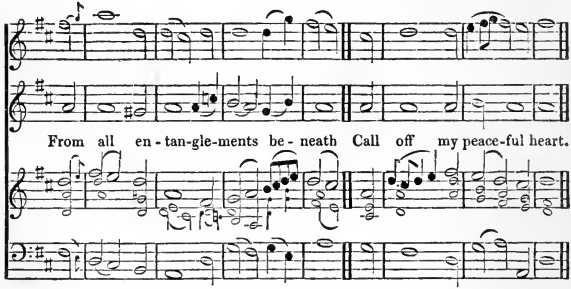


SARAH. Hy. 43. W. ARNOLD.

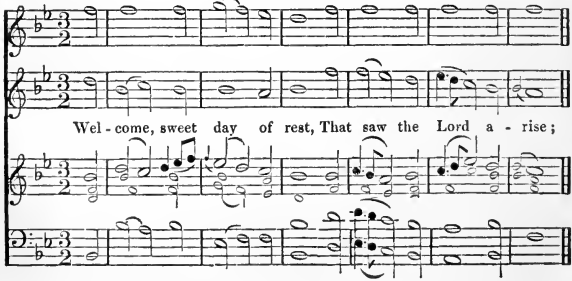


PECKHAM. Hy. 296. I. SMITH.

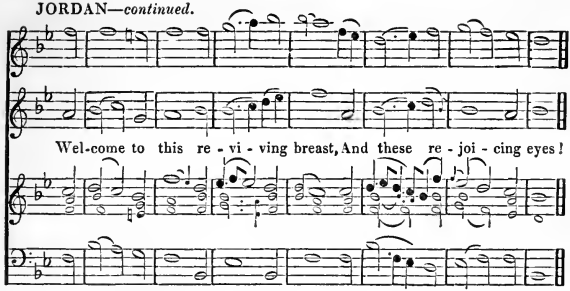




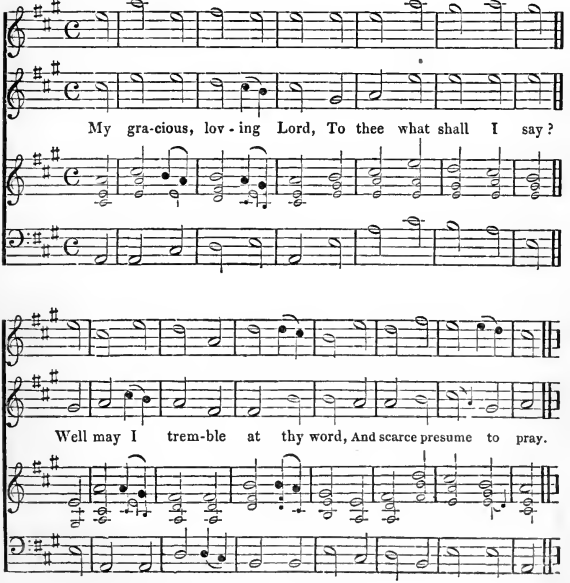
JORDAN. Hy. 581. HARWOOD.



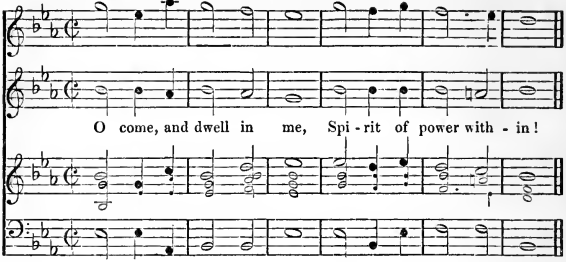
JORDAN—*continued.*

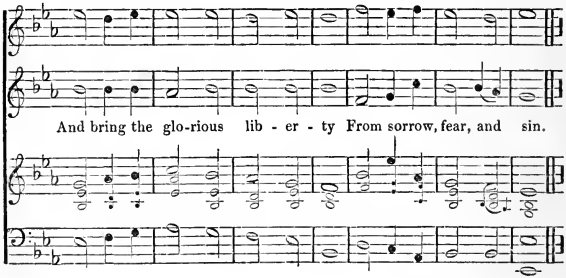


CAMBRIDGE. Hy. 93. HARRISON.

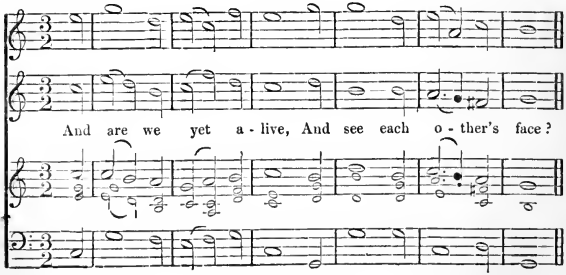


DURHAM. Hy. 367.

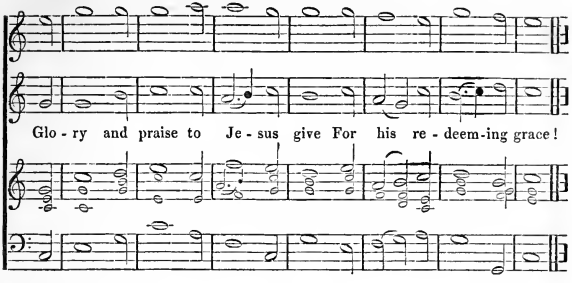




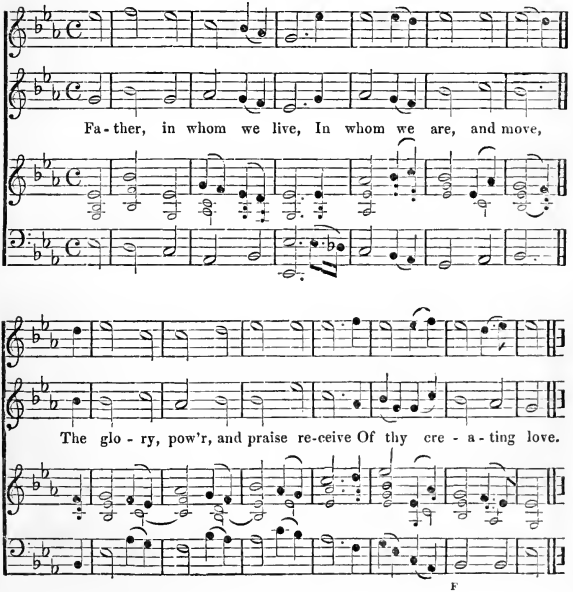
AYNHOE. Hy. 478. Dr. Nares.



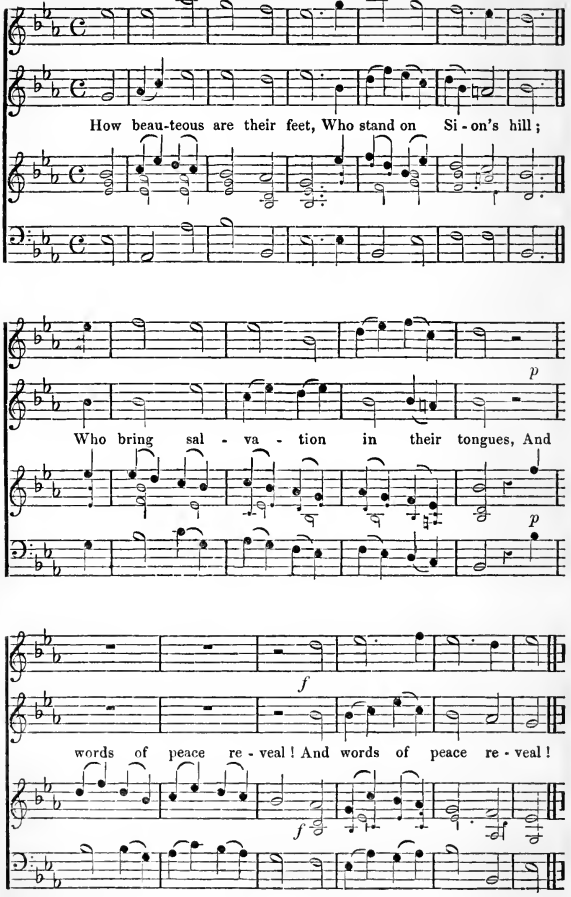
AYNHOE—*continued.*



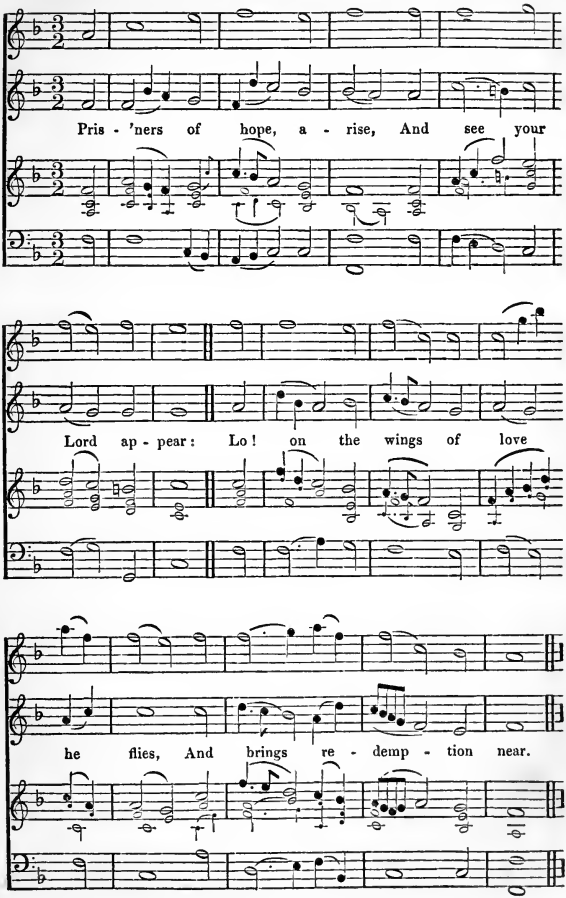
CARLISLE. Hy. 253. LOCKHART.



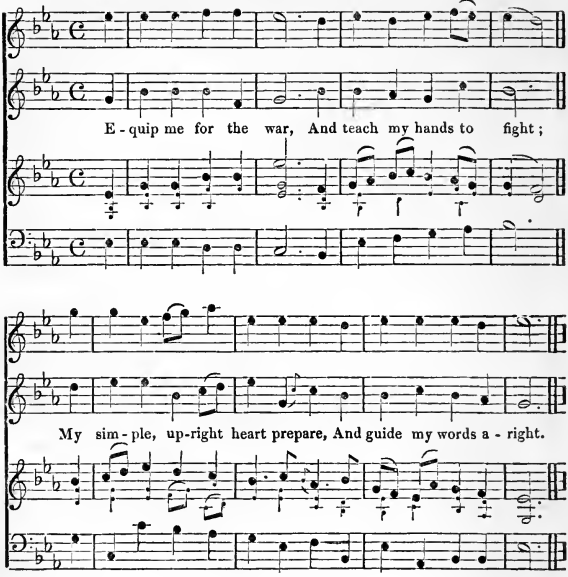
MATHIAS. Hy. 701. STANLEY.



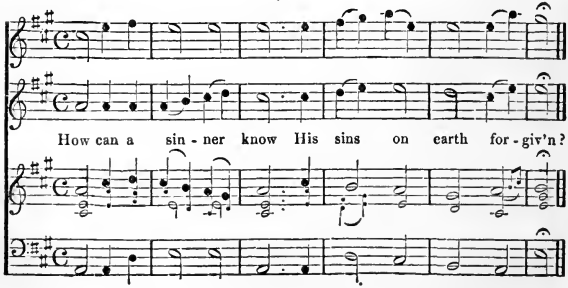
KIBWORTH. Hy. 387.



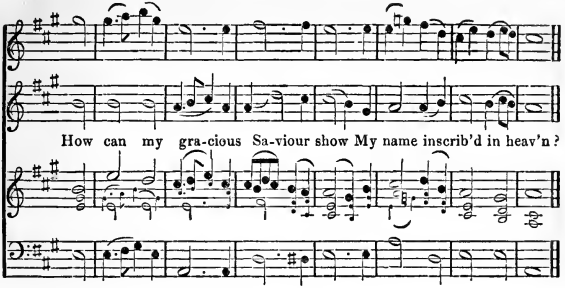
HINDLEY. Hy. 270. HANDEL.



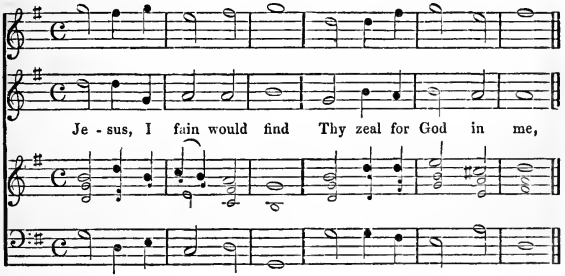
ALLERTON. Hy. 96.

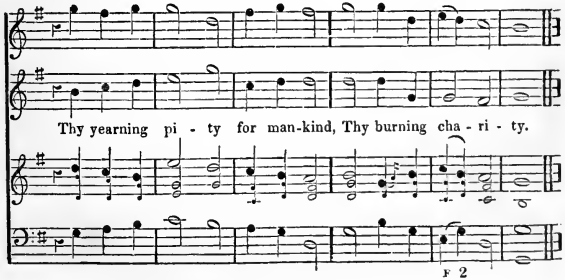


ALLERTON—*continued.*

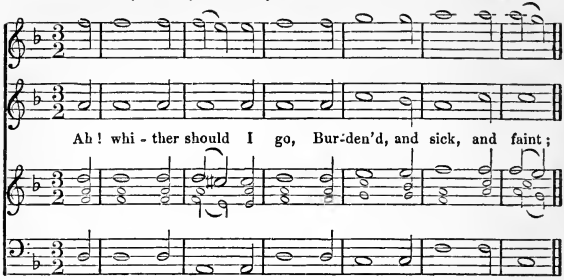


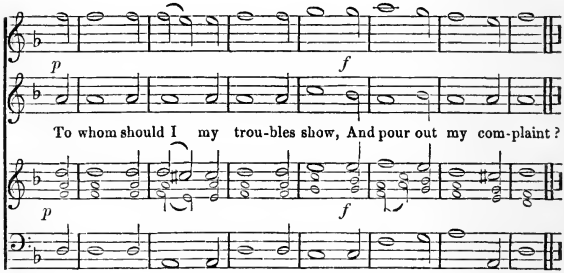
ST. ETHELRED. Hy. 300.



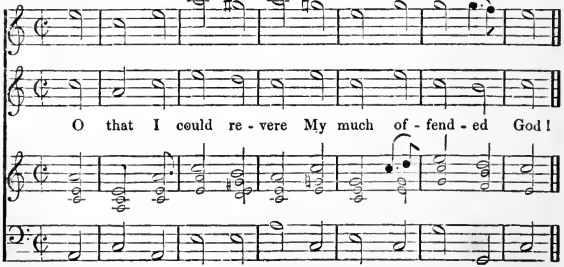


DUNBAR. (*Minore.*) Hy. 152. CORELLI.

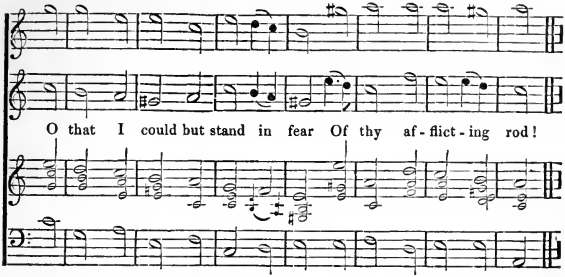




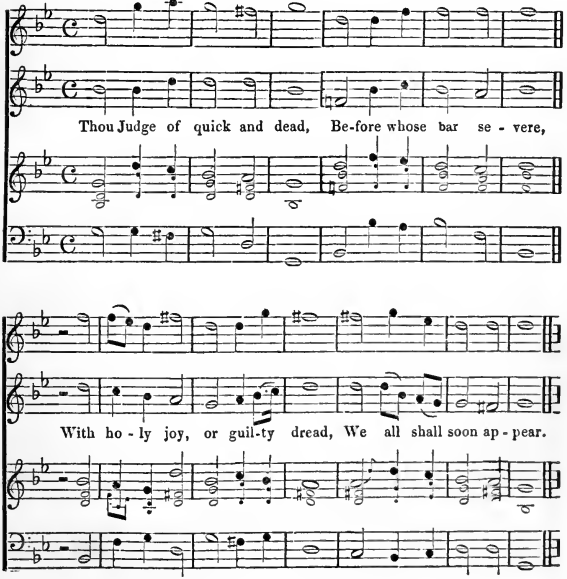
ST. BRIDES. (*Minore.*) Hy. 103. DR. HOWARD.



ST. BRIDES—*continued.*



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



Six Lines Eights.

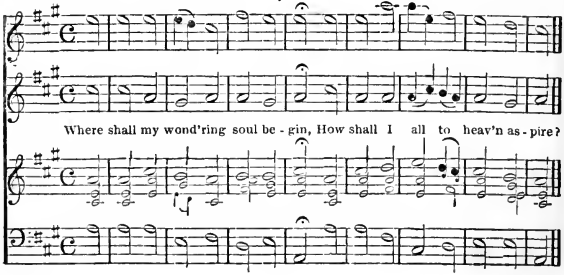
It may be useful to observe here, that there are two distinct varieties of this Metre, the stanzas of which, though each contains the same number of lines, the same number of syllables in each line, and has the same poetical feet, nevertheless differ so essentially in their structure as to require a 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.

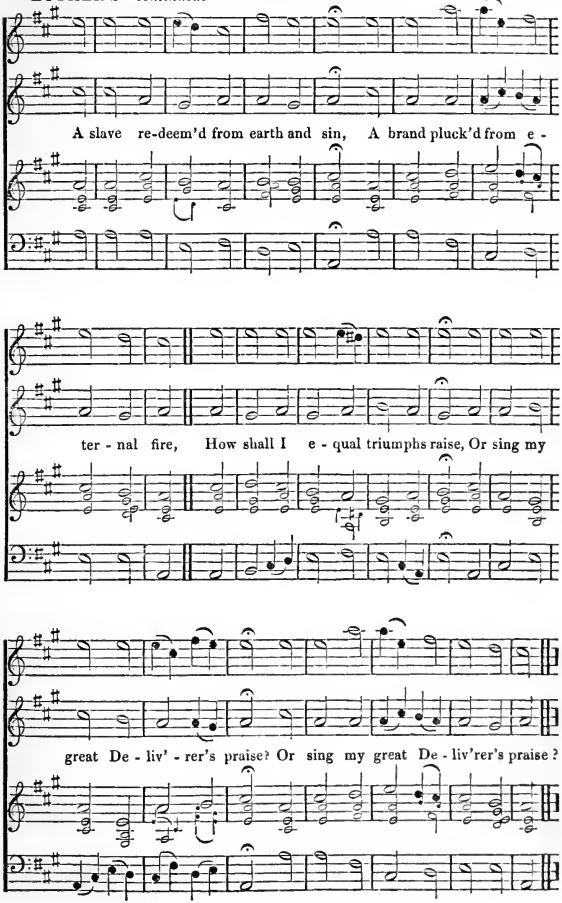
IAMBIC VERSE.

Would 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!" *Hymn* 33.

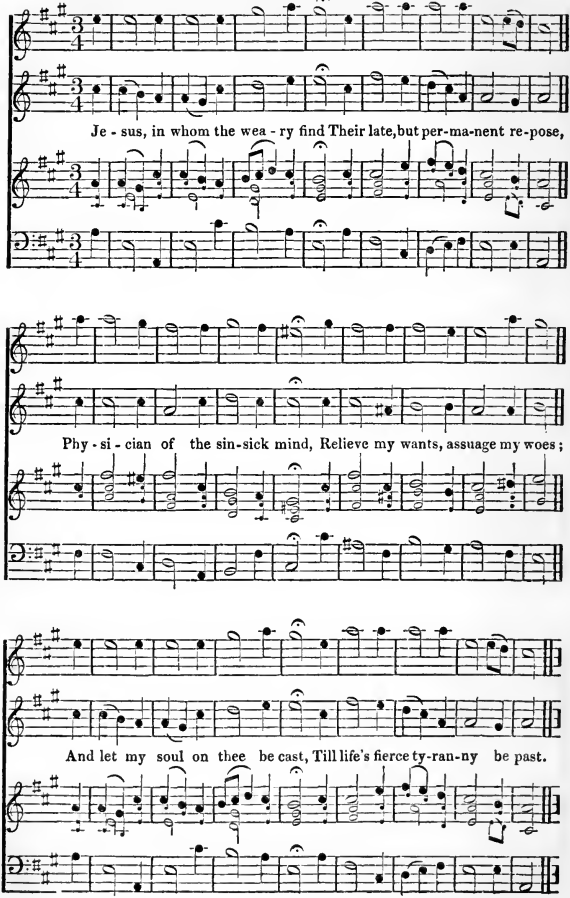
LUTHER'S. Hy. 30. MARTIN LUTHER.



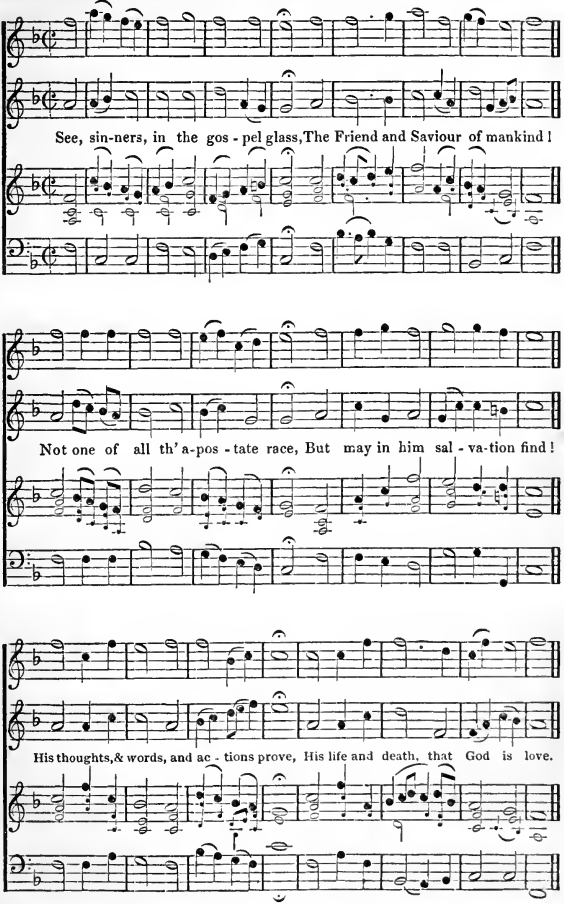
LUTHER'S—*continued.*



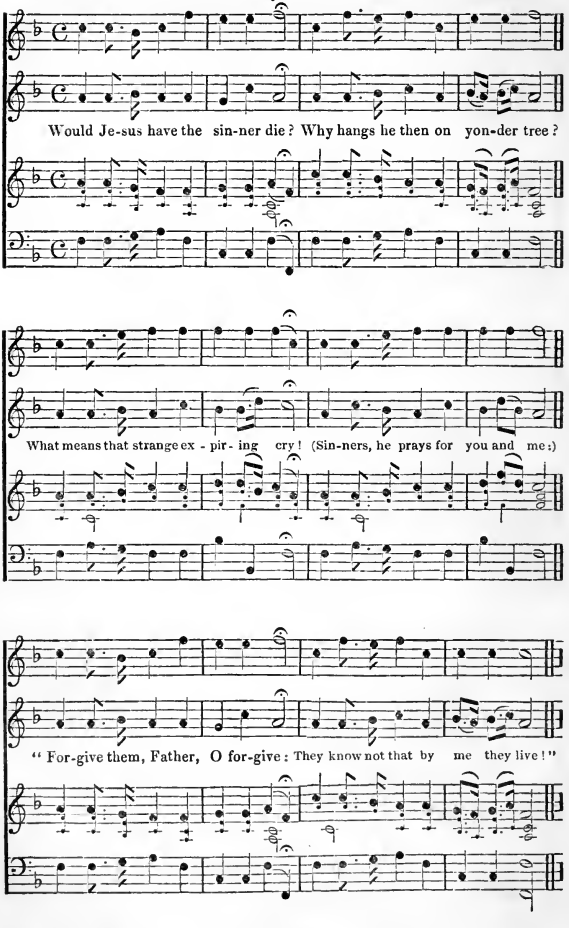
REFUGE. Hy. 114. HANDEL.



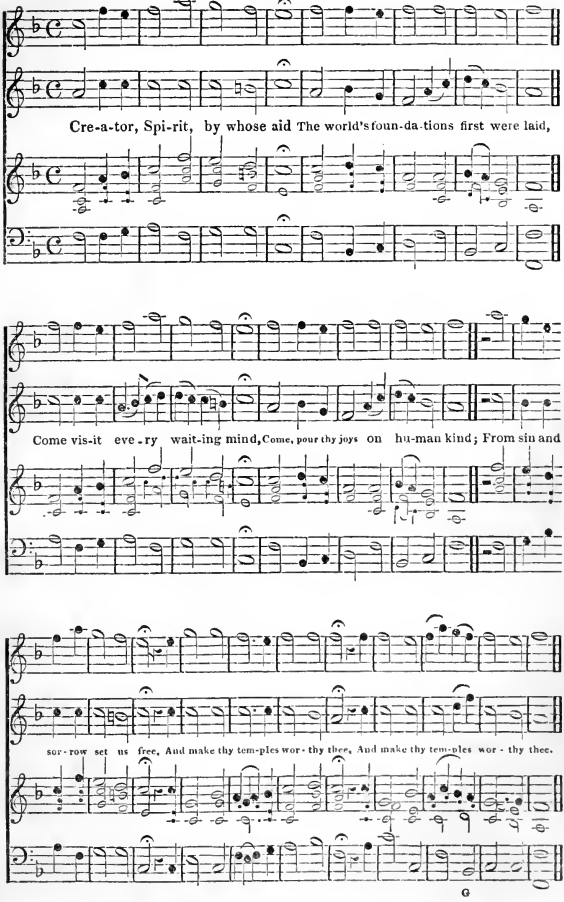
PLYMOUTH DOCK. Hy. 31.



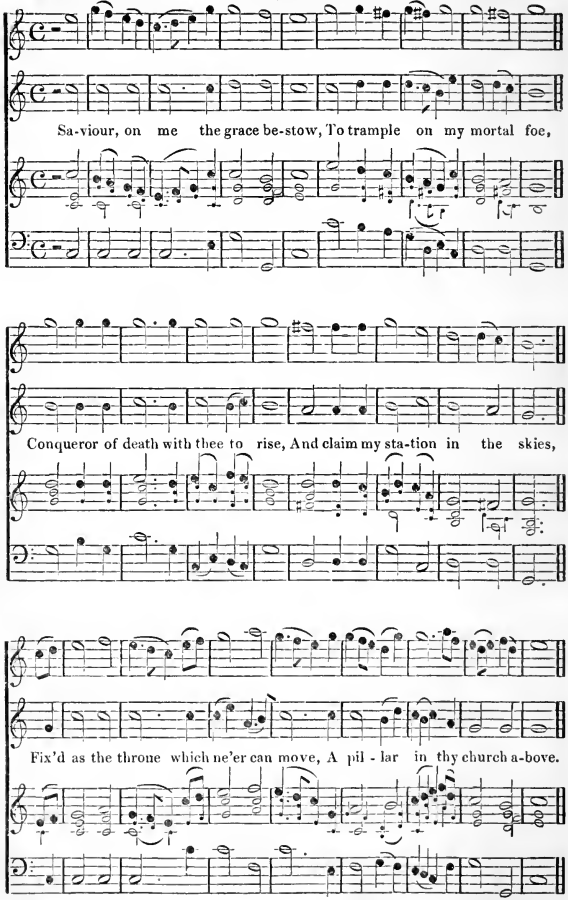
ROUSSEAU. Hy. 33. J. J. ROUSSEAU.



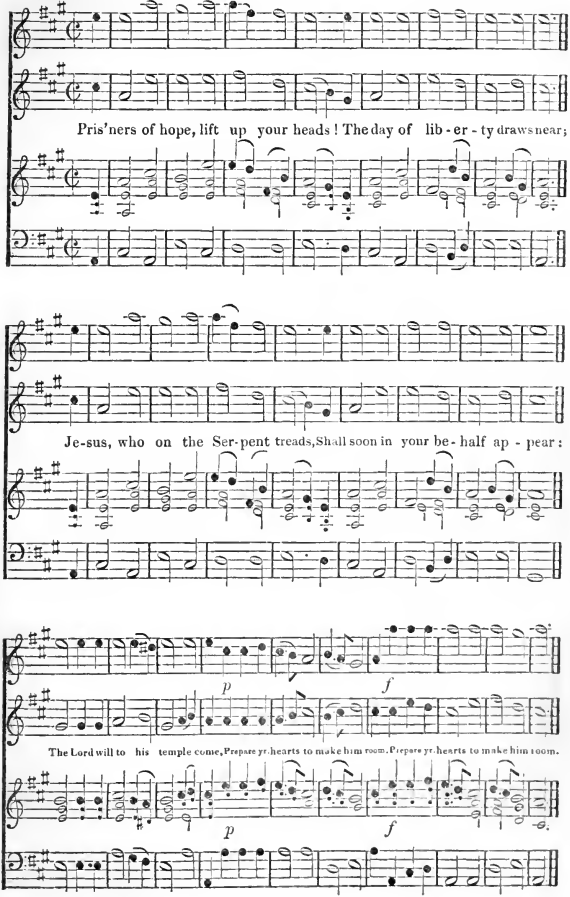
CLAUDE. Hy. 654. CLAUDE LE JEUNE. 1627.



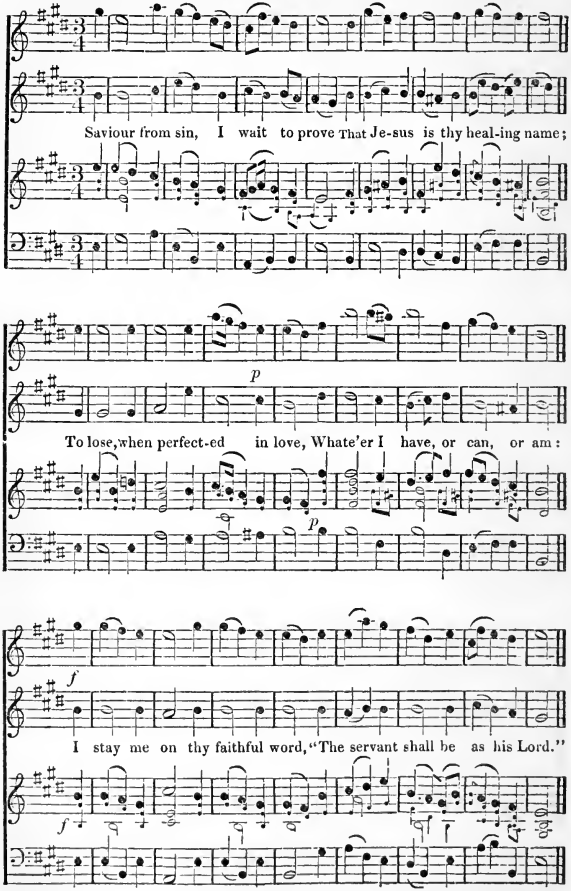
MADRID. Hy. 72.


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

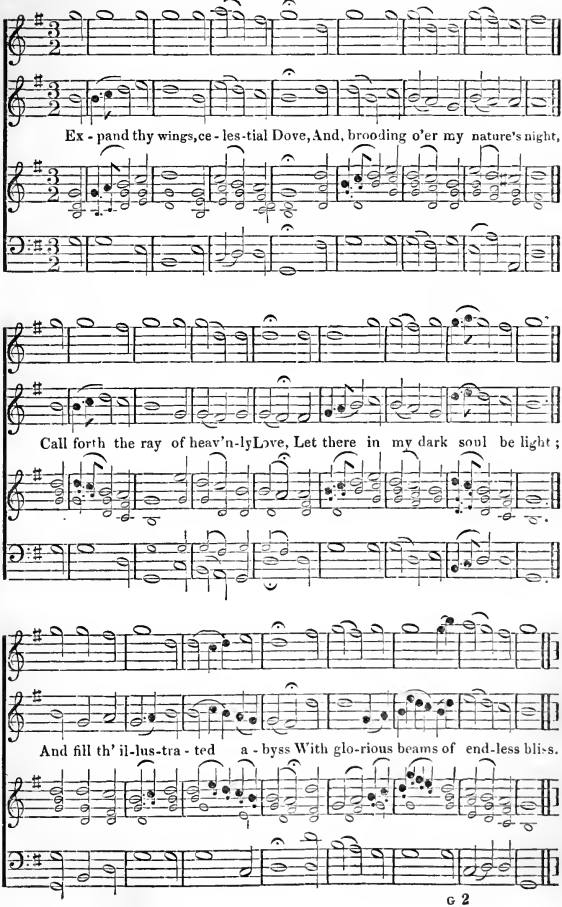
LOUGHBOROUGH. Hy. 380.



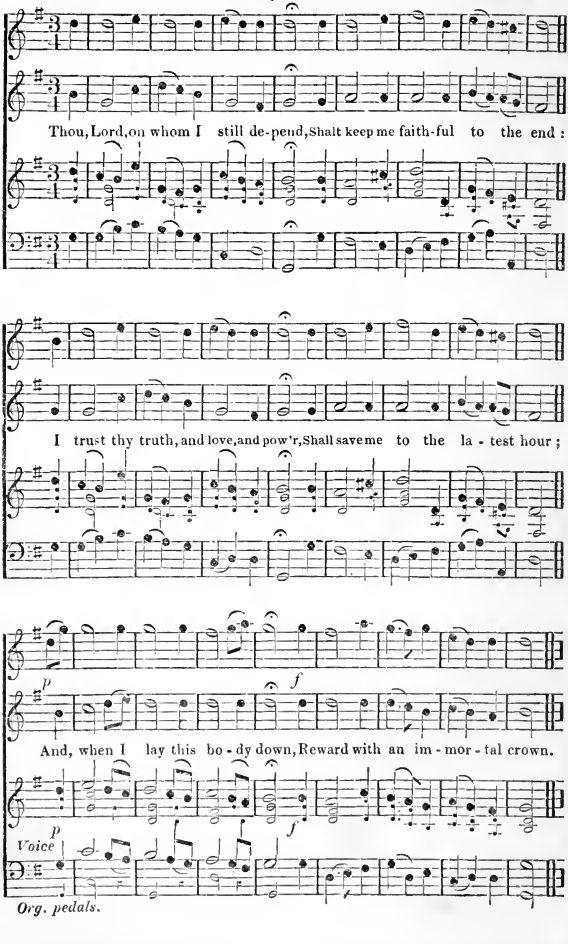
WHITSUNTIDE. Hy. 375. KIMBER.



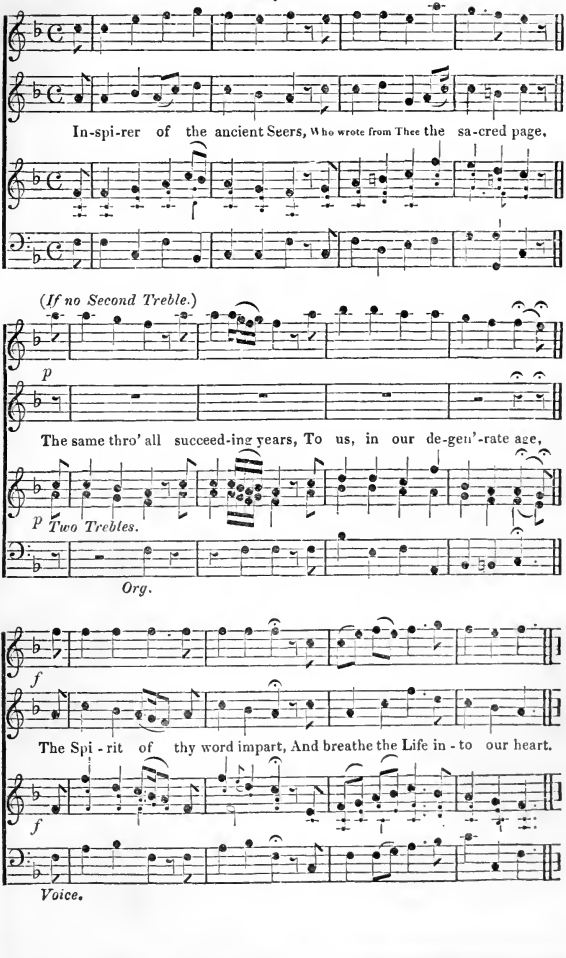
DESIRE. Hy. 121.



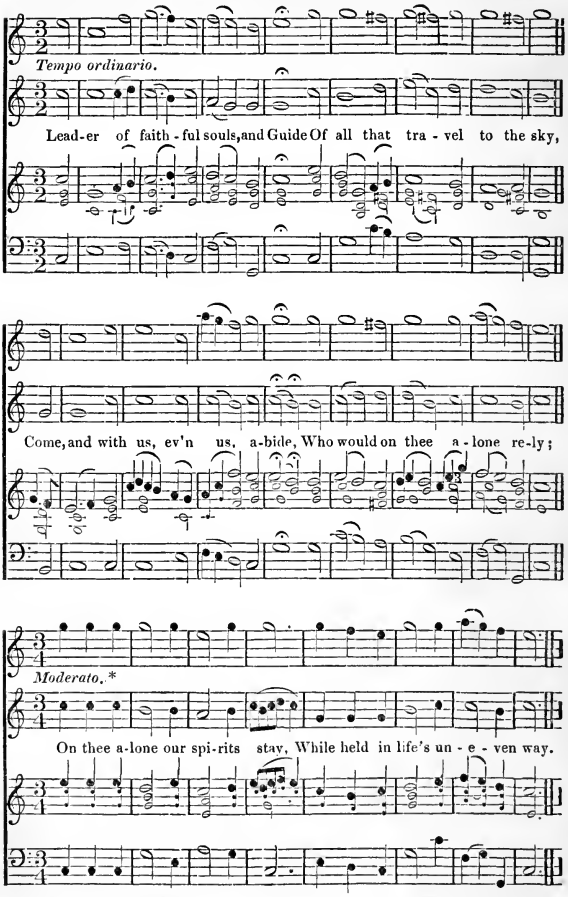
CAREY'S. Hy. 69. H. CAREY.



EATON. Hy. 89. WYVILL.

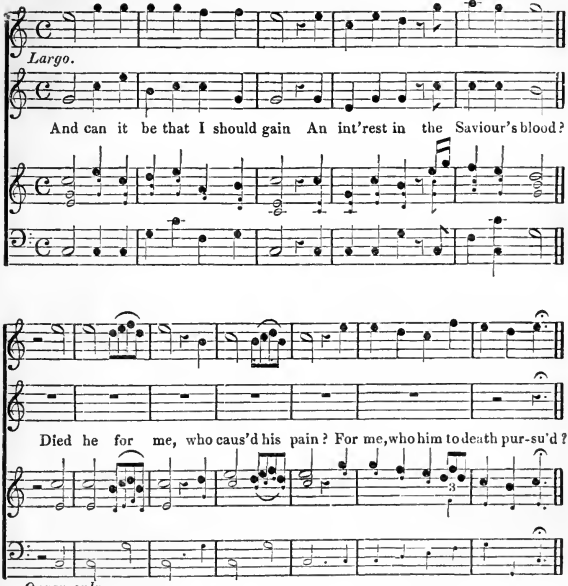


BRADFORD. Hy. 71. G. KNOWLES.

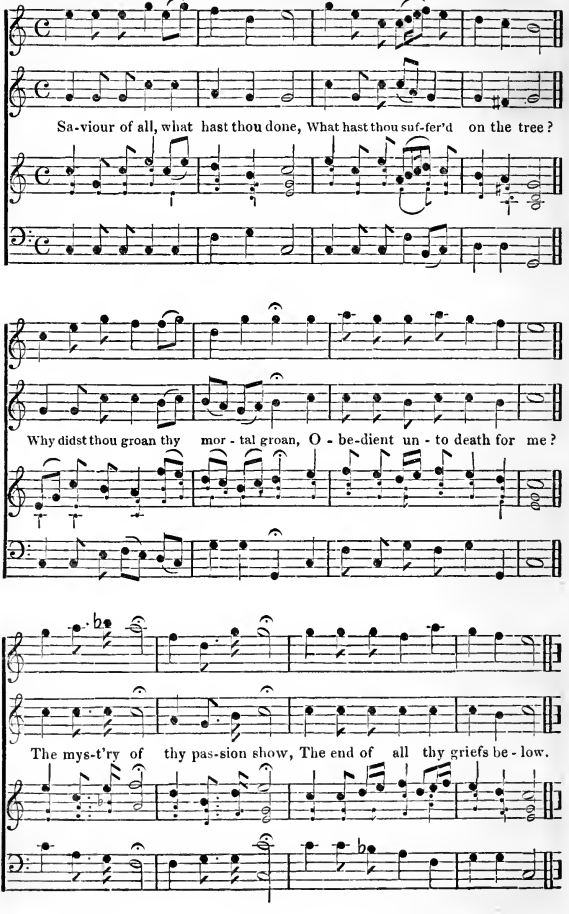


* The Crotchet must be quicker; but not twice so quick as the Minim in the preceding movement.

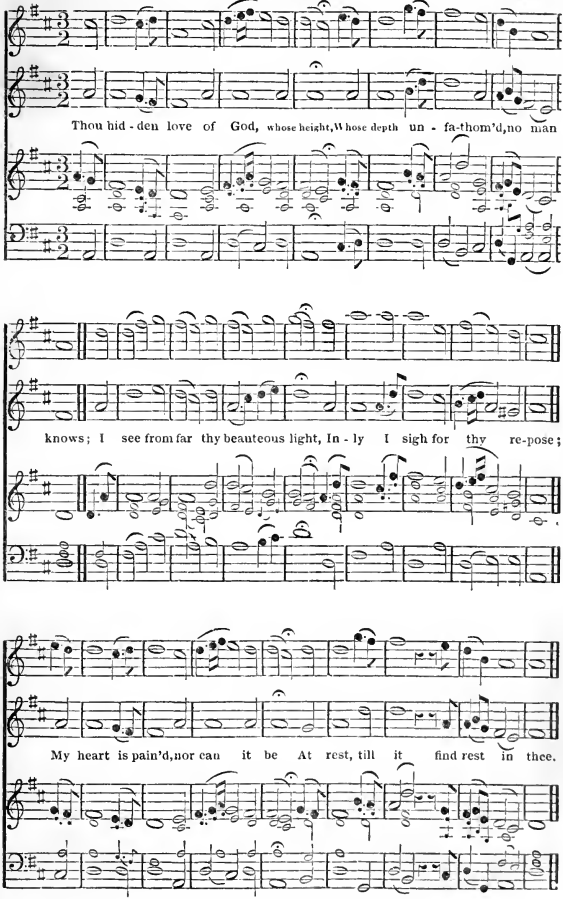
MARTHA. Hy. 201. W. ARNOLD.



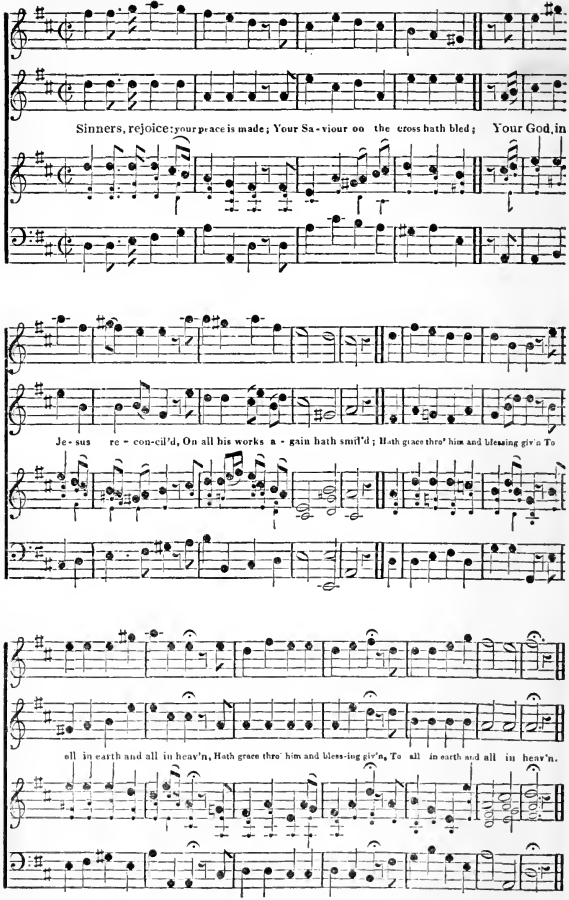
TERAH. Hy. 330. W. ARNOLD.



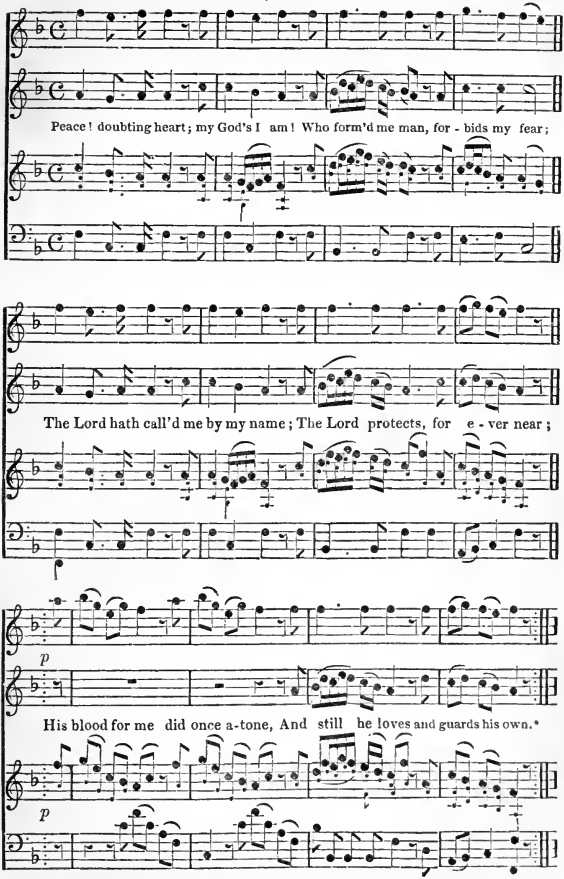
ARTAXERXES. Hy. 344. DR. ARNE.



SHEFFIELD. Hy. 625. LAMP.

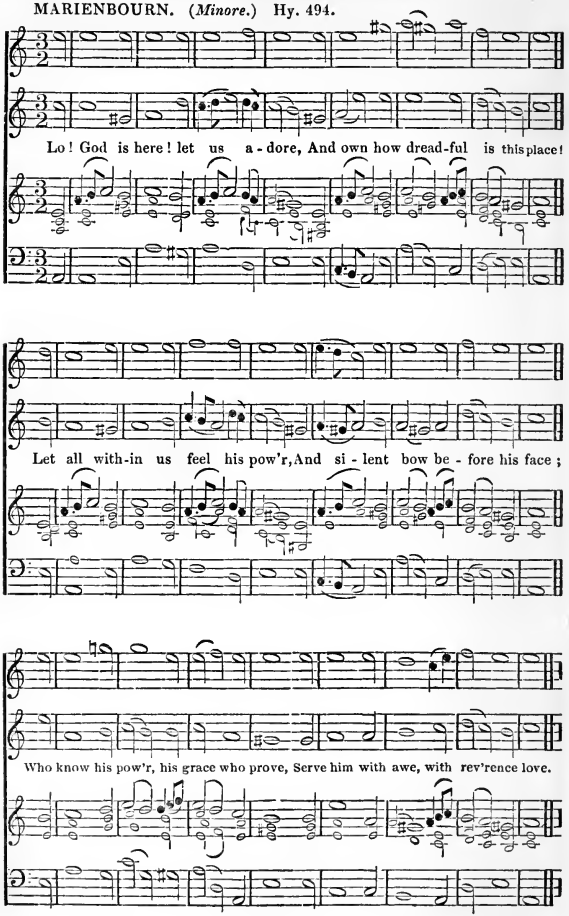


CARDIFF. Hy. 272. MAZINGHI.

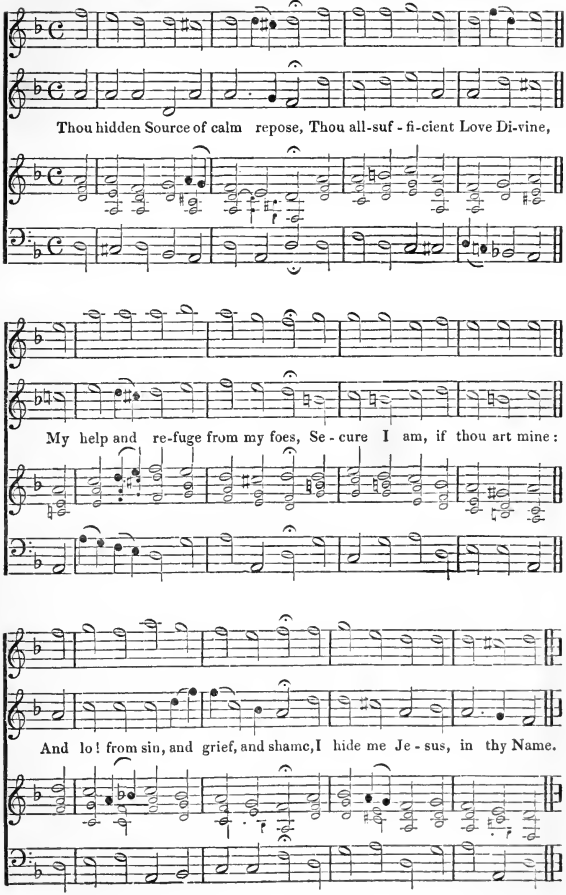


* NOTE.—Repeat the last lines *forte*, and conclude with a *Minim*.

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



MEISSEN. (*Minore.*) Hy. 209. *German Chorale.*



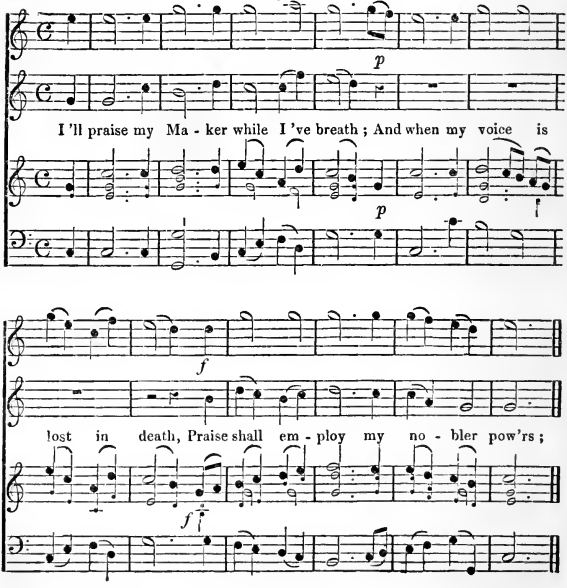
Six Lines Eights.

SECOND METRE.

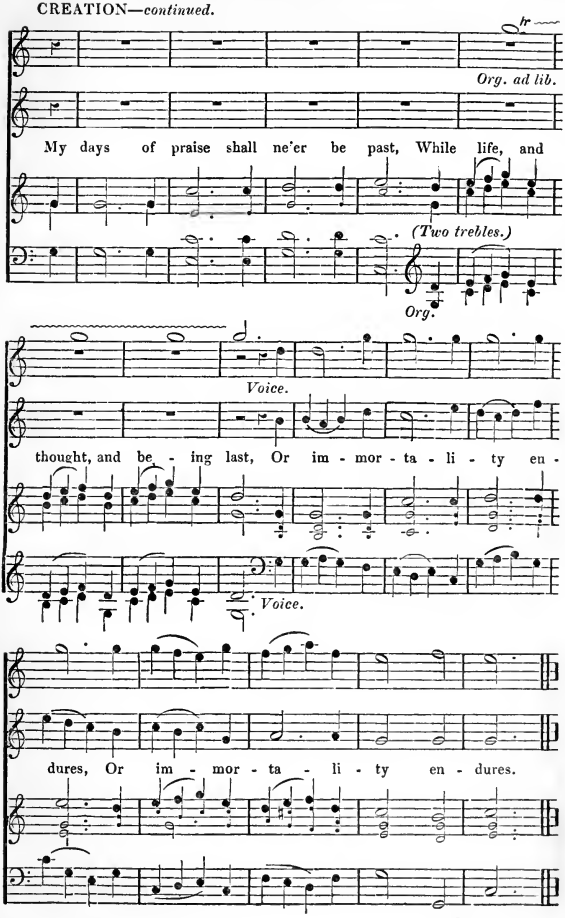
IAMBIC VERSE.

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

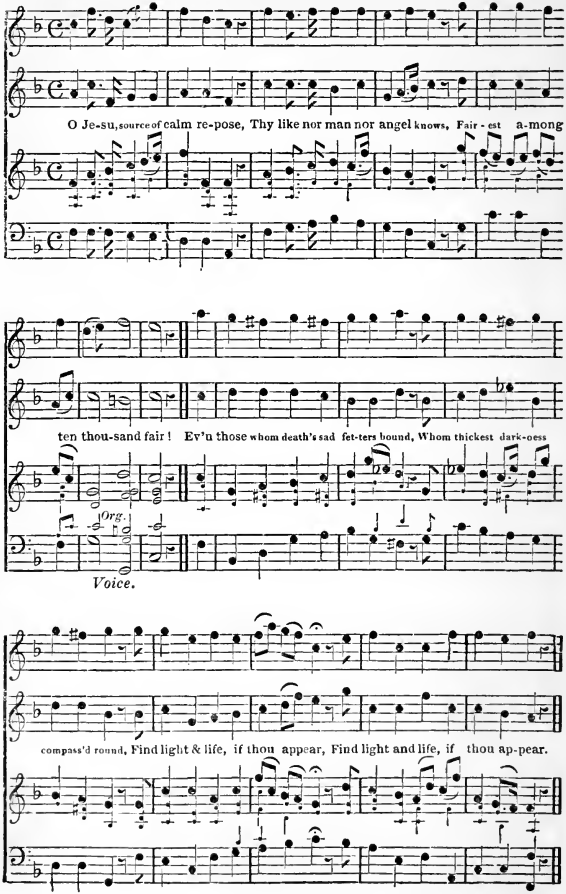
CREATION. Hy. 224. HAYDN.



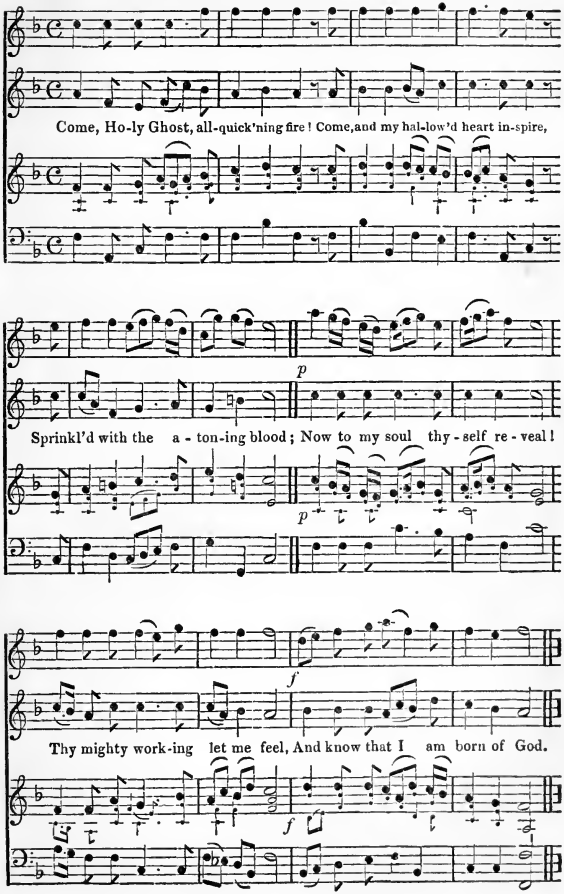
CREATION—*continued.*



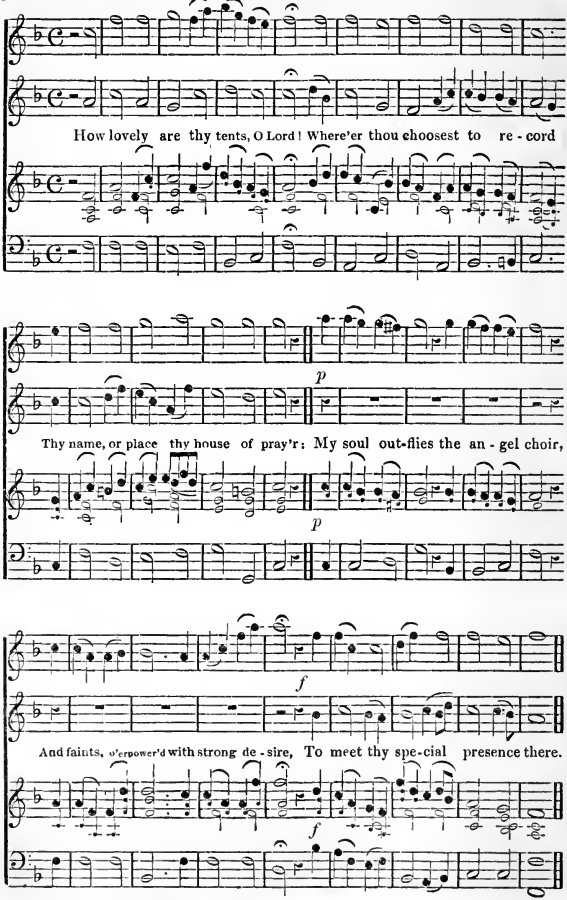
ASCENSION. Hy. 353. LAMP.



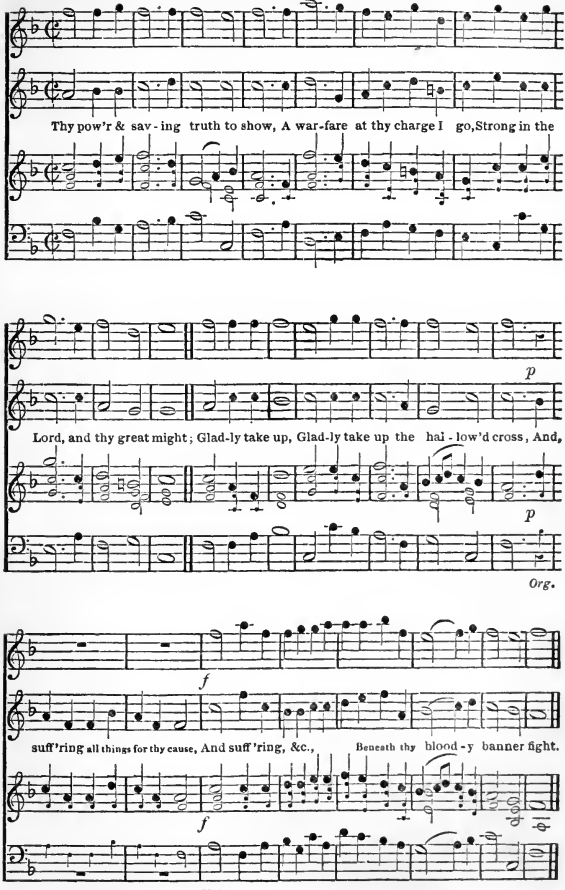
NEW COURT. Hy. 351.



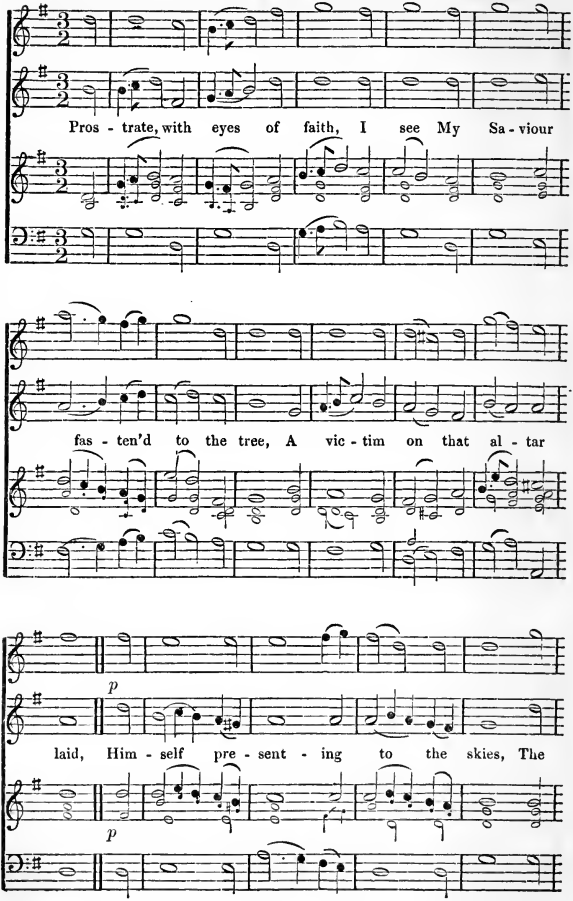
MARTIN'S LANE. Hy. 574.



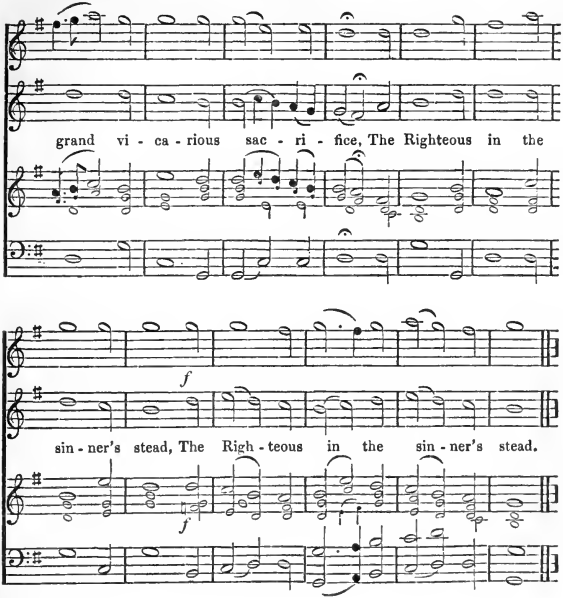
GARDEN. Hy. 439. DR. RANDALL.



ST PAUL'S. Hy. 754. ARNOLD.



ST. PAUL'S—*continued.*

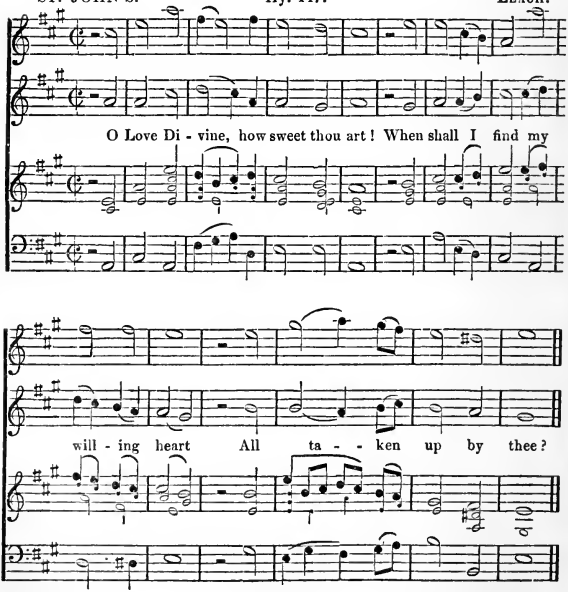


Four Lines Eights & Two Sixes.

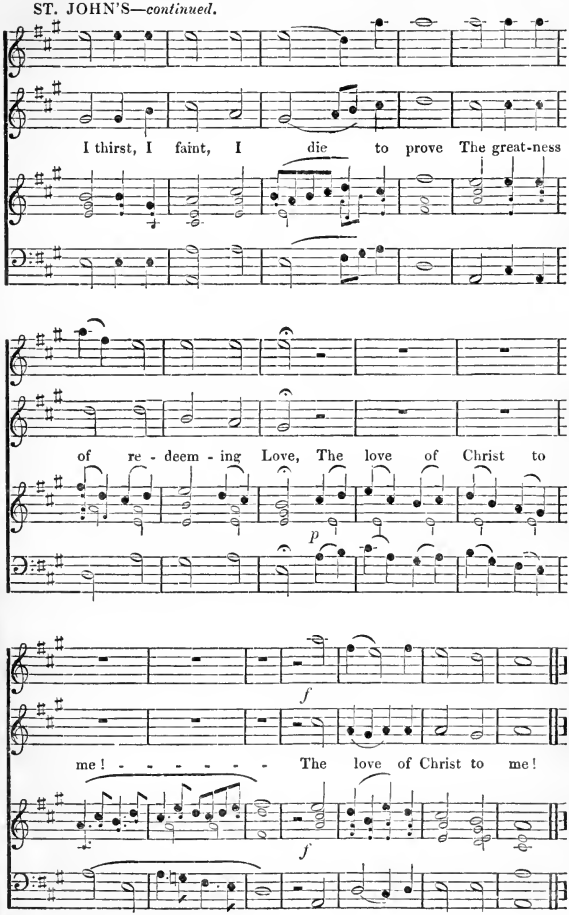
IAMBIC VERSE.

(See Introduction, Section V.)

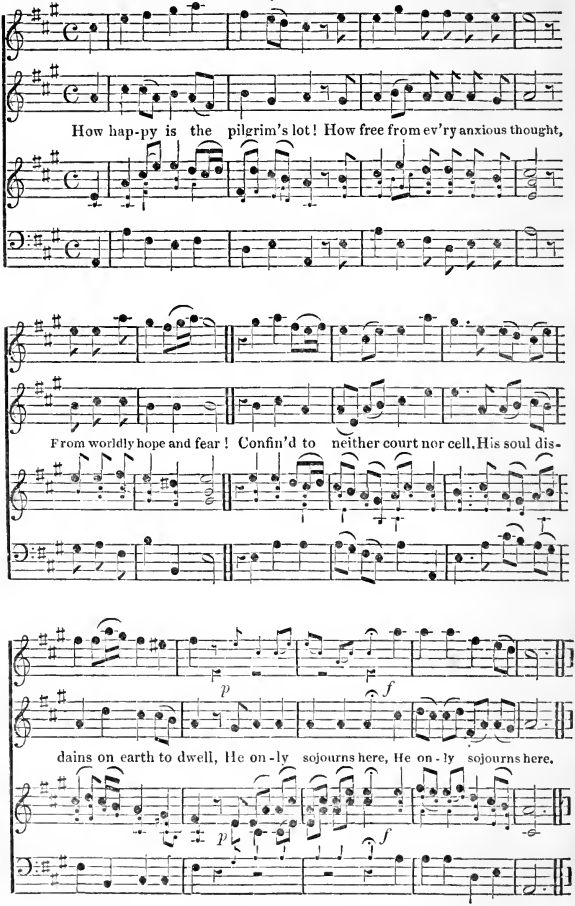
O Love Divine, how sweet thou art!
When shall I find my willing heart
All taken up by thee?
I thirst, I faint, I die to prove
The greatness of redeeming Love,
The love of Christ to me!



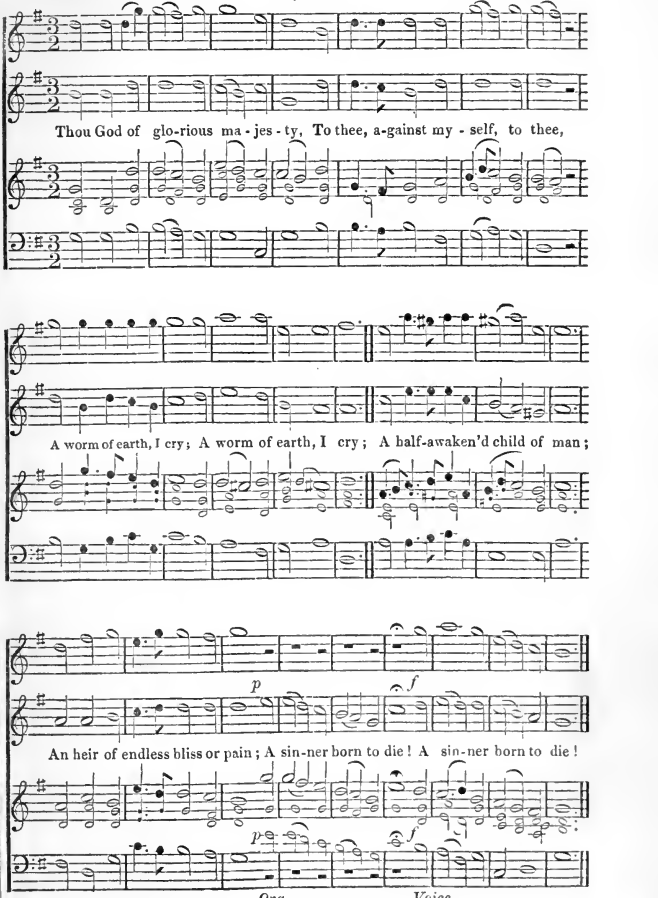
ST. JOHN'S—*continued.*



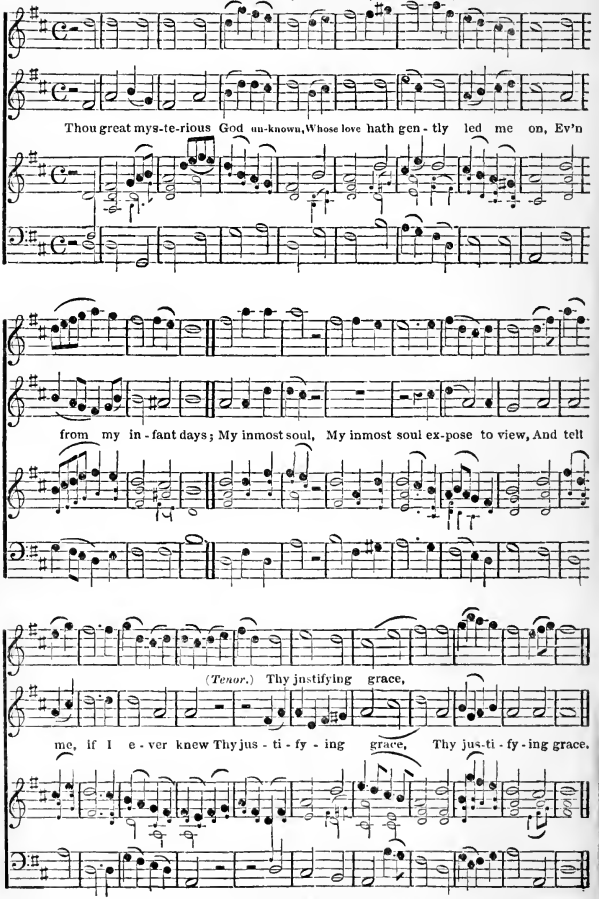
WESTBURY LEIGH. Hy. 68. TUCKER.



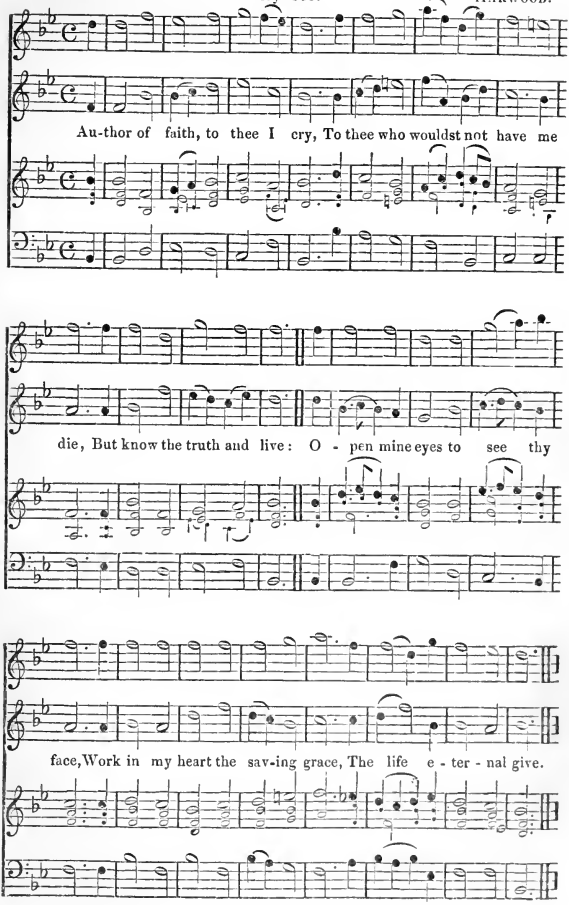
TRINITY CHURCH. Hy. 59. DR. RANDALL.



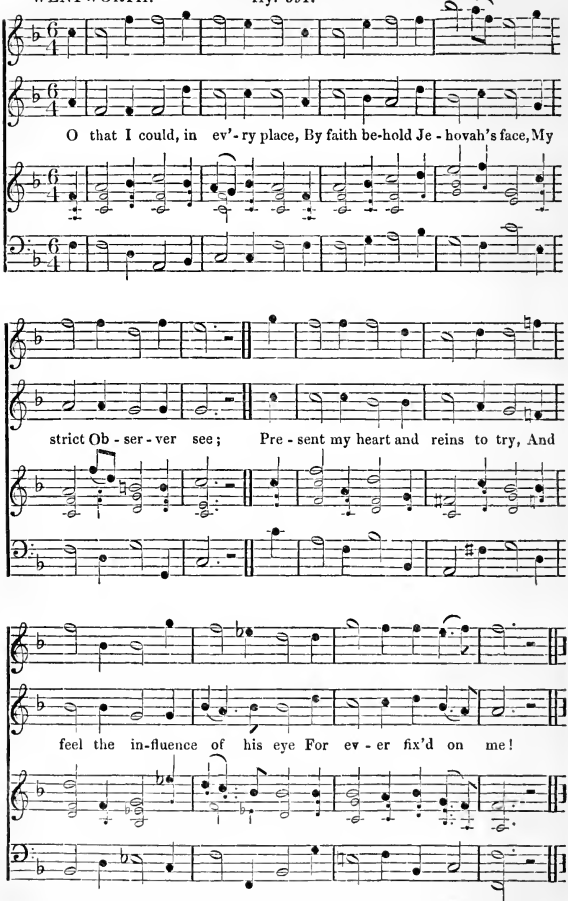
MOUNT ZION. Hy. 97. LEACH.



HARWOOD. Hy. 118. HARWOOD.

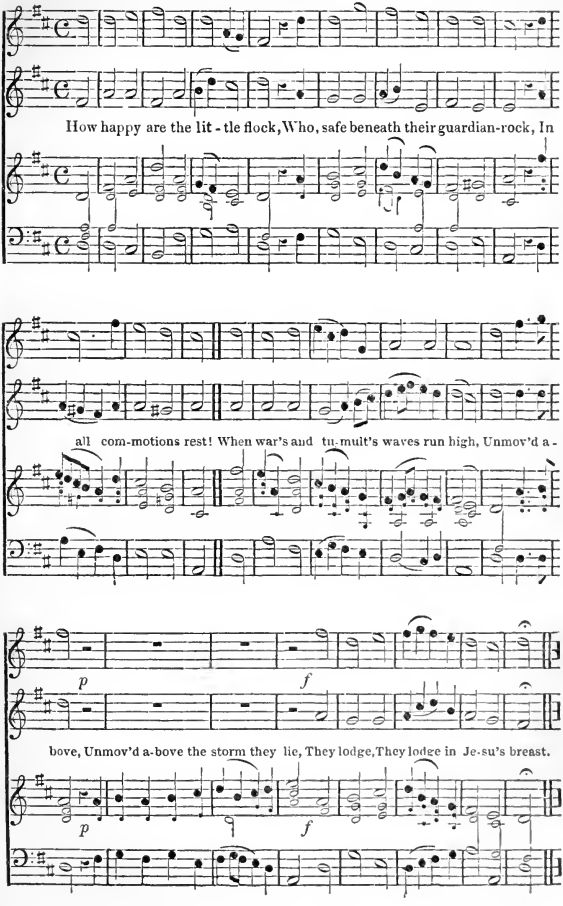


WENTWORTH.* Hy. 591. HANDEL.

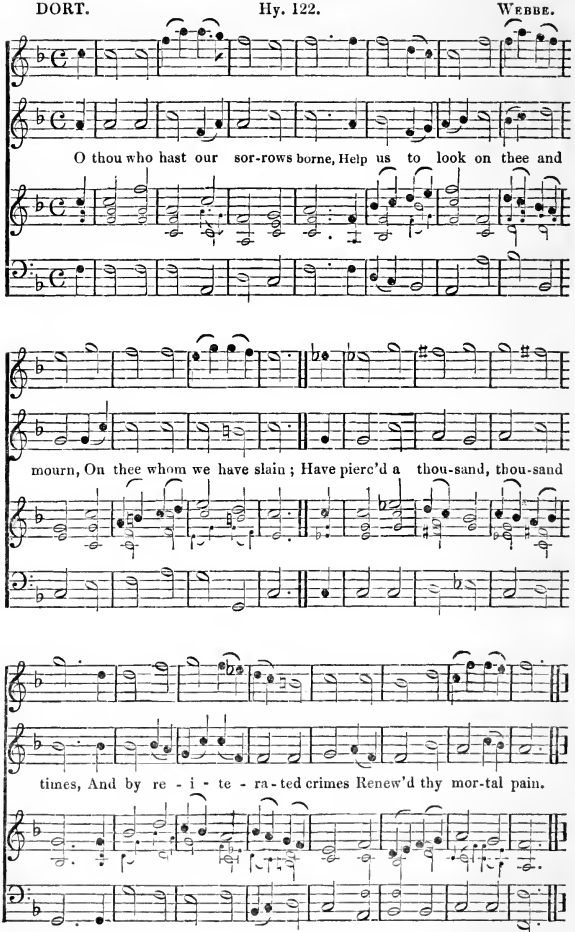


* Discovered by the late Samuel Wesley, in the Fitzwilliam-Museum at Cambridge; set, in Handel's own hand-writing, to the 147th Hymn.

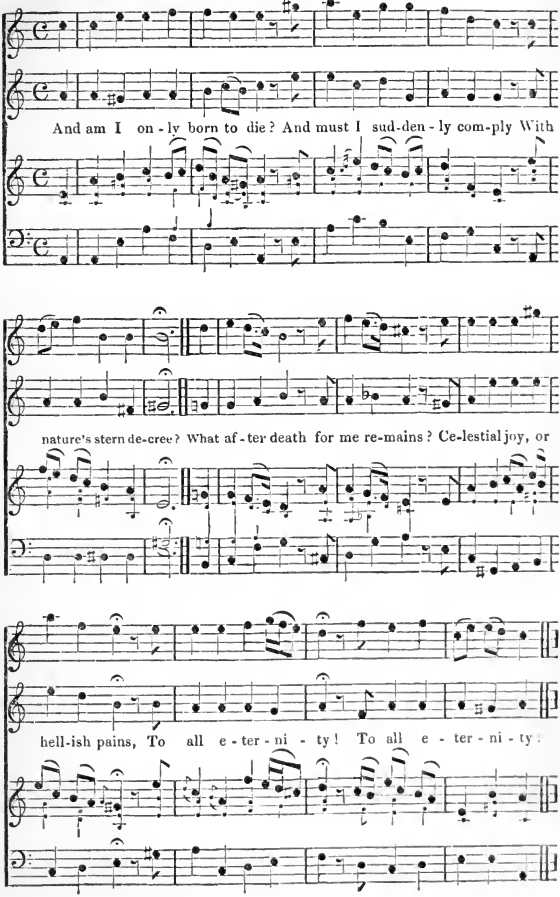
ROCHDALE. Hy. 62. LEACH.



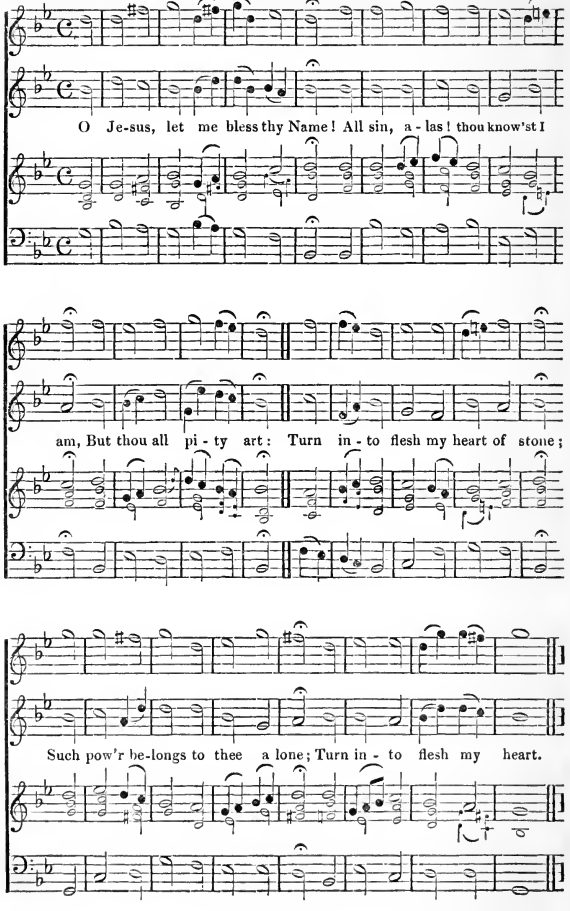
DORT. Hy. 122. WEBBE.



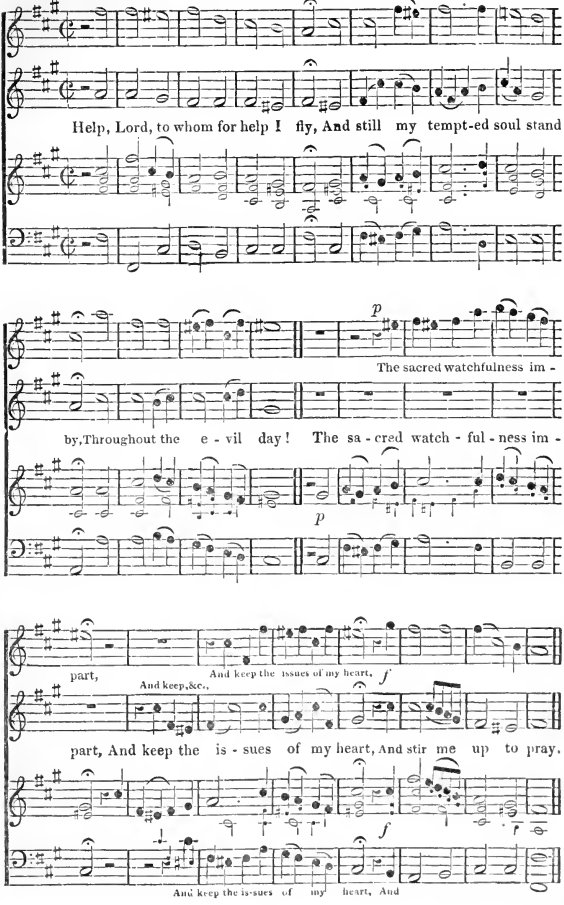
CHATHAM. (*Minore.*) Hy. 44. LAMP.



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



REFLECTION. (*Minore.*) Hy. 309. DR. WILLIAMS.



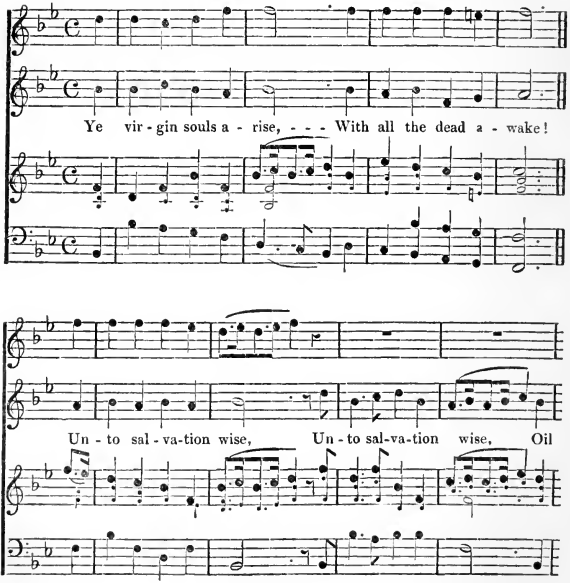
Four Lines Sixes & Two Eights.

IAMBIC VERSE.

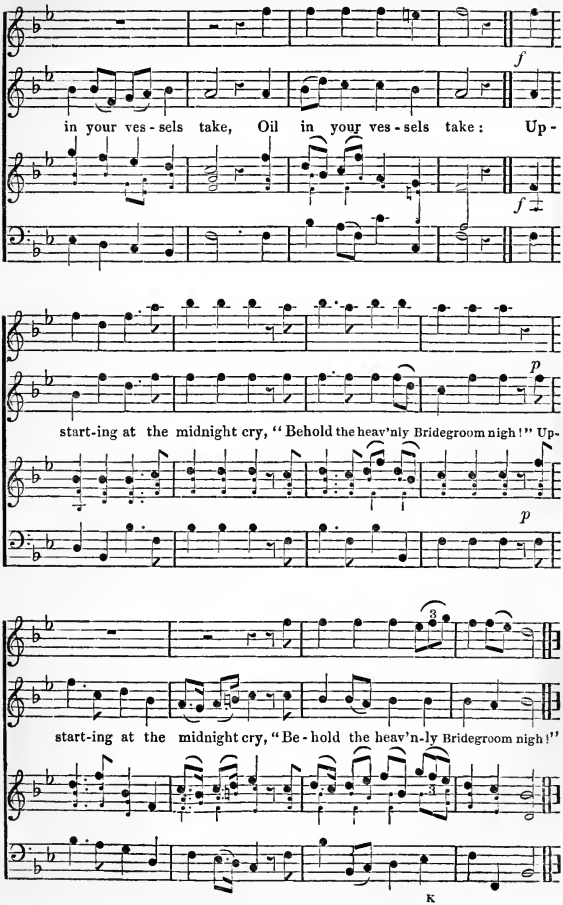
(See Introduction, Section VI.)

Ye virgin souls, arise,
With all the dead awake!
Unto salvation wise,
Oil in your vessels take:
Upstarting at the midnight cry,
"Behold the heav'nly Bridegroom nigh!" *Hymn* 65.

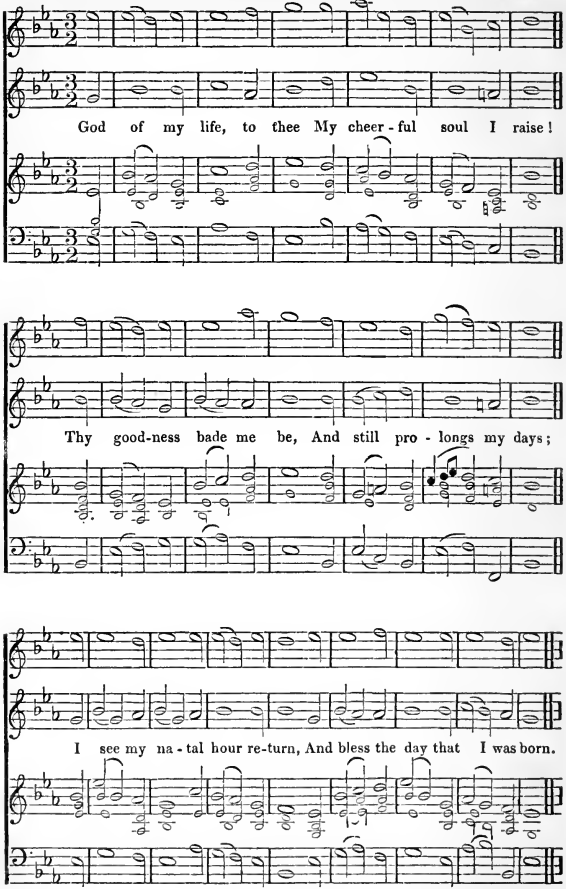
PORTSMOUTH. Hy. 65. LAMP.



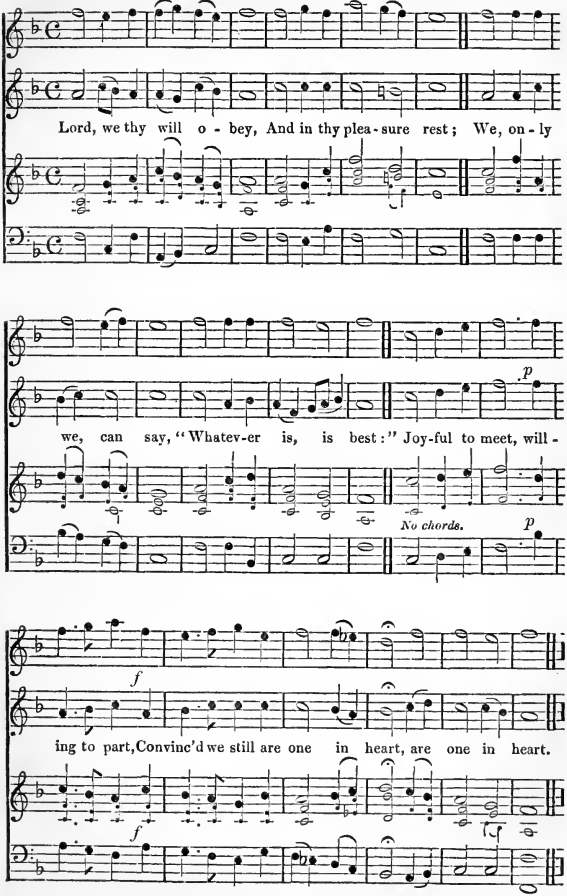
PORTSMOUTH—*continued.*



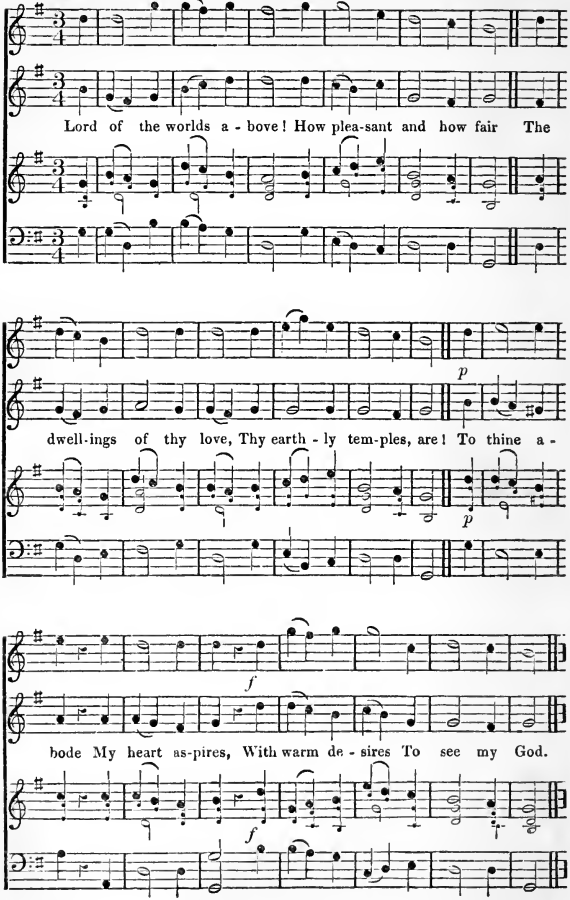
ST. SWITHIN. Hy. 229. JESSER.



MAYBRICK. Hy. 533.



REMEMBRANCE. Hy. 541.



BURNHAM. Hy. 34. T. CLARK. *(Inserted by permission.)*

p

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

p

Org.

f To'adore the

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

f

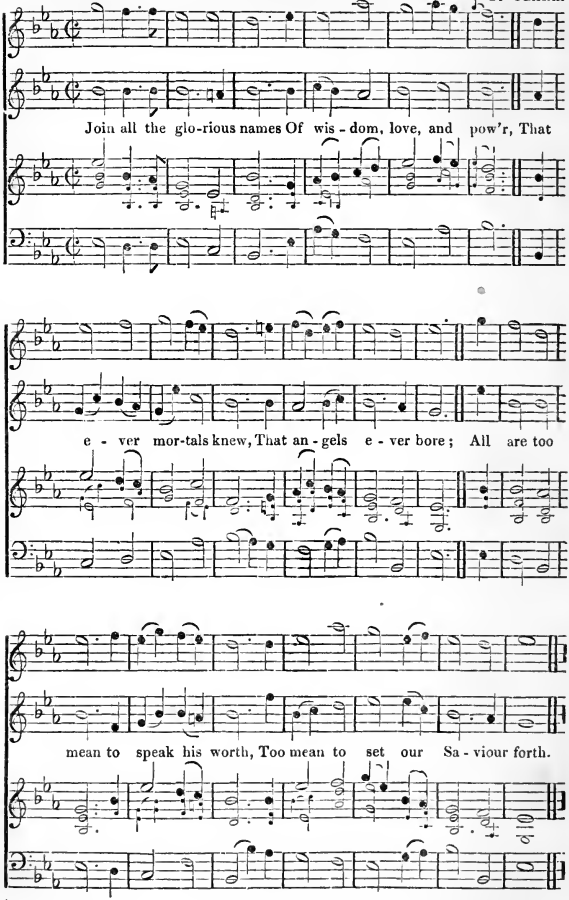
Voice. To'adore the

To'adore the all - a - ton-ing

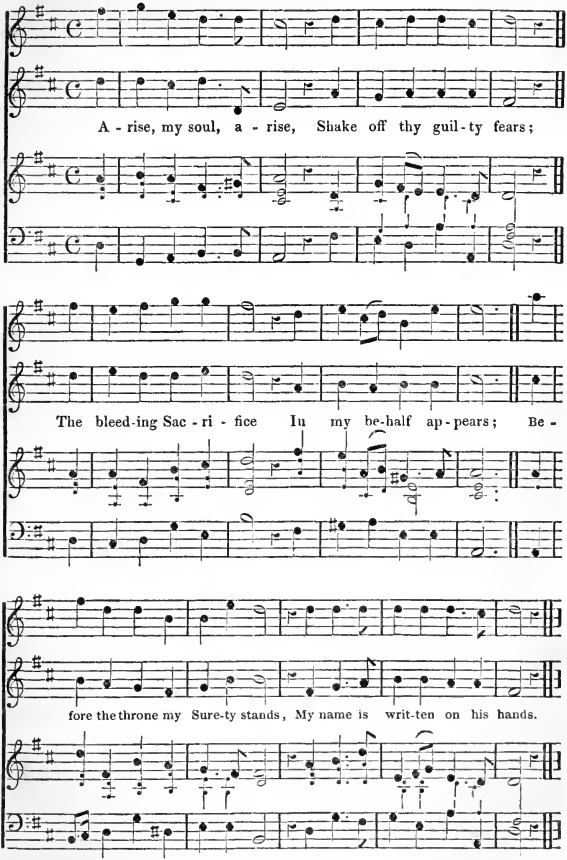
Lamb, To'adore the all - a - toning Lamb, And bless, & bless the sound of Jesu's Name.

all - a - ton - ing, all - a - toning Lamb. x 2

WARSAW. Hy. 641. T. Clark.

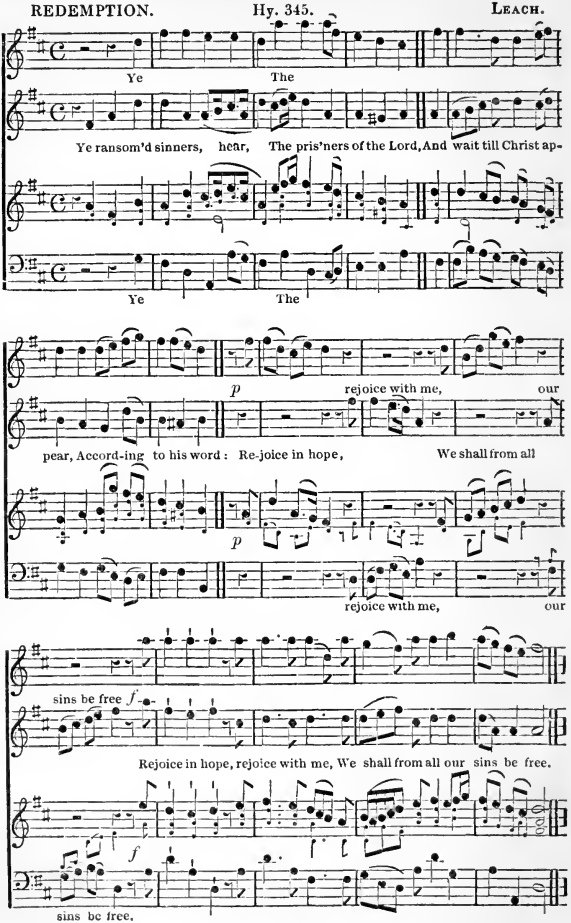


RESURRECTION.* Hy. 202. HANDEL.

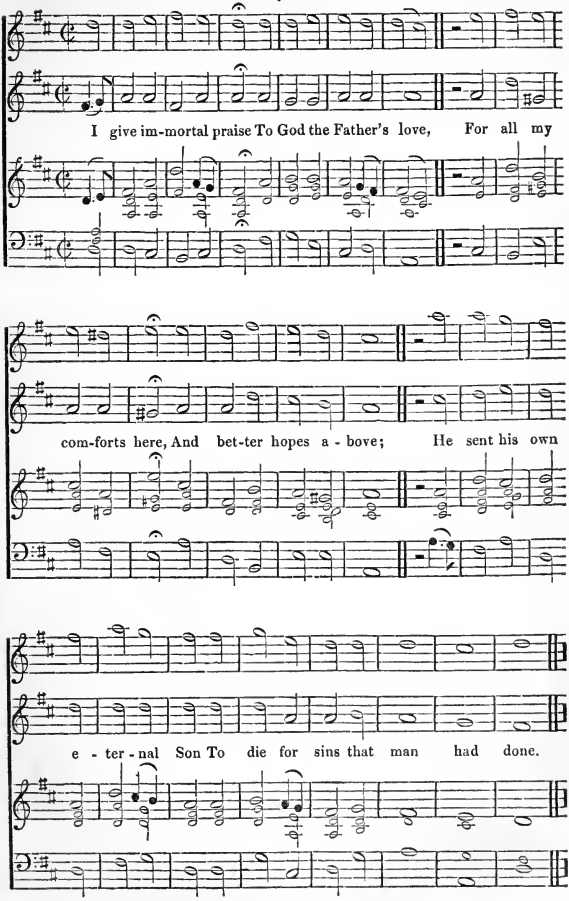


* Discovered by the late Samuel Wesley, in the Fitzwilliam-Museum at Cambridge; in Handel's own hand-writing.

REDEMPTION. Hy. 345. LEACH.



OLD 148TH. Hy. 769.



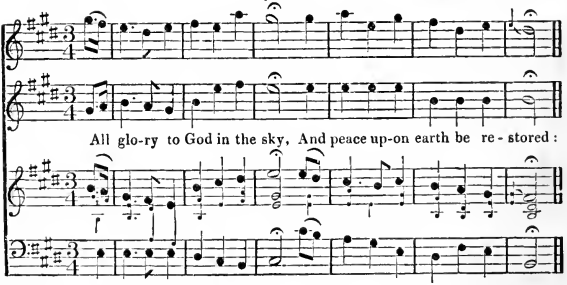
Eights.

ANAPÆSTIC VERSE.

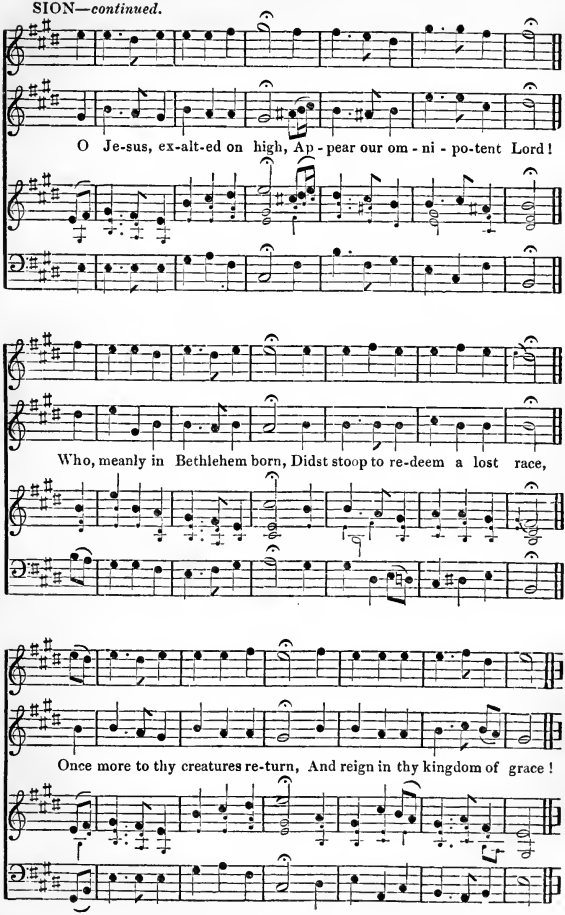
(See Introduction, Section VII.)

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!

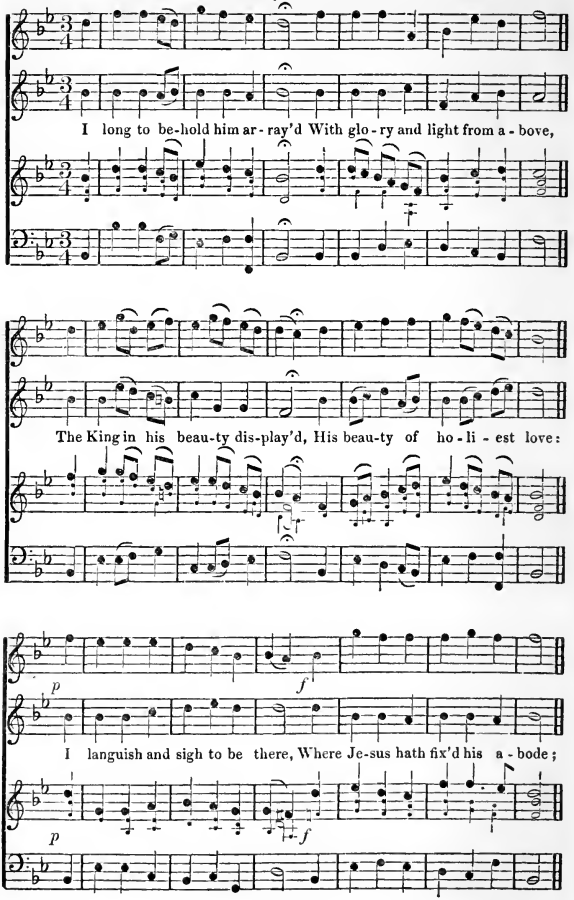
SION. Hy. 220. *Harmonia Sacra.*



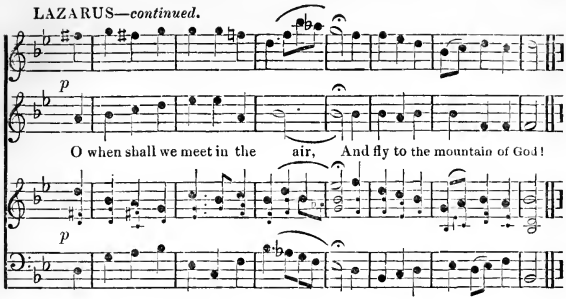
SION—*continued.*



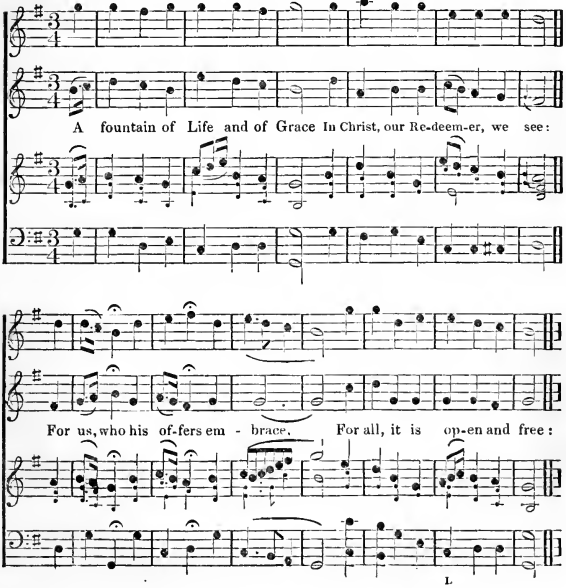
LAZARUS. Hy. 70. W. Arnold.



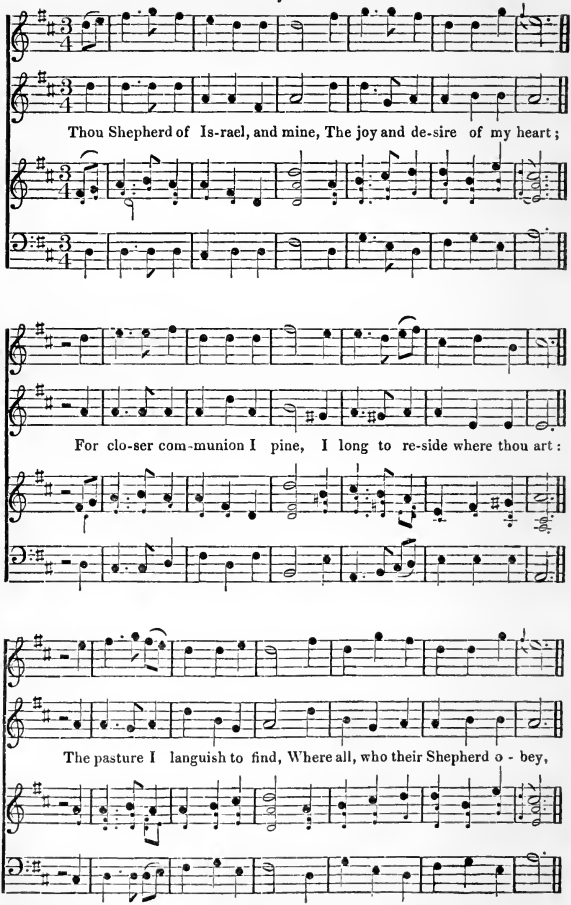
LAZARUS—*continued.*



CARNABY. (*Four lines.*) Hy. 79.



ISRAEL. Hy. 228.



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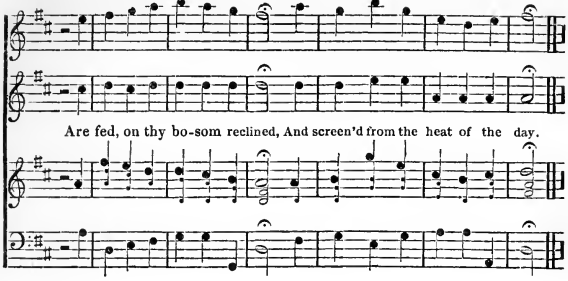
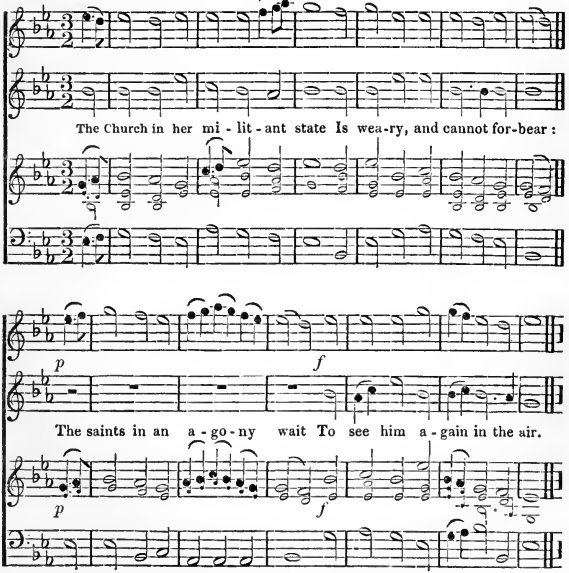
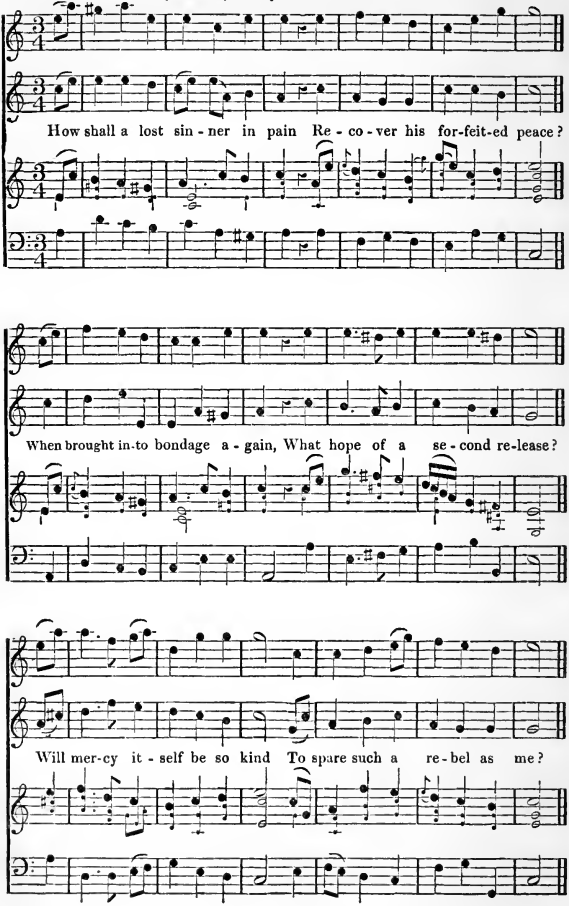


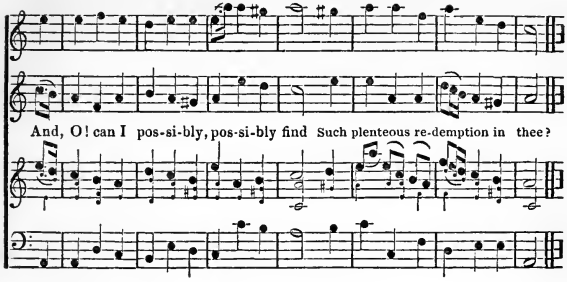
GOSHEN. (*Four lines.*) Hy. 77.



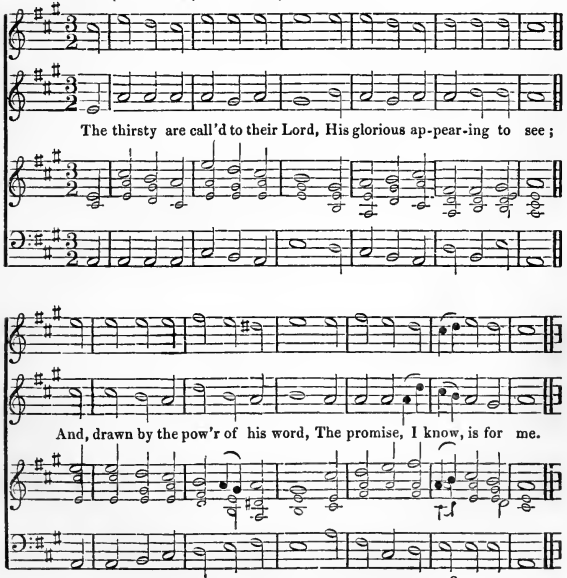
INVOCATION. (*Minore.*) Hy. 174. DR. ARNE.



INVOCATION—*continued.*



DAVID. (*Four lines.*) Hy. 78. HANDEL.



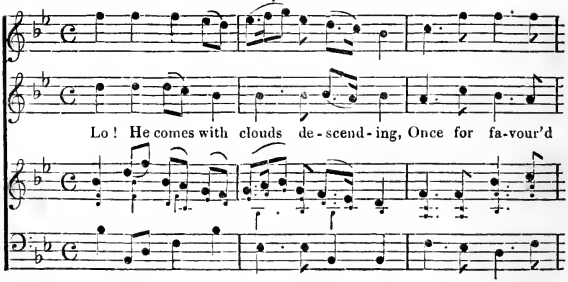
Eights, Sevens, and Four.

TROCHAIC VERSE.

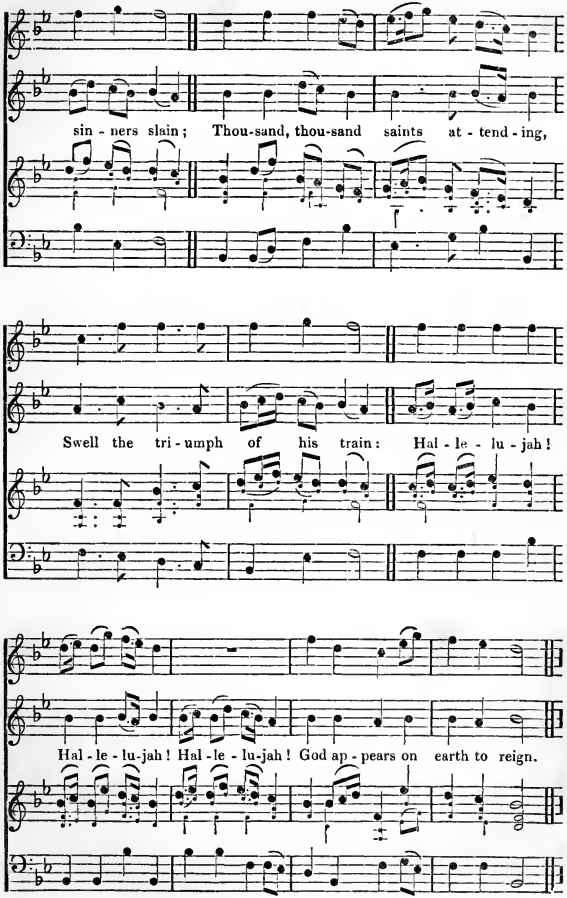
(See Introduction, Section VIII.)

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.

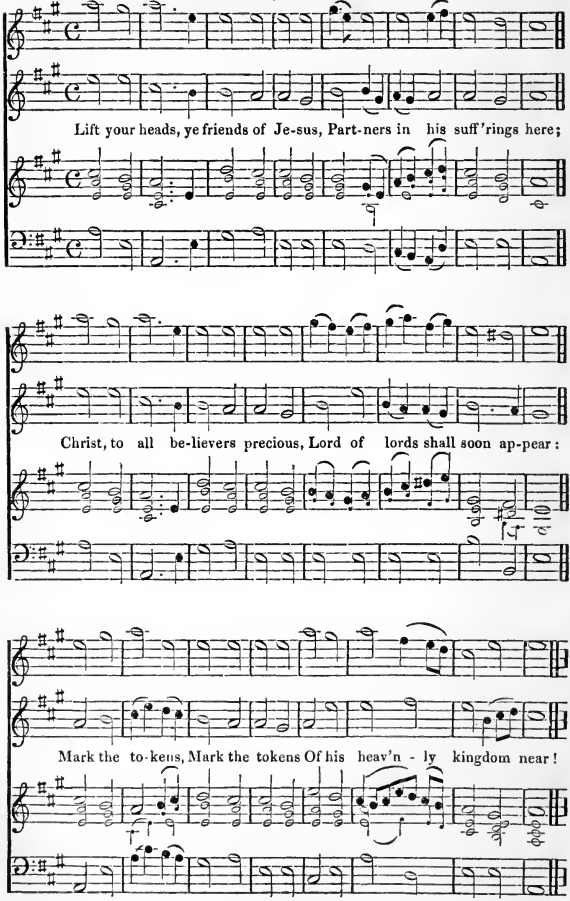
HELMSLEY. Hy. 66.



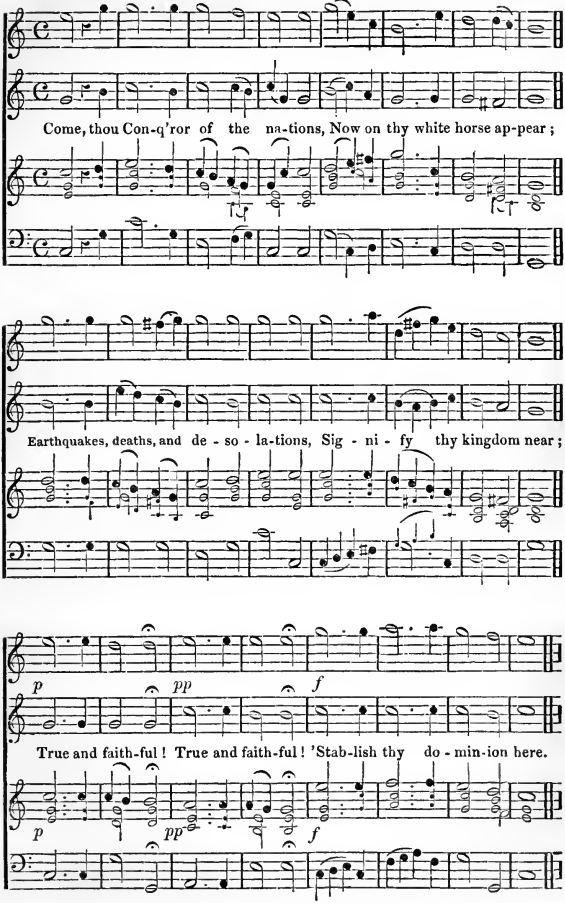
HELMSLEY—*continued.*



ENCOURAGEMENT. Hy. 729.



CALVARY. Hy. 691. STANLEY.



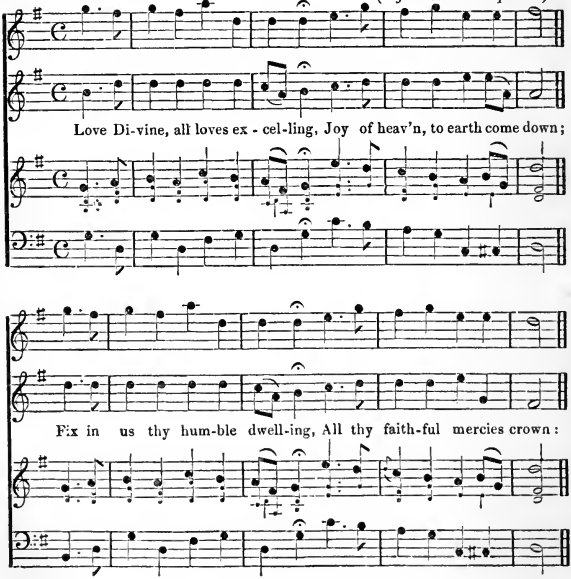
Eights and Sevens.

TROCHAIC VERSE.

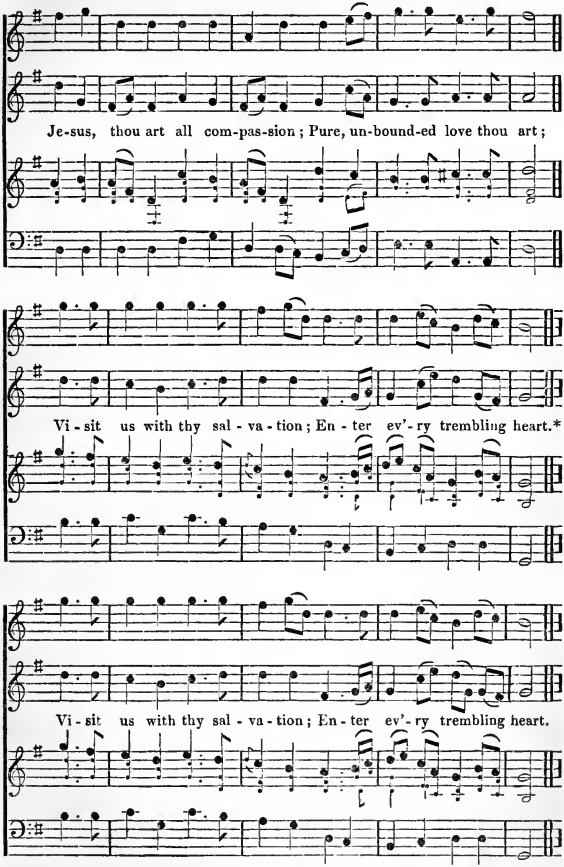
(See Introduction, Section IX.)

Love Divine, all loves excelling,
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.*)

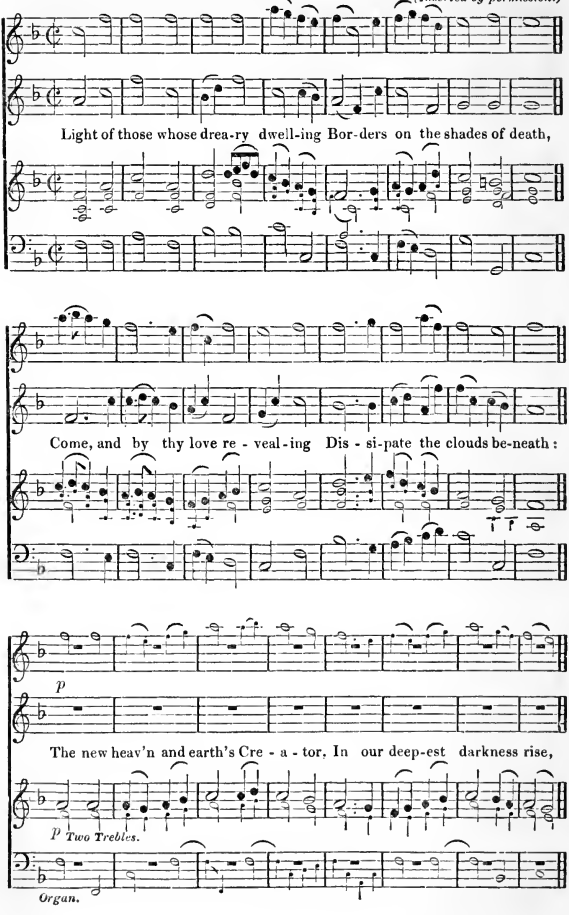


VIENNA—*continued.*

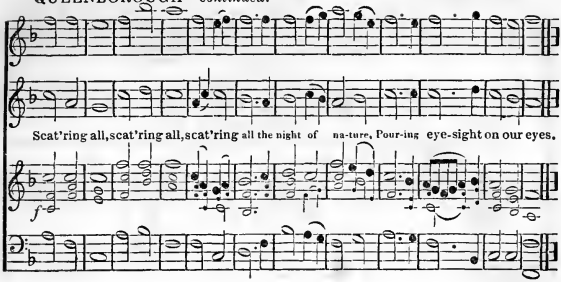


* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, and second time *fortè*.

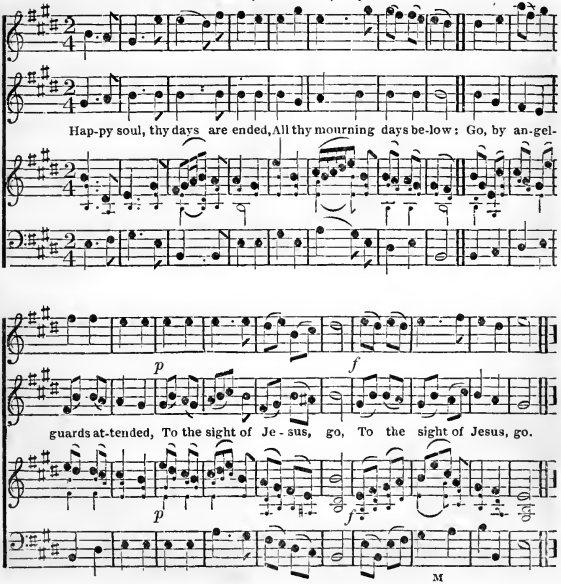
QUEENBOROUGH. Hy. 606. T. Clark. *(Inserted by permission.)*



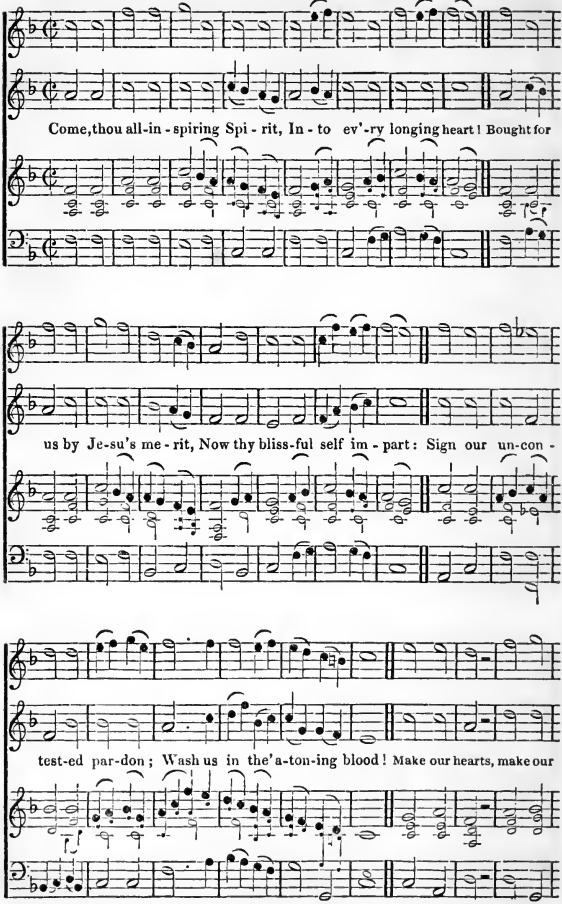
QUEENBOROUGH—*continued.*



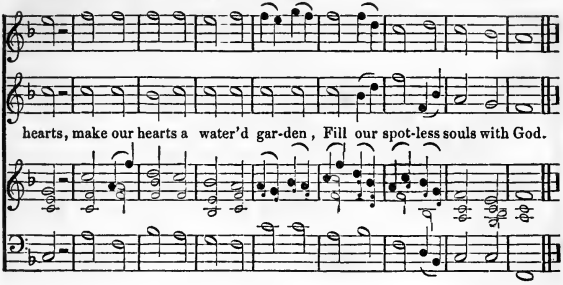
NORTHAMPTON CHAPEL. (*Four lines.*) Hy. 725. A. Williams.



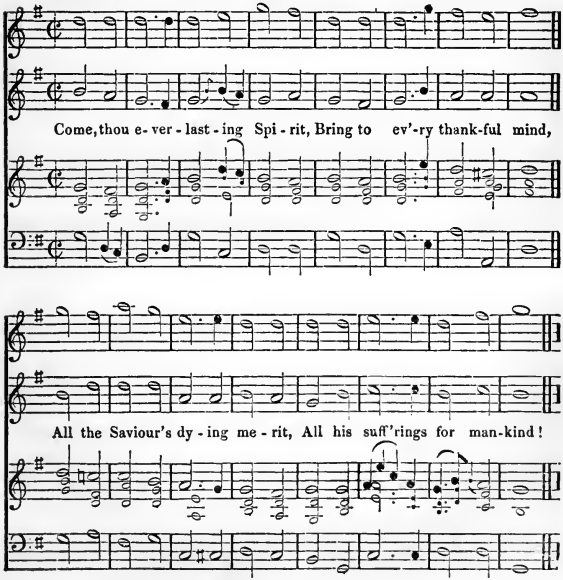
COMPASSION. Hy. 530.



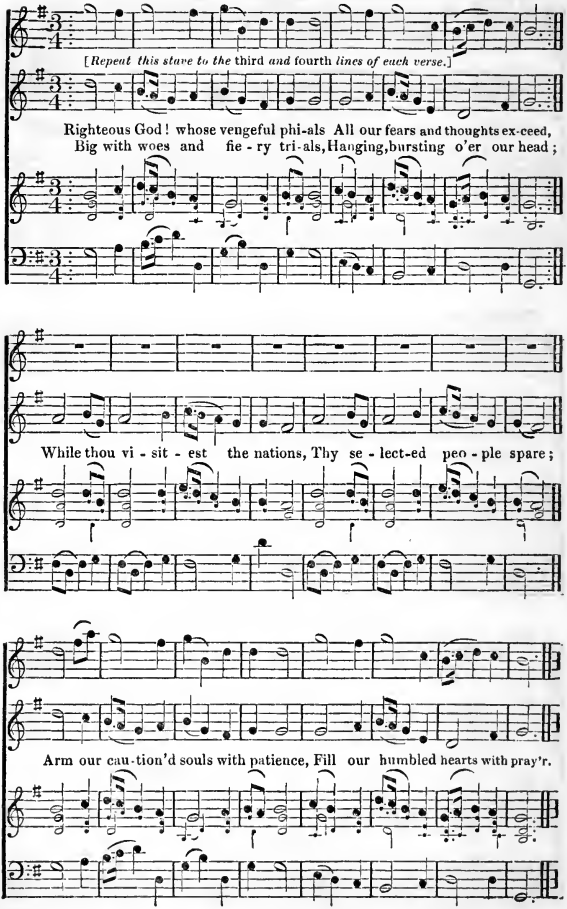
COMPASSION—*continued.*



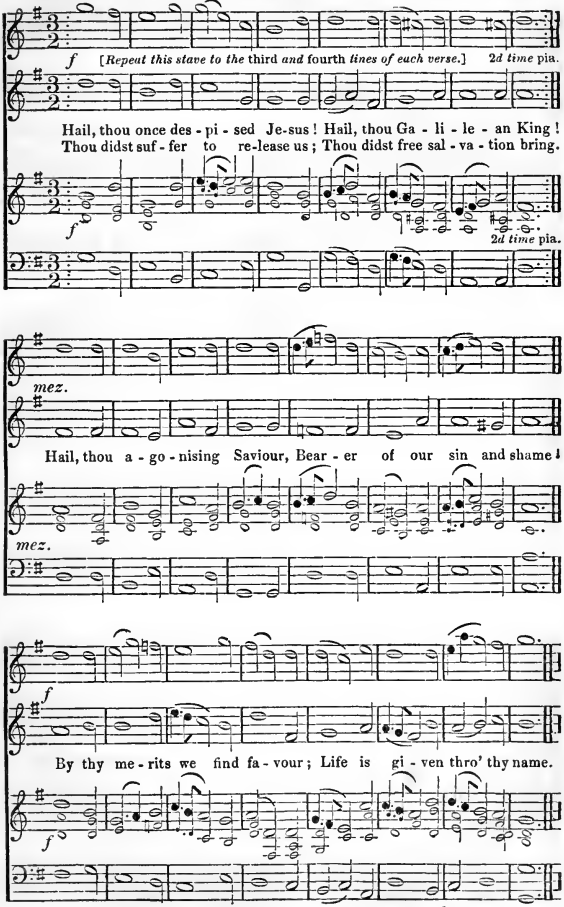
ROMANZA. (*Four lines.*) Hy. 547. *From* BEETHOVEN.



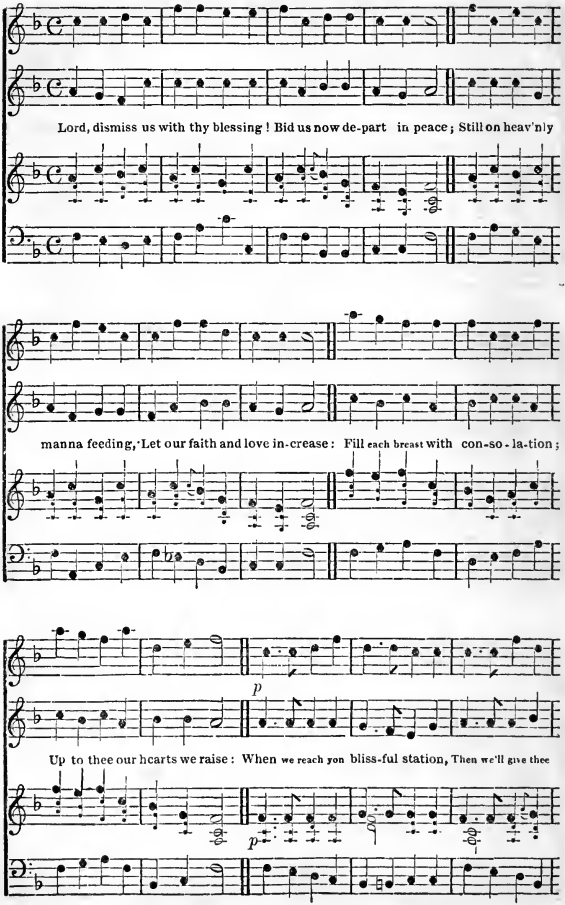
WELCH. Hy. 60. *Harmonia Sacra.*



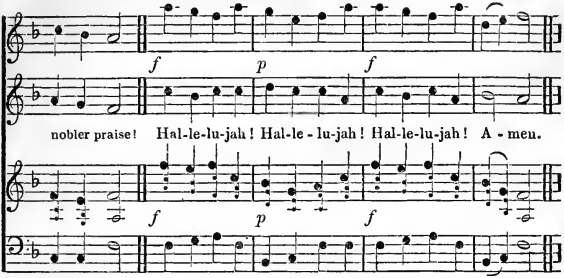
JESSE. Hy. 633. *From* PURCELL.



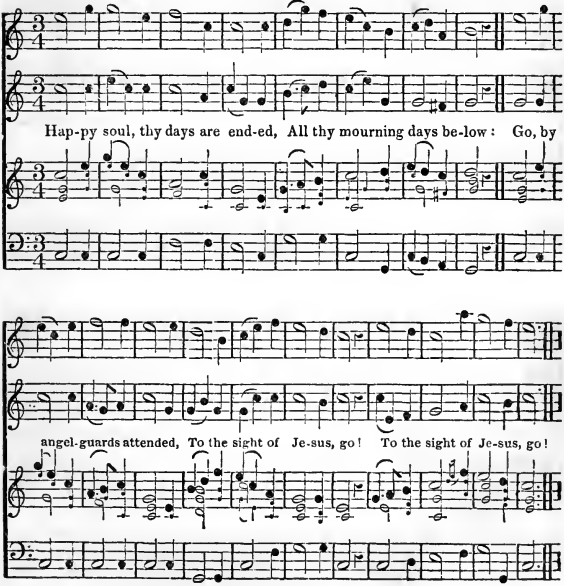
DISMISSION. Hy. 560.



DISMISSION—*continued.*



OCEAN. (*Four lines.*) Hy. 725. STORACE.

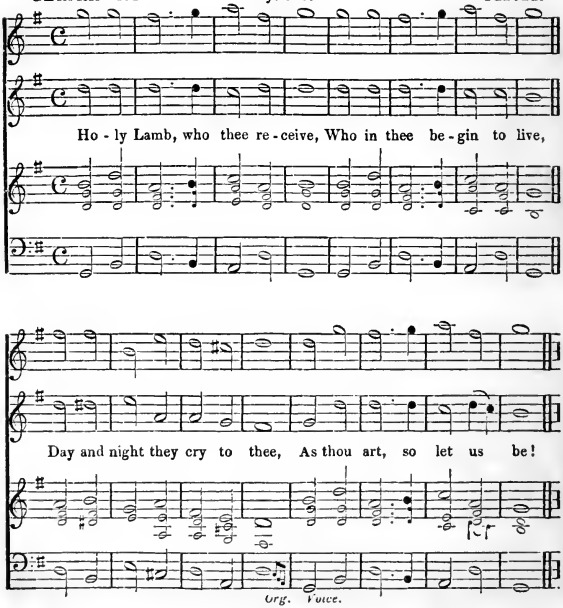


Sevens.—Four Lines.

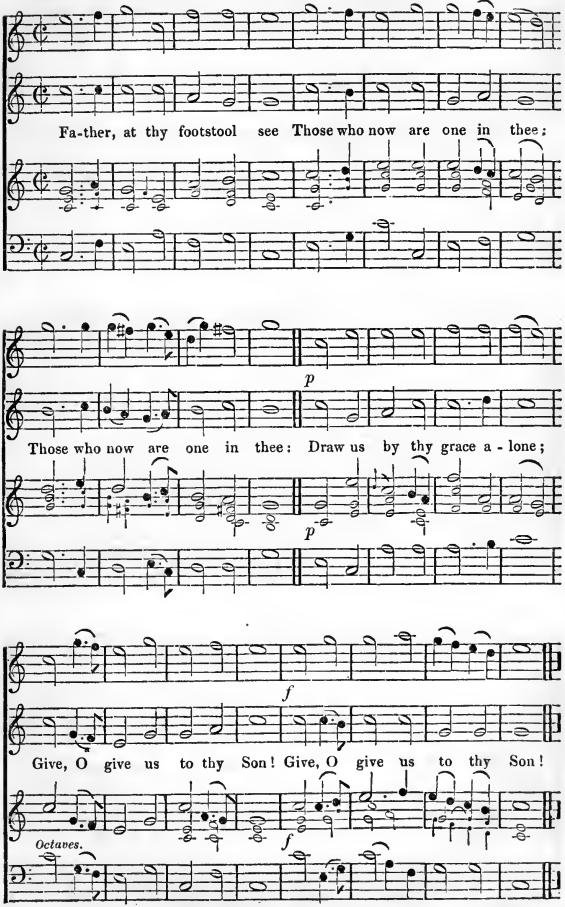
TROCHAIC VERSE.

(See Introduction. Section X.)

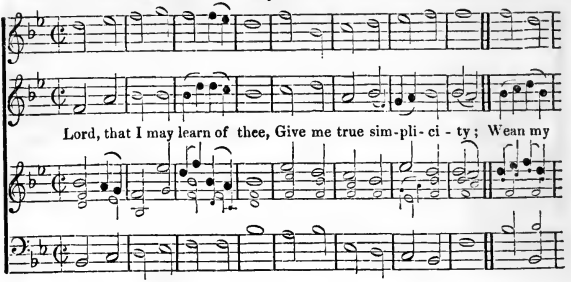
Holy Lamb, who thee receive,
Who in thee begin to live,
Day and night they cry to thee,
As thou art, so let us be!

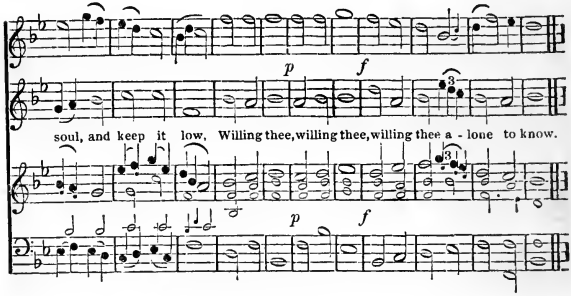


FEVERSHAM. Hy. 514.

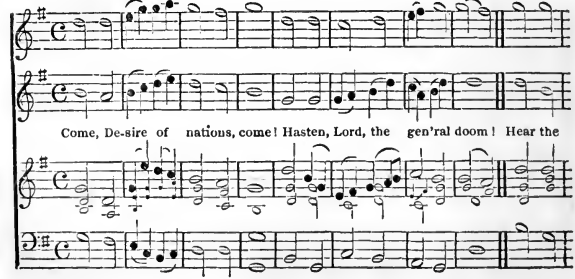


MOUNT HERMON. Hy. 302. LEACH.

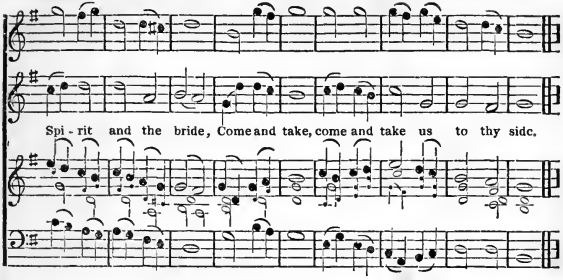




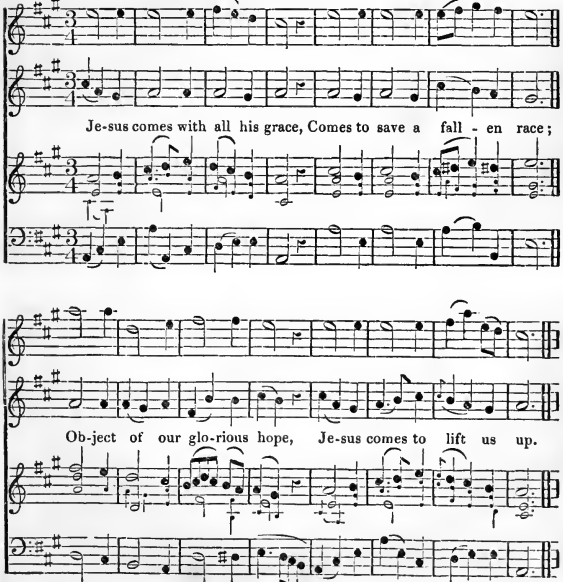
TOWNHEAD. Hy. 555.



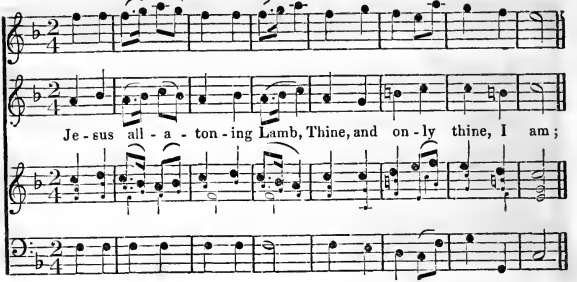
TOWNHEAD—*continued.*

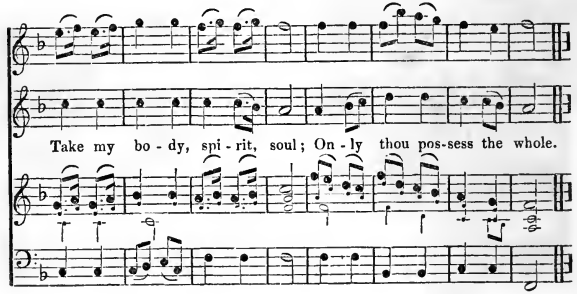


PARIS. Hy. 400. WELDON.

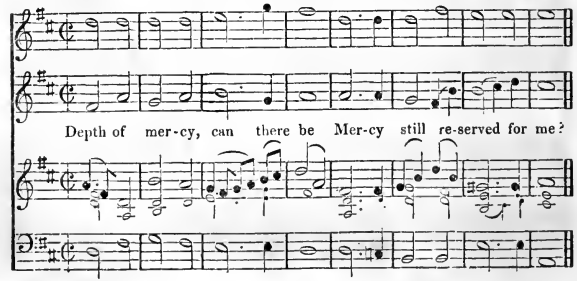


SICILIAN MARINERS. Hy. 434.

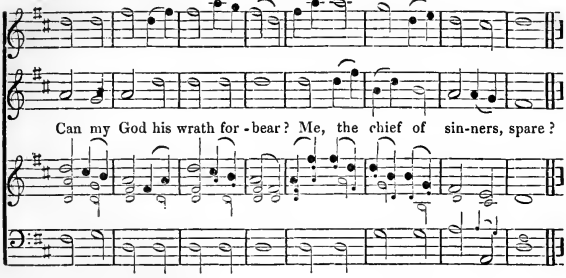




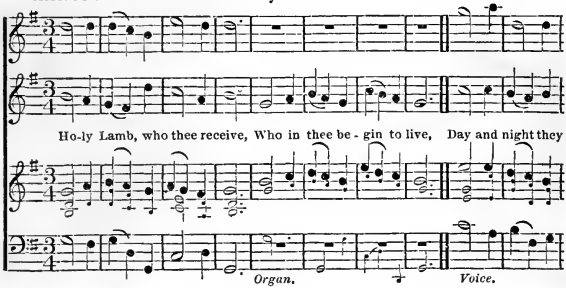
ALMA. Hy. 168. WEBBE.

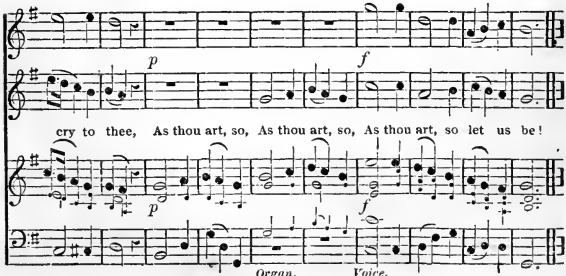


ALMA—*continued.*

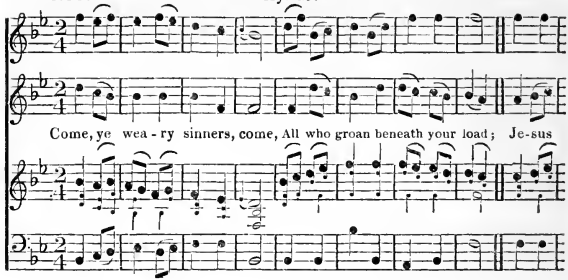


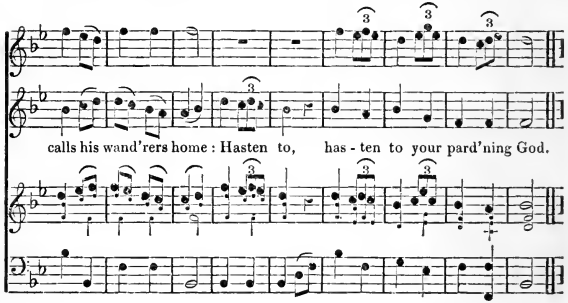
AARON. Hy. 350. ARNOLD.



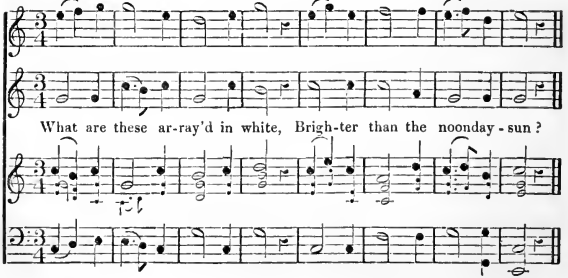


ECHO. Hy. 29.

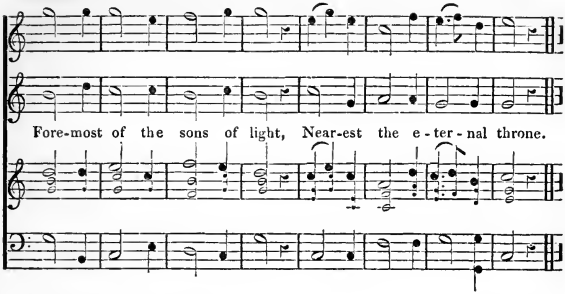




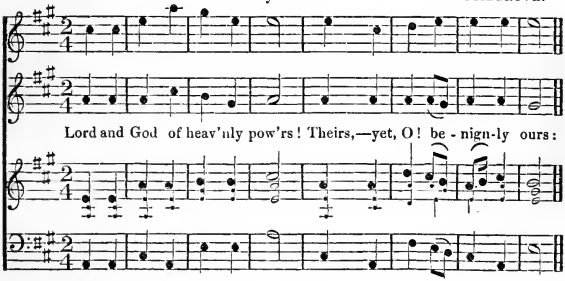
BOHEMIA. Hy. 76.

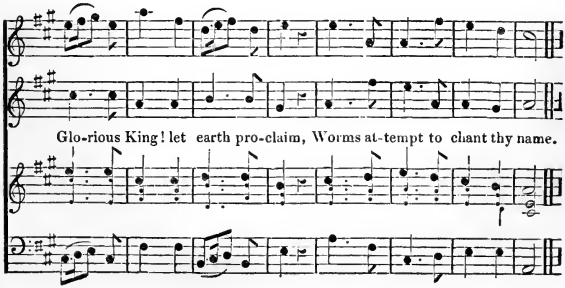


BOHEMIA—*continued.*

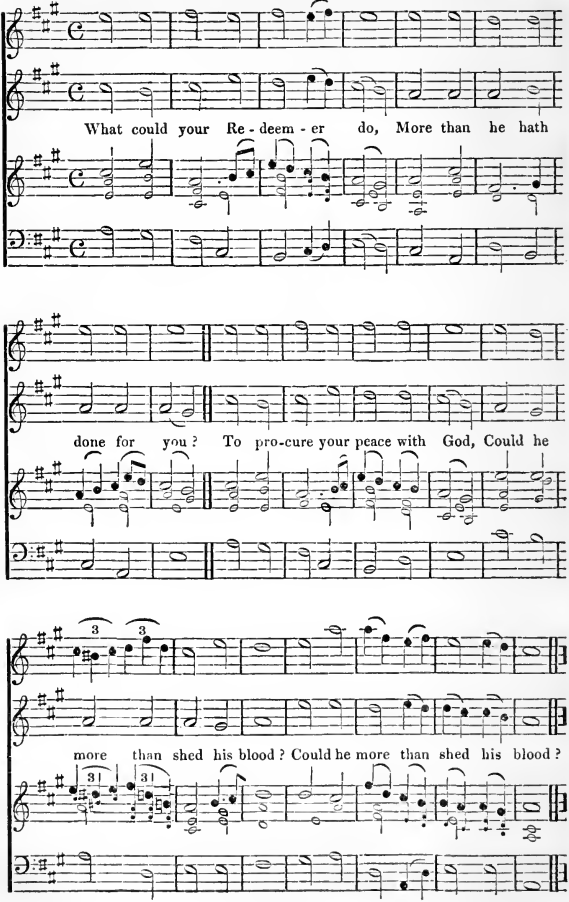


HARTS. Hy. 542. MILGROVE.

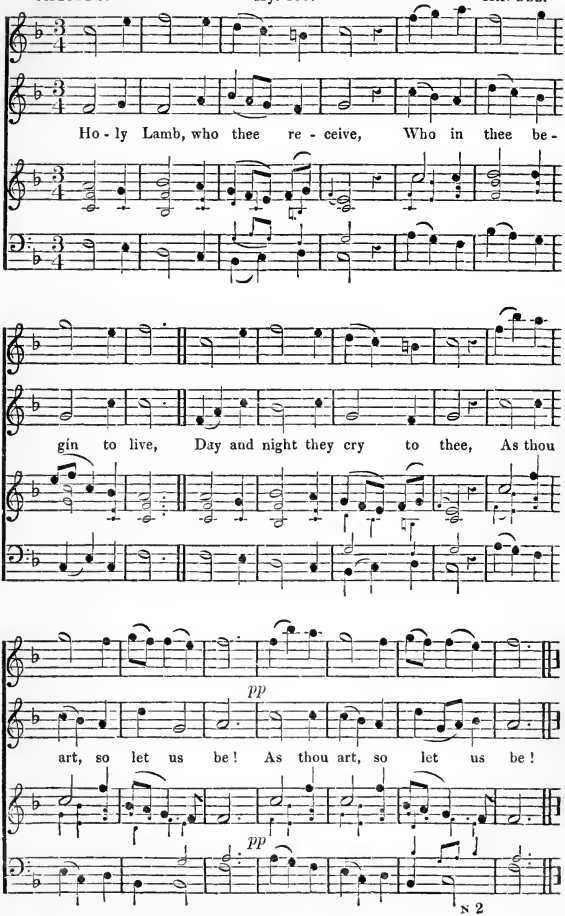




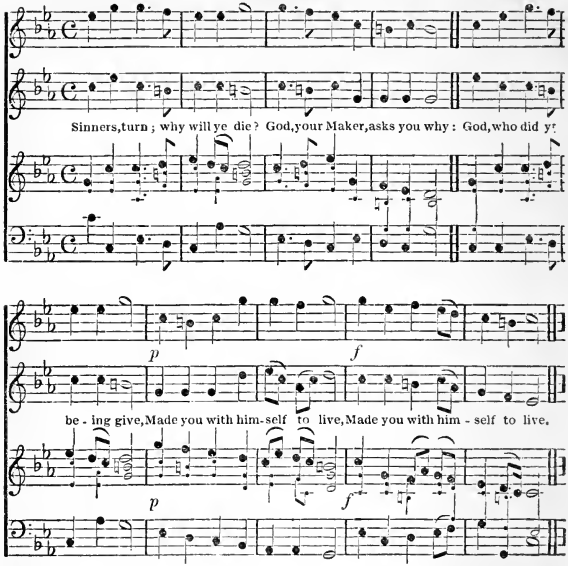
PARDON. Hy. 8. MOZART.



PATMOS. Hy. 350. HANDEL.

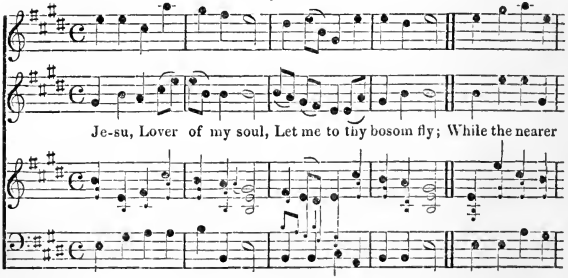


WORCESTER. (*Minore.*) Hy. 6. DR. MILLER.

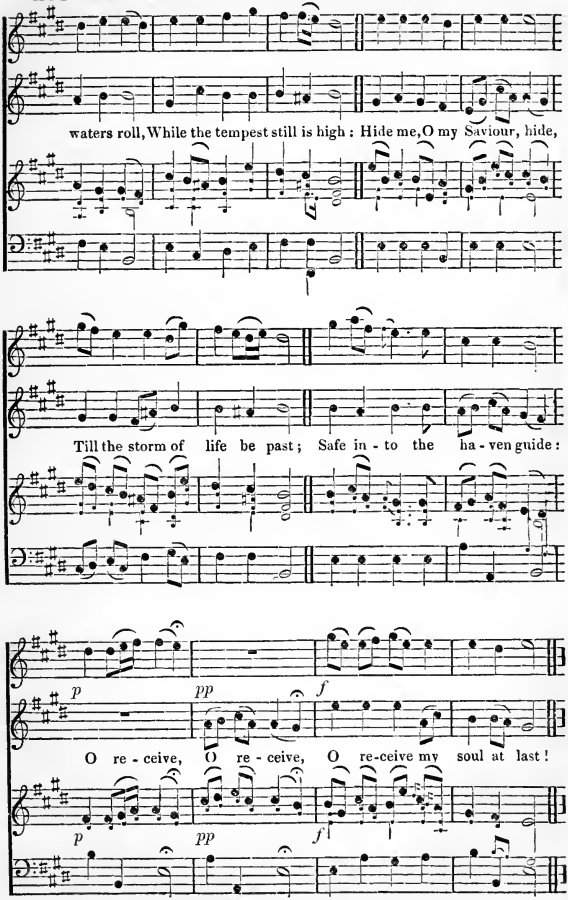


Sevens.—Eight Lines.

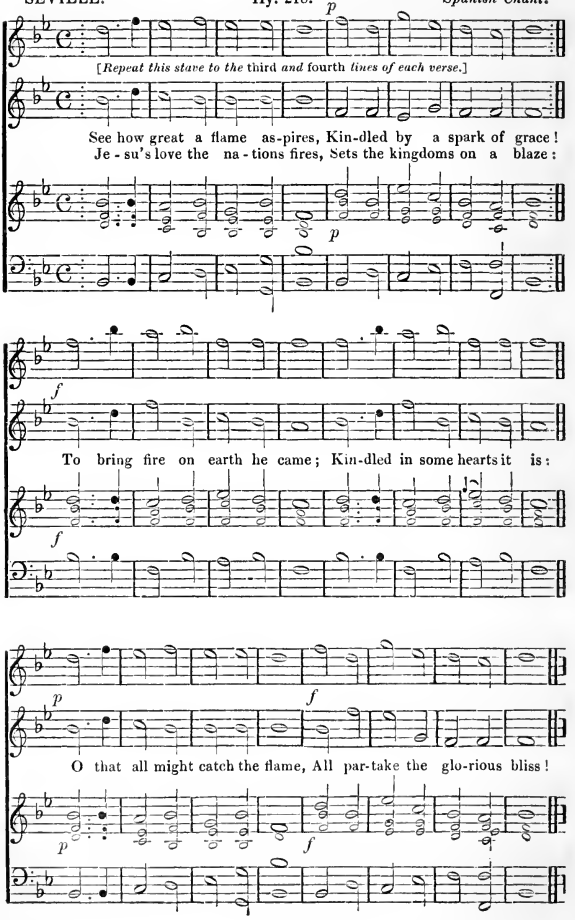
HOTHAM. Hy. 143. MADAN.



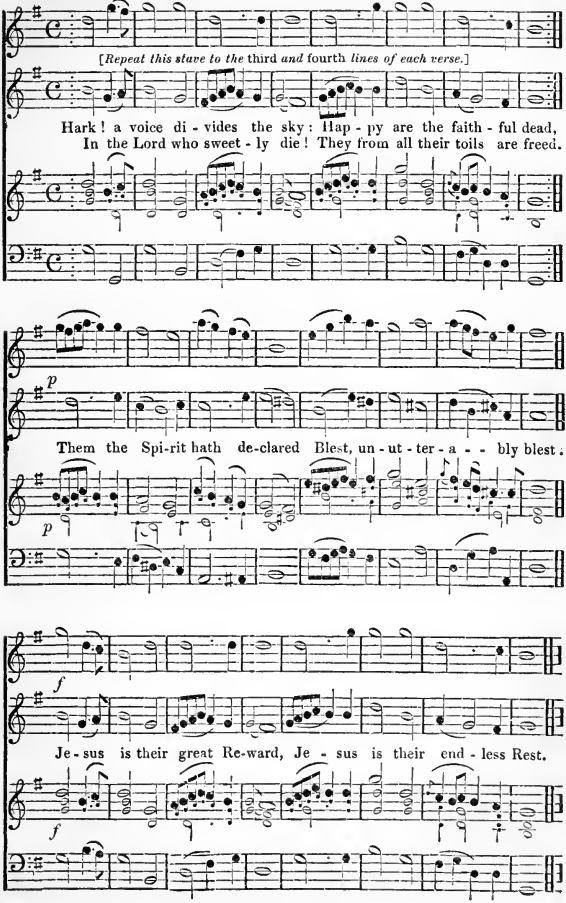
HOTHAM—*continued.*



SEVILLE. Hy. 218. *Spanish Chant.*



MACCABEUS. Hy. 51. HANDEL.



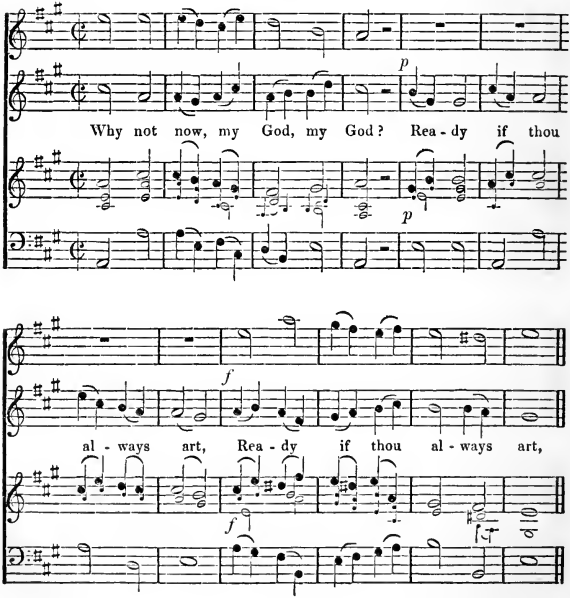
Six Lines Sevens.

TROCHAIC VERSE.

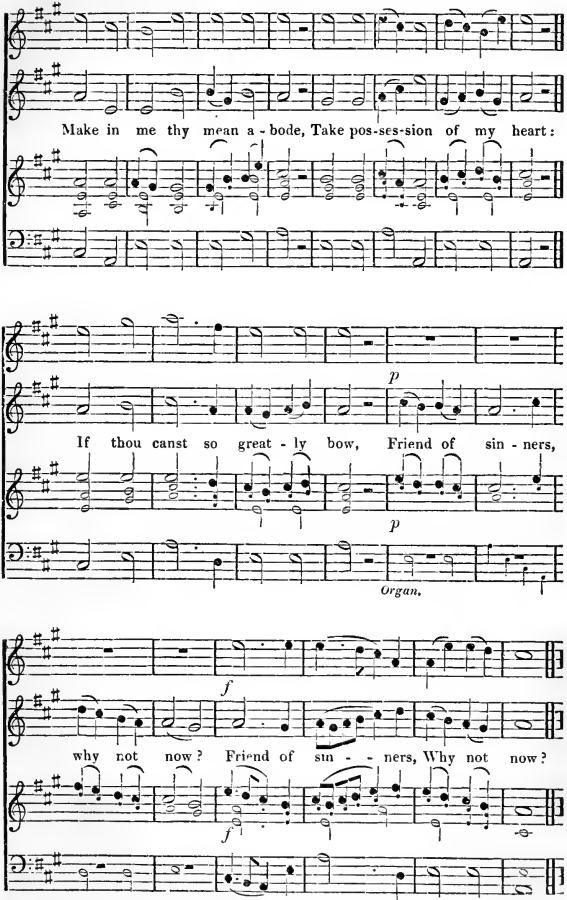
(See Introduction, Section XI.)

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?

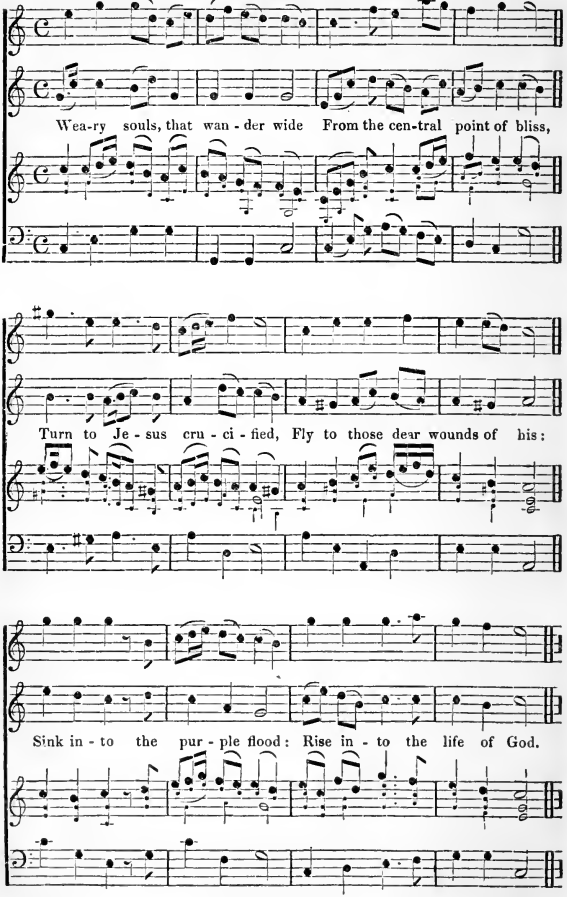
EGLON. Hy. 411. MORETON.



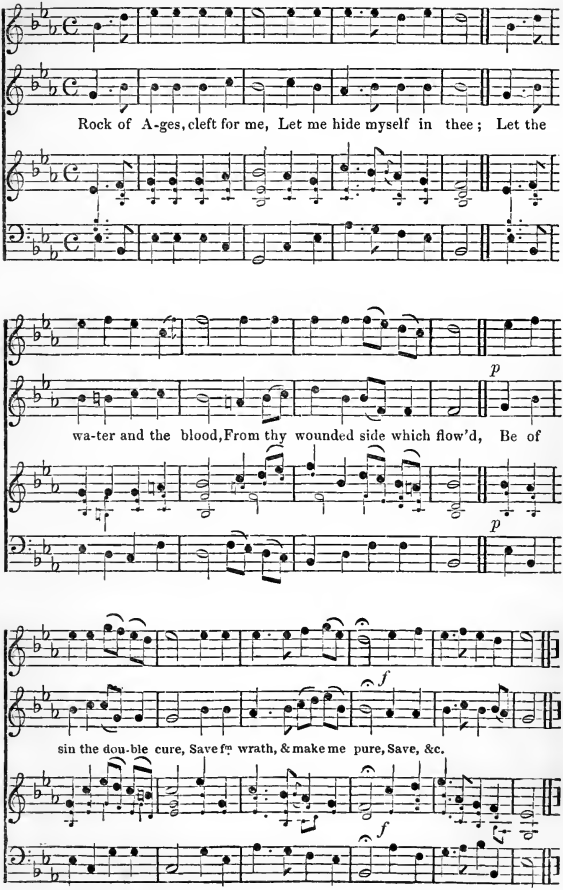
EGLON—*continued.*



REST. Hy. 20. LEACH.

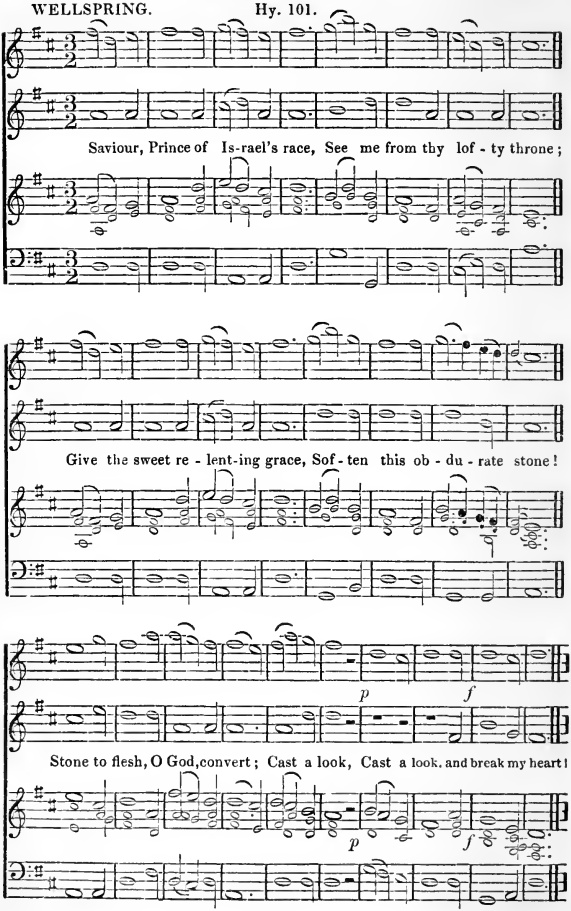


ADAMANT. Hy. 624.

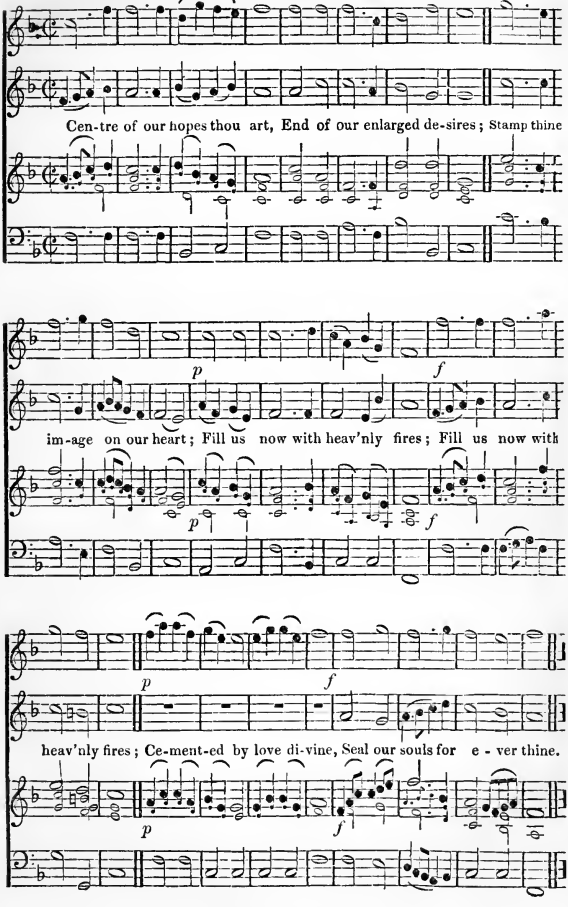


o

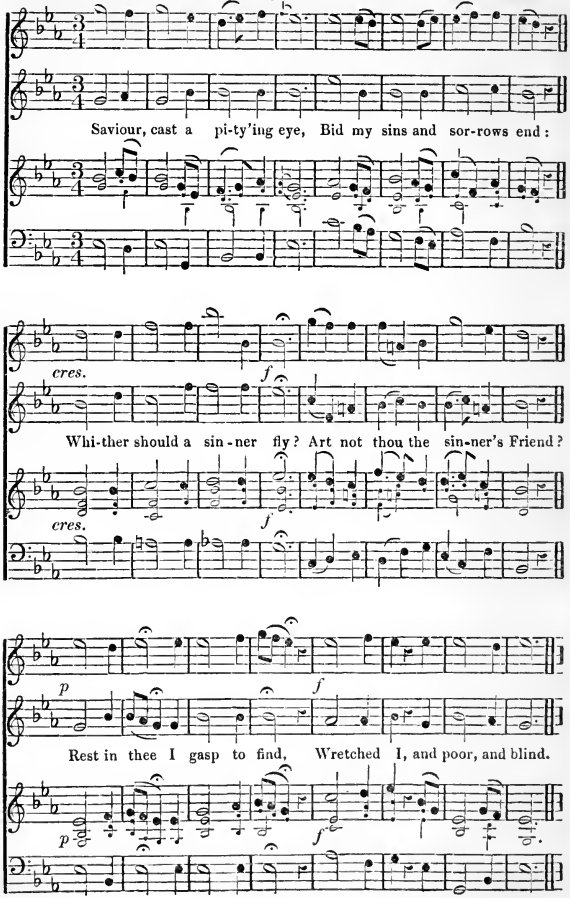
WELLSPRING. Hy. 101.



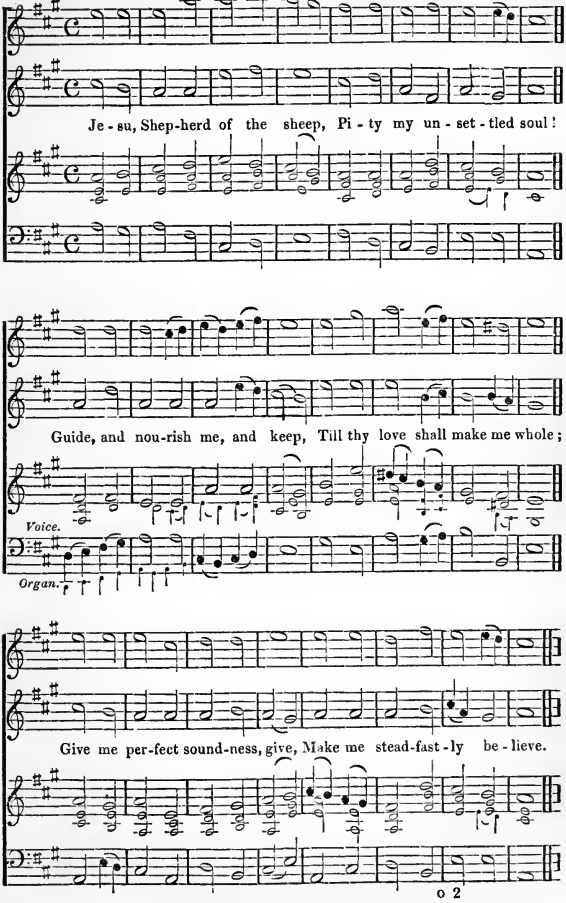
KNOWLES. Hy. 512. G. KNOWLES.



TRURO. Hy. 116. W. E. Miller.



BITHYNIA. Hy. 183. *Gregorian Melody.*



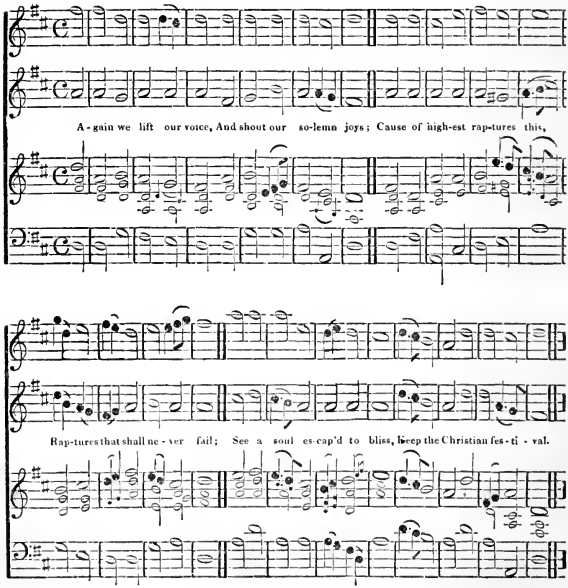
Two Sixes and Four Sevens.

IAMBIC AND TROCHAIC VERSE.

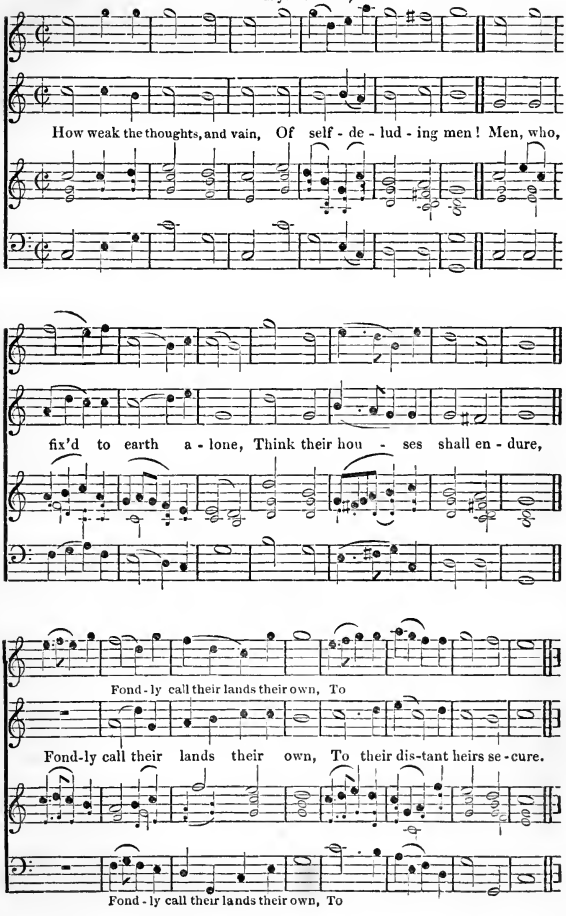
(See Introduction, Section XII.)

Again 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.

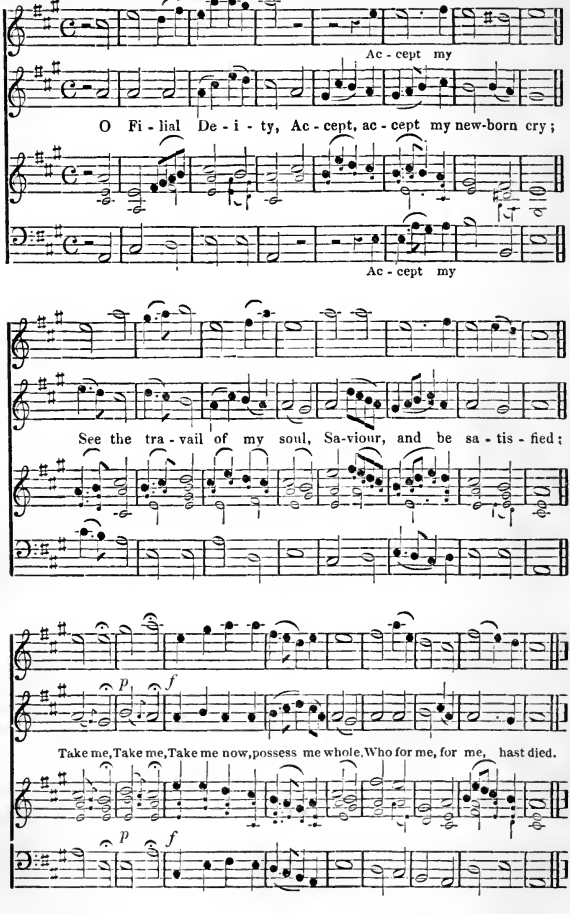
IRENE. Hy. 52. LAMP.



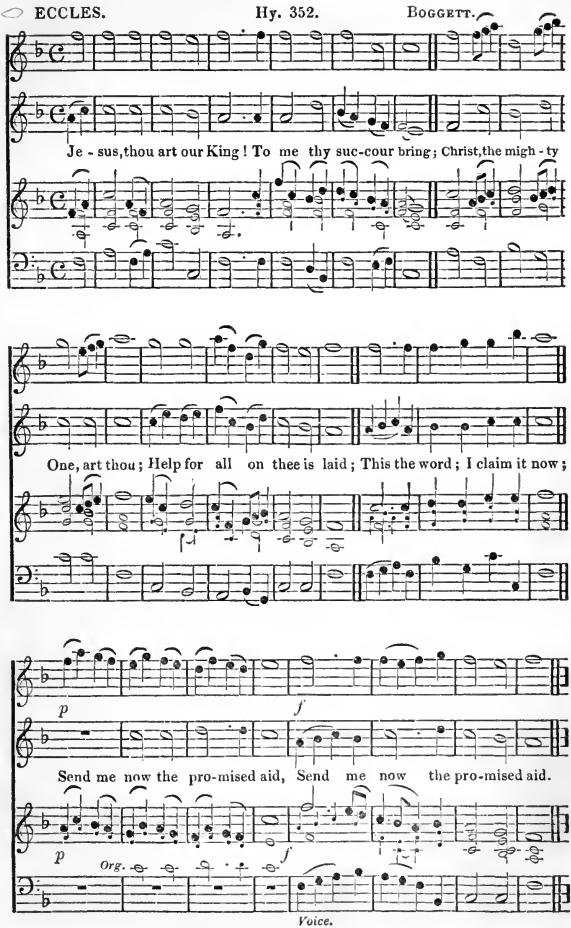
HOWELL. Hy. 67.


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.



ECCLES. Hy. 352. BOGGETT.



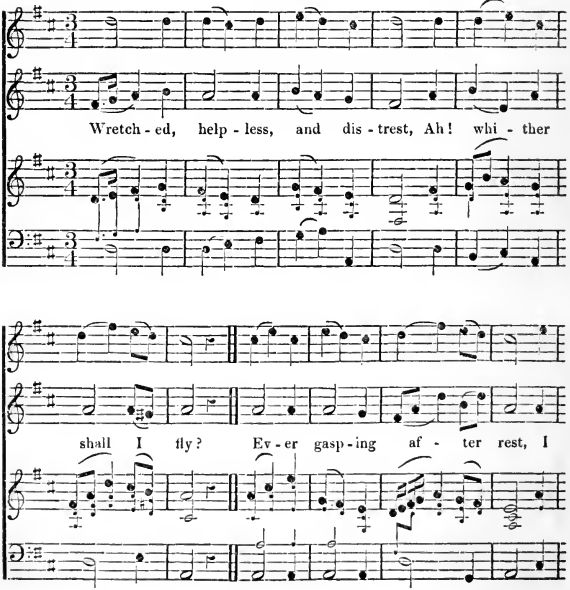
Sevens and Sixes.

TROCHAIC AND IAMBIC VERSE.

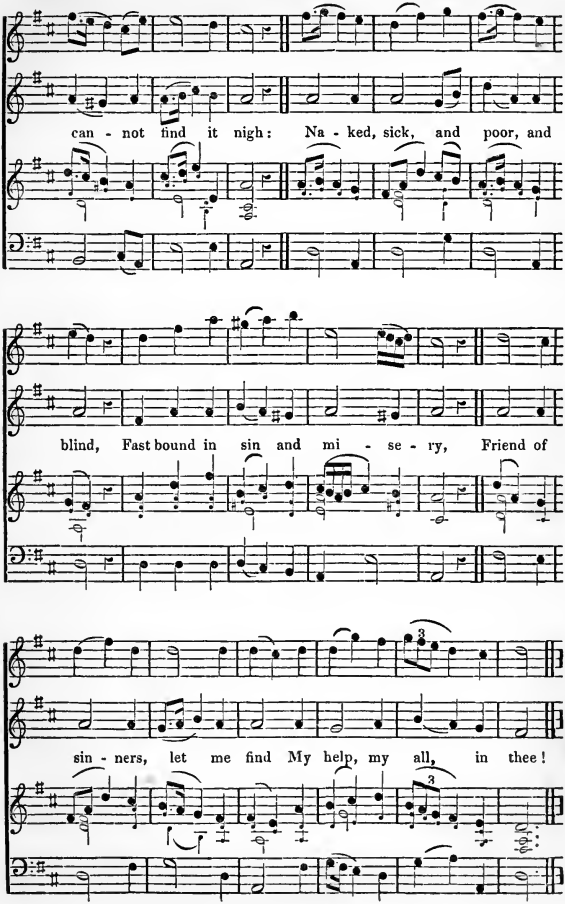
(See Introduction, Section XIII.)

Wretched, helpless, and distrest,
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!

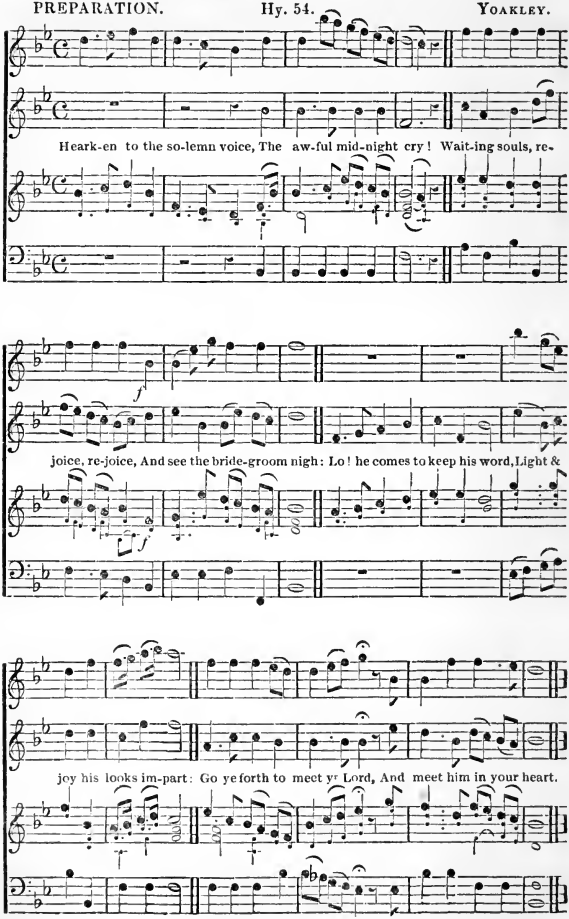
CLARK'S. Hy. 109. LAMP.



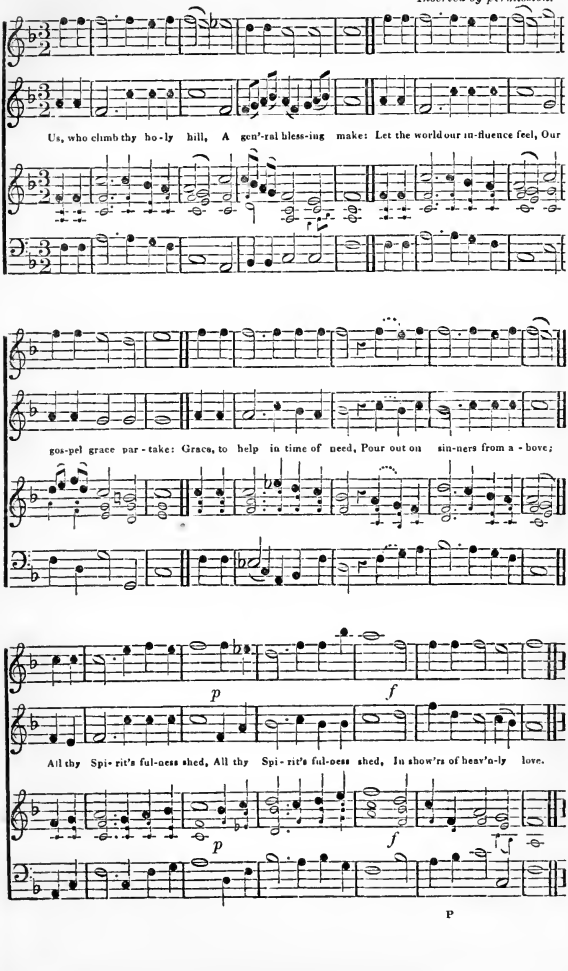
CLARK'S—*continued.*



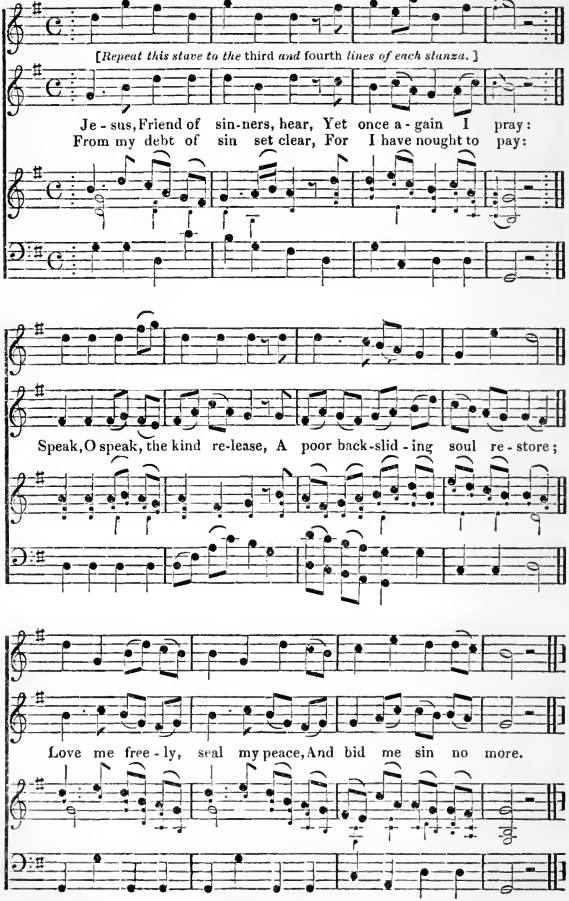
PREPARATION. Hy. 54. YOAKLEY.



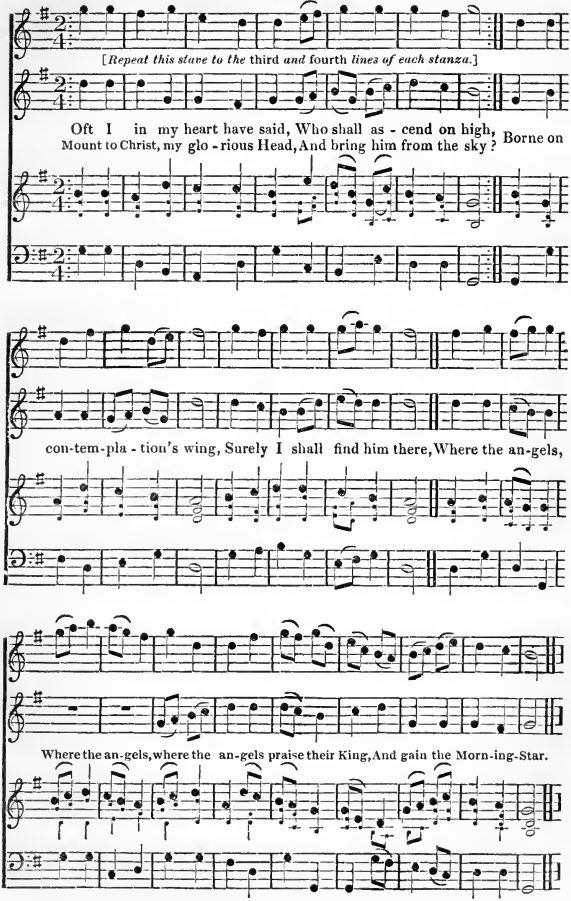
ASYLUM. Hy. 424. T. CLARK, *Inserted by permission.*



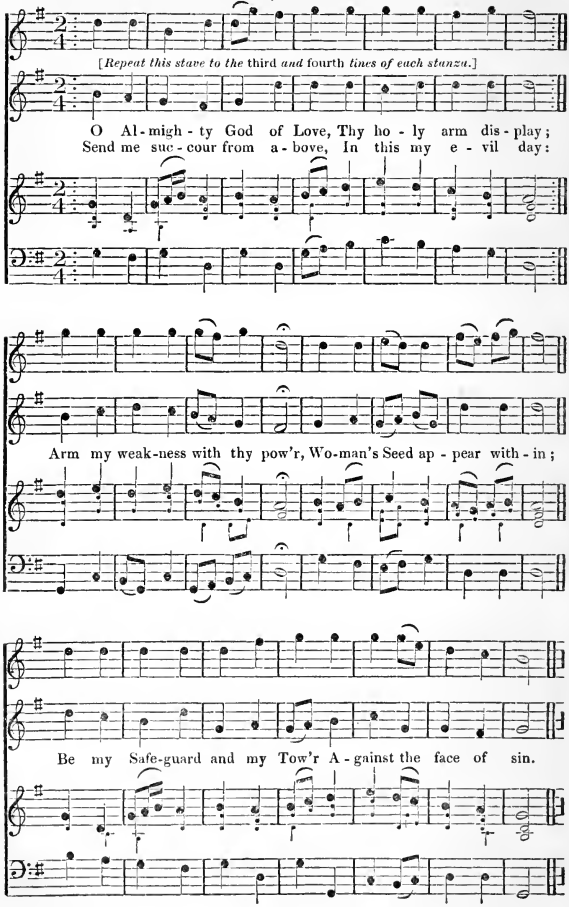
ATONEMENT. Hy. 110. *French Melody.*



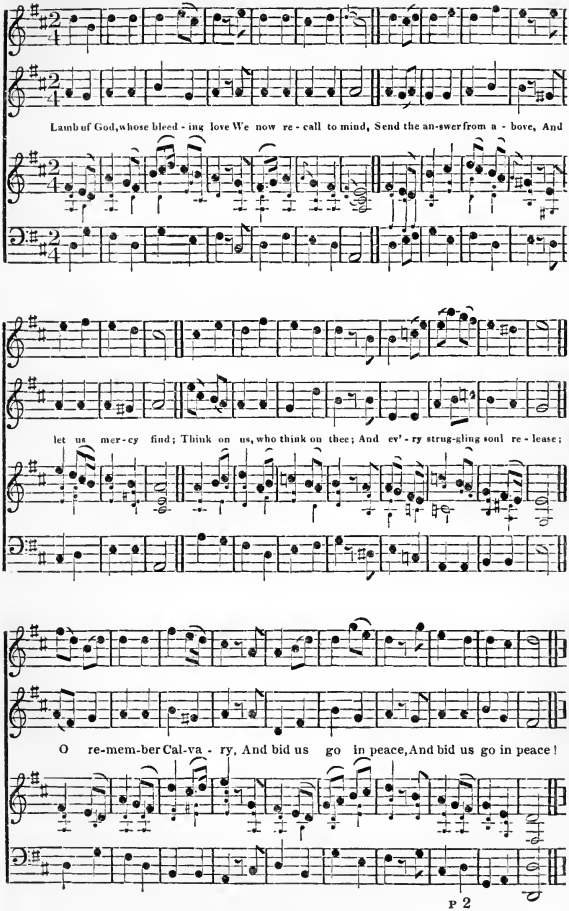
KINGSWOOD. Hy. 192. *Harmonia Sacra.*



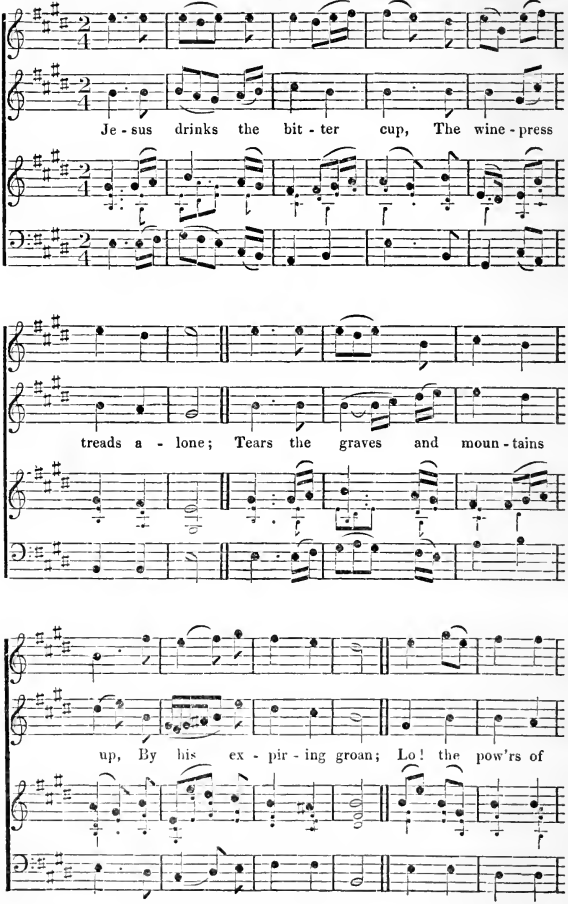
AMSTERDAM. Hy. 271.



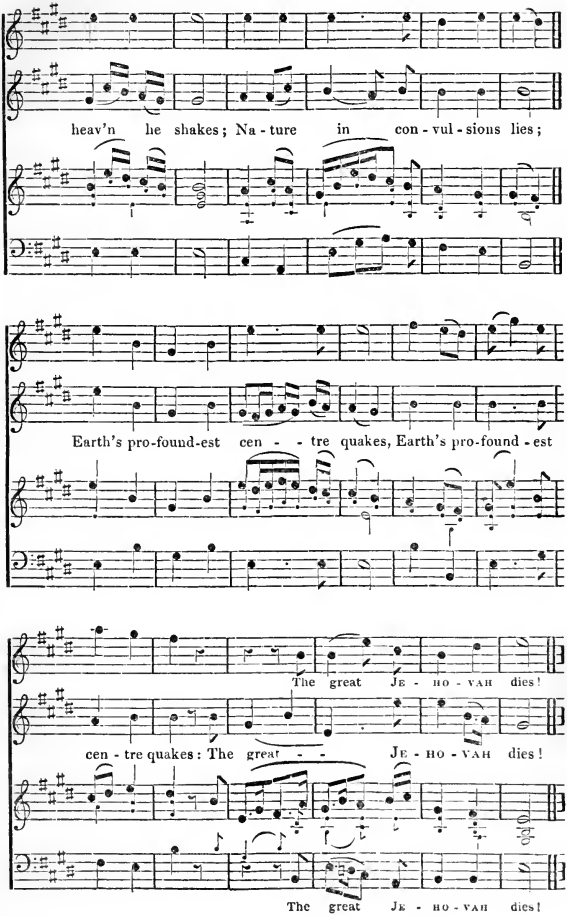
CRUCIFIXION. Hy. 548. LAMP.



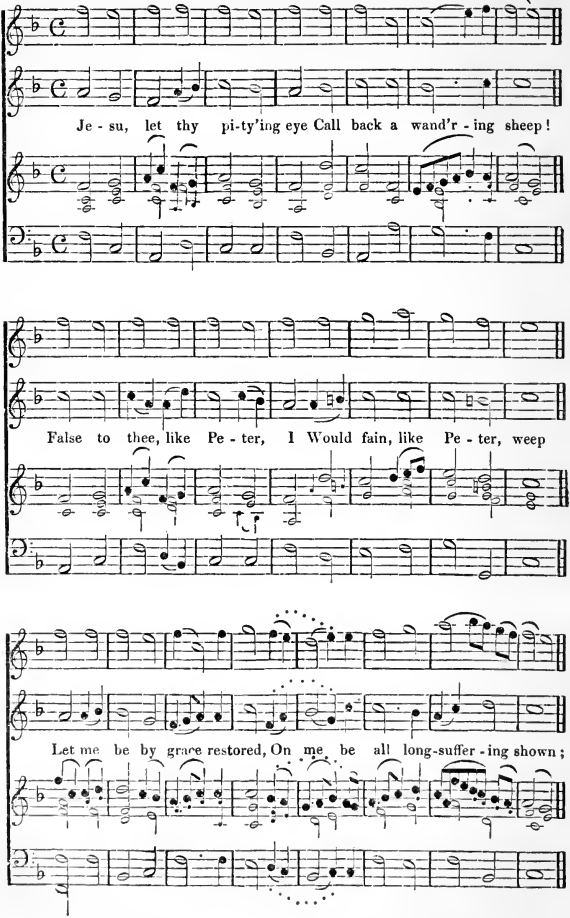
DEPENDANCE. Hy. 552. STODART.



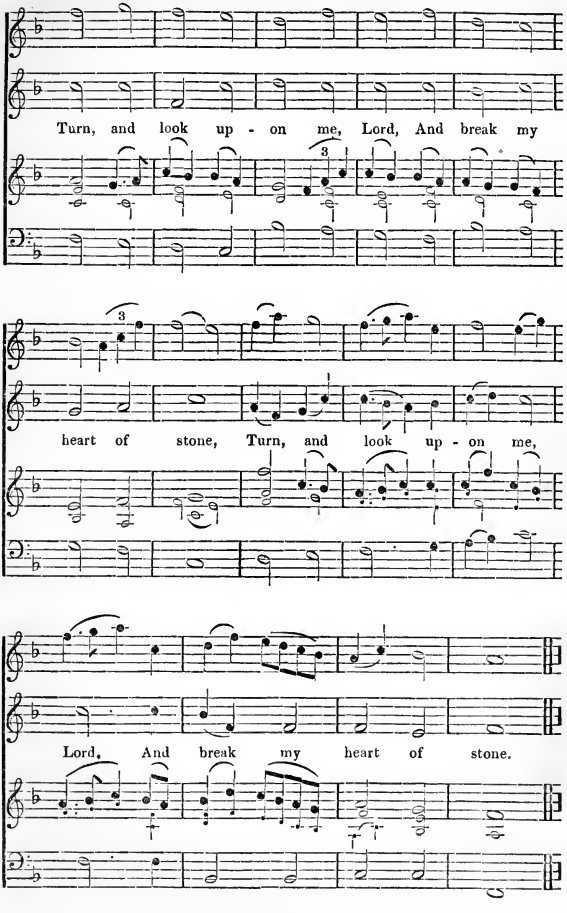
DEPENDANCE—*continued.*



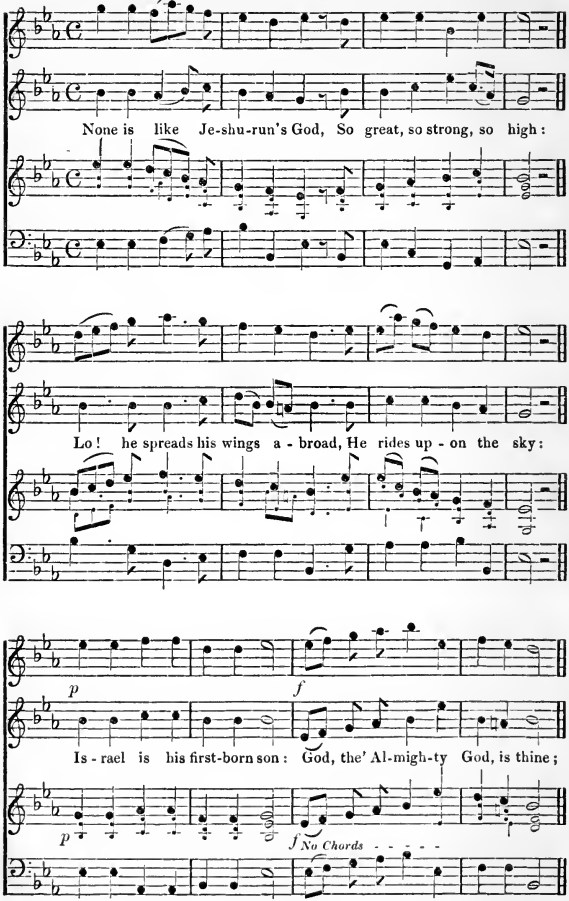
CITY ROAD. Hy. 106.



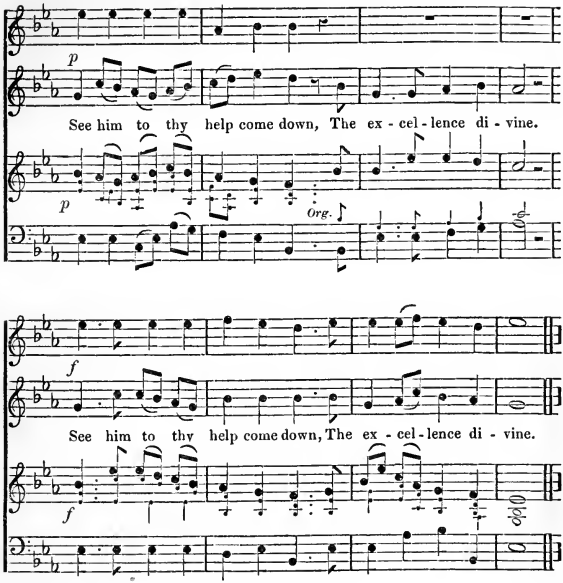
CITY ROAD—*continued.*



JOSIAH. Hy. 407. WM. ARNOLD.



JOSIAH—*continued.*



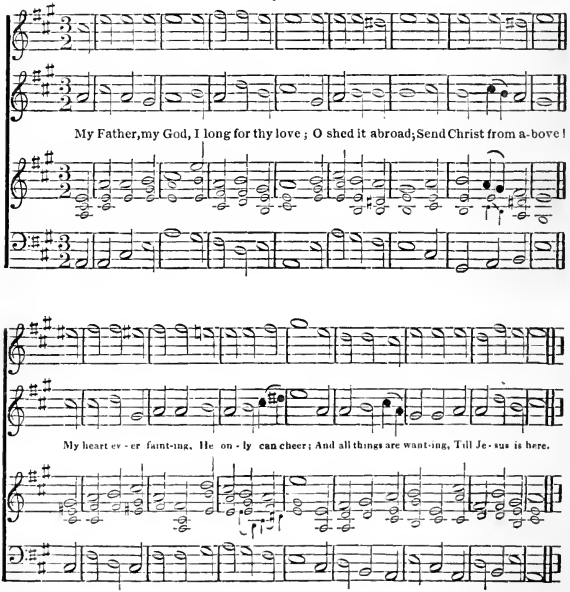
Tens and Elevens.

IAMBIC AND ANAPÆSTIC VERSE.

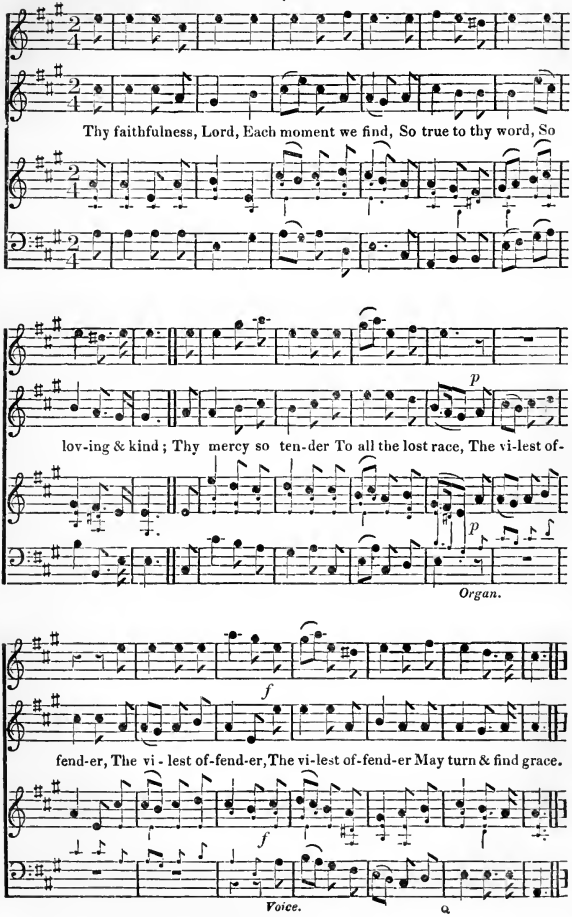
(See Introduction, Section XIV.)

My Father, my God, I long for thy love;
O shed it abroad; Send Christ from above!
My heart ever fainting, He only can cheer;
And all things are wanting, Till Jesus is here.

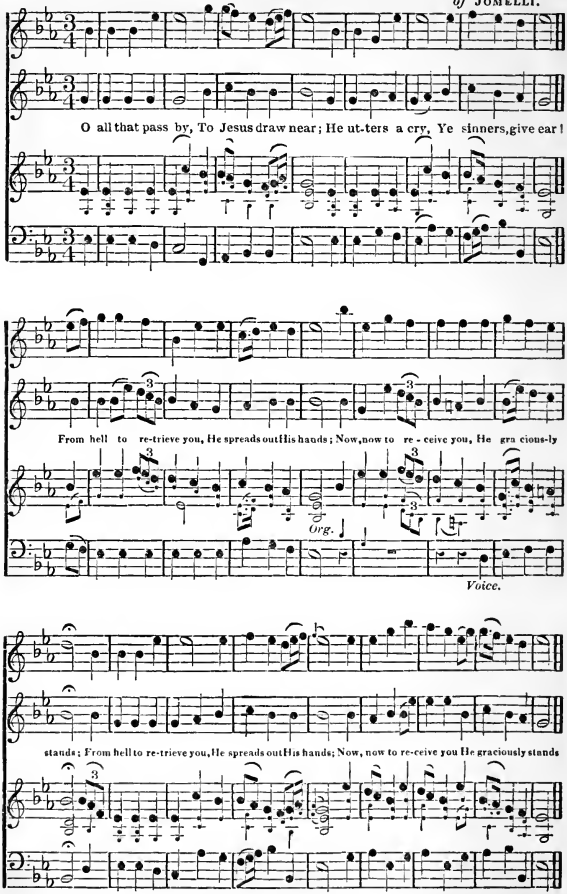
HANOVER. Hy. 200. HANDEL.



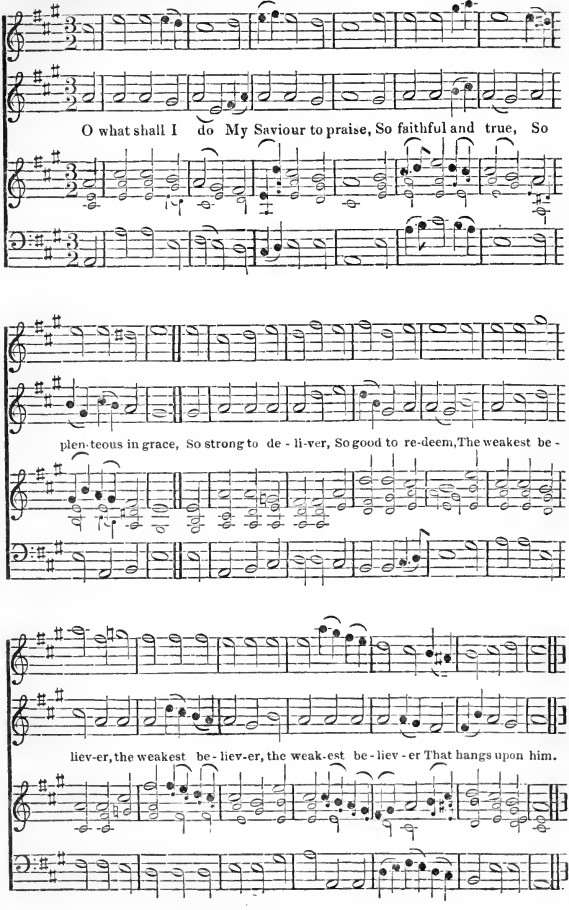
PORTUGUESE HYMN. Hy. 5.



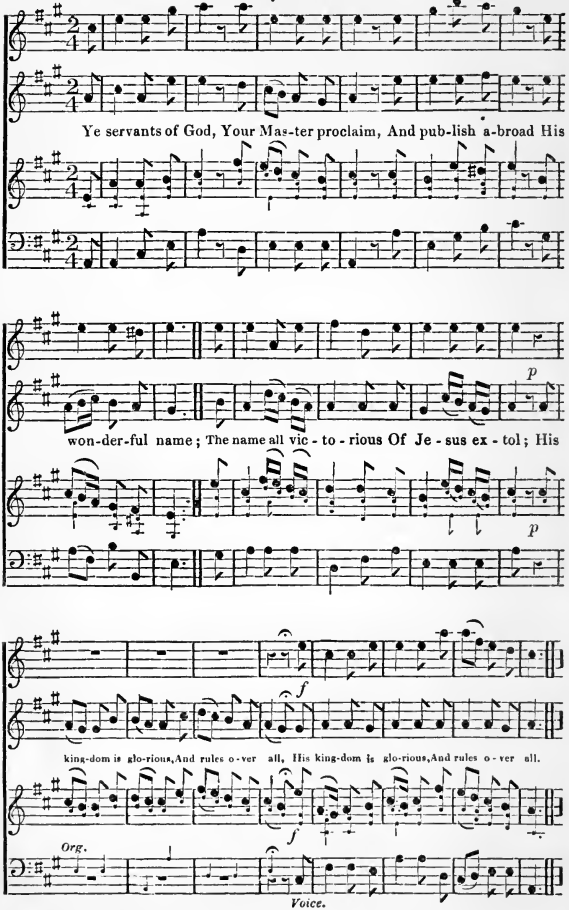
NORTON. Hy. 3. *From the* Chaccone *of* JOMELLI.



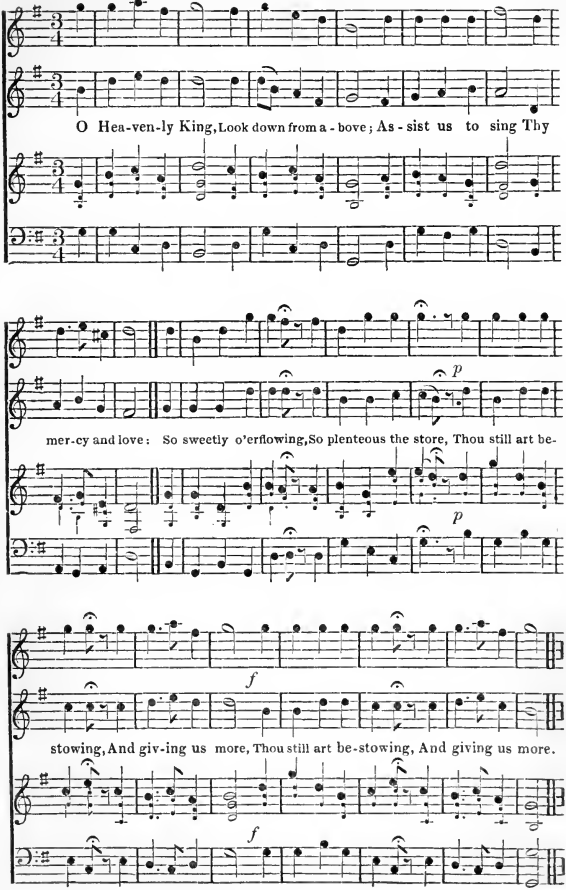
HARMONY. Hy. 198. LEACH.



KING STREET. Hy. 557. MORETON.



DEVOTION. Hy. 199.



Peculiar Metres.

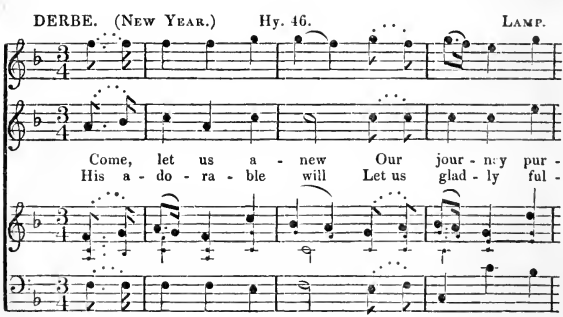
CLASS I.—Hymns 46, 219, 495, 498, 724.

ANAPÆSTIC VERSE.

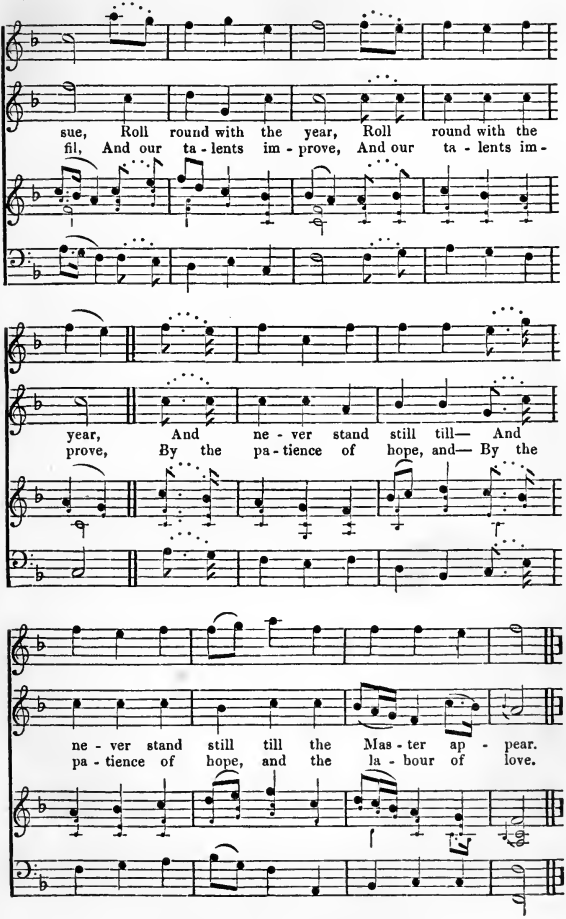
(See Introduction, Section XV.)

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

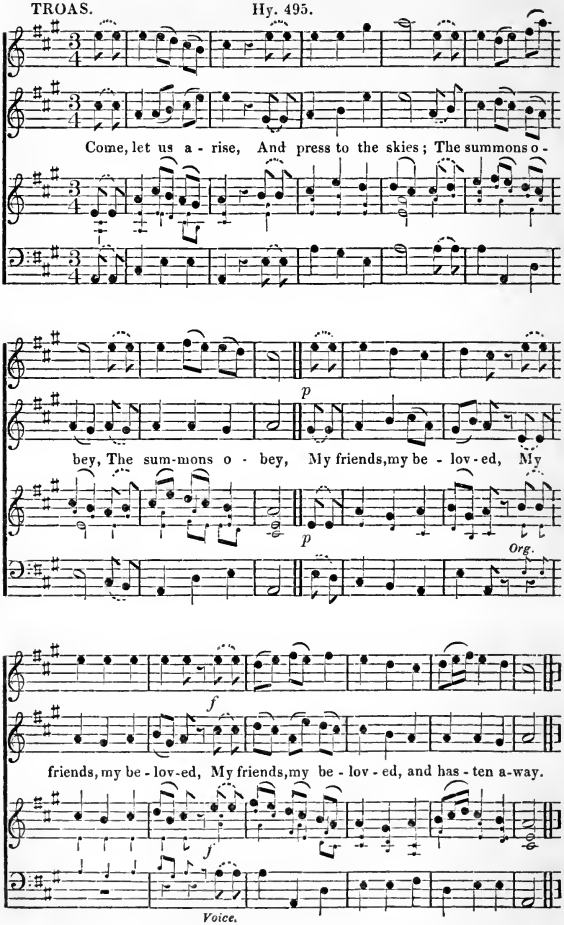
Note.—In this Metre some lines have an additional short syllable; to bring in which, it is necessary to divide or untie the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza, is given below, to illustrate this peculiarity.



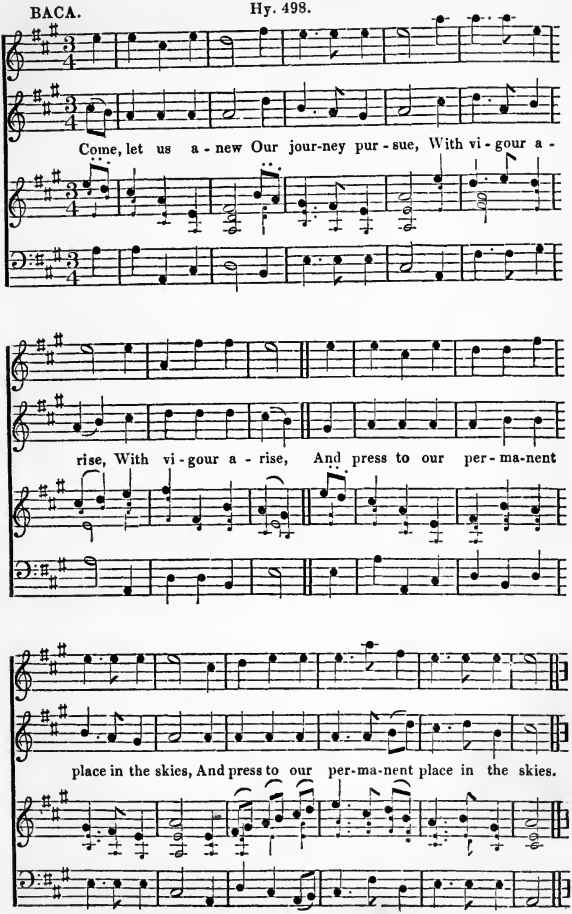
DERBE—*continued.*



TROAS. Hy. 495.


Come, let us a - rise, And press to the skies; The summons o -
bey, The sum-mons o - bey, My friends, my be - lov - ed, My
friends, my be - lov-ed, My friends, my be - lov - ed, and has - ten a-way.
p
f
Org.
Voice.

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.

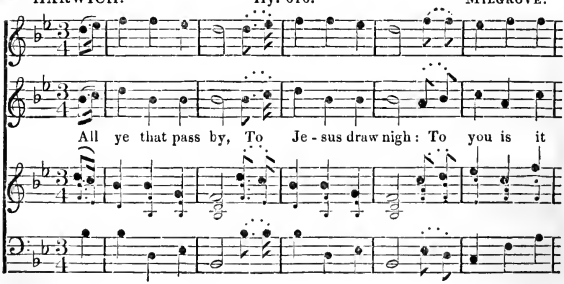
CLASS II.—Hymns 160, 205, 558, 616.

ANAPÆSTIC VERSE.

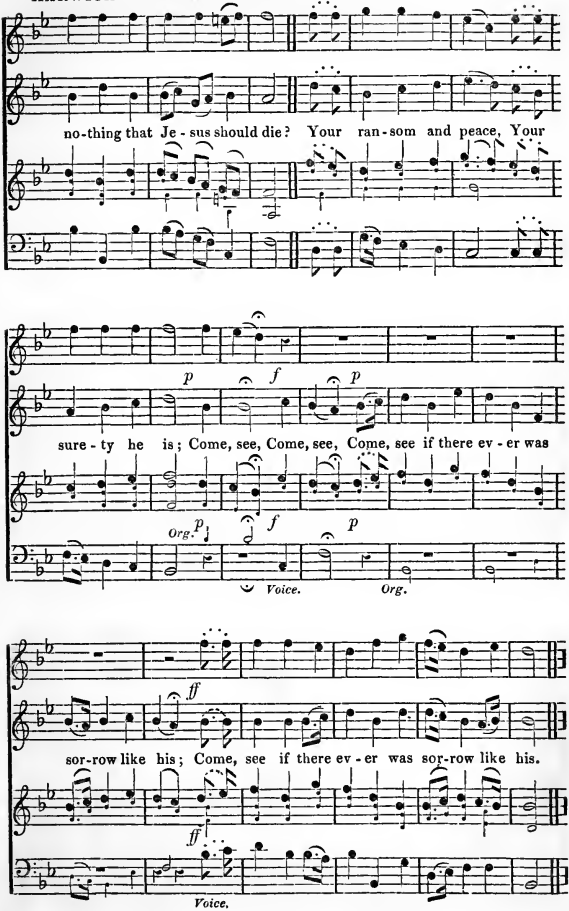
(See Introduction, Section XV.)

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.

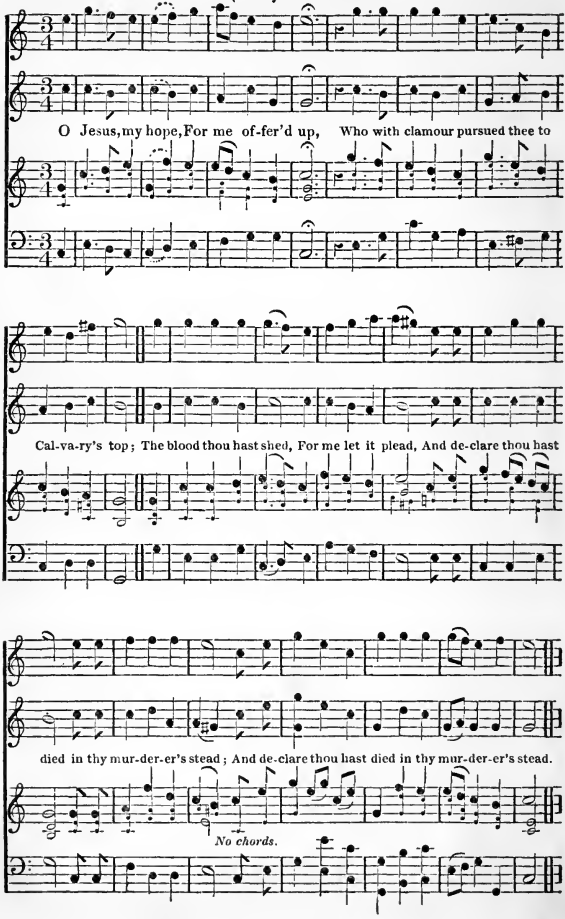
Note.—In this Metre some lines have an additional short syllable; to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.



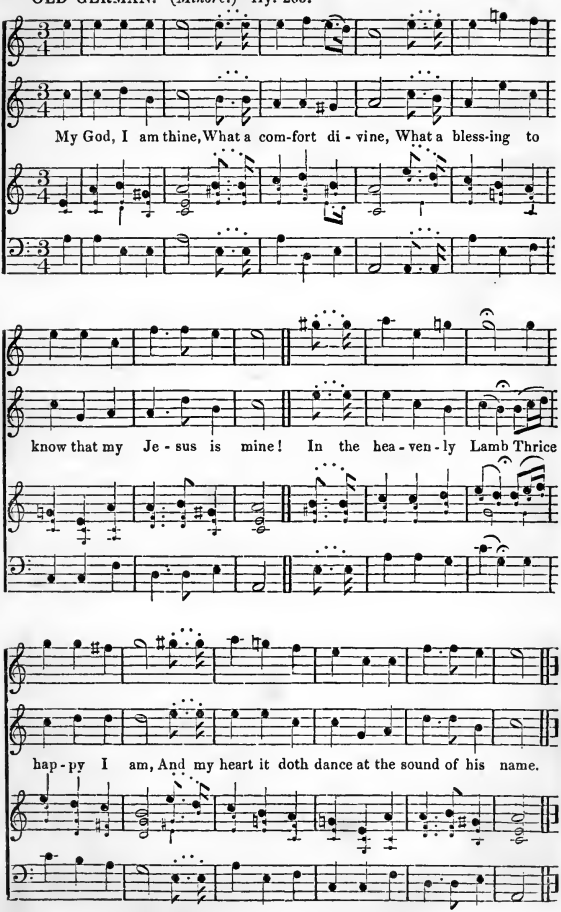
HARWICH—*continued.*



HOPE. Hy. 160.


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
died in thy mur-der-er's stead; And de-clare thou hast died in thy mur-der-er's stead.
No chords.

OLD GERMAN. (*Minore.*) Hy. 205.



R

Peculiar Metres.

CLASS III.—Hymns 231, 488, 491, 499.

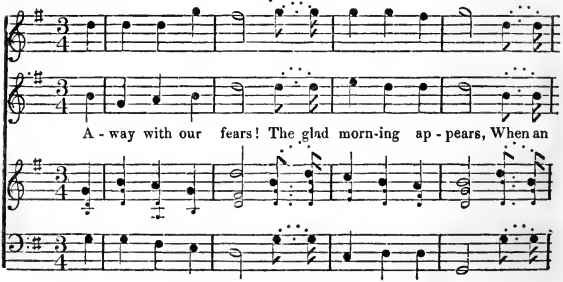
ANAPÆSTIC VERSE.

(See Introduction, Section XV.)

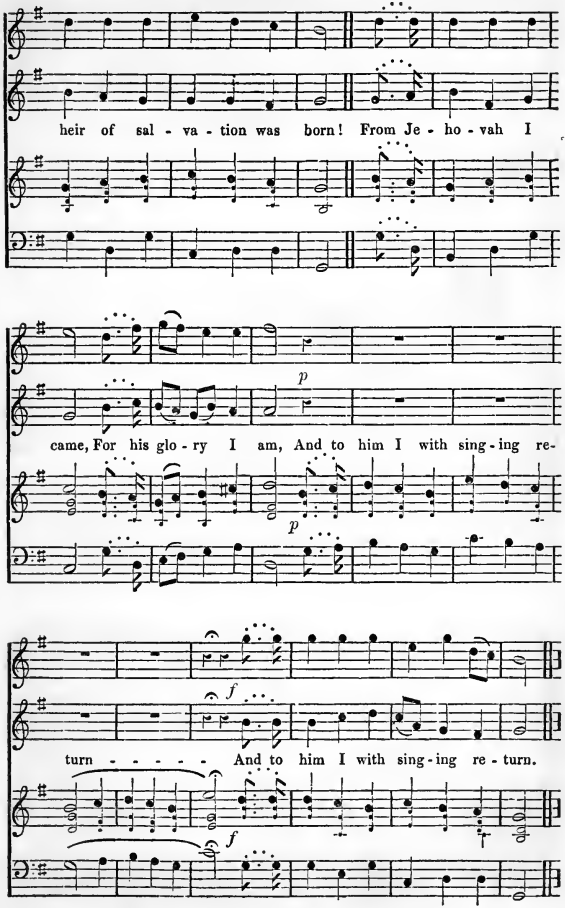
Away with our fears! The glad morning appears
When an heir of salvation was born!
From Jehovah I came, For his glory I am,
And to him I will singing return.

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.

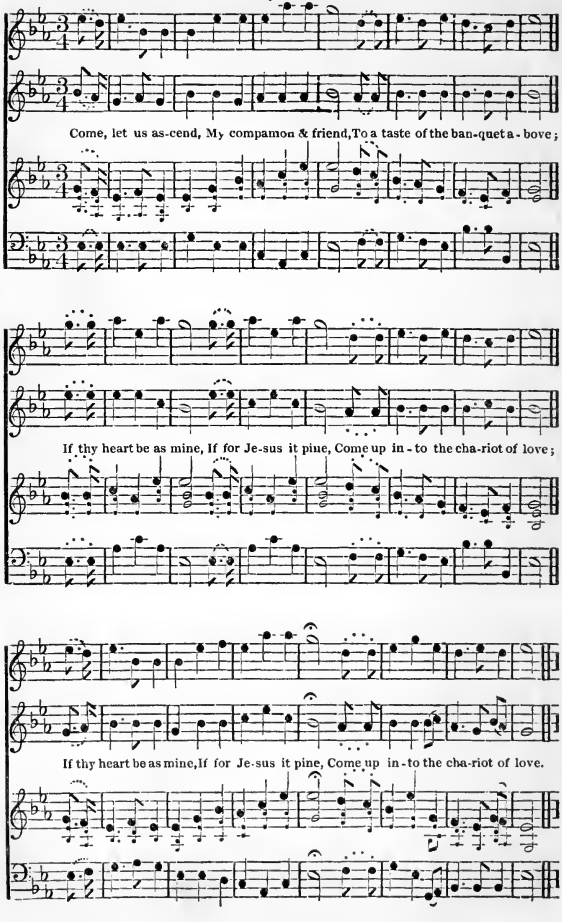
PARADISE. Hy. 231. W. Arnold.



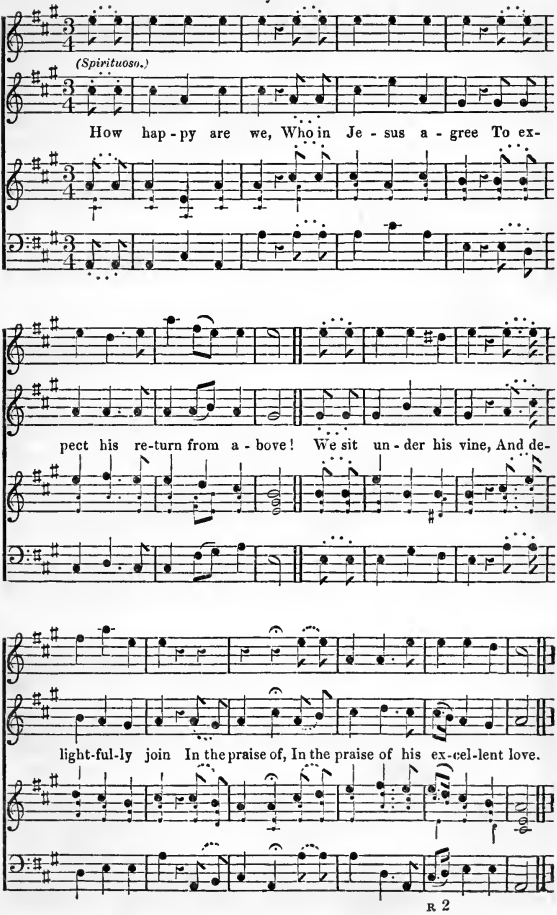
PARADISE—*continued.*



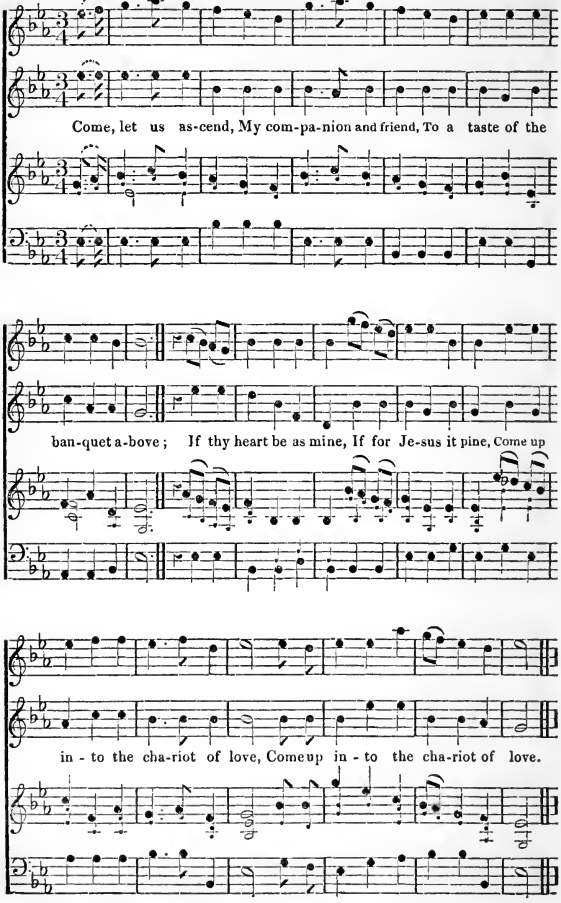
RAPTURE. Hy. 499.



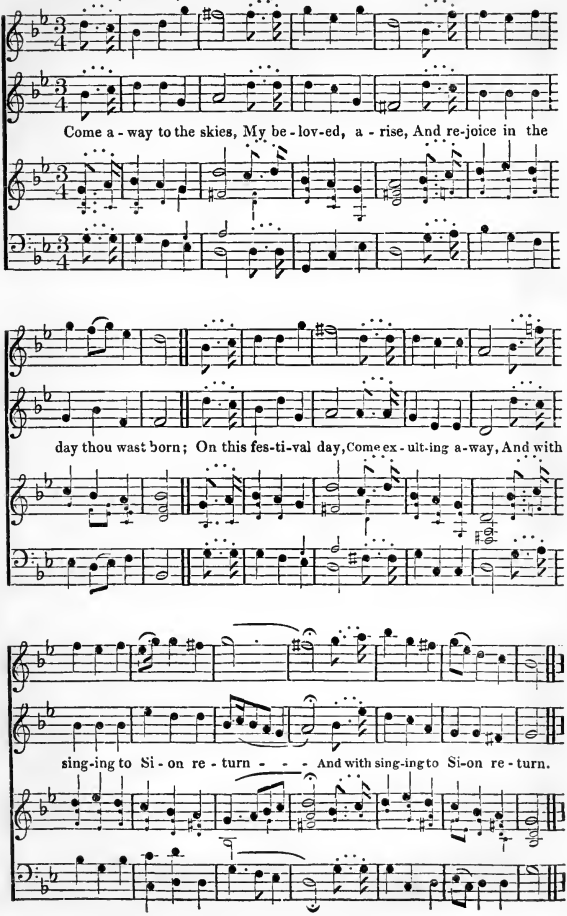
OLIVET. Hy. 488.



BEATITUDE. Hy. 499.



PISGAH. (*Minore.*) Hy. 491.

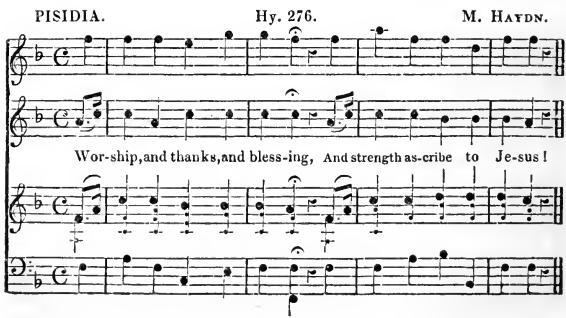


Peculiar Metres.

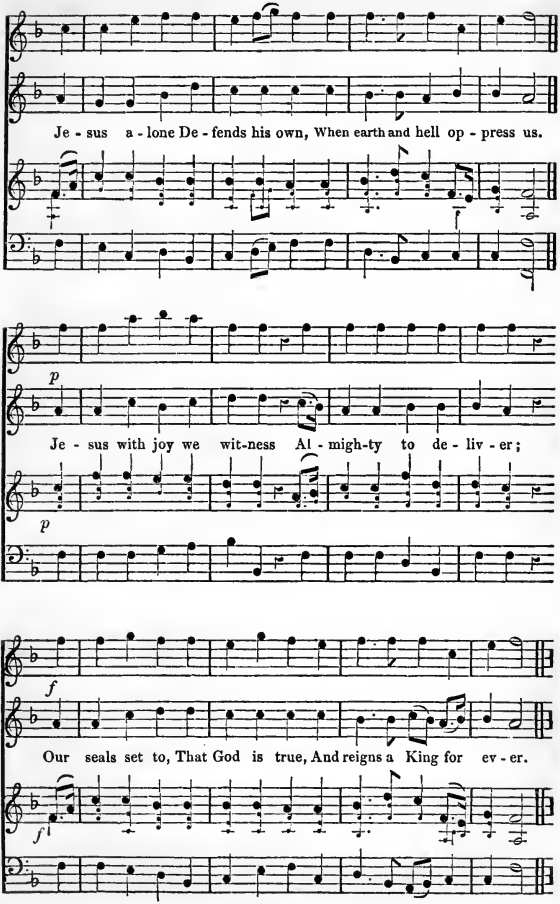
CLASS IV.—Hymn 276.

(See Introduction, Section XV.)

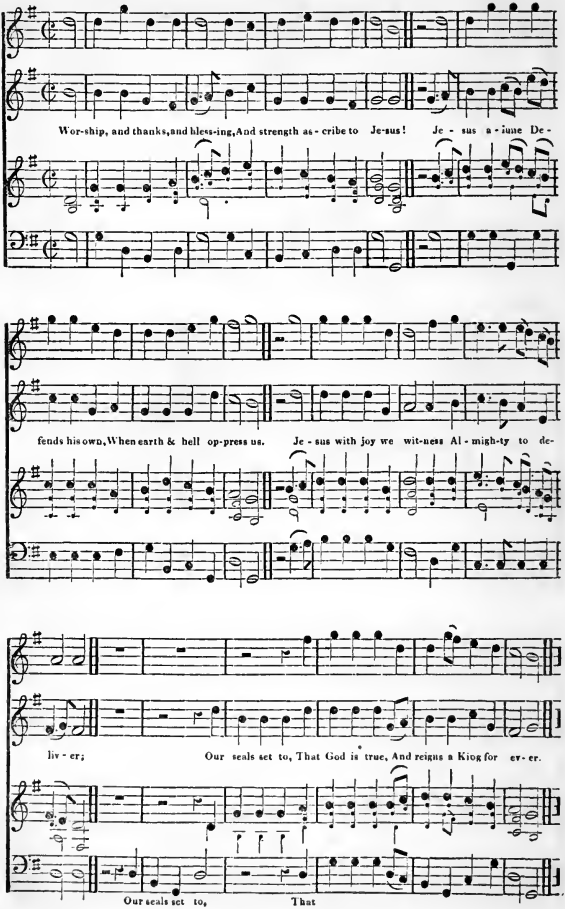
Worship, and thanks, and blessing,
And strength ascribe to Jesus!
Jesus alone Defends his own,
When earth and hell oppress us.
Jesus with joy we witness
Almighty to deliver;
Our seals set to, That God is true,
And reigns a King for ever.



FISIDIA—*continued.*



WEDNESBURY. Hy. 276.



Peculiar Metres.

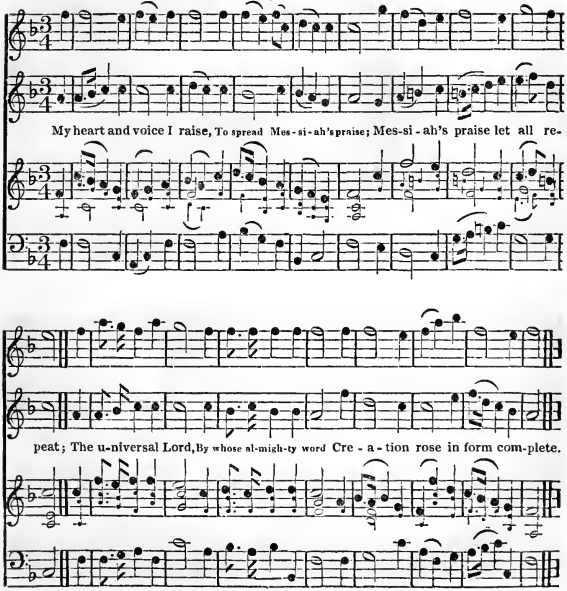
CLASS V.

IAMBIC VERSE.

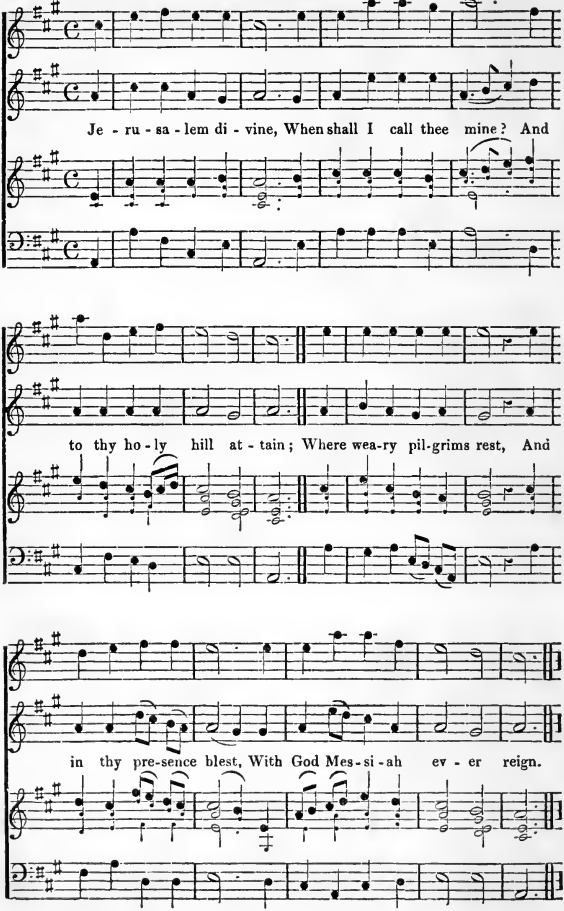
(See Introduction, Section XV.)

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.

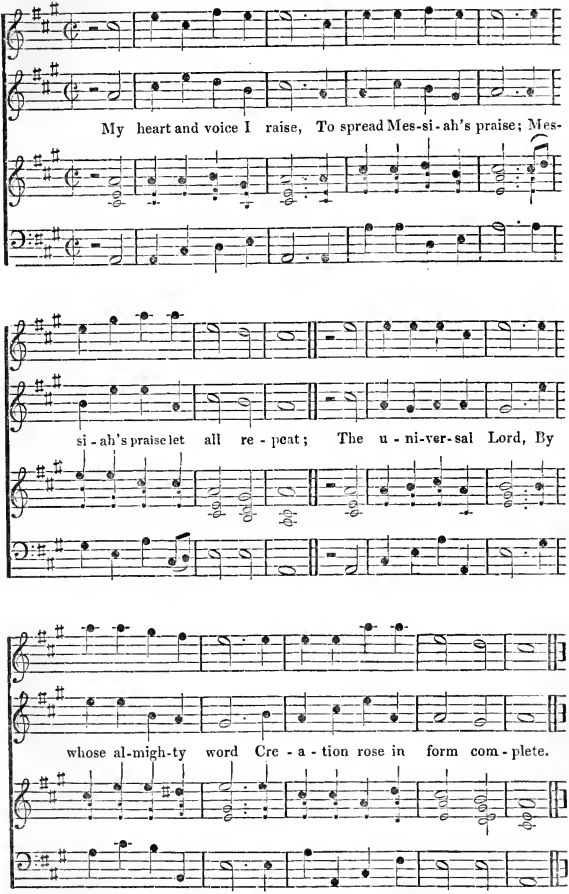
GALILEE. Hy. 637.



REPOSE. Hy. 638.



DALSTON. Hy. 637. A. WILLIAMS.



Peculiar Metres.

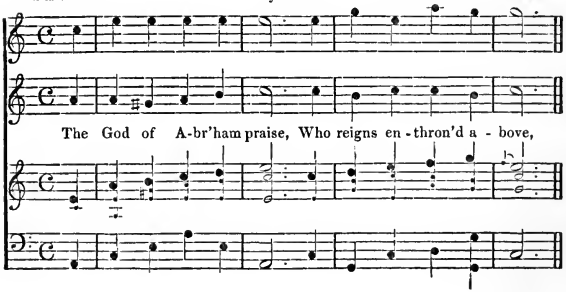
CLASS VI.

IAMBIC VERSE.

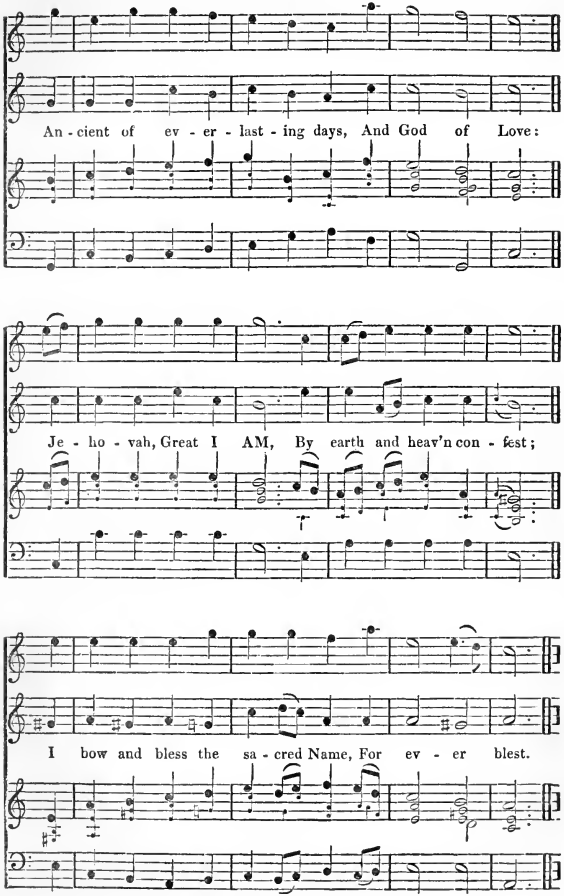
(See Introduction, Section XV.)

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.

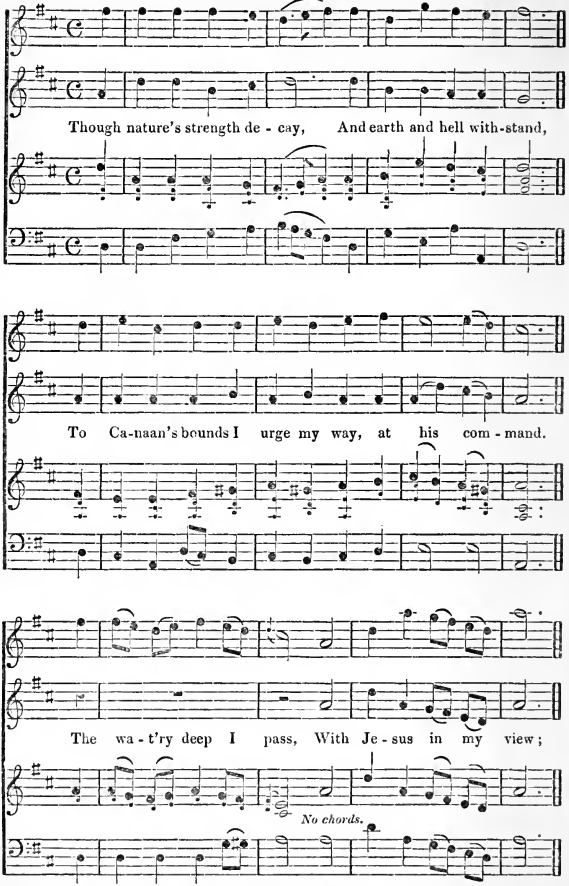
LEONI. Hy. 669. *Ancient Jewish Chant.*



LEONI—*continued.*

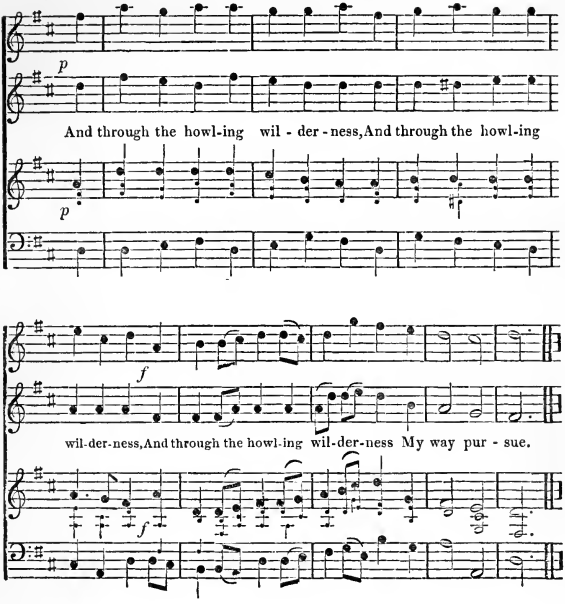


JUDEA. Hy. 670. Dr. Cope.*



* Inserted by permission of Mr J. Banfield, Organist of St. Mary's, Birmingham.

JUDEA—*continued.*



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 xcv. "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.

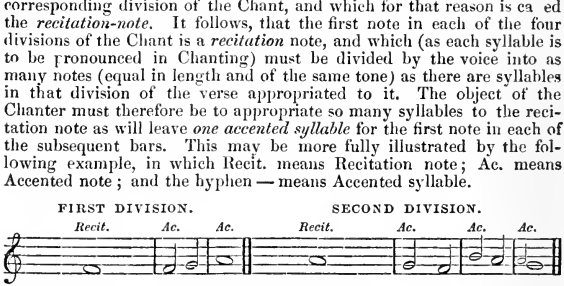
The essential difference between Chanting and Hymn Singing, may be further illustrated by observing that Hymns in Metre, have the lines (as we have shown in the Introduction) of regular and determinate lengths, and the tune is measured to the words. The same notes fall in the same relative position through 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.

in each verse is continually and extensively varying. Take an instance: In the *Te Deum*, the words, "*We praise*," at the commencement of the first verse; "*Holy*" at the fifth; and "*When thou hadst overcome the*" at the seventeenth verse, are all sung to the same note; so that the same note of the Chant which in one verse may have but a single syllable, in another verse, of the same piece may have eight or ten syllables. In a similar manner it often happens that all the notes of two or three bars of the Chant are appropriated to a single syllable or word. The effect is highly beautiful; for, as the notes of the Chant are divided, united, tied, and untied, in a continually varying proportion, according to the number of syllables given in succession to each, a new tune is as it were produced by every change in the quantity of the verse.

The Rule for effecting this division and union of notes is not arbitrary or uncertain, but is in fact based upon the same principle as that already treated of in the Introduction to this work; namely, *such a distribution of the words, as will bring their accented syllables upon the accented notes of the Chant*. To make this plain, it is necessary to premise that (as in other music) *the first note in every bar of the Chant is an accented note, and must have an accented syllable*. If, as generally happens, there be more syllables than can be so disposed of, the surplus syllables in each division of the words must be appropriated to the *first note* in the corresponding division of the Chant, and which for that reason is called the *recitation-note*. It follows, that the first note in each of the four divisions of the Chant is a *recitation* note, and which (as each syllable is to be pronounced in Chanting) must be divided by the voice into as many notes (equal in length and of the same tone) as there are syllables in that division of the verse appropriated to it. The object of the Chanter must therefore be to appropriate so many syllables to the recitation note as will leave *one accented syllable* for the first note in each of the subsequent bars. This may be more fully illustrated by the following example, in which Recit. means Recitation note; Ac. means Accented note; and the hyphen — means Accented syllable.



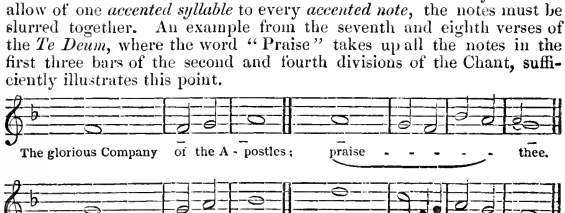
The above two staves contain the whole of the *air* of a Double Chant. The first division covers the words in the first verse of Psalm xcv., to where the colon (:) is placed in the Prayer-Book; the second division covers the remainder of the words in that verse; the third division covers the words of the second verse to the colon (:)—and the fourth division the remainder of that verse. The Chant is then, in like manner,

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.

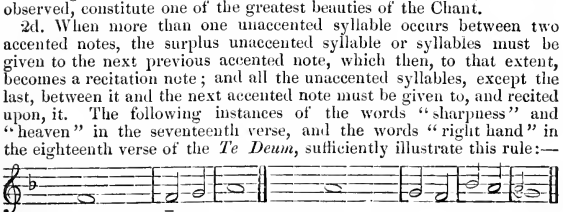
Two other subordinate variations in the appropriation of the words to the notes must be noticed.

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.



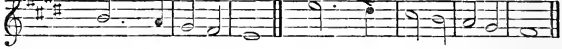
Similar instances are constantly occurring in almost endless variety, according to the number of syllables to be disposed of; and, as before observed, constitute one of the greatest beauties of the Chant.

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 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:—



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.

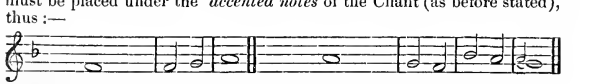
Fifthly.—With the *second* and *fourth* divisions of the Chant (which

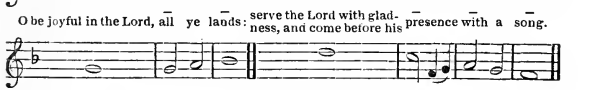
we have seen, have four bars each) the process must be repeated, by leaving a word or syllable to the left for the last note in the next bar to the left, and marking the next accented syllable to the left for the accented note in each of those divisions, and striking a single bar to the left as before. 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 :—





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.

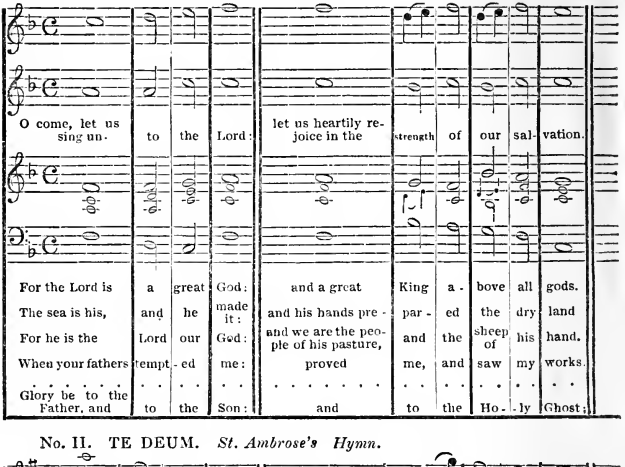
The advantage of beginning at the *end* of the two verses, is, that it readily ascertains the syllables belonging to each *recitation note*, which, as we have seen, takes all left after the other bars of its division are satisfied.

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.

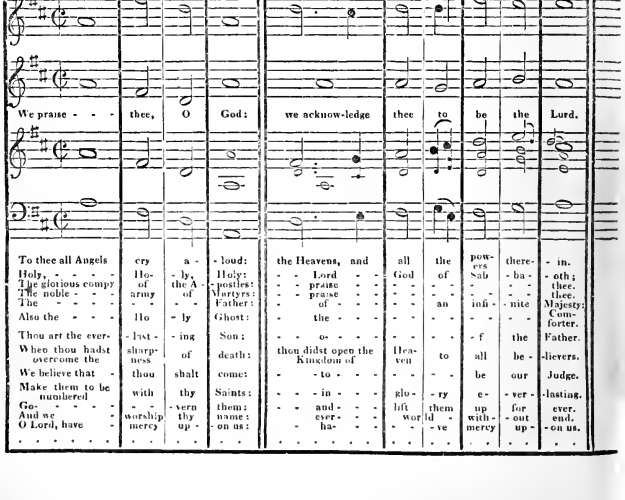
Some Chants admit of being sung either in a Major or Minor Key; and may therefore be used for subjects either of Penitence or Thanksgiving. The justly celebrated Chant of Lord Mornington, is an instance of this kind.

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.

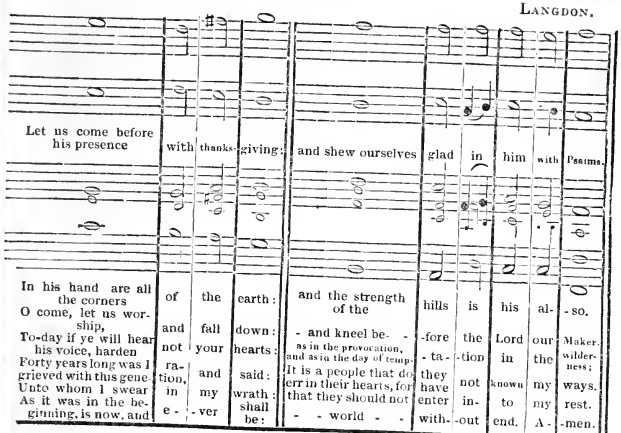
No. I. VENITE, &c. *Psalm XCV.*



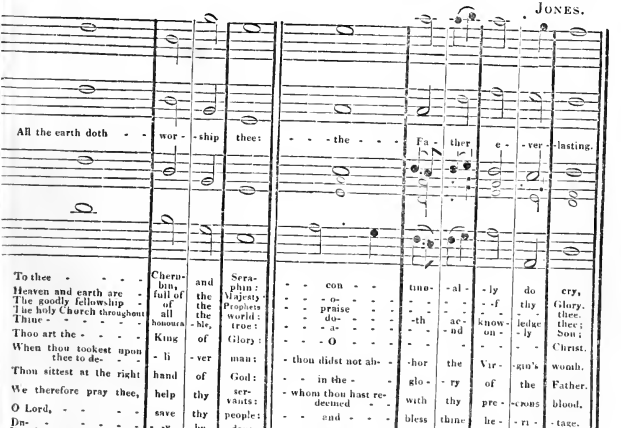
No. II. TE DEUM. *St. Ambrose's Hymn.*



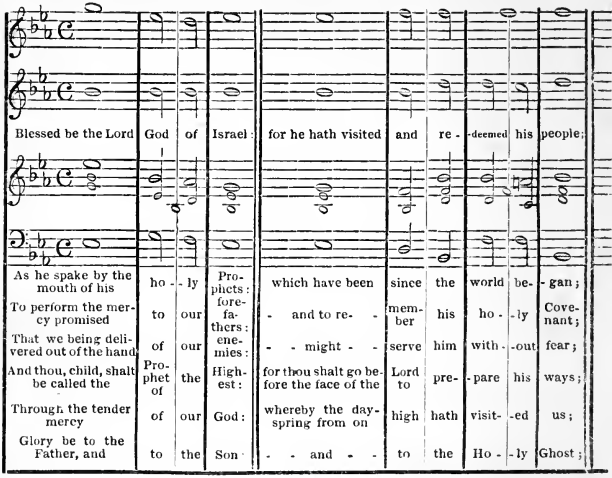
LANGDON.



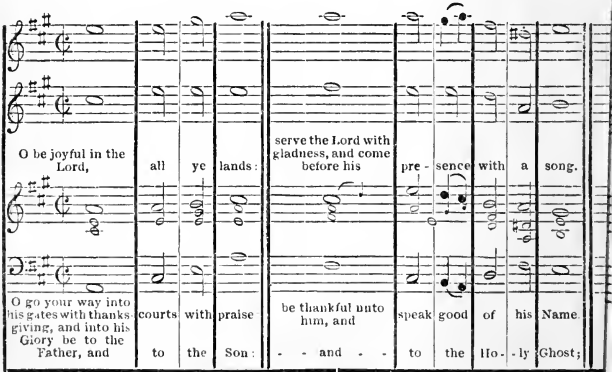
JONES.



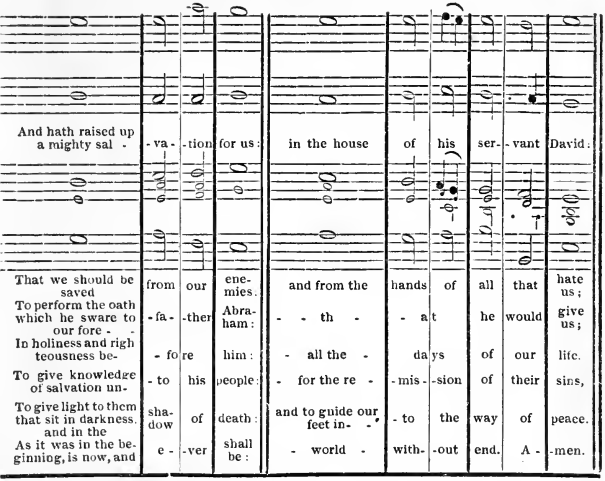
No. III. BENEDICTUS. *Luke* i. 68.



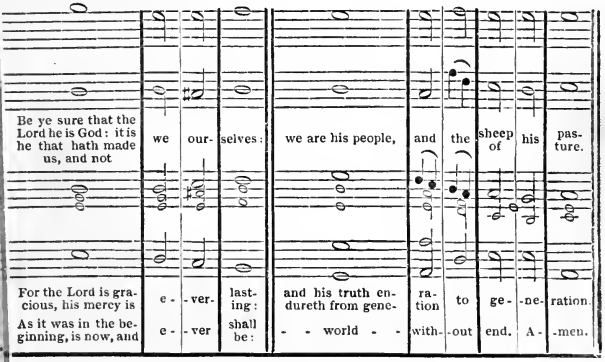
No. IV. JUBILATE DEO. *Psalm C.*



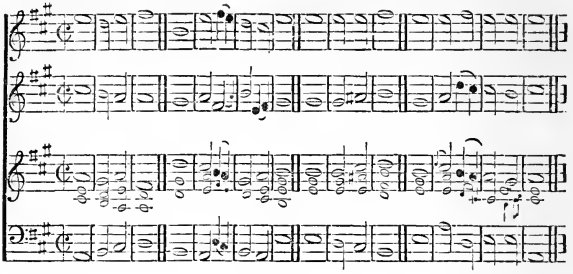
DR. BOYCE.



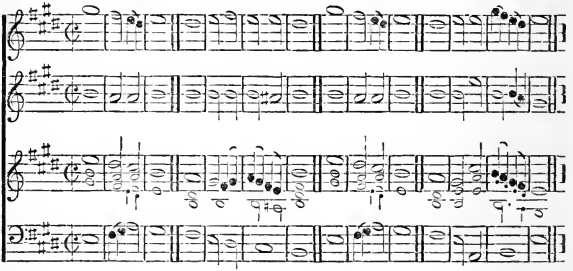
SOPER.



No. V. Dupuis.



No. VI Battishill.



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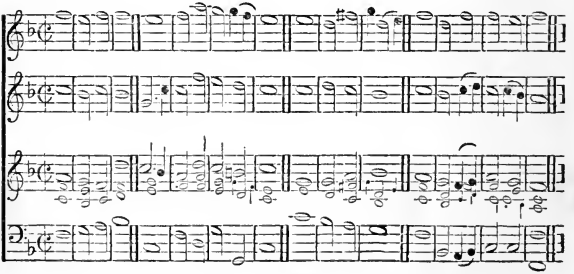
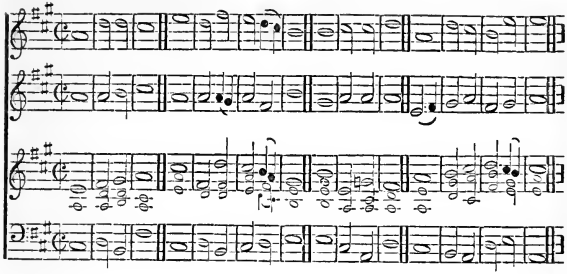
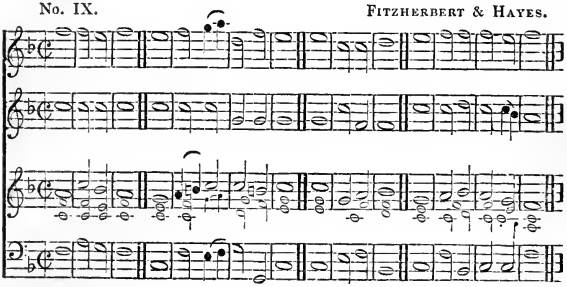


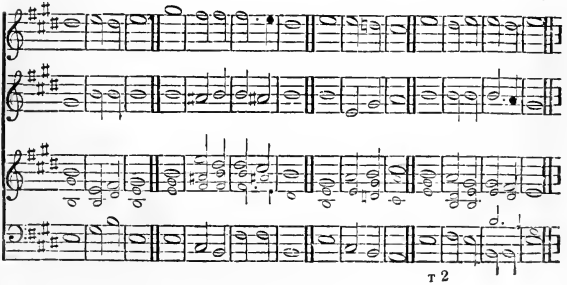
No. VIII. Dr. Cooke.



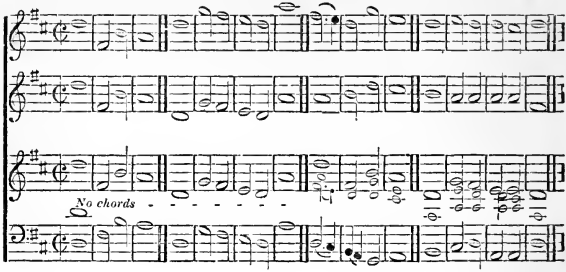
No. IX. Fitzherbert & Hayes.



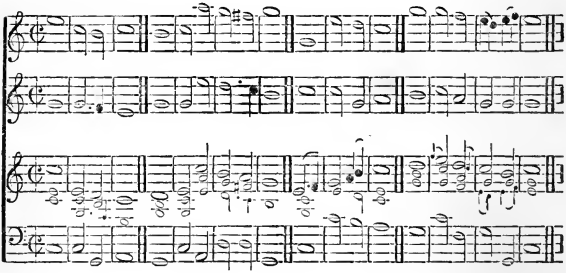
No. X. Dr. Randall.



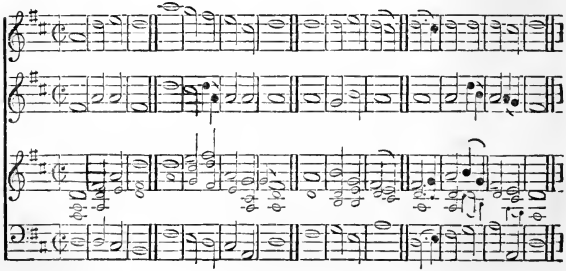
No. XI. Dr. Beckwith.



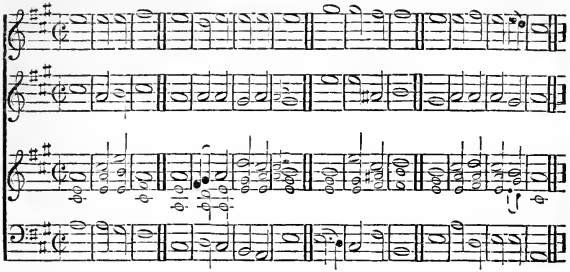
No. XII. Dr. Crotch.



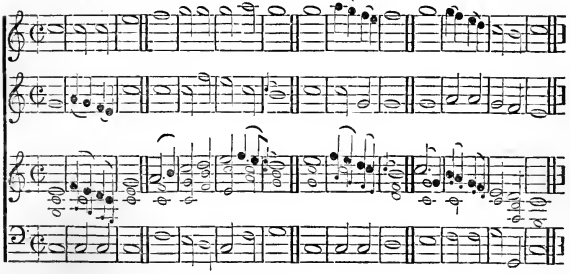
No. XIII. Dr. Randall.



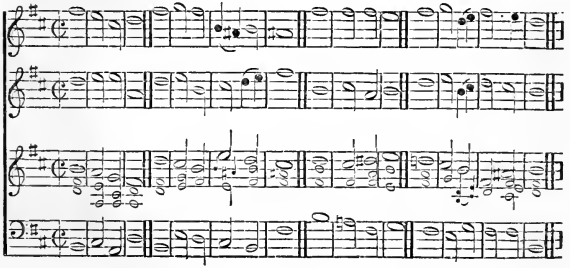
No. XIV. NORRIS.



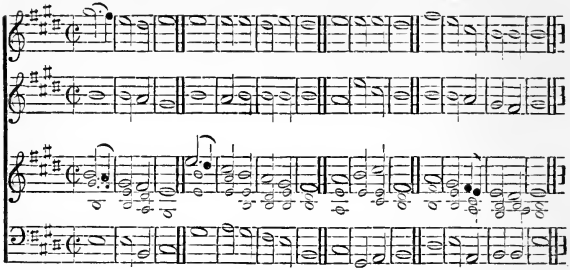
No. XV. RUSSELL.



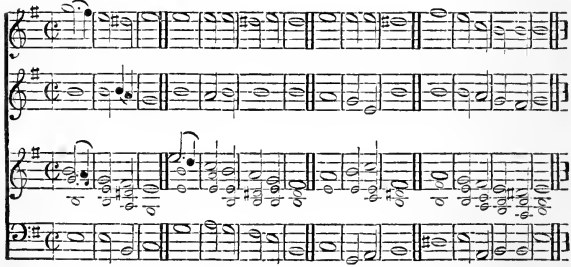
No. XVI. (*Minore.*) BATTISHILL.



No. XVII. EARL MORNINGTON.



No. XVIII. (*Minore.*)



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.

Hys.	Page	First Lines.	Metres.	Names and Pages in this Book of Suitable Tunes.			
1	7	O for a thousand ..	C. M.	Wiltshire .. 44	Smyrna 46	Attercliffe .. 51	
2	8	Come, sinners, to .	L. M.	Derby 20	Invitation .. 22	Fitzwilliam . 28	
3	9	O all that pass by,..	10's & 11's.	Hanover .. 192	Norton 194	King Street 196	
4	10	Ho ! every one that	L. M.	New Sabbath 8	Peru 9	Justification 21	
5	11	Thy faithfulness, ..	10's & 11's.	Hanover .. 192	Portug. Hy. 193	Devotion .. 197	
6	12	Sinners, turn, why .	8—7's.	Echo 158	Worcester .. 162	Hotham 162	
7	13	Let the beasts their	8—7's.	German Hy. 152	S. Mariners 156	Hotham 162	
8	14	What could your ..	8—7's.	Mt. Hermon 154	Alma..... 156	Pardon 160	
9	15	Sinners, obey the ..	L. M.	Stonefield .. 6	Duke Street . 16	Fitzwilliam . 28	
10	16	Ye thirsty for God..	10's & 11's.	Hanover .. 192	Norton 194	King Street 196	
11	17	God, the offended..	L. M.	Wareham .. 2	Bramcoate . 6	Yorkshire .. 19	
12	17	Come, ye that love .	S. M.	Mansfield .. 66	Jordan 70	Kibworth 75	
13	18	Happy soul, that ...	8—7's.	Hotham 162	Seville 164	Maccabeus 165	
14	19	Happy the man that	L. M.	Angels' Song 2	Simeon 17	Derby 20	
15	20	Happy the souls to .	C. M.	Smyrna 46	Warwick .. 48	Attercliffe .. 51	
16	21	Happy the souls that	L. M.	Stonefield .. 6	Wells 7	Duke Street 16	
17	22	Jesus, from whom .	L. M.	Angels' Song 2	Rockingham 3	Chatsworth . 14	
18	23	Maker, Saviour of..	7's & 6's.	Asylum 181	City Road .. 188	Josiah..... 190	
19	24	Rejoice evermore ..	10's & 11's.	Portug. Hy. 193	King Street 196	Devotion .. 197	
20	25	Weary souls, that..	6—7's.	Rest 168	Wellspring . 170	Knowles .. 171	
21	25	Ye simple souls....	S. M.	Queen's.... 68	Cambridge . 71	Hindley 76	
22	27	Behold the Saviour.	C. M.	St. Ann's .. 36	Walsall 60	Stroud 62	
23	27	Extended on a cur-	L. M.	Rockingham 3	Babylon.... 26	Munich 28	
24	28	Ye that pass by,...	L. M.	Angels' Song 2	Melcombe.. 11	Uffingham.. 29	
25	29	O thou dear suf- ..	L. M.	Wareham .. 2	Babylon.... 26	Dissolution . 27	
26	30	I thirst, thou woun-	L. M.	Stonefield .. 6	Wells 7	Chatsworth . 14	
27	31	Saviour, the world's	2-6's & 4-7's	Irene 174	Dedication .176	Eccles..... 177	
28	32	O Love Divine! what	6—8's.	Terah 94	Artaxerxes 95	Cardiff 97	
29	33	Come, ye weary sin-	8—7's.	Paris 155	Echo 158	Bohemia ..158	
30	33	Where shall my....	6—8's.	Luther's.... 80	Eaton..... 91	Martha 93	
31	35	See sinners, in the	6—8's.	Plymouth D. 83	Desire..... 89	Careys 90	
32	35	Sinners, believe the	6—8's.	Plymouth D. 83	Madrid 86	Artaxerxes . 95	
33	36	Would Jesus have..	6—8's.	Rousseau .. 84	Artaxerxes . 95	Marienbrn. . 98	
34	37	Let earth and hea-	4-6's & 2-8's	Portsmouth 120	Burnham ..125	Redemption 128	
35	38	Jesus, thou all re- .	C. M.	Hensbury .. 38	Bedford 40	Abridge 40	
36	39	Lovers of pleasure .	C. M.	St. Michael's 53	Bangor..... 61	Stroud 62	
37	40	Jesus, the Name ..	C. M.	Arlington .. 46	Rose Lane.. 49	St. Michael's 55	
38	40	O God, of good th'	6 8's, 2nd	New Court 103	Martin's La. 104	Garden 105	
39	42	Father, whose ever-	L. M.	Yorkshire . 19	Justification 21	Newhaven.. 25	
40	43	Ye neighbours and	10's & 11's.	Hanover .. 192	Portug. Hy. 193	Devotion .. 197	
41	44	O God ! our help in	C. M.	St. Stephen's 32	York 58	Walsall 60	
42	44	Thee we adore,....	C. M.	Irish 36	Walsall 60	Stroud 62	
43	45	And am I born to..	S M.	Sarah..... 69	St. Ethelred 77	Wirksworth. 79	
44	47	And am I only born	4-8's & 2-6's	Westby. Lh. 110	Chatham .. 117	Reflection .. 119	
45	48	Shrinking from the .	L. M.	Old 100th... 1	Dissolution . 27	Munich 28	

Hys.	Page	First Lines.	Metres.	Names and Pager in this Book of Suitable Tunes.		
46	48	The morning flow..	L. M.	Siloam 5	Wilton 13	Mamre 26
46	49	Come, let us anew .	P. M. Cl. 1.	Derbe 198	Troas 200	Baca 201
47	50	Pass a few swiftly .	L. M.	Wareham .. 2	Munich 28	Evesham.. 30
48	50	Ah, lovely appear-.	8—8's.	Sion 130	Lazarus.... 132	Invocation . 136
49	51	Rejoice for a bro-.	8—8's.	Sion 130	Goshen 135	Invocation . 136
50	52	Blessing, honour,..	8—7's.	Feversham 153	Seville 164	Maccabeus. 165
51	53	Hark! a voice di-..	8—7's.	German Hy. 152	Seville 164	Maccabeus. 165
52	55	Again we lift our ..	2-6's & 4-7's	Irene 174	Dedication . 176	Eccles 177
53	56	Give glory to Jesus	8—8's.	Sion 130	Lazarus.... 132	Invocation . 136
54	57	Hearken to the	7's & 6's.	Preparation 180	Asylum 181	Clark's..... 178
55	58	Thou Judge of	S. M.	Sarah..... 69	Aynhoe 72	Wirksworth 79
56	59	Hecomes! he comes	L. M.	Job 4	Melcombe .. 11	Wainwrights 24
57	60	The great Arch-....	L. M.	Wareham .. 2	Job 4	Chatsworth 14
58	60	Jesus, faithful to .	7's & 6's	Preparation 180	City Road.. 188	Josiah 190
59	61	Thou God of glori-	4-8 s & 2-6's	Westby. Lh. 110	Trinity Ch. 111	Harwood.. 113
60	62	Righteous God!....	8's & 7's.	Vienna.... 142	Welch 148	Jesse 149
61	63	Stand th' Omnipo-.	7's & 6s.	Preparation 180	Asylum 181	Amsterdam 184
62	64	How happy are the	4-8's & 2-6's	Westby. Lh. 110	Trinity Ch.. 111	Rochdale .. 115
63	65	Woe to the men on	C. M.	Bedford 40	Moriah 59	Crowle..... 60
64	66	By faith we find	C. M.	St. George's 32	Abridge 40	Moriah..... 59
65	67	Ye virgin souls	4-6's & 2-8's	Portsmouth 120	Burnham.... 125	Warsaw..... 126
66	68	Lo! he comes with	8's, 7's, & 4's	Helmsley . 138	Encourgmt 140	Calvary 141
67	69	How weak the	2-6's & 4-7's	Howell..... 175	Dedication . 176	Eccles 177
68	70	How happy is the ..	4-8's & 2-6's	St. John's.. 106	Westby. Lh. 110	Harwood .. 113
69	72	Thou, Lord, on	6—8's.	Madrid..... 86	Carey's..... 90	Eaton..... 91
70	72	I long to behold	8—8's.	Sion 130	Lazarus.... 132	Israel 134
71	73	Leader of faithful.	6—8's.	Refuge..... 82	Bradford .. 92	Terah 94
72	74	Saviour, on me the	6—8's.	Madrid..... 86	Loughboro'. 87	Cardiff.... 97
73	75	Away with our sor-	8—8's.	Sion 130	Lazarus.... 132	Israel 134
74	76	We know, by faith .	S. M.	Mansfield .. 66	Cambridge . 71	Mathias..... 74
75	78	Lift your eyes of	8—7's.	Alma 156	Bohemia. . 158	Seville 164
76	78	What are these ar-	8—7's.	Bohemia ... 158	Seville 164	Maccabeus. 165
77	79	The Church in her .	8—8's.	Lazarus.... 132	Carnaby 133	Goshen 135
78	80	The thirsty are	8—8's.	Carnaby 133	Goshen 135	David..... 137
79	80	A fountain of Life..	8—8's.	Sion 130	Carnaby 133	Goshen 135
80	81	Terrible thought!..	C. M.	St. Michael's 55	Moriah..... 59	Walsall 60
81	82	Father of Omnipre-	6—8's.	Luther's ... 80	Plymouth D. 83	Madrid..... 86
82	83	Shepherd of souls,.	L. M.	Rockingham, 3	N. Sabbath , 8	Justification 21
83	84	Thou Son of God...	C. M.	St. James .. 31	Cambr. New 34	Irish..... 36
84	85	Come, O thou all...	C. M.	Abingdon .. 33	Devizes 35	Arlington .. 46
85	86	Spirit of Faith, come	S. M.	Shirland 65	Queen's 68	Spilsby..... 68
86	87	Sinners, your hearts	2-6's & 4-7s	Irene 174	Dedication . 176	Eccles 177
87	88	Come, Holy Ghost,	C. M.	St. George's 32	Hensbury .. 38	New York.. 52
88	88	Father of all, in....	C. M.	Abingdon .. 33	Warwick ... 48	Rose Lane . 49
89	89	Inspirer of the an-.	6—8's.	Desire 89	Carey's..... 90	Eaton..... 91
90	90	Thus saith the Lord	L. M.	Wareham .. 2	Warrington 12	Yorkshire .. 19
91	90	Long have I seem'd	C. M.	Moriah 59	Walsall 60	Stroud..... 62
92	91	Still for thy loving	C. M.	Byzantium . 41	Arabia..... 42	Charmouth 47
93	92	My gracious, loving	S. M.	Watchman . 64	Mt. Ephraim 64	Cambridge.. 71
94	94	The men who slight	C. M.	Bedford 40	Arlington .. 46	Warwick... 48
95	95	Author of faith, eter-	L. M.	Bramcoate . 6	N. Sabbath . 8	Portugal ... 18
96	95	How can a sinner .	S. M.	Jordan 70	Mathias..... 74	Allerton.... 76
97	97	Thou great myste-.	4-8's & 2-6s	Mount Zion 112	Harwood ... 113	Latrobe 118
98	98	Upright, both in ...	7's & 6's.	Clark's..... 178	Dependance 186	Josiah 190
99	98	Father of lights, fr-	6—8's.	Luther's ... 80	Refuge..... 82	Desire 89
100	99	Jesus, my Advocate	L. M.	Bramcoate . 6	Stonefield .. 6	Wells 7
101	100	Saviour, Prince of..	6—7s.	Eglon 166	Wellspring . 170	Truro 172
102	101	O that I could rep-	S. M.	Sarah..... 69	Kelsworth . 75	St. Brides.. 78
103	102	O that I could rev-	S. M.	Sarah..... 69	Cambridge . 71	Wirksworth 79
104	102	O for that tender- ..	C. M.	St. George's 32	Smyrna 46	York..... 58
105	103	O that I could rep-	S. M.	Mt. Ephraim 64	Aynhoe 72	Dunbar .. 78
106	104	Jesu, let thy pity-.	7's & 6s.	Crucifixion . 185	Dependance 186	City Road.. 188
107	105	The Spirit of the ...	L. M.	Morning Hy. 10	Dawn 16	Wakefield .. 23
108	106	Enslaved to sense..	C. M.	Irish 36	Arlington .. 46	London 54
109	107	Wretched, helpless,	7's & 6's.	Clark's..... 178	Asylum 181	Crucifixion . 185
110	109	Jesus, Friend of	7's & 6's.	Atonement 182	Amsterdam 184	Crucifixion . 185
111	110	Thus saith the Lord	L. M.	Bramcoate . 6	Warrington 12	Simeon 17
112	111	Woe is me! what ..	7's & 6's.	Clark's..... 178	Asylum 181	City Road.. 188
113	113	O thou, whom fain.	6—8's.	Claude..... 85	Desire 89	Marienborn . 98

Hys.	Page	First Lines	Metres.	Names and Pages in this Book of Suitable Tunes.		
114	113	Jesus, in whom....	6—8's.	Refuge.....82	Rousseau : 84	Artaxerxes . 93
115	114	Let the world their	7's & 6's.	Clark's 178	Asylum 181	City Road..188
116	115	Saviour, cast a pity-	6—7's.	Eglon.....166	Truro.....172	Bithynia ..173
117	116	God is in this and..	C. M.	Irish 36	New York. 52	French 57
118	117	Author of faith, to .	4-8's & 2-6's	St. John's 108	Harwood ..113	Latrobe 118
119	118	Father of Jesus	C. M.	Cambr. New 34	Devizes.... 35	Attercliffe.. 51
120	119	Comfort, ye minis-	6—8's.	Plymouth D 83	Madrid 86	Bradford .. 92
121	119	Expand thy wings .	6—8's.	Desire..... 89	Carey's 90	Eaton..... 91
122	120	O thou who hast our	4-8's & 2-6's	Trinity Ch. 111	Dort 116	Chatham .. 117
123	121	Let the redeem'd ..	C. M.	St. Stephen's 32	Abingdon .. 33	Devizes 35
24	122	O that I, first of ..	4-8's & 2-6's	St. John's.. 108	Trinity Ch. 111	Rochdale ..115
25	123	O that I could my..	C. M.	Smyrna.... 46	Oatlands .. 58	York 58
126	123	Too strong I was ..	L. M.	Old 100th .. 1	Invitation .. 22	Babylon.... 26
127	124	Wherewith, O God,	L. M.	Peru 9	Winchester. 18	Wakefield.. 23
128	125	With glorious	C. M.	Warwick .. 48	Rose Lane.. 49	Wilts 56
129	126	Adam, descended..	L. M.	Peru 9	Webbe's E.H. 24	Newhaven . 25
130	127	Thou God unsearch-	6—8 s.	Desire..... 89	Artaxerxes . 95	Marienbrn.. 98
131	128	Lord, I despair	L. M.	Wilton 13	Simeon 17	Oldham 22
132	128	Jesus, the sinners..	L. M.	Daventry .. 15	Portugal .. 18	Oldham 22
133	129	Jesus, whose glory's	L. M.	Siloam 5	Duke Street 16	Newhaven . 25
134	130	Jesus, if still the ..	6—8's.	Refuge 82	Whitsuntide 88	Bradford .. 92
135	131	Jesu, if still thou .	C. M.	St. George's 32	Martyrdom . 37	Mt. Pleasant 45
136	132	While dead in tres-	C. M.	Irish 36	Byzantium . 41	Arabia 42
137	134	When shall thy....	S. M.	Mt. Ephraim 64	Shirland ... 65	Kibworth .. 75
138	135	O that thou wouldst	C. M.	St. George's 32	New York .. 52	London 54
139	136	Jesu! Redeemer,..	C. M.	St. Stephen's 32	Martyrdom . 37	Condescens. 54
140	137	Come, O thou Tra- .	6—8's	Madrid 86	Terah 94	Artaxerxes . 95
141	138	Yield to me now,..	6—8's.	Refuge 82	Rousseau .. 84	Eaton..... 91
142	139	Drooping soul, ...	8—7's.	German Hy. 152	Pardon 160	Hotham.... 162
143	140	Jesu, Lover of my	8—7's.	Hotham.... 162	German Hy. 152	Echo 158
144	141	Thee, Jesu, thee,..	4-8's & 2-6's	Westby. Lb. 110	Trinity Ch. 111	Harwood .. 113
145	143	O Jesus, let me	4-8's & 2-6's	St. John's.. 108	Mt. Zion ... 112	Latrobe 118
146	144	Still, Lord, I lan-..	4-8's & 2-6's	Mt. Zion ... 112	Rochdale ..115	Chatham .. 117
147	145	O Love Divine, how	4-8's & 2-6's	St. John's.. 108	Harwood . 113	Chatham .. 117
148	145	Father of Jesus....	6—8's.	Carey's 90	Sheffield. .. 96	Cardiff 97
149	146	Thus saith the Lord	L. M.	Wareham .. 2	Angels' Song 2	Job 4
150	147	Thou hidden God..	C. M.	St. Ann's .. 36	Hensbury .. 38	Bangor 61
151	148	Out of the deep I..	2-6's & 4-7's	Irene 174	Dedication 176	Eccles 177
152	149	Ah! whether should	S. M.	Bradley Ch. 67	Cambridge . 71	Dunbar .. 78
153	150	Lo! in thy hand I	S. M.	Shirland ... 65	Queen's.... 68	Allerton.... 76
154	151	Fain would I leave .	6—8's.	Artaxerxes . 95	Cardiff 97	Marienbrn.. 98
155	151	God of my life, what	L. M.	Derby..... 20	Justification 21	Wainwrights 24
156	153	O disclose thy	6—7's.	Rest 168	Adamant .. 169	Wellspring 170
157	153	My sufferings all ..	L. M.	Old 100th .. 1	Wareham .. 2	N. Sabbath 8
158	154	O my God, what ..	8—7's.	German Hy. 152	Pardon 160	H tham....162
159	155	Lay to thy hand ..	6—8's.	Refuge 82	Bradford .. 92	Martha 93
160	156	O Jesus, my hope, .	P. M. Cl. II.	Hope 204	Harwich ..202	Old German 205
161	157	Stay, thou insulted	L. M.	Wells 7	Melcombe.. 11	Newhaven . 25
162	157	O my offended God,	S. M.	Mt. Ephraim 64	Sarah..... 69	St. Ethelred 77
163	159	When, gracious....	L. M.	Morning Hy. 10	Warrington 12	Justification 21
164	160	Lord, regard my ..	7's & 6's.	Atonement 182	Kingswood 183	City Road.. 188
165	161	Come, holy, celes-.	8—8's.	Sion 130	Israel..... 134	Invocation . 136
166	162	Jesus, take my	7's & 6's.	Asylum 181	Crucifixion 185	Dependance 186
167	164	Lamb of God, for..	7's & 6's.	Clark's 178	Crucifixion 185	Dependance 186
168	165	Depth of mercy,....	8—7's.	Alma 156	Echo 158	Pardon 160
169	166	Jesus, the all re- ..	C. M.	Cambr. New 34	Bedford 40	Abridge 40
170	167	O 'tis enough, my	6—8's.	Luther's .. 80	Terah 94	Artaxerxes . 95
171	167	O God, if thou art .	6—8's.	Rousseau ..84	Eaton..... 91	Artaxerxes . 95
172	168	O unexhausted....	S. M.	Sarah..... 69	St. Ethelred 77	Wirksworth 79
173	169	Jesus, I believe....	6—7's.	Eglon..... 166	Adamant .. 169	Knowles ..171
174	170	How shall a lost ..	8—8's.	Goshen 135	Invocation . 136	David 137
175	171	God of my salvation	7's & 6's.	Atonement 182	Dependance 186	Josiah 190
176	172	O God, thy right-..	6—8's.	Luther's.... 80	Marienbrn.. 98	Miessen.... 99
177	173	Jesus, thou know'st	6—8's.	Luther's.... 80	Desire..... 89	Carey's 90
178	174	Yes, from this in-..	6—8's.	Rousseau .. 84	Carey's 90	Artaxerxes . 95
179	174	Father, if thou	7's & 6's.	Clark's 178	Preparation 180	Josiah 190
180	175	Saviour, I now....	L. M.	Wareham .. 2	Portugal .. 18	Winchester 18
181	176	Thou Man of griefs	L. M.	Melcombe.. 11	Mamre 26	Babylon.... 26
182	177	I will hearken	7's & 6's.	Preparation 180	Kingswood 183	Dependance 186

Hys.	Page	First Lines.	Metres.	Names and Pages in this Book of Suitable Tunes.		
183	178	Jesu, Shepherd of..	6—7's.	Rest 168	Knowles .. 171	Bithynia .. 173
184	179	My God, my God ..	C. M.	Broomsgrve 43	Wiltshire .. 44	Condescens. 54
185	180	After all that I have	8—7's.	Mt. Hermon 154	Aaron..... 157	Worcester.. 169
186	181	Weary of wand'ring	6—8's.	Rousseau .. 84	Artaxerxes . 95	Cardiff 97
187	182	Son of God, if thy..	7's & 6's.	Asylum 181	Atonement 182	Dependance 186
188	183	Lord, and is thine..	7's & 6's.	Preparation 180	Crucifixion 185	Dependance 186
189	185	Now I have found..	6—8's.	Refuge 82	Madrid 86	Eaton..... 91
190	186	Jesus, thyBlood and	L. M.	Wells 7	Dawn..... 16	Duke Street. 16
191	187	Thee, O my God ..	2-6's & 4-7's	Irene 174	Dedication . 176	Eccles 177
192	188	Oft I in my heart ..	7's & 6's.	Asylum 181	Kingswood 183	Amsterdam 184
193	189	O Filial Deity,.....	2-6's & 4-7's	Irene... .. 174	Dedication . 176	Eccles..... 177
194	191	Arise, my soul, arise	2-6's & 4-7's	Irene 174	Howell 175	Dedication . 176
195	192	High above every ..	2-6's & 4-7's	Irene 174	Dedication . 176	Eccles..... 177
196	193	Into thy gracious ..	L. M.	Rockingham 3	Job 4	Winchester.. 18
197	190	Happy soul, who ..	8—7's.	Townhead.. 154	Seville 164	Maccabeus 165
198	194	O what shall I do ..	10's & 11's.	Norton 194	Harmony .. 195	Devotion .. 197
199	195	O heavenly King,..	10's & 11's.	Portug. Hy. 193	Norton 194	King Street 196
200	196	My Father, myGod,	10's & 11's.	Hanover .. 192	Portug. Hy. 193	Norton 194
201	197	And can it be that..	6—8's.	Rousseau .. 84	Martha 93	Cardiff 97
202	198	Arise, my soul, ...	4-6's & 2-8's	St. Swithin 122	Burnham .. 125	Resurrecton 127
203	199	Glory to God, whose	L. M.	Wilton 13	Simeon 17	Derby..... 20
204	200	Jesus, thou soul of	4-8's & 2-6's	St. John's .. 108	Trinity Ch. 111	Harwood .. 113
205	201	My God, I am thine,	P. M. Cl. 11.	Harwich .. 202	Hope 204	Old German 205
206	202	What am I, O thou ..	6—8's.	Carey's 90	Eaton..... 91	Martha 93
207	202	Jesus is our com-...	8—7's.	S. Mariners 156	Bohemia .. 158	Harts..... 159
208	203	Come, let us, who..	C. M.	Hensbury .. 38	Rose Lane.. 49	New York.. 52
209	203	Thou hidden Source	6—8's.	Rousseau .. 84	Artaxerxes . 95	Marienbrn .. 98
210	204	Thee will I love, my	6—8's.	Luthers 80	Carey's 90	Eaton..... 91
211	205	Let all men rejoice	10's & 11's.	Hanover .. 192	Portug. Hy. 193	King Street 196
212	206	My brethren belov'd	10's & 11's.	Hanover .. 192	Portug. Hy. 193	King Street 196
213	207	My God, the spring	C. M.	Broomsgrve. 43	Warwick .. 48	Oatlands .. 58
214	207	Talk with us, Lord	C. M.	Martyrdom . 37	Attercliffe .. 51	York 58
215	208	Glorious Saviour of	7's & 6's.	Clark's 178	Preparation 180	Asylum 181
216	209	Infinite, unexhaust-	C. M.	Mt. Pleasant 45	Attercliffe .. 51	Oatlands .. 58
217	210	Jesus, to thee I	C. M.	St. Stephen's 32	Marlborn .. 37	Smyrna 46
218	210	See how great a.....	8—7's.	Bohemia .. 158	Seville 164	Maccabeus 165
219	211	All thanks be to	P. M. Cl. I.	Derbe..... 198	Troas..... 200	Baca 201
220	213	All glory to God in .	8—8's.	Sion 130	Lazarus 132	Israel 134
221	214	Meet and right it is	7's & 6's.	Preparation 180	Amsterdam 184	Josiah 190
222	215	How happy, gra-...	4-8's & 2-6's	St. John's .. 108	Westby, Lh. 110	Latrobe 118
223	216	When Israel out of	6—8's.	Plymouth D. 83	Loughboro', 87	Marienbrn.. 98
224	217	I'll praise myMaker	6—8's. 2nd.	Creation .. 100	New Court 103	Martin's La. 104
225	218	Praise ye the Lord !	L. M.	Wilton 13	Oldham..... 22	Wainwrights 24
226	218	Eternal Wisdom ! ...	C. M.	Arlington .. 46	Rose Lane.. 49	Attercliffe .. 51
227	220	How do thy mercies	L. M.	Stonefield .. 6	Chatsworth. 14	Newhaven.. 25
228	221	Thou Shepherd of..	8—8's.	Sion 130	Israel 134	Goshen 135
229	221	God of my life, to..	4-6's & 2-8's	St. Swithin 122	Remembrce.124	Warsaw 126
230	222	Fountain of life.....	6—8's.	Luther's.... 80	Plymouth D. 83	Martha 93
231	223	Awaywith our fears	P. M. Cl. III.	Paradise ..206	Olivet..... 209	Pisgah 211
232	225	Young men and.....	4-6's & 2-8's	Mabrick 123	Burnham.. 125	Old 148th .. 129
233	226	Happy man whom..	8—7's.	Townhead .. 154	Paris 155	Harts 159
234	226	Let all that breathe	L. M.	Old 100th .. 1	Bramcoate . 6	Derby..... 20
235	227	Father of all, whose	L. M.	Wareham .. 2	Warrington. 12	Simeon 17
236	228	Son of thy Sire's ..	L. M.	N. Sabbath . 8	Yorkshire .. 19	Justification 21
237	228	Eternal, spotless ..	L. M.	Old 100th .. 1	Rockingham 3	Melcombe.. 11
238	229	Meet and right	8—7's.	Harts 159	Seville 164	Maccabeus . 165
239	230	Hail ! Father, Son..	C. M.	St. George's 32	Wiltshire .. 44	Mt. Pleasant 45
240	231	O God, thou bot-...	L. M.	Wareham .. 2	Rockingham 3	Dissolution . 27
241	233	Thou, true and only	L. M.	Job 4	Mamre 26	Babylon..... 26
242	234	Glorious God, ac-...	7's & 6's.	Asylum 181	Dependance 186	City Road .. 188
243	235	Thou, my God, art .	7's & 6's.	Preparation 180	Kingswood 183	Amsterdam 184
244	237	Thou, the great, ..	7's & 6's.	Clark's 178	City Road .. 188	Josiah..... 190
245	237	Good thou art, and	7's & 6's.	Preparation 180	Crucifixion 185	Dependance 186
246	239	My soul, through...	L. M.	Bramcoate . 6	Oldham..... 22	Newhaven . 25
247	239	Holy as thou, O ...	L. M.	Wareham .. 2	Yorkshire .. 19	Invitation.. 22
248	239	Blest be our ever-.	C. M.	Abingdon .. 33	Devizes 35	Mt. Pleasant 45
249	240	Great God ! to me .	C. M.	Martyrdom . 37	Hensbury .. 38	Warwick 48
250	241	Thy ceaseless, un-.	C. M.	Charmouth . 47	London 54	Condescens. 54
251	242	Father of me, and .	C. M.	Devizes 35	Smyrna 46	French..... 57

Hys.	Page	First Lines.	Metres.
252	242	Come, Father, Son.	C. M.
253	243	Father, in whom ...	S. M.
254	244	The day of Christ ..	L. M.
255	245	Spirit of Truth, es-	6—8's.
256	246	Hail! Father, Son,	C. M.
257	247	Glory be to God on	4—7's.
258	247	Jehovah, God the ..	C. M.
259	248	Hail! holy, holy, ..	C. M.
260	249	Holy, holy, holy ...	8—7's.
261	250	Come, Father, Son	6—8's.
262	251	A thousand oracles	C. M.
263	252	Father, how wide..	C. M.
264	253	O all-creating God	S. M.
265	253	O may thy power...	S. M.
266	253	Soldiers of Christ..	S. M.
267	254	But, above all, lay..	S. M.
268	255	In fellowship, alone	S. M.
269	256	Surrounded by a ..	6—8's.
270	257	Equip me for the ..	S. M.
271	258	O Almighty God of	7's & 6's.
272	259	Peace! doubting ..	6—8's.
273	260	Omnipotent Lord ..	10's & 11's.
274	261	O my old, my bo-...	7's & 6's.
275	262	The Lord unto my	C. M.
276	263	Worship, and thanks	P. M. Cl. IV.
277	264	Jesus, the Conquer-	S. M.
278	265	Who is this gigan-	7's & 6's.
279	267	Shall I, for fear of	L. M.
280	268	The Lord is King ..	L. M.
281	269	Are there not in	4-8's & 2-6's.
282	270	But can it be, that	4-8's & 2-6's.
283	271	O God, my hope ..	6—8's.
284	272	To thee, great God	6—8's.
285	273	Come, Saviour, Je..	L. M.
286	274	Abraham, when ..	L. M.
287	275	Omnipresent God..	8—7's.
288	276	O God, thy faithf.-	4-8's & 2-6s.
289	277	God of my life	L. M.
290	279	My God, if I may ..	L. M.
291	280	Fondly my foolish..	L. M.
292	280	To the haven of ...	7's & 6's.
293	281	Jesus, my King, to.	L. M.
294	283	Jesus, thou, sover..	6—8's.
295	284	Come, ye followers.	7's & 6s.
296	285	The praying Spirit..	S. M.
297	285	Shepherd Divine ...	C. M.
298	286	O wondrous power	6—8s.
299	287	Jesus, thou hast ..	7's & 6s.
300	289	Jesus, I fain would	S. M.
301	289	Jesus, my strength	S. M.
302	291	Lord, that I may ..	4—7's.
303	291	Ah, when shall I ..	S. M.
304	293	Saviour, on me the.	4-8's & 2-6's.
305	294	Gracious Redeemer	S. M.
306	295	Father, to thee	6—8s.
307	296	God of all grace....	C. M.
308	297	I want a principle..	C. M.
309	298	Help, Lord, to.....	4-8's & 2-6's.
310	299	Into a world of ruf-	C. M.
311	300	Bid me of men be-	S. M.
312	301	Jesus, my Saviour	L. M.
313	302	Pierce, fill me with	L. M.
314	303	Hark, how the	S. M.
315	304	Angels your march	S. M.
316	305	Eternal Power....	L. M.
317	305	Ah, Lord, with	L. M.
318	306	A charge to keep ..	S. M.
319	306	Watch'd by the	6—8's.
320	307	Be it my only wis-	4-8's & 2-6's.

Names and Pages in this Book of Suitable Tunes.

Arabia.....	42	Rose Lane..	49	Ferry	56
Mansfield ..	66	Peckham...	70	Carlisle	73
Angels' Song	2	Stonefield..	6	Warrington	12
Whitsuntide	88	Desire.....	89	Eaton.....	91
St. George's	32	Abingdon ..	33	Camb. New	34
German Hy.	152	Townhead	154	Sicilian Mar.	156
Devizes	35	London	54	Oatlands...	58
Hensbury ..	38	Arlington ..	46	New York..	52
German Hy.	152	Paris.....	155	Pardon	160
Plymouth D.	83	Bradford...	92	Martha	93
Broomsgve.	43	London	54	Condescens.	54
Arlington ..	46	London	54	Oatlands...	58
Watchman .	64	Mt. Ephraim	64	Peckham ..	70
Falcon St...	63	Queen's....	68	Spilsby....	68
Falcon St...	63	Spilsby.....	68	Hindley....	76
Jordan.....	70	Mathias....	74	Hindley....	76
Watchman .	64	Hindley	76	Allerton....	76
Loughboro.'	87	Carey's	90	Bradford...	92
Spilsby.....	68	Hindley	76	St Etheldred	77
Asylum	181	Amsterdam	184	Josiah	190
Refuge.....	82	Rousseau ..	84	Cardiff....	97
Hanover	192	Portug. Hy.	193	Norton	194
Clarke.....	178	Asylum	181	Amsterdam	184
St. James's	31	St. Stephen's	32	Hensbury ..	38
Pisidia	212	Wednesbury	214		
Falcon St...	63	Queen's....	68	Hindley	76
Clark's.....	178	Preparation	180	Asylum	181
Simeon	17	Oldham	22	Wainwright's	24
Rockingham	3	Warrington	12	Winchester.	18
St. John's..	108	Westby. Lh.	110	Chatham..	117
Trinity Ch.	111	Harwood ..	113	Reflection ..	119
Claude.....	85	Desire.....	89	Artaxerxes.	95
Rousseau ..	84	Carey's....	90	Mariæbrn .	98
Siloam	5	Daventry...	13	Mamre	26
Wareham ..	2	Melcombe..	11	Munich	28
Hart's.....	159	Pardon....	160	Seville	164
Mt. Zion	112	Chatham ..	117	Reflection ..	119
Wareham ..	2	N. Sabbath.	8	Chatsworth	14
Stonefield..	6	Winchester.	18	Newhaven .	25
Wilton.....	13	Justification	21	Invitation..	22
Atonement.	182	Dependance	186	City Road ..	188
Bramcoate..	6	Duke Street	16	Portugal...	18
Eaton.....	91	Martha	93	Terah.....	94
Clark's.....	178	Asylum	181	Amsterdam	184
Shirland....	65	Bradley Ch.	67	Peckham ..	70
St. Stephen's	32	Salem.....	39	Atterclife..	51
Carey's ...	90	Eaton.....	91	Cardiff....	97
Asylum	181	Kingswood	183	Dependance	186
Mt. Ephraim	64	Kibworth...	75	St. Ethelred	77
Mt. Ephraim	64	Shirland ...	65	Mathias....	74
German Hy.	152	Mt. Hermon	154	Paris.....	155
Watchman .	64	Mansfield ..	66	Allerton....	76
St. John's..	108	Harwood ...	113	Chatham...	117
Falcon St...	63	Mt. Ephraim	64	Sarah.....	69
Desire.....	89	Martha	93	Sheffield ..	96
Hensbury ..	38	Warwick ...	48	Wilton (Old)	53
Devizes	35	Bedford....	40	French.....	57
Trinity Ch.	111	Chatham...	117	Reflection ..	119
St. Michael's	55	French.....	57	Bangor	61
Shirland....	65	Durham....	72	Mathias....	74
Stonefield..	6	Winchester.	18	Mamre....	26
Old 100th...	1	Wareham ..	2	Babylon ...	26
Falcon St...	63	Watchman .	64	Spilsby....	68
Kibworth ..	75	Hindley	76	Allerton....	76
Job	4	Warrington	12	Chatsworth	14
Wareham ..	2	Rockingham	3	Dissolution	27
Falcon Street	63	Sarah.....	69	Wirksworth	79
Luther's	80	Plymouth D.	83	Madrid	86
Westby. Lh.	11	Mt. Zion	112	Harwood ..	113

Hys.	Page	First Lines.	Metres.	Names and Pages in this Book of Suitable Tunes.		
321	307	Summon'd my	C. M.	Bedford 40	Warwick .. 48	Wilts 56
322	308	Servant of all, to ..	C. M.	Broomsgve . 43	Smyrna ... 46	Charmouth 47
323	308	God of almighty ..	S. M.	Shirland.... 65	Jordan 70	Cambridge..71
324	309	Forth in thy name,	L. M.	Peru 9	Morning Hy 10	Portugal.... 18
325	310	Lo! I come with ..	7's & 6's.	Dependance 186	City Road..188	Josiah 190
326	311	Captain of Israel's	6—8's.	Refuge 82	Longhboro' 87	Bradford .. 93
327	311	O thou who camest	L. M.	Dawn 16	Simeon 17	Yorkshire .. 19
328	312	When quict in my..	6—8's.	Luther's.... 80	Desire .. 89	Marienburn 98
329	313	Thee, Jesus, full ..	C. M	St Stephen's 32	Byzantium.. 41	Arabia..... 42
330	313	Saviour of all, what	6—8's.	Rousseau .. 84	Terah..... 94	Marienbourn 98
331	314	Thou, Lord, hast ..	C. M.	London 54	Ferry 56	York 58
332	315	Master, I own thy..	6—8's.	Carey's 90	Sheffield.... 96	Cardiff 97
333	316	Come on, my part-	4 8's & 2-6's	Mt. Zion.... 112	Harwood .. 113	Rochdale .. 115
334	317	Lord, I adore thy ..	4-8's & 2-6's	Trinty Ch... 111	Latrobe.... 118	Reflection .. 119
335	318	Cast on the fidelity	7's & 6's.	Crucifixion . 185	Dependance 186	Josiah 190
336	319	Father, in the Name	7's & 6's.	Asylum 181	Crucifixion 185	Dependance 186
337	319	Eternal Beam of ..	L. M.	Wells 7	Warrington 12	Derby..... 20
338	320	Thou Lamb of God,	L. M.	NewSabbath 8	Melcombe .. 11	Invitation.. 22
339	321	O thou to whose ..	L. M.	Evening Hy. 10	Wilton 13	Oldham 22
340	322	The thing my God	S. M.	Shirland.... 65	Jordan 70	Mathias..... 74
341	322	O Jesus, let thy....	L. M.	Old 100th .. 1	Munich 28	Evesham .. 30
342	323	God of eternal truth	C M.	St. George's 32	Devizes 35	New York.. 52
343	324	O for a heart to....	C. M.	Smyrna.... 46	Charmouth . 47	Rose Lane.. 49
344	325	Thou hidden love..	6—8's.	Rousseau .. 84	Artaxerxes . 95	Marienburn 98
345	326	Ye ransom'd sin ..	4-6's & 2-8's	Mabrick.... 123	Burnham.. 125	Redemption 128
346	327	For ever here my ..	C. M.	Martyrdom . 37	Charmouth . 47	Ferry 56
347	328	Jesus, my life!	C. M.	St. Ann's .. 36	Irish 36	Bedford.... 40
348	329	Heavenly father's ..	8—7's.	SicilianMar. 156	Seville 164	Maccabeus . 165
349	330	Where the ancient	8—7's.	Hart's..... 159	Seville 164	Maccabeus 165
350	331	Holy Lamb, who ..	4—7's.	Townhead.. 154	Aaron..... 157	Patmos 161
351	332	Come, Holy Ghost,	6—8's. 2nd.	New Court.. 103	Martin's La 104	Garden 105
352	334	Jesus, thou art our	2 6's & 4-7's	Irene 174	Dedication . 176	Eccles..... 177
353	334	O Jesu, source of	6—5's. 2nd.	Ascension .. 102	Martin's La.104	St. Paul's .. 106
354	336	Ever fainting with	7's & 6's.	Clark's 178	Asylum 181	Dependance 186
355	337	Jesu, shall I never.	4—7's.	Mt. Hermon 154	Paris 155	Harts 159
356	339	Lord, I believe thy.	C. M.	Cambr. New 34	Devizes 35	New York.. 52
357	340	Jesus, the Life, the.	C. M.	St. Ann's .. 36	Wiltshire .. 44	Mt. Pleasant 45
358	341	Open, Lord, my ..	7's & 6's.	Clark's 178	Asylum 181	Dependance 186
359	342	God of Israel's	7's & 6's.	Preparation 180	Amsterdam.184	Josiah 190
360	343	Father of Jesus	C. M.	Arabia 42	Charmouth . 47	Ferry 56
361	345	My God! I know ...	C. M.	Abingdon .. 33	Hensbury .. 38	Byzantium 41
362	346	Be it according to..	C. M.	Devizes 35	St. Ann's .. 36	French 57
363	348	What! never speak	L. M.	Old 100th .. 1	Evening Hy. 10	Melcombe.. 11
364	348	Jesus, the gift di..	6—8's.	Madrid 86	Martha 93	Terah..... 94
365	349	O God of my salva-	6—8's. 2nd.	Ascension .. 102	New Court .103	St. Paul's .. 106
366	351	I soon shall hear ..	6—8's. 2nd.	Creation.... 100	Martin's La.104	Garden 105
367	352	O come, and dwell	S. M.	Watchman . 64	Bradley Ch. 67	Durham.... 72
368	353	Father, see this li-	7's & 6's.	Amsterdam . 184	Dependance 186	Josiah 190
369	354	O God, most merci-	L. M.	Angels' Song 2	Justification 21	Invitation.. 22
370	354	Deepen the wounds	C. M.	Bedford 40	French 57	Walsall 60
371	355	What now is my-..	8—8's.	Sion 130	Carnaby.... 133	Goshen 135
372	356	Give me the en-....	7's & 6's.	Clark's 178	Dependance 186	Josiah 190
373	356	Jesu, thy bound-	6—8's.	Refuge 82	Plymouth D. 83	Rousseau .. 84
374	358	Come, Holy Ghost	6—8's.	Luther's... 80	Carey's 90	Martha 93
375	359	Saviour from sin ..	6—8's.	Whitsuntide 88	Eaton 91	Terah..... 94
376	360	I want the spirit ..	6—8's.	Luther's.... 86	Plymouth D. 83	Desire 89
377	361	Father of everlast-	6—8's. 2nd.	Creation.... 100	Martin's La.104	St. Paul's .. 106
378	361	What shall I do....	6—8's.	Luther's.... 80	Plymouth D 83	Desire..... 89
379	362	O Love, I languish	6—8's.	Artaxerxes . 95	Cardiff 97	Marienburn 98
380	363	Prisoners of hope,..	6—8's.	Loughboro' 87	Terah..... 94	Sheffield .. 96
381	365	When, my Saviour	4—7's.	Paris 155	Alma 156	Sicilian Mar 156
382	365	O great Mountain,	7's & 6's.	Clark's 178	Kingswood .183	Josiah 190
383	367	Who hath slighted	7's & 6's.	Preparation 180	Asylum 181	City Road .. 188
384	367	I know that my Re-	C. M	Abridge 40	New York.. 52	French 57
385	368	Love Divine, all ..	8's & 7's.	Vienna 142	Queenboro' 144	Welch..... 148
386	369	Arm of the Lord, a.	L. M.	Chatsworth 14	Simeon 17	Oldham 22
387	370	Prisoners of hope, a.	S. M.	Falcon Street 63	Spilsby 68	Kibworth .. 75
388	371	O that my load of .	L. M.	Old 100th .. 1	Wareham .. 2	Dissolution 27
389	372	O Jesus, at thy	C. M.	Abingdon .. 33	Mt. Pleasant 45	Attercliffe .. 51

Hys.	Page	First Lines.	Metres.
390	373	Since the Son hath	6—7's.
391	374	God of all power, ..	L. M.
392	374	Father, supply my.	L. M.
393	375	Holy, and true, and	L. M.
394	376	O God of our fore-	6—8's.
395	376	O God, to whom, ..	L. M.
396	377	O Thou, whom once	L. M.
397	378	Jesu, thy far ex- ..	L. M.
398	378	Saviour of the sin-	4—7's.
399	380	Light of Life, se-	8—7's.
400	380	Jesus comes with..	4—7's.
401	381	All things are pos-	6—8's.
402	382	O might I this mo-	7's & 6's.
403	383	Lord, I believe a ..	C. M.
404	384	O glorious hope of .	4-8's & 2-6's
405	385	O joytul sound of..	C. M.
406	386	What is our callings	C. M.
407	387	Noue is like Jeshu-	7's & 6's.
408	389	He wills, that I....	L. M.
409	390	Jesus, my Lord, I..	C. M.
410	390	Father, I dare be..	S. M.
411	391	Why not now, my..	6—7's.
412	392	Thou God that an-	L. M.
413	392	Once thou didst ..	7's & 6's.
414	393	Now, ev'n now, I..	7's & 6's.
415	394	Jesus hath died that	C. M.
416	394	I ask the gift of....	C. M.
417	395	Come, O my God,..	C. M.
418	396	God! who did'st so	7's & 6's.
419	397	Quicken'd with our	L. M.
420	398	Ye faithful souls, ..	L. M.
421	399	I the good fight, ..	S. M.
422	399	Let not the wise his	L. M.
423	400	Who can worthily .	7's & 6's.
424	401	Us who climb thy .	7's & 6's.
425	401	The voice that	L. M.
426	401	Lord, in the strength	S. M.
427	402	God of all-redeem-	8—7's.
428	402	Let Him to whom .	C. M.
429	403	Behold the servant	6—8's.
430	404	Father, Son, and ..	6—7's.
431	405	God, what offer-..	6—8's.
432	406	Father, into thy ..	C. M.
433	407	Give me the faith..	6—8's
434	408	Jesus, all atoning..	4—7's.
435	409	Father, to thee my	C. M.
436	409	Jesu, my Truth, my	S. M.
437	411	O God, my God, ..	L. M.
438	412	O God of Peace and	6—8's, 2nd.
439	412	Thy power and sav-	6—8's, 2nd.
440	414	Thou, Jesu, thou..	6—8's, 2nd.
441	414	Let God, who com-	6—8's.
442	415	Our earth we now .	6—8's.
443	416	Sun of unclouded..	6—8's.
444	417	Lord over all, if ..	6—8's.
445	417	O come thou radi-	6—8's.
446	418	Jesu, the word of..	C. M.
447	419	Messiah, Prince of .	S. M.
448	420	Prince of universal	7's & 6's.
449	420	Happy day of union	7's & 6's.
450	421	Messiah, full of....	S. M.
451	421	Father of faithful ..	6—8's.
452	422	Almighty God of ..	S. M.
453	424	Sinners, the call ..	S. M.
454	425	God of unspotted ..	L. M.
455	426	O let us our own ..	L. M.
456	426	Father, if justly....	L. M.
457	427	On all the earth ..	L. M.
458	428	Author of faith, we	L. M.

Names and Pages in this Book of Suitable Tunes.			
Eglon	166	Adamant..	169
Bramcoate .	6	N. Sabbath .	8
Stonefield..	6	Yorkshire ..	19
Rockingham	3	Wells	7
Luther's ..	80	Madrid	86
Old 100th ..	1	Job	4
Dawn.	16	Portugal ..	18
Chatsworth.	14	Duke Street	16
Townshead..	134	Sicilian Mar.	156
Alma	156	Seville	164
German Hy.	132	Paris	155
Plymouth D.	83	Whitsuntide	88
Amsterdam	184	Dependance	186
Devizes	35	Martyrdom .	37
Westby. Lh.	110	Trinity Ch.	111
Broomsgve.	43	Warwick ..	48
St. George's	32	Hensbury ..	38
Preparation	180	Atonement	182
Bramcoate .	6	Evening Hy.	10
Irish	36	New York..	52
Shirland	65	Cambridge .	71
Eglon	166	Knowles ..	171
Old 100th ..	1	Wareham ..	2
Dependance	186	City Road ..	188
Kingswood	183	Amsterdam	184
Cambr. New	34	Bedford	40
Devizes	35	Condescens.	54
St. George's	32	Warwick ..	48
Clark's	178	Atonement	182
Old 100th	1	Winchester .	18
Wareham ..	2	Job	4
Queen's	68	Spilsby	68
Job	4	N. Sabbath .	8
Clark's	178	Amsterdam	184
Asylum	181	Josiah	190
Siloam	5	Morning Hy.	10
Mt. Ephraim	64	Bradley Ch..	67
Sicilian Mar.	156	Bohemia ..	158
Hensbury ..	38	Broomsgve.	43
Plymouth D.	83	Desire.	89
Rest	168	Adamant ..	169
Rousseau ..	84	Desire.....	89
Wiltshire....	44	Ashley	51
Madrid	86	Bradford ..	92
Paris	155	Sicilian Mar.	156
Cambr. New	34	Wiltshire....	44
Shirland....	65	Peckham ..	70
Warrington	12	Wilton	13
New Court	103	Martin's La.	104
Creation ..	100	New Court	103
Creation ..	100	Ascension..	102
Luther's ..	80	Plymouth D.	83
Luther's ..	80	Carey's	90
Luther's ..	80	Plymouth D.	83
Eaton.....	91	Bradford ..	92
Plymouth D.	83	Madrid	86
Warwick	48	Oatlands ..	58
Mt. Ephraim	64	Aynhoe	72
Clark's	178	Crucifixion	185
Preparation	180	Dependance	186
Shirland....	65	Sarah	69
Luther's....	80	Eaton.....	91
Watchman .	64	Mt. Ephraim	64
Queen's	68	Sarah	69
Wareham ..	2	Melcombe..	11
Bramcoate .	6	Evening Hy.	10
Wells	7	Yorkshire ..	19
Stonefield..	6	Chatsworth.	14
Angels' Song	2	Warrington	12

Wellspring	170		
Derby.....	20		
Webbe's E.H.	24		
Daventry ..	15		
Carey's	90		
Wakefield ..	23		
Yorkshire ..	19		
Portugal	18		
Pardon	160		
Maccabæus .	165		
Echo	158		
Martha	93		
City Road ..	188		
Broomsgve.	43		
Harwood ..	113		
Oatlands ..	58		
Attercliffe ..	51		
Josiah	190		
Derby.....	20		
Wilts	56		
Durham....	72		
Truro.....	172		
Stonefield..	6		
Josiah	190		
Dependance	186		
St. Michael's	55		
Oatlands ..	58		
Josiah	190		
Justification	21		
Webbe's E.H.	24		
Hindley	76		
Warrington.	12		
Josiah	190		
Dependance	186		
Melcombe..	11		
Cambridge .	71		
Hart's.....	159		
Arlington ..	46		
Eaton.....	91		
Wellspring	170		
Marienbrn..	98		
Condescens.	54		
Terah	94		
Pardon	160		
Rose Lane ..	49		
Durham	72		
Chatsworth.	14		
St. Paul's ..	106		
Garden	105		
New Court	103		
Marienbrn..	98		
Meissen	99		
Rousseau ..	84		
Terah	94		
Martha	93		
York	58		
Mathias....	74		
Josiah	190		
Josiah	190		
Allerton....	76		
Marienbrn..	98		
Queen's	68		
Wicksworth	79		
Webbe's E.H.	24		
Warrington.	12		
Wainwrights	24		
Derby.....	20		
Simeon	17		

Hys.	Page.	First Lines.	Metres.	Names and Pages in this Book of Suitable Tunes.			
459	428	Shepherd of Israel,	S. M.	Sarah 69	Jordan 70	Kibworth .. 75	
460	429	God of all power &	S. M.	Queen's 68	Aynhoe 72	Kibworth .. 75	
461	430	Saviour, to thee we	6—8's.	Luther's 80	Plymouth D. 83	Carey's 90	
462	431	O let the prisoners'	L. M.	Wareham.. 2	Babylon.. 26	Dissolution. 27	
463	432	Lamb of God, who	6—7's.	Rest 168	Adamant.. 169	Knowles ... 171	
464	433	Jesus, from thy ..	7's & 6's.	Clark's 178	Amsterdam 184	Josiah 190	
465	433	Sovereign of all! ..	C. M.	St. Ann's . 36	Martyrdom . 37	Arlington .. 46	
466	435	A Nation God de-..	4-8's & 2-6's	Westby. Lh. 110	Harwood .. 113	Rochdale .. 115	
467	435	Father of all by	L. M.	Wareham .. 2	Melcombe.. 11	Invitation .. 22	
468	436	God, only wise, Al-	C. M.	St. George's 32	Bedford 40	Rose Lane.. 49	
469	437	Father of Lights!..	C. M.	Abridge 40	London 54	French 57	
470	439	Master supreme, I..	L. M.	Peru 9	Portugal .. 18	Mamre 26	
471	440	How shall I walk ..	4-8's & 2-6's.	St. John's .. 108	Trinity Ch.. 111	Harwood ..113	
472	441	I and my house will	4-8's & 2-6's.	Mount Zion 112	Harwood.. 113	Dort 116	
473	442	Come, Father, Son,	6—8's.	Whisuntide 88	Desire 89	Eaton 91	
474	443	Captain of our sal-	6—8's.	Luther's 80	Plymouth D. 83	Desire..... 89	
475	444	But who sufficient	6—8's.	Luther's.... 80	Claude 85	Carey's 90	
476	445	Come, Father, Son,	L. M.	N. Sabbath . 8	Peru 9	Wakefield . 23	
477	446	Father, Son, and ..	7's & 6's.	Clark's 178	Asylum 181	Kingswood. 183	
478	447	And are we yet alive	S. M.	Cambridge.. 71	Aynhoe 72	Wirksworth 79	
479	447	Peace be on this...	8—7's.	Bohemia ... 158	Seville 164	Maccabeus . 165	
480	448	Glory be to God a-	8—7's.	Bohemia ... 158	Hotham..... 162	Seville 164	
481	449	All thanks to the ..	10's & 11's.	Hanover ... 192	Harmony .. 195	King Street 196	
482	450	Saviour of sinful ..	S. M.	Falcon St... 63	Mansfield .. 66	Mathias..... 74	
483	451	Jesu, to thee our ..	6—8's.	Luther's 80	Martha 93	Marienbourn 93	
484	452	Appointed by Thee,	10's & 11's.	Hanover ... 192	Portug. Hy. 193	Norton..... 194	
485	453	Jesu, we look to ..	S. M.	Mt. Ephraim 64	Shirland 65	Queen's.... 68	
486	453	See, Jesus, thy dis-	C. M.	Abingdon .. 33	New York.. 52	Condescesn. 54	
487	454	Two are better far	7's & 6's.	Dependance 186	City Road.. 188	Josiah 190	
488	455	How happy are we,	P. M. Cl. 111.	Olivet..... 209	Rapture.... 208	Pisgah 211	
489	456	How good and pl-	6—8's 2nd.	New Court . 103	Martin's La. 104	St. Paul's ..106	
490	457	Behold how good a	4-6's & 2-8's.	St. Swithin 122	Warsaw.... 126	Old 148th .. 129	
491	459	Come away to the	P. M. Cl. 111.	Paradise 206	Rapture.... 208	Pisgah 211	
492	460	What shall we offer	L. M.	Peru..... 9	Evening Hy. 10	Duke Street 16	
493	461	The people that in .	6—8's.	Luther's 80	Plymouth D. 83	Eaton..... 91	
494	462	Lo! God is here!..	6—8's.	Luther's 80	Carey's 90	Marienbrn.. 98	
495	463	Come, let us arise, .	P. M. Cl. I.	Derbe..... 198	Troas 200	Baca..... 201	
496	464	The earth is the ..	10's & 11's.	Portug. Hy 193	King Street 196	Devotion .. 197	
497	464	Come, all whoe'er	4-6's & 2-8's.	Burnham .. 125	Warsaw.... 126	Resurrectn. 127	
498	465	Come, let us anew.	P. M. Cl. I.	Baca 201	Derbe..... 198	Troas 200	
499	466	Come, let us ascend,	P. M. Cl. 111.	Rapture.... 208	Beatitude .. 210	Pisgah 211	
500	467	All praise to our...	C. M.	Broomsgrve. 43	Mt. Pleasant 45	Condescesn. 54	
501	468	Jesus, great Shep-	C. M.	St. Stephen's 32	Mt. Pleasant 45	Rose Lane .. 49	
502	469	Come, thou Omni-.	C. M.	St. Ann's .. 36	Irish 36	Ferry 56	
503	470	Try us O God and..	C. M.	Abridge 40	Martyrdom . 37	Hensbury .. 38	
504	470	Jesus, united by...	C. M.	Salem 39	Ashley..... 50	York 58	
505	472	Unchangeable, Al-.	L. M.	Justification 21	Wakefield .. 23	Webb's E.H. 24	
506	473	Father of our dying	7's & 6's.	Atonement 182	Crucifixion 183	Josiah 190	
507	474	Saviour of all to ..	L. M.	Siloam..... 5	Morning Hy. 10	Warrington 12	
508	474	God of Love that	4—7's.	German Hy. 152	Paris 155	Hart's 159	
509	475	Jesus, Lord, we....	4—7's.	Sicilian Mar. 156	Alma 156	Hart's 159	
510	476	Thou God of truth	4-6's & 2-8's.	Portsmouth 120	Remembre. 124	Redemption 128	
511	477	Forgive us for thy	6—8's.	Luther's 80	Plymouth D. 83	Carey's.... 90	
512	478	Centre of our hopes	6—7's.	Eglon 166	Adamant .. 169	Knowles ... 171	
513	478	Jesus, with kindest	6—8's.	Whitsuntide 88	Desire..... 89	Terah..... 94	
514	479	Father, at thy foot-	4—7's.	Feversham . 153	Townhead . 154	Sicilian Mar. 156	
515	479	Father, Son, and Sp-	8—7's.	Paris 155	Mt. Hermon 154	Maccabeus . 165	
516	480	Other ground can	8—7's.	Hart's..... 159	Hotham.... 162	Seville 164	
517	481	Christ our head...	4—7's.	Feversham . 153	Bohemia... 158	Hart's 159	
518	481	Christ, from whom	4—7's.	German Hy. 152	Sicilian Mar. 156	Hart's 159	
519	483	Come, and let us..	8—7's.	German Hy 152	Bohemia ... 158	Seville 164	
520	484	Come, thou high ..	8—7's.	Paris 155	Hart's..... 156	Maccabeus . 165	
521	485	Let us join, 'tis...	8—7's.	Sicilian Mar. 156	Hart's..... 159	Maccabeus . 165	
522	486	Prisoners of a glo-	8—7's.	Bohemia ... 158	Seville 164	Maccabeus . 165	
523	487	O thou, our Hus-..	L. M.	Old 100th .. 1	Rockingham 3	Mamre..... 26	
524	487	Our friendship.....	6—8's, 2nd	Martin's La. 104	Garden 105	St. Paul's .. 106	
525	488	Jesu, thou great...	6—8's.	Bradford ... 92	Martha 93	Sheffield ... 96	
526	489	Except the Lord...	4-8's & 2-6's.	Westby. Lh. 110	Trinity Ch.. 111	Harwood ..113	
527	490	Come, wisdom	4-8's & 2-6's.	St. John's.. 108	Mt. Zion 112	Chatham... 117	

Hys.	Page	First Lines.	Metres.	Names and Pages in this Book of Suitable Tunes.		
528	491	O Saviour, cast a ..	4-8's & 2-6's	Westby. Lh. 110	Chatham ..117	Reflection ..119
529	492	Holy Lamb, who ..	8—7's.	German Hy. 152	Sicilian Mar.156	Hart's..... 159
530	493	Come, thou all-in ..	8's & 7's.	Vienna 142	Queenboro.' 144	Compassion 146
531	494	Christ, whose glory	7's & 6's.	Asylum 181	Dependance 186	Josiah 190
532	495	Come, let us use ..	C. M.	St. George's 32	Devizes 35	London 54
533	496	Lord, we thy will ..	4-6's & 2-8's	St.Swithin's 122	Mabrick.....123	Remembrce.124
534	496	Blest be the dear ..	C. M.	Broomsgve. 43	Mt. Pleasant 45	Oatlands... 58
535	497	And let our bodies .	S M	Bradley Ch. 67	Mansfield .. 66	Allerton.... 76
536	499	Jesus, accept the ..	4-6's & 2-8's	Remembrce.124	Warsaw 126	Redemption 128
537	500	God of all consola-	C. M.	St. George's 32	Martyrdom . 37	Oatlands... 58
538	502	Jesus, soft harmo-.	8—7's.	Paris 155	Sicilian Mar.156	Hotham....162
539	503	Lift up your hearts	C. M.	Arlington .. 46	Warwick... 48	Attercliffe.. 51
540	505	Before Jehovah's ..	L. M.	Old 100th .. 1	Oldham 22	Wainwrights 24
541	505	Lord of the worlds	4-6's & 2-8's	Remembrce.124	Burnham 125	Warsaw.... 126
542	506	Lord and God of ..	4—7's.	Mt. Hermon 154	Alma 156	Hart's 159
543	507	Being of Beings ...	C. M.	Abingdon .. 33	Smyrna 46	New York ..52
544	507	The Lord of Sab-..	C. M.	Irish 36	Arlington .. 46	New York. 52
545	508	O thou eternal Vic	6—8's.	Luther's.... 80	Eaton 91	Marlenbrn.. 98
546	509	Come, all who truly	S. M.	Cambridge . 71	Mathias.... 74	St. Bride's.. 78
547	510	Come, thou ever-..	8's & 7's.	Vienna 142	Romanza ..147	Welch 148
548	510	Lamb of God, whose	7's & 6's.	Asylum 181	Atonement 182	Crucifixion 185
549	511	Jesu, at whose	C. M.	Ferry 56	York 58	Stroud 62
550	512	Come, Holy Ghost.	C. M.	St. Stephen's 32	Abingdon.. 33	York 58
551	513	Victim Divine, thy	6—8's.	Luther's.... 80	Eaton 91	Marlenbrn.. 98
552	513	Jesus drinks the	7's & 6's	Preparation 180	Crucifixion 185	Dependance 186
553	515	He dies! the Friend	L. M.	Winchester . 18	Newhaven . 25	Munich 28
554	515	Our Lord is risen ..	L. M.	Chatsworth. 14	Oldham 22	Wainwrights 24
555	516	Come, desire of na-	4—7's.	Townhead. 154	Paris 155	Aaron..... 157
556	517	To the hills I lift ..	7's & 6's.	Dependance 186	City Road.. 188	Josiah 190
557	518	Ye Servants of God	10's & 11's.	Hanover .. 192	Portug. Hy. 193	King Street 196
558	519	Come, Lord, from..	P. M. Ct. II.	Harwich .. 202	Hope 204	Old German 205
559	520	God moves in a	C. M.	Byzantium . 41	Arabia 42	York..... 58
560	520	Lord, dismiss us ...	8's & 7's.	Vienna*.... 142	Welch*.... 148	Dismission .150
561	525	Hail, Father, whose	C. M.	St. Ann's .. 36	Irish 36	Ferry 56
562	526	Hail, co-essential ..	2-6's & 4-7's	Irene 174	Dedication 176	Eccles 177
563	527	Great is our redeem-	7's & 6's.	Clark's 178	Amsterdam 184	Josiah 190
564	528	Infinite God, to	6—8's.	Refuge..... 82	Rousseau .. 84	Terah 94
565	529	Messiah, joy of	6—8's.	Madrid 86	Desire..... 89	Martha 93
566	530	Saviour, we now ...	6—8's.	Whitsuntide 88	Carey's 90	Eaton..... 91
567	530	The spacious firm-	L. M.	Warrington 12	Wilton 13	Simeon 17
568	531	God is a name my .	L. M.	Job 4	N. Sabbath 8	Justification 21
569	532	The Lord Jehovah..	4-6's & 2-8's	Mabrick.....123	Burnham ..125	Old 148th ..129
570	533	High in the hea- ..	L. M.	Brancoate . 6	Evening Hy. 10	Derby..... 20
571	533	With glory clad, with	L. M.	Angels' Song 2	Warrington 12	Wainwrights 24
572	534	The earth and all ..	L. M.	Stonefield .. 6	Warrington 12	Yorkshire .. 19
573	535	Come, sound his	S. M.	Falcon St... 63	Mansfield .. 66	Jordan 70
574	535	How lovely are thy	6—8's. 2nd.	Creation ..100	New Court.103	Martin's La.104
575	536	Who Jesus our ex-..	6—8's.	Luther's 80	Martha 93	Marlenbrn. .98
576	537	My soul, inspir'd ..	6—8's.	Madrid 86	Desire..... 89	Eaton..... 91
577	538	Great God, attend..	L. M.	Wells 7	Peru 9	Evening Hy. 10
578	539	Sweet is the work..	L. M.	Warrington 12	Daventry .. 15	Justification 21
579	539	Great is the Lord ..	S. M.	Folcon St... 63	Watchman . 64	Mt. Ephraim 64
580	540	Great God, this hal-	6—8's.	Rousseau .. 84	Carey's 90	Artaxerxes . 95
581	540	Welcome, sweet day	S. M.	Jordan 70	Carlisle 73	Kibworth .. 75
582	541	Lord of the sabbath	L. M.	Rockingham 3	Morning Hy. 10	Daventry... 15
583	542	Again our weekly..	L. M.	Stonefield .. 6	Morning Hy. 10	Manare 26
584	542	O render thanks ...	L. M.	Wells 7	Daventry .. 15	Yorkshire .. 19
585	543	Far as creation's ..	6—8's.	Plymouth D 83	Martha 93	Marlenbrn . 98
586	544	Eternal depth of ..	L. M.	Stonefield .. 6	Warrington 12	Winchester 18
587	544	Let every tongue ..	C. M.	Devizes 35	Irish 36	French 57
588	545	This, this is the God	8—8's.	Carnaby.....133	Goshen 135	David 137
589	545	Sweet is the me- ..	C. M.	Arabia 42	Wilton (Old) 53	Wilts 56
590	546	In all my vast con-	C. M.	Bedford 40	Byzantium . 41	Rose Lane.. 49
591	547	O that I could in...	4-8's & 2-6's	Mt. Zion ...112	Wentworth 114	Latrobe 118
592	547	When all thy mer-	C. M.	St. James .. 31	Abridge 40	London 54
593	548	The Lord, how won-	L. M.	N. Sabbath 8	Simeon 17	Portugal .. 18
594	549	Father of earth and	2-6's & 4-7's	Irene 174	Dedication .176	Eccles 177

* Repeat the two last lines of the tune to the "*Hallelujah.*"

Hys.	Page	First Lines.	Metres.
595	550	Plunged in a gulf ..	C. M.
596	551	Who can describe..	L. M.
597	552	Great God, indulge	L. M.
598	552	My heart is fix'd ..	6—8's.
599	553	Begin, my soul,....	C. M.
600	554	Jesus, thou ever ...	L. M.
601	554	Hail, God the Son,	C. M.
602	555	Hark, the herald ..	4—7's.
603	556	Celebrate Immanu-	7's & 6's.
604	557	Sing, all in heaven	L. M.
605	557	To us a Child of ..	L. M.
606	558	Light of thosewhose	8's & 7's.
607	559	Glory be to God on	7's & 6's.
608	560	Stupendous height .	6—8's.
609	560	Let earth and hea-	4-6's & 2-8's
610	561	O God of gods, in..	6—8's. 2nd.
611	562	Jesus, thee thy	7's & 6's.
612	563	Behold, the blind ..	L. M.
613	564	From whence these	C. M.
614	565	'Tis finish'd ! The..	L. M.
615	566	Not all the blood ..	S. M.
616	566	All ye that pass by	P. M. Cl. H.
617	568	Thou very Paschal	S. M.
618	568	This, this is He....	S. M.
619	569	O thou, whose offer	L. M.
620	569	Behold the sure....	C. M.
621	570	God of unexampled	7's & 6's.
622	571	Whom Jesu's blood	C. M.
623	571	When I survey the	L. M.
624	572	Rock of Ages, cleft	6—7's.
625	572	Sinners, rejoice : .	6—8's.
626	574	Jesus, to thee we.	2-6's & 4-7's
627	575	Enter'd the holy ..	6—8's.
628	575	Ye humble souls,...	C. M.
629	576	Christ, the Lord, is	4—7's.
630	577	Hail the day that ..	4—7's.
631	578	Sons of God, trium-	8—7's.
632	579	Father, God, we ..	7's & 6's.
633	579	Hail, thou once....	8's & 7's.
634	580	What equal honours	L. M.
635	581	God is gone up on	4-6's & 2-8's
636	582	Great God, whose..	L. M.
637	583	My heart and voice	P. M. Cl. V.
638	584	Jerusalem divine,..	P. M. Cl. V.
639	585	My heart is full of..	6—8's.
640	586	Come,let us join our	C. M.
641	586	Join all the glorious	4 6's & 2-8's
642	588	Christ, the true....	8—7's.
643	588	Come, O thou Pro-	6—8's.
644	589	Coming through ..	7's & 6's.
645	590	Blow ye the trum-	4-6's & 2-8's
646	591	With joy we medi-	C. M.
647	592	O Sun of Righteous-	C. M.
648	593	Let everlasting glo-	L. M.
649	594	Hail, Holy Ghost,..	C. M.
650	594	Branch of Jesse's..	7's & 6's.
651	595	Sovereign of all the	C M
652	595	Come, Holy Spirit,	C. M.
653	596	Come, Holy Spirit,	L. M.
654	597	Creator, Spirit, by.	6—8's.
655	598	Jesus, we on the ..	L. M.
656	599	Why should the....	C. M.
657	599	Eternal Spirit, come	2-6's & 4-7's
658	600	Father, glorify thy	6—7's.
659	601	O thou that hear'st	L. M.
660	602	How sad our state	C. M.
661	602	O thou who hast re-	4 8's & 2-6's
662	604	Regardless now of	6—8's.
663	604	O for a closer walk	C. M.

Names and Pages in this Book of Suitable Tunes.

Hensbury ..	38	Byzantium .	41	Arabia	42
Wareham ..	2	Melcombe..	11	Invitation ..	22
Rockingham	3	Siloam	5	Dawn.....	16
Desire.....	89	Eaton	91	Bradford ..	92
Warwick ..	48	Attercliffe ..	51	Wilts	56
Stonefield ..	6	Wilton	13	Invitation ..	22
Cambr. New	34	Wiltshire ..	44	New York..	52
German Hy.	152	Sicilian Mar.	156	Hart's.....	159
Clark's	178	Asylum	181	Atonement	182
Wareham ..	2	Warrington	12	Justification	21
Bramcoate .	6	Dawn.....	16	Duke Street.	16
Vienna	142	Queenboro'	144	Jesse	149
Preparation	180	Asylum	181	Josiah.....	190
Plymouth D.	83	Rousseau ..	84	Claude	85
Burnham..	125	Redemption	128	Old 148th ..	129
Creation ..	100	New Court	103	Garden	105
Amsterdam	184	Dependance	186	Josiah..	190
Old 100th ..	1	Rockingham	3	Invitation..	22
St. Ann's....	36	Irish	36	Bangor	61
Old 100th ..	1	Babylon....	26	Fitzwilliam.	28
Bradley Ch.	67	Peckham ..	70	Jordan	70
Harwich ..	202	Hope	204	Old German	205
Sarah	69	Cambridge .	71	Wirksworth.	79
Mansfield ..	66	Jordan	70	Kibworth....	75
Wareham ..	2	Angels' Song	2	Dissolution .	27
St. Ann's ..	36	Byzantium..	41	Warwick ..	48
Atonement	182	Crucifixion	185	City Road ..	188
St. Stephen's	32	Martyrdom .	37	Abridge	40
Stonefield ..	6	Warrington.	12	Winchester .	18
Adamant ..	169	Wellspring .	170	Knowles ..	171
Terah.....	94	Sheffield....	96	Cardiff	97
Howell	175	Dedication .	176	Eccles.....	177
Luther's....	80	Rousseau ..	84	Marienbrn..	98
Cambr. New	34	Mt. Pleasant	45	Ferry	56
German Hy.	152	Feversham .	153	Hart's.....	159
Feversham .	153	Sicilian Mar.	156	Bohemia ..	158
Feversham .	153	Townshead..	154	Bohemia ..	158
Clark's	178	City Road ..	188	Josiah	190
Vienna	142	Welch....	148	Jesse	149
N. Sabbath .	8	Morning Hy	10	Chatsworth.	14
Mabrick	123	Burnham ..	125	Warsaw....	126
Job	4	Winchester .	18	Justification	21
Galilee	215	Repose	216	Dalston	217
Galilee ..	215	Repose	216	Dalston	217
Refuge	82	Madrid	86	Artaxerxes .	95
Warwick ..	48	Attercliffe ..	51	Gatlands ..	58
Remembrce	124	Burnham ..	125	Warsaw....	126
Sicilian Mar.	156	Hotham	162	Maccabeus.	165
Plymouth D.	83	Desire.....	89	Carey's	90
Clark's	178	Kingswood	183	Josiah.....	190
Portsmouth	120	Burnham ..	125	Warsaw....	126
St. Michael's	55	Walsall	60	Stroud	62
Devizes	35	Byzantium .	41	French	57
Wilton	13	Derby	20	Wainwrights	24
Abingdon ..	33	Abridge	40	York	58
Asylum	181	Dependance	186	Josiah.....	190
St. Ann's ..	36	Charmouth .	47	London	54
Smyrna	46	Attercliffe ..	51	Oatlands ..	58
Stonefield ..	6	Dawn.....	16	Wakefield ..	23
Claude	85	Whitsuntide	88	Marienbrn..	98
Rockingham	3	Melcombe..	11	Invitation ..	22
Hensbury ..	38	Salem.....	39	Wilts	56
Irene	174	Dedication .	176	Eccles.....	177
Rest	168	Wellspring .	170	Bithynia ..	173
Wareham ..	2	Evening Hy.	10	Babylon....	26
Wilts	56	Walsall	60	Bangor	61
Harwood ..	113	Latrobe	118	Reflection ..	119
Luther's....	80	Refuge	82	Marienbrn..	98
Smyrna	46	Charmouth .	47	Oatlands ..	58

Hys.	Page	First Lines.	Metres.	Names and Pages in this Book of Suitable Tunes.		
664	605	Infinite Power,....	C. M.	Bedford 40	Arlington .. 46	Ferry 56
665	606	Long have I sat ..	C. M.	Irish 36	St. Michael's 55	Stroud 62
666	607	Father, I stretch ..	C. M.	St. Ann's .. 36	Irish..... 36	Charmouth . 47
667	608	By secret influence	4-8's & 2-6's	Trinity Ch. 111	Mount Zion 112	Dort 116
668	608	Long have I waited	S. M.	Watchman.. 64	Shirland.... 64	Carlisle 73
669	609	The God of Abra-..	P.M. Cl. VI.	Leoni 218	Judea 220	
670	610	Though nature's ..	P.M. Cl. VI.	Leoni 218	Judea 220	
671	611	Before the great ..	P.M. Cl. VI.	Leoni 218	Judea 220	
672	612	Awake, our souls !	L. M.	Bramcoate . 6	Wilton 13	Simeon 17
673	613	Commit thou all ..	S. M.	Mt. Ephraim 64	Jordan.. 70	St. Bride's.. 78
674	614	Give to the winds..	S. M.	Falcon St. ..63	Kibworth .. 75	Hindley 76
675	615	Away, my needless	S. M.	Cambridge.. 71	Kibworth .. 75	Hindley 76
676	616	Bless'd are the hu-	L. M.	Warrington. 12	Portugal .. 18	Wakefield .. 23
677	616	Who in the Lord ..	S. M.	Falcon St... 63	Queen's 68	Durham.... 72
678	617	God is the refuge ..	L. M.	Silcam 5	Dawn 16	Simeon 17
679	618	My Shepherd will..	C. M.	St. Stephen's 32	Martyrdom . 37	London 54
680	619	Happy the heart ..	C. M.	Abingdon .. 33	Devizes 35	Ashley 50
681	619	Vain,delusive world,	7's & 6's.	Preparation 180	Amsterdam 184	City Road..188
682	620	O Jesus, full of truth	L. M.	Old 100th .. 1	Angels' Song 2	Munich 28
683	621	Author of faith, ap-	2-6's & 4-7s	Irene 174	Dedication .176	Eccles 177
684	622	God of Daniel, hear	7's & 6's.	Preparation 180	Amsterdam 184	City Road.. 188
685	623	To God the only ..	S. M.	Mt. Ephraim 64	Spilsby..... 68	St. Ethelred 77
686	624	In every time and..	S. M.	Mansfield .. 66	Bradley Ch.. 67	Mathias.... 74
687	624	O that now the	7's & 6's.	Clark's 178	Amsterdam 184	City Road .. 188
688	625	Blessed are the pure	7's & 6's.	Asylum 181	Atonement 182	Dependance 186
689	626	Jesu, my God and ..	2-6's & 4-7's	Irene 174	Dedication .176	Eccles..... 177
690	627	Earth, rejoice, our .	4—7's.	Feversham 153	Mt. Hermon 154	Sicilian Mar.156
691	628	Come, thou Conqu-	8's, 7's, & 4.	Helmsley . 138	Encourgmt 140	Calvary 141
692	629	Father of boundless	S. M.	Watchman . 64	Mt. Ephraim 64	Peckham .. 70
693	630	Head of thy Church,	L. M.	Warrington . 12	Yorkshire .. 19	Newhaven.. 25
694	631	Eternal Lord of earth	6—8's.	Plymouth D. 83	Madrid..... 86	Carey's 90
695	631	Let Sion in her King	L. M.	Bramcoate . 6	N. Sabbath . 8	Warrington 12
696	632	Arm of the Lord, a	6—8's.	Luther's.... 80	Martha 93	Marienbrn.. 98
697	633	Jesus shall reign ..	L. M.	Daventry .. 15	Yorkshire .. 19	Derby 20
698	634	The heavens declare	L. M.	Stonefield .. 6	Wells 7	Duke Street 16
699	634	From all that dwell	L. M.	Daventry .. 15	Derby 20	Oldham 22
700	635	Lord of the harvest,	S. M.	Shirland.... 65	Queen's 68	Peckham .. 70
701	636	How beauteous are	S. M.	Jordan 70	Cambridge.. 71	Mathias.... 74
702	637	Salvation ! O the ..	C. M.	Ashley 50	Abingdon * 33	Attercliffe * 51
703	637	Saviour, whom our	7's & 6s.	Clark's 178	Kingswood 183	Josiah 190
704	638	Jesu, thy wandering	L. M.	Rockingham. 3	N. Sabbath . 8	Invitation.. 22
705	639	The Law and Pro-	L. M.	Angels' Song 2	Siloam 5	Melcombe.. 11
706	640	Jesus, the word be-	S. M.	Falcon St... 63	Jordan 70	Cambridge . 71
707	640	Saviour, we know..	4-6's & 2-8's	St. Swithin's122	Remembrce 124	Old 148th .. 129
708	641	Lord, if at thy com-	S. M.	Queen's.... 68	Hindley .. 76	St. Ethelred 77
709	641	The Lord of earth..	4-6's & 2-8's	Mabrick .. 123	Warsaw.....126	Old 148th.. 129
710	642	Let me alone mo-	C. M.	Walsall 60	Crowle..... 60	Baugor 61
711	643	Eternal source of ..	L. M.	Stonefield .. 6	Warrington. 12	Dawn 16
712	644	Sing to the great ..	C. M.	Broomsgrve. 43	Mt. Pleasant 45	Smyrna 46
713	645	Wisdom ascribe, ..	6—8's.	Luther's... 80	Plymouth D. 83	Carey's 90
714	646	God of my life, thro-	L. M.	Daventry .. 15	Yorkshire .. 19	Newhaven.. 25
715	647	Jesus, was ever love	6—8's.	Luther's... 80	Plymouth D. 83	Carey's .. 90
716	647	Hear what the voice	C. M.	French 57	Walsall 60	Stroud..... 62
717	648	Tremendous God,..	L. M.	Old 100th .. 1	Wareham .. 2	Evesham .. 30
718	648	I call the world's ..	6—8's.	Luther's.... 80	Marienbrn.. 98	Meissen.... 99
719	649	May not a creating	7's & 6s.	Asylum 181	Amsterdam 184	Dependance 186
720	650	Why do we mourn	C. M.	French 57	Walsall 60	Crowle .. 60
721	650	And must this body	S. M.	Sarah..... 69	Dunbar 78	Wirksworth 79
722	651	Almighty Maker of..	1. M.	Old 100th .. 1	Portugal .. 18	Invitation .. 22
723	652	Happy who in Jesus	7's & 6's.	Clark's 178	Kingswood 183	Josiah.....190
724	653	Hosannah to God..	P. M. Cl. I.	Derbe 198	Troas 200	Baca 201
725	654	Happy soul, thy ..	8's & 7's.	North. Chpl.145	Romanza ..147	Ocean.....151
726	654	I know that my..	L. M.	Old 100th .. 1	Job 4	Babylon.... 26
727	655	O when shall we..	8—8's.	Sion 130	Israel..... 134	Invocation . 136
728	656	There is a land of..	C. M.	Hensbury .. 38	Wilton (Old) 53	York 58
729	657	Lift your heads, ye	8's, 7's, & 4.	Helmsley . 138	Encourgmt .140	Calvary 141
730	658	Give me the wings	C. M.	St. Stephen's 32	Wilts 56	Oatlands.... 58

* Add the Doxology, page 50, after each verse of this hymn.

Hys.	Page	First Lines.	Metres	Names and Pages in this Book of Suitable Tunes.			
731	658	Where shall true..	7's & 6's.	Preparation	180	Amsterdam	184
732	659	The saints who die.	L. M.	Wareham ..	2	Rockingham	3
733	660	How happy every..	C. M.	Hensbury ..	38	Bedford	40
734	662	And let this feeble.	C. M.	Walsall	60	Bangor	61
735	664	Come, let us join..	C. M.	Mt. Pleasant	45	Attercliffe..	51
736	665	Great God, thy wa-	L. M.	Old 100th...	1	Stonefield ..	6
737	666	Thou, who hast in	7's & 6's.	Preparation	180	Dependance	186
738	667	How pleasant, how	L. M.	Wilton.....	13	Simeon	17
739	667	Father of all, thy..	L. M.	Wells	7	Morning Hy.	10
740	668	God of eternal truth	6–8's.	Luther's ...	80	Desire	89
741	669	How large the pro-	C. M.	Arlington ..	46	Condescens.	54
742	669	Lord of all, with..	6—7's.	Wellspring .	170	Knowles...	171
743	670	See Israel's gentle-	C. M.	St. Stephen's	32	Martyrdom .	37
744	670	The Saviour, when	L M.	Job	4	Duke Street	16
745	671	Father, live, by all	4—7's.	German Hy.	152	Paris	156
746	671	Father of mercies,	C. M.	Irish	36	Bedford	40
747	672	Jesus, thy servants	S. M.	Mansfield ..	66	Peckham...	70
748	673	O God! how often	6—8's.	Luther's	80	Rousseau ..	84
749	674	O how shall a sin-	8—8's.	Lazarus	132	Israel	134
750	675	O happy day that..	L. M.	Siloam.....	5	Simeon	17
751	675	The promise of my	C. M.	Bedford	40	Byzantinm..	41
752	676	From Jesu's sacri-	2-6's & 4-7's	Irene.....	174	Dedication .	176
753	677	Let all who truly ..	S. M.	Sarah	69	Aynhoe	72
754	677	Prostrate, with eyes	6—8's, 2nd	Ascension .	102	New Court .	103
755	678	Lord, thou hast bid	4-8's & 2-6's.	Trinity Ch.	111	Harwood ..	113
756	679	Brethren in Christ,	L. M.	Rockingham	3	Duke Street	16
757	680	Awake, my soul, and	L. M.	Morning Hy.	10	Duke Street	16
758	680	Glory to thee, my	L. M.	Evening Hy.	10	Warrington	12
759	681	O thou that hang	L. M.	Old 100th...	1	Dissolution	27
760	682	Canst thou reject..	L M.	Old 100th...	1	Babylon....	26
761	682	Lord of the wide,..	L. M.	Wareham ..	2	Wilton	13
762	683	Infinite God, thy..	L. M.	Stonefield ..	6	Peru	9
763	684	Lord, whom winds	4—7's.	German Hy.	152	Paris	155
764	684	Lord of earth, and	7's & 6's.	Atonement	182	Kingswood	183
765	685	How are thy ser-..	C. M.	Hensbury ..	38	Arlington ..	46
766	686	How many pass ..	6—8's.	Refuge	82	Martha	93
767	687	Join, all ye ransom'd	C. M.	St. Stephen's	32	Wilts	56
768	687	Out of the depth of	C. M.	Wilton Old)	53	Moriah.....	59
769	688	I give immortal....	4-6's & 2-8's	Remembrce	124	Warsaw ...	126

Amsterdam	184	City Road ..	188
Rockingham	3	Winchester	18
Bedford	40	Arabia.....	42
Bangor	61	Stroud	62
Attercliffe..	51	Oatlands....	58
Stonefield ..	6	Chatsworth .	14
Dependance	186	Josiah	190
Simeon	17	Portugal ..	18
Morning Hy.	10	Evening Hy.	10
Desire	89	Eaton.....	91
Condescens.	54	Wilts	56
Knowles...	171	Bithynia ...	173
Martyrdom .	37	Warwick ..	48
Duke Street	16	Wainwrights	24
Paris	156	Hart's	159
Bedford	40	Wilts	56
Peckham...	70	Aynhoe	72
Rousseau ..	84	Carey's	90
Israel	134	Invocation .	136
Simeon	17	Mamre	26
Byzantinm..	41	York.....	58
Dedication .	176	Eccles ...	177
Aynhoe	72	St. Ethelred	77
New Court .	103	St. Paul's ..	106
Harwood ..	113	Rochdale ..	115
Simeon	17	Simeon	17
Duke Street	16	Simeon	17
Warrington	12	Simeon	17
Dissolution	27	Fitzwilliam	28
Babylon....	26	Munich	28
Wilton	13	Oldham.....	22
Peru	9	Justification	21
Paris	155	Sicilian Mar.	156
Kingswood	183	Amsterdam	184
Arlington ..	46	New York..	52
Martha	93	Terah.....	94
Wilts	56	Ferry	56
Moriah.....	59	Bangor	61
Warsaw ...	126	Old 148th ..	129

ALPHABETICAL INDEX TO THE TUNES.

		Page
Aaron . . .	4—7's.	157
Abingdon . .	C. M.	33
Abridge . . .	C. M.	40
Adamant . .	6—7's.	169
Allerton . .	S. M.	76
Alma . . .	4—7's	156
Amsterdam .	7's & 6's.	184
Angels' Song .	L. M.	2
Arabia . . .	C. M.	42
Arlington . .	C. M.	46
Artaxerxes .	6–8's.	95
Ascension . .	6—8's, 2nd.	102
Ashley . . .	C. M.	50
Asylum . . .	7's & 6's.	181
Atonement . .	7's & 6's.	182

		Page
Attercliffe . .	C.M.	51
Aynhoe . . .	S. M.	72
Babylon . . .	L. M.	26
Baca . . .	P. M Cl. I.	201
Bangor . . .	C. M.	61
Beatitude . .	P. M. Cl. III.	210
Bedford . . .	C. M.	40
Bithynia . .	6—7s.	173
Bohemia . .	4—7s.	158
Bradford . .	6—8's.	92
Bradley Church	S. M.	67
Brancoate . .	L. M.	6
Broomsgrove .	C. M.	43
Burnham . .	4-6's & 2-8's.	125

		Page
Byzantium	C. M.	41
Calvary	8's, 7's, & 4's.	141
Cambridge	S. M.	71
Cambridge, New	C. M.	34
Carey's	6—8's.	90
Cardiff	6—8's.	97
Carlisle	S. M.	73
Carnaby	4—8's.	133
Charmouth	C. M.	47
Chatham	4-8's & 2-6's.	117
Chatsworth	L. M.	14
City Road	7's & 6's.	188
Clark's	7's & 6's.	178
Claude	6—8's.	85
Condescension	C. M.	54
Compassion	8's & 7's.	146
Creation	6—8's 2nd.	100
Crowle	C. M.	60
Crucifixion	7's & 6's.	185
Dalston	P. M. Cl. V.	217
Daventry	L. M.	15
David	4—8's.	137
Dawn	L. M.	16
Dedication	2-6's & 4-7's.	176
Dependance	7's & 6's.	186
Derbe	P. M. Cl. I.	198
Derby	L. M.	20
Desire	6—8's.	89
Devizes	C. M.	35
Devotion	10's & 11's.	197
Dismission	8's & 7's.	150
Dissolution	L. M.	27
Dort	4-8's & 2-6's.	116
Duke Street	L. M.	16
Dunbar	S. M.	78
Durham	S. M.	72
Eaton	6—8's.	91
Eccles	2-6's & 4-7's.	177
Echo	4—7's.	158
Eglon	6—7's.	166
Encouragement	8's, 7's, & 4's.	140
Evening Hymn	L. M.	10
Evesham	L. M.	30
Falcon Street	S. M.	63
Ferry	C. M.	56
Feversham	4—7's.	153
Fitzwilliam	L. M.	28
French	C. M.	57
Galilee	P. M. Cl. V.	215
Garden	6—8's, 2nd.	105
German Hymn	4—7's.	152
Goshen	4—8's.	135
Hanover	10's & 11's.	192
Harmony	10's & 11's.	195
Hart's	4—7's.	159
Harwich	P.M. Cl. II.	202
Harwood	4-8's & 2-6's.	113
Helmsley	8's, 7's, & 4's.	138
Hensbury	C. M.	38
Hindley	S.M.	76
Hope	P.M. Cl. II	204
Hotham	8—7's.	162
Howell	2-6's & 4-7's.	175
Invitation	L. M.	22
Invocation	8—8's.	136
Irene	2-6's & 4-7's.	174
Irish	C. M.	36
Israel	8—8's.	134
Jesse	8's & 7's.	149
Job	L. M.	4
Jordan	S. M.	70
Josiah	7's & 6's.	190
Judea	P.M. Cl. VI.	220
Justification	L. M.	21
Kibworth	S. M.	75
King Street	10's & 11's.	196
Kingswood	7's & 6's.	183
Knowles	6—7's.	171
Latrobe	4-8's & 2-6's.	118
Lazarus	8—8's.	132
Leoni	P.M. Cl. VI.	218
London	C. M.	54
Loughborough	6—8's.	87
Luther's	6—8's.	80
Mabrick	4-6's & 2-8's.	123
Maccabeus	8—7's.	165
Madrid	6—8's.	86
Mamre	L. M.	26
Mansfield	S. M.	66
Marienbourn	6—8's.	98
Martha	6—8's.	93
Mathias	S. M.	74
Martin's Lane	6—8's 2nd.	104
Martyrdom	C. M.	37
Meissen	6—8's.	99
Melcombe	L. M.	11
Moriah	C. M.	59
Morning Hymn	L. M.	10
Mount Ephraim	S. M.	64
Mount Hermon	4—7's.	154

		Page
Mount Pleasant	C. M.	45
Mount Zion	4-8's & 2-6's.	112
Munich	L. M.	28
New Court	6—8's, 2nd.	103
Newhaven	L. M.	25
New Sabbath	L. M.	8
New York	C. M.	52
Northmptn.Chpl.	8's & 7's.	145
Norton	10's & 11's.	194
Oatlands	C. M.	58
Ocean	8's & 7's	151
Old German	P.M. Cl. II.	205
Oldham	L. M.	22
Old 100th.	L. M.	1
Old 148th.	4-6's & 2-8's.	129
Olivet	P.M. Cl. III.	209
Paradise	P.M. Cl. III.	206
Pardon	4—7's.	160
Paris	4—7's.	155
Patmos	4—7's.	161
Peckham	S. M.	70
Penn	L. M.	9
Pisgah	P. M. Cl. III.	211
Pisidia	P.M. Cl. IV.	212
Plymouth Dock	6—8's.	83
Portsmouth	4-6's & 2-8's.	120
Portugal	L. M.	18
Portuguese Hy.	10's & 11's.	193
Preparation	7's & 6's.	180
Queenborough	8's & 7's.	144
Queen's	S. M.	68
Rapture	P.M. Cl. III.	208
Redemption	4-6's & 2-8's.	128
Reflection	4-8's & 2-6's.	119
Refuge	6—8's.	82
Remembrance	4-6's & 2-6's.	124
Repose	P.M. Cl. V.	216
Rest	6—7's.	168
Resurrection	4-6's & 2-8's.	127
Rochdale	4-8's & 2-6's.	115
Rockingham	L. M.	3
Romanza	8's & 7's.	147
Rose Lane	C. M.	49
Rousseau	6—8's.	84
St. Ann's	C. M.	36
St. Bride's	S. M.	78
St. Ethelred	S. M.	77
St. George's	C. M.	32
St. John's	4-8's & 2-6's.	108
St. James's	C. M.	31
St. Michael's	C. M.	55
St. Paul's	6—8's, 2nd.	106
St. Stephen's	C. M.	32
St. Swithin's	4-6's & 2-8's.	122
Salem	C. M.	39
Sarah	S. M.	69
Seville	8—7's.	164
Sheffield	6—8's	96
Shirland	S. M.	65
Sicilian Mariners	4—7's.	156
Siloam	L. M.	5
Simeon	L. M.	17
Sion	8—8's.	130
Smyrna	C. M.	46
Spilsby	S. M.	68
Stonefield	L. M.	6
Stroud	C. M.	62
Terah	6—8's.	94
Townhead	4—7's.	154
Trinity Church	4-8's & 2-6's.	111
Troas	P. M. Cl. I.	200
Truro	6—7's.	172
Uffingham	L. M.	29
Vienna	8's & 7's.	142
Wainwright's	L. M.	24
Wakefield	L. M.	23
Walsall	C. M.	60
Wareham	L. M.	2
Warrington	L. M.	12
Warsaw	4-6's & 2-8's.	126
Warwick	C. M.	48
Watchman	S. M.	64
Webbe's E. Hy.	L. M.	24
Wednesbury	P. M. Cl. IV.	214
Welch	8's & 7's.	148
Wells	L. M.	7
Wellspring	6—7's.	170
Wentworth	4-8's & 2-6's.	114
Westbury Leigh	4-8's & 2-6's.	110
Whitsuntide	6—8's.	88
Wilton	L. M.	13
Wilton (Old)	C. M.	53
Wilts	C. M.	56
Wiltshire	C. M.	44
Winchester	L. M.	18
Wirksworth	S. M.	79
Worcester	4—7's.	162
York	C. M.	58
Yorkshire	L. M.	19

METRICAL INDEX.

Long Metres.

	Page
Angels' Song	2
Babylon	26
Bramcoate	6
Chatsworth	14
Daventry	15
Dawn	16
Derby	20
Dissolution	27
Duke Street	16
Evening Hymn	10
Evesham	30
Fitzwilliam	28
Invitation	22
Job	4
Justification	21
Mamre	26
Melcombe	11
Morning Hymn	10
Munich	28
Newhaven	25
New Sabbath	8
Old 100th	1
Oldham	22
Peru	9
Portugal	18
Rockingham	3
Siloam	5
Simeon	17
Stonefield	6
Uffingham	29
Wainwright's	24
Wakefield	23
Wareham	2
Warrington	12
Webbe's Ev. Hy.	24
Wells	7
Wilton	13
Winchester	18
Yorkshire	19

Common Metres.

Abingdon	33
Abridge	40
Arabia	42
Arlington	46
Ashley	50
Attercliffe	51
Bangor	61
Bedford	40
Broomsgrove	43
Byzantium	41
Cambridge, New	34
Charmouth	47
Condescension	54
Crowle	60
Devizes	35
Ferry	56
French	57
Hensbury	38
Irish	36
London	54
Martyrdom	37
Moriah	59
Mount Pleasant	45
New York	52
Oatlands	58
Rose Lane	49
St. Ann's	36
St. George's	32
St. James'	31
St. Michael's	55
St. Stephen's	32
Salem	39
Smyrna	46
Stroud	62
Walsall	60
Warwick	48
Wilton (Old)	53
Wilts	56
Wiltshire	44
York	58

Short Metres.

Allerton	76
Aynhoe	72
Bradley Church	67
Cambridge	71
Carlisle	73
Dunbar	78
Durham	72
Falcon Street	63
Hindley	76
Jordan	70
Kibworth	75
Mansfield	66
Mathias	74
Mount Ephraim	64
Peckham	70
Queen's	68
St. Bride's	78
St. Ethelred	77
Sarah	69
Shirland	65
Spilsby	68
Watchman	64
Wirksworth	79

Six Lines Eights, First Metre.

Artaxerxes	95
Bradford	92
Cardiff	97
Carey's	90
Claude	85
Desire	89
Eaton	91
Loughborough	87
Luther's	80
Madrid	86
Marienbourn	98
Martha	93
Meissen	99
Plymouth Dock	83
Refuge	82
Ronsseau	84
Sheffield	96
Terah	94
Whitsuntide	88

Second Metre.

Ascension	102
Creation	100
Garden	105
Martin's Lane	104
New Court	103
St. Paul's	106

Four lines 8's & two 6's.

Chatham	117
Dort	116
Harwood	113
Latrobe	118
Mount Zion	112
Reflection	119
Rochdale	115
St. John's	108
Trinity Church	111
Wentworth	114
Westbury Leigh	110

Page

Four lines 6's & two 8's.

Burnham 125
Mabrick 123
Old 148th 129
Portsmouth 120
Redemption 128
Remembrance ... 124
Resurrection 127
St. Swithin..... 122
Warsaw 126

Eights.

Carnaby 133
David 137
Goshen 135
Invocation 136
Israel 134
Lazarus 132
Sion 130

Eights, Sevens, & Four.

Calvary 141
Encouragement.. 140
Helmsley 138

Eights and Sevens.

Compassion 146
Dismission 150
Jesse 149
Northampt. Chpl. 145
Ocean 151
Queenborough ... 144
Romanza 147
Vienna 142
Welch 148

Four Lines Sevens.

Aaron 157
Alma 156
Bohemia..... 158

Page

Echo 158
Feversham 153
German Hymn .. 152
Hart's 159
Mount Hermon.. 154
Pardon 160
Paris 155
Patmos..... 161
Sicilian Mariners 156
Townhead 154
Worcester 162

Eight Lines Sevens.

Hotham 162
Maccabeus 165
Seville..... 164

Six Lines Sevens.

Adamant 169
Bithynia..... 173
Eglon 166
Knowles 171
Rest 168
Truro 172
Wellspring 170

Two 6's and Four 7's.

Dedication 176
Eccles..... 177
Howell 175
Irene 174

Sevens and Sixes.

Amsterdam 184
Asylum..... 181
Atonement..... 182
City Road 188
Clark's 178
Crucifixion..... 185
Dependance 186

Page

Josiah 190
Kingswood..... 183
Preparation..... 180

Tens and Elevens.

Devotion 197
Hanover..... 192
Harmony 195
King Street..... 196
Norton 194
Portuguese Hymn 193

Peculiar Metres.

Class I.

Baca 201
Derbe 198
Troas 200

Class II.

Harwich..... 202
Hope 204
Old German 205

Class III.

Beatitude 210
Olivet 209
Paradise..... 206
Pisgah 211
Rapture 208

Class IV.

Pisidia 212
Wednesdury 214

Class V.

Dalston 217
Galilee 215
Repose 216

Class VI.

Judea 220
Leoni 218

Table of Chants.

I. Langdon ..... F
II. Jones..... D
III. Dr. Boyce..... E
IV. Soper..... A
V. Dupuis ..... A
VI. Battishill ..... E
VII. Henley ..... F
VIII. Dr. Cooke ..... A
IX. Fitzherbert & Hayes .. F
X. Dr. Randall..... D
XI. Dr. Beckwith ..... D
XII. Dr. Crotch C
XIII. Dr. Randall..... A
XIV. Norris ..... D
XV. Russell C
XVI. Battishill .. *Minore* B
XVII. Earl Mornington.... E
XVIII. Earl Mornington *Min.* E

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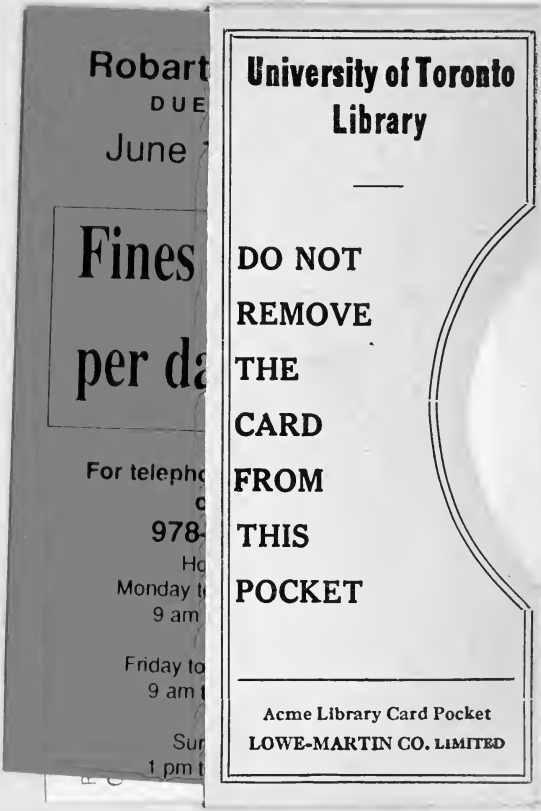
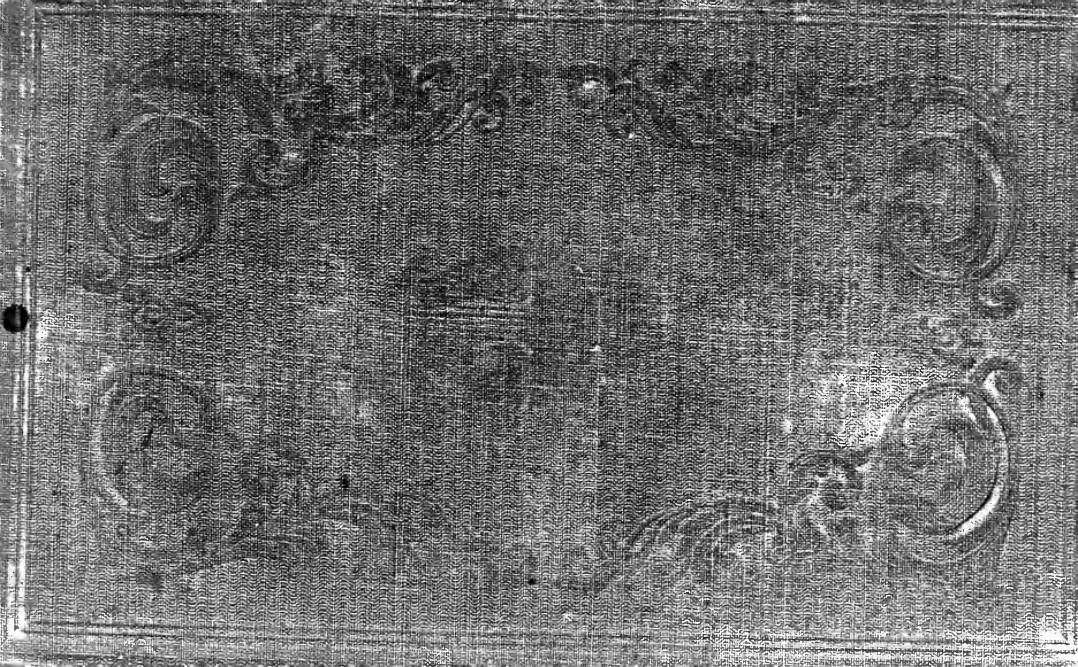
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