



HYMN - TUNES,

sung in the Church
of the

UNITED BRETHREN,

Collected by

Chrⁿ. Ign^r. Sa. Trobe.

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P R E F A C E.

THE following Tunes are chiefly extracted from the Collection published by the Rev. C. Gregor, in Germany, entitled *Choral Buch enthaltend alle zu dem Gesangbuche der Evangelischen Brüdergemeinen vom Jahre 1778, gehörige Melodien; Leipzig, 1784*; which may easily be referred to, as I have retained the same numbers. Some tunes peculiar to our English hymns are added; and as several new metres have been introduced into the Hymn-Book published in 1789, I have endeavoured to supply the Tunes wanted according to my best abilities. As some who wish to make use of this Collection, may not have sufficient opportunity for studying thorough-bass, I have placed the plainest accompaniment in small dots under the treble, which may serve as a guide. But I submit both this part of the performance and the new compositions to the judgment of able performers and singers, leaving them to substitute whatever they may find more proper.

The titles of the Tunes are chiefly the first line of the first hymn of each metre in the above-mentioned Hymn-book. Some tunes are inserted both on account of their intrinsic merit, and their being in frequent use in our congregations abroad, though not at present sung amongst us here.

The Rev. Mr. Gregor observes in the preface to his Tune-book, "that in the earliest ages of the church of the Brethren, the practice of singing hymns has been in high estimation; and that to this present day, a great part of their daily worship consists in singing. Nothing," he adds, "is more

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" calculated to impress the mind with devotion, than to hear a congregation engaged in the worship of
" the Lord, singing and making melody unto him—instrumental music, and especially the organ, uniting
" with and supporting the voices of the people. Whoever has heard it, and experienced the truth of
" this assertion, cannot but wish, that this gift of God bestowed upon us, and so conducive to general
" edification, may be preserved without diminution in all our congregations; and that, scattered as we
" are in all parts of the world, we may nevertheless, in this part of our worship also, be perfectly
" uniform."

I have therefore never deviated from the original (though some of our congregations in England have adopted a few peculiarities) with a view that this pleasing uniformity may likewise be established amongst us.—The introduction of new Tunes is however by no means excluded. Some metres have the advantage of a variety of Tunes, adapted to the sense of the hymns for which they were composed; and it would be well, if every metre had the same. If any able Composer therefore, would furnish this variety, a valuable and useful appendix to the present collection might be formed.

By introducing here some observations concerning the practice of singing, and chiefly of instrumental music in the church, I hope not to trespass upon the reader's patience too long. As to singing, I beg leave to quote again part of Mr. Gregor's Preface:

" The excellence of congregational singing consists in this,—that though all join, yet none seek to outvie
" the rest. By bringing each voice to the level of the whole, a sweet and yet powerful confluence of
" harmony is created. But whoever leads the song, should sing so distinctly, that the words of the hymn
" may be heard, which cannot be expected from the whole congregation,—nor could well be effected
" without prejudice to good singing. Both the minister and the congregation should likewise take due
" notice of the contents of the hymn or verse to be sung, and regulate the clearfulness or solemnity of
" their voices accordingly. Whenever one metre has several Tunes, attention ought to be paid in the choice
" of

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" of them, that the strain of the Tune may be suited to the sense of the hymn. Tunes, that have hitherto been unknown to the congregation, may be introduced, either by being at first repeatedly sung by the choir, or played previous to the opening of the service in lieu of the usual prelude, by which the congregation becomes insensibly acquainted with them."—Thus far the Rev. Mr. Gregor.

However, notwithstanding these and many other valuable rules for singing (too numerous to be inserted here) the natural imbecillity of the human voice is such, that few can keep to the pitch in which a tune is begun, especially in long hymns, or a succession of many verses. Consequently the congregation, as experience shews, is gradually sinking its voice, yea, the voice of each individual sinks in a different degree, so that the longer the singing lasts, the more grievous the dissonance is rendered. To remedy this imperfection *a support* is wanting, calculated to give the singing that firmness, so indispensably necessary towards producing the above-mentioned pleasing effect. This support is justly expected from the assistance of *instrumental music*,—for the firmest and most powerful voice of the Precentor is borne down by the weight of the sinking multitude. Instrumental music, therefore, if thus applied, being not improper in the house of God, (having been once appointed, and never forbidden) organs were introduced into the church, and are undoubtedly of all other instruments best adapted to answer the above purpose. But in order to obtain the true and beneficial effect of an organ, it is required, that the organist should enter into the spirit of his office, and become actuated by the same principle that every other servant in the house of God is taught to act from. Without this, he not only neglects his call, but betrays his trust. There is scarcely a person in the church, who more easily exposes his inattention and want of true devotion, than the organist; nor is it to be wondered at, that sincere and devout people, for want of discernment, or not seeing an amendment easily effected, conceive a musical instrument *improper* in the church, because they have never heard it *properly* used.

But we should not merely stop and lament that music in general has shared the same fate with other precious gifts of God bestowed upon man, and that with them it has been forced into the service of iniquity, and

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led to act as an incentive to vice ;—we should rather endeavour to restore it to its primitive and sacred use, and, as a grateful return to the Giver of all good gifts, employ this noble talent in his service.

The Brethren, as far as their feeble efforts would go, have taken pains to effect this among themselves. All that learn this science in their schools, are taught to consider the practice thereof, whether vocal or instrumental, as leading to the same grand point, in which all other parts of learning ought to center, namely, in the service of the L ORD, and the promotion of his glory on earth. In the earliest period of their establishment, they endeavoured to render their manner of singing conformable to the solemnity that pervades a congregation, met in the presence of God to pour out their hearts before him, either in prayer and praise, or in the contemplation of the great proofs of his goodness towards them, a due sense of which will always preclude thoughtless vociferation, vain emulation, and levity of air. They introduced instrumental music with a view to render the voice of the congregation more steady and pleasing, and the performers being impressed with the same awful sense of the presence of God, and the importance of their service in his house, considered it utterly inconsistent to gratify their own vanity, and draw the attention of the congregation towards them, by an ill-timed display of their fancy. This example we all wish to follow.

Every musician, possessed of sound musical taste and judgment, will readily acknowledge, that *simplicity* is a grand source of beauty in church-music ; and yet superior genius seems required to be conscious of its powers and willing to follow its dictates ; such is the prevalence of depravity. But there is still something of far greater importance than our taste and judgment that determines the real degree of excellence in church-music : this is nothing less than the blessing of God conveyed unto us through the means he deigns to employ. If, when we sing unto Him, we feel his divine presence with us, hearing our prayers, accepting our praises, and that our hearts are enlivened and comforted by the contemplation of his mercies, then, and not otherwise, both singing and playing become sanctified unto us ; and Tunes that appear perhaps to have but little musical merit to gratify the cravings of a fastidious appetite, will convey the purest and most devout

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devout sensations to the hearts of the hearers ; yea even, when only repeated upon an instrument, will recall to their minds an after taste of the blessings conveyed unto them by the words of the hymns to which they are adapted. An organist duly impressed with this idea, would think himself highly blameable if by the inter-spersion of his often very heterogeneous decorations he should destroy this great design. He will even by the whole tenor of his prelude, suited to the solemnity of the occasion, endeavour to prepare the minds of the assembly for the ensuing service, carefully avoiding every strain that might produce a contrary effect. Such an organist, possessed but of few powers as to execution, can be of more real service to the church of CHRIST, than the most skilful professor destitute of the above principles. But it is needless to add any thing more upon a subject so well and generally understood, as the value of music determined by the ideas, suggested by the use to which it is applied, for wherever music exists, mankind is not ignorant of it.

The tunes of the hymns of the Brethren are mostly antient, the greater part being common to them and other protestant churches. They ought to be sung and played in their native simplicity, many of them having attained to too great an age, to appear to any advantage in a new-fashioned dress. Others are of later date, yet little deviating from the style and simplicity of the former. The peculiarities of the liturgy of the Brethren, require that the following remarks should be attended to ; which I trust will agree with the experience of our organists :

I. It is needful that the organist should be able to play the hymn Tunes in most if not all the different keys extempore, because upon many occasions the verses sung by the minister, according to his own choice, are taken from a variety of hymns, and it would be next to impossible to turn continually to the Tune-book, without detriment to the singing; especially as such single verses are seldom given out. This latter circumstance requires

II. That

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II. That he should be acquainted with most if not all the hymns in the hymn-book,—that upon their being given out, or sung without previous notice, he may assist a weak singer, by pitching immediately upon the right tune in a *proper* key, if left to his choice, or in the key the singer himself pitches upon.

III. In case the organist is not able to follow the singer easily in difficult keys, for instance, in C* or F* and *must* seek an easier, he should never ascend, but always descend half a tone,—viz. from C* to C—from F* to F as the congregation will more naturally fall in with him by lowering its voice.

IV. The usual interludes between the lines should be short, and suited to the contents of the hymn sung, leading gently and insensibly into the succeeding line.

V. If in any hymn two lines are so connected together, that the usual pause between them would injure the sense, the interlude should not hinder the singer from proceeding without delay.

VI. The organist cannot be too attentive to the singer and the congregation, not every verse being sung according to strict time, but according to the gravity or cheerfulness of its contents, especially in accompanying a single voice, which should be left at large to vary the time as occasion requires, particularly in chaunting. For this purpose,

VII. The organ should never overpower the voices, neither in accompanying an individual, the chorus, nor the whole congregation, but yet have sufficient strength of sound to prevent their sinking. If the congregation consists of a mixed multitude, neither accustomed to moderate their voices, nor acquainted with our Tunes, then the organ ought to be played loud enough to be heard by all distinctly, even by the most vociferous, which may be the more safely done, as on such occasions the hymn is always given out.

VIII. That

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VIII. The louder the organ is played, the greater simplicity is required; and it is a great mistake to suppose, that a cheerful and majestic Tune acquires any additional brilliancy by a number of shakes, and other graces very ill suited to the character of Hymn Tunes, and undermining the very effect the player wishes to produce.

IX. There are generally some in the congregation that sing a kind of second or bass to the Tunes. The organist should also pay attention to these singers, and to avoid a discord not play

Treble	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	}
Bass	<i>e</i>	<i>a</i>	<i>g</i>	<i>f</i>	

when the congregation is used to sing

<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>
<i>e</i>	<i>a</i>	<i>g</i>	<i>e</i>

 or in the like instances. If he even justly prefers a bass, different from that marked in the Tune Book, yet he should sacrifice his opinion to the prevailing custom, if not utterly false, and even then be cautious and gentle in leading into the right track. But in accompanying a single voice, or playing the Tunes before or after the service, this caution is not so necessary.

X. To be able to play a voluntary, is by no means an essential part of the qualifications of an Organist among the Brethren. The congregation will always prefer hearing Hymn Tunes played in its stead, which besides affording a great variety, have a pleasing and edifying effect. If a voluntary is played—all incongruities should be avoided, and the audience, not even undesignedly, be led from the aim of their meeting to attend either with admiration or displeasure to the dexterity of the organist's fingers, or rather to the levity of his mind.

I hope it will not appear presumptuous in me to recommend these observations earnestly to the consideration of all, and especially of our young performers.

Difficult as the task may appear, yet by patience and attentive practice, the performance will acquire that ease that is so indispensably necessary for the comfort of both organist and congregation. Though practice at home is useful, and must naturally precede, yet without the opportunity of accompanying the

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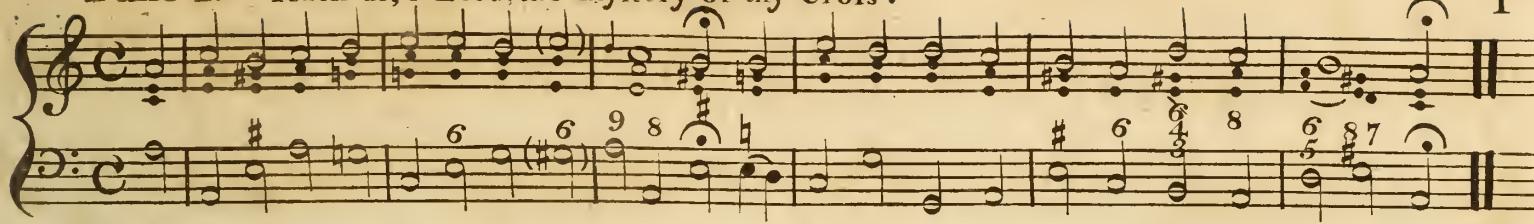
the congregation itself, the best player will always remain at a loss. The variety of our meetings afford the best opportunities for young practitioners to come forward, and to be insensibly led into every one of the above requisites; and as with us this service is voluntary, our young organists claim the candor and kind indulgence of their audience with the greater confidence.

May the joyful hope, that we ere long shall join in the song of the redeemed in heaven, inspire our liturgy here below with all that humble fervor and devout animation which becomes a firm conviction, that our present and future happiness was procured by the death of the Lamb of God, who was slain, and has redeemed us to God by his blood, out of every kindred, and tongue, and people, and nation;—to whom be blessing, and honor, and glory, and power, for ever and ever. Amen!

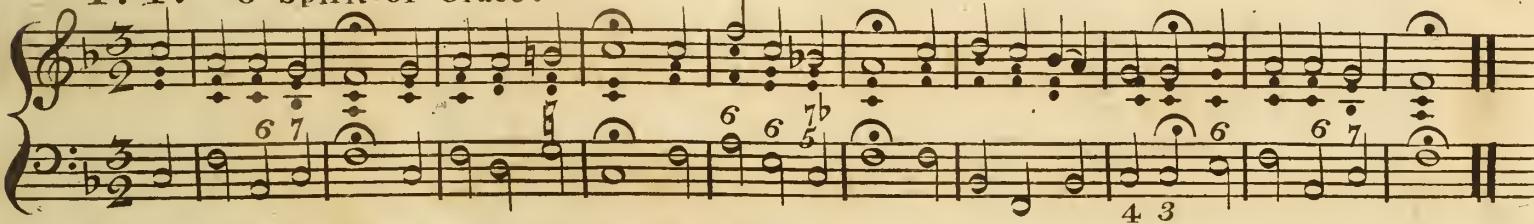
CHR. IGN. LATROBÈ

Tune 1. Teach us, O Lord, the mystery of thy Cross.

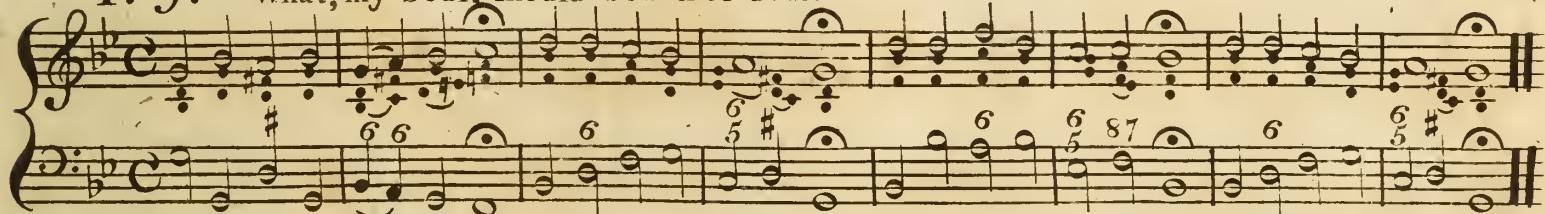
1



T. 4. o Spirit of Grace.



T. 9. What, my Soul, should bow thee down.



T. 10. My Soul, awake and render.



2 T. 11. a. Let the Splendor of thy word.

Musical score for T. 11. a. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music is written in a treble clef and bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 65 through 75 are visible below the notes. The music features a mix of eighth and sixteenth note patterns.

T. 11. d. Saviour of the nations, come.

Musical score for T. 11. d. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music is written in a treble clef and bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 6 through 11 are visible below the notes. The music features a mix of eighth and sixteenth note patterns.

T. 14. a. Jesus, thy word is my delight. See T. 593.

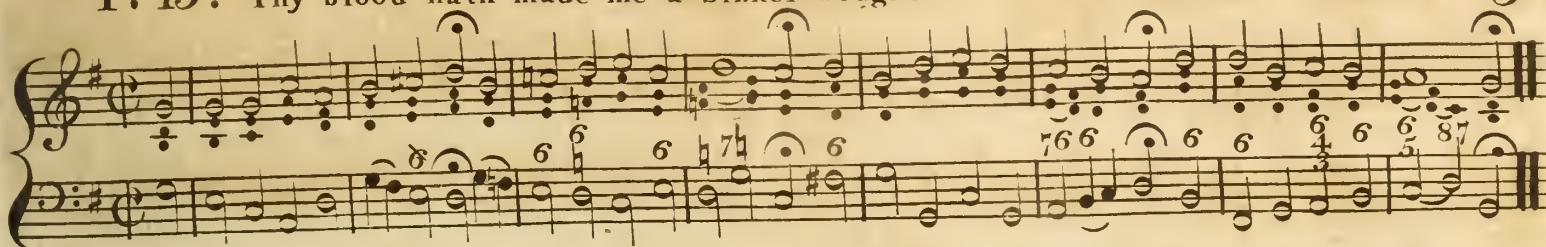
Musical score for T. 14. a. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music is written in a treble clef and bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 6 through 11 are visible below the notes. The music features a mix of eighth and sixteenth note patterns.

T. 14. b. A wondrous change Christ with us makes.

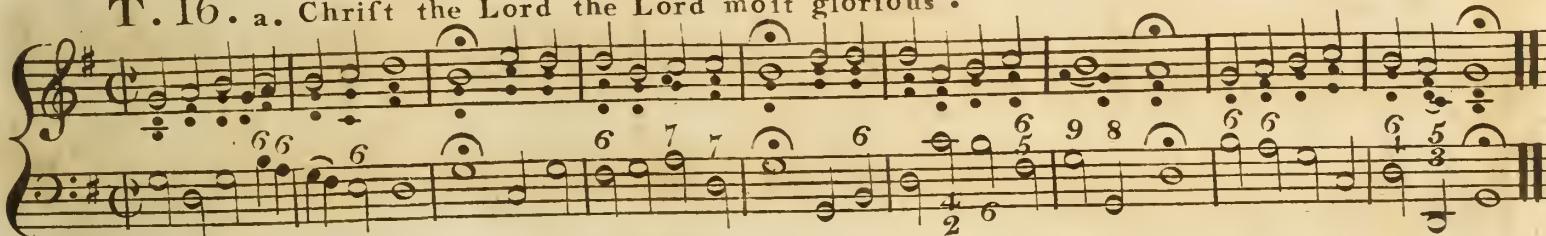
Musical score for T. 14. b. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music is written in a treble clef and bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 6 through 11 are visible below the notes. The music features a mix of eighth and sixteenth note patterns.

T. 15. Thy blood hath made me a Sinner bought.

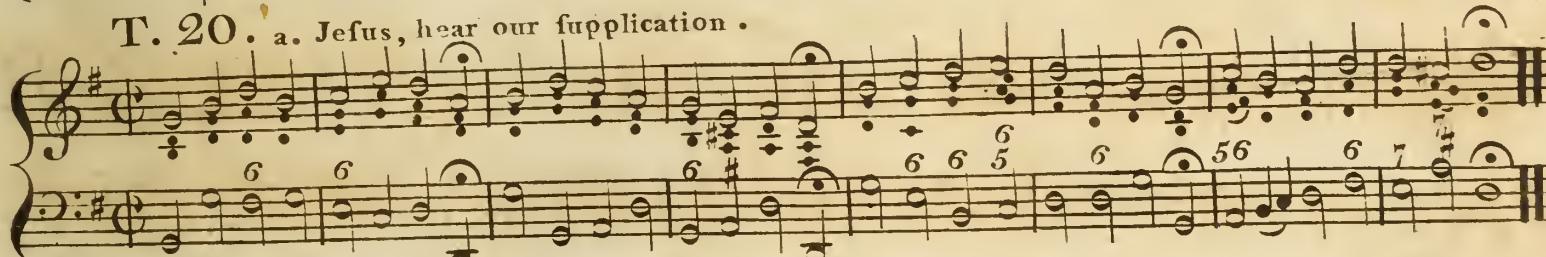
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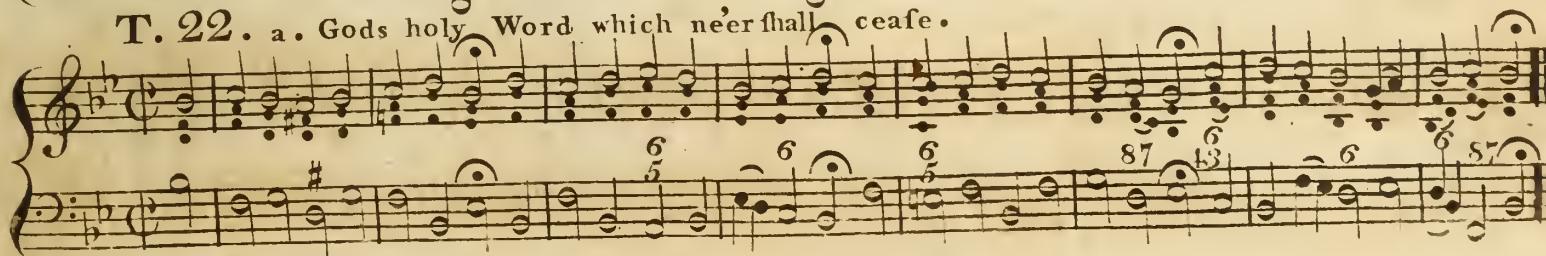
T. 16. a. Christ the Lord the Lord most glorious.



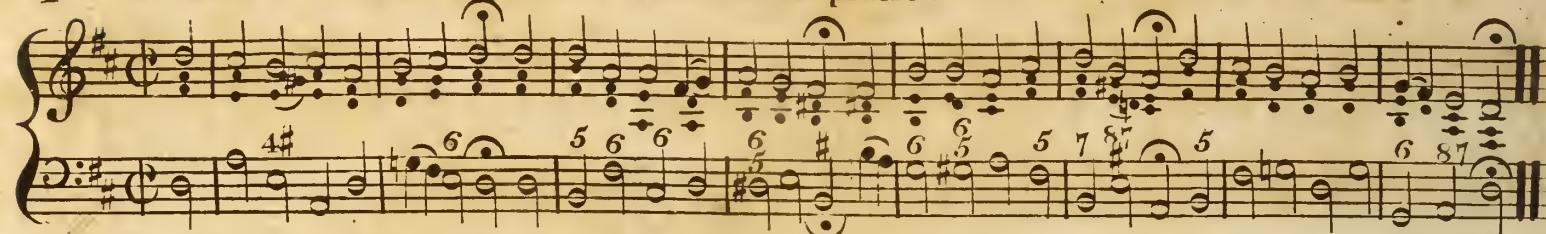
T. 20. a. Jesus, hear our supplication.



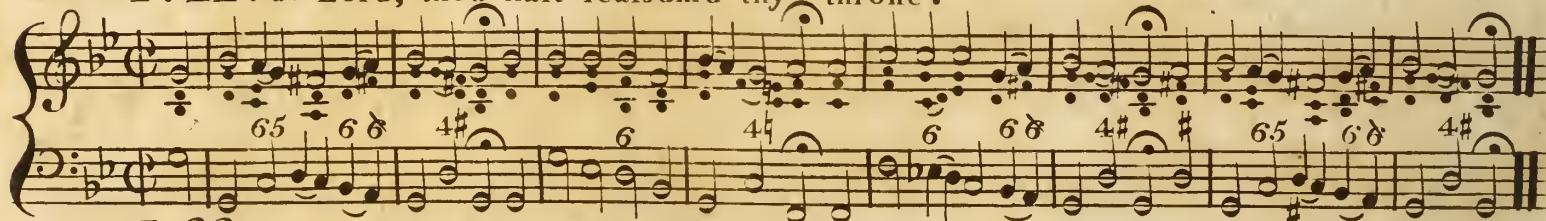
T. 22. a. Gods holy Word which neer shall cease.



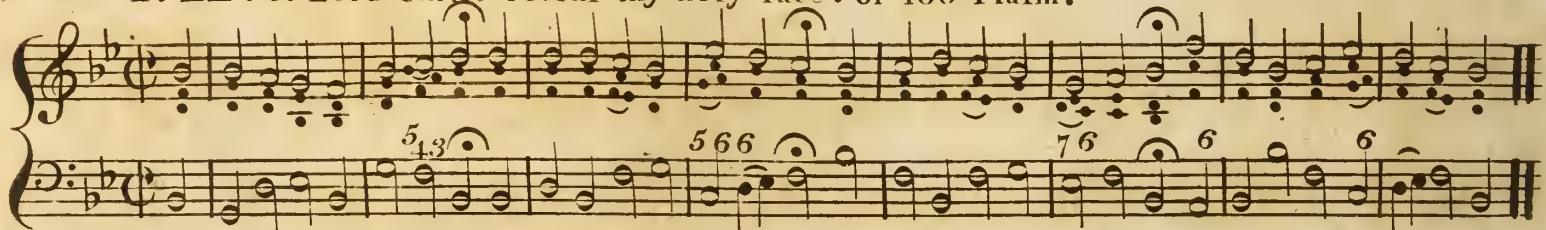
4 T. 22. b. To God we render Thanks and praise.



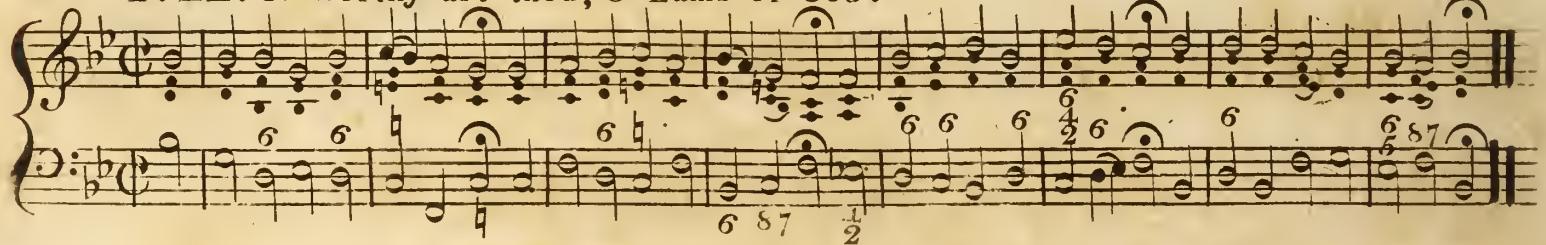
T. 22. d. Lord, thou hast reassum'd thy throne.



T. 22. e. Lord Christ reveal thy holy face. or 100 Psalm.



T. 22. f. Worthy art thou, O Lamb of God.



T. 22. o. O Comforter God Holy Ghost.

A musical score for two voices. The top voice is in common time with a treble clef, and the bottom voice is in common time with an bass clef. The music consists of two staves of six measures each. The first measure starts with a dotted half note followed by a dotted quarter note. Subsequent measures feature various rhythmic patterns including eighth and sixteenth notes. Numerals such as 6, 87, 6, 6, 6, 5, 5, and 4 are placed above the notes in some measures. The score concludes with a double bar line and repeat dots at the end of the second staff.

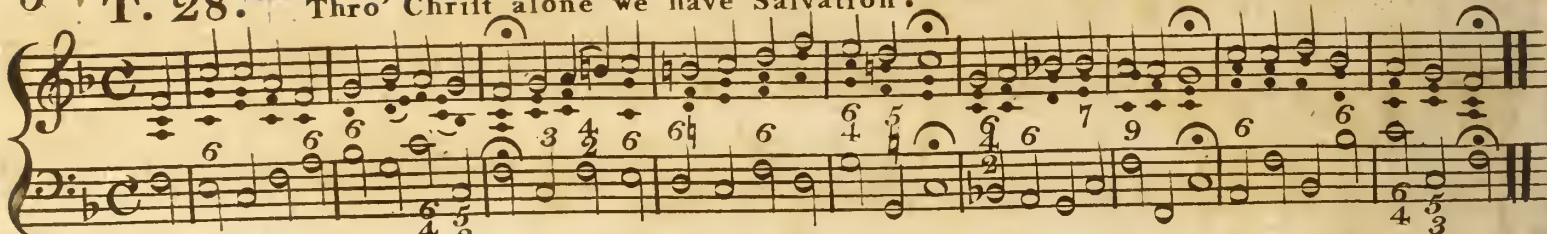
T. 23. Come approach to Jesu's table.

A musical score for two voices. The top voice is in common time with a treble clef, and the bottom voice is in common time with a bass clef. The music consists of two staves of six measures each. The first measure starts with a dotted half note followed by a dotted quarter note. Subsequent measures feature various rhythmic patterns including eighth and sixteenth notes. Numerals such as 87, 7, 7, 6, 6, 5, 5, and 5 are placed above the notes in some measures. The score concludes with a double bar line and repeat dots at the end of the second staff.

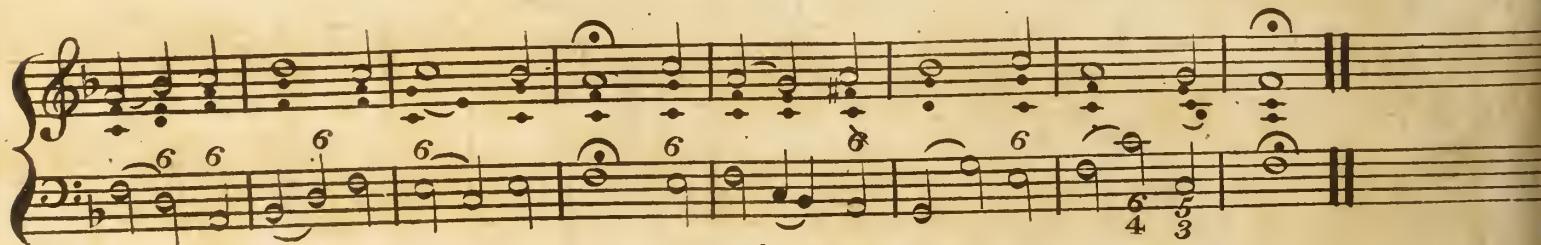
T. 26. Thou meek and patient Lamb of God.

A musical score for two voices. The top voice is in common time with a treble clef, and the bottom voice is in common time with a bass clef. The music consists of two staves of six measures each. The first measure starts with a dotted half note followed by a dotted quarter note. Subsequent measures feature various rhythmic patterns including eighth and sixteenth notes. Numerals such as 6, 5, 4, 3, 6, 6, 7, 6, 6, 6, 6, 6, 4, 6, 6, 6, 5, 3, and 3 are placed above the notes in some measures. The score concludes with a double bar line and repeat dots at the end of the second staff.

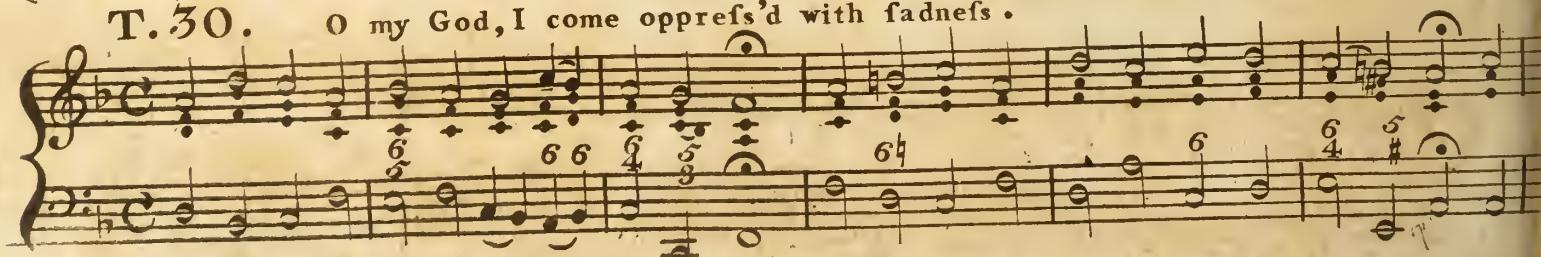
6 T. 28. Thro' Christ alone we have Salvation.

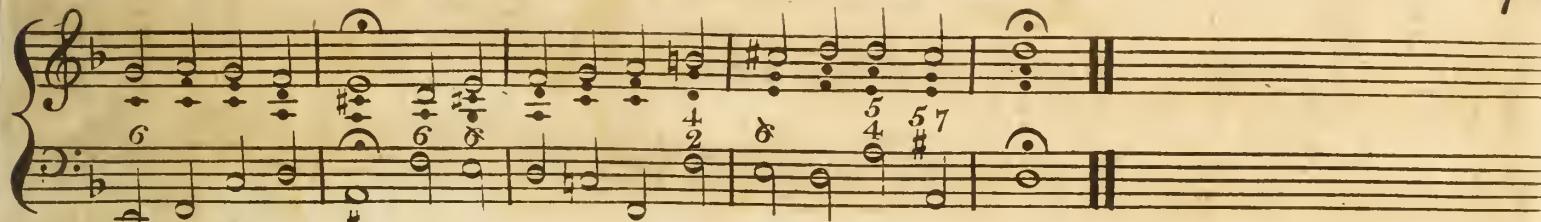


T. 29. For that amazing Love and Grace.

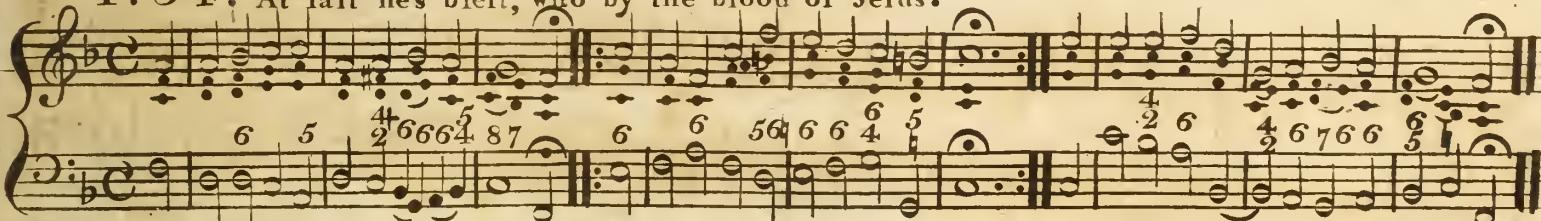


T. 30. O my God, I come oppress'd with sadness.

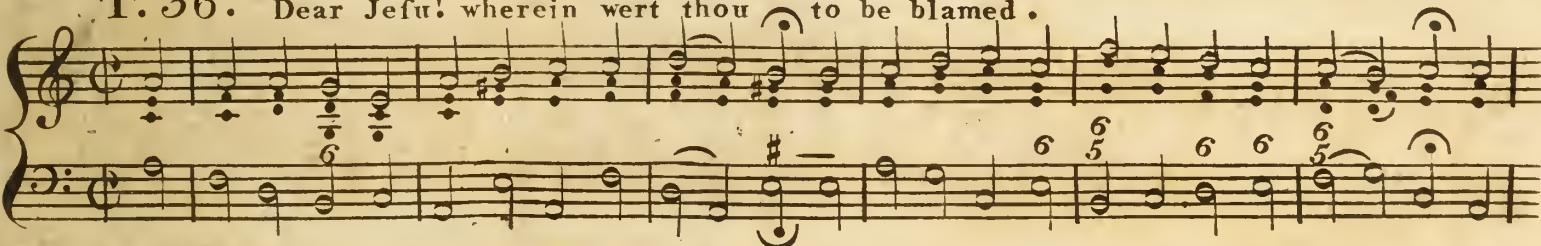




T. 34. At last he's blest, who by the blood of Jesus.



T. 36. Dear Jesu! wherein wert thou to be blamed.



8 T. 37. Lord had I of thy Love.

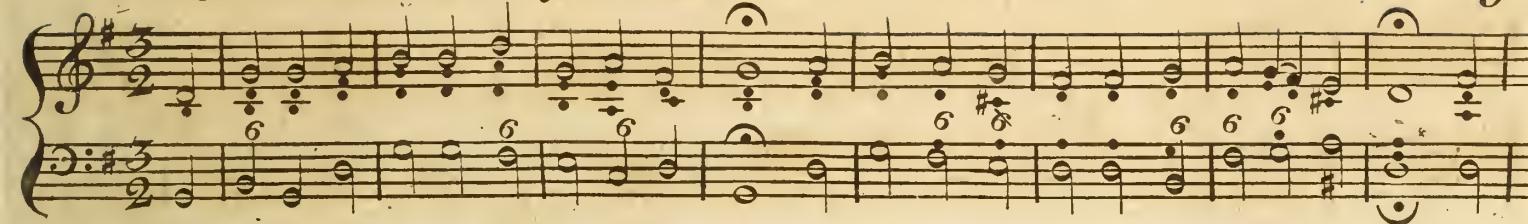
Musical score for T. 37, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth-note chords. The top staff has a treble clef and the bottom staff has a bass clef. Measure numbers 1 through 8 are indicated above the notes. The key signature changes from C major to G major at measure 8. The score includes a repeat sign and a double bar line at the end of the first section.

T. 39. To God our Immanuel, made flesh as we are.

Musical score for T. 39, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth-note chords. The top staff has a treble clef and the bottom staff has a bass clef. Measure numbers 1 through 8 are indicated above the notes. The key signature changes from C major to G major at measure 8. The score includes a repeat sign and a double bar line at the end of the first section.

T. 39. c. O Father of mercy be ever adord'.

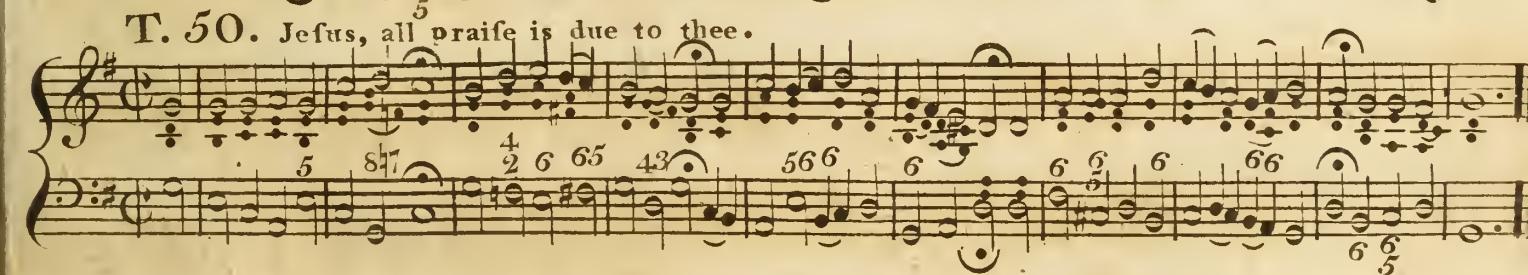
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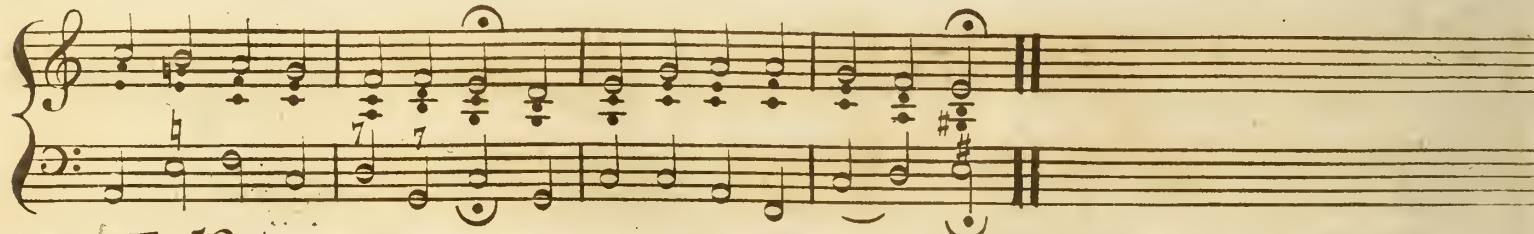
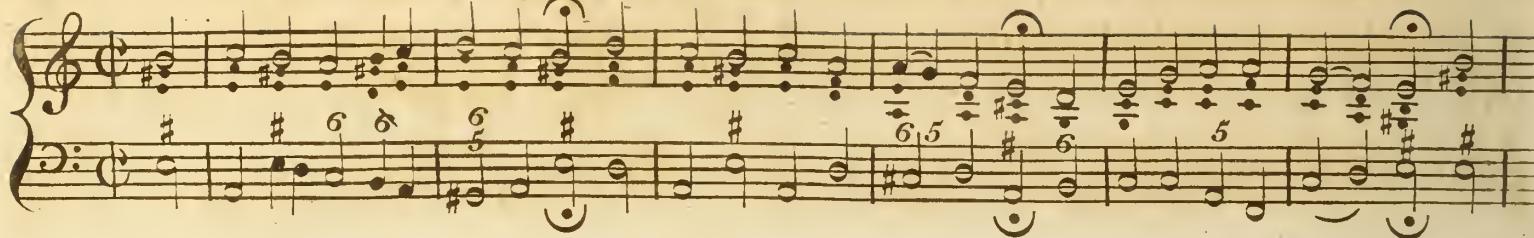
T. 45. O deepest grief.



T. 50. Jesus, all praise is due to thee.



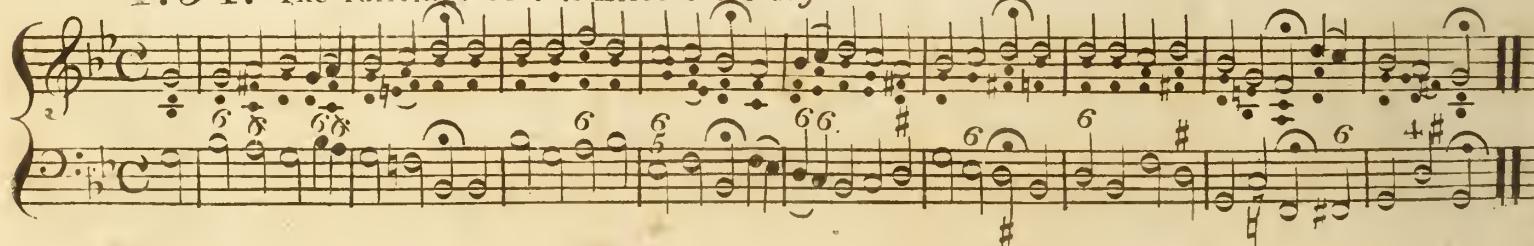
10 T. 51. When Jesus hung upon the cross.



+ T. 52. b. My Life I now to God resign.



T. 54. The sufferings of this Life's short day.



T. 56. Thou, O Jesus, art a gracious Lord.

11

Musical score for T. 56. The score consists of two systems of music. The top system starts with a treble clef, common time, and a key signature of one sharp. It features a soprano part with eighth-note patterns and a basso continuo part with sustained notes and bassoon entries. The bottom system starts with a bass clef, common time, and a key signature of one sharp. It features a basso continuo part with sustained notes and bassoon entries. Measure numbers 6, 6, 98, 6, 5, 4, and 3 are indicated above the basso continuo staff.

T. 58. Most gracious Lord, we render thanks and praise.

Musical score for T. 58. The score consists of two systems of music. The top system starts with a treble clef, common time, and a key signature of one sharp. It features a soprano part with eighth-note patterns and a basso continuo part with sustained notes and bassoon entries. The bottom system starts with a bass clef, common time, and a key signature of one sharp. It features a basso continuo part with sustained notes and bassoon entries. Measure numbers 6, 5, 7, 6, 43, 6, 6, 4, and 6 are indicated above the basso continuo staff.

12 T. 61. Praise ye the Lord, the mighty King of Glory.

Musical score for T. 61. The music is in common time (indicated by '3') and G major (indicated by a G clef). It consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The notation includes various note values (eighth and sixteenth notes) and rests. Figured bass notation is provided below the bass staff, showing harmonic progressions such as 6, 3, 4, 2, 3, 6, 4, 5, 6, 5, 4, 3, and 2. The score concludes with a double bar line.

T. 64. Lord, great and good.

Musical score for T. 64. The music is in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The notation includes eighth and sixteenth notes. Figured bass notation is provided below the bass staff, showing harmonic progressions such as 4, 3, 7, 6, 6, 6, 6, 6, 6, 6, 6, 7, and 2. The score concludes with a double bar line.

T. 66. Be not dismayed in time of need.

Musical score for T. 66. The music is in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The notation includes eighth and sixteenth notes. Figured bass notation is provided below the bass staff, showing harmonic progressions such as 4, 6, 5, 7, 6, 6, 5, and 2. The score concludes with a double bar line.



T. 68. Holy Trinity.



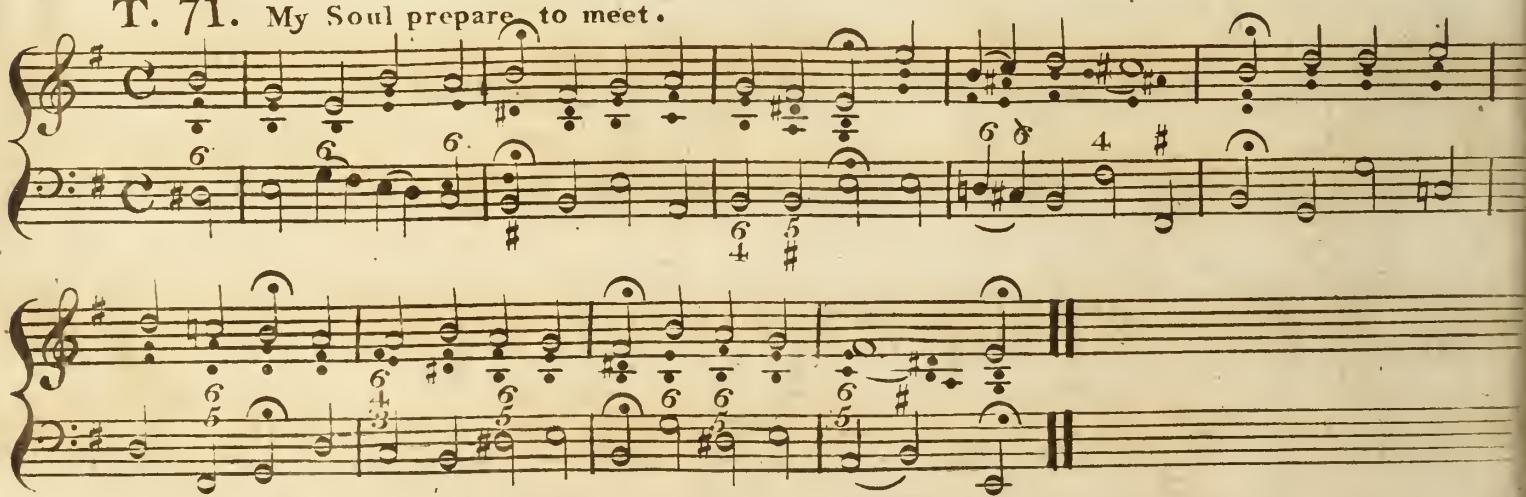
T. 69 How amiable.



14 T. 70. The blessed armies.



T. 71. My Soul prepare to meet.



T. 74 & 75. O Lord, in me fulfill. O whither shall I fly.

15

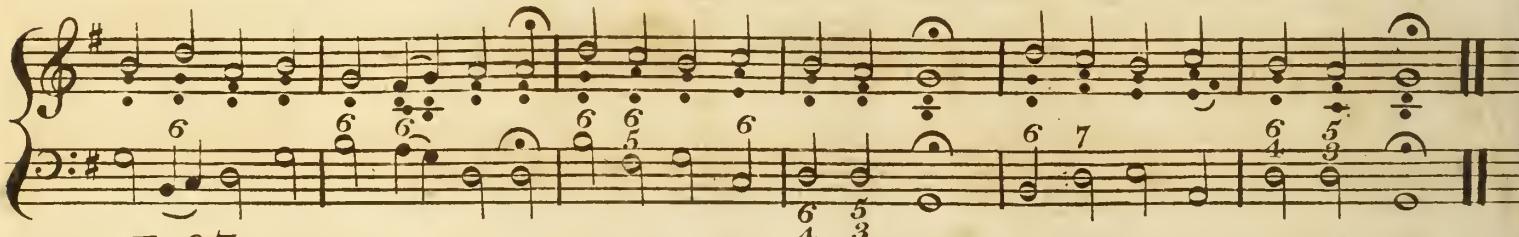
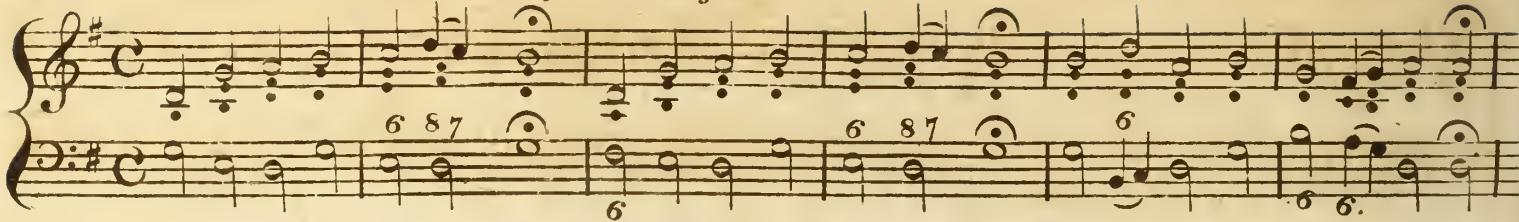
A handwritten musical score for two voices. The top staff is in common time, C major, and the bottom staff is in common time, B-flat major. The music consists of mostly quarter notes and eighth notes, with some sixteenth-note patterns. Measure numbers 56, 58, 59, 60, 61, and 65 are written above the notes. A sharp sign is placed above the staff at measure 65. The score ends with a double bar line.

T. 79. O World see thy Creator.

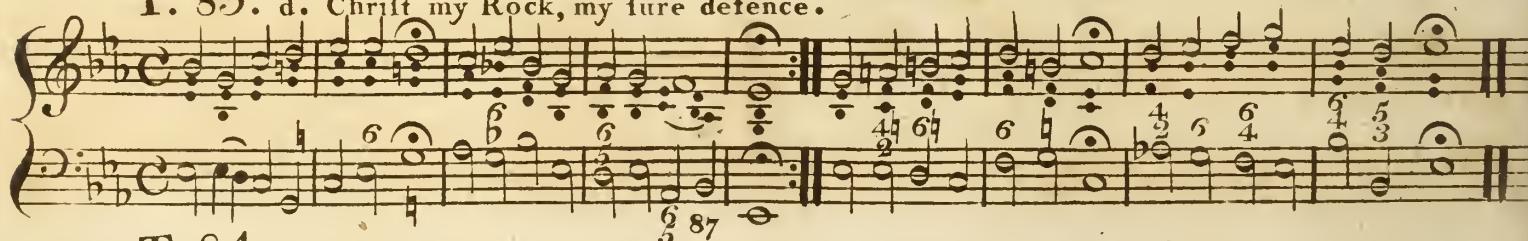
w 520,

A handwritten musical score for two voices. The top staff is in common time, G major, and the bottom staff is in common time, E major. The music consists of mostly quarter notes and eighth notes. Measure numbers 6, 7, 13, 15, 16, and 17 are written above the notes. The score ends with a double bar line.

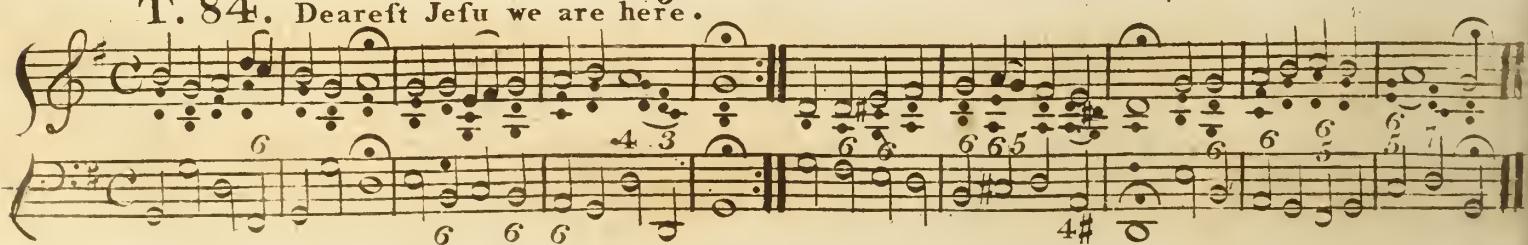
16 T. 82. d. Jesus makes my heart rejoice.



T. 83. d. Christ my Rock, my sure defence.



T. 84. Dearest Jesu we are here.



T. 89. In thine image, Lord, thou madst me.

17

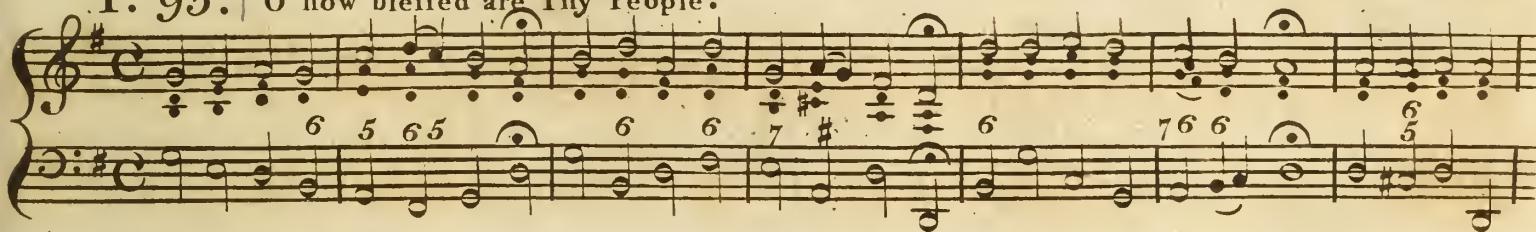


T. 90. My Yoke, saith Christ, upon you take.

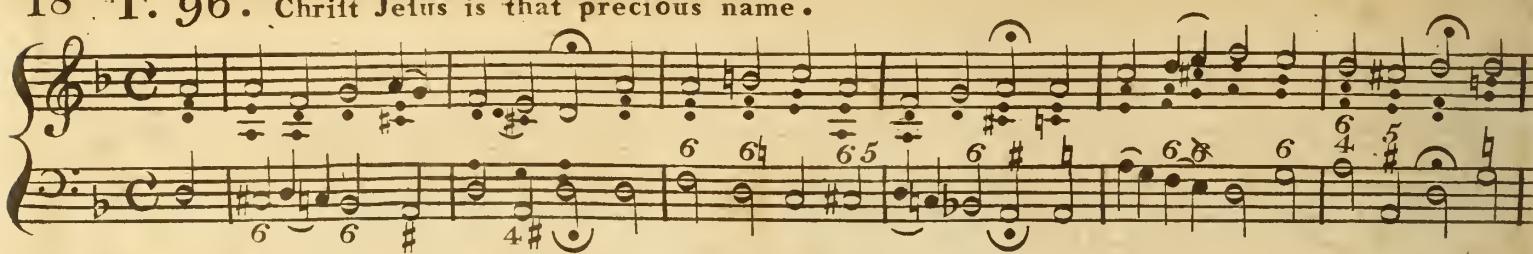
see 90 & 100



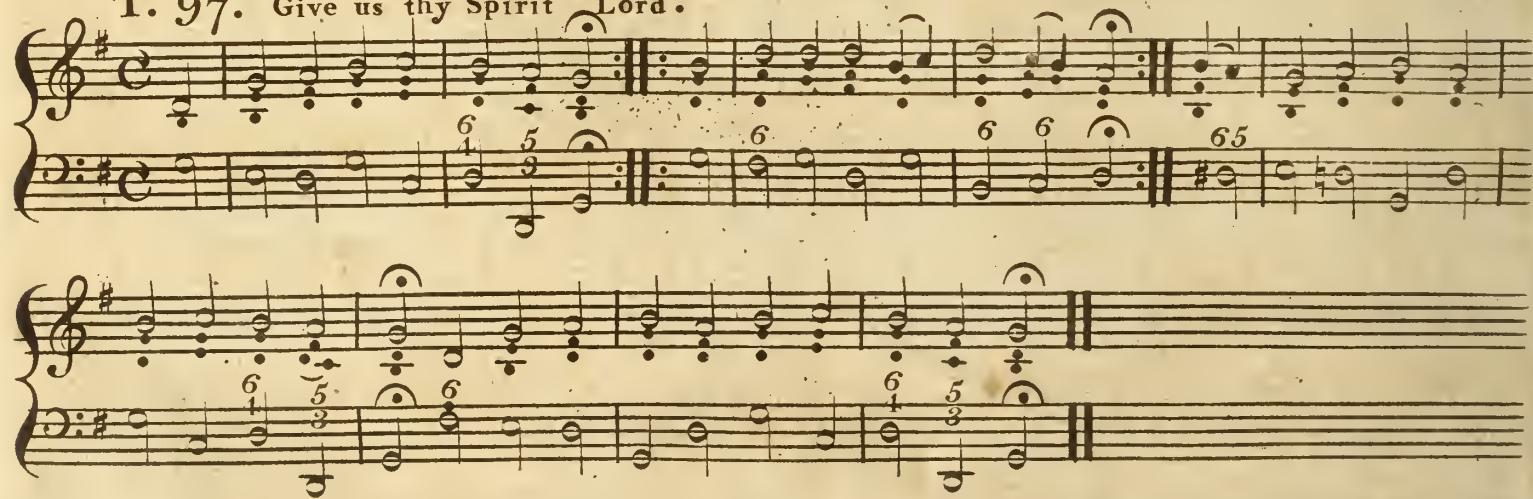
T. 95. O how blessed are Thy People.



T. 96. Christ Jesus is that precious name.



T. 97. Give us thy Spirit Lord.

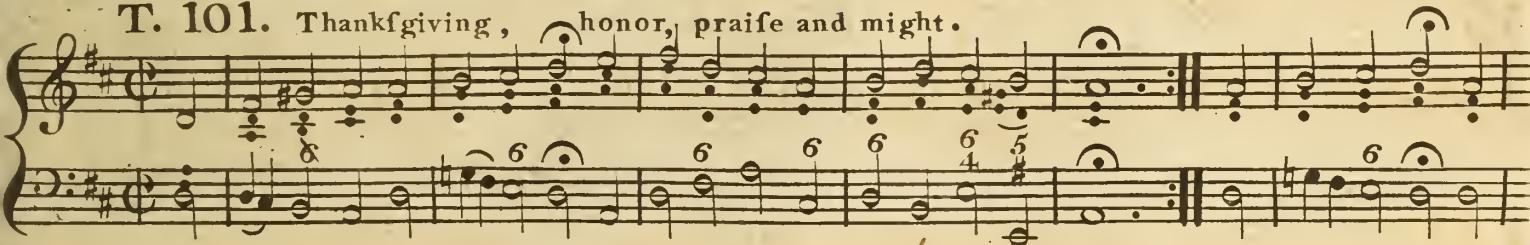


T. 99. Act full of Godlike Majesty.

19



T. 101. Thanksgiving, honor, praise and might.



20 T. 102. Christ crucified, my soul by faith.

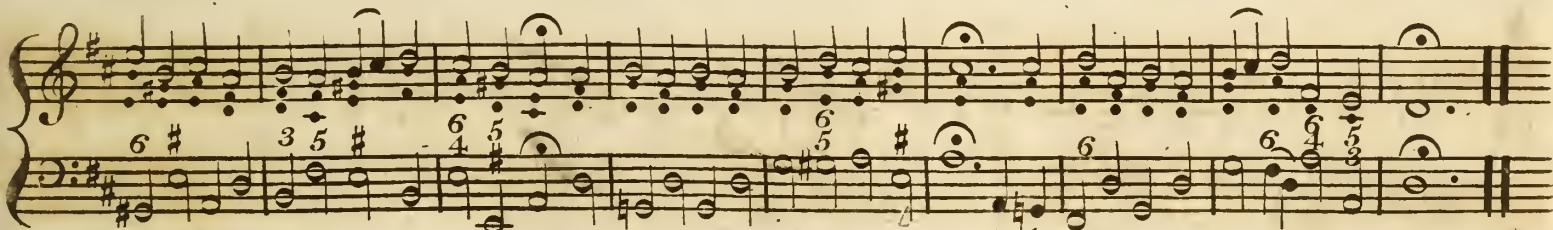
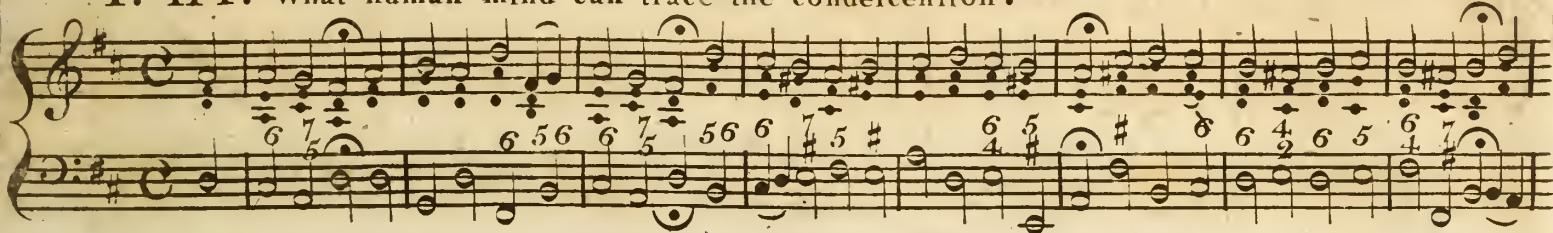
Musical score for T. 102, featuring two staves of music. The top staff is in C major and the bottom staff is in G major. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings. The key signature changes between the two staves.

T. 106. Spirit of truth, essential God. See T. 90 or 96.

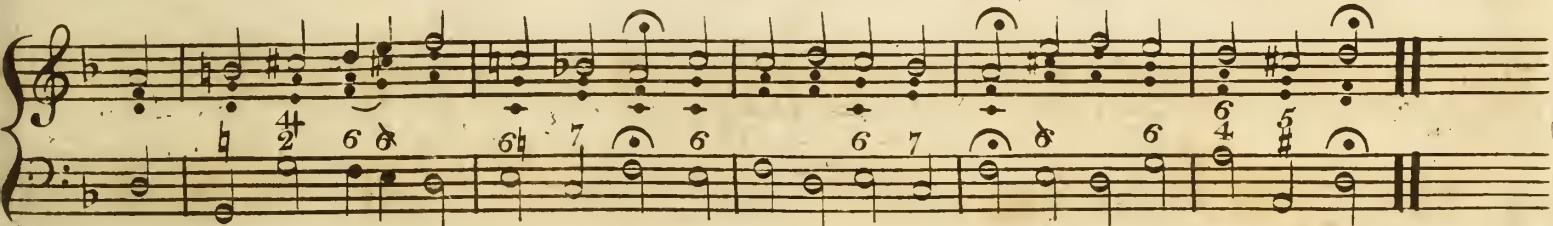
Musical score for T. 106, featuring two staves of music. The top staff is in C major and the bottom staff is in G major. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings. The key signature changes between the two staves.

T. 114. What human mind can trace the condescension.

21



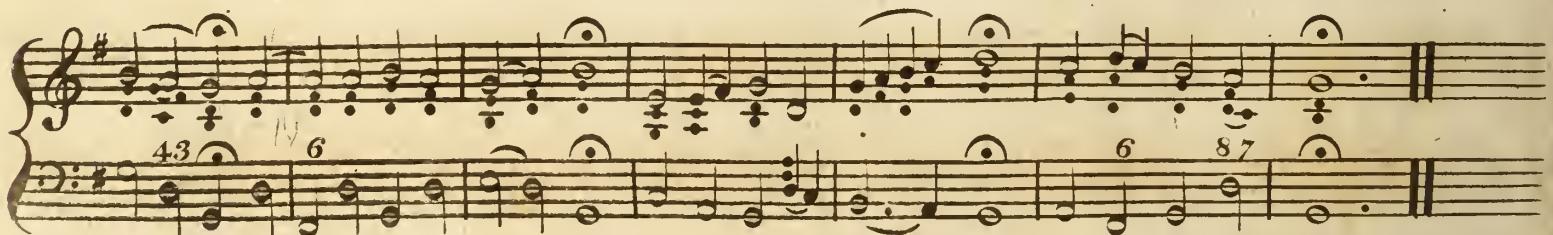
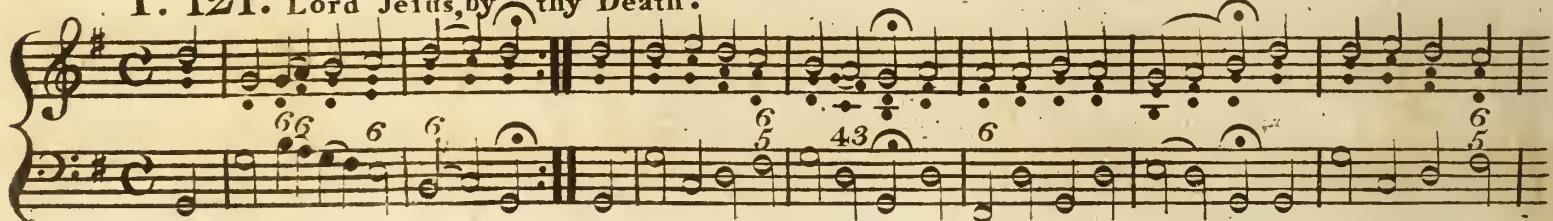
T. 115. How great the bliss to be a Sheep of Jesus.



22 T. 119. Holy Lord.



T. 121. Lord Jesus, by thy Death.



T. 123. O Lord, afford me light.

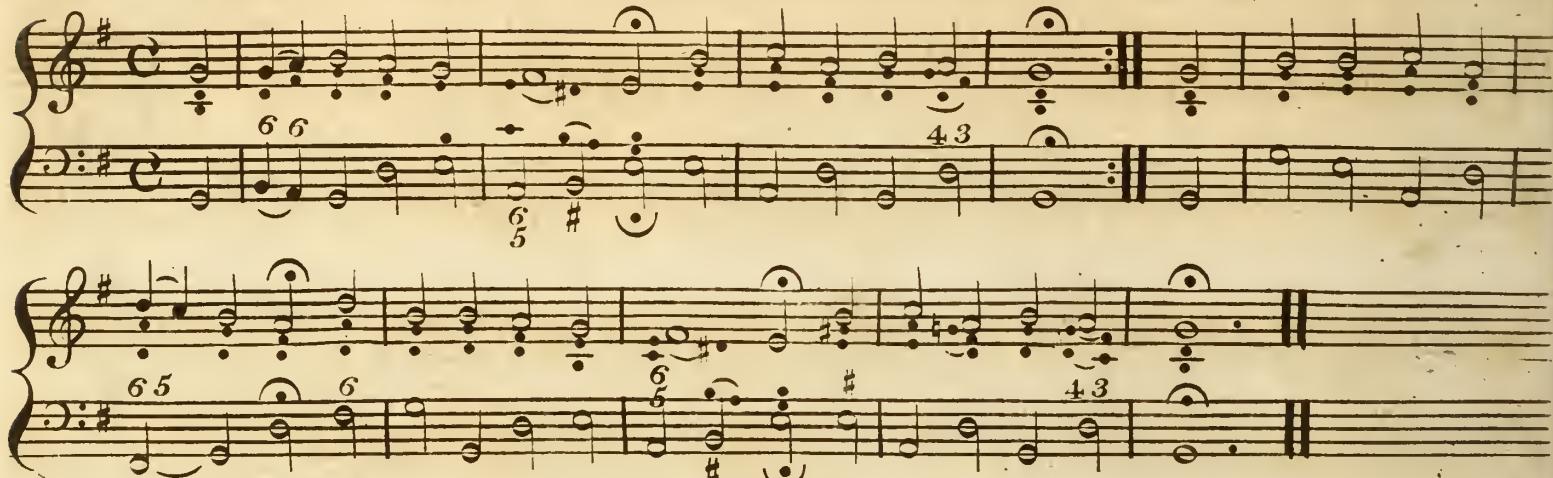
23

Musical score for T. 123, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth and sixteenth note patterns. Measure numbers 6, 65, 6, 5, 6, 65, and 3 2 6 7 are indicated above the notes. The key signature changes between G major and F# major.

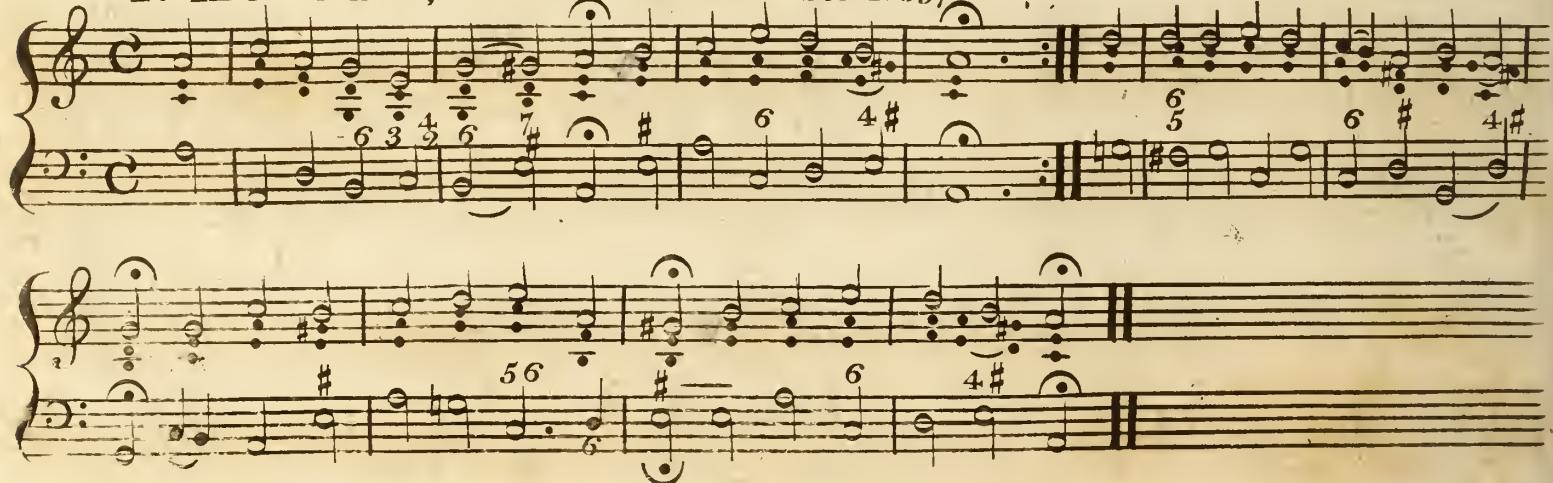
T. 124. Stream which flow'd from Christ the Rock.

Musical score for T. 124, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth and sixteenth note patterns. Measure numbers 6, 6, 6, 6, 5, 3, 7 6, 6, 4, 3, 6, 6, 5, and 4 3 are indicated above the notes. The key signature changes between G major and F# major.

24 T. 125. Thou Maker of each creature.



T. 126. O Lord, when condemnation. See T. 597.



T. 127. O Lamb of God, our Saviour.

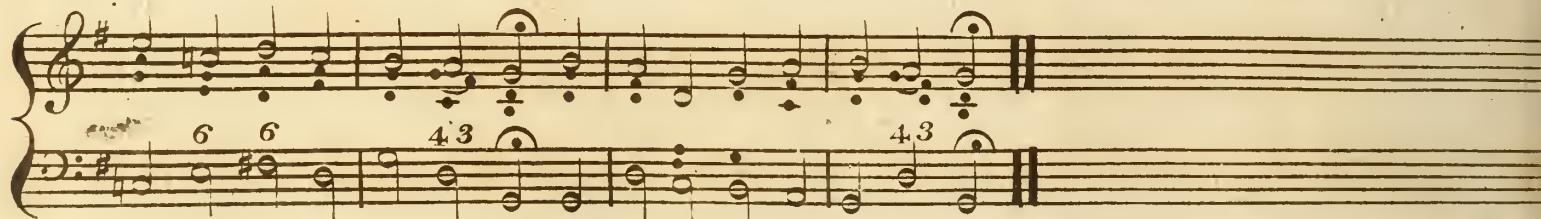
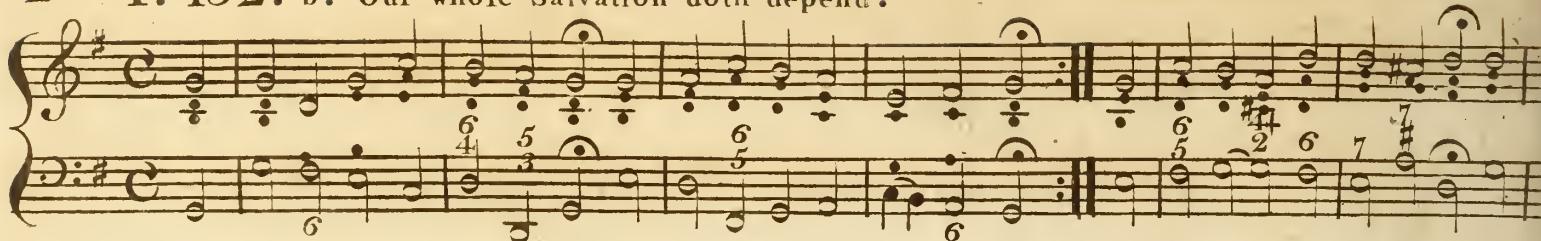
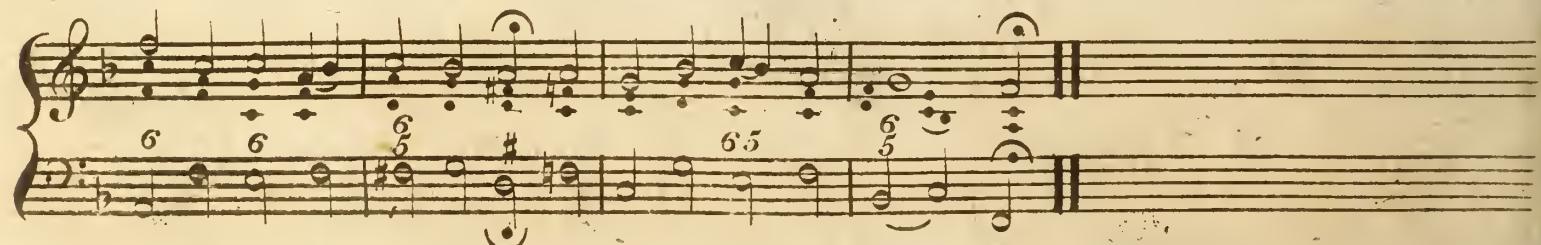
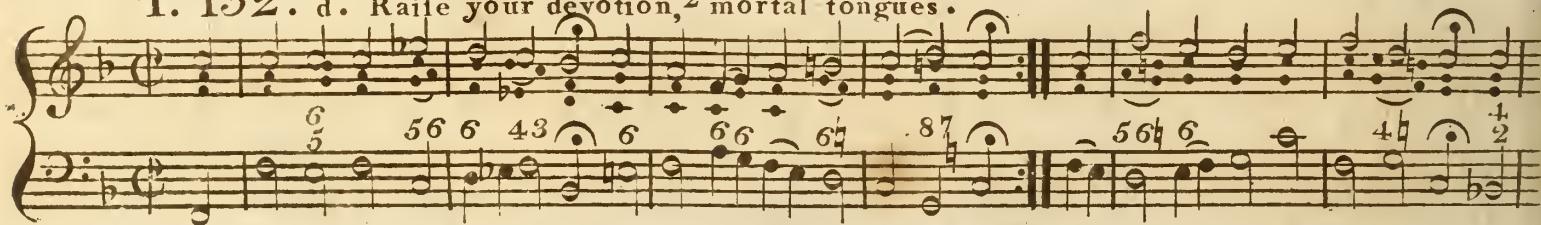
25

Musical score for T. 127, featuring two staves in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns with various harmonic changes indicated by Roman numerals (e.g., 6, 5, 9, 8, 76.6) and measure repeat signs. The score concludes with a final measure ending in a half note.

T. 132. a. To God on high all Glory be.

Musical score for T. 132, featuring two staves in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns with harmonic changes indicated by Roman numerals (e.g., 6, 56, 6, 6, 6, 6, 6, 6, 6, 5). The score concludes with a final measure ending in a half note.

26 T. 132. b. Our whole Salvation doth depend.

T. 132. d. Raise your devotion,² mortal tongues.

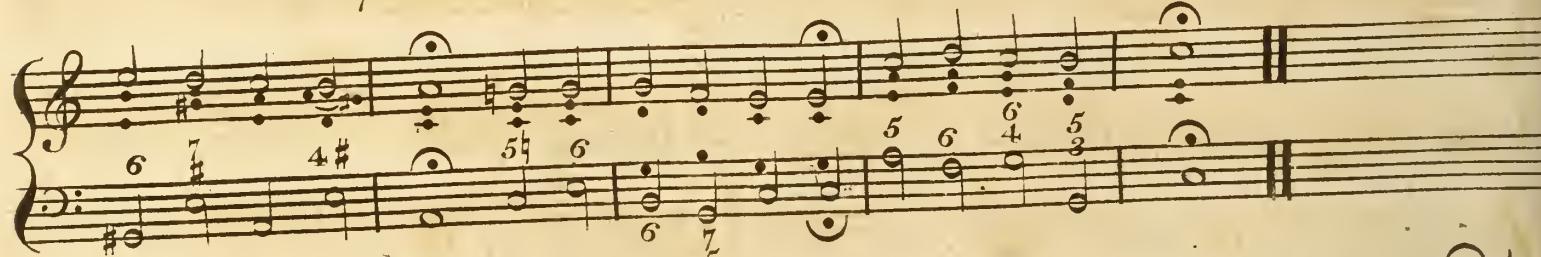
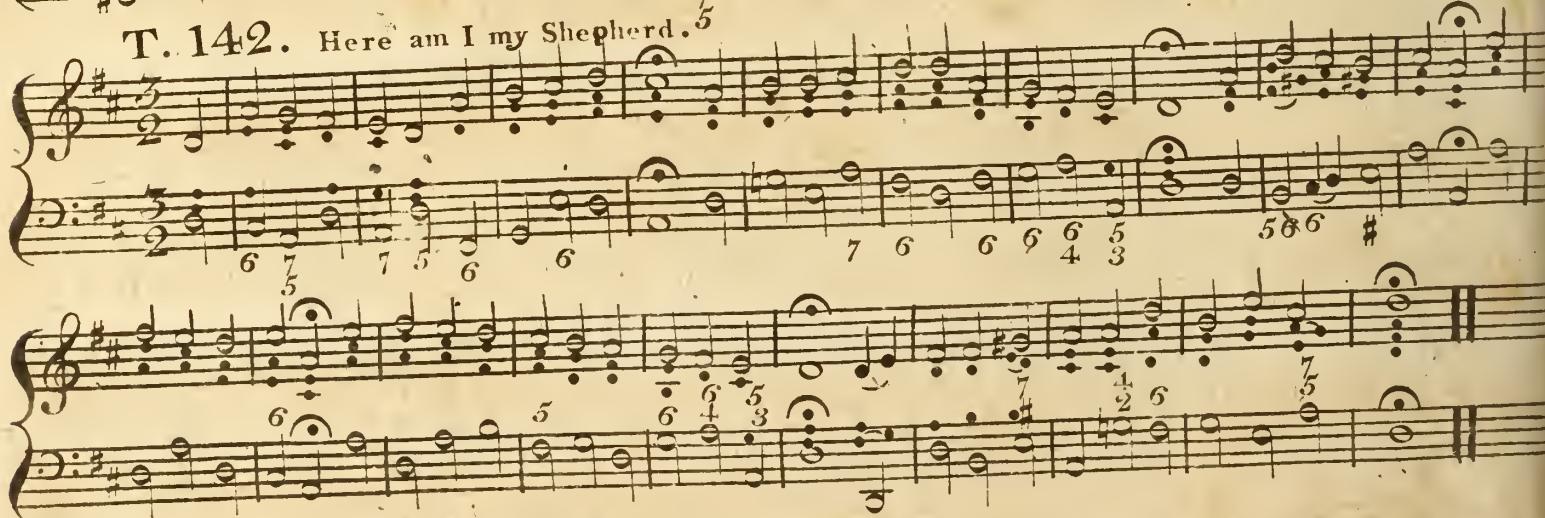
T. 132. e. Out of the deep I cry to thee.

27

T. 136. d. My Lord and God.

A handwritten musical score for organ, page 136. The title "T. 136. d. My Lord and God." is at the top. The music is written in two systems. The first system starts in common time, C major, with a treble clef. It consists of two staves of organ stops: the upper staff uses 16' and 8' stops, while the lower staff uses 4' and 2' stops. The second system begins with a change of key signature, indicated by a sharp sign and a 4# symbol. The upper staff continues with 16' and 8' stops, and the lower staff continues with 4' and 2' stops. The music features various note heads and rests, with some notes having vertical stems extending upwards or downwards.

28 T. 141. I am a poor Sinner.

T. 142. Here am I my Shepherd.⁵

T. 146. Lord Jesus, when I trace.

29

Musical score for T. 146, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 10 are present above the notes. The score concludes with a double bar line.

T. 147. Most holy Lamb of God.

Musical score for T. 147, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 10 are present above the notes. The score concludes with a double bar line.

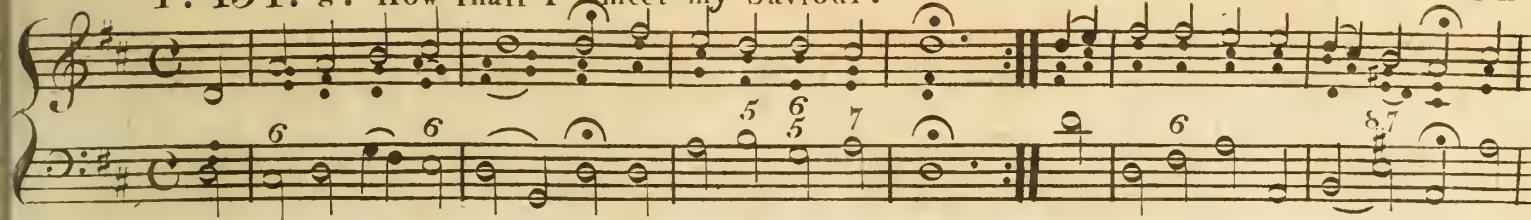
30 T. 149. Christ I love with all my Power.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of quarter notes and rests, with various numbers (e.g., 2, 6, 6, 6, 5, 3, 6, 6, 7, 5, 6, 6, 6, 4, 5, 3) written above and below the notes, likely indicating fingerings or performance techniques. Two double bar lines with repeat dots are present in both staves.

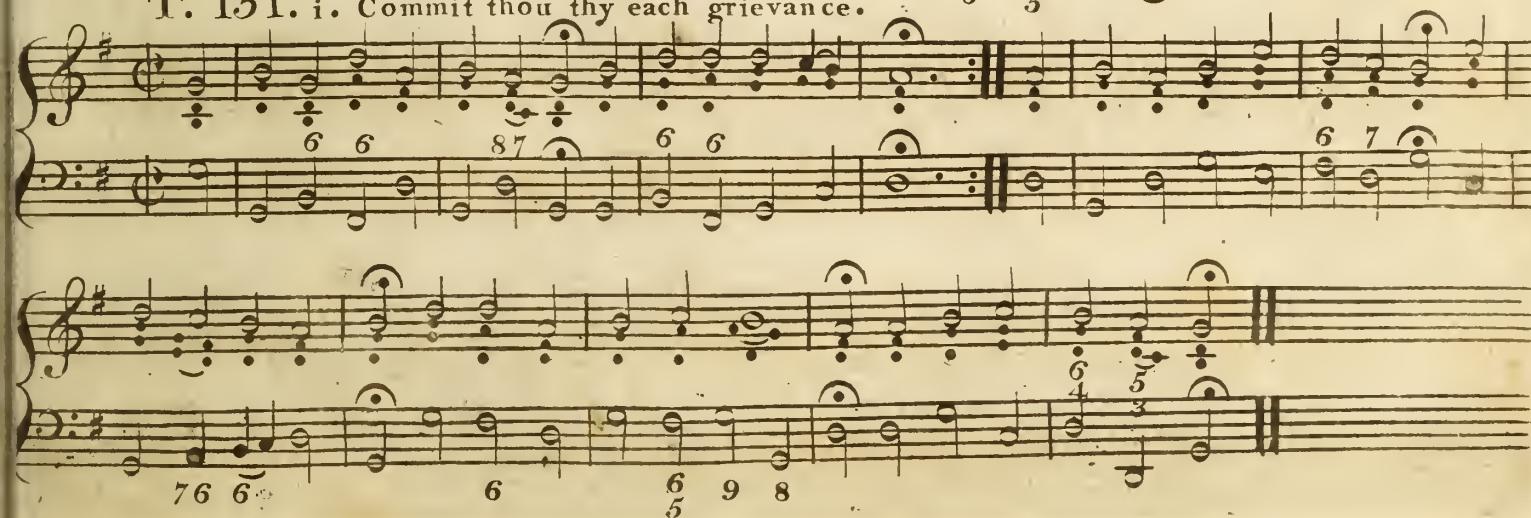
T. 151. a. O head so full of bruises.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of quarter notes and rests, with various numbers (e.g., 16, 6, 6, 4, 5, 6, 6, 5, 9, 8, 7, 6, 5, 6, 5) written above and below the notes, likely indicating fingerings or performance techniques. Two double bar lines with repeat dots are present in both staves.

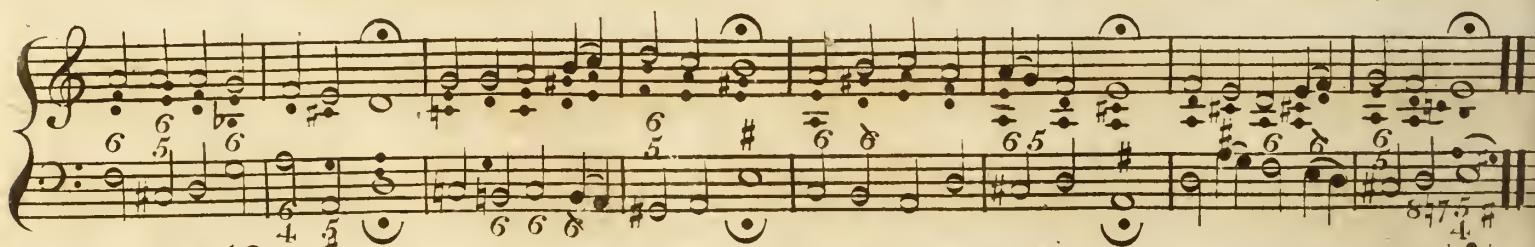
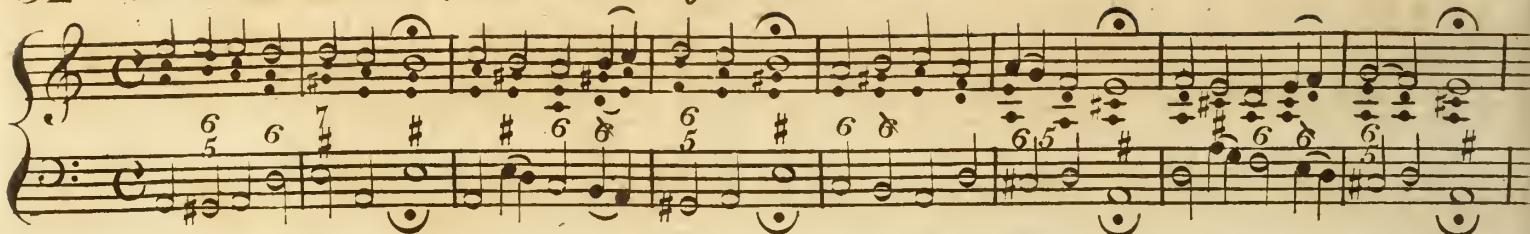
T. 151. g. How shall I meet my Saviour.



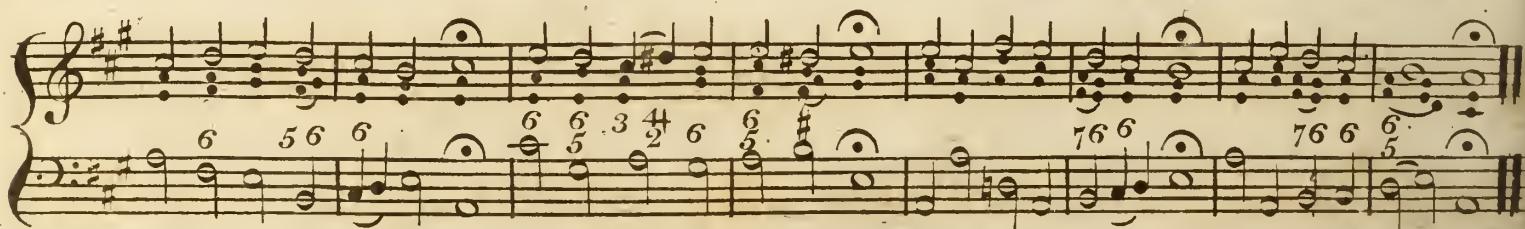
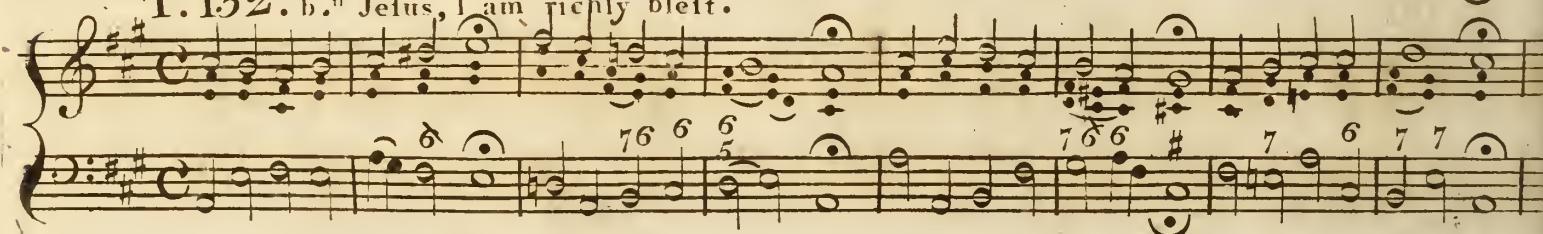
T. 151. i. Commit thou thy each grievance.



32 T. 152. a. Christ, who saves us by his Cross.



T. 152. b. Jesus, I am richly blest.



T. 155. I resign myself to thee.

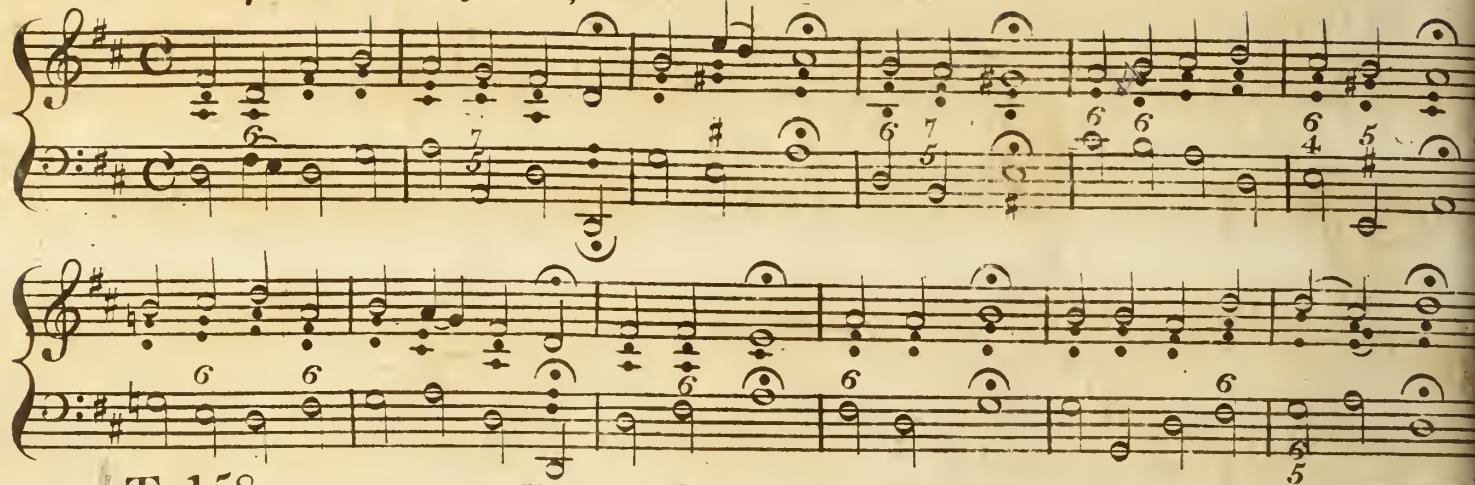
33

Musical score for T. 155, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It contains six measures, each ending with a fermata. The second staff begins with a bass clef, a key signature of one sharp, and common time. It contains five measures, each ending with a fermata. Various time signatures are indicated throughout the piece, including 6/8, 7/8, 5/8, 6/5, 6/4, 6/3, 3/2, 4/2, and 4/3.

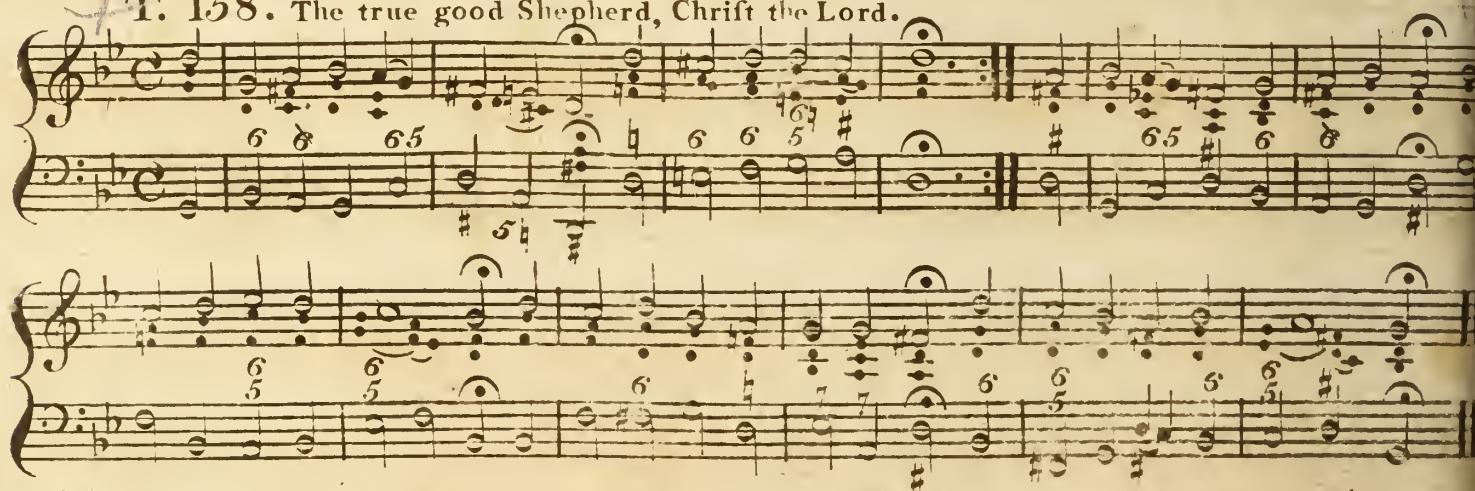
T. 156. Jesus is my light most fair.

Musical score for T. 156, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It contains four measures, each ending with a fermata. The second staff begins with a bass clef, a key signature of one sharp, and common time. It contains four measures, each ending with a fermata. Various time signatures are indicated throughout the piece, including 6/8, 5/8, 4/4, 5/4, 6/5, 6/4, 6/3, 7/6, 6/2, 4/3, and 5/3.

34 T. 157 . b. Rise my Soul, shake off all sadness.



T. 158. The true good Shepherd, Christ the Lord.



T. 159. 'Tis the most blest and needful part.

35

A handwritten musical score for three voices. The top voice has a soprano C-clef, the middle voice an alto C-clef, and the bottom voice a bass F-clef. The key signature is common time. The music consists of four staves of music, each ending with a double bar line. The first staff begins with a dotted half note followed by a dotted quarter note. The second staff begins with a dotted half note followed by a dotted quarter note. The third staff begins with a dotted half note followed by a dotted quarter note. The fourth staff begins with a dotted half note followed by a dotted quarter note.

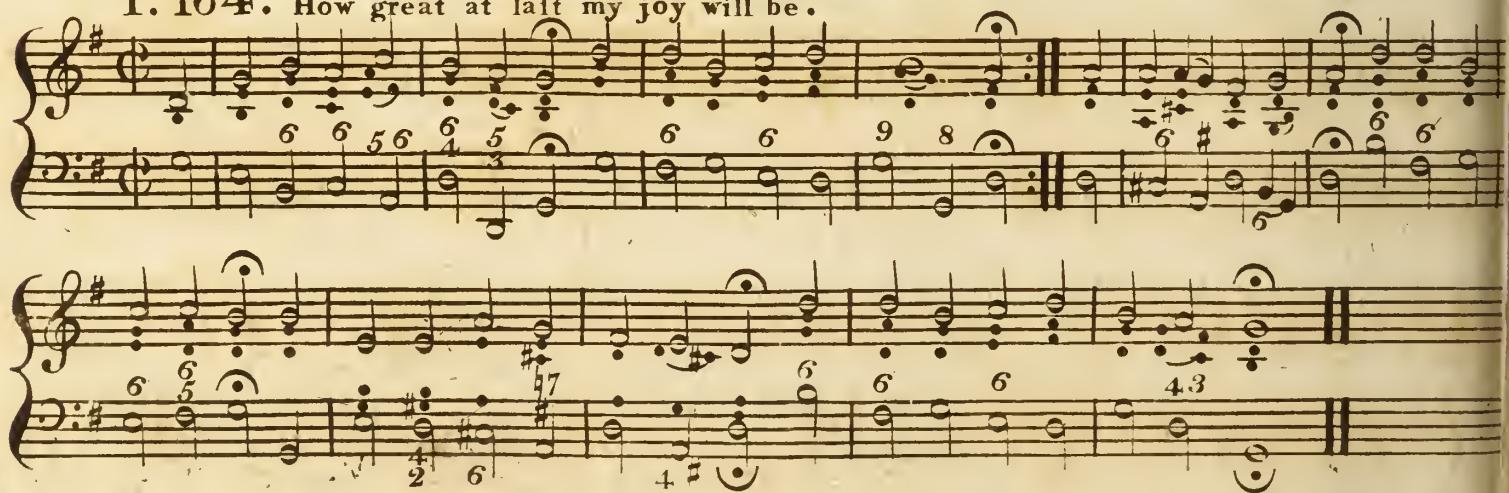
T. 160. The judgment of the Lord is just.

A handwritten musical score for three voices. The top voice has a soprano C-clef, the middle voice an alto C-clef, and the bottom voice a bass F-clef. The key signature is common time. The music consists of four staves of music, each ending with a double bar line. The first staff begins with a dotted half note followed by a dotted quarter note. The second staff begins with a dotted half note followed by a dotted quarter note. The third staff begins with a dotted half note followed by a dotted quarter note. The fourth staff begins with a dotted half note followed by a dotted quarter note.

36 T. 161. Highly favour'd Congregation.



T. 164. How great at last my joy will be.



T. 165. Thousand times by me be greeted.

37

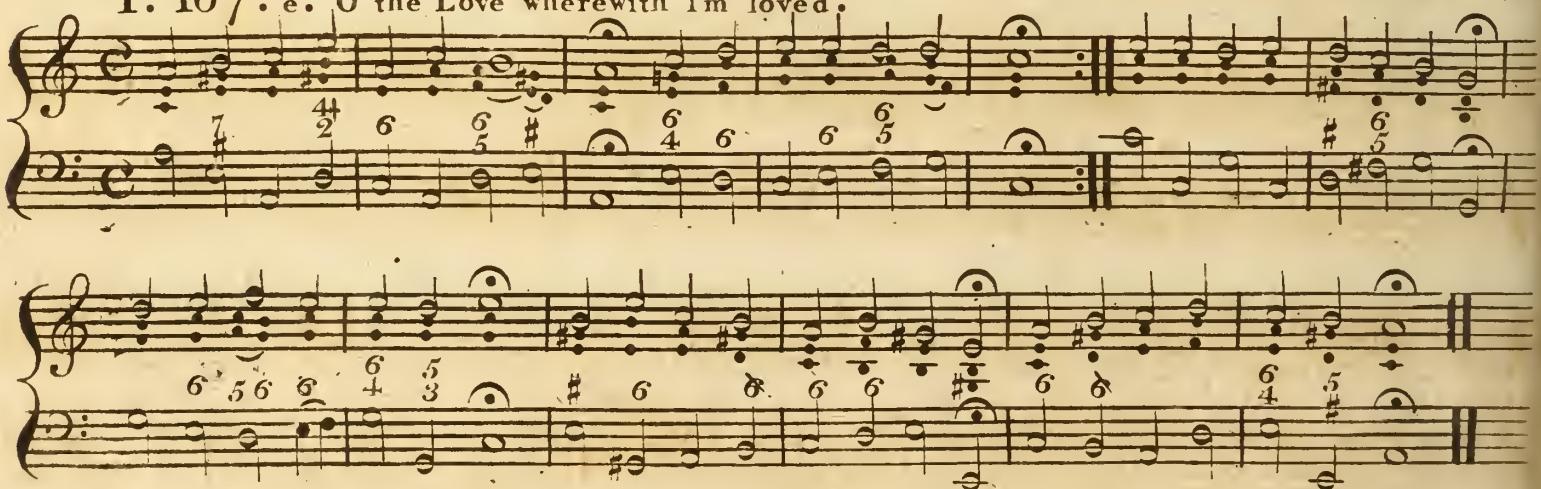
Musical score for T. 165, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 10 are present above the notes. The score concludes with a double bar line and repeat dots.

T. 166. When the due time had taken place.

Musical score for T. 166, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 10 are present above the notes. The score concludes with a double bar line and repeat dots.

38 T. 167. ^{at} O could we but love that Saviour.

T. 167. e. O the Love wherewith I'm loved.



T. 168. jesus, source of my Salvation.

39

A musical score for two voices. The top voice is in treble clef and the bottom voice is in bass clef. Both voices are in common time. The key signature is one sharp. The music consists of two staves of eight measures each, separated by a double bar line. Measure 1: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has quarter notes on the first, second, and third lines. Measure 2: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, second, and third lines. Measures 3-8: Both voices continue with eighth-note patterns, with some measure 8 ending on a half note. Measure 9: Both voices end on a half note.

T. 168. b. O at last I've found my Savior.

A musical score for two voices. The top voice is in treble clef and the bottom voice is in bass clef. Both voices are in common time. The key signature changes between one sharp and one flat. The music consists of two staves of eight measures each, separated by a double bar line. Measure 1: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has quarter notes on the first, second, and third lines. Measure 2: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, second, and third lines. Measures 3-8: Both voices continue with eighth-note patterns, with some measure 8 ending on a half note. Measure 9: Both voices end on a half note.

40 T. 169. Arise, my Spirit, bless the Day.

A musical score for two voices. The top voice is in common time (C) and common key (C). The bottom voice is in common time (C) and common key (C). The music consists of two staves of eight measures each. The notation uses black note heads and vertical stems. Measure 1 starts with a dotted half note followed by a quarter note. Measures 2-4 show various rhythmic patterns including eighth and sixteenth notes. Measures 5-8 continue the pattern. Measures 9-12 show more complex rhythms. Measures 13-16 conclude the section.

T. 172. Thy majesty how vast it is.

A musical score for two voices. The top voice is in common time (C) and common key (C). The bottom voice is in common time (C) and common key (C). The music consists of two staves of eight measures each. The notation uses black note heads and vertical stems. Measure 1 starts with a dotted half note followed by a quarter note. Measures 2-4 show various rhythmic patterns including eighth and sixteenth notes. Measures 5-8 continue the pattern. Measures 9-12 show more complex rhythms. Measures 13-16 conclude the section.

T. 183. o Jesus, 'fore whose radiation.

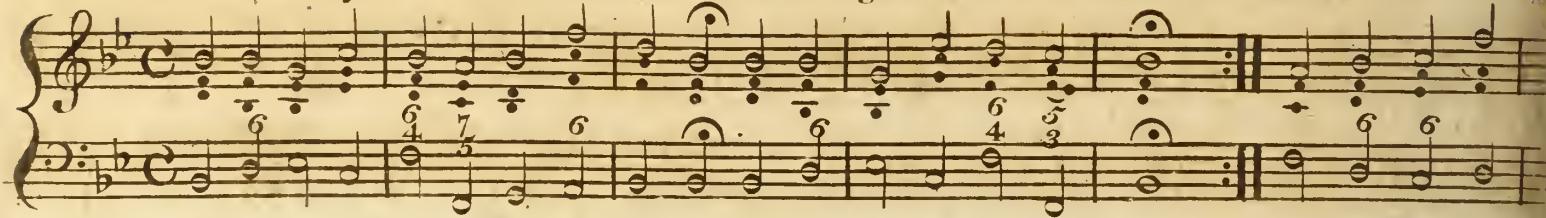
41

Musical score for T. 183. The music is in common time (C) and G major (indicated by a sharp symbol). It consists of two staves. The top staff begins with a dotted half note followed by a series of eighth notes. The bottom staff begins with a dotted half note followed by a series of eighth notes. Measure numbers 43 and 56 are indicated below the staves. The music concludes with a double bar line.

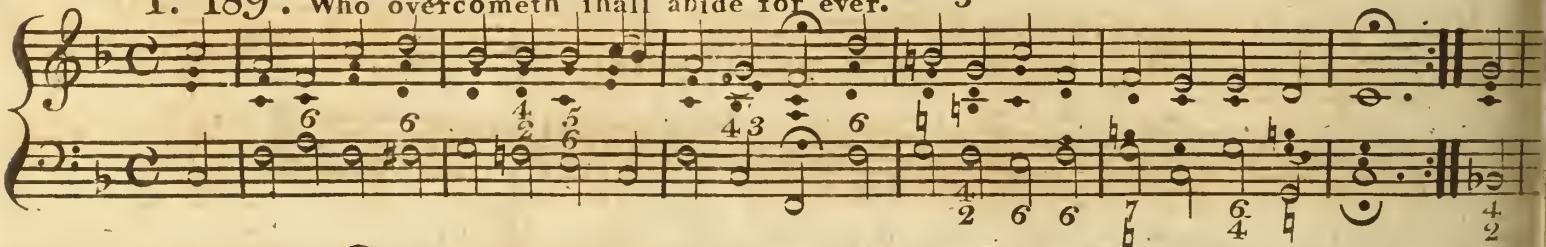
T. 184. With painful penance, thoughts distressed. See T. 594.

Musical score for T. 184. The music is in common time (C) and G major (indicated by a sharp symbol). It consists of two staves. The top staff begins with a dotted half note followed by a series of eighth notes. The bottom staff begins with a dotted half note followed by a series of eighth notes. Measure numbers 43 and 43 are indicated below the staves. The music concludes with a double bar line.

42 T. 185. My Redeemer, overwhelm'd with anguish.



T. 189. Who overcometh shall abide for ever.



T. 192. How well, O Lord, art thou thy people leading.

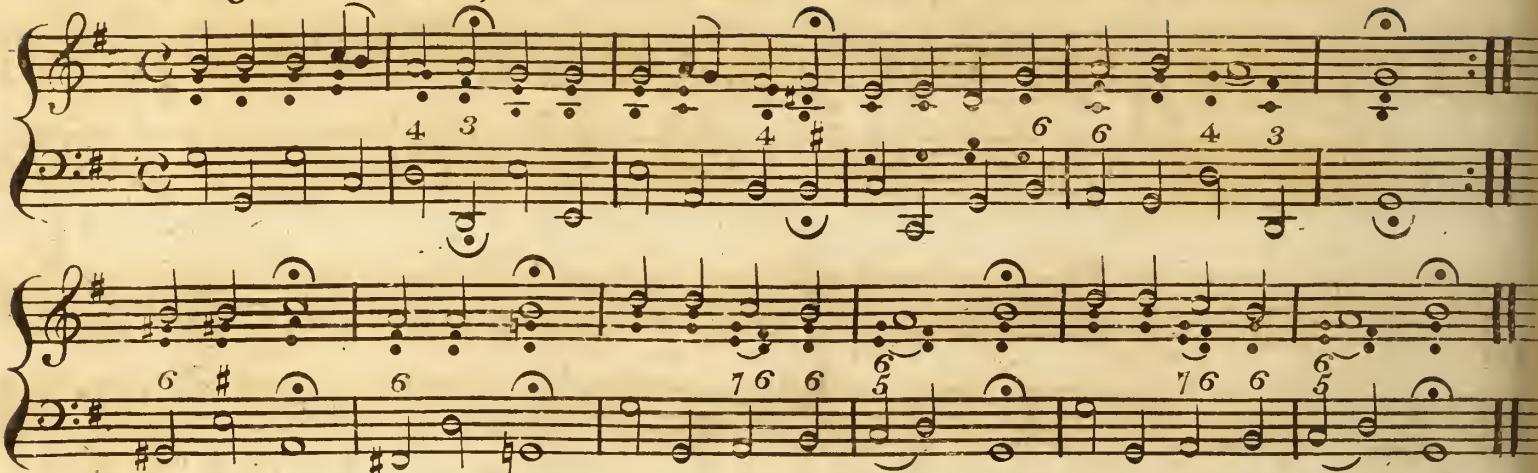
43

A handwritten musical score for four voices, likely for a hymnal or church service. The score consists of five systems of music, each with a treble clef and common time signature. The vocal parts are arranged in two staves per system: soprano/alto on top and bass/tenor on bottom. The music is written in a cursive style with various note heads and stems. Figured bass notation is provided below the bass staff in each system, indicating harmonic progressions. The first system starts with a treble clef, common time, and a key signature of one sharp. The second system begins with a bass clef. The third system returns to a treble clef. The fourth system begins with a bass clef. The fifth system concludes the page with a treble clef.

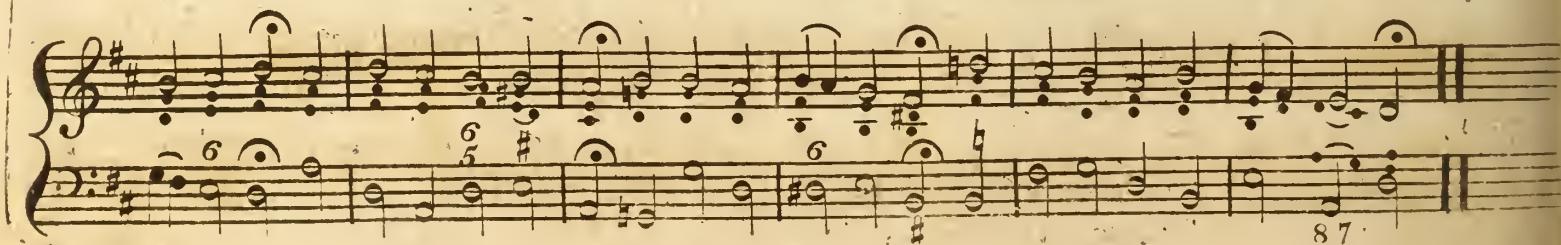
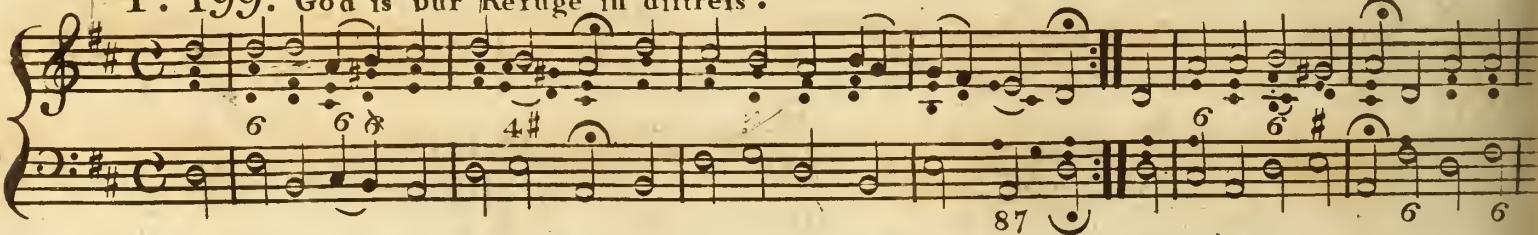
Figured Bass Notation:

- System 1: 6, 6, 6
- System 2: 2, 5, 4, 3
- System 3: 6, 6, 6, 6
- System 4: 6, 6, 5, 3
- System 5: 6, 6, 6, 6

44 T. 195. Lord God, our Salvation.

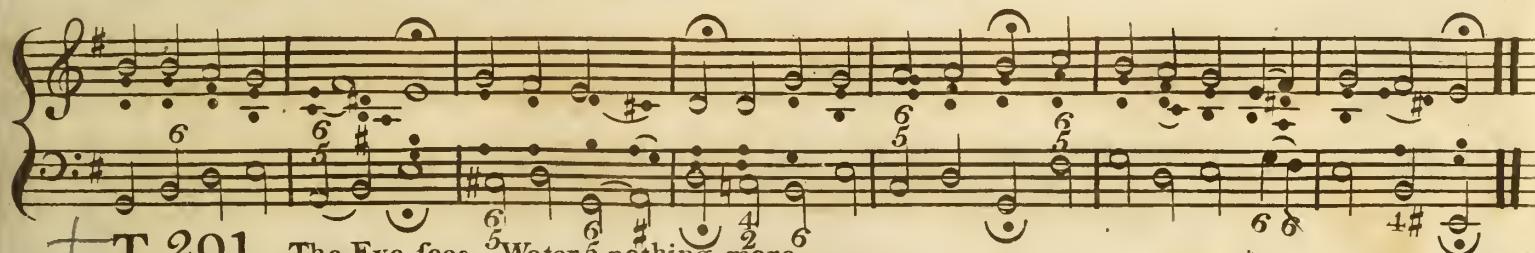
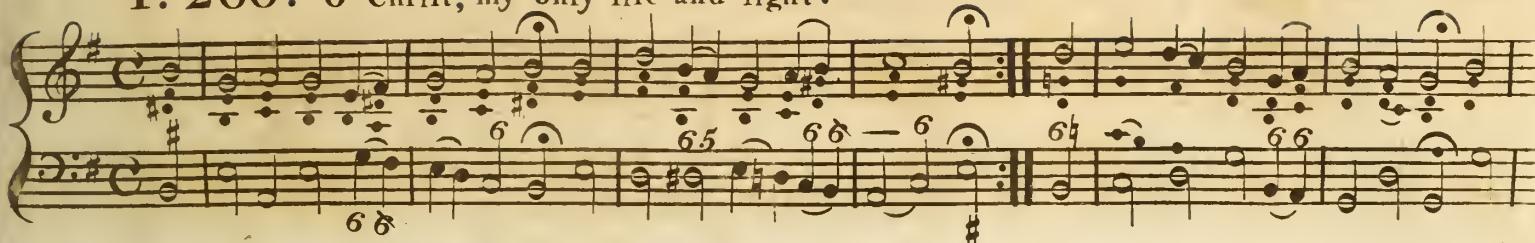


+ T. 199. God is our Refuge in distress.

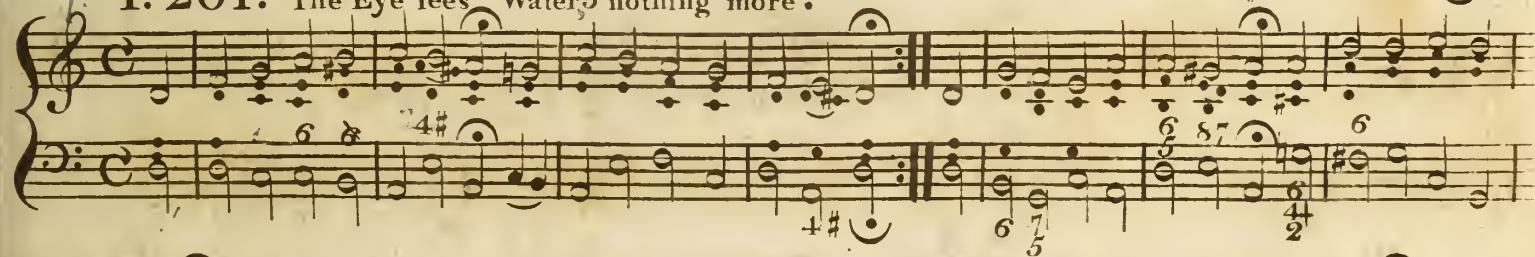


T. 200. o Christ, my only life and light.

45



T. 201. The Eye sees Water, nothing more.



46 T. 203. Come Holy Ghost come Lord our God.

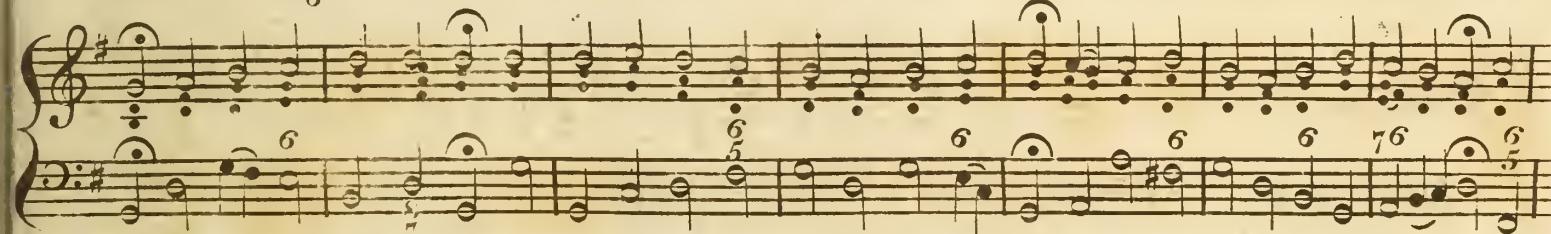
The musical score consists of three staves of music for three voices. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time, with a key signature of one sharp. The notation is a mix of note heads and dots, with various numbers (e.g., 9, 8, 6, 5, 4, 3, 2) placed above or below the notes, likely indicating fingerings or specific performance techniques. The music is divided into measures by vertical bar lines.

T. 205. Lamb of God, thy ² precious Blood.

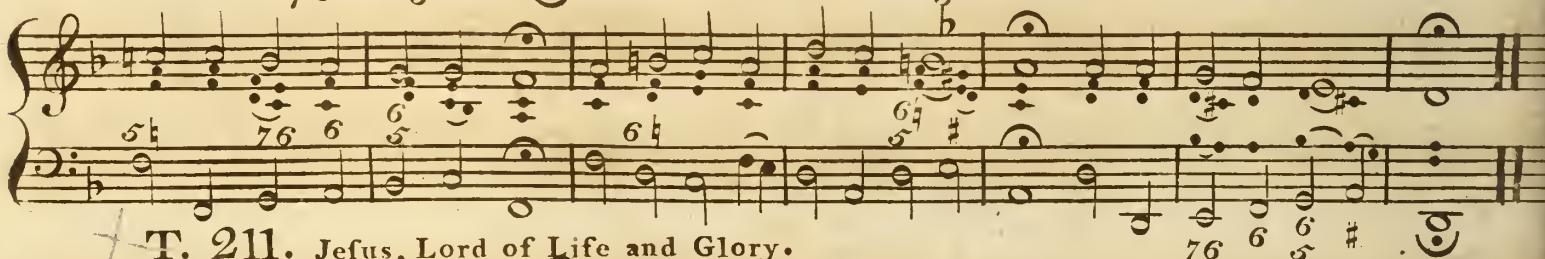
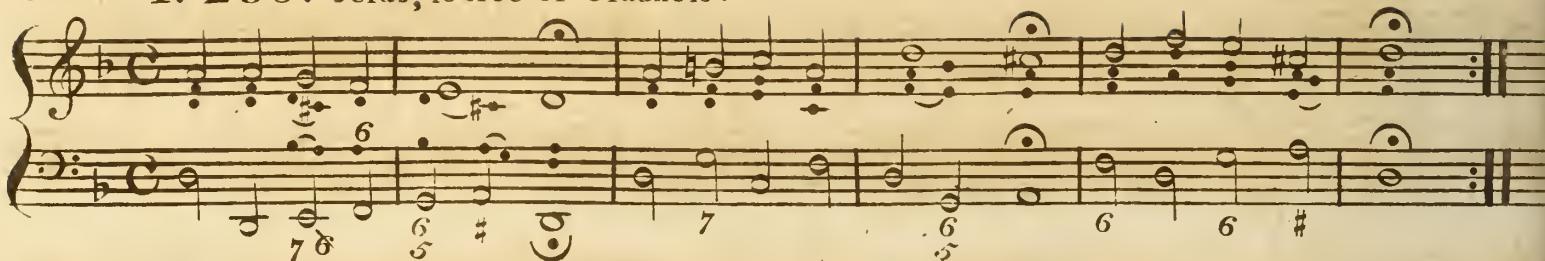
The musical score consists of two staves of music for two voices. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time, with a key signature of one flat. The notation is a mix of note heads and dots, with various numbers (e.g., 5, 7, 6, 4, 3, 2) placed above or below the notes, likely indicating fingerings or specific performance techniques. The music is divided into measures by vertical bar lines.



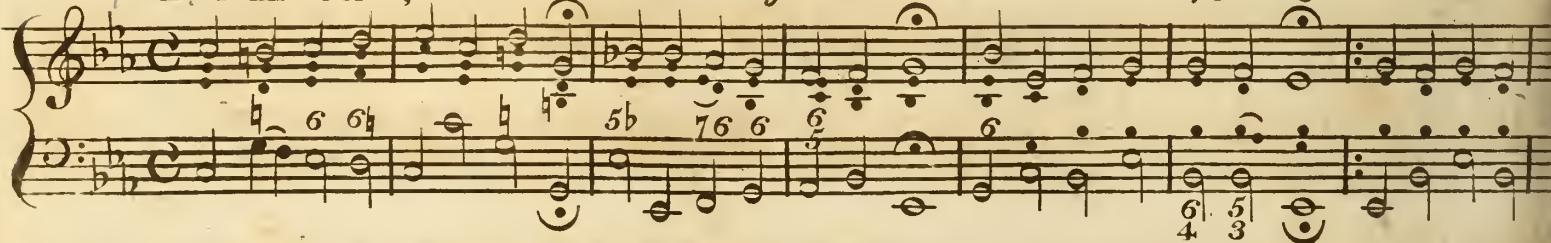
T. 206. O Father, hear!

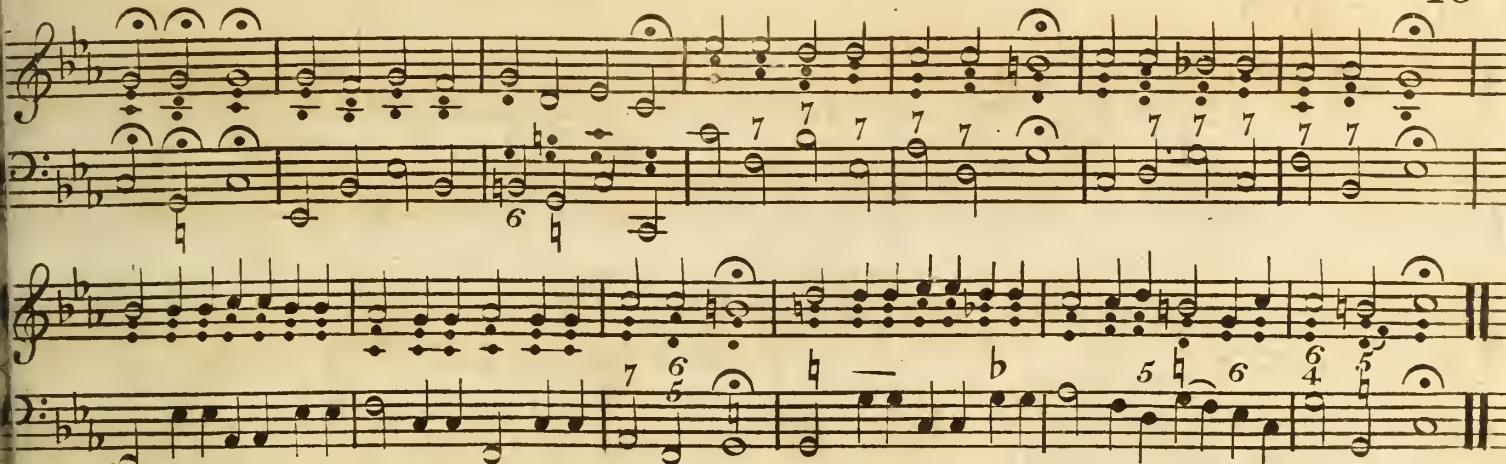


48 T. 208. Jesus, source of Gladness.



T. 211. Jesus, Lord of Life and Glory.

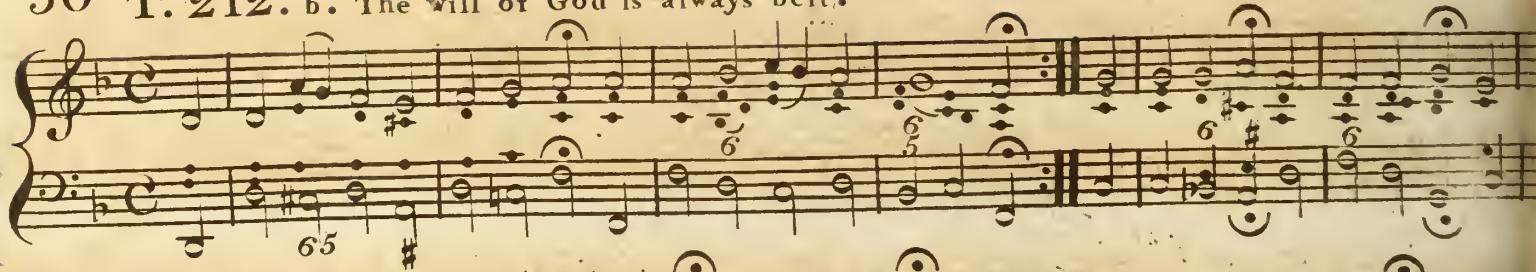




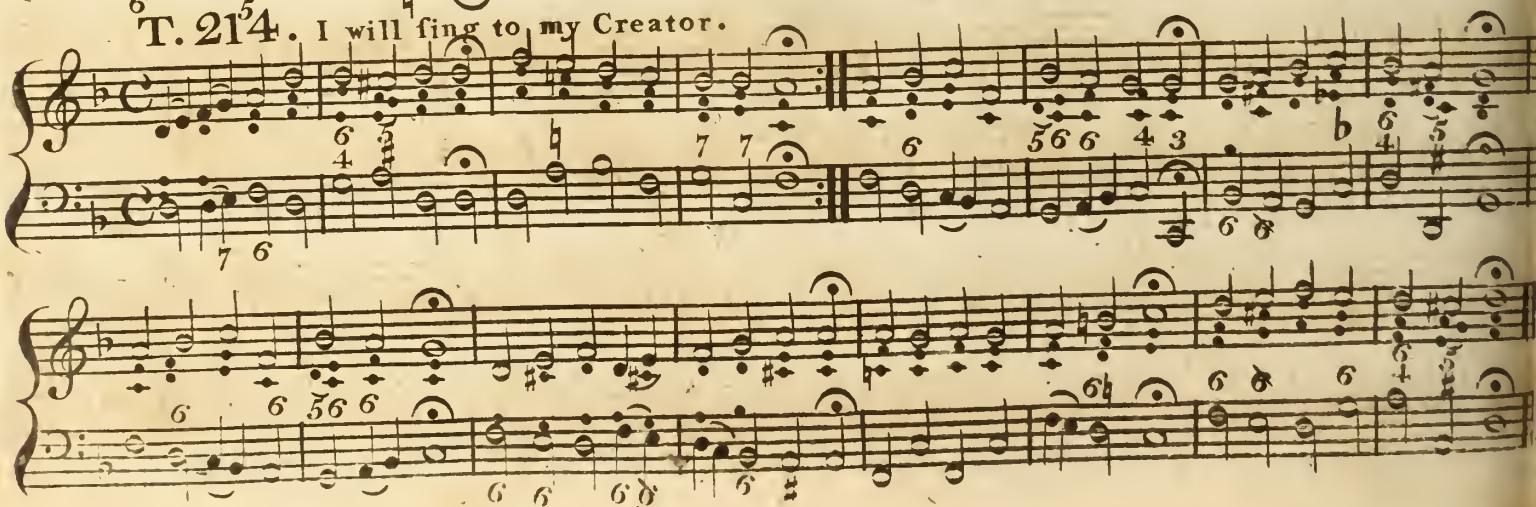
T. 212. a. When Adam fell, the frame entire.

A handwritten musical score for three staves. The top staff uses a treble clef, the middle staff uses an alto clef, and the bottom staff uses a bass clef. All staves are in common time and C major. The music features various note values and rests. Measure numbers 56, 65, 43, and 4# are written below the middle staff.

50 T. 212. b. The will of God is always best.

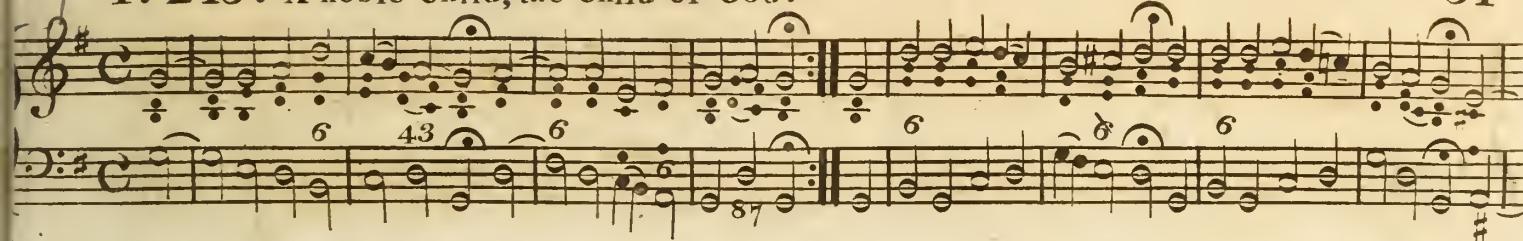


T. 214. I will sing to my Creator.



T. 215. A noble Child, the Child of God.

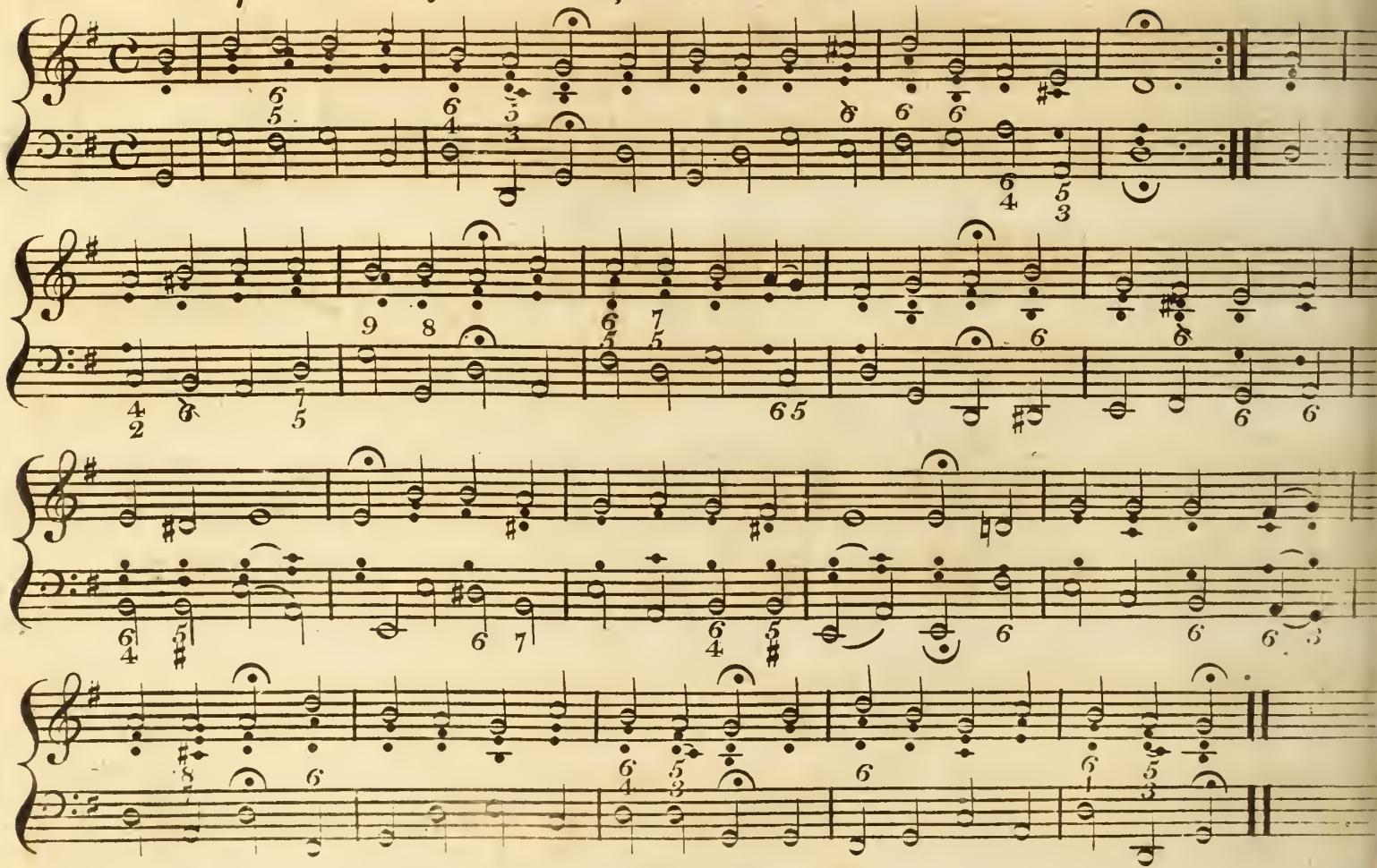
51



T. 216. A Lamb goes forth and bears the Guilt.



52 T. 217 . a. The abysses tremble, crack and roar.



T. 217. b. My Savior sinners doth receive.

53.

A handwritten musical score for four voices, likely for a church service. The music is written in common time, with a key signature of one sharp (G major). The score consists of four staves, each representing a different voice: soprano, alto, tenor, and bass. The vocal parts are separated by vertical bar lines. The music features various note heads, stems, and rests. Numerical figures are placed below some notes and rests, possibly indicating specific performance instructions or fingerings. The score is divided into four systems by double bar lines.

54 T. 218. How blest am I, most gracious Saviour.

A handwritten musical score for four voices, likely for a four-part setting such as SATB or a similar vocal combination. The music is written in common time (indicated by a 'C') and G major (indicated by a 'G' with a sharp). The score consists of four staves, each representing a different voice. The top two voices are in soprano range, and the bottom two are in alto range. The notation uses black note heads and vertical stems. Numerals are placed above the notes to indicate specific pitch levels, such as '6', '5', '4', '3', '2', '1', '7', '8', '9', and '10'. Measure numbers are present at the beginning of each staff. The music includes several rests and a repeat sign with a double bar line. The paper shows signs of age and wear, including a small tear near the bottom left corner.

T. 221. Ye bottomless Depths of God's infinite Love.

55

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves. The top two staves are for the voices, and the bottom four staves are for the piano. The music is in common time. The vocal parts are in soprano, alto, and bass clef. The piano parts show bass and treble clefs with various pedaling instructions (e.g., 6, 5, 4, 3, 2). The score includes several measures of music, with the first two staves ending on a double bar line. The piano part continues with more measures, ending on a final double bar line. The page number 55 is in the top right corner.

56 T. 226. My Soul exalt the Lord thy God.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano, page 56, T. 226. The music is in common time, key signature of two sharps, and consists of four systems. The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is written below the vocal staves. The score includes various dynamics, rests, and harmonic markings such as Roman numerals (I, II, III, IV, V, VI, VII) and numbers (6, 5, 4, 2, 3, 2, 1, 8, 7). The vocal parts begin with sustained notes followed by rhythmic patterns of eighth and sixteenth notes. The piano part features sustained notes and chords. The harmonic analysis indicates a progression from I to IV, then V, then VI, and finally VII. The vocal parts end with sustained notes in the final system.

T. 227. Now unite to render praises.

57

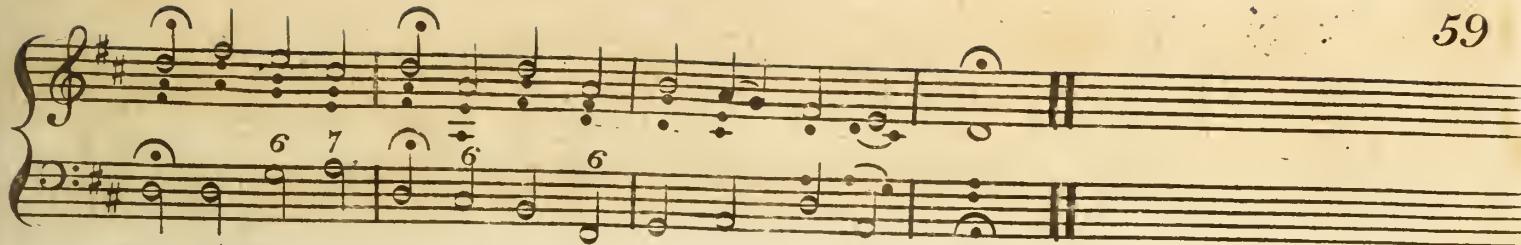
The image shows four staves of musical notation for two voices. The top two staves are in treble clef (G-clef) and the bottom two are in bass clef (F-clef). The music is in common time (indicated by a 'C'). The notation consists of vertical stems with dots representing note heads. Numerals (e.g., 6, 5, 4, 3) are placed above or below the stems, likely indicating fingerings or specific performance techniques. The music is divided into measures by vertical bar lines. The first staff begins with a dotted half note followed by a dotted quarter note. The second staff begins with a dotted half note followed by a dotted quarter note. The third staff begins with a dotted half note followed by a dotted quarter note. The fourth staff begins with a dotted half note followed by a dotted quarter note.

58 T. 228. How bright appears the morning Star.

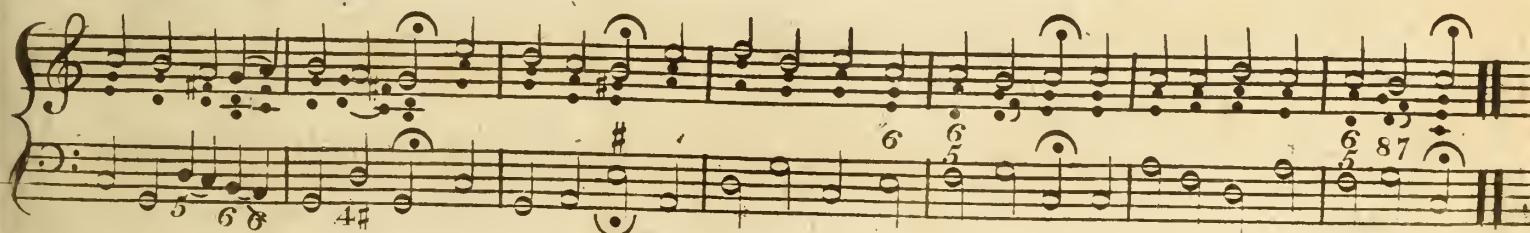
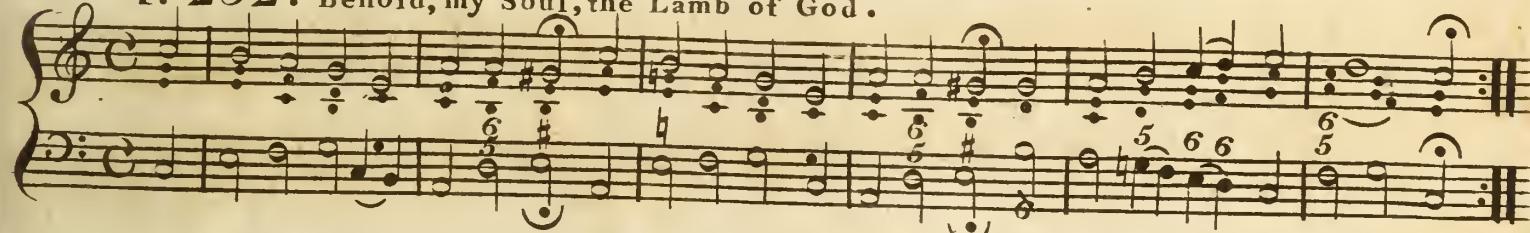
Musical score for T. 228, featuring two staves in common time (indicated by 'C'). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns with various rhythmic markings like '6' and '5'. The first staff ends with a double bar line and repeat dots, followed by a repeat sign and the second staff.

T. 230. Be our comfort, which ne'er faileth

Musical score for T. 230, featuring two staves in common time (indicated by 'C'). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns with various rhythmic markings like '6', '5', '8', '6', '4', '2', '6', and '6'. The first staff ends with a double bar line and repeat dots, followed by a repeat sign and the second staff.



T. 232. Behold, my Soul, the Lamb of God.



60 T. 234. O God, thou bottomless abyss.



T. 235. Te Deum Laudamus.

Repeat twice

61

Holy is our Lord God.

Repeat 19 times or change with T. 22.

Lord we have put our trust in thee.

6 6 7 6 43

4

7

A

men.

87

62 T. 237. Be ye transform'd in mind.

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time. The music includes various note heads, stems, and rests, with some notes having numerical or symbol-based markings below them, such as '6', '5', '4', '3', '2', '7', and '5'. The score is written on aged paper.

T. 240. For all thy pain and woe.

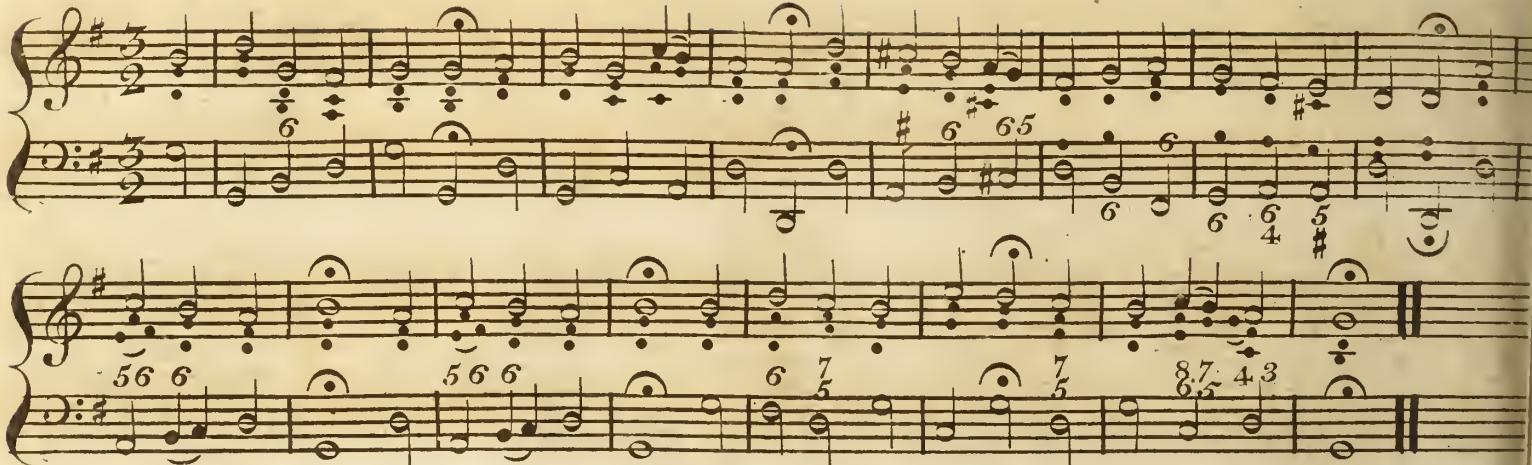
The image shows three staves of musical notation. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. All staves are in common time. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260.

T. 242. As oft as we expect the favor.

63

A handwritten musical score for four voices, likely for a choral or instrumental ensemble. The music is written in 3/2 time on four staves. The voices are labeled with Roman numerals above the staff: I (top), II, III, and IV (bottom). The key signature varies throughout the piece, indicated by sharps (#) and flats (b) placed near the beginning of each measure. The vocal parts consist of eighth and sixteenth note patterns, often featuring grace notes and slurs. The score is divided into four systems by vertical bar lines. The first system starts with a bass clef, the second with an alto clef, the third with a tenor clef, and the fourth with a soprano clef. Measure numbers are present at the start of the first and second systems. The handwriting is in black ink on aged paper.

64 T. 243. Go follow the Savior.



T. 244. Tho' we can't see our Savior.



T. 249. The Seraphim of God.

Musical score for T. 249, The Seraphim of God. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. It features a soprano and alto part. The soprano part has a melodic line with various note heads and rests. The alto part provides harmonic support with sustained notes and chords. The second system begins with a bass clef, common time, and a key signature of one sharp. It features a basso and tenor part. The basso part has a melodic line with note heads and rests. The tenor part provides harmonic support with sustained notes and chords. The score concludes with a final measure ending on a dominant chord.

T. 341. Thee, O my God and King.

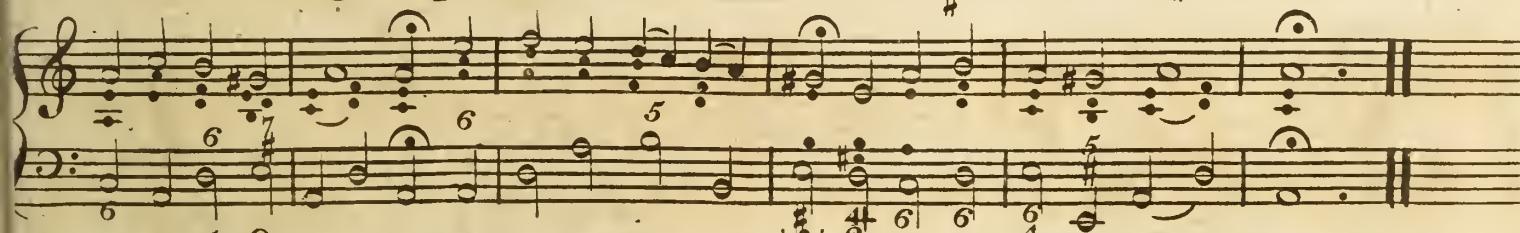
Musical score for T. 341, Thee, O my God and King. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. It features a soprano and alto part. The soprano part has a melodic line with various note heads and rests. The alto part provides harmonic support with sustained notes and chords. The second system begins with a bass clef, common time, and a key signature of one sharp. It features a basso and tenor part. The basso part has a melodic line with note heads and rests. The tenor part provides harmonic support with sustained notes and chords. The score concludes with a final measure ending on a dominant chord.

66 T. 376. My Son, give me thy heart.

A handwritten musical score for two voices. The top staff is in common time, treble clef, and the bottom staff is in common time, bass clef. Both staves use a soprano C-clef. The music consists of two systems of four measures each. Measure 1: Treble staff has eighth-note pairs (6, 7) followed by quarter notes (6, 6). Bass staff has eighth-note pairs (6, 6) followed by quarter notes (6, #). Measure 2: Treble staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Bass staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Measures 3-4: Treble staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Bass staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6).

T. 483. Now rest in peace.

A handwritten musical score for two voices. The top staff is in common time, treble clef, and the bottom staff is in common time, bass clef. Both staves use a soprano C-clef. The music consists of two systems of four measures each. Measure 1: Treble staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Bass staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Measure 2: Treble staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Bass staff has eighth-note pairs (6, 6) followed by quarter notes (6, 6). Measures 3-4: Treble staff has eighth-note pairs (6, 5, 7) followed by quarter notes (6, 6). Bass staff has eighth-note pairs (6, 5, 7) followed by quarter notes (6, 6).



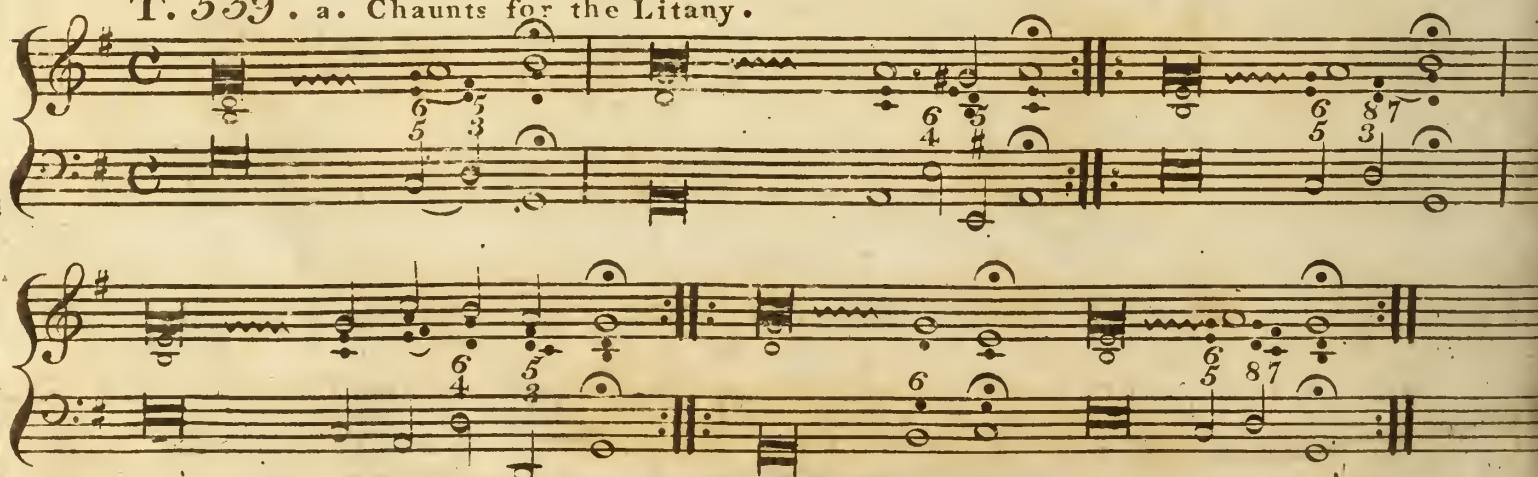
T. 519. Most holy Lord and God.



68 T. 520. Praise God for ever.



T. 539. a. Chaunts for the Litany.



O thou Lamb of God which takest a-way the Sin - of the World Own us to be
thyne Be joyful over us Leave thy peace with us

T.539.b The Doxology following the Church Litany.

76 6 5 43 6 5 43 6 5 43 6 5 43

70.

A handwritten musical score for four voices (SATB) on four staves. The music is in common time and consists of four measures. The key signature is one sharp. The vocal parts are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The vocal parts sing eighth-note chords. The piano part (not shown) provides harmonic support with sustained notes and eighth-note chords. Measure 1: Soprano: 4, 3; Alto: 6, 4, 3; Tenor: 6, 4, 3; Bass: 6, 5. Measure 2: Soprano: 6, 4, 3; Alto: 5, 4, 3; Tenor: 6, 4, 3; Bass: 6, 5. Measure 3: Soprano: 4, 7, 4, 3; Alto: 6, 7, 4, 3; Tenor: 6, 5, 4, 3; Bass: 6, 5, 6, 6, 5, 7. Measure 4: Soprano: 7, 6; Alto: 6, 5, 7; Tenor: 6, 4, 3; Bass: 6, 6.



After
(The blessing) In the name of Je-sus A-men.

87 6 4 5

7 6 6 6 37

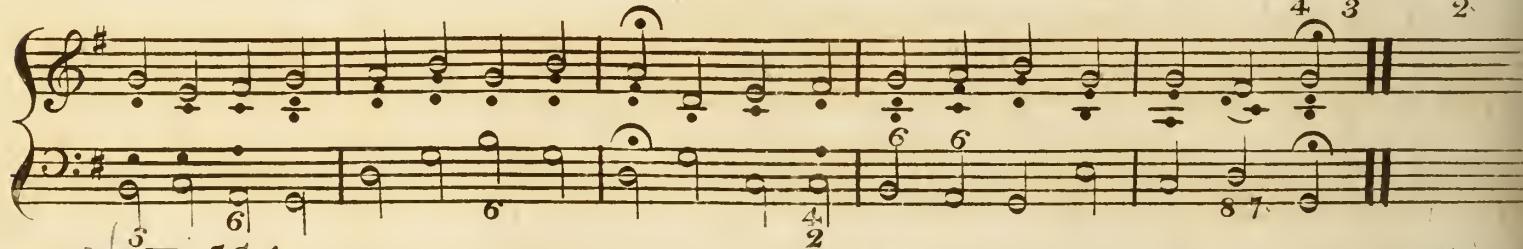
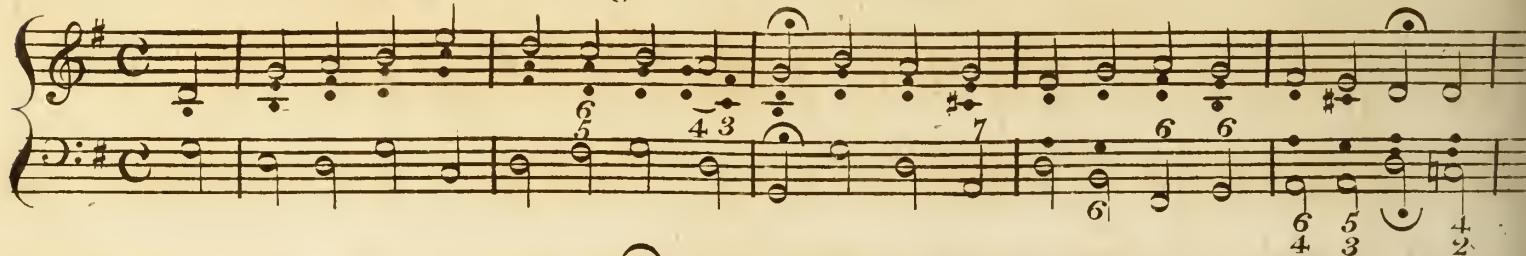
T. 581. Quiet Lord my froward heart.

6 4 5 4 6 6 7 6 6 6 6 6 3

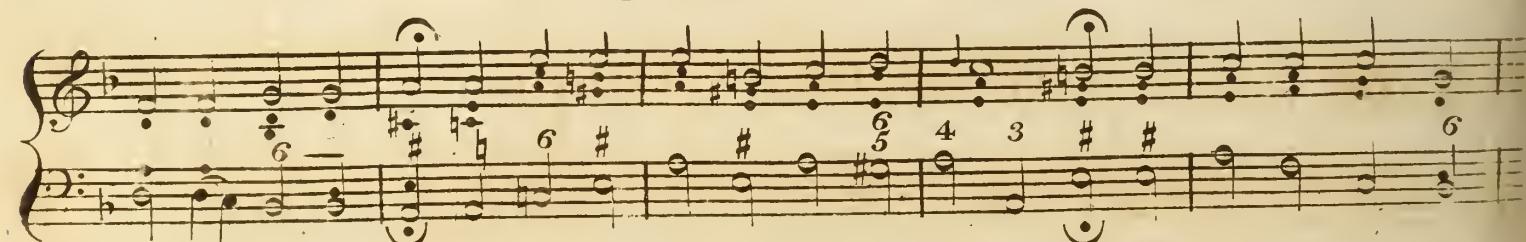
T. 582. Not one of Adams race. See T. 595.

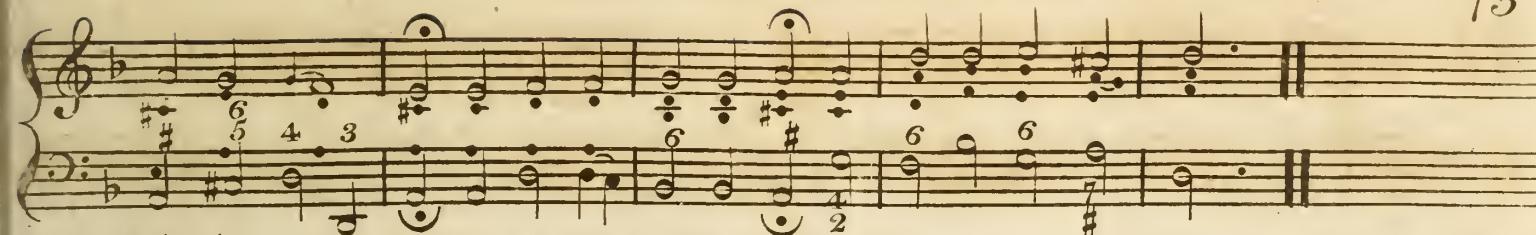
6 6 5 5 5 5 6 7 43 6 6 6 6 6 6 4 4

72 T. 583. Sinners Redeemer, gracious Lamb of God.

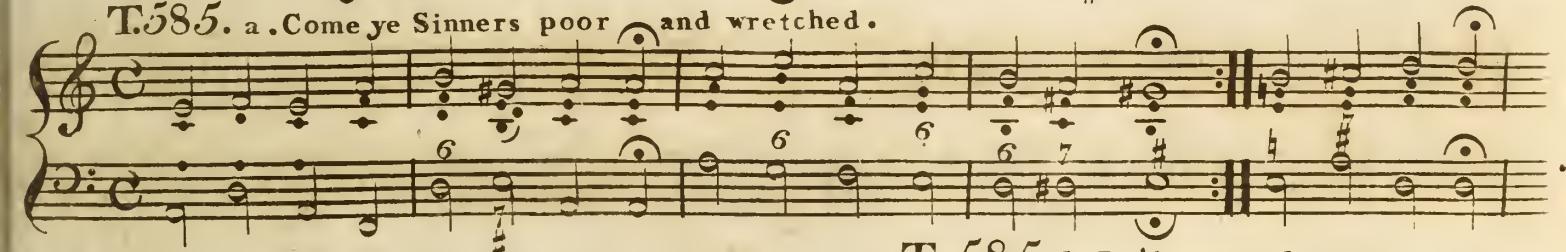


T. 584. Thou God of Love, Lord our Salvation.

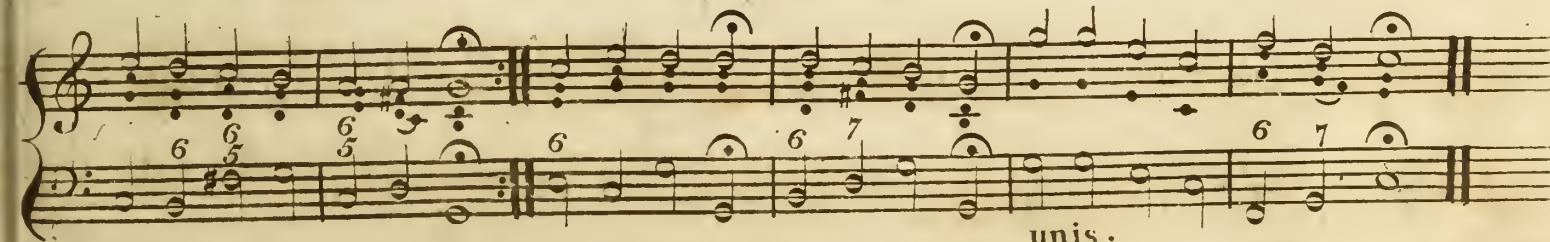




T.585. a. Come ye Sinners poor and wretched.



T. 585. b. Lo! he cometh —



unis.

74 T. 586. a. I will rejoice in God my Saviour.

The musical score consists of three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The music features various note values including eighth and sixteenth notes, and rests. Figured bass notation is provided below the bass staff, indicating harmonic progressions such as 65, 735, 475, 65, 43, 647, 653, 647, 653, 64, 65, 63, and 65. The music concludes with a double bar line and repeat dots at the end of the third staff.

T. 586. b. How could I bear to be partaker.

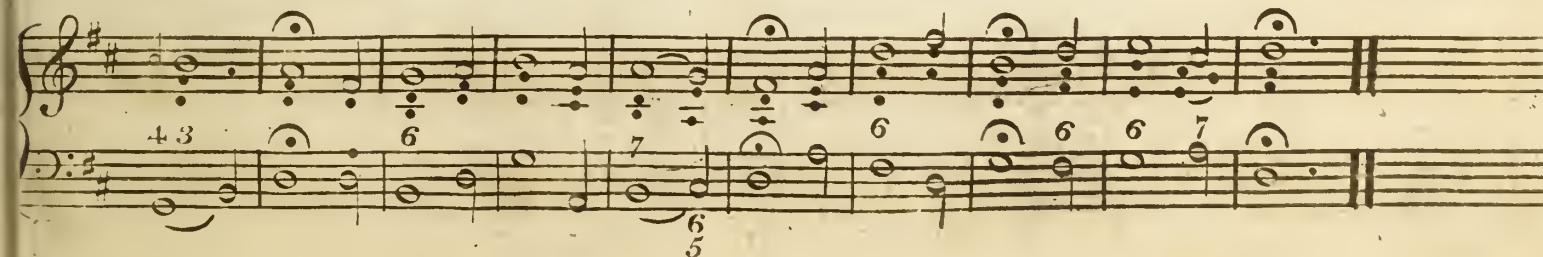
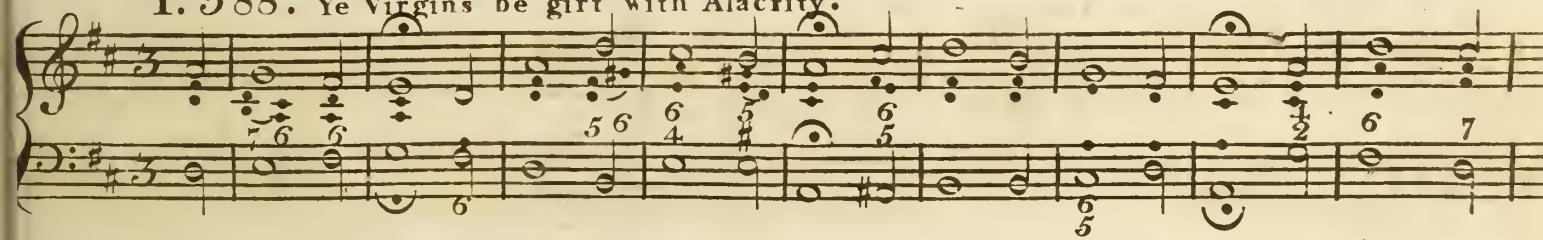
A single staff of musical notation in common time with a key signature of one flat. The staff uses a bass clef and includes a figured bass line below it. The harmonic progression indicated by the numbers is 65, 6, 7, 56, 45, 266, 676, 64, and 5. The music ends with a final double bar line and repeat dots.



T. 587. Come Children and trace. See T. 596.

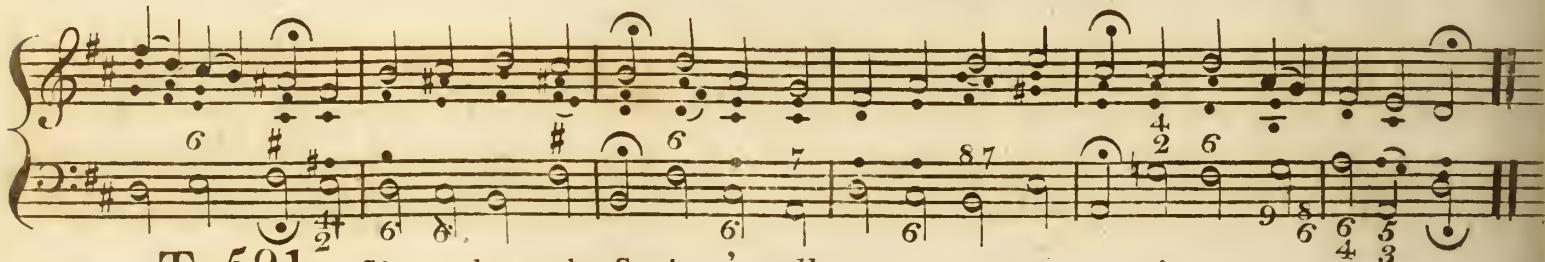
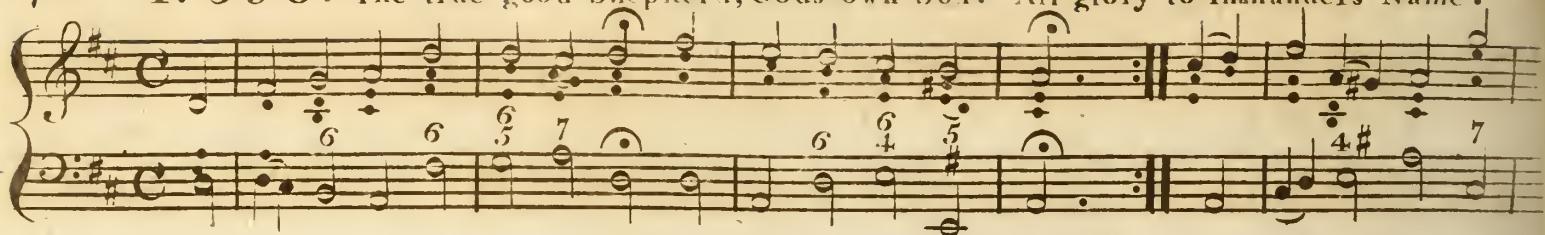


T. 588. Ye Virgins be girt with Alacrity.

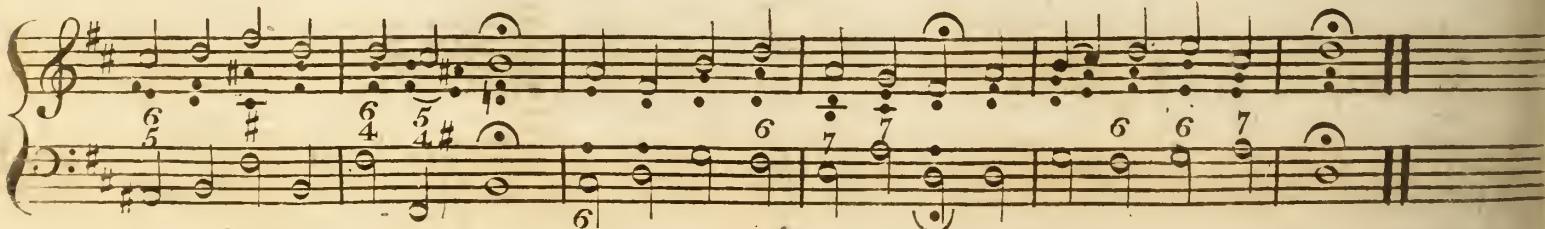
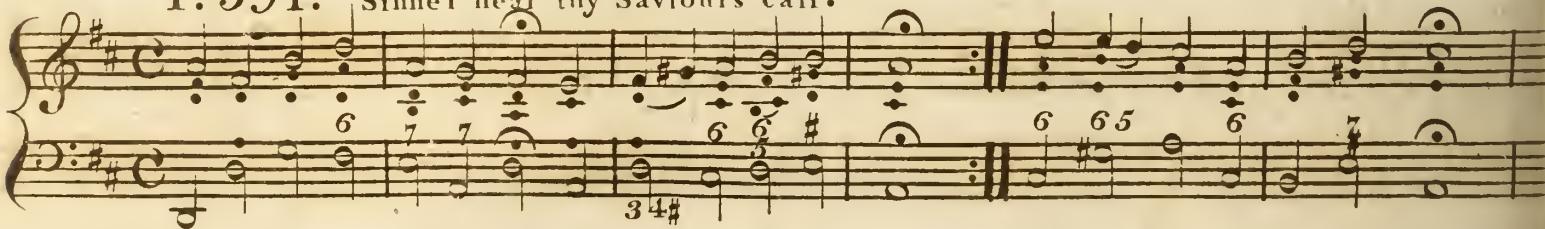


See T. 593. b.

76 T. 590. The true good Shepherd, Gods own Son. All glory to Immanuel's Name.



T. 591. Sinner hear thy Saviour's call.



T. 592. This transient world is not our home.

77

The musical score consists of three staves of organ or choir music. The top staff uses a treble clef and common time. The middle staff uses a bass clef and common time. The bottom staff uses a bass clef and common time. All staves feature a mix of quarter and eighth notes. Roman numerals and numbers are placed below the notes to indicate pitch and rhythm. The first staff has numerals 6, 7, 6, 8, 7, 6, 6, 6, 6. The second staff has numerals 4, 3, 6, 6, 7, 6, 5, 4, 3, 6, 6, 6, 5. The third staff has numerals 6, 6, 6, 7, 6, 6, 2, 6, 6, 5. Measures are separated by double bar lines.

T. 593.a. The Statutes of the Lord are just. See T. 14.

The musical score consists of two staves of organ or choir music. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Both staves feature a mix of quarter and eighth notes. Roman numerals and numbers are placed below the notes to indicate pitch and rhythm. The top staff has numerals 6, 6, 6, 8, 7, 6, 6, 6, 6. The bottom staff has numerals 4, 3, 6, 6, 5, 6, 5, 4, 3. Measures are separated by double bar lines.

78 T. 593. b. Believing Souls rejoice and sing. See T. 590.

Musical score for T. 593, b. The score consists of two systems of music. The top system is in common time (indicated by '2') and the bottom system is in common time (indicated by '3'). Both systems feature two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is composed of eighth and sixteenth note patterns. Measure numbers 1 through 12 are present below the notes. The key signature changes from one system to another.

T. 594. When O when shall I have the favor. See T. 184.

Musical score for T. 594. The score consists of two systems of music. The top system is in common time (indicated by 'C') and the bottom system is in common time (indicated by '3'). Both systems feature two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is composed of eighth and sixteenth note patterns. Measure numbers 1 through 12 are present below the notes. The key signature changes from one system to another.

T. 595. To God the only wise. See T. 582.

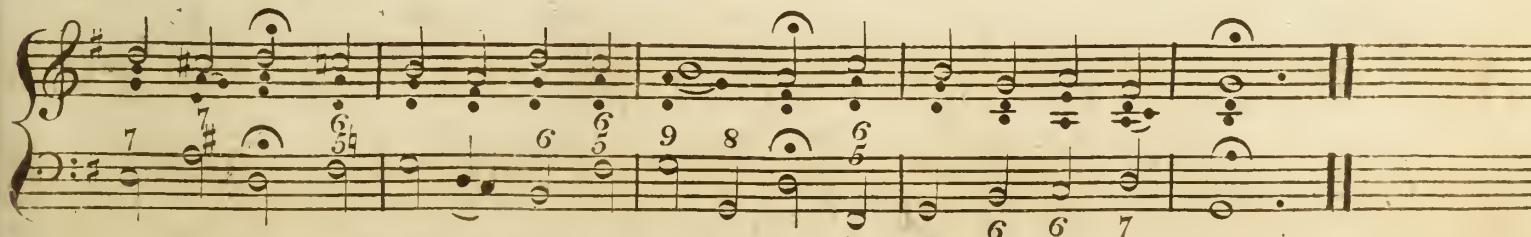
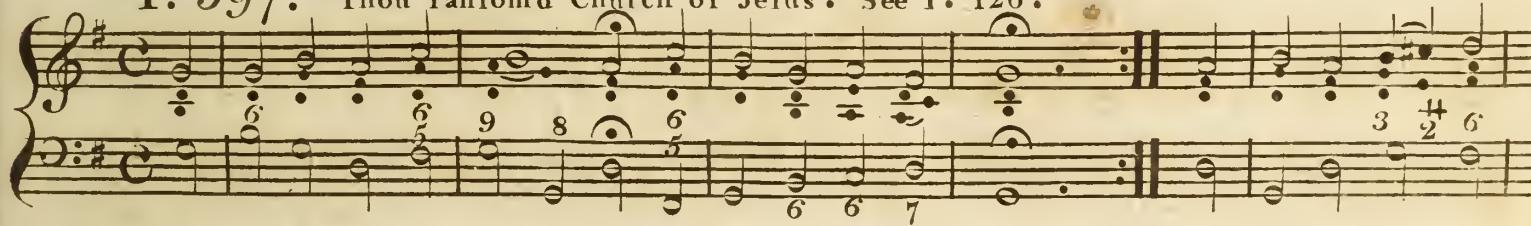
79



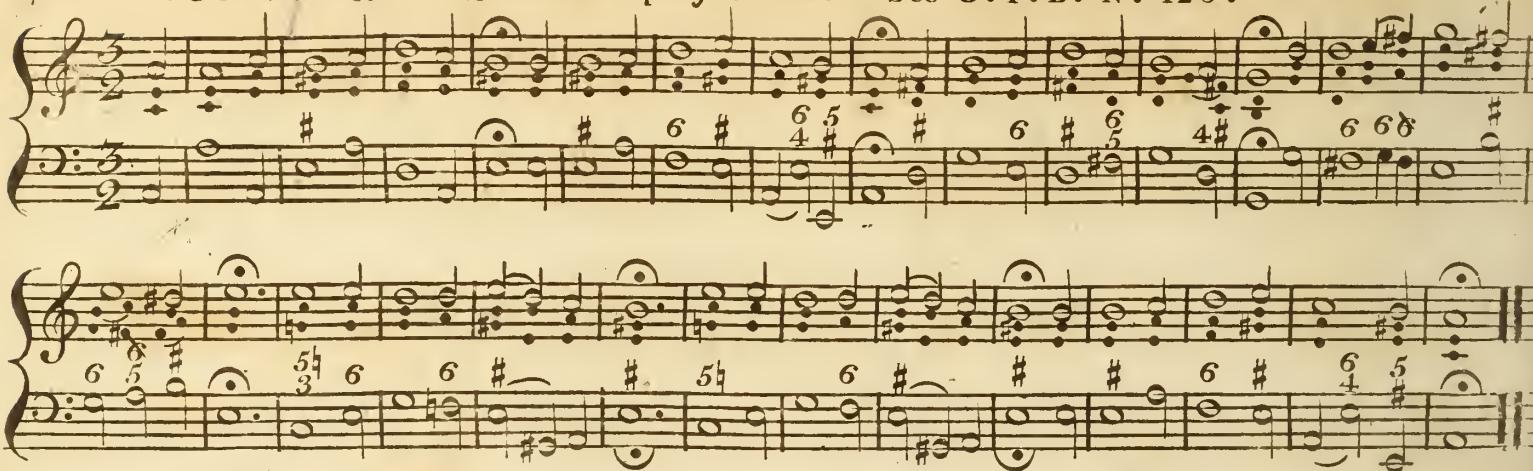
T. 596. O tell me no more. See T. 587.



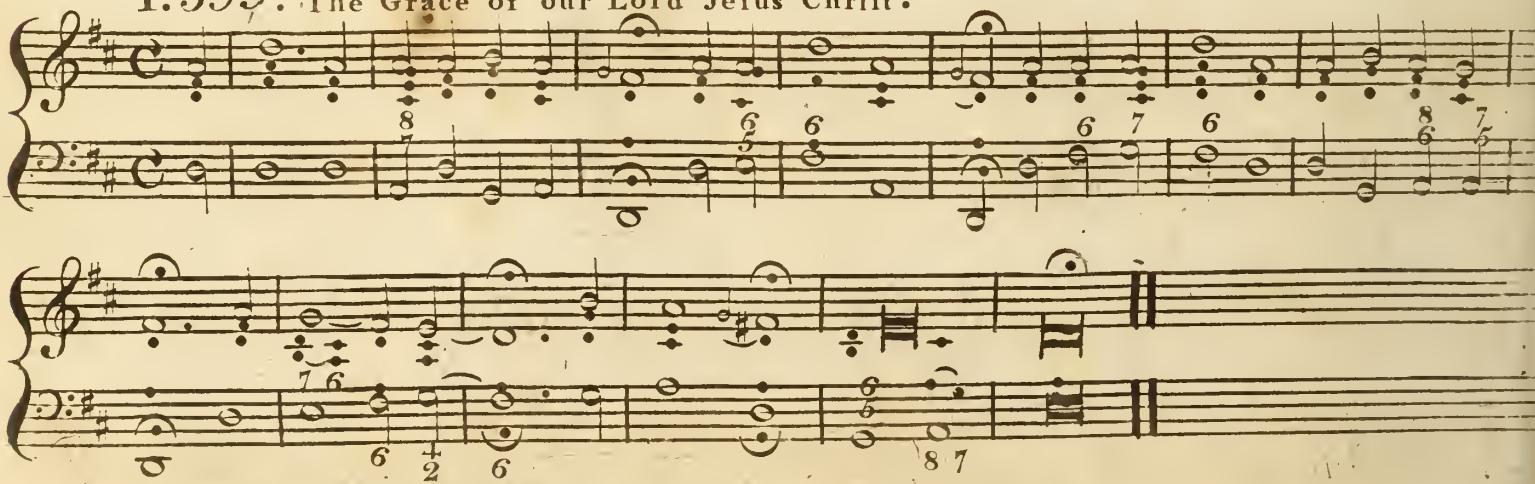
T. 597. Thou ransom'd Church of Jesus. See T. 126.



80 T. 598. With confidence we pray to thee. See G.T.B. N^o 128.



T. 599. The Grace of our Lord Jefus Christ.



I N D E X I.

The Capital Letters affixed to the Numbers, refer to Index II. in which the Title of any Tune may be easily found, by examining the Column of Numbers under the same Capital Letter.

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