

A SELECTION OF
ONE HUNDRED TUNES

COMPOSED BY

JOSIAH BOOTH

WITH APPROPRIATE HYMNS

Josiah Booth

LONDON

*Coolhurst Road,
Crouch End,
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FOREWORD.

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It is hoped that the compilation may not only be of interest to the Church in whose public Services the composer has long officiated as Organist and Choirmaster, but may also prove acceptable to a far wider circle in the song-worship both of the Church and of the home.

J. BOOTH.

20, COOLHURST ROAD,
CROUCH END, N.

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Praise and Adoration.

1 MATUTINA LAUS.

f **A**WAKE, my soul, and with the sun
Thy daily stage of duty run ;
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice.

2.

mf Thy precious time misspent, redeem ;
Each present day thy last esteem ;
Improve thy talent with due care,
For the great day thyself prepare.

3.

In conversation be sincere,
Keep conscience as the noonday clear ;
Think how All-seeing God thy ways
And all thy secret thought surveys.

4.

f Wake, and lift up thyself, my heart,
And with the angels bear thy part,
Who all night long unwearied sing
High praise to the Eternal King.

5.

All praise to Thee, who safe hast kept,
And hast refreshed me whilst I slept ;
Grant, Lord, when I from death shall
I may of endless Light partake. [wake,

6.

mf Lord, I my vows to Thee renew ;
Disperse my sins as morning dew ;
Guard my first springs of thought and
And with Thyself my spirit fill. [will,

7.

Direct, control, suggest this day
All I design, or do, or say,
f That all my powers, with all their might,
In Thy sole glory may unite.

8.

Praise God, from whom all blessings flow ;
Praise Him, all creatures here below ;
Praise Him above, ye heavenly host ;
Praise Father, Son, and Holy Ghost.

Amen.

THOMAS KEN.

Praise and Adoration.

2 ADORATION.

- | | |
|---|--|
| <p><i>f</i> RISE, my soul, adore thy Maker !
 Angels praise,
 Join thy lays ;
 With them be partaker.</p> <p>2. <i>mf</i> Father, Lord of every spirit,
 In Thy light
 Lead me right,
 Through my Saviour's merit.</p> <p>3. <i>mp</i> Never cast me from Thy Presence
 Till my soul
 Shall be full
 Of Thy blessed Essence.</p> | <p>4. <i>mp</i> O my Jesus, God Almighty,
 Pray for me,
 Till I see
 Thee in Salem's city.</p> <p>5. <i>mp</i> Holy Ghost, by Jesus given,
 Be my Guide,
 Lest my pride
 Shut me out of heaven.</p> <p>6. <i>cr</i> Thou by night wast my Protector :
 With me stay
 All the day,
 Ever my Director.</p> |
|---|--|
7. *mf* Holy, holy, holy Giver
 Of all good,
 Life and food,
f Reign, adored for ever ! Amen.

J. CENNICK.

Praise and Adoration.

3 BRACONDALÉ.

The first system of the musical score is for '3 BRACONDALÉ'. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is 3/2. The music begins with a mezzo-forte (*mf*) dynamic. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line.

The second system of the musical score continues the piece. It also consists of two staves. The dynamics include *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). The melody continues in the treble clef. The piece ends with the text 'A - men.' written above the final notes of the treble staff.

mf MY soul, awake !
 Thy rest forsake,
 And greet the morning light ;
cr With song arise—
 Glad sacrifice
dim For mercies of the night.

2. With courage drest,
 Strong-hearted, blest,
 Fulfil Thy work abroad :
 Fearless and true,
 Thy way pursue,
 A happy child of God.

3. *mf* Amid the strife
 Of daily life,
 Amid its noontide heat,
 Fear not to miss
 Thy secret bliss,
 The rest of sonship sweet.

4. In liberty,
 O holy glee,
 Accept thy childhood's part ;
 And Thou shalt find,
 By faith enshrined,
 The Father in thy heart.

5. *mp* O blessed rest,
 With such a Guest
 Life's duty grows divine ;
 Dross becomes gold,
 And, as of old,
 The water turns to wine.

6. *f* Eternal praise
 To Thee we raise,
 Who deign'st with men to dwell :
 Great Word of God !
 Jehovah ! Lord !
ff Adored Immanuel ! Amen.

JANE LIVOCK.

Praise and Adoration.

4 BERNARD.

mf JESUS, Thou joy of loving hearts,
Thou Fount of life, Thou Light of men,
From the best bliss that earth imparts,
We turn unfilled to Thee again.

2. Thy truth unchanged hath ever stood ;
Thou savest those that on Thee call ;
To them that seek Thee Thou art good ;
To them that find Thee, all in all.

3. We taste Thee, O Thou Living Bread,
And long to feast upon Thee still ;
We drink of Thee, the Fountain Head,
And thirst our souls from Thee to fill.

4. Our restless spirits yearn for Thee
Where'er our changeful lot is cast ;
Glad when Thy gracious smile we see,
Blest when our faith can hold Thee fast.

5. O Jesus, ever with us stay ;
Make all our moments calm and bright ;
cr. Chase the dark night of sin away ;
f Shed o'er the world Thy holy light. Amen.

BERNARD OF CLAIRVAUX, tr. RAY PALMER.

Praise and Adoration.

5 ATWICK.

The first system of musical notation consists of two staves. The upper staff is in G major (one sharp) and 4/2 time, featuring a melody with eighth and quarter notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is placed above the first measure of the upper staff.

The second system of musical notation continues the piece. It features the same two-staff structure. The melody in the upper staff concludes with a double bar line. The lower staff continues with accompaniment. The text "A - men." is written below the final measure of the upper staff.

mf O LORD, it is a blessed thing
To Thee both morn and night to bring
Our worship's lowly offering :

2. And, from the strife of tongues away,
Ere toil begins, to meet and pray
For blessings on the coming day :

3. *cr* And night by night for evermore
Again with blended voice to pour
Deep thanks for mercies gone before.

4. *mp* O Jesu, be our morning Light,
That we may go forth to the fight
cr With strength renewed and armour bright

5. And when our daily work is o'er,
And sins and weakness we deplore,
cr Oh, then be Thou our Light once more !

6. *mf* Light of the world, with us abide,
And to Thyself our footsteps guide
At morn, and noon, and eventide ! Amen.

W. W. HOW.

Praise and Adoration.

6 DENNY.

mf LIGHT of the lonely pilgrim's heart,
 Star of the coming day!
cr Arise, and, with Thy morning beams,
f Chase all our griefs away.

2.

Come, blessèd Lord, bid every shore
 And answering island sing
 The praises of Thy royal name,
 And own Thee as their King.

3.

Bid the whole earth, responsive now
 To the bright world above,
 Break forth in rapturous strains of
 joy,
 In memory of Thy love.

4.
mp Lord, Lord, Thy fair creation groans—
 The air, the earth, the sea—
cr In unison with all our hearts,
f And calls aloud for Thee.

5.

Come, then, with all Thy quickening
 power,
 With one awakening smile,
 And bid the serpent's trail no more
 Thy beauteous realms defile.

6.

mf Thine was the cross, with all its fruits
 Of grace and peace divine;
cr Be Thine the crown of glory now,
f The palm of victory Thine. Amen.

E. DENNY.

Praise and Adoration.

7 FERNSHAW.

mf MY Shepherd will supply my need,
Jehovah is His Name ;
In pastures fresh He makes me feed,
Beside the living stream.

2.

He brings my wandering spirit back
When I forsake His ways,
And leads me, for His mercy's sake,
In paths of truth and grace.

3.

When I walk through the shades of death,
Thy presence is my stay ;
cr A word of Thy supporting breath
Drives all my fears away.

4.
mf Thy hand, in sight of all my foes,
Doth still my table spread ;
My cup with blessings overflows,
Thine oil anoints my head.

5.

The sure provisions of my God
Attend me all my days ;
O may Thy house be mine abode,
And all my work be praise !

6.

mp There would I find a settled rest,
While others go and come ;
No more a stranger or a guest,
But like a child at home. Amen.

1. WATTS.

Praise and Adoration.

8 HAYLING.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music is marked *mf* (mezzo-forte). The melody in the treble clef is a simple, rhythmic line of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features the same two-staff format as the first system. The melody in the treble clef concludes with a final cadence. The bass clef accompaniment also ends with a final chord. The word "A - men." is written at the end of the system.

mf | WORSHIP Thee, sweet will of God,
And all Thy ways adore !
And every day I live I seem
To love Thee more and more.

2.

I love to kiss each print where Thou
Hast set Thine unseen feet :
I cannot fear Thee, blessèd will,
Thine empire is so sweet.

3.

I have no cares, O blessèd will,
For all my cares are Thine ;
I live in triumph, Lord, for Thou
Hast made Thy triumph mine.

4.

He always wins who sides with God,
To him no chance is lost ;
God's will is sweetest to him when
It triumphs at his cost.

5.

Ill, that He blesses, is our good,
And unblest good is ill ;
And all is right that seems most wrong,
If it be His sweet will. Amen.

F. W. FABER.

Praise and Adoration.

9 EARLHAM.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked *mf* (mezzo-forte).

Musical notation for the second system, continuing the melody and accompaniment. It includes a dynamic marking of *f* (forte).

Musical notation for the third system, concluding with the text 'A - men.' and dynamic markings of *p* (piano), *cres.* (crescendo), and *f* (forte).

mf JERUSALEM on high
My song and city is,
My home when'er I die,
The centre of my bliss.

f O happy place!
When shall I be,
My God, with Thee,
To see Thy face?

2. *mf* Thy walls, sweet city, thine
With gates are garnishèd;
Thy gates with praises shine,
Thy streets with gold are spread.
f O happy place! etc.

3. *mf* There dwells my Lord, my King,
p Judged here unfit to live;

cr There angels to Him sing,
And lowly homage give.
f O happy place! etc.

4. *p* No tears from any eyes
Drop in that holy choir;
But death itself there dies,
And sighs themselves expire.
f O happy place! etc.

5. *mf* Sweet place! sweet place alone!
The court of God most high,
The heaven of heavens, the throne
Of spotless majesty!

f O happy place!
When shall I be,
My God, with Thee,
To see Thy face? Amen.

S. CROSSMAN.

Praise and Adoration.

10 HORNSEY.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. It features a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of quarter and eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system of music continues the composition with two staves in the same key signature and time signature. The melody in the upper staff and accompaniment in the lower staff follow the same rhythmic patterns as the first system.

The third system of music concludes the piece with two staves. The upper staff ends with a double bar line and repeat signs. The lower staff also ends with a double bar line and repeat signs. The text "A - men." is written below the final notes of the lower staff.

- f* WITH gladness we worship,
 Rejoice as we sing,
 Free hearts and free voices
 How blessèd to bring.
 The old thankful story
 Shall scale Thine abode,
 Thou King of all glory,
 Most bountiful God.
2. *f* Thy right would we give Thee,
 True homage Thy due,
 And honour eternal
 The universe through :
 With all Thy creation,
 Earth, heaven, and sea,
 In one acclamation
 We celebrate Thee.

3. *mf* Renewed by Thy Spirit,
 Redeemed by Thy Son ;
 Thy children revere Thee
 For all Thou hast done.
 O Father, returning
 To love and to light,
 Thy children are yearning
 To praise Thee aright.
4. *f* We join with the angels,
 And so there is given
 From earth, Hallelujah,
 In answer to heaven.
 Amen! Be Thou glorious
 Below and above,
 Redeeming, victorious,
 And infinite love. Amen.

G. RAWSON.

Praise and Adoration.

11 HEATHERLOW.

mf 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
cr The greatness of redeeming love,
f The love of Christ to me !

2.
 Stronger His love than death or hell ;
 Its riches are unsearchable :
 The firstborn sons of light
 Desire in vain its depths to see ;
 They cannot reach the mystery,
 The length and breadth and height.

3.
 God only knows the love of God :
 Oh that it now were shed abroad
 In this poor stony heart !
cr For love I sigh, for love I pine ;
 This only portion, Lord, be mine,
f Be mine this better part. Amen.

C. WESLEY.

Praise and Adoration.

12 KENMORE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features dotted rhythms and eighth-note patterns, while the bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It features a *dim.* (diminuendo) dynamic marking. There are 'x' marks above certain notes in both staves, likely indicating fingerings or specific performance techniques. The musical texture remains consistent with the first system.

The third system is divided into two parts: 'UNISON.' and 'HARMONY.'. The 'UNISON.' section is marked *mf* and the 'HARMONY.' section is marked *dim.*. The piece concludes with the text 'A - men.' written below the final notes of the bass staff.

mf THOU hidden love of God, whose height, [knows] Whose depth unfathomed, no man I see from far Thy beautiful light,
dim Inly I sigh for Thy repose :
mf My heart is pained, nor can it be at rest, till it finds rest in Thee. *cr*

2. 'Tis mercy all that Thou hast brought My mind to seek her peace in Thee ; Yet while I seek, but find Thee not, No peace my wandering soul shall see :
 Oh when shall all my wanderings end, And all my steps to Thee-ward tend ?

3. Is there a thing beneath the sun That strives with Thee my heart to share ?

Ah ! tear it thence, and reign alone,
 The Lord of every motion there ;
 Then shall my heart from earth be free,
 When it has found repose in Thee.

4. O Love, Thy sovereign aid impart
 To save me from low-thoughted care ;
 Chase this self-will through all my heart,
 Through all its latent mazes there ;
 Make me Thy duteous child, that I
 Ceaseless may "Abba, Father !" cry.

5. Each moment draw from earth away
 My heart, that lowly waits Thy call ;
 Speak to my inmost soul, and say,
 " I am thy Love, thy God, thy All !"
 To feel Thy power, to hear Thy voice,
 To taste Thy love, be all my choice.

Amen.

G. TERSTEEGEN, tr. J. WESLEY.

Praise and Adoration.

13 LUTON.

f YE boundless realms of joy,
 Exalt your Maker's fame ;
 His praise your song employ
 Above the starry frame :
cr Your voices raise,
f Ye cherubim,
 And seraphim,
 To sing His praise.

2. Thou moon, that rul'st the night,
 And sun, that guid'st the day ;
 Ye glittering stars of light,
 To Him your homage pay ;
 His praise declare,
 Ye heavens above,
 And clouds that move
 In liquid air.

3. Let them adore the Lord,
 And praise His holy Name,
 By Whose Almighty Word
 They all from nothing came :
 And all shall last,
 From changes free ;
 His firm decree
 Stands ever fast.

4. To God, the Father, Son,
 And Spirit ever blest,
 Eternal Three in One,
 All worship be addressed :
cr As heretofore
 It was, is now,
 And shall be so
ff For evermore. Amen.

N. TATE and N. BRADY.

Praise and Adoration.

14 NORTHREPPS.

mf **W**E bless Thee for Thy peace, O God,
 Deep as the unfathomed sea,
 Which falls like sunshine on the road
 Of those who trust in Thee.

2.

mp We ask not, Father, for repose
 Which comes from outward rest,
 If we may have through all life's woes
 Thy peace within our breast.

3.

mf That peace which suffers and is strong,
 Trusts where it cannot see,
 Deems not the trial-way too long,
 But leaves the end with Thee.

4.

mf That peace which flows serene and deep,
 A river in the soul
 Whose banks a living verdure keep—
 God's sunshine o'er the whole.

5.

mp O Father, give our hearts this peace,
 Whate'er the outward be,
cr Till all life's discipline shall cease,
 And we go home to Thee. Amen.

ANON.

Praise and Adoration.

15 CLYDESDALE.

Musical score for the first system of 'Praise and Adoration'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The first staff contains a melody of eighth and quarter notes, while the second staff provides a harmonic accompaniment with chords and moving lines.

Musical score for the second system of 'Praise and Adoration'. It continues from the first system with two staves. The treble staff concludes with a double bar line and repeat signs. The bass staff continues with accompaniment. The system ends with the text 'A - men.' written above the final notes.

mf JESUS, the very thought of Thee
 With sweetness fills my breast ;
 But sweeter far Thy face to see,
 And in Thy presence rest.

2.

Nor voice can sing, nor heart can frame,
 Nor can the memory find
 A sweeter sound than Thy blest Name,
 O Saviour of mankind !

3.

p O hope of every contrite heart !
 O joy of all the meek !
 To those who fall how kind Thou art !
cr How good to those who seek !

4.

f But what to those who find ? Ah, this
 Nor tongue nor pen can show :
 The love of Jesus, what it is
 None but His loved ones know.

5.

O Jesus, Light of all below !
 Thou Fount of life and fire !
 Surpassing all the joys we know,
 And all we can desire !

6

Jesus, my only joy be Thou,
 As Thou my prize wilt be ;
 Jesus, be Thou my glory now,
 And through Eternity. Amen.

BERNARD OF CLAIRVAUX, tr. E. CASWALL.

Praise and Adoration.

16 ST. BENNETTS.

First system of musical notation, featuring a treble and bass clef with a 4/2 time signature. The music is in a key with one flat (B-flat). The first measure is marked *mf*. The notation consists of two staves with various note values and rests.

Second system of musical notation, continuing from the first system. It features the same clefs and time signature. The notation continues with two staves.

Third system of musical notation, concluding the piece. It features the same clefs and time signature. The first measure is marked *cres.*, and the final measure is marked *dim.* and *A - men.*

mf JESU, Thy boundless love to me
 No thought can reach, no tongue
 declare ;
 O knit my thankful heart to Thee,
 And reign without a rival there :
Unison.
cr Thine wholly, Thine alone, I am ;
f Lord, with Thy love my heart inflame.

2.

O grant that nothing in my soul
 May dwell, but Thy pure love alone :
 O may Thy love possess me whole,
 My joy, my treasure, and my crown :
 All coldness from my heart remove ;
 My every act, word, thought, be love !

3.

O Love, how cheering is thy ray !
 All pain before thy presence flies ;
 Care, anguish, sorrow, melt away,
 Where'er thy healing beams arise :

Unison.

O Jesu, nothing may I see,
 Nothing desire, or seek, but Thee !

4.

p In suffering be Thy love my peace ;
cr In weakness be Thy love my power ;
p And when the storms of life shall
 cease,
pp O Jesu, in that solemn hour,
cr In death, as life, be Thou my guide,
 And save me, Who for me hast died.

Amen.

P. GERHARDT, tr. J. WESLEY.

Praise and Adoration.

17 CLAREMONT.

f SONGS of praise the angels sang,
 Heaven with hallelujahs rang,
 When Jehovah's work begun,
 When He spake, and it was done.

2.

Songs of praise awoke the morn,
 When the Prince of Peace was born ;
 Songs of praise arose, when He
 Captive led captivity.

3.

mf Heaven and earth must pass away,
 Songs of praise shall crown that day ;
 God will make new heavens, new earth ;
 Songs of praise shall hail their birth.

4
p And can man alone be dumb,
 Till that glorious kingdom come ?
cr No : the Church delights to raise
 Psalms, and hymns, and songs of praise.

5.

mf Saints below, with heart and voice,
 Still in songs of praise rejoice,
 Learning here, by faith and love,
 Songs of praise to sing above.

6.

f Borne upon their latest breath,
 Songs of praise shall conquer death ;
cr Then, amidst eternal joy,
ff Songs of praise their powers employ.

Amen.

J. MONTGOMERY.

Praise and Adoration.

18 SWAINSTHORPE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/2. It begins with a forte (*f*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music is primarily homophonic, with chords moving in parallel motion.

The second system of musical notation also consists of two staves in the same key signature and time signature as the first system. It concludes with the text "A - men." written above the final notes of the upper staff.

f COME, we that love the Lord,
And let our joys be known ;
Join in a song with sweet accord,
And thus surround the throne.

2.

mp Let those refuse to sing
That never knew our God ;
cr But children of the heavenly King
May speak their joys abroad.

3.

mf The men of grace have found
Glory begun below ;
Celestial fruits on earthly ground
From faith and hope may grow.

4.

mf The hill of Zion yields
A thousand sacred sweets,
Before we reach the heavenly fields,
Or walk the golden streets.

5.

mf There shall we see His face,
And never, never sin ;
There from the rivers of His grace
Drink endless pleasures in.

6.

f Then let our songs abound,
And every tear be dry ;
cr We're marching thro' Immanuel's ground
ff To fairer worlds on high. Amen.

I. WATTS, v. 2, l. 3 altd.

Praise and Adoration.

19 VENI CREATOR.

Slowly and smoothly.

- Unis. mf* COME, Holy Ghost, our souls inspire,
And lighten with celestial fire.
- Har. 2. mf* Thou the anointing Spirit art,
Who dost Thy sevenfold gifts impart.
- Unis. 3. mf* Thy blessèd unction from above
Is comfort, life, and fire of love.
- S. & A. 4. mf* Enable with perpetual light
The dulness of our blinded sight.
- T. & B. 5. mf* Anoint and cheer our soilèd face
With the abundance of Thy grace.
- Full. 6. dim* Keep far our foes ; give peace at home :
cr Where Thou art Guide no ill can come.
- Har. 7. mf* Teach us to know the Father, Son,
And Thee, of both, to be but One ;
8. *cr* That, through the ages all along,
Thy praise may be our endless song :
- Unis. 9. f* To Father, Son, and Spirit One,
ff Be everlasting praises done. Amen.

Latin, 9th century, tr. J. COSIN.

Praise and Adoration.

20 WESTBURY.

f **G**OD is Love ; by Him upholden,
 Hang the glorious orbs of light,
 In their language glad and golden
 Speaking to us day and night
cr Their great story,
ff God is Love, and God is Light.

2. And the teeming earth rejoices
 In that message from above,
 With ten thousand thousand voices
 Telling back from hill and grove,
 Her glad story,
 God is Might, and God is Love.

3. With these anthems of creation,
 Mingling in harmonious strife,
 Christian songs of Christ's salvation
 To the world with blessings rife,
Unis. Tell their story,
 God is Love, and God is Life.

4. *mf* Thro' that precious Love He sought us
 Wandering from His holy ways,
 With that precious life He bought us ;
cr Then let all our future days
f Tell this story :
 Love is Life—our lives be praise.

5. *f* Gladsome is the theme and glorious,
 Praise to Christ our gracious Head,
 Christ, the risen Christ, victorious
 Earth and hell hath captive led.
Unis. Welcome story !
 Love lives on, and Death is dead.

6. Up to Him let each affection
 Daily rise, and round Him move
cr Our whole lives, one resurrection
 To the life of life above ;
 Their glad story,
ff God is Life, and God is Love. Amen.

J. S. B. MONSELL.

Praise and Adoration.

21 WOODLANDS.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 4/2 time. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features a series of quarter and eighth notes, while the bass line provides a steady accompaniment of quarter notes.

The second system continues the musical piece with two staves. The notation follows the same key and time signature as the first system. The melody in the upper staff includes some rests and longer note values, while the bass line continues with a consistent rhythmic pattern.

The third system concludes the piece with two staves. The upper staff ends with a double bar line and the word "A - men." written below it. The bass line also concludes with a double bar line. The final notes are sustained chords.

mf COME, dearest Lord, descend and dwell
By faith and love in every breast ;
Then shall we know and taste and feel
f The joys that cannot be expressed.

2. *mf* Come, fill our hearts with inward strength,
Make our enlargèd souls possess
And learn the height, and breadth, and length
Of Thine immeasurable grace.

3. *f* Now to the God Whose power can do
More than our thoughts or wishes know,
Be everlasting honours done
By all the Church, through Christ His Son. Amen.

I. WATTS.

Praise and Adoration.

22 ZION.

f **W**ORSHIP the King,
 All-glorious above ;
 O gratefully sing
 His power and His love ;
 Our shield and Defender,
 The Ancient of Days,
 Pavilioned in splendour,
 And girded with praise.

2. O tell of His might,
 O sing of His grace,
 Whose robe is the light,
 Whose canopy, space ;
 His chariots of wrath
 The deep thunder-clouds form ;
 And dark is His path
 On the wings of the storm.

3. Thy bountiful care
 What tongue can recite !
mf It breathes in the air,
 It shines in the light,

It streams from the hills,
 It descends to the plain,
 And sweetly distils
 In the dew and the rain.

4. *p* Frail children of dust,
 And feeble as frail,
 In Thee do we trust,
 Nor find Thee to fail.
 Thy mercies how tender,
 How firm to the end,
 Our Maker, Defender,
 Redeemer, and Friend !

5. *ff* O measureless might !
 Ineffable love !
 While angels delight
 To hymn Thee above,
 The humbler creation,
 Though feeble their lays,
 With true adoration
 Shall lisp to Thy praise. Amen.

R. GRANT.

Divine Help and Guidance.

23 CONSTANCY.

mf O LOVE that will not let me go,
 I rest my weary soul on Thee ;
 I give Thee back the life I owe,
cr That in Thine ocean depths its flow
f May richer, fuller be.

2.

O Light that followest all my way,
 I yield my flickering torch to Thee ;
 My heart restores its borrowed ray,
 That in Thy sunshine's blaze its day
 May brighter, fairer be.

3.

O Joy that seekest me through pain,
 I cannot close my heart to Thee ;
 I trace the rainbow through the rain,
 And feel the promise is not vain
 That morn shall tearless be.

4.

O Cross that liftest up my head,
 I dare not ask to fly from Thee ;
 I lay in dust life's glory dead,
 And from the ground there blossoms red
 Life that shall endless be. Amen.

G. MATHESON.

Divine Help and Guidance.

24 TRUST.

The musical score is written for piano in G major and 4/2 time. It consists of three systems of two staves each (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cres.*) marking. The third system concludes with a forte (*f*) dynamic and the word 'A - men.' written above the final chord.

- mf* **S**TILL will we trust, though earth seem dark and dreary,
 And the heart faint beneath His chastening rod ;
 Though rough and steep our pathway, worn and weary,
 Still will we trust in God.
2. *mf* Our eyes see dimly till by faith anointed,
 And our blind choosing brings us grief and pain ;
 Through Him alone Who hath our way appointed,
 We find our peace again.
3. *mp* Choose for us, God ! nor let our weak preferring
 Cheat our poor souls of good Thou hast designed ;
 Choose for us, God ! Thy wisdom is unerring,
 And we are fools and blind.
4. *mf* Let us press on, in patient self-denial,
 Accept the hardship, shrink not from the loss ;
 Our portion lies beyond the hour of trial,
f Our crown beyond the cross. Amen.

W. H. BURLEIGH.

Divine Help and Guidance.

25 DEARDALE.

mf O LOVE divine, that stooped to share
 Our sharpest pang, our bitterest tear,
 On Thee we cast each earth-born care :
 We smile at pain while Thou art near !

2. *mp* Though long the weary way we tread,
 And sorrow crown each lingering year ;
cr No path we shun, no darkness dread,
p Our hearts still whispering, Thou art near !

3. *p* When drooping pleasure turns to grief,
 And trembling faith is changed to fear ;
 The murmuring wind, the quivering leaf,
 Shall softly tell us, Thou art near !

4. *mf* On Thee we fling our burdening woe,
 O Love divine, for ever dear ;
 Content to suffer, while we know,
 Living and dying, Thou art near ! Amen.

O. W. HOLMES.

Divine Help and Guidance.

26 DEVOTION.

mf **O** THOU Who camest from above,
The pure celestial fire to impart,
Kindle a flame of sacred love
On the mean altar of my heart.

2. There let it for Thy glory burn,
With inextinguishable blaze;
And trembling, to its source return
In humble prayer and fervent praise.

3. *mp* Jesus, confirm my heart's desire
To work and speak and think for Thee;
Still let me guard the holy fire,
And still stir up Thy gift in me.

4. *mf* Ready for all Thy perfect will,
My acts of faith and love repeat,
Till death Thy endless mercies seal,
And make the sacrifice complete. Amen.

C. WESLEY.

27 ELVERTON.

1. *mf* O for a clo - ser walk with God, A calm and heav'n-ly frame;

cr A light to shine up - on the road That leads me to the Lamb.

2. Where is the blessedness I knew,
When first I saw the Lord?
Where is the soul-refreshing view
Of Jesus and His word?

3. What peaceful hours I once enjoyed!
How sweet their memory still!
But they have left an aching void
The world can never fill.

Divine Help and Guidance.

p

S. & A. 4. Re - turn, O Ho - ly Dove, re - turn, Sweet mes - sen - ger of rest :
 T. & B. 5. The dear - est i - dol I have known, What - e'er that i - dol be,

Org. p

I hate the sins that made Thee mourn, And drove Thee from my breast.
 Help me to tear it from Thy throne, And wor - ship on - ly Thee.

cres. *dim.*

6. *mf* So shall my walk be close with God, Calm and se - rene my frame ;

So pur - er light shall mark the road That leads me to the Lamb. A - men.

W. COWPER.

Divine Help and Guidance.

28 GUIDANCE.

UNISON.

HARMONY.

mf **T**HRO' the night of doubt and sorrow
 Onward goes the pilgrim band,
 Singing songs of expectation,
 Marching to the Promised Land.
cr Clear before us through the darkness
 Gleams and burns the guiding Light;
f Brother clasps the hand of brother,
 Stepping fearless through the night.

2. One the Light of God's own Presence
 O'er His ransomed people shed,
 Chasing far the gloom and terror,
 Brightening all the path we tread:
 One the object of our journey,
 One the faith which never tires,
 One the earnest looking forward,
 One the hope our God inspires:

3. *f* One the strain that lips of thousands
 Lift as from the heart of one;
 One the conflict, one the peril,
 One the march in God begun.
 One the gladness of rejoicing
 On the far eternal shore,
 Where the one Almighty Father
 Reigns in love for evermore.

4. *mf* Onward therefore, pilgrim brothers,
 Onward with the Cross our aid!
 Bear its shame, and fight its battle,
 Till we rest beneath its shade.
p Soon shall come the great awaking,
 Soon the rending of the tomb!
cr Then the scattering of all shadows,
ff And the end of toil and gloom. Amen.

Divine Help and Guidance.

29 HOSCOTE.



<p><i>mf</i> LEAD us, heavenly Father, lead us O'er the world's tempestuous sea ; Guard us, guide us, keep us, feed us, For we have no help but Thee ;</p> <p><i>cr</i> Yet possessing Every blessing,</p> <p><i>f</i> If our God our Father be.</p>	<p>2. <i>p</i> Saviour, breathe forgiveness o'er us ; All our weakness Thou dost know ; Thou didst tread this earth before us, Thou didst feel its keenest woe ; Lone and dreary, Faint and weary, Through the desert Thou didst go.</p>
---	--

3. *mf* Spirit of our God, descending,
 Fill our hearts with heavenly joy,
 Love with every passion blending,
 Pleasure that can never cloy :

cr Thus provided,
 Pardoned, guided,

f Nothing can our peace destroy. Amen.

J. EDMESTON.

Divine Help and Guidance.

30 TONBRIDGE.

- | | |
|---|--|
| <p><i>mp</i> ART thou weary, art thou languid,
 Art thou sore distrest ?
 <i>cr</i> "Come to Me," saith One, "and coming,
 <i>p</i> Be at rest."</p> <p>2. <i>mf</i> Hath He marks to lead me to Him,
 If He be my guide ?
 <i>dim</i> "In His feet and hands are woundprints,
 <i>p</i> And His side."</p> <p>3. Is there diadem, as Monarch,
 That His brow adorns ?
 "Yea, a crown, in very surety :
 But of thorns."</p> | <p>4. <i>mf</i> If I find Him, if I follow,
 What His guerdon here ?
 <i>p</i> "Many a sorrow, many a labour,
 Many a tear."</p> <p>5. <i>mf</i> If I still hold closely to Him,
 What hath He at last ?
 <i>f</i> "Sorrow vanquished, labour ended,
 <i>cr</i> Jordan past."</p> <p>6. <i>mf</i> If I ask Him to receive me,
 Will He say me nay ?
 <i>f</i> "Not till earth and not till heaven
 Pass away."</p> |
| <p>7. <i>mf</i> Finding, following, keeping, struggling,
 Is He sure to bless ?
 <i>f</i> "Saints, apostles, prophets, martyrs,
 <i>ff</i> Answer, 'Yes.'" Amen.</p> | |

STEPHEN THE SABAITE, tr. J. M. NEALE.

Divine Help and Guidance.

31 MELROSE.

The musical score is written for two staves, treble and bass clef, in a 6/2 time signature with a key signature of two flats (B-flat and E-flat). The first system begins with a dynamic marking of *mp*. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with the instruction 'A - men.' in the bass clef.

mf LOVE me, O Lord, forgivingly,
O ever be my Friend ;
And still, when Thou reprovest me,
Reproof with pity blend.

2. O pity me when weak I fall ;
And as, with saddened eyes,
I upwards look, O let Thy call
Come, strengthening me to rise.
3. My sins, dispersed by mercy bright,
Like clouds again grow black ;
O change the winds that bring such night,
And drive the darkness back.
4. *mf* This striving weather, let it cease ;
cr Then fervent, fruitful days
f Shall yield both promise and increase,
And make my growth Thy praise. Amen.

T. T. LYNCH.

In Time of Trouble.

32 TRISTITIA.

p **T**O Thee, O Lord, in grief we steal,
 O'erburdened with our woe ;
 Grant us Thy soothing grace to feel,
cr And with Thy touch our spirits heal,
dim And soften sorrow's blow.

2.

Dark clouds and chilling mists combine
 To shadow all our way ;
 But through them all Thy love can
 shine,
 And we may draw a peace divine
 From its all-cheering ray.

3.

In Thy sweet sympathy we find
 A strength naught else imparts :
 The crushing blow seems less unkind ;
 The grief, that drew the tears which blind,
 Lies lighter on our hearts.

4.

Thus aid us, Lord, through all our fears
 To journey calmly on ;
cr Until the glorious end appears,
f Where clouds, and mists, and blinding
 tears,
dim And griefs are all unknown. Amen.

G. S. ELVERTON.

In Time of Trouble.

33 RESIGNATION.

mf MY God, my Father, while I stray
Far from my home, on life's rough
way,
cr O teach me from my heart to say,
dim "Thy will be done!"

2.

Though dark my path and sad my lot,
Let me be still, and murmur not,
Or breathe the prayer divinely taught,
"Thy will be done!"

3.

If Thou shouldst call me to resign
What most I prized—it ne'er was mine;
I only yield Thee what was Thine:
"Thy will be done!"

4.

Let but my fainting heart be blest
With Thy sweet Spirit for its guest;
My God, to Thee I leave the rest:
"Thy will be done!"

5.

Renew my will from day to day;
Blend it with Thine, and take away
All that now makes it hard to say,
"Thy will be done!"

6.

mf Then, when on earth I breathe no
more,
The prayer oft mixed with tears before,
cr I'll sing upon a happier shore:
f "Thy will be done!" Amen.

CHARLOTTE ELLIOTT.

In Time of Trouble.

34 WEST LYNN.

mf **T**HY way, not mine, O Lord,
 However dark it be !
 Lead me by Thine own hand,
 Choose out the path for me.

2.

Smooth let it be or rough,
 It will be still the best ;
 Winding or straight, it leads
cr Right onward to Thy rest.

3.

mf I dare not choose my lot ;
 I would not, if I might ;
 Choose Thou for me, my God ;
 So shall I walk aright.

4.

Take Thou my cup, and it
 With joy or sorrow fill,
 As best to Thee may seem ;
 Choose Thou my good and ill ;

5.

Choose Thou for me my friends,
 My sickness or my health ;
dim Choose Thou my cares for me,
 My poverty or wealth.

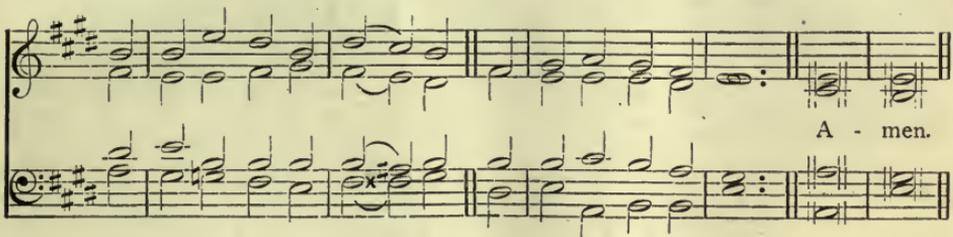
6.

f Not mine, not mine the choice,
 In things or great or small ;
cr Be Thou my guide, my strength,
ff My wisdom, and my all ! Amen.

H. BONAR.

Life's Journey.

35 BELLEVUE.



f O HAPPY band of pilgrims,
If onward ye will tread,
With Jesus as your Fellow,
To Jesus as your Head ;

2.

mf O happy, if ye labour
As Jesus did for men ;
O happy, if ye hunger
As Jesus hungered then.

3.

mp The Cross that Jesus carried,
He carried as your due ;
cr The crown that Jesus weareth,
He weareth it for you.

4.

The trials that beset you,
The sorrows ye endure,
The manifold temptations
That death alone can cure,—

5.

mf What are they but His jewels,
Of right celestial worth ?
What are they but the ladder,
Set up to heaven, on earth ?

6.

f O happy band of pilgrims,
Look upward to the skies,
cr Where such a light affliction
Shall win you such a prize. Amen.

Tr. J. M. NEALE.

Life's Journey.

36 WESTON.

mf

cres.

f Guide us by Thy hand. *dim.* A - men.

Guide

mf JESUS, still lead on,
Till our rest be won ;
And although the way be cheerless,
cr We will follow, calm and fearless ;
f Guide us by Thy hand
dim To our Fatherland.

2.

If the way be drear,
If the foe be near,
Let not faithless fears o'ertake us,
Let not faith and hope forsake us ;
For, through many a foe,
To our home we go.

3.

p When we seek relief
From a long-felt grief ;
When oppressed by new temptations,
cr Lord, increase and perfect patience ;
Show us that bright shore
dim Where we weep no more.

4.

mf Jesus, still lead on,
Till our rest be won ;
Heavenly Leader, still direct us,
Still support, console, protect us,
f Till we safely stand
dim In our Fatherland. Amen.

L. N. ZINZENDORF, tr. JANE BORTHWICK

General Hymns.

37 HOLY WAR. VOICES IN UNISON.

VOICES IN HARMONY.

mp CHRISTIAN! dost thou see them
On the holy gound,
How the powers of darkness
Compass thee around?
f Christian! up and smite them,
Counting gain but loss;
Smite them by the merit
Of the Holy Cross.

2. *mp* Christian! dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?
f Christian! never tremble;
Never be downcast;
Gird thee for the conflict,
Watch and pray and fast.

3. *mp* Christian! dost thou hear them,
How they speak thee fair?
"Always fast and vigil?
Always watch and prayer?"
f Christian! say but boldly,
"While I breathe I pray;"
Peace shall follow battle,
Night shall end in day.

4. *p* "Well I know thy trouble,
O My servant true;
pp Thou art very weary,—
I was weary too:
cr But that toil shall make thee
Some day all Mine own;
mf And the end of sorrow
f Shall be near My throne." Amen.

ANDREW OF CRETE, tr. J. M. NEALE.

General Hymns.

38 CROSS AND CROWN,

VOICES IN UNISON.

Animato. ♩ = 100.

1. The Son of God goes forth to war, A
mar-tyr first, whose ea-gle eye Could

king-ly crown to gain; His blood-red ban-ner streams a-far! Who
pierce be-yond the grave, Who saw his Mas-ter in the sky, And

fol-lows in His train? Who best can drink his cup of woe Tri-
call'd on Him to save. Like Him, with par-don on His tongue, In

General Hymns.

VOICES IN HARMONY.

dim. p rit.

- umph-ant o - ver pain, Who pa - tient bears his cross be - low, He
midst of mor - tal pain, He pray'd for them that did the wrong : Who

dim. p rit. f

Ped.

a tempo. rit. a tempo.

Dal § Vs. 2, 3, 4. ff After last verse.

fol - lows in His train. 2. The A - - - - men.
fol - lows in his train?

Dal §

3. *f* A glorious band, the chosen few
On whom the Spirit came, [knew,
Twelve valiant saints, their hope they
And mocked the cross and flame.
They met the tyrant's brandished steel,
The lion's gory mane ;
rit p They bowed their necks the death to
feel :
f Who follows in their train ?

4. *f* A noble army, men and boys,
The matron and the maid,
Around the Father's throne rejoice,
In robes of light arrayed.
They climbed the steep ascent of
heaven
Through peril, toil, and pain :
rit p O God, to us may grace be given
f To follow in their train. Amen.

General Hymns.

39 HAVELOCK.

First system of musical notation for 'Havelock'. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is written in a homophonic style with chords. A dynamic marking 'f' (forte) is placed above the first measure of the bass staff.

Second system of musical notation for 'Havelock'. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with chords and some melodic movement in the treble staff.

Third system of musical notation for 'Havelock'. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with chords and some melodic movement in the treble staff.

Fourth system of musical notation for 'Havelock'. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with chords and some melodic movement in the treble staff. A dynamic marking 'cres.' (crescendo) is placed above the first measure of the bass staff.

General Hymns.

ONWARD, Christian soldiers, marching as to war,
 With the cross of Jesus going on before !
 Christ, the Royal Master, leads against the foe ;
 Forward into battle, see, His banners go !
 Onward, Christian soldiers, marching as to war,
 With the cross of Jesus going on before !

2. At the sign of triumph Satan's host doth flee :
 On, then, Christian soldiers, on to victory !
 Hells foundations quiver at the shout of praise ;
 Brothers, lift your voices, loud your anthems raise.
 Onward, Christian soldiers, etc.
3. Like a mighty army moves the Church of God ;
 Brothers, we are treading where the saints have trod :
 We are not divided ; all one body we—
 One in hope, in doctrine, one in charity.
 Onward, Christian soldiers, etc.
4. Crowns and thrones may perish, kingdoms rise and wane,
 But the Church of Jesus constant will remain ;
 Gates of hell can never 'gainst that Church prevail ;
 We have Christ's own promise, and that cannot fail.
 Onward, Christian soldiers, etc.
5. Onward, then, ye faithful ! join our happy throng ;
 Blend with ours your voices in the triumph-song :
 "Glory, laud, and honour, unto Christ the King !"
 This, through countless ages, men and angels sing. Amen.
 Onward, Christian soldiers, etc.

General Hymns.

40 ROSSLYN.

mf

cres. dim. A - men.

mf "CHRISTIAN! seek not yet repose,"
Cast thy dreams of ease away,
Thou art in the midst of foes :
"Watch and pray."

2. mf Principalities and powers,
Mustering their unseen array,
Wait for thine unguarded hours :
"Watch and pray."

3. mf Gird thy heavenly armour on,
Wear it ever night and day ;
cr Ambushed lies the evil one :
dim "Watch and pray."

4. f Hear the victors who o'ercame ;
Still they mark each warrior's way ;
cr All with one sweet voice exclaim,
dim "Watch and pray."

5. mf Hear, above all, hear thy Lord,
Him thou lovest to obey ;
Hide within Thy heart His word,
dim "Watch and pray."

6. mf Watch, as if on that alone
Hung the issue of the day ;
cr Pray that help may be sent down :
dim "Watch and pray." Amen.

CHARLOTTE ELLIOTT.

41 INGLESIDE.

mf

General Hymns.

mf **B**EHOLD, the Bridegroom cometh in the middle of the night,
 And blest is He whose loins are girt, whose lamp is burning bright ;
cr But woe to that dull servant, whom his Master shall surprise
dim With lamp untrimmed, unburning, and with slumber in his eyes.

2. Do thou, my soul, beware, beware lest thou in sleep sink down,
 Lest thou be given o'er to death, and lose the golden crown ;
 But see that thou be sober, with a watchful eye, and thus
 Cry—Holy, Holy, Holy God, have mercy upon us.
3. That Day, the Day of Fear, shall come ; my soul, slack not thy toil,
 But light thy lamp, and feed it well, and make it bright with oil ;
 Thou knowest not how soon may sound the cry at eventide,
 “Behold, the Bridegroom comes. Arise ! go forth to meet the Bride.”
4. *mf* Beware, my soul ; take thou good heed, lest thou in slumber lie,
 And, like the Foolish, stand without, and knock, and vainly cry ;
cr But watch, and bear thy lamp undimmed, and Christ shall gird thee on
f His own bright Wedding Robe of Light—the Glory of the Son. Amen.

From the Greek, tr. G. MOULTRIE.

General Hymns.

42 ST. ALOYSIUS.

mf cres. p

cres.

f dim. A - men.

mf **E**TERNAL Light ! eternal Light !
 How pure the soul must be,
 When, placed within Thy searching sight,
 It shrinks not, but, with calm delight,
 Can live, and look on Thee !

2. The spirits that surround Thy throne
 May bear the burning bliss ;
 But that is surely theirs alone,
 Since they have never, never known
 A fallen world like this.

3. O ! how shall I, whose native sphere
 Is dark, whose mind is dim,
 Before the Ineffable appear,
 And on my naked spirit bear
 The uncreated beam ?

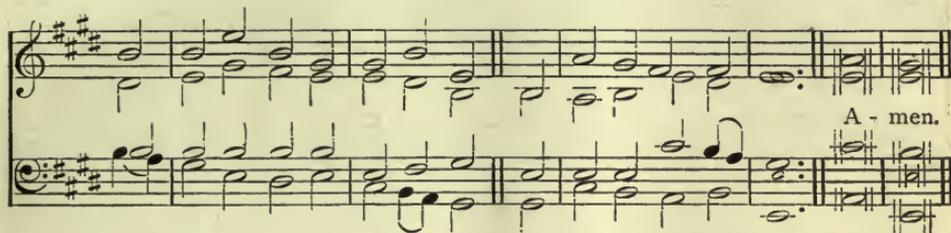
4. *mf* There is a way for man to rise
 To that sublime abode :—
 An offering and a sacrifice,
 A Holy Spirit's energies,
 An Advocate with God :—

5. *f* These, these prepare us for the sight
 Of Holiness above :
 The sons of ignorance and night
cr May dwell in the Eternal Light,
dim Through the Eternal Love ! Amen.

T. BINNEY.

General Hymns.

43 HOMELAND.



mf JERUSALEM, my happy home,
 Name ever dear to me !
 When shall my labours have an end
 In joy and peace in thee ?

2.

When shall these eyes thy heaven-built
 walls
 And pearly gates behold,
 Thy bulwarks with salvation strong,
 And streets of shining gold ?

3.

mf There happier bowers than Eden bloom,
 Nor sin nor sorrow know ;
cr Blest seats, through rude and stormy
 scenes,
 I onward press to you.

4.

p Why should I shrink at pain and
 woe,
 Or feel at death dismay ?
cr I've Canaan's goodly land in view,
f And realms of endless day.

5.

mf Apostles, martyrs, prophets there,
 Around my Saviour stand ;
 And soon my friends in Christ below
 Will join the glorious band.

6.

Jerusalem, my happy home,
 My soul still pants for thee ;
cr Then shall my labours have an end,
f When I thy joys shall see. Amen.

B., CIRC. 1801.

General Hymns.

44 ROCK OF AGES.

First system of musical notation for 'Rock of Ages'. It consists of a treble and bass staff in 4/2 time with a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation. The treble staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The bass line continues with quarter notes D3, E3, and F#3, followed by a half note G3. The system concludes with a double bar line.

Third system of musical notation. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings include *cres.* at the start, *dim.* in the middle, and *A - men.* at the end. The system concludes with a double bar line.

mf **R**OCK of Ages, cleft for me,
 Let me hide myself in Thee :
 Let the water and the blood,
 From Thy riven side which flow'd,
cr Be of sin the double cure :
dim Cleanse me from its guilt and pow'r.

2.

Not the labours of my hands
 Can fulfil Thy law's demands.
 Could my zeal no respite know,
 Could my tears for ever flow,
 All for sin could not atone ;
 Thou must save, and Thou alone.

3.

Nothing in my hand I bring ;
 Simply to Thy cross I cling ;
 Naked, come to Thee for dress ;
 Helpless, look to Thee for grace ;
 Foul, I to the fountain fly :
 Wash me, Saviour, or I die.

4.

p While I draw this fleeting breath,
 When mine eyes shall close in death,
cr When I soar to realms unknown,
 See Thee on Thy judgment throne,
f Rock of Ages, cleft for me,
dim Let me hide myself in Thee. Amen.

A. M. TOPLADY.

General Hymns.

45 FAVERHAM.

The musical score is written in 4/2 time. It features a treble and bass clef for each system. Dynamics include *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), *p* (piano), *cres.* (crescendo), and *sf* (sforzando). The piece concludes with the text 'A - men.'

- | | |
|--|---|
| <p><i>f</i> JESUS lives, and Jesus leads,
 Though the way be dreary,
 Morn to darkest night succeeds :
 Courage, then, ye weary.
 <i>p</i> Still the faithful Shepherd feeds ;
 <i>ff</i> Jesus lives, and Jesus leads.</p> <p>2. <i>mf</i> All the words He ever spoke,
 Still to us He speaketh ;
 All the bread He ever broke,
 Still for us He breaketh.
 Still the faithful Shepherd feeds ;
 Jesus lives, and Jesus leads.</p> | <p>3. <i>f</i> Jesus lives, (<i>p</i>) but Jesus died ;
 Love to death consigned Him :
 Death the mighty Love resigned,
 Could not hold or bind Him.
 Therefore still He meets our needs ;
 Jesus lives, and Jesus leads.</p> <p>4. Jesus lives, and every grace
 Comes because He giveth :
 Life and love in every place
 Lives, for Jesus liveth.
 All our thoughts His love exceeds ;
 Jesus lives, and Jesus leads.</p> |
|--|---|
5. *f* Yes, if Jesus lives, He leads ;
 He will not forsake us ;
 He will crown His gracious deeds,
 And to glory take us.
 Till that hour the Shepherd feeds ;
 Jesus lives, and Jesus leads. Amen.

E. P. HOOD.

General Hymns.

46 ROOSEVELT.



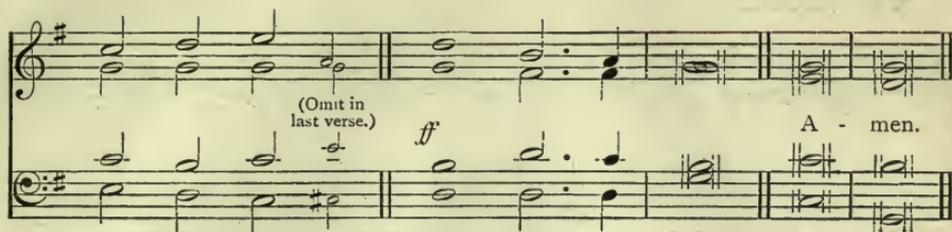
First system of musical notation for 'Roosevelt'. It consists of a treble and bass staff in 4/2 time with a key signature of one sharp (F#). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a quarter note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *f* is placed below the first measure of the treble staff.

Second system of musical notation. The treble staff features a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, and G4-A4-B4-C5. The bass staff features a series of chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, and G2-A2-B2-C3. A slur is placed over the final two measures of both staves, with the instruction "(Slur for verses 1 & 3.)" written above the treble staff.

Third system of musical notation. The treble staff features a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, and G4-A4-B4-C5. The bass staff features a series of chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, and G2-A2-B2-C3. Accents (>) are placed above the first three measures of the treble staff and below the first three measures of the bass staff.

Fourth system of musical notation. The treble staff features a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, and G4-A4-B4-C5. The bass staff features a series of chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, and G2-A2-B2-C3. A dynamic marking of *cres.* is placed above the final measure of the bass staff.

General Hymns.



- G**IRD your loins about with truth ;
 Life will not go always smooth,
 Singing lightsome songs of youth :
- f* Play, play the man.
 Learn with justice to keep pace,
 Spurning what is vile and base ;
 Bravely ever set your face
- ff* To play, play the man.
2. Fear not what the world may say,
 Hold the straight and narrow way,
 In the open light of day,
 And play, play the man.
 They will call you poor and weak,
 Being merciful and meek :
 Heed them not ; so you must seek
 To play, play the man.
3. Have the courage to be true,
 Steadfastly the right to do,
 Loving him that wrongeth you—
 Play, play the man.
 Trust in God, and let them mock ;
- cr* They will break, as they have broke,
 Like the waves upon the rock—
- ff* Play, play the man ! Amen.

W. C. SMITH.

General Hymns.

47 HAGUE.

The musical score is written in G major (one sharp) and 4/2 time. It consists of two systems of two staves each. The first system is marked *mf*. The second system is marked *cres.*, *dim.*, *p*, and *A - men.*

mf O GOD of Love, O King of Peace,
 Make wars throughout the world to cease ;
 The wrath of sinful man restrain ;
p Give peace, O God, give peace again.

2. Remember, Lord, Thy works of old,
 The wonders that our fathers told ;
 Remember not our sin's dark stain ;
 Give peace, O God, give peace again.
3. Whom shall we trust but Thee, O Lord ?
 Where rest but on Thy faithful word ?
 None ever called on Thee in vain ;
 Give peace, O God, give peace again.
4. *f* Where saints and angels dwell above,
 All hearts are knit in holy love ;
 O bind us in that heavenly chain ;
p Give peace, O God, give peace again. Amen.

H. W. BAKER.

General Hymns.

48 COLUMBIA.

mf **M**INE eyes have seen the glory of the coming of the Lord :
 He is trampling out the vintage where the grapes of wrath are stored ;
 He hath loosed the fatal lightning of His terrible swift sword :
f His truth is marching on.

2. He hath sounded forth the trumpet that shall never call retreat ;
 He is sifting out the hearts of men before His judgment seat :
 Oh, be swift, my soul ! to answer Him ; be jubilant, my feet !
f Our God is marching on.

3. *p* In the beauty of the lilies Christ was born across the sea,
 With a glory in His bosom that transfigures you and me :
cr As He died to make men holy, let us live to make men free !
f While God is marching on. Amen.

JULIA WARD HOWE.

* Minims for first verse.

General Hymns.

49 CARMEN PACIS.*

With great firmness and spirit, but not quickly.

The musical score is presented in five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/4. The first system includes a double bar line with repeat dots and a first ending bracket. The second system continues the melody. The third system features a second ending bracket. The fourth system continues the piece. The fifth system concludes the piece with a final cadence. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

* Copyright, 1905, by W. GARRETT HORDER.

General Hymns.

REFRAIN.

Unis. f SOUND over all waters, reach out from all lands,
 The chorus of voices, the clasping of hands ;
m Sing hymns that were sung by the stars of the morn,
 Sing songs of the angels when Jesus was born !
Har. f With glad jubilations Bring hope to the nations ;
mf The dark night is ending and dawn has begun :
f Rise, hope of the ages, arise like the sun,
 All speech flow to music, all hearts beat as one !

Har. 2. m Sing the bridal of nations ! with chorals of love,
f Sing out the war-vulture and sing in the dove,
m Till the hearts of the peoples keep time in accord,
 And the voice of the world is the voice of the Lord !

Unis. Clasp hands of the nations In strong gratulations :
mf The dark night is ending and dawn has begun :
f Rise, hope of the ages, etc.

Unis. 3. f Blow, bugles of battle, the marches of peace ;
m East, west, north, and south, let the long quarrel cease :
 Sing the song of great joy that the angels began,
 Sing of glory to God and of goodwill to man !

Har. p Hark ! joining in chorus The heavens bend o'er us !
mf The dark night is ending and dawn has begun :
f Rise, hope of the ages, etc. Amen.

J. G. WHITTIER.

General Hymns.

50 COMMONWEALTH.

First system of musical notation for 'Commonwealth'. It consists of a treble and bass staff in 2/4 time with a key signature of one sharp (F#). The melody in the treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff provides a harmonic accompaniment with chords and moving lines.

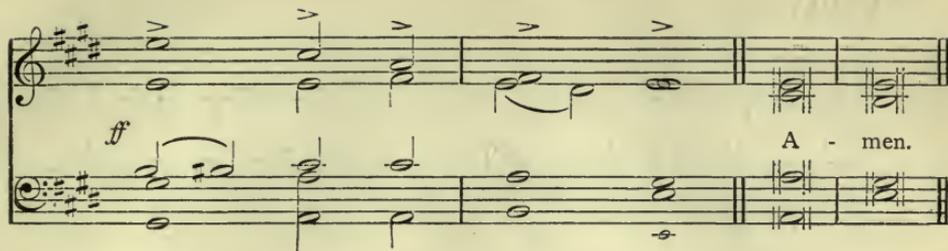
Second system of musical notation. The treble staff features dynamics of *f* (forte), *dim.* (diminuendo), and *p* (piano). The bass staff continues the accompaniment. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

(No quicker.)

Third system of musical notation, starting with the instruction '(No quicker.)'. The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff continues the accompaniment. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

Fourth system of musical notation. The treble staff features accents (>) over several notes. The bass staff includes a *cres.* (crescendo) marking. The system concludes with a double bar line and a key signature change to four sharps (F#, C#, G#, and D#).

General Hymns.



mp **W**HEN wilt Thou save the people?
 O God of mercy, when?
 Not kings alone, but nations!
 Not thrones and crowns, but men!
f Flowers of Thy heart, O God, are they;
 Let them not pass, like weeds, away—
cr Their heritage a sunless day:
ff God save the people!

2. *mp* Shall crime bring crime for ever,
 Strength aiding still the strong?
 Is it Thy will, O Father,
 That man shall toil for wrong?
f "No!" say Thy mountains; "No!" Thy skies;
 Man's clouded sun shall brightly rise,
 And songs ascend instead of sighs:
 God save the people!

3. *mf* When wilt Thou save the people?
 O God of mercy, when?
 The people, Lord, the people—
 Not thrones and crowns, but men!
cr God save the people! Thine they are,
 Thy children, as Thine angels fair;
 From vice, oppression, and despair,
ff God save the people! Amen.

EBENEZER ELLIOTT.

General Hymns.

51 BAYNARD.

UNISON.

HARMONY.

f GREAT God of wonders ! all Thy ways
Are matchless, godlike, and divine :
But the fair glories of Thy grace
More godlike and unrivalled shine.

Who is a pardoning God like Thee ?
p Or who has grace so rich and free ?

2.

mp Angels and men, resign your claim
To pity, mercy, love, and grace ;
cr These glories crown Jehovah's name
With an incomparable blaze.

Who is a pardoning God like Thee ?
p Or who has grace so rich and free ?

3.

mp In wonder lost, with trembling joy
We take the pardon of our God—
cr Pardon for crimes of deepest dye,
A pardon bought with Jesus' blood.
Who is a pardoning God like Thee ?
p Or who has grace so rich and free ?

4.

mf O may this strange, this matchless grace,
This godlike miracle of love,
f Fill the wide earth with grateful praise,
And all the angelic hosts above.
Who is a pardoning God like Thee ?
p Or who has grace so rich and free ?
Amen.

General Hymns.

52 ✓ ALFORD.

The musical score is written for piano in 4/2 time and G major. It consists of two systems. The first system begins with a treble clef and a bass clef, with a dynamic marking of *mf*. The second system also begins with a treble clef and a bass clef, with dynamic markings of *cres.*, *dim.*, and *A - men.*

f LO! the storms of life are breaking,
 Faithless fears our hearts are shaking ;
 For our succour undertaking,
dim Lord and Saviour, help us.

2. *mf* Lo! the world from Thee rebelling,
 Round Thy Church, in pride, is swelling ;
 With Thy word their madness quelling,
dim Lord and Saviour, help us.

3. *f* On Thine own command relying,
 We our onward task are plying,
 Unto Thee for safety sighing,
dim Lord and Saviour, help us.

4. *f* By Thy birth, Thy cross, Thy passion,
 By Thy tears of deep compassion,
cr By Thy mighty intercession,
dim Lord and Saviour, help us. Amen.

H. ALFORD.

General Hymns.

53 HOMELESS.

Slowly and tenderly.

The musical score is written for voice and organ. It consists of three systems of staves. The first system shows the vocal line and organ accompaniment. The organ part is marked 'Small notes for Organ.' and includes a 'Ped.' (pedal) instruction. The second system continues the vocal and organ parts, with dynamics 'cres.' and 'mf'. The third system concludes with the vocal line and organ accompaniment, ending with 'A - men.' and a final chord.

mf BIRDS have their quiet nest,
 Foxes their holes, and man his
 peaceful bed ;
 All creatures have their rest,
dim But Jesus had not where to lay His
 head.

2.

mf And yet He came to give
 The weary and the heavy-laden rest ;
cr To bid the sinner live,
dim And soothe our griefs to slumber on
 His breast.

3.
p I, who once made Him grieve ;
 I, who once made His gentle spirit
 mourn ;
 Whose hand essayed to weave
 For His meek brow the cruel crown
 of thorn !

4.

mf O why should I have peace ?
cr Why, but for that unchanged, undying
 love,
 Which would not, could not cease,
f Until it made me heir of joys above.

5.

mf Come, give me rest, and take
 The only rest on earth Thou lovest,—within
 A heart, that for Thy sake
p Lies bleeding, broken, penitent for sin. Amen.

J. S. B. MONSELL.

General Hymns.

54 OAKFIELD.

f **O**FT in sorrow, oft in woe,
Onward, Christians, onward go ;
cr Fight the fight, maintain the strife,
f Strengthened with the Bread of Life.

2. *mf* Onward, Christians, onward go ;
Join the war, and face the foe ;
Faint not ! much doth yet remain ;
Dreary is the long campaign.

3. Shrink not, Christians ! will ye yield ?
Will ye quit the painful field ?
Will ye flee in danger's hour ?
Know ye not your Captain's power ?

4. *mf* Let your drooping hearts be glad ;
March, in heavenly armour clad ;
Fight, nor think the battle long ;
f Victory soon shall tune your song.

5. Let not sorrow dim your eye,
Soon shall every tear be dry ;
Let not woe your course impede ;
Great your strength, if great your need.

6. *f* Onward then to battle move ;
More than conquerors ye shall prove ;
cr Though opposed by many a foe,
ff Christian soldiers, onward go. Amen.

H. K. WHITE and FRANCES S. COLQUHOUN.

General Hymns.

55 SELWOOD.

f **L**ORD God Omnipotent,
 Lord God alone,
 High o'er the firmament
 Planting Thy throne :
mf Curtained about with light,
 Under Thy feet a bright
cr Pavement of stars ;
f No shade of darksome night
 Thy glory mars.

2. Sun, moon, and stars fulfil
 Their times by Thee ;
 Angels to do Thy will
 Fleet lightnings be ;
 Rain, hail, and frost and snow,
 And all the winds that blow,
 Are at Thy nod ;
 Oceans and tempests know
 Their mighty God.

3. *mp* Thou breathest on the earth,
 And there is spring,
 Leaf-buds come bursting forth,
 All the birds sing ;
cr Flocks on the hills are seen,
 Herds on the meadows green,
 Forests rejoice :
 All that had silent been
f Lifts up its voice.

4. *f* Lord God Omnipotent,
 Bide with Thy flock ;
 O keep them, when they faint,
 Safe on the Rock ;
cr Show them Thy tender grace,
 And the light of Thy face
 To them accord :
ff Praise to Thy Holiness,
 Praise to the Lord. Amen.

W. C. SMITH.

General Hymns.

56 MOUNT VIEW.

f “LAUNCH out into the deep!”
 O Lord, o'er sea and land,
 We hear the splendour of Thy voice
 In tones of high command—
 “Not in these shallow bays,
 With idle oars delay,
 but let them sweep into the deep,
 At dawning of the day!”

mf 2. Into the deep of Truth,
 That flows from pole to pole,
 We plunge, as o'er its shadowed waves
 We hear Thy thunders roll;
 The Truth that surging beats
 On error's rock-bound beach,
 And bears us far 'neath sun and star,
 Till we Thy presence reach!

3. Into the deep of Love—
 Thy love so full and free!—
 Beneath whose gleaming waters wide
 We plunge our misery.
 The Love that softly flows
 O'er many a sunken shame,
 And to the dim horizon's rim,
 Is vocal with Thy name.

f 4. Into the deep of Life—
 Glad Immortality!—
 Whose bright waves fold on sands of gold
 Beneath a cloudless sky.
 O Truth, O Love, O Life:
 Why darkly here delay?—

cr Our oars we sweep into the deep,
ff At dawning of the day. Amen.

E. GRIFFITH JONES.

General Hymns.

57 PENIEL.

mf COME, O Thou Traveller unknown,
 Whom still I hold, but cannot see,
 My company before is gone,
 And I am left alone with Thee ;
f With Thee all night I mean to stay,
ff And wrestle till the break of day.

2.

mf Wilt Thou not yet to me reveal
 Thy new, unutterable Name ?
cr Tell me, I still beseech Thee, tell :
 To know it now, resolved I am :
f Wrestling, I will not let Thee go,
ff Till I Thy Name, Thy Nature know.

3.

f 'Tis Love ! 'tis Love ! Thou diedst for me !
 I hear Thy whisper in my heart !
 The morning breaks, the shadows flee ;
 Pure universal Love Thou art !
f To me, to all, Thy mercies move ;
ff Thy Nature, and Thy Name, is Love !

4.

mf I know Thee, Saviour, Who Thou art ;
 Jesus, the feeble sinner's Friend !
 Nor wilt Thou with the night depart,
 But stay, and love me to the end !
f Thy mercies never shall remove,
ff Thy Nature, and Thy Name, is Love !
 Amen.

C. WESLEY.

Spring.

58 AVONDALE.

mf THE spring-tide hour
 Brings leaf and flower,
 With songs of life and love ;
 And many a lay
 Wears out the day
 In many a leafy grove.

2. *mf* Bird, flower, and tree
 Seem to agree
 Their choicest gifts to bring ;
dim But this poor heart
 Bears not its part,
 In it there is no spring.

3. *mp* Dews fall apace,—
 The dews of grace,—
 Upon this soul of sin ;
 And love divine
 Delights to shine
 Upon the waste within.

4. *cr* Yet year by year
 Fruit, flowers appear,
 And birds their praises sing ;
dim But this poor heart
 Bears not its part,
 Its winter has no spring.

5. *mp* Lord, let Thy love,
 Fresh from above,
 Soft as the south wind blow ;
cr Call forth its bloom,
 Wake its perfume,
 And bid its spices flow.

6. *f* And when Thy voice
 Makes earth rejoice,
 And the hills laugh and sing,
cr Lord, teach this heart
 To bear its part,
ff And join the praise of spring. Amen.

J. S. B. MONSELL.

Summer-Time.

59 NEWLYN.



f SWEET summer comes once more,
 With treasures from her store
 Of beauty, warmth, and light :
 The flowers their fragrance bring,
 The birds in chorus sing,
 And earth is glad and bright.

2.

mf Help us, O Lord, we pray,
 To swell the joyous lay,
 In harmony divine ;
 Endue our hearts with love,
 And virtue from above,
 That we may shed forth Thine.

3.

May grace our spirits move,
 And acts of kindness prove
 Thy wise and sweet control ;
cr May passions never blast,
 Or clouds of sin o'ercast
 Thy summer in our soul.

4.

p So when earth's day is done,
 And with its setting sun
 We sink into the night,
cr May we, with nobler mind,
 A richer service find,
ff In realms of fuller light. Amen.

G. S. ELVERTON.

Harvest Thanksgiving.

60 CLOVELLY.

f SING to the Lord of harvest,
Sing songs of love and praise ;
With joyful hearts and voices
Your hallelujahs raise :
By Him the rolling seasons
In fruitful order move ;
Sing to the Lord of harvest
A song of happy love.

2 *mf* By Him the clouds drop fatness,
The deserts bloom and spring,
The hills leap up in gladness,
The valleys laugh and sing :
He filleth with His fulness
All things with large increase ;
He crowns the year with goodness,
With plenty and with peace.

3. *f* Heap on His sacred altar
The gifts His goodness gave,
The golden sheaves of harvest,
The souls He died to save :
mf Your hearts lay down before Him,
When at His feet ye fall,
And with your lives adore Him,
Who gave His life for all.

4. *f* To God the gracious Father,
Who made us "very good" ;
cr To Christ, Who when we wandered
Restored us with His blood ;
And to the Holy Spirit,
Who doth upon us pour
ff His blessèd dews and sunshine,
Be praise for evermore. Amen.

Prayer on Behalf of the Young.

61 BETHEL.

The musical score consists of four systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is written in a simple, hymn-like style with block chords and moving lines. The final system concludes with the text 'A - men.' written below the bass staff.

mf **S**TANDING forth on life's rough way,
 Father, guide them ;
 Oh ! we know not what of harm
 May betide them ;
 Neath the shadow of Thy wing,
 Father, hide them ;
 Waking, sleeping, Lord, we pray,
 Go beside them.

2. *mp* When in prayer they cry to Thee,
 Thou wilt hear them ;
 From the stains of sin and shame
 Thou wilt clear them ;

'Mid the quicksands and the rocks,
 Thou wilt steer them ;
 In temptation, trial, grief,
 Be Thou near them.

3. *mf* Unto Thee we give them up ;
 Lord, receive them ;
 In the world we know must be
 Much to grieve them—
 Many striving oft and strong
 To deceive them :
 Trustful, in Thy hands of love
 We must leave them. Amen.

W. C. BRYANT.

Strife and Future Glory.

62 KALMAR.

f FOR all the saints, who from their labours rest,
 Who Thee by faith before the world confessed,
 Thy name, O Jesus, be for ever blest.
 Hallelujah !

2. Thou wast their rock, their fortress, and their might ;
 Thou, Lord, their Captain in the well-fought fight ;
 Thou, in the darkness drear, their one true light.
 Hallelujah !

T. & B. Unis. 3. Oh, may Thy soldiers, faithful, true, and bold,
 Fight as the saints who nobly fought of old,
 And win, with them, the victor's crown of gold.
 Hallelujah !

Har. 4. *mf* Oh, blest communion, fellowship divine !
cr We feebly struggle ; they in glory shine !
 Yet all are one in Thee, for all are Thine.
 Hallelujah !

Unis. 5. *p* And when the strife is fierce, the warfare long,
cr Steals on the ear the distant triumph song,
f And hearts are brave again, and arms are strong !
 Hallelujah !

T. & A. Unis. 6. *mf* The golden evening brightens in the west ;
dim Soon, soon, to faithful warriors cometh rest ;
p Sweet is the calm of Paradise the blest.
 Hallelujah !

Har. 7. *f* But lo ! there breaks a yet more glorious day
 The saints triumphant rise in bright array ;
 The King of Glory passes on His way !
 Hallelujah !

Unis. 8. *ff* From earth's wide bounds, from ocean's farthest coast,
 Through gates of pearl streams in the countless host,
 Singing to Father, Son, and Holy Ghost—
 Hallelujah ! Amen.

W. W. HOW.

Communion.

63 CRUX BEATA.

The first system of musical notation consists of a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/2. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment.

The second system continues the musical piece. It includes dynamic markings for *dim.* (diminuendo) and *cres.* (crescendo). The treble staff shows a melodic line with some rests, and the bass staff continues with a consistent accompaniment.

The third system concludes the piece. It features a forte (*ff*) dynamic marking and a *dim.* marking. The treble staff ends with the text "A - men." written above the notes. The bass staff provides a final accompaniment.

mf **W**HEN I survey the wondrous cross
 On which the Prince of glory died,
 My richest gain I count but loss,
 And pour contempt on all my pride.

2. *cr* Forbid it, Lord, that I should boast,
 Save in the death of Christ my God :
 All the vain things that charm me most,
 I sacrifice them to His blood.

3. *pp* See from His head, His hands, His feet.
 Sorrow and love flow mingled down :
cr Did e'er such love and sorrow meet,
 Or thorns compose so rich a crown ?

4. *f* Were the whole realm of nature mine,
 That were a present far too small ;
ff Love so amazing, so divine,
 Demands my soul, my life, my all. Amen.

I. WATTS.

Communion.

64 PASSOVER.

mf LAMB of God ! Whose bleeding love
 We now recall to mind,
 Send the answer from above,
 And let us mercy find :

f Think on us, who think on Thee,
 Every struggling soul release ;

p O ! remember Calvary,
 And bid us go in peace.

2. *p* By Thine agonising pain,
 And grief of heart, we pray,
 By Thy dying love to man,
 Take all our sins away.

f Burst our bonds, and set us free,
 From iniquity release ;

p O ! remember Calvary,
 And bid us go in peace.

3. *mf* Let Thy blood, by faith applied,
 The sinners' pardon seal,
cr Speak us freely justified,
 And all our sickness heal :

dim By Thy Passion on the tree,
 Let our griefs and troubles cease ;

p O ! remember Calvary,
 And bid us go in peace. Amen.

C. WESLEY.

Communion.

65 RAWSON.

mf

cres. *dim.*

cres.

f A - men.

mf LIKE the first disciples in their strange glad hour,
We have seen the Master in His risen power :
 In this rite have owned Him as the Christ adored ;
 In His living presence *we* have seen the Lord.

2. O that face of suffering, wounded hands and side,
 Say to each—"I loved thee, and for thee I died."
 Hear His voice of triumph, death's dark reign is o'er,
 "I am He that liveth, liveth evermore."

3. "My death hath redeemed you, now for you I live ;
 Uttermost, eternal, is the Love I give."
 "Lo! I'm with you always till the ages cease :"
 Lord, we rest believing ; Lord, in Thee is peace. Amen.

G. RAWSON.

Communion.

66 STRATHEARN.

- p* WEARY of earth and laden with my sin,
 I look at heaven and long to enter in ;
cr But there no evil thing may find a home,
 And yet I hear a voice, that bids me "come."
2. *p* So vile I am, how dare I hope to stand
 In the pure glory of the promised land?
 Before the whiteness of that throne appear?
cr Yet there are hands stretched out to draw me near.
3. *p* The while I fain would tread the heavenly way,
 Seems evil ever with me day by day ;
cr Yet on mine ears the gracious tidings fall,
f "Repent, confess, and thou art loosed from all."
4. *f* It is the voice of Jesus that I hear,
 His are the hands outstretched to draw me near,
 And His the Blood, that can for all atone,
 And set me faultless there before the Throne.
5. *mf* Yea, Thou wilt answer for me, righteous Lord ;
 Thine all the merits, mine the great reward ;
p Thine the sharp thorns, and mine the golden crown ;
f Mine the life won, and Thine the life laid down.
6. *mf* Nought can I bring, dear Lord, for all I owe,
 Yet let my full heart what it can bestow ;
 Like that sweet word let my devotion prove,
cr Forgiven greatly, how I greatly love. Amen.

S. J. STONE.

Communion.

67 VITA BEATA.

O PEACE divine and pure,
 In wildest storms secure,
 That feels the summer's glow
 'Mid wintry ice and snow;
 When may I rise to this dear prize,
 And fill my breast with inward rest?

2.

My life is tempest tossed,
 With wayward currents crossed,
 Unhallowed cares deface
 The soul's most holy place;
 How may I bind these cares, and find
 All passion spent in calm content?

3.

And though through storm and stress
 I sail the vasty seas
 Of troubled thought—in vain
 I toil the shore to gain;
 For yet within I'd feel my sin,
 And still afar would shine Thy star.

4.

Lord, only from Thy face
 Beams forth this mystic grace,
 And only in Thy love,
 Beneath, around, above,
 May my weak soul grow great and whole,
 And peace divine be fully mine. Amen.

E. GRIFFITH JONES.

Communion.

68 SANCTUM.

- mf* I N the cross of Christ I glory ;
 Towering o'er the wrecks of time,
 All the light of sacred story
 Gathers round its head sublime.
2. When the woes of life o'ertake me,
 Hopes deceive, and fears annoy,
cr Never shall the cross forsake me :
dim Lo ! it glows with peace and joy.
3. *mf* When the sun of bliss is beaming
 Light and love upon my way :
 From the cross the radiance streaming
 Adds more lustre to the day.
4. Bane and blessing, pain and pleasure,
 By the cross are sanctified ;
 Peace is there, that knows no measure ;
 Joys, that through all time abide.
5. In the cross of Christ I glory ;
 Towering o'er the wrecks of time,
 All the light of sacred story
 Gathers round its head sublime. Amen.

J. BOWRING.

Ebening.

69 ST. MURIEL.

mf SAVIOUR, again to Thy dear Name we raise
 With one accord our parting hymn of praise;
 We stand to bless Thee ere our worship cease,
dim Then lowly kneeling, wait Thy word of peace.

2. Grant us Thy peace upon our homeward way;
 With Thee begun, with Thee shall end, the day;
 Guard Thou the lips from sin, the hearts from shame,
 That in this house have called upon Thy Name.

3. Grant us Thy peace, Lord, through the coming night,
cr Turn Thou for us its darkness into light;
mf From harm and danger keep Thy children free,
 For dark and light are both alike to Thee.

4. *mp* Grant us Thy peace throughout our earthly life,
cr Our balm in sorrow, and our stay in strife;
dim Then, when Thy voice shall bid our conflict cease,
pp Call us, O Lord, to Thine eternal peace. Amen.

J. ELLERTON.

Ebening.

70 BALGONIE.

mf **T**HROUGH the day Thy love has spared us ;
 Now we lay us down to rest ;
 Through the silent watches guard us ;
 Let no foe our peace molest :
p Jesus, Thou our Guardian be ;
 Sweet it is to trust in Thee.

2. Pilgrims here on earth, and strangers,
 Dwelling in the midst of foes,
 Us and ours preserve from dangers ;
 In Thine arms may we repose ;
 And, when life's brief day is past,
 Rest with Thee in heaven at last. Amen.

Ebening.

71 LYNCHURCH.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/2. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

The second system of the musical score continues from the first. It also consists of two staves in the same key signature and time signature. The upper staff includes a *cres.* (crescendo) marking and ends with the text "A - men." written above the staff. The lower staff continues the bass line.

p THE sun is sinking fast,
The daylight dies ;
cr Let love awake, and pay
Her evening sacrifice.

2. *pp* As Christ upon the cross
In death reclined,
And to His Father's hands
His parting soul resigned ;

3. *mf* So now herself my soul
Would wholly give
Into His sacred charge,
In whom all spirits live.

4. So now beneath His eye
Would calmly rest,
Without a wish or thought
Abiding in the breast,

5. Save that His will be done,
Whate'er betide :
Dead to herself ; and dead
In Him to all beside.

6. Thus would I live ;—yet now
Not I, but He
In all His power and love
Henceforth alive in me !

6. *f* One sacred Trinity !
One Lord divine !
May I be ever His !
And He for ever mine ! Amen.

LATIN, 7th century, tr. E. CASWALL.

Ebening.

72 CELIA.

The first system of musical notation consists of a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/2. The music begins with a piano (*p*) dynamic. The melody in the treble staff is primarily composed of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar rhythmic patterns and harmonic structures as the first system, with a continuation of the melodic line in the treble and accompaniment in the bass.

The third system concludes the piece with the word "A - men." written below the treble staff. The notation shows a final cadence with sustained chords in both staves.

p SWEET evening hour, sweet evening hour!
 That calms the air, and shuts the flower;
cr That brings the wild bird to her nest,
dim The infant to its mother's breast.

2. O season of soft sounds and hues,
 Of twilight walks amid the dews,
 Of feelings calm and converse sweet,
 And thoughts too shadowy to repeat!
3. Dear God, as earth recedes from sight,
 Open the quiet of Thy light,
 And call the fettered soul above,
 From sin and grief, to peace and love.
4. Be with us in this evening-time,
 When feelings flow and wishes climb;
 Thy care disperse our earthly care;
 Hear, and receive our parting prayer. Amen.

H. F. LYTE.

Evening.

73 VOX PACIS.

mf **E**RE I sleep, for every favour
This day showed
By my God,
I will bless my Saviour.

2. O my Lord, what shall I render
To Thy Name,
Still the same,
Gracious, good, and tender?

3. Thou hast ordered all my goings
In Thy way,
Heard me pray,
Sanctified my doings.

4. Leave me not, but ever love me ;
Let Thy peace
Be my bliss,
Till Thou hence remove me.

5. Visit me with Thy salvation,
Let Thy care
Now be near
Round my habitation.

6. *f* Thou my rock, my guide, my tower,
dim Safely keep, .
While I sleep,
Me, with all Thy power.

7. *p* So whene'er in death I slumber,
cr Let me rise
With the wise,
f Counted in their number. Amen.

J. CENNICK.

Ebening.

74 LITANY.

mf

cres. dim. A - men.

FATHER, round whose throne on high
 Evening shadows ne'er draw nigh,
 We who watch the daylight die
 Pray that Thou wilt hear us.

2. Sinks the weary sun at last,
 Light is fleeing, fading fast,
 Yet thy care is never past :
 So we pray Thee hear us.
3. Stained with sins unknown and known,
 Wayward will and strength o'erthrown,
 Wandering thought and love unshown :
 In Thy mercy hear us.
4. Nought in self-defence we plead,
 Great Thy pity, great our need ;
 Pardon thought and word and deed :
 Holy Father, hear us.
5. Not alone our sins forgive,
 Strengthen us anew to strive,
 Teach us daily how to live :
 God and Father, hear us. Amen.

H. G. GROSER.

Evening.

75 ST. BARTHOLOMEW.

mf

1. At e - ven, ere the sun was set, The sick, O Lord, a - round Thee lay ;
2. Once more 'tis e - ven-tide, and we, Op-pressed with va - rious ills, draw near :

mp

O in what di - vers pains they met ! O with what joy they went a - way !
What if Thy form we can - not see ? We know and feel that Thou art here.

UNISON.

T. & B. 3. O Sa - vour Christ, our woes dis - pel ; For some are sick, and some are sad ;
S. & A. 4. And some have found the world is vain, Yet from the world they break not free ;

p

And some have nev - er loved Thee well, And some have lost the love they had.
And some have friends who give them pain, Yet have not sought a friend in Thee.

Ebening.

HARMONY.

5. *mp* And none, O Lord, have per - fect rest, For none are whol - ly free from sin ;

And they who fain would serve Thee best, Are con - scious most of guilt with - in.

mf
6. O Sa - viour Christ, Thou too art Man ; Thou hast been trou - bled, tempt - ed, tried ;
7. Thy touch has still its an - cient power ; No word from Thee can fruit - less fall :

Thy kind but searching glance can scan The ve - ry wounds that shame would hide.
Hear, in this sol - emn ev - 'ning hour, And in Thy mer - cy heal us all. A - men.

H. TWELLS.

Advent.

76 OLD-TIME CAROL.



mf DOWN from heav'n winging,
 Angels come singing,
 Joyous news bringing
 Of Christ our Lord.
 All ye confiding
 In love unchiding,
 Hail this good tidings
 Of Christ our Lord.

2. *p* Ye who in sadness,
 Mourning sin's madness,
 Dare not in gladness
 Welcome your Lord ;
cr Leave the world's Babel,
 Seek this poor stable—
 Ah ! 'tis no fable—
 Come, see your Lord.

3. *mf* Sinful and holy,
 Great ones and lowly,
 Yield your hearts wholly
 Unto the Lord.
 So life's brief training,
 In love unfeigning,
 Ends in Heaven's gaining,
 Through Christ our Lord.

4. Learn what rich blessing,
 Past all our guessing,
 Comes through confessing
 Jesus our Lord ;
f And, ever praising,
 Love so amazing,
 Join now in raising
 Songs to our Lord.

ELLIOT STOCK.

Advent.

77 ADVENT.

Moderato.

p SHEPHERDS their watch amid their flocks were keeping,
 Dim were the hills beneath Judean skies,
 When one bright seraph, as the world lay sleeping,
 With light celestial bless'd their wond'ring eyes.

2. *mf* "Behold! I bring glad tidings to all people,
 For unto you," he cried, "the Christ is born!"
 (This is the news that rings from tower and steeple,
 Throughout the land on every Christmas morn.)
3. And then the angel told them of the manger,
 Where lay the holy Child, in poor array,
 Where He, the King of kings, a homeless stranger,
 For love of man was born on Christmas Day.
4. Then suddenly, as if the courts of heaven
 Were overflowing with its joy and love,
 A host of angels from the skies all riven,
 Sang the high praises of the Lord above.
5. *f* "Glory to God! To God the highest glory!"
 And benedictions fell like summer rain.
 "Peace upon earth!" until the world is hoary
 No song so sweet will fall to earth again.

CLARA THWAITES.

Advent.

78 "THE KING EVER-BLEST."

p *cres.*

1. In dark - ness of night there is mu - sic of prais - ing,
 2. 'Tis snow - time with - out, but like her - ald of glo - ry
Unis. ff 3. With trum - pet and lute, and with voice of thanks-giv - ing,

dim.

O'er pas - tures of qui - et the tri - umph-notes sing ;
 The fair Christ - mas rose shi - neth forth like a star ;
 Re - ceive Him, a - dore Him, the King ev - er - blest !

cres.

The harp - ers most bless - ed of Zi - on are rais - ing
 And com - fort and joy blos - som out in the sto - ry
 The Light of the morn - ing, the Love ev - er - liv - ing,

f

The song nev - er dy - ing that hail - eth the King.
 That ran - som'd ones ca - rol a - near and a - far.
 'Mid in - no - cent lambs is the place of His rest.

Advent.

p

Re - e - cho the an - them, ye bells soft - ly steal - ing !
 Be glad, oh, be glad when the sil - ver chime ring - eth !
Har.—No dark - ness a - bides when the Sa - viour is near - ing ;

cres. *dim.*

Ye moun - tains and vales, tell the ti - dings so sweet !
 Re - jice, and sing prais - es on sea and on shore !
 No win - ter there is when the an - gel - notes ring !

ff

O wave - lets of sap - phire, His wel - come be peal - ing !
 He com - eth—Em - man - uel ! all bless - ing He bring - eth,
 To thee He is giv - en— be - hold His ap - pear - ing !

O breath of the north wind, His glad - ness re - peat !
 All balm and all heal - ing and peace ev - er - more.
 The Star that shall guide thee to joy of the Spring !

M. S. HAYCRAFT.

Epiphany.

79 EPIPHANY CAROL.

mf Allegretto.

I. Trav'lers from some O-rient re-gion (Gold, and frankincense, and

myrrh), Which of all..... the star-ry le-gion

cres.
Guides you, lest ye dark-ling err, Journ'ying o'er the track-less

wild,..... Bearing for the King-ly Child Pre-cious

Epiphany.

gifts from O - rient re - gion : Gold, and frank - in - cense, and

myrrh ? Gold, and frank - in - cense, and myrrh ? and frankincense, and myrrh ?

myrrh ?.....

2. 'Tis the Star of Jacob, shining
 (Gold, and myrrh, and frankincense)
 In the West ; 'twere ill divining
 If we did not learn from thence
 Comes the long-expected King :
 Therefore to His feet we bring
 Treasures nobler far than shining
 Gold, and myrrh, and frankincense.

3. Come with us, your tribute render
 (Myrrh, and frankincense, and gold) ;
 Loyal hearts, a conscience tender,
 Patient faith by love made bold.
 These are precious in His sight,
 These will yield Him more delight
 Than our costliest gifts can render—
 Myrrh, or frankincense, or gold.

T. G. CRIPPEN.

For the Young.

80 OBEDIENCE.

p HUSHED was the evening hymn,
 The Temple courts were dark;
 The lamp was burning dim
 Before the sacred ark;
f When suddenly a voice divine
 Rang through the silence of the shrine.

2. *mf* The priest of Israel slept,
 The old man, meek and mild;
 Watch in the Temple kept
 The little Levite child;
 And what from Eli's sense was sealed,
 To Hannah's son the Lord revealed.

3. *mf* Oh! give me Samuel's ear,
 The open ear, O Lord,
 Alive and quick to hear
 Each whisper of Thy word:
 Like him to answer at Thy call,
 And to obey Thee first of all.

4. *mp* Oh! give me Samuel's heart,
 A lowly heart that waits,
 When in Thy house Thou art,
 Or watches at Thy gates.
 By day and night, a heart that still
 Moves at the breathing of Thy will.

5. *mf* Oh! give me Samuel's mind,
 A sweet unurm'ring faith,
 Obedient and resigned
 To Thee in life and death;
 That I may read with child-like eyes
 Truths that are hidden from the wise. Amen.

J. D. BURNS.

For the Young.

81 REMEMBRANCE.

mf TELL me the old, old story
Of unseen things above,
Of Jesus and His glory,
Of Jesus and His love.

2. *p* Tell me the story simply,
As to a little child ;
For I am weak and weary,
And helpless and defiled.

3. *mf* Tell me the story slowly,
That I may take it in,
That wonderful redemption,
God's remedy for sin.

4. Tell me the story often,
For I forget so soon ;
The early dew of morning
Has passed away at noon.

5. *p* Tell me the story softly,
With earnest tones and grave ;
cr Remember I'm the sinner
Whom Jesus came to save !

6. *mf* Tell me the story always,
If you would really be
In any time of trouble
A comforter to me.

7. Tell me the same old story,
When you have cause to fear
That this world's empty glory
Is costing me too dear.

8. *cr* Yes ; and when that world's glory
Shall dawn upon my soul,
Tell me the old, old story,
f "Christ Jesus makes thee whole."

Amen.

For the Young.

82 ST. ANDREW'S.

mf GOD make my life a little light
 Within the world to glow ;
 A little flame that burneth bright,
 Wherever I may go.

2.

God make my life a little flower
 That giveth joy to all,
 Content to bloom in native bower,
 Although the place be small.

3.

cr God make my life a little song
 That comforteth the sad ;
f That helpeth others to be strong,
 And makes the singer glad.

4.

God make my life a little staff,
 Whereon the weak may rest,
 That so what health and strength I have
 May serve my neighbours best.

5.

God make my life a little hymn
 Of tenderness and praise ;
cr Of faith—that never waxeth dim,
f In all His wondrous ways. Amen.

MATILDA B. EDWARDS.

For the Young.

83 SPRING SONG.

Brightly.

The musical score consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with the word 'Amen.' written below the final notes of the treble staff.

- | | |
|---|---|
| <p><i>f</i> A SONG of Spring once more we sing
 As Winter flies away, [show'rs
 And changeful hours bring sun and
 <i>∴</i> To weave a crown for May : <i>∴</i>
 <i>ff</i> With heart and voice we all rejoice
 On this returning day.</p> <p>2. <i>cr</i> For once again the promise-strain
 Floats down from days of yore,
 That fruits of earth shall wake to birth,
 <i>∴</i> To bless the toiler's store : <i>∴</i>
 <i>ff</i> Each annual round with bounties crown'd
 Till time shall be no more.</p> | <p>3. <i>f</i> Thee, Lord, we praise for Springtide days,
 And life's yet fairer Spring ;
 These golden hours, these opening pow'rs,
 <i>∴</i> To Thy glad service bring : <i>∴</i>
 <i>ff</i> Thine own to be, from sin set free—
 Our Father, Saviour, King !</p> <p>4. Though foes may throng, Lord, make us
 A firm, unflinching band— [strong—
 The good to seek, the truth to speak
 <i>∴</i> And for the right to stand ; <i>∴</i>
 <i>cr</i> Till, duty done and victory won,
 We gain the Better Land. Amen.</p> |
|---|---|

W. H. GROSER.

For the Young.

84 TRUE-HEARTED.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The music begins with a dynamic marking of *f* (forte). The melody in the upper staff is composed of quarter and eighth notes, while the bass line consists of chords and single notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves in the same key signature and time signature as the first system. The melody in the upper staff includes some rests and eighth notes. The bass line continues with a steady accompaniment. The system ends with a double bar line.

The third system of musical notation continues the piece. It features two staves in the same key signature and time signature. A dynamic marking of *ff* (fortissimo) appears in the lower staff. The melody in the upper staff has some slurs and accents. The bass line continues with a steady accompaniment. The system ends with a double bar line.

The fourth system of musical notation concludes the piece. It features two staves in the same key signature and time signature. The melody in the upper staff ends with a final cadence. The bass line continues with a steady accompaniment. The system ends with a double bar line.

For the Young.

CHORUS.

- f* TRUE-HEARTED, whole-hearted, faithful and loyal,
 King of our lives, by Thy grace we will be :
 Under Thy standard exalted and royal,
 Strong in Thy strength, we will battle for Thee.
 Peal out the watchword, and silence it never,
 Song of our spirits rejoicing and free :
 "True-hearted, whole-hearted, now and for ever,
 King of our lives, by Thy grace we will be !"
2. True-hearted, whole-hearted ! fullest allegiance
 Yielding henceforth to our glorious King ;
 Valiant endeavour and loving obedience
 Freely and joyously now would we bring.
 Peal out the watchword, and silence it never, etc.
3. *mp* True-hearted ! Saviour, Thou knowest our story ;
 Weak are the hearts that we lay at Thy feet,
 Sinful and treacherous, yet, for Thy glory,
 Heal them, and cleanse them from sin and deceit.
f Peal out the watchword, and silence it never, etc.
4. Whole-hearted ! Saviour, beloved and glorious,
 Take Thy great power, and reign Thou alone
 Over our wills and affections victorious,
 Freely surrendered, and wholly Thine own.
 Peal out the watchword, and silence it never, etc. Amen.

FRANCES R. HAVERGAL.

For the Young.

85 WESTBROOK.

mf **B**Y cool Siloam's shady rill
How sweet the lily grows !
How sweet the breath, beneath the hill,
Of Sharon's dewy rose !

2.

Lo, such the child whose early feet
The paths of peace have trod,
Whose secret heart, with influence
sweet,
Is upward drawn to God.

3.

p By cool Siloam's shady rill
The lily must decay ;
The rose that blooms beneath the hill
Must shortly fade away.

4.

And soon, too soon, the wintry hour
Of man's maturer age,
Will shake the soul with sorrow's power,
And stormy passion's rage.

5.

mf O Thou whose infant feet were found
Within Thy Father's shrine,
Whose years, with changeless virtue
crowned,
Were all alike Divine,—

6.

Dependent on Thy bounteous breath,
We seek Thy grace alone,
cr In childhood, manhood, age, and death,
To keep us still Thine own. Amen.

R. HEBER.

86 CARBROOKE.

For the Young.

mf O SAVIOUR, precious Saviour,
 Whom yet unseen we love,
 O Name of might and favour,
 All other names above :

f We worship Thee, we bless Thee,
 To Thee alone we sing ;
 We praise Thee, and confess Thee,
 Our holy Lord and King !

2. O Bringer of salvation,
 Who wondrously hast wrought,
 Thyself the revelation
 Of love beyond our thought ;
 We worship Thee, we bless Thee,
 To Thee alone we sing ;
 We praise Thee, and confess Thee,
 Our gracious Lord and King !

3. In Thee all fulness dwelleth,
 All grace and power Divine !
 The glory that excelleth,
 O Son of God, is Thine :
 We worship Thee, we bless Thee,
 To Thee alone we sing ;
 We praise Thee, and confess Thee,
 Our glorious Lord and King !

4. *f* O grant the consummation
 Of this our song above,
 In endless adoration,
 And everlasting love :
cr Then shall we praise and bless Thee,
 Where perfect praises ring,
ff And evermore confess Thee,
 Our Saviour and our King !
 Amen.

F. R. HAVERGAL.

For the Young.

87 LYNMOUTH.

The musical score is written for two staves, Treble and Bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The first staff begins with a dynamic marking of *mf*. The music consists of two systems of two staves each. The first system has a repeat sign after the first measure of each staff. The second system also has a repeat sign after the first measure of each staff. The piece concludes with a double bar line and repeat dots.

mf GENTLE, Holy Jesus,
Saviour meek and mild,
Thou, Who once wast fashioned
Like a little child ;

2.

And in grace and meekness
Up to manhood grew ;
Sharing human weakness,
Human sorrow too :

3.

In Thy Word so holy,
Saviour, we can see,
That of us Thou sayest,
" Let them come to Me."

4.

Glad we come ! and render
All we have to give ;
While our hearts are tender
Help us, Lord, to live,

5.

Like Thy young disciples,
That the world may see
We are taught by Jesus,
And have learned of Thee.

6.

May we copy closely
Him we so much love,
Till we bear His likeness,
Perfected above. Amen.

EMMA WHITFIELD.

For the Young.

88 LOVING SHEPHERD.

Tenderly.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music begins with a dynamic marking of *mf*. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation also consists of two staves in the same key and time signature. It begins with a dynamic marking of *cres.* (crescendo), followed by *dim.* (diminuendo). The melody in the treble clef concludes with the word "A - men." written above the final notes. The bass clef continues with accompaniment throughout the system.

mf **L**OVING Shepherd of Thy sheep,
Keep me, Lord, in safety keep ;
Nothing can Thy power withstand,
None can pluck me from Thy hand.

2. Loving Shepherd, Thou didst give
Thine own life that I might live :
May I love Thee day by day ;
Gladly Thy sweet will obey.
3. Loving Shepherd, ever near,
Teach me still Thy voice to hear ;
Suffer not my foot to stray
From the strait and narrow way.
4. *f* Where Thou leadest may I go ;
Walking in Thy steps below ;
Then, before Thy Father's throne,
Jesus, claim me for Thine own. Amen.

JANE E. IERSON.

For the Young.

89 JULIAN.

i. *mf* Sweet - ly sang the an - gels In the clear calm night,

On their white wings rest - ing In the heav'n - ly light ;

Sent by God the Fa - ther, Who our love has sought,

Un - to men and chil - dren Ti - dings glad they brought.

For the Young.

CHORUS.

f Chil - dren, blend your voi - ces, In sweet con - cord sing ;

cres. Hail the Lord's A - noint - ed, *dim.* Christ, the chil - dren's King! A - men.

2. To the gentle shepherds
It was first revealed—
Watching 'mid the darkness
In the open field—
That in David's city,
On that holy morn,
In a lowly stable,
Christ, our King, was born.
f Children, blend, etc.
3. Gladdened by the tidings,
Hastily they sped
To the crowded city,
And the manger-bed ;
There they found the Saviour,
With His mother mild :
Him they loved and worshipped,
Though a lowly Child.
Children, blend, etc.

4. In His simple childhood,
And His sacred youth,
All His ways were holy,
All His words were truth :
For our sins He suffered ;
And, through grief untold,
All His lambs He purchased
For His sacred fold.
Children, blend, etc.

5. Jesu, meek and gentle,
Make us like to Thee ;
Loving, true, and tender,
Thou wouldst have us be,
Blessings rich and holy,
At this Christmas-tide,
Pour Thou out upon us,
Saviour, King, and Guide !
Children, blend, etc. Amen.

J. JULIAN.

For the Young.

90 GLADNESS.

- f* **W**AKEN, Christian children,
Up, and let us sing
With glad voice the praises
Of our new-born King.
2. *mf* Come, nor fear to seek Him,
Children though we be ;
Once He said to children,
"Let them come to Me."
3. *mp* In a manger lowly
Sleeps the Heavenly Child,
O'er Him fondly bendeth
Mary, mother mild.
4. *mp* Far above that stable,
Up in heaven so high,
One bright star outshineth,
Watching silently.
5. *mp* Fear not then to enter,
Though we cannot bring
Gold, or myrrh, or incense,
Fitting for a King.
6. *mf* Gifts He asketh richer,
Offerings costlier still,
Yet may Christian children
Bring them if they will.
7. *mp* Brighter than all jewels
Shines the modest eye ;
Best of gifts He loveth
Childlike purity.
8. *mf* Haste we then to welcome,
With a joyous lay,
cr Christ the King of glory,
Manifest to-day. Amen.

S. C. HAMERTON.

For the Young.

91 FELIXSTOWE.

VOICES IN UNISON. *Allegretto.*

HARMONY:

- p* WHILE the shepherds kept their vigil,
 And the world in darkness lay,
 Came the holy Advent Angel,
cr Shone the sudden glory ray ;
ff Then, ten thousand times ten thousand
dim Radiant heralds of the day.
2. *mf* Then they sang the first sweet carol,
 "Glory be to God on high,
 And on earth be peace and blessing
 To the nations far and nigh !"
 So our God made good His promise,
 And the old prophetic cry.
3. Fuller, farther o'er the wide world
 Year by year that music swells ;
 Year by year to some new people
 Christmas-tide the story tells,
 With the chanting of the children,
 And the pealing of the bells.
4. *f* Louder over hill and valley
 Let the towers and steeples ring !
 In the hamlet and the city
 Sweeter carols let us sing—
 Louder peals of holy pleasure,
 Sweeter carols to our King.
5. *p* Hear Thy children, blessèd Jesus,
 Once for us on earth a Child ;
 Keep us in Thy great compassion,
 Holy, harmless, undefiled ;
 Blest through Thee by God the Spirit,
 To the Father reconciled.
6. *f* Still we look for Thine appearing,
 O Thou bright and Morning Star !
 Still we wait to hear the rolling
 Of Thy great triumphal car ;
 We who sing Thy first glad Advent,
 Know Thy second is not far. Amen.

S. J. STONE.

For the Young.

92 EXCELSIOR.

Musical notation for the first system of 'Excelsior'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/2. The music is marked *mf*. The first staff contains a melody with eighth and quarter notes, and the second staff contains a bass line with quarter and eighth notes. There are repeat signs in both staves.

Musical notation for the second system of 'Excelsior'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/2. The music is marked *mf*. The first staff contains a melody with eighth and quarter notes, and the second staff contains a bass line with quarter and eighth notes. There are repeat signs in both staves. The word "A - men." is written at the end of the first staff.

mf **L**OOKING upward every day
Sunshine on our faces ;
Pressing onward every day
Toward the heavenly places.

2.

mp Growing every day in awe,
For Thy Name is holy ;
Learning every day to love,
With a love more lowly.

5.

mp Lord, so pray we every day,
Hear us in Thy pity,
cr That we enter in at last
To the Holy City. Amen.

3.

Walking every day more close
To our Elder Brother ;
Growing every day more true
Unto one another.

4.

mf Leaving every day behind
Something which might hinder ;
Running swifter every day,
Growing purer, kinder.

MARY BUTLER.

For the Young.

93 BOGNOR.

Brightly.

VOICES IN UNISON.

Accep.

HARMONY.

f A - men.

JESUS bids us shine
 With a pure clear light,
 Like a little candle
 Burning in the night ;
 In the world is darkness
 So we must shine—
 You in your small corner,
 And I in mine.

2. Jesus bids us shine
 First of all for Him :
 Well He sees and knows it
 If our light grows dim ;

He looks down from Heaven
 To see us shine—
 You in your small corner,
 And I in mine.

3. Jesus bids us shine,
 Then, for all around :
 For many kinds of darkness
 In the world are found—
 Sin, and want, and sorrow,
 So we must shine—
 You in your small corner,
 And I in mine. Amen.

EMILY H. MILLER.

For the Young.

94 BEECHWOOD.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The music is marked *mf* (mezzo-forte). The melody in the treble clef consists of quarter notes and half notes, while the bass clef accompaniment consists of quarter notes and half notes. There are repeat signs at the end of each staff.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The music is marked *p* (piano). The melody in the treble clef consists of quarter notes and half notes, while the bass clef accompaniment consists of quarter notes and half notes. The system ends with the text "A - men." and a double bar line.

mf GOD, who made the earth,
The air, the sky, the sea,
Who gave the light its birth,
Careth for me.

2.

God, who made the grass,
The flower, the fruit, the tree,
The day and night to pass,
Careth for me.

3.

God, who made the sun,
The moon, the stars, is He,
Who, when life's clouds come on,
Careth for me.

4.

God, who made all things
On earth, in air, in sea,
Who changing seasons brings,
Careth for me.

5.

p God, who sent His Son
To die on Calvary,
He, if I lean on Him,
Will care for me.

6.

f When in heaven's bright land
I all His loved ones see,
I'll sing with that blest band,
God cared for me. Amen.

SARAH B. RHODES.

For the Young.

95 COLWYN.

mf FATHER, lead me day by day,
Ever in Thine own sweet way ;
Teach me to be pure and true,
Show me what I ought to do.

2. When in danger make me brave ;
Make me know that Thou canst save :
Keep me safe by Thy dear side ;
Let me in Thy love abide.

3. When I'm tempted to do wrong
Make me steadfast, wise, and strong ;
And when all alone I stand
Shield me with Thy mighty hand.

4 *f* When my heart is full of glee
Help me to remember Thee—
Happy most of all to know
That my Father loves me so.

5. When my work seems hard and dry
May I press on cheerily ;
Help me patiently to bear
Pain and hardship, toil and care.

6. May I see the good and bright
When they pass before my sight ;
May I hear the heavenly voice
When the pure and wise rejoice.

7. May I do the good I know,
Be Thy loving child below,
Then at last go home to Thee,
Evermore Thy child to be. Amen.

J. P. HOPPS.

Anthems or Quartetts.

96 "NOW UNTO HIM THAT IS ABLE TO KEEP YOU."

p *Larghetto.*

Now un-to Him that is a-ble to keep you, to keep you from fall-ing,

f *p* *cres.*

And to pre-sent you fault-less, pre-sent you fault-less be-fore the

f *p*

pres-ence of His glo-ry with..... ex-ceed-ing joy; to the

cres.

on-ly wise God, our Sa-viour, be glo-ry, and ma-jes-ty, do-

f *ff* *p*

- min-ion, and power, both now and ev-er. A - - - - men.
A - - - - men.

Anthems or Quartetts.

p *mf* *p*

died to save us all. We may not know, we can - not tell What

mf *pp*

pains He had to bear,..... But we be-lieve it was for us He

mf *pp Sw.*

Man.

Anthems or Quartetts.

hung and suf - fer'd there, He hung and suf - fer'd there.

Ped.

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a 'Ped.' marking.

mf

He died that we might be forgiv'n, He

Lento e mesto. *Andante.*

p Sw. *mf Gt.*

Ped.

Detailed description: This system contains the second two systems of the musical score. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings and tempo changes.

Anthems or Quartetts.

cres.

died to make us good, That we might go at last to heav'n,

cres.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A crescendo hairpin is placed above the vocal staff and below the piano staff.

f Saved by His precious blood. *mf* There was no o - ther good e-nough To

f *mf*

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The piano part continues with a similar accompaniment pattern. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are indicated above the vocal staff and below the piano staff.

Anthems or Quartetts.

cres.

pay the price of sin,..... He on-ly could un - lock the gate Of

cres.

rit. *più lento.* *f*

heav'n, and let us in..... Oh, dear - - ly, dear - ly has He

rit. *f* *più lento.*

Anthems or Quartetts.

loved, And we must love Him too, And

ff trust in His re - deem - ing blood, And trust in His re -

Anthems or Quartetts.

p *rall.*

- deem - ing blood, And try His work to do, And try His

Sw. p *rall.*

Soft Ped.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a piano (*p*) dynamic and a *rall.* (ritardando) marking. The lyrics are "- deem - ing blood, And try His work to do, And try His". The bottom staff is a piano accompaniment, also in G major and 4/4 time, with a *Sw. p* (Sostenuto piano) dynamic and a *rall.* marking. A *Soft Ped.* (Sostenuto Pedal) instruction is placed below the piano staff.

pp *molto rall.*

work to do. A - - - men, A - - - men.

C. F. ALEXANDER.

molto rall.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with a *pp* (pianissimo) dynamic and a *molto rall.* (molto ritardando) marking. The lyrics are "work to do. A - - - men, A - - - men." The bottom staff continues the piano accompaniment with a *molto rall.* marking. The composer's name, "C. F. ALEXANDER.", is printed below the piano staff.

Anthems or Quartetts.

98 "SAVIOUR, BREATHE AN EVENING BLESSING."

Andante tranquillo.

$\text{♩} = 78.$

ORG. *p Sw.*

Musical score for Organ, marked *p Sw.* (piano, *Sw.* for *Swells*). The score is in G major (one sharp) and common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The music is in a simple, flowing style, with the right hand playing a melody and the left hand providing harmonic support.

VOICES.
p Smoothly.

VOICES.
p Smoothly.

Sa - viour, breathe an ev - - 'ning bless - ing,

Musical score for Voices, marked *p Smoothly.* (piano, *Smoothly*). The score is in G major and common time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is simple and easy to sing, with a steady accompaniment in the bass.

Ere re - pose our spi - rits seal : Sin and want we

Musical score for Voices, continuing the previous system. The melody and accompaniment are consistent with the previous system, maintaining the same tempo and mood.

come con - fess - ing, Thou canst save and Thou canst heal,

Musical score for Voices, continuing the previous system. The melody and accompaniment are consistent with the previous system, maintaining the same tempo and mood.

Anthems or Quartetts.

p

Thou canst save and Thou canst heal.

Tho' de-struction

Though the ar-row past us fly,

walk a-round us,

mf *p*

An-gel-guards from Thee sur-round us: We are safe if

mf

Thou art nigh, We are safe if Thou art nigh.

Anthems or Quartetts.

Sw. p *p*

Though the night be dark and drea-ry,

Dark-ness can-not hide from Thee; Thou art He who,

cres.

nev-er wea-ry, Watch-est where Thy peo-ple be,

dim. *pp*

Watch-est where Thy peo-ple be.

Should swift death this

Anthems or Quartetts.

And our couch be - come our tomb,
night o'er - take us,

mf May the morn in heaven a - wake us, *cres.* Clad in light and

f cres. death - less bloom, *ff rit.* Clad in light and death - - less bloom!
J. EDMESTON.

Vesper I.

99 "JESU, GUARD US."

First system of musical notation for 'Jesu, Guard Us'. It consists of a treble and bass staff in G major (one sharp) and 4/2 time. The treble staff begins with a piano (*p*) dynamic. The music features a series of chords and intervals, with a repeat sign after the first two measures.

Second system of musical notation. The treble staff continues with a *cres.* (crescendo) marking. The bass staff provides a steady accompaniment. The system concludes with a repeat sign.

Third system of musical notation. The treble staff begins with a piano (*p*) dynamic and ends with the word 'A - - - men.' written below the staff. The bass staff continues the accompaniment.

JESU, guard us through this night,
Grant us each Thy care and love;
Through our life be Thou our Light,
And our Guide to realms above. Amen.

Desper III.

100 "LORD, KEEP US NOW."

The first system of music is in 4/2 time with a key signature of one flat (B-flat). It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The treble staff shows a melodic phrase with a fermata over the final note. The bass staff continues with a steady accompaniment.

The third system concludes the piece. It includes the dynamic markings *rall* and *pp*. The treble staff ends with a fermata and the text "A - men." written below it. The bass staff provides the final accompaniment.

LORD, keep us now, we pray,
Throughout the hours of night;
In Thy pure love O may we rest
Till dawns the morning light. Amen.

Amen.

101 FOUR-FOLD AMEN.

pp *cres.*

A - - - men,..... A - - - men,..... A - -

dim. *pp* *dim.*

men, A - - - - - men..... men.

A - - - - - men.....

