

Click on the **RED #** to go to that Section – Use the Slider Bar at the Bottom to Return **HERE**

1	51	101	151	201	251	301	351	401	
2	52	102	152	202	252	302	352	402	
3	53	103	153	203	253	303	353	403	
4	54	104	154	204	254	304	354	404	
5	55	105	155	205	255	305	355	405	
6	56	106	156	206	256	306	356	406	
7	57	107	157	207	257	307	357	407	
8	58	108	158	208	258	308	358	408	
9	59	109	159	209	259	309	359	409	
10	60	110	160	210	260	310	360	410	
11	61	111	161	211	261	311	361	411	
12	62	112	162	212	262	312	362	412	
13	63	113	163	213	263	313	363	413	
14	64	114	164	214	264	314	364	414	
15	65	115	165	215	265	315	365	415	
16	66	116	166	216	266	316	366	416	
17	67	117	167	217	267	317	367	417	
18	68	118	168	218	268	318	368	418	
19	69	119	169	219	269	319	369	419	
20	70	120	170	220	270	320	370	420	
21	71	121	171	221	271	321	371	421	
22	72	122	172	222	272	322	372	422	
23	73	123	173	223	273	323	373	423	
24	74	124	174	224	274	324	374	424	
25	75	125	175	225	275	325	375	425	
26	76	126	176	226	276	326	376	426	
27	77	127	177	227	277	327	377	427	
28	78	128	178	228	278	328	378	428	
29	79	129	179	229	279	329	379	429	
30	80	130	180	230	280	330	380	430	
31	81	131	181	231	281	331	381	431	
32	82	132	182	232	282	332	382	432	
33	83	133	183	233	283	333	383	433	
34	84	134	184	234	284	334	384	434	
35	85	135	185	235	285	335	385	435	
36	86	136	186	236	286	336	386	436	
37	87	137	187	237	287	337	387	437	
38	88	138	188	238	288	338	388	438	
39	89	139	189	239	289	339	389		
40	90	140	190	240	290	340	390		<u>Index</u>
41	91	141	191	241	291	341	391		
42	92	142	192	242	292	342	392		Credits
43	93	143	193	243	293	343	393		
44	94	144	194	244	294	344	394		Alpha
45	95	145	195	245	295	345	395		
46	96	146	196	246	296	346	396		Verses
47	97	147	197	247	297	347	397		
48	98	148	198	248	298	348	398		First
49	99	149	199	249	299	349	399		
50	100	150	200	250	300	350	400		

CHRISTADELPHIAN HYMN BOOK

FOR WORSHIP
AND FOR WITNESS

“Make a joyful noise unto God, all ye lands:
Sing forth the honour of His Name:
make His praise glorious.”
Psalm 66:1–2

THE CHRISTADELPHIAN
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Contents

Acknowledgements	<i>p</i> vii
Preface	<i>p</i> ix
The Psalms	1–75
God: Praise	76–133
Prayer and Confidence	134–176
The Word of God	177–186
Christ: His Birth	187–196
His Mission and Ministry	197–215
His Sacrifice	216–223
The Breaking of Bread	224–244
His Resurrection	245–257
His Priesthood	258–262
His Absence	263–271
His Return	272–287
His Kingdom	288–310
Israel	311–323
The Call of the Gospel	324–331
Baptism	332–336
Exhortation	337–361
Preaching the Word	362–372
Comforts of the Truth	373–390
Death and Resurrection	391–398
Judgement	399–405
Evening	406–416
Morning	417–419
Seasons and Special Occasions	420–432
Dismissal	433–438
Source Details listed by Hymn Number	<i>pp</i> 630–641
Alphabetical Index of Tunes	<i>pp</i> 642–645
Metrical Index of Tunes	<i>pp</i> 646–650
Index of Scriptural References	<i>pp</i> 651–654
Index of First Lines	<i>pp</i> 655–662

THE PSALMS

1

COLN ROGERS 12.9.10.13

$\text{♩} = 52$
Unison

Psalm 1

- 1 Blessed are they who listen not to evil counsel,
Turn aside from ev'ry thought of sin;
Day and night, the law of God their Maker
Is their joy and meditation, well of life within.
- 2 Blessed are they, for as a tree by streams of water
Spreads its leaves in bountiful displays,
Bears and yields its ripened fruit in season—
So shall they in ev'ry calling prosper all their days.
- 3 Blessed are they, though sinners like the chaff be scattered,
Blessed are they, though winds of judgement blow;
From the Lord, upon His righteous servants,
Loving care and tender mercies evermore shall flow.

Music: © JOHN BARNARD / Jubilate Hymns Words: © PAUL WIGMORE / Jubilate Hymns

GIVE EAR TO MY WORDS

♩ = 100

Psalm 5

Give ear to my words, O Lord, con - si - der my

The first system of music features a treble and bass staff in G major and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked as quarter note = 100. The lyrics are: "Give ear to my words, O Lord, con - si - der my".

med - i - ta - tion, my King and my God.

The second system continues the melody and bass line. The lyrics are: "med - i - ta - tion, my King and my God.".

Hear - en un - to the voice of my cry, my

The third system continues the melody and bass line. The lyrics are: "Hear - en un - to the voice of my cry, my".

King, my King, my King and my God. *FINE*

The fourth system concludes the piece. The lyrics are: "King, my King, my King and my God." followed by the word "FINE" in italics. The piece ends with a double bar line.

(Org.)

(Male voices only)
For un - to Thee will I pray, will I pray,

(Female voices only) *D.C. al FINE*

For un - to Thee will I pray, will I pray.

(Org.)

Detailed description: The image shows two systems of musical notation. The first system consists of an organ part (top staff, treble clef, key signature of one sharp) and a male voice part (bottom staff, bass clef, key signature of one sharp). The organ part plays a sequence of chords: G major, F# minor, G major, and F# minor. The male voice part has a melody with lyrics: "For un - to Thee will I pray, will I pray,". The second system consists of an organ part (bottom staff, bass clef, key signature of one sharp) and a female voice part (top staff, treble clef, key signature of one sharp). The organ part plays a sequence of chords: G major, F# minor, G major, and F# minor. The female voice part has a melody with lyrics: "For un - to Thee will I pray, will I pray." and ends with a double bar line and the instruction "D.C. al FINE".

LEAD ME, LORD

♩ = 86

Psalm 5

SOPRANOS AND CONTRALTOS

Lead me, Lord, lead me in Thy right-cous-ness;

This system contains the vocal line for Sopranos and Contraltos and the piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a quarter rest, followed by the lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

make Thy way plain be - fore my face.

This system continues the vocal line and piano accompaniment from the first system. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic structure.

ALL VOICES

Lead me, Lord, Lord, lead me in Thy right-cous-ness;

Lead me, Lord, Lord, lead me in Thy right-cous-ness;

This system introduces the vocal line for all voices, starting with a piano (*p*) dynamic. The lyrics are repeated for both the vocal line and the piano accompaniment. The piano accompaniment continues with the same melodic and harmonic structure as the previous systems.

make Thy way plain be - fore my face.

This system contains the first two systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a piano accompaniment (treble and bass clefs).

SOPRANOS

For it is Thou, Lord, Thou Lord, on - ly that

This system contains the third and fourth systems of music. The third system has a vocal line for Sopranos (treble clef) and a piano accompaniment (bass clef). The fourth system has a piano accompaniment (treble and bass clefs).

cresc. *dim.*

mak - est me dwell in safe - ty.

cresc. *dim.*

This system contains the fifth and sixth systems of music. The fifth system has a vocal line (treble clef) and a piano accompaniment (bass clef). The sixth system has a piano accompaniment (treble and bass clefs). Dynamic markings *cresc.* and *dim.* are present above and below the piano parts.

ALL VOICES *cresc.*

For it is Thou, Lord, Thou, Lord, on - ly that

cresc.

dim. p *rit.*

mak - est me dwell in safe - ty.

rit. *dim. p*

MY VOICE SHALT THOU HEAR

♩ = 76
mf

Psalm 5

My voice shalt Thou hear in the morn - ing, O Lord; in the

morn - ing will I di - rect my pray'r un - to Thee, and will look

up. I will come in - to Thy house, in the mul - ti - tude of Thy mer - cy; And in

Thy fear, in Thy fear will I wor - ship t'ward Thy ho - ly

tem - ple. will I wor ship t'ward Thy ho - ly tem - ple.

BEATITUDO C.M.

♩ = 106

Psalm 8

- 1 O Lord, our Lord, how excellent
Thy name on earth is known;
Thy glory in the firmament,
How wonderfully shown!
- 2 When I behold the heavens on high,
The work of Thy right hand,
The moon and stars amid the sky,
Thy lights in every land—
- 3 Lord, what is man that Thou should'st deign
On him Thy love to place,
As king and priest with Christ to reign,
And see him face to face?
- 4 O Lord, how excellent Thy name!
How manifold Thy ways!
Let time Thy saving truth proclaim,
Eternity Thy praise.

DAVID C.M.

♩ = 84

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 84. The music is a simple, homophonic setting of the psalm, using a mix of quarter, eighth, and half notes, with some rests and a final cadence in each system.

Psalm 9

- 1 Lord, Thee I'll praise with all my heart,
Thy wonders all proclaim;
In Thee, Most High, I'll greatly joy,
And sing unto Thy name.
- 2 God shall endure for aye: He doth
For judgement set His throne;
In righteousness to judge the world,
Justice to give each one.
- 3 God also will a refuge be
For those that are oppressed:
A refuge will He be in times
Of trouble to distressed.
- 4 And they that know Thy name, in Thee
Their confidence will place;
For Thou hast not forsaken them
That truly seek Thy face.

THE LORD WILL BE A REFUGE

♩ = 96

Psalm 9

mp

The Lord will be a re - fuge for the op - press - ed, a

re - fuge in times of trou - ble; and they that know, that

know Thy name, will put their trust in Thee.

mf

For Thou, Lord, hast not for - sak - en them that seek

Thee; for Thou, Lord, hast not for - sak - en them, for-

sak - en them that seek Thee. The Lord will be a

re - fuge for the op - press - ed, a re - fuge in times of trou -

ble, and they that know, that know Thy name, will put their

trust in Thee, will put their trust in Thee.

LONDON NEW C.M.

♩ = 88

Psalm 19

- 1 God's law is perfect, and converts
The soul in sin that lies;
God's testimony is most sure,
And makes the simple wise.
- 2 The statutes of the Lord are right,
And do rejoice the heart;
The Lord's command is pure, and doth
Light to the eyes impart.
- 3 Unspotted is the fear of God,
And doth endure for aye;
The judgements of the Lord are true,
And righteous are always.
- 4 Moreover, they Thy servant warn
How he his life should frame:
A great reward provided is
For them that keep the same.
- 5 The words which from my mouth proceed,
The thoughts sent from my heart,
Accept, O Lord, for Thou my Strength
And my Redeemer art.

DOMINUS REGIT ME 87.87

♩ = 76

Psalm 23

- | | |
|--|--|
| 1 The King of love my Shepherd is,
Whose goodness faileth never:
I nothing lack if I am His,
And He is mine for ever. | 4 In death's dark vale I fear no ill,
With Thee, dear Lord, beside me;
Thy rod and staff my comfort still
Thy cross before to guide me. |
| 2 Where streams of living water flow
My ransomed soul He leadeth,
And where the verdant pastures grow
With food celestial feedeth. | 5 Thou spread'st a table in my sight,
Of love beyond all knowing;
And O, what gladness and delight
From Thy pure cup is flowing! |
| 3 Perverse and foolish oft I strayed,
But yet in love He sought me;
And on His shoulder gently laid,
And home, rejoicing, brought me. | 6 And so through all the length of days
Thy goodness faileth never:
Good Shepherd, may I sing Thy praise
Within Thy house for ever. |

THE LORD IS MY SHEPHERD

♩ = 76

Psalm 23

p The Lord is my Shep-herd, I shall not want, He mak-eth

f

mf He, He lead-eth me

me to lie down in green pas-tures, He, He, He lead-eth

me be-side the still wa-ters. The Lord is my Shep-herd,

pp

I shall not want. Yea, though I walk thro' the val - ley of the

sha - dow of death, through the val - ley of the sha - dow of

f

death, I will fear no e - vil, for Thou art with me, Thy

rod and Thy staff they com - fort me. I will fear no

e - vil for Thou art with me, Thy rod and Thy staff they

mf
com - fort me. The Lord is my Shep - herd, I shall not want.

GREATHED 12.12.12.12

♩ = 92

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 4/4. The tempo is marked as ♩ = 92. The melody is simple and hymn-like, with a steady rhythm. The bass line provides a harmonic accompaniment with chords and single notes.

Psalm 23

- 1 The Lord my Shepherd is, I shall be well supplied;
While He is mine, I His, what can I want beside?
He leads me to the place where heav'nly pasture grows,
Where living waters pass, and free salvation flows.
- 2 He leads for mercy's sake in paths of truth and grace:
Yea, for His Holy Name, guides me in righteous ways.
While He affords His aid, I will not yield to fear;
Though through death's vale I walk, my Shepherd's with me there.
- 3 In spite of all my foes, God doth my table spread;
My cup with love o'erflows, and joy lifts up my head.
His bounty and His care soothe my declining days;
I'll dwell for ever in His house, and speak His praise.

CRIMOND C.M.

♩ = 80

Psalm 23

- | | |
|---|---|
| <p>1 The Lord's my Shepherd, I'll not want;
He makes me down to lie
In pastures green; He leadeth me
The quiet waters by.</p> | <p>3 Yea, though I walk in death's dark vale,
Yet will I fear no ill;
For Thou art with me, and Thy rod
And staff me comfort still.</p> |
| <p>2 My soul He doth restore again,
And me to walk doth make
Within the paths of righteousness,
E'en for His own Name's sake.</p> | <p>4 My table Thou hast furnishèd
In presence of my foes;
My head Thou dost with oil anoint,
And my cup overflows.</p> |
- 5 Goodness and mercy all my life
Shall surely follow me,
And in God's house for evermore
My dwelling-place shall be.

FRANCONIA S.M.

♩ = 88

The musical score consists of two systems of two staves each. The top system has a treble clef and a bass clef, both with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is written in a simple, homophonic style with quarter and eighth notes. The bottom system follows the same format and continues the melody and accompaniment.

Psalm 25

- 1 To Thee I lift my soul;
O Lord I trust in Thee:
My God, let me not be ashamed,
Nor triumph foes o'er me.
- 2 Let none that wait on Thee
Be put to shame at all;
But those who without cause transgress,
Let shame upon them fall.
- 3 Show me Thy ways, O Lord;
Thy paths, O teach Thou me:
And do Thou lead me in Thy truth,
Therein my teacher be.
- 4 Thy tender mercies, Lord,
Remember now, I pray,
And loving-kindnesses; for they
Have been of old for aye.
- 5 My sins and faults of youth
Do Thou, O Lord, forget;
After Thy mercy think on me,
And for Thy goodness great.

BRADFORD 76.76.D

♩ = 100

Psalm 27

- | | |
|--|---|
| <p>1 God is my strong salvation,
 What foe have I to fear?
 In darkness and temptation
 My light, my help is near:
 Though hosts encamp around me,
 Firm to the fight I stand!
 What terror can confound me,
 With God at my right hand?</p> | <p>2 Place on the Lord reliance;
 My soul, with courage wait:
 His truth be thine affiance
 When faint and desolate.
 His might thy heart shall strengthen,
 His love thy joy increase:
 Mercy thy days shall lengthen;
 The Lord will give thee peace.</p> |
|--|---|

O LOVE THE LORD

Psalm 31

♩ = 108

mf

O love the Lord, O love the Lord,

O love the Lord, all ye His saints,

for the Lord pre - serv - eth, pre - serv - eth the faith - ful, and

dim.
plen - ti - ful - ly re - ward - eth the proud do - er.

f
Be of good cou - rage, Be of good cou - rage, and He shall

strength-en, shall strength-en your heart, all ye that hope, that

hope in the Lord, all ye that hope, that hope in the

Lord, all ye that hope, that hope in the Lord.

rall.

Lord, all ye that hope, that hope in the Lord.

OUR SOUL WAITETH

♩ = 76
*mp**Psalm 33*

Our soul wait-eth for the Lord; Our soul wait-eth

The first system of musical notation for the song 'Our Soul Waiteth'. It consists of a treble and bass staff in 3/2 time, with a tempo of quarter note = 76 and a dynamic marking of *mp*. The lyrics are: 'Our soul wait-eth for the Lord; Our soul wait-eth'.

for the Lord: He is our help, is our help and our shield;

The second system of musical notation. It continues the melody and accompaniment. A dynamic marking of *cresc.* is placed above the treble staff. The lyrics are: 'for the Lord: He is our help, is our help and our shield;'.

He is our help, is our help and our shield. For our heart shall re -

The third system of musical notation. A dynamic marking of *f* is placed above the treble staff. The lyrics are: 'He is our help, is our help and our shield. For our heart shall re -'.

joice, re - joice in Him, our heart shall re - joice in

The fourth system of musical notation. The lyrics are: 'joice, re - joice in Him, our heart shall re - joice in'.

Him, be - cause we have trust - ed in His ho - ly name, be -

The fifth system of musical notation. The lyrics are: 'Him, be - cause we have trust - ed in His ho - ly name, be -'.

cause we have trust-ed in His ho-ly name. Let Thy

mer-cy, O Lord, be up-on us, ac-cord-ing as we hope, as we

hope in Thee; Let Thy mer-cy, O Lord, be up

on us, ac-cord-ing as we hope, as we hope in Thee.

SOLOMON C.M.

♩ = 84

Psalm 34

- 1 O children, hither do ye come,
And unto me give ear;
I shall you teach to understand
How ye the Lord should fear.
- 2 What man is he that life desires,
To see good would live long?
Thy lips refrain from speaking guile,
And from ill words thy tongue.
- 3 Depart from ill, do good, seek peace,
Pursue it earnestly;
God's eyes are on the just, His ears
Are open to their cry.
- 4 The face of God is set against
Those that do wickedly,
That from the earth He may cut off
Their evil memory.

O TASTE AND SEE HOW GRACIOUS THE LORD IS

♩ = 112

Psalm 34

O taste and see how gra - cious the

Lord is, bless - ed is the man that trust - eth in

O taste and see
Him. O taste and see, taste and

taste and sec, taste and see how
see, taste and see, taste and see how gra - cious the
see, taste and see, and see how

Lord is, bless - ed is the man that trust - eth in

Him. O taste and see how gra - cious the
O taste and see how

Lord is, bless - ed is the man

that trust - eth in Him.

PLAISTOW L.M.

♩ = 76

Psalm 36

- 1 High in the heavens, eternal God,
Thy goodness in full glory shines;
Thy truth shall break through every cloud
That veils and darkens Thy designs.
- 2 For ever firm Thy justice stands
As mountains their foundations keep;
Wise are the wonders of Thy hands;
Thy judgements are a mighty deep.
- 3 My God, how excellent Thy grace,
Whence all our hope and comfort springs!
The sons of Adam in distress
Fly to the shadow of Thy wings.
- 4 Life, like a fountain rich and free,
Springs from the presence of the Lord;
And in Thy light our souls shall see
The glories promised in Thy word.

EVAN C.M.

♩ = 63

Psalm 37

- 1 For evil-doers fret thou not
Thyself unquietly,
Nor do thou envy bear to those
That work iniquity.
- 2 For even like unto the grass,
Soon be cut down shall they;
And, like the green and tender herb,
They wither shall away.
- 3 Set thou thy trust upon the Lord,
And be thou doing good;
And so thou in the land shalt dwell,
And verily have food.
- 4 Delight thyself in God; He'll give
Thine heart's desire to thee.
Thy way to God commit, Him trust,
It bring to pass shall He.
- 5 And like unto the light, He shall
Thy righteousness display;
And He thy judgement shall bring forth
Like noon-tide of the day.

QUEENS C.M.

♩ = 80

The musical score is written in G minor (one flat) and 4/4 time. It consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a final cadence in the bass clef.

Psalm 37

- | | |
|---|---|
| 1 Rest in the Lord, and patiently
Wait for Him; do not fret
For him who, prosp'ring in his way,
Success in sin doth get. | 3 For those that evil doers are
Shall be cut off and fall:
But those that wait upon the Lord
The earth inherit shall. |
| 2 Do thou from anger cease, and wrath
See thou forsake also:
Fret not thyself in any wise
That evil thou shouldst do. | 4 For yet a little while, and then
The wicked shall not be;
His place thou shalt consider well,
But it thou shalt not see. |
| 5 But by inheritance the earth
The meek ones shall possess:
They also shall delight themselves
In an abundant peace. | |

FABER C.M.

♩ = 84

Psalm 40

- 1 O blessèd is the man whose trust
Upon the Lord relies;
Respecting not the proud, nor such
As turn aside to lies.
- 2 O Lord my God, full many are
The wonders Thou hast done;
Thy gracious thoughts towards us, far
Above all thoughts are gone;
- 3 To do Thy will I take delight,
O Thou my God that art;
Yea, that most holy law of Thine
I have within my heart.
- 4 Thy tender mercies, Lord, from me,
O do Thou not restrain;
Thy lovingkindness and Thy truth,
May they my life maintain.

MARTYRDOM C.M.

♩ = 84

Psalm 42

- 1 As pants the hart for cooling streams,
When heated in the chase
So longs my soul, O God, for Thee,
And Thy refreshing grace.
- 2 For Thee, my God, the living God,
My thirsty soul doth pine:
O when shall I behold Thy face,
Thou Majesty divine?
- 3 Why restless, why cast down, my soul?
Hope still, and thou shalt sing
The praise of Him who is thy God,
Thy health's eternal spring.

AS THE HART PANTETH

♩ = 92
*mp**Psalm 42*

As the hart pant-eth af-ter the wa-ter brooks, as the

hart pant-eth af-ter the wa-ter brooks, so

cresc.
pant-eth my soul, so pant-eth my soul af-ter Thee, O

rall. *FINE*
God, so pant eth my soul af-ter Thee, O God.

a tempo
mp
My soul thirst-eth, my soul thirst-eth, thirst-eth for

God, for the liv - ing God, for the liv - ing God.

p When shall I come, when shall I come and ap - pear be - fore *cresc.*

p God? When shall I come, when shall I come and ap - pear be - fore God? *rall.* D.C.

Detailed description: The image shows a musical score for three stanzas of a psalm. Each stanza consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor). The first stanza has the lyrics 'God, for the liv - ing God, for the liv - ing God.' The second stanza has the lyrics 'When shall I come, when shall I come and ap - pear be - fore' and includes a 'cresc.' (crescendo) marking. The third stanza has the lyrics 'God? When shall I come, when shall I come and ap - pear be - fore God?' and includes a 'p' (piano) marking, a 'rall.' (rallentando) marking, and a 'D.C.' (Da Capo) marking. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

ABRIDGE C.M.

♩ = 88

Psalm 43

- 1 O send Thy light forth and Thy truth;
Let them be guides to me,
And bring me to Thine holy hill—
E'en where Thy dwellings be.
- 2 Then will I to God's altar go
To God my chiefest joy
Yea, God, my God, Thy name to praise
My harp I will employ.
- 3 Why art thou then cast down, my soul?
What should discourage thee?
And why with vexing thoughts art thou
Disquieted in me?
- 4 Still trust in God; for Him to praise
Good cause I yet shall have;
He of my count'nance is the health,
My God that me doth save.

GERONTIUS C.M.

♩ = 104

Psalm 46

- 1 God is our refuge and our strength,
In straits a present aid;
Therefore, although the earth remove,
We will not be afraid:
- 2 Though hills amidst the seas be cast;
Though waters roaring make,
And troubled be: yea, though the hills
By swelling seas do shake.
- 3 A river is, whose streams make glad
The city of our God;
The holy place wherein the Lord
Most high hath His abode.
- 4 God in the midst of her doth dwell,
Nothing shall her remove;
The Lord to her a helper will,
And that right early, prove.

MORNINGTON CHANT C.M.

$\text{♩} = 92$

Psalm 46

- 1 The heathen raged tu- | multuously,
The kingdoms movèd were;
The Lord God utter- | èd His voice,
The earth did melt for fear.
- 2 Come, and behold what | wondrous works
Have by the Lord been wrought;
Come, see what deso- | lations dread
He on the earth hath brought.
- 3 Unto the ends of | all the earth
War into peace He turns:
The bow He breaks, the | spear He cuts,
In fire the chariot burns.
- 4 Be still, and know that | I am God:
Among the heathen I
Will be exalted; | I on earth
Will be exalted high.

CRY OUT AND SHOUT

♩ = 110

Psalm 48

f

Cry out and shout, thou in - ha - bi - tant of Zi - on, Cry out and

p

shout, thou in - ha - bi - tant of Zi - on; For great is the Ho - ly One, for

f

great is the Ho - ly One, For great is the Ho - ly One in the midst of

p

thee. Beau - ti - ful for sit - u - a - tion, Beau - ti - ful for sit - u - a - tion, is Zi - on, is Zi - on, is

p

Beau - ti - ful is Zi - on, joy of the earth. Beau - ti - ful, is

Zi - on, O, beau-ti-ful, is Zi-on, beau-ti-ful is Zi-on, the

joy of the earth. Walk a-bout Zi-on, and go round a -

bout her; tell her tow'rs, tell her tow'rs.

Mark well her bul-warks con-si-der her pal-a-ces,

tell it to the gen-er-a-tions fol-low-ing thee.

Cry out and shout, cry out and shout cry out and

shout, cry out and shout, thou in - ha - bi - tant of

Zi - on; for great is the Ho - ly One in the midst of thee.

ff Cry out and shout, Great is the Ho - ly One in the midst of

thee. Great is the Ho - ly One in the midst of thee.

FARRANT C.M.

♩ = 76

Psalm 51

- 1 After Thy loving kindness, Lord,
Have mercy upon me:
For Thy compassion great, blot out
All mine iniquity.
- 2 Behold, Thou in the inward parts
With truth delighted art:
And wisdom Thou shalt make me know
Within the hidden part.
- 3 Do Thou with hyssop sprinkle me,
I shall be cleansèd so;
Yea, wash Thou me, and then shall I
Be whiter than the snow.
- 4 Of gladness and of joyfulness
Make me to hear the voice;
That so these very bones which Thou
Hast broken may rejoice.

THROUGHLY WASH ME

♩ = 80

Psalm 51

mp

Through - ly wash me, Through - ly wash me.

Wash me from

Wash me from all mine in - i - qui - ty. Wash me from

all mine in - i - qui - ty, Wash me, Wash me from all mine in -

mf

all mine in - i - qui - ty. Through - ly wash me, Through - ly

i - qui - ty.

Through - ly wash me from all my sins, And

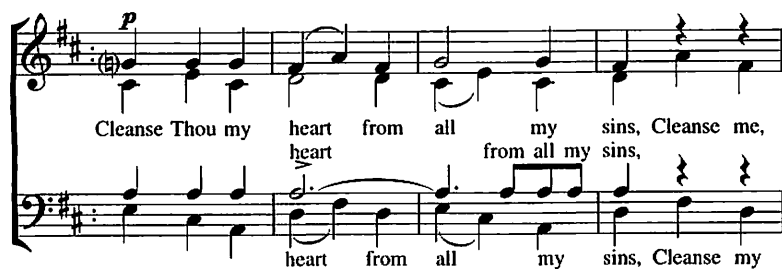
wash me. Through - ly wash me from all my sins, And

Through - ly wash me from all my sins.

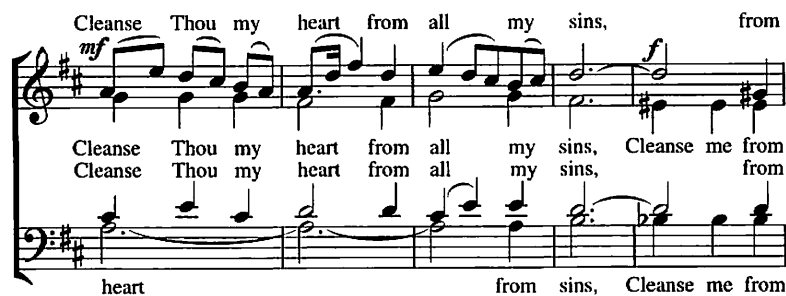
Through - ly wash me from all my sins, And



blot out all mine in - i - qui - ty;
 And blot out all mine in - i - qui - ty;
 blot out all mine in - i - qui - ty;



p
 Cleanse Thou my heart from all my sins, Cleanse me,
 heart from all my sins,
 heart from all my sins, Cleanse my



mf Cleanse Thou my heart from all my sins, from
f Cleanse Thou my heart from all my sins, Cleanse me from
 Cleanse Thou my heart from all my sins, Cleanse me from
 heart from sins, Cleanse me from



p rall. *pp*
 all my sins. Cleanse me from all my sins.

CAST THY BURDEN UPON THE LORD

♩ = 52

Psalm 55

Cast thy bur-den up-on the Lord, And He shall sus-tain thee.

The first system of music consists of a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment with chords and single notes.

He ne-ver will suf-fer the right-eous to fall;

The second system continues the melody and accompaniment. The treble staff shows the vocal line with lyrics. The bass staff continues the accompaniment.

He is at thy right hand. Thy mer-cy, Lord, is great;

The third system continues the melody and accompaniment. The treble staff shows the vocal line with lyrics. The bass staff continues the accompaniment.

And far a-bove the heav'ns. Let

The fourth system continues the melody and accompaniment. The treble staff shows the vocal line with lyrics. The bass staff continues the accompaniment.

none be made a-sham-ed, That wait up-on Thee.

The fifth system concludes the piece. The treble staff shows the vocal line with lyrics. The bass staff continues the accompaniment.

DENFIELD C.M.

♩ = 72

Psalm 57

- 1 Be merciful to me, O God,
Thy mercy unto me
Do Thou extend; because my soul
Doth put its trust in Thee:
- 2 Yea, in the shadow of Thy wings
My refuge I will place,
Until these sad calamities
Do wholly overpass.
- 3 My cry I will cause to ascend
Unto the Lord most high;
To God, who doth all things for me
Perform most perfectly.
- 4 O LORD, exalted be Thy name
Above the heav'ns to stand:
Do Thou Thy glory far advance
Above both sea and land.

CREATOR GOD C.M.

♩ = 92

Psalm 63

- 1 Lord, Thee my God, I'll early seek:
My soul doth thirst for Thee;
My flesh longs in a dry parch'd land,
Wherein no waters be.
- 2 That I Thy power may behold,
And brightness of Thy face,
My panting heart now yearns to stand
Within Thy holy place.
- 3 Since better is Thy love than life,
My lips Thee praise shall give:
I in Thy name will lift my hands,
And bless Thee while I live.
- 4 E'en as with marrow and with fat,
My soul shall filled be:
Then shall my mouth with joyful lips
Sing praises unto Thee.

THE RIGHTEOUS SHALL BE GLAD

Psalm 64

♩ = 112

The right-eous shall be glad, be glad in the Lord, and shall

trust in Him, shall trust in Him; and all the up-right in

heart shall glo-ry; and all the up-right in heart shall glo-ry.

The right-eous shall be glad, be glad in the Lord, and shall

trust in Him, shall trust in Him. Hal-le-lu-

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

35

O THOU THAT HEAREST PRAYER

♩ = 96

Psalm 65

O Thou that hear - est pray'r, O Thou that hear - est
 pray'r, un - to Thee, un - to Thee, un - to Thee shall all flesh
 come, un - to Thee, un - to Thee shall all flesh come.

mp

O Thou that hear-est pray'r, O Thou that hear-est

pray'r, un-to Thee, un-to Thee shall all flesh come. O

Thou that hear-est pray'r, un-to Thee un-to Thee shall

dim.

all flesh come; un-to Thee shall all flesh come.

IF I REGARD INIQUITY IN MY HEART

Psalm 66

$\text{♩} = 72$
mp

If I re-gard in-i-qui-ty in my heart, If

I re-gard in-i-qui-ty in my heart, If

cresc. I re-gard in-i-qui-ty in my heart, *f* the

p Lord will not hear me, will not hear me; *cresc.* But

ve-ri-ly God hath heard me, But ve-ri-ly God hath heard me,

He hath at-ten-ded to the voice, to the voice of my pray'r,

f Bless-èd be God, Bless-èd be God, Bless-èd be God for His

Bless-èd be God, Bless-èd be God

Bless-èd be God for His

dim.

mer-cy. Bless-èd be God, Bless-èd be God, Who hath not turned a -

p way my pray'r, Nor His mer-cy from me. A - men.

GOD BE MERCIFUL UNTO US

♩ = 88

Psalm 67

mf

God be mer-ci-ful un-to us, and bless us, and

cause His face to shine up-on us, that Thy

way may be known up-on earth, Thy sav-ing health a-

♩ = 112 *f*

mong all na-tions. Let the peo-ple praise Thee, O

God, let all the peo-ple praise Thee, Let the peo-ple

cresc.

praise Thee, O God, let all the peo - ple praise Thee.

Oh, let the na - tions be glad, let the na - tions be glad, and

sing for joy, for Thou shalt judge the peo - ple

right - ly, and gov - ern the na - tions up - on earth.

f

Let the peo - ple praise Thee, O God, let all the peo - ple

praise Thee, Let the peo - ple praise Thee, O

cresc.

God, let all the peo - ple praise Thee.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system contains the lyrics 'praise Thee, Let the peo - ple praise Thee, O'. The second system begins with a 'cresc.' marking and contains the lyrics 'God, let all the peo - ple praise Thee.' The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

HEATHLANDS 77.77.77

♩ = 92

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a treble and bass staff. The tempo is marked as ♩ = 92. The melody is simple and homophonic, with the bass line providing a steady accompaniment. The piece concludes with a double bar line.

Psalm 67

- 1 God of mercy, God of grace,
 Show the brightness of Thy face;
 Shine on Zion, Father, shine,
 Fill the world with light divine;
 And Thy saving health extend
 Unto earth's remotest end.
- 2 Let the people praise Thee, Lord;
 Be by all that live adored;
 Let the nations shout and sing
 Glory to their Saviour King;
 At Thy feet their tribute pay,
 And Thy holy Will obey.
- 3 Let the people praise Thee, Lord;
 Earth shall then her fruits afford;
 God to man His blessing give,
 Man to God devoted live;
 Sin and death from earth remove,
 God be all in all in love.

CLAREMONT C.M.

♩ = 104

Psalm 72

- 1 O Lord, Thy judgements give the king,
His Son Thy righteousness;
With right he shall Thy people judge,
Thy poor with uprightness.
- 2 The just shall flourish in his days
And prosper in his reign;
He shall, while doth the moon endure,
Abundant peace maintain.
- 3 His just and great dominion shall
From sea to sea extend:
It from the river shall reach forth
Unto earth's utmost end.
- 4 For he the needy shall preserve
When he to him doth call;
The poor also, and him that hath
No help of man at all.
- 5 His name for ever shall endure:
Last like the sun it shall:
Men shall be blessed in him, and blessed
All nations shall him call.

STOCKTON C.M.

♩ = 80

Psalm 80

- 1 Turn us again, O Lord, our God,
And upon us vouchsafe
To make Thy countenance to shine,
And so we shall be safe.
- 2 A vine from Egypt brought Thou hast,
By Thine outstretchèd hand;
And Thou the heathen out didst cast,
To plant it in their land.
- 3 But now burnt up it is with fire,
It also is cut down;
And from Thy land hath perishèd,
Because Thy face doth frown.
- 4 O let Thy hand be still upon
The man of Thy right hand;
The Son of Man, whom for Thyself
Thou madest strong to stand.
- 5 So henceforth we will not go back,
Nor turn from Thee at all;
O do Thou quicken us, and we
Upon Thy name will call.

LEAMINGTON SPA C.M.

♩ = 80

Psalm 84

- 1 How lovely is Your dwelling-place,
O Lord of hosts, to me;
My thirsting soul longs eagerly
Within Your courts to be.
- 2 Beside Your altars, Lord of all,
The swallows find a nest;
And blest are those who dwell with You
And praise You without rest;
- 3 And happy those whose hearts are set
Upon the pilgrim ways:
You give them water when they thirst,
Their guide through all their days.
- 4 How blest are they that in Your house
Will ever give You praise:
One day with You is better spent
Than thousands in dark ways.
- 5 You, Lord, will hold back no good thing
From those who justly live;
To all who trust You, Lord of hosts
You'll all Your blessings give.

BINCHESTER C.M.

♩ = 96

Psalms 85-86

- 1 The Lord will come, and not be slow,
His footsteps cannot err;
Before Him righteousness shall go,
His royal harbinger.
- 2 Truth from the earth, like to a flower,
Shall bud and blossom then;
And justice from her heavenly bower
Look down on mortal men.
- 3 Arise, O God, judge Thou in might,
This wicked world redress;
For Thou art He who shall by right
The nations all possess.
- 4 The nations all whom Thou hast made
Shall come, and all shall frame
To bow them low before Thee, Lord,
And glorify Thy name.

COMFORT THE SOUL OF THY SERVANT

♩ = 80
*mp**Psalm 86*

Com - fort, O Lord, the soul of Thy ser - vant;

for un - to Thee do I lift up my soul. Com -

- fort the soul
Com - fort the soul, the soul of Thy ser - vant;

for un - to Thee do I lift up my soul. Com

- fort the soul, the soul of Thy ser - vant
Com - fort the soul,

for un - to Thee do I lift up my soul, do I

mf
lift up my soul. Com-fort, O Lord, the soul of Thy

f
ser - vant; for un - to Thee do I lift up my

dim.
soul, do I lift up my soul.

BLESSÈD ARE THE PEOPLE

Psalm 89

♩ = 124

mf

Bless-èd are the peo - ple that know the joy - ful sound,

Bless-èd are the peo - ple that know the joy - ful sound. They shall

walk, O Lord, in the light of Thy coun - te - nance, shall

walk, O Lord, in the light of Thy coun - te - nance.

In Thy name shall they re - joice all the day, and in Thy

right - eous - ness shall they be ex - alt - ed.

mf For the Lord is our de - fence, and the Ho - ly *cresc.*

One of Is - ra - el is our King.

ST. MATTHEW D.C.M.

♩ = 106

Psalm 90

- | | |
|--|--|
| <p>1 Lord, Thou hast been our dwelling place
 In generations all;
 Before Thou ever hadst brought forth
 The mountains great or small,
 Ere ever Thou hadst formed the earth,
 And all the world abroad—
 E'en Thou from everlasting art
 To everlasting, God.</p> | <p>2 O Lord, as our brief days have been
 Wherein we grief have had,
 And years wherein we ill have seen,
 So do Thou make us glad.
 Oh, let Thy work and power appear
 Thy servants' face before;
 And show unto their children dear
 Thy glory evermore.</p> |
|--|--|

ST. ANNE C.M.

$\text{♩} = 80$

The musical score is written in 4/4 time with a tempo marking of quarter note = 80. It consists of two systems, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

Psalm 90

- | | |
|--|---|
| 1 O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home. | 4 A thousand ages in Thy sight
Are like an evening gone;
Short as the watch that ends the night
Before the rising sun. |
| 2 Beneath the shadow of Thy Throne
Thy saints have dwelt secure;
Sufficient is Thine arm alone,
And our defence is sure. | 5 Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day. |
| 3 Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same. | 6 O God, our help in ages past,
Our hope for years to come,
Be Thou our guard while troubles last,
And our eternal home. |

MONTGOMERY L.M.

♩ = 92

Psalm 93

- 1 Jehovah reigns, He dwells in light,
Girded with majesty and might;
The world, created by His hands,
Still on its firm foundation stands.
- 2 But ere this spacious world was made,
Or had its first foundations laid,
His throne eternal ages stood,
Himself the ever-living God.
- 3 Like floods the angry nations rise
And aim their rage against the skies.
Vain floods, that aim their rage so high;
At His rebuke the billows die.
- 4 For ever shall His Throne endure,
His promise stand for ever sure;
And everlasting holiness
Become the dwelling of His grace.

O WORSHIP THE LORD

Psalm 96

$\text{♩} = 92$
mf *cresc.* *f*

O wor - ship the Lord, O wor - ship the Lord, O

dim.

wor - ship the Lord in the beau - ty of ho - li - ness, the

p

beau - ty of ho - li - ness. Fear be - fore Him, all the earth,

mp *mf*

fear be - fore Him, all the earth, Hon - our and ma - jes - ty

cresc.

are be - fore Him, strength and beau - ty are in His

sanc - tu - a - ry. O wor - ship the Lord, O wor - ship the

cresc. *f*
 Lord, O wor - ship the Lord, O wor - ship the Lord in the

dim. *rall.*
 beau - ty of ho - li ness, the beau - ty of ho - li ness.

ROBINSON CHANT C.M.

♩ = 92

Psalm 98

- 1 O sing a new song | to the Lord,
For wonders He hath done,
His right hand and His | holy arm
Him victory hath won.
- 2 The Lord God His sal- | vation great
Hath causèd to be known;
His justice in the | people's sight
He openly hath shown.
- 3 He mindful of His | grace and truth
To Israel's house hath been!
And the salvation | of our God
All ends of th' earth have seen.
- 4 Let all the earth un- | to the Lord
Send forth a joyful noise;
Lift up your voice a- | loud to Him,
Sing praises and rejoice
- 5 Before the Lord; be- | cause He comes,
To judge the earth comes He;
He'll judge the world with | righteousness,
His folk with equity.

OLD HUNDRETH L.M.

$\text{♩} = 84$

Psalm 100

- 1 All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with joy, His praise forth tell,
Come ye before Him and rejoice.
- 2 Know that the Lord is God indeed,
Without our aid He did us make:
We are His flock, He doth us feed,
And for His sheep He doth us take.
- 3 O enter then His gates with praise,
Approach with thanks His courts unto:
Praise, laud, and bless His name always,
For it is seemly so to do.
- 4 For why? the Lord our God is good,
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

BRITISH L.M.

♩ = 92

Psalm 102

- | | |
|---|---|
| <p>1 O Thou, Jehovah, shalt endure
From change and all mutation free:
And to all generations sure
Shall Thy remembrance ever be.</p> | <p>3 Thy saints take pleasure in her stones,
Her very dust to them is dear.
All heathen lands and kingly thrones
On earth Thy glorious Name shall fear.</p> |
| <p>2 Thou shalt arise, and mercy yet
To chosen Zion shalt extend;
The time to favour her is set:
Her sorrows soon shall have an end.</p> | <p>4 God in His glory shall appear
When Zion is rebuilt again.
He shall regard and lend His ear
Unto the humble prayer of men.</p> |
| <p>5 The needy's prayer He will not scorn;
All times this shall be on record:
And generations yet unborn
Shall praise and magnify the Lord.</p> | |

STRENGTH AND STAY 11.10.11.10

♩ = 100

The musical score is arranged in three systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 100. The music consists of a vocal line and a piano accompaniment. The first system shows the beginning of the piece with a vocal line starting on a half note G4 and a piano accompaniment of quarter notes. The second system continues the vocal line with a half note G4 and a piano accompaniment of quarter notes. The third system concludes the piece with a vocal line ending on a half note G4 and a piano accompaniment of quarter notes.

Psalm 103

- 1 Good is our God and full of kind compassion,
Most slow to anger, plenteous in love;
Rich is His grace to all that humbly seek Him,
Boundless and endless as the heav'ns above.
- 2 His love is like a father's to his children,
Tender and kind to all who fear His Name,
For well He knows our weakness and our frailty,
He knows that we are dust, He knows our frame.
- 3 We fade and die like flow'rs that grow in beauty,
Like tender grass that soon will disappear;
But evermore the love of God is changeless,
Still shown to those who look to Him in fear.
- 4 High in the heavens His throne is fixed forever,
His kingdom rules o'er all from pole to pole;
Bless ye the Lord through all His wide dominion,
Bless His most holy Name, O thou my soul.

BON ACCORD C.M.

♩ = 80

Psalm 104

- 1 The glory of the mighty Lord
Continue shall for aye:
The Lord Jehovah shall rejoice
In all His works alway.
- 2 I will sing to the Lord most high
So long as I shall live:
And while I being have shall I
To my God praises give.
- 3 Of Him my meditation shall
Sweet thoughts to me afford;
And as for me, I will rejoice
In God, my only Lord.
- 4 From earth let sinners be consumed,
Let evil no more be.
O thou my soul, bless thou the Lord;
Praise to the Lord give ye.

BEDFORD C.M.

♩ = 92

Psalm 106

- 1 Give praise and thanks unto the Lord,
For bountiful is He;
His tender mercy doth endure
Unto eternity.
- 2 God's mighty works who can express,
Or show forth all His praise?
Blessed are they that judgement keep,
And justly do always.
- 3 Remember me, Lord, with that love
Which Thou to Thine dost bear;
With Thy salvation, O my God,
To visit me draw near:
- 4 That I Thy chosen's good may see,
And in their joy rejoice;
And may with Thine inheritance
Exult with cheerful voice.
- 5 Blessed be Jehovah, Israel's God,
To all eternity
Let all the people say, 'Amen',
Praise to the Lord give ye.

WARRINGTON L.M.

♩ = 92

Psalm 110

- 1 From Zion shall Thy rod proceed;
The sword of judgement in Thy hand
Shall make the hearts of rebels bleed,
And bring the world to Thy command.
- 2 That day shall show Thy power is great
When Jews shall flock with willing feet,
And strangers crowd Thy temple gate
Where holiness and beauty meet.
- 3 Oh blessèd hour! Oh glorious day!
How great a vict'ry shall be Thine!
When list'ning kingdoms shall obey,
And bow before Thy power divine.

CAREY'S L.M.

♩ = 92

Psalm 115

- 1 Eternal God, Thou only just,
Thou only gracious, wise, and true,
Not unto us, who are but dust,
But unto Thee is glory due.
- 2 The Lord we serve maintains His throne
Above the clouds, beyond the sky;
His will shall through the earth be done:
He answers when His servants cry.
- 3 O Israel! make the Lord thy hope,
Thy help, thy refuge, and thy rest;
For He shall build thy ruins up;
Yea, all His Israel shall be blest!
- 4 The dead praise not Thy goodness, Lord,
Neither the silent in the grave;
But all who live shall bless Thy word,
And sound Thy mighty power to save.

O PRAISE THE LORD, ALL YE NATIONS

♩ = 108

Psalm 117

f

O praise the Lord, all ye na - tions;

The first system of music features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The lyrics are 'O praise the Lord, all ye na - tions;'.

O praise the Lord, all ye na - tions;

The second system continues the melody and bass line from the first system. The lyrics are 'O praise the Lord, all ye na - tions;'.

praise Him, praise Him, all ye peo - ple;

The third system continues the melody and bass line. The lyrics are 'praise Him, praise Him, all ye peo - ple;'.

praise Him, praise Him, all ye peo - ple.

The fourth system concludes the piece with a double bar line. The lyrics are 'praise Him, praise Him, all ye peo - ple.'

p *cresc.*

For His mer-ci-ful kind-ness is great t'ward us; His

mer-ci-ful kind-ness is great t'ward us; and the truth of the

f

Lord en-dur-eth for ev-er; the truth of the Lord en-

ff

dur-eth for ev-er. Praise ye the Lord.

DUBLIN C.M.

♩ = 88

*Psalm 119*

- 1 Blessèd are they that undefiled
And straight are in Thy way;
Who in the Lord's most holy law
Do walk, and do not stray.
- 2 Blessèd are they who to observe
His statutes are inclined;
And who do seek the living God
With their whole heart and mind.
- 3 Such in His ways do walk, and they
Do no iniquity.
Thou hast commanded us to keep
Thy precepts carefully.
- 4 Oh that Thy statutes to observe
Thou wouldst my ways direct!
Then shall I not be shamed, when I
Thy precepts all respect.

WILTSHIRE C.M.

♩ = 84

Psalm 119

- 1 O how love I Thy law, it is
My study all the day;
It makes me wiser than my foes,
And keeps me in Thy way.
- 2 How sweet unto my taste, O Lord,
Are all Thy words of truth!
Yea, I do find them sweeter far
Than honey to my mouth.
- 3 I through Thy precepts, that are pure,
Do understanding get;
I therefore ev'ry way that's false
With all my heart do hate.
- 4 Thy word is to my feet a lamp,
And to my path a light;
I promised have, and will perform,
To keep Thy judgements right.

SHEFFIELD C.M.

♩ = 76

The musical score is written for two staves, Treble and Bass clef, in a 4/4 time signature. The key signature consists of two sharps (F# and C#). The tempo is marked as ♩ = 76. The score is divided into three systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Psalm 121

- | | |
|---|---|
| <p>1 Though to the hills I lift mine eyes,
From whence doth come mine aid?
My safety cometh from the Lord
Who heav'n and earth hath made.</p> | <p>3 The Lord thee keeps, the Lord thy shade
On thy right hand doth stay;
The moon by night thee shall not smite,
Nor yet the sun by day.</p> |
| <p>2 Thy foot He'll not let slide, nor will
He slumber that thee keeps:
Behold, He that keeps Israel,
He slumbers not nor sleeps.</p> | <p>4 The Lord shall keep thy soul: He shall
Preserve thee from all ill;
Henceforth thy going out and in
God keep for ever will.</p> |

PRAY FOR THE PEACE OF JERUSALEM

Psalm 122

$\text{♩} = 54$
mp

Pray for the peace of Je - ru - sa - lem; they shall pros-per that

dim. Peace be with-
love thee. Peace be with - in thy

mf *cresc.*
Peace be with - in, with - in thy

in, with - in *cresc.*
walls, with - in thy walls, and pros - per - i - ty with - in thy
Peace be with - in

walls, with - in

1. pa - la - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.
2. *f* Hal - le - lu - jah. Hal - le - lu - jah.
dim.

ALL THEY WHO IN THE LORD CONFIDE

Psalm 125

♩ = 100

f

All they who in the Lord con-fide shall as Mount Zi-on be; Firm

as a rock shall they a-bide, to all e-ter-ni-ty. All

they who in the Lord con-fide shall as Mount Zi-on be; Firm

as a rock

Firm as a rock they shall a-bide, To all e-ter-ni-ty

as a rock

Firm as a rock

♩ = 60

mp As round a - bout Je - ru - sa - lem, the
As round a - bout Je - ru - sa - lem, as round a bout Je - ru - sa - lem, the

tow'r - ing tow'r - ing moun - tains stand,
tow'r ing moun tains, tow'r ing moun tains, tow'r ing moun tains stand, So

rall.
shall the Lord en - cir - cle them, and hold them in His hand.

♩ = 66

Do good, O Lord do good to those who put their trust in

Thee; Who in Thy sha - dow find re - pose, and

e - vil coun - sels flee, and e - vil coun - sels flee.

$\text{♩} = 86$

f Oh, let Je - ho - vah be a - dored, Oh, let Je - ho - vah be a -
Oh, let Je - ho - vah be a - dored

P dored, *rall.* Let peace, sweet peace, let peace on Is - rael be, *f* And
dored,

a tempo

loud ho-san-nas to the Lord, sound through e-ter-ni-ty, sound
through e-ter-ni-ty, sound through e-ter-ni-ty.

rall.

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat). The first system is marked 'a tempo' and contains the lyrics 'loud ho-san-nas to the Lord, sound through e-ter-ni-ty, sound'. The second system is marked 'rall.' and contains the lyrics 'through e-ter-ni-ty, sound through e-ter-ni-ty.'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

OUT OF THE DEPTHS

Psalm 130

♩ = 76

P

Out of the depths have I cried un - to Thee, have I

cried un - to Thee, O Lord. Lord, hear my voice; Let Thine

ears be at - ten-tive to the voice of my sup- pli- ca - tions.

mf
If Thou, Lord, should- est mark in - i - qui - ties, O

Lord, who shall stand? O Lord, who, who shall stand?

$\text{♩} = 80$

f

But there is for - give - ness, for - give - ness with Thee;

But there is for - give - ness, for - give - ness with Thee, that

Thou may - est be fear - èd, that Thou may - est be fear - èd,

But there is for - give - ness, for - give - ness with Thee, that

dim.

Thou may - est be fear - èd, that Thou may - est be fear - èd.

MAGNUS C.M.

♩ = 92

Psalm 132

- 1 The Lord in truth to David sware,
He will not turn therefrom,
'I will bring forth a king from thee
And set him on thy throne'.
- 2 For God hath chosen Zion; He
Hath there desired to dwell;
'This is my rest, here I will stay,
For I do like it well.
- 3 'Her food I'll greatly bless; her poor
With bread will satisfy;
Her priests I'll with salvation clothe,
Her saints shall shout for joy.
- 4 'And there I will bless David's house
With many a royal son;
I have ordained a lamp for him,
For mine anointed one.
- 5 'As with a garment I will clothe
His enemies with shame;
His kingdom, though, shall flourish and
Bring honour to his name.'

BELMONT C.M.

♩ = 84

Psalm 133

- 1 Behold, how good a thing it is,
And how becoming well,
Together such as brethren are
In unity to dwell.
- 2 Like precious ointment on the head
That down the beard did flow,
E'en Aaron's beard, and to the skirts
Did of his garments go.
- 3 As Hermon's dew, the dew that doth
On Zion's hill descend;
For there the blessing God commands,
Life that shall never end.

SEARCH ME, O GOD

 $\text{♩} = 72$

Psalm 139

cresc.

Search me, O God, and know my heart; try me, and know

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a mezzo-piano (*mp*) dynamic and features a vocal line with lyrics. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a crescendo (*cresc.*) marking.

my thoughts; And see if there be any wick-ed way

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the accompaniment. Dynamics include mezzo-forte (*mf*) and decrescendo (*dim.*).

in me, and lead me in the way, in the way ev-er-last-ing and

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

lead me in the way, in the way ev-er-last-ing. A-men.

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the accompaniment. Dynamics include piano-piano (*pp*). The system ends with a double bar line and repeat signs.

SACRED STREAMS L.M.

♩ = 84

Psalm 139

- 1 Where can we hide, or whither fly,
Lord, to escape Thy piercing eye?
With Thee there is not day and night,
But darkness shineth as the light.
- 2 Where'er we go, whate'er pursue,
Our ways are open to Thy view;
Our motives read, our thoughts explored,
Our hearts revealed to Thee, the Lord.
- 3 Awake, asleep, where none intrude,
Or midst the thronging multitude,
In every land, on every sea,
We are surrounded still by Thee.
- 4 Search us, O God, and know each heart;
With every idol bid us part;
Help us to keep Thy holy ways,
And live to utter forth Thy praise.

I WILL EXTOL THEE

♩ = 54

Psalm 145

I will ex - tol Thee, my God, O King, I will ex - tol Thee, my

The first system of music is in G major (one sharp) and 3/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked as ♩ = 54. The lyrics are: "I will ex - tol Thee, my God, O King, I will ex - tol Thee, my"

God, O King, And I will bless Thy name for ev - er and

The second system of music continues the melody and bass line. The lyrics are: "God, O King, And I will bless Thy name for ev - er and"

ev - er, and I will bless Thy name for

The third system of music continues the melody and bass line. The lyrics are: "ev - er, and I will bless Thy name for"

ev - er and ev - er. Ev - 'ry day I will

The fourth system of music concludes the piece. It features a double bar line and a repeat sign. The lyrics are: "ev - er and ev - er. Ev - 'ry day I will". The music ends with a forte (ff) dynamic marking.

bless Thee, and I will praise Thy name for
 Ev - ry day I will bless Thee, and I will
 bless Thee, and I will praise Thy name for

ev - er and ev - er. *mp*
 praise Thy name for ev - er and ev - er. Great is the
 ev - er and ev - er.

cresc. *f* *dim.*
 Lord, and great - ly to be prais - ed
 Lord, and great - ly to be prais - ed

p *rall.*
 and His great - ness is un - search - a - ble.

MELCOMBE L.M.

♩ = 88

Psalm 145

- 1 O Lord, Thou art my God and King,
Thee will I magnify and praise;
I will Thee bless, and gladly sing
Unto Thy holy name always.
- 2 Each day I rise I will Thee bless,
And praise Thy name time without end:
Much to be praised, and great God is;
His greatness none can comprehend.
- 3 Each generation shall extol,
Thy works to those of latter days,
Thy glorious honour I will tell,
Thy majesty, Thy mighty ways.
- 4 Thy wondrous works I will record:
By men the might shall be extolled
Of all Thy dreadful acts, O Lord,
And I Thy greatness will unfold.
- 5 They utter shall abundantly
The mem'ry of Thy goodness great;
And shall sing praises cheerfully
Whilst they Thy righteousness relate.

WAREHAM L.M.

♩ = 84

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The tempo is marked as quarter note = 84.

Psalm 145

- | | |
|---|--|
| <p>1 The Lord our God most gracious is,
Compassion He delights to show;
In mercy He is plenteous,
But unto wrath and anger slow.</p> | <p>3 The glory of Thy kingdom show
Shall they, and of Thy power tell;
That so men's sons His deeds may know
His kingdom's grace that doth excel.</p> |
| <p>2 Good unto all men is the Lord;
O'er all His works His mercy is.
Thy works all praise to Thee afford;
Thy saints, O Lord, Thy name shall
bless.</p> | <p>4 Thy kingdom hath no end at all,
It doth through ages all remain;
The Lord upholdeth all that fall,
The cast down raiseth up again.</p> |

DUKE STREET L.M.

♩ = 63

*Psalm 145*

- 1 The eyes of all things, Lord, attend,
And on Thee wait, that here do live;
And Thou, in season due, dost send
Sufficient food them to relieve.
- 2 Yea, Thou Thine hand dost open wide
And every thing dost satisfy
That lives, and doth on earth abide,
Of Thy great liberality.
- 3 The Lord is just in all His ways,
And holy in His works each one;
He's near to all that do Him praise,
And call in truth on Him alone.
- 4 God will the just desire fulfil
Of such as do Him serve and fear;
Their cry regard and hear He will,
And in the time of need be near.

HALLELUJAH 77.77.D

♩ = 104

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The music is in 4/4 time with a tempo of 104 beats per minute. The key signature is one sharp (F#). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The score consists of 16 measures, with double bar lines indicating the end of phrases. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs.

Psalm 148

- 1 Hallelujah! Yahweh's name
From the heavens aloud proclaim!
In the heights of glory raise
Shouts of triumph to His praise.
All His angels, praise your King;
All His hosts with gladness sing;
Sun and moon and stars of light
In your Maker's praise unite.
- 2 Heaven of heav'ns! ye clouds that move
O'er the heavens, declare His love;
God commanded, forth ye came!
Evermore extol His name,
And ye shall for ever be
Sure and firm in His decree!
Who can change His sov'reign word?
Heav'ns and earth, extol your Lord.
- 3 Tow'ring cedars, fruitful trees,
Bear His name on ev'ry breeze!
Cattle, birds, and creeping things;
All ye nations, princes, kings!
Ev'ry ruler, ev'ry one—
Aged, youthful, sire and son,
Maids and children—voices raise
In your great Creator's praise!
- 4 Hallelujah! Yahweh's name,
Let all earth and heav'n acclaim.
God exalted is alone,
God! extolled by ev'ry one;
Glory, earth and heav'n above;
Yahweh is the God of love!
He His people's horn doth raise;
Join all voices in His praise!

DARWALL'S 148th 66.66.4.8.4

♩ = 100

Psalm 148

- 1 Ye boundless realms of joy,
 Exalt your Maker's fame,
 His praise your song employ
 Above the starry frame;
 Your voices raise,
 Ye hosts in light, lift up your
 might
 To sing His praise.
- 2 Let all of royal birth,
 With those of humbler frame,
 And judges of the earth,
 His matchless praise proclaim.
 In this design
 Let youths with maids, and hoary
 heads
 With children join.
- 3 His chosen saints to grace,
 He sets them up on high,
 And favours Israel's race,
 Who still to Him are nigh;
 O therefore raise
 Your grateful voice, and still
 rejoice
 The Lord to praise.

O PRAISE GOD IN HIS HOLINESS

♩ = 106

Psalm 150

O praise God in His ho - li - ness: praise Him in the

fir - ma - ment of His pow'r: praise Him in His no - ble acts,

praise Him in His no - ble acts: praise Him ac - cord - ing to His

ex - cel - lent great - ness: praise Him in the sound of the

trum - pet: praise Him up - on the lute and harp:

praise Him in the cym-bals and dan-ces: praise Him up -

on the strings and pipe. *ff* Let ev - 'ry - thing

that hath breath praise the Lord. Lord.

75

LAUDATE DOMINUM 5555.6565

♩ = 96

The image shows a musical score for Psalm 150. It consists of three systems, each with a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a simple, homophonic style, with chords and single notes. The first system has two measures, the second system has two measures, and the third system has two measures. The music ends with a double bar line and repeat dots.

Psalm 150

- | | |
|---|---|
| <p>1 O praise ye the Lord!
Praise Him in the height;
Rejoice in His word,
Ye angels of light;
Ye heavens adore Him
By whom ye were made,
And worship before Him,
In brightness arrayed.</p> | <p>3 O praise ye the Lord!
All things that give sound;
Each jubilant chord
Re-echo around;
Loud organs, His glory
Forth tell in deep tone,
And, sweet harp, the story
Of what He hath done.</p> |
| <p>2 O praise ye the Lord!
Praise Him upon earth
In tuneful accord,
Ye sons of new birth;
Praise Him who hath brought you
His grace from above,
Praise Him who hath taught you
To sing of His love.</p> | <p>4 O praise ye the Lord!
Thanksgiving and song
To Him be outpoured
All ages along;
For love in creation,
For Eden restored,
For grace of salvation,
O praise ye the Lord!</p> |

LASST UNS ERFREUEN 88.44.88 and Hallelujahs

 $\text{♩} = 66$

Unison

Harmony

Unison

Harmony



- 1 All creatures of our God and King,
Lift up your voice and with us sing
Hallelujah, Hallelujah!
Thou burning sun with golden beam,
Thou silver moon with softer gleam,
O praise Him, O praise Him,
Hallelujah, Hallelujah, Hallelujah!
- 2 Thou rushing wind that art so strong,
Ye clouds that sail in heaven along,
O praise Him, Hallelujah!
Thou rising morn, in praise rejoice,
Ye lights of evening, find a voice:
O praise Him, O praise Him,
Hallelujah, Hallelujah, Hallelujah!
- 3 Thou flowing water, pure and clear,
Make music for thy Lord to hear,
Hallelujah, Hallelujah!
Thou fire so masterful and bright,
That givest man both warmth and light:
O praise Him, O praise Him,
Hallelujah, Hallelujah, Hallelujah!
- 4 Thou bounteous earth, which day by day
Unfoldest blessings on our way,
O praise Him, Hallelujah!
The flowers and fruits that in thee grow,
Let them His glory also show:
O praise Him, O praise Him,
Hallelujah, Hallelujah, Hallelujah!
- 5 And all ye men of tender heart,
Forgiving others, take your part,
O sing ye, Hallelujah!
Ye who long pain and sorrow bear,
Praise God and on Him cast your care:
O praise Him, O praise Him,
Hallelujah, Hallelujah, Hallelujah!

CANADA L.M.

♩ = 92

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 staves are in the key of B-flat major (two flats) and 3/4 time. The music begins with a half note G2 in the bass and a half note G4 in the treble. The bass line continues with quarter notes G2, A2, B2, C3, and a half note G2. The treble line continues with quarter notes G4, A4, B4, C5, and a half note G4.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The bass line has quarter notes G2, A2, B2, C3, and a half note G2. The treble line has quarter notes G4, A4, B4, C5, and a half note G4.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The bass line has quarter notes G2, A2, B2, C3, and a half note G2. The treble line has quarter notes G4, A4, B4, C5, and a half note G4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The bass line has quarter notes G2, A2, B2, C3, and a half note G2. The treble line has quarter notes G4, A4, B4, C5, and a half note G4.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fourth system. The bass line has quarter notes G2, A2, B2, C3, and a half note G2. The treble line has quarter notes G4, A4, B4, C5, and a half note G4.

- 1 All-pow'rful, self-existent God,
Who all creation dost sustain!
Thou wast, and art, and art to come,
And everlasting is Thy reign,
And everlasting is Thy reign.
- 2 Fixed and eternal as Thy days,
Each glorious attribute divine
Through ages infinite shall still
With undiminished lustre shine,
With undiminished lustre shine.
- 3 Fountain of being! Source of good!
Immutable dost Thou remain;
Nor can the shadow of a change
Obscure the glories of Thy reign,
Obscure the glories of Thy reign.
- 4 Earth might with all her powers dissolve,
If such the great Creator's will;
But Thou for ever art the same—
And Yahweh Thy memorial still,
And Yahweh Thy memorial still.

AMEN. BLESSING AND GLORY

$\text{♩} = 76$

f

A - men. Bless - ing and glo - ry, and

wis - dom and thanks - giv - ing, and hon - our, and pow'r, and

might, be un - to our God

for ev - er and ev - er.

Bless - ing and glo - ry, and wis - dom, and thanks - giv - ing, and

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked as quarter note = 76. The first system begins with a forte dynamic marking. The lyrics are: 'A - men. Bless - ing and glo - ry, and wis - dom and thanks - giv - ing, and hon - our, and pow'r, and might, be un - to our God for ev - er and ev - er. Bless - ing and glo - ry, and wis - dom, and thanks - giv - ing, and'. The piano accompaniment features a steady bass line with chords that support the vocal melody.

hon - our, and pow'r, and might, be

The first system of music consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is written in the treble clef. The lyrics are: "hon - our, and pow'r, and might, be".

un - to our God for ev - er and

dim.

The second system of music consists of two staves, treble and bass clef. The melody continues in the treble clef. The lyrics are: "un - to our God for ev - er and". A dynamic marking of *dim.* (diminuendo) is placed above the staff.

ev - er. A - men.

rall. *p*

The third system of music consists of two staves, treble and bass clef. The melody continues in the treble clef. The lyrics are: "ev - er. A - men.". A dynamic marking of *p* (piano) is placed above the staff. A tempo marking of *rall.* (rallentando) is placed above the first measure.

LAUS DEO (Redhead 46) 87.87

$\text{♩} = 96$

- 1 Bright the vision that delighted
Once the sight of Judah's seer;
Sweet the countless tongues united
To entrance the prophet's ear.
- 2 Round the Lord in glory seated,
Cherubim and seraphim
Filled His temple, and repeated
Each to each th'alternate hymn:
- 3 "Lord, Thy glory fills the heaven;
Earth is with its fullness stored;
Unto Thee be glory given,
Holy, holy, holy, Lord."
- 4 Heaven is still with glory ringing,
Earth takes up the angels' cry,
"Holy, holy, holy", singing,
"Lord of hosts, the Lord most high."

SUBMISSION L.M.

$\text{♩} = 76$

- 1 Father and Friend, Thy light, Thy love
Beaming through all Thy works we see;
Thy glory gilds the heavens above,
And all the earth is full of Thee.
- 2 Thy voice we hear—Thy presence feel,
Whilst Thou, too pure for mortal sight,
Involved in clouds invisible,
Reignest the Lord of life and light.
- 3 We know not in what hallowed part
Of heav'n's expanse Thy throne may be;
But this we know, that where Thou art
Strength, wisdom, goodness, dwell with Thee.
- 4 Thy children shall not faint nor fear,
Sustained by this assuring thought—
Since Thou, their God, art everywhere,
They cannot be where Thou art not.

BENEDICTION 87.87.87

$\text{♩} = 96$

The musical score is written for two staves (treble and bass clef) in G major (two sharps) and 4/4 time. It consists of four systems of two staves each. The tempo is marked as quarter note = 96. The music is a simple, hymn-like setting with a steady rhythm. The first system includes a tempo marking of quarter note = 96. The piece concludes with a double bar line and repeat dots.

- 1 Everlasting, changing never!
Of one strength, no more, no less:
Thou, almightiness for ever—
All the same Thy holiness:
God eternal, God eternal,
All things, all dost Thou possess.

- 2 We poor weak ones, once poor sinners,
Would not in our weakness stay;
We, the low ones, would be winners
Of the bright and living way,
Which ascending, which ascending
Leads in Christ to perfect day.

- 3 Nearer to Thee would we venture,
Of Thy truth more largely take;
Upon life diviner enter,
Into day more glorious break—
Life eternal! life eternal!
Which Thy word by Jesus spake.

RICHMOND C.M.

$\text{♩} = 96$

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems, each with a treble and bass staff. The tempo is marked as quarter note = 96. The melody in the treble staff is simple and hymn-like, often using half notes and quarter notes. The bass staff provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

- 1 Fill Thou my life, O Lord, my God,
In every part with praise,
That my whole being may proclaim
Thy being and Thy ways.
- 2 Not for the lip of praise alone,
Nor e'en the praising heart
I ask, but for a life made up
Of praise in every part.
- 3 Praise in the common things of life,
In goings out and in;
Praise in each duty and each deed,
However small and mean.
- 4 Fill every part of me with praise,
Let all my being speak
Of Thee, and of Thy love, O Lord,
Poor though I be, and weak.
- 5 So shalt Thou, Lord, from me, e'en me,
Receive the glory due;
And even now shall I begin
The song for ever new.
- 6 So shall no part of day or night
From sacredness be free;
But all my life in every step
Be fellowship with Thee.

DOXOLOGY 66.64.D

♩ = 92

- | | |
|--|--|
| <p>1 Glory and blessing be
Ever ascribed to Thee,
Uncreate unity,
 Father of all:
Angelic spirits bright
Gaze on Thy living light—
Veiled from our mortal sight—
 And prostrate fall.</p> | <p>3 Source of salvation free,
Word of infinity,
Uncreate unity,
 Author of peace:
Thy grace and truth became
Flesh for a saving name,
Jehovah Elohim,
 Never to cease.</p> |
| <p>2 Strength, honour, majesty,
Ever beseemeth Thee,
Uncreate unity,
 Fountain of life:
Mighty of mighties, Thou,
From Thee all blessings flow,
To all—above—below,
 Healer of strife.</p> | <p>4 Holy of holies, we
Worship and bow the knee,
Uncreate Unity,
 Spirit divine:
Ancient of endless days,
Remember Zion's ways,
And for her children's praise
Arise and shine.</p> |

In conclusion only

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a homophonic style with chords and moving lines in both hands. The first system has a treble staff with eighth and quarter notes and a bass staff with quarter and eighth notes. The second system continues with similar rhythmic patterns. The third system features a more complex treble staff with some beamed eighth notes and a bass staff with quarter notes. The fourth system concludes with a final cadence, showing a whole note chord in the treble and a half note chord in the bass.

(In conclusion only)

Glory to the Father be
 By the Son's supremacy
 In the Spirit's mystery:
 Hallelujah! yea, Amen,
 Hallelujah! yea, Amen,
 Hallelujah! Hallelujah!
 Yea, Amen.
 Hallelujah! yea, Amen.

THEODORIC 6.6.6.6.6.5.5.6.6

$\text{♩} = 132$
Unison

Introduction - - - - -

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The tempo is marked as quarter note = 132. The piece is in unison. The introduction is marked with a dashed line. The music features a mix of eighth and sixteenth notes, with some chords and rests. The key signature has one sharp (F#).

- 1 God is love: His the care,
Tending each, everywhere.
God is love—all is there!
Jesus came to show Him,
That mankind might know Him:

Sing aloud, loud, loud!
Sing aloud. loud. loud!
God is good! God is truth!
God is beauty! Praise Him!

- 2 Jesus lived here for men,
Strove and died, rose again,
Rules our hearts, now as then;
For he came to save us
By the truth he gave us:

Sing aloud, loud, loud!
Sing aloud. loud. loud!
God is good! God is truth!
God is beauty! Praise Him!

- 3 To our Lord praise we sing—
Light and Life, Friend and King,
For he came love to bring,
Pattern for our duty,
Showing God in beauty:

Sing aloud, loud, loud!
Sing aloud. loud. loud!
God is good! God is truth!
God is beauty! Praise Him!

DIVINE AID 85.85.D

♩ = 108

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. The music is in 4/4 time. The upper staff begins with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff begins with a dotted quarter note G2, followed by eighth notes A2, B2, and C3. The system concludes with a double bar line.

Org.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff begins with a dotted quarter note G2, followed by eighth notes A2, B2, and C3. The system concludes with a double bar line.

Org.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff begins with a dotted quarter note G2, followed by eighth notes A2, B2, and C3. The system concludes with a double bar line.

Org.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff begins with a dotted quarter note G2, followed by eighth notes A2, B2, and C3. The system concludes with a double bar line.

- 1 God who cheered the faithful Joseph
In his lone distress;
He who bade the shepherd Moses
Leave the wilderness,
Summon Israel from the darkness
Of Egyptian night—
He by Moses freed His people
With a hand of might.
- 2 God who led His chosen people
O'er the Red Sea road,
Through the wilds and over Jordan
To their blest abode,
Scattered them although He loved them—
He will draw them yet,
For His promise to their fathers
He will not forget.
- 3 God who gave for love of mortals
His beloved Son,
And received him to His heaven
With the conflict won—
God has given us His promise:
Christ will come to reign
O'er His happy ransomed people
In their land again.

LOVE DIVINE 87.87

$\text{♩} = 88$

- 1 God of Glory, Truth and Splendour
Far exceeding time or space;
God of Mercy, kind and tender,
Shine on us in Jesus' face.
- 2 God of Grace whose New Creation
Centres in our Living Lord:
Thanks we give for our Salvation,
Promised through Your living Word.
- 3 God of Love, all loves transcending,
Sealed in Christ Your precious Son;
Praises now will have no ending
When You gather all in one.

INNOCENTS 77.77

♩ = 96

- | | |
|---|--|
| <p>1 Hallelujah! raise, oh raise
To our God the song of praise;
All His servants join to sing
Loud the praises of our King.</p> | <p>4 Yet to view the heav'ns He bends,
Yea, to earth He condescends;
Passing by the rich and great
For the low and desolate.</p> |
| <p>2 Blessèd be for evermore
That dread Name which we adore;
Round the world His praise be sung
Through all lands, in every tongue.</p> | <p>5 He can raise the poor to stand
With the princes of the land;
Wealth upon the needy shower,
Set the meanest high in power.</p> |
| <p>3 O'er all nations God alone,
Higher than the heav'ns His throne;
Who is like to God Most High,
Infinite in majesty?</p> | <p>6 He the broken spirit cheers
Turns to joy the mourner's tears;
Such the wonder of His ways:
Praise His name—for ever praise.</p> |

GREAT IS THY FAITHFULNESS 11.10.11.10

and refrain

♩ = 96

1 Great is Thy faithfulness, O God my Father,
 There is no shadow of turning with Thee;
 Thou changest not, Thy compassions they fail not;
 As Thou hast been Thou for ever wilt be:

*Refrain**

2 Summer and winter, and springtime and harvest,
 Sun, moon and stars in their courses above,
 Join with all nature in manifold witness
 To Thy great faithfulness, mercy and love:

*Refrain**

3 Pardon for sin and a peace that endureth,
 Thine own dear presence to cheer and to guide;
 Strength for today and bright hope for tomorrow,
 Blessings all mine, with ten thousand beside!

Refrain

**The refrain may be sung after each verse, or after the 3rd verse only.*

Refrain

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness!

Mor - ning by mor - ning new mer - cies I see;

All I have need - ed Thy hand has pro - vi - ded,

Great is Thy faith - ful - ness, Lord, un - to me.

Music: WILLIAM M RUNYAN (1870-1957)
 Words: THOMAS O. CHISHOLM (1866-1960)

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ABBOT'S LEIGH 87.87.D

♩ = 104

The musical score is written for two staves, Treble and Bass, in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked as ♩ = 104. The score consists of five systems of music, each with a Treble staff on top and a Bass staff on the bottom. The music is primarily homophonic, with the Treble staff often playing a melody and the Bass staff providing a harmonic accompaniment. The piece concludes with a double bar line at the end of the fifth system.



- 1 Hallelujah, God be honoured:
 True and righteous all His ways;
 Praise our God, all ye that fear Him,
 Praise the Lord, His servants, praise.
 Come, ye saints, with joy and gladness
 For the marriage feast prepare;
 Purged from all their sins, the blessed
 Robes of righteousness shall wear.

- 2 Coming down to earth from heaven
 New Jerusalem we see:
 God shall dwell with man for ever,
 His own people they shall be.
 God shall wipe away all sorrow,
 Former things will pass away,
 Lit for ever by God's presence,
 Earth shall glow in endless day.

- 3 Come, Lord Jesus, come now quickly:
 Open soon the Book of Life:
 Bring thy judgements, and thy blessings;
 End the years of tears and strife.
 Worthy is the Lamb that liveth,
 Who through death the vict'ry won;
 Blessing, honour, strength and riches
 Be to him, God's conqu'ring Son.

ST. BEES 77.77

♩ = 92

- 1 Hark, my soul, how everything
Strives to serve our bounteous King:
Each a double tribute pays;
Sings its part, and then obeys.
- 2 Nature's chief and sweetest choir
Him with cheerful notes admire;
Chanting every day their lauds,
While the grove their song applauds.
- 3 Wake! for shame, my sluggish heart,
Wake! and gladly sing thy part:
Learn of birds, and springs, and flowers,
How to use thy nobler powers.
- 4 Call whole nature to thine aid,
Since 'twas He whole nature made;
Join in one eternal song,
Who to one God all belong.

OLD 124th 10.10.10.10.10

♩ = 108

The musical score is written for two staves, Treble and Bass clef, in a 4/4 time signature with a 3/2 time signature indicated in parentheses. The key signature has one flat (B-flat). The score consists of four systems of two staves each. The melody is primarily in the Treble clef, and the accompaniment is in the Bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano). There are also some accidentals, including a sharp and a flat, and a fermata over a note in the second system.

- 1 High over lashing waves our God is throned:
Proud billows bide their wrath at His command.
Lofty as hills, roll on your restive might:
Fling, seas, in thunder 'gainst the granite height:
Yet shall you lie like glass beneath His hand.
- 2 Thrones, realms, dominions, flaunt their fleeting day:
Base men arise, and fall to long decay:
Tumultuous peoples roar like ocean tide:
Nations in rage the suffering earth divide:
Yet all unknown He rules their ceaseless fray.
- 3 His day shall dawn, His golden beam content
Those limpid waters' depth, their fury spent.
Like sun in bounty, healing, blessing, free,
Love's gaze shall fathom all the silent sea,
And joy glow back through all His firmament.

HOLY, HOLY, HOLY

 $\text{♩} = 72$

p
Ho - ly, ho - ly, ho - ly, Lord God of Hosts:
heav'n and earth are full of Thy glo - ry, *mf* Glo - ry
f
be to Thee, O Lord most high.

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as quarter note = 72. The first system includes a piano (*p*) dynamic marking. The second system includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic marking. The third system includes a forte (*f*) dynamic marking. The lyrics are: "Ho - ly, ho - ly, ho - ly, Lord God of Hosts: heav'n and earth are full of Thy glo - ry, Glo - ry be to Thee, O Lord most high." The piano accompaniment features chords and moving lines in both hands, supporting the vocal melody.

HONOUR AND GLORY

$\text{♩} = 132$

f Hon - our and glo - ry, do - min - ion, pow'r, *mf* be to Je -

ho - vah, be to Je - ho - vah for ev - er -

f more, for ev - er - more, for ev - er - more. *p* The Lord is *p* The Lord is

p The Lord is

cresc. gra - cious, and and plen - teous in mer - cy. *mf* Sing un - to

Him, un - to Him, sing psalms, and call up - on His

name, make known His deeds a - mong the peo -

ple. Hon - our and glo - ry be to our God,

Great is the Lord and great - ly to be prais - ed, His

great His great-ness is un-search-a-ble, un-

His great-ness is un-search-a-ble, un-

search-a-ble. *f* Glo-ry and hon-our be to our *p*

God, *f* hon-our and glo-ry be to our God.

ST. DENIO 11.11.11.11

♩ = 100

- 1 Immortal, invisible, God only wise,
In light inaccessible hid from our eyes:
Most blessèd, most glorious, the ancient of days,
Almighty, victorious, Thy great name we praise.
- 2 Unresting, unchanging, and silent as light,
Nor wanting, nor wasting, Thou rulest in might;
Thy justice like mountains high soaring above,
Thy clouds which are fountains of goodness and love.
- 3 To all life Thou givest, to both great and small:
In all life Thou livest, the true life of all;
We blossom and flourish as leaves on the tree,
And wither and perish; but nought changeth Thee.
- 4 Great Father of glory, pure Father of light,
Thine angels adore Thee, unveiled is their sight;
All laud we would render: O help us to see
'Tis only the splendour of light hideth Thee.

DEVOTION No. 2 10.10.66.10

♩ = 84

First Tune

- 1 Infinite God, to Thee our voice we raise,
And with our voice our heart in song of praise:
By all Thy works adored,
We worship Thee, the Lord;
Receive our homage, God of endless days.
- 2 To Thee the angels and archangels sing;
Of ev'ry lord the Lord, of kings the King;
King of the saints of old,
Lord of a glorious fold,
Thine is the tribute which the angels bring.
- 3 So with angelic song shall ours unite—
Children of faith in hope of life and light—
Glory to God above,
Praise to the God of love;
Let heaven and earth acclaim with all their might.

EBORALL 64.64.66.64

♩ = 96
Unison

Second Tune

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole chord, followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, starting with a whole chord and followed by a rhythmic accompaniment of eighth and quarter notes.

The second system continues the melody and accompaniment from the first system. The upper staff features a mix of eighth and quarter notes, while the lower staff provides a steady accompaniment with eighth and quarter notes.

The third system shows the continuation of the piece. The upper staff has a melodic line with some rests, and the lower staff has a bass line with some rests. The system concludes with a double bar line and a fermata over the final note.

The fourth system is divided into two sections. The first section, labeled 'Verses 1 and 2', spans the first two staves and ends with a double bar line and a fermata. The second section, labeled 'Verse 3', spans the last two staves and also ends with a double bar line and a fermata.

- 1 Infinite God, to Thee our voice we raise,
And with our voice our heart in song of praise:
By all Thy works adored,
We worship Thee, the Lord;
Receive our homage, God of endless days.
- 2 To Thee the angels and archangels sing;
Of ev'ry lord the Lord, of kings the King;
King of the saints of old,
Lord of a glorious fold,
Thine is the tribute which the angels bring.
- 3 So with angelic song shall ours unite—
Children of faith in hope of life and light—
Glory to God above,
Praise to the God of love;
Let heaven and earth acclaim with all their might.

SERENITY S.M.

♩ = 84

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line.

- | | |
|---|---|
| 1 Jehovah dwells alone,
No equal can He see;
Th'unchangeable and mighty God
From all eternity. | 4 And ye, His saints, rejoice
His praises to declare;
Whose mercy calls you from the dust
Their blessedness to share. |
| 2 Through realms of boundless space
His Spirit works His will;
And with creation's endless forms
The heaven and earth doth fill. | 5 For soon He will reveal
Himself in His dear Son
To seal the covenants of truth,
And perfect all in One. |
| 3 Who can compare with Him
In majesty divine?
Ye sons of God, His praises sing,
Who in His glory shine. | 6 We praise His glorious name,
That wondrous name of Yah,
Through him who stands within the veil,
Our bright and morning star. |

HERALD 66.66.88

♩ = 100

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4 with a 3/2 time signature indicated in parentheses. The music consists of a melody in the treble clef and a bass line in the bass clef. The first system includes a tempo marking of ♩ = 100. The score is written in a style typical of a hymn tune, with clear note heads and stems.

- 1 Let all the world rejoice!
 The great Jehovah reigns.
 The thunders are His voice;
 Our life His will ordains.
 The glories of His holy name
 The lightnings, floods, and hail proclaim.
- 2 He rules the sea and land,
 O'er boundless realms He sways,
 Holds oceans in His hand,
 And mighty mountains weighs.
 Unequallèd He reigns alone;
 In majesty He fills His throne.
- 3 The universe He made
 By His prevailing might;
 The earth's foundations laid
 And scattered ancient night;
 His spirit movèd; earth and sea
 Proclaimed His sovereign majesty.

GWALCHMAI 74.74.D

 $\text{♩} = 88$

The musical score is written for two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/2. The tempo is marked as quarter note = 88. The score consists of four systems of music, each system containing two staves. The music is primarily homophonic, with the upper staff often carrying the melody and the lower staff providing harmonic support. The piece concludes with a double bar line at the end of the fourth system.

- 1 King of glory, King of peace,
I will love Thee;
And, that love may never cease,
I will move Thee.
Thou hast granted my request,
Thou hast heard me;
Thou didst note my working breast,
Thou hast spared me.
- 2 Wherefore with my utmost art
I will sing Thee,
And the cream of all my heart
I will bring Thee.
Though my sins against me cried,
Thou didst clear me;
And alone, when they replied,
Thou didst hear me.
- 3 Seven whole days, not one in seven,
I will praise Thee;
In my heart, though not in heaven,
I can raise Thee.
Small it is, in this poor sort
To enrol Thee;
E'en eternity's too short
To extol Thee.

BATH C.M.

♩ = 96

Unison

The first system consists of three staves. The top staff is a vocal line in 4/4 time, marked 'Unison', with a tempo of ♩ = 96. The middle and bottom staves are piano accompaniment. The middle staff is marked with a forte dynamic 'f'. The music begins with a treble clef and a key signature of one sharp (F#).

Female voices

Male voices

The second system consists of three staves. The top staff is divided into two parts: 'Female voices' and 'Male voices'. The middle and bottom staves are piano accompaniment. The middle staff is marked with a mezzo-forte dynamic 'mf' and a crescendo 'cresc.' starting in the second measure of the male voice part. The music continues in 4/4 time with the same key signature.

All voices: harmony

The third system consists of two staves. The top staff is a vocal line marked 'All voices: harmony'. The bottom staff is organ accompaniment marked 'Org.'. The music continues in 4/4 time with the same key signature, marked with a forte dynamic 'f'.

- 1 Lift up to God the voice of praise,
Swell high your grateful song;
Loud and more loud the anthem raise,
Loud and more loud the anthem raise,
Your notes of joy prolong.
- 2 Lift up to God the voice of praise;
Extol and bless His Name—
Who gives you life and length of days,
Who gives you life and length of days
His mercies to proclaim.
- 3 Lift up to God the voice of praise,
Whose goodness, passing thought,
Loads every minute, as it flies,
Loads every minute, as it flies,
With benefits unsought.
- 4 Lift up to God the voice of praise
For His revealed word:
His will and purpose, and His ways,
His will and purpose, and His ways,
They all are in accord.
- 5 Lift up to God the voice of praise
For His dear Son, our Lord;
And for the hope of endless days,
And for the hope of endless days,
As promised in His word.

GLANUSK 6888.6885

$\text{♩} = 60$
Unison

1 Lord of the cir - ling earth, Lord of
2 Lord on - ly wise and true, Who has

sun, moon and dis - tant star, May Your
giv - en to us a Son, May Your

great Name be glor - i - fied, Who made
great Name be glor - i - fied For the

all vict - ry his work has won.

Lord of the cir - ling years, Lord of
Then, when he comes to reign In Your

sea - sons and time and space, May Your
pow'r, with the trum - pet call, May Your

great Name be glor - i - fied,
great Name be glor - i - fied,

The Lord of all all in grace.
The Lord, all in all.

101

GOD: PRAISE

PIERREPONT L.M.

♩ = 80

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 3/4 time signature. It begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally quarter notes E4, F4, and G4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally quarter notes E3, F3, and G3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5, and ending with a half note G5. The lower staff continues the bass line, starting with quarter notes A2, B2, and C3, followed by quarter notes D3, E3, and F3, and ending with a half note G3. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff continues the melody, starting with quarter notes G4, A4, and B4, followed by quarter notes C5, D5, and E5, and ending with a half note F5. The lower staff continues the bass line, starting with quarter notes G3, A3, and B3, followed by quarter notes C4, D4, and E4, and ending with a half note F4. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff continues the melody, starting with quarter notes G4, A4, and B4, followed by quarter notes C5, D5, and E5, and ending with a half note F5. The lower staff continues the bass line, starting with quarter notes G3, A3, and B3, followed by quarter notes C4, D4, and E4, and ending with a half note F4. The system concludes with a double bar line.

- 1 Lord, Thou hast searched and seen us through;
Thine eye commands, with piercing view,
Our rising and our resting hours,
Our hearts and minds with all their powers.
- 2 Our thoughts, before they are our own,
Are all to Thee distinctly known:
Thou know'st the words we mean to speak
Ere from our opening lips they break.
- 3 Within Thy circling power we stand;
On every side we find Thy hand;
Awake, asleep, at home, abroad,
We are surrounded still by God.
- 4 Amazing knowledge, vast and great;
What large extent! what lofty height!
Our souls, with all the powers we boast,
Are in the boundless prospect lost.
- 5 Oh, may these thoughts possess each breast
Where'er we rove, where'er we rest;
And, since Thou dost Thy children see,
May we be holy like to Thee.

WESTMINSTER C.M.

♩ = 76

The musical score is written in 4/4 time with a tempo of quarter note = 76. It consists of two systems, each with a treble and bass clef staff. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The key signature has one sharp (F#), and the piece concludes with a double bar line.

- 1 My God, how wonderful Thou art,
Thy majesty how bright!
How beautiful Thy Mercy-Seat
That shines with healing light!
- 2 How wonderful, how beautiful,
The sight of Thee must be,
Thine endless wisdom, boundless power,
And awful purity!
- 3 O, how I fear Thee, living God,
With deepest, tenderest fears,
And worship Thee with trembling hope,
And penitential tears!
- 4 Yet I may love Thee too, O Lord,
Almighty as Thou art,
For Thou hast stooped to ask of me
The love of my poor heart.
- 5 My God, how wonderful Thou art,
Thy majesty how bright!
How beautiful Thy Mercy-Seat
That shines with healing light!

APPRECIATION 12.12.12

♩ = 92

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 92. The music consists of a series of chords and melodic lines in both hands, with some notes beamed together. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The piece concludes with a double bar line.

- 1 My God, I thank Thee, who hast made the earth so bright,
So full of purity and joy, and wondrous light;
So many glorious things are here, divinely right.
- 2 I thank Thee, too, that Thou hast made our joys abound;
So many gentle thoughts and deeds engird us round;
That in the darkest spot on earth some love is found.
- 3 I thank Thee, Lord, that Thou hast kept the best in store;
I have enough, yet not too much, to long for more;
A yearning for a deeper peace not known before.
- 4 I thank Thee, Lord, that here our souls, though amply blest,
Can never find, although they seek, a perfect rest—
Nor ever shall until they are by Christ confessed.

HANNAH'S SONG

♩ = 120

Unison

1. My heart re - joic - es in the Lord,
2. The Lord brings death and makes a - live,

In the Lord my strength is lift - ed
He brings down to the grave and rais - es

high;
up a - gain; My mouth boasts ov - er mine
He will give strength to His

en - e - mies, for Thy sal - va - tion Lord is my de -
king and ex - alt, ex - alt the pow'r of His a - noint-ed

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics. The lower staff is in bass clef and contains the piano accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

1. light,
2. one.

The second system of the musical score also consists of two staves. It features a first ending (marked '1.') and a second ending (marked '2.'). The lyrics 'light,' and 'one.' are placed below the vocal line. The piano accompaniment continues with chords and moving lines in both staves.

NUN DANKET 67.67.66.66

♩ = 66

Musical score for 'NUN DANKET' in 4/4 time, featuring a vocal line and an organ accompaniment. The score is written in G major (one flat) and consists of five systems of two staves each. The tempo is marked as ♩ = 66. The organ part is indicated by the label 'Org.' in the first system. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The vocal line is written in a soprano clef, and the organ part is written in a bass clef. The score concludes with a double bar line and repeat dots.

- 1 Now thank we all our God
With hearts and hands and voices,
Who wondrous things hath done,
In whom the just rejoices;
He gracious is and true,
From childhood doth us lead;
On Him we place our trust,
And hope in time of need.
- 2 Saints come, adore the Lord,
In worship lowly bending;
On His most holy word,
And on His love depending.
O may the bounteous God
Through all our life be near,
With ever joyful hearts
And blessed peace to cheer.
- 3 Glory and praise to God,
The Father throned in heaven,
And to the Christ, His Son,
Our Saviour, praise be given;
Praise to the mighty God,
Whose saving arm is strong,
Hail to His promised day!
Praise, praise with grateful song.

NOW UNTO HIM

♩ = 76
mf

Now un - to Him that is a - ble to keep us from
fall - ing and to pre - sent us fault - less
be - fore the pre - sence of His glo - ry with ex - ceed - ing
joy; to the on - ly wise God, our Sa - viour, be
glo - ry and ma - jes - ty, do - min - ion and pow'r, be

cresc.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked as quarter note = 76. The first system starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.' and 'f'. The lyrics are printed below the vocal line.

glo - ry and ma - jes - ty, do - min - ion and pow'r, both

dim.

now and ev - er, A - - - men.

RATISBON 77.77.77

♩ = 92

1 O give thanks to Him who made
 Morning light and evening shade:
 Source and Giver of all good,
 Nightly sleep and daily food;
 Quick'ner of our wearied powers,
 Guard of our unconscious hours.

2 O give thanks to Nature's King,
 Who made every breathing thing;
 His our warm and sentient frame,
 His the mind's exultant flame.
 Oh, how close the ties that bind
 All things to th'eternal mind!

3 O give thanks with heart and lip,
 For we are His workmanship:
 And all creatures are His care—
 Not a bird that cleaves the air
 Falls unnoticed: but who can
 Speak the Father's love to man?

THE FATHERS 88.88.8

♩ = 66

- 1 O God of Israel, unto Thee
Our fathers cried in danger's hour.
Thy word went forth, and they did see
The works of Thy redeeming power.
They cried to Thee, and Thou didst hear.
- 2 They called on Thee, and Thou didst save,
And we their seed today draw near
Thy Name to praise, Thy help to crave,
That perfect love may cast out fear;
Do thou the prayer of faith still hear.
- 3 The song of Moses and the Lamb
Shall yet resound o'er glassy sea;
On Zion's hill Thy King shall stand;
All nations fear because of Thee,
And all the earth from sin be free.

CRÜGER 76.76.D

♩ = 88

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody of quarter notes and half notes, with some chords. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with quarter notes and half notes. The system concludes with a double bar line.

The second system of music continues the piece with two staves. The notation is similar to the first system, with a treble staff and a bass staff. The melody in the treble staff includes some eighth-note patterns. The system ends with a double bar line.

The third system of music continues with two staves. The treble staff shows a change in the melody with some chromatic movement. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

The fourth system of music is the final system on this page, consisting of two staves. The melody in the treble staff concludes with a final chord. The bass staff provides a solid foundation. The system ends with a double bar line.

- 1 O God whose voice of thunder,
Once made the earth to shake;
And Israel at the mountain,
In awe did fear and quake;
We, outcasts once and strangers,
With boldness seek Thy face;
For we have come to know Thee,
The Living God of grace.
- 2 We come to Thee through Jesus,
Who as the Word made flesh,
Revealed to men Thy glory,
Proclaimed Thy righteousness;
Who in the act of dying,
Has now prepared the place,
Where men rejoice in mercy
And come to know Thy grace.
- 3 We have received the fulness:
The riches of Thy grace,
As sinners counted righteous,
A new and living race!
O God of grace we praise Thee,
Accept the praise we bring,
And grant that in Thy kingdom
We may Thy praises sing.

HOW GREAT THOU ART 11.10.11.10

♩ = 60

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of two flats. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and quarter notes F4-E4. The bass line starts with a quarter note G3, followed by eighth notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The system concludes with a double bar line and repeat signs.

The second system continues the piece. The treble clef melody features a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and quarter notes F4-E4. The bass line has a quarter note G3, eighth notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The system ends with a double bar line and repeat signs.

The third system continues the piece. The treble clef melody features a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and quarter notes F4-E4. The bass line has a quarter note G3, eighth notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The system ends with a double bar line and repeat signs.

Refrain

The fourth system is labeled 'Refrain'. The treble clef melody begins with a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and quarter notes F4-E4. The bass line has a quarter note G3, eighth notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The system ends with a double bar line and repeat signs.

The fifth system continues the piece. The treble clef melody features a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and quarter notes F4-E4. The bass line has a quarter note G3, eighth notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The system ends with a double bar line and repeat signs.



1 O Lord my God, when I in awesome wonder
 Consider all the works Thy hand hath made;
 I see the stars, I hear the mighty thunder,
 Thy power throughout the universe displayed;
*Then sings my soul, my Saviour God, to Thee,
 How great Thou art! how great Thou art!
 Then sings my soul, my Saviour God to Thee,
 How great Thou art! how great Thou art!*

2 When through the woods and forest glades I wander,
 And hear the birds sing sweetly in the trees;
 When I look down from lofty mountain grandeur,
 And hear the brook, and feel the gentle breeze;
*Then sings my soul, my Saviour God, to Thee,
 How great Thou art! how great Thou art!
 Then sings my soul, my Saviour God to Thee,
 How great Thou art! how great Thou art!*

3 And when I think that God, His Son not sparing,
 Sent him to die—I scarce can take it in,
 That on the cross my burden gladly bearing,
 He bled and died to take away my sin;
*Then sings my soul, my Saviour God to Thee,
 How great Thou art! how great Thou art!
 Then sings my soul, my Saviour God to Thee,
 How great Thou art! how great Thou art!*

ALMSGIVING 88.84

♩ = 84

- 1 O Lord of heav'n, and earth, and sea,
To Thee all praise and glory be;
How shall we show our love to Thee,
Who givest all?
- 2 The golden sunshine, vernal air,
Sweet flowers and fruit, Thy love declare;
When harvests ripen, Thou art there,
Who givest all.
- 3 For peaceful homes, and healthful days,
For all the blessings earth displays,
We owe Thee thankfulness and praise
Who givest all.
- 4 Thou didst not spare Thine only Son
But gav'st him for a world undone,
And freely with that blessed One
Thou givest all.

LLOYD C.M.

♩ = 72

- 1 O praise our great and gracious Lord,
And call upon His Name;
To strains of joy tune every chord,
His mighty acts proclaim:
- 2 Tell how He led His chosen race
To Canaan's promised land;
Tell how His covenant of grace
Unchanged shall ever stand.
- 3 He gave the shadowing cloud by day,
The moving fire by night;
To guide His Israel on their way,
He made their darkness light:
- 4 And have not we a sure retreat,
A Saviour ever nigh,
The same clear light to guide our feet,
The Day-spring from on high?
- 5 We too have Manna from above,
The Bread that came from Heav'n:
To us the same kind hand of love
Hath living waters given;
- 6 A Rock we have, from whence the spring
In rich abundance flows:
That Rock is Christ, our Priest, our King,
Who life and health bestows.

113

GOD: PRAISE

ROYSTON 10.10.11.11

$\text{♩} = 100$

First Tune

The musical score for 'First Tune' is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The first system contains two measures, the second system contains two measures, and the third system contains two measures. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines.

HANOVER 10.10.11.11

$\text{♩} = 100$

Second Tune

The musical score for 'Second Tune' is presented in one system. It consists of a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The key signature has one sharp (F#).



- 1 O worship the King, all glorious above;
And 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 This earth, with its store of wonders untold,
Almighty, Thy power hath founded of old;
Hath established it fast by a changeless decree,
And round it hath cast, like a mantle, the sea.
- 4 Thy bountiful care what tongue can recite?
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.
- 5 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.
- 6 O measureless might, ineffable love,
While angels delight to hymn Thee above,
Thy humbler creation, though feeble their lays,
With true adoration shall sing to Thy praise.

BOSTON L.M.

♩ = 56

- 1 O render thanks to God above,
The Fountain of eternal love,
Whose mercy firm through ages past
Has stood, and shall for ever last.
- 2 Who can His mighty deeds express—
Not only vast, but numberless!
What mortal eloquence can raise
A tribute equal to His praise!
- 3 Happy are they, and only they,
Who from Thy precepts never stray;
Who know the right—nor only so,
But seek to practise what they know.

EVERTON 87.87.D

♩ = 96

1 Praise the Lord! ye heav'ns, adore
Him,
Praise Him, angels in the height;
Sun and moon, rejoice before Him,
Praise Him, all ye stars of light:
Praise the Lord! for He hath spoken,
Worlds His mighty voice obeyed;
Laws that never shall be broken,
For their guidance He hath made.

2 Praise the Lord! for He is glorious;
Never shall His promise fail;
God will make His saints victorious,
Sin and death shall not prevail.
Praise the God of our salvation;
Hosts on high, His power proclaim;
Heav'n and earth, and all creation,
Laud and magnify His name!

PRAISE, MY SOUL 87.87.87

$\text{♩} = 92$
mf Unison

1. Praise, my soul, the King of Hea - ven, To His

feet thy tri - bute bring; Ran - somed, healed, re - stored for -

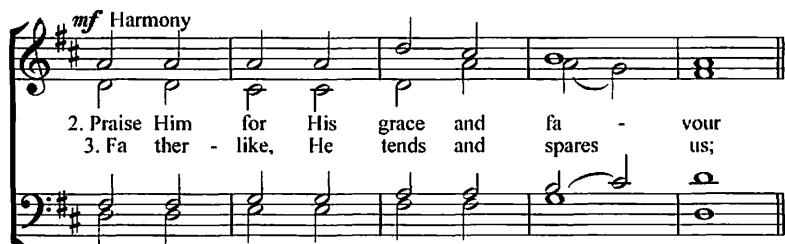
giv - en, Ev - er - more His prais - es sing: Praise Him,

praise Him, praise Him, praise Him, Praise the ev - er - last - ing King.

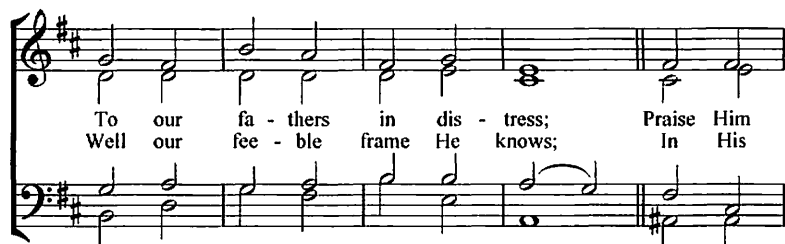
ff

ff

mf Harmony



2. Praise Him for His grace and fa - vour us;
3. Fa ther - like, He tends and spares us;

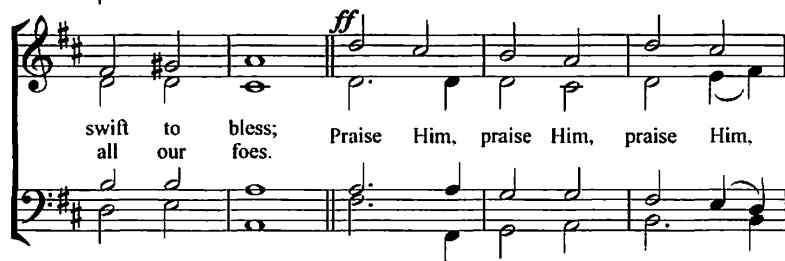


To our fa - thers in dis - tress; Praise Him
Well our fee - ble frame He knows; In His

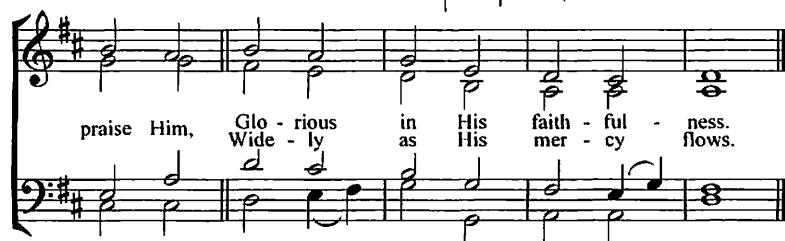


still the same as ev - er, Slow to chide and from
hands He gen - tly bears us, Res - cues us from

ff



swift to bless; Praise Him, praise Him, praise Him,
all our foes.



praise Him, Glo - rious in His faith - ful - ness.
Wide - ly as His mer - cy flows.

f Unison

4. An - gels in your hosts, a - dore Him; Ye be -

hold Him face to face; Saints tri - um - phant, bow be -

fore Him, Gath - ered in from ev - 'ry race; Praise Him,

praise Him, praise Him, praise Him, Praise ye all the God of grace.

MONKLAND 77.77

♩ = 96

- 1 Praise, O praise our God and King;
Hymns of adoration sing;
For His mercies still endure,
Ever faithful, ever sure.
- 2 He with all-commanding might
Filled the new-made world with light;
And the golden-tressed sun
Caused all day his course to run;
- 3 Hornèd moon to shine by night
'Mid her spangled sisters bright;
Angel hosts to work His plan,
Leading onwards up to man.
- 4 He His chosen race did bless
In the barren wilderness.
All things living He doth feed,
His full hand supplies their need.
- 5 Let us then, with gladsome mind,
Praise the Lord, for He is kind;
For His mercies still endure
Ever faithful, ever sure.

LOBE DEN HERREN 14.14.4.7.8

♩ = 104

- | | |
|--|---|
| <p>1 Praise to the Lord, the Almighty, the King of creation;
O my soul, praise Him, for He is thy health and salvation:
All ye who hear,
Brothers and sisters, draw near,
Praise Him in glad adoration.</p> | <p>3 Praise to the Lord, who doth prosper thy work and defend thee;
Surely His goodness and mercy here daily attend thee:
Ponder anew
What the Almighty can do,
Who with His love doth befriend thee.</p> |
| <p>2 Praise to the Lord, who o'er all things so wondrously reigneth,
Shelters thee under His wings, yea, so gently sustaineth:
Hast thou not seen?
All that is needful hath been
Granted in what He ordaineth.</p> | <p>4 Praise to the Lord! O let all that is in me adore Him!
All that hath life and breath come now with praises before Him!
Let the Amen
Sound from His people again:
Gladly for aye we adore Him!</p> |

DEEP HARMONY L.M.

♩ = 56

The musical score consists of three systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The tempo is marked as L.M. (Lento Moderato) with a quarter note equal to 56 beats. The music is primarily chordal, with some melodic movement in the upper voices. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The piece concludes with a double bar line.

- 1 Sweet is the work, my God, my King,
To praise Thy name, give thanks, and sing;
To show Thy love by morning light,
And talk of all Thy truth at night.
- 2 My heart shall triumph in the Lord,
And bless His works and bless His word:
Thy works of grace, how bright they shine!
How deep Thy counsels, how divine!
- 3 And I shall share a glorious part,
When Thy pure word has cleansed my heart,
And fresh supplies of joy are shed,
Like holy oil, to cheer my head.

EIN' FESTE BURG 87.87.66.66.7

 $\text{♩} = 56$

The image displays a musical score for the hymn 'EIN' FESTE BURG'. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 56. The score is written in a style typical of 18th or 19th-century hymnals, with clear note heads and stems, and some use of slurs and ties. The first system shows the beginning of the piece with a treble staff starting on a whole note G4 and a bass staff starting on a whole note G2. The second system continues the melody and accompaniment. The third system shows a change in the bass line with a longer note value. The fourth system concludes the piece with a final cadence in both staves.



1 Rejoice to-day with one accord,
Sing out with exultation;
Rejoice and praise our mighty Lord,
Whose arm hath brought
salvation;
His works of love proclaim
The greatness of His Name;
For He is God alone
Who hath His mercy shown;
Let all His saints adore Him!

2 When in distress to Him we cried,
He heard our sad complaining;
O trust in Him, whate'er betide,
His love is all-sustaining;
Triumphant songs of praise
To Him our hearts shall raise
Now every voice shall say,
"O praise our God alway";
Let all His saints adore Him!

ERK 8787.887

 $\text{♩} = 54$

Musical score for 'GOD: PRAISE' in G major and 4/4 time. The score consists of six systems, each with a treble and bass staff. The tempo is marked as quarter note = 54. The music features a mix of chords and moving lines in both hands, with some melodic passages in the treble and more rhythmic accompaniment in the bass.



- 1 Sing praise to Him Who reigns above,
 The God of all creation,
 The God of power, the God of love,
 The God of our salvation;
 With healing balm our souls He fills,
 And every faithless murmur stills;
 To God all praise and glory.
- 2 The Angel host, O King of kings,
 Thy praise for ever telling,
 In earth and sky all living things
 Beneath Thy shadow dwelling,
 Adore the wisdom which could span,
 And power which formed creation's plan:
 To God all praise and glory.
- 3 What God's Almighty power hath made,
 His gracious mercy keepeth;
 By morning glow or evening shade
 His watchful eye ne'er sleepeth;
 Within the kingdom of His might
 Lo! all is just, and all is right;
 To God all praise and glory.

OLD 124th 10.10.10.10.10

♩ = 108

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 staves are in a key signature of one flat (B-flat) and a time signature of 4/4 with a 3/2 time signature indicated in parentheses. The music features a series of chords and melodic lines, with a final measure containing a whole note chord.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines, ending with a whole note chord in the final measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines, ending with a whole note chord in the final measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines, ending with a whole note chord in the final measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines, ending with a whole note chord in the final measure.

- 1 Sing to the Lord, who triumphed gloriously,
Leading His people through the raging sea;
The waters yielded at our God's command,
And Israel crossed as if upon dry land,
From Egypt's bondage now for ever free.
- 2 Sing to the Lord, who for His great Name's praise
Showed men the steadfastness of all His ways.
Through stormy nations Jacob's seed He led,
In token of the covenant He made,
To set them in the Land in latter days.
- 3 Sing to the Lord, who as in days of yore
Will bring His people safe to Jordan's shore.
May they in Christ their true Messiah see,
And low before him gladly bend the knee,
To dwell in Abr'ham's land for evermore.
- 4 Sing to the Lord, who triumphs gloriously.
When roaring waves become the glassy sea,
Gentile and Jew His glory shall proclaim:
Our God, from everlasting years the same,
The Lord, shall reign to all eternity.

WOODLANDS 10.10.10.10

$\text{♩} = 126$
Unison

- 1 Tell out, my soul, the greatness of the Lord!
Unnumbered blessings, give my spirit voice;
Tender to me the promise of His word;
In God my Saviour shall my heart rejoice.
- 2 Tell out, my soul, the greatness of His name:
Make known His might, the deeds His arm has done;
His mercy sure, from age to age the same;
His holy name, the LORD, the Mighty One.
- 3 Tell out, my soul, the greatness of His might:
Powers and dominions lay their glory by;
Proud hearts and stubborn wills are put to flight,
The hungry fed, the humble lifted high.
- 4 Tell out, my soul, the glories of His word:
Firm is His promise, and His mercy sure.
Tell out, my soul, the greatness of the Lord
To children's children and for evermore.

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ROSS L.M.

♩ = 80

- 1 The Lord is King: lift up thy voice
O earth, and all ye heavens rejoice:
From world to world the joy shall ring,
The Lord Omnipotent is King.
- 2 The Lord is King: who then shall dare
Resist His will, distrust His care,
Or murmur at His wise decrees,
Or doubt His royal promises?
- 3 The Lord is King! child of the dust,
The Judge of all the earth is just;
Holy and true are all His ways;
Let every creature speak His praise.
- 4 All wise, all perfect is the Lord,
In every deed, in every word:
Let heaven and earth their tribute bring,
To praise and magnify their King.

LEONI 66.84.D

♩ = 104

The musical score is presented in four systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 104. The music is homophonic, consisting of block chords and simple melodic lines. The score concludes with a double bar line and repeat dots.

- 1 The God of Abr'ham praise,
Who reigns enthroned above,
Ancient of everlasting days,
And God of Love.
We worldly aims forsake,
The glory, fame and power;
And Him our only portion make,
Our shield and tower.
- 2 Though nature's strength decay,
And all on earth withstand,
We to the Kingdom urge our way
At His command.
Our pilgrimage we pass
With Jesus in our view,
And through this dreary wilderness
Our way pursue.
- 3 The ransomed earth we see
With peace and plenty blest;
And there in glorious liberty
Its hosts find rest.
There milk and honey flow,
And oil and wine abound,
And trees of life for ever grow
With mercy crowned.
- 4 Here dwells the Christ, our King,
Our Lord, our Righteousness;
Triumphant o'er the world and sin,
The Prince of Peace;
On Zion's sacred height
He David's throne maintains,
And glorious with the saints in light
He lives and reigns.
- 5 To God who reigns on high
The Seraphim all sing
And "Holy, holy, holy", cry
"Almighty King!"
Who was, and is the same,
And evermore shall be:
O Yahweh, God of hallowed Name,
We worship Thee.

BAVARIA L.M.

$\text{♩} = 96$

1 The Lord is good; in earth and sky,
 From ocean depths and spreading wood
 Ten thousand voices seem to cry—
 "God made us all, and God is good."

2 The sun that keeps his trackless way,
 And downward pours his golden
 flood;
 Night's sparkling host, all seem to say
 In accents clear that God is good.

3 The merry birds prolong the strain,
 Their song with every Spring
 renewed;
 And balmy air and falling rain,
 Each softly whispers—"God is
 good".

4 I hear it in the rushing breeze;
 The hills that have for ages stood,
 And echoing sky, and roaring seas,
 All swell the chorus—"God is good".

5 Yes, God is good; all nature says,
 By God's own hand with speech
 endowed:
 And man, in louder notes of praise,
 Should sing for joy that God is good.

THINE, O LORD, IS THE GREATNESS

mf = 104

Thine, O Lord, O Lord, is the great-ness, Thine, O

p *cresc.*

Lord, O Lord is the great-ness, Thine, O Lord, O

mf *cresc.*

Lord is the great-ness, and the pow'r, and the

v

glo-ry, and the vic-to-ry, and the ma-jes-ty,

the vic-to-ry and ma - jes - ty. Thine, O

Lord, Thine, O Lord, is the great - ness and the

pow'r, is the great-ness and the pow'r, and the glo - ry, and the

vic - to - ry, and the ma - jes - ty, the ma - jes - ty. For all that

is in the heav'n, is in the heav'n and the
For all that

earth is Thine. Thine is the king-dom, Thine is the

king-dom, O Lord, and Thou art ex-alt-ed as Head o-ver

all, as Head o-ver all, as Head, as Head o-ver all.

CREATION D.L.M.

♩ = 126

- basses*
1. Th'un-wear-ied sun
 2. Whilst all the stars
 3. they all re - joice,

The image shows a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a style typical of 18th or 19th-century hymnals, with clear note heads and stems, and some use of slurs and ties. The first system has two staves, and the second system also has two staves. The music appears to be a setting of the lyrics provided below.

- 1 The spacious firmament on high,
 With all the blue ethereal sky,
 And spangled heavens—a shining frame—
 Their great Original proclaim.
 Th'unwearied sun, *from day to day,*
 Doth his Creator's pow'r display,
 And publishes to every land
 The work of an Almighty hand.
- 2 Soon as the evening shades prevail
 The moon takes up the wondrous tale,
 And, nightly, to the listening earth,
 Repeats the story of her birth:
 Whilst all the stars *that round her burn,*
 And all the planets in their turn
 Confirm the tidings as they roll,
 And spread the truth from pole to pole.
- 3 What though in solemn silence all
 Move round this dark terrestrial ball;
 What though no real voice nor sound
 Amidst their radiant orbs be found;
In reason's ear they all rejoice,
 And utter forth a glorious voice;
 For ever singing, as they shine,
 The hand that made us is Divine.

(Basses do not sing words in italics)

NEW 113th 88.88.88

$\text{♩} = 88$

The image displays a musical score for the hymn 'GOD: PRAISE'. It is arranged in two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 88. The score consists of five systems of music. The first system begins with a treble clef staff containing a series of eighth and quarter notes, and a bass clef staff with a similar rhythmic pattern. The second system continues the melody in the treble staff with some grace notes and rests, while the bass staff maintains a steady accompaniment. The third system features a more complex treble staff with slurs and ties, and a bass staff with a consistent accompaniment. The fourth system shows the treble staff with a melodic line that includes a sharp sign, and the bass staff with a steady accompaniment. The fifth system concludes the piece with a final cadence in both staves, marked with double bar lines.

- 1 Thou art, O God, the life and light
Of all this wondrous world we see;
Its glow by day, its smile by night,
Are but reflections caught from Thee:
Where'er we turn, Thy glories shine,
And all things fair and bright are Thine.
- 2 When day with farewell beam delays
Among the opening clouds of ev'n,
And we can almost think we gaze
Through golden vistas into heav'n—
Those hues that make the sun's decline
So soft, so radiant, Lord, are Thine.
- 3 When night with wings of starry gloom
O'ershadows all the earth and skies,
Like some dark beauteous bird whose plume
Is sparkling with unnumbered eyes—
That sacred gloom, those fires divine,
So grand, so countless, Lord, are Thine,
- 4 When youthful spring around us breathes,
Thy spirit warms her fragrant sigh,
And every flower the summer wreathes
Is born beneath that kindling eye—
Where'er we turn, Thy glories shine,
And all things fair and bright are Thine.

HIGHBRIDGE 13.13.15.13

♩ = 104

The musical score is written in 4/4 time with a tempo of 104 beats per minute. It consists of three systems of music, each with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the piece concludes with a double bar line and a repeat sign.

- 1 Thou, the great, eternal God, art high above our thought;
Worthy to be feared, adored, by all Thy hands have wrought;
None can with Thyself compare; Thy glory fills both earth and sky;
We, and all Thy creatures, are as nothing in Thine eye.
- 2 Of Thy great unbounded power, to Thee the praise we give—
Infinitely great, and more than heart can e'er conceive;
When Thou wilt to work proceed, Thy purpose firm none can withstand,
Frustrate Thy determined deed, or stay Thy mighty hand.
- 3 Thou, O God, art wise alone; Thy counsel doth excel;
Wonderful Thy works we own, Thy ways unsearchable;
Who can sound the mystery, Thy judgements' deep abyss explain?
Thou whose eyes in darkness see, and search the heart of man!

JACKSON C.M.

$\text{♩} = 88$

- 1 Thy goodness, Lord, our souls confess,
Thy mercy we adore—
A spring whose blessings never fail,
A sea without a shore.
- 2 Sun, moon, and stars Thy love attest
In every golden ray;
Love draws the curtain of the night,
And love brings back the day.
- 3 Thy bounty every season crowns
With all the bliss it yields;
With joyful clusters loads the vine;
With strength'ning grain, the fields.
- 4 But chiefly Thy compassion, Lord,
Is in the gospel seen;
There, like a sun, Thy mercy shines
Without a cloud between.

TO GOD BE THE GLORY 11.11.11 and refrain

♩ = 112

The first system of music consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system continues the melody and bass line. The treble clef features a quarter note D5, followed by quarter notes C5, B4, and A4. The bass line continues with quarter notes G2, A2, B2, and C3. The system concludes with a double bar line.

The third system continues the melody and bass line. The treble clef features a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with quarter notes G2, A2, B2, and C3. The system concludes with a double bar line.

The fourth system continues the melody and bass line. The treble clef features a quarter note D5, followed by quarter notes C5, B4, and A4. The bass line continues with quarter notes G2, A2, B2, and C3. The system concludes with a double bar line.

The fifth system continues the melody and bass line. The treble clef features a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with quarter notes G2, A2, B2, and C3. The system concludes with a double bar line.

Refrain



- 1 To God be the glory, great things He has done!
 So loved He the world that He gave us His Son,
 Who yielded his life—an atonement for sin,
 And opened the holiest that we may go in.

*Praise the Lord! Praise the Lord!
 Let the earth hear His voice!
 Praise the Lord! Praise the Lord!
 Let the people rejoice!
 O come to the Father through Jesus the Son,
 And give Him the glory! Great things He has done!*

- 2 O perfect redemption, achieved by his blood!
 To ev'ry believer the promise of God;
 O how can we thank him—Christ Jesus our Lord?
 By faith and obedience to his living word.

*Praise the Lord! Praise the Lord!
 Let the earth hear His voice!
 Praise the Lord! Praise the Lord!
 Let the people rejoice!
 O come to the Father through Jesus the Son,
 And give Him the glory! Great things He has done!*

- 3 Great things God has taught us, great things He has done!
 And great our rejoicing through Jesus His Son;
 But purer and higher and greater will be
 Our joy and our wonder when Jesus we see.

*Praise the Lord! Praise the Lord!
 Let the earth hear His voice!
 Praise the Lord! Praise the Lord!
 Let the people rejoice!
 O come to the Father through Jesus the Son,
 And give Him the glory! Great things He has done!*

ST. AGNES C.M.

♩ = 88

- 1 When all Thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise.
- 2 Unnumbered comforts to my soul
Thy tender care bestowed,
Before my infant heart conceived
From whom those comforts flowed.
- 3 When in the slippery paths of youth
With heedless steps I ran,
Thine arm unseen conveyed me safe,
And led me up to man.
- 4 Through every period of my life
My praise to Thee shall grow,
Till, in the kingdom of Thy Son,
All praise to Thee shall flow.

ALTHOUGH THE FIG TREE

 $\text{♩} = 80$ *Andante*

p

Al - though the fig-tree shall not blos - som, Nei - ther shall

The first system of music consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking. The melody is in a 3/4 time signature with a key signature of one sharp (F#). The lyrics are: "Al - though the fig-tree shall not blos - som, Nei - ther shall".

fruit be in the vine. The la - bour of the o - live shall fail, And the

The second system of music continues the melody. The lyrics are: "fruit be in the vine. The la - bour of the o - live shall fail, And the".

fields shall yield no meat. The flocks shall be cut off from the

The third system of music continues the melody. The lyrics are: "fields shall yield no meat. The flocks shall be cut off from the".

fold; And there shall be no herd in the stall, And there shall be no

The fourth system of music concludes the piece. The lyrics are: "fold; And there shall be no herd in the stall, And there shall be no".

rall. $\text{♩} = 120$ *Allegro*

herd in the stall. Yet will I re-joice in the Lord,
Yet will I re-

Yet will I re-joice in the Lord,
joy in the Lord Yet will I re-joice in the

I will joy in the God, will joy in the God of
Lord,

my sal - va - tion. Yet will I re - joice, will re -

joice in the Lord; Yet will I re - joice, will re - joice in the

Lord. I will joy in the God of my sal - va-tion, I will

joy in the God of my sal - va-tion. A - men.

135

GOD: PRAYER AND CONFIDENCE

REPTON 86.886

$\text{♩} = 76$
Unison

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The time signature is 4/4. The tempo is indicated as quarter note = 76. The first system is labeled 'Unison'. The melody in the right hand is primarily composed of quarter and eighth notes, often with slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the fourth system.

A 4-part arrangement of this tune can be found for Hymn 237

- 1 Dear Lord and Maker of mankind,
 Forgive our foolish ways!
 Re-clothe us in our rightful mind,
 In purer lives Thy service find,
 In deeper rev'ence praise,
 In deeper rev'ence praise.

- 2 In simple trust, like theirs who heard
 Beside the Syrian sea
 The gracious calling of the Lord,
 Let us, like them, without a word
 Rise up and follow Thee,
 Rise up and follow Thee.

- 3 O sabbath rest by Galilee!
 O calm of hills above,
 Where Jesus knelt to share with Thee
 The silence of eternity,
 Interpreted by love!
 Interpreted by love!

- 4 Drop Thy still dews of quietness
 Till all our strivings cease;
 Take from our souls the strain and stress,
 And let our ordered lives confess
 The beauty of Thy peace,
 The beauty of Thy peace.

- 5 Breathe through the heats of our desire
 Thy coolness and Thy balm;
 Let sense be dumb, let flesh retire;
 Speak through the earthquake, wind, and fire,
 O still small voice of calm!
 O still small voice of calm!

SUSSEX 87.87

♩ = 92

- 1 Father, hear the prayer we offer;
Not for ease that prayer shall be,
But for strength that we may ever
Live our lives courageously.
- 2 Not for ever in green pastures
Do we ask our way to be;
But the steep and rugged pathway
May we tread rejoicingly.
- 3 Not for ever by still waters
Would we idly rest and stay;
But would smite the living fountains
From the rocks along our way.
- 4 Be our strength in hours of weakness,
In our wanderings be our guide;
Through endeavour, failure, danger,
Father, be Thou at our side.

UPMINSTER 86.86.86

♩ = 92

- | | |
|--|---|
| <p>1 Father, I ask that all my life
 May be o'erruled by Thee:
 The changes then that surely come
 I shall not fear to see.
 I ask Thee for a steadfast mind
 Intent on pleasing Thee.</p> | <p>3 Wherever in the world I am,
 In whatsoever estate,
 I have a fellowship with hearts
 To keep and cultivate;
 A work of lowly love to do
 For Him on whom I wait.</p> |
| <p>2 I ask Thee for a thoughtful love,
 Through constant watching wise,
 To meet the glad with joyful smiles,
 And wipe the weeping eyes;
 A heart at leisure from itself
 To soothe and sympathize.</p> | <p>4 I ask Thee for the daily strength,
 To none that ask denied;
 A mind to blend with outward life
 While keeping at Thy side;
 Content to fill a little space
 If Thou be glorified.</p> |

SAMUEL L.M.

♩ = 80

- 1 Father Supreme, whose wondrous love
Our utmost thought so far exceeds,
We seek Thy blessing from above—
A rich supply for all our needs.
- 2 On Thee alone our hopes we rest,
To Thee alone we lift our eyes;
Regard our prayer, in faith expressed,
Accept our spirit's sacrifice.
- 3 'Tis not for present power or wealth
Or worldly fame we look to Thee;
We ask Thy gift of heavenly health—
The gift of immortality.
- 4 Fulfil in us Thy faithful word
Through him who died to make it sure—
Our mercy-seat, our righteousness,
Who lives again to die no more.

GOD BE IN MY HEAD

$\text{♩} = 60$
p

God be in my head, And in my un - der - stand - ing;

God be in mine eyes, And in my look - ing;

God be in my mouth, And in my speak - ing;

God be in my heart, And in my think - ing;

pp

God be at mine end; And at my de - part - ing.

BETHANY 87.87.D

♩ = 92

First Tune

The image displays a musical score for a hymn titled "God: Prayer and Confidence" (Bethany 87.87.D). The score is written in 4/4 time with a tempo of 92 beats per minute. It is in the key of B-flat major, indicated by two flats in the key signature. The score is presented in four systems, each consisting of a treble and bass staff. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

- 1 Father! we Thy children bless Thee
For Thy love on us bestowed;
As our Father we address Thee,
Called to be the sons of God;
Wondrous was Thy love in giving
Jesus for our sins to die;
Wondrous was his grace in yielding
To the great behest from high.
- 2 Now the sprinkled blood has freed us
On we go toward our rest;
Through the desert daily lead us,
With Thy constant favour blest.
By Thy word our footsteps guiding,
Lead us in the way of life;
Still our daily food providing,
Help us in the worldly strife.
- 3 Though our pilgrimage be dreary,
This is not our resting place;
Shall we of the way be weary
When we see the Master's face?
No; by faith anticipating,
In this hope our souls rejoice;
We, his promised advent waiting,
Long to hear his welcome voice.

BLAENWERN 87.87.D

♩ = 100

Second Tune

The musical score is written for two staves (treble and bass clef) in 3/4 time, key of D major. It consists of five systems of two staves each. The tempo is marked as ♩ = 100. The title is "Second Tune" and the composer is "BLAENWERN 87.87.D".

The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The bass clef part starts with a whole note chord. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The second system continues the melody with a quarter note G4, a half note F#4, and a quarter note E4. The third system features a quarter note D4, a half note C4, and a quarter note B3. The fourth system has a quarter note A3, a half note G3, and a quarter note F#3. The fifth system concludes with a quarter note E3, a half note D3, and a quarter note C3.

- 1 Father! we Thy children bless Thee
For Thy love on us bestowed;
As our Father we address Thee,
Called to be the sons of God;
Wondrous was Thy love in giving
Jesus for our sins to die;
Wondrous was his grace in yielding
To the great behest from high.

- 2 Now the sprinkled blood has freed us
On we go toward our rest;
Through the desert daily lead us,
With Thy constant favour blest.
By Thy word our footsteps guiding,
Lead us in the way of life;
Still our daily food providing,
Help us in the worldly strife.

- 3 Though our pilgrimage be dreary,
This is not our resting place;
Shall we of the way be weary
When we see the Master's face?
No; by faith anticipating,
In this hope our souls rejoice;
We, his promised advent waiting,
Long to hear his welcome voice.

ALL FOR JESUS 87.87

♩ = 88

The musical score is written for two systems, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 88. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line.

- 1 God is love: His mercy brightens
All the path in which we rove;
Though the darkness sometimes frightens,
God is wisdom, God is love.
- 2 Time and change are busy ever,
Man decays and ages move;
But His mercy waneth never—
God is wisdom, God is love.
- 3 E'en the hour that darkest seemeth
Will His changeless goodness prove;
From the mist His brightness streameth—
God is wisdom, God is love.
- 4 He with earthly cares entwineth
Hope and comfort from above;
Everywhere His glory shineth—
God is wisdom, God is love.

MENDIP C.M.

♩ = 88

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line on a treble clef staff and two piano accompaniment staves (treble and bass clefs). The tempo is marked as quarter note = 88. The music is divided into two systems, each with a repeat sign at the end. The first system contains the first two staves, and the second system contains the remaining two staves.

- 1 God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.
- 2 Deep in unfathomable mines
Of never-failing skill,
He treasures up His bright designs,
And works His sovereign will.
- 3 Ye fearful saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and will break
In blessings on your head.
- 4 His purposes will ripen fast,
Unfolding every hour:
The bud may have a bitter taste,
But sweet will be the flower.
- 5 Blind unbelief is sure to err,
And scan His work in vain;
God is His own interpreter,
And He will make it plain.

GOTT LEBET NOCH 4.7.87.87.8.8.7.7

♩ = 96

God liv-eth still; Soul, why tak - est thought of
Soul, why fear - est aught of

ill? God is good and God's com - pass - ion
ill? Though thy cross be sore op - press - ing,

ne - ver turns from earth a - way; His pro -
To thy God di - rect thy way. He will

tect - ing hand will fash - ion right from wrong, health
pour on thee His bless - ing, To thy feet, be

from de - cay. Though we see not how, from
staff and stay: For His truth en - dur - eth

sor - row Bless - ing shapes He for the mor - row.
ev - er, His com - pas - sion fail - eth ne - ver.

So, my soul, think naught of ill:

God is liv - ing, liv - ing still.

GREAT AND GLORIOUS

$\text{♩} = 100$
f

Great and glo - rious Al - migh - ty Sov - 'reign, look
 down, and hear our hum - ble pray'r
 Bless us, guide us, and pro - tect us,
 give us peace, O, give us peace,
 Bless us, guide us, give us, give, O
 Bless us, guide us

dim.

give us peace; Bless us, guide us
 Bless us, guide us,
 give us, give, O, give us peace; Bless us,
 guide us, *f* Bless us,
 guide us, give us peace, O, give us
dim. *pp*
 peace, give us peace, give us peace.

WEBER 77.77

♩ = 69

- 1 Heavenly Father, to whose eye
Future things unfolded lie,
Through the desert where I stray
Let Thy counsels guide my way.
- 2 Lord, uphold me day by day,
Shed a light upon my way;
Guide me through perplexing snares;
Care for me in all my cares.
- 3 All I ask for is, enough;
Only, when the way is rough,
Let Thy rod and staff impart
Strength and courage to my heart.
- 4 Should Thy wisdom, Lord, decree
Trials long and sharp for me,
Pain or sorrow, care or shame—
Father, glorify Thy name!

SAMUEL (SULLIVAN) 66.66.88

♩ = 100

- 1 Hushed was the evening hymn,
 The temple courts were dark;
 The lamp was burning dim
 Before the sacred ark;
 When suddenly a Voice Divine
 Rang through the silence of the shrine.
- 2 The old man, meek and mild,
 The priest of Israel, slept;
 His watch the Temple child,
 The little Levite, kept;
 And what from Eli's sense was sealed
 The Lord to Hannah's son revealed.
- 3 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.

GUIDING STAR 98.98.88

♩ = 96

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole note chord (F#4, A4, C5) and continues with a series of chords and moving lines. The lower staff is in bass clef with the same key signature and time signature, starting with a whole note chord (F#2, A2, C3) and providing a harmonic accompaniment.

The second system continues the musical piece. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment with eighth and sixteenth notes.

The third system shows further development of the musical themes. The upper staff has a more active melodic line, and the lower staff continues with a consistent accompaniment.

The fourth system continues the composition. The upper staff features a melodic line with some rests, and the lower staff maintains the accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final chord, and the lower staff provides a final accompaniment.

- 1 If thou but suffer God to guide thee,
And hope in Him through all thy ways,
He'll give thee strength whate'er betide thee,
And bear thee through the evil days;
Who trust in God's unchanging love
Build on the Rock that naught can move.
- 2 What can these anxious cares avail thee,
These never-ceasing moans and sighs?
What can it help, if thou bewail thee
O'er each dark moment as it flies?
Our cross and trials do but press
The heavier for our bitterness.
- 3 Only be still, and wait His leisure
In cheerful hope, with heart content
To take whate'er thy Father's pleasure
And all-discerning love hath sent;
No doubt our inmost wants are known
To Him who seeks us for His own.
- 4 Sing, pray, and keep His ways unswerving,
So do thine own part faithfully,
And trust His word; though undeserving,
Thou yet shalt find it true for thee:
God never yet forsook in need
The man that trusted Him indeed.

MANNHEIM 87.87.87

♩ = 96

- 1 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;
Yet possessing every blessing
If our God our Father be.
- 2 Saviour, grant forgiveness to us
All our weakness thou dost know,
Thou didst tread this earth before us,
Thou didst feel its keenest woe;
Often lonely, faint and weary,
Through the desert thou didst go.
- 3 May Thy gracious love unending,
Fill our hearts with heavenly joy,
Love with wisdom ever blending,
Pleasure that can never cloy:
Thus provided, pardoned, guided,
Nothing can our peace destroy.

STOCKTON C.M.

♩ = 80

- 1 Lord, teach us how to pray aright,
With rev'ence and with fear;
Though dust and ashes in Thy sight,
We may, we must draw near.
- 2 We perish if we cease from prayer;
O grant us power to pray;
And when to meet Thee we prepare,
Lord, meet us by the way.
- 3 God of all grace, we come to Thee,
With broken, contrite hearts;
Gift that Thine eye delights to see,
Faith in the inward parts.

150

GOD: PRAYER AND CONFIDENCE

CWM RHONDDA 87.87.47

♩ = 100

The first system of music 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 4/4 time. The music begins with a treble clef and a key signature of two sharps. The tempo is marked as quarter note = 100. The first staff contains a melody of quarter and eighth notes, while the second staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff features a melodic line with some eighth-note patterns, and the lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows a change in the upper staff's texture, with more frequent chordal changes and some sixteenth-note patterns. The lower staff maintains a consistent accompaniment.

The fourth system concludes the piece. The upper staff features a melodic phrase that ends with a fermata, while the lower staff continues with a final accompaniment pattern.

- 1 Lord, impart to us Thy wisdom,
Zeal and strength and courage too;
Let Thy grace and help be near us,
In all things whate'er we do.
 May Thy blessing,
 May Thy blessing
Keep our every action true,
Keep our every action true.

- 2 Be Thou, Lord, our strong salvation,
As through life we onward go;
Thus to hear the Gospel message,
And its saving power to know.
 Christ our Saviour,
 Christ our Saviour,
Help us, Lord, in him to grow,
Help us, Lord, in him to grow.

- 3 When Thy Kingdom is established
And Thy Son we there shall see,
May we find a place of blessing
And with him for ever be:
 Hymns of praises,
 Hymns of praises
We will ever sing to Thee,
We will ever sing to Thee.

HESPERUS L.M.

♩ = 92

First Tune

The musical score is written for two staves, Treble and Bass clef, in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 92. The score consists of three systems of music, each with a Treble staff on top and a Bass staff on the bottom. The music is primarily homophonic, with chords and simple melodic lines. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, ending with a double bar line.

- 1 Lord of all being, throned afar,
Thy glory flames from sun and star;
Centre and soul of every sphere,
Yet to each seeking heart how near!
- 2 Sun of our life, Thy quick'ning ray
Sheds on our path the glow of day;
Star of our hope, Thy softened light
Cheers the long watches of the night.
- 3 Our midnight is Thy smile withdrawn,
Our noontide is Thy gracious dawn,
Our rainbow arch, Thy mercy's sign;
All, save the clouds of sin, are Thine.
- 4 Lord of all life, below, above,
Whose light is truth, whose warmth is love,
Before Thy ever glorious throne
We ask no lustre of our own.
- 5 Grant us Thy truth to make us free,
And kindling hearts that burn for Thee,
Lit by Thy word with heavenly flame,
Whose glow shall glorify Thy name.

OMBERSLEY L.M.

♩ = 92

Second Tune

The musical score is arranged in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in 3/4 time and consists of two measures. The melody is a simple, hymn-like tune with a mix of quarter and eighth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

- 1 Lord of all being, throned afar,
Thy glory flames from sun and star;
Centre and soul of every sphere,
Yet to each seeking heart how near!
- 2 Sun of our life, Thy quick'ning ray
Sheds on our path the glow of day;
Star of our hope, Thy softened light
Cheers the long watches of the night.
- 3 Our midnight is Thy smile withdrawn,
Our noontide is Thy gracious dawn,
Our rainbow arch, Thy mercy's sign;
All, save the clouds of sin, are Thine.
- 4 Lord of all life, below, above,
Whose light is truth, whose warmth is love,
Before Thy ever glorious throne
We ask no lustre of our own.
- 5 Grant us Thy truth to make us free,
And kindling hearts that burn for Thee,
Lit by Thy word with heavenly flame,
Whose glow shall glorify Thy name.

HORSLEY C.M.

♩ = 76

- 1 Lord, when we bend before Thy throne,
And our confessions pour,
Teach us to feel the sins we own,
And hate what we deplore.
- 2 Our broken spirits pitying see,
And penitence impart;
Then let a kindling glance from Thee
Beam hope upon the heart.
- 3 When we disclose our wants in prayer
May we our wills resign,
And not a thought our bosoms share
Which is not wholly Thine.
- 4 Let faith each weak petition fill,
And waft it to the skies;
And teach our hearts 'tis goodness still
That grants it or denies.

HEREFORD L.M.

♩ = 80

The musical score consists of three systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as ♩ = 80. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

- 1 Lord, when we meet to worship Thee
 Before us let Thy glory pass;
 Proclaim Thy mercy rich and free;
 In Jesus may we see Thy face.
- 2 Help us to bow with reverent awe,
 And yet to praise with grateful love;
 To fear, with all our hearts, Thy law,
 And yet Thy tender mercy prove.
- 3 Thy throne—although it is so high,
 We know to be a throne of grace:
 In confidence we now draw nigh,
 And worship at the meeting place.
- 4 O, meet with us; reveal Thy power;
 Send down Thy blessing from above;
 That, in this peaceful, solemn hour,
 We each may feel Thy wondrous love.

STRACATHRO C.M.

♩ = 92

The musical score is written for two staves, Treble and Bass clef, in a 3/4 time signature. The key signature has two sharps (F# and C#). The tempo is marked as ♩ = 92. The score consists of three systems of music, each with a Treble staff on top and a Bass staff on the bottom. The melody is primarily in the Treble staff, while the Bass staff provides a harmonic accompaniment with chords and moving lines.

- 1 Lord, who hast set our mortal feet
On life's uncertain way,
To Thee, in fellowship of need,
We lift our hearts today.
- 2 Whene'er we walk in Thy clear light
We journey unafraid;
Yet often do we miss the gleam,
And wander in the shade.
- 3 If some who tread life's path with us
Are burdened and oppressed,
Help us to share with them Thy gifts
Of courage and of rest.
- 4 O Thou, who know'st the path we take,
Who seest how oft we roam,
Reveal Thyself, the Living Way,
And guide all travellers home.

ST. MARTIN 10.4.10.4

♩ = 92

- 1 Lord, who Thyself hast bidden us to pray
For daily bread,
We ask Thee but for grace and strength this day
Our path to tread.
- 2 Not for tomorrow, its uncharted road,
Shall be our prayer;
Sufficient for each day our daily load,
Thy daily care.
- 3 Thine is the burden of the coming years;
Their weal or woe,
Their joys and griefs, their laughter and their tears
We would not know.
- 4 We could not bear to hear complete the tale,
If it were told;
Enough to know Thy mercies cannot fail,
Nor love grow cold.
- 5 So day by day Thy never-failing love
Our soul shall stay;
So let us be content Thy love to prove,
Each passing day.

BURFORD C.M.

♩ = 76

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The piece concludes with a double bar line and repeat dots.

1 O God of Bethel, by whose hand
Thy people still are fed,
Who through this weary pilgrimage
Hast all the fathers led:

3 Through each perplexing path of life
Our wandering footsteps guide;
Give us each day our daily bread,
And raiment fit provide.

2 Our vows, our prayers, we now present
Before Thy throne of grace;
God of the fathers, be the God
Of their succeeding race.

4 O spread Thy covering wings around,
Till all our wanderings cease,
And in the Father's house of prayer,
Redeemed, we rest in peace.

GLENDALE C.M.

♩ = 40

- 1 O Lord above, look down in love
Thy children now to bless;
That we in holy fear of Thee
May walk in righteousness
- 2 One Lord, one faith, one Spirit word,
One high and holy call;
One God and Father, Thou who art
Through all and in us all.
- 3 What wondrous harmony divine!
O Lord, our zeal increase
To keep united, strong in faith,
Within the bond of peace.

This hymn is also suitable for weddings

WAS LEBET 13.10.13.10

♩ = 84

** For first and last verses only*

- 1 O worship the Lord in the beauty of holiness!
Bow down before Him, His glory proclaim;
With gold of obedience, and incense of lowliness,
Kneel and adore Him, the Lord is His name.
- 2 Low at His feet lay thy burden of carefulness,
High on His heart He will bear it for thee,
Comfort thy sorrows and answer thy prayerfulness,
Guiding thy steps as may best for thee be.
- 3 Fear not to enter His courts in the slenderness
Of the poor wealth thou wouldst reckon as thine;
Truth in its beauty, and love in its tenderness,
These are the offerings to lay on His shrine.
- 4 O worship the Lord in the beauty of holiness,
Bow down before Him, His glory proclaim;
With gold of obedience, and incense of lowliness,
Kneel and adore Him, the Lord is His name.

TOLLERTON L.M.

$\text{♩} = 92$

- 1 Our Father, hear as now we pray
And come to bow before Thy throne.
We long to praise Thee every day,
For Thou art King, and Thou alone.
- 2 We pray that soon Thy Son shall reign,
That all the earth Thy name shall praise,
The world be cleansed of death and pain,
And every man shall know Thy ways.
- 3 We pray that we may serve Thee well,
And run with patience life's great race,
That in Thy Kingdom we might dwell
Made welcome there through Thy good grace.

OUR FATHER

♩ = 60

Our Fa - ther which art in heav'n, Hal - low - ed

The first system of musical notation for 'Our Father'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/2 time signature. The lyrics 'Our Fa - ther which art in heav'n, Hal - low - ed' are written below the treble staff. The bass staff provides a harmonic accompaniment.

be Thy name. Thy king - dom come. Thy will be

The second system of musical notation. The treble staff continues the melody with the lyrics 'be Thy name. Thy king - dom come. Thy will be'. The bass staff continues the accompaniment.

done on earth as it is in heav'n. Give us this day

The third system of musical notation. The treble staff continues the melody with the lyrics 'done on earth as it is in heav'n. Give us this day'. The bass staff continues the accompaniment.

our dai - ly bread, and for - give us our tres pass es, as

The fourth system of musical notation. The treble staff continues the melody with the lyrics 'our dai - ly bread, and for - give us our tres pass es, as'. The bass staff continues the accompaniment.

we for - give them that tres - pass a - gainst us, and

The fifth system of musical notation. The treble staff continues the melody with the lyrics 'we for - give them that tres - pass a - gainst us, and'. The bass staff continues the accompaniment.

lead us not in - to tempt - a - tion,

f cresc.

but de - liv - er us from e - vil, For Thine is the

ff

king dom, and the power, and the glo - ry, for ev - er and

ev - er and ev - er, A - - men.

The musical score is written for voice and piano. It consists of four systems of music. The first system contains the first line of lyrics. The second system contains the second line of lyrics and is marked with a forte dynamic and a crescendo. The third system contains the third line of lyrics and is marked with a fortissimo dynamic. The fourth system contains the final line of lyrics. The piano accompaniment features a steady bass line and chords that support the vocal melody.

CARLISLE S.M.

♩ = 76

1 Our heavenly Father, hear
The prayer we offer now;
Thy name be hallowed far and near;
To Thee all nations bow.

2 Thy kingdom come: Thy will
On earth be done in love,
As angels quick with love fulfil
Thy perfect law above.

3 Our daily bread supply
While by Thy word we live:
The guilt of our iniquity
Forgive, as we forgive.

4 From dark temptation's power,
From fleshly lusts, defend:
Deliver in the evil hour,
And guide us to the end.

5 Thine, then, for ever be
All glory, power divine;
The sceptre, throne, and majesty
Of heaven and earth are Thine.

HOLLINGSIDE 77.77.D

♩ = 88

First Tune

1 Take my life, and let it be
 Consecrated, Lord, to Thee;
 Take my moments and my days,
 Let them flow in ceaseless praise.
 Take my hands, and let them move
 At the impulse of Thy love;
 Take my feet, and let them be
 Swift and beautiful for Thee.

2 Take my voice, and let me sing
 Always, only, for my King;
 Take my lips, and let them be
 Filled with messages from Thee.

Take my silver and my gold;
 Not a mite would I withhold;
 Take my intellect, and use
 Every power as Thou shalt choose.

3 Take my will and make it Thine;
 It shall be no longer mine.
 Take my heart, it is Thine own;
 It shall be Thy royal throne.
 Take my love; my Lord, I pour
 At Thy feet its treasure store:
 Take myself, and I will be
 Ever, only, all for Thee.

SARDIS 77.77

♩ = 92

Second Tune

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains the vocal melody, and the bass staff contains the piano accompaniment. The tempo is marked as ♩ = 92. The title 'SARDIS 77.77' and 'Second Tune' are written above the first system.

- 1 Take my life, and let it be
Consecrated, Lord, to Thee;
Take my moments and my days,
Let them flow in ceaseless praise.
- 2 Take my hands, and let them move
At the impulse of Thy love;
Take my feet, and let them be
Swift and beautiful for Thee.
- 3 Take my voice, and let me sing
Always, only, for my King;
Take my lips, and let them be
Filled with messages from Thee.
- 4 Take my silver and my gold;
Not a mite would I withhold;
Take my intellect, and use
Every power as Thou shalt choose.
- 5 Take my will and make it Thine;
It shall be no longer mine.
Take my heart, it is Thine own;
It shall be Thy royal throne.
- 6 Take my love; my Lord, I pour
At Thy feet its treasure store:
Take myself, and I will be
Ever, only, all for Thee.

EATINGTON C.M.

♩ = 76

The musical score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 76. The music consists of a series of chords and single notes, primarily in the bass clef, with some treble clef notes in the first system. The piece concludes with a double bar line.

- 1 Prayer is the soul's sincere desire,
Uttered or unexpressed;
The motion of a hidden fire
That trembles in the breast.
- 2 Prayer is the simplest form of speech
That infant lips can try;
Prayer the sublimest strains that reach
The Majesty on high.
- 3 The saints in prayer appear as one
In word, in deed, and mind,
While with the Father and the Son
Sweet fellowship they find.
- 4 O Thou by whom we come to God,
The Life, the Truth, the Way,
The path of prayer Thyself hath trod,
Lord, teach us how to pray.

CAMACHA 64.64.66.64

♩ = 80

- 1 Teach me Thy Way, O Lord; teach me Thy Way;
Thy guiding grace afford; teach me Thy Way;
Help me to walk aright, more by faith less by sight,
Lead me with heavenly light; teach me Thy Way
- 2 When I am sad at heart, teach me Thy Way;
When earthly joys depart, teach me Thy Way;
In hours of loneliness, in times of dire distress,
In failure or success, teach me Thy Way.
- 3 When doubts and fears arise, teach me Thy Way;
When storms o'erspread the skies, teach me Thy Way;
Shine through the cloud and rain, through sorrow, toil and pain,
Make Thou my pathway plain; teach me Thy Way.
- 4 Long as my life shall last, teach me Thy Way;
Where'er my lot be cast, teach me Thy Way;
Until the race is run, until the journey's done,
Until the crown is won, teach me Thy Way.

THE LORD BLESS THEE

$\text{♩} = 60$
mp

The Lord bless thee and keep thee; the

Lord make his face to shine up - on thee, and be

gra - cious un - to thee; The Lord lift up His

coun - ten - ance up - on thee and give thee peace.

cresc.

dim.

This and the following anthem may be sung together if desired

BLESSED BE JEHOVAH

$\text{♩} = 96$
f

Bless - èd, bless - èd be Je - ho - vah,
 Is - rael's God, to all e - ter - ni - ty.
 Let all the peo - ple say A - men.
p A - men. *f rall.* Praise to the Lord give ye.

Detailed description: The musical score is for the hymn 'Blessed Be Jehovah'. It is written in G major (one sharp) and 2/2 time. The tempo is marked as quarter note = 96. The score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system begins with a forte (*f*) dynamic. The lyrics are: 'Bless - èd, bless - èd be Je - ho - vah, Is - rael's God, to all e - ter - ni - ty.' The second system continues the lyrics: 'Let all the peo - ple say A - men.' The third system begins with a piano (*p*) dynamic and ends with a fortissimo (*f*) and *rall.* (ritardando) marking. The lyrics are: 'A - men. Praise to the Lord give ye.' The piano accompaniment features a steady bass line with chords in the right hand.

THE LORD IS IN HIS HOLY TEMPLE

$\text{♩} = 72$
mp

The Lord is in His ho - ly tem - ple, the

Lord is in His ho - ly tem - ple; Let all the

earth keep si - lence be - fore Him, Let all the earth keep

si - lence be - fore Him, keep si - lence be - fore Him.

ALTON 88.77

♩ = 84

- 1 Though by sorrows overtaken,
Lord, Thy servants seem forsaken,
Thy Almighty hand, we know,
Blendeth love with all our woe.
- 2 Over earth, and over ocean,
Claiming mortal man's devotion,
Round the living and the dead,
Lord, Thy boundless love is shed.
- 3 All to death in this world hasteth;
Riches vanish, beauty wasteth—
Yet within Thy servant's breast
Love is an undying guest.
- 4 Love will banish pain and anguish,
Comfort wounded hearts that languish;
Pour on them its golden wealth,
Bless them with its heavenly health.
- 5 Love will bring salvation's morning,
Save the meek, avenge all scorning;
Let Thy love chase night away,
Pour on us the light of day.

NEW 113th 88.88.88

♩ = 88

First Tune

The musical score is presented in six systems, each consisting of a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as quarter note = 88. The title 'First Tune' is centered above the first system. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a final double bar line and repeat sign in the sixth system.

- 1 Thou hidden Love of God, whose height,
Whose depth unfathomed, no man knows,
I see from far Thy beauteous light,
Inly I sigh for Thy repose;
My heart is pained, nor can it be
At rest, till it find rest in Thee.
- 2 'Tis mercy all, that Thou hast brought
My heart to seek for peace in Thee;
Yet, while I seek but find Thee not,
No peace my wandering mind 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 pain be free,
When it hath found repose in Thee.
- 4 O Lord! 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!

LOVE UNFATHOMED 88.88.88

 $\text{♩} = 52$

Second Tune

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a homophonic style, featuring block chords and simple melodic lines. The first system begins with a treble staff containing a series of chords and a bass staff with a steady accompaniment. The second system continues the piece with similar harmonic structures. The third system shows a continuation of the melody and accompaniment. The fourth system concludes the piece with a final cadence, marked by a double bar line and repeat dots.

- 1 Thou hidden Love of God, whose height,
Whose depth unfathomed, no man knows,
I see from far Thy beauteous light,
Inly I sigh for Thy repose;
My heart is pained, nor can it be
At rest, till it find rest in Thee.
- 2 'Tis mercy all, that Thou hast brought
My heart to seek for peace in Thee;
Yet, while I seek but find Thee not,
No peace my wandering mind 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 pain be free,
When it hath found repose in Thee.
- 4 O Lord! 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!

WILTSHIRE C.M.

♩ = 84

- 1 Through all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ.
- 2 O magnify the Lord with me,
With me exalt His name;
When in distress to Him I called
He to my rescue came.
- 3 The hosts of God encamp around
The dwellings of the just;
Deliverance He affords to all
Who on His succour trust.
- 4 Fear Him, ye saints, and you will then
Have nothing else to fear;
Make you His service your delight,
Your wants shall be His care.

ENTREATY 66.66

♩ = 76

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 76. The music is written in a simple, hymn-like style with block chords and moving lines in both hands.

- 1 Thy way, not mine, O Lord,
However dark it be!
Lead me by Thine own hand,
Choose out the path for me.
- 2 The kingdom that I seek
Is Thine; so let the way
That leads to it be Thine;
Else I must surely stray.
- 3 Take Thou my cup, and it
With joy or sorrow fill
As best to Thee may seem;
Choose Thou my good and ill.
- 4 Not mine, not mine the choice
In all things great or small:
Be Thou my guide, my strength,
My wisdom, and my all!

WE BOW IN PRAYER

$\text{♩} = 58$
mp *cresc.*

We bow in prayer be-fore Thy throne, O God; Help us to

mf

wor-ship Thee, Help us to wor-ship Thee in spi-rit and in

cres - cen - do f dim.

truth. Help us to pray, help us to praise and hear Thy

mf

word. Look down, O Lord in mer-cy up-on us, and

cresc.

blot out all our trans-gres-sions. O hear our prayer, ac-

f. *dim.*

cept our praise, for-give and bless us for Je-sus' sake, for-

p

give and bless us for Je-sus' sake. A-men.

DEVOTION No. 2 10.10.66.10

♩ = 84

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 84. The music is primarily homophonic, with block chords and simple melodic lines in both hands. The first system begins with a treble staff containing a series of chords and a bass staff with a steady accompaniment. The second system continues this pattern with some melodic movement in the treble. The third system concludes with a final chord in both staves.

- 1 We come, O God, to bow before Thy throne;
To pay our solemn vow through Thy dear Son.
He is our High Priest there
To incense faithful prayer;
Hear, gracious Father, hear his spirit's groan.
- 2 We lift our hearts to Thee, seeking for grace:
May we Thy goodness see in Jesus' face.
Keep in Thy narrow way
All who Thy word obey,
Lest from Thy paths they stray and lose the race.
- 3 Speed on, O God, the hour when, free from sin,
We'll rise, Thy sons of power, glorious within:
And, with Thy Christ confest,
Blessing and ever blest,
Rule o'er the earth at rest in the Amen.

WINDERMERE S.M.

♩ = 80

The musical score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 80. The music consists of a vocal line and a piano accompaniment. The first system shows the beginning of the piece, with a repeat sign after the first two measures. The second system continues the piece, also ending with a repeat sign. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- 1 We give Thee but Thine own,
 Whate'er the gift may be;
 All that we have is Thine alone,
 A trust, O Lord, from Thee.
- 2 May we Thy bounties thus
 As stewards true receive,
 And gladly, as Thou blestest us,
 To Thee our first-fruits give.

RHODA 10.10.10.10

♩ = 92

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 staves are in the key of B-flat major (two flats) and 4/4 time. The music features a steady rhythmic accompaniment with chords and moving lines in both hands.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with some grace notes, while the lower staff provides a consistent harmonic and rhythmic foundation.

The third system of musical notation shows further development of the musical themes. The upper staff includes some chromatic movement, and the lower staff maintains the steady accompaniment.

The fourth system of musical notation concludes the piece. The upper staff ends with a final chord and a whole note, while the lower staff provides a final accompaniment line.

- 1 We look to Thee, O Thou who changest not,
When weariness of spirit is our lot,
Thou art the refuge whither we may flee;
O Thou who changest not, we look to Thee.
- 2 We hope in Thee, O Thou who changest not,
Vain was the good which in the world we sought,
Thy word of truth alone our rest can be;
O Thou who changest not, we hope in Thee.
- 3 We trust in Thee, O Thou who changest not,
All human help is but with weakness fraught,
"Thou art the Rock Eternal" is our plea;
O Thou who changest not, we trust in Thee.
- 4 We wait for Thee, O Thou who changest not,
Our hearts would cherish still the blissful thought,
We shall, with joy, the King of Glory see;
O Thou who changest not, we wait for Thee.

METZLER'S REDHEAD C.M.

♩ = 84

- 1 Father of mercies, in Thy word
What endless glory shines!
For ever be Thy name adored
For these celestial lines.
- 2 Here springs of consolation rise
To cheer the fainting mind:
And thirsty souls receive supplies,
And sweet refreshment find.
- 3 Here the Redeemer's welcome voice
Spreads heav'nly peace around;
And life and everlasting joys
Attend the blissful sound.
- 4 O may these heav'nly pages be
My ever dear delight;
And still new beauties may I see
And still increasing light.
- 5 Divine Instructor, gracious Lord,
Be Thou for ever near;
Teach me to love Thy sacred word,
And view my Saviour there.

BROCKHAM L.M.

♩ = 80

- 1 God's servants who once bore the light
Of gospel truth o'er heathen night,
Still by their words that light impart
To glad our eyes and cheer our heart.
- 2 For at His will they preached the word
Which cured disease, which health conferred:
O may that healing power once more
On earth be seen life to restore:
- 3 That when our Lord again shall come,
And speak the world's unerring doom,
He may with them pronounce us blest,
And place us in God's endless rest.

RAVENSHAW 66.66

♩ = 92

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 92. The music is written in a simple, homophonic style, with the bass line providing a steady accompaniment to the treble line. The first system contains two measures, and the second system contains two measures, with repeat signs at the end of each system.

- | | |
|--|---|
| <p>1 Lord, Thy word abideth,
And our footsteps guideth;
Who its truth believeth
Light and joy receiveth.</p> | <p>4 Who can tell the pleasure,
Who recount the treasure,
By Thy word imparted
To the simple-hearted?</p> |
| <p>2 When our foes are near us,
Then Thy word doth cheer us,
Word of consolation,
Message of salvation.</p> | <p>5 Word of mercy, giving
Succour to the living;
Word of life, supplying
Comfort to the dying.</p> |
| <p>3 When the storms are o'er us
And dark clouds before us,
Then its light directeth
And our way protecteth.</p> | <p>6 O that we, discerning
Its most holy learning,
Lord, may love and fear Thee,
Evermore be near Thee.</p> |

FESTUS L.M.

♩ = 80

The musical score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 80. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. The music consists of 16 measures, with a double bar line after the 8th measure.

- 1 O God, who didst Thy will unfold
In wondrous modes to saints of old—
By dream, by oracle, by seer—
Wilt Thou not still Thy people hear?
- 2 What though no answering voice is heard,
Thine oracles, the written word,
Counsel and guidance still impart,
Enlightening to the upright heart.
- 3 What though no more by dreams is shown
That future things to God are known;
Enough the promises reveal:
His wisdom doth the rest conceal.
- 4 We wait, in faith, the day decreed
For which in prayer we daily plead—
When Christ, returned, shall show to men
God's righteous arm made bare again.

WORD ALIVE 76.76.D

♩ = 80

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 4/4 time signature. It features a melody of eighth and quarter notes, often beamed in pairs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of quarter and eighth notes.

The second system continues the piece with two staves. The upper staff shows a continuation of the melodic line with some rests and ties. The lower staff maintains the accompaniment pattern, with some notes beamed together.

The third system features two staves. The upper staff includes a prominent dotted half note in the first measure. The lower staff continues with a steady accompaniment of quarter and eighth notes.

The fourth system consists of two staves. The upper staff has a melodic line with some rests. The lower staff provides a consistent accompaniment.

The fifth system is the final one on the page, consisting of two staves. The upper staff concludes with a half note, and the lower staff ends with a sustained chord.

- 1 God's word alive and active,
Proclaimed throughout the years,
Still comforts us in hardship,
And calms our hidden fears;
This word of hope and freedom
Sustains us every day,
And helps us walk with patience
The strait and narrow way.
- 2 God's word alive and active
To all is offered free;
It opens hearts to love Him,
It helps the blind to see;
It feeds the soul that hungers,
Gives drink to those who thirst,
Bestows the richest blessings
On all who put God first.
- 3 God's word alive and active
Is centred in our Lord;
In him we have assurance
All things shall be restored.
His servants pray and long for
The day of his return,
His righteous ways all people
On earth shall see and learn.

INSPIRATION C.M.

♩ = 104

- 1 O God, who from the ages past
Has made Your purpose clear,
By many modes and different ways
Caused man Your will to hear.
- 2 Your power that moved those holy seers
To speak Your word to man,
Preserved it through the ages long—
Salvation's loving plan.
- 3 At last, the coming of Your Son
Revealed Your mind to all,
That those who own their mortal state
May know the gospel call.
- 4 That word is life to all today
For those who seek Your face.
We give our thanks for this rich guide
That brings us saving grace.

MELITA 88.88.88

♩ = 84

First Tune

The musical score is written in 4/4 time with a tempo of 84 beats per minute. It consists of three systems, each with a treble and bass staff. The key signature has one sharp (F#). The melody in the treble staff is primarily composed of quarter and eighth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a repeat sign and a first ending bracket.

- 1 Inspirer of the ancient seers,
 Who wrote from Thee the sacred page,
 A light for all succeeding years,
 A lamp in this degenerate age:
 Wisdom to us Thy words impart,
 And with Thy comfort fill our heart.
- 2 And now Thine oracles we read,
 With earnest prayer and strong desire
 More richly on Thy words to feed,
 More strongly catch their living fire;
 Our weakness help, our darkness chase,
 And shine upon us with Thy face.
- 3 Whene'er in error's path we rove,
 The living way, through sin, forsake,
 Our conscience let Thy word reprove,
 Convince and bring Thy wanderers back—
 Deep wounded by the Spirit's sword,
 And then by Gilead's balm restored.

SAGINA D.L.M.

 $\text{♩} = 69$

Second Tune

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a whole note chord in the right hand and a whole note chord in the left hand, followed by a series of eighth and quarter notes.

The second system of musical notation continues the piece. It features a variety of note values including quarter notes, eighth notes, and sixteenth notes, with some rests. The bass line includes a prominent triplet of eighth notes.

The third system of musical notation shows a continuation of the melodic and harmonic development. The right hand has a more active line with eighth notes, while the left hand provides a steady accompaniment with quarter notes.

The fourth system of musical notation continues the piece. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes.

The fifth system of musical notation concludes the piece. It features a final melodic phrase in the right hand and a supporting bass line in the left hand, ending with a whole note chord in both hands.

Wis - dom to us Thy words im - part.

Wis - dom to us Thy words im - part,

And with Thy com - fort fill our heart.

And with Thy com - fort fill our heart.

- 1 Inspirer of the ancient seers,
 Who wrote from Thee the sacred page,
 A light for all succeeding years,
 A lamp in this degenerate age:
 Wisdom to us Thy words impart,
 And with Thy comfort fill our heart;
 Wisdom to us Thy words impart,
 And with Thy comfort fill our heart.
- 2 And now Thine oracles we read,
 With earnest prayer and strong desire
 More richly on Thy words to feed,
 More strongly catch their living fire;
 Our weakness help, our darkness chase,
 And shine upon us with Thy face;
 Our weakness help, our darkness chase,
 And shine upon us with Thy face.
- 3 Whene'er in error's path we rove,
 The living way, through sin, forsake,
 Our conscience let Thy word reprove,
 Convince and bring Thy wanderers back—
 Deep wounded by the Spirit's sword,
 And then by Gilead's balm restored;
 Deep wounded by the Spirit's sword,
 And then by Gilead's balm restored.

MELCOMBE L.M.

♩ = 88

- 1 The heavens declare Thy glory, Lord;
In every star Thy wisdom shines;
But when our eyes behold Thy word,
We read Thy name in fairer lines.
- 2 The rolling sun, the changing light,
The nights and days Thy power confess;
But the blest volume Thou didst write
Reveals Thy justice and Thy grace.
- 3 Sun, moon and stars convey Thy praise
The whole earth round, and never stand;
So shall the gospel of Thy grace
Shed light and truth on every land.
- 4 Great Sun of Righteousness, arise!
The dark world bless with heavenly light.
Thy gospel makes the simple wise,
Thy laws are pure, Thy judgements right.

ST. CUTHBERT 86.84

♩ = 76

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 76. The music is written in a style typical of a hymn tune, with a steady, flowing melody in the treble and a supporting bass line.

- 1 The Lord a gift of love foretold:
 'Hath sorrow filled your heart?
 A Comforter to you I send
 If I depart.
- 2 'Your sorrow shall be turned to joy,
 Your anxious fears made still,
 When God's own power, and strength and love
 Your heart shall fill.
- 3 'When he, the Comforter, is come,
 All truth you then shall know.
 The words I spake he shall recall,
 The future show.
- 4 'Keep my commands; be not afraid,
 Your anxious cares release.
 My Father waits in heav'n; with you
 I leave my peace.'
- 5 O God of comfort, power and love,
 Teach us to trust in Thee,
 That Jesus of our restless hearts
 The peace may be.

THY WORD C.M.

♩ = 80

- 1 Thy word, O Lord, has been to us
A fountain, deep and clear;
To satisfy our thirst for Thee,
Our hearts to soothe and cheer.
- 2 Its light that shone in days of old,
Still shines forever bright;
To lead us safely on Thy way
And guide our steps aright.
- 3 Thy precepts wise teach us that we
Live not by bread alone,
Therefore our prayers for strength and grace
Rise daily to Thy throne.
- 4 O may Thy word still be to us
A never failing spring;
May we find comfort, hope and peace
Beneath Thy shelt'ring wing.

GELOBT SEI GOTT 88.84

$\text{♩} = 112$

Unison

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

- 1 Angels did sing on Beth' em's hill
 "Glory to God in heav'n above,
 Peace on the earth, to men goodwill":
Hallelujah!
- 2 Shepherds who heard the joyful sound
 Learned of the Saviour born that day,
 Kneet in the light that shone around.
Hallelujah!
- 3 Seeking the Saviour who was born,
 Leaving their sheep, they found him nigh:
 Praise to the Lord for that glad morn!
Hallelujah!
- 4 Brethren, come, sing the same glad song,
 Jesus was born to be our King.
 Come let us to his footstool throng!
Hallelujah!

NEWBRIDGE 77.77.D

$\text{♩} = 96$

The musical score is presented in four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. A tempo marking indicates a quarter note equals 96 beats per minute. The music is primarily homophonic, featuring block chords and simple melodic lines in both hands. The first system starts with a treble staff containing a series of chords and a bass staff with a similar accompaniment. The second system continues this pattern with some melodic movement in the treble. The third system shows more complex chordal textures. The fourth system concludes with a final cadence in both staves.

- 1 Angels o'er the sleeping earth
Sang their praise at Jesus' birth.
Shepherds worshipped as he lay
Cradled in a bed of hay.
Wise men, come from east afar,
Guided to him by a star,
Bowed the holy child to greet,
Laid their treasure at his feet.
- 2 Pleasing God with every breath,
In the home of Nazareth,
He in grace and wisdom grew,
To his Heav'nly Father true.
Son of God, he sought to share
Joseph's constant toil and care:
O'er the simple daily round
Truth in meditation found.
- 3 Then aside his tools he laid,
And the gospel call obeyed:
Teacher bearing tidings glad,
Comforter of sick and sad.
As the prophets, men of old,
Spake for God and thus foretold,
Oft he fasted, prayed alone,
Ever made God's will his own.
- 4 Lamb of God, his life he gave
Men from power of death to save;
Life of love—beyond all price—
Jesus, perfect sacrifice;
Raised to life at God's right hand,
Waits the great divine command
Israel's kingdom to restore,
Life to bring for evermore.

EPIPHANY 11.10.11.10

 $\text{♩} = 63$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It contains a melodic line with quarter and eighth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The upper staff features a melodic line with a dotted quarter note and a half note, ending with a fermata. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with quarter and eighth notes. The lower staff provides a steady harmonic accompaniment.

The fourth system concludes the piece. The upper staff ends with a melodic line that includes a fermata. The lower staff concludes with a final chord and a double bar line.

- 1 Brightest and best of the sons of the morning,
Dawn on our darkness, and lend us thine aid;
Star of the east, the horizon adorning,
Guide where our infant Redeemer is laid.
- 2 Say, shall we yield him in costly devotion
Odours of Édom, and offerings divine,
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?
- 3 Vainly we offer each ample oblation,
Vainly with gifts would his favour secure;
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.
- 4 Brightest and best of the sons of the morning,
Dawn on our darkness, and lend us thine aid;
Star of the east, the horizon adorning,
Guide where our infant Redeemer is laid.

STUTTGART 87.87

$\text{♩} = 84$

- 1 Bethlehem, thou little city,
All the earth thy fame shall tell,
For from thee came forth Messiah
Who shall rule o'er Israel.
- 2 Lo! the Star of Jacob riseth
Telling of a royal birth,
Leading Gentiles to its rising
From the darkened ends of earth.
- 3 Sages mark its lambent beauty,
Learn its message long foretold;
See them come, their gifts to offer,
Myrrh and frankincense and gold.
- 4 Symbols they of joy and sorrow,
Myrrh for balm that mourners bring,
Frankincense for intercession,
Gold the glory of the King.

MANNHEIM 87.87.87

♩ = 96

- 1 Earth was waiting spent and restless,
 Moved with mingled hope and fear;
 And the faithful few were sighing,
 'Surely, Lord, the day is near;
 Dear desire of all the nations;
 It is time he should appear.'
- 2 Then the spirit of the Highest
 On a virgin meek came down,
 To her name He added blessing
 To her lowliness renown;
 For she bare the Lord's Anointed
 For his cross and for his crown.
- 3 Earth for him had groaned and travailed
 Since the ages first began;
 For in him was hid the secret
 That through all the ages ran—
 Son of Mary, Son of David,
 Son of God, and Son of Man.

SILENT SHADES 87.87

♩ = 60

The musical score is arranged in two systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The melody in the treble staff is primarily composed of quarter and eighth notes, while the bass staff provides a steady accompaniment of quarter notes. The piece concludes with a final whole note chord in both staves.

- 1 Hark! what mean those holy voices,
Sweetly sounding through the skies?
Lo! th'angelic host rejoices;
Heavenly hallelujahs rise.
- 2 Listen to the wondrous story
Which they chant in hymns of joy:
'Glory in the highest, glory;
Glory be to God Most High!
- 3 'Peace on earth, goodwill from heaven,
Reaching far as man is found;
Life proclaimed, and sin forgiven;
Loud our hymns of praise shall sound.
- 4 'Christ is born, the great Anointed,
Heaven and earth his praises sing!
O, receive whom God appointed
For your Prophet, Priest, and King.'

WINCHESTER OLD C.M.

♩ = 92

- 1 While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.
- 2 'Fear not', said he; for mighty dread
Had seized their troubled mind;
'Glad tidings of great joy I bring
To you and all mankind.
- 3 'To you, in David's town, this day
Is born of David's line
A Saviour, who is Christ the Lord;
And this shall be the sign:
- 4 'The heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands
And in a manger laid.'
- 5 Thus spake the seraph, and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song:
- 6 'All glory be to God on high,
And in the earth be peace;
Goodwill to men from heav'n is come
And never more shall cease.'

NOËL D.C.M.

♩ = 92

The image displays a musical score for the piece "Christ: His Birth" (Noël D.C.M.). The score is written in 4/4 time with a tempo marking of ♩ = 92. It is set in a key signature of one flat (B-flat major or D minor). The score is organized into five systems, each consisting of a treble clef staff and a bass clef staff. The music is primarily homophonic, featuring block chords and simple melodic lines. The first system begins with a treble staff containing a melody of eighth and quarter notes, and a bass staff with a simple harmonic accompaniment. The second system continues this pattern with similar rhythmic values. The third system introduces a key signature change to two flats (B-flat major or D minor) and features a more active treble staff with sixteenth-note patterns. The fourth system returns to the one-flat key signature and continues the homophonic texture. The fifth system concludes the piece with a final cadence in the one-flat key signature.

- 1 It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
Where shepherds kept their fold;
"Peace on the earth, good will to men,
From heaven's all-gracious King!"
The world in solemn stillness lay
To hear the angels sing.

- 2 Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The words of peace they bring:
O hush the noise, ye men of strife,
And hear the angels sing.

- 3 For lo, the days are hastening on
By prophet-bards foretold,
When, with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And all the world give back the song
Which now the angels sing.

ADESTE FIDELES Irregular

♩ = 100

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a steady, rhythmic accompaniment with chords and single notes.

The second system continues the musical piece. It features a melodic line in the upper staff with some grace notes and a more active bass line in the lower staff. The tempo and key signature remain consistent with the first system.

The third system shows a continuation of the piece. The upper staff has a melodic line with some rests, while the lower staff provides a consistent harmonic and rhythmic foundation.

The fourth system includes an organ part, indicated by the 'Org.' marking in the lower staff. The organ part consists of a simple, rhythmic accompaniment. The vocal line in the upper staff continues with a melodic phrase.

The fifth system concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a sustained chord.

- 1 O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord!

- 2 See how the shepherds, summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;
We too will thither bend our joyful footsteps:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord!

- 3 Sing choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God in the highest:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord!

DESIRE 86.86.86

♩ = 76

The image displays a piano accompaniment for the hymn 'CHRIST: HIS BIRTH'. It consists of three systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked as ♩ = 76. The first system begins with a treble staff containing a melody of eighth and quarter notes, and a bass staff with a steady accompaniment of eighth notes. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in both staves.

- 1 The race that long in darkness sat
Have seen a glorious light;
The people dwell in day, who dwelt
In death's surrounding night;
The people dwell in day, who dwelt
In death's surrounding night.
- 2 To hail the rise of that bright sun
The gathering nations come
With joy, as when the reapers bear
The harvest treasures home;
With joy, as when the reapers bear
The harvest treasures home.
- 3 To us a Child of hope is born;
To us a Son is given;
Him shall the tribes of earth obey,
Him all the hosts of heaven;
Him shall the tribes of earth obey,
Him all the hosts of heaven.
- 4 His name shall be the Prince of Peace,
For evermore adored;
The Wonderful, the Counsellor,
The great and mighty Lord;
The Wonderful, the Counsellor,
The great and mighty Lord.
- 5 His power increasing still shall spread,
His reign no end shall know;
His throne in love shall justice guard,
And peace the nations know;
His throne in love shall justice guard,
And peace the nations know.

ST. THEODULPH 76.76.D

♩ = 92

Musical score for St. Theodulph, 76.76.D, in 4/4 time with a tempo of 92. The score consists of four systems of two staves each (treble and bass clef). The music is written in a style typical of a hymn tune, featuring block chords and simple melodic lines. The key signature has one sharp (F#), and the time signature is 4/4. The first system shows a steady accompaniment with quarter notes in the bass and block chords in the treble. The second system continues this pattern. The third system introduces more rhythmic activity with eighth notes in the bass and some beamed eighth notes in the treble. The fourth system features a more complex texture with sixteenth notes in the bass and beamed eighth notes in the treble, leading to a final cadence.

- 1 All glory, laud, and honour
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring.
Thou art the King of Israel,
Thou David's royal Son,
Who in the Lord's name comest,
The King and Blessèd One.

- 2 The company of angels
Are praising thee on high,
And mortal men and all things
Shall gladly make reply.
The people of the Hebrews
With palms before thee went;
Our praise and prayer and anthems
Before thee we present.

- 3 Thou didst accept their praises,
Accept the prayers we bring,
Who in all good delightest,
Thou good and gracious King.
All glory, laud, and honour
To thee, Redeemer, King.
To whom the lips of children
Made sweet hosannas ring.

HENSBURY 86.866

$\text{♩} = 72$

- | | |
|--|---|
| <p>1 Behold My Servant, see him rise
Exalted in My might:
Him have I chosen, and in him
I place supreme delight,
I place supreme delight.</p> | <p>3 The progress of his zeal and power
Shall never know decline,
Till Gentile lands and distant isles
Receive the law divine,
Receive the law divine:</p> |
| <p>2 On him, in rich effusion poured,
My spirit doth descend:
My truths and judgements he shall show
To earth's remotest end,
To earth's remotest end.</p> | <p>4 Till lonely isles and farthest lands
Delight to sound his praise;
And all combined, with one accord,
Jehovah's glories raise,
Jehovah's glories raise.</p> |

Note: Timing of last line has been revised from previous editions.

ST. BRIDE S.M.

♩ = 72

The musical score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 72. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a double bar line and repeat dots.

- 1 Blest are the pure in heart,
For they shall see our God,
The secret of the Lord is theirs,
Their heart is Christ's abode.
- 2 The Son whom God hath given
Our life and peace to bring,
To dwell in lowliness with men,
Their Pattern and their King;
- 3 Still to the lowly soul
He doth himself impart,
And for God's dwelling place alone
Blesseth the pure in heart.
- 4 Lord, we thy presence seek;
May ours this blessing be;
Be ours a pure and lowly heart,
A temple meet for thee.

RATISBON 77.77.77

♩ = 92

- 1 Christ, whose glory fills the skies.
 Christ, the true, the only Light,
 Sun of Righteousness, arise,
 Triumph o'er the shades of night:
 Dayspring from on high, be near:
 Daystar, in my heart appear.
- 2 Dark and cheerless is the morn
 Unaccompanied by thee:
 Joyless is the day's return,
 Till thy mercy's beams I see;
 Till they inward light impart,
 Glad my eyes, and warm my heart.
- 3 Visit then this soul of mine,
 Pierce the gloom of sin and grief;
 Fill me, radiancy divine,
 Scatter all my unbelief:
 More and more thyself display,
 Shining to the perfect day.

HEINLEIN 77.77

♩ = 80

- 1 Forty days and forty nights
Thou wast fasting in the wild;
Forty days and forty nights
Tempted, and yet undefiled.
- 2 When in hunger thou didst say,
"It is written, Man shall live"
(Putting fleshly lust away)
"By the word that God did give."
- 3 When the world would make thee king
In the way men ever trod,
Spurnedst thou the unclean thing:
"It is written, Worship God."
- 4 When the devil tempted thee
With the Scripture wrested sore,
From his toils thou didst break free,
With the Scripture honoured more.
- 5 Lust of flesh, and lust of eyes,
Pride of life—those dreaded three!
Lord, thou didst antagonize
By the Word, made flesh in thee.
- 6 Father, by that holy Word
Which did strengthen Thy dear Son,
Strengthen us, that with our Lord
We at last may be made one.

BEDE 64.64.D

♩ = 88

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 3/4. The tempo is marked as ♩ = 88. The music is primarily homophonic, with the bass line providing a steady accompaniment of chords and the treble line carrying the melody. The first system begins with a treble staff containing a melody of quarter and eighth notes, and a bass staff with a simple chordal accompaniment. The second system continues this pattern, with the treble staff showing some melodic variation. The third system features a more active treble line with eighth-note patterns. The fourth system concludes with a *pp* (pianissimo) marking in the bass staff, indicating a soft dynamic for the final measures.

- 1 Fierce was the billow wild,
Dark was the night;
Oars laboured heavily,
Foam glimmered white;
Trembled the mariners,
Peril was nigh:
Then saith the Son of God,
"Peace! It is I."
- 2 Ridge of the mountain wave,
Lower thy crest!
Wail of Euroclydon
Be thou at rest!
Sorrow can never be,
Darkness must fly,
Where saith the world's great Light,
"Peace! It is I."
- 3 Jesus, Deliverer,
Near to us be;
Soothe thou our voyaging
Over life's sea:
Then, when the storm of death
Roars, sweeping by,
Say thou, O Lord of Life,
"Peace! It is I."

STRACATHRO C.M.

♩ = 92

- 1 From fisher's net, from fig-tree's shade,
God gathers whom He will;
Touched by His grace, such men are made
His purpose to fulfil.
- 2 So Matthew left his golden gains
To heed the Master's call;
His soul the love of Christ constrains
Through faith to give up all.
- 3 O grant us grace as to Thy call
We faithful strive to be;
And, cheerfully forsaking all,
May follow only Thee.

ST. PETER C.M.

♩ = 84

The musical score is written for two systems, each with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 84. The music consists of a vocal line and a piano accompaniment. The first system shows the beginning of the piece, with a repeat sign after the first two measures. The second system continues the piece, ending with a final cadence.

- 1 How sweet the name of Jesus sounds
In the believer's ear!
It soothes his sorrows, heals his wounds,
And drives away his fear.
- 2 It makes the wounded spirit whole,
And calms the troubled breast:
'Tis manna to the hungry soul,
And to the weary, rest.
- 3 Dear Name! the rock on which I build,
My shield and hiding-place,
My never-failing treasury filled
With boundless stores of grace:
- 4 Weak is the effort of my heart,
And cold my warmest thought;
But when I see thee as thou art,
I'll praise thee as I ought.

JESU, MEINE FREUDE 66.5.66.5.7.8.6

♩ = 66

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 B-flat major (two flats) and 4/4 time. The music begins with a whole note chord in the treble and a half note in the bass, followed by a series of eighth and quarter notes in both parts.

The second system continues the piece. It features a mix of eighth and quarter notes in the treble, often beamed together, and a steady eighth-note accompaniment in the bass. The system concludes with a double bar line.

The third system shows the continuation of the melody and accompaniment. The treble part has some longer note values, while the bass part maintains a consistent rhythmic pattern. The system ends with a double bar line.

The fourth system is the final one on the page. It features a variety of note values and rests, leading to a final cadence. The treble part has a more active line, while the bass part provides a solid harmonic foundation. The system concludes with a double bar line.



1 Jesus, priceless treasure,
 Source of purest pleasure,
 Truest friend to me;
 Long my heart hath panted,
 Till it well-nigh fainted,
 Thirsting after thee.
 Thine I am, O spotless Lamb,
 I will suffer nought to hide thee,
 Ask for nought beside thee.

2 Hence, all fears and sadness!
 For the Lord of gladness,
 Jesus, enters in:
 Those who love the Father,
 Though the storms may gather,
 Still have peace within;
 Yea, whate'er we here must bear,
 Still in thee lies purest pleasure,
 Jesus, priceless treasure!

UNIVERSITY COLLEGE 77.77

$\bullet = 80$

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The music is primarily homophonic, with block chords and simple melodic lines. The first system ends with a double bar line and repeat dots. The second system ends with a double bar line and repeat dots.

- 1 Jesus! Name of wondrous love,
Name all other names above,
Unto which must every knee
Bow in deep humility.
- 2 Jesus! Name of priceless worth
To the fallen sons of earth,
For the promise that it gave,
'Jesus shall his people save.'
- 3 Jesus! Only name that's given
Under all the mighty heaven
Whereby man, to sin enslaved,
Bursts his fetters, and is saved.

ST. AGNES C.M.

♩ = 88

- 1 Jesus, the very thought of thee
With sweetness fills my breast;
But sweeter far thy face to see,
And in thy presence rest.
- 2 No voice can sing, nor heart can frame,
Nor can the memory find
A sweeter sound than thy blest name,
O Saviour of mankind.
- 3 O hope of every contrite heart!
O joy of all the meek!
To those who fall, how kind thou art!
How good to those who seek.
- 4 But what to those who find? Ah! this
No tongue, no pen can show:
The love of Jesus, what it is,
None but his loved ones know.
- 5 Jesus, our only joy be thou,
As thou our crown wilt be:
Jesus, be thou our glory now,
And through eternity.

CHRIST LIKE L.M.

♩ = 84

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 84. The melody is primarily composed of quarter and eighth notes, with a steady bass line. The piece concludes with a double bar line and repeat dots.

- 1 Lord, speak to me that I may speak
 In living echoes of thy tone;
 As thou hast sought, so let me seek
 Thine erring children, lost and lone.
- 2 O lead me, Lord, that I may lead
 The wandering and the wavering feet;
 O feed me, Lord, that I may feed
 Thy hung'ring ones with manna sweet.
- 3 O give thine own sweet rest to me,
 That I may speak with soothing power
 A word in season as from thee
 To weary ones in needful hour.
- 4 O fill me with thy fulness, Lord,
 Until my very heart o'erflow
 In kindling thought and glowing word,
 Thy love to tell, thy praise to show.
- 5 O use me, Lord, use even me,
 Just as thou wilt, and when, and where;
 Until thy blessèd face I see,
 Thy rest, thy joy, thy glory share.

THORNBURY 76.76.D

♩ = 92

Full Accompaniment (optional)
verses 1,2,4

Full Accompaniment (optional)
verses 1,2,4

p.

f.

THORNBURY 76.76.D

♩ = 92

Unison vv. 1,2,4

Verse 3 harmony

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of chords and moving lines in the bass.

The second system of music continues the melody and accompaniment from the first system. The upper staff shows the continuation of the melodic line, and the lower staff provides the harmonic support. The notation includes various note values and rests, maintaining the 4/4 time signature.

The third system of music continues the piece. The melodic line in the upper staff and the accompaniment in the lower staff are clearly visible. The music flows smoothly through the system, with consistent rhythmic patterns.

The fourth and final system of music on this page concludes the 'Verse 3 harmony' section. It features the same melodic and harmonic elements as the previous systems, ending with a final cadence in the upper staff and a sustained bass note in the lower staff.

Verse 3 soul.

Thou Guar - dian of my soul, of my soul.

Organ

- | | |
|---|--|
| <p>1 Lord Jesus, I have promised
To serve thee to the end;
Be thou for ever near me,
My Master and my Friend:
I shall not fear the battle
If thou art by my side,
Nor wander from the pathway,
If thou wilt be my Guide.</p> | <p>3 O let me hear thee speaking
In accents clear and still,
Above the storms of passion,
The murmurs of self-will;
O speak to reassure me,
To hasten or control;
O speak and make me listen,
Thou Guardian of my soul.</p> |
| <p>2 O let me feel thee near me:
The world is ever near;
I see the sights that dazzle,
The tempting sounds I hear;
My foes are ever near me,
Around me and within;
But, Jesus, draw thou nearer,
And shield my soul from sin.</p> | <p>4 Lord Jesus, thou hast promised,
To all who follow thee,
That they shall share thy glory
Through all eternity;
And, Jesus, I have promised
To serve thee to the end;
And by thy grace to follow
My Master and my Friend.</p> |

WER DA WONET D.L.M.

♩ = 92

The musical score is arranged in five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble staff is primarily composed of quarter and eighth notes, often with a descending line. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the fifth system.

- 1 O Master, it is good to be
High on the mountain here with thee;
Where stand revealed to mortal gaze
Thy faithful saints of other days;
Who once received on Horeb's height
The eternal laws of truth and right;
Or caught the still small whisper, higher
Than storm, than earthquake, or than fire.

- 2 O Master, it is good to be
With thee, and with thy faithful three:
Here, where the Apostle's heart of rock
Is nerved against temptation's shock;
Here, where the Son of Thunder learns
The thought that breathes, and word that burns:
Here, where on eagle wings we move
With him whose last best creed is love.

- 3 O Master, it is good to be
Here on the holy mount with thee:
When darkling in the depths of night,
When dazzled with excess of light,
We bow before the heavenly Voice
That bids bewildered souls rejoice,
Though love wax cold, and faith be dim;
"This is My Son! O hear ye him!"

EISENACH L.M.

♩ = 58

- | | |
|--|--|
| <p>1 O love, how deep, how broad, how high!
How passing thought and fantasy,
That Christ, the Son of God, should take
Our lowly form for mortals' sake.</p> <p>2 Not as an angel to our race,
But Son of Man, of lower place,
Made like to us of human frame,
To this sad world of death he came.</p> <p>3 For us baptized, for us he bore
His lonely fast, and hungered sore;</p> | <p>For us temptations sharp he knew;
For us the tempter overthrew.</p> <p>4 For us to wicked men betrayed,
Scourged, mocked, in crown of thorns arrayed;
And on the cross in his last strife
Was lifted up to give us life.</p> <p>5 For us he rose from death again,
For us as priest on high to reign.
For us on earth he sets his throne
To make his ransomed saints his own.</p> |
|--|--|

MARYTON L.M.

♩ = 80

The musical score is written for two staves (treble and bass clef) in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 80. The score consists of three systems of music. The first system has two lines of music. The second system has two lines of music. The third system has two lines of music. The music is primarily homophonic, with chords and simple melodic lines.

- 1 O Son of man, who walked each day
A humble road, serene and strong,
Go with me now upon life's way,
My Comrade all the journey long.
- 2 If light and joy should be my part,
Then share with me the shining hour;
If clouds should come, speak to my heart
Thy word of comfort, love and power.
- 3 So shall I walk in happiness,
So shall my task with love be fraught—
If thou art near to mark and bless
The labour done, the beauty wrought.
- 4 O Son of God, who came and shed
A light for all the ages long,
Thy company shall make me glad,
Thy fellowship shall keep me strong.

HAYDN 65.65.D

♩ = 100

The image displays a musical score for a piece by Haydn, numbered 65.65.D. The score is written in 4/4 time with a tempo marking of ♩ = 100. It is in the key of B-flat major, indicated by two flats in the key signature. The score is organized into four systems, each consisting of a treble and bass staff joined by a brace. The music is primarily homophonic, featuring block chords and simple melodic lines. The first system begins with a treble staff containing a series of quarter notes (B-flat, C, D, E, F, G, A, B-flat) and a bass staff with corresponding block chords. The second system continues this pattern with similar chordal textures. The third system introduces a melodic line in the treble staff that moves more actively, while the bass staff remains chordal. The fourth system concludes with a final cadence in both staves, marked by a double bar line and repeat dots.

- 1 Son of God, our Saviour,
Once, like us, a child,
In thy whole behaviour
Meek, obedient, mild:
In thy footsteps treading,
We thy lambs would be:
Foe nor danger dreading,
We would follow thee.
- 2 For the varied blessings
Given us to share;
Mothers' fond caressings,
Fathers' guardian care;
For our friends and kindred,
For our daily food,
For our wanderings hindered,
For our learning good:
- 3 For all thou bestowest,
All thou dost withhold,
Whatso'er thou knowest
Best for all thy fold;
For all gifts and graces
In this world of woe,
Till the heavenly places
Of thy throne we know:
- 4 We as children raising
Unto thee our hearts,
In thy constant praising
Seek our duteous parts.
As thy love doth call us
From the world away,
Still, whate'er befall us,
Bless us day by day.

HARBOROUGH C.M.

$\text{♩} = 88$

- 1 Thou art the Way, by thee alone
From sin and death we flee;
And he who would the Father seek
Must seek Him, Lord, by thee.
- 2 Thou art the Truth; thy word alone
True wisdom can impart:
It only can enlarge the mind
And purify the heart.
- 3 Thou art the Life; the empty tomb
Proclaims thy conquering arm—
Thy power to save who trust in thee:
Thy might to shield from harm.
- 4 Thou art the Way, the Truth, the Life:
Grant us that way to know,
That truth to keep, that life to win
Whose joys for ever flow.

COLCHESTER 88.88.88

♩ = 84

- 1 We saw thee not when thou didst
come
To this poor world of sin and death,
Nor e'er beheld thy cottage home
In that despisèd Nazareth;
But we believe thy footsteps trod
Its streets and hills, thou Son of God.
- 2 We did not see thee lifted high
Amid that wild and savage crew,
Nor hear thy meek, imploring cry
"Forgive, they know not what they
do";
Yet we believe the deed was done,
Which shook the earth and veiled the
sun.
- 3 We stood not by the empty tomb
Where late thy sacred body lay,
Nor sat within that upper room,
Nor met thee in the open way;
But we believe that angels said,
"Why seek the living with the dead?"
- 4 We did not mark the chosen few,
When thou didst through the clouds
ascend,
First lift to heav'n their wondering
view,
Then to the earth all prostrate bend;
But we believe thy faithful word,
And wait for thy return, O Lord.

GETHSEMANE 886.88

$\text{♩} = 84$

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The tempo is marked as quarter note = 84. The music is a setting of the Gethsemane prayer, with the vocal line containing the lyrics and the piano accompaniment providing harmonic support.

- | | |
|--|--|
| <p>1 Beyond where Kedron's waters flow,
Behold the suffering Saviour go
To sad Gethsemane;
His countenance is all divine,
Yet grief appears in every line.</p> | <p>3 With gentle resignation, still
He yielded to his Father's will,
In sad Gethsemane;
"Behold me here, thine only Son;
And Father, let Thy will be done!"</p> |
| <p>2 He bows beneath the sins of men;
He cries to God, and cries again,
In sad Gethsemane;
He lifts his mournful eyes above—
"My Father, can this cup remove?"</p> | <p>4 The Father heard; an angel there
Sustain'd the Son of God in prayer,
In sad Gethsemane;
He drank the dreadful cup of pain,
Then rose to life and joy again.</p> |

DUNDEE (FRENCH) C.M.

♩ = 88

- 1 How few receive with cordial faith
The tidings which we bring!
How few have seen the arm revealed
Of Heaven's anointed King!
- 2 Rejected and despised of men,
Behold a man of woe!
Grief was his close companion still,
Through all his life below.
- 3 We held him as condemned by Heav'n,
An outcast from his God,
While for our sins he groaned, he bled,
Beneath th'accursèd load.
- 4 Yet, saith the Lord, My pleasure still,
Shall prosper in his hand;
His shall a num'rous offspring be,
And still his honour stand.

BUCKLAND 77.77

♩ = 80

- 1 Loving Shepherd of thy sheep,
Keep thy lambs, in safety keep;
Nothing can thy power withstand,
None can pluck them from thine hand.
- 2 Loving Saviour, thou didst give
Thine own life that they might live;
And the hands outstretched to bless
Bear the cruel nails' impress.
- 3 Loving Shepherd, ever near,
Teach thy lambs thy voice to hear;
Suffer not their steps to stray
From the strait and narrow way.

ENGEDI 86.886

♩ = 84



- 1 O Saviour, where shall guilty man
Find rest, except in thee?
Thine was the warfare with his foe,
The cross of pain, the cup of woe,
And thine the victory.
- 2 How came the Father's only Son,
The Lord of life, to die?
Why didst thou meet the tempter's power?
Why didst thou, in thy dying hour,
Endure such agony?
- 3 To save us by thy precious blood,
To make us one in thee,
That ours might be thy perfect life,
Thy thorny crown, thy cross, thy strife,
And ours the victory.
- 4 O make us worthy, gracious Lord,
Of all thy love to be;
To thy blest will our wills incline,
That unto death we may be thine,
And ever live in thee.

WINCHESTER NEW L.M.

$\text{♩} = 84$

- 1 Ride on! ride on in majesty!
Hark! all the tribes "Hosanna" cry;
O Saviour meek, pursue thy road
With palms and scatter'd garments strowed.
- 2 Ride on! ride on in majesty!
In lowly pomp ride on to die;
O Christ, thy triumphs now begin
O'er captive death and conquer'd sin.
- 3 Ride on! ride on in majesty!
The Angel watchers of the sky
Look down with sad and wondering eyes
To see th'approaching sacrifice.
- 4 Ride on! ride on in majesty!
The last and fiercest strife is nigh:
The Father on the heavenly throne
Awaits His own Anointed Son.
- 5 Ride on! ride on in majesty!
In lowly pomp ride on to die;
Bow thy meek head to mortal pain,
Then take, O Lord, thy power, and reign.

GIBBONS' SONG NO. 4 10.10.10.10

♩ = 72

The musical score consists of three systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 72. The music is written in a style characteristic of the English Madrigal School, with a focus on harmonic texture and rhythmic variety.

- 1 Was it for me thy flesh was wounded sore,
Thy body lifted high on cross of shame?
Was it for me the King of Glory bore
So meek the scourge, and ruthless men's defame?
- 2 Was there no way for any man to live
But thou must die, no joy but through thy grief?
Is sin so dark that God cannot forgive
Save through thy sacrifice, and our belief?
- 3 Lord, let me learn thy sorrow, mark thy pain,
That no more heedless through the world I roam,
But come to take the pardon thou didst gain,
And find within thy fold eternal home.

KEMPTON 77.77

♩ = 76

First Tune

- 1 When my love to God grows weak,
When for larger faith I seek,
Then in thought I go to thee,
Garden of Gethsemane.
- 2 There I walk amid the shades
While the lingering twilight fades;
See that suffering, friendless One
Weeping, praying, there alone.
- 3 When my love for man grows weak,
When for stronger faith I seek,
Hill of Calvary! I go
To thy scenes of pain and woe.
- 4 There behold his agony
Suffered on the bitter tree;
See his anguish, see his faith,
Love triumphant still in death!
- 5 Then to life I turn again,
Learning all the worth of pain,
Learning all the might that lies
In a full self-sacrifice.

SIMPLICITY 77.77

♩ = 80

Second Tune

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems, each with a treble and bass clef staff. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with quarter notes and some eighth-note patterns. The piece concludes with a double bar line and repeat dots.

- 1 When my love to God grows weak,
When for larger faith I seek,
Then in thought I go to thee,
Garden of Gethsemane.
- 2 There I walk amid the shades
While the lingering twilight fades;
See that suffering, friendless One
Weeping, praying, there alone.
- 3 When my love for man grows weak,
When for stronger faith I seek,
Hill of Calvary! I go
To thy scenes of pain and woe.
- 4 There behold his agony
Suffered on the bitter tree;
See his anguish, see his faith,
Love triumphant still in death!
- 5 Then to life I turn again,
Learning all the worth of pain,
Learning all the might that lies
In a full self-sacrifice.

ROCKINGHAM L.M.

♩ = 80

The musical score is written for a piano and consists of three systems. Each system has a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as ♩ = 80. The music is a simple harmonic setting of the hymn text, with the treble staff carrying the melody and the bass staff providing a steady accompaniment.

- 1 When 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 See, from his head, his hands, his feet,
 Sorrow and love flow mingled down;
 Did e'er such love and sorrow meet,
 Or thorns compose so rich a crown?
- 3 Were the whole realm of nature mine,
 That were an off'ring far too small!
 Love so amazing, so divine,
 Demands my soul, my life, my all.

MANCHESTER C.M.

♩ = 80

- 1 According to thy gracious word,
Before thine agony,
This will we do; our absent Lord,
We will remember thee.
- 2 Thy body given for our sake
In broken bread we see;
The cup of symbol too we take,
And thus remember thee.
- 3 Thine absence now we daily mourn;
We long thy face to see;
No lasting joy till thy return.
We do remember thee.
- 4 'Come, Lord', thy waiting servants say,
'Come quickly, set us free':
Meanwhile, in service day by day,
We will remember thee.

THE GOOD SHEPHERD 77.77.77

$\text{♩} = 66$

1 Bread of heaven, on thee we feed,
 For thy flesh is meat indeed;
 Ever may our souls be fed
 With this true and living bread:
 Day by day with life supplied
 Through the word of him who died.

2 Vine of God, thy blood supplies
 This blest cup of sacrifice;
 'Tis thy wounds our healing give,
 To thy cross we look and live:
 Thou our life! O let us be
 Rooted, grafted, built on thee.

LONDON STREET 88.84

♩ = 80

- 1 By Christ redeemed, in Christ restored,
We keep the memory adored,
And show the death of our dear Lord
Until he come!
- 2 His body given, as he said,
We see in this memorial bread;
And so our feeble love is fed
Until he come!
- 3 His fearful drops of agony,
His life-blood, shed for us, we see;
The wine shall tell the mystery
Until he come!
- 4 And thus that dark betrayal-night
With his blest advent we unite—
The shame! the glory! by this rite,
Until he come!
- 5 Until the trump of God be heard,
Until the ancient graves be stirred,
And with the great commanding word
The Lord shall come.
- 6 O, blessed hope! with this elate
Let not our hearts be desolate;
But strong, in faith, in patience wait
Until he come!

BREAD OF THE WORLD

 $\text{♩} = 66$

First Tune

The musical score is written for two staves, Treble and Bass, in G major (one sharp) and 4/4 time. It consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 66. The music is in 4/4 time. The first system contains two measures. The second system contains two measures. The third system contains two measures. The fourth system contains two measures. The fifth system contains two measures. The sixth system contains two measures. The score is written in a style typical of hymnals, with block chords and simple melodic lines. The bass line often provides a harmonic accompaniment to the treble line. The piece concludes with a final cadence in the sixth system.

SANCTUARY 98.98

♩ = 76

Second Tune

The musical score is written for two staves (treble and bass clef) in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The tempo is marked as ♩ = 76. The music is a simple harmonic setting with chords and moving lines in both hands.

1 Bread of the world in mercy broken,
 Wine of the soul in mercy shed,
 By whom the words of life were spoken,
 And in whose death our sins are dead:

2 Look on the heart by sorrow broken,
 Look on the tears by sinners shed;
 And be thy feast to us the token
 That by thy grace our souls are fed.

Verses are combined when sung to the First Tune

SCHMÜCKE DICH D.L.M.

 $\text{♩} = 63$

The musical score is written for two staves, Treble and Bass clef, in a 4/4 time signature. The key signature consists of three flats (B-flat, E-flat, A-flat). The piece is divided into four systems, each with two staves. The first system begins with a treble staff containing a series of chords and a bass staff with a rhythmic accompaniment of eighth and sixteenth notes. The second system continues the melodic and harmonic development. The third system features a treble staff with a more active melodic line and a bass staff with a steady accompaniment. The fourth system concludes the piece with a final cadence in both staves.

The image shows a musical score for two systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is written in a style typical of 19th-century hymn tunes, with a focus on harmonic accompaniment. The first system ends with a double bar line and repeat dots. The second system concludes with a final cadence, indicated by a double bar line and a key signature change to one flat (F major).

1 Deck thyself, my soul, with gladness,
 Put away thy robes of sadness;
 In his resurrection splendour
 Praise to God our Lord did render.
 'Lifted up', with grace unbounded
 He this wondrous banquet founded
 High above the heavens he reigneth,
 Yet to dwell with men he deigneth.

2 Jesus, Bread of life God-given,
 Bruised once, when Sin had striven,
 As thy friends, by thee invited,
 Be thy love by us required;
 At thy table do we measure,
 Lord, how vast and deep thy treasure.
 By thy blood thou didst redeem us;
 "Travail of thy soul" esteem us.

LUX BENIGNA 10.4.10.4.10.10

♩ = 72

- 1 Father of lights, all blessings flow from Thee;—Hear, while we pray
In Jesus' name, and in humility—Our homage pay;
O let our minds rest wholly on Thy Word,
And see Thy love made living in our Lord.
- 2 As we lay by the world and daily care—Let peace abound;
When unto Christ our altar we repair,—May praise resound;
Thy holy name in us be glorified,
Rememb'ring him who for our healing died.
- 3 The emblem of his offered body now—In bread we break;
As sign of life-blood poured in holy vow—The wine we take
And in this rite his ordinance obey
Until he come with power in his great day.
- 4 To Thee, who brought Thy Son to morning light,—Our songs we raise;
Our saddest hours, and darkest, shall be bright—With silent praise;
And should our work, or Thine, our hands employ,
Thy will shall be our law, Thy love our joy.

CROSS FLATTS 86.96

♩ = 88

- 1 Father, we seek Thy blessing now
As round Thy feast we rest,
May we have Thy presence here with us
Who have Christ's Name confessed.
- 2 As now we take the broken bread,
His body giv'n for sin,
The emblem proclaims a perfect life,
God's will enshrined within.
- 3 The cup of cov'nant too we drink,
Rememb'ring his shed blood,
The Lamb that was slain to bring us life,
Sin's power destroyed by good.
- 4 These symbols speak of saving grace,
A Living Way made clear,
Of peace and of joy in fellowship,
Love's triumph over fear.
- 5 So, by this feast, may we enjoy
Communion full and free,
An earnest of life that is to come—
Eternal unity.

ST. AGNES (LANGRAN) 10.10.10.10

♩ = 84

- 1 Here, O my Lord, I see thee face to face;
Here would I touch and handle things unseen,
Here grasp with firmer hand the eternal grace,
And all my weariness upon thee lean.
- 2 Here would I feed upon the bread of God,
Here drink with thee the royal wine of heaven;
Here would I lay aside each earthly load,
Here taste afresh the calm of sin forgiven.
- 3 I have no help but thine; nor do I need
Another arm save thine to lean upon:
It is enough, my Lord, enough indeed,
My strength is in thy might, thy might alone.
- 4 Mine is the sin, but thine the righteousness;
Mine is the guilt, but thine the cleansing blood;
Here is my robe, my refuge, and my peace—
Thy blood, thy righteousness, O Son of God.

HEREFORD L.M.

♩ = 80

The musical score consists of three systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked as ♩ = 80. The music is a hymn tune with a simple, flowing melody in the treble and a supporting bass line.

- | | |
|---|---|
| <p>1 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.</p> | <p>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.</p> |
| <p>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.</p> | <p>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.</p> |
| <p>5 Lord Jesus, ever with us stay;
Make all our moments calm and bright;
Chase the dark night of sin away;
Shed o'er the world thy holy light.</p> | |

HUDSON 6.6.6.43

♩ = 72

1 Jesus said, 'Share this meal,
That you may remember
What I give out of love
For my people—
Live in me.

2 'As you share in this loaf,
See in it my body—
Bread of life, giv'n in love—
Be my people—
Live in me.

3 'As you share in this cup,
See in it my life-blood—
Shed in death, giv'n in love—
Be my people—
Live in me.

4 'As you share in this Way,
See in it my saving—
Work in faith, walk in love—
Be my people—
Live in me'.

HESPERUS L.M.

♩ = 92

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is a hymn tune with a simple, homophonic texture. The first system consists of two measures. The second system consists of two measures. The third system consists of two measures. The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment.

- 1 Lord Jesus Christ, our living Head,
Our Saviour risen from the dead,
We show thy death in breaking bread,
And seek for fellowship with thee.
- 2 The Father's will thou madest thine:
To Him we too our hearts incline
That, as we share this cup of wine
We may have fellowship with thee.
- 3 The bread we break with thankfulness,
The cup of blessing which we bless,
The life we live in faithfulness,
Bind us in fellowship with thee.

TEMPLE 84.84.88.84

♩ = 96

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of a series of chords and melodic lines, primarily using quarter and eighth notes. The first system begins with a treble staff containing a series of chords and a bass staff with a similar accompaniment. The second system continues this pattern, with some changes in the bass line. The third system shows a more active treble line with eighth notes. The fourth system concludes with a final chord in both staves.

1 Lord, thy death and resurrection
We show this day.
'Tis a tribute of affection
We all should pay.
Wine out-poured and bread now
broken,

Of thy sacrifice the token,
Even so, as thou hast spoken,
We will obey.

2 'Till Thou come we will remember
Thine agony.
Of Thy body ev'ry member
Suffers with thee.

But the glory that shall follow
On that glad long-looked-for
morrow,
Dawning from the night of sorrow,
Revealed shall be.

3 'Till the morning break, O may we
Be wholly thine.
Sun of Righteousness, we pray thee
Now rise and shine.
Come, Lord! Come! from heav'n
descending,
All th'angelic host attending,
To bestow the life unending,
Nature Divine.

LOVE UNFATHOMED Irregular

♩ = 52

- 1 Lord, as we break this bread in sweet communion;
 And as we take the cup at Christ's command:
 May our remembrance bind us in union
 With Thee and with Thy beloved Son.
 Hear now our praise, our meditations bless,
 And may our lives reflect our thankfulness.
- 2 Help us through solemn self-examination
 To take these symbols of his perfect love:
 Help us to conquer each new temptation,
 And with each wayward impulse strive.
 O God in heav'n, in lovingkindness heed,
 As now through Jesus we Thy children plead.

REPTON (4 PART) 86.886

♩ = 80

The musical score is presented in four systems, each with a vocal line (treble clef) and a bass line (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 80. The first system shows the vocal line with a melody of quarter and eighth notes, and the bass line with a simple accompaniment of quarter notes. The second system features a vocal line with a melisma (a long note with a wavy line) and a bass line with a similar accompaniment. The third system continues the vocal melody and bass accompaniment. The fourth system concludes the piece with a final vocal phrase and a bass line ending on a sustained chord.

The original arrangement of this tune can be found for Hymn 135

- 1 O Father hear our grateful prayer
As in this broken bread
Our Lord we see in his last hour,
Destroyer of temptation's power,
Our ever-living head,
Our ever-living head.
- 2 This cup we bless proclaims to us
Redemption through his blood.
Our weaknesses we here confess;
O clothe us in his righteousness,
In firmer faith renewed,
In firmer faith renewed.
- 3 Until his wondrous kingdom shines,
Til those who sleep are raised,
We keep the feast in bread and wine
As with his life our lives combine
In thankfulness and praise,
In thankfulness and praise.

DIES DOMINICA 76.76.D

♩ = 88

The musical score consists of four systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 88. The music is a homophonic setting, likely for organ or piano, with a steady accompaniment in the bass and a more active melody in the treble. The piece concludes with a double bar line.

1 O God in highest heaven,
Our God that hearest prayer,
Through Christ—whom Thou hast
given,

Our Advocate, Thine Heir;
Now, strong in hope, united,
Around Thy feast we meet;
Receive from him our incense;
He is thy Mercy-seat.

2 Of old Thy prophet Moses
Did for Thy people pray;
Appealed to Thee, Eternal,
And turned Thy wrath away.

Elijah's prayer Thou heardest
To close and open heaven;
O God, who heard the prophets,
To us Thy grace be given.

3 Now through Thy greater Prophet,
Seated at Thy right hand,
May prayer be like a rampart
As 'gainst the foe we stand.
For Abraham's God is our God,
And Isaac's God is ours;
Ours is the God of Jacob
With His almighty powers.

ST. FLAVIAN C.M.

♩ = 76

The musical score is written in 4/4 time with a tempo of 76 beats per minute. It consists of two systems, each with a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily composed of quarter and eighth notes, often beamed together in pairs. The bass line provides a steady accompaniment with chords and moving lines. The piece concludes with a final cadence in both staves.

- 1 O God, unseen yet ever near,
We come to seek Thy face,
Our hearts made wiser by Thy fear,
And humbler by Thy grace.
- 2 Here may Thy faithful people know
The blessings of Thy love,
The streams that through the desert flow,
The manna from above.
- 3 We come, responsive to Thy word,
To feast on heavenly food;
Our meat the body of the Lord,
Our drink his precious blood.
- 4 So may we as we meet with Thee
Be sealed more surely Thine,
And see beyond Gethsemane
Thy kingdom's glory shine.

COMMUNION L.M.

♩ = 80

First Tune

1 Saviour, we meet in thy dear name,
 And here present our humble plea:
 Bless us as now we eat and drink
 In sweet remembrance, Lord, of thee.

2 Shed on us here a holy peace:
 Gather us in thine arms of love:
 Cheer every sad and aching heart
 With thine own comfort from above.

3 Still every hard, rebellious thought
 (We ask it now for thy dear sake),
 That we the cup may drink with joy,
 That we the bread in love may break.

4 And as we linger, Lord, awhile,
 With thankful hearts to worship thee,
 Out of the riches of thy grace
 Bestow thy blessing full and free.

TOLLERTON L.M.

♩ = 92

Second Tune

- 1 Saviour, we meet in thy dear name,
And here present our humble plea:
Bless us as now we eat and drink
In sweet remembrance, Lord, of thee.
- 2 Shed on us here a holy peace:
Gather us in thine arms of love:
Cheer every sad and aching heart
With thine own comfort from above.
- 3 Still every hard, rebellious thought
(We ask it now for thy dear sake),
That we the cup may drink with joy,
That we the bread in love may break.
- 4 And as we linger, Lord, awhile,
With thankful hearts to worship thee,
Out of the riches of thy grace
Bestow thy blessing full and free.

REMEMBRANCE C.M.

♩ = 92

The musical score is written for two systems, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady accompaniment of quarter notes. The piece concludes with a double bar line.

- 1 The bread and wine we take, O Lord;
And in these emblems see
Thy body giv'n, thy blood outpoured,
As we remember thee.
- 2 We search our hearts and minds, O Lord,
And pray that we may be
All one in mind and sweet accord
As we remember thee.
- 3 Thy sacrifice we know, O Lord,
Was made to set us free
From bonds of sin, so by this act
We will remember thee.
- 4 And when we stand at last, O Lord,
Thy longed-for face to see,
We pray that we may then, in turn
By thee remembered be.

MY BODY 565.7.44.6

♩ = 80

The musical score is written in 4/4 time with a tempo of 80 beats per minute. It consists of three systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a bass staff with a simple accompaniment. The second system continues the harmonic and melodic development. The third system concludes the piece with a final cadence in both staves.

1 "This is my body",
 Jesus the Saviour said
 As he gave them bread.
 And in a body prepared
 God's will was done,
 Christ's victory won,
 So we remember him.

2 "This is my shed blood",
 Jesus the Saviour said
 As he gave them wine.
 And in the blood now out-
 poured
 Sin's power was slain,
 Christ's victory gained,
 So we remember him.

3 Each time we keep this
 Feast of the Christ our Lord
 We proclaim his death.
 And in a cov'nant made new
 Have sin forgiven
 By grace from heaven.
 So we remember him.

ROCKINGHAM L.M.

♩ = 80

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems, each with a treble and bass clef staff. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots in both staves of the final system.

- 1 'Twas on that dark and mournful night
Both Jews and Gentiles joined their power
Against the Son of God to fight,
To mock his name, his life devour.
- 2 Before the dreadful scene began
He took the bread, and blest and brake:
What love through all his actions ran!
What wondrous words of grace he spake!
- 3 "This is my body giv'n for sin,
Receive and eat the living food";
Then took the cup and blest the wine,
" 'Tis the new cov'nant in my blood."
- 4 Jesus, thy feast we celebrate,
We show thy death, we sing thy name
Till thou return, and we shall eat
The marriage-supper of the Lamb.

ST. SEPULCHRE L.M.

♩ = 80

The musical score is written for two systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 80. The music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The first system contains two measures, and the second system contains two measures. The piano part features a steady accompaniment with some grace notes and a fermata over the final chord.

- 1 Wherever, Lord, thy people meet,
There they behold the mercy seat;
Where'er they seek thee, thou art found,
And every place is hallowed ground.
- 2 And now around thy table, Lord,
We keep the memory adored;
And taking of the broken bread,
Look up to thee our living head.
- 3 Dear Shepherd of thy chosen few,
Thy former mercies here renew;
Here to our waiting hearts proclaim
The beauty of thy Saving Name.
- 4 Here may we prove the power of prayer,
To strengthen faith and sweeten care;
To teach our faint desires to rise,
And bring all heaven before our eyes.
- 5 Lord, we are few, but thou art near;
Nor short thine arm, nor deaf thine ear;
O rend the heavens, come quickly down,
And make all righteous hearts thine own!

LLANFAIR 77.77 with Hallelujahs

♩ = 104

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of music continues the composition with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment.

The third system of music continues the composition with two staves. The notation is consistent with the previous systems, showing the continuation of the melody and accompaniment.

The fourth system of music continues the composition with two staves. The word "Unison" is written above the upper staff in the second measure of this system, indicating that the two parts should be played together. The notation is consistent with the previous systems.

- 1 All the toil and sorrow done,
Hallelujah!
All the battle fought and won,
Hallelujah!
Jesus triumphs o'er the past,
Hallelujah!
Our salvation gained at last.
Hallelujah!
- 2 Still his words before us range,
Hallelujah!
Through the ages as they change;
Hallelujah!
Wheresoe'er the truth may lead,
Hallelujah!
He will give the light we need.
Hallelujah!
- 3 Purified in heart and mind,
Hallelujah!
We our life in him shall find,
Hallelujah!
For our righteousness is he,
Hallelujah!
Crowned with immortality.
Hallelujah!

LUX EOI 87.87.D

♩ = 104

The image displays a musical score for the hymn 'CHRIST: HIS RESURRECTION'. It consists of five systems of music, each with a treble and bass staff. The music is written in 4/4 time with a tempo of 104 beats per minute. The key signature is one sharp (F#), and the piece concludes with a double bar line. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

- 1 Hallelujah! Hallelujah!
Hearts to heaven and voices raise;
Sing to God a hymn of gladness,
Sing to God a hymn of praise;
He who on the cross a victim
For the world's salvation bled,
Jesus Christ the King of Glory,
Now is risen from the dead.

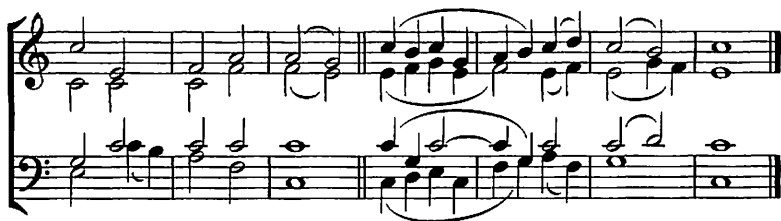
- 2 Christ is risen, Christ the firstfruits
Of the holy harvest field,
Which will all its full abundance
At his second coming yield;
Then the golden ears of harvest
Will their heads before him wave,
Ripened by his glorious sunshine,
From the furrows of the grave.

- 3 Now the iron bars are broken,
Christ from death to life is born,
Glorious life, and life immortal,
On this resurrection morn.
Christ has triumphed, and we conquer
By his mighty enterprise,
We with him to life eternal
By his resurrection rise.

EASTER HYMN 77.77 and Hallelujahs

♩ = 104

The musical score is presented in four systems, each with a treble and bass staff. The time signature is 2/2, and the tempo is marked as ♩ = 104. The key signature is one flat (B-flat major or D minor). The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. The piece concludes with a final cadence in the fourth system.



1 Jesus Christ from death is raised,
 Hallelujah!
 For that day let God be praised,
 Hallelujah!
 He did once, upon the cross,
 Hallelujah!
 Suffer to redeem our loss:
 Hallelujah!

2 Hymns of praise then let us sing
 Hallelujah!
 Unto Christ, our heavenly King,
 Hallelujah!
 Who endured the cross and grave,
 Hallelujah!
 Sinners to redeem and save:
 Hallelujah!

3 But the anguish he endured
 Hallelujah!
 Our salvation hath procured;
 Hallelujah!
 He shall reign for ever King,
 Hallelujah!
 While the saints with angels sing:
 Hallelujah!

THE RISEN LORD 76.76.86 and refrain

$\text{♩} = 112$
Harmony

1. Je - sus Christ the Lord is ris'n, lift up your voice and sing,

Lord of earth and Lord of heav'n, and God's ap - poin - ted King.

Unison

Now let the world ex - alt his name, and all be - fore him bow.

Refrain Harmony

Sing praise! Sing praise!

Org. Sing praise! Praise! Sing praise! Give glo - ry to the Lord!

Sing praise! Sing praise! Praise!

- 2 Jesus, born of David's line
To share the life of men,
Humble servant by design,
He bore the cross and then
Raised from the dead by God's great power,
Revealed the perfect Son, | *Unison*

*Sing praise, sing praise,
Give glory to the Lord.*

- 3 Soon the Lord shall come again,
His peace all nations own,
And all tongues shall join in praise
Before his glorious throne.
All glory to the Father's Name
Be giv'n through Christ His Son. | *Unison*

*Sing praise, sing praise,
Give glory to the Lord.*

- 4 Jesus Christ the Lord is ris'n,
Lift up your voice and sing.
Lord of earth and Lord of heav'n
And God's anointed King.
Now let the world exalt his name
And all before him bow. | *Unison*

*Sing praise, sing praise,
Give glory to the Lord.*

ORIENTIS PARTIBUS 77.77 and Hallelujah

♩. = 52
Unison

- | | |
|--|---|
| <p>1 Christ the Lord is ris'n again!
Christ hath broken every chain!
Hark, the angels' joyful cry,
Singing evermore on high:
Hallelujah!</p> | <p>3 He who bore all pain and loss
Comfortless upon the cross,
Lives in glory now on high,
Pleads for us, and hears our cry:
Hallelujah!</p> |
| <p>2 He who gave for us his life,
Who for us endured the strife,
Is our Paschal Lamb today!
We too sing for joy, and say:
Hallelujah!</p> | <p>4 Thou, our Paschal Lamb indeed,
Christ, today thy people feed:
Take our sins and guilt away,
That we all may sing for ay:
Hallelujah!</p> |

ST. ALBINUS 78.78.4

♩ = 96

The musical score consists of three systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth and quarter notes, and a bass staff with a similar rhythmic pattern. The second system features more complex rhythmic figures, including some sixteenth notes in the treble staff. The third system concludes with sustained notes in both staves, ending with a double bar line.

1 Jesus lives! thy terrors now
 Can, O Death, no more appal us.
 Jesus lives! by this we know
 Thou, O Grave, canst not enthrall us.
 Hallelujah!

2 Jesus lives! henceforth is death
 But a sleep with glorious waking;
 This shall calm our trembling breath
 In the hour of last leave-taking.
 Hallelujah!

3 Jesus lives! for us he died,
 Then revived and rose to heaven;
 Now in safety we abide,
 Free from fear, nor tempest-driven.
 Hallelujah!

4 Jesus lives! we have his pledge
 Naught from us his love shall sever,
 Height nor depth, nor sword's sharp
 edge
 Tears us from his keeping ever.
 Hallelujah!

5 Jesus lives! the throne to him
 Over all the earth is given;
 O, what joy for us to win
 Life to serve this King from heaven!
 Hallelujah!

BRESLAU L.M.

♩ = 84

- 1 Lone Mary comes at early morn,
O where have they her loved one borne?
And while she wonders through her tears
The risen Lord himself appears.
- 2 Perplexed disciples search the tomb;
Angelic forms the grave illumine,
The vision speaks in accents dread,
"Why seek the living mid the dead?"
- 3 The Master joins at close of day
Two sad companions by the way;
And waits for Peter by the shore
To fill his heart with joy once more.
- 4 All now the wondrous truth proclaim,
And tell the glory of his name,
Because they see their own dear Lord
To full and glorious life restored.

RESURRECTION 66.66.D

♩ = 104

1 Sing praise! the tomb is void
 Where the Redeemer lay;
 Sing of our bonds destroyed,
 Our darkness turned to day.
 Weep for your dead no more!
 O, be of joyful cheer;
 Our star moves on before,
 Our narrow path shines clear.

2 He who so patiently
 The crown of thorns did wear,
 He hath gone up on high:
 Our hope is with him there.
 Now in his truth revealed—
 His majesty and might—
 The grave has been unsealed;
 Christ is our life and light.

3 He who for men did weep,
 Suffer and bleed and die,—
 Firstfruits of them that sleep,
 Christ has gone up on high.
 His vict'ry hath destroyed
 The shafts that once could slay;
 Sing praise, the tomb is void
 Where the Redeemer lay.

WEIMAR 76.76.D

♩ = 80

The image displays a musical score for the hymn 'CHRIST: HIS RESURRECTION'. It is arranged in four systems, each consisting of a treble and bass staff. The music is written in 4/4 time with a tempo of 80 beats per minute. The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped in pairs or fours. The bass line provides a steady accompaniment, while the treble line carries the main melody. The piece concludes with a double bar line.

- 1 Now, ye saints, new anthems raise,
Wake your song with gladness;
God Himself to joy and praise
Turned the Saviour's sadness:
On the day that won his crown,
Opening life's bright portal,
Jesus laid the mortal down
And put on th'immortal.

- 2 Never flinched our Lord from shame,
From God's chast'ning never;
Vain the Prince of this world's aim,
Satan's best endeavour;
For by faith he saw the Land
Beautified and glorious,
Where triumphant he shall stand
With his saints victorious.

- 3 Up and follow, faithful men!
Press through toil and sorrow;
Spurn the night of fear, and then,
O, the glorious morrow!
Gird we boldly for the strife
With a will unbending!
Grasp we firm the promised life
That shall know no ending!

WESTMINSTER ABBEY 87.87.87

♩ = 100

- | | |
|---|---|
| <p>1 Sing, ye faithful, sing with gladness;
Wake your noblest, sweetest strain;
With the praises of your Saviour
Let this house resound again;
Him let all your music honour,
And your songs exalt his reign.</p> | <p>3 Now on high, yet ever with us,
From his Father's throne the Son
Rules and guides the saints he ransomed,
Till th'appointed work be done—
Till he see, renewed and perfect,
All things gathered into one.</p> |
| <p>2 Lo! he tasted death for all men,
He of all mankind the Head,
Sinless One among the sinful,
Prince of Life among the dead;
So he wrought the full redemption,
And the captor captive led.</p> | <p>4 Day of promised restitution!
Fruit of all his sorrows past!
When the crown of his dominions
He before the Throne shall cast,
And throughout the wide creation
God be all in all at last.</p> |

VICTORY 88.84

♩ = 100



- 1 The strife is o'er, the battle done;
Now is the Victor's triumph won;
O let the song of praise be sung:
Hallelujah!
- 2 Death's mightiest powers have done their worst,
And Jesus hath his foes dispersed;
Let shouts of praise and joy outburst:
Hallelujah!
- 3 On the third morn he rose again
Glorious in majesty to reign;
O let us swell the joyful strain:
Hallelujah!
- 4 Lord, by the stripes which wounded thee,
From death's dread sting thy servants free,
That we may live, and sing to thee:
Hallelujah!

PEMBROKE 88.6.D

$\text{♩} = 96$

The musical score is written in 3/4 time with a key signature of one sharp (F#). The tempo is indicated as quarter note = 96. The score consists of four systems, each with a treble clef staff on top and a bass clef staff on the bottom. The music is primarily homophonic, with the bass line providing a steady accompaniment of eighth notes and the treble line featuring chords and moving lines. The piece ends with a double bar line.

- 1 "The first-begotten from the dead",
Lo! Jesus ris'n, his people's head,
To make their life secure:
Though they like him may yield their breath,
Like him, they'll burst the bonds of death—
Their resurrection sure.
- 2 Why should his people now be sad?
None has such reason to be glad,
As reconcil'd to God:
Jesus, the mighty Saviour, lives:
To them eternal life he gives—
The purchase of his blood.
- 3 Ye chosen, let your praise resound,
And in your Master's work abound,
Steadfast, immovable:
Be sure your labour's not in vain:
Ye too from death shall rise again,
No more corruptible.

MACCABAEUS 10.11.11.11 and refrain

♩ = 108

1 Thine be the glo - ry, ris - en con - qu'ring Son,
2 Lo, Je - sus meets us, ris - en from the tomb;

End - less is the vic - t'ry thou o'er death hast won;
Lov - ing - ly he greets us, scat - ters fear and gloom;

An - gels in bright rai - ment rolled the stone a - way,
Let us all with glad - ness hymns of tri - umph sing,

Kept the fold-ed grave - clothes where thy bod - y lay.
For our Lord now liv - eth, death hath lost its sting:

Thine be the glo - ry, ris - en con - qu'ring Son,

End - less is the vic - t'ry thou o'er death hast won.

HAREWOOD 66.66.88

$\text{♩} = 100$

- | | |
|--|---|
| <p>1 A Great High Priest is come
Who stands in Aaron's place;
Who, honouring the law,
Established life and grace:
The law through Moses' service came,
But grace and truth by Jesus' name.</p> | <p>3 He died, but lives always,
And in the holy stands
To plead for saints who pray,
To hold up failing hands:
Our advocate abides in heav'n
That erring saints may be forgiv'n.</p> |
| <p>2 He once temptation knew,
That he might truly find
A fellow-feeling true
With every tempted mind:
In every point our Head was tried
Like us, and then for us he died.</p> | <p>4 We other priests deny,
And laws, and offerings too
None but the Priest on high
The mighty work can do:
Through him, then, all our praise be
giv'n,
Who pleads his household's cause in
heav'n.</p> |

DARWALL'S 148th 66.66.88

♩ = 100

1 Let saints with one accord
 Extol Jehovah's name,
 And their Redeemer's love
 In accents loud proclaim.
 Of Jesus—Priest and Prophet, King—
 Let all his ransomed gladly sing.

2 Christ has gone up on high,
 Triumphant o'er the grave;
 His love is ever nigh,
 His arm is strong to save.
 Our High Priest now—he comes again
 As King of kings on earth to reign.

May also be sung to HAREWOOD on facing page.

WITNESS 11.10.11.10

$\text{♩} = 96$

The musical score is written for two staves, Treble and Bass, in 4/4 time. It consists of four systems of music. The first system begins with a tempo marking of quarter note = 96. The melody in the treble clef is primarily composed of quarter and eighth notes, often beamed together. The bass clef accompaniment features a steady pattern of quarter notes, with some chords and rests. The second system continues the melodic line with some chromatic movement, including a sharp sign on a note. The third system shows a continuation of the rhythmic and melodic patterns. The fourth system concludes with a final cadence, featuring a long note in the treble clef and a whole note in the bass clef.

- 1 At sundry times, God spoke by seer and prophet;
His will through priest and patriarch was shown;
In type and shadow, future things were promised,
Which found their substance in the Firstborn Son.
- 2 Angels, who serve the heirs of God's salvation,
Are not to be compared with His own Son;
Who in our form, and knowing our temptations,
Was crowned with glory, when his work was done.
- 3 Our great High Priest, our King, our intercessor,
Shows his compassion when we oft-times stray:
His sacrifice brings grace for each transgressor
And gives us boldness when to God we pray.
- 4 Let us hold fast: "Refuse not him that speaketh!"
Let us have faith, our witness never cease:
Make straight the path, go forth, and win the contest;
Bear his reproach, and find in him our peace.

BISHOPTHORPE C.M.

$\text{♩} = 84$

- 1 Now let our humble faith behold
Our great High Priest above;
And celebrate his constant care
And sympathetic love.
- 2 Exalted to his Father's side,
With matchless honours crowned;
And Lord of all th'angelic host
Who wait the throne around:
- 3 The names of all the saints he bears,
Engraven on his heart;
Nor shall the lowliest saint complain
That he hath lost his part.
- 4 Those characters shall firm remain,
Our everlasting trust,
When gems and monuments and crowns
Have mouldered into dust.

ST. COLUMBA 87.87

♩ = 84

- 1 The true Messiah now appears,
The types are all withdrawn;
So fly the shadows and the stars
Before the rising dawn.
- 2 Now sacrifice, and offered lambs,
And kids and bullocks slain;
Incense and spice of costly names
Would all be burnt in vain.
- 3 Aaron must lay his robes away,
No longer off'rings bring,
When God's own Son is sworn to be
Redeemer, Priest and King.
- 4 He was made sin for us to show
The way of life and love;
For us he gave his life below,
And pleads for us above.

ST. MICHAEL S.M.

$\text{♩} = 92$

- 1 Come, Lord, and tarry not
And bring the looked-for day;
Drive past these years of waiting here,
These ages of delay.
- 2 Come, for creation groans,
Impatient of thy stay,
Worn out with these long years of ill,
These ages of delay.
- 3 Come, for the corn is ripe;
Put in thy sickle now,
Reap the great harvest of the earth,
Sower and Reaper thou.
- 4 Come in thy glorious might,
Come with the iron rod,
Scatt'ring thy foes before thy face,
Most mighty Son of God.
- 5 Come and begin thy reign
Of everlasting peace;
Come, take the kingdom to thyself,
Great King of Righteousness.

CROSS OF JESUS 87.87

♩ = 84

- 1 Come, thou long-expected Jesus,
Born to set thy people free;
From our fears and sins release us,
Let us find our rest with thee.
- 2 Israel's strength and consolation,
Hope of all the saints thou art;
Dear desire of every nation,
Joy of every longing heart.
- 3 Born thy people to deliver;
Born to be their future King;
Come and reign on earth for ever,
Soon thy gracious kingdom bring.
- 4 By thine own transforming spirit
Make our bodies like thine own;
Lord, who dost all things inherit,
Raise us to thy glorious throne.

MORNING LIGHT 76.76.D

♩ = 108

The musical score is presented in five systems, each consisting of a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 108. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

- 1 How long, O Lord our Saviour,
Wilt thou remain away?
Our hearts are sometimes weary
That thou dost absent stay;
Oh! when shall come the moment,
When brighter far than morn,
The sunshine of thy glory
Shall Israel adorn?
- 2 How long, O gracious Master,
Wilt thou thy household leave?
So long hast thou now tarried,
Few thy return believe:
Immersed in sloth and folly,
The people, Lord, we see;
And few of us stand ready
With joy to welcome thee.
- 3 How long, O heavenly Bridegroom,
How long wilt thou delay?
And yet how few are grieving,
That thou dost absent stay;
How many have their portion
And calling high forgot;
And seek for ease and glory
Where thou, their Lord, art not.
- 4 Oh! wake thy slumbering virgins,
Send forth the solemn cry!
Let all thy saints repeat it:
"The Bridegroom draweth nigh!"
May all our lamps be burning,
Our loins well girded be:
Each longing heart preparing
With joy to welcome thee.

SICILIAN MARINERS 87.87

$\text{♩} = 76$

- 1 Lord, we wait the time of blessing,
Resting on thy promise now,
Hear our prayer, the throne addressing;
Lord, how long? why tarriest thou?
- 2 Come upon the wings of spirit,
Come, redeem thy mourning bride;
Give the kingdom to inherit,
Give her glory at thy side.
- 3 Many days of toil and sadness,
Many wrestlings for the prize,
Have prepared her for the gladness
Of that day of sweet surprise.
- 4 Long have sin and death enslaved us,
Long in dust hath faith remained;
Come, O Lord whose love hath saved us,
Give thy saints the vict'ry gained.
- 5 Lord, our hope and consolation,
Bring thine Israel quick release;
O, refresh us with salvation,
Be our strength, our joy, our peace.

THEODORA 77.77

$\text{♩} = 72$

- 1 Son of God, thy people's shield,
Must we still thine absence mourn?
Must we to death's triumph yield?
Thou hast said thou wilt return.
- 2 Gracious Master, soon appear,
Quickly bring the morning light;
Dissipate the constant fear,
Turn our hope to joyful sight.
- 3 Come, that we may see thee nigh!
Come to feed thy sheep in peace;
Hush for ever trouble's sigh,
Give us the desired release.

ST. MARGARET 66.66.D

♩ = 92

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 92. The music consists of a steady accompaniment in the bass and a more active melody in the treble. The first system shows a simple accompaniment with quarter notes in the bass and half notes in the treble. The second system introduces eighth notes in the treble. The third system features sixteenth notes in the treble. The fourth system continues with sixteenth notes and includes some dynamic markings like *mf* and *f*.

- 1 The vision tarrieth not;
At the appointed time
It speaks, by man forgot,
God's purposes sublime.
Yea, though it tarry long,
And seemeth not to grow,
Let faith and hope be strong,
The word of God ye know.
- 2 That Word in Spirit-power
Before the Father's face,
Awaits the promised hour
To manifest the grace.
Ye weeping saints, rejoice;
"Redemption draweth nigh";
Soon shall his glorious voice
His mercy testify.
- 3 Ye watchmen of the night,
Behold the morning break!
O Zion, hail thy light!
Jerusalem, awake!
To bless his chosen land,
O'er all the earth to reign,
The Man of God's right hand,
Messiah, comes again.

WATCHMAN 97.77.77.77.7

♩ = 108

The musical score is arranged in five systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as ♩ = 108. The music is primarily homophonic, with the bass line often providing a steady accompaniment to the chords in the treble. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The score concludes with a double bar line and repeat dots at the end of the fifth system.



- 1 Watchman! watchman! tell us of the night,
 What its signs of promise are!
 Trav'ler! o'er yon mountain's height,
 See that glory-beaming star?
 Watchman! does its beauteous ray
 Aught of hope or joy foretell?
 Trav'ler! yes, it brings the day,
 Promised day of Israel,
 Promised day of Israel.
- 2 Watchman! watchman! tell us of the night;
 Higher yet that star ascends:
 Trav'ler! blessedness and light,
 Peace and truth its course portends.
 Watchman! will its beams alone
 Gild the spot that gave them birth?
 Trav'ler! ages are its own,
 See! it bursts o'er all the earth,
 See! it bursts o'er all the earth.
- 3 Watchman! watchman! tell us of the night,
 For the morning seems to dawn;
 Trav'ler! darkness takes its flight,
 Doubt and terror are withdrawn.
 Watchman, let thy wand'rings cease,
 Hie thee to thy quiet home.
 Trav'ler! lo! the Prince of Peace
 Lo! the Son of God is come!
 Lo! the Son of God is come!

VOX ANGELICA 11.10.11.10

♩ = 100

The musical score is written for two voices, Soprano and Bass, in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked as quarter note = 100. The score consists of four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines are primarily composed of quarter and eighth notes, with some rests and a final fermata in the soprano part of the fourth system.

- 1 We would see Jesus! for the shadows lengthen
 Across this little landscape of our life;
We would see Jesus! our weak faith to strengthen
 For the last weariness—the final strife.
- 2 We would see Jesus!—tho' the dark cloud gathers
 And billows break over both heart and brow;
Hear through the storm the quiet words he utters;
 "Peace, it is I"—your Master, with you now.
- 3 We would see Jesus!—tho' the darkness deepen,
 Know that the light unquenched will triumph still,
See in the gloom his brightness ever strengthen,
 Look for the radiance which the earth shall fill.
- 4 We would see Jesus!—yet the spirit lingers
 Round the dear objects it has loved so long;
And earth from earth can scarce unclasp its fingers;
 Our love to thee scarce makes this love less strong.
- 5 We would see Jesus!—this is all we're needing;
 Strength, joy and willingness come with the sight;
We would see Jesus!—like the dawn returning;
 Then welcome day, and farewell mortal night.

BLESSING No. 2 L.M.

$\text{♩} = 80$

- 1 Thy people, Lord, who trust Thy word,
And wait the smiling of Thy face,
Assemble round Thy mercy-seat,
And plead the promise of Thy grace.
- 2 Hast Thou not sworn to give Thy Son
To be a light to Gentile lands;
To open the benighted eye,
And loose the wretched prisoners' bands ?
- 3 Hast Thou not said, from sea to sea
His vast dominion shall extend,
That every tongue shall call him Lord,
And every knee before him bend?
- 4 Now let the happy time appear,
The time to favour Zion come:
Send forth Thy heralds far and near
To call Thy banished people home.

KILMARNOCK C.M.

♩ = 80

- 1 Behold he comes! your Leader comes
With might and honour crowned;
A witness who shall spread My Name
To earth's remotest bound.
- 2 See! nations hasten to his call
From ev'ry distant shore;
Kings from afar shall bow to him,
And Israel's God adore.
- 3 With joy and peace shall then be led
The glad converted lands:
The lofty mountains then shall sing,
The forests clap their hands.
- 4 Where briars grew midst barren wilds
Shall firs and myrtles spring;
And nature to its utmost bounds
Eternal praises sing.

MARANATHA No.1 87.87.4.4.7

♩ = 92

First Tune.

- 1 Christ is coming! let creation
 Bid her groans and travail cease;
 Let the glorious proclamation
 Hope restore, and faith increase;
 Christ is coming! Christ is coming!
 Come thou blessèd Prince of Peace.
- 2 Earth can now but tell the story
 Of thy bitter cross and pain;
 She shall yet behold thy glory
 When thou comest back to reign.
 Christ is coming! Christ is coming!
 Let each heart repeat the strain.
- 3 With that blessed hope before us,
 Let the joyful words be sung;
 Let the mighty advent chorus
 Onward roll from tongue to tongue—
 Christ is coming! Christ is coming!
 Come, Lord Jesus, quickly come.

MARANATHA No. 2 87.87.4.4.7

♩ = 92

Second Tune

The musical score is presented in three systems, each with a treble and bass staff. The tempo is marked as ♩ = 92. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and rhythmic, with accompaniment in the bass line. The piece concludes with a double bar line.

- 1 Christ is coming! let creation
 Bid her groans and travail cease;
 Let the glorious proclamation
 Hope restore, and faith increase;
 Christ is coming! Christ is coming!
 Come thou blessèd Prince of Peace.
- 2 Earth can now but tell the story
 Of thy bitter cross and pain;
 She shall yet behold thy glory
 When thou comest back to reign.
 Christ is coming! Christ is coming!
 Let each heart repeat the strain.
- 3 With that blessed hope before us,
 Let the joyful words be sung;
 Let the mighty advent chorus
 Onward roll from tongue to tongue—
 Christ is coming! Christ is coming!
 Come, Lord Jesus, quickly come.

ERDINGTON 65.65.D

♩ = 56

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The time signature is 6/8. The tempo is marked as ♩ = 56. The music consists of a steady bass line and a more active treble line with various rhythmic patterns and melodic lines. The piece concludes with a final cadence in the fifth system.

- 1 Christ the King is coming
To set up his throne,
Royal Son of David
To the world unknown,
He with might and power
Will return again,
Not as lowly Jesus,
But as King of men.
- 2 He the seed of Abraham
Came as prophesied;
Was by man rejected,
Slain and crucified;
But his Father raised him
From the silent grave,
And immortal glory
Unto him He gave.
- 3 Angels sang his praises
At his humble birth,
Glory be in heaven;
Peace to all on earth.
When he comes exalted
In his Father's power,
Saints will sing his praises
Then and evermore.
- 4 May Thy word enlighten
Us to do Thy will,
How to give obedience
And Thy law fulfil.
Help us, Lord, to serve Thee,
And Thy truth embrace,
So that in Thy kingdom
We may find a place.

SUPPLICATION 76.76.D

♩ = 66

The image displays a musical score for piano accompaniment, consisting of five systems. Each system includes a treble clef staff and a bass clef staff, both in the key of D major (one sharp) and 3/4 time. The tempo is marked as ♩ = 66. The music is written in a style typical of 19th-century hymn accompaniment, with a focus on harmonic support and melodic movement. The first system begins with a treble staff containing a melody of quarter and eighth notes, and a bass staff providing a steady accompaniment of quarter notes. The second system continues this pattern, with the treble staff featuring more complex rhythmic patterns including sixteenth notes. The third system shows a similar structure, with the bass staff often playing chords or dyads. The fourth system maintains the harmonic framework, with the treble staff having a more active melodic line. The fifth system concludes the piece with a final cadence in both staves, ending on a whole note chord in the treble and a half note chord in the bass.

- 1 Hail to the Lord's anointed!
Great David's greater Son;
Hail! in the time appointed,
His reign on earth begun:
He comes to break oppression,
To set the captive free,
To take away transgression,
To rule in equity.
- 2 He comes with succour speedy
To those who suffer wrong;
To help the poor and needy,
And bid the weak be strong;
To give them songs for sighing,
Their darkness turn to light
Who, languishing and dying,
Are perishing from sight.
- 3 Through changing generations,
With justice, mercy, truth—
While stars maintain their stations,
And moons renew their youth,
He shall come down like showers
Upon the fruitful earth;
And love, joy, hope, like flowers,
Spring in his path to birth.
- 4 Kings shall fall down before him,
And gold and incense bring:
All nations shall adore him,
His praise all nations sing:
O'er every foe victorious,
He on his throne shall rest
From age to age more glorious,
All-blessing and all-blest.

BRISTOL C.M.

♩ = 88

- 1 Hark, the glad sound! the Saviour comes,
The Saviour promised long!
Let every heart prepare a throne,
And every voice a song.
- 2 He comes the prisoners to release
In sin's hard bondage held;
The gates of brass before him burst,
The iron fetters yield.
- 3 He comes the broken heart to bind,
The wounded soul to cure,
And with the treasures of his grace
To bless the humble poor.
- 4 Our glad hosannas, Prince of peace,
Thy welcome shall proclaim,
And heaven's eternal arches ring
With thy belovèd name.

LITTLE CORNARD 66.66.88

♩ = 92

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The word 'Organ' is written in the first system. The music consists of a series of chords and melodic lines, with some changes in time signature from 3/2 to 2/2.

- | | |
|---|--|
| <p>1 Hills of the North, rejoice;
 River and mountain-spring,
 Hark to the advent voice;
 Valley and lowland, sing;
 Though absent long, your Lord is nigh;
 He judgement brings and victory.</p> | <p>3 Lands of the East, awake,
 Soon shall your sons be free;
 The sleep of ages break,
 And rise to liberty.
 On your far hills, long cold and grey,
 Has dawned the everlasting day.</p> |
| <p>2 Isles of the southern seas,
 Deep in your coral caves
 Pent be each warring breeze,
 Lulled be your restless waves;
 He comes to reign with boundless sway,
 And makes your wastes his great high-
 way.</p> | <p>4 Shores of the utmost West,
 Ye that have waited long,
 Unvisited, unblest,
 Break forth to swelling song;
 High raise the note, in triumph sing,
 He lives and reigns, th'eternal King.</p> |

ANTIOCH C.M. (extended)

 $\text{♩} = 84$

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 84. The music begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The system concludes with a double bar line and a fermata over the final note.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth notes and some slurs. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The system ends with a double bar line and a fermata.

The third system of musical notation shows a more complex rhythmic texture. The treble staff has a series of eighth-note chords and single notes. The bass staff has a more active eighth-note accompaniment. The system concludes with a double bar line and a fermata.

The fourth system of musical notation features a melodic line in the treble staff with some slurs and a bass staff with a steady accompaniment. The system concludes with a double bar line and a fermata.

- 1 Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.
- 2 Joy to the world! the Saviour reigns;
Let all their songs employ;
While fields and floods, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.
- 3 No more let sin and sorrow grow,
Nor thorns infest the ground;
He's come to make his blessings flow
Far as the curse is found,
Far as the curse is found,
Far as, far as the curse is found,
- 4 He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love,
And wonders of his love,
And *wonders*, wonders of his love.

Tenors and basses do not sing the words in italics

NATHANIEL 87.87.877

♩ = 104

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a whole note chord (F2, A2, C3) and continues with a series of eighth and quarter notes, ending with a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord (F2, A2, C3) and continues with a series of eighth and quarter notes, ending with a quarter rest.

The second system of music consists of two staves. The upper staff continues the melody from the first system, featuring a half note followed by quarter notes and ending with a quarter rest. The lower staff continues the accompaniment, featuring a half note followed by quarter notes and ending with a quarter rest.

The third system of music consists of two staves. The upper staff continues the melody with quarter notes and ends with a quarter rest. The lower staff continues the accompaniment with quarter notes and ends with a quarter rest.

The fourth system of music consists of two staves. The upper staff continues the melody with quarter notes and ends with a quarter rest. The lower staff continues the accompaniment with quarter notes and ends with a quarter rest.

The fifth system of music consists of two staves. The upper staff continues the melody with quarter notes and ends with a quarter rest. The lower staff continues the accompaniment with quarter notes and ends with a quarter rest.

- 1 Look, ye saints, the sight is glorious:
See the Man of Sorrows now,
To the earth returned victorious:
Every knee to him shall bow.
Crown him, crown him,
Crown him, crown him;
Crowns become the Victor's brow;
Crowns become the Victor's brow.
- 2 Crown the Saviour, Father, crown him:
Rich the trophies Jesus brings;
In the seat of power enthrone him,
While the vault of heaven rings.
Crown him, crown him,
Crown him, crown him;
Crown the Saviour, King of kings!
Crown the Saviour, King of kings!
- 3 Sinners in derision crowned him,
Mocking thus the Saviour's claim;
Saints and angels throng around him,
Own his title, praise his name.
Crown him, crown him,
Crown him, crown him;
Spread abroad the Victor's fame;
Spread abroad the Victor's fame.
- 4 Hark, those bursts of acclamation!
Hark, those loud triumphant chords!
Jesus takes the highest station:
O, what joy the sight affords!
Crown him, crown him,
Crown him, crown him,
King of kings, and Lord of lords;
King of kings, and Lord of lords.

SPANISH CHANT 66.66.D

♩ = 112

The musical score consists of three systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as ♩ = 112. The music is a Spanish Chant, characterized by its rhythmic patterns and harmonic structure.

- | | |
|--|---|
| <p>1 Lift now your voice and sing
Hallelujah, amen.
Sing loud of Israel's King,
Hallelujah, amen.
Sing of the better day
When earth shall own his sway,
All nations him obey.
Hallelujah, amen.</p> | <p>3 Come, Jesus, quickly come,
Hallelujah, amen.
For thee thy people long,
Hallelujah, amen.
Our Saviour and our Friend,
On thee our hopes depend:
Thy love will never end.
Hallelujah, amen.</p> |
| <p>2 Hail! Jesus comes again,
Hallelujah, amen.
He comes o'er earth to reign,
Hallelujah, amen.
True Heir to David's throne,
He'll claim it as his own;
His power shall then be known.
Hallelujah, amen.</p> | <p>4 Ride forth, thou mighty King!
Hallelujah, amen.
Our great salvation bring,
Hallelujah, amen.
All nations thou wilt bless,
And those who thee confess,
Thy kingdom shall possess.
Hallelujah, amen.</p> |

VICTOR ROYAL 87.87.87

♩ = 96

- 1 Light of them that sit in darkness,
 Rise and shine, thy blessings bring:
 Light to lighten all the Gentiles,
 Rise with healing in thy wing:
 To thy brightness, To thy brightness
 Let all kings and nations come,
 Let all kings and nations come.
- 2 Let the Gentiles, now adoring
 Idols vain as wood and stone,
 Come, and, worshipping before Him,
 Serve the living God alone:
 Let Thy glory, Let Thy glory
 Fill the earth, as floods the sea,
 Fill the earth, as floods the sea.
- 3 Thou to whom all pow'r is given,
 Speak the word: at thy command
 Let the law go forth from Zion;
 Spread thy word from land to land:
 Lord, arouse thee, Lord, arouse thee,
 Let God's will be all in all,
 Let God's will be all in all.

KENT C.M.

$\text{♩} = 84$

- 1 Long hath the night of sorrow reigned;
The dawn shall bring us light;
For Christ shall come, and we shall rise
With gladness in his sight.
- 2 Our hearts, if Jesus we would know,
Shall know him and rejoice;
His coming like the morn shall be,
Like morning songs his voice.
- 3 As dew upon the tender herb,
Diffusing fragrance round;
As showers that usher in the spring,
And cheer the thirsty ground—
- 4 So shall his presence bless our souls
And shed a joyful light;
That hallowed morn shall chase away
The sorrows of the night.

OPEN YE THE GATES

♩ = 104

O - pen ye the gates, O - pen ye the gates, that the

The first system of the musical score is in 4/4 time with a tempo of 104. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a forte dynamic (f) and consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The lyrics 'O - pen ye the gates, O - pen ye the gates, that the' are written below the treble staff.

right - eous na - tion that keep - eth truth may en - ter there - in.

The second system continues the melody. The treble staff has a single eighth note followed by a quarter note, then a half note, and finally a quarter note with a fermata. The bass staff continues with eighth-note chords. The lyrics 'right - eous na - tion that keep - eth truth may en - ter there - in.' are written below the treble staff.

O - pen ye the gates, O - pen ye the gates,
O - pen ye the gates, O - pen ye the

The third system features a more active melody. The treble staff has a quarter note followed by eighth notes, then a quarter note, and finally a quarter note with a fermata. The bass staff continues with eighth-note chords. The lyrics 'O - pen ye the gates, O - pen ye the gates, O - pen ye the gates, O - pen ye the' are written below the treble staff.

O - pen ye the gates, that the
gates, that the right - eous na - tion that

The fourth system concludes the piece. The treble staff has a quarter note followed by eighth notes, then a quarter note, and finally a quarter note with a fermata. The bass staff continues with eighth-note chords. The lyrics 'O - pen ye the gates, that the gates, that the right - eous na - tion that' are written below the treble staff.

keep-eth truth may en - ter, may en - ter there - in.

$\text{♩} = 92$
mf

Thou wilt keep him in per - fect peace whose mind is

stayed, is stayed on Thee; be - cause he trust eth in Thee, be -

Org.

mf

cause he trust eth in Thee, be - cause he trust eth in Thee, he

♩ = 112 *Allegro*

trust - eth in Thee. Trust in the Lord for ev - er,

Trust in the Lord for ev - er, for in the Lord Je - ho - vah is

Trust in the Lord

ev - er - last - ing strength. Trust in the Lord,

Trust in the Lord,

Trust in the Lord, for in the Lord Je - ho - vah is

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a vocal line: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a dotted quarter note B4, a dotted quarter note A4, a quarter note G4, and a half note F4. The dynamics are marked *ff* above the first measure and *rall.* above the last measure. The lower staff is in bass clef with the same key signature. It begins with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a dotted quarter note B3, a dotted quarter note A3, a quarter note G3, and a half note F3. The organ part is indicated by the label "Org." above the staff. The lyrics "ev - er - last - ing strength, is ev - er - last - ing strength." are written below the vocal line, with "is" positioned under the second measure of the vocal line.

ff *rall.*

Org.

ev - er - last - ing strength, is ev - er - last - ing strength.

AURELIA 76.76.D

♩ = 108

1 The days are quickly flying,
 And Christ will come again
 With all his saints attending
 Triumphant in his train:
 When every eye shall see him,
 And every tongue confess
 The glory of the Father,
 In Christ our righteousness.

2 O day of exultation!
 O day of God's Elect!
 Sweet day of consummation
 That longing hearts expect:

When every conflict ended,
 And every sorrow past,
 A cry goes up triumphant,
 The Lord has come at last.

3 Lord, come then in thy Kingdom,
 Set up on earth thy throne;
 And, lest thy sheep grow weary,
 Come take them for thine own:
 Now, when the night seems darkest,
 Come in thy glory bright;
 Come to redeem thine Israel,
 And turn our faith to sight.

LANGLAND BAY 66.66

$\text{♩} = 96$ First Tune

- 1 Thy kingdom come, O God,
Thy rule, O Christ, begin;
Break with thine iron rod
The tyrannies of sin.
- 2 Bring quick thy reign of peace,
Bring purity and love—
Then shall all hatred cease;
Bring joy from heav'n above.
- 3 We pray thee, Lord, arise,
And manifest thy might;
Revive our longing eyes
Which languish for the sight.
- 4 Oh! haste the promised time
When war shall be no more,
Oppression, lust, and crime
Shall flee thy face before.
- 5 O'er Gentile lands afar
Thick darkness broodeth yet:
Arise, O morning Star,
Arise, and never set.

ST. CECILIA 66.66

♩ = 96 Second Tune

- 1 Thy kingdom come, O God,
Thy rule, O Christ, begin;
Break with thine iron rod
The tyrannies of sin.
- 2 Bring quick thy reign of peace,
Bring purity and love—
Then shall all hatred cease;
Bring joy from heav'n above.
- 3 We pray thee, Lord, arise,
And manifest thy might;
Revive our longing eyes
Which languish for the sight.
- 4 Oh! haste the promised time
When war shall be no more,
Oppression, lust, and crime
Shall flee thy face before.
- 5 O'er Gentile lands afar
Thick darkness broodeth yet:
Arise, O morning Star,
Arise, and never set.

WACHET AUF 898.898.664.88

 $\text{♩} = 72$

The musical score is written in 4/4 time with a tempo of 72 beats per minute. It consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The music is primarily homophonic, with the bass line providing a steady accompaniment of eighth and quarter notes, while the treble line features chords and melodic fragments. The first system begins with a treble staff containing a series of chords and a bass staff with a rhythmic accompaniment. The second system introduces a melodic line in the treble staff, with a sharp sign indicating a key change or a specific interval. The third system continues the homophonic texture. The fourth system features a more active treble line with eighth notes. The fifth system concludes with a final cadence in both staves.



- 1 Wake, awake! for night is flying,
 The watchmen on the heights are crying,
 Awake, Jerusalem at last!
 Midnight hears the welcome voices,
 And at the thrilling cry rejoices:
 Come forth, ye virgins, night is past,
 The Bridegroom comes, awake!
 Your lamps with gladness take,
 Hallelujah.
 And for his marriage-feast prepare,
 For ye must go to meet him there.
- 2 Zion hears the watchmen singing,
 And all her heart with joy is springing!
 She wakes, she rises from her gloom,
 For her Lord comes down all-glorious,
 The strong in grace, in truth victorious;
 Her star is ris'n, her light is come.
 Oh come then, blessed Lord,
 O Jesus, Son of God,
 Hallelujah.
 We follow till the place we see,
 Where thou hast bid us meet with thee.

CHURCH TRIUMPHANT L.M.

$\text{♩} = 84$

- 1 The Saviour comes, his advent's nigh,
He soon will leave the throne on high,
And coming back to earth again,
Will reign for God, and dwell with men.
- 2 O happy day when wars shall cease,
And ransomed earth be filled with peace;
When sin and death no more shall reign,
And Eden bloom on earth again.
- 3 Saints, lift your heads, the day is near
When your Redeemer shall appear
To take the kingdom and the throne,
And make his ransomed Bride his own.

MELODY C.M.

♩ = 88

The musical score is written for two staves, Treble and Bass clef, in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked as C.M. (Common Meter) with a quarter note equal to 88 beats per minute. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of three systems of music, each with two staves. The first system has two measures, the second system has two measures, and the third system has two measures. The music features a mix of eighth and quarter notes, with some rests and ties.

- | | |
|---|---|
| <p>1 Behold! the mountain of the Lord
In latter days shall rise
On mountain tops, above the hills,
And draw the wond'ring eyes.</p> | <p>3 No strife shall rage, nor hostile feud
Disturb those peaceful years;
To ploughshares men shall beat their
swords,
To pruning-hooks their spears.</p> |
| <p>2 To this the joyful nations round,
All tribes and tongues, shall flow;
"Up to the hill of God", they'll say,
"And to His house we'll go."</p> | <p>4 No longer host encount'ring host
Shall crowds of slain deplore:
They'll hang the trumpet in the hall,
And study war no more.</p> |
| <p>5 The beams that shine from Zion's hill
Shall lighten ev'ry land;
The King who reigns in Salem's towers
Shall all the world command.</p> | |

PROMISE Irregular

♩ = 96

The musical score is presented in four systems, each consisting of a treble and bass staff. The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked as ♩ = 96. The score features a variety of rhythmic patterns, including dotted rhythms and eighth notes. Some notes are circled with dotted lines, possibly indicating specific rhythmic or melodic motifs. The piece concludes with a double bar line.

- 1 A rose shall bloom in the lonely place,
A wild shall echo with sounds of joy;
For heav'n's own gladness its bounds shall grace,
And forms angelic their songs employ.
- 2 And Lebanon's cedars shall rustle their boughs,
And fan their leaves in the scented air:
And Carmel and Sharon shall pay their vows,
And shout, for the glory of God is there.
- 3 O, say to the fearful, Be strong of heart;
He comes in vengeance, but not for thee;
For thee he comes, his might to impart
To the trembling heart and the feeble knee.
- 4 The blind shall see, and the deaf shall hear,
The dumb shall raise their notes for him;
The lame shall leap like the unharmed deer,
And the thirsty shall drink of the living stream.
- 5 The ransomed of God shall return to him
With a chorus of joy to a gladsome lay;
No eye with a tear of grief shall be dim,
For sorrow and sighing shall flee away.

MILES LANE C.M.

♩ = 104

First Tune

The musical score is presented in four systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked as quarter note = 104. The title "First Tune" is centered above the first system. The melody in the treble clef is primarily composed of quarter and eighth notes, often beamed together. The bass clef part provides a steady accompaniment with a mix of quarter and eighth notes. The piece concludes with a double bar line at the end of the fourth system.

- 1 All hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him, crown him, crown him,
Crown him Lord of all.
- 2 Crown him, ye servants of our God,
Who on his great name call;
Extol the stem of Jesse's rod,
And crown him, crown him, crown him,
Crown him Lord of all.
- 3 Ye seed of Israel's chosen race—
A remnant weak and small—
Hail him who saves you by his grace,
And crown him, crown him, crown him,
Crown him Lord of all.
- 4 Ye Gentile ransomed, ne'er forget
The wormwood and the gall:
Go spread your trophies at his feet,
And crown him, crown him, crown him,
Crown him Lord of all.
- 5 Let every kindred, every tribe
On this terrestrial ball,
To him all majesty ascribe,
And crown him, crown him, crown him,
Crown him Lord of all.

DIADEM C.M.

Second Tune

♩ = 104

The first system of musical notation consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by a half note chord of A4 and B4, then a quarter note chord of C5 and B4, and continues 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 features a series of eighth-note chords and quarter notes, while the bass staff maintains a steady accompaniment with chords and eighth notes.

The third system concludes with a double bar line. The word "And" is written at the end of the treble staff. The melody in the treble staff includes a sharp sign (F#) on the fifth line, indicating a key change to one sharp (F# and C#).

The fourth system is a vocal line with lyrics. The treble staff contains the melody, and the lyrics are written below it. The lyrics are: "crown him! crown him! crown him! crown him!". The word "crown" is written above the first and third notes of the first phrase, and above the first note of the second phrase. The word "him!" is written above the last note of each phrase. The bass staff provides a simple accompaniment with chords and rests.

The image shows a musical score for two parts: Treble and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like. The lyrics are: "crown him! crown him! crown him! And crown him Lord of all." The word "him!" is written below the bass line at the end of the phrase.

- 1 All hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him, crown him, crown him,
Crown him Lord of all.
- 2 Crown him, ye servants of our God,
Who on his great name call;
Extol the stem of Jesse's rod,
And crown him, crown him, crown him,
Crown him Lord of all.
- 3 Ye seed of Israel's chosen race—
A remnant weak and small—
Hail him who saves you by his grace,
And crown him, crown him, crown him,
Crown him Lord of all.
- 4 Ye Gentile ransomed, ne'er forget
The wormwood and the gall:
Go spread your trophies at his feet,
And crown him, crown him, crown him,
Crown him Lord of all.
- 5 Let every kindred, every tribe
On this terrestrial ball,
To him all majesty ascribe,
And crown him, crown him, crown him,
Crown him Lord of all.

DIADEMATA D.S.M.

♩ = 104

The musical score is written for two staves, Treble and Bass, in a 4/4 time signature. The key signature consists of two flats (B-flat and E-flat). The piece is marked 'D.S.M.' (Doppio Movimento) and has a tempo of 104 beats per minute. The score is divided into four systems, each with a Treble staff on top and a Bass staff on the bottom. The music features a steady, rhythmic accompaniment in the bass line and a more melodic line in the treble. There are several measures with repeat signs and some measures with accidentals (sharps and flats) in parentheses, indicating optional or alternative notes. The piece concludes with a final cadence in the bass line marked with a double bar line and a fermata.

- 1 Crown him with many crowns,
The Lamb upon his throne;
Hark how the heavenly anthem drowns
All music but its own:
Awake, my soul, and sing
Of him who died for thee,
And hail him as thy matchless King
Through all eternity.
- 2 Crown him the Lord of life
Who triumphed o'er the grave,
And rose victorious in the strife
For those he came to save.
His glories now we sing
Who died, and rose on high,
Who died—eternal life to bring,
And lives, that death may die.
- 3 Crown him the Lord of love;
Behold his hands and side,
Those wounds yet visible above
In beauty glorified:
All hail, Redeemer, hail!
For thou hast died for me;
Thy praise shall never, never fail
Throughout eternity.

SAMSON L.M.

♩ = 84

- 1 Exalt, O God, Thy glorious Son;
Throughout the world Thy will be done;
Set up on earth his promised throne,
And make all hearts and hands his own.
- 2 Soft as the dews from heaven descend,
He comes, he comes, the sinner's Friend—
The fall'n to raise, the meek to bless,
And reign o'er all in righteousness.
- 3 As bright and lasting as the sun,
From sea to sea his sway shall run;
Kings to his footstool shall repair,
And nations find their refuge there.
- 4 Prayer to his throne shall daily rise,
His praises ring through earth and skies;
His grace on all that live be poured,
And all shall live to serve the Lord.
- 5 Cry 'Welcome!' to the King of kings,
Who comes with healing in his wings;
From age to age, from shore to shore,
His name be praised for evermore.

WINCHESTER NEW L.M.

♩ = 84

The musical score consists of four staves. The top two staves are a vocal line and a bass line, while the bottom two staves are a piano accompaniment. The music is in 4/4 time and a minor key (indicated by two flats). The tempo is marked as ♩ = 84. The score is divided into two systems, each with two staves. The first system contains the first two staves, and the second system contains the last two staves. The music features a mix of eighth and sixteenth notes, with some rests and ties.

- 1 Great God, whose universal sway
The known and unknown worlds obey,
Now give the kingdom to Thy Son,
Extend his power, exalt his throne.
- 2 The sceptre well becomes his hand;
And kings shall bow to his command:
His justice shall avenge the poor,
And pride and rage prevail no more.
- 3 With power he vindicates the just
And treads oppressors in the dust;
His worship and his fear shall last
Till sin and death from earth have passed.
- 4 The saints shall flourish in his days,
And wear the robes of joy and praise;
Peace like a river from his throne
Shall flow to nations yet unknown.

ZION 11.10.11.10

♩ = 104

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

- 1 Hail to the brightness of Zion's glad morning!
Joy to the lands that in darkness have lain;
Hushed be the accents of sorrow and mourning,
Zion in triumph begins her bright reign.
- 2 Hail to the brightness of Zion's glad morning,
Long by the prophets of Israel foretold;
Hail to the millions from bondage returning,
Gentiles and Jews the glad vision behold.
- 3 Lo, in the desert rich flowers are springing,
Streams ever copious are gliding along;
Loud from the mountain-tops echoes are ringing;
Wastes rise in verdure, and mingle in song.
- 4 See, from all lands, from the isles of the ocean,
Praise to Jehovah ascending on high;
Fall'n are the engines of war and commotion,
Shouts of salvation are rending the sky.
- 5 Hail to the brightness of Zion's glad morning!
Joy to the lands that in darkness have lain;
Hushed be the accents of sorrow and mourning,
Zion in triumph begins her bright reign.

HYFRYDOL 87.87.D

♩ = 100

The musical score is presented in five systems, each with a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is indicated as quarter note = 100. The notation includes various note values, rests, and chordal structures. The first system begins with a treble clef staff containing a melody of quarter and eighth notes, and a bass clef staff with a bass line of quarter notes. The second system continues the melody and bass line. The third system shows a more complex treble staff with some beamed notes and a steady bass line. The fourth system features a treble staff with a melody that includes some grace notes and a bass line with a few longer note values. The fifth system concludes the piece with a final cadence in both staves.

- 1 Hallelujah, sing of Jesus,
His the sceptre, his the throne;
Hallelujah, his the triumph,
His the victory alone:
Hark! The songs of peaceful Zion
Thunder like a mighty flood;
Jesus, out of every nation,
Hath redeemed us by his blood.
- 2 Hallelujah! not as orphans
Are we left in sorrow now;
Hallelujah! he is near us,
Faith believes, nor questions how;
Though the cloud from sight received him
When the forty days were o'er,
Shall our hearts forget his promise
"I am with you evermore"?
- 3 Hallelujah, Hallelujah,
Glory be to God on high;
To the Father, and the Saviour,
Who has gained the victory;
By the all-creating Spirit
Came a son to wondrous birth:
Hallelujah, Hallelujah,
Triumphs the redeemed earth.

JUBILEE 87.87.D. (with refrain)

$\text{♩} = 58$

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The first system begins with a dynamic marking of *f* and a tempo marking of $\text{♩} = 58$. The second system continues the piece. The third system features a change in time signature to 2/2 and includes a slur over the bass line. The fourth system starts with a dynamic marking of *P* (piano). The fifth system concludes with a dynamic marking of *f* (forte) and includes a repeat sign. The score uses various musical notations including chords, slurs, and articulation marks.

The image shows a musical score for two systems. The first system consists of a treble clef staff and a bass clef staff, both in the key of D major (one sharp). The second system also consists of a treble clef staff and a bass clef staff, both in the key of D major. The music is written in a style typical of 19th-century hymnals, with a focus on harmonic support for the lyrics. The first system ends with a double bar line, and the second system begins with a forte (ff) dynamic marking.

- 1 Hark! ten thousand, thousand voices
Sing the song of Jubilee;
Earth through all her tribes rejoices,
Broke her long captivity.
Now the theme in pealing thunders,
Through the gladsome air is rung:
Now in gentler tones, the wonders
Of redeeming grace are sung.
Hail, Emmanuel, great Deliv'rer,
Hail, Emmanuel, great Deliv'rer,
Hail, Emmanuel, Hail, Emmanuel,
Hail, Emmanuel,
Hail, Emmanuel, praise to Thee.
- 2 Oh! the rapturous, blissful story,
Spoken to Emmanuel's praise;
And the strains so full of glory,
That immortal voices raise;
While our crowns of glory casting
At His feet, in rapture lost,
We, in anthems everlasting,
Mingle with the ransomed host.
Hail, Emmanuel, great Deliv'rer,
Hail, Emmanuel, great Deliv'rer,
Hail, Emmanuel, Hail, Emmanuel,
Hail, Emmanuel,
Thou art worthy of all praise.
- 3 Yea, He reigns, the Great Messiah—
In Millennial glory crowned;
'Israel's Hope', and 'Earth's Desire',
Now triumphant and renowned;
Heaven and earth, with all their regions,
At His footstool prostrate fall;
Heaven and earth, with all their legions,
Praise Emmanuel Lord of all.
Hail, Messiah!—reign for ever,
Hail, Messiah!—reign for ever,
Hail, Messiah! Hail, Messiah!
Hail, Messiah!
Heaven to earth reflects the sound.

HARTS 77.77

$\text{♩} = 96$

- 1 Hark! the song of Jubilee
Loud as mighty thunders roar,
Or the fulness of the sea
When it breaks upon the shore.
- 2 See Jehovah's banner furled,
Sheathed His sword; He speaks—'tis done!
Now the kingdoms of the world
Are the kingdom of His Son.
- 3 He shall reign from pole to pole
With supreme unbounded sway;
He shall reign when, like a scroll,
Present things have passed away.
- 4 Hallelujah! for the Lord
God omnipotent shall reign;
Hallelujah! let the word
Echo round the earth and main.

HULL 88.6.D

♩ = 96

- 1 His kingdom comes! ye saints rejoice,
 Lift up your heads, exalt your voice
 To swell the lofty strain;
 Proclaim the joyful news abroad;
 The mighty King! the glorious Lord!
 He comes on earth to reign.
- 2 High o'er the pomp of Gentile state,
 On chosen Zion's royal seat
 The Lord God sets his throne;
 Now shall the lands confess his power,
 And all the earth his Name adore,
 And serve the Lord alone!
- 3 Before the terrors of his face
 Let mortal man his pride abase,
 And every monarch fall;
 Prostrate be ev'ry haughty foe,
 The pomp and power of earth lie low,
 And God be all in all.

EDWINSTON L.M.

 $\text{♩} = 58$

First Tune

The first system of the musical score 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 two flats (B-flat and E-flat) and a 2/2 time signature. The music begins with a whole note chord in the bass staff, followed by a series of eighth notes in the treble staff. The piece concludes with a double bar line and a repeat sign.

The second system of the musical score 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 two flats and a 2/2 time signature. The music continues with eighth notes in the treble staff and quarter notes in the bass staff. The piece concludes with a double bar line and a repeat sign.

The third system of the musical score 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 two flats and a 2/2 time signature. The music features eighth notes in the treble staff and quarter notes in the bass staff. The piece concludes with a double bar line and a repeat sign.

The fourth system of the musical score 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 two flats and a 2/2 time signature. The music continues with eighth notes in the treble staff and quarter notes in the bass staff. The piece concludes with a double bar line and a repeat sign.

Org.

- 1 Jesus shall reign where'er the sun
Doth his successive journeys run;
His kingdom stretch from shore to shore
Till sin shall curse the earth no more;
Till sin shall curse the earth no more.
- 2 For him shall endless prayer be made,
And praises throng to crown his head;
His Name like sweet perfume shall rise
With every morning sacrifice;
With every morning sacrifice.
- 3 People and realms of every tongue
Dwell on his love with sweetest song,
And infant voices shall proclaim
Their early blessings on his Name;
Their early blessings on his Name.
- 4 Blessings abound where'er he reigns;
The prisoner leaps to lose his chains,
The weary find eternal rest,
And all the sons of want are blest;
And all the sons of want are blest.
- 5 Where he displays his healing power,
Sorrow and pain are known no more;
In him the tribes of Adam boast
More blessings than their father lost;
More blessings than their father lost.

RIMINGTON L.M.

♩ = 104

Second Tune

- | | |
|--|--|
| <p>1 Jesus shall reign where'er the sun
Doth his successive journeys run;
His kingdom stretch from shore to shore
Till sin shall curse the earth no more.</p> <p>2 For him shall endless prayer be made,
And praises throng to crown his head;
His Name like sweet perfume shall rise
With every morning sacrifice:</p> <p>3 People and realms of every tongue
Dwell on his love with sweetest song,</p> | <p>And infant voices shall proclaim
Their early blessings on his Name.</p> <p>4 Blessings abound where'er he reigns;
The prisoner leaps to lose his chains,
The weary find eternal rest,
And all the sons of want are blest.</p> <p>5 Where he displays his healing power,
Sorrow and pain are known no more;
In him the tribes of Adam boast
More blessings than their father lost.</p> |
|--|--|

KENSINGTON NEW 87.87.87

♩ = 92

The image shows a musical score for a hymn. It consists of three systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 92. The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines.

- | | |
|---|--|
| <p>1 Lo! he comes, the King of glory,
See the royal Victor's brow;
Once for sinners marred and gory,
Jesus is exalted now;
While before him,
While before him
All his ransomed brethren bow.</p> | <p>3 Judah! lo, thy royal Lion
Reigns on earth, a conqu'ring King;
Come, ye ransomed tribes, to Zion,
Love's abundant offerings bring;
There behold him,
There behold him,
And his ceaseless praises sing.</p> |
| <p>2 Blessèd morning! long expected:
Loud resounds the peopled air;
Mourners, once by man rejected,
They with him exalted there,
Sing his praises,
Sing his praises,
And his throne of glory share.</p> | <p>4 King of kings! let earth adore him,
High on his exalted throne;
Fall, ye nations, fall before him,
And his righteous sceptre own.
All the glory,
All the glory
Be to God and him alone!</p> |

HELMSLEY 87.87.87

 $\text{♩} = 64$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes and a final quarter note with a fermata. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. The upper staff maintains the melodic line with a mix of eighth and quarter notes. The lower staff continues the harmonic accompaniment with sustained chords and moving bass lines.

The third system of musical notation continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes and a final quarter note with a fermata. The lower staff continues the harmonic accompaniment with sustained chords and moving bass lines.

The fourth system of musical notation continues the piece. The upper staff maintains the melodic line with a mix of eighth and quarter notes. The lower staff continues the harmonic accompaniment with sustained chords and moving bass lines.

The fifth system of musical notation concludes the piece. The upper staff features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes and a final quarter note with a fermata. The lower staff continues the harmonic accompaniment with sustained chords and moving bass lines.



- 1 O Thou everlasting Father,
 Give the kingdom to Thy Son:
 He has died that he might gather
 All Thy children into one:
 For the travail—
 For the travail—
 For the travail
 Of his soul, let this be done.
- 2 Then the north, in darkness shrouded,
 Jacob's rising star shall bless!
 And the eastern morn, unclouded,
 Bring the Sun of Righteousness,
 Cheering, healing;
 Cheering, healing,
 Cheering, healing,
 With the brightness of his face.
- 3 On Thy holy hill of Zion
 Thou hast long ordained his seat;
 Now, as Judah's conquering lion,
 Lay all foes beneath his feet:
 Let his ransomed—
 Let his ransomed—
 Let his ransomed
 In the final triumph meet.

GOPSAL 66.66.88

♩ = 104

The musical score is written in 4/4 time with a tempo of 104 beats per minute. It consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The first system begins with a vocal melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line and chords. The second system continues the vocal melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes some sixteenth-note figures. The third system concludes the piece with a vocal melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment ends with a final chord.

- 1 Rejoice, the Lord is King,
Our God and King adore:
Loud hallelujahs sing,
And triumph evermore:
Look up, lift up both heart and voice,
Rejoice, for Jesus saith, "Rejoice!"
- 2 He comes again to reign,
In mercy, truth and love;
To make an end of pain,
And bring life from above.
Look up, lift up both heart and voice,
Rejoice, again he saith, "Rejoice!"
- 3 His glory now forthtell,
Who comes to earth from heaven:
The keys of death and hell
To Christ our Lord are given:
Look up, lift up both heart and voice,
Rejoice, the Bridegroom saith, "Rejoice!"

MENDELSSOHN Op.96 87.87.87

$\text{♩} = 88$

- | | |
|--|---|
| <p>1 See the Lamb upon Mount Zion
With the number of the blest!
See how Judah's conquering Lion
Gives to them his glorious rest!
Sweet reward of faithful following
They by patience have possesset.</p> | <p>3 Sealed of God within the forehead,
Consecrated heart and soul;
Separate from sinners wanton,
Yielding to the Lord's control;
Robes of righteousness possessing,
Firstfruits they of harvest whole.</p> |
| <p>2 Strangers once among all nations,
Now before the Lamb they stand;
Ended all their tribulations;
Palms of victory in the hand,
Kept for him that overcometh,
Glory in Immanuel's Land.</p> | <p>4 Hear him cheering thee, my brother,
Whatsoe'er thy present pain.
Not to be compared the suffering
With the glory thou shalt gain
In the kingdom of the Father,
In the Son's immortal reign.</p> |

TOTTENHAM C.M.

$\text{♩} = 66$

- 1 Shine, mighty God, on Zion shine,
With beams of heavenly grace;
Reveal Thy power through all the land,
And show Thy smiling face.
- 2 When shall Thy name from shore to shore
Sound through the earth abroad,
And distant nations know and love
Their Saviour and their God?
- 3 Sing to the Lord, ye distant lands,
Sing loud with solemn voice;
Let every tongue exalt His praise,
And every heart rejoice.
- 4 Earth shall obey His high command
And yield her full increase;
And God will crown His chosen land
With fruitfulness and peace.

ELLACOMBE 76.76.D

♩ = 92

1 When shall the voice of singing
 Flow joyfully along?
 When hill and valley, ringing
 With our triumphant song,
 Proclaim the contest ended,
 And him, who once was slain,
 Again to earth descended,
 In righteousness to reign!

2 Then from the lofty mountains
 The sacred shout shall fly,
 And shady vales and fountains
 Shall echo the reply;
 High tower and lofty dwelling
 Shall send the chorus round,
 All hallelujah swelling
 In one triumphant sound.

EXULTATION D.C.M.

♩ = 88

The musical score is written for two staves (treble and bass clef) in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The music consists of four systems, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign in the bass clef.

- | | |
|--|---|
| <p>1 When shall we join our cheerful songs
 With angels round the throne?
 Ten thousand thousand are their
 tongues.
 But all their joys are one.
 "Worthy the Lamb that died", they cry,
 "To be exalted thus!"
 "Worthy the Lamb", our lips reply,
 "For he was slain for us!"</p> | <p>2 Jesus is worthy to receive
 Honour and power divine;
 And blessings, more than we can give,
 Be, Lord, for ever thine.
 Let all creation join in one
 'To bless the sacred Name
 Of him that sits upon the throne,
 And to adore the Lamb.</p> |
|--|---|

WORTHY THE LAMB

$\text{♩} = 66$ *mf* Wor- thy the Lamb, wor- thy the Lamb that was
 Wor- thy the Lamb, the Lamb that was
 Wor- thy the Lamb that was

Wor- thy the Lamb, wor- thy the Lamb that was
 pow - er, and rich - es, and
 slain, to re - ceive pow - er, and rich - es, and
 pow - er, and rich - es, and
 pow - er, and rich - es, and

wis - dom, and *cresc.* *f*
 wis - dom, and hon our, and glo - ry, and bless - ing.
 wis - dom and hon - our, and glo - ry and bless - ing,
 wis dom, and

For Thou art wor - thy, O Lord, to re - ceive pow - er, and
 Lord, to re - ceive pow - er, and

rich - es, and wis - dom, and hon - our, and glo - ry, and
rich - es, and wis - dom, and hon our, and glo - ry, and

mp
bless - ing, For Thou wast slain and hast re - deem - ed
bless - ing,

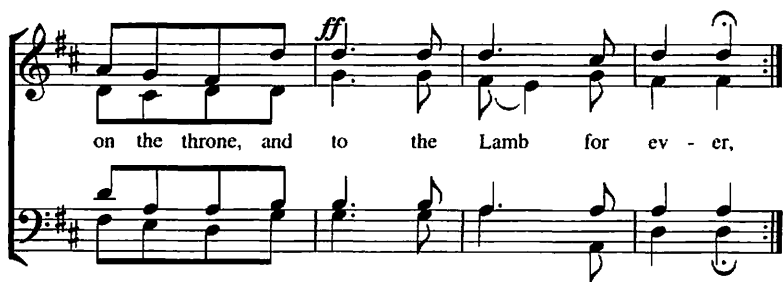
cresc.
us to God by Thy blood, and hast made us kings and priests.

f
Wor - thy the Lamb, bless - ing and
Wor - thy the Lamb, wor - thy the Lamb:



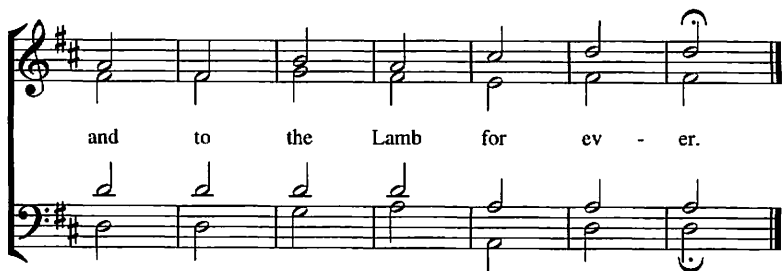
cresc.

hon - our, and glo - ry, and pow - er, to Him that sits up -



ff

on the throne, and to the Lamb for ev - er,



and to the Lamb for ev - er.

YAHWEH ELOHIM

$\text{♩} = 96$

Yah - weh El - o - him. When shall we see the

sign of Thy com - ing, When shall it be? We la - bour to -

day Thy rest to at - tain, we watch and we pray Thy

Ai - on to gain: we wait for Thy to - ken, we know thou art

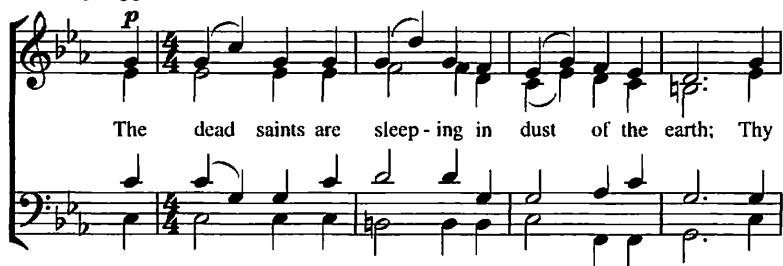
rall.



nigh! The scrip - ture hath spok - en in sure pro - phe - cy.

♩ = 86

p



The dead saints are sleep - ing in dust of the earth; Thy



liv - ing ones weep - ing, How long to the birth!

♩ = 112

f



Glo - ri - ous in ho - li - ness, con - quer the grave;

speak Thou in right-eous-ness might-y to save. The

Lord's arm a-wake and shine forth in light, in light The

might-y pow-er take, Thine is the right.

Thine Is-rael's king-dom, Thine Da-vid's throne

rall.

Thine the do - min - ion o'er na - tions a - lone.

$\text{♩} = 80$
mf

Yah - weh El - o - him, hear when we call, Re -

f

ff *rall.*

veal Thy che - ru - bim, be all in all.

LUX EOI 87.87.D

♩ = 104

First Tune

The musical score is presented in five systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

- 1 Zion's King shall reign victorious,
All the earth shall own his sway;
He will make his Kingdom glorious;
He will reign through endless day.
What though none on earth assist him!
God requires not help from man;
What though all the world resist him!
God will realize His plan.

- 2 Nations now from God estrangèd
Then shall see a glorious light
Night to day shall then be changèd,
Saints shall triumph in the sight.
See all worldly idols falling!
Worshipped once, but now abhorred;
Men on Zion's King are calling;
Zion's King by all adored.

- 3 Then shall Israel, long dispersèd,
Mourning seek the Lord their God,
Look on him whom once they piercèd,
Own and kiss the chast'ning rod;
Then all Israel shall be savèd,
War and tumult then shall cease,
While the greater Son of David
Rules a conquered world in peace.

EMPEROR'S HYMN 87.87.D

♩ = 100

Second Tune

The musical score is presented in five systems, each with a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as ♩ = 100. The score includes various musical notations such as notes, rests, and bar lines, with repeat signs at the end of each system.

- 1 Zion's King shall reign victorious,
All the earth shall own his sway;
He will make his Kingdom glorious;
He will reign through endless day.
What though none on earth assist him!
God requires not help from man;
What though all the world resist him!
God will realize His plan.
- 2 Nations now from God estrangèd
Then shall see a glorious light
Night to day shall then be changèd,
Saints shall triumph in the sight.
See all worldly idols falling!
Worshippèd once, but now abhorred;
Men on Zion's King are calling;
Zion's King by all adored.
- 3 Then shall Israel, long dispersèd,
Mourning seek the Lord their God,
Look on him whom once they piercèd,
Own and kiss the chast'ning rod;
Then all Israel shall be savèd,
War and tumult then shall cease,
While the greater Son of David
Rules a conquered world in peace.

ALL SAINTS 87.87.77

♩ = 88

The musical score is written in 4/4 time with a tempo of 88 beats per minute. It consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The music is a hymn tune with a simple, steady melody and accompaniment.

- 1 Who are these, like stars appearing,
 These before God's Throne who stand?
 Each a golden crown is wearing;
 Who are all this glorious band?
 Hallelujah, hark! they sing,
 Praising loud their heavenly King.
- 2 Who are these of dazzling brightness
 As the angels now arrayed?
 Clad in robes of purest whiteness,
 Robes whose lustre ne'er shall fade,
 Ne'er be touched by time's rude hand—
 Whence came all this glorious band?
- 3 These are they who have contended
 For their Saviour's honour long,
 Wrestling on till life was ended,
 Following not the sinful throng;
 These, who well the fight sustained,
 Triumph through the Lamb have gained.

HERALD 66.66.88

♩ = 100

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 G major (one sharp) and 4/4 time, with a 3/2 cut time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system.

The third system of musical notation concludes the piece with two staves in the same key and time signature as the first system.

- | | |
|---|---|
| <p>1 Blow ye the trumpet, blow!
The joyful welcome sound!
Let scattered Israel know
To earth's remotest bound,
The year of jubilee is come;
Return, O exiled Israel, home:</p> | <p>3 On David's royal throne
The Saviour-King shall reign;
His sway all nations own,
From east to western main:
The year of thy redemption's come,
Return, O ransomed Israel, home!</p> |
| <p>2 For long in Gentile lands,
Dejected and forlorn,
Thy weary mourning bands
Have borne their cruel scorn.
But now no longer shall they roam;
Return, O wand'ring Israel, home!</p> | <p>4 Blow ye the trumpet, blow!
The jubilee proclaim!
Thy tribes shall blessing know
Through Jesus' mighty name:
The day of glad release is come:
Return, O happy Israel, home!</p> |

CALVARY 87.87.87

$\text{♩} = 63$

1 Come, thou glorious day of promise,
Come, and spread thy cheerful ray,
When the scattered sheep of Israel
Shall no longer go astray;
When hosannahs, when hosannahs
With united voice they cry.

2 Lord, how long wilt Thou be angry?
Shall Thy wrath for ever burn?
Rise, redeem Thine ancient people,
May they to Messiah turn:
King of Israel, King of Israel,
Come and set Thy people free.

3 O, that Thou wouldst soon to Jacob
Thine enliv'ning Spirit send;
Of their unbelief and mis'ry—
Make, O Lord, a speedy end;
Lord, Messiah, Lord, Messiah,
Quick to Israel descend.

UNIVERSITY C.M.

♩ = 72

- 1 Daughter of Zion, from the dust
Exalt thy fallen head;
Again in thy Redeemer trust,
He calls thee from the dead.
- 2 Awake, awake, put on thy strength,
Thy beautiful array;
The day of freedom dawns at length,
The Lord's appointed day.
- 3 Rebuild thy walls, thy bounds enlarge,
And send thy heralds forth;
Say to the south, "Give up thy charge,
And keep not back, O north".
- 4 They come, they come: Thine exiled bands,
Where'er they rest or roam,
Have heard Thy voice in distant lands,
And hasten to their home.

PORTUGUESE 11.11.11.11

♩ = 104

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody of quarter and eighth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with some chromatic movement, including a sharp sign (F#) indicating a change in pitch. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows further development of the melody and accompaniment. The upper staff has a more active melodic line with eighth notes. The lower staff maintains the harmonic support.

The fourth system features a melodic line with a prominent half-note chord at the end of the system. The lower staff continues with a consistent accompaniment.

The fifth system concludes the piece. The upper staff ends with a final chord and a whole note. The lower staff also concludes with a final chord and a whole note.

- 1 Daughter of Zion! awake from thy sadness;
Awake, for thy foes shall oppress thee no more;
Bright o'er thy hills dawns the day-star of gladness;
Arise, for the night of thy sorrows is o'er,
Arise, for the night of thy sorrows is o'er.
- 2 Strong were thy foes; but the Arm that subdued them
And scattered their legions, was mightier far;
Driven like chaff by the scourge that pursued them,
All vain were their steeds and their chariots of war,
All vain were their steeds and their chariots of war.
- 3 Daughter of Zion! the Power that hath saved thee
Extolled with the harp and the timbrel shall be;
Shout! for the foe is destroyed that enslaved thee,
Th'oppressor is vanquished, and Zion is free,
Th'oppressor is vanquished, and Zion is free.

IRISH C.M.

♩ = 88

1 For Zion's sake I will not rest,
Saith God, nor hold my peace
Until Jerusalem be blest,
And Judah's sorrows cease;

2 Until her righteousness return
As daybreak after night;
The lamp of her salvation burn
With everlasting light.

3 The Gentiles shall her glory see,
And kings declare her fame;
Appointed unto her shall be
A new and holy name.

4 Go through, go through, prepare
the ways,
The gates wide open spread;
The standard of the people raise,
To glorious triumph led.

5 In ev'ry clime, through ev'ry land,
Proclaim the joyful word:
The holy people are at hand,
Redeemèd of the Lord!

OTTERBOURNE L.M.

♩ = 88

- | | |
|--|---|
| <p>1 Great God of Abr'ham, hear our prayer:
Let Abram's seed Thy mercy share:
Oh may they now at length return,
And look on him they pierced, and
mourn.</p> | <p>3 Though outcasts still, estranged from
Thee,
Cut off from their own olive tree,
Let them no longer such remain,
Oh! Thou canst graft them in again.</p> |
| <p>2 Remember Jacob's flock of old;
Bring home the wand'ers to Thy fold;
Remember, too, Thy promised word,
"Israel at last shall seek the Lord".</p> | <p>4 Lord, put Thy law within their hearts,
And write it in their inward parts;
The veil of darkness rend in two
Which hides Messiah from their view.</p> |
- 5 O! Haste the day, foretold so long,
When Jew and Greek (a glorious throng)
One house shall seek, one prayer shall pour,
And one Redeemer shall adore.

VIENNA 87.87.D

♩ = 80

The musical score is written in G major (one sharp) and 4/4 time. It consists of six systems, each with a treble and bass staff. The tempo is marked as ♩ = 80. The music features a steady accompaniment in the bass with chords and moving lines, and a more active melody in the treble. The piece concludes with a final double bar line.

- 1 Hear what God, the Lord, hath spoken:
 "O! my people, faint and few,
 Comfortless, afflicted, broken,
 Fair abodes I build for you.
 Thorns of heart-felt tribulation
 Shall no more perplex your ways:
 Ye shall name your walls Salvation,
 And your gates shall all be praise.
- 2 "There like streams that feed the garden,
 Blessing without end shall flow;
 For the Lord, your faith rewarding,
 All His bounty shall bestow;
 Still in undisturbed possession
 Peace and righteousness shall reign;
 Never shall you feel oppression,
 Hear the voice of war again.
- 3 "Ye, no more your suns descending,
 Waning moons no more shall see;
 But, your griefs for ever ending,
 Find eternal noon in Me:
 God shall rise, and, shining o'er you,
 Change to day the gloom of night;
 He, the Lord, shall be your glory;
 God, your everlasting light."

318

ISRAEL

NEW ISRAEL 10.8.10.10

♩ = 92

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a melodic line, and a bass staff with a similar accompaniment. The second system continues the piece with more complex chordal textures and melodic movement. The third system concludes the piece with sustained chords and a final melodic phrase.

- 1 O God of Abraham we pray to Thee
For Thine own people Israel,
O turn their hearts again in truth, O Lord,
That promises through Christ may be revealed.
- 2 Lord, lift the veil upon their eyes at last,
To see their Saviour whom they pierced;
And mourn the blindness of the ages gone
That hid from them the blessings in Thy Son.
- 3 So let the Land be blessed with peace once more,
An end to fear and suffering bring,
The people rest in new found hope with him;
The Righteous One in justice reigns as King.

HOME L.M.

♩ = 88

- 1 O Thou, to whom all prayer must rise,
Wilt Thou now lend Thy gracious ear?
While feeble mortals raise their cries,
Wilt Thou, the God of Israel, hear?
- 2 Thy servants would deny Thee rest
Till Zion's mould'ring walls Thou raise,
Till Thine own power shall stand confessed,
And make Jerusalem a praise.
- 3 With gentle beams on Zion shine,
Raise up her kings, restore her priests,
And, by Thine energy divine,
Let sacred love o'erflow their feasts.
- 4 Then shall each age and rank agree
United shouts of joy to raise:
And Zion, made a praise by Thee,
To Thee shall render back the praise.

EMS 12.11.12.11

♩ = 84

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by quarter notes A2 and B2, then a half note C3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with quarter notes D4, E4, and F4, followed by a half note G4. The lower staff continues the bass line with quarter notes D2, E2, and F2, followed by a half note G2. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff continues the melody with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff continues the bass line with a half note G2, followed by quarter notes A2 and B2, then a half note C3. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with quarter notes D4, E4, and F4, followed by a half note G4. The lower staff continues the bass line with quarter notes D2, E2, and F2, followed by a half note G2. The system concludes with a double bar line.

- 1 Oh! mourn ye for Zion, her beauty is faded,
Her joy is departed, her glory is fled;
The light and the hope of her prospects are shaded;
She wanders in darkness, her comforts are dead.
- 2 Oh! pray ye for Zion, though sad and forsaken,
Though scorned and derided, despised and forlorn;
The truth of Jehovah, our God, is unshaken,
Her night shall but usher a glorious morn.
- 3 Oh! labour for Zion, though now, in her blindness,
She knows not her Saviour, Messiah, and Lord;
Yet, guided by mercy, the life-tones of kindness
Shall win her dull ear to the voice of his word.
- 4 Oh! watch ye for Zion; the day-spring is breaking,
Her night has been gloomy, but shortly will end;
Her long-promised Shepherd his lost sheep is seeking,
The heart of the obdurate nation will bend.
- 5 Oh! hope ye for Zion; salvation is nearing,
And brighter than morn's roseate glow shall be seen.
The great Sun of Righteousness with his appearing,
And beams of his glory shall gladden the scene.
- 6 Rejoice ye for Zion! Jehovah has spoken;
Jerusalem's outcasts shall yet be restored;
The bonds of the fetter-bound slave shall be broken,
And Judah set free at the word of the Lord.

JEROME C.M.

♩ = 80

- 1 Oh, Yahweh, listen while we dare
The promises to plead,
Which Thine own sacred pages bear
To faithful Abram's seed.
- 2 For Thou hast passed Thy certain word—
Nor canst Thyself deny—
That Jacob's race shall be restored
To favour and to joy.
- 3 Bring Thou, O Lord, the happy hour
When this shall be fulfilled;
And Thy dear Son, with mighty power,
To Israel be revealed.
- 4 Then Jew and Gentile shall combine
Emmanuel's name to praise;
And sound his mercy all divine
To everlasting days.

RHUDDLAN 87.87.87

♩ = 104

- | | |
|--|---|
| <p>1 On the mountain-top appearing,
Lo, the sacred herald stands;
Welcome news to Zion bearing,
Zion long in hostile lands:
Mourning captive,
Mourning captive,
God Himself will loose thy bands.</p> | <p>3 God, thy God, will now restore thee,
He Himself appears thy friend;
All thy foes shall flee before thee,
Here their boasts and triumphs end.
Great deliv'rance,
Great deliv'rance,
Zion's King vouchsafes to send.</p> |
| <p>2 Has thy night been long and mournful?
All thy friends unfaithful proved?
Have thy foes been proud and scornful,
By thy sighs and tears unmoved?
Cease thy mourning,
Cease thy mourning,
Zion still is well-beloved.</p> | <p>4 Peace and joy shall now attend thee,
All thy warfare now is past,
God thy Saviour shall defend thee,
Peace and joy are come at last;
All thy conflicts,
All thy conflicts
End in everlasting rest.</p> |

ABINGDON C.M.

♩ = 80



- 1 Wake, harp of Zion, wake again
Upon thine ancient hill,
On Jordan's long deserted plain,
By Kedron's lowly rill.
- 2 The hymn shall yet in Zion swell
That sounds Messiah's praise,
And thy loved name, Immanuel,
As told in ancient days.
- 3 For Israel yet shall own her King;
For her salvation waits.
And hill and dale shall sweetly sing
With praise in all her gates.
- 4 Bring soon, O Lord, these promised days
When Israel shall rejoice,
And Jew and Gentile join in praise
With one united voice.

WRAYSBURY 87.87

♩ = 84

- 1 Jesus calls us! O'er the tumult
Of our life's wild restless sea
Day by day his sweet voice soundeth,
Saying, 'Christian, follow me.'
- 2 As of old apostles heard it
By the Galilean lake,
Turned from home and toil and kindred,
Leaving all for his dear sake.
- 3 Jesus calls us from the worship
Of the vain world's golden store,
From each idol that would keep us,
Saying, 'Christian, love me more.'
- 4 In our joys and in our sorrows,
Days of toil and hours of ease,
Still he calls, in cares and pleasures,
'Christian, love me more than these.'
- 5 Jesus calls us! By thy mercies,
Saviour, may we hear thy call,
Give our hearts to thy obedience,
Serve and love thee best of all.

COME TO ME

♩ = 80

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and a final half-note G. The left hand provides a steady accompaniment with quarter notes and eighth-note chords.

Vocal line: Come to me all you who are wea-ry and bur-dened.
 Piano accompaniment continues with a similar rhythmic pattern, featuring block chords in the right hand and a bass line in the left hand.

Vocal line: Come to me, O come to me, and I will give you rest.
 Piano accompaniment continues, ending with a final chord in the right hand and a bass line in the left hand. A first ending bracket labeled '1. 2.' is placed over the final measure of the vocal line.

Take my yoke u - pon you and learn from
 For my yoke is ea - sy and my bur - den is

me light. for And I am gen - tile and
 light. And you will find rest, and find

hum - ble in heart, rest,
 rest for your souls.

3.

I will give you rest. I will give you rest.

This musical score is for the hymn 'I will give you rest.' It is written in G major and 4/4 time. The vocal line consists of two phrases: 'I will give you rest.' and 'I will give you rest.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The piece concludes with a double bar line and repeat dots.

326

COME UNTO ME

$\text{♩} = 100$
mf *f*

Come un-to me, Come un-to me, all ye that la-bour

This musical score is for the hymn 'Come Unto Me' in 4/4 time. It begins with a tempo marking of quarter note = 100. The first two phrases are marked *mf* (mezzo-forte) and the final phrase is marked *f* (forte). The vocal line is simple, with lyrics: 'Come un-to me, Come un-to me, all ye that la-bour'. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The piece ends with a double bar line and repeat dots.

mp

and are hea- vy la- den, and I will give you rest, and I will give you

f

rest, Come to me, and I will give you rest, will give you rest.

p *cresc.*

Him that com - eth un - to me, I will in no wise

cast out, cast out.

cast, cast out, I will in no wise cast, cast out.

cast out, cast out.

$\text{♩} = 138$ The Spi-rit and the Bride say, Come, come, come, The

The spi-rit and the Bride say, Come.

Spi-rit and the Bride say, Come, come.

The Spi rit and the Bride say. Come, The Spi rit and the

The

Bride say, Come, come, and let him, let him that

Spi - rit and the Bride say, Come, and let him that

hear - eth say, Come, him that

hear - eth say, Come, come, come, and let him, let him that

him that

is a - thirst come, and who - so - ev - er will, and

cresc.

who - so - ev - er will, let him take, let him take the wa - ter of

mp *cresc.*

life free - ly, and who - so - ev - er will, and who - so - ev - er

f

will, let him take, let him take the wa - ter of life free - ly.

MENDELSSOHN 76.76.D

♩ = 92

First Tune

Musical score for "The Call of the Gospel" by Mendelssohn, First Tune. The score is in 4/4 time with a tempo of 92. It consists of four systems of two staves each (treble and bass clef). The music is written in G major and features a simple, hymn-like melody with a steady bass accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The second system continues the melody. The third system introduces a key signature change to two sharps (D major) with a sharp sign on the bass line. The fourth system concludes the piece with a final cadence in D major.

Of joy that hath no end - ing, And *Alto* love that can - not cease.

- 1 "Come unto me, ye weary,
And I will give you rest."
O blessèd voice of Jesus,
Which comes to hearts opprest!
It tells of benediction,
Of pardon, favour, peace;
Of joy that hath no ending,
And love that cannot cease;
Of joy that hath no ending,
And love that cannot cease.
- 2 "Come unto me, ye wanderers
And I will give you light."
O loving voice of Jesus,
Which comes to cheer the night!
Our hearts were filled with sadness,
And we had lost our way;
But morning brings us gladness,
And songs the break of day;
But morning brings us gladness,
And songs the break of day.
- 3 "Come unto me, ye fainting.
And I will give you life."
O cheering voice of Jesus,
Which comes to aid our strife!
The foe is strong and eager,
The fight is fierce and long,
But thou hast made us mighty,
And stronger than the strong;
But thou hast made us mighty,
And stronger than the strong
- 4 "And whosoever cometh,
I will not cast him out."
O welcome voice of Jesus,
Which drives away our doubt!
Which calls us—very sinners—
Unworthy though we be
Of love so free and boundless,
To come, dear Lord, to thee;
Of love so free and boundless,
To come, dear Lord, to thee.

PENLAN 76.76.D

 $\text{♩} = 48$

Second Tune

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 B-flat major (two flats) and 3/4 time. The music begins with a treble clef and a key signature of two flats. The melody in the treble staff starts on G4, moving to A4, Bb4, and C5. The bass line starts on G2, moving to A2, Bb2, and C3. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The treble staff has a melodic line with a half note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides harmonic support with chords and moving lines. The system ends with a double bar line.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs. The treble staff has a melodic line with a half note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides harmonic support with chords and moving lines. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features two staves in treble and bass clefs. The treble staff has a melodic line with a half note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides harmonic support with chords and moving lines. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. It features two staves in treble and bass clefs. The treble staff has a melodic line with a half note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides harmonic support with chords and moving lines. The system ends with a double bar line.

- 1 "Come unto me, ye weary,
And I will give you rest."
O blessed voice of Jesus,
Which comes to hearts opprest!
It tells of benediction,
Of pardon, favour, peace;
Of joy that hath no ending,
And love that cannot cease.
- 2 "Come unto me, ye wanderers
And I will give you light."
O loving voice of Jesus,
Which comes to cheer the night!
Our hearts were filled with sadness,
And we had lost our way;
But morning brings us gladness,
And songs the break of day.
- 3 "Come unto me, ye fainting.
And I will give you life."
O cheering voice of Jesus,
Which comes to aid our strife!
The foe is strong and eager,
The fight is fierce and long,
But thou hast made us mighty,
And stronger than the strong.
- 4 "And whosoever cometh,
I will not cast him out."
O welcome voice of Jesus,
Which drives away our doubt!
Which calls us—very sinners—
Unworthy though we be
Of love so free and boundless,
To come, dear Lord, to thee.

GOD SO LOVED THE WORLD

$\text{♩} = 84$
p *cresc.*

God so loved the world, God so loved the

world that that He gave His on - ly be - got - ten

mf

Son, that who - so be - liev - eth, be - liev - eth in him

p *cresc.* *f*

should not per - ish, should not per - ish, but have ev - er -

p

last - ing life. For God sent not His Son in - to the

The musical score is written for voice and piano. It consists of five systems of music. The first system begins with a tempo marking of quarter note = 84 and a dynamic of piano (p). The music is in 3/4 time and features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics. The third system starts with a dynamic of mezzo-forte (mf). The fourth system includes dynamics of piano (p), crescendo (cresc.), and forte (f). The fifth system ends with a dynamic of piano (p). The score includes various musical notations such as slurs, accents, and dynamic markings.

cresc. *mf*
 world to con - demn the world, God sent not His Son in - to the

p
 world to con - demn the world; but that the world through

pp
 Him might be sav - ed. God so loved the world,

cresc.
 God so loved the world that He gave His on - ly be -
 that

mf
 got - ten Son, that who - so be - liev - eth, be - liev - eth in him

p *cresc.* *f*
 should not per-ish, should not per-ish, but have ev-er-last-ing
cresc. *dim.* last -
 life, ev-er-last-ing life, ev-er-last-ing, ev-er-last -
 ing life. *pp* God so loved the world, God
ppp *rall.*
 so loved the world, God so loved the world.

JERUSALEM C.M.

♩ = 88

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 88. The music is in a simple, hymn-like style with a focus on the vocal melody and harmonic support from the piano.

- 1 Ho, ye that thirst! approach the spring
Where living waters flow:
Free to that sacred fountain all
Without a price may go.
- 2 How long to streams of false delight
Will ye in crowds repair?
How long your strength and substance waste
On trifles, light as air?
- 3 My stores afford those rich supplies
That health and pleasure give:
Incline your ear, and come to Me;
The soul that hears shall live.
- 4 With you a cov'nant I will make,
That ever shall endure,
The hope which gladdened David's heart
My mercy hath made sure.

VOX DILECTI D.C.M.

♩ = 84

Organ *rall.* *a tempo*

The musical score is arranged in five systems, each with a vocal line (treble clef) and an organ line (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The organ part begins with a tempo marking of *rall.* (rallentando) and then returns to *a tempo* (allegretto). The organ part features a steady accompaniment with some melodic lines. The vocal part consists of a single melodic line with lyrics. The score concludes with a double bar line and repeat dots.

In verses 2 and 3, for music of lines 5 and 6, substitute the following:

I came to Je - sus, and I drank Of that life- giv - ing stream,
I looked to Je - sus, and I found In him my Star, my Sun;

- 1 I heard the voice of Jesus say,
"Come unto me and rest;
Lay down, thou weary one, lay down
Thy head upon my breast":
I came to Jesus as I was,
Weary, and worn, and sad;
I found in him a resting-place,
And he has made me glad.
- 2 I heard the voice of Jesus say,
"Behold, I freely give
The living water, thirsty one,
Stoop down, and drink, and live":
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in him.
- 3 I heard the voice of Jesus say,
"I am this dark world's Light;
Look unto me, thy morn shall rise,
And all thy day be bright":
I looked to Jesus, and I found
In him my Star, my Sun;
And in that Light of life I'll walk
Till trav'ling days are done.

TYTHERTON S.M.

♩ = 88

- 1 Let him that heareth say
 To all about him—Come!
 Let him that thirsts for endless life,
 To Christ, the fountain, come!
- 2 Yes! whosoever will,
 O, let him freely come,
 And freely drink the stream of health:
 'Tis Jesus bids him come.
- 3 Lo! Jesus, who invites
 Declares—I quickly come;
 Lord, even so! we wait the hour,
 Jesus, our Saviour, come!

ST. MARY-LE-BONE L.M.

♩ = 84

The musical score is written for two staves, Treble and Bass clef, in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 84. The score consists of three systems of music. The first system has two measures. The second system has two measures. The third system has two measures, with a repeat sign at the end of the second measure.

- 1 Father, whose depth of love unknown
Has brought these suppliants unto Thee,
They come to lay their burden down,
And be in Jesus Christ made free.
- 2 The word of life has touched their hearts,
And filled them with its light and hope:
Blest with the wisdom it imparts,
No longer they in darkness grope.
- 3 Oh, cleanse them in his precious blood;
Remember, Lord, their sins no more;
And in his righteousness renewed,
Help them to keep their raiment pure.
- 4 Where'er may lie their pilgrim way,
Mid joy or sorrow, praise or shame;
In life, or death's dark hour, may they
In all things glorify Thy name.

COBLENTZ C.M.

♩ = 84

- 1 The water and the blood, O Lord,
They cleanse us from our sin,
When by the Spirit of Thy word
We are renewed within.
- 2 The water purifies, O Lord,
The heart that seeks Thy face,
In the obedience of Thy word,
To know Thy saving grace.
- 3 The sprinkled blood redeems, O Lord,
When faith hath wrought by love
To hearken to Thy word, O Lord,
As spoken from above.
- 4 Accept the sacrifice, O Lord,
And let this burial be
A good confession of Thy word
In its true mystery.
- 5 And manifest Thyself, O Lord,
Unto Thy servants here,
With all the power of Thy word
To aid, console, and cheer.
- 6 And may Thy mercy still, O Lord,
Keep him on every hand,
To gain the promise of Thy word,
The glory, and the land.

(The pronouns may be altered to suit the occasion)

ST. BERNARD C.M.

♩ = 84

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 84. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line.

- 1 We gave ourselves to Thee, O Lord,
Content to be despised,
When we, obedient to Thy word,
Believed, and were baptized.
- 2 Then we avowed that we would die
Unto the world and sin;
And live for immortality;
And be for ever Thine.
- 3 O! never may our souls forget
Those solemn, joyful days,
Which live in grateful mem'ry yet,
And prompt our hearts to praise.
- 4 And he who owns his Lord to-day,
O keep him true and pure;
May he Thy glorious grace display,
And to the end endure.

(The pronouns may be altered to suit the occasion)

PASSION CHORALE 76.76.D

 $\text{♩} = 66$

The image displays a musical score for a chorale, consisting of four systems of two staves each. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 66. The music is written in a style characteristic of 17th-century French chorales, featuring a steady harmonic accompaniment in the bass and a more melodic line in the treble. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.



1 We praise Thee, Heavenly Father,
 We thank Thee, Lord, that still
 The Word of Thy salvation
 Works out Thy sovereign will.
 What though we walk in weakness,
 Thy strength shall be our stay;
 Undaunted by the darkness
 We wait the coming day.

2 We take, O Lord, the token:
 Life out of death we see,
 Sin and its condemnation,
 Love and its victory;
 Death that departs in shadow,
 Life to the endless days,
 Death that is slain forever,
 Life that is ever praise.

3 All righteousness fulfilling,
 Our Lord salvation won;
 We too would share the blessing
 With Thy beloved Son;
 We too would bring our offering,
 Obedience full and free;
 Would share the shame and sorrow
 To share the victory.

This is also suitable as a Breaking of Bread hymn

MORTE CHRISTE L.M.

♩ = 96

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as ♩ = 96. The music is a piano accompaniment for a hymn, featuring a steady bass line and a more active treble line with chords and melodic fragments.

1 We thank, Thee Lord of heav'n and earth,
That, through Thy word and Thy Son's worth,
We can repentance find and grace
Made radiant in his shining face.

3 Though lowly born as sons of earth,
We are exalted by re-birth,
Names written in the Book of Life,
Brethren of Christ through his last strife.

2 We stand before this cleansing flood,
Made living by his precious blood;
Which sweeps away our time-worn sin,
And makes us Thine, renewed within.

4 Hear now, O Lord, as one more stands
To place himself in Thine own Hands.
He knocks to enter by the Door,
So bless him with Thy mercy sure.

HANOVER 65.65.D

♩ = 96



- 1 Be careful for nothing;
The Lord is at hand;
Remember the glory,
Remember the land.
Be fervent in spirit,
Be instant in prayer;
Work out your salvation
With trembling and fear.
- 2 Be pure in the doctrine,
Be strong in the Word;
Preserve in its brightness
The two-edged sword.

The things of the kingdom,
The things of the name,
Confessed in Jehovah
Absolve us from shame.

- 3 Fulfil ye the joy of
The Father and Son,
By seeking the peace which
Their counsel hath won.
Our prayers and our praises
God's grace will command:
Remember the glory!
Remember the land!

A NEW COMMANDMENT

♩ = 108

A new com - mand - ment I give un - to

The first system of music features a treble and bass staff in G major (one sharp) and 4/4 time. The melody in the treble staff begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, D5, E5, F5, G5. The bass staff provides a harmonic accompaniment with a steady quarter-note bass line.

you; that you love one a - no - ther as

The second system continues the melody from the first system. The treble staff has a quarter note G5, followed by a dotted quarter note A5, and then quarter notes B5, C6, D6, E6, F6, G6. The bass staff continues with a similar accompaniment pattern.

I have loved you, that you love one a -

The third system continues the melody. The treble staff has a quarter note G6, followed by a dotted quarter note A6, and then quarter notes B6, C7, D7, E7, F7, G7. The bass staff continues with a similar accompaniment pattern.

- no - ther as I have loved you. By this shall

The fourth system concludes the melody. The treble staff has a quarter note G7, followed by a dotted quarter note A7, and then quarter notes B7, C8, D8, E8, F8, G8. The bass staff continues with a similar accompaniment pattern.

all know that you are my dis - ci - ples, if

you have love one for a - no - ther. By

this shall all know that you are my dis -

- ci - ples, if you have love one for a - no - ther.

BE YE STEDFAST

$\text{♩} = 102$
mf

Be ye sted - fast, sted - fast, sted - fast, im - move - a - ble,

mp sted - fast, sted - fast, sted - fast, im - move - a - ble, *f* al - ways a -

dim. *mf* bound - ing in the work of the Lord, al - ways a - bound - ing in the

rall. *mp a tempo* work of the Lord. Be ye sted - fast, sted - fast, sted - fast, im -

move - a - ble, *mf* al - ways a - bound - ing in the work of the

The musical score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The lyrics are:

Lord, For-as-much as ye know that your la-bour is not in
 vain in the Lord, in vain in the Lord, For-as-much as ye
 know, for-as-much as ye know, that your la-bour is not in
 vain in the Lord, your la-bour is not in vain in the
 Lord. Be ye sted-fast, sted-fast, sted-fast, im-move-a-ble,

Musical markings include:

- cresc.* (crescendo) above the first staff.
- dim.* (diminuendo) above the second staff.
- mf* (mezzo-forte) above the second staff.
- cresc.* (crescendo) above the third staff.
- f* (forte) above the third staff.
- dim.* (diminuendo) above the fourth staff.
- mp* (mezzo-piano) above the fourth staff.
- mf* (mezzo-forte) above the fifth staff.

f *mp*
 al-ways a - bound-ing in the work of the Lord, al- ways a -
f
 bound-ing in the work of the Lord, For-as- much as ye
ff
 know, for - as - much as ye know,
ff
 ye know your la - bour
rall.
 is not in vain in the Lord.

HOUGHTON 55.55.65.65

♩ = 96

1 Begone, unbelief!
 Our Saviour is near,
 And for our relief
 Will surely appear:
 The rough winds may wrestle—
 Our God will perform:
 With Christ in the vessel
 We smile at the storm.

2 Though dark be our way,
 Since he is our Guide
 'Tis our's to obey,
 'Tis his to provide:

Though cisterns be broken,
 And creatures all fail,
 The word he has spoken
 Shall surely prevail.

3 Why should we complain
 Of want or distress,
 Temptation or pain?
 He told us no less:
 The heirs of salvation
 We know from his word,
 Through much tribulation
 Must follow their Lord.

SMART 87.87.87

$\text{♩} = 96$

- | | |
|--|--|
| <p>1 Brethren, let us walk together
 In the bonds of love and peace.
 Can it be a question whether
 Brethren should from conflict
 cease?
 'Tis in union, 'tis in union
 Hope and joy and love increase.</p> | <p>3 When we think how much our Father
 Has forgiven, and does forgive,
 Brethren, we should learn the rather
 Free from wrath and strife to live;
 Far removing, far removing
 All that might offend or grieve.</p> |
| <p>2 While we journey homeward, let us
 Help each other on the road:
 Foes on every side beset us—
 Snares through all the way are strewed:
 It behoves us, it behoves us
 Each to bear a brother's load.</p> | <p>4 Then let each esteem his brother
 Better than himself to be;
 And let each prefer another,
 Full of love, from envy free;
 Happy are we, happy are we
 When in this we all agree.</p> |

LÜBECK 77.77

♩ = 88

- 1 Christian, ever faithful be:
Thou shalt gain the victory;
Faithful to God's holy cause,
Faithful to His righteous laws.
- 2 Thou hast trials great and strong
For a moment, not for long;
Trust in Jesus—great or small,
He will bring thee through them all.
- 3 Be thou faithful when most tried:
Leave not then the Master's side;
In temptation's fiercest hour
Thou shalt prove his saving power.
- 4 If in pain you suffer here,
And much anguish have to bear,
Hold in faith to Christ your Lord;
He'll the needful strength afford.
- 5 When in sorrow's darkest hour
Trust in God's almighty power:
Christian, ever, faithful be;
Thou shalt gain the victory.

CHRISTIAN WALK 10.10.10.10

♩ = 96

- 1 Christian, walk carefully, danger is near:
On in thy journey with trembling and fear!
Snares from without and temptations within
Seek to entice thee once more into sin.
- 2 Christian, walk cheerfully through the fierce storm,
Dark though the sky with its threats of alarm;
Soon will the clouds and the tempests be o'er,
Then with thy Saviour thou'lt rest evermore.
- 3 Christian, walk prayerfully; oft wilt thou fall
If thou forget on thy Saviour to call;
Safe shalt thou walk through each trial and care
If thou art clad in the armour of prayer.
- 4 Christian, walk hopefully; sorrow and pain
Cease when the haven of rest thou shalt gain:
Then from the lips of the Judge thy reward:
"Enter thou into the joy of thy Lord."

LA TROBE 77.77

♩ = 100

The musical score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 100. The music consists of a series of chords and single notes, primarily in the bass clef, with some treble clef accompaniment. The first system has two measures, and the second system has two measures, all ending with a double bar line.

- 1 Few in number, little flock,
By the world despised, forgot;
Fear not, arm ye for the fight,
God will bless you with His might.
- 2 If you faint not, you shall reap,
Israel's God the seed doth keep;
Do but sow it; it will grow,
Though the way you may not know.
- 3 Brave the foe, proclaim the Word,
Sons and daughters of the Lord;
Work ye for the Lord of heaven;
Give, as He hath freely given.
- 4 Ye who have the truth received,
By God's grace to you revealed;
Should you dare to keep it back,
You the rich reward may lack.

GIBBONS' SONG No. 34 L.M.

$\text{♩} = 116$ First Tune

- 1 Fight the good fight with all thy might,
Christ is thy strength, and Christ thy right;
Lay hold on life, and it shall be
Thy joy and crown eternally.
- 2 Run the straight race through God's good grace,
Lift up thine eyes, and seek his face;
Life with its way before us lies,
Christ is the path, and Christ the prize.
- 3 Cast care aside, lean on thy Guide;
His boundless mercy will provide;
Trust, and thy trusting soul shall prove
Christ is its life, and Christ its love.
- 4 Faint not nor fear, his arms are near,
He changeth not, and thou art dear;
Hear then and do, and thou shalt see
That Christ is all in all to thee.

PENTECOST L.M.

♩ = 100

Second Tune



- 1 Fight the good fight with all thy might,
Christ is thy strength, and Christ thy right;
Lay hold on life, and it shall be
Thy joy and crown eternally.
- 2 Run the straight race through God's good grace,
Lift up thine eyes, and seek his face;
Life with its way before us lies,
Christ is the path, and Christ the prize.
- 3 Cast care aside, lean on thy Guide;
His boundless mercy will provide;
Trust, and thy trusting soul shall prove
Christ is its life, and Christ its love.
- 4 Faint not nor fear, his arms are near,
He changeth not, and thou art dear;
Hear then and do, and thou shalt see
That Christ is all in all to thee.

TRENTHAM S.M.

♩ = 108

- 1 Give to the winds thy fears;
Hope, and be undismayed;
God hears thy sighs and counts thy tears:
God shall lift up thy head.
- 2 Put thou thy trust in God,
In duty's path go on;
Walk in His strength with faith and hope
So shall thy work be done.
- 3 When He makes bare His arm,
Who shall His work withstand?
When He His people's cause defends,
Who then shall stay His hand?
- 4 Leave to His sovereign sway
To choose and to command:
With wonder filled, thou then shalt own
How wise, how strong His hand!
- 5 Through waves, and clouds, and storms,
He gently clears thy way;
Wait thou His time, so shall the night
Soon end in joyous day.

MOSCOW 66.4.666.4

♩ = 108

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 108. The music is primarily homophonic, with block chords and simple melodic lines in both hands. The first system has two measures, the second has four measures, and the third has four measures. The piece concludes with a double bar line.

- | | |
|---|--|
| <p>1 Hark! 'tis the watchman's cry,
 Jesus himself is nigh—
 Wake, brethren, wake!
 Sleep is for sons of night,
 Ye are the sons of light,
 Yours is the glory bright;
 Wake, brethren, wake!</p> | <p>True service of our Lord
 His vineyard will afford;
 He will your work reward—
 Work, brethren, work!</p> |
| <p>2 Call to each wakening band,
 Clear is our Lord's command—
 Watch, brethren, watch!
 Be ye as men that wait
 Still at their Master's gate,
 E'en though he tarry late;
 Watch, brethren, watch!</p> | <p>4 Hear we the Shepherd's voice—
 Would ye his heart rejoice,
 Pray, brethren, pray!
 Sin calls for ceaseless fear,
 Weakness a Strong One near,
 Long as ye struggle here,
 Pray, brethren, pray.</p> |
| <p>3 Heed we the Steward's call,
 There's room enough for all—
 Work, brethren, work!</p> | <p>5 Sound now the final chord;
 Thrice holy is the Lord—
 Praise, brethren, praise!
 What more befits the tongues
 Framed for angelic songs?
 To Him all praise belongs:
 Praise, brethren, praise.</p> |

MONK'S GATE 65.65.66.65

♩ = 112

1 He who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master:
There's no discouragement
Shall make him once relent
His first avowed intent
To be a pilgrim.

2 Whoso beset him round
With dismal stories
Do but themselves confound—
His strength the more is.

No lion shall him fright:
Though he with giants fight,
He will make good his right
To be a pilgrim.

3 Who holds fast to the end
Shall life inherit;
For Thou, Lord, dost defend
The true in spirit.
Then fancies, fly away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

Music: ART. RALPH VAUGHAN WILLIAMS (1872-1958)
Words: PERCY DEARMER (1867-1936) after JOHN BUNYAN

Music and words from *The English Hymnal*,
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ST. GEORGE (GAUNTLETT) S.M.

$\text{♩} = 88$

- 1 Make haste, O man, to live,
For thou so soon must die;
Time hurries past thee like the breeze—
How swift its moments fly!
- 2 Make haste, O man, to do
Whatever must be done!
Thou hast no time to lose in sloth;
The day will soon be gone.
- 3 Up, then, with speed and work;
Fling ease and self away;
This is no time for thee to sleep—
Up! watch, and work, and pray.
- 4 The useful, not the great—
The thing that never dies—
The silent toil that is not lost—
Set these before thine eyes.
- 5 Make haste, O man, to live;
Thy time is almost o'er;
O sleep not, dream not, but arise:
The Judge is at the door!

HE THAT SHALL ENDURE TO THE END

$\text{♩} = 66$ He that shall en - dure to the end, shall be

He that shall en - dure to the end, shall be sa -
He that shall en - dure to the end, shall be

He that shall en - dure to the end, shall be

sa - vèd, he that shall en - dure to the end,
vèd, he that shall en - dure to the end,
sa - vèd, he that shall en - dure to the end,

sa - vèd, he that shall en - dure to the end,

shall be

shall shall be sa - vèd, shall be
he that shall en - dure to the end,

sa - vèd.

sa - vèd, he that shall en -

he that shall en - dure to the end,

he that shall en - dure to the end, shall be

shall en - dure to the end, shall be sa - vèd,

dure to the end, shall be sa - vèd,

shall be sa - vèd,

sa - vèd, shall be sa - vèd.

sa - vèd, shall be sa - vèd.

shall be sa - vèd.

shall be sa - vèd.

ST. STEPHEN C.M.

$\text{♩} = 92$

- 1 O happy is the man who hears
Instruction's warning voice;
And who celestial wisdom makes
His early, only choice.
- 2 For she has treasures greater far
Than east and west unfold;
And her rewards more precious are
Than all their stores of gold.
- 3 In her right hand she holds to view
A length of happy days;
Riches, with splendid honours joined,
Are what her left displays.
- 4 She guides the young with innocence
In pleasant paths to tread;
A crown of glory she bestows
Upon the hoary head.
- 5 According as her labours rise
So her rewards increase;
Her ways are ways of pleasantness,
And all her paths are peace.

TIVERTON C.M.

♩ = 92

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of two staves each. The first system has a treble staff with a melody of eighth and quarter notes and a bass staff with a accompaniment of eighth and quarter notes. The second system continues the melody and accompaniment. The piece concludes with a double bar line.

- 1 O speed thee, brother, on thy way,
And to thine armour cling:
With girded loins the call obey
That grace and mercy bring.
- 2 There is a battle to be fought,
An onward race to run,
A crown of glory to be sought,
A vict'ry to be won.
- 3 O, faint not, brother, for thy sighs
Are heard before His throne;
The race must come before the prize,
The cross before the crown.

GERMAN CHORALE 77.77

$\text{♩} = 96$

- 1 Oft in danger, oft in woe,
Onward! brethren, onward go!
Fight the fight, maintain the strife,
Strengthened with the bread of life.
- 2 Onward! brethren, onward go!
Wage the war, and face the foe;
Will ye flee in danger's hour?
Know ye not your Captain's power?
- 3 Let your hearts no more be sad;
March in heav'nly armour clad;
Fight, nor think the battle long;
Soon shall vict'ry tune your song.
- 4 Let not sorrow dim your eye;
Soon shall ev'ry tear be dry;
Let not fears your course impede;
Great your strength if great your need.
- 5 Onward, then, in battle move!
More than conq'rors ye shall prove;
Though opposed by many a foe,
Christ's true soldiers, onward go!

MAINZ 66.66

♩ = 96

- 1 Oh! blessèd are the eyes
That see the living way,
To grasp the glorious prize
Of everlasting day.
- 2 Oh! blessèd are the ears
That hear the Spirit's voice,
And heed not carnal fears,
But in God's love rejoice.
- 3 Oh! blessèd are the hands
Strong in the power of prayer
To meet the Lord's demands,
And of his mercy share.
- 4 Oh! blessèd are the feet
That run the gospel race,
In righteousness to meet
The Bearer of the grace.
- 5 Oh! blessèd is the man
Who knows the joyful sound—
Salvation's wondrous plan:
For him all things abound.

ST. ETHELWALD S.M.

$\text{♩} = 100$ First Tune

- 1 Soldiers of Christ arise,
And put your armour on;
Strong in the strength which God supplies,
Through His beloved Son.
- 2 Strong in the Lord of Hosts,
And in His mighty power;
Who in the strength of Jesus trusts
Is more than conqueror.
- 3 Stand then in His great might,
With all His strength endued;
And take, to arm you for the fight,
The panoply of God.
- 4 To keep your armour bright
Attend with constant care,
Still walking in your Captain's sight,
And watching unto prayer.
- 5 From strength to strength go on;
Wrestle, and fight, and pray;
Tread all the powers of darkness down,
And win the well-fought day:
- 6 That having all things done,
And all your conflicts past,
Ye may o'ercome, through Christ alone,
And stand complete at last.

FROM STRENGTH TO STRENGTH D.S.M.

♩ = 108

Second Tune

Unison

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked 'Unison' and 'Second Tune'. The tempo is indicated as ♩ = 108. The score features a variety of musical textures, including block chords, moving lines, and melodic fragments. The first system begins with a block chord in the treble and a single note in the bass. The second system shows more complex chordal textures. The third system continues with similar textures, and the fourth system concludes with a final chord in the treble and a single note in the bass.

When sung to this tune, words are combined into 3 verses of 8 lines each.

SEEK YE FIRST Irregular

♩ = 92
Unison

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line of eighth and quarter notes. The music is marked 'Unison'.

The second system continues the musical notation from the first system, with two staves in treble and bass clefs, maintaining the 4/4 time signature and one-sharp key signature.

The third system of music includes the label 'Descant Hal - le -' above the treble staff. The notation continues with two staves in treble and bass clefs.

The fourth system includes the lyrics '- lu - jah! Hal - le - lu - jah!' written below the treble staff. The notation continues with two staves in treble and bass clefs.

The fifth system includes the lyrics 'Hal - le - lu - jah! Ha - le - lu' Hal - le - lu - jah!' written below the treble staff. The notation concludes with two staves in treble and bass clefs.

- 1 Seek ye first the kingdom of God
 And His righteousness,
 And all these things shall be added unto you,
 Hallelu', hallelujah!

*Descant: Hallelujah! Hallelujah! Hallelujah!
 Hallelu' Hallelujah!*

- 2 Ask, and it shall be given unto you;
 Seek and ye shall find,
 Knock and it shall be opened unto you,
 Hallelu', hallelujah!

(Descant)

- 3 I am the way, the truth and the life,
 That's what Jesus said,
 No man can come to the Father but by me,
 Hallelu', hallelujah!

(Descant)

Each verse is repeated by male voices only, while female voices sing the Descant.

May also be sung as a round, the congregation dividing into two groups, the second group beginning as the first reach the Descant. At the end of verse 3, the first group and organist repeat the last 8 bars.

COURAGE 66.65.D

♩ = 112

- | | |
|---|--|
| <p>1 Take courage, my brother,
And be not fainthearted,
Let none of your sorrows
Nor trials impede,
But reach forth your hand and
Remember your brother,
Forget all your troubles
In meeting his need.</p> | <p>3 Be prayerful, my brother,
And look to your Maker,
He's promised to help you
And waits for your call;
Just tell Him your trouble,
He is the Almighty,
There's nothing too big and
There's nothing too small.</p> |
| <p>2 Be thankful, my brother,
For God has provided
Much more than you need from
His bountiful store;
For God's hand is open,
His love is unbounding,
And, should you require it,
There soon will be more.</p> | <p>4 Be joyful, my brother,
A new day is dawning,
And brighter and fairer
That morning will be;
So join with all voices
And sing loud hosannas,
The Saviour is coming
To make us all free.</p> |

BRESLAU L.M.

♩ = 84

- 1 "Take up thy cross", the Saviour said,
 "If thou would'st my disciple be;
 Deny thyself, the world forsake,
 And humbly follow after me."
- 2 Take up thy cross; let not its weight
 Fill thy weak soul with vain alarm:
 His strength shall bear thy spirit up,
 And brace thy heart and nerve thine arm.
- 3 Take up thy cross, nor heed the shame,
 And let thy foolish pride be still;
 Thy Lord refused not e'en to die
 Upon a cross on Calvary's hill.
- 4 Take up thy cross and follow him,
 Nor think till death to lay it down;
 For only he who bears the cross
 May hope to win the glorious crown.

NARENZA S.M.

♩ = 96

- 1 Ye servants of the Lord,
Each in his calling wait,
Observant of his heavenly word,
And watchful at his gate.
- 2 Let all your lamps be bright,
And tend the golden flame;
Gird up your loins as in his sight,
For awful is his name.
- 3 Watch! 'tis your Lord's command,
And while we speak, he's near;
Mark the first signal of his hand,
And ready all appear.
- 4 Oh, happy servant he,
In such a posture found!
He shall his Lord with rapture see,
And be with honour crowned.
- 5 Christ shall the banquet spread
With his own royal hand,
And raise that faithful servant's head
Amid the angelic band.

HAVE COURAGE, FIGHT THE BATTLE

♩ = 84

Unison

Verse 1 We come a - round God's word to learn to - geth - er,
For - sak - ing earth - ly cares and lusts and pleas - ures,

How we can help and strength - en one an - oth - er,
We on - ly seek the true and rich - est treas - ures;

To stand firm a - gainst the world a - round us.
God has in store for us His heav'n - ly king - dom,

Christ came and showed us the way.
From which His Son on earth shall reign.

Chorus

Harmony

Have cour - - age, fight the bat -

Have cour - age, fight the bat -

-tle, Be strong, a - gainst sin strug -

-tle, Be strong, a - gainst sin strug -

gle, With Christ - like hearts and minds we'll strive

- gle, With Christ-like hearts and minds we'll strive to

to serve our

serve our God with all our might.

FINE

Unison

Verse 2 To faith - ful lives whose names have been re - cord - ed,
As bright lights shin - ing in this world of dark - ness,

A crown of life to them shall be re - ward - ed,
Let's faith - full - y pro - claim the truth we all pos - sess,

Who walk the path that's strait and true and nar - row,
If God is for us who can be a - gainst us?

Second time to Chorus

and look to God to be their guide.
through Christ we have the vic - tor - y.

MISSIONARY 7676.D

♩ = 104

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features a melody of quarter and eighth notes, often beamed together in pairs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns, including some sixteenth notes. The lower staff continues the harmonic accompaniment, showing a steady bass line.

The third system of musical notation consists of two staves. The upper staff shows the continuation of the melody, with some notes held for longer durations. The lower staff provides the corresponding bass accompaniment.

The fourth system of musical notation is the final system on the page, consisting of two staves. It concludes the piece with a final melodic phrase in the upper staff and a final bass accompaniment in the lower staff.

- 1 Ye saints in Christ, his brethren,
Let faith cast out your fear:
The dark night is departing;
The morning light is near:
The Bridegroom is arising,
And soon he draweth nigh;
Up! pray, and watch, and wrestle;
At midnight comes the cry!
- 2 See that your lamps are burning,
Replenish them with oil;
And work out your salvation—
The end of all your toil.
The watchers in the mountain
Proclaim the Bridegroom near;
Go meet him, as he cometh,
With joy and not with fear.
- 3 Ye saints, who here in patience
Your tribulations bear,
Shall live and reign for ever,
And Christ's own kingdom share.
Around the throne of glory
The Lamb ye shall behold;
In triumph sing before him
Your praise with saints of old.
- 4 Our hope and expectation,
O Jesus! now appear!
Arise, thou Sun, so longed for,
O'er this benighted sphere!
With hearts and hands uplifted,
We plead, O Lord, to see
The day of earth's redemption
That brings us unto thee!

GLADNESS 4.10.10.10.4

 $\text{♩} = 54$

The musical score consists of three systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 54. The music is primarily chordal with some melodic movement in the bass line.

1 Come, labour on!
 Who dares stand idle on the harvest plain,
 While all around him waves the golden grain?
 And to each servant does the Master say,
 "Go, work to-day!"

2 Come, labour on!
 Claim the high calling angels cannot share;
 To young and old the gospel message bear;
 Redeem the time; its hours too swiftly fly,—
 The night draws nigh.

3 Come, labour on!
 The toil is pleasant, the reward is sure;
 Blessed are those who to the end endure;
 How full their joy, how deep their rest shall be,
 O Lord, with thee!

GIBBONS' SONG No. 34 L.M.

♩ = 116

The musical score is written for two parts: Treble and Bass. It begins in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked as ♩ = 116. The score consists of three systems, each with two staves. The first system includes a repeat sign. The melody is primarily composed of quarter and eighth notes, while the bass line provides a steady accompaniment with chords and moving lines.

- 1 Forth in Thy name, O Lord, I go,
My daily labour to pursue;
Thee, only Thee, resolved to know,
In all I think, or speak, or do.
- 2 The task Thy wisdom hath assigned
O let me cheerfully fulfil;
In all my works Thy presence find,
And prove Thy good and perfect will.
- 3 Help me to bear that easy yoke,
And every moment watch and pray;
And still to things eternal look,
And hasten to Thy glorious day.

KENILWORTH 10.10.10.4.4

 $\text{♩} = 60$

The musical score is arranged in five systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 60. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line in the final system.

- 1 God's word went forth! The heavens were arrayed,
The darkness fled before the glorious light;
The angels His supreme command obeyed,
Fair Earth was filled by God's creative might,
God's word went forth! God's word went forth!
- 2 God's word went forth! on Sinai's fiery height;
To Moses, Yahweh spoke His Holy Name,
And gave His people laws of truth and right
When, saved from Egypt's bondage, Israel came;
God's word went forth! God's word went forth!
- 3 God's word went forth! The prophets were impelled
To tell rebellious Israel His will.
The Spirit warned of judgement on the world
By One who would God's perfect law fulfil;
God's word went forth! God's word went forth!
- 4 God's word went forth! The Saviour, Christ, was born;
The word made flesh, the Father's only Son.
He brought salvation to a world forlorn,
And by his sacrifice our pardon won;
God's word went forth! God's word went forth!
- 5 God's word went forth! Our Lord the gospel preached,
And pleaded with his people to repent;
Apostles to earth's furthest shores have reached,
To every generation have been sent;
God's word went forth! God's word went forth!
- 6 God's word, go forth! Let Jesus soon return
And raise the sleeping saints to life again;
In faith, to see our Lord and King, we yearn;
Let Jesus o'er the world in glory reign!
God's word, go forth! God's word, go forth!

MORNING LIGHT 76.76.D

♩ = 108

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of six systems of music. Each system has a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 108. The music is in a homophonic style with a steady accompaniment.

- 1 Ho! reapers of life's harvest,
 Why stand with rusted blade
 Until the night draws round you,
 And day begins to fade?
 Why stand ye idle, waiting
 For reapers more to come?
 The golden morn is passing;
 Why sit ye idle, dumb?
- 2 Thrust in your sharpened sickle
 And gather in the grain:
 The night is fast approaching
 And soon will come again.

Thy Master calls for reapers,
 And shall he call in vain?
 Shall sheaves lie there ungathered
 And waste upon the plain?

- 3 Come down from hill and mountain
 In morning's ruddy glow,
 Nor wait until the dial
 Points to the noon below;
 And come with the strong sinew,
 Nor faint in heat or cold;
 And pause not till the evening
 Draws round its wealth of gold.

RIGHTEOUSNESS C.M.

♩ = 100

- 1 Jesus! Thou Sun of Righteousness,
Shed forth thy living rays;
Stir up thy strength, thy mightiness,
And manifest thy praise.
- 2 In former years thy word of power
Midst darkness scattered light;
Now reproduce thy early shower,
And rain upon our night.
- 3 Send down thy blessing from on high,
And cause thy word below—
The good seed of thy kingdom nigh—
In faith and hope to grow;
- 4 The faith that made thy saints of old
In patience to endure;
The hope which in the cov'nant fold
Beholds the promise sure.

HOW BEAUTIFUL UPON THE MOUNTAINS

$\text{♩} = 92$
mf

How beau - ti - ful up - on the moun - tains, How beau - ti - ful up - on the

moun - tains, How beau - ti - ful up - on the moun - tains are the feet of

him that bring - eth good tid - ings, that pub - lish - eth

peace, that pub - lish - eth peace, that bring - eth good tid - ings, good

tid - ings of good, that pub - lish - eth sal - va - tion, that

p

mf
Org.

saith un - to Zi - on thy God reign - eth, thy God

reign - eth. Thy watch - men shall lift up the

voice; with the voice to - geth - er shall they sing: for

they shall see eye to eye, when the Lord shall

bring a - gain Zi - on. Break forth in - to joy, sing to-

ge - ther, sing to - ge - ther, ye waste pla - ces of Je -

ru - sa - lem, For the Lord hath com - fort - ed His

peo - ple, He hath re - deem - ed Je - ru - sa - lem.

ff Hal - le - lu - jah, Hal - le - lu - jah, praise ye the Lord; Hal - le -

lu - jah, Hal - le - lu - jah, *rall.* praise ye the Lord.

ST. FULBERT C.M.

♩ = 88

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 88. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

- 1 The earth, O Lord, is one great field
Of all Thy chosen seed;
The crop prepared its fruit to yield;
The labourers few indeed.
- 2 Thy saints, O Lord, in former days,
Laboured to sow Thy word;
The promise in Thy chosen land
Of David's Son and Lord.
- 3 Thy Son, O Lord, in later days,
The harvest white did see;
And e'en Samaria gave heed
And brought forth fruit for Thee.
- 4 And we, O Lord, in these last days,
Proclaim Thy kingdom nigh;
O bind us in Thy harvest sheaves,
When Thou dost reign on high.
- 5 That harvest, Lord, is Thine alone,
And all the world Thy field;
More reapers send Thou forth, until
Thy firstfruits be revealed.

LYNGHAM 86.68.6 with repeats

♩ = 116

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a quarter rest in the upper staff, followed by a series of eighth and quarter notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The upper staff contains a series of chords and melodic lines, while the lower staff continues the accompaniment. There are repeat signs (double bar lines with dots) in both staves.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs. The upper staff contains a series of chords and melodic lines, while the lower staff continues the accompaniment. There are repeat signs (double bar lines with dots) in both staves.

The fourth system of musical notation includes lyrics. The upper staff has a quarter rest followed by a series of quarter notes. The lower staff continues the accompaniment. The lyrics are: "The tri - umphs of His grace, the tri - umphs of His grace, the tri - umphs of His grace, the tri - umphs of His grace." The lyrics are placed between the two staves, with the words "The tri - umphs of His grace, the tri - umphs of His grace, the tri - umphs of His grace, the tri - umphs of His grace." aligned with the notes in the upper staff.

tri - umphs of His grace, the
 grace, the tri - umphs of His

tri - umphs of His grace!
 grace, the tri - umphs of His grace!

- 1 O for a thousand tongues to sing
 My great Redeemer's praise,
 My great Redeemer's praise,
 The glories of my Lord and King,
 The triumphs of His grace.
- 2 Jesus, the name that calms our fears,
 That bids our sorrows cease,
 That bids our sorrows cease;
 'Tis music in the sinner's ears,
 'Tis life, and health, and peace.
- 3 He speaks—and, listening to his voice,
 New life the dead receive,
 New life the dead receive;
 The mournful, broken hearts rejoice,
 The humble poor believe.
- 4 My gracious Master and my Lord,
 Assist me to proclaim,
 Assist me to proclaim;
 To spread through all the earth abroad
 The honours of the Name.

*The last line of each verse is sung three times
 by female and four times by male voices*

OLRIG GRANGE 11.11.11.11

♩ = 108

- | | |
|--|---|
| <p>1 "The Lord gave the word", and His servants did preach;
Throughout the long ages His prophets did teach
That God will accomplish His covenant plan,
And all should acknowledge His purpose with man.</p> | <p>3 As those great apostles awoke to the call
To let the truth shine and shed light upon all,
May we in their footsteps the same vision see;
Continue the work and give glory to Thee.</p> |
| <p>2 The Saviour himself summoned men to repent;
The Twelve to the cities of Judah were sent.
The Gentiles by grace the glad message received,
And men of all nations the Gospel believed.</p> | <p>4 Glad tidings of truth to the nations we bring;
Of hope and salvation in Jesus we sing;
Across the wide oceans the Gospel we spread,
That all to the kingdom of God may be led.</p> |

CAMPAIGNING L.M.

♩ = 100



- | | |
|--|---|
| <p>1 We know not if this wayside ground
Meet for our sowing may be found;
The seed is good—O grant that we,
Lord of the earth, bring fruit to Thee.</p> <p>2 The ground may turn a stony face,
The thorns deny a resting-place,
The enemy is everywhere—
Lord of our labours, hear our prayer.</p> | <p>3 Derision and scorn perchance it brings
This sowing of despised things;
We work beneath the scornful eye—
Lord of all courage, be Thou nigh.</p> <p>4 The seed has fallen from our hand,
But 'tis Thy sun upon the land,
Thy soft'ning showers that swell the
seed—
Lord of the skies, we own our need.</p> <p>5 Now darkness hides the road we wend,
Dark hidden too our labour's end;
Our work is done, the seed is sown—
Lord of the harvest, guard Thine own.</p> |
|--|---|

RACHIE 65.65.D

♩ = 126

1. Who is on the Lord's side? Who will serve the king?

Who will be His hel - pers o - ther lives to bring?

Who will leave the world's side? Who will face the foe?

Who is on the Lord's side? Who for Him will go?

Refrain

By His call of mer - cy, by His grace di - vine,
 By His call of mer - cy, by His grace di - vine,
 By His call of mer - cy, by His grace di - vine,
 We are on the Lord's side, Fa - ther, we are Thine.

- 2 He will never fail us,
 He will not forsake,
 His eternal covenant
 He will never break.
 Resting on His promise,
 What have we to fear?
 He will stay beside us,
 To the end be near.
Refrain
- 3 Fierce may be the conflict,
 Strong may be the foe,
 But with Thee beside us
 None can overthrow.
 Looking for Christ's coming,
 May our lives be pure,
 For Thy truth unchanging
 Makes the triumph sure.
Refrain

AND THE PEACE OF GOD

 $\text{♩} = 72$

Warmly, with movement

p And the peace of God, that pass - eth

The first system of music is in 2/2 time, featuring a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music begins with a whole rest in the treble clef, followed by a series of chords and single notes. A repeat sign is present after the first measure. The lyrics are printed below the notes.

all un - der - stand - ing, all un - der - stand - ing,

The second system continues the melody and bass line. The lyrics are printed below the notes.

and the peace of God, that pass - eth

The third system continues the melody and bass line. The lyrics are printed below the notes.

all un - der - stand - ing, *mf* And the

The fourth system concludes the piece. It includes a first ending bracket over the final measures. The lyrics are printed below the notes.

2. hearts and minds,

ing *pp* shall keep your shall keep your

(Org.)

shall keep your hearts and minds

hearts and minds shall keep your

(Org.)

hearts shall keep your hearts and

minds through Christ Je - sus our Lord,

shall keep your hearts and minds

shall keep your hearts and

(Org.)

shall keep your hearts and minds

minds, shall keep your hearts

(Org.)

shall keep your hearts

your hearts and minds through

slower

Christ Je - sus our Lord. A - men.

WARWICK C.M.

♩ = 66

- 1 Behold th' amazing gift of love
The Father hath bestowed
On us, the sinful sons of men,
To call us sons of God!
- 2 Concealed as yet this honour lies,
By this dark world unknown—
A world that knew not, when he came,
E'en God's beloved Son.
- 3 High is the rank we now possess;
But higher we shall rise,
Though all we shall hereafter be
Is hid from mortal eyes.
- 4 But this we know, when he appears
We'll bear his image bright;
For all his glory, full disclosed,
Shall open to our sight.

ALPHEGE 76.76

♩ = 88

The musical score is presented in two systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is indicated as quarter note = 88. The music is a simple harmonic setting of the lyrics below.

- 1 Brief life is now our portion,
Brief sorrow, short lived care;
The life that knows no ending,
Nor pain, we hope to share.
- 2 O blessèd consolation,
Short toil, eternal rest:
For us poor mortal sinners
A part with angels blest.
- 3 And now we fight the battle,
But then, shall wear the crown
Of full and everlasting
And glorious renown.
- 4 For he whom now we trust in
Shall then be seen and known,
And they that know and love him
Shall have him all their own.

DIADEMATA D.S.M.

♩ = 104

The musical score consists of two systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 104. The first system contains the first two lines of music, and the second system contains the remaining three lines. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first system and the second line of lyrics corresponding to the second system.

1 Lift up your heads, ye saints,
 Redemption draweth near:
 What though the waters rage and roar,
 Faith laughs at every fear.
 What though the way be dark,
 The heavenly light is clear:
 What though the night is black with storm,
 Deliverance is near.

2 Mark how the signs abound
 When Spring is on the way,
 See how the gleam grows in the East
 Before the dawning day.
 So in the worldly night
 Behold the portents plain
 That speak the coming of the King,
 The glories of his reign.

BLAENWERN 87.87.D

♩ = 100

The musical score is written for two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 100. The score consists of six systems of music, each system containing two staves. The music is primarily homophonic, with the upper staff often playing chords and the lower staff providing a bass line. There are several double bar lines throughout the piece, indicating the end of phrases or sections.

- 1 In the bud of early Spring-time,
In the days of early youth,
When the heart is fresh and tender,
Lord, impress us with Thy truth.
Teach us how to shun the evil,
Teach us how to love the right;
Ere the days of evil sadden,
Lead, oh lead us in the light.
- 2 In the days of Summer help us
To devote our strength to Thee;
May the fruit we bear be precious,
Yielded gratefully and free.
Fruits of holiness, refreshing,
Strengthening others in the strife—
Fruit that proves to all a blessing
Leading on to endless life.
- 3 In the days of Autumn may there
Be rich sheaves of golden grain;
Plenteous stores of wisdom garnered,
Thoughts divine that cause no pain;
Rich experience of Thy mercy,
Large remembrance of Thy love.
Grant, O God, that in the Autumn
We may all Thy goodness prove.
- 4 And when Winter comes—oft dreary,
Seeming far away from Spring,
When health fails and men grow weary,
Yet may we be glad and sing:
Glad because of coming glory,
When for ever troubles cease;
For we know the blessed story
That there shall be endless peace.

REQUIEM 87.87.77

♩ = 66

The musical score is arranged in three systems. Each system contains a vocal line (treble clef) and an organ line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 66. The organ part includes a 'Org.' marking and a fermata over a long note.

- | | |
|---|--|
| <p>1 Loved of God, in sorrow mourning,
Bowed in sadness, bathed in tears,
Lift thy head; for lo! the morning,
Which shall end thy grief, appears;
Christ thy Hope will soon appear,
He thy drooping heart will cheer.</p> | <p>3 Dost thou now in sorrow languish,
That the hearts of men are cold?
Is thy heart wrung deep with anguish
When love fades within the fold?
Loved of God, thy grief shall cease;
Quick thy Saviour brings release.</p> |
| <p>2 Dost thou weep, thy foes oppressing,
Are thine enemies too strong?
Hast thou doubts and fears distressing,
That thy Saviour waits so long?
Soon by Him from all set free,
Thou shalt sing of victory.</p> | <p>4 Hast thou long a watch been keeping,
Waiting for the promised day,
When full joy shall end thy weeping,
Chasing all thy fears away?
Then lift up thy head on high;
Thy redemption draweth nigh.</p> |

EWING 76.76.D

♩ = 96

1 Most glorious things are spoken,
 Jerusalem, of thee,
 To all God's saints the token
 Of love and liberty:
 Who shall thy hill ascending,
 From pain and sorrow free,
 From sin and death's contending,
 The living glory be?

2 Who shall, the white stone bearing,
 His secret name behold,
 And robes of whiteness wearing,
 Come forth as purged gold?

He who has hands of cleanness,
 Whose heart abides in truth;
 Whose soul abhors to leanness
 The vanities of youth.

3 He shall receive the blessing
 Of Yahweh's saving grace;
 And, righteousness possessing,
 Shall see Him face to face.
 Yes, wondrous things are spoken,
 Jerusalem, of thee:
 The oath cannot be broken,
 And we its joys shall see.

CHRIST IN YOU 12.12.8.8.8.8

♩ = 120

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of two staves each (treble and bass clef). The melody is primarily composed of quarter and eighth notes, with some rests and ties. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

- 1 No reason for despair since Jesus overcame;
He will your burden share if you embrace his name.
Remember, Jesus suffered too;
The hope of glory—Christ in you—
Remember, Jesus suffered too;
The hope of glory—Christ in you.
- 2 His strength when I am weak, his courage when I fear;
His righteousness I seek; I need him ever near.
Within my heart I pray he'll be;
The hope of glory—Christ in me—
Within my heart I pray he'll be;
The hope of glory—Christ in me.
- 3 Partakers of the bread, we lift our hearts to thee;
The power of sin is dead; thy love has set us free.
We thank thee thou hast blessed us thus;
The hope of glory—Christ in us—
We thank thee thou hast blessed us thus;
The hope of glory—Christ in us.
- 4 When Jesus comes again the faithful saints to raise,
With him they'll live and reign in joy, for endless days.
Then every tongue on him will call;
The hope of glory—Christ in all—
Then every tongue on him will call;
The hope of glory—Christ in all.

KOCHER 76.76

♩ = 96

- 1 O happy band of pilgrims,
If onward ye will tread
With Jesus as your Fellow
To Jesus as your Head!
- 2 O happy if ye labour
As Jesus did for men:
O happy if ye hunger
As Jesus hungered then!
- 3 For you a cross he carried
When for your sin he died;
For you a crown he weareth
In honour to abide.
- 4 The faith by which ye see him,
The hope in which ye yearn,
The love that through all troubles
To him alone will turn:
- 5 What are they but forerunners
To lead you to his sight?
What are they but the earnest
Of promised morning light?

EVENING 12.11.12.11

♩ = 88

- 1 The evening and morning we see the Lord making;
And darkness is chased from the face of the deep.
How good is God's light now dispersing the shadows;
And firm His commandment the heavens still keep.
- 2 The waters of Noah, in the evening assuaging,
See God's dove returning a message of peace;
His bow in the cloud the glad token proclaiming
That seedtime and harvest on earth shall not cease.
- 3 Behold the dark night that on Egypt is falling
When passover blood is defending God's own!
A feast kept for ever that God's will is telling;
Then pillar of fire is portending His throne.
- 4 Far, far spent the night, with its darkness and sorrow;
Now dawning the day of the Lord that shall be.
Now watch ye, and sleep not; but look for the morrow,
Awaking the sleepers in dust to be free.

REJOICING 11.10.11.10

♩ = 112

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with an asterisk (*) above the first measure. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a series of chords and single notes, primarily using quarter and eighth notes.

The second system of music consists of two staves in the same key signature and time signature as the first. The upper staff continues the melodic and harmonic line with various chordal textures. The lower staff provides a steady accompaniment with chords and moving lines.

The third system of music consists of two staves. The upper staff features a melodic line with some slurs and ties. The lower staff continues the accompaniment with consistent rhythmic patterns.

The fourth system of music consists of two staves. The upper staff concludes the piece with a final melodic phrase. The lower staff ends with a final chordal cadence. The system concludes with a double bar line.

* For first and last verses only

- 1 Rejoicing in hope, and the joy of salvation,
Father, we thank Thee the morning draws near;
Shadows of dread brood above every nation,
Dark is the night, but the vision is clear.
- 2 Jesus our Master, when darkness was nearing,
Looked to the joy and the peace of his reign,
Saw through the anguish a vision to cheer him,
Morning of gladness from midnight of pain.
- 3 Soon shall our eyes see the light of the morning—
Hope in our hearts; in our spirits a song.
Surely he cometh! From darkness comes dawning,
Hope and rejoicing. He cometh ere long;
- 4 Cometh in gladness like rain on mown grasses,
Cometh like shining of dawn after night.
Then shall our eyes see the light that surpasses
When on our hearts dawns that glory of light.
- 5 Rejoicing in hope and the joy of salvation,
Father, we thank Thee Thy kingdom draws near;
Shadows of dread brood above every nation,
Dark is the night, but the vision is clear.

THE REDEEMED OF THE LORD

♩ = 126

The re-deem ed of the Lord shall re - turn, The re - deem ed of the
 Lord shall re - turn, and come with sing - ing un - to Zi - on, and
 come with sing - ing, and come with sing - ing, and come with
 sing - ing un - to Zi - on. and ev - er - last - ing joy shall
 be up - on their head, and ev - er - last - ing joy shall

mp (b) *dim.*

The musical score is written for voice and piano. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical markings such as *rall.*, *f a tempo*, *dim.*, and *p*.

rall. *f a tempo*

be up - on their head. They shall ob - tain glad - ness and joy,

dim.

They shall ob - tain glad - ness and joy; and

sor - row and mourn - ing shall flee a - way, and sor - row and

p

mourn - ing shall flee a - way; Sor - row and mourn - ing shall

mf

flee a - way, sor - row and mourn - ing shall flee a - way.

THOU HAST LOVED US

$\text{♩} = 80$
mf

Thou hast loved us, and hast washed us from our

sins in Thine own blood. Thou wilt make us

dim.

Kings and Priests un - to God our Fa - ther.

f

To Thee be glo - ry and do - min - ion, glo - ry and do -

min - ion for ev - er and ev - er; To Thee be glo - ry and do -

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic, followed by a triplet of eighth notes, then a forte (*f*) section. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

min - ion for ev - er and ev - er, for ev - er and ev - er.

The second system continues the musical piece. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a consistent rhythmic pattern. The lyrics are repeated, emphasizing the theme of eternal glory.

THOU WILT PERFORM THE TRUTH

$\text{♩} = 96$
f

Thou wilt per-form the truth to Ja-cob. Thou wilt per-form the

truth to Ja-cob, and the mer-cy to A-bra-ham,

which Thou hast sworn, which Thou hast sworn un-to our

fa-thers from the days of old, from the days of old.

dim.

f

Hap-py is he, Hap-py is he, Hap-py is

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 96. The score begins with a forte (f) dynamic. The lyrics are: 'Thou wilt perform the truth to Jacob. Thou wilt perform the truth to Jacob, and the mercy to Abraham, which Thou hast sworn, which Thou hast sworn unto our fathers from the days of old, from the days of old.' The score includes various musical notations such as slurs, accents, and dynamics. The final system ends with a 2/4 time signature change and a forte (f) dynamic.

he that hath the God of Ja - cob for his re - fuge,

whose hope is in the Lord his God, whose

hope is in the Lord his God.

The musical score is written for voice and piano. It consists of three systems of music. The first system is in 3/4 time, with a treble clef and a key signature of one sharp (F#). The lyrics are "he that hath the God of Ja - cob for his re - fuge,". The second system is in 3/4 time, with a treble clef and a key signature of one sharp. The lyrics are "whose hope is in the Lord his God, whose". The third system is in 3/4 time, with a treble clef and a key signature of one sharp. The lyrics are "hope is in the Lord his God." The piano accompaniment consists of chords and single notes in both hands. The first system has a dynamic marking of *v* (piano). The second system has a dynamic marking of *mf* (mezzo-forte).

THE STEADFAST LOVE OF THE LORD

$\text{♩} = 76$
Unison

The steady love of the Lord ne-ver ceas - es, His
mer-cies ne - ver come to an end; They are new ev'-ry
morn-ing, new ev'-ry morn-ing. Great is Thy faith-ful - ness, O
Lord, great is Thy faith - ful - ness.

LIKE HIM 11.10.11.10

♩ = 92



- 1 "We shall be like him." O how rich the promise;
What greater could our Father's love prepare?
Few are the words, and softly are they spoken,
But who shall tell the blessings hidden there?
- 2 "We shall be like him"—pure in heart, and sinless;
But his redeeming mercy ends not there;
These bodies like to his shall then be fashioned,
And we his resurrection glory share.
- 3 "We shall be like him"—raised above all weakness,
For ever past all weariness and pain;
E'en death itself shall have no power to reach us
When with our risen Lord we live and reign.
- 4 So in the hope of bearing his bright image,
Rejoicing in his present gift of grace,
His love shall keep our hearts in patient waiting
Till we in glorious beauty see his face.

ST. OSWALD 87.87

♩ = 96

First Tune

- 1 Though the night be dark around us,
In the narrow way we tread;
Casting off all fear of danger,
By God's counsel safely led.
- 2 Pilgrims on the earth, and strangers
Like the fathers in the Land,
We, in their one faith united,
In their city hope to stand.
- 3 Strengthened always by God's presence
And the help that He doth give,
Strive we now to follow Jesus,
Perfectly as he to live.
- 4 Soon, as Zion's Light returning,
God's own glory he shall be:
Sun of Righteousness arising,
Healing, blessing, making free.

MARCHING 87.87

♩ = 96

Second Tune

- 1 Though the night be dark around us,
In the narrow way we tread;
Casting off all fear of danger,
By God's counsel safely led.
- 2 Pilgrims on the earth, and strangers
Like the fathers in the Land,
We, in their one faith united,
In their city hope to stand.
- 3 Strengthened always by God's presence
And the help that He doth give,
Strive we now to follow Jesus,
Perfectly as he to live.
- 4 Soon, as Zion's Light returning,
God's own glory he shall be:
Sun of Righteousness arising,
Healing, blessing, making free.

REGENT SQUARE 87.87.87

♩ = 104

- 1 Who was saved when heav'n's vast fountains
Did their flood of death begin,
And all flesh on plains and mountains,
Perished in that age of sin?
Only Noah, and his fam'ly,
In the ark, by God 'shut in'.
- 2 Who was saved from direst horror
At that unexpected hour,
Wherein Sodom and Gomorrah
Sank o'erwhelmed, to rise no more?—
Lot, the faithful, and his daughters,
Were alone removed to Zoar.
- 3 We shall fear not then, nor tremble,
When the last dread trump shall sound—
Safely with Him we'll assemble,
Gathering our Redeemer round:
And before Him, by God's mercy,
We shall stand in glory crowned.

EDEN L.M.

♩ = 80

- 1 Almighty Maker of my frame,
Short is the measure of my days:
Give me to know how frail I am,
And spend the remnant to Thy praise.
- 2 My days are shorter than a span;
A little point my life appears:
How frail, at best, is dying man!
How vain are all his hopes and fears!
- 3 Vain his ambition, noise, and show,
Vain are the cares which rack his mind:
He heaps up treasures mixed with woe;
He dies, and leaves them all behind.
- 4 O, be a nobler portion mine!
My God, I bow before Thy throne;
Life's fleeting treasures I resign,
And fix my hope on Thee alone.

CROTCH CHANT C.M.

♩ = 88

The musical score consists of four staves. The first two staves are grouped together with a brace on the left, and the last two staves are also grouped together with a brace on the left. The first staff is in treble clef, and the second staff is in bass clef. The music is written in 2/2 time and features a series of chords and melodic lines. The tempo is marked as ♩ = 88.

- 1 Blessed be the ever- | lasting God,
The Father of our Lord;
Be His abounding | mercy praised,
His majesty adored.
- 2 When from the dead He | raised His Son,
And call'd him to His hand,
He gave to us a | lively hope,
A rock on which to stand.
- 3 Yea, though Thy sentence, | Lord, requires
All flesh to see the dust,
Our Lord and Saviour | rose again—
So all his servants must.
- 4 This is our hope, that | joy to see,
Reserved against that day,
When sin and weakness, | pain and death
Shall ever fly away.

LUCCA 66.86.88

♩ = 84

The musical score is written for two staves, Treble and Bass clef, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked as ♩ = 84. The score consists of three systems of music. Each system has a Treble staff and a Bass staff. The music is primarily homophonic, with block chords in the Treble staff and a simple bass line in the Bass staff. The piece concludes with a final cadence in the Treble staff.

- 1 Change is our portion now!
The calm and sunny sea
Sleeps, when the wildest storm is near;
So doomed to change are we:
But faithful is God's changeless word—
'I will be with thee', saith the Lord.
- 2 Change is our portion now!
Youth's smooth unwrinkled brow
Age soon shall furrow, and the tear
Down the fair cheek shall flow;
But faithful is God's soothing word—
'I will be with thee', saith the Lord.
- 3 Change is our portion now!
Soon fades the summer sky,
The landscape droops in autumn sere,
And spring flowers bloom to die;
But faithful is God's living word—
'I will be with thee', saith the Lord.
- 4 Change is our portion now!
Yet, 'midst our changing lot,
'Midst withering flowers and tempests
drear,
There is—that changeth not;
But faithful is God's steadfast word—
'I will be with thee', saith the Lord.

I KNOW THAT MY REDEEMER LIVETH

♩ = 92

I know that my Re - deem - er liv - eth, and that

He shall stand at the lat - ter day up - on the

earth,
up - on the earth, up - on the earth.

I know that my Re - deem - er liv - eth, and that

He shall stand at the lat - ter day
He shall stand at the lat - ter day

up - on the earth. And tho' worms des - troy this bo - dy,
up - on the

yet in my flesh shall I see God, yet in my flesh shall

I see God. I know that my Re - deem - er

liv - eth, and that He shall stand at the lat He - ter shall

day up - on the earth. stand up - on the earth, up - on the earth.

For now is Christ ri - sen from the

dead, the first - fruits of them that sleep.

TRANQUILLITY L.M.

♩ = 72

The musical score is written in 2/2 time with a tempo of 72 beats per minute. It features a simple, hymn-like melody in the treble clef, supported by a bass line in the bass clef. The key signature contains one sharp (F#). The piece is divided into four systems, each consisting of two staves. The melody is characterized by long, sustained notes and simple harmonic accompaniment.

1 Joy cometh! Oh! that it were come
To wake the song that now is dumb;
To rouse the mourner, soothe who
weep,
And bring again the dead who sleep!

2 Joy cometh! sighing, sorrowing one—
Joy cometh! with the rising sun;
Joy—holy, blessed, perfect, pure,
Joy—ever flowing, ever sure!

3 Joy cometh with the coming day!
Joy danceth on the morning's way!
Joy, like a flood of light, shall roll,
And bathe the world from pole to pole!

4 Joy cometh! for the Lord doth come
To wake the song that now is dumb!
All righteous tongues shall find
employ
In songs of everlasting joy.

HURSLEY L.M.

♩ = 88

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides harmonic support. The piece concludes with a double bar line and repeat dots.

- 1 Life is the time to serve the Lord,
To do His will, to learn His word;
In death there is no power to know,
Far less in wisdom's way to go.
- 2 The living know that they must die,
But all the dead unconscious lie;
Their memory and their senses gone,
Alike unknowing and unknown.
- 3 Then, what your thoughts design to do,
Let willing hands with zeal pursue;
Since no device nor work is found,
Nor faith, nor hope, beneath the ground.

QUIET WATERS C.M.

♩ = 80

- 1 Short is the measure of our days,
Thou maker of our frame;
When we survey life's narrow space
We learn how low man's aim.
- 2 A span is all that we can boast,
An inch or two of time;
Man is but vanity and dust
In all his flower and prime.
- 3 What should we wish or wait for, then,
From creatures earth and dust?
To Thee they will not look in vain
Who put in Thee their trust.
- 4 Thou wilt Thy promise sure fulfil,
And bring life from above
All good establish, banish ill,
And manifest Thy love.

REST L.M.

♩ = 80

The musical score is written for two staves, Treble and Bass clef, in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked as ♩ = 80. The music consists of three systems of two staves each. The melody is primarily in the treble clef, often moving in a stepwise fashion, while the bass clef provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line in both staves.

- | | |
|--|--|
| <p>1 There is a calm for saints who weep,
A rest for Yahweh's pilgrims found;
Secure in Christ they sweetly sleep,
Hid in the ground, hid in the
ground.</p> | <p>3 O, traveller through this vale of tears
To promised everlasting light,
Through time's dark wilderness of
years
Pursue thy flight, pursue thy flight</p> |
| <p>2 The storm, that wrecks the winter sky,
No more disturbs their sweet
repose
Than summer evening's latest sigh,
That shuts the rose, that shuts the
rose.</p> | <p>4 O, rest not weary on the way;
Who falters in this race of life
Must lose the prize-wreath on the day
That ends the strife, that ends the
strife.</p> |
| <p>5 O, brave the trial, fight the fight;
For welcome waits the victory gained—
Yes, Christ returned will give thee light,
And thee defend, and thee defend.</p> | |

TRURO L.M.

♩ = 80

- 1 Arm of the Lord! awake! awake!
Put on Thy strength, the nations shake;
And let the world, confounded, see
Great acts of judgement wrought by Thee.
- 2 Arm of the Lord, Thy power extend;
The days of heathen rulers end;
Break ev'ry superstition's chain,
The rage of scornful men restrain.
- 3 Let Zion's time for favour come:
Oh, bring the tribes of Israel home,
And let our wondering eyes behold
Both Jews and Greeks in Jesus' fold.
- 4 Almighty God! Thy might proclaim
In every land of every name;
Let ev'ry pow'r before Thee fall,
And crown the Saviour Lord of all.

PRAISE 88.6.D

 $\text{♩} = 66$

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 staves are in the key of D major (two sharps) and 3/4 time. The music begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment.

The second system of musical notation consists of two staves. The top staff continues the melodic line with eighth-note patterns and some ties. The bass staff continues the accompaniment with eighth notes and some chordal textures.

The third system of musical notation consists of two staves. The top staff features a more active melodic line with eighth-note runs. The bass staff has a dense accompaniment of eighth notes. The word "Org!" is written below the bass staff, indicating the start of an organ part.

The fourth system of musical notation consists of two staves. The top staff has a melodic line with some rests. The bass staff continues the accompaniment with eighth notes and some rests.

The fifth system of musical notation consists of two staves. The top staff concludes with a melodic phrase and a final chord. The bass staff concludes with a final chord and a double bar line.

- 1 'Hear! hear! O earth,' the watchmen cry,
 The great millennial day draws nigh
 To Abr'am's faithful race;
 In which the Lord revealed in fire,
 Will make th'ungodly know His ire
 Who would not know His grace—
 Who would not know His grace.
 In which the Lord revealed in fire,
 Will make th'ungodly know His ire
 Who would not know His grace.

(basses only)
(all voices)

- 2 O solemn, dreadful, glorious news:
 The Gentiles' times about to close,
 And Zion's King appear.
 Oh! then, what fearfulness shall seize
 Those virgins who have lived at ease
 Nor thought the bridegroom near!—
 Nor thought the bridegroom near!
 Oh! then, what fearfulness shall seize
 Those virgins who have lived at ease
 Nor thought the bridegroom near!

(basses only)
(all voices)

CULBACH 77.77

♩ = 88

- 1 In the sun, and moon, and stars
Signs and wonders there shall be;
Earth shall quake with inward wars,
Nations with perplexity.
- 2 Soon shall ocean's hoary deep,
Tossed with stronger tempests, rise;
Wilder storms the mountains sweep,
Louder thunder rock the skies.
- 3 Dread alarms shall shake the proud,
Pale amazement, restless fear;
And, amid the thunder cloud,
Shall the Judge of men appear.
- 4 But though from his glorious face
Heaven shall fade and earth shall fly,
Fear not ye, His chosen race,
Your redemption draweth nigh.

MISHPAT 87.87.87

$\text{♩} = 104$

- 1 Lord, Thy judgements now are waking,
Let not Thy compassion sleep;
But while earthly thrones are shaking
Sure and firm Thy purpose keep;
O Lord, hear us, be Thou near us
When the storm shall o'er us sweep.
- 2 Courage, saints, your fears assuaging,
Chant a bold and hopeful strain!
Holy seers, of peace presaging,
Bid us hail Messiah's reign:
Strife, sedition, superstition,
Then no votaries shall gain.
- 3 Prince of Peace, let every nation
Soon thy law and sceptre own;
Bow the world in supplication,
Bring the kingdoms to thy throne!
Earth possessing boundless blessing,
Then shall honour thee alone.

VATER UNSER 88.88.88

 $\text{♩} = 66$

The musical score is written in G minor (three flats) and 3/4 time. It consists of five systems, each with a treble and bass staff. The tempo is marked as quarter note = 66. The piece is a setting of the Lord's Prayer. The first system shows the beginning of the prayer with a key signature change from G minor to E-flat major (two flats) in the second measure. The second system continues the prayer. The third system includes a fermata over the final note of the first phrase. The fourth system continues the prayer. The fifth system concludes the piece with a double bar line.

- 1 O quickly come, great Judge of all;
For, awful though thine advent be,
All shadows from the truth will fall,
And falsehood die, at sight of thee;
O quickly come: for doubt and fear
Like clouds dissolve when thou art near.

- 2 O quickly come, great King of all;
Reign all around us, and within;
Let sin no more our souls enthrall,
Let pain and sorrow die with sin:
O quickly come: for thou alone
Canst make thy scattered people one.

- 3 O quickly come, true Life of all;
For death is mighty all around;
On every home his shadows fall,
On every heart his mark is found:
O quickly come: for grief and pain
Can never cloud thy glorious reign.

FERTILE PLAINS L.M.

♩ = 80

- 1 Our Lord will come, but not the same
As once in lowly form he came—
A silent Lamb, to slaughter led,
The bruised, the suff'ring, and the dead.
- 2 The Lord will come, a dreadful form,
With wreath of flame, and robe of storm,
To shake the earth and cleave the sky,
And bring the day of judgement nigh.
- 3 Can this be he who once did stray,
A pilgrim on the world's highway,
By power oppressed, and mocked by pride,
The Nazarene, the Crucified?
- 4 Yes, tyrants! to the rocks complain;
Go seek the mountain-clefts in vain:
But faith, victorious o'er the tomb,
Shall sing for joy, "The Lord is come".

MISERICORDIA 88.86

♩ = 92

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is written in a simple, homophonic style with a steady pulse. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The piece concludes with a double bar line.

- 1 Shall we behold the promised land,
Its streams and long down-trodden dust
Delivered from the alien hand,
And given to the just?
- 2 Shall we be there with saints of old
Assembled round the judgement throne,
When making up the gems and gold
The Lord selects His own?
- 3 Shall we with pure and strengthened voice
Join in that saintly choir to sing,
And with immortal power rejoice
To praise the chosen King?
- 4 We know the end, we know the way,
And some with life he will endow.
Shall we be with him in that day?
We make the answer now.

(The following hymns are also suitable under this heading:

27 The heathen raged

42 The Lord will come.

55 From Zion shall Thy rod proceed)

EVENTIDE 10.10.10.10

♩ = 88

- 1 Abide with me; fast falls the eventide;
The darkness deepens Lord, with me abide:
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.
- 2 Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou who changest not, abide with me.
- 3 I need Thy presence every passing hour;
What but Thy grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.
- 4 I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? where, grave, thy victory?
I triumph still if Thou abide with me.

ANGELUS L.M.

♩ = 84

- 1 At even ere the sun was set
The sick, O Lord, around thee lay;
Oh, in what divers pains they met!
Oh, with what joy they went away!
- 2 Once more 'tis eventide, and we
Oppressed with various ills draw near;
What if thy form we cannot see?
We know and feel that thou art here.
- 3 O Saviour Christ, our woes dispel;
For some are sick, and some are sad;
And some have never loved thee well,
And some have lost the love they had.
- 4 O Saviour Christ, thou too art Man;
Thou hast been troubled, tempted, tried;
Thy kind but searching glance can scan
The very wounds that shame would hide;
- 5 Thy touch has still its ancient power;
No word from thee can fruitless fall;
Hear, in this solemn evening hour,
And in thy mercy heal us all.

ELLERS 10.10.10.10

♩ = 92

- 1 Father, again to Thy dear name we raise,
With one accord, our parting hymn of praise;
We stand to bless Thee ere our worship cease,
And, humbly pleading, wait Thy word of peace.
- 2 Grant us Thy peace upon our homeward way:
With Thee began 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 through this approaching night;
Turn Thou for us its darkness into light;
From harm and danger keep Thy children free—
For dark and light are both alike to Thee.
- 4 Grant us Thy peace throughout our mortal life—
Our balm in sorrow, and our stay in strife;
Then, when Thy voice shall bid our conflict cease,
Call us, O Lord, to Thine eternal peace.

TALLIS' CANON L.M.

♩ = 76

- 1 Glory to Thee, my God, this night
For all the blessings of the light;
Keep me, O keep me, King of kings,
Beneath Thine own Almighty wings.
- 2 Forgive me, Lord, for Thy dear Son,
The ill that I this day have done,
That with the world, myself, and Thee,
I, ere I sleep, at peace may be.
- 3 Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the awful day.
- 4 O may my soul on Thee repose,
And may sweet sleep mine eyelids close;
Sleep that shall me more vig'rous make
To serve my God when I awake.

EVENING PRAYER S.M.

♩ = 72

The musical score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 72. The music consists of a series of chords and single notes, primarily in the bass clef, with some treble clef notes in the second system. The piece concludes with a double bar line.

- 1 Lord, keep us safe this night
Secure from all our fears;
May angels guard us while we sleep,
Till morning light appears.
- 2 Then, with return of day,
When we our path pursue,
Be Thou our Counsellor and Guide
In all we say and do.
- 3 And when our work is o'er,
And all our sorrows past,
Grant, Lord, that we now gathered here
May see Thy face at last.

CANONBURY L.M.

$\text{♩} = 72$

- 1 O Holy Father, 'mid the calm
And stillness of this evening hour,
We lift to Thee our solemn psalm,
To praise Thy goodness and Thy power.
- 2 Kept by Thy goodness through the day,
Thanksgiving to Thy name we pour;
Night o'er us, with its stars, we pray
Thy love to guard us evermore.
- 3 In grief console, in gladness bless,
In darkness guide, in sickness cheer;
Till, perfected in righteousness,
Before Thy throne we shall appear.

ABENDS L.M.

♩ = 84

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 84. The first system shows the beginning of the piece with a treble staff containing a melody and a bass staff with accompaniment. The second system continues the piece, with the word 'Org.' appearing below the bass staff, indicating an organ part. The third system concludes the piece with a double bar line.

- | | |
|--|--|
| <p>1 Sun of my soul, thou Saviour dear,
It is not night if thou be near:
O may no earth-born cloud arise
To hide thee from thy servant's eyes.</p> <p>2 When with dear friends sweet talk I
hold,
And all the flowers of life unfold,
Let not my heart within me burn
Except in all I thee discern.</p> <p>3 If some poor wandering child of thine
Have spurned to-day the voice divine,</p> | <p>Now, Lord, the gracious work begin;
Let him no more lie down in sin.</p> <p>4 Abide with me from morn till eve,
For without thee I cannot live;
Abide with me when night is nigh,
For without thee I dare not die.</p> <p>5 When the soft dews of kindly sleep
My wearied eyelids gently steep,
Be my last thought—how brief the
night
Which ends in everlasting light.</p> |
|--|--|

ST. ANATOLIUS 76.76.88

♩ = 84

- 1 The day is past and over:
 All thanks, O Lord, to Thee:
 I pray Thee now that sinless
 The hours of dark may be:
 O Father, keep me in Thy sight,
 And guard me through the coming night.
- 2 The toils of day are over;
 I raise the hymn to Thee,
 And ask that free from peril
 The hours of dark may be:
 O Father, keep me in Thy sight,
 And guard me through the coming night.
- 3 Be Thou my soul's preserver.
 For Thou alone dost know
 How many are the perils
 Through which I have to go:
 O loving Father, hear my call,
 And guard and save me from them all.

HUNTINGDON 88.88.88

♩ = 84

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. Both staves end with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a time signature of 2/4. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. Both staves end with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a time signature of 2/4. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. Both staves end with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a time signature of 2/4. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. Both staves end with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a time signature of 2/4. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a series of eighth notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. Both staves end with a double bar line.

- 1 O God of love, Thy name we bless
For all the good this day hath known:
With prayers and songs of thankfulness
Once more we now approach Thy throne.
In all Thy love shall be adored;
Teach us that love this night, O Lord.
- 2 If we this day have failed to tread
The upward path which leads to light;
If any cloud of grief or dread
Broods darkly o'er our souls to-night—
Thy joy to us can strength afford;
Give us that joy this night, O Lord.
- 3 Thy chariots are all winds that blow;
Thy ways are on the pathless sea;
At Thy command the waters flow;
The deeps lift up their voice to Thee:
Yet Thou dost hear our suppliant word,
Give us Thy peace this night, O Lord.
- 4 What more we need Thou knowest best:
Forgive our sins for Jesus' sake;
Fold weary hearts in Thine own rest;
Give midnight songs to those who wake;
And of Thy grace to all accord
Love, joy and peace this night, O Lord.

ST. CLEMENT 98.98

$\text{♩} = 88$

- 1 The day Thou gavest, Lord, is ended,
The darkness falls at Thy behest;
To Thee our morning hymns ascended,
Thy praise shall sanctify our rest.
- 2 As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent,
Nor dies the strain of praise away.
- 3 The sun that bids us rest is waking
Our brethren 'neath the western sky,
And hour by hour fresh lips are making
Thy wondrous doings heard on high.
- 4 So be it, Lord; Thy throne shall never,
Like earth's proud empires, pass away;
Thy Kingdom come, to stand for ever,
When all the earth shall own Thy sway.

INNSBRUCK 776.778

♩ = 60

- 1 The duteous day now closeth,
 Each flower and tree reposesh,
 Shade creeps o'er wild and wood:
 Let us, as night is falling,
 On God our Maker calling,
 Give thanks to Him, the giver good.
- 2 Now all the heavenly splendour
 Breaks forth in starlight tender
 From myriad worlds unknown;
 And man, the marvel seeing,
 Forgets his selfish being
 For joy of beauty not his own.
- 3 Awhile his mortal blindness
 May miss God's lovingkindness,
 And grope in doubt and fears;
 But if he turn, repenting,
 The Father's face relenting
 Will smile in love upon his tears.

MORNING HYMN L.M.

$\text{♩} = 88$

- 1 Awake, 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 Redeem thy mis-spent time that's past,
And live this day as if thy last;
Improve thy talent with due care;
For the great day thyself prepare.
- 3 Let all thy converse be sincere,
Thy conscience as the noon-day clear;
Think how all-seeing God thy ways
And all thy secret thoughts surveys.
- 4 Wake, and lift up thyself, my heart
And with the angels bear thy part,
Who evermore unwearied sing
High praise to the Eternal King.

ST. LUKE L.M.

♩ = 92



1 New every morning is the love
Our waking and uprising prove;
Through sleep and darkness safely
brought,
Restored to life, and power, and thought.

2 New mercies each returning day
Around us hover while we pray;
New perils past, new sins forgiven,
New time to serve our Lord in Heaven.

3 The daily round, the common task,
Will furnish all we ought to ask—

Room to deny ourselves; a road
To bring us nearer to our God.

4 So may we in our waking hours
Our Master serve with all our powers:
And while we serve, O may we be
As thou wouldst have us—more like
thee!

5 O, blessèd Lord, who art above,
Deal with us gently in thy love;
And help us this and every day
To live more nearly as we pray.

PRIMA LUCE C.M.

♩ = 84

The musical score is arranged in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 84. The music features a mix of eighth and quarter notes, with some chords and rests. The first system ends with a double bar line, and the second system continues the piece.

- 1 Once more the sun is beaming bright,
Once more to God we pray
That His eternal light may guide
And cheer our souls this day.
- 2 O may no sin our hands defile,
Or cause our minds to rove;
Upon our lips be simple truth,
And in our hearts be love.
- 3 Throughout the day, O Lord, in Thee
May ready help be found
To save us from temptation's snares
Besetting us around.
- 4 Subservient to Thy daily praise
Our daily toil shall be;
So may our works, in Thee begun,
Be blest, O Lord, by Thee.
- 5 And when the Sun of Righteousness
Shall brighten every shore,
May we his radiance then reflect,
And live for evermore.

TALLIS' CANON L.M.

♩ = 76

- 1 Great God, we praise Thy mighty hand,
By which supported still we stand;
The opening year Thy mercy shows,
That mercy crown it till it close.
- 2 By day, by night, at home, abroad,
Still are we guarded by our God;
By His incessant bounty fed,
By His unerring counsel led.
- 3 With grateful hearts the past we own;
The future, all to us unknown,
We to Thy guardian care commit,
And peaceful leave before Thy feet.
- 4 In scenes exalted or depressed,
Thou art our joy, and Thou our rest;
Thy goodness all our hopes shall raise,
Adored through all our changing days.

MILLENNIUM Irregular

 $\text{♩} = 60$

1. Come, let us a - new our jour - ney pur -
 2. O that each in the day of his co - ming may

sue, Roll round with the year,
 say, 'I have fought my way through;

And ne - ver stand still till the
 I have fin - ished the work thou didst

Ma - ster ap - pear. His a - dor - a - ble
 give me to do.' O that each from his

will let us glad - ly ful - fil, And our
Lord may re - ceive the glad word, 'Well and

ta - lents im - prove, By the pa - tience of
faith - ful - ly done! En - ter in - to my

hope, and the la - bour of love.
joy, and sit down on my throne.'

CONFIDENCE C.M.

♩ = 84

- 1 Our Father, through the coming year
We know not what shall be;
But we would leave without a fear
Its ordering all to Thee.
- 2 It may be we shall toil in vain
For what the world holds fair;
And that the good we thought to gain
May bring us grief and care.
- 3 It may be that the year shall blend
Our love with anxious fears,
And snatch away the valued friend,
The tried of many years.
- 4 But calmly, Lord, on Thee we rest;
No fears our trust shall move;
Thou knowest what for each is best—
And Thou art perfect love.

BEETHOVEN 77.77

♩ = 88

The musical score consists of three systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as ♩ = 88. The music is written in a style typical of Beethoven's late piano works, featuring complex harmonic structures and rhythmic patterns.

- 1 For thy mercy and thy grace,
Faithful through another year,
Hear our song of thankfulness;
Jesus, our Redeemer, hear.
- 2 Lo, our sins on thee we cast,
Thee, our perfect sacrifice;
And, forgetting all the past,
Press towards our glorious prize.
- 3 Dark the future: let the light
Guide us, bright and Morning Star;
Fierce our foes, and hard the fight:
Arm us, Saviour, for the war.
- 4 In our weakness and distress,
Rock of strength, be thou our stay;
In the pathless wilderness
Be our true and living way.

ST. GEORGE'S, WINDSOR 77.77.D

♩ = 100

1 Come, ye thankful people, come,
 Raise the song of harvest home!
 All is safely gathered in
 Ere the winter storms begin;
 God, our Maker, doth provide
 For our wants to be supplied;
 Come to God, before Him come;
 Raise the song of harvest home!

2 We ourselves are God's own field,
 Fruit unto His praise to yield;
 Wheat and tares together sown,
 Unto joy or sorrow grown;

First the blade and then the ear,
 Then the full corn shall appear:
 Grant, O harvest Lord, that we
 Wholesome grain and pure may be.

3 For the Son of Man shall come,
 And shall take his harvest home;
 From his field shall purge away
 All that doth offend, that day;
 Give his angels charge at last
 In the fire the tares to cast,
 But the fruitful ears to store
 In his garner evermore.

ST. GEORGE (GAUNTLETT) S.M.

♩ = 88

- 1 Fair waved the golden corn
In Canaan's pleasant land,
When full of joy, some shining morn,
Went forth the reaper-band.
- 2 To God so good and great
Their cheerful thanks they pour;
Then carry to His temple-gate
The choicest of their store.
- 3 Like Israel, Lord, we give
Our earliest fruits to Thee,
And pray that, long as we shall live,
We may Thy children be.
- 4 Thine is our youthful prime,
And life and all its powers;
Be with us in our morning time,
And bless our evening hours.

WIR PFLÜGEN 7676.7676.6684

♩ = 104

The image displays a musical score for the piece 'Wir pflügen' (We plow). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 104. The score consists of six systems, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and bass lines. The music features a mix of eighth and quarter notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a final cadence in the sixth system.

- 1 We plough the fields, and scatter
The good seed on the land,
But it is fed and watered
By God's Almighty hand;
He sends the snow in winter,
The warmth to swell the grain,
The breezes and the sunshine,
And soft refreshing rain.
All good gifts around us
Are sent from heaven above;
Then thank the Lord, O thank the Lord,
For all His love.
- 2 He only is the Maker
Of all things near and far:
He paints the wayside flower,
He lights the evening star;
The winds and waves obey Him,
By Him the birds are fed;
Much more to us, His children,
He gives our daily bread.
All good gifts around us
Are sent from heaven above;
Then thank the Lord, O thank the Lord,
For all His love.
- 3 We thank Thee, then, O Father,
For all things bright and good,
The seed-time, and the harvest,
Our life, our health, our food.
No gifts have we to offer
For all Thy love imparts,
But that which Thou desirest
Our humble, thankful hearts.
All good gifts around us
Are sent from heaven above;
Then thank the Lord, O thank the Lord,
For all His love.

THE CROFT 86.866

♩ = 108

The musical score is written for two staves, Treble and Bass clef, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked as ♩ = 108. The score consists of three systems of music. The first system has two measures. The second system has four measures. The third system has four measures. The music is primarily homophonic, with the bass line providing a steady accompaniment to the treble line.

- | | |
|---|--|
| <p>1 Grant, Lord, Thy blessing on this place,
And may this lightstand be
A place that glorifies Thy Name,
And ever pleases Thee,
And ever pleases Thee.</p> | <p>3 O may it prove a meeting-place
To draw forth all the meek,
A haven for the weary, Lord,
A place for those who seek,
A place for those who seek.</p> |
| <p>2 O may the gospel from this place
Go forth with clarity,
With zeal and truth and earnestness,
In all sincerity,
In all sincerity.</p> | <p>4 Help us to work in unity
And share another's load,
And stimulate each other's mind
Along life's narrow road,
Along life's narrow road.</p> |
| <p>5 And as the days do hasten by,
Let faith defeat all fear,
Help us to look for Jesus, Lord,
And pray Thy Kingdom here.
And pray Thy Kingdom here.</p> | |

NORTHAMPTON C.M.

♩ = 88

- 1 Come in, thou blessèd of the Lord,
Stranger nor foe art thou;
We welcome thee with warm accord,
Our friend, our brother now.
- 2 The cup of blessing which we bless,
The heavenly bread we break,
Our Saviour's blood and righteousness,
Freely with us partake.
- 3 In weal or woe, in joy or care,
Thy portion shall be ours.
The saints their mutual burdens share,
They lend their mutual powers.
- 4 Come with us; we will do thee good,
As God to us hath done;
Stand firm in Him, as those have stood
Whose faith hath victory won.

This hymn is suitable for receiving into fellowship

SLANE 10.11.11.11

♩ = 88

The musical score for 'Slane' is presented in a two-staff format (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked as quarter note = 88. The piece consists of four systems of music. The melody in the treble staff is primarily composed of eighth and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the bass staff.

1. Maker of all things, we earnestly pray:
Please bless these, Your children, who promise today
To spend life together and faithful remain
Until death shall part them, or Christ comes again.
2. Whether their days pass in sickness or health,
And whether the years bring them hardship or wealth,
Let trust in Your word keep them faithful to You;
The spirit of Christ be in all that they do.
3. When they encounter the troubles of life,
May prayer made together protect them from strife.
Then soothe all their sorrows and banish their tears;
Through hope of Your kingdom drive out all their fears.
4. Lord God, we thank You for all You have done;
Revealing Your love in the gift of Your Son.
Let love be a fountain of joy all their days,
And may their example show others Your ways.
5. As we now witness the vows they both make,
We pray for Your care on the road that they take;
So grant them Your blessing, O Lord God above,
And bind them together in faith, hope and love.

WOLVERCOTE 76.76.D

$\text{♩} = 88$
Unison

The musical score is written for a unison instrument in D major (two sharps) and 4/4 time. The tempo is marked as quarter note = 88. The score consists of five systems of two staves each (treble and bass clef). The piece features a simple, rhythmic melody with a steady accompaniment in the bass line.



- 1 O Father, all creating,
 Whose wisdom and whose power
 First bound two lives together
 In Eden's primal hour;
 To-day to these Thy children
 Thine earliest gift renew—
 A home by Thee made blessed,
 A love by Thee kept true.
- 2 O Saviour, Guest most gracious
 Of old in Galilee,
 Vouchsafe to-day thy presence
 With these who wait on thee:
 Their cup of earthly gladness
 Transform to heav'nly wine,
 And teach them, in the tasting,
 To know the gift is thine.
- 3 Except Thou build it, Father,
 The house is built in vain:
 Except thou Lord, sustain it,
 The joy will turn to pain.
 May nothing break the union
 Of hearts in thee made one;
 Then love, which thou hast hallowed,
 Is endless love begun.

SAFFRON WALDEN 88.86

♩ = 96

- 1 O God of Love, to Thee we bow,
And pray for these before Thee now,
That, closely knit in holy vow,
They may in Thee be one.
- 2 When days are filled with pure delight,
When paths are plain and skies are bright,
Walking by faith and not by sight,
May they in Thee be one.
- 3 When stormy winds perform Thy will,
And all their good seems turned to ill,
Then, trusting Thee completely, still
May they in Thee be one.
- 4 What'e'r in life shall be their share
Of quick'ning joy or burd'ning care,
In power to do and grace to bear,
May they in Thee be one.

O PERFECT LOVE 11.10.11.10

$\text{♩} = 86$

- 1 O perfect Love, all human thought transcending,
Lowly we kneel in prayer before thy throne,
That theirs may be the love which knows no ending,
Whom thou for evermore dost join in one.
- 2 O perfect Life, be thou their full assurance
Of tender charity and steadfast faith,
Of patient hope, and quiet brave endurance,
With childlike trust that fears nor pain nor death.
- 3 Grant them the joy which brightens earthly sorrow,
Grant them the peace which calms all earthly strife;
And to life's day the glorious unknown morrow
That dawns upon eternal love and life.

(For another hymn suitable for weddings see: Hymn 158 O Lord above)

ST. HELENS 87.87

$\text{♩} = 76$

The musical score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 76. The music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The melody is simple and hymn-like, with a steady rhythm. The piano accompaniment provides a harmonic foundation with chords and moving lines.

- 1 Father, give us now Thy blessing,
Take us all beneath Thy care;
May we all enjoy Thy presence,
All Thy tender mercies share.
- 2 Let the seed which has been scattered
Bring forth plenteous fruit to Thee;
Let this day be crowned with praises
Now and in eternity.

OMNI DIE 87.87

♩ = 50

- 1 Lord, our parting do Thou brighten,
Radiant blessing on us shed,
Let Thy Word, our lamp, enlighten
All the path that lies ahead.
- 2 Go before to guide and cheer us,
Rouse our spirit, speed the race.
May we feel Thy presence near us,
Strengthened by Thy heavenly grace.
- 3 Faith and hope within us burning,
Gird our loins with purpose strong;
Zionwards our faces turning,
Marching as Thy chosen throng.
- 4 When the Morning Star shall waken
Gentile lands from darkest night,
May dawn find us true, unshaken,
Fit to share its glorious light.

LEAVETAKING 98.89

♩ = 72

First Tune

- 1 God be with you till we meet again!—
By His counsels guide, uphold you,
With His sheep securely fold you:
God be with you till we meet again!
- 2 God be with you till we meet again!—
'Neath His wings securely hide you,
Daily manna still provide you:
God be with you till we meet again!
- 3 God be with you till we meet again!—
When life's perils thick confound you,
Put His loving arms around you:
God be with you till we meet again!
- 4 God be with you till we meet again!—
Keep love's banner floating o'er you,
Smite death's threat'ning wave before you:
God be with you till we meet again!

RANDOLPH 98.89

♩ = 76

Unison

Second Tune

Harmony

Unison

- 1 God be with you till we meet again!—
By His counsels guide, uphold you,
With His sheep securely fold you:
God be with you till we meet again!
- 2 God be with you till we meet again!—
'Neath His wings securely hide you,
Daily manna still provide you:
God be with you till we meet again!
- 3 God be with you till we meet again!—
When life's perils thick confound you,
Put His loving arms around you:
God be with you till we meet again!
- 4 God be with you till we meet again!—
Keep love's banner floating o'er you,
Smite death's threat'ning wave before you:
God be with you till we meet again!

Music: RALPH VAUGHAN WILLIAMS (1872-1958) from *The English Hymnal*,
by permission of Oxford University Press.

VESPER 87.87.87

♩ = 84

First Tune

The musical score consists of three systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 84. The music is a homophonic setting of a hymn tune, with the treble staff playing the melody and the bass staff providing harmonic support. The piece concludes with a double bar line.

- 1 Lord dismiss us with Thy blessing,
 Fill our hearts with joy and peace:
 Let us each, the truth possessing,
 Bear its fruits and run the race.
 O, refresh us, O, refresh us,
 Travelling through this wilderness.
- 2 Thanks we give and adoration
 For Thy gospel's joyful sound:
 May we gain Thy great salvation
 And in Christ approved be found.
 May Thy blessing, may Thy blessing
 With us evermore abound.

ETON COLLEGE 87.87.47

♩ = 86

Second Tune

- 1 Lord dismiss us with Thy blessing,
 Fill our hearts with joy and peace:
 Let us each, the truth possessing,
 Bear its fruits and run the race.
 O, refresh us,
 Travelling through this wilderness.
- 2 Thanks we give and adoration
 For Thy gospel's joyful sound:
 May we gain Thy great salvation
 And in Christ approved be found.
 May Thy blessing
 With us evermore abound.

SHERBORNE 77.77

♩ = 66

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩ = 66. The music is written in a simple, homophonic style, likely for a choir or organ.

1 Now may He who from the dead
 Brought the Shepherd of the sheep,
 (Jesus Christ our living Head),
 From all ill us safely keep.

2 May He help us to fulfil
 What is pleasing in His sight,
 Perfect us in all His will
 Keep us in the way of right.

ST. OSWALD 87.87

♩ = 96

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 96. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The first system ends with a double bar line, and the second system continues the piece.

- 1 Praise to Him by whose high favour
Saving truth has reached our ears!
May its sweet reviving savour
Fill our hearts and calm our fears.
- 2 Truth! how sacred is the treasure!
Teach us, Lord, its worth to know;
Vain the hope, and short the pleasure
Which from other sources flow.
- 3 May the truth we have been hearing
Wake response in every heart;
In the day of Christ's appearing,
Grant us, gracious Lord, a part.

Source Details listed by Hymn Number

DETAILS of authors, translators and sources of words; composers, arrangers, and sources of tunes, are given in hymn number order. An asterisk * indicates Christadelphian sources and a dagger † indicates that the original work has been adapted. The symbol © indicates that the hymn is still under copyright. The attributions are believed to be correct, but notice of any errors or omissions would be gratefully received for possible future editions.

WORDS

- 1 Paul Wigmore ©
- 2 *Marie McCrone ©
- 3 *Scripture*
- 4 *Scripture*
- 5 James Montgomery (1771–1854)
- 6 *Scottish Psalter*
- 7 *Scripture*
- 8 *Scottish Psalter*
- 9 Henry Williams Baker (1821–77)
- 10 *Scripture*
- 11 Isaac Watts (1674–1748)
- 12 *Scottish Psalter*
- 13 Cornelius Bryan (c. 1775–1840)
- 14 James Montgomery (1771–1854)
- 15 *Scripture*
- 16 Unknown
- 17 *Scottish Psalter*
- 18 *Scripture*
- 19 Isaac Watts (1674–1748)
- 20 *Scottish Psalter*
- 21 *Scottish Psalter*
- 22 *Scottish Psalter* †
- 23 Nahum Tate (1652–1712) and
Nicholas Brady (1659–1726)
- 24 *Scripture*
- 25 William Barton (1597–1678)
- 26 *Scottish Psalter*
- 27 *Scottish Psalter*
- 28 *Scripture*
- 29 Edmund Prys (c. 1541–1624)
- 30 *Scripture*
- 31 *Scripture*
- 32 Benjamin Hall Kennedy (b. 1804)

MUSIC

- John Barnard ©
 *Marie McCrone ©
 Samuel Sebastian Wesley (1810–76)
 John Goss (1800–80)
 John Bacchus Dykes (1823–76)
 Thomas Ravenscroft (1582–1635)
 in his *Psalter* of 1612
 George James Webb (1803–87)
Scottish Psalter (1635) †
 John Bacchus Dykes (1823–76)
 *Islip Collyer (1876–1953) ©
 Melody (known as *Annue Christe*) from
 La Feillée's *Méthode du plain-chant*
 (1808)
 Melody by J. S. Irvine (1836–87)
 William Henry Havergal (1793–1870)
 based on a melody in König's
Choralbuch (1738)
 Arranged from
 Franz Joseph Haydn (1732–1809)
 Unknown
 Unknown
 George Frideric Handel (1685–1759) †
 John Goss (1800–80)
Magdalen Hospital Hymns (c. 1762)
 William Henry Havergal (1793–1870)
 *Colin R. G. Walton ©
 Unknown
 Hugh Wilson (1766–1824)
 Lowell Mason (1792–1872)
 Isaac Smith (1725–1800)
 John Bacchus Dykes (1823–76)
 Earl of Mornington (1735–81)
 Philip P. Bliss (1838–1876)
 Melody attributed to
 Richard Farrant † (1530–80)
 Unknown
 Melody from *Meiningen Gesangbuch*
 (1693), adapted and harmonized by
 Felix Mendelssohn-Bartholdy (1809–47)
 Carl Gottlieb Glasen (1784–1890) †

SOURCE DETAILS BY HYMN

WORDS	MUSIC
33 <i>Scottish Psalter</i> (1650)	Unknown
34 <i>Scripture</i>	Unknown
35 <i>Scripture</i>	Thomas Hastings (1784–1872)
36 <i>Scripture</i>	T. F. Seward
37 <i>Scripture</i>	*Joseph Stones (1831–1899)
38 Henry Francis Lyte (1793–1847)	Henry Smart (1813–79)
39 <i>Scottish Psalter</i>	John Foster (1807–85)
40 Unknown	Unknown
41 <i>Scottish Psalter</i> (1650)	*Edward S. Dorricott ©
42 John Milton (1608–74)	William Croft (1678–1727)
43 <i>Scripture</i>	William Crotch (1775–1847)
44 <i>Scripture</i>	Unknown
45 <i>Scottish Psalter</i>	William Croft (1678–1727)
46 Isaac Watts (1674–1748)	William Croft (1678–1727)
47 Isaac Watts (1674–1748)	<i>Magdalen Hospital Hymns</i> (c. 1762)
48 <i>Scripture</i>	Unknown
49 <i>Scottish Psalter</i>	John Robinson (1682–1762)
50 William Kethe (1550–1593/4) in <i>Day's Psalter</i> (1561)	Melody from <i>Genevan Psalter</i> (1551)
51 <i>Scottish Psalter</i>	<i>Bristol Tune Book</i> (1863)
52 Unknown	John Bacchus Dykes (1823–76)
53 <i>Scottish Psalter</i>	James Walch (1837–1901)
54 <i>Scottish Psalter</i>	W. Wheale (1690–1727)
55 Unknown	Ralph Harrison (1748–1810)
56 Unknown	Henry Carey (c.1690–1743)
57 <i>Scripture</i>	Lowell Mason (1792–1872)
58 <i>Scottish Paraphrases</i>	J. A. Stevenson (1761–1833)
59 <i>Scottish Psalter</i>	George Thomas Smart (1776–1867)
60 <i>Scottish Psalter</i>	William Mather (1756–1808)
61 <i>Scripture</i>	Lowell Mason (1792–1872)
62 <i>Scripture</i>	Philip P. Bliss (1838–1876)
63 <i>Scripture</i>	Lowell Mason (1792–1872)
64 Unknown	Jeremiah Clarke (c. 1659–1707)
65 <i>Scottish Psalter</i>	<i>Gardiner's Sacred Melodies</i> (1812)
66 <i>Scripture</i>	Lowell Mason (1792–1872)
67 <i>Noel's Collection</i> (1843)	Unknown
68 <i>Scripture</i>	W. B. Bradbury (1816–68)
69 John Craig (1512–1600)	Samuel Webbe the elder (1740–1816)
70 <i>Scottish Psalter</i>	William Knapp (1698–1768)
71 <i>Scottish Psalter</i>	John Hatton (d. 1793)
72 *Henry Heyes	German Traditional Melody <i>Gaudeamus igitur</i> , used by Johannes Brahms (1833–97) in <i>Academic Festival Overture, Op.80</i> John Darwall (1731–89)
73 Nahum Tate (1652–1712) and Nicholas Brady (1659–1726)	J. Weldon (1676–1736)
74 <i>Scripture</i>	Charles Hubert Hastings Parry (1848–1918)
75 Henry Williams Baker (1821–77)	Melody from <i>Geistliche Kirchengesang</i> (1623), arr. Ralph Vaughan Williams (1872–1958) ©
76 William Henry Draper (1855–1933) ©, from Francis of Assisi (1182–1226)	

SOURCE DETAILS BY HYMN

WORDS

MUSIC

- 77 Published in *Collection of Hymns for Public Worship*; edited by B. Williams (1778) Unknown
- 78 *Scripture* Unknown
- 79 Richard Mant (1776–1848) Richard Redhead (1820–1901)
- 80 John Bowring (1792–1872) Unknown
- 81 Thomas Hornblower Gill (1819–1906) *Essay on the Church Plain Chant* (1782)
- 82 Horatius Bonar (1808–89) Adapted from Thomas Haweis (1734–1820) by Samuel Webbe the younger (1770–1843)
- 83 *David Brown (1867) *James Flint (b. 1813)
- 84 Percy Dearmer (1867–1936) Melody from *Piae Cantiones* (1582), arr. by Gustav Holst (1874–1934) © Unknown
- 85 Unknown John Stainer (1840–1901)
- 86 *Ruth Fryer © Joseph Smith (1800–73)
- 87 Josiah Conder (1789–1855) W. M. Runyan (1870–1957) ©
- 88 Thomas Chisholm (1866–1960) © Cyril Taylor (1907–1991) ©
- 89 *John H. Morris © John Bacchus Dykes (1823–76)
- 90 John Austin (1613–69) *Genevan Psalter* (1551)
- 91 *Louis George Sargent (1899–1971) © J. Camidge
- 92 *Scripture* C. H. Rink
- 93 *Scripture* Welsh Hymn Melody
- 94 Walter Chalmers Smith (1824–1908) (1) *Charles Joseph Caldicott (1861–1943) ©
- 95 Translation from Latin by Charles Wesley (1707–88)† (2) *Michael Perryman ©
- 96 *Thomas Bosher (1818–1904) Cornelius Bryan (c.1775–1840)
- 97 John Hunt (1827–1907) William Henry Havergal (1793–1870)
- 98 George Herbert (1593–1633) J. D. Jones (1827–70)
- 99 Ralph Wardlaw (1779–1853) John Bishop (1665–1737)
- 100 *Philip J. Munday © *Philip J. Munday ©
- 101 Isaac Watts (1674–1748) Foliott S. Pierrepont (1835–1917)
- 102 Frederick William Faber (1814–63) J. Turler (1802–82)
- 103 Adelaide Anne Procter (1825–64) *Charles Joseph Caldicott (1861–1943) ©
- 104 *Juliana K. Anderson © *Juliana K. Anderson ©
- 105 Martin Rinkart (1586–1649), tr. Catherine Winkworth (1829–78)† Johann Crüger (1598–1662)
- 106 *Scripture* Lowell Mason (1792–1872)
- 107 Josiah Conder (1789–1855) J. Gotlöb Werner (1777–1822), in *Choralbuch* (1815)
- 108 Unknown Harmonized by Felix Mendelssohn-Bartholdy (1809–47)
- 109 *John Allfree © Johann Crüger (1598–1662)
- 110 Translation from Russian by Stuart K. Hine (1899–1989) © Swedish Folk Melody arr. by Stuart K. Hine (1899–1989) ©
- 111 Christopher Wordsworth (1807–85) John Bacchus Dykes (1823–76)
- 112 Henriette Auber (1773–1862) C. Howard (1856–1927)
- 113 Robert Grant (1779–1838) (1) Dmitri Stepanovitch Bortnianski (1752–1825)
- (2) William Croft (1678–1727)

SOURCE DETAILS BY HYMN

WORDS	MUSIC
114 Nicholas Brady (1659–1726) and Nahum Tate (1652–1712), published in <i>Psalms of David</i> (1698)	Lowell Mason (1792–1872)
115 James Montgomery (1771–1854)	Henry Smart (1813–79)
116 Henry Francis Lyte (1793–1847)	John Goss (1800–1880)
117 John Milton (1608–74) and Henry Williams Baker (1821–77)	<i>Hymn Tunes of the United Brethren</i> (1824) arr. by John Bernard Wilkes (1785–1869)
118 Joachim Neander (1650–80), tr. Catherine Winkworth (1827–78)†	Melody: <i>Stralsünd Gesangbuch</i> (1665), in <i>Chorale Book for England</i> (1863)
119 Isaac Watts (1674–1748)†	Handel Parker (1857–1928)
120 Henry Williams Baker (1821–77)	Melody by Martin Luther (1483–1546) arr. Johann Sebastian Bach (1685–1750)
121 Johann Jakob Schütz (1640–90), tr. Frances Elizabeth Cox (1812–97)	Melody by Martin Luther (1483–1546) arr. Johann Sebastian Bach (1685–1750)
122 *Alfred Henry Nicholls (1919–2001) ©	<i>Genevan Psalter</i> (1551)
123 Timothy Dudley-Smith ©	Walter Greatorex (1877–1949) ©
124 Josiah Conder (1789–1855)†	Unknown
125 Thomas Olivers (1725–99)†, based on Hebrew <i>Yigdal</i> †	Hebrew Traditional Melody
126 John Hampden Gurney (1802–62) and Elizabeth Lea (1862)†	Wolfgang Amadeus Mozart (1756–91)† from Trio in G, K564
127 <i>Scripture</i>	J. Kent (1700–76)
128 Joseph Addison (1672–1719)	Franz Joseph Haydn (1732–1809)
129 Thomas Moore (1779–1852)	W. Hayes (1706–77)
130 Probably from <i>Hymns for Children</i> (1763) (Wesley family)	*Harold Stanley Dorricott (1906–99) ©
131 Thomas Gibbons (1720–85)	Thomas Jackson (1715–81)
132 Frances Jane van Alstyne (Fanny Crosby) (1820–1915)	William Howard Doane (1832–1916)
133 Joseph Addison (1672–1719)†	John Bacchus Dykes (1823–76)
134 <i>Scripture</i>	Unknown
135 John Greenleaf Whittier (1807–92)	Charles Hubert Hastings Parry (1848–1918)
136 Love Maria Willis (1824–1908)†	English Traditional Melody, arr. by Ralph Vaughan Williams (1872–1958) ©
137 Anna Laetitia Waring (1820–1910)†	Unknown
138 *Joseph Stones (1831–1899)	Possibly *Joseph Stones (1831–1899)
139 <i>Horae Beatae Mariae Virginis</i> London (1514)	H. Walford Davies (1869–1941) ©
140 Samuel Prideaux Tregelles (1813–75)	(1) Henry Smart (1813–79)
141 John Bowring (1792–1872)†	(2) W. P. Rowlands (1860–1937) ©
142 William Cowper (1731–1800)	John Stainer (1840–1901) from <i>The Crucifixion</i>
143 Johann Friedrich Zihn (1650–1719) tr. Geoffrey William Daisley (1877–1939) ©	English Traditional Melody
144 <i>Scripture</i>	J. A. Freylinghausen (1670–1739), bass by Johann Sebastian Bach (1685–1750)
145 Josiah Conder (1789–1855)	Unknown
146 James Drummond Burns (1823–64)	Carl M. F. E. von Weber (1786–1826)
147 Georg Neumark (1621–81), tr. by Catherine Winkworth (1827–78)	Arthur Sullivan (1842–1900)
	Christoph Willibald von Gluck (1714–87) from the opera <i>Alceste</i>

SOURCE DETAILS BY HYMN

WORDS

- 148 James Edmeston (1791–1867)
 149 James Montgomery (1771–1854)
 150 *Robert Tarrant ©
 151 Oliver Wendell Holmes (1809–94)
 152 Joseph Dacre Carlyle (1758–1804)
 153 *Joseph Bland (1850–1916)
 154 Ernest Dodgshun (1876–1944) ©
 155 George Wallace Briggs
 (1875–1959) ©
 156 Frederick Mann (1846–1928)
 157 Philip Doddridge (1702–51) and
 Michael Bruce (1746–67)
 158 *Benjamin A. Warrender
 (1871–1947) ©
 159 John Samuel Bewley Monsell
 (1811–75)
 160 *Andrew Bradshaw ©
 161 *Scripture*
 162 James Montgomery (1771–1854)
 163 Frances Ridley Havergal (1836–79)
 164 James Montgomery (1771–1854)
 165 B. Mansell Ramsey (1849–1923)
 166 *Scripture*
 167 *Scripture*
 168 *Scripture*
 169 Christian Friedrich Daniel Schubart
 (1739–91), tr. Edward C. H. Herbert
 170 Gerhard Tersteegen (1697–1769)
 tr. John Wesley (1703–91)
 171 Nahum Tate (1652–1712) and
 Nicholas Brady (1659–1726)
 172 Horatius Bonar (1808–89)
 173 *Scripture*
 174 *David Brown (1867)
 175 William Walsham How (1823–97)
 176 *Joseph Stones (1831–99)
 177 Anne Steele (1716–78)
 178 Richard Mant (1776–1848)
 179 Henry Williams Baker (1821–77)
 180 Josiah Conder (1789–1855)
 181 Barclay Newman ©
 182 *J. Roy Standeven ©
 183 Charles Wesley (1707–88)
 184 Isaac Watts (1674–1748)
 185 *Edith Ladson © and
 *Catherine Alexandra Morgan
 (1900–64) ©
 186 *Bruce Galbraith (1890–1964) ©

MUSIC

- Friedrich Filitz (1804–76)
 Thomas Wright (1763–1829)
 John Hughes (1873–1932) ©
 (1) H. Baker (1835–1910)
 (2) William Henry Gladstone (1840–91)
 William Horsley (1774–1858)
 Samuel Sebastian Wesley (1810–76)
 Charles Hutcheson (1792–1860)
 George Wallace Briggs
 (1875–1959) ©
 Johann Meyer (1692) from
Seelenfreud
 J. Chetham, *Psalmody* (1718)
 *Benjamin A. Warrender
 (1871–1947) ©
Rheinhardt MS. Uttingen (1754)
 *Derek Wroughton ©
 *Edward Carey (1876–1952)
 C. Lockhart (1745–1815)
 (1) John Bacchus Dykes (1823–76)
 (2) Ludwig van Beethoven (1770–1827)
 William Croft (1678–1727), arr. by
 William Henry Havergal (1793–1870)
 B. Mansell Ramsey (1849–1923)
 From *Congregational Church Music*
 Latin Hymn Tune
 Unknown
 German 14th century manuscript
 (1) W. Hayes (1706–77)
 (2) John Bacchus Dykes (1823–76)
 George Thomas Smart (1776–1867)
Bristol Tune Book
 Unknown
 *David Brown (1867)
 Arthur Somervell (1863–1937) ©
 *James Rhodes Bailey (1886–1976) ©
 Richard Redhead (1820–1901)
 Jeremiah Clarke (c. 1659–1707)
 William Henry Monk (1823–89)
Freylinghausen's Gesangbuch (1704)
 *Michael Perryman ©
 *J. Roy Standeven ©
 (1) John Bacchus Dykes (1823–76)
 (2) Thomas Campbell,
The Bouquet (1825)
 Samuel Webbe the elder (1740–1816)
 John Bacchus Dykes (1823–76)
 *Ian Hyndman ©

SOURCE DETAILS BY HYMN

WORDS	MUSIC
187 *Doris Martindale (1899–1960) ©	Melchior Vulpius (1560–1616)
188 *Catherine Alexandra Morgan (1900–64) ©	*Joy Wiggin ©
189 Reginald Heber (1783–1826)	Joseph Francis Thrupp (1827–67)
190 Aurelius Clemens Prudentius (348–413), tr. by Edward Caswall (1814–78)	Melody in <i>Psalmodia Sacra</i> adapted by Gotha (1715)
191 Walter Chalmers Smith (1824–1908)	Friedrich Filitz (1804–1908)
192 John Cawood (1775–1852)	Unknown
193 Nahum Tate (1652–1712)	<i>Este's Psalter</i> (1592)
194 Edmund Hamilton Sears (1810–76)	Arthur Sullivan (1842–1900), based on English Traditional Air J. F. Wade ¹ (1711–86)
195 John Bonaventura (1221–74), tr. by W. T. Brooke (b. 1848) and Frederick Oakeley (1802–80)	Unknown [†]
196 John Morison (1749–98)†	Melchior Teschner (c. 1615), harm. Johann Sebastian Bach (1685–1750)
197 Theodulph of Orleans (d. 821), tr. John Mason Neale (1818–66)	R. Bennett (1788–1819)
198 Michael Bruce (1746–67)	Samuel Howard (1710–82)
199 John Keble (1792–1866) and William John Hall (1793–1861)	J. Gotlöb Werner (1777–1822) in <i>Choralbuch</i> (1815)
200 Charles Wesley (1707–88)	<i>Nürnbergisches Gesangbuch</i> (1676)
201 George Hunt Smyttan (1822–70) and Francis Pott (1832–1909)	John Goss (1800–80)
202 Anatolius (c. 8th century), tr. by John Mason Neale (1818–66)	Charles Hutcheson (1792–1860)
203 John Samuel Bewley Monsell (1811–75)	Alexander Robert Reinagle (1799–1877)
204 John Newton (1725–1807)	German Traditional Melody, arr. by Johann Crüger (1598–1662), also by Johann Sebastian Bach (1685–1750)
205 Johann Franck (1618–77), tr. by Catherine Winkworth (1827–78)	Henry John Gauntlett (1805–76)
206 William Walsham How (1823–97)	John Bacchus Dykes (1823–76)
207 Bernard of Clairvaux (1091–1153), tr. Edward Caswall (1814–78)	*Stanley John Field (1903–80) ©
208 Frances Ridley Havergal (1836–79)	Basil Harwood (1859–1949) ©
209 John Ernest Bode (1816–74)†	Melody in <i>St. Gall Gesangbuch</i> (1863), from <i>Vehes Gesangbüchlein</i> (1537)†
210 Arthur Penrhyn Stanley (1815–81)	Melody by Johann Hermann Schein (1586–1630), harmonized by Johann Sebastian Bach (1685–1750)
211 Attr. Thomas à Kempis (c. 1379–1471)	Henry Percy Smith (1825–98)
tr. Benjamin Webb (1820–85)	Franz Joseph Haydn (1732–1809)†
212 Nancy Byrd Turner (1880–1971)	from <i>Symphony No. 53</i>
213 Unknown	George Frideric Handel (1685–1759)†
214 George Washington Doane (1799–1859)	Samuel Sebastian Wesley (1810–76)
215 Anne Richter (1792–1857) and John Hampden Gurney (1802–62)	*James Flint (b. 1813)
216 Samuel Francis Smith (1808–95)	<i>Psalms</i> (Edinburgh) (1615)
217 William Robertson (1711–45)	Leighton George Hayne (1836–83)
218 Jane Eliza Leeson (1807–82)	Samuel Sebastian Wesley (1810–76)
219 Caroline Elizabeth May (1808–73)	

SOURCE DETAILS BY HYMN

WORDS	MUSIC
220 Henry Hart Milman (1791–1868)	<i>Musikalisches Handbuch</i> , Hamburg (1690)
221 *Louis George Sargent (1899–1971) ©	Orlando Gibbons (1583–1625)
222 John Reynell Wreford (1800–81) and Samuel Longfellow (1819–92)	(1) Unknown (2) Orlando Gibbons (1583–1625)†
223 Isaac Watts (1674–1748)	Edward Miller (1731–1807)
224 James Montgomery (1771–1854)	Robert Wainwright (1748–82)
225 Josiah Conder (1789–1855)	P. Heinlein (1626–86)
226 George Rawson (1807–89)	*Philip Edward Davies (1853–1928)
227 Reginald Heber (1783–1826)	(1) Louis Bourgeois (1510–61) (2) C. J. Dickinson (1861)
228 *Charles Curwen Walker (1856–1940) © based on J. Frank (1618–77)	Johann Crüger (1598–1662) and Johann Sebastian Bach (1685–1750)
229 *Edward Arthur Parsons (1859–1941) ©	John Bacchus Dykes (1823–76)
230 *J. Roy Standeven ©	*J. Roy Standeven ©
231 Horatius Bonar (1808–89)	James Langran (1835–1909)
232 Bernard of Clairvaux (1091–1153) tr. Ray Palmer (1808–87)	Samuel Sebastian Wesley (1810–76)
233 *Margaret Green ©	*Margaret Green ©
234 *Alfred Henry Nicholls (1919–2001) ©	H. Baker (1835–1910)
235 *Matthew Adams (1861–1925)	Unknown
236 *John H. Morris ©	Unknown
237 *Anthony Jarvis ©	Charles Hubert Hastings Parry (1848–1918)
238 Unknown	John Bacchus Dykes (1823–76)
239 Edward Osler (1798–1863)	<i>Day's Psalter</i> (1562)
240 *Charles Edward Smith (1873–1957) ©	(1) *Stanley John Field (1903–80) © (2) *Derek Wroughton ©
241 Unknown	Unknown
242 *J. Roy Standeven ©	*J. Roy Standeven ©
243 Isaac Watts (1674–1748)	Edward Miller (1731–1807)
244 William Cowper (1731–1800)	George Cooper (1820–76)
245 Arthur Penrhyn Stanley (1815–81) (cento)	Robert Williams (1781–1821)
246 Christopher Wordsworth (1807–85)	Arthur Sullivan (1842–1900)
247 From <i>Lyra Davidica</i> (1708)†	From <i>Lyra Davidica</i> (1708)†
248 *J. Roy Standeven ©	*J. Roy Standeven ©
249 Michael Weisse (c. 1480–1534), tr. Catherine Winkworth (1827–78)	French Melody (Mediæval)
250 Christian Furchtegott Gellert (1715–69) tr. Frances Elizabeth Cox (1812–97)	Henry John Gauntlett (1805–76)
251 *Catherine Alexandra Morgan (1900–64) ©	<i>Geistliche Gesänge</i> (Leipzig) (1625)
252 From <i>Psalms and Hymns</i> (1845)	*Stanley John Field (1903–80) ©
253 Joseph the Hymnographer (d. 883) tr. John Mason Neale (1818–66)	Melchior Vulpius (1560–1616), arr. by Johann Sebastian Bach (1685–1750)
254 John Ellerton (1823–93)	Arr. in <i>The Psalmist</i> (1843) from an anthem by Henry Purcell (1658–95)

SOURCE DETAILS BY HYMN

WORDS

- 255 From *Hymnodia Sacra* (1713),
tr. by Francis Pott (1832–1909)
- 256 Unknown
- 257 Edmund Budry (1854–1932) ©, tr.
Richard Hoyle (1875–1939)
- 258 John Cennick (1718–55)†
- 259 Unknown
- 260 *John H. Morris ©
- 261 Philip Doddridge (1702–51)
- 262 Unknown
- 263 Horatius Bonar (1808–89)
- 264 Charles Wesley (1701–88)†
- 265 James George Deck (1802–84)
- 266 *David Brown (1867)
- 267 From *The Advent Harp* (1849)
- 268 *David Brown (1867)†
- 269 John Bowring (1792–1872)
- 270 Anna Warner ©, adapted by
*John C. Botten
- 271 Mrs Vokes (late 18th cent.) (USA)
- 272 *Scottish Paraphrases*
- 273 John Ross Macduff (1818–95)
- 274 *John W. Lea (1870–1950) ©
- 275 James Montgomery (1771–1854)†
- 276 Philip Doddridge (1702–51)
- 277 Charles Edward Oakley (1832–65)†
- 278 Isaac Watts (1674–1748)
- 279 Thomas Kelly (1769–1854)†
- 280 *Frank Roe Shuttleworth
(1836–1908)
- 281 William Williams (1717–91)
- 282 John Morison (1749–98)†
- 283 *Scripture*
- 284 *Ernest Henry Tipping
(1873–1947) ©
- 285 Lewis Hensley (1824–1905)†
- 286 Philip Nicolai (1556–1608), tr. by
Catherine Winkworth (1827–78)†
- 287 USA (late 19th century)
- 288 Michael Bruce (1746–67) in
Scottish Paraphrases (1781)
- 289 *William Osborne (1825–99)
- 290 Edward Perronet (1726–92) and
John Rippon (1751–1836)†
- 291 Matthew Bridges (1800–94) and
Godfrey Thring (1823–1903)
- 292 Unknown

MUSIC

- From *Gloria Patri* by G. P. da Palestrina
(1525–94), "Hallelujah" by
William Henry Monk (1823–89)
- John Foster (1807–85)
- George Frideric Handel (1685–1759)
from *Judas Maccabæus*
- Samuel Sebastian Wesley (1810–76)†
- John Darwall (1731–89)
- *Michael Perryman ©
- Jeremiah Clarke (c. 1659–1707)
- Irish Hymn Melody
- Louis Borgeois (1510–61)
- John Stainer (1840–1901), from
The Crucifixion
- George James Webb (1803–87)
- From *Tattersall's Psalmody* (1794)
- George Frideric Handel (1685–1759)†
- Unknown
- Unknown
- Trenton Watkins ©
- Unknown
- Neil Dougall (1776–1862)
- (1) *John W. Lea (1870–1950) ©
- (2) *John W. Lea (1870–1950) ©
- *John W. Lea (1870–1950) ©
- Franz Joseph Haydn (1732–1809)†
- Thomas Ravenscroft (1582–1635) from
Psalter (1612)
- Martin Shaw (1875–1958) ©
- George Frideric Handel (1685–1759)
arr. Lowell Mason (1792–1872)
- Unknown
- Burgoyne's Collection* (1827)
- *James Flint (b. 1813)
- Samuel Stanley (1767–1822)
- Unknown
- Samuel Sebastian Wesley (1810–76)
- (1) *Mary Randles (1853–1902)
- (2) Leighton George Hayne (1836–83)
- Philip Nicolai (1556–1608)
- James William Elliott (1833–1915)
- Unknown
- Unknown
- (1) William Shrubsole (1760–1806)
- (2) J. Ellor (1819–99)
- George Job Elvey (1816–93)
- George Frideric Handel (1685–1759)†

SOURCE DETAILS BY HYMN

WORDS

- 293 Isaac Watts (1674–1748)
- 294 Thomas Hastings (1784–1872)
- 295 William Chatterton Dix (1837–98)†
- 296 Thomas Raffles (1788–1863)
- 297 James Montgomery (1771–1854)
- 298 From *The Harp* (ed. John Pearson) (Boston, 1865)
- 299 Isaac Watts (1674–1748)†
- 300 Thomas Olivers (1725–99)
- 301 James Montgomery (1771–1854)
- 302 Charles Wesley (1707–88)
- 303 *Charles Curwen Walker (1856–1940) ©
- 304 Isaac Watts (1674–1748)
- 305 James Edmeston (1791–1867)
- 306 Isaac Watts (1674–1748)
- 307 *Scripture*
- 308 *David Brown (1867)
- 309 Thomas Kelly (1769–1854)
- 310 Heinrich Theobald Schenk (1656–1727) tr. by Frances Elizabeth Cox (1812–97)
- 311 Charles Wesley (1707–88)
- 312 Alex Neibaur
- 313 James Montgomery (1771–1854)
- 314 USA (c. 1830)
- 315 John Ryland (1753–1825)
- 316 Thomas Cotterill (1779–1823)
- 317 William Cowper (1731–1800)
- 318 *J. Roy Standeven ©
- 319 Edward Alonzo Church (1844–1929)
- 320 Unknown
- 321 Unknown
- 322 Thomas Kelly (1769–1854)
- 323 James Edmeston (1791–1867)
- 324 Cecil Frances Alexander (1823–95)
- 325 *Scripture*
- 326 *Scripture*
- 327 William Chatterton Dix (1837–98)
- 328 *Scripture*
- 329 *Scottish Paraphrases*
- 330 Horatius Bonar (1808–89)
- 331 Unknown

MUSIC

- From a chorale in *Musikalisches Handbuch*, Hamburg (1690)†
- Lowell Mason (1792–1872)
- Melody: Rowland Hugh Pritchard (1811–87), arr. by editors of *English Hymnal* (1906)
- *James Flint (b. 1813)
- Benjamin Milgrove (1731–1810)
- American (1798)
- (1) W. Matthews (1759–1830)
- (2) F. Duckworth (1862–1941) ©
- James Tilleard (1827–76)
- Thomas Olivers (1725–99)
- George Frideric Handel (1685–1759)†
- Felix Mendelssohn-Bartholdy (1809–47)† from the Cantata *Lord, how long wilt Thou forget me?*
- Thomas Greatorex (1758–1831)
- Wurtemberg Gesangbuch* (1784)
- Ludwig van Beethoven (1770–1827)†
- Unknown
- *James Flint (b. 1813)
- (1) Arthur Sullivan (1842–1900)
- (2) Franz Joseph Haydn (1732–1809) from *Quartet in C, Op. 76, No. 3 'Emperor'*
- Darmstadt Gesangbuch* (1698)
- William Henry Havergal (1793–1870)
- Unknown
- Charles Collignon (1725–85)
- J. F. Wade (1711–86)
- Hymns and Sacred Poems* (1749)
- Franz Joseph Haydn (1732–1809)
- Unknown
- *J. Roy Standeven ©
- Wolfgang Amadeus Mozart (1756–91)†
- German Chorale
- Unknown
- Welsh Traditional Melody
- Unknown
- John Edward Hopkins (1818–1901)
- *Jenny Morgan ©
- J. Morton and G. Hogarth
- (1) Felix Mendelssohn-Bartholdy (1809–47)
- (2) David Jenkins (1849–1915)
- John Stainer (1840–1901) from *The Crucifixion*
- S. Grosvenor (1840)
- John Bacchus Dykes (1823–76)
- Lewis Rhenatus West (1753–1826)

SOURCE DETAILS BY HYMN

WORDS	MUSIC
332 *Benjamin Warrender (1849–1931) ©	Unknown
333 Unknown	German Chorale
334 Baptist Wriothsesley Noel (1799–1873)	John Richardson (1816–1873) from <i>Tochter Zion</i> (1741)†
335 *Charles Alfred Ladson (1871–1939) ©	Hans Leo Hassler (1564–1612), harm. Johann Sebastian Bach (1685–1750)
336 *Harry Tennant ©	Emrys Jones
337 *David Brown (1867)	William Croft (1678–1727)
338 <i>Scripture</i>	Anon. arr. by Anthony Carver
339 <i>Scripture</i>	*Charles Joseph Caldicott (1861–1943) ©
340 John Newton (1725–1807)	Henry John Gauntlett (1805–76)
341 Thomas Kelly (1769–1854)	Unknown
342 J. Beard	Freylinghausen's <i>Gesangbuch</i> (1704)
343 Arr. by George Coles Stebbins (1846–1945) ©	George Coles Stebbins (1846–1945) ©
344 <i>7th Day Adventist Hymn Book</i> (1886)	Christian Ignatius Latrobe (1758–1836)
345 John Samuel Bewley Monsell (1811–75)	(1) Orlando Gibbons (1583–1625) (2) William Boyd (1847–1928)
346 Paulus Gerhardt (1607–76), tr. John Wesley (1703–91)	Robert Jackson (1842–1914)
347 <i>The Revivalist</i> (1859)	Felice de Giardini (1716–96)
348 John Bunyan (1628–88)†	English Traditional Melody arr. by Ralph Vaughan Williams (1872–1958) ©
349 Horatius Bonar (1808–89)	Henry John Gauntlett (1805–76)
350 <i>Scripture</i>	Felix Mendelssohn-Bartholdy (1809–47), from <i>Elijah</i>
351 Michael Bruce (1746–67)	W. Jones (1726–1800)
352 New York (1840/1)	J. Grigg (1795) from <i>A Selection of Psalms and Hymn Tunes</i>
353 Henry Kirke White (1785–1806) and Francis Sarah Fuller-Maitland (1809–77)	J. H. Knecht (1752–1817)
354 Unknown	<i>Psalteriolum Harmonicum</i> (1642)
355 Charles Wesley (1707–88)	(1) William Henry Monk (1823–89) (2) Edward Woodall Naylor (1867–1934) ©
356 Karen Lafferty ©	Karen Lafferty ©
357 *James Stott (1922–91) ©	*Andrew Johnson ©
358 Charles William Everest (1814–77)	<i>Geistliche Gesänge</i> , Leipzig (1625)
359 Philip Doddridge (1702–51)	J. Leisentrit, <i>Catholicum Hymnologium</i> (1587)
360 *Sharon Carroll ©	*Sharon Carroll ©
361 Laurentius Laurenti (1660–1722) tr. Sarah Laurie Findlater (1823–1907)	Lowell Mason (1792–1872)
362 Jane Laurie Borthwick (1813–97)	*Charles Joseph Caldicott (1861–1943) ©
363 Charles Wesley (1707–88)	Orlando Gibbons (1583–1625)
364 *Michael Perryman ©	*Michael Perryman ©
365 Isaac Baker Woodbury (1819–58)	George James Webb (1803–87)
366 *David Brown (1867)	*James Flint (b. 1813)
367 <i>Scripture</i>	Robert Archibald Smith (1780–1829)
368 John Mason Neale (1818–66)	Henry John Gauntlett (1805–76)

SOURCE DETAILS BY HYMN

WORDS

- 369 Charles Wesley (1707–88)
 370 *John H. Morris ©
 371 *Edith Ladson ©
 372 Frances Ridley Havergal (1836–79)
 373 *Scripture*
 374 Isaac Watts (1674–1748)
 375 Bernard of Cluny (12th century), tr.
 John Mason Neale (1818–66)
 376 *Charles Alfred Ladson
 (1871–1939) ©
 377 *Joseph Bland (1850–1916)
 378 Unknown
 379 *David Brown (1867)
 380 *Ted Byrt ©
 381 John Mason Neale (1818–66)†
 382 *Charles Curwen Walker
 (1856–1940)† ©
 383 *Jean Galbraith (1906–1999) ©
 384 *Scripture*
 385 *Scripture*
 386 *Scripture*
 387 Edith McNeill ©
 388 *Charles Joseph Caldicott
 (1861–1943) ©
 389 Sabine Baring-Gould (1834–1924)†
 tr. from Danish
 390 Unknown
 391 Anne Steele (1716–78)
 392 Isaac Watts (1674–1748)
 393 James Harrington Evans (1785–1849)
 394 *Scripture*
 395 Horace Lorenzo Hastings (1831–99)
 396 Isaac Watts (1674–1748)
 397 Unknown
 398 James Montgomery (1771–1854)
 399 William Shrubsole (1759–1829)
 400 *The Millennium Harp*, USA (1851)
 401 Reginald Heber (1783–1826)
 402 *Edward Harding (1876–1957) ©
 403 Laurence Tuttiett (1825–99)
 404 Reginald Heber (1783–1826)
 405 *Islip Collyer (1876–1953)
 406 Henry Francis Lyte (1793–1847)
 407 Henry Twells (1823–1900)
 408 John Ellerton (1823–93)†
 409 Thomas Ken (1637–1711)
 410 John Leland (1764–1841)†

MUSIC

- Thomas Jarman (1782–1862)
 J. F. Bridge
 *Andrew Johnson ©
 Caradog Roberts (1879–1935) ©
 *Michael Perryman ©
 Samuel Stanley (1767–1822)
 Henry John Gauntlett (1805–76)
 George Job Elvey (1816–93)
 W. P. Rowlands (1860–1937) ©
 Wilhelm Shultes (1816–79)
 Alexander Ewing (1830–95)
 *Ian Hyndman ©
 J. H. Knecht (1752–1817)
 Felix Mendelssohn-Bartholdy
 (1809–47), arr. *Harold Musson
 Williams (1883–1960) ©
 *Ian Hyndman ©
 Unknown
 Wolfgang Amadeus Mozart (1756–91),
 arr. by *George Dowie (1824–95)
 *Joseph Stones (1831–99)
 Edith McNeill ©
 *Charles Joseph Caldicott
 (1861–1943) ©
 (1) John Bacchus Dykes (1823–76)
 (2) Martin Shaw (1875–1958) ©
 Henry Smart (1813–79)
 T. B. Mason (1806–61)
 William Crotch (1775–1847)
 Johann Hermann Schein (1586–1630)
 George Frideric Handel (1685–1759)†
 from *Messiah*
 W. Matthews (1759–1830)
Katholisches Gesangbuch (c. 1775)
 Unknown
 Unknown
Psalmodia Evangelica (1789)
 Unknown
 J. Scheffler (1657) *Heilige Seelenlust*
 *Edward Harding (1876–1957) ©
 Valentin Schumann, *Gesangbuch*
 (1539) arr. by
 Johann Sebastian Bach (1685–1750)
 George Frideric Handel (1685–1759)†
 arr. from *Saul*
 Henry Smart (1813–79)
 William Henry Monk (1823–89)
 Georg Joseph (1657)
 Edward John Hopkins (1818–1901)
 Thomas Tallis (c. 1510–85)
 Ludwig van Beethoven (1770–1827)†

SOURCE DETAILS BY HYMN

WORDS	MUSIC
411 William Henry Burleigh (1812–71)	Robert Alexander Schumann (1810–56) <i>Opus 23, No. 4</i>
412 John Keble (1792–1866)†	Herbert Stanley Oakeley (1830–1903)
413 Anon. (6th century), tr. John Mason Neale (1818–66)†	Arthur Henry Brown (1830–1926)
414 Unknown	Unknown
415 John Ellerton (1823–93)†	Clement Cotterill Scholefield (1839–1904)
416 Paulus Gerhardt (1607–76), tr. by Robert Seymour Bridges (1844–1930) in <i>Yattendon Hymnal</i> †	German Traditional Melody, arr. Johann Sebastian Bach (1685–1750)
417 Thomas Ken (1637–1711)	Francois Hippolyte Barthélemon (1741–1808) <i>Collection of Easy Litanies</i> (1852)
418 Samuel Webbe the elder (1740–1816)† published by John Keble (1792–1866)	*Charles Joseph Caldicott (1861–1943) ©
419 Ambrosius (340–397), tr. by John Chandler (1806–76)	Thomas Tallis (c. 1510–85)
420 Philip Doddridge (1702–51)	Unknown
421 Charles Wesley (1707–88)	Unknown
422 William Gaskell (1805–84)	Ludwig van Beethoven (1770–1827)†
423 Henry Downton (1818–88)†	arr. William Gardiner (1770–1853) George Job Elvey (1816–93)
424 Henry Alford (1810–71)†	Henry John Gauntlett (1805–76)
425 John Hampden Gurney (1802–62)	Johann Abraham Peter Schulz (1747–1800)
426 Matthias Claudius (1740–1815), tr. Jane Montgomery Campbell (1817–78)	*Andrew Johnson ©
427 *James Stott (1922–91) ©	William Croft (1678–1727)
428 James Montgomery (1771–1854)	Irish Traditional Melody
429 *Anthony Watkins ©	William Harold Ferguson (1874–1950) ©
430 John Ellerton (1823–93)	Arthur Henry Brown (1830–1926)
431 William Vaughan Jenkins (1868–1920)	Joseph Barnby (1838–96)
432 Dorothy Frances Gurney (1858–1932) ©	Unknown
433 Edwin Hodder (1837–1904)	D. G. Corner, <i>Gesangbuch</i> (1631)
434 *Catherine Alexandra Morgan (1900–64) ©	arr. by W. S. Rockstro (1823–95)
435 Jeremiah Eames Rankin (1828–1904)	(1) W. G. Tomer (2) Ralph Vaughan Williams (1872–1958) ©
436 John Fawcett (1740–1818)†	(1) Russian Folk Song arr. by John Stevenson (2) Joseph Barnby (1838–96)
437 John Newton (1725–1807)	Felix Mendelssohn-Bartholdy (1809–47)
438 Thomas Kelly (1769–1854)	John Bacchus Dykes (1823–76)

Alphabetical Index of Tunes

A new commandment	338	Carey's	56
Abbots Leigh	89	Carlisle	162
Abends	412	Cast thy burden	31
Abingdon	323	Christ in you	380
Abridge	25	Christ Like	208
Adeste Fideles	195	Christian Walk	343
All for Jesus	141	Church Triumphant	287
All Saints	310	Claremont	39
All they who in the Lord confide	62	Coblentz	333
Almsgiving	111	Colchester	215
Alphege	375	Coln Rogers	1
Although the fig tree	134	Come to me	325
Alton	169	Come unto me	326
Amen. Blessing and glory	78	Comfort the soul of Thy servant	43
And the peace of God	373	Communion	240(1)
Angelus	407	Confidence	422
Antioch	278	Courage	357
Appreciation	103	Creation	128
As the hart panteth	24	Creator God	33
Aurelia	284	Crimond	12
Bath	99	Cross Flatts	230
Bavaria	126	Cross of Jesus	264
Be ye stedfast	339	Crotch Chant	392
Beatitudo	5	Crüger	109
Bede	202	Cry out and shout	28
Bedford	54	Culbach	401
Beethoven	423	Cwm Rhondda	150
Belmont	65	Darwall's 148th	73, 259
Benediction	81	David	6
Bethany	140(1)	Deep Harmony	119
Binchester	42	Denfield	32
Bishopthorpe	261	Desire	196
Blaenwern	140(2), 377	Devotion No. 2	95(1), 174
Blessèd are the people	44	Diadem	290(2)
Blessed be Jehovah	167	Diademata	291, 376
Blessing No. 2	271	Dies Dominica	238
Bon Accord	53	Divine Aid	85
Boston	114	Dominus Regit Me	9
Bradford	14	Doxology	83
Bread of the world	227(1)	Dublin	58
Breslau	251, 358	Duke Street	71
Bristol	276	Dundee (or French)	217
British	51	Easter Hymn	247
Brockham	178	Eatington	164
Buckland	218	Eborall	95(2)
Burford	157	Eden	391
Calvary	312	Edwinston	299(1)
Camacha	165	Ein' Feste Burg	120
Campaigning	371	Eisenach	211
Canada	77	Ellacombe	305
Canonbury	411	Ellers	408

ALPHABETICAL INDEX OF TUNES

Emperor's Hymn	309(2)	Hesperus	151(1), 234
Erms	320	Highbridge	130
Engedi	219	Hollingside	163(1)
Entreaty	172	Holy, holy, holy	92
Epiphany	189	Home	319
Erdington	274	Honour and glory	93
Erk	121	Horsley	152
Eton College	436(2)	Houghton	340
Evan	20	How beautiful upon	367
Evening	382	How Great Thou Art	110
Evening Prayer	410	Hudson	233
Eventide	406	Hull	298
Everton	115	Huntingdon	414
Ewing	379	Hursley	396
Exultation	306	Hyfrydol	295
Faber	22	I know that my Redeemer liveth	394
Farrant	29	I will extol Thee	68
Fertile Plains	404	If I regard iniquity	36
Festus	180	Innocents	87
Franconia	13	Innsbruck	416
From Strength to Strength	355(2)	Inspiration	182
Gelobt sei Gott	187	Irish	315
German Chorale	353	Jackson	131
Gerontius	26	Jerome	321
Gethsemane	216	Jerusalem	329
Gibbons' Song No. 4	221	Jesu, meine Freude	205
Gibbons' Song No. 34	345(1), 363	Jubilee	296
Give ear to my words	2	Kempton	222(1)
Gladness	362	Kenilworth	364
Glanusk	100	Kensington New	300
Glendale	158	Kent	282
God be in my head	139	Kilmarnock	272
God be merciful unto us	37	Kocher	381
God so loved the world	328	La Trobe	344
Gopsal	302	Langland Bay	285(1)
Gott lebet noch	143	Lasst uns Erfreuen	76
Great and glorious	144	Laudate Dominum	75
Great is Thy Faithfulness	88	Laus Deo (Redhead No. 46)	79
Greathed	11	Lead me Lord	3
Guiding Star	147	Leamington Spa	41
Gwalchmai	98	Leavetaking	435(1)
Hallelujah	72	Leoni	125
Hannah's Song	104	Like Him	388
Hanover	113(2), 337	Little Cornard	277
Harborough	214	Llanfair	245
Harewood	258	Lloyd	112
Harts	297	Lobe den Herren	118
Have Courage, Fight the Battle	360	London New	8
Haydn	213	London Street	226
He that shall endure	350	Love Divine	86
Heathlands	38	Love Unfathomed	170(2)
Heinlein	201	Love Unfathomed (irregular)	236
Helmsley	301	Lübeck	342
Hensbury	198	Lucca	393
Herald	97, 311	Lux Benigna	229
Hereford	153, 232		

ALPHABETICAL INDEX OF TUNES

Lux Eoi	246, 309(1)	Open ye the gates	283
Lyngham	369	Orientis Partibus	249
Maccabaeus	257	Otterbourne	316
Magnus	64	Our Father which art in heaven	161
Mainz	354	Our soul waiteth	16
Manchester	224	Out of the depths	63
Mannheim	148, 191	Passion Chorale	335
Maranatha No. 1	273(1)	Pembroke	256
Maranatha No. 2	273(2)	Penlan	327(2)
Marching	389(2)	Pentecost	345(2)
Martyrdom	23	Pierrepont	101
Maryton	212	Plaistow	19
Melcombe	69, 184	Portuguese (or Adeste Fideles)	314
Melita	183(1)	Praise	400
Melody	288	Praise, My Soul	116
Mendelssohn	327(1)	Pray for the peace of Jerusalem	61
Mendelssohn Op. 96	303	Prima Luce	419
Mendip	142	Promise	289
Metzler's Redhead	177	Queens	21
Meyer (Es ist kein Tag)	156	Quiet Waters	397
Miles Lane	290(1)	Rachie	372
Millennium	421	Randolph	435(2)
Misericordia	405	Ratisbon	107, 200
Mishpat	402	Ravenshaw	179
Missionary	361	Regent Square	390
Monkland	117	Rejoicing	383
Monk's Gate	348	Remembrance	241
Montgomery	47	Repton (4 part)	237
Morning Hymn	417	Repton (Full Version)	135
Morning Light	265, 365	Requiem	378
Mornington Chant	27	Rest	398
Morte Christe	336	Resurrection	252
Moscow	347	Rhoda	176
My Body	242	Rhuddlan	322
My voice shalt Thou hear	4	Richmond	82
Narenza	359	Righteousness	366
Nathaniel	279	Rimington	299(2)
New 113th	129, 170(1)	Robinson Chant	49
New Israel	318	Rockingham	223, 243
Newbridge	188	Ross	124
Noël	194	Royston	113(1)
Northampton	428	Sacred Streams	67
Now unto Him	106	Saffron Walden	431
Nun Danket	105	Sagina	183(2)
O love the Lord	15	Samson	292
O Perfect Love	432	Samuel	138
O praise God in His holiness	74	Samuel (Sullivan)	146
O praise the Lord, all ye nations	57	Sanctuary	227(2)
O taste and see	18	Sardis	163(2)
O Thou that hearest prayer	35	Schmücke Dich	228
O worship the Lord	48	Search me, O God	66
Old 124th	91, 122	Seek Ye First	356
Old Hundredth	50	Serenity	96
Olrig Grange	370	Sheffield	60
Ombersley	151(2)	Sherborne	437
Omni Die	434		

ALPHABETICAL INDEX OF TUNES

Sicilian Mariners	266	The steadfast love of the Lord	387
Silent Shades	192	Theodora	267
Simplicity	222(2)	Theodoric	84
Slane	429	Thine, O Lord, is the greatness	127
Smart	341	Thornbury	209
Solomon	17	Thou hast loved us	385
Spanish Chant	280	Thou wilt perform the truth	386
St. Agnes	133, 207	Thoroughly wash me	30
St. Agnes (Langran)	231	Thy Word	186
St. Albinus	250	Tiverton	352
St. Anatolius	413	To God be the Glory	132
St. Anne	46	Tollerton	160, 240(2)
St. Bees	90	Tottenham	304
St. Bernard	334	Tranquillity	395
St. Bride	199	Trentham	346
St. Cecilia	285(2)	Truro	399
St. Clement	415	Tytherton	331
St. Columba	262	University	313
St. Cuthbert	185	University College	206
St. Denio	94	Upminster	137
St. Ethelwald	355(1)	Vater Unser	403
St. Flavian	239	Vesper	436(1)
St. Fulbert	368	Victor Royal	281
St. George (Gauntlett)	349, 425	Victory	255
St. George's (Windsor)	424	Vienna	317
St. Helens	433	Vox Angelica	270
St. Luke	418	Vox Dilecti	330
St. Margaret	268	Wacht Auf! (Sleepers, Wake)	286
St. Martin	155	Wareham	70
St. Mary-le-bone,	332	Warrington	55
St. Matthew	45	Warwick	374
St. Michael	263	Was Lebet	159
St. Oswald	389(1), 438	Watchman	269
St. Peter	204	We bow in prayer	173
St. Sepulchre	244	Weber	145
St. Stephen	351	Weimar	253
St. Theodulph	197	Wer da Wonet	210
Stockton	40, 149	Westminster	102
Stracathro	154, 203	Westminster Abbey	254
Strength and Stay	52	Wiltshire	59, 171
Stuttgart	190	Winchester New	220, 293
Submission	80	Winchester Old	193
Supplication	275	Windermere	175
Sussex	136	Wir Pflügen	426
Tallis' Canon	409, 420	Witness	260
Temple	235	Wolvercote	430
The Croft	427	Woodlands	123
The Fathers	108	Word Alive	181
The Good Shepherd	225	Worthy the Lamb	307
The Lord bless thee	166	Wraysbury	324
The Lord is in His holy temple	168	Yahweh Elohim	308
The Lord is my shepherd	10	Zion	294
The Lord will be a refuge	7		
The redeemed of the Lord	384		
The righteous shall be glad	34		
The risen Lord	248		

Metrical Index of Tunes

THIS Index organizes tunes with the same metrical pattern of syllables into groups. It helps to identify possible alternative combinations of words and music. Frequently, tunes with the same metre can be interchanged. The metrical arrangement is only one of several criteria, however, and care must be taken, for example, to ensure that the musical accents fall on appropriate syllables.

S.M. (Short Metre 66.86)		Harborough	214
Carlisle	162	Horsley	152
Evening Prayer	410	Inspiration	182
Franconia	13	Irish	315
Narenza	359	Jackson	131
Serenity	96	Jerome	321
St. Bride	199	Jerusalem	329
St. Ethelwald	355(1)	Kent	282
St. George (Gauntlett)	349, 425	Kilmarnock	272
St. Michael	263	Leamington Spa	41
Trentham	346	Lloyd	112
Tytherton	331	London New	8
Windermere	175	Magnus	64
D.S.M. (Double Short Metre)		Manchester	224
Diademata	291, 376	Martyrdom	23
From Strength to Strength	355(2)	Melody	288
C.M. (Common Metre 86.86)		Mendip	142
Abingdon	323	Metzler's Redhead	177
Abridge	25	Miles Lane	290(1)
Antioch	278	Mornington Chant	27
Bath	99	Northampton	428
Beatitudo	5	Prima Luce	419
Bedford	54	Queens	21
Belmont	65	Quiet Waters	397
Binchester	42	Remembrance	241
Bishopthorpe	261	Richmond	82
Bon Accord	53	Righteousness	366
Bristol	276	Robinson Chant	49
Burford	157	Sheffield	60
Claremont	39	Solomon	17
Coblentz	333	St. Agnes	133, 207
Confidence	422	St. Anne	46
Creator God	33	St. Bernard	334
Crimond	12	St. Flavian	239
Crotch Chant	392	St. Fulbert	368
David	6	St. Peter	204
Denfield	32	St. Stephen	351
Diadem	290(2)	Stockton	40, 149
Dublin	58	Stracathro	154, 203
Dundee (or French)	217	Thy Word	186
Eatington	164	Tiverton	352
Evan	20	Tottenham	304
Faber	22	University	313
Farrant	29	Warwick	374
Gerontius	26	Westminster	102
Glendale	158	Wiltshire	59, 171
		Winchester Old	193

METRICAL INDEX OF TUNES

D.C.M. (Double Common Metre)
 Exultation306
 Noel194
 St. Matthew45
 Vox Dilecti330

L.M. (Long Metre 88.88)
 Abends412
 Angelus407
 Bavaria126
 Blessing No. 2271
 Boston114
 Breslau251, 358
 British51
 Brockham178
 Campaigning371
 Canada77
 Canonbury411
 Carey's56
 Christ Like208
 Church Triumphant287
 Communion240(1)
 Deep Harmony119
 Duke Street71
 Eden391
 Edwinston299(1)
 Eisenach211
 Fertile Plains404
 Festus180
 Gibbons' Song No. 34 ...345(1), 363
 Hereford153, 232
 Hesperus151(1), 234
 Home319
 Hursley396
 Maryton212
 Melcombe69, 184
 Montgomery47
 Morning Hymn417
 Morte Christe336
 Old Hundredth50
 Ombersley151(2)
 Otterbourne316
 Pentecost345(2)
 Pierrepont101
 Plaistow19
 Rest398
 Rimington299(2)
 Rockingham223, 243
 Ross124
 Sacred Streams67
 Samson292
 Samuel138
 St. Luke418
 St. Mary-le-bone332
 St. Sepulchre244
 Submission80
 Tallis' Canon409, 420
 Tollerton160, 240(2)
 Tranquillity395
 Truro399

Wareham70
 Warrington55
 Winchester New220, 293

D.L.M. (Double Long Metre)
 Creation128
 Sagina183(2)
 Schmücke Dich228
 Wer da Wonet210

4.7.87.87.8.8.7.7
 Gott lebet noch143

4.10.10.10.4
 Gladness362

5555.6565
 Houghton340
 Laudate Dominum75

565.7.44.6
 My Body242

64.64.D
 Bede202

64.64.66.64
 Camacha165
 Eborall95(2)

65.65.D
 Erdington274
 Hanover337
 Haydn213
 Rachie372

65.65.66.65
 Monk's Gate348

66.4.666.4
 Moscow347

66.5.66.5.7.8.6
 Jesu, meine Freude205

6.6.6.43
 Hudson233

66.64.D
 Doxology83

66.65.D
 Courage357

66.66
 Entreaty172

Langland Bay285(1)
 Mainz354

Ravenshaw179
 St. Cecilia285(2)

66.66.4.8.4
 Darwall's 148th73

6.6.6.6.6.5.5.6.6
 Theodoric84

METRICAL INDEX OF TUNES

66.66.D		Culbach	401
Resurrection	252	Easter Hymn	247
Spanish Chant	280	German Chorale	353
St. Margaret	268	Harts	297
66.84.D		Heinlein	201
Leoni	125	Innocents	87
66.66.88		Kempton	222(1)
Darwall's 148th	259	La Trobe	344
Gopsal	302	Llanfair	245
Harewood	258	Lübeck	342
Herald	97, 311	Monkland	117
Little Cornard	277	Orientis Partibus	249
Samuel (Sullivan)	146	Sardis	163(2)
66.86.88		Sherborne	437
Lucca	393	Simplicity	222(2)
67.67.66.66		St. Bees	90
Nun Danket	105	Theodora	267
6888.6885		University College	206
Glanusk	100	Weber	145
74.74.D		77.77.77	
Gwalchmai	98	Heathlands	38
76.76		Ratisbon	107, 200
Alphege	375	The Good Shepherd	225
Kocher	381	77.77.D	
76.76.D		Hallelujah	72
Aurelia	284	Hollingside	163(1)
Bradford	14	Newbridge	188
Crüger	109	St. George's (Windsor)	424
Dies Dominica	238	78.78.4	
Ellacombe	305	St. Albinus	250
Ewing	379	84.84.88.84	
Mendelssohn	327(1)	Temple	235
Missionary	361	85.85.D	
Morning Light	265, 365	Divine Aid	85
Passion Chorale	335	86.68.6	
Penlan	327(2)	Lyngham	369
St. Theodulph	197	86.84	
Supplication	275	St. Cuthbert	185
Thornbury	209	86.866	
Weimar	253	Hensbury	198
Wolvercote	430	The Croft	427
Word Alive	181	86.86.86	
7676.7676.6684		Desire	196
Wir Pflügen	426	Upminster	137
76.76.86		86.886	
The risen Lord	248	Engedi	219
76.76.88		Repton (4 part)	237
St. Anatolius	413	Repton (Full Version)	135
776.778		86.96	
Innsbruck	416	Cross Flatts	230
77.77		87.87	
Beethoven	423	All for Jesus	141
Buckland	218	Cross of Jesus	264

METRICAL INDEX OF TUNES

Dominus Regit Me	9	886.88	
Laus Deo (Redhead No. 46)	79	Gethsemane	216
Love Divine	86	88.6.D	
Marching	389(2)	Hull	298
Omni Die	434	Pembroke	256
Sicilian Mariners	266	Praise	400
Silent Shades	192	88.77	
St. Columba	262	Alton	169
St. Helens	433	88.84	
St. Oswald	389(1), 438	Almsgiving	111
Stuttgart	190	Gelobt sei Gott	187
Sussex	136	London Street	226
Wraybury	324	Meyer (Es ist kein Tag)	156
87.87.4.4.7		Victory	255
Maranatha No. 1	273(1)	88.86	
Maranatha No. 2	273(2)	Misericordia	405
87.87.47		Saffron Walden	431
Cwm Rhondda	150	88.88.8	
Eton College	436(2)	The Fathers	108
87.87.66.66.7		88.88.88	
Ein' Feste Burg	120	Colchester	215
87.87.77		Huntingdon	414
All Saints	310	Love Unfathomed	170(2)
Requiem	378	Melita	183(1)
87.87.87		New 113th	129, 170(1)
Benediction	81	Vater Unser	403
Calvary	312	898.898.664.88	
Helmsley	301	Wacht auf! (Sleepers, Wake) ...	286
Kensington New	300	97.77.77.77.7	
Mannheim	148, 191	Watchman	269
Mendelssohn Op. 96	303	98.89	
Mishpat	402	Leavetaking	435(1)
Praise, My Soul	116	Randolph	435(2)
Regent Square	390	98.98	
Rhuddlan	322	Bread of the world	227(1)
Smart	341	Sanctuary	227(2)
Vesper	436(1)	St. Clement	415
Victor Royal	281	98.98.88	
Westminster Abbey	254	Guiding Star	147
87.87.877		10.4.10.4	
Nathaniel	279	St. Martin	155
87.87.D		10.4.10.4.10.10	
Abbot's Leigh	89	Lux Benigna	229
Bethany	140(1)	10.8.10.10	
Blaenwern	140(2), 377	New Israel	318
Emperor's Hymn	309(2)	10.10.66.10	
Everton	115	Devotion No. 2	95(1), 174
Hyfydol	295	10.10.10.4.4	
Jubilee	296	Kenilworth	364
Lux Eoi	246, 309(1)		
Vienna	317		
8787.887			
Erk	121		
88.44.88			
Lasst uns Erfreuen	76		

METRICAL INDEX OF TUNES

10.10.10.10
 Christian Walk 343
 Ellers 408
 Eventide 406
 Gibbons' Song No. 4 221
 Rhoda 176
 St. Agnes (Langran) 231
 Woodlands 123

10.10.10.10.10
 Old 124th 91, 122

10.10.11.11
 Hanover 113(2)
 Royston 113(1)

10.11.11.11
 Maccabaeus 257
 Slane 429

11.10.11.10
 Epiphany 189
 Great is Thy Faithfulness 88
 How Great Thou Art 110
 Like Him 388
 O Perfect Love 432
 Rejoicing 383
 Strength and Stay 52
 Vox Angelica 270
 Witness 260
 Zion 294

11.11.11.11
 Orlig Grange 370
 Portuguese (or Adeste Fideles) .. 314
 St. Denio 94, 370
 To God be the Glory 132

12.9.10.13
 Coln Rogers 1

12.11.12.11
 Erns 320
 Evening 382

12.12.8.8.8.8
 Christ in you 380

12.12.12
 Appreciation 103

12.12.12.12
 Greathed 11

13.10.13.10
 Was Lebet 159

13.13.15.13
 Highbridge 130

14.14.4.7.8
 Lobe den Herren 118

Irregular (varies between verses)
 Adeste Fideles 195
 Love Unfathomed (irregular) .. 236
 Millennium 421
 Promise 289
 Seek Ye First 356

Anthems (no regular metre)
 A new commandment 338
 All they who in the Lord confide .. 62
 Although the fig tree 134
 Amen. Blessing and glory 78
 And the peace of God 373
 As the hart panteth 24
 Be ye stedfast 339
 Blessèd are the people 44
 Blessèd be Jehovah 167
 Cast thy burden 31
 Come to me 325
 Come unto me 326
 Comfort the soul of Thy servant .. 43
 Cry out and shout 28
 Give ear to my words 2
 God be in my head 139
 God be merciful unto us 37
 God so loved the world 328
 Great and glorious 144
 Hannah's Song 104
 Have Courage, Fight the Battle .. 360
 He that shall endure 350
 Holy, holy, holy 92
 Honour and glory 93
 How beautiful upon 367
 I know that my Redeemer liveth .. 394
 I will extol Thee 68
 If I regard iniquity 36
 Lead me Lord 3
 My voice shalt Thou hear 4
 Now unto Him 106
 O love the Lord 15
 O praise God in His holiness 74
 O praise the Lord, all ye nations .. 57
 O taste and see 18
 O Thou that hearest prayer 35
 O worship the Lord 48
 Open ye the gates 283
 Our Father which art in heav'n .. 161
 Our soul waiteth 16
 Out of the depths 63
 Pray for the peace of Jerusalem .. 61
 Search me, O God 66
 The Lord bless thee 166
 The Lord is in His holy temple .. 168
 The Lord is my shepherd 10
 The Lord will be a refuge 7
 The redeemed of the Lord 384
 The righteous shall be glad 34
 The steadfast love of the Lord .. 387
 Thine, O Lord, is the greatness .. 127
 Thou hast loved us 385
 Thou wilt perform the truth 386
 Thoroughly wash me 30
 We bow in prayer 173
 Worthy the Lamb 307
 Yahweh Elohim 308

Index of Scriptural References

Genesis		:13-18	..... 175	:4-6	.... 391, 397
1:	..... 364	Nehemiah		40:	..... 22
:1-2	..... 382	9:5	..... 144	42:	..... 143
2:21-24	..... 430	Job		1:	..... 24
7:	..... 390	14:	..... 398	:1-2	..... 23
8:	.... 382, 424	14:1-2	..... 393	:11	..... 23
:22	..... 426	19:25	..... 394	43:	..... 142
9:	..... 382	Psalms		:3-5	..... 25
18:	..... 428	1:	..... 1	45:	..... 152
19:	..... 390	2:	..... 263	46:1-5	..... 26
28:19-22	..... 157	:9	..... 285	:6	..... 27
39:21	..... 85	4:	..... 410	46:8-10	..... 27
Exodus		:8	..... 3	48:2	..... 28
2:	.... 85, 108	5:1-2	..... 2	:12-13	..... 28
3:14	..... 77	5:3	..... 4	49:	..... 391
12:	..... 382	:7	..... 4	51:1	..... 29
13:	..... 382	:8	..... 3	:2	..... 30
14:	112, 122, 382	8:	..... 100	:6-8	..... 29
15:	..... 108	:1	..... 5	55:22	..... 31
16:	..... 112	:3-4	..... 5	57:	..... 32
17:	..... 112	:9	..... 5	63:	..... 33
19:	.... 109, 364	9:1	..... 82	:5-6	..... 412
28	..... 261	:1-2	..... 6	64:10	..... 34
29:	..... 261	:7-10	..... 6	65:2	..... 35
32:11-14	..... 238	:9-10	..... 7	:12	..... 277
:26	..... 372	15:	..... 417	66:18-20	..... 36
33:18	..... 153	:2	..... 379	67:	..... 38
34:22	..... 425	19:	.... 110, 416	:1-4	..... 37
Leviticus		:1-2	..... 184	68:11	..... 370
9:	..... 265	:1-6	..... 128	71:	.... 133, 147
25:9-13	..... 311	:6-9	..... 184	72:	275, 294, 298,
Numbers		:7-14	..... 8	..... 301	
6:24-26	.... 144, 166	23:	. 9, 10, 11, 12	:1-2	..... 39
20:	..... 112	:2	..... 136	:5	..... 292
Deuteronomy		24:	..... 379	:7-8	..... 39
16:	..... 425	25:1-7	..... 13	:8	.... 271, 299
33:27	..... 435	27:1-3	..... 14	:8-11	..... 304
Joshua		:11	..... 165	:11	.... 292, 293
1:5	..... 372	:13-14	..... 14	:12-17	..... 39
1 Samuel		30:5	..... 378	73:24	..... 145
2:1-10	..... 104	31:23-24	..... 15	77:14	..... 142
3:1-10	..... 146	33:	.... 16, 130	:19	..... 142
2 Samuel		34:	.. 18, 84, 141,	78:	..... 112
7:	..... 282	..... 143		80:	..... 40
23:	..... 395	:1-9	..... 171	82:8	..... 42
1 Kings		:11-16	..... 17	84:	..... 41
8:28	..... 144	36:5-9	..... 19	85:11	..... 42
18:	..... 238	37:1-6	..... 20	:13	..... 42
19:11-12	..... 135	:7	..... 422	86:4	..... 43
1 Chronicles		:7-11	..... 21	:15	..... 93
29:11	..... 127	39:4	..... 139	89:15-18	..... 44

INDEX OF SCRIPTURAL REFERENCES

Psalms—continued	145:	..... 131	52:	..... 399
90: 155, 182, 391	:1	..... 126	:7-9	..... 367
90:1-2 45	:1-3	..... 68	:10	..... 346
:1-7 46	:1-7	..... 69	53:	.... 217, 301
:2 81	:8-14	..... 70	:11	..... 228
:15-16 45	:15-19	..... 71	54:	..... 317
93: 47, 297	146:3	..... 204	55:	.... 272, 368
:1-5 97	:5	..... 386	:1-3	..... 329
95:6 173	147:	.... 96, 114	:12	..... 305
96: 414	148:	.. 72, 73, 115	56:6-7	..... 316
:4 93	:2-4	..... 121	58:	..... 282
:6 48	:8	..... 76	60:	281, 285, 317
:8-9 159	150:	.. 74, 75, 116	:1-2	..... 319
:9 48	Proverbs		61:	273, 275, 424
97:1-6 97	3:13-17	..... 351	:1	..... 276
98:1-4 49	4:	..... 354	62:	..... 319
:4-8 278	7:	..... 343	:1-12	..... 315
:9 48	8:	.... 351, 354	64:1	..... 244
100: 50	Ecclesiastes		Jeremiah	
102: 51	12:	..... 396	2:	..... 340
:25-28 77	:1	.... 349, 377	10:	..... 281
103:	Song of Solomon		30:10-11	..... 318
.. 52, 95, 116,	2:12	..... 90	31:	..... 316
.... 118, 397	Isaiah		:10	..... 312
104:	2:2-4	..... 288	Lamentations	
.... 377, 414	2:3	..... 281	3:23	.. 88, 387, 418
:2-6 113	:20-21	..... 404	Ezekiel	
:31-35 53	6	.... 102, 125	36:25-28	..... 318
105: 112, 434	:1-3	..... 79	Daniel	
:1-5 105	:3	..... 92	2:28	..... 180
106: 54	7:14	..... 323	:44	..... 415
:48 167	9:	..... 281	10:	..... 180
107:	:2-7	..... 196	12:2	..... 308
108, 120, 148,	:7	..... 308	Joel	
.... 206, 271	11:1	..... 290	2:	..... 366
110:2-6 55	12:6	..... 28	:1	..... 401
113: 87	21:	..... 268	Micah	
115: 56	:11-12	..... 269	4:	..... 288
117: 57	26:	..... 266	7:20	..... 386
118: 197	:2-4	..... 283	Habakkuk	
119:1-6 58, 186	35:	.... 369, 404	2:	..... 268
:11 139	:1-10	..... 289	:20	..... 168
:18, 24 177	:6	..... 395	3:17	..... 134
:41, 50 179	40:	..... 218	Zephaniah	
:98 59	:2	..... 322	3:	..... 314
:103-106 59	42:	.... 271, 272	Haggai	
:104 139	:1-4	..... 198	2:7	.... 191, 264
:130 179	:7	..... 369	Zechariah	
121 60	43:	..... 301	1:	..... 319
122:6-7 61	:6	..... 313	12:	.... 300, 316
125:1-2 62	44:	..... 281	:10	.... 312, 318
126:6 368	45	.... 199, 271	:10-14	..... 309
127: 430	46:	..... 268	Malachi	
130:1-4 63	49:	..... 271	3:6	..... 176
132: 64	51:	.... 287, 314,	:16-17	..... 405
133: 65	..... 399	..... 399	4:	..... 301
136: 76, 117	:11	.... 313, 384	:2	320, 366, 389
139: .. 67, 101, 417				
:23-24 66				

INDEX OF SCRIPTURAL REFERENCES

Matthew		28:	209, 211, 246, 249, 250, 255,		229, 234, 243
1:	..... 206		..... 413	:19	..... 240
:21	..... 364		..... 248	23:	215, 219, 222, 223, 243
2:1-2	..... 190	:5-6	..... 215, 252	24:	154, 246, 248, 249, 250, 251, 255, 257, 295
:2	..... 189	:6	..... 247		
:9	..... 189	:6-7	..... 251	:29	..... 406
:11	..... 188, 190	:19-20	..... 295		
3:	..... 198	28:20		John	
:13	..... 188	Mark		1:	..... 215, 364
:15-17	..... 211	1:	135, 201, 203, 324, 407	:17	..... 258
4:	..... 196	2:	..... 203	2:	..... 430
:1-11	..... 201	4:	202, 340, 424	3:16-17	..... 110, 328
4:18-22	..... 203, 324	6:	..... 204, 340	4:	..... 148, 362
5:	..... 199	8:	..... 358	:10-14	..... 330
:16	..... 360	9:	..... 210, 324	:14	..... 331
6:9-11	..... 155	11:	..... 197, 220	:22-23	..... 173
:9-13	..... 161, 162	13:	..... 401, 402	5:	..... 178
:10	..... 156	:13	..... 350	6:	202, 225, 227, 228, 327
:13	..... 419	14:	172, 222, 224, 225, 227, 229, 234, 243	:32-33	..... 231
:33	..... 356	:22-24	..... 233	:35	..... 232
7:	..... 147, 218	:32-42	..... 216	:55	..... 239
8:	..... 200, 407	15:	211, 215, 219, 221, 222, 223	7:	..... 331
9:	135, 203, 324, 365, 368	16:	178, 211, 215, 246, 248, 249, 250, 252, 255	8:	..... 233, 330
10:	178, 209, 358	:16	..... 334	:32	..... 438
:5	..... 370	Luke		9:	..... 330
:29	..... 107	1:	..... 200	10:	..... 218
11:28	..... 326	:32	..... 274	12:	217, 220, 228
:28-30	325, 327, 330	:35	..... 191	:21	..... 270
:30	..... 363	:46-55	..... 123	13:	..... 172
12:	..... 198	2:	188, 211, 213, 215	:34-35	..... 338
13:	205, 366, 424	:8-14	192, 193, 194, 195	14:	..... 154, 199
:3-9	..... 371	:8-20	..... 187	:1-4	..... 110
14:	..... 202, 340	:13	..... 274	:3	..... 267
16:	..... 163, 358	4:	135, 188, 201, 211, 276, 407	:6	..... 164, 214
17:5	..... 210	5:	135, 203, 324	:15-21	..... 185
18:	..... 218	8:	202, 340, 366	:27	..... 408
:20	..... 341	9:	..... 210, 358	15:	..... 225
20:1-7	347, 362, 365	11:	..... 162	16:	..... 267, 368
21:	..... 197	:1	..... 149	17:	..... 431
:1-9	..... 220	12:	286, 347, 361	18:	..... 216
24:	..... 401, 402	:32	..... 344	19:	219, 221, 222, 223, 243, 333
:13	..... 350	14:	..... 358	20:	218, 246, 248, 249, 250, 251, 255
25:	263, 265, 343	18:	..... 265	21:	..... 251
:1-10	..... 342, 359	19:	..... 197, 220	Acts	
:11-13	..... 400	21:	..... 401, 402	1:	..... 295
:21	..... 421	:28-31	..... 376	:6	..... 308
:30	..... 361	22:	172, 216, 224, 225, 226, 227,	:8	..... 364
:34	..... 178			2:	..... 185
:44	..... 361			4:	..... 206
26:	172, 216, 224, 227, 229, 234, 243			16:	..... 389
:26-29	..... 236, 242			21:	..... 156
:36-46	..... 222			24:14	..... 157
27:	211, 219, 221, 223, 243				

INDEX OF SCRIPTURAL REFERENCES

Acts—continued	6: 353, 355	5: 238, 433
27: 202	Philippians	:16 164
Romans	2: 204, 206, 341, 388	1 Peter
1:16 150	:9-11 279, 369	1: 205, 255, 333, 361
5: 132	:11 284	:3 392
6: 333	3: 264, 335, 388	:6-8 140
8: 137, 250, 260, 273, 422	4: 337	2 Peter
:3 335	:5 373	1: 183, 285, 300
:22 170	Colossians	3: 77
:26 174	1: 256	1 John
:28 342	:27 380	1: 212, 231, 333
:32 111	2: 333	2: 201, 238, 258, 413
:35-39 355	3: 423	3: 174, 388
:37 353	4: 362	:1-2 374
10: 217	1 Thessalonians	Jude
11: 321	4:16 409	:24-25 106
:12-13 316	5: 347, 382, 389	:25 93
12: 417	2 Thessalonians	Revelation
:11-12 337	1: 284, 400, 404	1: 256, 290, 291, 302
13: 353	3: 388	:5-6 385
1 Corinthians	1 Timothy	2: 379
3: 199	1: . 80, 151, 345	3: 348, 379
6: 17	:17 94	4: 83, 102
9:24 345, 352	6:12 345, 353	:6 91
10: 234, 236, 428	2 Timothy	:8 125
:16 237	2: 352	5: 248, 259, 261, 296
11: 224, 226, 227, 228, 229, 234, 240, 243, 244	3:16 183	:7 303
:23-26 230	4: 345	:9 303
:23-29 236, 242	:7-8 375	:12 78
:24-25 241	Titus	:14 303
:26 235	1: 348	11: 97, 297
15: 246, 252, 406, 364	Hebrews	12-13 89
:24-28 254	1: 77, 295	:9-13 307
:43 388	:1 182, 260	6: 264, 404
:49 388	2: 174, 254, 290, 291, 335	7: 310, 342
:53 253	:14 230	:9 303
:58 256, 339	4: 103, 152, 153, 174, 258, 261, 337	:12 78
2 Corinthians	:12 101, 181, 183	:14 303
1: 208	:15-16 260	11: 97, 297
:3 177	:16 230	14: 263, 303, 424
3: 174	7: 258	15: 108
4:6 86, 383	9: 138, 381	18: 245
5:21 262	10: 153, 262, 266, 268	19: 91, 279, 286, 291, 297, 302
6: 199	:5-10 230, 242	:1-8 89
Galatians	11: 389	:4 280
6: 341	12:1 160, 436	:6 124
Ephesians	13: 393, 428	20: 401
2: 316, 337	:13 260	21: . 89, 309, 392
3: 332	:20-21 437	:4 403
4:4-6 158	James	:27 336
5: 430, 431, 432	1: 426	22: . 89, 331, 388
:26 336	1:17 88, 229	:4 207
		:17 326

Index of First Lines

A Great High Priest is come	258
A new commandment I give unto you;	338
A rose shall bloom in the lonely place;	289
Abide with me; fast falls the eventide;	406
According to thy gracious word,	224
After Thy loving kindness, Lord,	29
All creatures of our God and King,	76
All glory, laud, and honour	197
All hail the power of Jesus' name!	290
All people that on earth do dwell,	50
All-pow'rful, self-existent God,	77
All the toil and sorrow done,	245
All they who in the Lord confide	62
Almighty Maker of my frame,	391
Although the fig tree shall not blossom,	134
Amen. Blessing and glory,	78
And the peace of God,	373
Angels did sing on Beth'lem's hill	187
Angels o'er the sleeping earth	188
Arm of the Lord! awake! awake!	399
As pants the hart for cooling streams,	23
As the hart panteth after the water brooks,	24
At even ere the sun was set	407
At sundry times, God spoke by seer and prophet;	260
Awake, my soul, and with the sun	417
Be careful for nothing;	337
Be merciful to me, O God,	32
Be ye stedfast,	339
Begone, unbelief!	340
Behold he comes! your Leader comes	272
Behold, how good a thing it is,	65
Behold My Servant, see him rise	198
Behold th'amazing gift of love	374
Behold! the mountain of the Lord	288
Bethlehem, thou little city,	190
Beyond where Kedron's waters flow,	216
Blessèd are the people	44
Blessèd are they that undefiled	58
Blessed are they who listen not to evil counsel,	1
Blessed be the everlasting God,	392
Blessèd, blessèd, be Jehovah,	167
Blest are the pure in heart,	199
Blow ye the trumpet, blow!	311
Bread of heaven, on thee we feed,	225
Bread of the world in mercy broken,	227
Brethren, let us walk together	341
Brief life is now our portion,	375
Bright the vision that delighted	79
Brightest and best of the sons of the morning,	189
By Christ redeemed, in Christ restored,	226
Cast thy burden upon the Lord	31

INDEX OF FIRST LINES

Change is our portion now!	393
Christ is coming! let creation	273
Christ the King is coming	274
Christ the Lord is ris'n again!	249
Christ, whose glory fills the skies.	200
Christian, ever faithful be:	342
Christian, walk carefully, danger is near:	343
Come in, thou blessèd of the Lord,	428
Come, labour on!	362
Come, let us anew	421
Come, Lord, and tarry not	263
Come, thou glorious day of promise,	312
Come, thou long-expected Jesus,	264
Come to me all you who are weary	325
Come unto me all ye that labour	326
"Come unto me, ye weary",	327
Come, ye thankful people, come,	424
Comfort, O Lord, the soul of Thy servant	43
Crown him with many crowns,	291
Cry out and shout,	28
Daughter of Zion! awake from thy sadness;	314
Daughter of Zion, from the dust	313
Dear Lord and Maker of mankind,	135
Deck thyself, my soul, with gladness,	228
Earth was waiting spent and restless,	191
Eternal God, Thou only just,	56
Everlasting, changing never!	81
Exalt, O God, Thy glorious Son;	292
Fair waved the golden corn	425
Father, again to Thy dear name we raise,	408
Father and Friend, Thy light, Thy love	80
Father, give us now Thy blessing,	433
Father, hear the prayer we offer;	136
Father, I ask that all my life	137
Father of lights, all blessings flow from Thee;	229
Father of mercies, in Thy word	177
Father Supreme, whose wondrous love	138
Father, we seek Thy blessing now	230
Father! we Thy children bless Thee	140
Father, whose depth of love unknown	332
Few in number, little flock,	344
Fierce was the billow wild,	202
Fight the good fight with all thy might,	345
Fill Thou my life, O Lord, my God,	82
For evil-doers fret thou not	20
For thy mercy and thy grace,	423
For Zion's sake I will not rest,	315
Forth in Thy name, O Lord, I go,	363
Forty days and forty nights	201
From fisher's net, from fig-tree's shade,	203
From Zion shall Thy rod proceed;	55
Give ear to my words	2
Give praise and thanks unto the Lord,	54
Give to the winds thy fears;	346

INDEX OF FIRST LINES

Glory and blessing be	83
Glory to Thee, my God, this night	409
God be in my head,	139
God be merciful unto us,	37
God be with you till we meet again:	435
God is love: His mercy brightens	141
God is love: His the care,	84
God is my strong salvation,	14
God is our refuge and our strength,	26
God liveth still;	143
God moves in a mysterious way	142
God of Glory, Truth and Splendour	86
God of mercy, God of grace,	38
God so loved the world,	328
God who cheered the faithful Joseph	85
God's law is perfect, and converts	8
God's servants who once bore the light	178
God's word alive and active,	181
God's word went forth!	364
Good is our God and full of kind compassion,	52
Grant, Lord, Thy blessing on this place,	427
Great and glorious Almighty Sov'reign,	144
Great God of Abr'ham, hear our prayer:	316
Great God, we praise Thy mighty hand,	420
Great God, whose universal sway	293
Great is Thy faithfulness, O God my Father,	88
Hail to the brightness of Zion's glad morning!	294
Hail to the Lord's anointed!	275
Hallelujah, God be honoured:	89
Hallelujah! Hallelujah!	246
Hallelujah! raise, oh raise	87
Hallelujah, sing of Jesus,	295
Hallelujah! Yahweh's name	72
Hark, my soul how everything	90
Hark! ten thousand, thousand voices	296
Hark, the glad sound! the Saviour comes,	276
Hark! the song of Jubilee	297
Hark! 'tis the watchman's cry,	347
Hark! what mean those holy voices,	192
He that shall endure to the end,	350
He who would valiant be	348
'Hear! hear! O earth,' the watchmen cry,	400
Hear what God, the Lord, hath spoken:	317
Heavenly Father, to whose eye	145
Here, O my Lord, I see thee face to face;	231
High in the heavens, eternal God,	19
High over lashing waves our God is throned:	91
Hills of the North, rejoice;	277
His kingdom comes! ye saints rejoice,	298
Ho! reapers of life's harvest,	365
Ho, ye that thirst! approach the spring	329
Holy, holy, holy, Lord God of Hosts	92
Honour and glory, dominion, pow'r	93
How beautiful upon the mountains	367
How few receive with cordial faith	217
How long, O Lord our Saviour,	265
How lovely is Your dwelling-place	41

INDEX OF FIRST LINES

How sweet the name of Jesus sounds	204
Hushed was the evening hymn,	146
I heard the voice of Jesus say,	330
I know that my Redeemer liveth,	394
I will extol Thee, my God, O King,	68
If I regard iniquity in my heart,	36
If thou but suffer God to guide thee,	147
Immortal, invisible, God only wise,	94
In the bud of early Spring-time,	377
In the sun, and moon, and stars	401
Infinite God, to Thee our voice we raise,	95
Inspirer of the ancient seers,	183
It came upon the midnight clear,	194
Jehovah dwells alone,	96
Jehovah reigns, He dwells in light,	47
Jesus calls us! O'er the tumult	324
Jesus Christ from death is raised,	247
Jesus Christ the Lord is ris'n,	248
Jesus lives! thy terrors now	250
Jesus! Name of wondrous love,	206
Jesus, priceless treasure,	205
Jesus said, 'Share this meal',	233
Jesus shall reign where'er the sun	299
Jesus, the very thought of thee	207
Jesus thou joy of loving hearts,	232
Jesus! Thou Sun of Righteousness,	366
Joy cometh! Oh! that it were come	395
Joy to the world! the Lord is come;	278
King of glory, King of peace,	98
Lead me, Lord,	3
Lead us, heavenly Father, lead us	148
Let all the world rejoice!	97
Let him that heareth say	331
Let saints with one accord	259
Life is the time to serve the Lord,	396
Lift now your voice and sing	280
Lift up to God the voice of praise,	99
Lift up your heads, ye saints,	376
Light of them that sit in darkness,	281
Lo! he comes, the King of glory,	300
Lone Mary comes at early morn,	251
Long hath the night of sorrow reigned;	282
Look, ye saints, the sight is glorious:	279
Lord, as we break this bread in sweet communion;	236
Lord dismiss us with Thy blessing,	436
Lord, impart to us Thy wisdom,	150
Lord Jesus Christ, our living Head,	234
Lord Jesus, I have promised	209
Lord, keep us safe this night	410
Lord of all being, throned afar,	151
Lord of the circling earth,	100
Lord, our parting do Thou brighten,	434
Lord, speak to me that I may speak	208
Lord, teach us how to pray aright,	149

INDEX OF FIRST LINES

Lord, Thee I'll praise with all my heart,	6
Lord, Thee my God, I'll early seek:	33
Lord, Thou hast been our dwelling place	45
Lord, Thou hast searched and seen us through;	101
Lord, thy death and resurrection	235
Lord, Thy judgements now are waking,	402
Lord, Thy word abideth,	179
Lord, we wait the time of blessing,	266
Lord, when we bend before Thy Throne,	152
Lord, when we meet to worship Thee	153
Lord, who hast set our mortal feet	154
Lord, who Thyself hast bidden us to pray	155
Loved of God, in sorrow mourning,	378
Loving Shepherd of thy sheep;	218
Make haste, O man, to live,	349
Maker of all things, we earnestly pray:	429
Most glorious things are spoken,	379
My God, how wonderful Thou art	102
My God, I thank Thee, who hast made the earth so bright,	103
My God, my Father, make me strong,	156
My heart rejoices in the Lord,	104
My voice shalt Thou hear in the morning,	4
New every morning is the love	418
No reason for despair since Jesus overcame;	380
Now let our humble faith behold	261
Now may He who from the dead	437
Now thank we all our God	105
Now unto Him that is able to keep us from falling,	106
Now, ye saints, new anthems raise,	253
O blessèd is the man whose trust	22
O children, hither do ye come,	17
O come, all ye faithful, joyful and triumphant,	195
O Father, all creating,	430
O Father hear our grateful prayer	237
O for a thousand tongues to sing	369
O give thanks to Him who made	107
O God in highest heaven,	238
O God of Abraham we pray to Thee	318
O God of Bethel, by whose hand	157
O God of Israel, unto Thee	108
O God of love, Thy name we bless	414
O God of Love, to Thee we bow,	431
O God, our help in ages past,	46
O God, unseen yet ever near,	239
O God, who didst Thy will unfold	180
O God, who from the ages past	182
O God whose voice of thunder,	109
O happy band of pilgrims,	381
O happy is the man who hears	351
O Holy Father, 'mid the calm	411
O how love I Thy law, it is	59
O Lord above, look down in love	158
O Lord my God, when I in awesome wonder	110
O Lord of heav'n, and earth, and sea,	111
O Lord, our Lord, how excellent	5

INDEX OF FIRST LINES

O Lord, Thou art my God and King,	69
O Lord, Thy judgements give the king,	39
O love, how deep, how broad, how high!	211
O love the Lord,	15
O Master, it is good to be	210
O perfect Love, all human thought transcending,	432
O praise God in His holiness:	74
O praise our great and gracious Lord,	112
O praise the Lord, all ye nations;	57
O praise ye the Lord!	75
O quickly come, great Judge of all;	403
O render thanks to God above,	114
O Saviour, where shall guilty man	219
O send Thy light forth and Thy truth;	25
O sing a new song to the Lord,	49
O Son of man, who walked each day	212
O speed thee, brother, on thy way,	352
O taste and see how gracious the Lord is,	18
O Thou everlasting Father,	301
O Thou, Jehovah, shalt endure	51
O Thou that hearest prayer	35
O Thou, to whom all prayer must rise,	319
O worship the King, all glorious above;	113
O worship the Lord,	48
O worship the Lord in the beauty of holiness!	159
Oft in danger, oft in woe,	353
Oh! blessèd are the eyes	354
Oh! mourn ye for Zion, her beauty is faded,	320
Oh, Yahweh, listen while we dare	321
On the mountain-top appearing,	322
Once more the sun is beaming bright,	419
Open ye the gates,	283
Our Father, hear as now we pray	160
Our Father, through the coming year	422
Our Father which art in heav'n	161
Our heavenly Father, hear	162
Our Lord will come, but not the same	404
Our soul waiteth for the Lord;	16
Out of the depths I cried unto Thee,	63
Praise my soul, the King of Heaven	116
Praise, O praise our God and King;	117
Praise the Lord! ye heav'ns, adore Him,	115
Praise to Him by whose high favour	438
Praise to the Lord, the Almighty, the King of creation;	118
Pray for the peace of Jerusalem;	61
Prayer is the soul's sincere desire,	164
Rejoice, the Lord is King,	302
Rejoice to-day with one accord,	120
Rejoicing in hope, and the joy of salvation,	383
Rest in the Lord, and patiently	21
Ride on! ride on in majesty!	220
Saviour, we meet in thy dear name,	240
Search me, O God, and know my heart;	66
See the Lamb upon Mount Zion	303
Seek ye first the kingdom of God	356

INDEX OF FIRST LINES

Shall we behold the promised land,	405
Shine, mighty God, on Zion shine,	304
Short is the measure of our days,	397
Sing praise! the tomb is void	252
Sing praise to Him Who reigns above,	121
Sing to the Lord, who triumphed gloriously,	122
Sing, ye faithful, sing with gladness;	254
Soldiers of Christ arise,	355
Son of God, our Saviour,	213
Son of God, thy people's shield,	267
Sun of my soul, thou Saviour dear,	412
Sweet is the work, my God, my King	119
Take courage, my brother,	357
Take my life, and let it be	163
"Take up thy cross", the Saviour said,	358
Teach me Thy Way, O Lord; teach me Thy Way;	165
Tell out, my soul, the greatness of the Lord!	123
The bread and wine we take, O Lord;	241
The day is past and over:	413
The day Thou gavest, Lord, is ended,	415
The days are quickly flying,	284
The duteous day now closeth,	416
The earth, O Lord, is one great field	368
The evening and morning we see the Lord making;	382
The eyes of all things, Lord, attend,	71
"The first-begotten from the dead",	256
The glory of the mighty Lord	53
The God of Abr'ham praise	125
The heathen raged tumultuously,	27
The heavens declare Thy glory, Lord;	184
The King of love my Shepherd is,	9
The Lord a gift of love foretold:	185
The Lord bless thee and keep thee;	166
"The Lord gave the word", and His servants did preach	370
The Lord in truth to David sware,	64
The Lord is good; in earth and sky,	126
The Lord is in His holy temple,	168
The Lord is King: lift up thy voice	124
The Lord is my Shepherd, I shall not want,	10
The Lord my Shepherd is, I shall be well supplied;	11
The Lord our God most gracious is,	70
The Lord will be a refuge for the oppressed,	7
The Lord will come, and not be slow,	42
The Lord's my Shepherd, I'll not want;	12
The race that long in darkness sat	196
The redeemed of the Lord shall return,	384
The righteous shall be glad,	34
The Saviour comes, his advent's nigh,	287
The spacious firmament on high,	128
The steadfast love of the Lord never ceases,	387
The strife is o'er, the battle done;	255
The true Messiah now appears	262
The vision tarrieth not;	268
The water and the blood, O Lord,	333
There is a calm for saints who weep,	398
Thine be the glory, risen conqu'ring Son,	257
Thine, O Lord, is the greatness,	127

INDEX OF FIRST LINES

"This is my body"	242
Thou art the Way, by thee alone	214
Thou art, O God, the life and light	129
Thou hast loved us,	385
Thou hidden Love of God, whose height,	170
Thou, the great, eternal God, art high above our thoughts;	130
Thou wilt perform the truth to Jacob.	386
Though by sorrows overtaken,	169
Though the night be dark around us,	389
Though to the hills I lift mine eyes	60
Through all the changing scenes of life,	171
Thoroughly wash me,	30
Thy goodness, Lord, our souls confess,	131
Thy kingdom come, O God,	285
Thy people, Lord, who trust Thy word,	271
Thy way, not mine, O Lord,	172
Thy word, O Lord, has been to us	186
To God be the glory, great things He has done!	132
To Thee I lift my soul;	13
Turn us again, O Lord, our God;	40
'Twas on that dark and mournful night	243
Wake, awake! for night is flying,	286
Wake, harp of Zion, wake again	323
Was it for me thy flesh was wounded sore,	221
Watchman! watchman! tell us of the night,	269
We bow in prayer before Thy throne	173
We come around God's word to learn together,	360
We come, O God, to bow	174
We gave ourselves to Thee, O Lord,	334
We give Thee but Thine own,	175
We know not if this wayside ground	371
We look to Thee, O Thou who changest not,	176
We plough the fields, and scatter	426
We praise Thee, Heavenly Father,	335
We saw thee not when thou didst come	215
"We shall be like him." O how rich the promise;	388
We thank Thee Lord of heav'n and earth,	336
We would see Jesus! for the shadows lengthen	270
When all Thy mercies, O my God,	133
When I survey the wondrous cross	223
When my love to God grows weak,	222
When shall the voice of singing	305
When shall we join our cheerful songs	306
Where can we hide, or whither fly,	67
Wherever, Lord, thy people meet,	244
While shepherds watched their flocks by night,	193
Who are these, like stars appearing,	310
Who is on the Lord's side?	372
Who was saved when heav'n's vast fountains	390
Worthy the Lamb,	307
Yahweh Elohim.	308
Ye boundless realms of joy,	73
Ye saints in Christ, his brethren,	361
Ye servants of the Lord,	359
Zion's King shall reign victorious,	309