

rich - es, and wis - dom, and hon - our, and glo - ry, and
rich - es, and wis - dom, and hon - our, and glo - ry, and

bless - ing, For Thou wast slain and hast re - deem - ed
bless - ing,

us to God by Thy blood, and hast made us kings and priests.
cresc.

Wor - thy the Lamb, bless - ing and
Wor - thy the Lamb, wor - thy the Lamb:
f

cresc.

hon - our, and glo - ry, and pow - er, to Him that sits up -

This system features a treble and bass staff in D major. The treble staff begins with a *cresc.* marking. The melody is composed of eighth and quarter notes, while the bass line consists of steady eighth notes. The lyrics are positioned below the staff.

ff

on the throne, and to the Lamb for ev - er,

This system continues the melody and bass line. The treble staff includes a *ff* (fortissimo) marking. The lyrics are aligned with the notes. The system concludes with a double bar line.

and to the Lamb for ev - er.

This system continues the melody and bass line. The treble staff features a final note with a fermata. The lyrics are aligned with the notes. The system concludes with a double bar line.

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

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

Lord's arm a - wake a - wake and shine forth in light, in light The

The second system continues the melody. The treble staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass staff continues the accompaniment. The lyrics are printed below the treble staff.

might-y pow-er take, Thine is the right.

The third system continues the melody. The treble staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass staff continues the accompaniment. The lyrics are printed below the treble staff.

Thine Is-rael's king - dom, Thine Da-vid's throne

The fourth system concludes the hymn. The treble staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass staff continues the accompaniment. The lyrics are printed below the treble staff.

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 -

ff *rall.*

veal Thy che - ru - bim, be all in all.

LUX EOI 87.87.D

♩ = 104

First Tune

The musical score is written for a two-part setting in 4/4 time. The tempo is marked as 104 beats per minute. The key signature is one sharp (F#). The score is divided into five systems, each with a treble and bass staff. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines.

- 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 written for a piano or organ. It features a steady, rhythmic accompaniment in the bass clef, often using chords and single notes. The treble clef part carries the main melody, which is composed of eighth and quarter notes, with some rests. The overall mood is solemn and majestic, fitting for a hymn about Christ's kingdom.

- 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



- 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



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:

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!

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!

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!

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 musical score is written for two staves, treble and bass, in a key of one sharp (F#) and a 4/4 time signature. The tempo is marked as 104 beats per minute. The score consists of five systems, each with a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The piece concludes with a double bar line at the end of the fifth system.

- 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> |
| <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.</p> | |

VIENNA 87.87.D

♩ = 80

The musical score is written for a piano and consists of six 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 beats per minute. The melody is primarily in the treble clef, featuring a mix of eighth and quarter notes, often beamed together. The bass clef provides harmonic support with chords and moving lines. The piece concludes with a double bar line at the end of the sixth system.

- 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."

NEW ISRAEL 10.8.10.10

♩ = 92



- 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

 $\text{♩} = 84$

The musical score is written for piano in 3/4 time, with a tempo of 84 beats per minute. It consists of four systems, each with a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line at the end of the fourth system.

- 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.

 $\text{♩} = 80$ 

- 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.

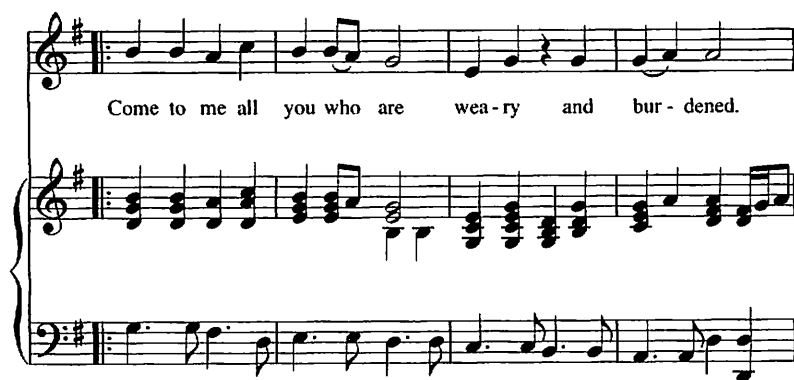
WRAYSBURY 87.87



- 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



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 - tle and
 find. you will find rest, find

hum - ble in heart, rest,
 rest for your souls.

3.

Musical score for the hymn "I will give you rest." The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple and hymn-like, with the lyrics "I will give you rest." repeated twice. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. The piece concludes with a double bar line.

I will give you rest. I will give you rest.

326

COME UNTO ME

Musical score for the hymn "Come Unto Me." The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 100. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The melody is simple and hymn-like, with the lyrics "Come un-to me, Come un-to me, all ye that la - bour". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. The piece concludes with a double bar line.

$\text{♩} = 100$
mf
Come un-to me, Come un-to me, all ye that la - bour
f

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

This system consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

cresc.

who - so - ev - er will, let him take, let him take the wa - ter of

This system continues the melody and bass line. A 'cresc.' (crescendo) marking is placed above the treble staff. The lyrics are written below the notes.

mp *cresc.*

life free - ly, and who - so - ev - er will, and who - so - ev - er

This system continues the melody and bass line. A 'mp' (mezzo-piano) marking is placed above the treble staff, and a 'cresc.' (crescendo) marking is placed above the bass staff. The lyrics are written below the notes.

f

will, let him take, let him take the wa - ter of life free - ly.

This system concludes the melody and bass line. A 'f' (forte) marking is placed above the treble staff. The lyrics are written below the notes.

MENDELSSOHN 76.76.D

♩ = 92

First Tune

The musical score is written for piano in 4/4 time, key of D major. It consists of four systems, each with a treble and bass staff. The tempo is marked as quarter note = 92. The melody is primarily in the treble, with the bass providing harmonic support through chords and single notes. The key signature has two sharps (F# and C#). The piece concludes with a double bar line.



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 musical score is written for a two-staff instrument, likely a piano or organ. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is indicated as quarter note = 48. The score consists of five systems, each with a treble and bass staff. The music is characterized by a steady, hymn-like melody with some harmonic accompaniment. The final measure of the fifth 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 piano (p) dynamic. The melody is in G major, 3/4 time. The lyrics are 'God so loved the world, God so loved the'. The second system continues the melody with lyrics 'world that that He gave His on - ly be - got - ten'. The third system starts with a mezzo-forte (mf) dynamic and lyrics 'Son, that who - so be - liev - eth, be - liev - eth in him'. The fourth system features a piano (p) dynamic, a crescendo (cresc.) marking, and a forte (f) dynamic. The lyrics are 'should not per - ish, should not per - ish, but have ev - er -'. The fifth system returns to a piano (p) dynamic and concludes with the lyrics 'last - ing life. For God sent not His Son in - to the'.

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

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The tempo and dynamics are indicated by markings above the staff: *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The lyrics are written below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The fifth system ends with a double bar line.

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 *pp*

ing life. God so loved the world, God

ppp *rall.*

so loved the world, God so loved the world.

Detailed description: This is a musical score for a hymn. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) section. The lyrics are 'should not per-ish, should not per-ish, but have ev-er - last - ing'. The second system continues with a crescendo (*cresc.*) and then a decrescendo (*dim.*) for the final phrase 'last -'. The lyrics are 'life, ev-er - last - ing life, ev-er - last - ing, ev-er - last -'. The third system starts with a piano (*pp*) dynamic. The lyrics are 'ing life. God so loved the world, God'. The fourth system begins with a pianissimo (*ppp*) dynamic and a rallentando (*rall.*) marking. The lyrics are 'so loved the world, God so loved the world.' The piano accompaniment features various chords and melodic lines that support the vocal melody.

JERUSALEM C.M.

♩ = 88



- 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

The musical score is arranged in three 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 series of chords and moving lines, marked with '8' and '8:' indicating eighth notes. The vocal part enters with a melody that is marked 'rall.' (rallentando) and then 'a tempo'. The score concludes with a final chord marked '8:'.

Organ *rall.* *a tempo*

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



- 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



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 musical score is written for a two-part setting, likely for voice and piano or two voices. It is in D major (two sharps) and 4/4 time. The tempo is indicated as quarter note = 66. The score is organized into five systems, each with a treble and bass staff. The notation includes various rhythmic patterns, such as quarter and eighth notes, and rests. The piece ends 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



- | | |
|--|---|
| <p>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.</p> | <p>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.</p> |
| <p>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.</p> | <p>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.</p> |

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

you; that you love one a - no - ther as

I have loved you, that you love one a -

- no - ther as I have loved you. By this shall

all know that you are my dis - ci - ples, if

The first system of music consists of a treble and bass staff in D major (two sharps). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

you have love one for a - no - ther. By

The second system continues the melody and accompaniment. It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff, both marked with a '3' and a bracket. The lyrics are written below the notes.

this shall all know that you are my dis -

The third system continues the melody and accompaniment. The lyrics are written below the notes.

- ci - ples, if you have love one for a - no - ther.

The fourth system concludes the melody and accompaniment. It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff, both marked with a '3' and a bracket. The lyrics are written below the notes.

BE YE STEDFAST

$\text{♩} = 102$
mf

Be ye sted-fast, sted-fast, sted-fast, im-move-a-ble,

mp *f*

sted-fast, sted-fast, sted-fast, im-move-a-ble, 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

cresc.
 Lord, For-as-much as ye know that your la-bour is not in
dim. *mf*
 vain in the Lord, in vain in the Lord, For-as-much as ye
cresc. *f*
 know, for-as-much as ye know, that your la-bour is not in
dim. *mp*
 vain in the Lord, your la-bour is not in vain in the
mf
 Lord. Be ye sted-fast, sted-fast, sted-fast, im-move-a-ble,

al-ways a - bound-ing in the work of the Lord, al-ways a -

bound-ing in the work of the Lord, For-as- much as ye

know, for-as- much as ye know,

ye know your la - bour

is not in vain in the Lord.

f *mp* *f* *ff* *rall.*

Detailed description: This is a musical score for a hymn or song. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat). The first system starts with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. The second system has a forte (*f*) dynamic. The third system has a fortissimo (*ff*) dynamic. The fourth system has a fortissimo (*ff*) dynamic. The fifth system has a fortissimo (*ff*) dynamic. The sixth system starts with a rallentando (*rall.*) dynamic. The lyrics are: 'al-ways a - bound-ing in the work of the Lord, al-ways a - bound-ing in the work of the Lord, For-as- much as ye know, for-as- much as ye know, ye know your la - bour 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

♩ = 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!
Snarcs 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



- 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.

♩ = 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



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!

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!

3 Heed we the Steward's call,
There's room enough for all—
Work, brethren, work!

True service of our Lord
His vineyard will afford;
He will your work reward—
Work, brethren, work!

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.

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.

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.



- 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 be sa - vèd, shall vèd, be

he that shall en - dure to the end,

sa - vèd.

sa - vèd, he that he that
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, be

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.



- 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



- 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

♩ = 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.

♩ = 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 written for a unison choir and piano accompaniment. It consists of four systems of music. The first system is marked 'Unison' and 'Second Tune'. The tempo is indicated as 108 beats per minute. The music features a melody in the right hand and a bass line in the left hand, with various chords and intervals. The score ends with a double bar line and repeat signs.

When sung to this tune, words are combined into 3 verses of 8 lines each.

SEEK YE FIRST Irregular

♩ = 92
Unison

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Ha - le - lu' Hal - le - lu - jah!

- 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-against 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

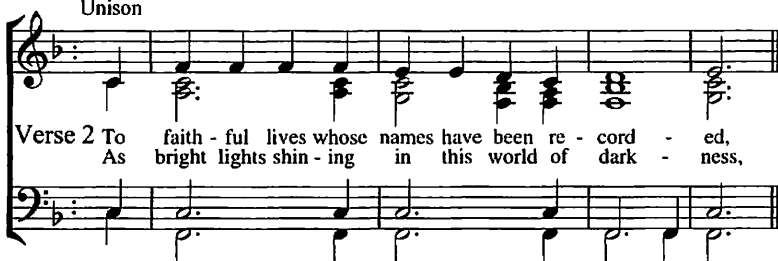
- gle, With Christ-like hearts and minds we'll strive to

to serve our

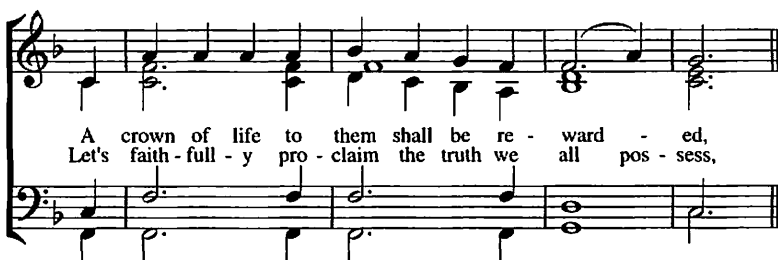
serve our God with all our might.

FINE

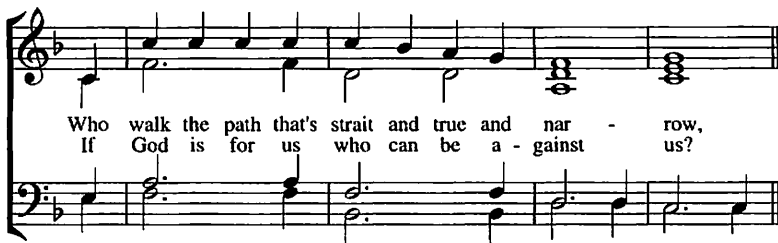
Unison



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

 $\text{♩} = 104$

The musical score is written for a single instrument or voice, featuring a melody in the treble clef and a bass line in the bass clef. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked as 104 beats per minute. The score is divided into four systems, each consisting of two staves. The melody is simple and rhythmic, with a steady bass line. The first system ends with a double bar line, and the second system begins with a repeat sign. The third system ends with a double bar line, and the fourth system begins with a repeat sign. The score is written in a clear, legible font, with notes and rests clearly defined.

- 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

 $\text{♩} = 54$ 

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



- 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

♩ = 60

The musical score is written for two staves (treble and bass clef) in 3/4 time. The key signature has one sharp (F#). The tempo is marked as ♩ = 60. The score consists of five systems of two staves each. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with a double bar line and repeat dots.

- 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



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.

The musical score is written for voice and organ. It features a 3/2 time signature and a tempo of 92 beats per minute. The key signature has one sharp (F#). The score is divided into six systems, each with a vocal line and an organ line. The organ part begins in the third system with a change to 8/4 time. Dynamics include mezzo-forte (mf) and piano (p). The lyrics are printed below the vocal line.

f

saith un - to Zi - on thy God reign - eth, thy God

♩ = 108 mf

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

♩ = 84 f

Org. *f*

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 -

rall. lu - jah, Hal - le - lu - jah, praise ye the Lord.

ST. FULBERT C.M.

♩ = 88



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.

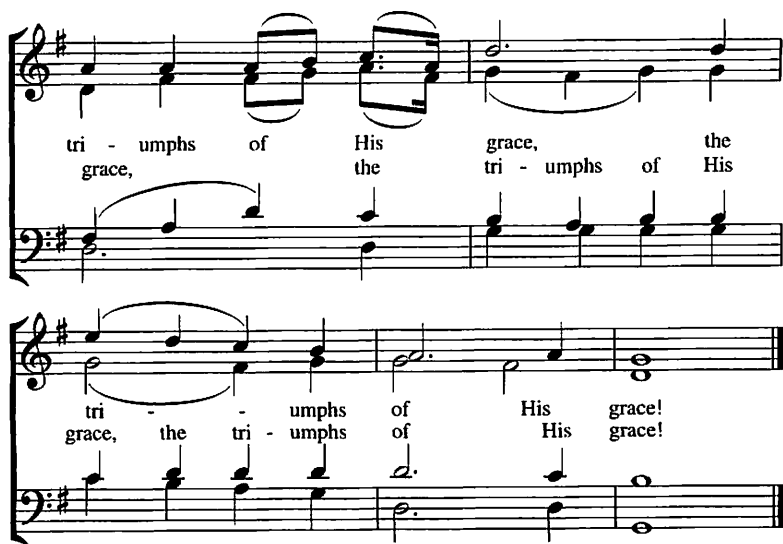
4 And we, O Lord, in these last days,
Proclaim Thy kingdom nigh;
O bind us in Thy harvest sheaves,
When Thou dost reign on high.

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 tri - umphs of His grace, the tri - umphs of His



- 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 pur-
pose 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 mes-
sage 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>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>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>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?

This system contains the first two lines of the hymn. The music is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "1. Who is on the Lord's side? Who will serve the king?"

Who will be His hel - pers o - ther lives to bring?

This system contains the third and fourth lines of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "Who will be His hel - pers o - ther lives to bring?"

Who will leave the world's side? Who will face the foe?

This system contains the fifth and sixth lines of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "Who will leave the world's side? Who will face the foe?"

Who is on the Lord's side? Who for Him will go?

This system contains the seventh and eighth lines of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "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 musical notation is in 2/2 time, featuring a treble and bass staff. The melody is in G major (one flat). The lyrics 'And the peace of God, that pass - eth' are written below the notes. A piano (*p*) dynamic marking is present at the start.

all un - der - stand - ing, all un - der - stand - ing,

The second system continues the melody and accompaniment. The lyrics 'all un - der - stand - ing, all un - der - stand - ing,' are written below the notes.

and the peace of God, that pass - eth

The third system continues the melody and accompaniment. The lyrics 'and the peace of God, that pass - eth' are written below the notes.

all un - der - stand - ing, *mf* And the

The fourth system concludes the piece. It includes a first ending bracket labeled '1.' and a mezzo-forte (*mf*) dynamic marking. The lyrics 'all un - der - stand - ing, And the' are written 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



- 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

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, treble and bass clef, in the key of D major (one sharp) and 3/4 time. The tempo is marked as 100 beats per minute. The score consists of six systems of two staves each. The music is primarily composed of chords and moving lines, with some measures featuring triplets or beamed eighth notes. The piece concludes with a double bar line at the end of the sixth system.

- 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



- | | |
|--|---|
| <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 for piano in 4/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked as 120 beats per minute. The score consists of four systems of music. The first system has a treble staff with a melody of eighth and quarter notes, and a bass staff with a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The third system features a more complex treble staff with sixteenth-note patterns and a bass staff with eighth-note accompaniment. The fourth system concludes the piece with a final cadence in both staves, including a key signature change to two flats (B-flat and E-flat) in the final measures.

- 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 musical score is written for a piano or organ, featuring five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as 112 beats per minute. The first system begins with an asterisk (*) above the first measure of the treble staff. The music consists of chords and simple melodic lines, with some measures containing eighth notes and others containing quarter or half notes. The score concludes with a double bar line at the end of the fifth system.

** 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

The musical score is written for voice and piano. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 in the second system and remains 3/4 for the rest of the piece. The score includes various musical markings: *rall.* (ritardando), *f a tempo* (forte at tempo), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). The lyrics are printed below the vocal line.

rall. be up - on their head. *f a tempo* They shall ob - tain glad - ness and joy,

They shall ob - tain glad - ness and joy; and *dim.*

sor - row and mourn - ing shall flee a - way, and sor - row and

mourn - ing shall flee a - way; *p* 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 for a treble and bass clef in G major (one sharp). The treble staff contains the melody with lyrics underneath. The lyrics are "min - ion for ev - er and ev - er; To Thee be glo - ry and do -". The melody includes a triplet of eighth notes on "ev - er" and a triplet of eighth notes on "glo - ry". The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

min - ion for ev - er and ev - er, for ev - er and ev - er.

The second system continues the melody and accompaniment. The lyrics are "min - ion for ev - er and ev - er, for ev - er and ev - er." The melody features a triplet of eighth notes on "ev - er" and a triplet of eighth notes on "ev - er". The bass staff continues with a steady accompaniment.

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

dim.

fa-thers from the days of old, from the days of old.

f

Hap-py is he, Hap-py is he, Hap-py is

he that hath the God of Ja - cob for his re - fuge,

mf 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 in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system has a vocal line with a 'v' marking and a piano accompaniment. The second system begins with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment features chords and moving lines in both hands. The lyrics are printed below the vocal line.

THE STEADFAST LOVE OF THE LORD

$\text{♩} = 76$
Unison

The stead-fast 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



- 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



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

This system contains the first two staves of music. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values. The key signature is one sharp (F#).

up - on the
up - on the earth. And tho' worms des - troy this bo - dy,

The second system continues the musical piece. The treble staff has a more active melody with eighth notes, and the bass staff uses block chords and moving lines. The lyrics are split across two lines of text.

yet in my flesh shall I see God, yet in my flesh shall

The third system shows the continuation of the melody and accompaniment. The treble staff has a steady eighth-note melody, and the bass staff provides a solid harmonic foundation.

I see God. I know that my Re - deem - er

The final system on this page concludes with the lyrics 'I see God. I know that my Re - deem - er'. The musical notation continues with the same instrumental parts as the previous systems.

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



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



- 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



- | | |
|--|--|
| <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 musical score is written for a vocal part and an organ. It is in G major (one sharp) and 3/2 time. The tempo is marked as 66 beats per minute. The score consists of five systems of music. The first system shows the vocal melody and organ accompaniment. The second system continues the melody with some chromatic movement. The third system features a dense organ texture with many sixteenth notes. The fourth system has a vocal rest for the first two measures, followed by a melodic line. The fifth system concludes with a final vocal note and organ accompaniment.

- 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

♩ = 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 for two staves (treble and bass) in E-flat major (three flats) and 4/4 time. The tempo is marked as 66 beats per minute. The score is divided into five systems. The first system begins with a treble staff containing a series of half and quarter notes, and a bass staff with a steady accompaniment of eighth and quarter notes. The second system continues the melody in the treble staff, with the bass staff providing harmonic support. The third system features a more active bass line with eighth notes and quarter notes. The fourth system shows the melody moving into a more complex rhythmic pattern with eighth and sixteenth notes. The fifth system concludes the piece with a final cadence in both staves, marked by 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



- 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



- 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.

♩ = 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 written for a hymn titled 'ABENDS L.M.' in 3/4 time, key of D major. It consists of three systems of two staves each. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody and accompaniment. The third system includes an organ part in the bass staff, indicated by 'Org.'.

- | | |
|--|--|
| <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

A musical score for a piece titled 'Huntingdon' by Evening. The score is written for two staves, treble and bass, in a 2/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as 88.88.88, and the note value is indicated as ♩ = 84. The score consists of five systems of two staves each. The first system shows a simple harmonic progression. The second system continues the progression with some eighth-note movement in the bass. The third system introduces a more complex texture with sixteenth-note patterns in the bass. The fourth system features a more active treble staff with eighth-note runs. The fifth system concludes the piece with a final cadence.

- 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

♩ = 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 reposeeth,
 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.

♩ = 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



- | | |
|--|--|
| <p>1 New every morning is the love
Our wakening and uprising prove;
Through sleep and darkness safely
brought,
Restored to life, and power, and thought.</p> <p>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.</p> <p>3 The daily round, the common task,
Will furnish all we ought to ask—</p> | <p>Room to deny ourselves; a road
To bring us nearer to our God.</p> <p>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!</p> <p>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.</p> |
|--|--|

PRIMA LUCE C.M.

♩ = 84



- 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, say, Roll 'I have round fought with the year,
 say, 'I have fought my way through;

And ne fin - verished 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



- 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 musical score is written for a piano and features five systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is indicated as quarter note = 104. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests. The score concludes with a final double bar line and repeat dots.

- 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



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.

2 O may the gospel from this place
Go forth with clarity,
With zeal and truth and earnestness,
In all sincerity,
In all sincerity.

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.

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.

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.

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 is written for a piano in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth 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 treble staff, marked with a repeat sign and a fermata.

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 indicated as quarter note = 88. The score is organized into five systems, each with a treble and bass staff. The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes, as well as rests. The piece ends with a double bar line at the end of the fifth system.



- 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

♩ = 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

♩ = 76



- 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

- 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



- 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



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



- 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) †

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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</i> , Op.80
73 Nahum Tate (1652–1712) and Nicholas Brady (1659–1726)	John Darwall (1731–89)
74 <i>Scripture</i>	J. Weldon (1676–1736)
75 Henry Williams Baker (1821–77)	Charles Hubert Hastings Parry (1848–1918)
76 William Henry Draper (1855–1933) ©, from Francis of Assisi (1182–1226)	Melody from <i>Geistliche Kirchengesang</i> (1623), arr. Ralph Vaughan Williams (1872–1958) ©

SOURCE DETAILS BY HYMN

WORDS	MUSIC
77 Published in <i>Collection of Hymns for Public Worship</i> ; edited by B. Williams (1778)	Unknown
78 <i>Scripture</i>	Unknown
79 Richard Mant (1776–1848)	Richard Redhead (1820–1901)
80 John Bowring (1792–1872)	Unknown
81 Thomas Hornblower Gill (1819–1906)	<i>Essay on the Church Plain Chant</i> (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 <i>Piae Cantiones</i> (1582), arr. by Gustav Holst (1874–1934) ©
85 Unknown	Unknown
86 *Ruth Fryer ©	John Stainer (1840–1901)
87 Josiah Conder (1789–1855)	Joseph Smith (1800–73)
88 Thomas Chisholm (1866–1960) ©	W. M. Runyan (1870–1957) ©
89 *John H. Morris ©	Cyril Taylor (1907–1991) ©
90 John Austin (1613–69)	John Bacchus Dykes (1823–76)
91 *Louis George Sargent (1899–1971) ©	<i>Genevan Psalter</i> (1551)
92 <i>Scripture</i>	J. Camidge
93 <i>Scripture</i>	C. H. Rink
94 Walter Chalmers Smith (1824–1908)	Welsh Hymn Melody
95 Translation from Latin by Charles Wesley (1707–88)†	(1) *Charles Joseph Caldicott (1861–1943) © (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)	Folliott S. Pierrepont (1835–1917)
102 Frederick William Faber (1814–63)	J. Turle (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 <i>Scripture</i>	Lowell Mason (1792–1872)
107 Josiah Conder (1789–1855)	J. Gotlōb Werner (1777–1822), in <i>Choralbuch</i> (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

- 114 Nicholas Brady (1659–1726) and Nahum Tate (1652–1712), published in *Psalms of David* (1698)
- 115 James Montgomery (1771–1854)
- 116 Henry Francis Lyte (1793–1847)
- 117 John Milton (1608–74) and Henry Williams Baker (1821–77)
- 118 Joachim Neander (1650–80), tr. Catherine Winkworth (1827–78)†
- 119 Isaac Watts (1674–1748)†
- 120 Henry Williams Baker (1821–77)
- 121 Johann Jakob Schütz (1640–90), tr. Frances Elizabeth Cox (1812–97)
- 122 *Alfred Henry Nicholls (1919–2001) ©
- 123 Timothy Dudley-Smith ©
- 124 Josiah Conder (1789–1855)†
- 125 Thomas Olivers (1725–99)†, based on Hebrew *Yigdal*†
- 126 John Hampden Gurney (1802–62) and Elizabeth Lea (1862)†
- 127 *Scripture*
- 128 Joseph Addison (1672–1719)
- 129 Thomas Moore (1779–1852)
- 130 Probably from *Hymns for Children* (1763) (Wesley family)
- 131 Thomas Gibbons (1720–85)
- 132 Frances Jane van Alstyne (Fanny Crosby) (1820–1915)
- 133 Joseph Addison (1672–1719)†
- 134 *Scripture*
- 135 John Greenleaf Whittier (1807–92)
- 136 Love Maria Willis (1824–1908)†
- 137 Anna Laetitia Waring (1820–1910)†
- 138 *Joseph Stones (1831–1899)
- 139 *Horae Beatae Mariae Virginis* London (1514)
- 140 Samuel Prideaux Tregelles (1813–75)
- 141 John Bowring (1792–1872)†
- 142 William Cowper (1731–1800)
- 143 Johann Friedrich Zihn (1650–1719) tr. Geoffrey William Daisley (1877–1939) ©
- 144 *Scripture*
- 145 Josiah Conder (1789–1855)
- 146 James Drummond Burns (1823–64)
- 147 Georg Neumark (1621–81), tr. by Catherine Winkworth (1827–78)

MUSIC

- Lowell Mason (1792–1872)
- Henry Smart (1813–79)
- John Goss (1800–1880)
- Hymn Tunes of the United Brethren* (1824) arr. by John Bernard Wilkes (1785–1869)
- Melody: *Stralsünd Gesangbuch* (1665), in *Chorale Book for England* (1863)
- Handel Parker (1857–1928)
- Melody by Martin Luther (1483–1546) arr. Johann Sebastian Bach (1685–1750)
- Melody by Martin Luther (1483–1546) arr. Johann Sebastian Bach (1685–1750)
- Genevan Psalter* (1551)
- Walter Greatorex (1877–1949) ©
- Unknown
- Hebrew Traditional Melody
- Wolfgang Amadeus Mozart (1756–91)† from Trio in G, K564
- J. Kent (1700–76)
- Franz Joseph Haydn (1732–1809)
- W. Hayes (1706–77)
- *Harold Stanley Dorricott (1906–99) ©
- Thomas Jackson (1715–81)
- William Howard Doane (1832–1916)
- John Bacchus Dykes (1823–76)
- Unknown
- Charles Hubert Hastings Parry (1848–1918)
- English Traditional Melody, arr. by Ralph Vaughan Williams (1872–1958) ©
- Unknown
- Possibly *Joseph Stones (1831–1899)
- H. Walford Davies (1869–1941) ©
- (1) Henry Smart (1813–79)
- (2) W. P. Rowlands (1860–1937) ©
- John Stainer (1840–1901) from *The Crucifixion*
- English Traditional Melody
- J. A. Freylinghausen (1670–1739), bass by Johann Sebastian Bach (1685–1750)
- Unknown
- Carl M. F. E. von Weber (1786–1826)
- Arthur Sullivan (1842–1900)
- Christoph Willibald von Gluck (1714–87) from the opera *Alceste*

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 (1813–99)
- 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) ©
- 188 *Catherine Alexandra Morgan (1900–64) ©
- 189 Reginald Heber (1783–1826)
- 190 Aurelius Clemens Prudentius (348–413), tr. by Edward Caswall (1814–78)
- 191 Walter Chalmers Smith (1824–1908)
- 192 John Cawood (1775–1852)
- 193 Nahum Tate (1652–1712)
- 194 Edmund Hamilton Sears (1810–76)
- 195 John Bonaventura (1221–74), tr. by W. T. Brooke (b. 1848) and Frederick Oakeley (1802–80)
- 196 John Morison (1749–98)†
- 197 Theodulph of Orleans (d. 821), tr. John Mason Neale (1818–66)
- 198 Michael Bruce (1746–67)
- 199 John Keble (1792–1866) and William John Hall (1793–1861)
- 200 Charles Wesley (1707–88)
- 201 George Hunt Smyttan (1822–70) and Francis Pott (1832–1909)
- 202 Anatolius (c. 8th century), tr. by John Mason Neale (1818–66)
- 203 John Samuel Bewley Monsell (1811–75)
- 204 John Newton (1725–1807)
- 205 Johann Franck (1618–77), tr. by Catherine Winkworth (1827–78)
- 206 William Walsham How (1823–97)
- 207 Bernard of Clairvaux (1091–1153), tr. Edward Caswall (1814–78)
- 208 Frances Ridley Havergal (1836–79)
- 209 John Ernest Bode (1816–74)†
- 210 Arthur Penrhyn Stanley (1815–81)
- 211 Attr. Thomas à Kempis (c. 1379–1471)
tr. Benjamin Webb (1820–85)
- 212 Nancy Byrd Turner (1880–1971)
- 213 Unknown
- 214 George Washington Doane (1799–1859)
- 215 Anne Richter (1792–1857) and John Hampden Gurney (1802–62)
- 216 Samuel Francis Smith (1808–95)
- 217 William Robertson (1711–45)
- 218 Jane Eliza Leeson (1807–82)
- 219 Caroline Elizabeth May (1808–73)

- Melchior Vulpius (1560–1616)
*Joy Wiggins ©
- Joseph Francis Thrupp (1827–67)
Melody in *Psalmody Sacra*
adapted by Gotha (1715)
- Friedrich Filitz (1804–1908)
Unknown
Este's Psalter (1592)
Arthur Sullivan (1842–1900), based on English Traditional Air
J. F. Wade¹ (1711–86)
- Unknown†
Melchior Teschner (c. 1615), harm.
Johann Sebastian Bach (1685–1750)
R. Bennett (1788–1819)
Samuel Howard (1710–82)
- J. Gotlob Werner (1777–1822) in *Choralbuch* (1815)
Nürnbergisches Gesangbuch (1676)
- John Goss (1800–80)
- Charles Hutcheson (1792–1860)
- Alexander Robert Reinagle (1799–1877)
German Traditional Melody, arr. by Johann Crüger (1598–1662), also by Johann Sebastian Bach (1685–1750)
Henry John Gauntlett (1805–76)
John Bacchus Dykes (1823–76)
- *Stanley John Field (1903–80) ©
Basil Harwood (1859–1949) ©
Melody in *St. Gall Gesangbuch* (1863), from *Vehe's Gesangbüchlein* (1537)†
Melody by Johann Hermann Schein (1586–1630), harmonized by Johann Sebastian Bach (1685–1750)
Henry Percy Smith (1825–98)
Franz Joseph Haydn (1732–1809)†
from *Symphony No. 53*
George Frideric Handel (1685–1759)†
- Samuel Sebastian Wesley (1810–76)
- *James Flint (b. 1813)
Psalms (Edinburgh) (1615)
Leighton George Hayne (1836–83)
Samuel Sebastian Wesley (1810–76)

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 Vulpus (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 Renatus West (1753–1826)

SOURCE DETAILS BY HYMN

WORDS	MUSIC
332 *Benjamin Warrender (1849–1931) ©	Unknown
333 Unknown	German Chorale
334 Baptist Wriothesley 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)

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 Millennial Harp*, USA (1851)
 401 Reginald Heber (1783–1826)
 402 *Edward Harding (1876–1957) ©
 403 Laurence Tuttiatt (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)†
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 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)†
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 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

- 411 William Henry Burleigh (1812–71)
- 412 John Keble (1792–1866)†
- 413 Anon. (6th century), tr.
John Mason Neale (1818–66)†
- 414 Unknown
- 415 John Ellerton (1823–93)†
- 416 Paulus Gerhardt (1607–76),
tr. by Robert Seymour Bridges
(1844–1930) in *Yattendon Hymnal*†
- 417 Thomas Ken (1637–1711)
- 418 Samuel Webbe the elder
(1740–1816)† published by
John Keble (1792–1866)
- 419 Ambrosius (340–397), tr. by
John Chandler (1806–76)
- 420 Philip Doddridge (1702–51)
- 421 Charles Wesley (1707–88)
- 422 William Gaskell (1805–84)
- 423 Henry Downton (1818–88)†
- 424 Henry Alford (1810–71)†
- 425 John Hampden Gurney (1802–62)
- 426 Matthias Claudius (1740–1815), tr.
Jane Montgomery Campbell
(1817–78)
- 427 *James Stott (1922–91) ©
- 428 James Montgomery (1771–1854)
- 429 *Anthony Watkins ©
- 430 John Ellerton (1823–93)
- 431 William Vaughan Jenkins
(1868–1920)
- 432 Dorothy Frances Gurney
(1858–1932) ©
- 433 Edwin Hodder (1837–1904)
- 434 *Catherine Alexandra Morgan
(1900–64) ©
- 435 Jeremiah Eames Rankin
(1828–1904)
- 436 John Fawcett (1740–1818)†
- 437 John Newton (1725–1807)
- 438 Thomas Kelly (1769–1854)

MUSIC

- Robert Alexander Schumann (1810–56)
Opus 23, No. 4
- Herbert Stanley Oakeley (1830–1903)
- Arthur Henry Brown (1830–1926)
- Unknown
- Clement Cotterill Scholefield
(1839–1904)
- German Traditional Melody, arr.
Johann Sebastian Bach (1685–1750)
- Francois Hippolyte Barthélemon
(1741–1808)
Collection of Easy Litanies (1852)
- *Charles Joseph Caldicott
(1861–1943) ©
- Thomas Tallis (c. 1510–85)
- Unknown
- Unknown
- Ludwig van Beethoven (1770–1827)†
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- George Job Elvey (1816–93)
- Henry John Gauntlett (1805–76)
- Johann Abraham Peter Schulz
(1747–1800)
- *Andrew Johnson ©
- William Croft (1678–1727)
- Irish Traditional Melody
- William Harold Ferguson
(1874–1950) ©
- Arthur Henry Brown (1830–1926)
- Joseph Barnby (1838–96)
- Unknown
- D. G. Corner, *Gesangbuch* (1631)
arr. by W. S. Rockstro (1823–95)
- (1) W. G. Tomer
- (2) Ralph Vaughan Williams
(1872–1958) ©
- (1) Russian Folk Song arr. by
John Stevenson
- (2) Joseph Barnby (1838–96)
- Felix Mendelssohn-Bartholdy (1809–47)
- John Bacchus Dykes (1823–76)

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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.

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