

MANUAL  
OF  
CHURCH MUSIC  
WALTER.

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

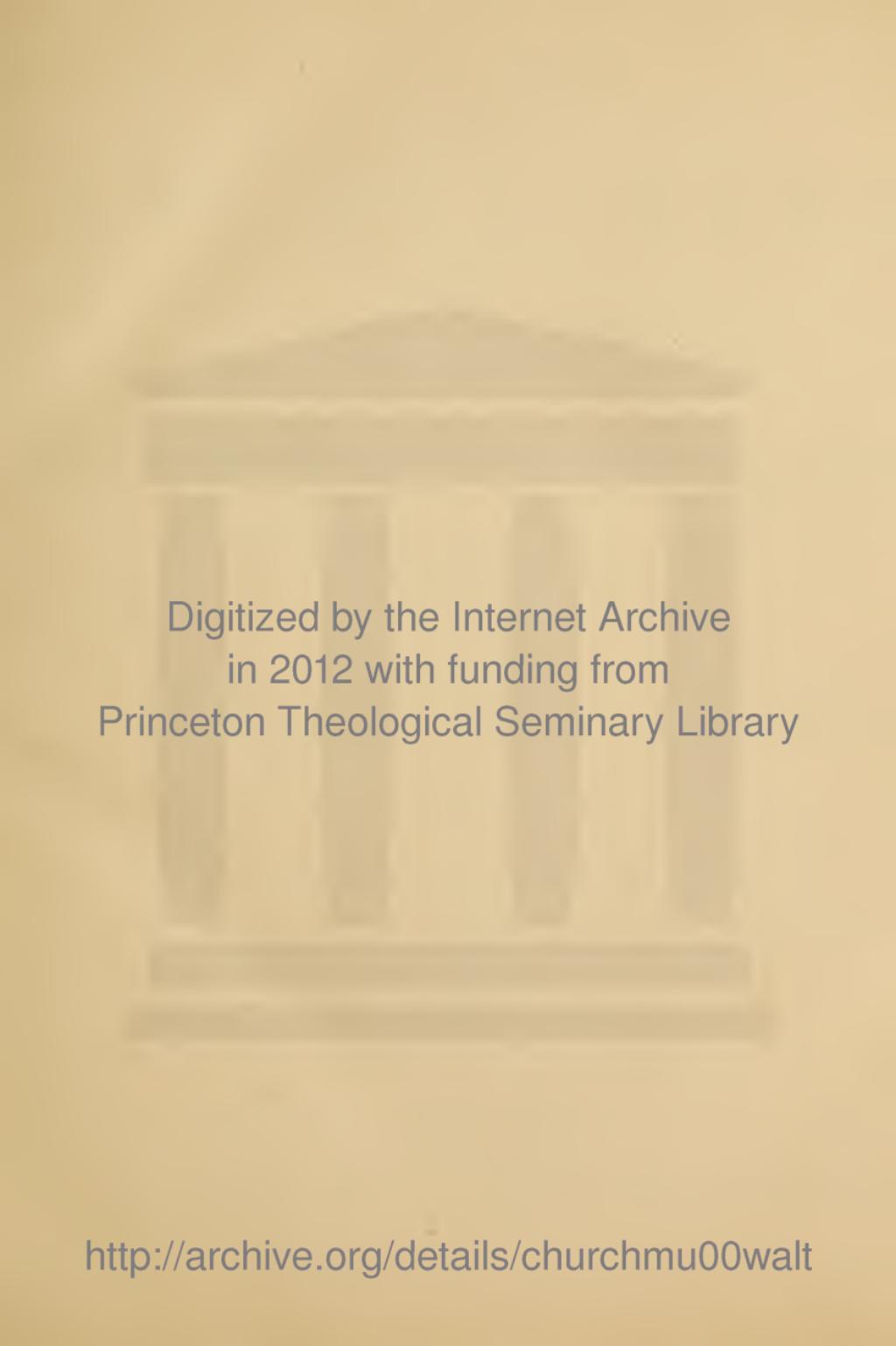
PRINCETON THEOLOGICAL SEMINARY

Division SCC

Section 4226





A very faint, light-colored watermark or background image of a classical building with four prominent columns is visible across the entire page.

Digitized by the Internet Archive  
in 2012 with funding from  
Princeton Theological Seminary Library

<http://archive.org/details/churchmu00walt>





A MANUAL  
OF  
CHURCH MUSIC:  
CONTAINING A CHOICE SELECTION OF  
CHANTS AND METRICAL TUNES,  
DESIGNED FOR USE IN  
PUBLIC AND PRIVATE WORSHIP,

COMPILED BY  
WILLIAM H. WALTER,

*Organist and Director of the Choir of Trinity Chapel, and Organist of Columbia College, New York.*

---

"Sing ye praises with understanding."

---

[SECOND EDITION.]

New York:

PUBLISHED BY S. T. GORDON, 538 BROADWAY.

AND ALSO BY THE

GENERAL PROTESTANT EPISCOPAL SUNDAY SCHOOL UNION, AND CHURCH  
BOOK SOCIETY, 762 BROADWAY.

1863.

---

Entered according to Act of Congress in the year 1863, by

THEO. H. SMITH,

in the Clerk's office of the United States District Court for the Southern District of New York.

---

## P R E F A C E.

---

THIS compilation of Chants and Metrical Tunes, is now put forth in response to numerous and oft repeated wishes of friends, both far and near, and, though perhaps rather hastily prepared, will, it is hoped, prove acceptable, being the result of much labor and experience in the cause of Church Music.

The Chants, which are few in number, are, most of them, already well known to the public, while those which are comparatively new, have been well tested by actual use in the Church.

The selection of Metrical Tunes comprises a wider range and variety. In this part the compiler has endeavored to avoid the extremes of too strict adherence to the Choral style, or, too great a leaning towards the more popular melodies of the secular school. Many tunes are here admitted which the compiler does not heartily approve, and some others which will not be generally acceptable until our Choirs are differently constituted from those now in vogue, and a purer taste in such matters shall prevail.

The words which are set to the Tunes are intended, with a few exceptions, rather for convenience in Choir-practice than as examples of proper adaptation. But, those instances where a whole Psalm or Hymn is printed, may be taken as indications of special fitness between words and music. The Tunes are numbered, in order that they may be announced by the Minister when he gives out the Psalm or Hymn to be sung. This, it is hoped, will be of great advantage, and prevent confusion in Churches where congregational singing prevails.

The Chants and Tunes composed by DR. HODGES, are taken by his permission from the "*National Lyre*," and are regarded as strictly copy-right, the right to publish having been purchased at a considerable outlay.

To his friend, MR. THEO. H. SMITH, whose excellent taste is only equalled by his noble liberality, the compiler desires here to acknowledge his obligations for assistance in the publication of this work.

WILLIAM H. WALTER.

New York, January, 1863.

# Morning Prayer.

## 1. SINGLE CHANT.

Treble.  
Alto.  
Tenor.  
Bass.

VENITE. EXULTEMUS DOMINO.

1. O come, let us sing ..... un- to the | LORD :
3. For the Lord is ..... a great..... God :
5. The sea is his ..... and he made it:
7. For he is ..... the Lord our God :
10. Glory be to the Father ..... and to the Son :

## 2. DOUBLE CHANT.

2. Let us come before his presence ..... with thanks- giving :
4. In his hand are all the corners ..... of the earth :
6. O come, let us worship ..... and fall down :
8. O worship the Lord in ..... the beauty of holiness :
9. For he cometh, for he cometh ..... to judge the earth :
11. As it was in the beginning, is now, ..... and ev - er shall be :

## 3. SINGLE CHANT.

# Morning Prayer.

5

let us heartily rejoice ..... in the strength of our sal- vation. 2.  
 and a great ..... King a - bove all gods. 4.  
 and his hands ..... pre- pared the dry..... land. 6.  
 and we are the people of his pasture and ..... the sheep of his..... hand. 8.  
 and ..... to the Ho - ly Ghost. 11.

RICHARD LANGDON.

and show ourselves ..... glad in him with psalms. 3.  
 and the strength of ..... the hills is his ..... also. 5.  
 and kneel ..... be - fore the LORD our Maker. 7.  
 let the whole earth ..... stand in awe of him. 9.  
 and with righteousness to judge the world, and the peo - ple with his truth. 10.  
 world. ..... with - out end, A - - - MEN.

## Morning Prayer.

## 4. DOUBLE CHANT.

The musical notation for Double Chant 4 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is composed of short note heads and vertical stems, with several rests interspersed between them. The notes are primarily quarter notes and eighth notes.

VENITE, EXULTEMUS DOMINO.

1. O come, let us sing ..... un-  
 2. Let us come before his presence ..... with thanks-  
 3. For the LORD is ..... a giving :  
 4. In his hand are all the corners ..... great ..... God :  
 5. The sea is his ..... of the earth :  
 6. O come, let us worship ..... and he made it :  
 7. For he is ..... and fall down :  
 8. O worship the LORD in ..... the Lord our God :  
 \*9. For he cometh, for he cometh ..... beauty of holiness :  
 10. Glory be to the Father ..... to judge the earth :  
 11. As it was in the beginning, is now, ..... and and to the Son :  
     and ev - er shall be :

## 5. DOUBLE CHANT.

The musical notation for Double Chant 5 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is composed of short note heads and vertical stems, with several rests interspersed between them. The notes are primarily quarter notes and eighth notes.

\* The 9th verse, "For he cometh," &c., should be sung to the last half\* of the chant.

# Morning Prayer.

7

DR. HAYES.

let us heartily rejoice.....	in the	strength	of	our	sal-	vation.	2.
and show ourselves.....		glad	in	him	with	psalms.	3.
and a great .....		King	a -	bove	all	gods.	4.
and the strength of .....	the	hills	is	his.....	also.	5.	
and his hands .....	pre-	pared	the	dry .....	land.	6.	
and kneel.....	be -	fore	the	LORD	our	Maker.	7.
and we are the people of his pasture and .....	the	sheep	of	his .....	hand.	8.	
let the whole earth .....	stand	in	awe	of	him.	9.	
and with righteousness to judge the world, and the	peo -	ple	with	his	truth.	10.	
and .....	to	the	Ho -	ly	Ghost.	11.	
world.....	with-	out	end,	A - - -	MEN.		

DR. BOYCE.

## Morning Prayer.

## 6. DOUBLE CHANT.

VENITE, EXULTEMUS DOMINO.

- |   |         |               |          |
|---|---------|---------------|----------|
| 1. O come, let us sing .....                  | un-     | to the        | LORD :   |
| 2. Let us come before his presence .....      | a       | with thanks-  | giving : |
| 3. For the LORD is.....                       | of      | great .....   | God :    |
| 4. In his hand are all the corners .....      | and     | the earth :   |          |
| 5. The sea is his .....                       | and     | he made it :  |          |
| 6. O come, let us worship .....               | fall    | down :        |          |
| 7. For he is .....                            | Lord    | our God :     |          |
| 8. O worship the LORD in.....                 | beauty  | of holiness : |          |
| *9. For he cometh, for he cometh .....        | judge   | the earth :   |          |
| 10. Glory be to the Father .....              | and     | to the Son :  |          |
| 11. As it was in the beginning, is now, ..... | ev - er | shall be :    |          |

## 7. DOUBLE CHANT.

\* The 9th verse, "For he cometh," &c., should be sung to the last half of the chant.

# Morning Prayer.

9

JOHN ROBINSON.

let us heartily rejoice..... in the strength of our sal- vation. 2.  
 and show ourselves..... glad in him with psalms. 3.  
 and a great ..... King a - bove all gods. 4.  
 and the strength of ..... the hills is his..... also. 5.  
 and his hands ..... pre- pared the dry ..... land. 6.  
 and kneel ..... be - fore the LORD our Maker. 7.  
 and we are the people of his pasture and ..... the sheep of his ..... hand. 8.  
 let the whole earth ..... stand in awe of him. 9.  
 and with righteousness to judge the world, and the peo - ple with his truth. 10.  
 and ..... to the Ho - ly Ghost. 11.  
 world ..... with- out end, A - - - MEN.

LORD MORNINGTON.

## Gloria in Excelsis.

## 8. TRIPLE CHANT.

1. Glory be ..... to | God on high;  
2. We praise thee, we bless thee, ..... we wor - ship thee,

3. O Lord God, ..... heaven - ly King,  
4. O Lord, the only-begotten Son, ..... Je - sus Christ;

5. That takest away ..... the sins of the world,  
6. Thou that takest away ..... the sins of the world,  
7. Thou that takest away ..... the sins of the world,  
8. Thou that sittest at the right hand ..... of God the Father,

9. For thou only ..... art ..... holy;  
10. Thou only, O Christ, with ..... the Ho - ly Ghost;

# Gloria in Excelsis.

11

Musical notation for two voices (Treble and Bass) in G major, common time. The Treble part starts with a sustained note followed by a half note. The Bass part starts with a half note followed by a quarter note. The music consists of a series of sustained notes and short chords.

and on earth..... peace, good | will towards | men. 2.  
we glorify thee, we give thanks .. to | thee for | thy great | glory, 3.

Musical notation for two voices (Treble and Bass) in G major, common time. The Treble part starts with a half note followed by a quarter note. The Bass part starts with a half note followed by a quarter note. The music consists of a series of sustained notes and short chords.

God..... the | Fa - ther | Al - - | mighty. 4.  
O Lord God, Lamb..... of | God, Son | of | the | Father, 5.

Musical notation for two voices (Treble and Bass) in G major, common time. The Treble part starts with a half note followed by a quarter note. The Bass part starts with a half note followed by a quarter note. The music consists of a series of sustained notes and short chords.

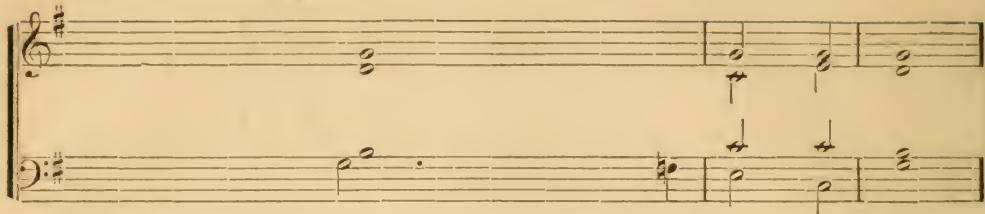
have mercy..... up - - on us. 6.  
have mercy..... up - - on us. 7.  
re - - - - ceive our prayer. 8.  
have mercy..... up - - on us. 9

Musical notation for two voices (Treble and Bass) in G major, common time. The Treble part starts with a half note followed by a quarter note. The Bass part starts with a half note followed by a quarter note. The music consists of a series of sustained notes and short chords.

thou ..... on - ly | art the | Lord ; 10.  
art most high..... in the | glory of | God the | Father. A - MEN.

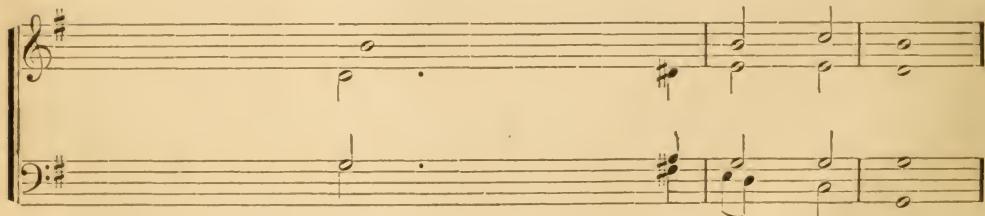
## Morning Prayer.

## 9. DOUBLE CHANT.



## TE DEUM LAUDAMUS.

- |   |              |           |           |
|---|--------------|-----------|-----------|
| 1. We praise .....                            | thee,        | O         | God ;     |
| 3. To thee all Angels .....                   | cry          | a -       | loud ;    |
| 5. Holy, .....                                | Ho - -       | ly,       | Holy,     |
| 7. The glorious company of the Apostles ..... | praise ..... | thee,     |           |
| 9. The Father of .....                        | Infi - nite  | Majesty ; |           |
| 11. Thou .....                                | art          | the       | King      |
| 13. When thou tookest upon thee to .....      | de-          | liv - er  | man,      |
| 15. Thou sittest at the right .....           | hand         | of        | God,      |
| 17. We therefore pray thee .....              | help         | thy       | servants, |
| 19. O Lord, .....                             | save         | thy       | people,   |
| 21. Day .....                                 | .....        | by        | day       |
| 23. Vouch - - - - -                           | safe,        | O         | Lord,     |
| 25. O Lord, let thy mercy .....               | be           | up-       | on us,    |



- |                                    |                  |         |
|------------------------------------|------------------|---------|
| 2. All the earth .....             | wor - ship       | thee,   |
| 4. To thee Cherubim .....          | and Ser - - a -  | phim    |
| 6. Heaven .....                    | and earth are    | full,   |
| 8. The noble army of Martyrs ..... | praise .....     | thee.   |
| 10. Also .....                     | the Ho - - ly    |         |
| 12. Thou art the ev - - - - -      | er - last - ing  | Son     |
| 14. When thou hadst overcome ..... | the sharpness of | death,  |
| 16. We believe .....               | that thou shalt  | come    |
| 18. Make them to be numbered ..... | with thy         | Saints, |
| 20. Gov - - - - -                  | .....            | ern     |
| 22. And .....                      | we worship thy   | them,   |
| 24. O Lord, .....                  | have mercy up    | Name,   |
| 26. O Lord, in thee .....          | have I           | on us,  |

# Morning Prayer.

13

Dr. HODGES.



(After the First Lesson.)

we acknowledge .....	thee to	be the	Lord.	2.
the Heavens, ..... and	all the	Powers there-	in.	4.
Lord.....	God of	Sa - ba-	oth.	6.
The goodly fellowship of .....	Pro - phets	praise ....	thee.	8.
Thine adorable, .....	true, and	on - ly	Son;	10.
of .....	Glo - ry,	O .....	Christ.	12.
thou didst humble thyself to .....	born .....	of a	Virgin.	14.
in .....	Glo - ry	of the	Father.	16.
whom thou hast redeem - - - ed	with thy	pre - cious	blood.	18.
and .....	bless .....	.... thine	heritage.	20.
we .....	mag - ni-	fy .....	thee.	22.
to keep .....	this day	with - out	sin.	24.
as .....	trust .....	is - in	thee.	26.



the .....	Fa - ther	ev - er-	lasting.	3.
con - - - - -	tin - ual-	ly do	cry,	5.
of .....	Majes - ty	of tly	Glory.	7.
The Holy Church throughout all the world,.....	doth ac	know - ledge	thee ;	9.
the .....	Com - -	- fort-	er.	11.
of .....	..... the	Fa - -	ther.	13.
thou didst open the Kingdom .....	Heaven to	all be-	lievers.	15.
to .....	be .....	our .....	Judge.	17.
in .....	glo - ry	ev - er	lasting.	19.
and .....	lift them	up for	ever.	21.
ever .....	world .....	with - out	end.	23.
have .....	mer - cy	up - on	us.	25
let me .....	nev - er	be con-	founded.	

## Morning Prayer.

## 10. DOUBLE CHANT.

Pedal.

BENEDICITE, OMNIA OPERA DOMINI.

- |   |       |        |        |
|---|-------|--------|--------|
| 1. O all ye Works of the Lord, . . . . .                    | bless | ye the | Lord ; |
| 3. O ye Heavens, . . . . .                                  | bless | ye the | Lord ; |
| 5. O all ye Powers of the Lord, . . . . .                   | bless | ye the | Lord ; |
| 7. O ye Stars of Heaven, . . . . .                          | bless | ye the | Lord ; |
| 9. O ye Winds of God, . . . . .                             | bless | ye the | Lord ; |
| 11. O ye Winter and Sumner, . . . . .                       | bless | ye the | Lord ; |
| 13. O ye Frost and Cold, . . . . .                          | bless | ye the | Lord ; |
| 15. O ye Nights and Days, . . . . .                         | bless | ye the | Lord ; |
| 17. O ye Lightnings and Clouds, . . . . .                   | bless | ye the | Lord ; |
| 19. O ye Mountains and Hills, . . . . .                     | bless | ye the | Lord ; |
| 21. O ye Wells, . . . . .                                   | bless | ye the | Lord ; |
| 23. O ye Whales, and all that move in the waters, . . . . . | bless | ye the | Lord ; |
| 25. O all ye Beasts and Cattle, . . . . .                   | bless | ye the | Lord ; |
| 27. O let Israel . . . . .                                  | bless | the    | Lord ; |
| 29. O ye Servants of the Lord, . . . . .                    | bless | ye the | Lord ; |
| 32. Glory be to the Father . . . . .                        | and   | to the | Son ;  |

- |  |             |            |        |
|--|-------------|------------|--------|
| 2. O ye Angels of the Lord, . . . . .                  | bless       | ye the     | Lord ; |
| 4. O ye Waters that be above the firmament, . . . . .  | bless       | ye the     | Lord ; |
| 6. O ye Sun and Moon, . . . . .                        | bless       | ye the     | Lord ; |
| 8. O ye Showers and Dew, . . . . .                     | bless       | ye the     | Lord ; |
| 10. O ye Fire and Heat, . . . . .                      | bless       | ye the     | Lord ; |
| 12. O ye Dews and Frosts, . . . . .                    | bless       | ye the     | Lord ; |
| 14. O ye Ice and Snow, . . . . .                       | bless       | ye the     | Lord ; |
| 16. O ye Light and Darkness, . . . . .                 | bless       | ye the     | Lord ; |
| 18. O let the Earth . . . . .                          | bless       | the        | Lord ; |
| 20. O all ye Green Things upon the earth, . . . . .    | bless       | ye the     | Lord ; |
| 22. O ye Seas and Floods, . . . . .                    | bless       | ye the     | Lord ; |
| 24. O all ye Fowls of the Air, . . . . .               | bless       | ye the     | Lord ; |
| 26. O ye Children of Men, . . . . .                    | bless       | ye the     | Lord ; |
| 28. O ye Priests of the Lord, . . . . .                | bless       | ye the     | Lord ; |
| 30. O ye Spirits and Souls of the Righteous, . . . . . | bless       | ye the     | Lord ; |
| 31. O ye holy and humble Men of heart, . . . . .       | bless       | ye the     | Lord ; |
| 33. As it was in the beginning, is now, . . . . .      | and ev - er | shall be ; |        |

# Morning Prayer.

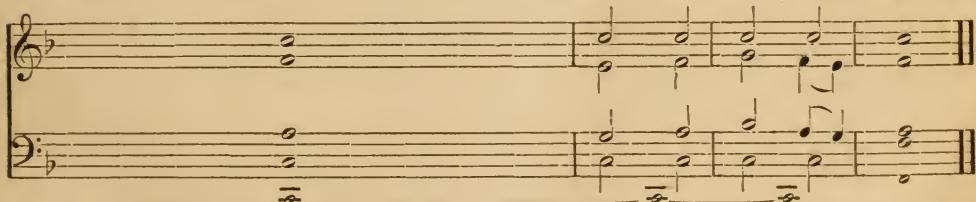
15

Dr. BENNETT.



(After the First Lesson, instead of the Te Deum.)

praise him, . . . . .	and	magni - fy him	for ever.	2.
praise him, . . . . .	and	magni - fy him	for ever.	4.
praise him, . . . . .	and	magni - fy him	for ever.	6.
praise him, . . . . .	and	magni - fy him	for ever.	8.
praise him, . . . . .	and	magni - fy him	for ever.	10.
praise him, . . . . .	and	magni - fy him	for ever.	12.
praise him, . . . . .	and	magni - fy him	for ever.	14.
praise him, . . . . .	and	magni - fy him	for ever.	16.
praise him, . . . . .	and	magni - fy him	for ever.	18.
praise him, . . . . .	and	magni - fy him	for ever.	20.
praise him, . . . . .	and	magni - fy him	for ever.	22.
praise him, . . . . .	and	magni - fy him	for ever.	24.
praise him, . . . . .	and	magni - fy him	for ever.	26.
praise him, . . . . .	and	magni - fy him	for ever.	28.
praise him, . . . . .	and	magni - fy him	for ever.	30.
and . . . . .	to the Ho	ly Ghost;		33.



praise him, . . . . .	and	magni - fy him	for ever.	3.
praise him, . . . . .	and	magni - fy him	for ever.	5.
praise him, . . . . .	and	magni - fy him	for ever.	7.
praise him, . . . . .	and	magni - fy him	for ever.	9.
praise him, . . . . .	and	magni - fy him	for ever.	11.
praise him, . . . . .	and	magni - fy him	for ever.	13.
praise him, . . . . .	and	magni - fy him	for ever.	15.
praise him, . . . . .	and	magni - fy him	for ever.	17.
yea, let it praise him, . . . . .	and	magni - fy him	for ever.	19.
praise him, . . . . .	and	magni - fy him	for ever.	21.
praise him, . . . . .	and	magni - fy him	for ever.	23.
praise him, . . . . .	and	magni - fy him	for ever.	25.
praise him, . . . . .	and	magni - fy him	for ever.	27.
praise him, . . . . .	and	magni - fy him	for ever.	29.
praise him, . . . . .	and	magni - fy him	for ever.	31.
praise him, . . . . .	and	magni - fy him	for ever.	32.
world . . . . .	with-	out end. A - - -		MEN.

## Morning Prayer.

## 11. DOUBLE CHANT.

Pedal.

## JUBILATE DEO. Psalm c.

- |  |         |        |            |
|--|---------|--------|------------|
| 1. O be joyful in the LORD .....                                   | all     | ye     | lands :    |
| 2. Be ye sure that the LORD .....                                  | he      | is     | God :      |
| 3. O go your way into his gates with thanksgiving, and into his .. | courts  | with   | praise :   |
| 4. For the LORD is gracious, his mercy .....                       | ev - er |        | lasting :  |
| 5. Glory be to the Father .....                                    | and     | to the | Son :      |
| 6. As it was in the beginning, is now, .....                       | ev - er |        | shall be : |

## 12. DOUBLE CHANT.

# Morning Prayer.

17

Dr. JACKSON.

The musical score consists of two staves of music. The top staff begins with a G clef, followed by a bass clef, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 show a more complex pattern with sixteenth-note chords. Measures 9-12 show a return to the initial pattern. Measures 13-16 show a final pattern before a repeat sign and a double bar line.

(After the Second Lesson.)

serve the LORD with gladness, and come before his it is he that hath made us, and not we ourselves,	pre - sence	with	a	song.	2
we are his people .....	and	the	sheep of his	pasture.	3
be thankful unto him .....	and	speak good	of	his	4.
and his truth endureth from genera-	-	ation	to	gen - er-	5.
and .....	-	to	the	Ho - ly	6.
world .....	with	out	end	A - - -	MEN.

DEAN ALDRICH.

The musical score consists of two staves of music. The top staff begins with a G clef, followed by a bass clef, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 show a more complex pattern with sixteenth-note chords. Measures 9-12 show a return to the initial pattern. Measures 13-16 show a final pattern before a repeat sign and a double bar line.

## Morning Prayer.

**13.** DOUBLE CHANT.

Musical notation for Double Chant No. 13, featuring two staves of music in G major, common time. The notation includes various note heads and rests, typical of early printed music notation.

## JUBILATE DEO. Psalm c.

- |  |          |        |            |
|--|----------|--------|------------|
| 1. O be joyful in the LORD .....                                   | all      | ye     | lands :    |
| 2. Be ye sure that the LORD .....                                  | he       | is     | God :      |
| 3. O go your way into his gates with thanksgiving, and into his .. | courts   | with   | praise :   |
| 4. For the LORD is gracious, his mercy .....                       | ev - er- |        | lasting :  |
| 5. Glory be to the Father .....                                    | and      | to the | Son :      |
| 6. As it was in the beginning, is now, .....                       | ev - er  |        | shall be : |

**14.** DOUBLE CHANT.

Musical notation for Double Chant No. 14, featuring two staves of music in G major, common time. The notation includes various note heads and rests, typical of early printed music notation.

# Morning Prayer.

19

J. PRATT.

The musical score consists of two staves of music. The top staff begins with a whole rest, followed by a dotted half note, a quarter note, another quarter note, and a whole note. The bottom staff begins with a half note, followed by a dotted half note, a quarter note, and a half note. Both staves continue with similar patterns of quarter and half notes.

(After the Second Lesson.)

serve the LORD with gladness, and come before his pre - sence | with a song. 2.  
it is he that hath made us, and not we ourselves, }  
we are his people ..... } and the sheep of his pasture. 3.  
be thankful unto him ..... } and speak good of his Name. 4.  
and his truth endureth from gener- - - - ation to gen - er- ation. 5.  
and ..... to the Ho - ly Ghost. 6.  
world ..... with out end. A - - - MEN.

BATTISHILL.

The musical score consists of two staves of music. The top staff begins with a whole rest, followed by a dotted half note, a quarter note, another quarter note, and a whole note. The bottom staff begins with a half note, followed by a dotted half note, a quarter note, and a half note. Both staves continue with similar patterns of quarter and half notes.

## Morning Prayer.

**15.** SINGLE CHANT.

Musical notation for Single Chant 15, featuring two staves (Treble and Bass) with musical notes and rests. The Treble staff has a key signature of one sharp (F#), while the Bass staff has a key signature of one flat (B-flat). The music consists of a series of quarter notes, half notes, and rests.

**16.** SINGLE CHANT.

Musical notation for Single Chant 16, featuring two staves (Treble and Bass) with musical notes and rests. The Treble staff has a key signature of one sharp (F#), while the Bass staff has a key signature of one sharp (F#). The music consists of a series of quarter notes, half notes, and rests.

BENEDICTUS. St. Luke i. 68.

- |   |     |      |   |        |           |
|---|-----|------|---|--------|-----------|
| 1. Blessed be the Lord God .....            | of  | Is   | - | ra-    | el:       |
| 2. And hath raised up a mighty sal -        |     | va   | - | tion   | for us:   |
| 3. As he spake by the mouth of his.....     |     | Ho   | - | ly     | Prophets: |
| 4. That we should be saved.....             |     | from |   | our    | enemies:  |
| 5. Glory be to the Father,.....             |     | and  |   | to the | Son:      |
| 6. As it was in the beginning, is now,..... | and | ev   | - | er     | shall be: |

**17.** DOUBLE CHANT.

Musical notation for Double Chant 17, featuring two staves (Treble and Bass) with musical notes and rests. The Treble staff has a key signature of one flat (B-flat), while the Bass staff has a key signature of one flat (B-flat). The music consists of a series of quarter notes, half notes, and rests.

Musical notation for Double Chant 17, continuing from the previous page, featuring two staves (Treble and Bass) with musical notes and rests. The Treble staff has a key signature of one flat (B-flat), while the Bass staff has a key signature of one flat (B-flat). The music consists of a series of quarter notes, half notes, and rests.

# Morning Prayer.

21

RICHARD FARRANT, 1570.



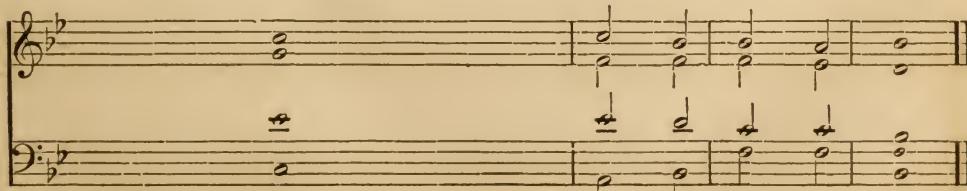
W. HINE.



(After the Second Lesson.)

for he hath visited.....	and	re-	deemed his	people;	2
in the house.....	of	his	ser - vant	David;	3.
which have been .....	since	the	world	be- gan;	4.
and from.....	hand	of	all	that	hate us.
and .....	to	the	Ho - ly	Ghost;	6.
world.....	with-	out	end.	A - - -	MEN.

W. H. WALTER, 1852.



**18.** DOUBLE CHANT.

The musical notation for Double Chant 18 is presented in two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are set on a five-line staff system. The music features several sustained notes and rests, primarily in the middle register of each staff. The bass staff includes a few sharp signs indicating key signature changes.

BENEDICTUS. St. Luke i. 68.

- |  |      |                  |
|--|------|------------------|
| 1. Blessed be the Lord God.....              | of   | Is - - ra - el : |
| 2. And hath raised up a mighty sal - - - - - | va - | tion for us,     |
| 3. As he spake by the mouth of his.....      | Ho - | ly Prophets,     |
| 4. That we should be saved.....              | from | our enemies,     |
| 5. Glory be to the Father, .....             | and  | to the Son,      |
| 6. As it was in the beginning, is now, ..... | ev   | - er shall be,   |

**19.** DOUBLE CHANT.

The musical notation for Double Chant 19 is presented in two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are set on a five-line staff system. The music features sustained notes and rests, primarily in the middle register of each staff. The bass staff includes a few sharp signs indicating key signature changes.

# Morning Prayer.

23

Dr. HODGES.

(After the Second Lesson.)

for he hath visited.....	and	re deemed his	people;	2.
in the house.....	of	his ser - vant	David;	3.
which have been .....	since	the world be - gan;	4.	
and from.....	the hand	of all that hate us.	5.	
and .....	to	the Ho - ly Ghost;	6.	
world.....	with- out	A - - - end.	MEN.	

## Evening Prayer.

## 20. DOUBLE CHANT.

CANTATE DOMINO. Psalm cxviii.

1. O sing unto ..... the LORD a new song:  
 2. With his own right hand, and with ..... his ho - - ly arm :  
 3. The LORD declared ..... his sal- vation :  
 4. He hath remembered his mercy and truth toward the house of Is - - ra - el :  
 5. Show yourselves joyful unto the LORD, ..... all ye lands :  
 6. Praise the LORD ..... up - on the harp :  
 7. With trumpets ..... also and shawms :  
 8. Let the sea make a noise, and all ..... that there - in is :  
 9. Let the floods clap their hands, and let the hills be joyful } before the Lord :  
     together ..... { be judge the world :  
 10. With righteousness shall ..... he and to the Son :  
 11. Glory be to the Father ..... and ev - - er shall be .  
 12. As it was in the beginning, is now, ..... and

## 21. DOUBLE CHANT

# Erening Prayer.

25

Dr. RANDALL.

(After the First Lesson.)

for .....	he hath done	marvel-lous	things. 2.
hath .....	gotten him	self	victory. 3.
his righteousness hath he openly shewed .....	in	the sight of the	heathen. 4.
and all the ends of the world have seen the sal -	va - tion	of our	God. 5.
sing, .....	re - joice,	give .....	thanks. 6.
sing to the harp with .....	a psalm	of thanks -	giving. 7.
O show yourselves joyful .....	be - fore	the	King. 8.
the round world, .....	they	LORD, the	in. 9.
and	that	dwell there-	
for .....	he cometh to	judge	the earth. 10.
and .....	the peo - ple	with .....	equity. 11.
and .....	to	the Ho - ly	Ghost. 12.
world .....	with- out	A - - - end.	MEN.

Lord MORNINGTON.

## Evening Prayer.

## 22. DOUBLE CHANT.

The musical notation consists of two staves, each with five horizontal lines. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a time signature of common time (indicated by a 'C'). The music features various note heads, including solid black dots, open circles, and stems with arrows pointing up or down. There are also rests indicated by vertical dashes.

CANTATE DOMINO. Psalm cxviii.

1. O sing unto ..... the LORD a new song:  
 2. With his own right hand, and with ..... his ho - - ly arm:  
 3. The LORD declared ..... his sal-va-tion:  
 4. He hath remembered his mercy and truth toward the house of Is - ra-el:  
 5. Show yourselves joyful unto the LORD, ..... all ye lands:  
 6. Praise the LORD ..... up-on the harp:  
 7. With trumpets ..... also and shawms:  
 8. Let the sea make a noise, and all ..... that there - in is:  
 9. Let the floods clap their hands, and let the hills be joyful } before the Lord:  
     together ..... } he judge the world:  
 10. With righteousness shall ..... and to the Son:  
 11. Glory be to the Father ..... ev - - er shall be.  
 12. As it was in the beginning, is now, ..... and

## 23. DOUBLE CHANT.

The musical notation consists of three staves, each with five horizontal lines. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle staff begins with a bass clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). All staves have a time signature of common time (indicated by a 'C'). The music features various note heads, including solid black dots, open circles, and stems with arrows pointing up or down. There are also rests indicated by vertical dashes.

# Evening Prayer.

27

W. H. WALTER, 1854.

(After the First Lesson.)

for .....	he hath done	marvel-lous	things. 2.
hath .....	gotten him-	self the	victory. 3.
his righteousness hath he openly shewed .....	in the	sight of the	heathen. 4.
and all the ends of the world have seen the sal -	va - tion	of our	God. 5.
sing, .....	re-joice,	give .....	thanks. 6.
sing to the harp with .....	a	psalm of	giving. 7.
O show yourselves joyful .....	be-	thanks - -	King. 8.
the round world,.....	fore the	the	
	they that	LORD,	
	dwell there-	the	
	in.	King.	9.
for .....	cometh to	judge the	earth, 10.
and .....	peo - ple	with .....	equity. 11.
and .....	to the	Ho - ly	Ghost. 12.
world .....	with- out end.	A - - -	MEN.

THOMAS ATTWOOD.

**24.** DOUBLE CHANT.

Pedal.

BONUM EST CONFITERI. Psalm xcii.

1. It is a good thing to give thanks ..... un- | to the | LORD :
2. To tell of thy loving-kindness ear - - - ly in the | morning :
3. Upon an instrument of ten strings, and up- | on the | lute :
4. For thou, LORD, hast made me glad..... through thy works:
5. Glory be to the Father, ..... and to the Son :
6. As it was in the beginning, is now, . . . . . and ev - er shall be:

**25.** DOUBLE CHANT.

The image shows two staves of musical notation. The top staff begins with a G clef, followed by a 'G' (common time). The bottom staff begins with a C clef, followed by a 'G'. Both staves feature a series of eighth and sixteenth notes, with some notes having stems pointing up and others down, creating a rhythmic pattern.

*(After the First Lesson.)*

and to sing praises unto thy ..... Name, O Most .... Highest; 2.  
 and of thy ..... truth in the night .... season; 3.  
 upon a loud instrument, ..... and up - on the harp. 4.  
 and I will rejoice in giving praise for the oper - a - tions of thy hands. 5.  
 and ..... to the Ho - ly Ghost; 6.  
 world ..... with- out end. A - - - MEN.

FROM HANDEL.

The image shows two staves of musical notation in G clef, common time. The top staff starts with a 'G' and the bottom with a 'C'. Both staves contain eighth and sixteenth notes, with stems pointing in various directions.

The image shows two staves of musical notation in G clef, common time. The top staff starts with a 'G' and the bottom with a 'C'. Both staves contain eighth and sixteenth notes, with stems pointing in various directions.

**26.** DOUBLE CHANT.

Musical notation for Double Chant 26, featuring two staves in G major with sharp. The top staff begins with a bass clef, and the bottom staff begins with a treble clef. Both staves have four measures, each ending with a double bar line and repeat dots.

Musical notation for Double Chant 26, featuring two staves in G major with sharp. The top staff begins with a bass clef, and the bottom staff begins with a treble clef. Both staves have four measures, each ending with a double bar line and repeat dots.

BONUM EST CONFITERI. Psalm xcii.

1. It is a good thing to give thanks ..... un- | to the | LORD:  
 2. To tell of thy loving-kindness ear - - - ly in the | morning:  
 3. Upon an instrument of ten strings, and up- | on the | lute:  
 4. For thou, LORD, hast made me glad ..... through thy | works:  
 5. Glory be to the Father, ..... and to the | Son:  
 6. As it was in the beginning, is now, ..... and ev - er shall be:

**27.** DOUBLE CHANT.

Musical notation for Double Chant 27, featuring two staves in F major with a flat. The top staff begins with a bass clef, and the bottom staff begins with a treble clef. Both staves have four measures, each ending with a double bar line and repeat dots.

Musical notation for Double Chant 27, featuring two staves in F major with a flat. The top staff begins with a bass clef, and the bottom staff begins with a treble clef. Both staves have four measures, each ending with a double bar line and repeat dots.

# Evening Prayer.

31

Dr. HODGES.

(After the First Lesson.)

and to sing praises unto thy.....	truth in the night .....	Highest; 2.
and of thy.....	and up - on the harp. 4.	season; 3.
upon a loud instrument,.....	a - tions of thy hands. 5.	
and I will rejoice in giving praise for the oper -	to the Ho - ly Ghost; 6.	
and.....	world .....with- out end. A - - -	MEN.

Dr. DUPUIS.

## 28. DOUBLE CHANT.

Musical notation for Double Chant 28, featuring two staves in G major with sharp signs. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of a series of quarter notes and half notes.

DEUS MISEREATUR. Psalm lxvii.

- |  |             |        |                  |
|--|-------------|--------|------------------|
| 1. God be merciful un . . . . .                  | to us       | and    | bless us :       |
| 2. That thy way may . . . . .                    | be known    | upon   | earth :          |
| 3. Let the people praise . . . . .               | thee,       | O      | God :            |
| 4. O let the nations rejoice . . . . .           | and         | be     | glad :           |
| 5. Let the people praise . . . . .               | thee,       | O      | God :            |
| 6. Then shall the earth . . . . .                | bring forth | her    | increase :       |
| *7. God . . . . .                                |             |        | shall bless us : |
| 8. Glory be to the Father, . . . . .             | and         | to the | Son :            |
| 9. As it was in the beginning, is now, . . . . . | and ev - er |        | shall be :       |

## 29. DOUBLE CHANT.

Musical notation for Double Chant 29, featuring two staves in F major with flat signs. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of a series of quarter notes and half notes.

\* When a Double Chant is used, the seventh verse should be sung to the last half of the Chant.

# Evening Prayer.

33

CHRISTOPHER TEESDALE.

The musical score consists of two staves of music in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. The notes are primarily quarter notes and eighth notes, with some rests. The melody is simple and melodic, typical of a hymn tune.

(After the Second Lesson.)

and show us the light of his countenance, and be merci - ful un - to us; 2.  
thy saving ..... health a - mong all nations. 3.  
yea, . . . . . let all the peo - ple praise thee. 4.  
for thou shalt judge the folk righteously, and } govern ..... the na - tions up - on earth. 5.  
yea, . . . . . let all the peo - ple praise thee. 6.  
and God, even our own. . . . . God, shall give us his blessing. 7.  
and all the ends of . . . . . the world shall fear ..... him. 8.  
and . . . . . to the Ho - ly Ghost; 9.  
world . . . . . with- out end. A - - - MEN.

W. H. WALTER, 1854.

The musical score consists of two staves of music in F major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. The notes are primarily quarter notes and eighth notes, with some rests. The melody is simple and melodic, typical of a hymn tune.

## 30. DOUBLE CHANT.

DEUS MISEREATUR. Psalm lxvii.

1. God be merciful un - - - - - to us and bless us:  
 2. That thy way may ..... be known upon earth:  
 3. Let the people praise ..... thee, O God:  
 4. O let the nations rejoice ..... and be glad:  
 5. Let the people praise ..... thee, O God:  
 6. Then shall the earth ..... bring forth her increase:  
 \*7. God ..... shall bless us:  
 8. Glory be to the Father, ..... and to the Son:  
 9. As it was in the beginning, is now, ..... and ev - er shall be:

## 31. DOUBLE CHANT.

\* When a Double Chant is used, the seventh verse should be sung to the last half of the Chant.

# Evening Prayer.

35

W. H. WALTER, 1850.

(After the Second Lesson.)

and show us the light of his countenance, and be	merci - ful	un - - to	us ;	2.
thy saving .....	health a -	mong all	nations.	3.
yea, ..... let	all the	peo - ple	praise thee.	4.
for thou shalt judge the folk righteously, and }	govern ..... the	na - tions up - on	earth.	5.
yea, ..... let				
and God, even our own. ....	God, shall	give us his	blessing.	7.
and all the ends of ..... the	world shall	fear .....	him.	8.
and ..... world .....	to the	Ho - ly	Ghost;	9
	with- out	end.	A - - -	MEN.

W. H. WALTER, 1850.

## 32. DOUBLE CHANT.

BENEDIC, ANIMA MEA. Psalm ciii.

- |  |       |            |        |                |
|--|-------|------------|--------|----------------|
| 1. Praise the LORD,  | ..... | O          | my     | soul :         |
| 2. Praise the LORD,  | ..... | O          | my     | soul :         |
| 3. Who forgiveth   | ..... | all        | thy    | sin :          |
| 4. Who saveth thy life   | ..... | from       | de-    | struction :    |
| 5. O praise the LORD, ye Angels of his, ye that                        | ..... | ex-<br>cel | in     | strength :     |
| 6. O praise the LORD,  | ..... | all        | ye     | his<br>hosts : |
| *7. O speak good of the LORD, all ye works of his, in all places .. of | ..... | his        | do-    | minion :       |
| 8. Glory be to the Father, .....                                       | ..... | and        | to the | Son :          |
| 9. As it was in the beginning, is now, .....                           | ..... | ev         | -      | er shall be :  |

## 33. DOUBLE CHANT.

\* The seventh verse, "O speak good," &c., should be sung to the last half of a Double Chant.

# Evening Prayer.

37

JOHN NORRIS.

(After the Second Lesson.)

and all that is within me, .....	praise	his	ho	-	ly	Name.	2.
and .....	for-	get	not	all	his	benefits;	3.
and .....	heal	-	eth	all	thine	firmities;	4.
and crowneth thee .....	mercy	and	lov	-	ing-	kindness.	5.
ye that fulfil his commandment, and hearken unto the	voice	of	his	.....		word.	6.
ye servants .....	of	his	that	do	his	pleasure.	7.
praise thou .....	the	Lord,	....	O	my	soul.	8.
and .....	to	the	Ho	-	ly	Ghost;	9.
world .....	with-	out	end.	A	-	MEN.	

## Evening Prayer.

## 34. DOUBLE CHANT.

BENEDIC, ANIMA MEA. Psalm ciii.

- |  |         |                 |
|--|---------|-----------------|
| 1. Praise the LORD, .....  | O       | my   soul :     |
| 2. Praise the LORD, .....  | O       | my soul :       |
| 3. Who forgiveth .....   | all     | thy sin :       |
| 4. Who saveth thy life .....   | from    | de- struction : |
| 5. O praise the LORD, ye Angels of his, ye that .....                  | ex- cel | in strength :   |
| 6. O praise the LORD, .....  | all     | ye his hosts :  |
| *7. O speak good of the LORD, all ye works of his, in all places .. of | his     | do- minion :    |
| 8. Glory be to the Father, .....                                       | and     | to the Son :    |
| 9. As it was in the beginning, is now, .....                           | ev - er | shall be :      |

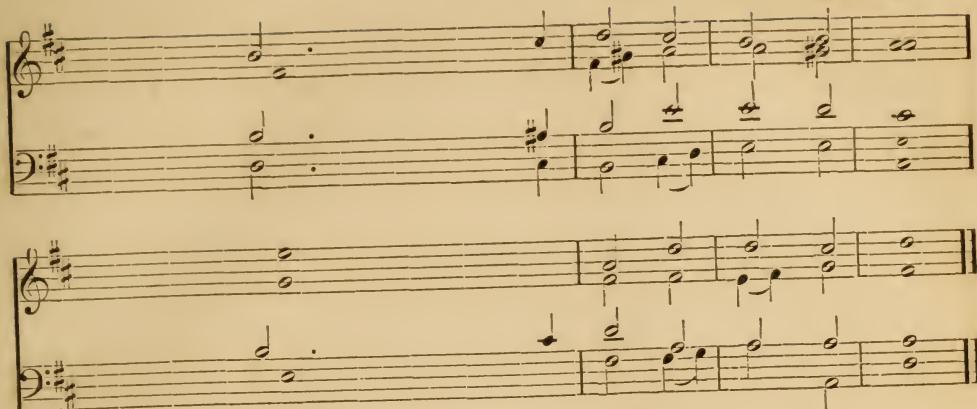
## 35. DOUBLE CHANT.

\* The seventh verse, "O speak good," &c., should be sung to the last half of a Double Chant.

# Evening Prayer.

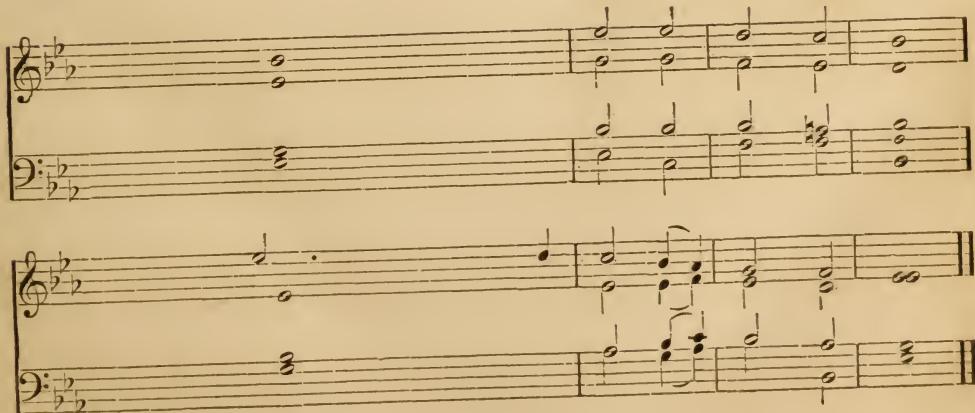
39

J. SPENCER.



(After the Second Lesson.)

and all that is within me, .....	praise	his	ho	-	ly	Name.	2.
and .....	not	all	his			benefits;	3.
and .....	get	all	thine	in-	firmities;	4.	
and crowneth thee .....	heal	-	eth	firmi-	ness;	5.	
ye that fulfil his commandment, and hearken unto the	mercy	and	lov	-	ing-	kindness.	5.
ye servants .....	voice	of	his	.....		word.	6.
praise thou .....	his	that	do			pleasure.	7.
and .....	Lord,	....	O	my		soul.	8.
world .....	to	the	Ho	-	ly	Ghost;	9.
		out	end.	A	- - -	MEN.	



## 36. DOUBLE CHANT.

*(Instead of the Psalm, "O come, let us sing," &c.)*

- |   |           |      |                 |             |
|---|-----------|------|-----------------|-------------|
| 1. CHRIST our Passover,                                 | .....     | is   | sacri - ficed   | for us :    |
| 2. Not with the old leaven, neither with the leaven     | .....     | of   | malice and      | wickedness: |
| 3. CHRIST being raised from the dead,                   | .....     |      | dieth no        | more:       |
| 4. For in that he died, he died un                      | - - - - - | to   | sin .....       | once :      |
| 5. Likewise reckon ye also yourselves to be dead indeed | .....     | un - | to sin :        |             |
| 6. CHRIST is risen.                                     | .....     | from | the dead :      |             |
| 7. For since  | .....     | by   | man came        | death :     |
| 8. For as   | .....     | in   | Adam all        | die :       |
| 9. Glory be to the Father                               | .....     |      | and to the Son: |             |
| 10. As it was in the beginning, is now,                 | .....     | and  | ev - - er       | shall be:   |

## 37. SINGLE CHANT.

## 38. SINGLE CHANT

therefore ..... but with the unleavened bread of ..... sin- let us keep the feast; 2.  
 death hath no more ..... do- cer - i- ty and truth. 3.  
 but in that he liveth ..... he min - ion ov - er him. 4.  
 but alive unto God through liv - eth un - to God. 5.  
 and become the first Je - sus Christ our Lord. 6.  
 by man came also the resur fruits of them that slept. 7.  
 even so in Christ ..... shall rec - tion of the dead. 8.  
 and ..... with- all be made a- live. 9.  
 world ..... out to the Ho - ly Ghost. 10.  
 MEN.

Dr. NARES.

## 39. DOUBLE CHANT.

Musical notation for Double Chant, measures 1-2. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

(Instead of "O come, let us sing," &c.)

- |  |             |                |       |
|--|-------------|----------------|-------|
| 1. Praise ye the LORD; for it is good to sing praises..... | unto        | our            | God : |
| 2. The LORD doth build up .....                            | ru -        | salem :        |       |
| 3. He healeth those that are .....                         | broken      | in heart:      |       |
| 4. He covereth the heaven with clouds, and prepareth ..... | rain        | for the earth: |       |
| 5. He giveth to .....                                      | the beast   | his food :     |       |
| 6. Praise the LORD,.....                                   | O           | Je - rusalem : |       |
| 7. For he hath strengthened .....                          | the bars of | thy gates:     |       |
| 8. He maketh peace .....                                   | in          | thy borders :  |       |
| 9. Glory be to the Father, .....                           | and         | to the Son:    |       |
| 10. As it was in the beginning, is now, .....              | ev - er     | shall be:      |       |

## 40. SINGLE CHANT.

Musical notation for Single Chant, measures 1-2. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

## 41. SINGLE CHANT.

Musical notation for Single Chant, measures 1-2. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

# Thanksgiving Day. (Morning Prayer.)

43

W. H. WALTER, 1853.

for it is .....  
he gathereth together .....  
and .....  
he maketh the grass .....  
and to .....  
praise .....  
he hath .....  
and filleth thee with .....  
and .....  
world .....

pleasant and .....  
out - casts of .....  
bind - eth .....  
grow up .....  
young .....  
ravens which .....  
thy .....  
God, .....  
blessed thy .....  
children with- .....  
fin - est .....  
of .....  
to .....  
the .....  
Ho - ly .....  
out .....  
end. ....

praise is .....  
comely. 2.  
el. 3.  
wounds. 4.  
the mountains5.  
cry. 6.  
O Sion. 7.  
in thee. 8.  
the wheat. 9.  
Ghost; 10.  
MEN.

V. NOVELLO.

PETER FUSSELL.

## Burial of the Dead.

## 42. DOUBLE CHANT.

1. LORD, let me know my end, and the number ..... of my days:  
 3. For man walketh in a vain shadow, and disquieteth ..... him self in vain:  
 5. Deliver me from all ..... mine of fences:  
 7. Hear my prayer, O LORD, and with thine ears ..... sider my calling:  
 9. O spare me a little, that I may ..... cover my strength:  
 11. Before the mountains were brought forth, or ever the earth } ..... and the world were made:  
 13. For a thousand years in thy sight ..... are but as yesterday:  
 15. In the morning it is green, ..... and grow - eth up:  
 17. Thou hast set our ..... misdeeds be fore thee:  
 19. The days of our age are threescore years and ten ; and though } men be so strong that they come ..... to four - score years:  
 21. Glory be to the Father, ..... and to the Son:

2. Behold, thou hast made my days as it were a span long, and } mine age is even as nothing in ..... re spect of thee:  
 4. And now, Lord, ..... what is my hope:  
 6. When thou with rebukes doth chasten man for sin, thou mak- } est his beauty to consume away, like as it were a moth.... fretting a garment:  
 8. For I am ..... a stranger with thee:  
 10. LORD, thou hast ..... been our refuge:  
 12. Thou turnest man ..... to de struction:  
 14. As soon as thou scatterest them they are even ..... as a sleep:  
 16. For we consume away ..... in thy dis pleasure:  
 18. For when thou art angry, all ..... our days are gone:  
 20. So teach us ..... to number our days:  
 22. As it was in the beginning, is now, ..... and ev - er shall be:

## 43. SINGLE CHANT.

THOMAS MORLEY, 1590.

that I may be certified ..... how long I have to live. 2.  
 he heapeþ up riches, and cannot tell ..... who shall gather them. 4.  
 and make me not a ..... re- buke unto the foolish. 6.  
 hold not thy ..... peace at my tears; 8.  
 before I go hence, ..... and be no more seen. 10.  
 thou art God from everlasting, ..... and world without end. 12.  
 seeing that is past ..... as a watch in the night. 14.  
 but in the evening it is cut down, ..... dri - ed up and withered. 16.  
 and our secret sins in ..... the light of thy ..... countenance 18.  
 yet is their strength then but labor and sor- } row; so soon passeth it. ..... a- way, and we are gone. 20.  
 and ..... to the Ho - ly Ghost: 22.

and verily every man living ..... is al - to - geth - er vanity. 3.  
 Truly, my ..... hope is even in thee. 5.  
 every man ..... there fore is but vanity. 7.  
 and a sojourner, ..... as all my fa - thers were. 9.  
 from one gen - - - - er - a - tion to an other. 11.  
 again thou sayest, Come ..... a gain, ye children of men. 13.  
 and fade away ..... sudden ly like the grass. 15.  
 and are afraid at thy ..... wrath ful in - dig - nation. 17.  
 we bring our years to an end, as ..... it were a tale that is told. 19.  
 that we may ..... ap - ply our hearts unto wisdom. 21.  
 world ..... with - out end. A - - - MEN.

Rev. WM. FELTON.

**44.** GLORIA PATRI.

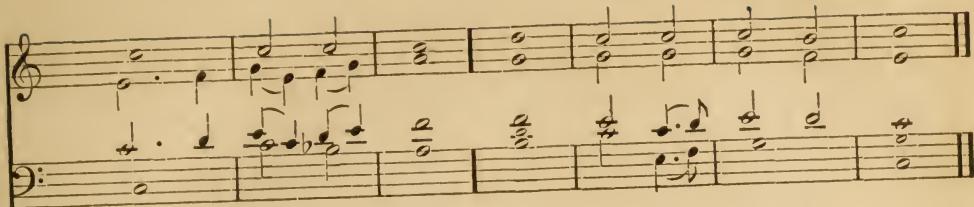
**45.** BENEDICITE.

**46.**
**47.**

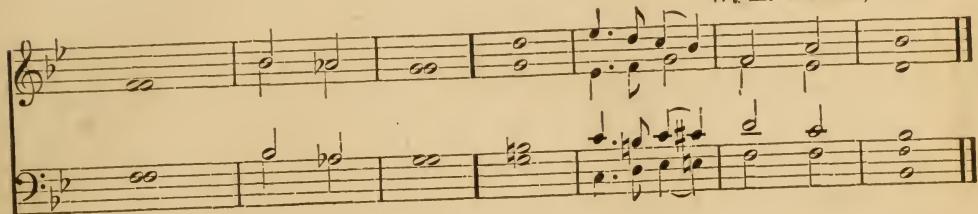
# Double Chants.

47

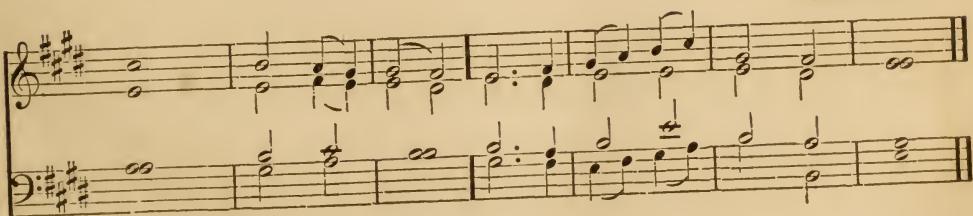
J. JONES.



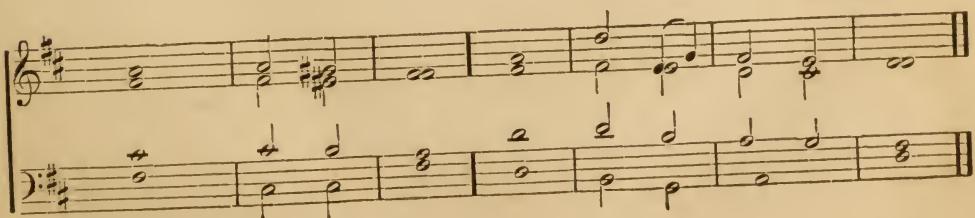
W. H. WALTER, 1856.



Dr. DUPUIS.



JOHN SOAPER.



**48.**
**49.**
**50.**
**51.**

Dr. DUPUIS.

Musical score for Dr. Dupuis' Double Chants, featuring two staves (soprano and alto) in A major (two sharps). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes.

ISAAC BARROW.

Musical score for Isaac Barrow's Double Chants, featuring two staves (soprano and alto) in A major (two sharps). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes.

W. H. WALTER, 1855.

Musical score for W.H. Walter's Double Chants, featuring two staves (soprano and alto) in A major (two sharps). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes.

WM. RUSSELL.

Musical score for Wm. Russell's Double Chants, featuring two staves (soprano and alto) in F major (one sharp). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes.

**52.**

Musical score for Double Chant 52. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one sharp. The Bass staff also uses common time with a key signature of one sharp. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with rests and dynamic markings like  $\frac{1}{2}$  and  $\frac{3}{2}$ .

**53.**

Musical score for Double Chant 53. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one sharp. The Bass staff also uses common time with a key signature of one sharp. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with rests and dynamic markings like  $\frac{1}{2}$  and  $\frac{3}{2}$ .

**54.**

Musical score for Double Chant 54. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one flat. The Bass staff also uses common time with a key signature of one flat. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with rests and dynamic markings like  $\frac{1}{2}$  and  $\frac{3}{2}$ .

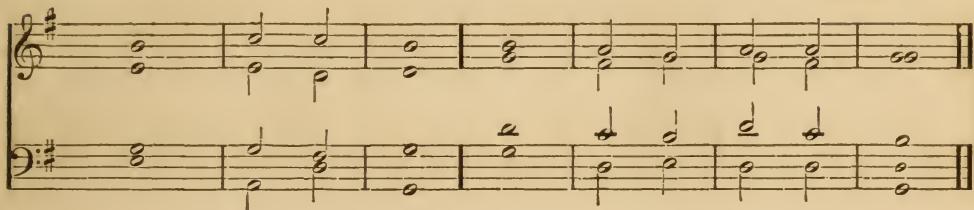
**55.**

Musical score for Double Chant 55. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one flat. The Bass staff also uses common time with a key signature of one flat. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with rests and dynamic markings like  $\frac{1}{2}$  and  $\frac{3}{2}$ .

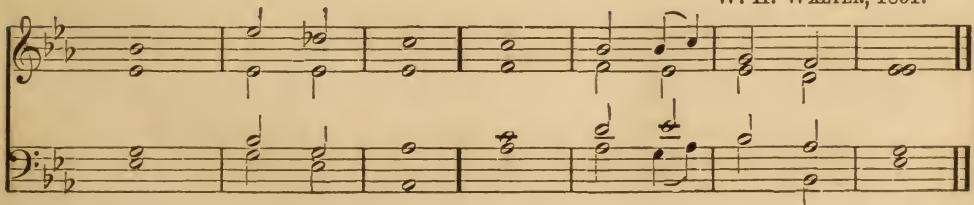
# Double Chants.

51

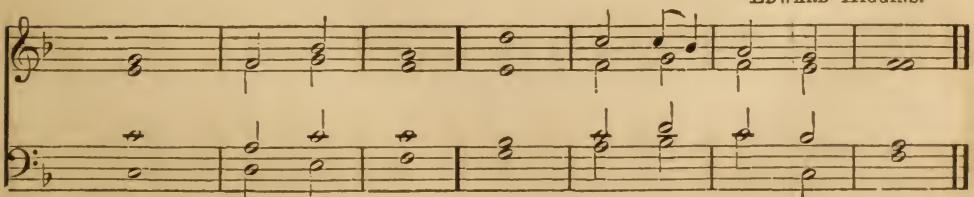
Dr. CROTCH.



W. H. WALTER, 1851.



EDWARD HIGGINS.



**56.** TE DEUM.

Musical notation for Double Chant 56, TE DEUM, in common time. The soprano staff (treble clef) and bass staff (bass clef) both have a key signature of one sharp (F#). The music consists of two measures, each starting with a half note followed by an eighth note. The soprano staff has a continuous eighth-note pattern, while the bass staff has a more rhythmic pattern with eighth notes and rests.

**57.**

Musical notation for Double Chant 57, in common time. The soprano staff (treble clef) and bass staff (bass clef) both have a key signature of one sharp (F#). The music consists of two measures, each starting with a half note followed by an eighth note. The soprano staff has a continuous eighth-note pattern, while the bass staff has a more rhythmic pattern with eighth notes and rests.

**58.**

Musical notation for Double Chant 58, in common time. The soprano staff (treble clef) and bass staff (bass clef) both have a key signature of one sharp (F#). The music consists of two measures, each starting with a half note followed by an eighth note. The soprano staff has a continuous eighth-note pattern, while the bass staff has a more rhythmic pattern with eighth notes and rests.

**59.** MINOR.

Musical notation for Double Chant 59, MINOR, in common time. The soprano staff (treble clef) and bass staff (bass clef) both have a key signature of one flat (B-flat). The music consists of two measures, each starting with a half note followed by an eighth note. The soprano staff has a continuous eighth-note pattern, while the bass staff has a more rhythmic pattern with eighth notes and rests.

# Double Chants.

53

THEO. H. SMITH.

Musical notation for two voices. The top voice (Treble) starts with a dotted half note followed by eighth notes. The bottom voice (Bass) starts with a half note followed by eighth notes. The music continues with a series of eighth and sixteenth note patterns.

W. H. WALTER, 1859.

Musical notation for two voices. The top voice (Treble) starts with a half note followed by eighth notes. The bottom voice (Bass) starts with a half note followed by eighth notes. The music continues with a series of eighth and sixteenth note patterns.

Dr. HODGES.

Musical notation for two voices. The top voice (Treble) starts with a half note followed by eighth notes. The bottom voice (Bass) starts with a half note followed by eighth notes. The music continues with a series of eighth and sixteenth note patterns.

JAMES FLINTOFT.

Musical notation for two voices. The top voice (Treble) starts with a half note followed by eighth notes. The bottom voice (Bass) starts with a half note followed by eighth notes. The music continues with a series of eighth and sixteenth note patterns.

**60.**

V. NOVELLO.

Musical score for Chant 60, featuring two staves of music in G clef, bass clef, and common time. The music consists of quarter notes and rests.

**61.**

W. H. WALTER, 1848.

Musical score for Chant 61, featuring two staves of music in G clef, bass clef, and common time. The music includes eighth-note pairs and rests.

**62.**

W. RUSSELL.

Musical score for Chant 62, featuring two staves of music in G clef, bass clef, and common time. The music includes eighth-note pairs and rests.

**63.**

Musical score for Chant 63, featuring two staves of music in G clef, bass clef, and common time. The music includes eighth-note pairs and rests.

**64.**

T. PURCELL.

Musical score for Single Chant 64 by T. Purcell. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns.

**65.**

Dr. W. HAYES.

Musical score for Single Chant 65 by Dr. W. Hayes. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns.

**66.**

V. NOVELLO.

Musical score for Single Chant 66 by V. Novello. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns.

**67.**

TRAVERS.

Musical score for Single Chant 67 by Travers. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns.

**68.** MINOR.

Dr. BLOW, 1675.

Musical notation for Single Chant 68 in G minor, featuring soprano and bass voices. The music is in common time with a key signature of one sharp (G major). The soprano part starts with an eighth note followed by a sixteenth note, then a quarter note, another sixteenth note, and so on. The bass part follows a similar pattern but with different note values.

**69.** MINOR.

FARRANT.

Musical notation for Single Chant 69 in A minor, featuring soprano and bass voices. The music is in common time with a key signature of one flat (A minor). The soprano part starts with an eighth note followed by a sixteenth note, then a quarter note, another sixteenth note, and so on. The bass part follows a similar pattern but with different note values.

**70.**

Dr. ARNOLD.

Musical notation for Single Chant 70 in E minor, featuring soprano and bass voices. The music is in common time with a key signature of one flat (E minor). The soprano part starts with an eighth note followed by a sixteenth note, then a quarter note, another sixteenth note, and so on. The bass part follows a similar pattern but with different note values.

**71.**

W. H. WALTER, 1854.

Musical notation for Single Chant 71 in C minor, featuring soprano and bass voices. The music is in common time with a key signature of one flat (C minor). The soprano part starts with an eighth note followed by a sixteenth note, then a quarter note, another sixteenth note, and so on. The bass part follows a similar pattern but with different note values.

**72.**

Rev. WM. TUCKER

Musical score for chant 72, featuring two staves of music in G major. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a common time signature. The music consists of quarter notes and half notes, with some grace notes indicated by small vertical strokes above the main notes.

**73.**

Dr. CROTCH.

Musical score for chant 73, featuring two staves of music in A minor. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of quarter notes and half notes, with some grace notes indicated by small vertical strokes above the main notes.

**74.**

Dr. AYRTON.

Musical score for chant 74, featuring two staves of music in E minor. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of quarter notes and half notes, with some grace notes indicated by small vertical strokes above the main notes.

**75.** MINOR.

W. H. WALTER, 1854.

Musical score for chant 75, featuring two staves of music in D minor. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of quarter notes and half notes, with some grace notes indicated by small vertical strokes above the main notes.

**76.**

W. RUSSELL.

Musical notation for chant 76, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of quarter notes and half notes.

**77.**

J. TRAVERS.

Musical notation for chant 77, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music includes various note values such as eighth and sixteenth notes, along with rests.

**78.**

Dr. TURNER.

Musical notation for chant 78, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music consists of quarter notes and half notes.

**79.**

Rev. WM. FELTON.

Musical notation for chant 79, featuring two staves: soprano and basso continuo. The soprano staff uses a treble clef and the basso continuo staff uses a bass clef. The music includes various note values such as eighth and sixteenth notes, along with rests.

Single Chants,

59

80.

Dr. CROTCH.



81.

Dr. DUPUIS.



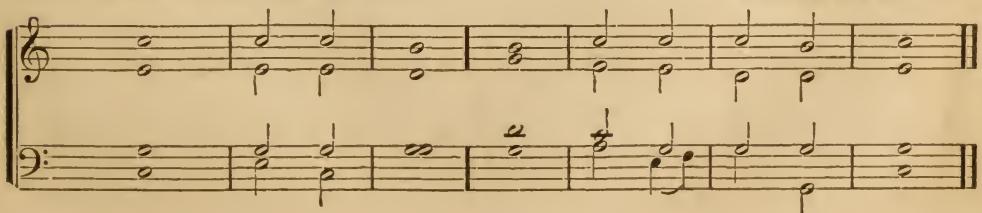
82.

W.M. RUSSELL.



83. THE GRAND CHANT.

PELHAM HUMPHREY.



## Kyrie Eleison.

(At the Decalogue.)

1—9. LORD have mercy upon us, and incline our hearts to ..... keep this law.  
10. LORD have mercy upon us, and write all these thy laws in our hearts, we be - seech..... Thee.

## Gloria tibi, Domine.

(Before the Gospel.)

Glo - - - ry be to Thee, O Lord.

## Sanctus.

(After "Therefore with Angels," &amp;c.)

Ho - ly, ho - ly, ho - ly, Lord God of Hosts; Heaven and earth are

full of Thy glo - ry. Glo - ry be to Thee, O Lord Most High. A - men.

# PSALM AND HYMN TUNES.

---

ABBEY. C. M.

1.

RAVENSCROFT. 1621.

Musical notation for the first hymn tune, ABBEY, C. M., numbered 1. The notation consists of two staves. The top staff is in treble clef (G), common time, and the bottom staff is in bass clef (F). The music features a mix of quarter and eighth notes, with various rests and sharp signs indicating key changes. The lyrics begin with "Thus God de-clares his sov'reign will: 'The King that I or-dain,'".

Musical notation for the second hymn tune, ABBEY, C. M., continuing from the first staff. The notation consists of two staves. The top staff is in treble clef (G), common time, and the bottom staff is in bass clef (F). The music continues with the same rhythmic pattern and key changes as the first staff. The lyrics continue with "Whose throne is fix'd on Si-on's hill, Shall there se-cure-ly reign."

ISAAC SMITH.

2.

Musical score for hymn 2, Abridge. C. M. The score consists of two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '3'). The key signature is one flat. The music features various note heads, stems, and rests. The lyrics are as follows:

To cel - e - brate thy praise, O LORD, I will my heart pre - pare ;  
 To all the list'ning world, thy works, Thy wond - rous works de-clare.

3.

Musical score for hymn 3, Alexandria. C. M. The score consists of two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '3'). The key signature is one sharp. The music features various note heads, stems, and rests. The lyrics are as follows:

Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow'rs ;  
 Come, shed a - broad a Sa-viour's love, And that shall kin - dle ours.

## APPROBATION. C. M.

63

4.

W. H. WALTER. 1850.

Musical score for hymn 4, APPROBATION. C. M. The score consists of two staves. The top staff is in common time, G major, and the bottom staff is in common time, F major. The music features a mix of eighth and sixteenth notes. The lyrics are as follows:

What-e'er the migh - ty LORD de - crees, Shall stand for - ev - er sure ;  
The set - tled pur - pose of his heart, To a - ges shall en - dure.

5.

## ARDEN. C. M.

W. H. WALTER. 1850.

Musical score for hymn 5, ARDEN. C. M. The score consists of two staves. The top staff is in common time, G major, and the bottom staff is in common time, F major. The music features a mix of eighth and sixteenth notes. The lyrics are as follows:

Mer - cy, de - scend - ing from a - bove, In soft - est ac - cents pleads  
O may each ten - der bo - som move, When mer - ey in - ter-cedes.

## 6.

Hark! from the tombs a mourn-ful sound; Mine ears at - tend the cry:

Ye liv - ing men, come view the ground, Where you must short - ly lie.

## BARBY. C. M.

W. TANSUR. 1760.

## 7.

As pants the hart for cool - ing streams, When heat - ed in the chase,

So longs my soul, O God, for thee, And thy re - fresh - ing grace.

8.

WM. WHEAL.



Thee will I praise, O LORD, my God, Praise thee with heart sin - cere;



. And to thy ev - er - last - ing Name, E - ter - nal tro - phies rear.



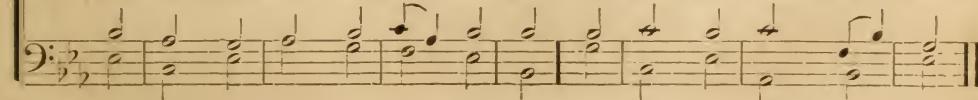
9.



Great first of be - ings! migh - ty Lord Of all this won-drous frame!



Produc'd by thy ere - a - ting word, The world from noth - ing came.



## 10.

O God of hosts, the mighty LORD, How lovely is the place,  
 Where thou en-thron'd in glo-ry show'st The bright-ness of... thy face!

## 11.

From HANDEL.

Hear, gra-cious GOD, my hum-ble moan, To thee I breathe my sighs;  
 When will the mourn-ful night be gone? When shall my joys a-rise!

## 12.

O praise the LORD, and thou, my soul, For ev - er bless his Name:  
 His wond - rous love,... while life shall last, My con - stant praise shall claim.

## BRISTOL. C. M.

Dr. HODGES.

## 13.

Judge me, O LORD, for I the paths Of right-eous - ness have trod;  
 I shall not fail, who all my trust Re - pose on thee, my God.

## BRUNSWICK. C. M.

**14.**

From HANDEL.

Musical score for Brunswick, C. M., number 14, from Handel. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is in common time (indicated by '3'). The lyrics are: "O God, my heart is ful - ly bent To mag - ni - fy..... thy Name ;". The score includes several fermatas and grace notes.

Continuation of the musical score for Brunswick, C. M., number 14, from Handel. The score continues with two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The lyrics are: "My tongue with cheer - ful songs of praise, Shall cel - e - brate thy fame.". The score includes several fermatas and grace notes.

## BURFORD. C. M.

**15.**

PURCELL.

Musical score for Burford, C. M., number 15, by Purcell. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is in common time (indicated by '3'). The lyrics are: "O God, our Sa - viour, all our hearts To thy o - be - dience turn ;". The score includes several fermatas and grace notes.

Continuation of the musical score for Burford, C. M., number 15, by Purcell. The score continues with two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The lyrics are: "That, quench'd with our re - pent - ing tears, Thy wrath no more may burn.". The score includes several fermatas and grace notes.

## 16.

O LORD of hosts, my King and God, How highly blest are they,  
 Who in thy temple always dwell, And there thy praise display!

## CARLISLE. C. M.

T. RAVENSCROFT. 1621.

## 17.

Instruct me in thy statutes, LORD, Thy righteous paths display;  
 And I from them, through all my life, Will never go astray.

## 18.

CHELSEA. C. M.

T. ATWOOD.

To Zi - on's hill I lift mine eyes, From thence ex - peet-ing aid :  
 (org.)

From Zi - on's hill and Zi - on's God, Who heav'n and earth has made.  
 (org.)

## 19.

CHESTERFIELD. C. M.

DR. HAWKES

Fa - ther to thee my soul I lift, On thee my hope de-pends ;

Con - vine'd, that ev' - ry per-fect gift From thee a - lone de-scends  
 Ped.

## 20.

W. H. WALTER. 1860.

There is a land of pure de-light, Where saints im-mor-tal reign;  
E-ter-nal day ex-cludes the night, And pleasures ban-ish pain.

## CHICHESTER. C. M.

## 21.

J. RAVENSCROFT. 1621.

For-ev-er and for-ev-er, Lord, Unchang'd thou dost re-main;  
Thy word, es-tab-lish'd in the heav'ns, Does all their orbs sus-tain.

## 22.

From HANDEL.

A - wake, my soul, stretch ev - 'ry nerve, And press with vig - or on; A  
heav'ly race demands thy zeal, And an im - mor - tal crown, And an im - mortal crown

## 23.

O let tri - umph - ant faith dis - pel The fears of guilt and woe;  
If God be for us, God the LORD, Who, who shall be our foe?

## COLCHESTER. C. M.

73

**24.**

A. WILLIAMS.

O 'twas a joy - ful sound, to hear Our tribes de - vot - ly say,  
 Up, Is - rael, to the tem - ple haste, And keep the fes - tal day!

## COVENTRY. C. M.

**25.**

Hap - py the man whose ten - - der care Re - lieses the poor dis - tress'd!  
 When trou - bles com - pass him a - round, The LORD shall give him rest.

## 26.

Say ye, the LORD shall not re - gard, Shall not your sins dis - cern?  
 Take heed, ye fool - ish and un - wise; When will you wis - dom learn?

## DUMFERLINE. C. M.

## 27.

THOS. TOMKINS. *Mus. Bac.* 1620.

The spa - cious earth is all the LORD'S, The LORD's her full - ness is;  
 The world, and they that dwell there - in, By sov' - reign right are his.

## 28.

A - las, what hour - ly dan - gers rise, What snares be - set my way;  
 To heaven, O let me lift mine eyes, And hour - ly watch and pray.

## ECKARDTSHEIM. C. M.

C. ZEUNER.

## 29.

Fa - ther, what-e'er of earth-ly bliss Thy sov' - reign will de - nies,  
 Ac - cept - ed at thy throne let this My hum - ble prayer a - rise.

## 30.

Ye hum - ble souls, ap - proach your God With songs of sa - cred praise;

For he is good, su - preme - ly good, And kind in all his ways.

## FUNERAL HYMN. C. M.

## 31.

(Major or Minor.)

DR. MILLER.

Be - hold the Sa - viour of man-kind Nail'd to the shame - ful tree,

How vast the love that him in - clin'd To bleed and die for me!

Arranged by W. H. WALTER. 1846.

## 32.

O praise the LORD with one consent, And mag - ni - fy his Name;  
 Let all the ser - vants of the LORD His worth - y praise pro - claim.

## HAVANA. C. M.

DR. HARRINGTON.

## 33.

Through all the chang - ing scenes of life, In trou - ble and in joy,  
 The prais - es of my God shall still My heart and tongue em - ploy.

## JUBAL. C. M.

34.

Melody by J. A. JOHNSON.  
Harmony by W. H. WALTER. 1846.

O praise the LORD with one con - sent, And mag - ni - fy his Name;  
Let all the ser - vants of the LORD His worth - y praise pro - claim.

35.

## LIMBURG. C. M.

H. L. HARTIG. 1818.

O with due rev' - rence let us all To God's a - bode re - pair;  
And, pros - trate at his foot - stool fall'n, Pour out our hum - ble prayer.

## 36.

DR. CROFT.

Thou, God, all glo - ry, hon - our, pow'r, Art wor - thy to re - ceive;

Since all things by thy pow'r were made, And by thy boun - ty live.

## 37.

NICHOLAS HERMANN. 1560.

To God, our nev - er - fail - ing strength, With loud ap - plaus - es sing;

And joint - ly make a cheer-ful noise To Ja - cob's aw - ful King

38.

DR. WAINWRIGHT, (of England.)

Come, Ho - ly Ghost, Cre - a - tor, come, In - spire these souls of thine;  
Till ev' - ry heart which thou hast made, Be fill'd with grace di-vine.

## MARTYRDOM. C. M.

39.

R. GAMBLE.

Come, LORD, and warm each lan - guid heart, In - spire each life - less tongue;  
And let the joys of heav'n im - part Their in - fluence to our song.

40.

A SCOTCH TUNE.

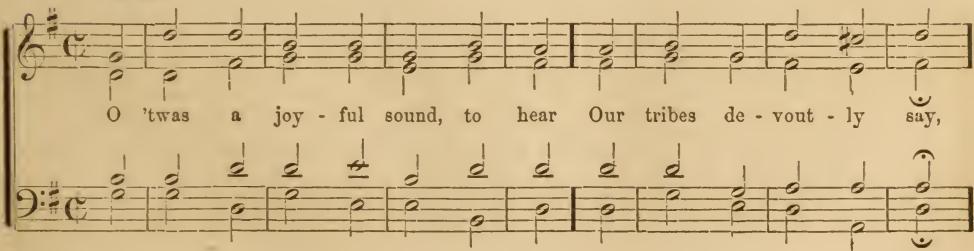


How oft, alas! this wretched heart Has wander'd from the Lord;

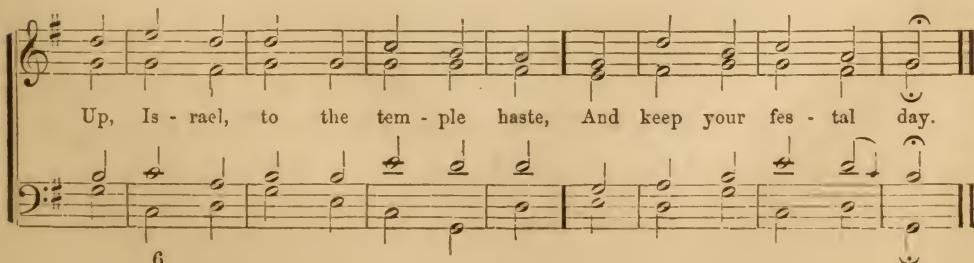


How oft my rov-ing thoughts de-part, For-get-ful of his word.

41.



O 'twas a joy-ful sound, to hear Our tribes de-vout-ly say,



Up, Is-rael, to the tem-ple haste, And keep your fes-tal day.

## MESSIAH. C. M.

Arranged from HANDEL.

**42.**

I know that my Re-deem-er lives, And ev-er prays for me;  
 Sal - va - tion to his saints he gives, And life and lib - er - ty.

**43.**

## NAYLAND. C. M.

Rev. WM. JONES of Nayland.

Re - gard my words, O gra - cious LORD, Ac - cept my se - cret prayer;  
 To thee, a - lone, my King, my God, I will for help re - pair.

**44.**

Arranged from HANDEL.

How good and pleasant must it be To thank the LORD most high;  
And with repeat-ed hymns of praise His Name to mag-ni-fy!

## OLD ENGLISH TUNE. C. M.

GIBBONS

**45.**

O thou, to whom all crea-tures bow With-in this earth-ly frame,  
Through all the world how great art thou! How glo-rious is thy Name!

46.

W. H. WALTER, 1859.

To our Re-deem-er's glo-rious Name A - wake the sa-cred song;  
 O may his love (im-mor-tal flame!) Tune ev'ry heart and tongue.

SALISBURY. (Old.) C. M.

47.

T. RAVENSCROFT.

The LORD, the on - ly God, is great, And great - ly to be praised;  
 In Si - on, on whose hap - py mount His sa - cred throne is raised.

48.

Dr. C. BURNEY.

Let heaven a - rise, let earth ap - pear, Pro-claim'd th'E - ter - nal LORD:  
 The heaven a - rose, the earth ap - pear'd, At his.... ere - a - ting word.

ST. ALBANS. C. M.

W. H. WALTER, 1849.

49.

Lo! hills and moun - tains shall bring forth The hap - py fruits of peace,  
 Which all the land shall own to be The work of right - eous - ness.

## 50.

Dr. CROFT.

Thou art the Way, to thee a - lone From sin and death we flee;  
And he who would the Fa - ther seek, Must seek him, Lord, by thee.

## 51.

W. H. WALTER, 1848.

Sing to the LORD a new - made song, Who won - drous things has done;  
With his right hand and ho - ly arm, The con - quest he has won.

## 52.

R. COURTVILLE.

How blest are they who always keep The pure and perfect way;  
 Who never from the sacred paths Of God's commandments stray.

## ST. LUKE'S. C. M.

## 53.

W. H. WALTER. 1848.

When all thy mercies, O my God, My rising soul sur - veys,  
 Transport - ed with the view, I'm lost, In won - der, love, and praise !

## 54.

DR. JER. CLARK.

In-struct me in thy stat - utes, LORD, Thy righteous paths dis - play ;  
And I, from them, through all my life, Will nev - er go a - stray.

## 55.

DR. BLOW.

Few are thy days, and full of wo, O man, of wo - man born :  
Thy doom is writ - ten ; "Dust thou art, To dust thou shalt re - turn."

**56.**

Rev. WM. JONES, of Nayland.

O ren - der thanks, and bless the LORD, In - voke his sa - cred Name ;

Ac - quaint the na - tions with his deeds, His match-less deeds pro-claim.

**57.**

J. LUCAS.

O praise the LORD, and thou, my soul, For ev - er bless his Name: His wondrous love, while life shall last. My con-stant praise shall claim, My con-stant praise shall claim.

## 58.

T. TALLIS.

Youth, when de - vo - ted to the Lord, Is pleas - ing in his eyes:  
A flower, though of - fer'd in the bud, Is no vain sa - cri - fice.

## 59.

FROM BEETHOVEN.

There is a land of pure de - light, Where saints im - mor - tal reign;  
E - ter - nal day ex - cludes the night, And plea - sures ban - ish pain.

60.

GRIGG.

The LORD him - self, the might - y LORD, Vouch - safes to be my guide;  
 The Shep - herd, by whose con - stant care, My wants are all sup - plied.

## TRINITY CHAPEL. C. M.

61.

W. H. WALTER, 1859.

Bless God, ye ser - vants, that at - tend Up - on his so - lem state,  
 That in his tem - ple's hal - low'd courts With hum - ble rev' - rence wait.

## 62.

Thee I will bless, my God and King, Thy end - less praise pro - claim;

This tri - bute dai - ly I will bring, And ev - er bless thy Name.

TYE. C. M.

## 63.

Dr. TYE.

Let all the lands, with shouts of joy, To God their voi - ces raise;

Sing psalms in hon - or of his Name, And spread his glo - rious praise.

## 64.

MELCHIOR VULPIUS. 1600.

Con - sid - er that the right - eous man Is God's pe - eu - liar choice;  
And when to Him I make my prayer, He al - ways hears my voice.

## WINDSOR. C. M.

From RAVENSCROFT.

## 65.

When, ris - ing from the bed of death, O'erwhelm'd with guilt and fear,  
I see my Mak - er, face to face; Oh, how shall I ap - pear!

## 66.

JOHN MILTON.

LORD, not to us, we claim no share, But to thy sa - cred name  
 Give glo - ry, for thy mer - ey's sake, And truth's e - ter - nal fame.

## ZURICH. C. M.

## 67.

See, in the vine - yard of the Lord, A bar - ren fig - tree stands;  
 No fruit it yields, no blos - som bears, Though plant-ed by His hands.

68.

Arranged from MOZART.

Musical score for Dungeness, page 68, featuring two staves of music in common time (indicated by 'C') and a key signature of one sharp (F#). The vocal line begins with "While beau - ty clothes the fer - tile vale," followed by "And blos - soms on the spray," with eighth-note and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

While beau - ty clothes the fer - tile vale, And blos - soms on the spray,

Continuation of the musical score for Dungeness, page 68, featuring two staves of music in common time (indicated by 'C') and a key signature of one sharp (F#). The vocal line continues with "And fra - grance breathes in ev' - ry gale," followed by "How sweet the ver - nal day!" The piano accompaniment maintains its harmonic function.

And fra - grance breathes in ev' - ry gale, How sweet the ver - nal day!

Continuation of the musical score for Dungeness, page 68, featuring two staves of music in common time (indicated by 'C') and a key signature of one sharp (F#). The vocal line begins with "Hark! how the fea - ther'd war - blers sing!" followed by "'Tis na - ture's cheer - ful voice;" The piano accompaniment supports the vocal line with eighth-note patterns.

Hark! how the fea - ther'd war - blers sing! 'Tis na - ture's cheer - ful voice;

Continuation of the musical score for Dungeness, page 68, featuring two staves of music in common time (indicated by 'C') and a key signature of one sharp (F#). The vocal line concludes with "Soft mu - sic hails the love - ly spring, And woods and fields re - joice." The piano accompaniment ends with a final chord.

Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

69.

REGINALD SPOFFORTH.



That spread the flow - ing seas a - broad, And built the loft - y skies.

I sing the wis - dom that or - dain'd The sun to rule the day;

The moon shines full at his com-mand, And all the stars o - bey.

## 70.

W. KNAPP.

A - rise, my soul, with rap - ture rise, And fill'd with love and fear, a - dore,

The aw - ful Sov' - reign of the skies, Whose mer - ey lends me one day more.

## ALMIN. L. M.

## 71.

German Choral,  
Arranged by CONRAD KOCHER.

Thou, LORD, by strict-est search hast known My ris - ing up and ly - ing down.

My se-cret thoughts are known to thee. Known long be - fore con - ceiv'd by me.

## 72.

ORLANDO GIBBONS, 1623.

Musical score for "Angel's Hymn" in common time, key of C major. The score consists of two staves: treble and bass. The lyrics are:

O praise the LORD in that blest place, From whence his good-ness large-ly flows,  
Praise him in heav'n, where he his face, Un - veil'd, in per - fect glo - ry shows.

## ASCENSION. L. M.

## 73.

GIBBONS.

Musical score for "Ascension" in common time, key of C major. The score consists of two staves: treble and bass. The lyrics are:

From all that dwell be-low the skies, Let the Cre - a - tor's praise a - rise; Je - ho - vah's  
glorious praise be sung Thro' ev'-ry land, by ev'ry tongue, Thro' ev'ry land, by ev'-ry tongue.

**74.**

GEO. OATES.

Great God, to thee my ev'n - ing song, With hum - ble gra - ti - tude I raise ;

O let thy mer - ey tune my tongue, And fill my heart with live-ly praise.

## BARTHOLDY. L. M.

**75.**

Arranged from MENDELSSOHN.

All glorious God, what hymns of praise Shall our trans-port - ed voi - ces raise :

What ardent love and zeal are due, While heav'n stands o-pen to our view.

## 76.

Dr. HODGES.

For thee, O God, our con - stant praise In Zi - on waits, thy cho - sen seat;

Our prom-is'd al - tars there we'll raise, And all our zeal - ous vows com - plete.

## BERLIN. L. M.

## 77.

GEORGE NEUMARK, 1650.

When I sur - vey the wond'rous cross On which the Prince of Glo - ry died,

My rich - est gain I count but loss, And pour con - tempt on all my pride.

**78.**

F. GIARDINI.

Je-sus shall reign wher-e'er the sun Does his suc-ces-sive jour-neys run,  
His king-dom spread from shore to shore, Till moons shall wax and wane no more.

**79.**

From HAYDN.

Ye faith-ful souls who Je-sus know, If ris'n in-deed with him ye are,  
Su-pe-rior to the joys be-low, Your re-sur-rec-tion's pow'r de-clare.

## 80.

Arranged from LUTHER'S Choral;  
*"Ein' feste Burg ist unser Gott."*

Tri-umph-ant Si - on! lift thy head From dust and dark-ness and the dead;  
 Though humbled long, a - wake at length, And gird thee with thy Sa-viour's strength.

## DUKE STREET. L. M.

## 81.

J. HATTON.

God is gone up, our Lord and King, With shouts of joy, and trumpet's sound,  
 To him re - peat - ed prais - es sing, And let the cheer - ful song re - bound.

## 82.

Arranged by CONRAD KOCHER.

High in the heavens, e - ter - nal God, Thy good-ness in full glo - ry shines;  
 Thy truth shall break through ev' - ry cloud, That veils thy just and wise de - signs.

## 83.

## GRACE CHURCH. L. M.

From PLEYEL.

Fa-ther of all, whose love pro-found A ran-som for our souls hath found,  
 Be-fore thy throne we sin - ners bend; To us thy pard'ning love ex-tend.

## 84.

Arranged by LOWELL MASON.

King - doms and thrones to God be - long; Crown him, ye na - tions, in your song;  
His won - drous name and pow'r re - hearse; His hon - ors shall en - rich your verse.

## HIGH STREET. L. M.

## 85.

THEO. H. SMITH.

Ye ser - vants of th' Al - mighty King! In ev' - ry age his prais - es sing  
Wher - e'er the sun shall rise or set, The na - tions shall his praise re - peat.

## 86.

W. H. WALTER. 1859.

Thy pres - ence, LORD, hath me sup - plied, Thou my right hand sup - port dost give;

Thou first shalt with thy coun - sel guide, And then to glo - ry me re - ceive.

## LUTON. L. M.

REV. G. BURDER.

## 87.

O God, my heart is fix'd, 'tis bent, Its thank-ful tri - bute to pre-sent;

And, with my heart, my voice I'll raise, To thee, my God, in songs of praise.

88.

German Air.

O come, loud an - thems let us sing,      Loud thanks to our Al - might - y King.  
For we our voic - es high should raise,      When our sal - va - tion's rock we praise

## MORNING HYMN. L. M.

89.

COSTELLOW.

A-wake, my soul, and with the sun Thy dai - ly course of du - ty run;  
Shake off dull sloth, and ear - ly rise To pay thy morn-ing sa - cri-fice

## 90.

From MOZART.

Let me with light and truth be bless'd; Be these my guides to lead the way,  
Till on Thy ho - ly hill I rest, And in Thy sa - cred tem - ple pray.

## NAZARETH. L. M.

S. WEBBE.

## 91.

O hap - py day, that stays my choice On thee, my Sa - viour and my God,  
Well may this glow-ing heart re - joice, And tell thy good - ness all a - broad.

## 92.

TUCKEY.

Musical score for Psalm Tune 92, 'Tuckey'. The score consists of two staves. The top staff is in common time (indicated by '2/2') and has a key signature of one flat. The bottom staff is also in common time (indicated by '2/2') and has a key signature of one flat. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The lyrics are integrated into the musical lines.

Je - ho-vah reigns ; let all the earth In his just gov-ern - ment re-joice ;

Let all the lands, with sa - cred mirth, In his ap-plause u - nite their voice.

## OLD HUNDREDTH. L. M.

## 93.

Musical score for Psalm Tune 93, 'Old Hundredth'. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp. The bottom staff is also in common time (indicated by 'C') and has a key signature of one sharp. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The lyrics are integrated into the musical lines.

With one con-sent let all the earth, To God their cheer-ful voi - ces raise ;

Glad hom-age pay, with aw - ful mirth, And sing be - fore him songs of praise.

94.

"TEN COMMANDMENTS TUNE."

Musical score for hymn 94, featuring two staves of music in G major, common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are as follows:

My God, per - mit me not to be A strang-er to my - self and thee;  
A - midst a thou-sand thoughts I rove, For - get - ful of my high - est love.

95.

From BEETHOVEN.

Musical score for hymn 95, featuring two staves of music in C major, common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are as follows:

O LORD, thy mer - ey, my sure hope, The high - est orb of heaven tran-scends;  
Thy sa - cred truth's un - mea-sur'd scope Be-yond the spread-ing sky ex - tends.

96.

SAMUEL WEBBE.



My soul, in-spired with sa - cred love, Gon's ho - ly Name for ev - er bless;



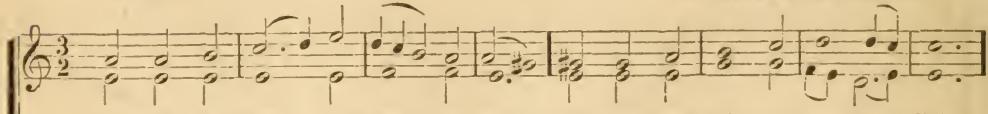
Of all his fa - vors mind - ful prove, And still thy grate - ful thanks ex - press.



97.

ROGERS. L. M.

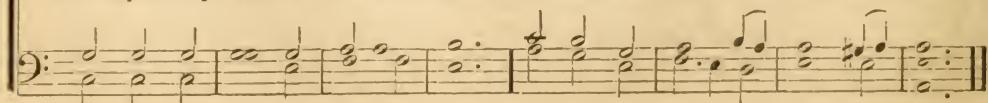
Dr. BENJAMIN ROGERS, 1650.



O thou, to whose all-search - ing sight The dark-ness shin - eth as the light,



Search, prove my heart; it looks to thee; O burst its bonds and set it free.



98.

From HANDEL.

Musical score for hymn 98, featuring two staves of music in common time with a key signature of four sharps. The lyrics are:

Tri - umph - ant Si - on! lift thy head From dust, and dark - ness, and the dead:  
 Though humbled long, a - wake at length, And gird thee with thy Saviour's strength.

99.

From PLEYEL.

Musical score for hymn 99, featuring two staves of music in common time with a key signature of three flats. The lyrics are:

E - ter - nal Source of ev' - ry joy! Well may thy praise our lips em - ploy,  
 While in thy tem - ple we ap - pear, To hail thee, Sov'reign of... the year.

## 100.

Melody by J. A. JOHNSON.  
Harmony by W. H. WALTER, 1846.

Ye that in might and pow'r ex - cel, Your grate-ful sa - cri - fice pre - pare;  
 God's glo - rious ac - tions loudly tell; His won-drous pow'r to all de - clare.

## 101.

From HAYDN'S "Creation."

E - ter-nal Source of ev - ry joy ! Well may thy praise our lips employ, While in thy temple  
 we ap - pear, To hail thee, Sov'reign of the year, To hail thee, Sov'reign of the year.

## 102.

STANLEY.

With glo - ry clad, with strength ar-ray'd, The LORD, that o'er all na-ture reigns,

The world's foun - da-tion strongly laid, And the vast fab - ric still sustains.

## 103.

SURREY. L. M.

COSTELLO.

No more fatigue, no more distress, Nor sin, nor death, shall reach the place; No groans shall mingle

with the songs, That war - ble from im-mor - tal tongues, That war - ble from im-mor-tal tongues.

## 104.

From an ancient Choral.

When we, our wea - ry limbs to rest, Sat down by proud Eu - phra - tes stream,  
mournful theme.....

We wept, with doleful thoughts oppress'd, And Si - on was our mourn - - ful theme.

## 105.

From "NATIONAL LYRE."

O thou that hear'st when sin - ners cry, Though all my crimes be - fore thee lie,

Be - hold them not with an - gry look, But blot their mem' - ry from thy book.

## 106.

W. H. WALTER. 1852.

No change of time shall ev - er shock My firm af - fec - tion, LORD, to thee;  
 For thou hast al - ways been my rock, A for - tress and de - fence to me.

## 107.

W. H. WALTER. 1852.

Je - sus shall reign wher- e'er the sun Does his suc - ces - sive jour - neys run;  
 His kingdom spread from shore to shore, Till moons shall wax and wane no more.

## 108.

STANLEY.

For thee, O God, our constant praise, In Sion waits thy chosen seat;  
 Our promis'd altars there we'll raise, And all our zealous vows complete.

## ST. PANCRAS. L. M.

## 109.

J. BATTISHILL.

Thou, Lord, by strictest search hast known My rising up and lying down,  
 My secret thoughts are known to thee, Known long before I con-ceiv'd by me.

## 110.

DR. GREENE.

The serv - ants of JE - HO - VAH'S will His fa - vor's gen - tle beams en - joy;  
 Their up - right hearts let glad - ness fill, And cheer - ful songs their tongues em - ploy.

HARWOOD.

## 111.

To Je - sus, our ex - alt - ed Lord, That name in heaven and earth a - dored,  
 Fain would our hearts and voic - es raise A cheer - ful song of sa - cred praise.

**112.**From ABP. PARKER's Psalter. 1551.  
REV. MR. HAVERGAL'S Version.

Praise God, from whom all blessings flow, Praise him, all creatures here be - low ;  
 Praise him a - bove, an - ge - lie host; Praise Fa - ther, Son, and Ho - ly Ghost.

## TALLIS' EVENING HYMN. L. M.

**113.**

A popular version of TALLIS' Canon.

Glo - ry to thee, my God, this night, For all the blessings of the light;  
 Keep me, O keep me, King of kings, Un - der thine own Al - might - y wings.

## 114.

W. H. WALTER. 1850.

Sal - va-tion doth to God be - long, His pow'r and grace shall be our song;  
 From him a - lone all mer-cies flow, His arm a - lone sub - dues the foe.

## TRINITY. L. M.

## 115.

MARTIN LUTHER. 1530.

O ho - ly, ho - ly, ho - ly Lord, Bright in thy deeds, and in thy Name.  
 For ev - er be thy Name a - dored, Thy glo - ries let the world proclaim.

## 116.

DR. BURNETT.

O all ye people, clap your hands, And with triumphant voices sing;  
 No force the mighty pow'r with-stands Of Gon, the u - ni - ver - sal King.

## 117.

From BEETHOVEN.

Let me with light and truth be bless'd, Be these my guides to lead the way,  
 Till on Thy ho - ly hill I rest, And in Thy sa - cred tem - ple pray.

## 118.

J. HOLDROYD.

Life is the time to serve the Lord, The time t'en-sure the great re-ward;

And while the lamp holds out to burn, The vil-est sin-ner may re-turn.

## WHITELAND. L. M.

## 119.

A German Melody.

Great God, to thee my eve-ning song With hum-ble gra-ti-tude I raise;

O let thy mer-ey tune my tongue, And fill my heart with live-ly praise.

## 120.

Ascribed to DR. CROFT.

Musical score for hymn 120, Winchester, in triple time. The score consists of two staves: a treble staff and a bass staff. The lyrics are as follows:

O come, loud an - thems let us sing, Loud thanks to our Al - mighty King ;  
 For we our voi - ces high should raise, When our sal - va - tion's rock we praise

## 121.

A GERMAN CHORAL.

Musical score for hymn 121, Winchester, in common time. The score consists of three staves: a treble staff, a bass staff, and an alto staff. The lyrics are as follows:

Praise God, from whom all bless-ings flow, Praise him, all creatures, here be - low ;  
 Praise him a-bove, ye heavenly host; Praise Fa - ther, Son, and Ho - ly Ghost.

## 122.

DANIEL REED. 1800.

Broad is the road that leads to death, And thousands walk to - geth - er there;  
 But wis-dom shows a nar-row path, With here and there a trav - el - er.

## WITTENBERG. L. M.

## 123.

Attributed to MARTIN LUTHER.

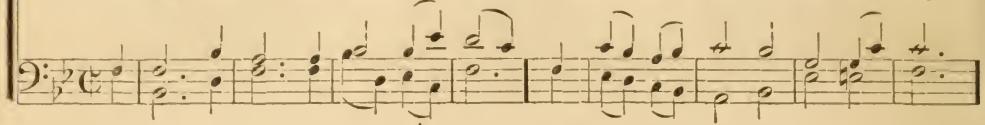
Be - fore Je - ho - vah's aw - ful throne, Ye na-tions, bow with sa - cred joy,  
 Know that the Lord is God a - lone; He can ere - ate, and he des - troy.

## 124.

From HAYDN.



The spa - cious fir - ma - ment on high, With all the blue, e - the - real sky,



And spangled heav'ns, a shin - ing frame, Their great O - ri - gi - nal proclaim.



Th'unwea-ried sun from day to day, Does his Cre - a - tor's pow'r dis - play,



And pub - lish - es to ev' - ry land, The work of an Al - migh - ty hand.



125.

W. H. WALTER. 1851.

O, where shall rest be found, Rest for the wea - ry soul?  
 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.

## AYLESBURY. S. M.

126.

(Major or Minor.)

DR. GREENE.

And will the Judge de - scend? And must the dead a - rise?  
 And not a sin - glesoul es - cape His al - dis - cern - ing eyes?

## 127.

From DR. BOYCE.

To bless thy cho - sen race, In mer - ey, LORD, in - cline;

And cause the brightness of thy face On all thy saints to shine.

## 128.

R. HARRISON.

Come, ye that love the Lord, And let your joys be known

Join in a song of sweet ac - cord, And thus sur-round the throne.

## 129.

LOCKHART.

My soul with pa - tience waits For thee, the liv - ing Lord ;  
 My hopes are on thy prom - ise built, Thy nev - er - fail - ing word.

## 130.

CHRIST'S CHURCH. S. M.

S. S. WESLEY.

To God, in whom I trust, I lift my heart and voice ;  
 O let me not be put to shame, Nor let thy foes re - joice.

## 131.

W. H. WALTER. 1849.

A musical score for hymn 131, "DENANT." It features two staves of music in common time (C). The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in G major. The lyrics are integrated into the musical lines. The first stanza reads: "Ah, how shall fallen man Be just before his God! • If he contend in right-eous-ness, We sink beneath his rod."

## DONCASTER. S. M.

## 132.

DR. MILLER.

A musical score for hymn 132, "DONCASTER." It features two staves of music in common time (3/2). The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in G major. The lyrics are integrated into the musical lines. The lyrics are: "The day is past and gone; The eve - ning shades ap - pear; O may we all re - mem - ber well, The night of death draws near."

## 133.

R. HARRISON.

Wel-come, sweet day of rest, That saw the Lord ar - rise ;

Welcome to this re - viv - ing breast And these re - joic - ing eyes.

## 134.

I love thy king - dom, Lord; The house of thine a - bode,

The Church our blest Re - deem - er sav'd With his own pre - cious blood.

## 135.

From BEETHOVEN.

Blest is the tie that binds Our hearts in Chris-tian love;  
 The fel-low-ship of kin-dred minds Is like to that a-bove.

## 136.

From HANDEL.

O bless the Lord, my soul, His grace to thee pro-claim;  
 And all that is with-in me, join To bless his ho-ly Name.

## 137.

From HANDEL.

Come, ye that love the Lord, And let your joys be known;  
 Join in a song with sweet accord, And thus sur-round the throne.

## 138.

Rev. J. S. BAXTER.

How beau-teous are their feet, Who stand on Si-on's hill;  
 Who bring sal - va - tion on their tongues, And words of peace re - veal.

## 139.

SAM'L WEBBE.

The day is past and gone; The ev'ning shades appear:  
 O may we all re-mem-ber well, The night of death draws near.

## 140.

LORD MORNINGTON.

Sol-diers of Christ, a-rise, And put your ar-mour on,  
 Strong in the strength which God sup-plies, Thro' his e-ter-nal Son.

## 141.

Arranged from the viii<sup>th</sup> Gregorian Tone by LOWELL MASON.

Your harps, ye trembling saints! Down from the willows take;  
Loud to the praise of love divine, Bid ev'ry string a - wake.

## PADDINGTON. S. M.

## 142.

REV. BASIL WOODD, OF PADDINGTON.

May Ja - cob's Gon de - fend And hear us in dis - tress;  
Our sue - cor from his tem - ple send, Our cause from Si - on bless!

## 143.

DR. HODGES.

I love thy king - dom, Lord, The house of thine a - bode,  
The Church our blest Re - deem - er saved With his own pre - cious blood.

## 144.

LINLEY.

Grace ! 'tis a charm - ing sound, Har - mo - nious to the ear;  
Heaven with the e - cho shall re - sound, And all the earth shall hear.

## 145.

From ROBERT SCHUMANN.

The gentle Sa - viour calls Our chil - dren to his breast;  
He folds them in his gra - cious arms, Him-self de - clares them blest.

## SHIRLAND. S. M.

STANLEY.

## 146.

Thy Name, Al - migh - ty Lord ! Shall sound through dis - tant lands ;  
Great is thy grace, and sure thy word ; Thy truth for ev - er stands.

## 147.

Wel-come, sweet day of rest, That saw the Lord a - rise ;  
 Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

## 148.

DR. HOWARD.

Ah, how shall fall - en man Be just be - fore his God !  
 If he con-demn in right - eous - ness, We sink be -neath his rod.

## 149.

De - fend me, LORD, from shame, For still I trust in thee ;

As just and righteous is thy Name, From dan - ger set me free.

## ST. MICHAEL'S. S. M.

## 150.

From DAY'S PSALTER, 1588.  
In parts, by Rev. W. H. HAVERGAL.

O bless the LORD, my soul, His grace to thee pro - claim ;

And all that is with - in me, join To bless his ho - ly Name.

## 151.

A. WILLIAMS.

Heirs of un - end - ing life, While yet we so + journ here,  
O let us our sal - va - tion work With tremb - ling and with fear.

TYTHERTON, (or Croydon.) S. M.

## 152.

REV. J. WEST, 1800.

The Spi - rit, in our hearts, Is whisper-ing, sin - ner, Come;  
The Bride, the Church of Christ, pro - claims To all his chil - dren, Come.

## 153.

GERMAN CHORAL.

Jesus, my strength, my hope, On thee I cast my care,  
With humble confidence look up, And know thou hear'st my pray'r:  
Give me on thee to wait, Till I can all things do  
On thee, Al-migh-ty to cre-ate, Al-migh-ty to re-new.

## 154.

J. S. BACH.

The hill of Si - on yields A thou - sand sa - cred sweets,

Be - fore we reach the heav'n-ly fields, Or walk the gold - en streets.

Then let our songs a - bound, And ev' - ry tear be dry;

We're trav'ling through Im-man - uel's ground, To fair - er worlds on high.

155.

W. H. WALTER. 1854.

Jesus, my strength, my hope,  
On thee I cast my care,

With hum - ble con - fi - dence look up, And know thou hear'st my prayer;

Give me on thee to wait, Till I can all things do;

On thee, Al - might - y to cre - ate, Al - might - y to re - new.

## 156.

ISAAC TAYLOR.



1. When, Lord, to this our wes-tern land, Led by thy prov-i - den - tial hand,



Our wandering fa - thers came, Their an - cient homes, their friends in youth,



Sent forth the her - alds of thy truth, To keep them in thy Name.



2 Then, though our solitary coast,  
The desert features soon were lost ;  
Thy temples there arose ;  
Our shores, as culture made them fair,  
Were hallowed by thy rites, by prayer,  
And blossomed as the rose.

3 And O, may we repay this debt  
To regions solitary yet,  
Within our spreading land :  
There, brethren, from our common home,  
Still westward, like our fathers, roam ;  
Still guided by thy hand.

4 Saviour, we own this debt of love :  
O shed thy Spirit from above,  
To move each Christian breast ,  
Till heralds shall thy truth proclaim,  
And temples rise to fix thy Name,  
Through all our desert west

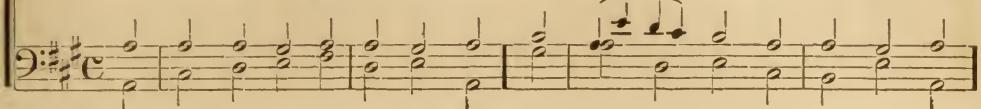
GLORIA PATRI.  
To FATHER, SON, and HOLY GHOST,  
The God, whom heaven's triumphant host,  
And saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time shall be no more.

## 157.

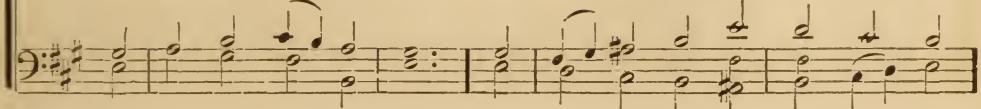
W. H. WALTER. 1860.



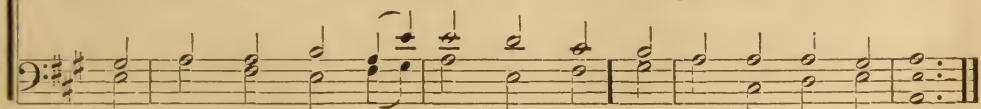
1. With joy shall I be - hold the day That calls my wil - ling soul a - way,



To dwell a - mong the blest : For lo ! my great Re - deem - er's pow'r



Un - folds the ev - er - last - ing door, And points me to his rest.



2 Ev'n now, to my expecting eyes,  
The heav'n-built towers of Sälem rise ;  
Their glory I survey ;  
I view her mansions that contain  
The angel host, a beauteous train,  
And shine with cloudless day.

3 Thither, from earth's remotest end,  
Lo ! the redeem'd of God ascend,  
Borne on immortal wing ;  
There, crown'd with everlasting joy,  
In ceaseless hymns their tongues employ  
Before th' Almighty King.

4 The King a seat hath there prepared,  
High, on eternal base uprear'd,  
For his eternal Son :  
His palaces with joy abound ;  
His saints, by him with glory crown'd,  
Attend and share his throne.

5 Mother of cities ! o'er thy head  
Bright peace, with healing wings outspread,  
For evermore shall dwell :  
Let me, blest seat ! my name behold  
Among thy citizens enroll'd,  
And bid the world farewell.

## 158.

DR. HODGES.

Although the vine its fruit de - ny, The bud - ding fig - tree droop and die,

No oil the o - live yield; Yet will I trust me in my God,

Yea, bend re - joic - ing to his rod, And by his grace be heal'd.

2 Though fields, in verdure once array'd,  
By whirlwinds desolate be laid,  
Or parch'd by scorching beam ;  
Still in the Lord shall be my trust,  
My joy ; for, though his frown is just,  
His mercy is supreme.

3 Though from the fold the flock deey,  
Though herds lie famish'd o'er the lea,  
And round the empty stall ;  
My soul above the wreck shall rise,  
Its better joys are in the skies ;  
There God is all in all.

4 In God my strength, howe'er distrest,  
I yet will hope, and calmly rest,  
Nay, triumph in his love :  
My lingering soul, my tardy feet,  
Free as the hind he makes, and fleet,  
To speed my course above.

GLORIA PATRI.  
To FATHER, SON, and HOLY GHOST,  
To GOD whom heav'n's triumphant host,  
And saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time shall be no more

## 159.

HARWOOD.

1. Be - gin, my soul, th'ex- alt - ed lay; Let each en - rap - tur'd thought o - bey,  
 And praise th'Almighty's Name; Let heaven and earth, and seas and skies,  
 In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme.

2 Ye angels, catch the thrilling sound,  
 While all th'adoring thrones around  
 His boundless mercy sing;  
 Let every listening saint above  
 Wake all the tuneful soul of love,  
 And touch the sweetest string.

3 Whate'er this living world contains,  
 That wings the air, or treads the plains,  
 United praise bestow;  
 Ye tenants of the ocean wide,  
 Proclaim Him through the mighty tide,  
 And in the deeps below.

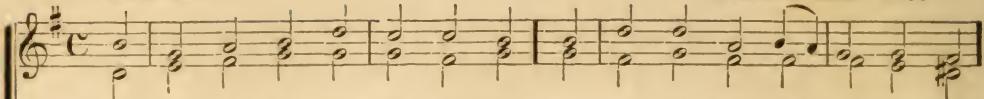
4 Let man, by nobler passions sway'd,  
 The feeling heart, the judging head,  
 In heavenly praise employ;  
 Spread HIS tremendous name around  
 While heaven's broad arch rings back the sound  
 The general burst of joy.

GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
 The God whom heaven's triumphant host  
 And saints on earth adore;  
 Be glory as in ages past,  
 As now it is, and so shall last  
 When time shall be no more.

## 160.

HEINRICH ISAAC. 1490.



1. Ye fields of light, ce - les - tial plains, Where pure, se - rene ef - ful-gence reigns,



Ye scenes di - vine - ly fair, Your Ma - ker's won - drous pow'r pro-claim;



Tell how he form'd your shin - ing frame, And breath'd the flu - id air.



2 Join all ye stars, the vocal choir ;  
Thou dazzling orb of liquid fire,  
The mighty chorus aid ;  
And, soon as evening veils the plain,  
Thou moon, prolong the hallow'd strain,  
And praise Him in the shade.

3 Thou heaven of heavens, his vast abode,  
Proclaim the glories of thy God ;  
Ye worlds, declare his might ;  
He spake the word, and ye were made,  
Darkness and dismal chaos fled,  
And nature sprung to light.

4 Let every element rejoice ;  
Ye thunders, burst with awful voice  
To Him who bids you roll ;  
His praise in softer notes declare,  
Each whispering breeze of yielding air,  
And breathe it to the soul.

GLORIA PATRI.  
To FATHER, SON, and HOLY GHOST,  
The God, whom heaven's triumphant host,  
And saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time shall be no more.

## 161.

JOHANN SCHOP. 1660.

1. Ye saints and ser - vants of the LORD, The tri - umphs of his Name re - cord;

His sa - cred Name for - ev - er bless: Wher- e'er the circ - ling sun dis - plays

His ris - ing beams or set - ting rays, Due praise to his great Name ad - dress.

2. God through the world extends his sway ;  
The regions of eternal day  
But shadows of his glory are ;  
With him whose majesty excels,  
Who made the heaven in which he dwells  
Let no created power compare.

3. Though 'tis beneath his state to view  
In highest heaven what angels do ;  
Yet he to earth vouchsafes his care :  
He takes the needy from his cell,  
Advancing him in courts to dwell,  
Companion of the greatest there

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The God whom heaven's triumphant host  
And suff'ring saints on earth adore ;  
Be glory as in ages past,  
As now it is and so shall last  
When time itself shall be no more.

## 162.

W. H. WALTER. 1860.

1. O God, my gra - cious God, to thee, My morn-ing prayers shall of - fer'd be,  
 For thee my thirst - y soul does pant; My faint - ing flesh im - plores thy grace,  
 As in a dry and bar - ren place, Where I re - fresh - ing wa - ters want.

2 O, to my longing eyes once more  
 That view of glorious power restore,  
 Which thy majestic house displays ;  
 Because to me thy wondrous love  
 Than life itself does dearer prove,  
 My lips shall always speak thy praise.

3 My life, while I that life enjoy,  
 In blessing God I will employ,  
 With lifted hands adore his Name :  
 As with its choicest food supplied,  
 My soul shall be full satisfied,  
 While I with joy his praise proclaim

4 When down I lie, sweet sleep to find,  
 Thou, LORD, art present to my mind,  
 And when I wake in dead of night ;  
 Because thou still dost succor bring,  
 Beneath the shadow of thy wing  
 I rest with safety and delight.

## 163.

W. H. WALTER. 1854.

1. The LORD un - to my LORD thus spake : "Till I thy foes thy foot - stool make,

Sit thou in state at my right hand; Su-preme in Si - on thou shalt be,

And all thy proud op - pos - ers see Sub-ject - ed to thy just com - mand."

2 "Thee, in thy power's triumphant day,  
The willing people shall obey ;  
And, when thy rising beams they view,  
Shall all, (redeem'd from error's night,)  
Appear more numerous and bright  
Than crystal drops of morning dew."

3 The LORD hath sworn, nor sworn in vain,  
That, like Melchisedec's, thy reign  
And priesthood shall no period see :  
Anointed Prince ! thou, bending low,  
Shalt drink where darkest torrents flow  
Then raise thy head in victory !

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The GOD whom heaven's triumphant host  
And suff'ring saints on earth adore ;  
Be glory as in ages past.  
As now it is, and so shall last  
When time itself shall be no more.

## 164.

H. BOND.

1. God is our re - fuge in dis - tress, A pre - sent help when dang - ers press,

In him, un - daunt - ed we'll con-fide; Though earth were from her oen - tre lost,

And mountains in the o - cean lost, Torn piece-meal by the roar - ing tide.

2 A gentler stream with gladness still  
The city of our LORD shall fill,  
The royal seat of God most high :  
God dwells in Sion, whose fair towers  
Shall mock th' assaults of earthly powers,  
While his almighty aid is nigh.

3 Submit to God's almighty sway,  
For him the heathen shall obey,  
And earth her Sovereign LORD confess :  
The GOD of hosts conducts our arms,  
Our tower of refuge in alarms,  
As to our fathers in distress.

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The GOD whom heaven's triumphant host  
And suff'ring saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time itself shall be no more.

## 165.

THOS. RAVENS CROFT.



From dawning light till day declines ; The listening earth his voice hath heard,



And he from Si - on hath appear'd, Where beau - ty in per - fec - tion shines.



2 Our God shall come, and keep no more  
Misconstrued silence as before,  
But wasting flames before him send ;  
Around shall tempests fiercely rage,  
While he does heaven and earth engage  
His just tribunal to attend.

3 Assemble all my saints to me,  
(Thus runs the great divine decree )  
That in my lasting covenant live,  
And offerings bring with constant care :  
The heavens his justice shall declare,  
For God himself shall sentence give.

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The God whom heaven's triumphant host,  
And suffering saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time itself shall be no more.

## 166.

Arranged from HAYDN.

When, streaming from the eastern skies, The morn-ing light sa - lutes mine eyes,

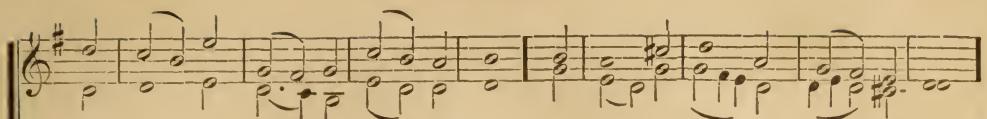
O Sun of righteous - ness di - vine, On me with beams of mer-ey shine;

Chase the dark clouds of sin a - way, \* And turn my dark - ness in - to day.

## 167.

HENRY CAREY.

The Lord my pas - ture shall pre-pare, And feed me with a shepherd's care;



His pres - ence shall my wants sup - ply, And guard me with a watch - ful eye;



My noon-day walks he shall at - tend, And all my mid-night hours de - fend.



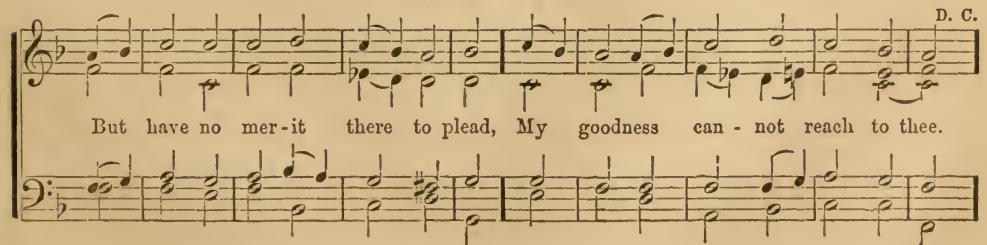
## 168.

### DRESDEN. II. 3, or L. M. 6 lines.

A GERMAN CHORAL.



Pre - serve me, Lord, in time of need, For suc - cor to thy throne I flee,



But have no mer-it there to plead, My goodness can - not reach to thee.

D. C.

## 169.

God's temple crowns the ho - ly mount, The LORD there con - de-scends to dwell;  
 His Si - on's gates, in his ac - count, Our Is - rael's fair-est tents ex - cel:  
 Yea, glo-rious things of thee we sing, O ei - ty of th'Almighty King!

## GRISWOLD. 11. 3. or L. M. 6 lines.

## 170.

Arranged from MOZART.

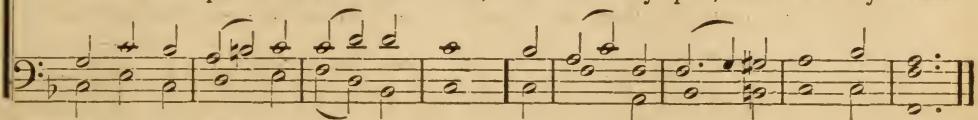
Peace, troubled soul, whose plain-tive moan Hath taught each scene the note of woe;



Cease thy com - plaint, sup - press thy groan, And let thy tears for - get to flow:



Be-hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.



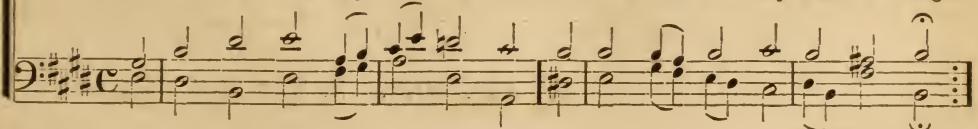
### MAINZ. II. 3. or L. M. 6 lines.

**171.**

PAUL SPERATUS. 1530.



{ How ma - ni - fold thy works, O LORD, In wis - dom, power, and goodness wrought!  
The earth is with thy rich - es stored, And o - cean with thy wond - ers fraught:

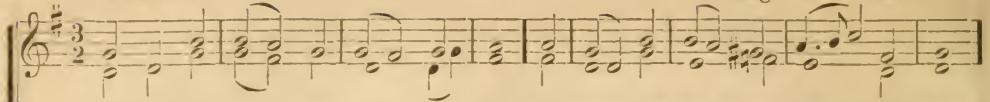


Un - fathom'd caves be - neath the deep, For thee their hid - den trea-sures keep.



## 172.

Arranged from HAYDN.



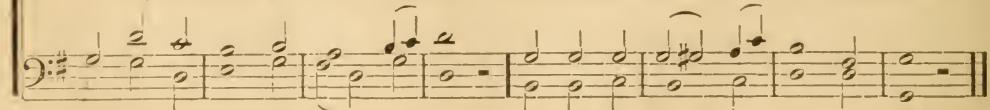
Great God, this sa - cred day of thine De-mands the soul's col - lect - ed powers;



Glad-ly we now to thee re - sign These so - lemн, con - se - cra - ted hours:



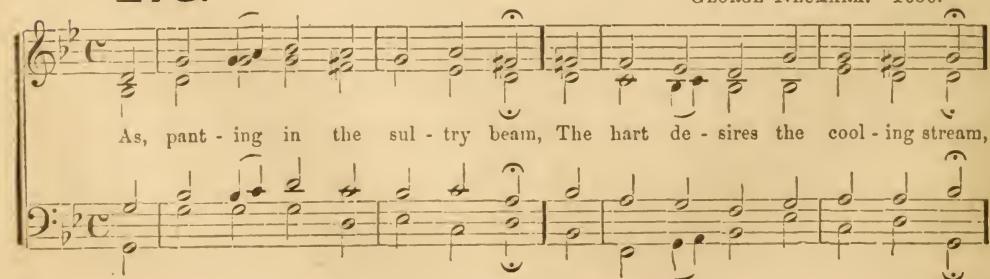
O may our souls a - dor - ing own The grace that calls us to thy throne.



## ST. STEPHEN. II. 3. or L. M. 6 lines.

## 173.

GEORGE NEUMARK. 1650.



So to thy pre-sence, Lord, I flee, So longs my soul, O God, for thee;  
 A-thirst to taste thy liv-ing grace, And see thy glo-ry, face to face.

**174.**

## BETHESDA. II. 4. or H. M.

DR. GREENE.

Lord of the worlds a-bove! How pleasant and how fair, The dwellings of thy love, Thine earthly  
 tem-ples are! To thine a-bode my heart aspires With warm de-sires to see my God.

## 175.

DR. HODGES.

To God, the mighty LORD, Your joy - ful thanks re-peat ; To him due praise af-ford, As  
good as he is great. For God does prove our constant friend ; His boundless love shall never end.

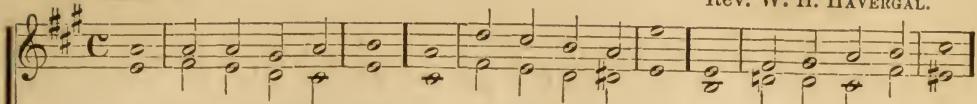
## 176.

Rev. J. DARWELL.

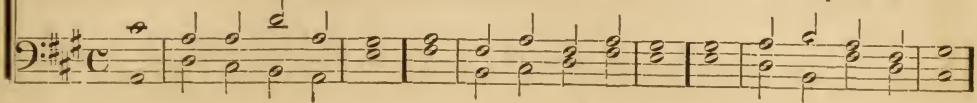
Ye boundless realms of joy, Ex-alt your Maker's fame ; His praise your song employ Above the  
star - ry frame : Your voi-ces raise, Ye Cherubim And Seraphim, To sing his praise.

## 177.

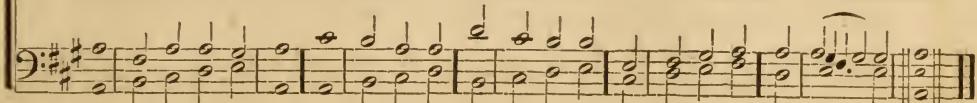
Rev. W. H. HAVERGAL.



To God, the mighty LORD, Your joy-ful thanks re-peat ; To him due praise af-ford,



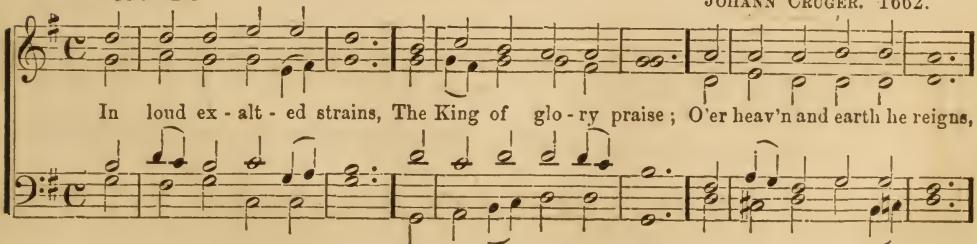
As good as he is great. For God does prove Our constant friend; His boundless love Shall never end.



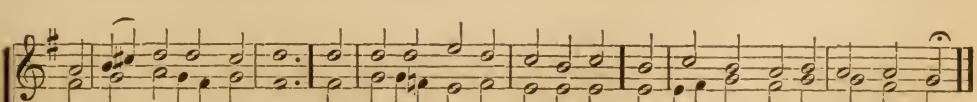
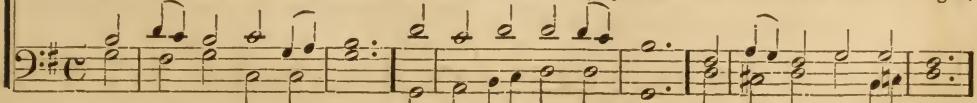
## LEIPSIC. II. 4. or H. M.

## 178.

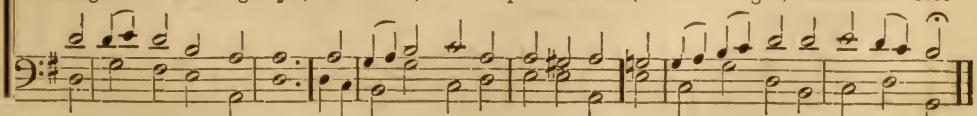
JOHANN CRUGER. 1662.



In loud ex-alt-ed strains, The King of glo-ry praise ; O'er heav'n and earth he reigns,



Through ev-er-last-ing days ; But Si-on, with his presence blest, Is his delight, his cho-sen rest



## 179.

DR. CROFT.

We give immortal praise To God the Father's love, For all our comforts here, And all our hopes a-  
bove : He sent his own E - ter - nal Son, To die for sins that man had done.

## 180.

W. HORSLEY.

In loud ex - alt - ed strains, The King of glo-ry praise; O'er heav'n and earth he reigns, Through  
ev - er-last - ing days; But Si - on, with his presence blest, Is his delight, his cho-sen rest.

## 181.

From the "PARISH CHOIR."

Come, let our voices join In one glad song of praise; To God, the God of love,

Our grateful hearts we raise: To God alone your praise belongs: His love demands your earliest songs.

LEVESQUE.

## 182.

The Lord Je - ho - vah reigns; His throne is built on high; The garments he assumes

Are light and ma-jesty: His glories shine with beams so bright, No mortal eye can bear the sight.

## 183.

LOCKHART.

Re-joice ! the Lord is King ! Your God and King a-dore ; Mortals ! give thanks, and sing,

And tri - umph ev - ermore : Lift up your heart, lift up your voice ! Rejoice, aloud, ye saints, rejoice.

## 184.

T. CLARK.

A-wake, ye saints, a-wake, And hail this sa - cred day ; In lof - tiest songs of praise, Your

joy - ful hom-age pay : Welcome the day that God hath blest, The type of heaven's eternal rest.

## 185.

DR. CALCOTT.

As pants the wea-ried hart for cooling springs, That sinks exhausted in the summer's chase,  
So pants my soul for thee, great King of kings, So thirsts to reach thy sacred dwelling-place.

## REFUGE. II. 5. or 10s.

## 186.

GIBBONS.

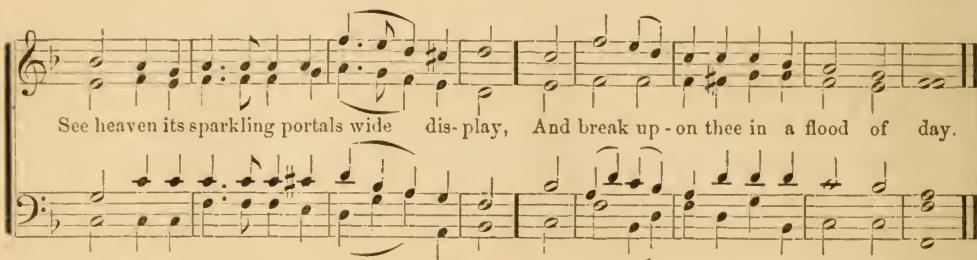
LORD, thy sure mercies, ev - er in my sight, My heart shall gladden through the tedious day;  
And midst the dark and gloomy shades of night, To thee, my God, I'll tune the grateful lay.

## 187.

A. LOVOFF.



Rise, crown'd with light, im-pe-rial Sa-lem rise; Ex-alt thy towering head and lift thine eyes:



ST. CLEMENT'S. II. 5. or 10s.

## 188.

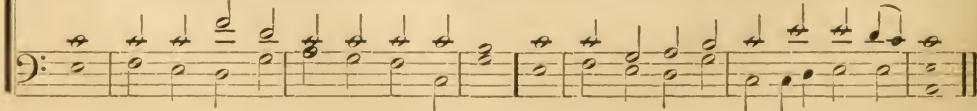
W. H. WALTER, 1856.



As pants the wearied hart for cooling springs, That sinks exhausted in the summer's chase



So pants my soul for thee, great King of kings, So thirsts to reach thy sacred dwelling-place.



## 189.

W. H. WALTER. 1852.

Hail to the Lord's Anoint-ed, Great Da-vid's great-er Son;  
 Hail in the time ap-point-ed, His reign on earth be-gun!

He comes to break op-pres-sion, To set the cap-tive free;  
 To take a-way trans-gres-sion, And rule in e-quity.

## 190.

MELCHIOR TESCHNER. 1613.

E - ter - nal praise be giv - en, And songs of high - est worth,  
 By all the hosts of heav - en, And all the saints on earth,  
 To God su - preme con - fess - ed, To CHRIST, his on - ly Son,  
 And to the SPIR - IT bless - ed, E - ter - nal Three in One.

## 191.

From Green-land's i - cy moun-tains, From In - dia's co - ral strand,

Where Af - ric's sun - ny foun - tains Roll down their gold - en sand ;

From many an an - cient riv - er, From many a palm - y plain,

They call us to de - li - ver Their land from er - ror's chain.

## 192.

M. LUTHER.

Great God, what do I see and hear! The end of things ere - a - ted:

The Judge of man I see ap - pear, On clouds of glo - ry seat - ed.

The trum - pet sounds, the graves re - store The dead which they con-

tain'd be - fore ; Pre - pare, my soul, to meet him.

## 193.

W. H. WALTER. 1848.

Sing to the LORD a new-made song; Let earth in one assem-bled throng,

Her com-mon Pa-tron's praise re-sound; Sing to the LORD, and bless his Name,

From day to day his praise pro-claim, Who us has with sal-va-tion crown'd:

To heathen lands his fame re-hearse, His won-ders to the u-ni-verse.

## 194.

Sov'-reign Ru - ler of the skies, Ev - er gra - cious, ev - er wise,

All our times are in thy hand, All e - vents at thy com - mand.

## BLOOMFIELD. III. 1. or 7s.

## 195.

Sin - ner, rouse thee from thy sleep, Wake, and o'er thy fol - ly weep :

Raise thy spir - it, dark and dead, Je - sus waits his light to shed.

## 196.

From a GERMAN CHORAL.

To thy tem - ple I re - pair, Lord, I love to wor - ship there;  
 While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

## DÜRING. III. 1. or 7s.

## 197.

A GERMAN AIR.

Christ, the Lord, is ris'n to - day, Sons of men and an - gels say:  
 Raise your joys and tri - umphs high, Sing, ye heavens, and earth re - ply.

## 198.

Hast - en, sin - ner, to be wise; Stay not for the mor - row's sun :  
 Wis - dom, if you still de - spise, Hard - er is it to be won.

## EVEN-SONG. III. 1. or 7s.

## 199.

Melody from the "PARISH CHOIR."

Soft - ly now the light of day Fades up - on my sight a - way;  
 Free from care, from la - bor free, Lord, I would com - mune with thee.

## 200.

From the "PARISH CHOIR."

Songs of praise the an - gels sang ; Heav'n with hal - le - lu - jahs rang,

When Je - ho - vah's work be - gun, When he spake and it was done.

## 201.

Glo - ry to the Fa - ther give, God in whom we move and live,

Chil-dren's prayers he deigns to hear, Chil-dren's songs de - light his ear.

## 202.

From the "PARISH CHOIR."

To thy tem - ple I re - pair, LORD, I love to wor-ship there;  
While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

## 203.

From a GERMAN CHORAL.

Mag - ni - fy JE - HO - VAH'S Name; For his mer - cies ev - er sure;  
From e - ter - ni - ty the same, To e - ter - ni - ty en - dure.

## 204.

PLEYEL.

Chil - dren of the heav'n-ly King, As we jour - ney, let us sing ;

Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.

## SHARON. III. 1, or 7s.\*

## 205.

LORD, for ev - er at thy side, Let my place and por - tion be ;

Strip me of the robe of pride, Clothe me with hu - mil - i - ty.

\* Or III. 3, 6s & 7s, by omitting the slurs at the end of the 1st and 3d lines.

## 206.

Hast-en, sin-ner, to be wise; Stay not for the mor-row's sun;  
 Wis-dom, if you still de-spise, Hard-er is it to be won.

## 207.

Sin-ner, rouse thee from thy sleep, Wake, and o'er thy fol-ly weep;  
 Raise thy spir-it dark and dead, Je-sus waits his light to shed.

## 208.

Arranged from HANDEL.

Sing, my soul, His wondrous love, Who, from yon bright throne a - bove,  
Ev - er watch - ful o'er our race, Still to man ex - tends his grace.

## WEBER. III. 1. or 7s.

## 209.

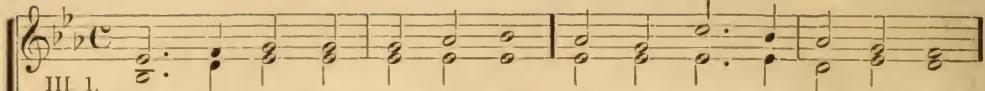
From VON WEBER.

Soft - ly now the light of day Fades up - on my sight a - way;  
Free from care, from la - bour free, Lord, I would com - mune with thee.

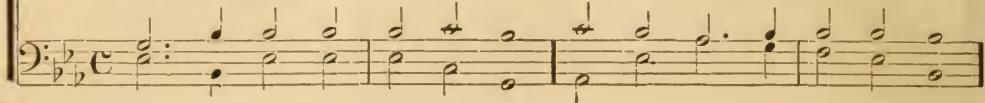
## 210.

Rev. R. CECIL.

III. 1. HO - LY FA - THER, HO - LY SON, HO - LY SPIR - IT, Three in One, \*



Sa - viour, when in dust, to thee, Low we bow th'a - dor - ing knee;  
Rock of A - ges, cleft for me, Let me hide my - self in thee;



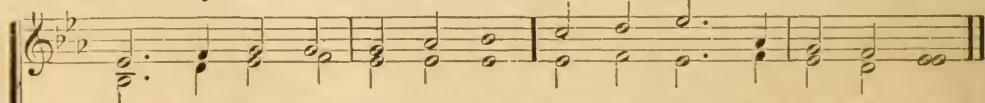
When, re - pent - ant, to the skies Scarce we lift our stream - ing eyes;  
Let the wa - ter and the blood, From thy side a heal - ing flood,



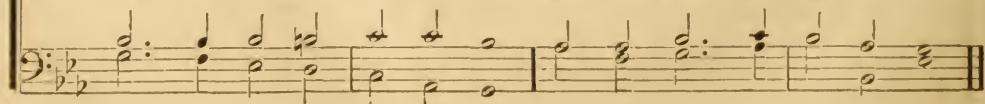
O, by all thy pains and woe, Suf - fer'd once for man be - low,  
Be of sin the dou - ble cure, Save from wrath, and make me pure;



\*: Glo - ry as of old to thee, Now, and ev - er - more shall be.



Bend - ing from thy throne on high, Hear our so - lemn lit - a - ny.  
Be of sin the dou - ble cure, Save from wrath, and make me pure.



## 211.

Dr. MADAN.

1. Je - sus, Sa-viour of my soul, Let me to thy bo - som fly, While the waves of  
2. O - ther re-fuge have I none, Hangs my help - less soul on thee: Leave, ah, leave me

(Gloria Patri.) Ho - LY FA-THER, Ho - LY SON,

trou - ble roll, While the tem - pest still is high: Hide me, O my Sa-viour, hide,  
not a - lone, Still sup - port and com - fort me: All my trust on thee is stay'd,

Ho - LY SPIR - IT, Three in One! Glo - ry, as of old, to thee,

Till the storm of life is past; Safe in - to the ha - ven guide,  
All my hope from thee I bring; Cov - er my de-fence - less head

Now, and ev - er - more shall be!... Now, and ev - er - more shall be!

O re - ceive, O re - ceive, O re - ceive my soul at last.  
With the sha - dow of thy wing, With the sha - dow of thy wing.

212.

Arranged from HAYDN.

Who are these in bright ar-ray? This in-nu-mer-a-ble throng,

Round the al-tar, night and day, Tun-ing their tri-umph-ant song?

Ho-LY FA-THER, HO-LY SON, HO-LY SPIR-IT, Three in One!

Wor-thy is the Lamb once slain, Bless-ing, hon-our, glo-ry, power,

Glo-ry, as of old, to thee, Now and ev-er-more shall be!

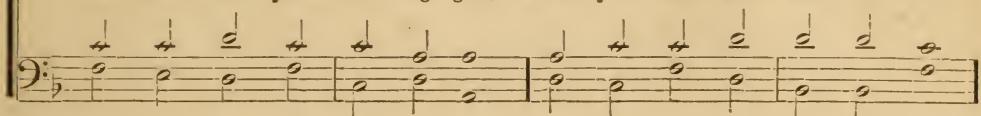
Wis-dom, rich-es, to ob-tain; New do-min-ion ev-ery hour.

## 213.

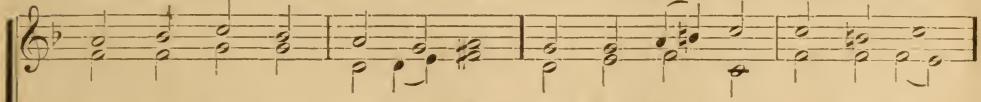
From the PARISH CHOIR.



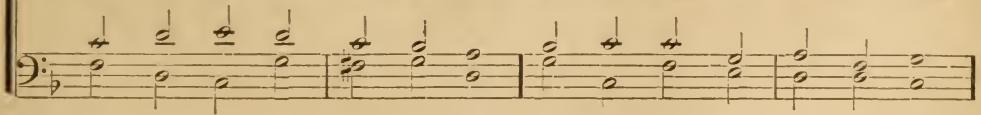
God, who did your be - ing give, Made you with him - self to live .



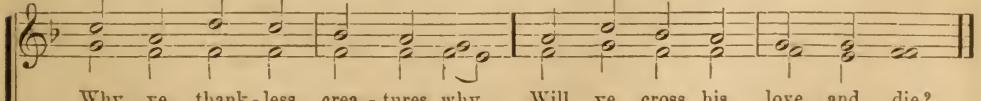
Ho - LY FA - THER, HO - LY SON, HO - LY SPIR - IT, Three in One!



He the fa - tal cause de - mands, Asks the work of his own hands.



Glo - ry, as of old, to thee, Now, and ev - er - more shall be!



Why, ye thank-less crea - tures, why Will ye cross his love, and die?



## 214.

From the "PARISH CHOIR."

Praise to God, immortal praise, For the love that crowns our days;  
 Bounteous source of ev'ry joy, Let thy praise our tongues em - ploy;  
 All to thee, our God, we owe, Source whence all our bless - ings flow.

## 215.

Go to dark Geth - se - ma - ne, Ye that feel the temp - ter's pow'r!

Your Re - deem - er's con - flict see; Watch with Him one bit - ter hour;

Turn not from His grief a - way, Learn of Je - sus Christ to pray.

## GRATITUDE. III. 2, or 7s, 6 lines.

**216.**

A GERMAN CHORAL.

Praise the Name of God most high, Praise him, all be - low the sky,  
 { Praise him, all ye heav'n - ly host, FA - THER, SON, and HO - LY GHOST. }

As through count-less a - ges past, Ev - er - more his praise shall last.

## 217.

CHORAL harmonized by W. T. BEST.

1. Rock of A - ges, cleft for me, Let me hide my - self in thee;

Let the wa - ter and the blood, From thy side a heal - ing flood,

Be of sin the dou - ble cure, Save from wrath, and make me pure.

2 Should my tears for ever flow,  
Should my zeal no languor know,  
This for sin could not atone,  
Thou must save, and thou alone;  
In my hand no price I bring,  
Simply to thy cross I cling.

3 While I draw this fleeting breath,  
When mine eyelids close in death,  
When I rise to worlds unknown,  
And behold thee on thy throne,  
Rock of Ages, cleft for me,  
Let me hide myself in thee

## GLORIA PATRI.

Praise the Name of God most high,  
Praise him all below the sky,  
Praise him all ye heavenly host,  
FATHER, SON, and HOLY GHOST;  
As through countless ages past,  
Evermore his praise shall last.

## 218.

WRANISKY.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays;  
 Streams of mer - cy, nev - er ceas - ing, Call for cease-less songs of praise.

## 219.

Hail! thou long - ex - pect - ed Je - sus, Born to set thy peo - ple free:  
 From our sins and fears re - lease us, Let us find our rest in thee.

\* Or III. 5. (8s, 7s and 4s) by repeating the first half of the tune.

**220.**

W. H. WALTER. 1850.

Dread Je - ho - vah, God of na-tions, From thy tem - ple in the skies,  
Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv - erance rise.

## FRANKFORT. III. 3, or 8s &amp; 7s.

**221.**

WINTER.

Light of those whose dreary dwell-ing, Bor - ders on the shades of death,  
Je - sus, now thy love re - veal - ing, Seat - ter ev' - ry cloud be -neath.

## 222.

Rev. WM. H. HAVERGAL.

Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land;

I am weak, but thou art migh - ty; Hold me with thy power - ful hand.

## 223.

From BEETHOVEN.

Hark! what mean those ho - ly voi - ces, Sweet - ly sounding through the skies?

Lo ! th'an-gel - ie host re - joi - ces; Heaven - ly hal - le - lu - jahs rise.

## 224.

From the "PARISH CHOIR."

Musical score for hymn 224, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of quarter notes and half notes. The lyrics are as follows:

Dread Je - ho - vah, God of na - tions, From thy tem - ple in the skies,  
Hear thy peo-ple's sup - pli - ca - tions, Now for their de - liv' - ance rise.

## 225.

DR. CAMIDGE.

Musical score for hymn 225, featuring three staves of music in common time. The top staff uses a treble clef, the middle staff uses a tenor clef, and the bottom staff uses a bass clef. The music consists of quarter notes and half notes. The lyrics are as follows:

Sa - viour, source of ev' - ry bless-ing, Tune my heart to grate - ful lays ;  
Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

\* Or III. 5, (8s, 7s &amp; 4s,) by repeating the last half of the tune.

## 226.

Arranged by DR. HODGES.

Lord of life, all praise ex - cel - ling, Thou in glo - ry un - con - fined,  
Deign'st to make thy hum - ble dwelling With the poor of hum - ble mind.

## 227.

TRUST. III. 3, or 8s &amp; 7s.

From MENDELSSOHN.

God shall charge his an - gel le-gions Watch and ward o'er thee to keep;  
Though thou walk through hos - tile re - gions, Though in de - sert wilds thou sleep.

\* Or III. 5, (8s, 7s and 4s,) by repeating the *first* half of the tune.

## 228.

HEINRICH ALBERT, 1604.

Dread Je - ho - vah, God of na - tions, From thy tem - ple in the skies,  
Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise.

WORTHING. III. 3, or 8s &amp; 7s.

## 229.

SCHELZ.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays :  
Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

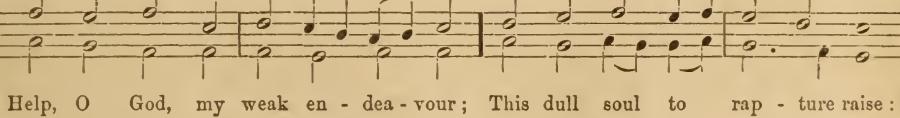
## 230.



Lord, with glow-ing heart I'd praise thee For the bliss thy love be - stows;



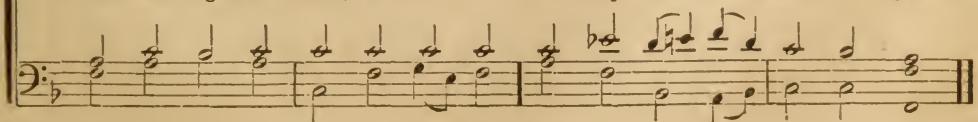
For the pard'-ning grace that saves me, And the peace that from it flows:



Help, O God, my weak en - dea - vour; This dull soul to rap - ture raise:



Thou must light the flame, or nev - er Can my love be warm'd to praise.



## 231.

Harmony by C. H. RINK.

Musical score for the first stanza of "Love Divine". The music is in common time, key of G major (indicated by a sharp sign). The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

Love di - vine all love ex - cel - ling, Joy of heaven, to earth come down;

Musical score for the second stanza of "Love Divine". The music continues in common time, key of G major. The lyrics are:

Live in us, Thy hum - ble dwel - ling, All thy faith - ful mer - cies crown.

Musical score for the third stanza of "Love Divine". The music continues in common time, key of G major. The lyrics are:

Je - sus, Thou art all com - pas - sion, Pure, un - bound - ed love Thou art;

Musical score for the fourth stanza of "Love Divine". The music continues in common time, key of G major. The lyrics are:

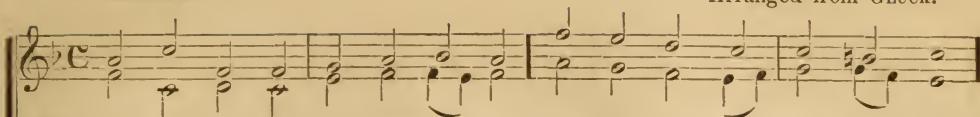
Vis - it us with Thy sal - va - tion, En - ter ev' - ry long - ing heart.

Musical score for the fifth stanza of "Love Divine". The music continues in common time, key of G major. The lyrics are:

Vis - it us with Thy sal - va - tion, En - ter ev' - ry long - ing heart.

## 232.

Arranged from GLUCK.



Lord, with glow-ing heart I'd praise thee For the bliss thy love be - stows;



For the pard'ning grace that saves me, And the peace that from it flows:



Help, O God, my weak en - dea - vor; This dull soul to rap - ture raise:



Thou must light the flame, or nev - er Can my love be warm'd to praise.



## 233.

W. H. WALTER. 1846.

1. Who is this that comes from E - dom. All his rai-ment stain'd with blood,  
To the cap-tive speak - ing free-dom, Bringing and be - stow - ing good;  
Glo - rious in the garb he wears, Glo-rious in the spoil he bears !

2 'Tis the Saviour, now victorious,  
Travelling onward in his might ;  
'Tis the Saviour, O how glorious  
To his people is the sight !  
Satan conquered, and the grave,  
Jesus now is strong to save.

3 Why that blood his raiment staining ?  
'Tis the blood of many slain ;  
Of his foes there's none remaining,  
None, the contest to maintain :  
Fall'n they are, no more to rise,  
All their glory prostrate lies.

4 Mighty Victor, reign for ever,  
Wear the crown so dearly won !  
Never shall thy people, never,  
Cease to sing what thou hast done !  
Thou hast fought thy people's foes ;  
Thou hast heal'd thy people's woes !

GLORIA PATRI.  
To the FATHER, throned in heaven,  
To the SAVIOUR, CHRIST, his Son,  
To the SPIRIT, praise be given,  
Everlasting Three in One :  
As of old, the Trinity  
Still is worshipp'd, still shall be.

\* Or III. 5, (8s, 7s and 4s,) by omitting the slur at the end of the 5th line.

## 234.

W. H. WALTER. 1860.

1. Who is this that comes from E - dom. All his rai-ment stain'd with blood,

To the cap - tive speak - ing free-dom, Bring - ing and be - stow - ing good;

Glo - rious in the garb he wears, Glo - rious in the spoil he bears ?

2 'Tis the Saviour, now victorious,  
Travelling onward in his might ;  
'Tis the Saviour, O how glorious  
To his people is the sight !  
Satan conquered, and the grave,  
Jesus now is strong to save.

3 Why that blood his raiment staining ?  
'Tis the blood of many slain ;  
Of his foes there's none remaining  
None, the contest to maintain :  
Fall'n they are, no more to rise,  
All their glory prostrate lies.

4 Mighty Victor, reign for ever,  
Wear the crown so dearly won !  
Never shall thy people, never,  
Cease to sing what thou hast done !  
Thou hast fought thy people's foes ;  
Thou hast heal'd thy people's woes ?

GLORIA PATRI.  
To the FATHER, throned in heaven,  
To the SAVIOUR, CHRIST, his SON,  
To the SPIRIT, praise be given,  
Everlasting Three in One :  
As of old, the Trinity  
Still is worshipp'd, still shall be.

## 235.

Lo! he comes with clouds de - scend - ing, Once for fa - voured sin - ners slain  
 Thou - sand thou - sand saints at - tend - ing, Swell the tri - umph of his train:

Hal - le - lu - jah, Hal - le - lu - jah; Je - sus Christ shall ev - er reign!

ERPINGHAM. III. 5, or 8s, 7s &amp; 4s.

## 236.

Lord, dis - miss us with thy bless-ing, Fill our hearts with joy and peace:

Let us each thy love pos - sess-ing, Tri - umph in.. re - deem-ing grace:

O re - fresh us, O re - fresh us, Trav' ling through this wil - der-ness.

## HAYDN'S HYMN. III. 5, or 8s, 7s &amp; 4s.

237.

From J. HAYDN.

An - gels from the realms of glo - ry, Wing your flight o'er all the earth,

Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth ;

Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new - born King.

## 238.

THEO. H. SMITH.

Zi - on stands with hills sur - round - ed, Zi - on, kept by power di - vine :  
 { All her foes shall be con - found-ed, Though the world in arms com - bine : }

Hap - py Zi - on, Hap - py Zi - on, What a fa - vor'd lot is thine !

## 239.

VINCENT NOVELLO.

On the mountain's top ap - pear - ing, Lo ! the sa - cred her - ald stands

Wel-come news to Zi - on bearing, Zi - on, long in hos - tile lands.

Mourn-ing cap - tive, Mourn-ing cap - tive, God him - self shall loose thy bands.

## ORIEL. III. 5, or 8s, 7s, &amp; 4s.

**240.**

From the "PARISH CHOIR."

O'er the gloom-y hills of dark-ness, Look, my soul, be still and gaze!

See the pro - mis - es ad - vanc - ing To a glo - rious day of grace;

Morn of glad - ness, Morn of glad - ness, Let thy glo - rious dawn ap - pear.

## 241.

From HANDEL.



O praise ye the LORD, Prepare your glad voice His praise in the great As-sem - bly to sing :



In their great Cre-a-tor Let Is - rael re - joice ; And children of Zi - on Be glad in their King



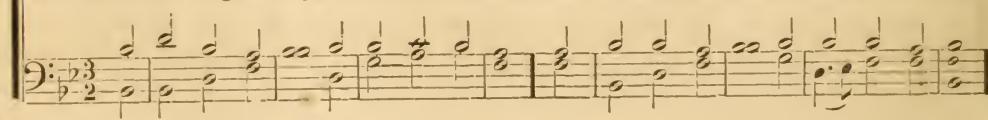
## LYONS. IV. 1, or 5s &amp; 6s.

From HAYDN.

## 242.



How wondrous and great Thy works, God of praise ; How just, King of saints, And true are thy ways :



O who shall not fear thee, And honour thy Name : Thou on - ly art ho - ly, Thou on - ly supreme.



## 243.

In - spir - er and hear - er of prayer, Thou shep - herd and guar - dia n of thine,  
 My all to thy cov - e - nant care, I, sleep - ing or wak - ing, re - sign.

## 244.

To Je - sus, the crown of my hope, My soul is in haste to be gone;  
 O bear me, ye Che - ru - bim, up, And wast me a - way to His throne.

## 245.

W. H. WALTER. 1852.

Be joyful in God, all ye lands of the earth, O serve him with gladness and fear  
 Exult in his presence with music and mirth, With love and devotion draw near.

## WELCOME. IV. 4, or 11s.

## 246.

W. H. WALTER. 1846.

I would not live alway : I ask not to stay Where storm after storm rises dark o'er the way  
 The few lurid mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.

**247.**

PORTUGUESE HYMN.

Come hith - er! ye faith - ful, Tri-umph - ant - ly sing! Come, see in the man - ger The  
 an - gels' dread King! To Beth - le-hem hast-en, With joy - ful ac - cord.... Oh, come ye, come  
 hith - er, Oh, come ye, come hith-er, Oh, come ye, come hith-er To wor - ship the Lord !

2 True Son of the Father,  
 He comes from the skies ;  
 The womb of the virgin  
 He doth not despise,  
 To Bethlehem hasten,  
 With joyful accord,  
 Oh, come ye, come hither,  
 To worship the Lord !

3 Hark! hark to the angels  
 All singing in heaven,  
 "To God in the highest  
 All glory be given!"  
 To Bethlehem hasten,  
 With joyful accord,  
 Oh, come ye, come hither,  
 To worship the Lord !

4 To Thee, then, O Jesus,  
 This day of Thy birth,  
 Be glory and honour  
 Through heaven and earth,  
 True Godhead Incarnate !  
 Omnipotent Word!  
 Oh, come! let us hasten  
 To worship the Lord !

5 Come, let us adore him,  
 Come, bow at his feet,  
 O give him the glory,  
 The praise that is meet ;  
 Let joyful hosannas  
 Unceasing arise,  
 And join the full chorus  
 That gladdens the skies.

\* This tune will also suit the Hymn, "How firm a foundation, ye saints of the Lord."

## 248.

A GERMAN CHORAL.

How firm a foun-da - tion, ye saints of the Lord. Is laid for your faith in his ex - cellent word ;

What more can he say than to you he hath said, You who un - to Je - sus for re-fuge have fled.

## ERFURT. IV. 5, or 12s.

## 249.

G. CHR. STOLZE, Cantor and  
Music-Director in Erfurt.

When thro' the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleaming,

Nor hope lends a ray the poor sea-man to cher-ish, We fly to our Ma-ker: "Save, Lord, or we per-ish."

250.

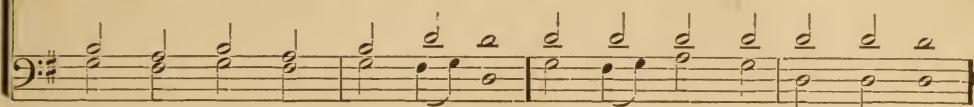
Dr. NARES.



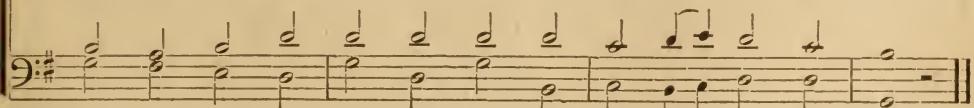
1 { Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; }  
 { Rise from trans - i - to - ry things, Towards heav'n, thy des - tined place: }



Sun, and moon, and stars de - cay, Time shall soon this earth re - move;



Rise, my soul, and haste a - way, To seats pre - pared a - bove.



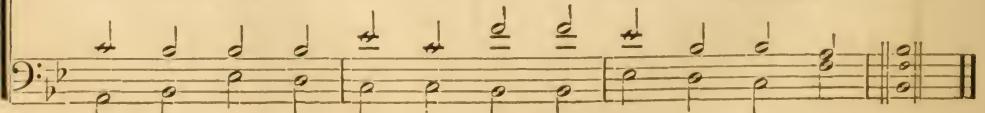
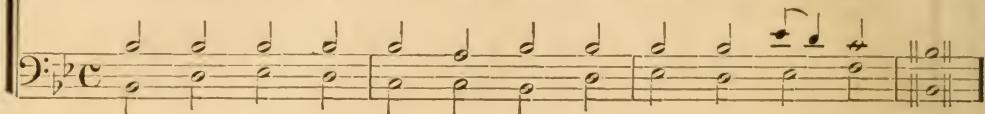
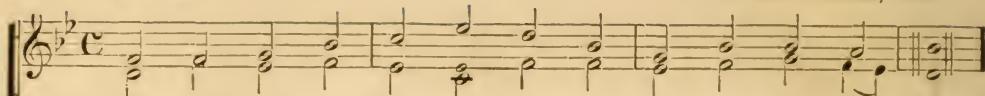
2 Cease, my soul, O cease to mourn,  
 Press onward to the prize;  
 Soon the Saviour will return.  
 To take thee to the skies:  
 There is everlasting peace,  
 Rest, enduring rest in heaven;  
 There will sorrow ever cease,  
 And crowns of joy be given.

## GLORIA PATRI.

To the FATHER, to the SON,  
 And SPIRIT ever bless'd,  
 Everlasting Three in One,  
 All worship be address'd:  
 Praise from all above, below,  
 As throughout the ages past,  
 Now is given, and shall be so  
 While endless ages last.

## 251.

W. H. WALTER, 1848.



## 252.

From BEETHOVEN'S 9th Symphony.  
Arranged by EDWARD HODGES, Mus. Doe.

1. Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;  
 2. Cease, my soul, O cease to mourn, Press on - ward to the prize;

(Gloria Patri.) To the FA - THER, to the SON, And SPI - RIT ev - er bless'd,

Rise, from tran - si - to - ry things, Towards heaven, thy de - stined place :  
 Soon thy Sa - viour will re - turn, To take thee to the skies :  
 Ev - er - last - ing Three in One, All wor - ship be ad - dress'd:

Sun, and moon, and stars de - cay, Time shall soon this earth re - move ;  
 There is ev - er - last - ing peace, Rest, en - dur - ing rest in heaven ;  
 Praise from all a - bove, be - low, As throughout the ag - es past,

Rise, my soul, and haste a - way To seats pre - pared a - bove.  
 There will sor - row ev - er cease, And crowns of joy be given.

Now is given, and shall be so, While end - less a - ges last.

## 253.

A HEBREW MELODY.

The God of A - braham praise, Who reigns en - throned a - bove,

An - cient of ev - er - last - ing days And God of love;

Je - ho - vah, Great I AM; By earth and heaven con - fess'd;

I bow, and bless the sa - cred Name For ev - er bless'd.

## 254.

W. H. WALTER. 1848.

The whole tri - umph - ant host Give thanks to God on high ;

"Hail, FA - THER, SON, and HO - LY GHOST," They ev - er cry :

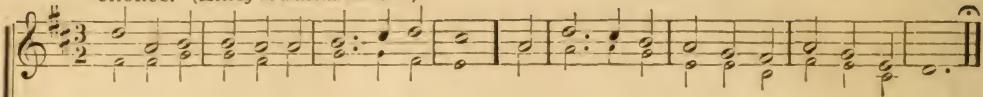
Hail Abraham's GOD and mine, I join the heav'n - ly lays;

All might and ma - jes - ty are thine, And end - less praise.

## 255.

CHORUS. (*Melody in unisons and 8ves*)

W. H. WALTER, 1859.



Shout the glad tidings, ex - ult - ing-ly sing ; Je - ru - sa - lem triumphs, Mes-si - ah is King !

VERSE. (*In parts.*)

1. Si-on, the mar-vellous sto-ry be telling, The Son of the Highest, how lowly his birth !



Repeat the Chorus.



The brightest archangel in glo-ry ex - celling, He stoops to redeem thee, he reigns upon earth.



2

Tell how he cometh ; from nation to nation,  
The heart-cheering news let the earth echo round ;  
How free to the faithful he offers salvation,  
How his people with joy everlasting are crown'd.  
Cho.—Shout the glad tidings, exultingly sing ;  
Jerusalem triumphs, Messiah is King !

3

Mortals, your homage be gratefully bringing,  
And sweet let the gladsome hosanna arise,  
Ye angels, the full hallelujah be singing,  
One chorus resound thro' the earth and the skies.  
Cho.—Shout the glad tidings, exultingly sing ;  
Jerusalem triumphs, Messiah is King !

256.

DR. WORGAN.

The musical score consists of five staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal parts are in soprano and alto voices, with a basso continuo part below. The lyrics are integrated into the music, appearing under the notes. The score is divided into four sections by vertical bar lines, each ending with a double bar line and repeat dots. The first section starts with a dotted half note followed by a half note. The second section begins with a half note. The third section starts with a half note. The fourth section begins with a half note.

Christ the Lord is ris'n to - day, Hal - - - le - lu - jah;

Sons of men and an - gels say, Hal - - - le - lu - jah;

Raise your joys and tri - umphs high, Hal - - - - le - lu - jah;

Sing ye heav'ns, and earth re - ply, Hal - - - - le - lu - jah.

## 257.

W. H. WALTER. 1860.



1. Vi - tal spark of heavenly flame, Quit. O quit this mor-tal frame; Trembling, hoping



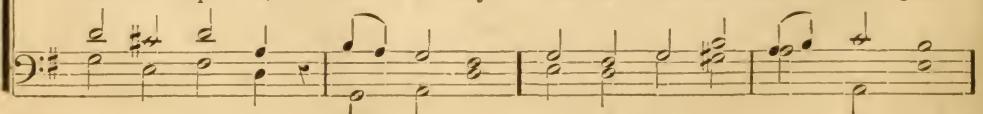
ling-ring, fly-ing. O the pain, the bliss of dy-ing! Cease, fond na-ture, cease thy strife,

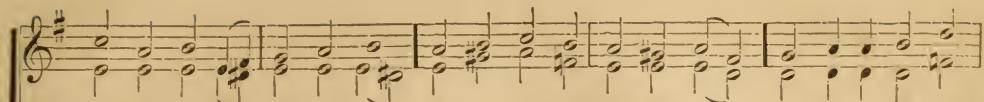


And let me lan-guish in - to life. 2. Hark, they whis-per, an - gels say,

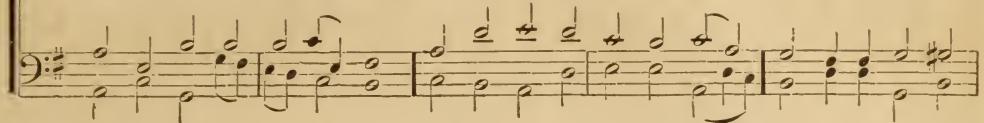


Sis - ter spir - it, come a - way! What is this ab - sorbs me quite;

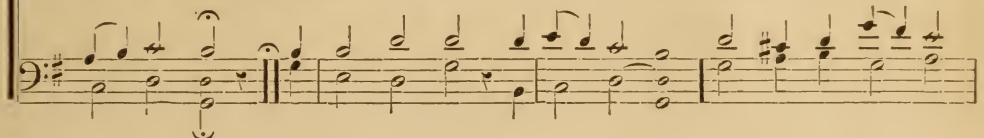




Steals my sen-ses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can



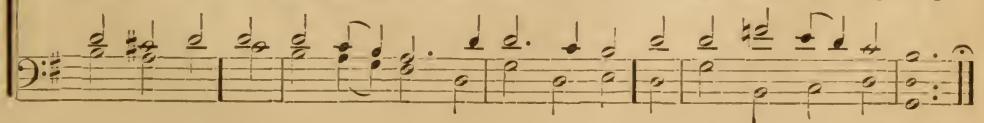
this be death? 3. The world re - cedes, it dis - ap - pears: Heav'n o-pens on my



eyes; My ears with sounds se - raph - ie ring: Lend, lend your wings, I



mount, I fly: O grave, where is thy vic - to - ry? O death, where is thy sting?



(Hypo-Phrygian Mode.)

## 258.

Rev. J. H. Hopkins, Jr.

1. When gath-er-ing clouds a - round I view, And days are dark, and friends are few,  
On Him I lean, who, not in vain, Ex - pe - rienced ev' - ry hu - man pain;  
He feels my griefs, He sees my fears, And counts and trea-sures up my tears.

2 If aught should tempt my soul to stray  
From heavenly wisdom's narrow way,  
To fly the good I would pursue,  
Or do the ill I would not do;  
Still He, who felt temptation's power,  
Shall guard me in that dangerous hour.

3 When vexing thoughts within me rise,  
And, sore dismay'd, my spirit dies;  
Then He, who once vouchsafed to bear  
The sickening anguish of despair,  
Shall sweetly soothe, shall gently dry  
The throbbing heart, the streaming eye.

4 When sorrowing o'er some stone I bend,  
Which covers all that was a friend,  
And from his voice, his hand, his smile  
Divides me for a little while;  
Thou, Saviour, seest the tears I shed,  
For thou didst weep o'er Lazarus dead.

5 And, oh, when I have safely past  
Through every conflict but the last,  
Still, still unchanging, watch beside  
My bed of death, for thou hast died:  
Then point to realms of endless day,  
And wipe the latest tear away.

## 259.

A. WILLIAMS.

How pleased and blest was I, To hear the peo-ple ery, "Come, let us seek our God to - day!"

Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and hon-or-s pay.

## 260.

From the "ANCIENT LYRE."

The Lord Jehovah reigns, And royal state maintains, His head with aw - ful glo-ries crown'd;

Arrayed in robes of light, Begirt with sov'reign might, And rays of ma - jes-ty a - round.

**261.**

From the "ANCIENT LYRE."

Up - held by thy commands, The world secure-ly stands, And skies and stars obey thy word ;

Thy throne was fix'd on high, Before the star-ry sky, E - ter - nal is..... thy king-dom, Lord.  
E - ter-nal is thy king-dom, Lord.

**262.**

W. H. WALTER, 1860.

Friend af - ter friend de - parts; Who hath not lost a friend ?

There is no u - nion here of hearts, That finds not here an end ;

Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

## WILSON. C. L. M. (8. 6, 8, 6; 8, 8.)

263.

JOACHIM VON BURK. 1580.

Heav'n is the land where trou-bles cease, Where toils and tears are o'er,

The bliss - ful clime of rest and peace, Where cares dis - tract no more,

And not the sha - dow of dis - tress Dims its un - sul - lied bless - ed - ness.

## 264.

A NATIONAL ANTHEM.

Musical score for hymn 264, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are integrated into the musical lines.

Thou, whose Al-migh-ty word, Cha-os and darkness heard, And took their flight! Hear us, we  
 humbly pray; And where the gospel day Sheds not its glo - rious ray, Let there be light!

## 265.

F. GIARDINI.

Musical score for hymn 265, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are integrated into the musical lines.

Come, thou Almigh-ty King, Help us Thy name to sing, Help us to praise! Fa-ther all  
 glo - ri-ous, O'er all vic - to - ri-ous, Come, and reign o - ver us, An-cient of days.

**266.**

Melody from SAM'L WEBBE.

Brightest and best of the sons of the morning ! Dawn on our darkness and lend us thine aid !

Star of the East, the ho - ri - zon a - dorning, Guide where our infant Re-deemer is laid.

"THERE IS AN HOUR OF HALLOWED PEACE."

**267.**

THEO. H. SMITH.

There is an hour of hal - lowed peace, For those with cares op-press'd,

When sighs and sorrowing tears shall cease, And all be hush'd to rest.

## 268.

From a GERMAN CHORAL.

The musical score consists of two staves of music. The top staff uses a treble clef and common time (indicated by '2'). The bottom staff uses a bass clef and common time (indicated by '2'). The lyrics are integrated with the music, appearing below the notes. The first section of lyrics is:

Thou art gone to the grave! but we will not de - plore thee, Tho' sor - row and  
 dark - ness en - com - pass the tomb! The Sa - viour has pass'd through its  
 por - tals be - fore thee, And the lamp of His love is thy guide thro' the gloom.

2 Thou art gone to the grave! we no  
longer behold thee,  
Nor tread the rough paths of the  
world by thy side;  
But the wide arms of mercy are  
spread to enfold thee,  
And sinners may die, for the  
Sinless hath died.

3 Thou art gone to the grave! and its  
mansion forsaking,  
What though thy weak spirit in  
fear lingered long;  
The sunshine of Paradiso beamed  
on thy waking,  
And the sound which thou heards't  
was the Seraphim's song.

4 Thou art gone to the grave! but we will not deplore thee,  
For God was thy Ransom, thy Guardian, and Guide :  
He gave thee, He took thee, and He will restore thee ;  
And death hath no sting, for the Saviour hath died.

## INDEX TO SINGLE CHANTS.

Composer.	Key.	No.	Composer.	Key.	No.	Composer.	Key.	No.
Arnold	B $\flat$	70	Hine	G	16	Tallis	F	1
Ayrton	E $\flat$	74	Humphrey	C	83	Travers	E	67
Blow	F minor	68				"	E	77
Crotch	B $\flat$	73	Nares	A	38	Tucker	A	72
"	D	80	Novello	B $\flat$	40	Turner	A	78
Dupuis	E $\flat$	81	"	B $\flat$	60	Uncertain	B $\flat$	3
Felton	E $\flat$	43	"	A	66	"	B $\flat$	37
"	F	79	Purcell	G	64	"	E	63
Farrant	G minor	9	Russell	C	62	Walter	G minor	61
"	F	15	"	C	76	"	E $\flat$	71
Fussell	G	41	"	F	82	"	E minor	75
Hayes	D	65						

## INDEX TO DOUBLE CHANTS.

Aldrich	F	12	Handel	G	25	Uncertain	C	19
Attwood	D	23	Jackson	B $\flat$	11	"	F	24
Barrow	G	49	Jones	C	44	"	B $\flat$	33
Battishill	D	14	Langdon	F	2	"	E $\flat$	35
Bennett	F	10	Morley	D minor	42	"	E	36
Boyce	D	5	Mornington	E	7	"	G	53
Crotch	C	52	"	E $\flat$	21	Walter	B $\flat$	17
Dupuis	E $\flat$	27	Norris	A	32	"	G	22
"	E	46	Pratt	E	13	"	A $\flat$	29
"	A	48	Randall	E	20	"	E	30
Flintoft	F minor	59	Robinson	E $\flat$	6	"	E $\flat$	31
Hayes	G	4	Russell	E $\flat$	51	"	B $\flat$	39
Hodges	G	9	Smith	C	56	"	B $\flat$	45
"	F	18	Soaper	D	47	"	A	50
"	D	26	Spencer	D	34	"	E $\flat$	54
"	G	58	Teesdale	E	28	"	G	57
Higgins	F	55						

## INDEX TO CANTICLES.

VENITE, EXULTEMUS.			BENEDICTUS.			WALTER.		
Tallis	F	1	Farrant	F	15	"	E $\flat$	31
Langdon	F	2	Hine	G	16	BENEDIC, ANIMA MEA.		
Gregorian	B $\flat$	3	Walter	B $\flat$	17	Norris	A	32
Hayes	G	4	Hodges	F	18	Uncertain	B	33
Boyce	D	5	Unknown	C	19	Spencer	D	34
Robinson	E $\flat$	6	CANTATE DOMINO.			Uncertain	E $\flat$	35
Mornington	E	7	Randall	E	20	EASTER DAY.		
GLORIA IN EXCELSIS.			Mornington	E $\flat$	21	Unknown	E	36
Triple Chant	G	8	Walter	G	22	Gregorian	B $\flat$	37
TE DEUM LAUDAMUS.			Attwood	D	23	Nares	A	38
Hodges	G	9	BONUM EST CONFITERI.			THANKSGIVING DAY.		
BENEDICITE.			Uncertain	F	24	Walter	B $\flat$	39
Bennett	F	10	Handel	G	25	Novello	B $\flat$	40
JUBILATE DEO.			Hodges	D	26	Fussell	G	41
Jackson	B $\flat$	11	Dupuis	E $\flat$	27	BURIAL OF THE DEAD.		
Aldrich	F	12	DEUS MISEREATUR.			Morley	D minor	42
Pratt	E	13	Teesdale	E	28	Felton	E $\flat$	43
Battishill	D	14	Walter	A $\flat$	29			

## METRICAL INDEX TO THE TUNES.

C. M.	No.	Page.		No.	Page.		No.	Page.
Abbey,	-	1	Redemption,	-	46	84	97th Psalm Tune,	-
Abridge,	-	2	Salisbury, ( <i>old;</i> )	-	47	"	Old 100th,	92
Alexandria,	-	3	Stade,	-	48	85	Playford,	93
Approbation,	-	4	" St. Alban's,	-	49	"	Prague,	"
Arden,	-	5	St. Ann's,	-	50	86	Rockingham,	94
Bangor,	-	6	" St. Elisabeth,	-	51	"	Rogers,	95
Barby,	-	7	St. James',	-	52	87	Samson,	96
Bedford,	3	8	" St. Luke's,	-	53	"	Seasons,	97
"	2		St. Magnus, ( <i>Notting-</i>				Sebastian,	98
			<i>ham.</i> )	-	54	88	Spring,	99
		9	"	-	55	"	Stonefield,	100
Belgrave,	-	10	St. Stephen's,	-	56	89	Surrey,	101
Benediction,	-	11	" Swanwick,	-	57	"	St. Augustine,	102
Braintree,	-	12	Tallis,	-	58	90	St. Bartholomew's,	103
Bristol,	-	13	" Thaxted,	-	59	"	St. Basil,	104
Brunswick,	-	14	Tiverton,	-	60	91	St. Chrysostom,	105
Burford,	-	15	" Trinity Chapel,	-	61	"	St. George's,	106
Burlington,	-	16	Tottenham,	-	62	92	St. Pancras,	107
Carli-le,	-	17	" Tye,	-	63	"	St. Paul's,	108
Chelsea,	-	18	Vulpius	-	64	93	St. Peters,	109
Chesterfield,	-	19	" Windsor,	-	65	"	Tallis' Canon,	110
Chestnut Ridge,	-	20	York,	-	66	94	" Evening Hymn,	111
Chichester,	-	21	Zurich,	-	67	"	Towner,	112
Christmas,	-	22	C. M. DOUBLE.				Trinity,	113
Christ's Hospital,	-	23	Dungeness,	-	68	95	Truro,	114
Colchester,	-	24	Tolland,	-	69	96	Vienna, ( <i>Germany.</i> )	115
Coventry,	-	25	L. M.				Wells,	116
Dantzig	-	26	All Saints,	-	70	97	Whiteland,	117
Dumferline,	-	27	Almin,	-	71	"	Winchester,	118
Dundee,	-	28	Angel's Hymn,	-	72	98	2	119
Eckardtsheim,	-	29	Ascension,	-	73	"	"	"
Farrant,	-	30	Atlantic,	-	74	99	Windham,	120
Funeral Hymn,	-	31	Bartholdy,	-	75	"	Wittenberg,	121
Gregorian,	-	32	Benevolence,	-	76	100	L. M. DOUBLE.	122
Havana,	-	33	Berlin,	-	77	"	Creation.	123
Jubal,	-	34	Blendon,	-	78	101	S. M.	124
Limburg,	-	35	Bowen,	-	79	"	Asaph,	125
London,	-	36	Coburg,	-	80	102	Aylesbury,	126
Lutzen,	-	37	Duke Street,	-	81	"	Boyce,	127
Manchester,	-	38	Elno,	-	82	103	Cambridge,	128
Martyrdom,	-	39	Grace Church,	-	83	"	Carlisle,	129
Martyrs,	-	40	Hamburg,	-	84	104	Christ's Church,	130
Mear,	-	41	High Street,	-	85	"	Croydon, ( <i>Tytherton.</i> )	131
Messiah,	-	42	Kemper,	-	86	105	Denant,	132
Nayland,	-	43	Luton,	-	87	"	Doncaster,	133
Norton,	-	44	Mendon,	-	88	106	Fairfield,	134
Nottingham, ( <i>St. Mag-</i>	-	54	Morning Hymn,	-	89	"	Gibbons,	135
<i>nus.</i> )	-		Z Mozart,	-	90	107	Gorton,	136
Old English Tune,	-	45	Nazareth,	-	91	"	Handel,	"

	No.	Page.	II. 5, or 10s.	No.	Page.	Trust,	No.	Page.			
Hindsley,	- - -	137	131	Calcott,	- - -	185	163	227	189		
Kidderminster,	- - -	138	"	Refuge,	- - -	186	"	228	190		
Kirkdale,	- - -	139	132	Russian Hymn,	- - -	187	164	229	"		
Mornington,	- - -	140	"	St. Clement's,	- - -	188	"	III. 3, or 8s and 7s, DOUBLE.			
Olmutz,	- - -	141	133	II. 6, or 7s & 6s.				Adoration,	230	191	
Paddington,	- - -	142	"	Epiphany,	- - -	189	165	" Love Divine,"	231	192	
Peace,	- - -	143	134	Melchior,	- - -	190	166	Mantua,	- - -	232	193
Pentonville,	- - -	144	"	Romaine,	- - -	191	167	III. 4.			
Schumann,	- - -	145	135	II. 7, or 8 & 7s IRREGULAR.				Edom,	- - -	233	194
Shirland,	- - -	146	"	Judgment Hymn,	- - -	192	168	Vision,	- - -	234	195
St. Benedict,	- - -	147	136	II. 8.				III. 5, or 8s, 7s & 4s.			
St. Bride's,	- - -	148	"	St. Paul's Chapel,	- - -	193	169	Advent Hymn,	- - -	235	196
St. Laurence,	- - -	149	137	III. 1, or 7s.				Canterbury,	- - -	219	185
St. Michael's,	- - -	150	"	Angelus,	- - -	194	170	Edom,	- - -	233	194
St. Thomas'	- - -	151	138	Bloomfield,	- - -	195	"	Erpingham,	- - -	236	196
Tytherton, ( <i>Croydon</i> ),	152	"	S. M. DOUBLE.	Breslau,	- - -	196	171	Haydn's Hymn,	- - -	237	197
Altenburg,	- - -	153	139	During,	- - -	197	"	Joanna,	- - -	238	198
Holstein,	- - -	154	140	Edyfield,	- - -	198	172	Novello,	- - -	239	"
Prayer,	- - -	155	141	Easter Hymn,	- - -	256	211	Oriel,	- - -	240	199
II. 1 or C. P. M.				Even-Song,	- - -	199	172	Salvation,	- - -	225	188
Bethany,	- - -	156	142	Innocents,	- - -	200	173	Sicilian Hymn,	- - -	226	189
Guilbert,	- - -	157	143	Gloria Patri,	- - -	201	"	IV. 1, or 5s & 6s.			
Habakkuk,	- - -	158	144	Magdalен,	- - -	202	174	Hanover,	- - -	241	200
Harwood,	- - -	159	145	Nuremberg,	- - -	203	"	Lyons,	- - -	242	"
Treves,	- - -	160	146	Pleyel's Hymn,	- - -	204	175	IV. 2, or 8s.			
II. 2 or L. P. M.				Sharon,	- - -	205	"	Devotion,	- - -	243	201
Berne,	- - -	161	147	St. Aiden's,	- - -	206	176	Goshen,	- - -	244	"
Madison,	- - -	162	148	St. Ambrose,	- - -	207	"	IV. 3.			
Melchisedec,	- - -	163	149	Theodora,	- - -	208	177	St. Polycarp,	- - -	245	202
Newcourt,	- - -	164	150	Weber,	- - -	209	"	IV. 4, or 11s.			
Ravenscroft,	- - -	165	151	III. 1, or 7s, DOUBLE.				" Adeste Fideles,"	- - -	247	203
II. 3, or L. M.	6 lines.			Cecil,	- - -	210	178	Faith,	- - -	248	204
Brownell,	- - -	166	152	Hotham,	- - -	211	179	Welcome,	- - -	246	202
Carey's Tune,	- - -	167	"	Rapture,	- - -	212	180	IV. 5, or 12s.			
Dresden,	- - -	168	153	St. Asaph,	- - -	213	181	Erfurt,	- - -	249	204
Eaton,	- - -	169	154	III. 2, or 7s, SIX LINES.				7s and 6s. (Peculiar).			
Griswold,	- - -	170	"	Alleluia,	- - -	214	182	Amsterdam,	- - -	250	205
Mainz,	- - -	171	155	Cecil,	- - -	210	178	Hope,	- - -	251	206
Salisbury,	- - -	172	156	Gethsemane,	- - -	215	182	Joy,	- - -	252	207
St. Stephen,	- - -	173	"	Gratitude,	- - -	216	6s, 8s and 4s.				
II. 4, or H. M.				"Rock of Ages,"	- - -	217	183	Leoni,	- - -	253	208
Bethesda,	- - -	174	157	III. 3, or 8s & 7s.				Praise,	- - -	254	209
Daniell,	- - -	175	158	Anfield,	- - -	218	184	6s and 4s.			
Darwell,	- - -	176	"	Canterbury,	- - -	219	"	America,	- - -	264	218
Irenaeus,	- - -	177	159	Cheetham,	- - -	220	186	Italian Hymn,	- - -	265	"
Leipsic,	- - -	178	"	Frankfort,	- - -	221	"	S. P. M.			
Minster,	- - -	179	160	Havergal,	- - -	222	187	Dalston,	- - -	259	215
Psalm 148,	- - -	180	"	Manheim,	- - -	223	"	Pierpont,	- - -	260	"
St. John's,	- - -	181	161	Merton,	- - -	224	188	St. Jerome,	- - -	261	216
St. Philips,	- - -	182	"	Salvation,	- - -	225	"	S. L. M.			
Triumph,	- - -	183	162	Sharon,	- - -	205	175	St. Theresa,	- - -	262	216
Warsaw,	- - -	184	"	Sicilian Hymn,	- - -	226	189	C. L. M.			
								Wilson,	- - -	263	217

## ALPHABETICAL INDEX TO THE TUNES







1  
a  
b



