EIGHTH EDITION.

THE

NEW BRUNSWICK COLLECTION OF SACRED MUSIC.

[illegible]TION, WITH ADDITIONS AND IMPROVEMENTS.

[illegible] BRUNSWICK, N. J.

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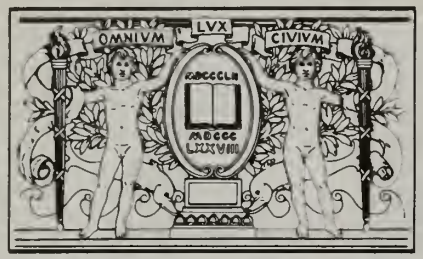
1838.



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THE

NEW-BRUNSWICK COLLECTION OF SACRED MUSIC,

A

SELECTION OF TUNES FROM THE MOST APPROVED AUTHORS IN EUROPE AND AMERICA

DESIGNED

PRINCIPALLY FOR THE USE OF CHURCHES.

BY CORNELIUS VAN DEVENTER.

"Praise the Lord, for the Lord is good; sing praises unto his name, for it is pleasant."—PSALM, CXXXV. 3.

EIGHTH EDITION, ENLARGED AND IMPROVED.

NEW-BRUNSWICK, N. J.

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1838.

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DISTRICT OF NEW-JERSEY, ss.

L. S. BE IT REMEMBERED, That on the 16th day of September, in the Fifty-second year of the Independence of the United States of America, Terhune & Letson, of the said District, have deposited in this office the title of a book, the right whereof they claim as Proprietors, in the words following, to wit:—

"The New-Brunswick Collection of Sacred Music—A Selection of Tunes from the most Approved Authors in Europe and America. Designed principally for the use of Churches. By Cornelius Van Deventer. 'Praise the Lord, for the Lord is good; sing praises unto is name, for it is pleasant.'—Psalm cxxxv. 3."

In conformity to an Act of the Congress of the United States, entitled an Act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies, during the times therein mentioned; and also to the Act, entitled an Act supplementary to the Act entitled an Act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, etching, and engraving historical and other prints.

WILLIAM PENNINGTON,
Clerk of the District of New-Jersey.

TO THE PUBLIC.

THE Subscriber, in offering to the public this Eighth and enlarged edition of the "NEW-BRUNWICK COLLECTION OF SACRED MUSIC," remarks, that he has closely prosecuted the design of the first compilers of the work, in selecting such tunes as are peculiarly adapted to Church Music; and in doing this he has commanded the skill and experience of one of the oldest and most judicious practical musicians in the country. The tunes added to this edition have either been prepared expressly for the work, or taken by permission from the most popular and approved authors of the age. They embrace a great variety of Metres, selected in reference to the new collections of hymns, recently introduced in many of the Presbyterian, Dutch Reformed, and Baptist Churches throughout the United States; and as a chorister's companion, for general use, it claims a pre-eminence over every other work of its size. He therefore cheerfully submits the investigation of the work to all who are capable of appreciating its merits, with full confidence, that its own intrinsic worth will be an ample recommendation, and procure for it a circulation as extensive as any music book now in use.

THE PUBLISHER.

New-Brunswick, January 1838.

ADAGIO—with a slow movement.
AFFETUOSO,— } in a style of execution adapted to express affection,
AMOROSO—— } tenderness, and supplication.
ALLEGRO—a brisk and sprightly movement.
ALLEGRETTO—less quick than allegro.
ALTO—Counter, or high Tenor.
ANDANTE—with distinctness.
DA CAPO, or D. C.—close with the first strain.
EXPRESSIVO,—with expression.
FORTE—strong and full.
FORTISSIMO—very loud.
LARGO—the slowest degree of movement.
PIANO, or PIA.—soft.
PIANISSIMO, or PIANISS.—very soft.
SPIRITUOSO—with spirit.
VIVACE—in a brisk and lively manner.
DUO, or DUETTO—for two voices or instruments.
CRESCENDO, or CRES.—to swell the sound.
MAESTOSO—slow, firm and bold.
MODERATO—a movement between Andante and Allegro.

TREBLE AND TENOR.

G	22	Sol
F	21	Faw
E	20	Law
D	19	Sol
C	18	Faw
B	17	Mi
A	16	Law
G	15	Sol
F	14	Faw
E	13	Law

This character, called the G cliff, is used in Treble, and Tenor, and stands on the second line.

COUNTER.

G	15	Sol
F	14	Faw
E	13	Law
D	12	Sol
C	11	Faw
B	10	Mi
A	9	Law
G	8	Sol
F	7	Faw

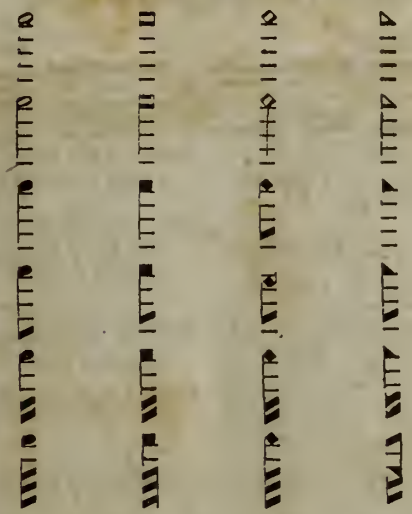
This character, called the Counter cliff, is used in Counter, and stands usually on the middle line.

BASS.

A	9	Law
G	8	Sol
F	7	Faw
E	6	Law
D	5	Sol
C	4	Faw
B	3	Mi
A	2	Law
G	1	Sol

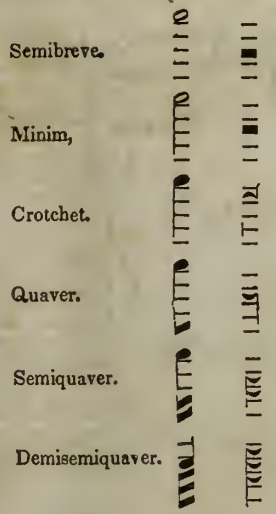
This character, called the Bass cliff, is used in Bass and stands on the fourth line.

The first column, shows the order of the letters as they stand on the lines and spaces in each stave. The Tenor is omitted, in its proper place, because it is the same as the Treble, only one eighth below it; the women's voice, being one eighth above the man's. The second shows the connection of the parts, by exhibiting in figures the number of different sounds in the three octaves. The third shows the names and order of the notes in each stave.

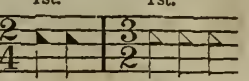


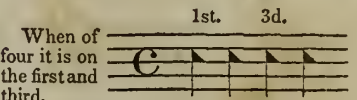
Choosing notes, stand one over the other, either of which may be sung.

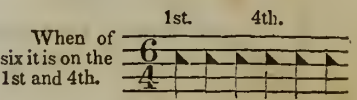
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.



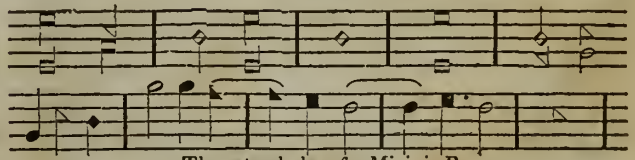
Accent is a certain force of sound, which when a bar consists of two or three equal parts, is on the first.







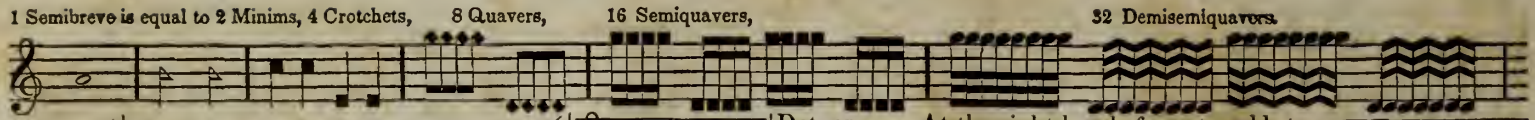
A semibreve rest fills a bar, in all moods of time; the other rests are marks of silence, equal in time to the notes after which they are called.



The natural place for Mi, is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	F
if B and E,	A	If F, and C,	C
if B, E, and A,	D	If F, C, and G,	G
if B. E, A, and D,	G	If F, C, G, and D,	D

A SCALE OF NOTES AND THEIR PROPORTION.



Brace. Shows how many parts are to be sung together.

Stave. Five lines, with their spaces, whereon music is written.

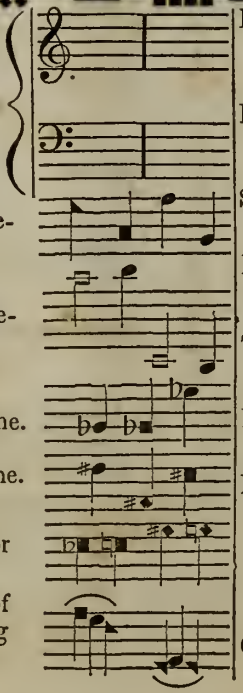
Ledger Line. Is added when notes ascend or descend beyond the stave.

Flat. Set before a note, sinks it half a tone.

Sharp. Set before a note, raises it half a tone.

Natural. Restores a note, when made flat or sharp, to its primitive sound.

Slur. Drawn over or under any number of notes, shows that they are all sung to one syllable.



Dot, or Point. At the right hand of a note, adds to it half its length.

Figure. 3 Over or under any three notes, shows that they are to be sung in the time of two.

Single Bar. Divides the time according to the measure note.

Double Bar. Shows the end of a strain.

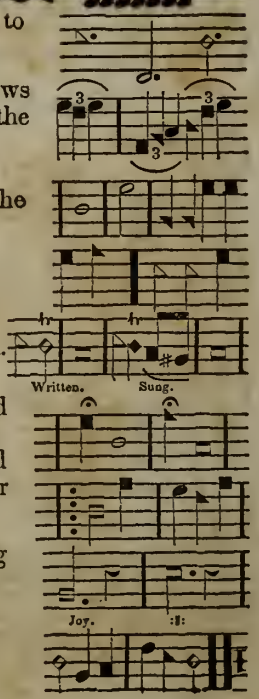
Trill. tr A note proper to be shaken or graced.

Hold. Notes thus marked, are to be held beyond their usual time.

Repeat. Shows that the tune is repeated from it to the next double bar or close.

:‖: Denotes a repetition of the preceding words.

Close. Shows the end of a tune.

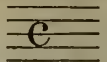


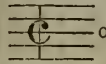
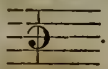
TIME.

Time, in music, is the measure of the duration of sound, by which individuals performing the different parts in a piece of music, are enabled to regulate their movement. In singing, time is regulated by motions made by the hand,—an equal number being made with equal velocity in every measure; that is, during the performance of the notes between any two single bars,—each note receiving its proportionate share of the whole time. The number of motions or beats in each measure, is determined by the mark of time.

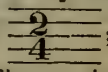
There are three kinds of time: viz. Common, Triple, and Compound; each having two, three, or more signs, which indicate, as far as practicable, the rapidity of movement.

Common Time.—Common time has three marks or signs. (In this work there are four, two of which may be considered as one and the same, so as virtually to make but three.)

The first mark is **C**, written  and requires a semibreve, or its equivalent in other notes, in a measure. It has four beats in a measure, with full accent on the first, and slight or secondary accent on the third.

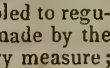
The second mark is **C** with a bar crossing it, thus,  or an inverted **C**, thus,  . A semibreve, or its equivalent in other notes, fills a measure. There are only two beats in a measure, with the accent usually on the first part of the measure, but sometimes on the first and third parts. It is usually performed more rapidly than the first mark.

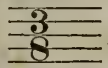
Note.—In many of the modern printed books, the figures **4-4** are substituted for the mark **C**, and **2-2** for the *barred* **C**. The figures are used in the latter part of this work.

The third mark is  ; the minim, or its equivalent in other notes, fills the measure. There are in each measure two beats, and it is accented and measured the same as the second mark.

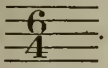
Triple Time.—Triple time has also three signs. The first sign is

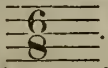
The pointed semibreve, or its equivalent in other notes, fills the measure In each measure there are three beats, with a primary accent on the first, and a secondary accent on the third part of the measure.

The second mark is  The pointed minim, or its equivalent in other notes, fills the measure: it is beat and accented as the first.

The third mark is  ; contains a pointed crotchet, or its equivalent in other notes, in a measure: is beat and accented as the second.

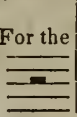
Compound Time.—Compound time is composed of triple and common time, since each measure is susceptible of being divided into two measures of triple time: it also bears a resemblance to common time in being measured by two beats. It has only two signs.

The first sign is  . Two pointed minims, or their equivalent in other notes, fill the measure. It has only two beats in a measure, with the accent on the first and fourth parts of the measure.

The second mark is  . Two pointed crotchets, or their equivalent, fill a measure: it is accented and beat as the first mark.

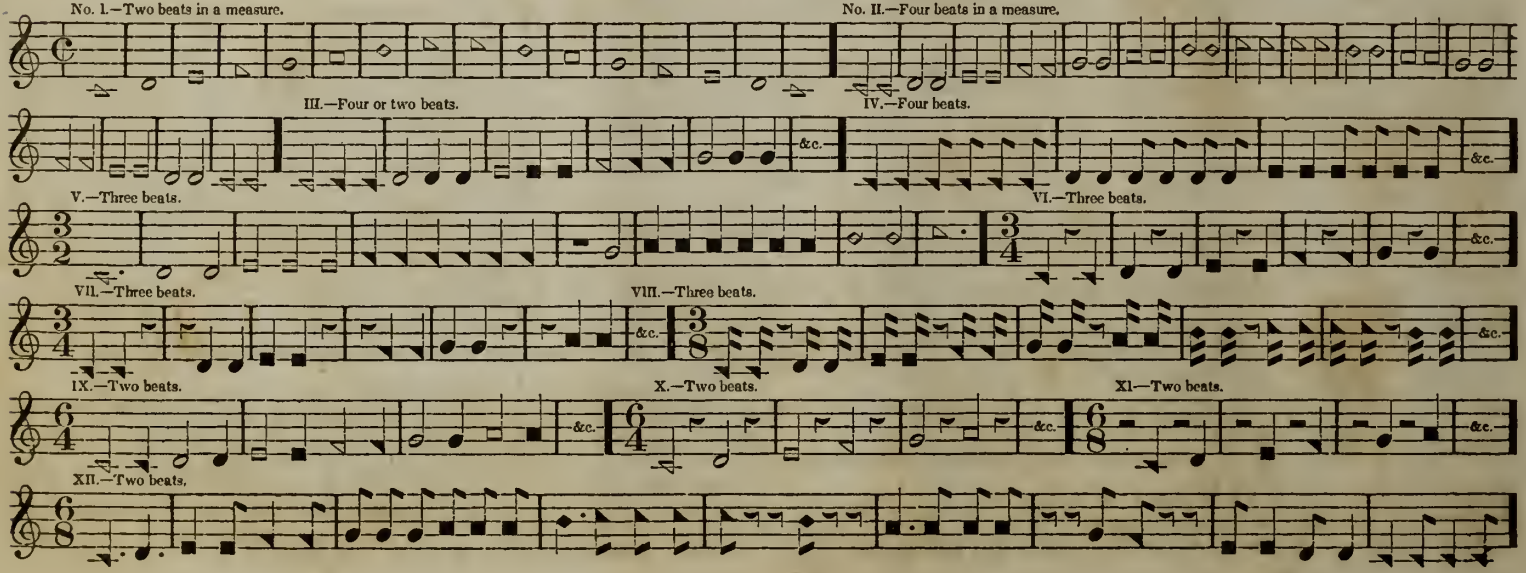
N. B. In beating time, the first beat, which is always a down beat, falls on the first part of the measure.

In the use of figures as marks of time, they are always made to express the fractional part of the semibreve which fills the measure: for example, if the mark be **2-4**, the notes in each measure are always equal to two-fourths, or one half of the semibreve; viz. a minim. If it be **3-4**, three-fourths of the semibreve fill the measure; viz. a pointed minim, or three crotchets, or their equivalent in other notes. If, again, it be **6-8**, then six-eighths of the semibreve fill the measure; viz. six quavers, three crotchets, or two pointed crotchets, or their equivalent in notes of any kind.

Before commencing the following exercises in beating time, a clear idea should be acquired of the design of *Rests* in music. Each note has its corresponding rest, which equals it in time. The characters are—for the semibreve, an oblong square, placed below the middle line, thus, For the minim, a character of the same kind, placed above the same line, thus, 

The crotchet rest consists of a stem, with a hook at the top, turning to the right, thus, . The quaver differs from the crotchet, in having its hook turned to the left, thus, . The semiquaver has two hooks, turning to the left, thus, and the demisemiquaver has three, thus,

EXERCISES IN BEATING TIME.



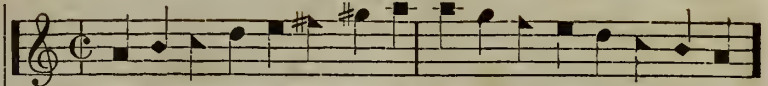
DIATONIC SCALE.--KEY-NOTE, &c.

There are in music seven primary sounds; the first of which being repeated, completes the octave, or scale of eight notes. The Diatonic Scale consists of a regular succession of these eight sounds; ascending or descending by unequal intervals, called *tones* and *semitones*. These intervals or degrees, are, five of them whole tones, and two semi or half tones.

The key-note, in every tune, is the last note of the bass. There are two keys, viz. Major and Minor. If the last note of the bass be *fa*, or the first above *mi*, the first third in ascending is a major third, and the tune is consequently said to be in the major mode. If the last note of the bass be *la*, or the first below *mi*, the first third in ascending is a minor third, and the tune is said to be in the minor mode. These two modes are dissimilar in character; the major being bold and cheerful; the minor, plaintive or mournful.

The difference in the keys depends on the different arrangement of the tones and semitones. In the major key, or mode, they are between the third and fourth and seventh and eighth tones; that is, between the syllables *la* and *fa*, and *mi* and *fa*. In the minor mode, they are naturally between the second and third and fifth and sixth, and these are their true places in the descending scale; but in the ascending, in order to make the seventh a proper leading note to the octave, the one between the fifth and sixth is transferred to between the seventh and eighth, by sharping the sixth and seventh, as seen in the scale at the top of the next column.

MINOR SCALE.



The use of flats and sharps in music, is, to keep these two semitones at their proper distance from the key-note, and from each other; while the key-note is changed from any one letter in the scale to another. In the natural scale, *mi*, the leading note, is on the letter B; C consequently is the major key-note, and A its relative minor. If now we commence with C, the major key, and ascend, E and F will be found to be the third and fourth; and B and C, the seventh and eighth. The semitones are, therefore, between these letters: if, however, we commence with the minor key, *la*, and count the letters in the ascending series, these same letters will be found between the second and third and fifth and sixth; B and C being the second and third, and E and F the fifth and sixth.

The key-note is, however, changed to each and every letter in the scale; hence, for the semitones to preserve their proper distance from the key, they must be transposed, by means of flats and sharps, from their natural place between B and C, and E and F, and placed between other letters which are at the required distance from the letter assumed as the key-note. The following table will serve to illustrate this subject.

TABLE SHOWING THE OPERATION OF FLATS AND SHARPS.

Natural Scale.	*One Sharp.*	*Two Sharps.*	*Three Sharps.*	*Four Sharps.*	*One Flat.*	*Two Flats.*	*Three Flats.*	*Four Flats.*
G	8th G Semi tone.	G	7th G	G	G	G	G	7th G
7th F	7th F	F	F	F	8th F Semi tone.	F	F	F
E	E	E	E	8th E Semi tone.	7th E	4th ♭E Semi tone.	8th ♭E Semi tone.	♭E
D	D	8th D Semi tone.	4th D Semi tone.	7th ♯D	D	3d D	7th D	4th ♭D Semi tone.
8th C Semi tone.	4th C Semi tone.	7th ♯C	3d ♯C	♯C	C	C	C	3d C
7th B	3d B	B	B	B	4th ♭B Semi tone.	8th ♭B Key. Semi tone.	♭B	♭B
A	A	A	8th A Key. Semi tone.	4th A Semi tone.	3d A	7th A	4th ♭A Semi tone.	8th ♭A Key. Semi tone.
G	Key G	4th G Semi tone.	7th ♯G	3d ♯G	G	G	3d G	7th G
4th F Semi tone.	♯F	3d ♯F	♯F	♯F	F Key	F	F	F
3d E	E	E	E	Key E	E	E	Key E	E
D	D	Key D	D	D	D	D	D	D

Key C

It will be perceived, by an examination of the above table, that in every key, the semitones, in ascending from the major key-note, are between the third and fourth, and seventh and eighth, and that they are removed from their natural place by the operation of flats and sharps; viz. by depressing notes, in some instances, and in others, elevating them a semitone.

In the introduction of flats and sharps in music, the letters to be flatted or sharped, are determined by the following fixed and uniform law; viz. Sharps are introduced by ascending fifths and falling fourths; and flats by ascending fourths and falling fifths. For example: F is the first letter sharped by the rules of music, and to find the second letter, we commence with F, and count five letters ascending, or four descending, and in either case ascertain C to be the letter required. If, again, it be required to introduce a second flat, we commence with B, the first letter flatted, and count a fourth ascending, or a fifth descending, and in either case, we come to E, which is consequently the letter required.

In the introduction of sharps, *mi* is always on the letter last sharped; in the introduction of flats, *mi* is always a fourth above the last flat.

NAMES APPLIED TO THE SEVERAL NOTES OF THE SCALE.

1. The first note in the scale is called the *Tonic*, or *Key*, because it determines the pitch; and also because all other notes are reckoned from this.

2. The second note is called the *Supertonic*, being the first above the tonic.

3. The third note is called the *Mediant*, from its situation; being equally distant from the tonic, or key, and the dominant.

4. The fourth note is called the *Subdominant*, because it bears the same relation to the octave, that the dominant does to the key; the former being a fifth below the octave, and the latter, a fifth above the tonic. Or it may receive its name from standing first below the dominant.

5. The fifth is called the *Dominant*, being one of the governing notes of the scale.

6. The sixth is called the *Submediant*, because it sustains the same relation to the octave, that the mediant does to the key; the one being a third below the octave, the other a third above the tonic or key.

7. The seventh is called the *Leading Note*, or *Subtonic*, because it stands immediately below the octave, which is the same as the tonic, except that it is an eighth higher in pitch.

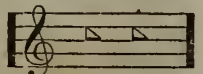
8. The eighth note is called the *Octave*, on account of its distance from the key.

INTERVALS.

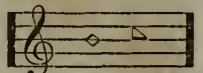
An *Interval* is the distance from any one sound to another; of which the smallest is a semitone, and the largest in the simple scale, is five tones and two semitones, or the octave.

The whole number of intervals is fourteen; viz. the Unison, Minor Second, Major Second; Minor Third, Major Third; Perfect Fourth, Sharp Fourth; Flat Fifth, Perfect Fifth; Minor Sixth, Major Sixth; Minor Seventh, Major Seventh; and Octave.

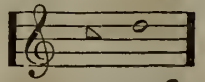
The *Unison*, is one and the same sound, as,



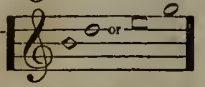
The *Minor Second*, consists of one semitone, as,



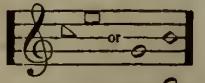
The *Major Second*, consists of one whole tone, as,



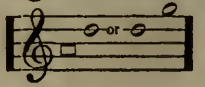
The *Minor Third*, consists of one tone and a semitone, as,



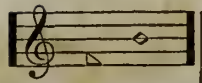
The *Major Third*, consists of two whole tones, as,



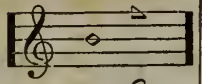
The *Perfect Fourth*, consists of two tones and a semitone, as,



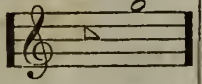
The *Sharp Fourth*, consists of three whole tones, as,



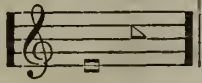
The *Flat Fifth*, consisting of two tones and two semitones, as,



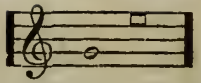
The *Perfect Fifth*, consisting of three whole tones and one semitone, as,



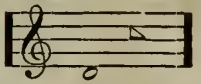
The *Minor Sixth*, consisting of three tones and two semitones, as,



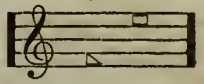
The *Major Sixth*, consisting of four tones and one semitone, as,



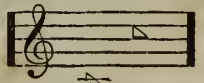
The *Minor Seventh*, consisting of four tones and two semitones, as,



The *Major Seventh*, consisting of five tones and one semitone, as,



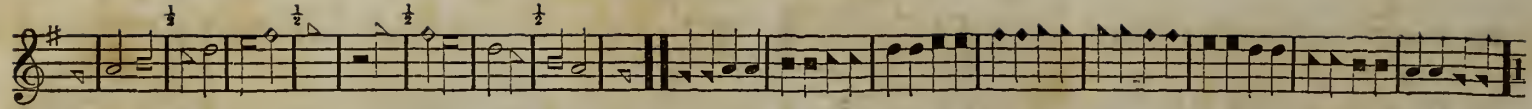
The *Octave*, consisting of five tones and two semitones, as,



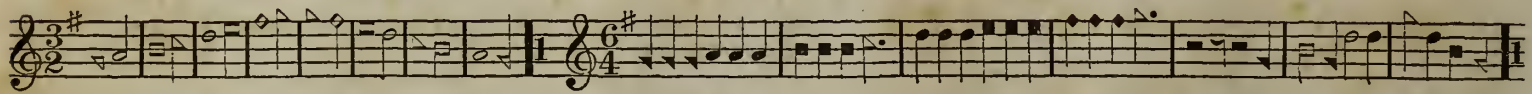
INTERROGATIONS.

What is Music? *Ans.* It is the art of combining sounds in a manner agreeable to the ear. What is the Clef? *Ans.* A character used to designate the parts. On what line does the G clef stand? What letter does it always represent? *Ans.* G. On what degree does the counter clef stand? Does this clef ever change its place? *Ans.* It may be transferred to any letter in the scale. On what line does the bass clef stand? What letter does it represent? What are Notes? *Ans.* Characters indicating sound. What are Rests? *Ans.* Characters indicating silence. How many are there of each kind? *Ans.* Six. What are Choosing Notes? What is Syncopation? What is Accent? On what parts of the measure does it always fall? What rest fills a bar in all modes of time? What is the natural place of *mi*? Where is it, if B be flat? If B and E be flat? If B, E and A be flat? If B, E, A and D be flat? If F be sharp? If F and C be sharped? If F, C and G be sharped? If F, C, G and D be sharped? What is the proportionate length of the notes? What is the use of the Brace? What is the Stave or Staff? What is the Ledger Line? What is the operation of the Flat? Of the Sharp? The Natural? The Slur? What is the effect of the Dot placed at the right of a note? Of the figure 3 placed over or under any three notes? What is the use of the Single Bar? Of the Double Bar? What does the Trill show? The Hold? The Repeat? The Close? What is Time, in music? How is it regulated? What part of the time of the whole measure does each note receive? By what is the number of beats in each measure determined? How many kinds of Time are there? What are they? How many signs has each? What do the marks of time indicate? How many has Common Time? What is the first mark? What fills the measure? How beat and accented? What is the second mark? What fills the measure? How beat and accented? What is the third mark? What fills the measure? How beat and accented? How many signs has Triple Time? What is the first? What fills the measure? How beat and accented? What is the second mark? What fills the measure? How beat and accented? What is the third mark? What fills the measure? How beat and accented? Of what is Compound Time composed? How many signs has it? What is the first? What fills a measure? How beat and accented? What is the second mark? What fills a measure? How beat and accented? On what part of the measure does the down beat always fall? In the use of figures as marks of time, what are they always made to express? How many primary sounds are there in music? How is the Octave completed? Of what does the Diatonic Scale consist? How many whole tones are there? How many semitones? What is the Key Note? How many keys are there? How are they determined? How does the first third in ascending from the major key differ from the first third in the minor key? What is the peculiar character of each mode? On what does the difference in the keys depend? Where are the semitones situated in the major mode? Where are they situated in the minor mode? What change from the natural order is made in the ascending scale? Why? How is the change effected? What is the use of Flats and Sharps in music? In the Natural Scale, on what letter is *mi*, the leading? What letter is consequently the major key? And what the relative minor? Between what letters therefore are the semitones? What relation do these letters sustain to the minor key, A? Does the key-note change from one letter to another? What must then be done that the semitones may preserve their distance from the key? What is the rule for the introduction of flats and sharps? In the use of sharps, how does *mi* stand with regard to the last sharp? How with regard to the last flat? What is the first note of the scale called? and why? What is the second? and why? The third? and why? The fourth? and why? The fifth? and why? The sixth? and why? The seventh? and why? The eighth? and why? What is an Interval? What is the smallest? What is the largest in the simple scale? How many Intervals are there? What are they called? What is the Unison? Of what does the Minor Second consist? Of what does the Major Second? The Minor Third? The Major Third? The Perfect Fourth? The Sharp Fourth? The Flat Fifth? The Perfect Fifth? The Minor Sixth? The Major Sixth? The Minor Seventh? The Major Seventh? The Octave?

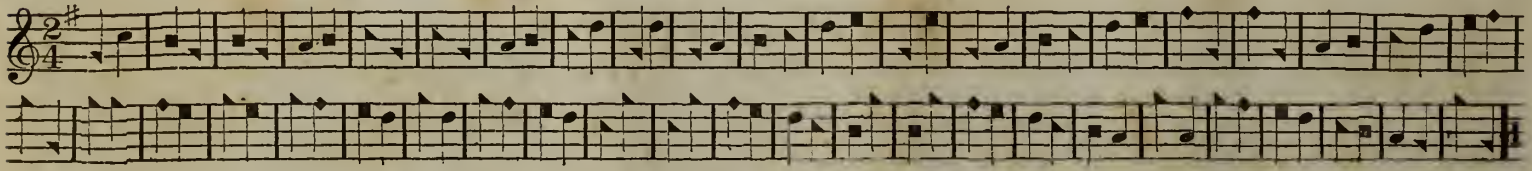
THE EIGHT NOTES.



LESSONS FOR TUNING THE VOICE.



INTERVALS PROVED.

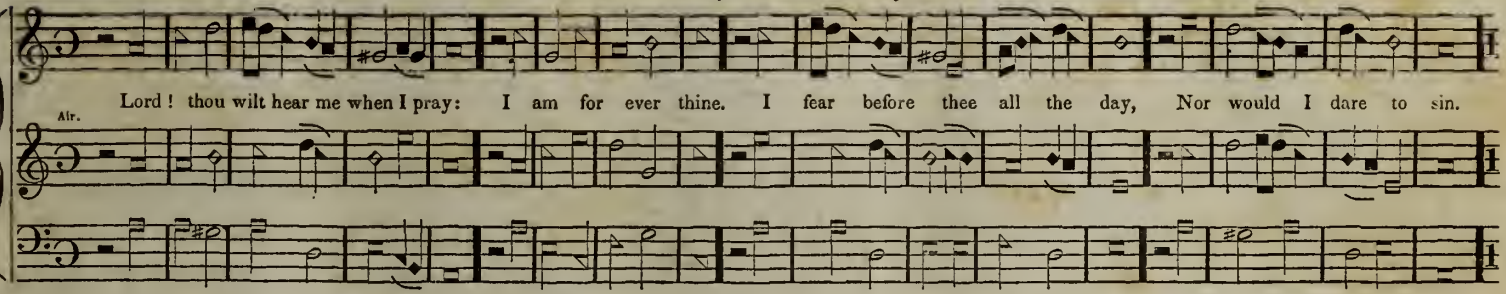


OF THE KEY NOTE.

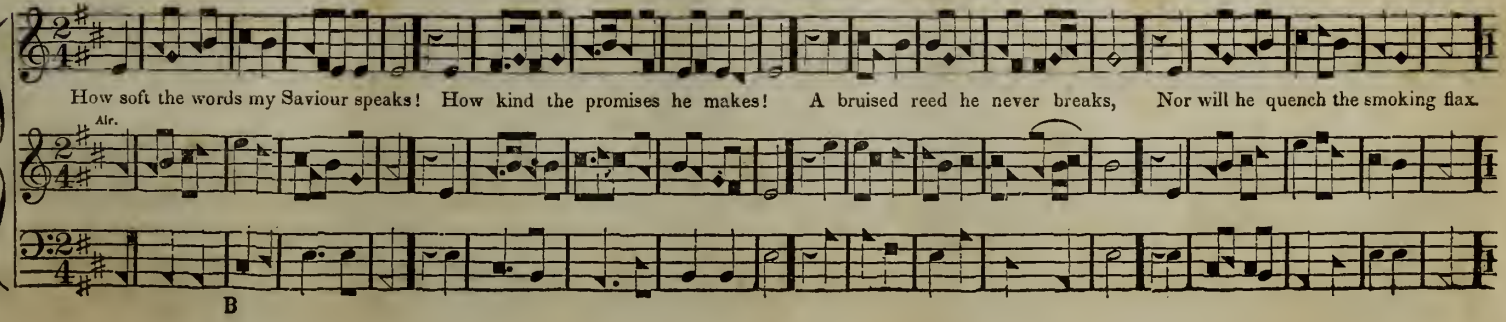
The Key Note is the predominant tone, to which all the other sounds have a reference, and is generally the concluding note of the principal part, and always of the Bass. There are but two keys, viz. the Sharp, or major key, Faw, placed next above Mi; and the Flat, or minor key, Law, placed next below Mi. Tunes in the sharp key are naturally expressive of the cheerful and lively passions, while the flat key is adapted to the grave, the mournful and the pathetic. Hence choristers should always be careful to select such tunes, either in the flat or sharp key, as shall agree with the subject matter of the verse about to be sung, lest the words and the tune be at variance.

NEW-BRUNSWICK COLLECTION OF SACRED MUSIC.

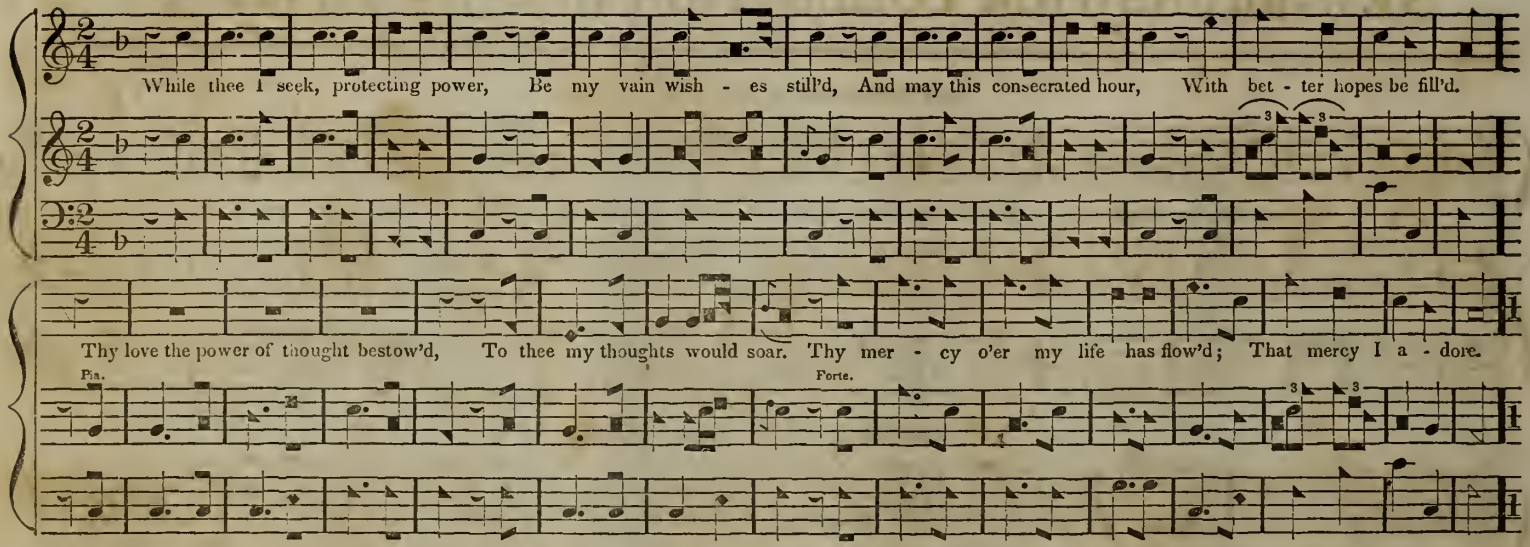
BRUNSWICK, C. M. Flat Key on A.



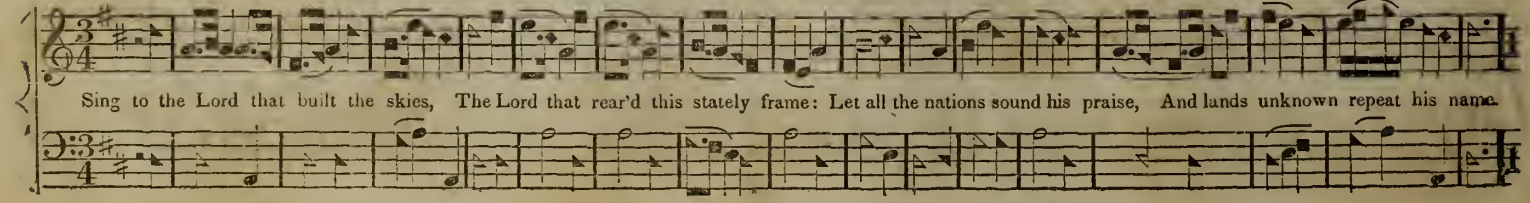
LITCHFIELD, L. M. Sharp Key on A.



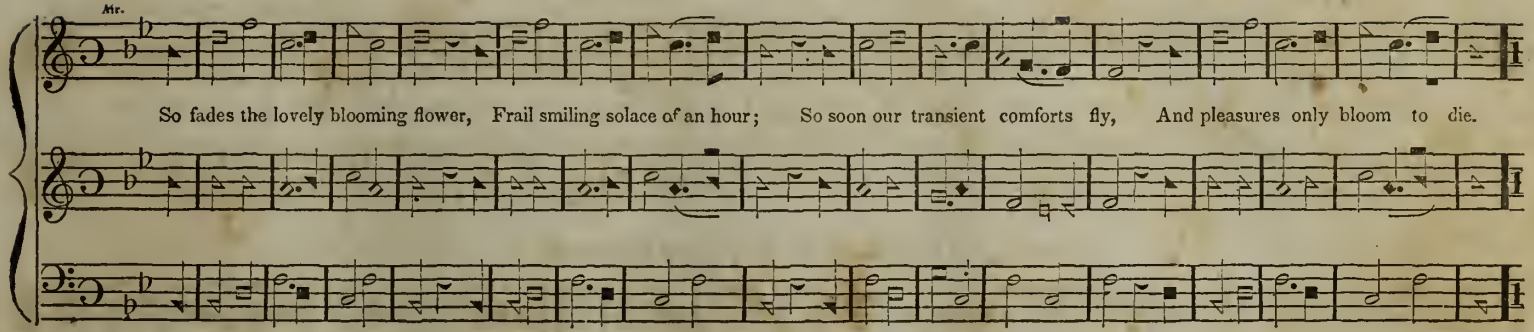
RETIREMENT, C. M. Sharp Key on F



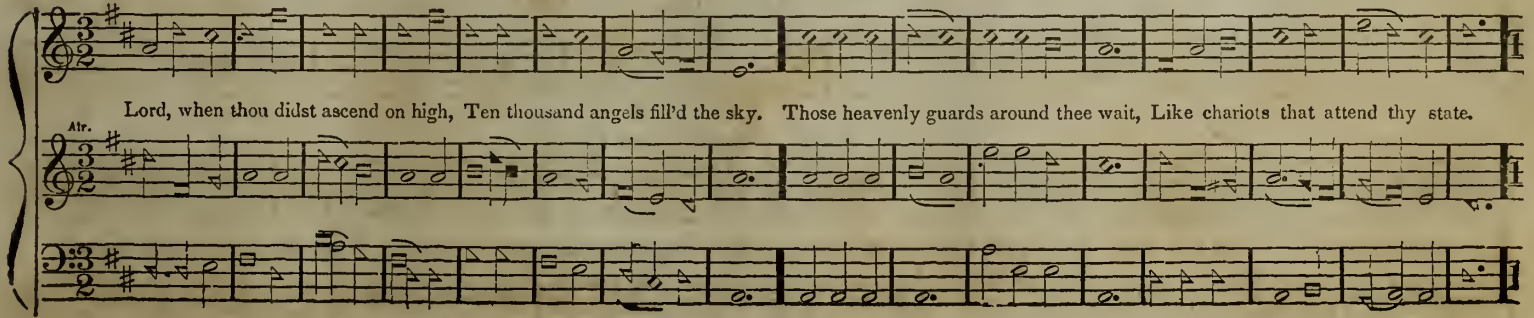
NEW-SABBATH L. M. Sharp Key on D.



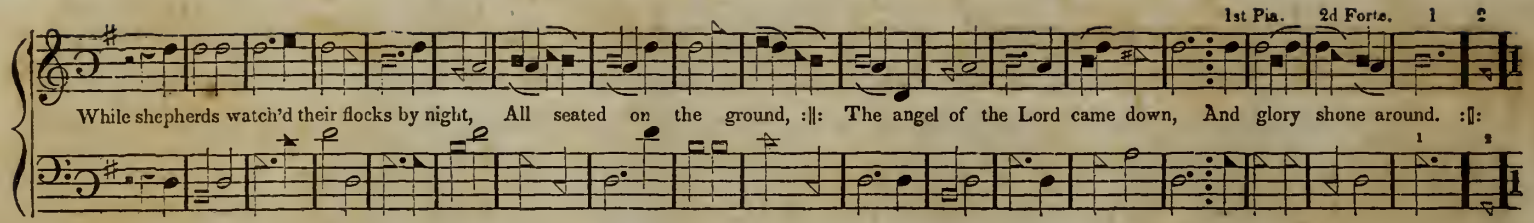
CONDOLENCE, L. M. Sharp Key on B ♭.



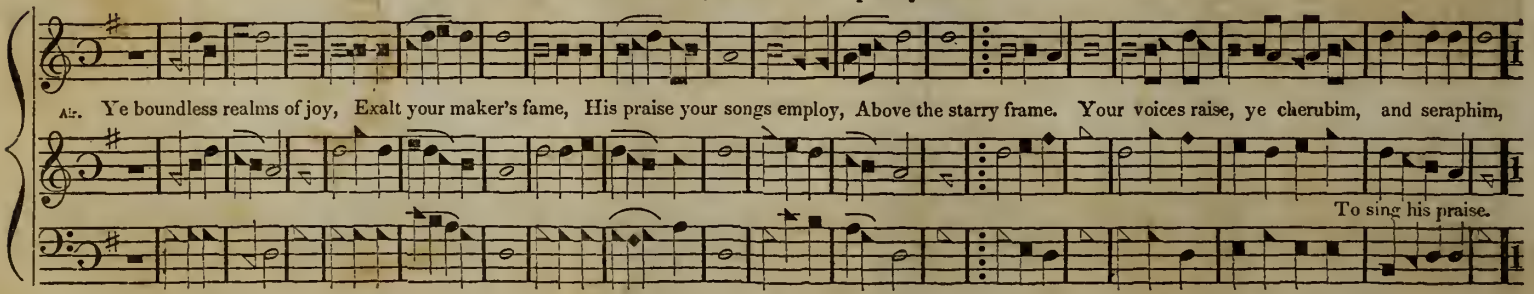
BLENDON, L. M. Sharp Key on D.



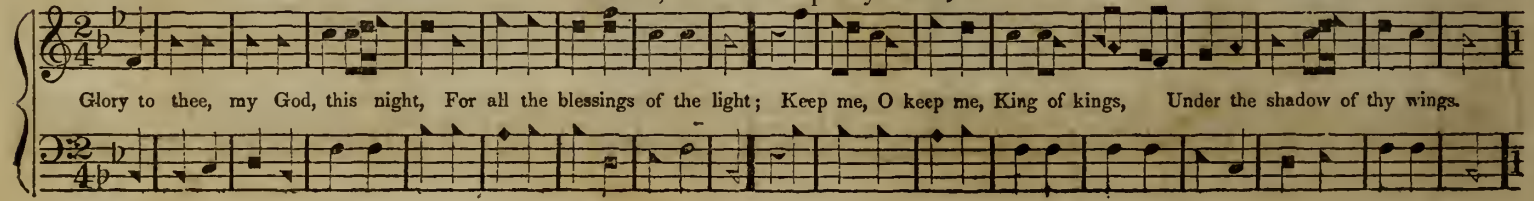
BRISTOL, C. M. Sharp Key on G

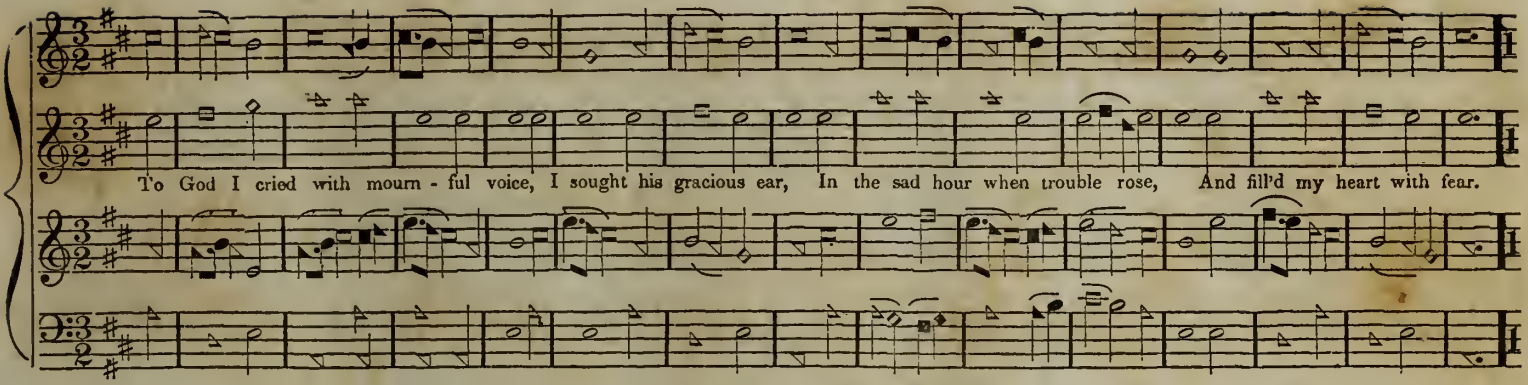


AMHERST, P. M. Sharp Key on G.

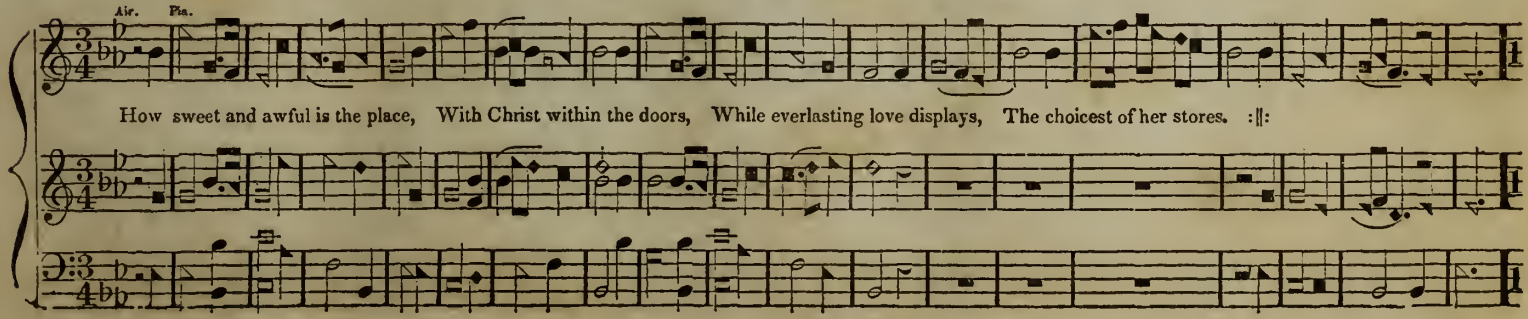


TALLIS, L. M. Sharp Key on B ♭.

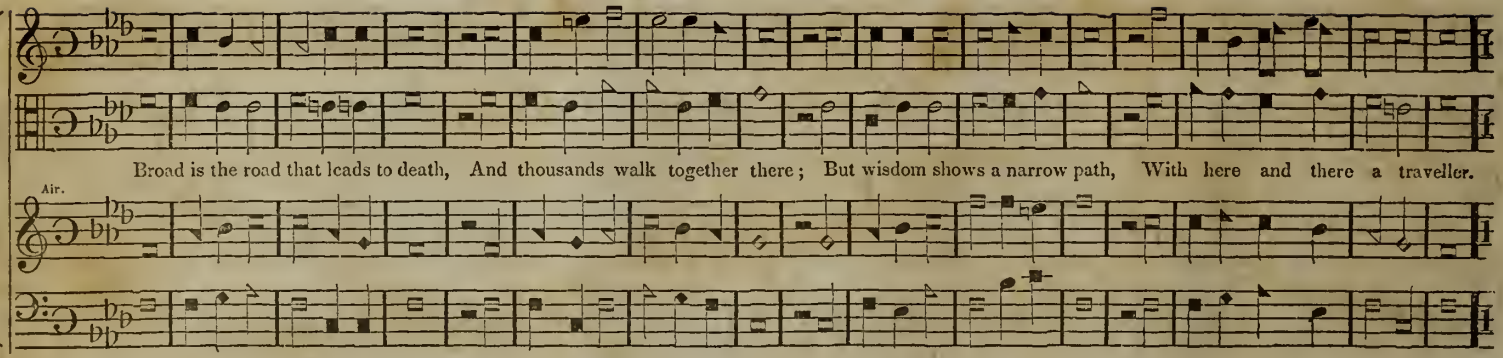




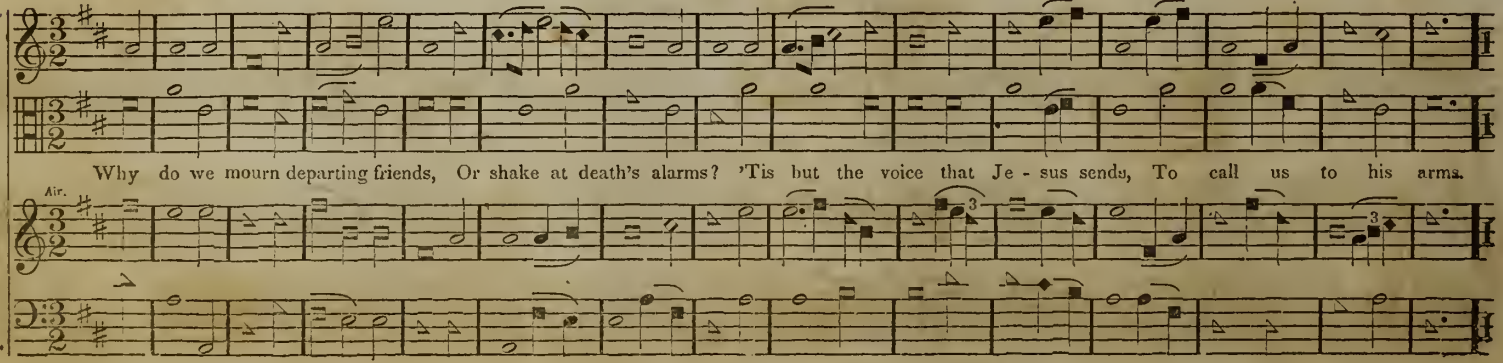
BRADFORD, C. M. Sharp Key on E ♭.

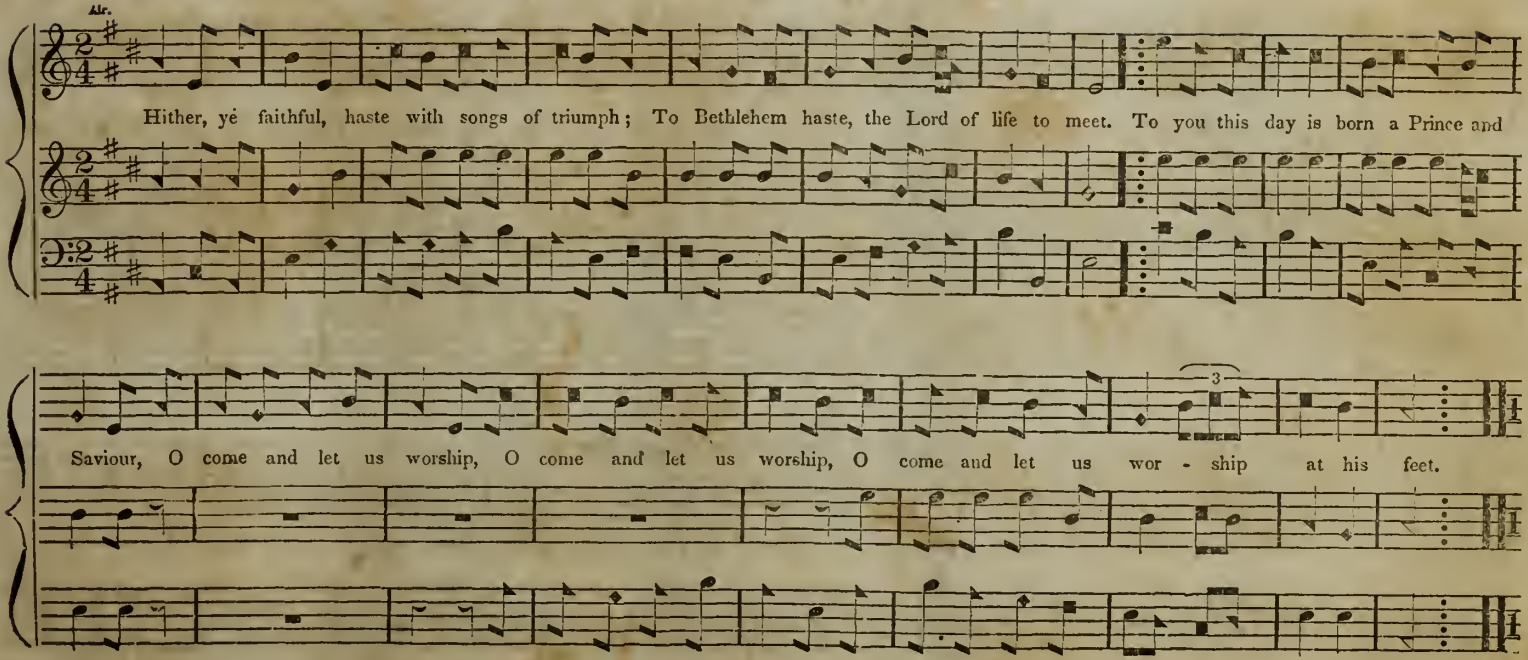


WINDHAM, L. M. Flat Key on F



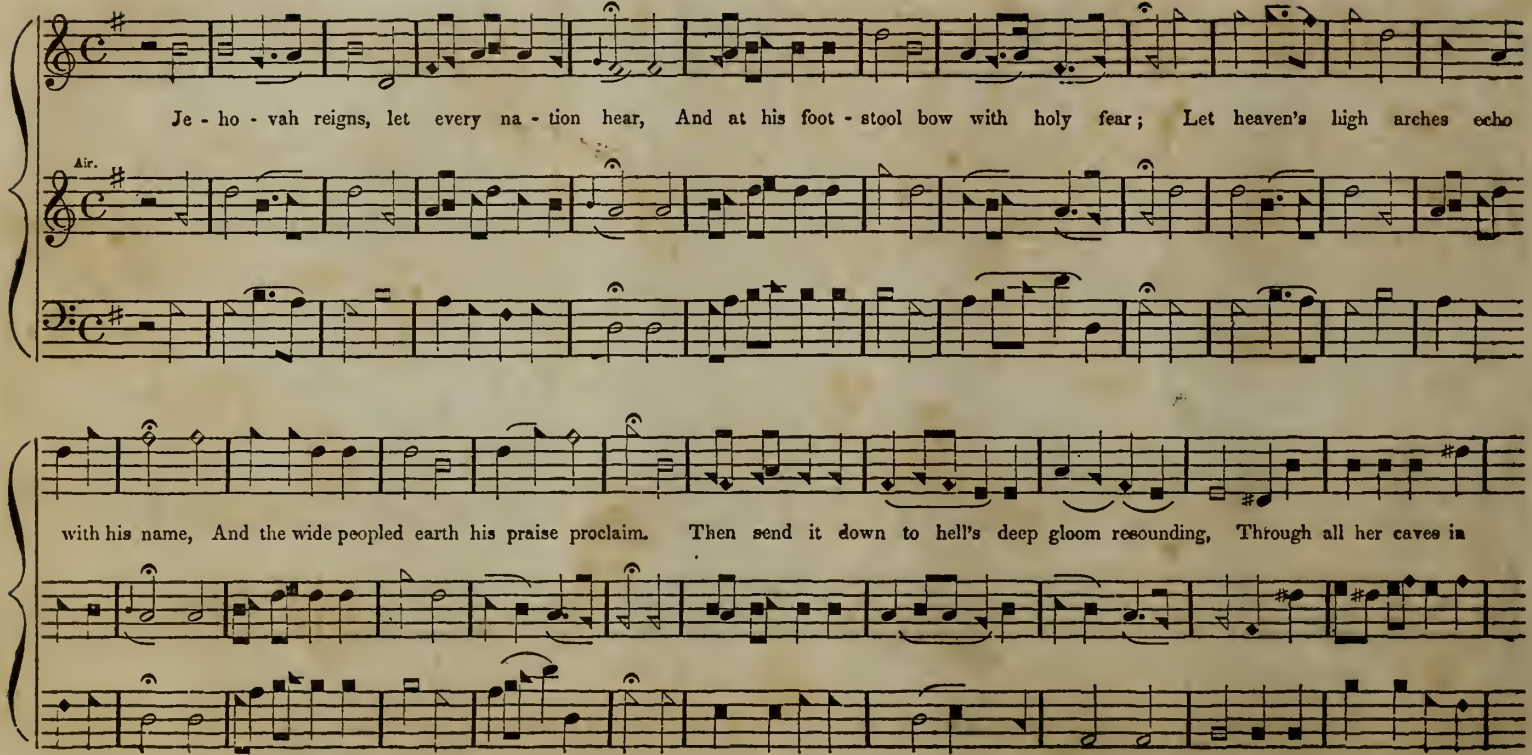
CHINA, C. M. Sharp Key on D.

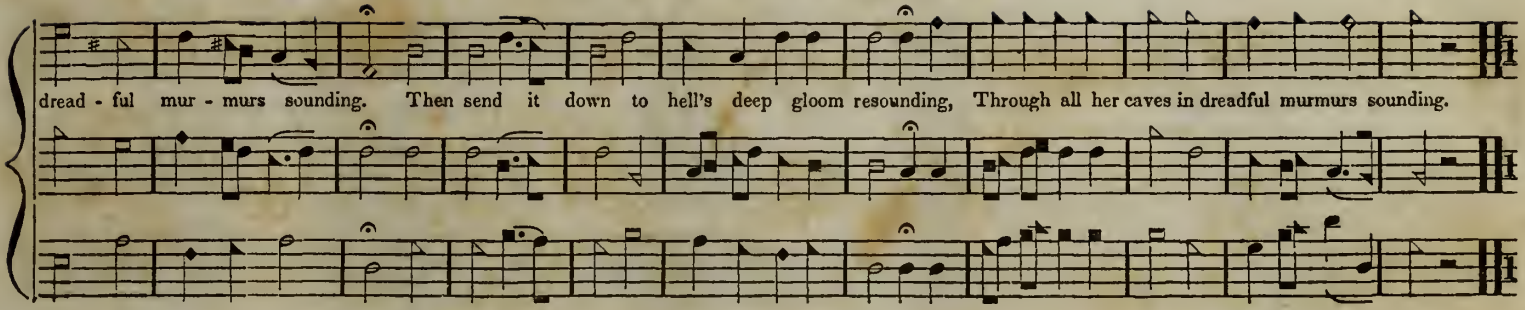




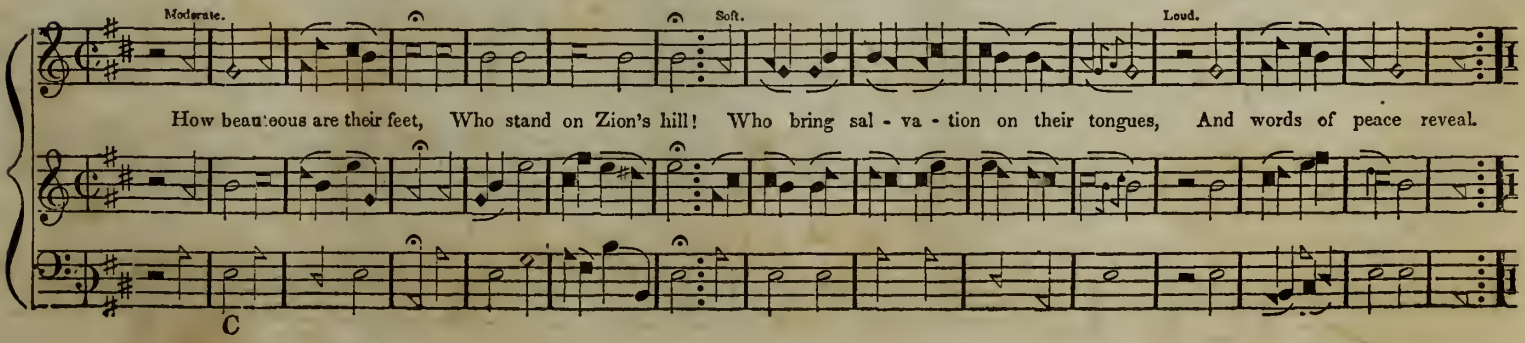
O Jesus, for such wond'rous condescension,
Our praises and rev'rence are an off'ring meet;
Now is the word made flesh, and dwells among us
O come and let us worship at his feet.

Shout his Almighty name, ye choir of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest;
O come and let us worship at his feet.

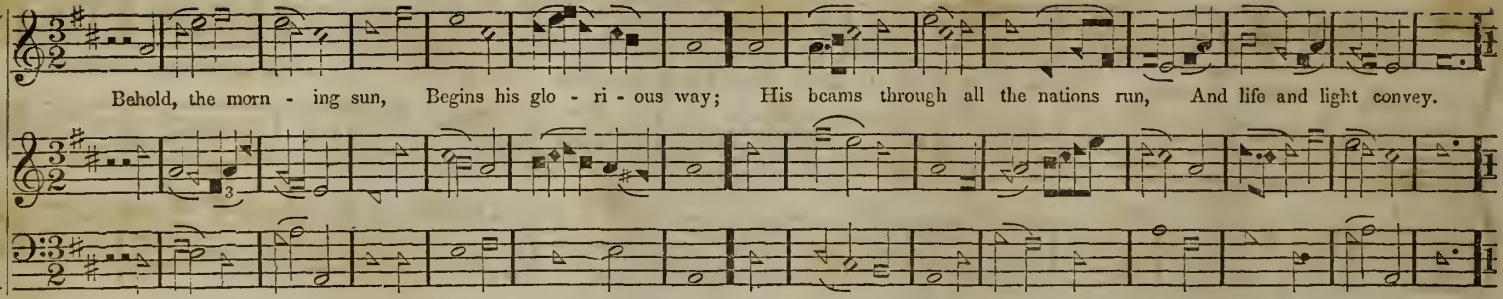

Je - ho - vah reigns, let every na - tion hear, And at his foot - stool bow with holy fear; Let heaven's high arches echo
Air.
with his name, And the wide peopled earth his praise proclaim. Then send it down to hell's deep gloom resounding, Through all her caves in



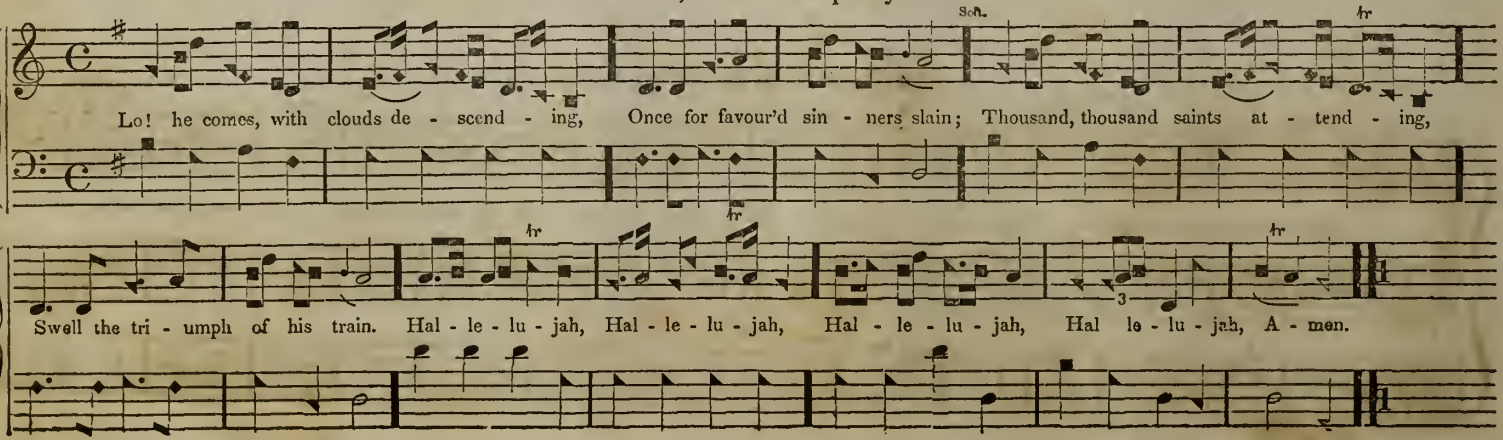
SHIRLAND, S. M. Sharp Key on A.



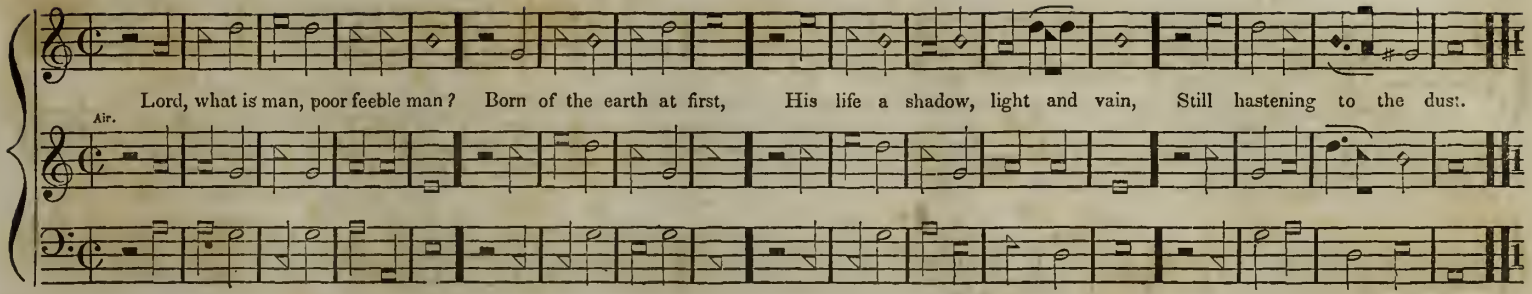
PECKHAM, S. M. Sharp Key on D



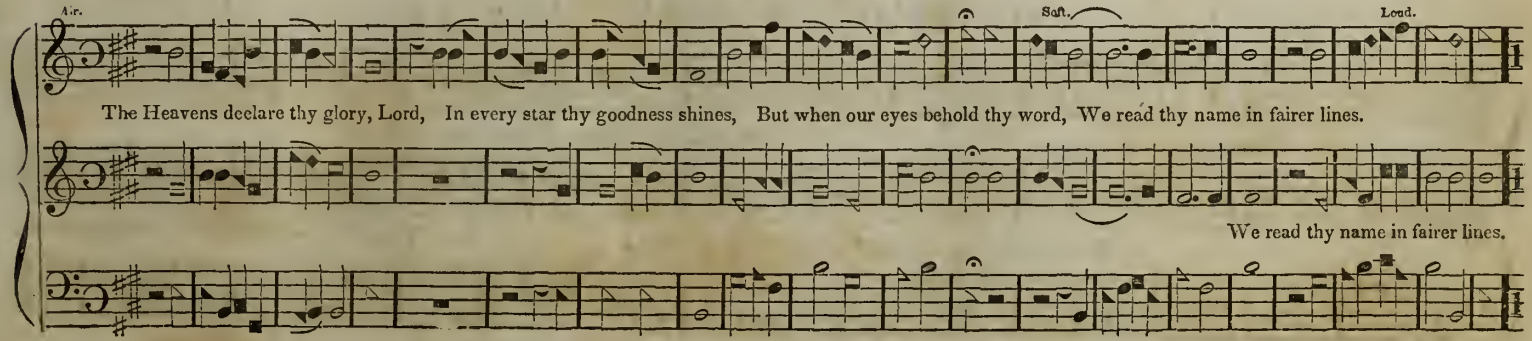
HELMSLEY, P. M. Sharp Key on G.



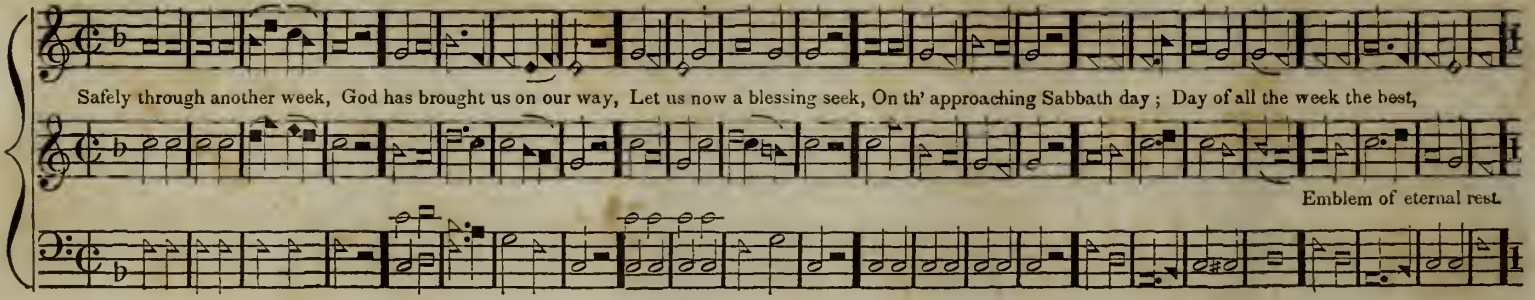
COLESHILL, C. M. at Key on A.



HORSLEY, L. M. Sharp Key on E.

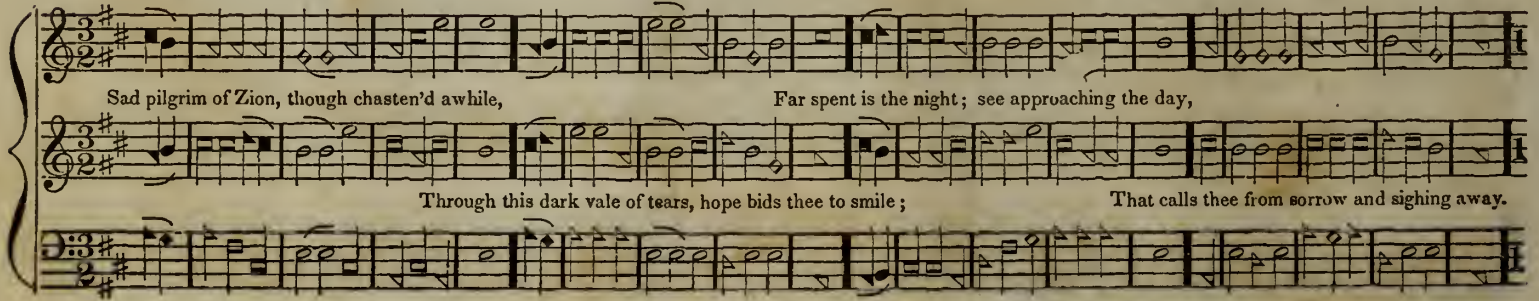


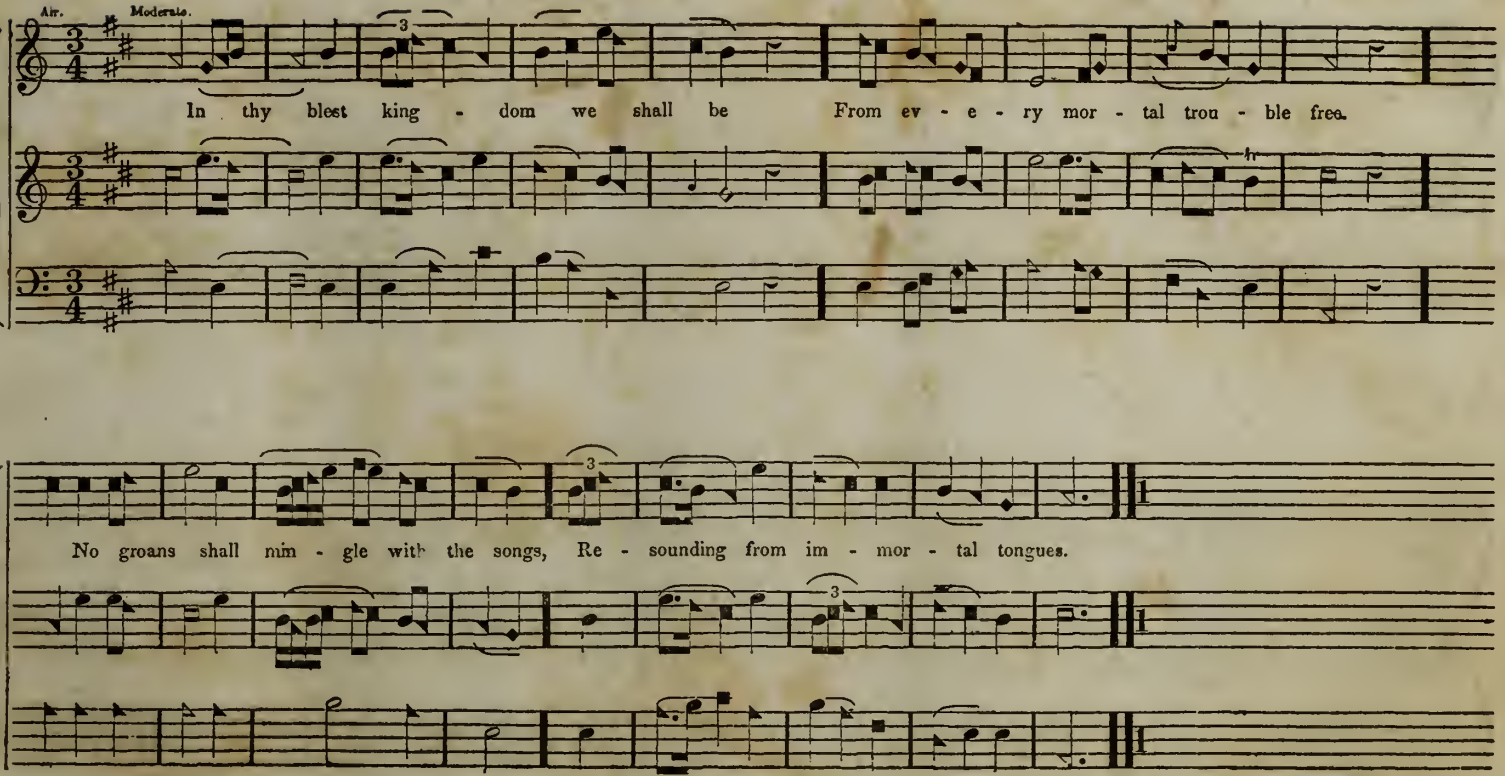
TURIN, 7s. Sharp Key on D.



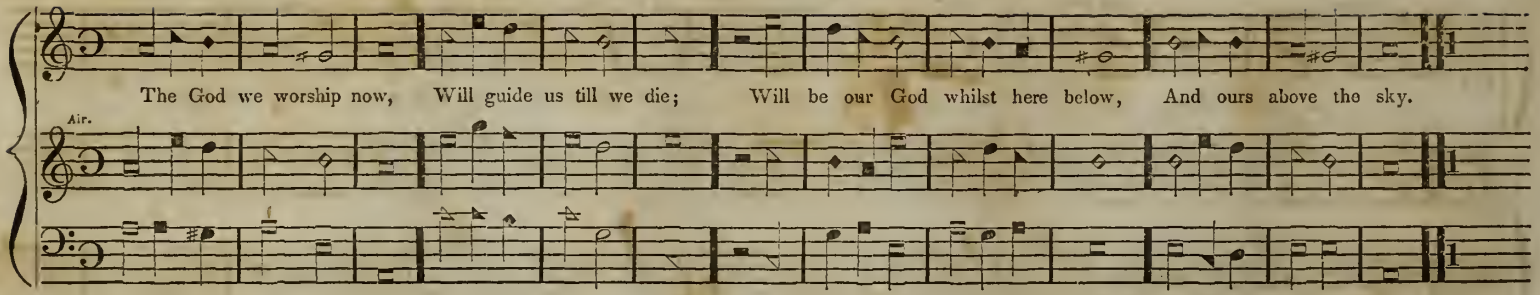
CONSOLATION, 11s. Sharp Key on A.

Vandeventer.

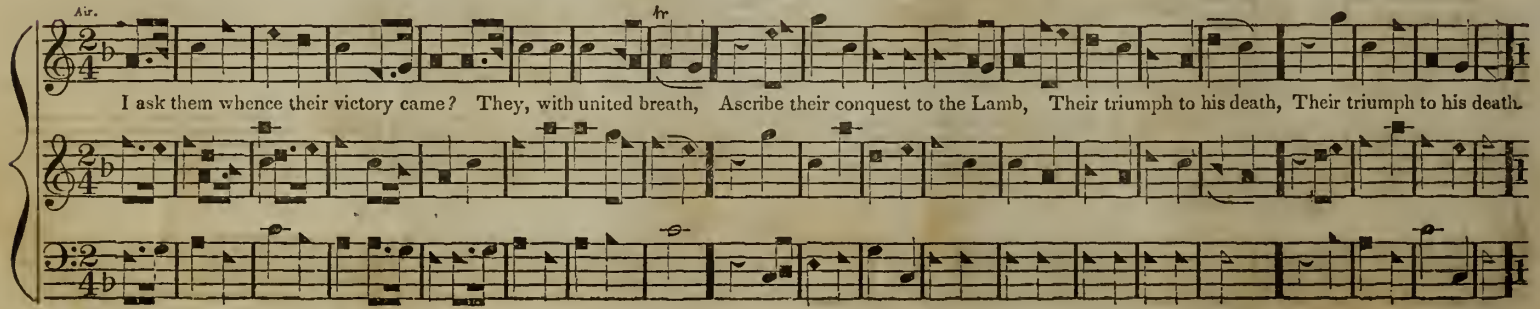


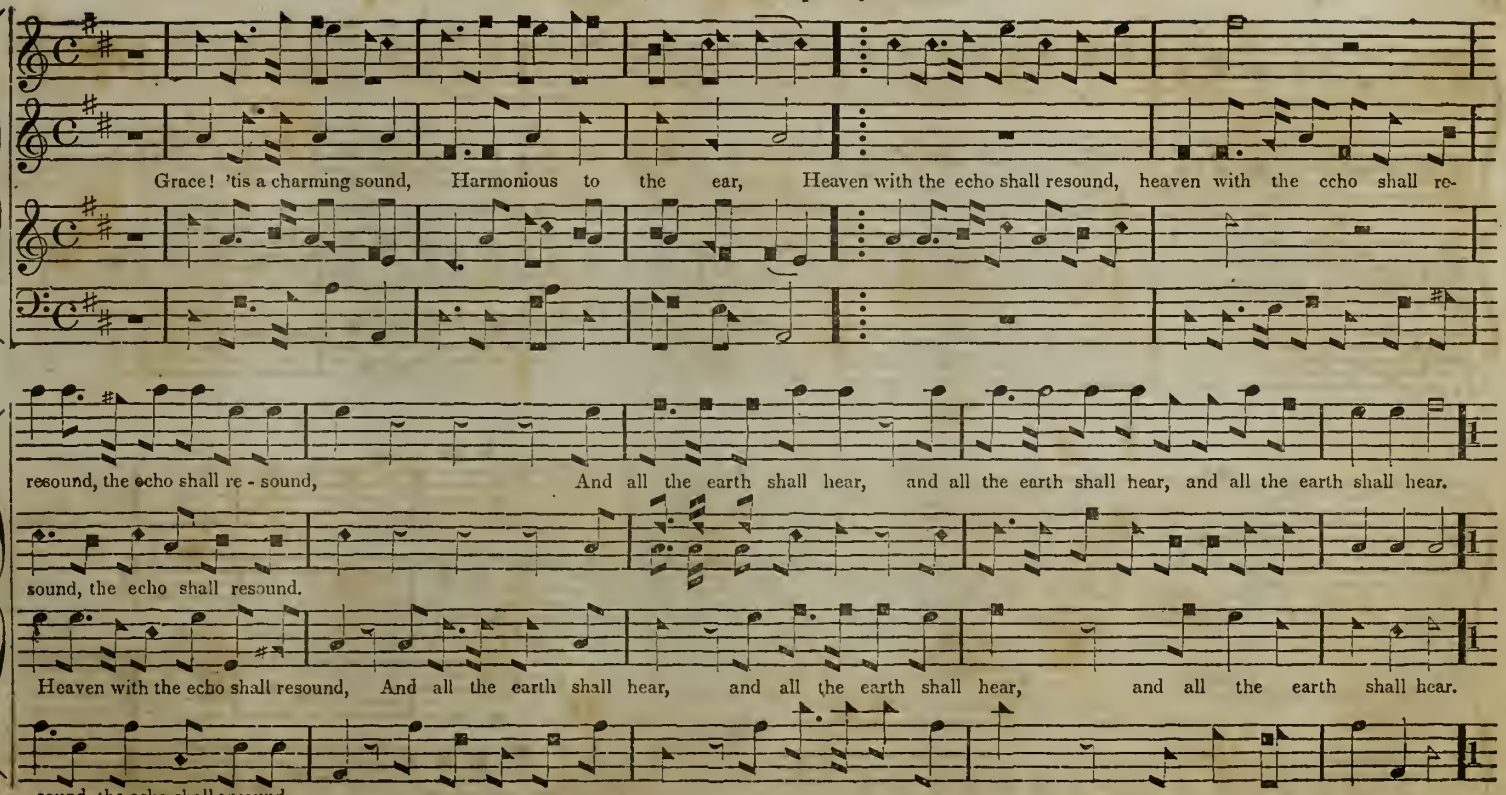

Air.
Moderate.
In thy blest king - dom we shall be From ev - e - ry mor - tal trou - ble free.
No groans shall mix - gle with the songs, Re - sounding from im - mor - tal tongues.

AYLESBURY, S. M. Flat Key on A.

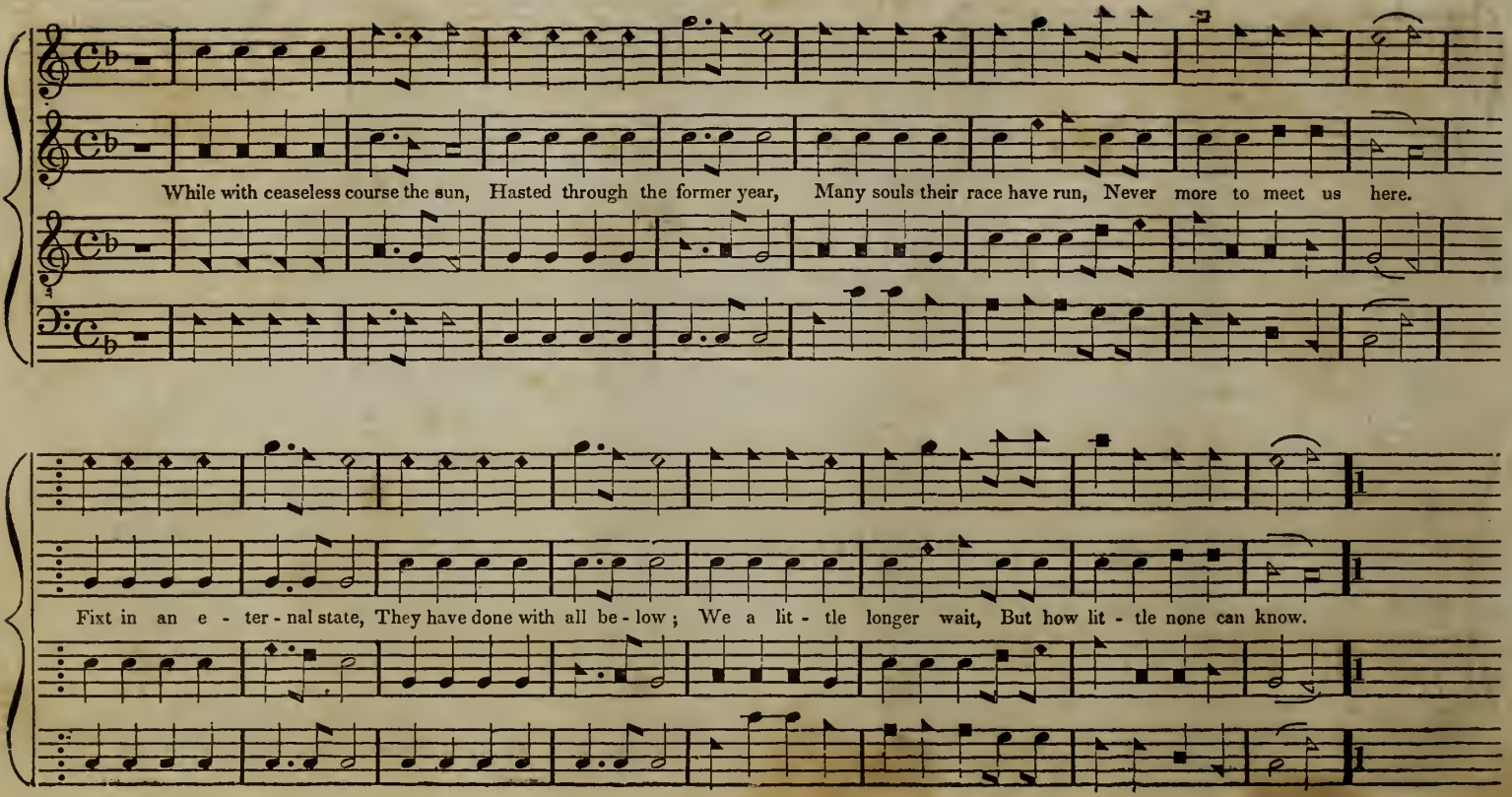


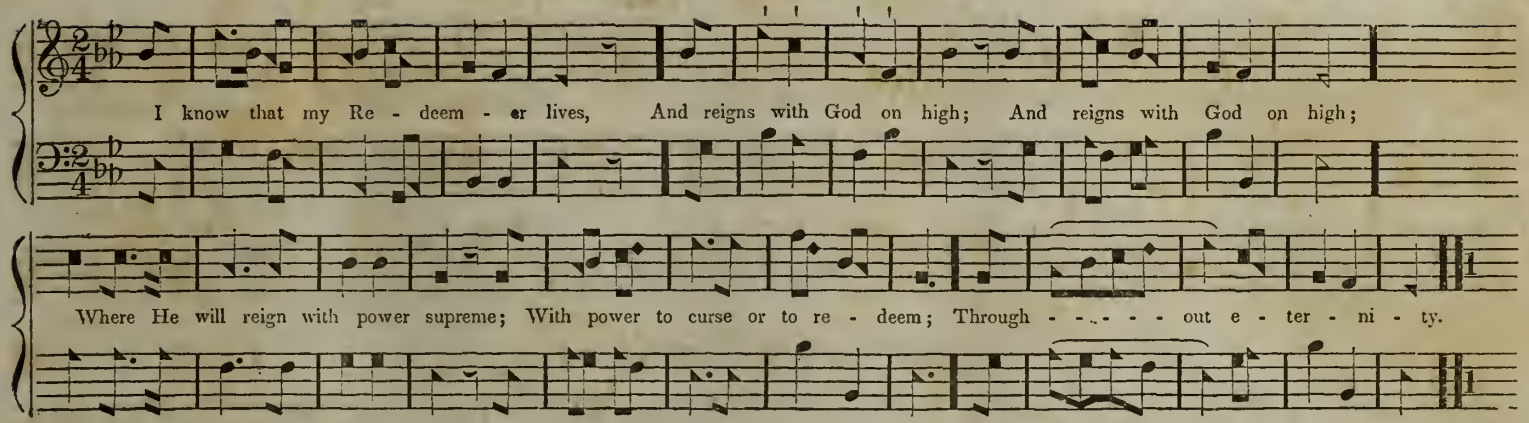
HARLEIGH, C. M. Sharp Key on F.



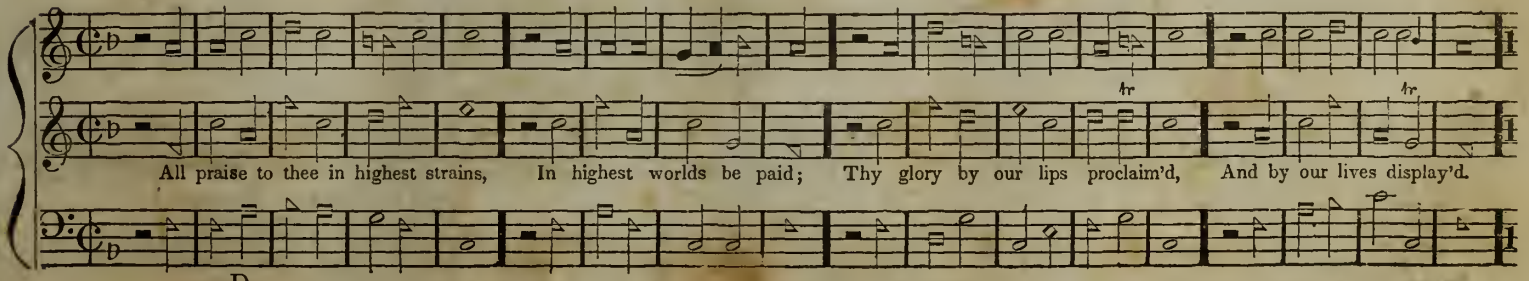

Grace! 'tis a charming sound, Harmonious to the ear, Heaven with the echo shall resound, heaven with the echo shall re-
resound, the echo shall re - sound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound.
Heaven with the echo shall resound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound,

BENEVENTO, 7s Sharp Key on F

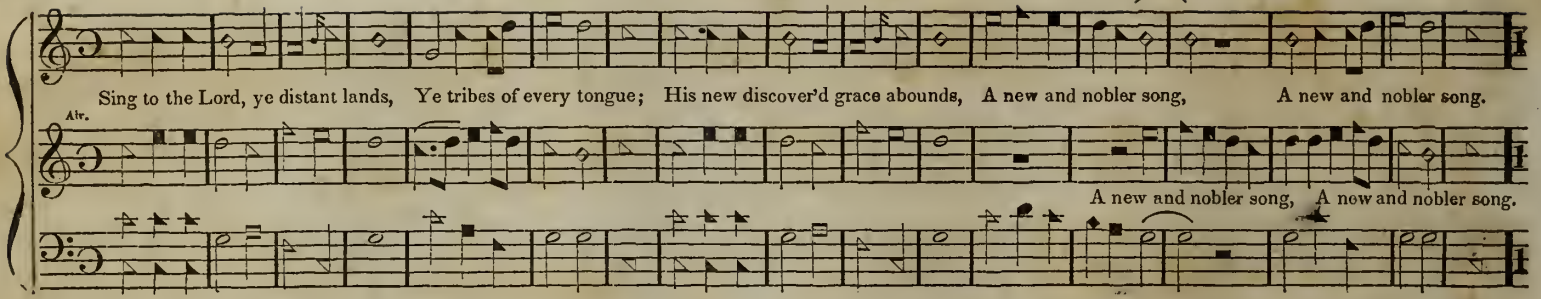




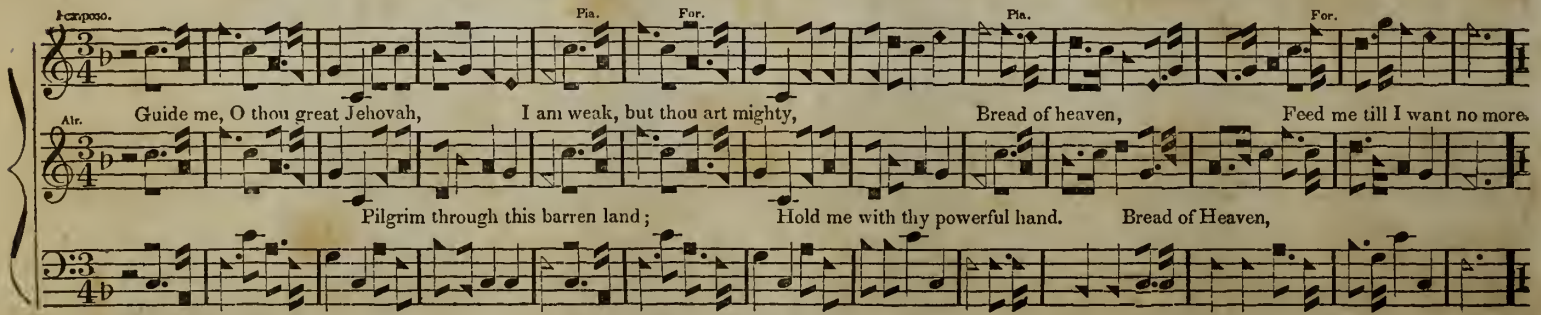
NEW-LONDON, C. M. Sharp Key on F.



CAMBRIDGE, C. M. Sharp Key on C.



TAMWORTH, P. M. Sharp Key on F.

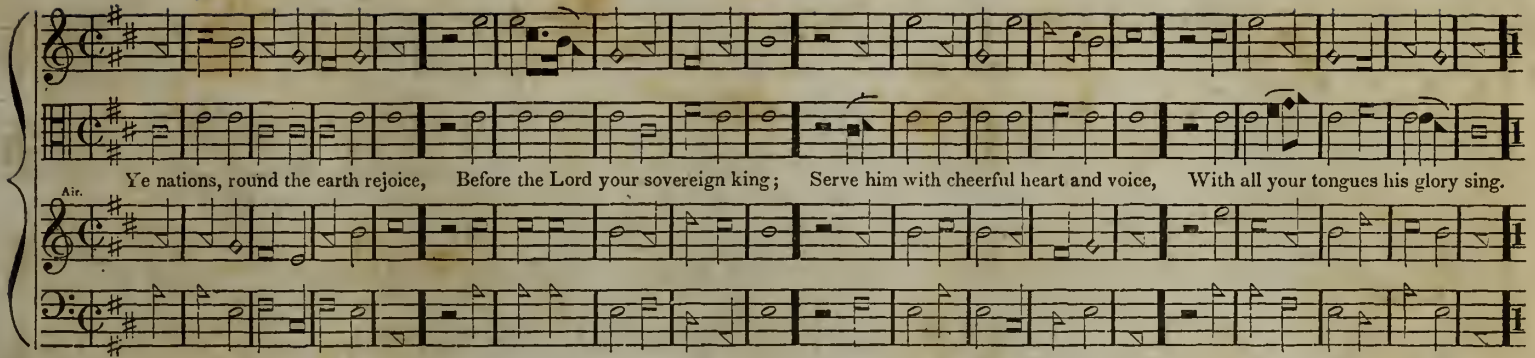


Open now the crystal fountain,
Whence the healing streams do flow,
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliverer!
Be thou still my strength and shield.

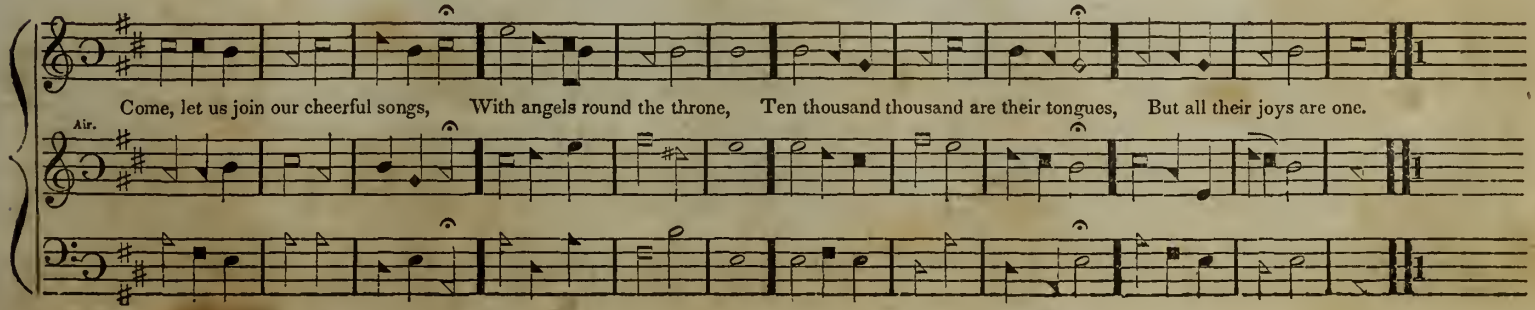
Feed me with the heavenly manna,
In this barren wilderness;
Be my sword, and shield, and banner
Be my robe of righteousness;
Fight, and conquer
All my foes, by sovereign grace.

When I tread the verge of Jordan,
Bid my anxious fears subside;
Foe to death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.

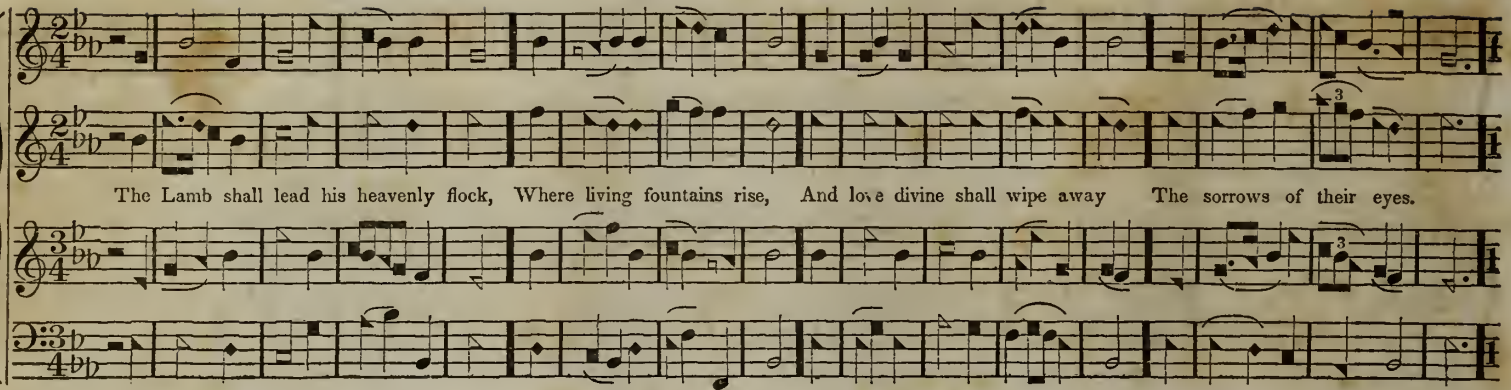
OLD HUNDRED, L. M. Sharp Key on A



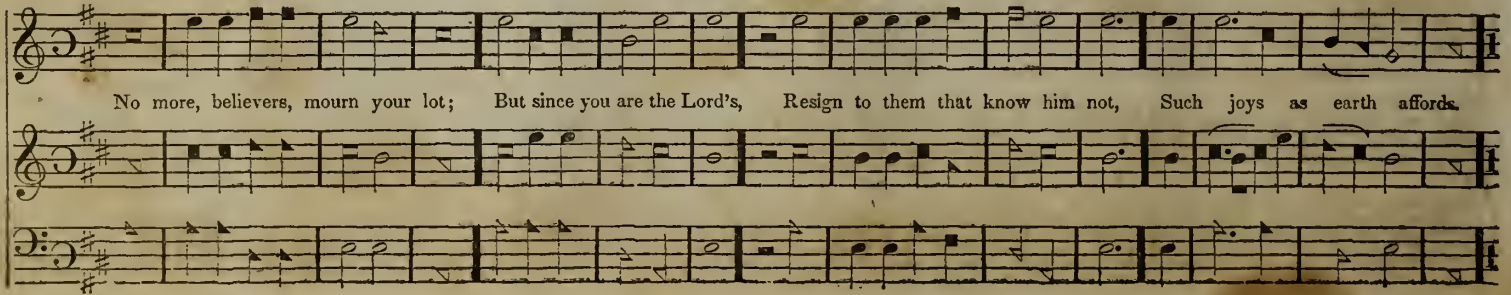
ROCHESTER, C. M. Sharp Key on A.



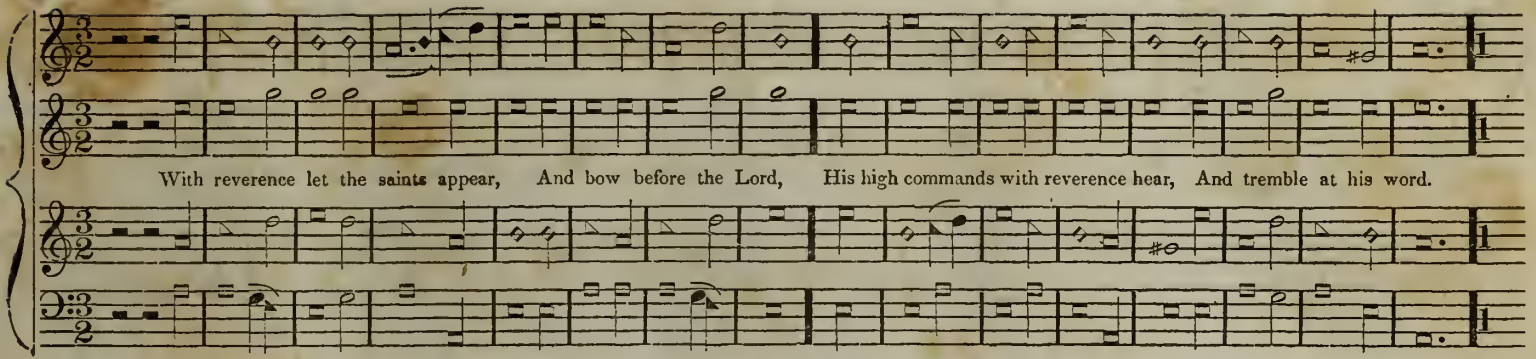
ARCADIA, C. M. Sharp Key on E♭.



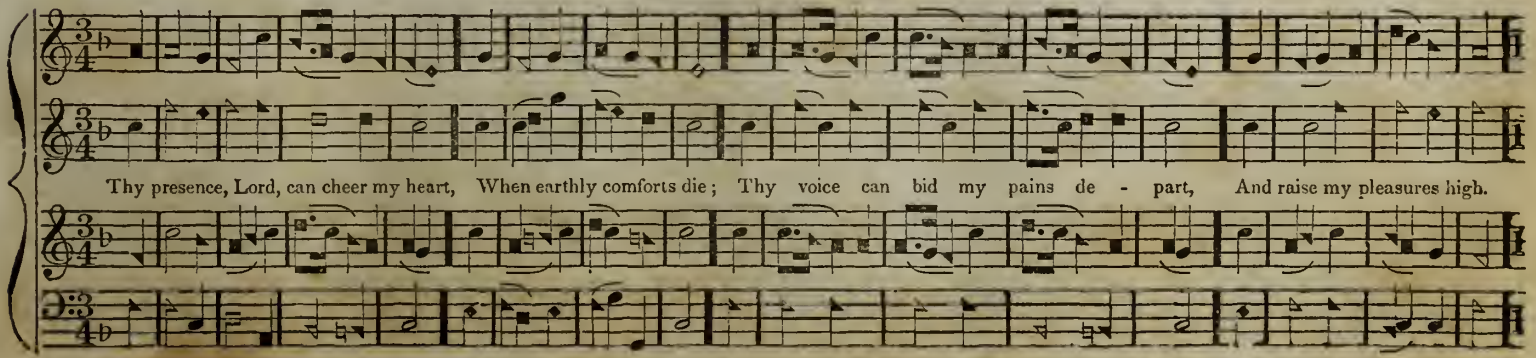
LAVINGTON, C. M. Sharp Key on A.



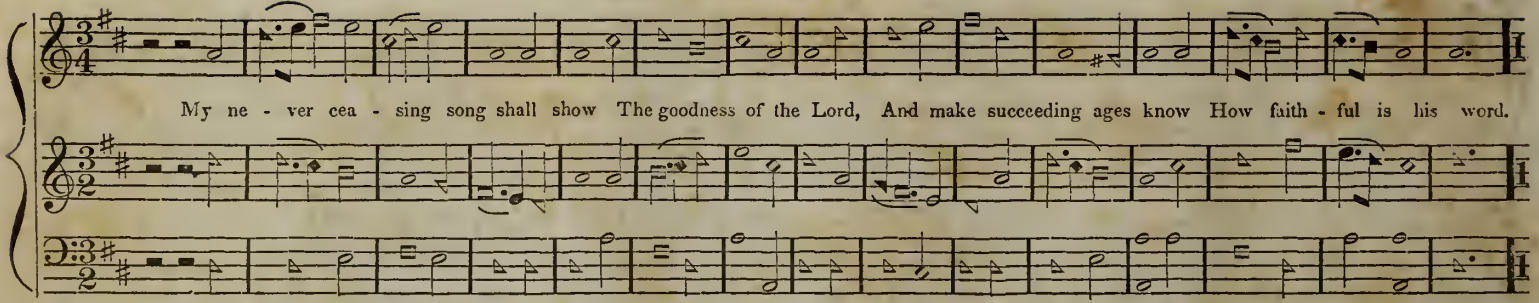
PLYMOUTH, C. M. Flat Key on A



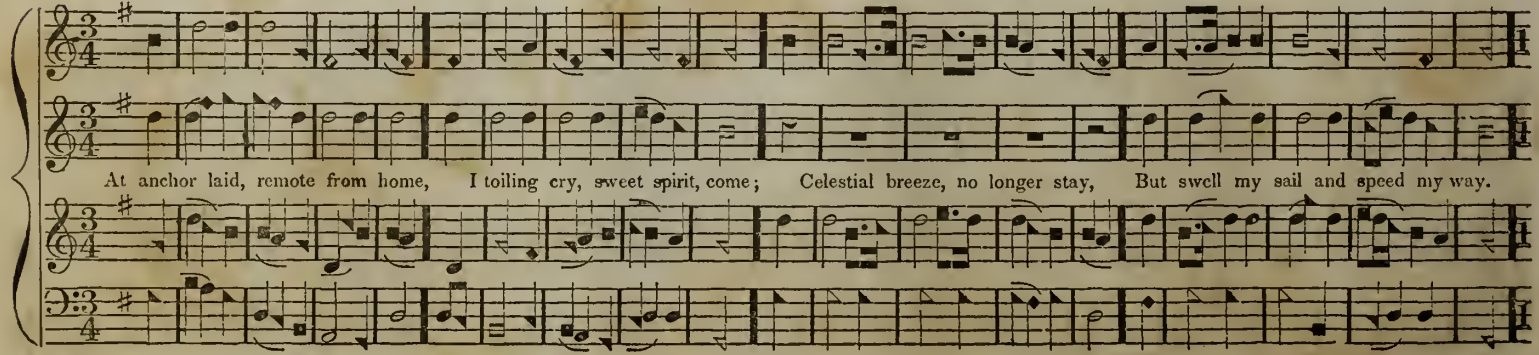
ST. JOHN'S, L. M. Sharp Key on F.

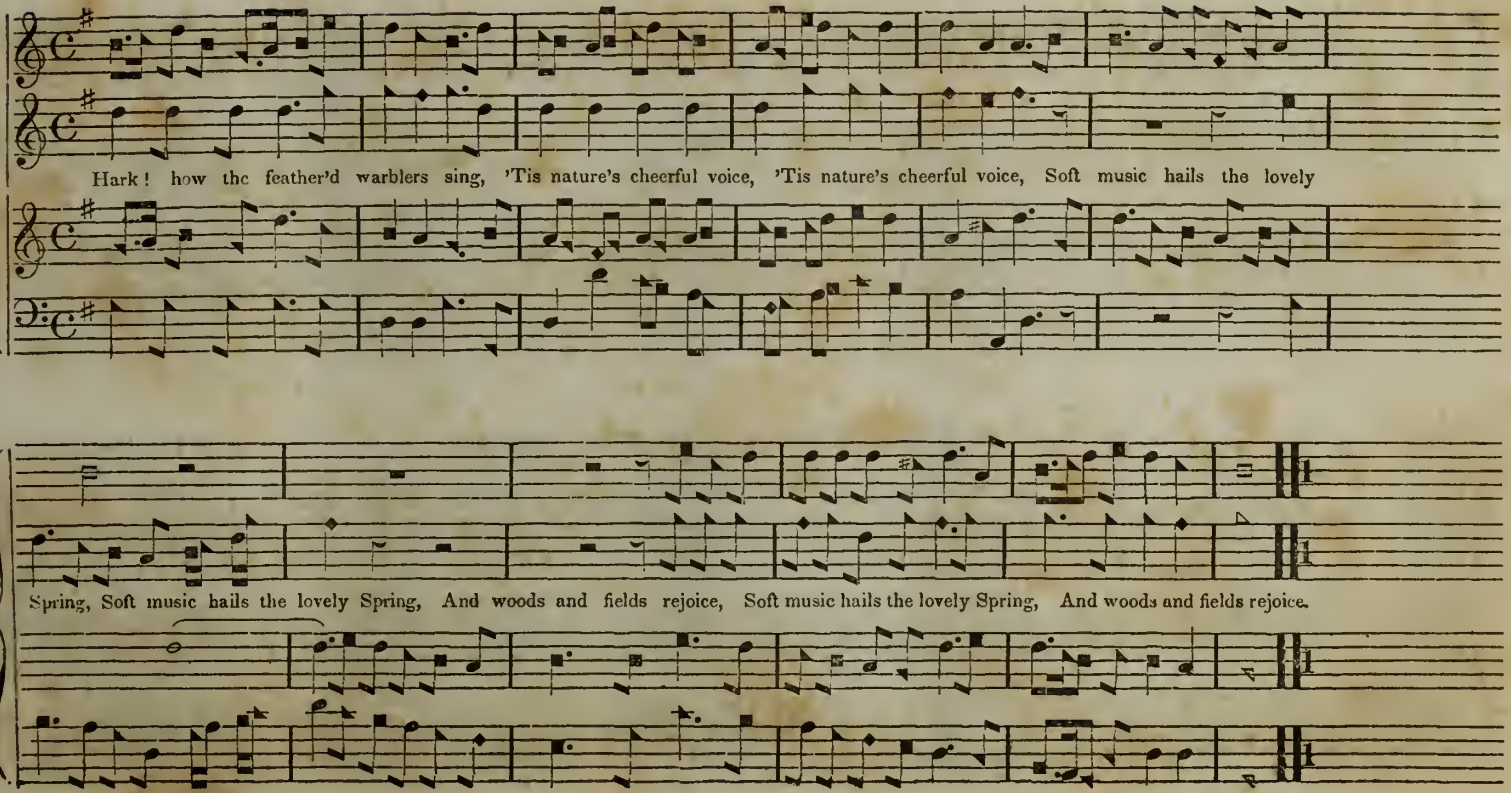


COLCHESTER, C. M. Sharp Key on D.



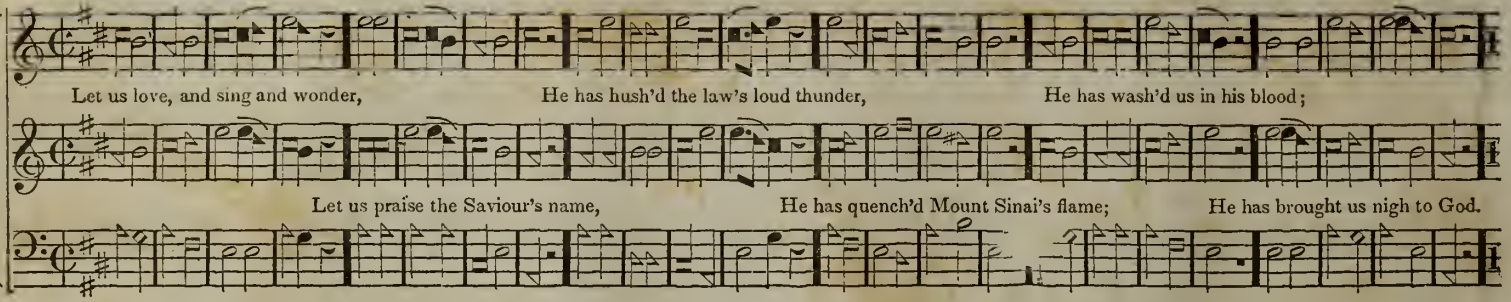
EFFINGHAM, L. M. Sharp Key on G.




Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft music hails the lovely
Spring, Soft music hails the lovely Spring, And woods and fields rejoice, Soft music hails the lovely Spring, And woods and fields rejoice.

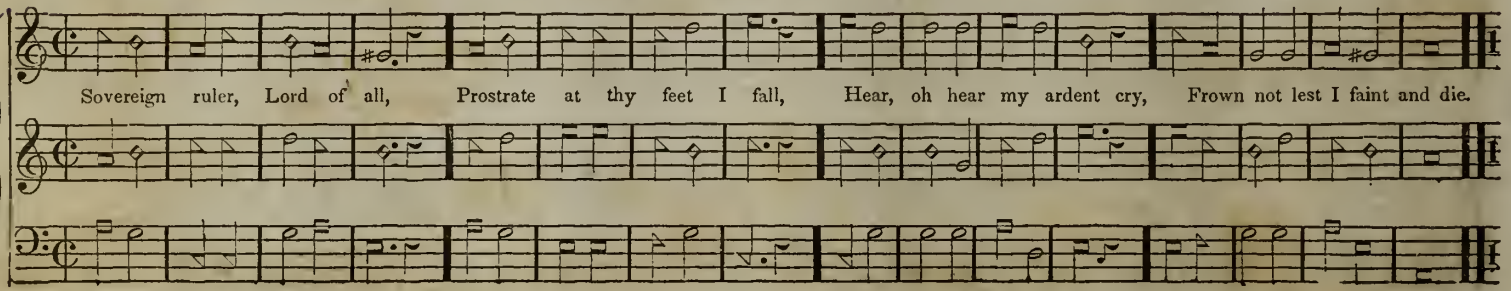
PRAISE, 8, 7, 8, 7, 7, 7. Sharp Key on F.

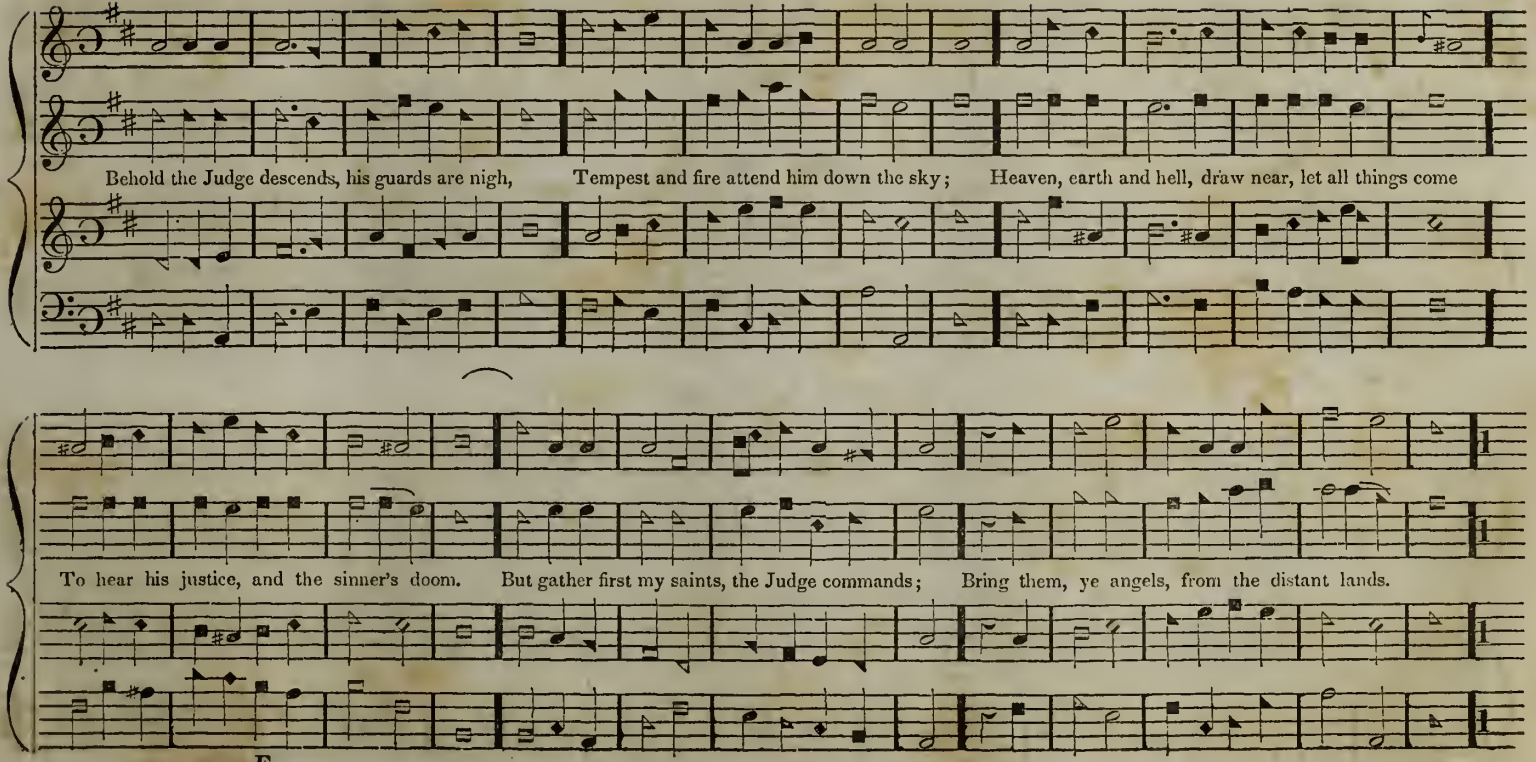
Van Deventer.



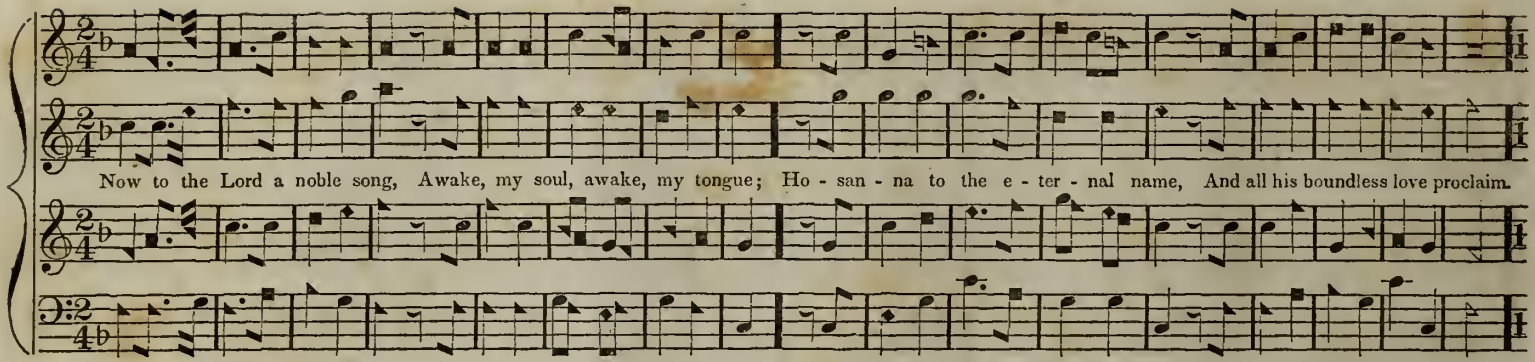
NEW-BRUNSWICK, 7s. Flat Key on A.

Van Deventer.

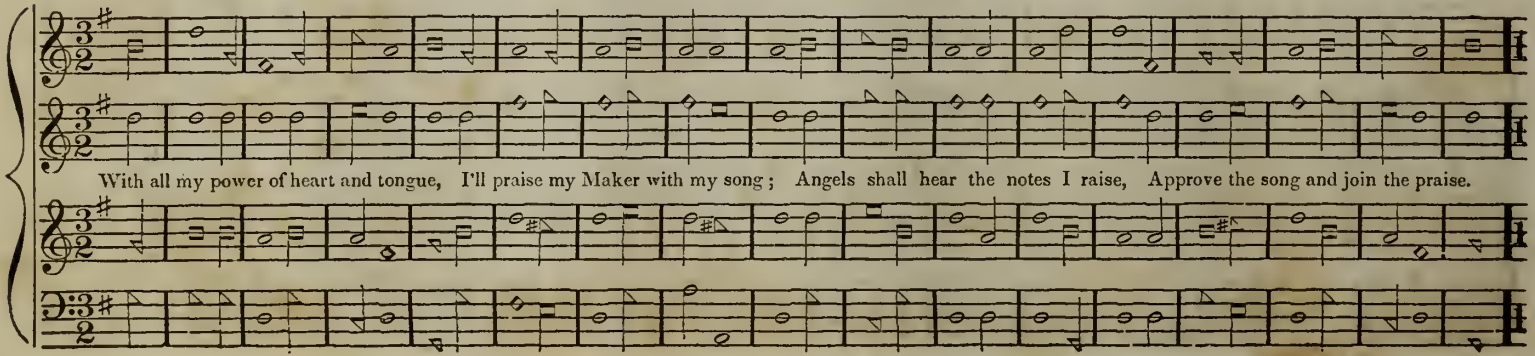


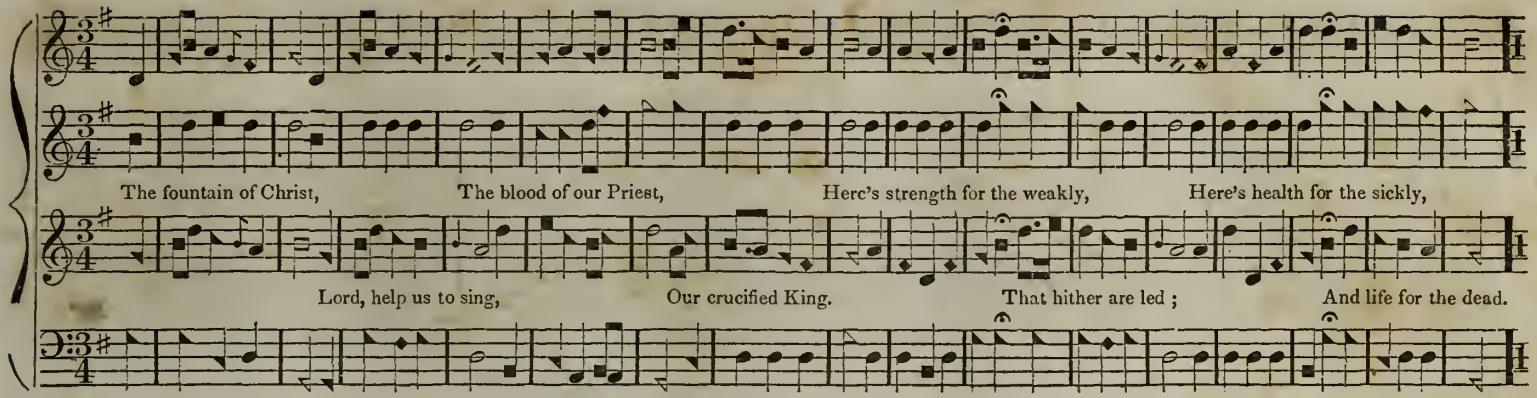

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth and hell, draw near, let all things come
To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands; Bring them, ye angels, from the distant lands.
E

TRURO, L. M. Sharp Key on F.

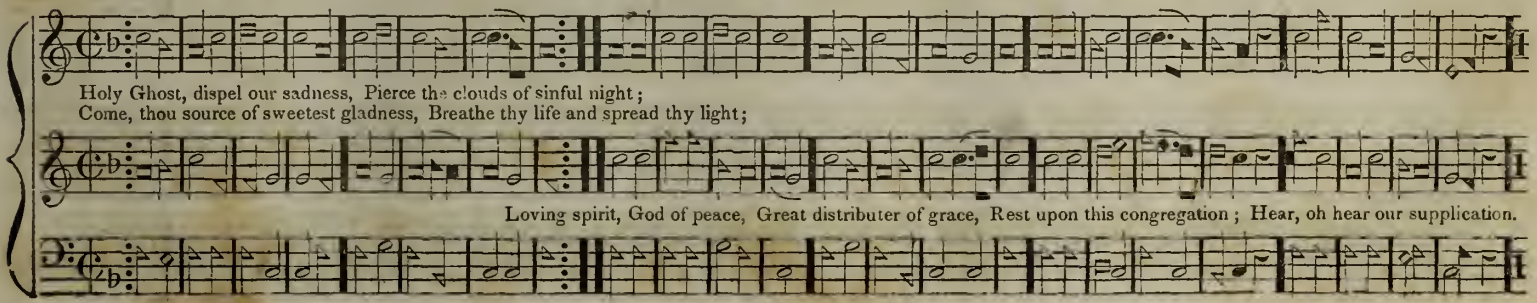


QUERCY, L. M. Sharp Key on G.

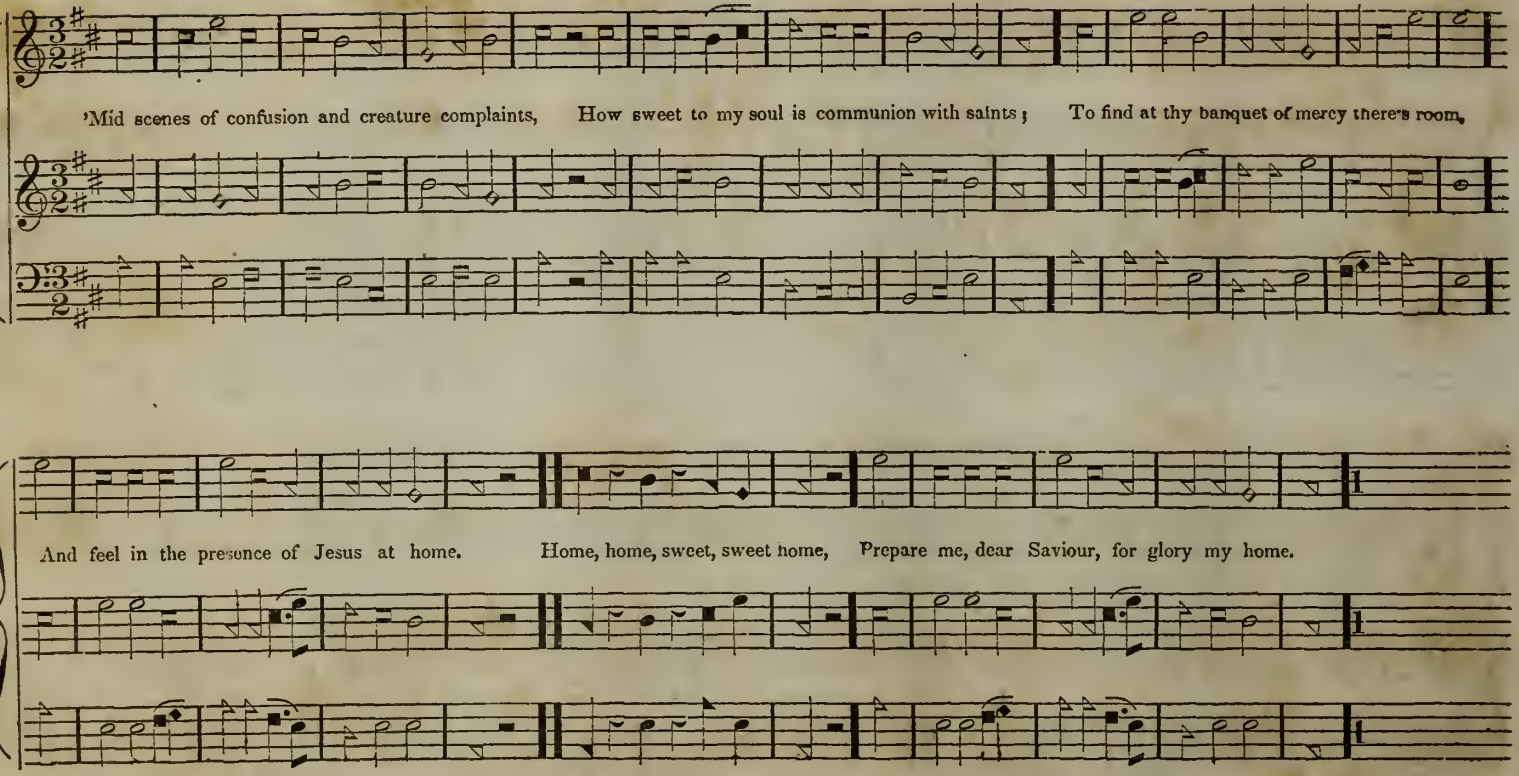


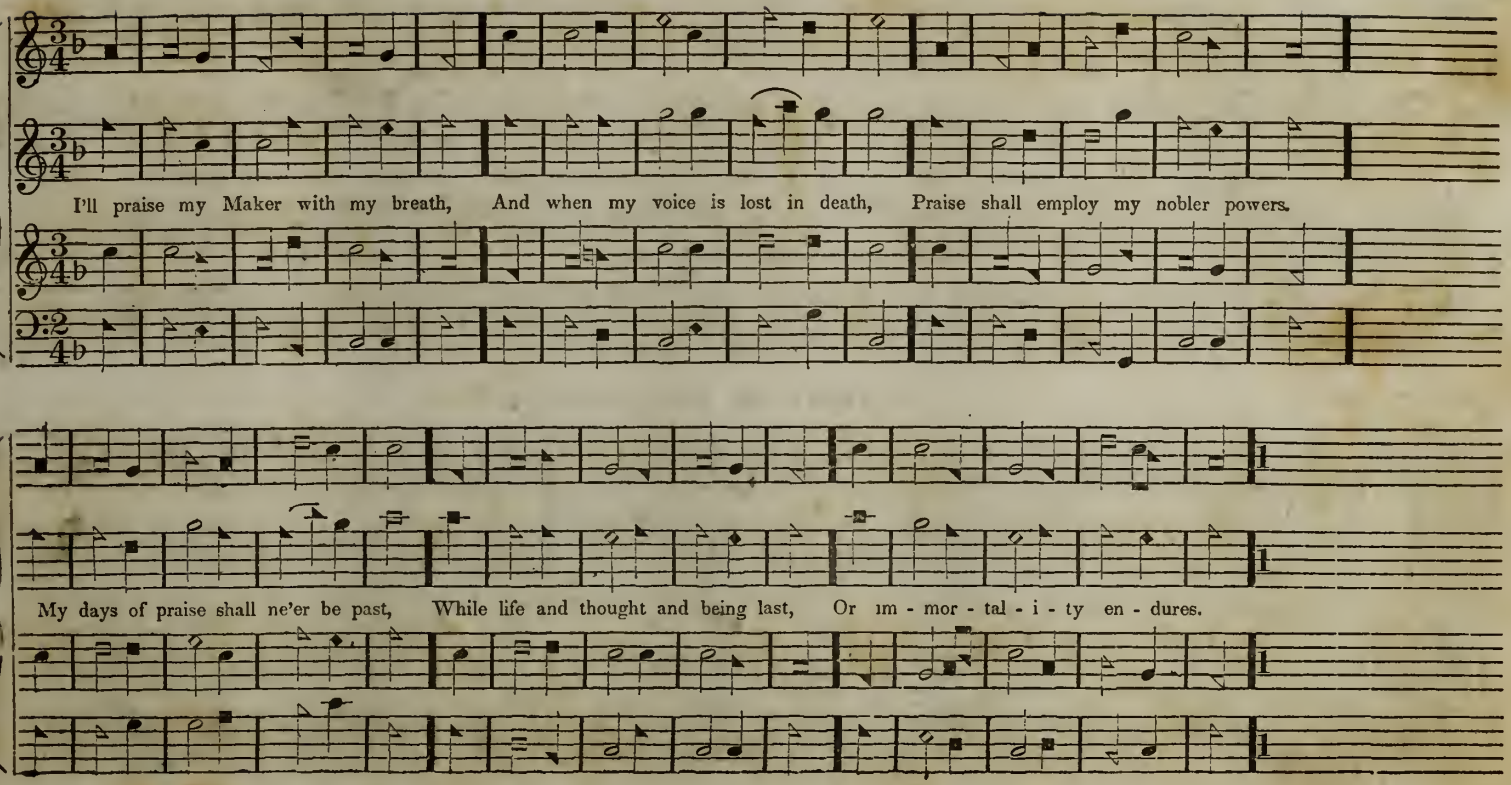


INVOCATION, 8, 7, 8, 7, 7, 7, 8, 8. Sharp Key on F. Van Deventer.

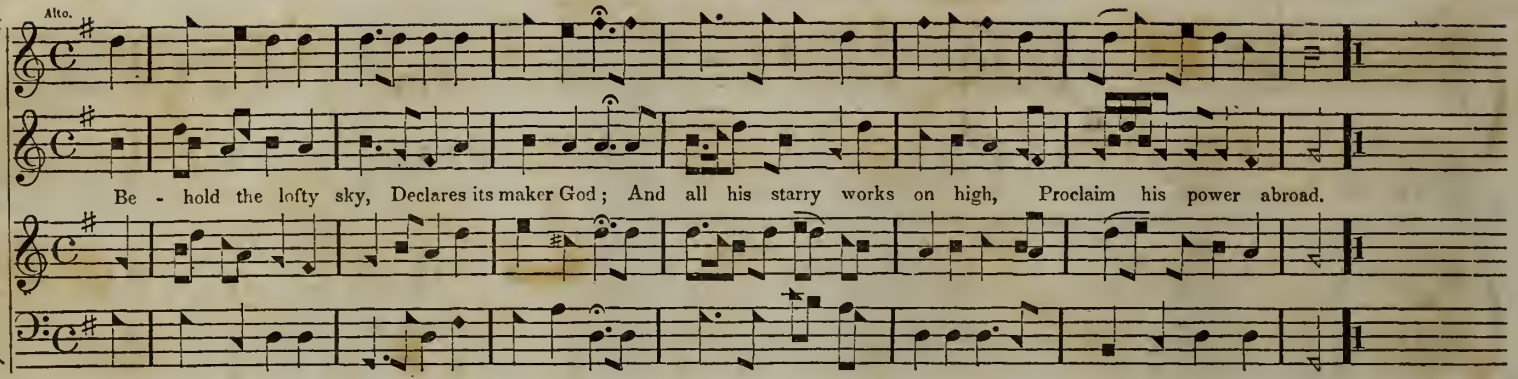


SWEET HOME, 11, 11, 11, 11, 5, 11. Sharp Key on F. Van Deventer.

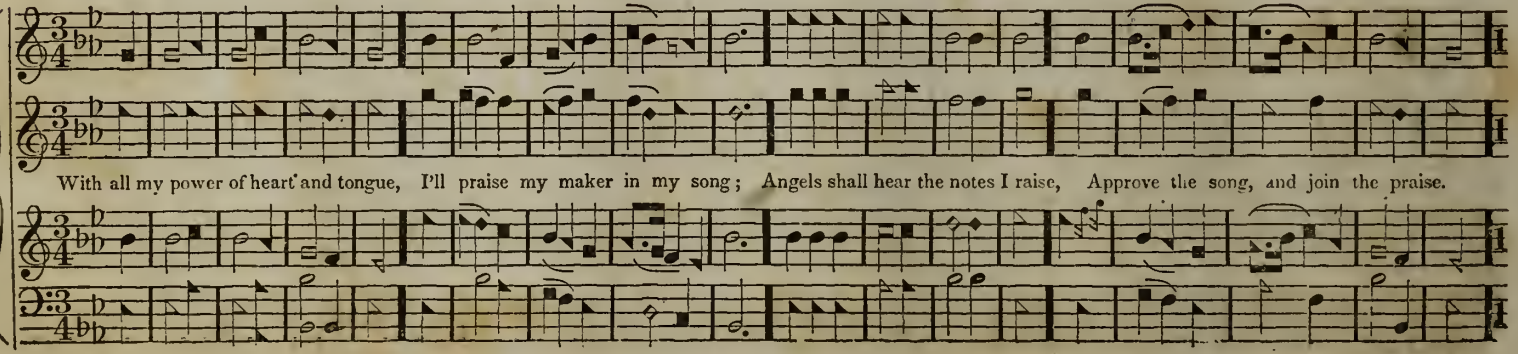


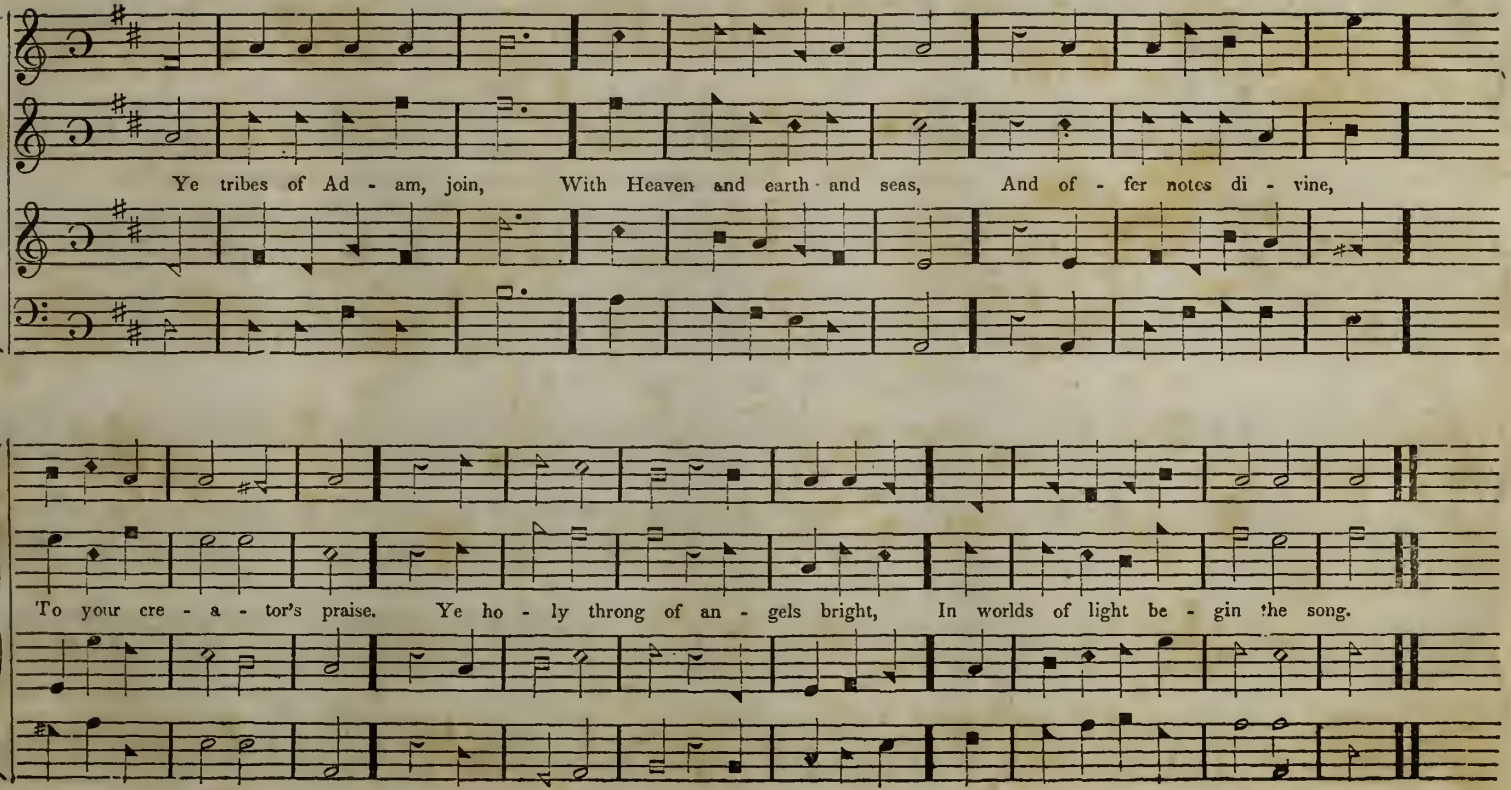

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers.
My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

MARGATE, S. M. Sharp Key on G

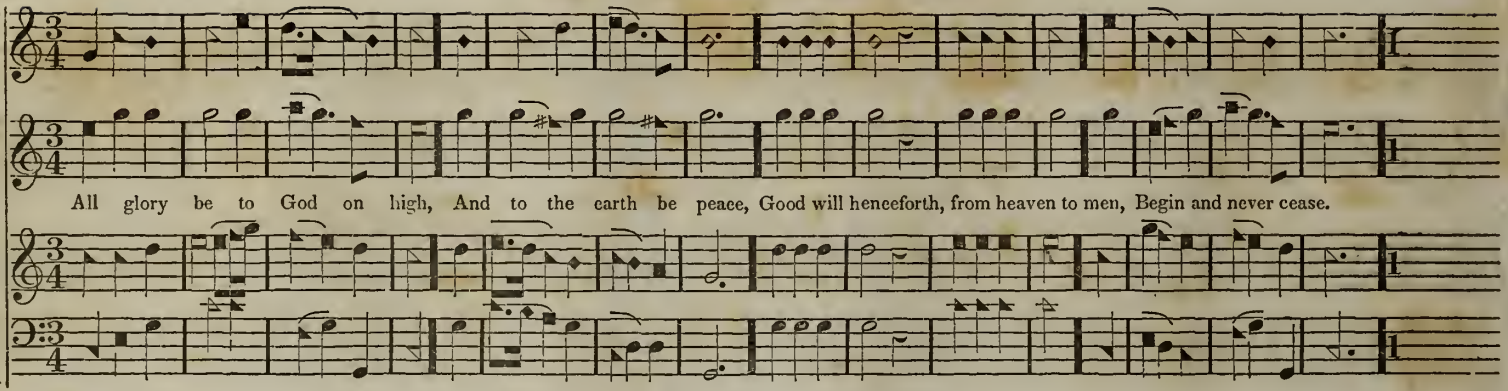


LUTON, L. M. Sharp Key on E ♭.

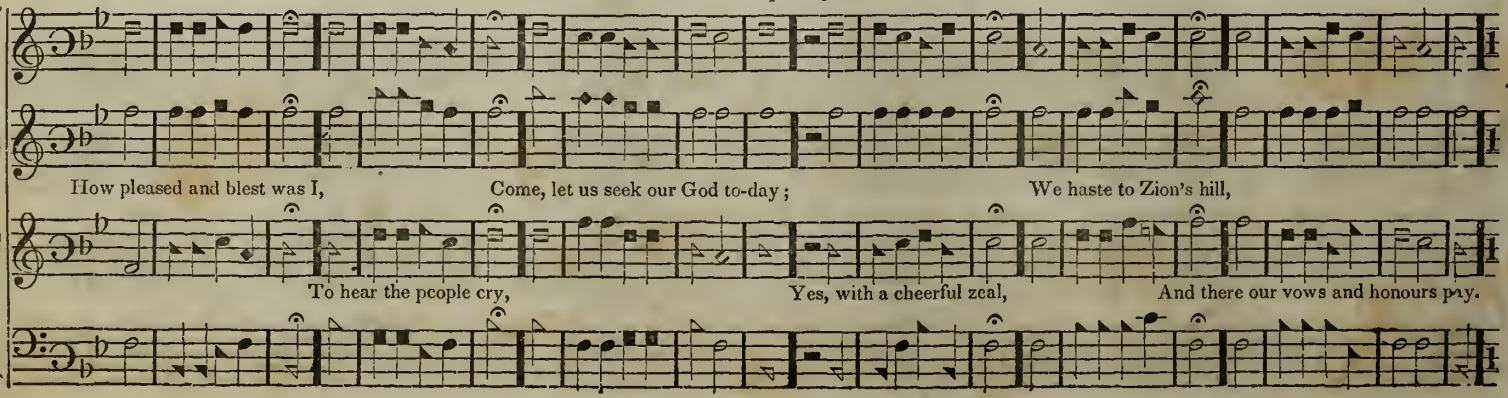


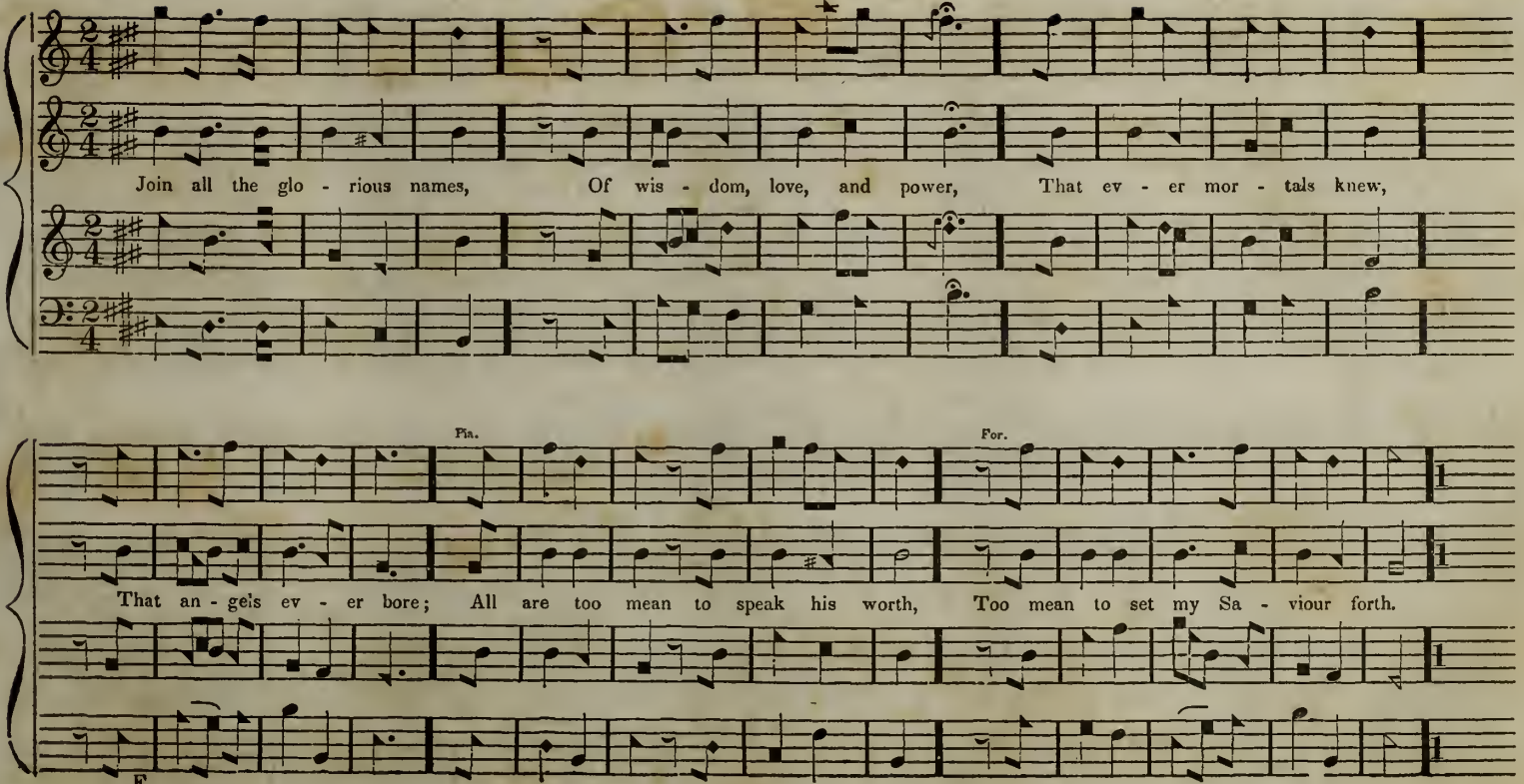

Ye tribes of Ad - am, join, With Heaven and earth and seas, And of - fer notes di - vine,
To your cre - a - tor's praise. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

ARUNDEL, C. M. Sharp Key on C

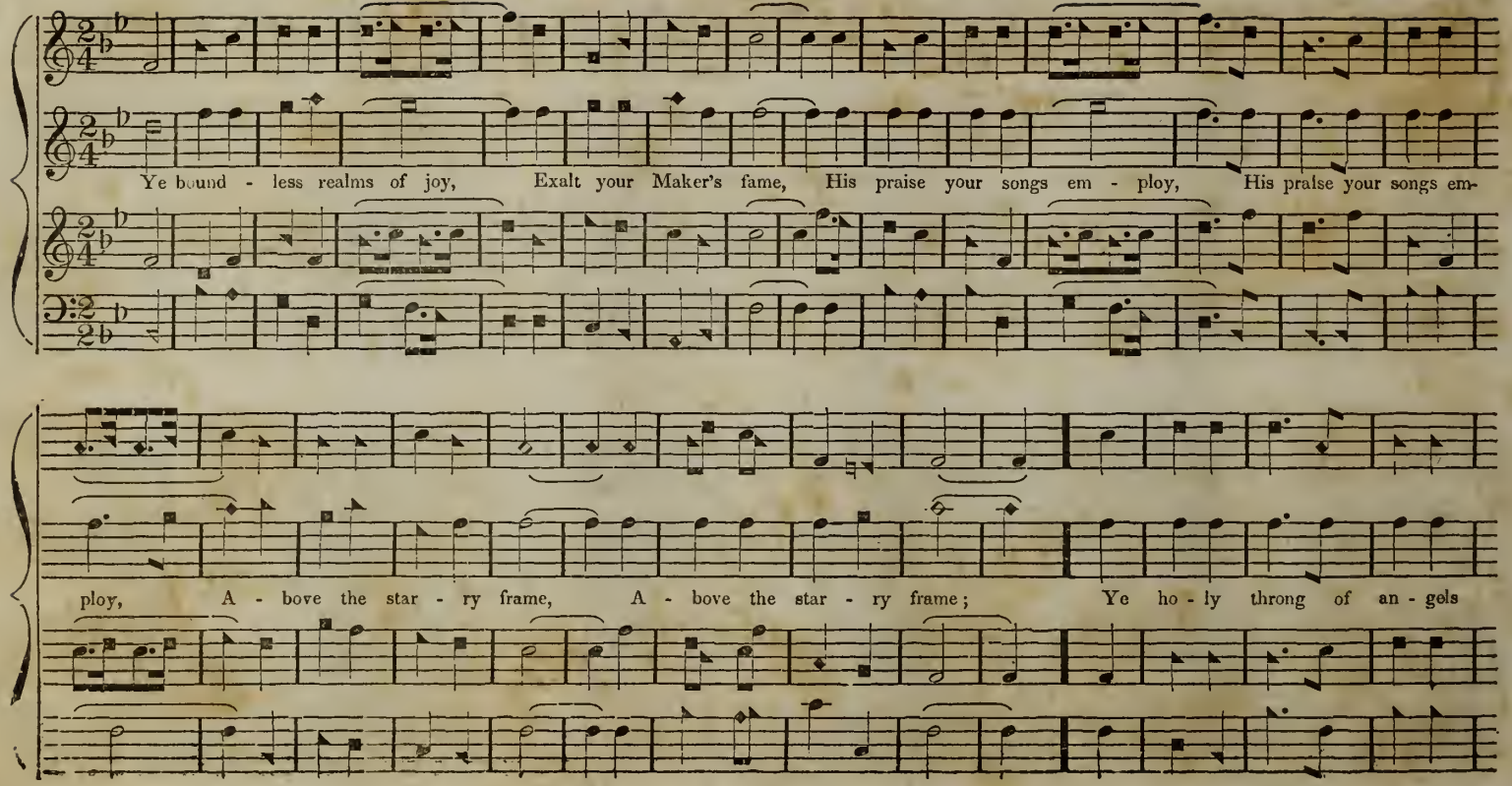


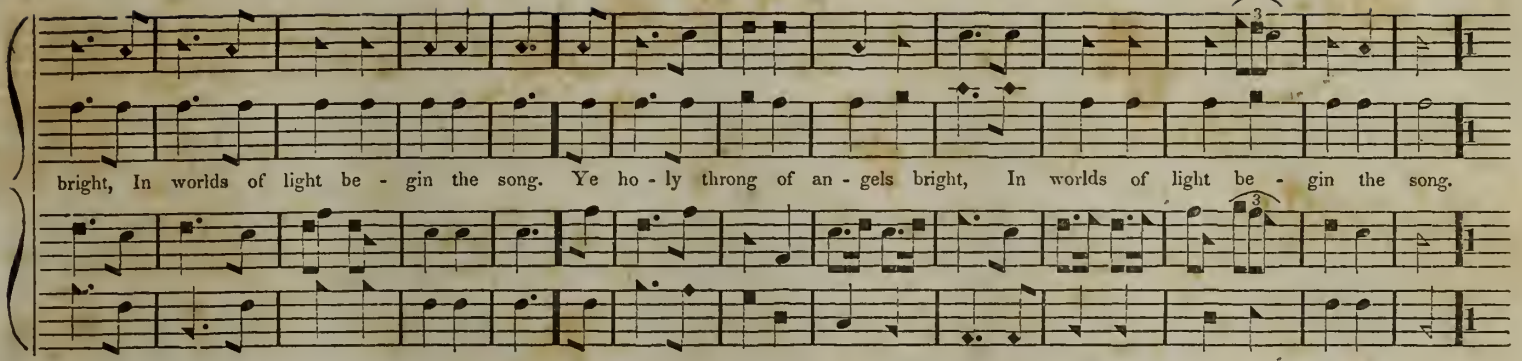
DALSTON, C. M. Sharp Key on B ♭. 6. 8.



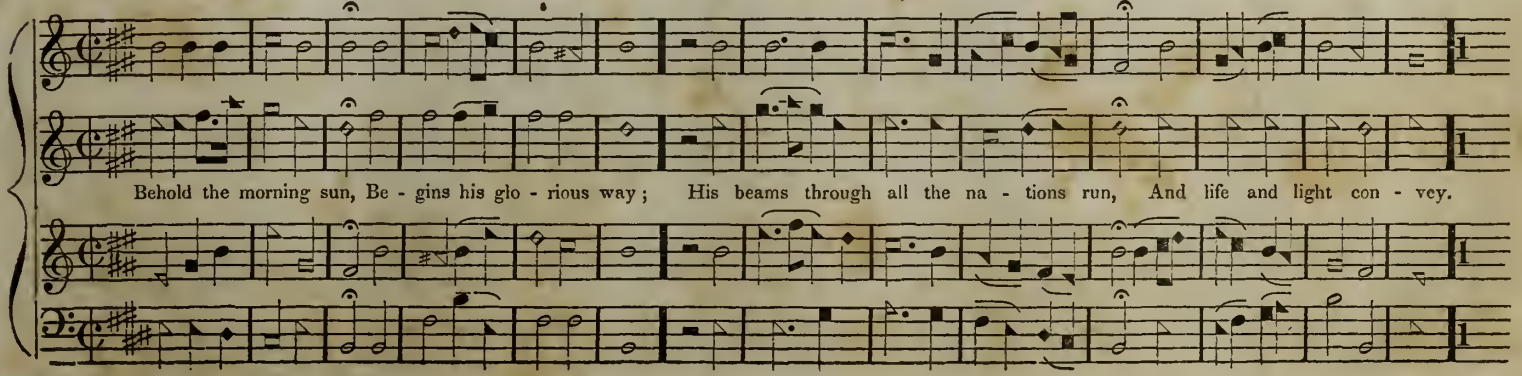

Join all the glo - rious names, Of wis - dom, love, and power, That ev - er mor - tals knew,
Pia.
For.
That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Sa - viour forth.
F

PORTSMOUTH, H. M. Sharp Key on B ♭.

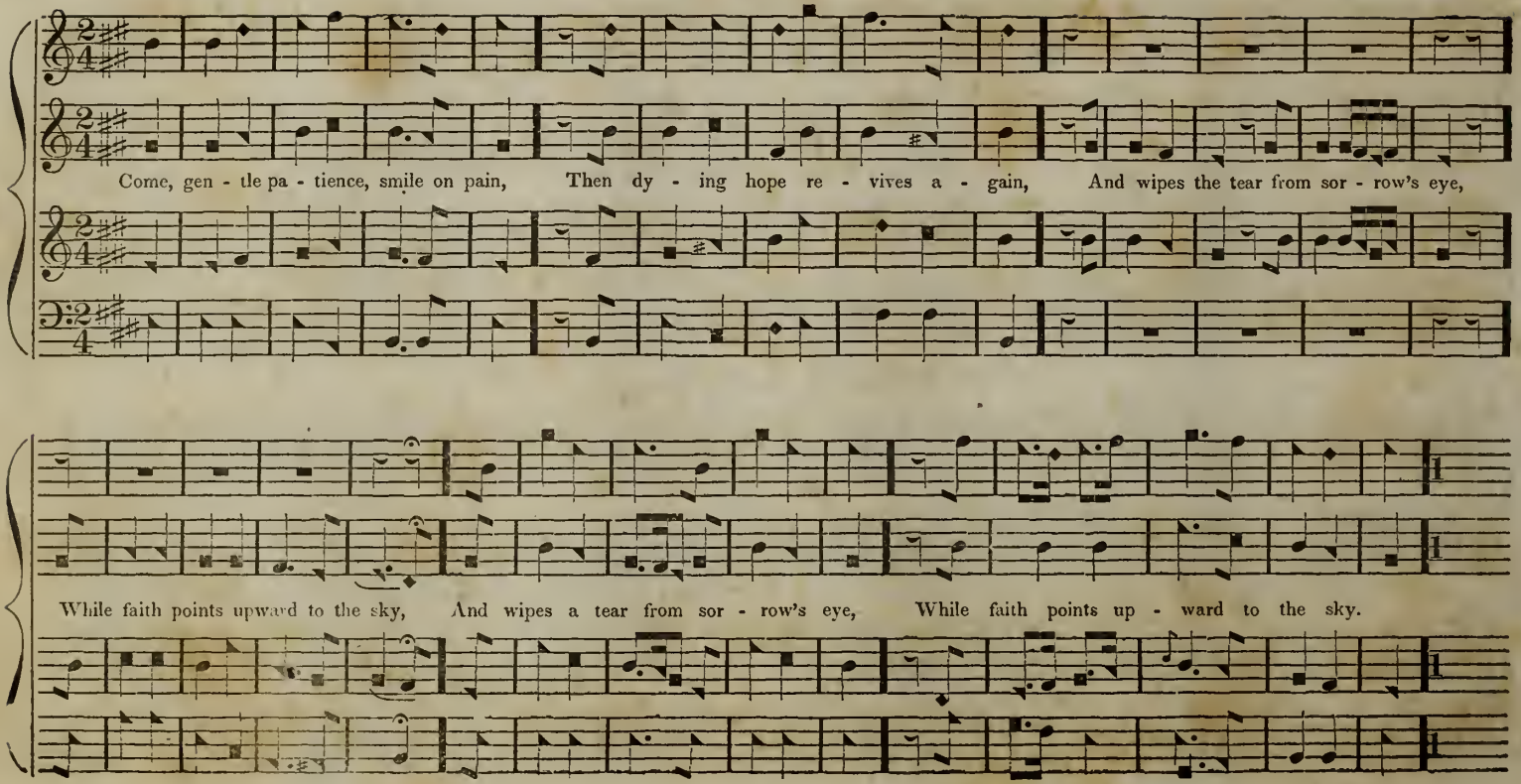


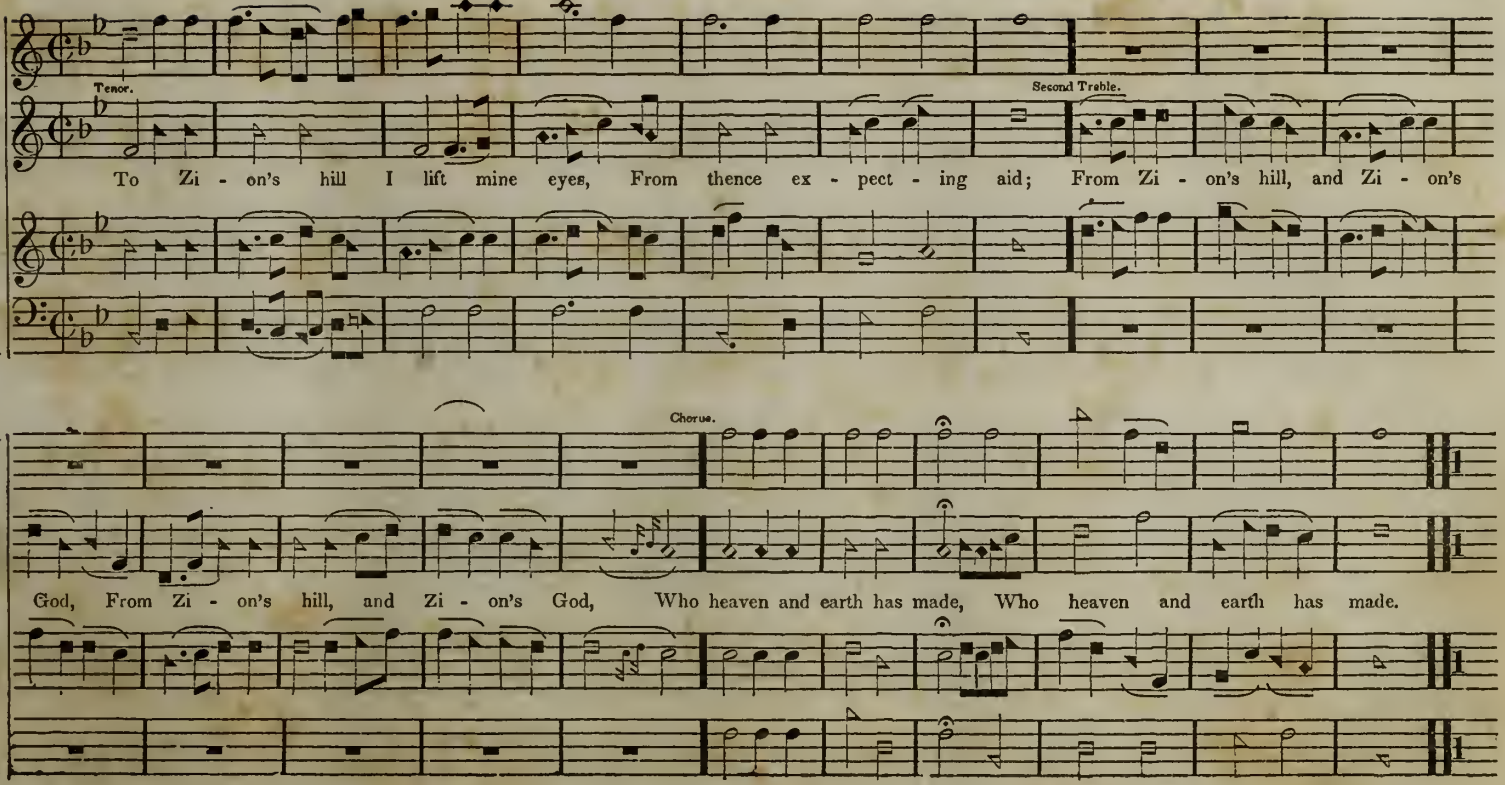


WATCHMAN, S. M. Sharp Key on E.

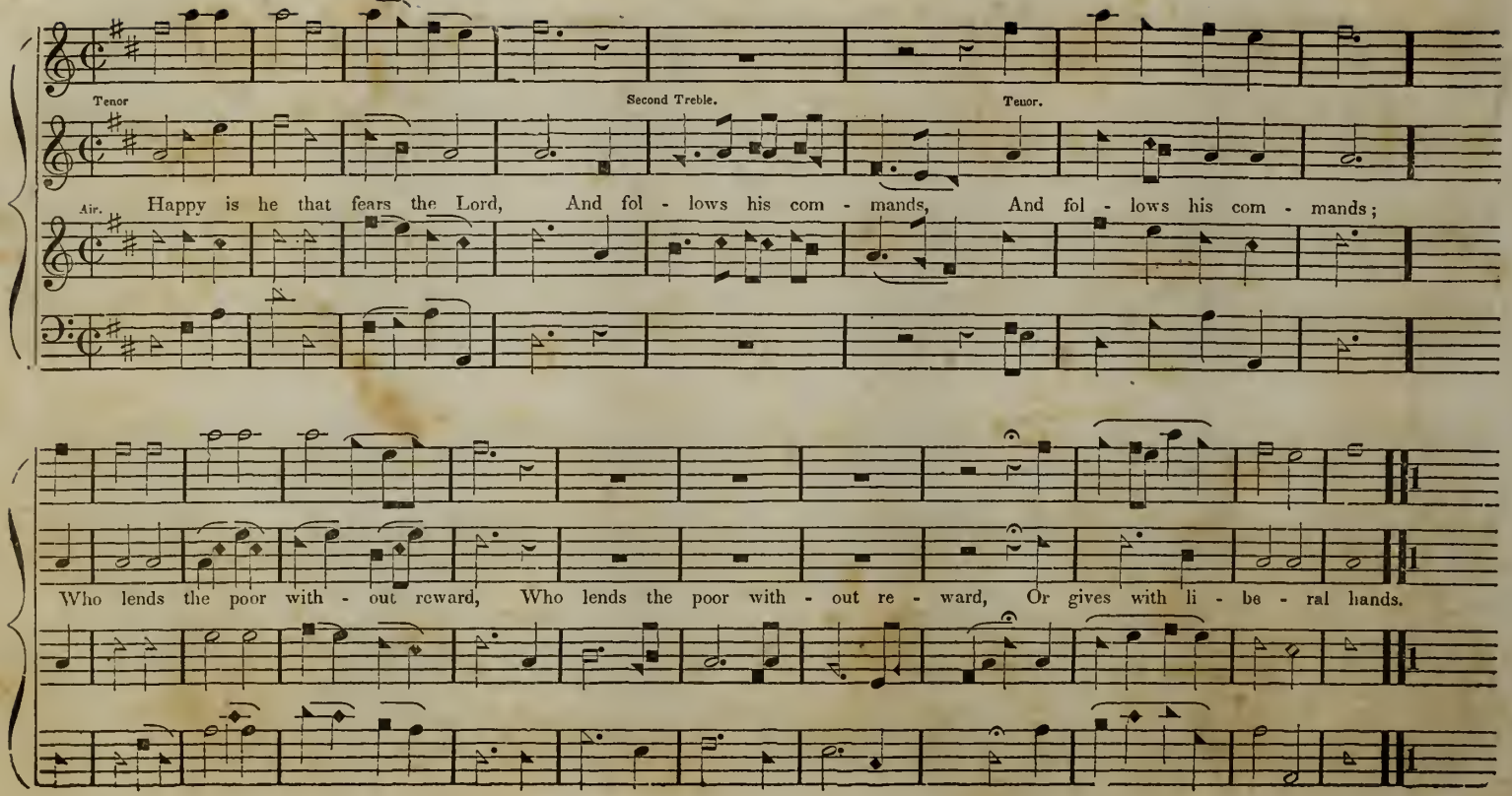


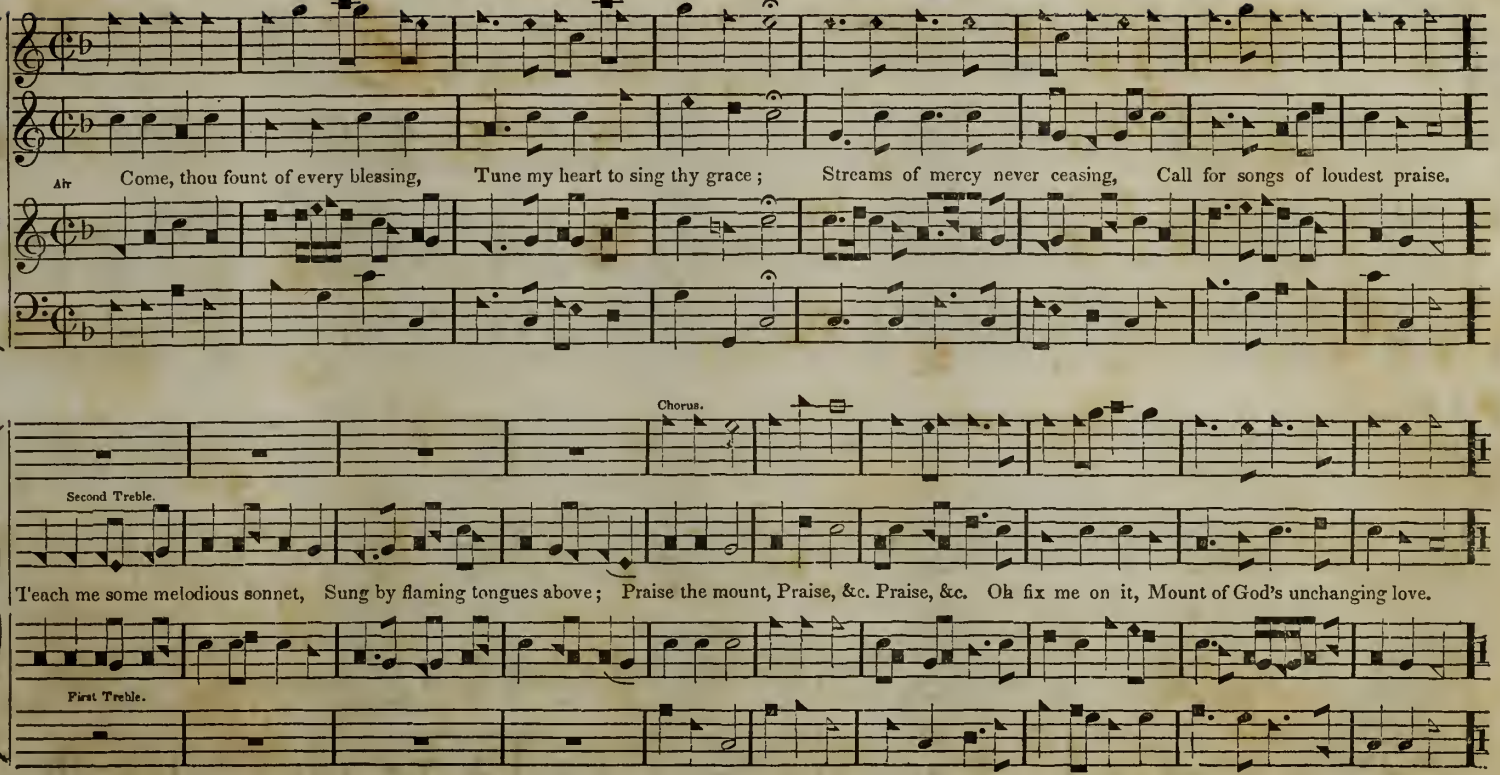
EATON, L. M. Sharp Key on E.



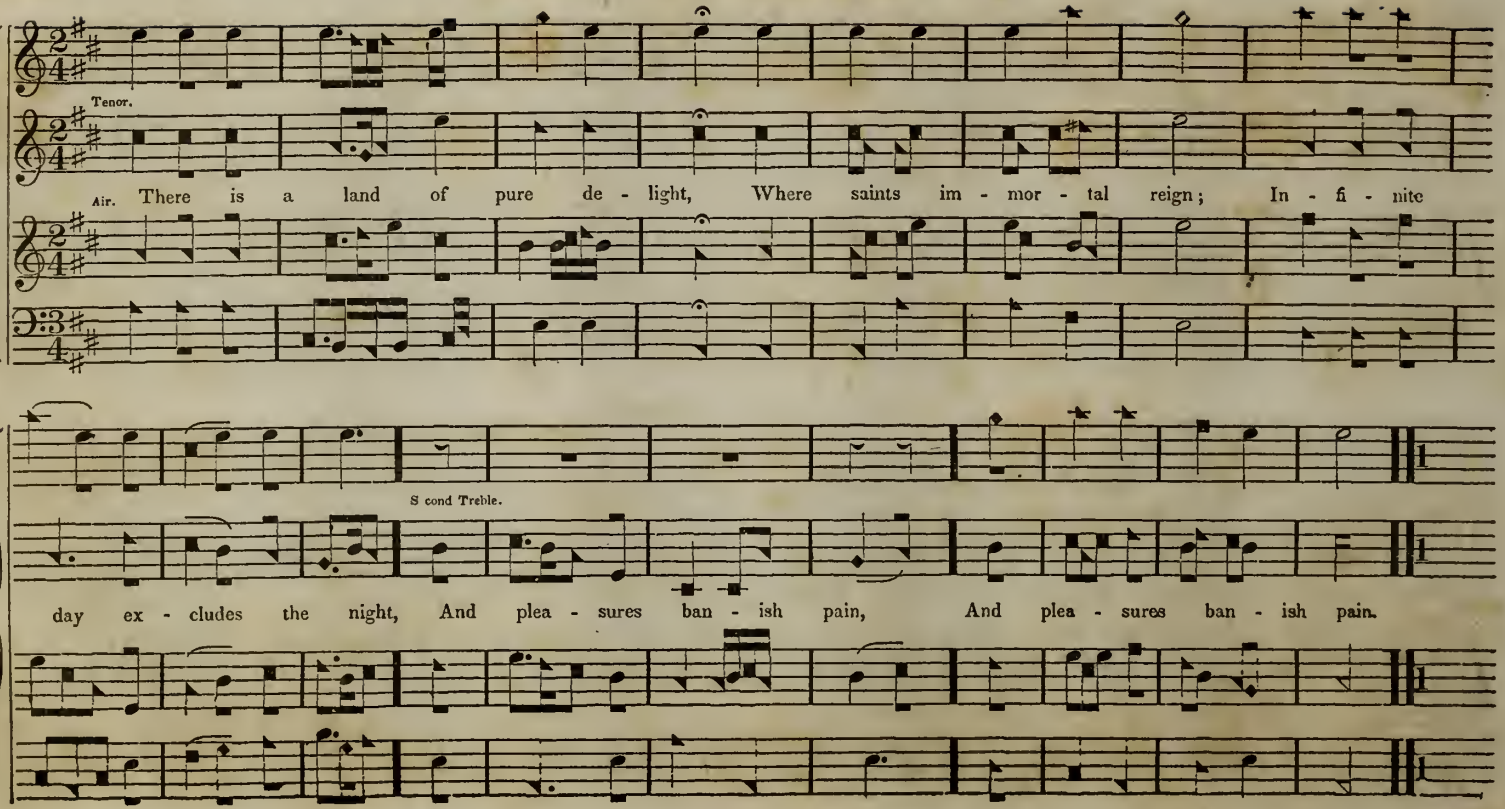

Tenor.
Second Treble.
To Zi - on's hill I lift mine eyes, From thence ex - pect - ing aid; From Zi - on's hill, and Zi - on's
Chorus.
God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.

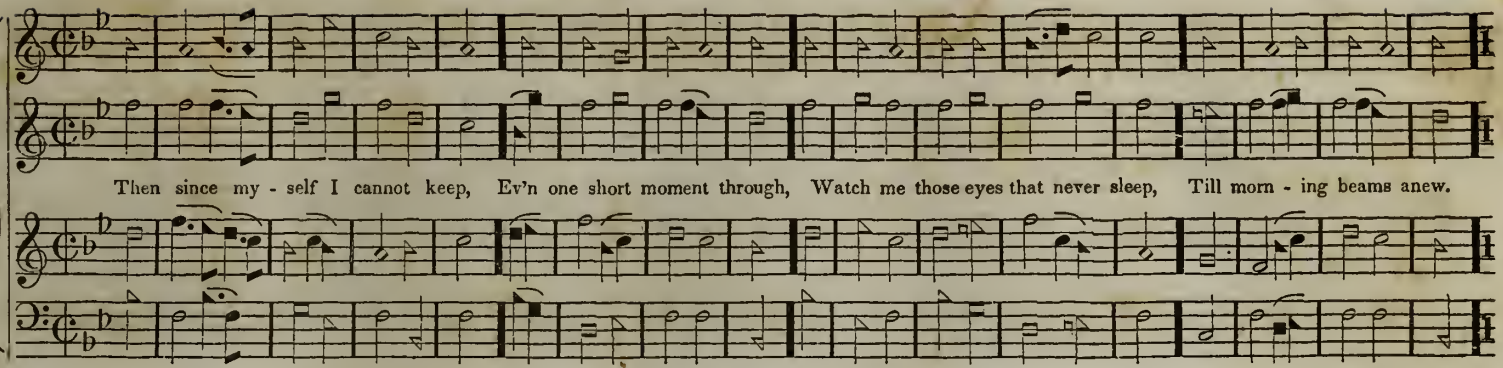
PIETY, C. M. Sharp Key on D



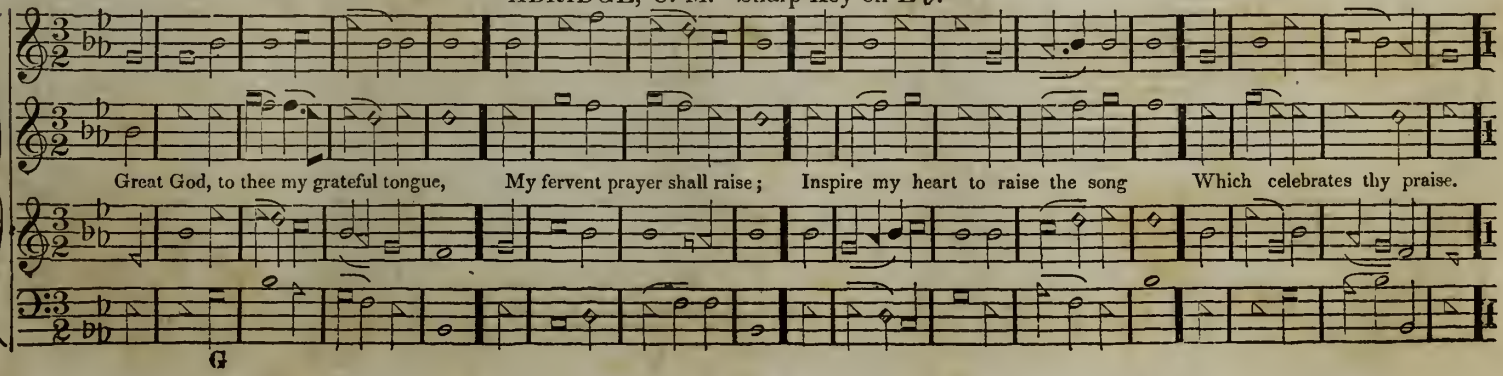

Air
Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.
Chorus.
Second Treble.
T'each me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love.
First Treble.

PARADISE, C. M. Sharp Key on A

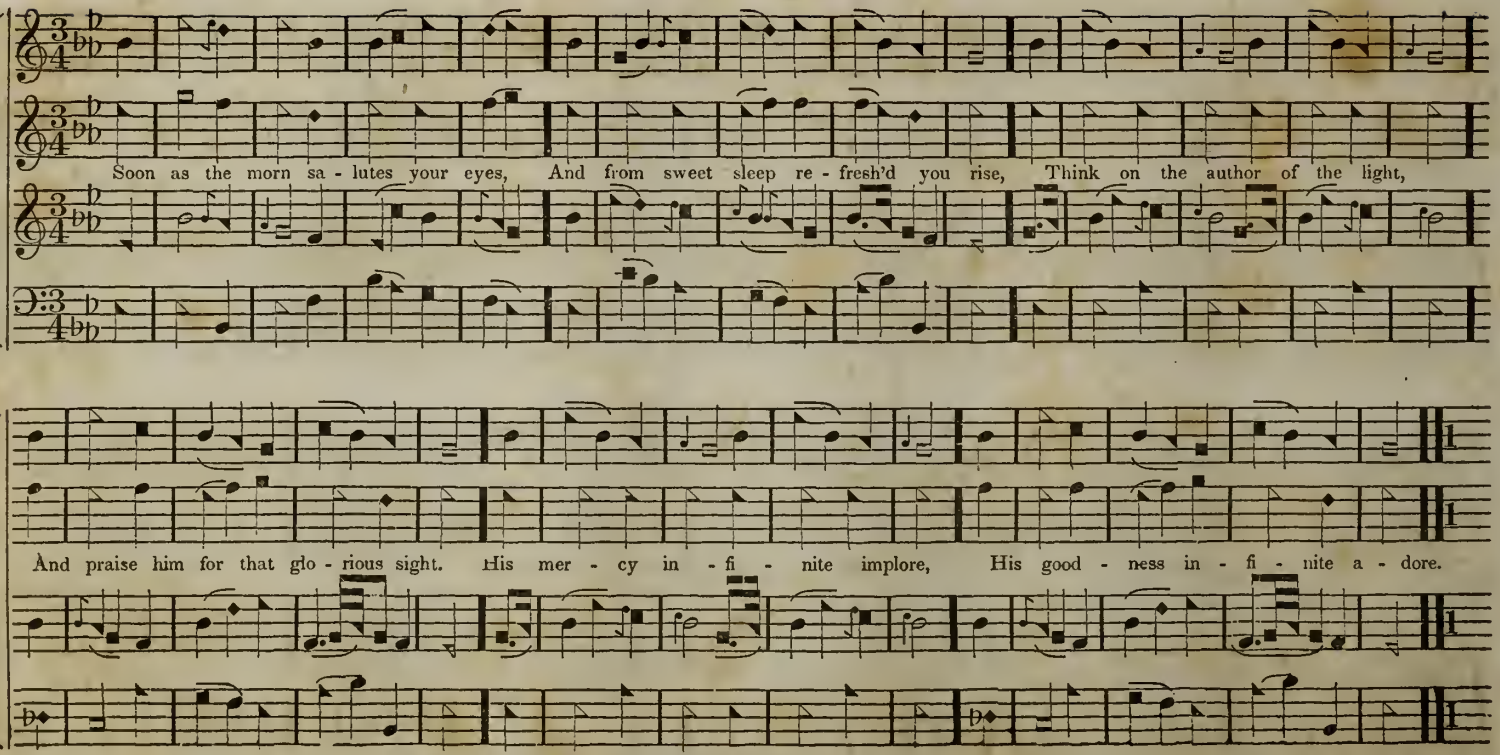




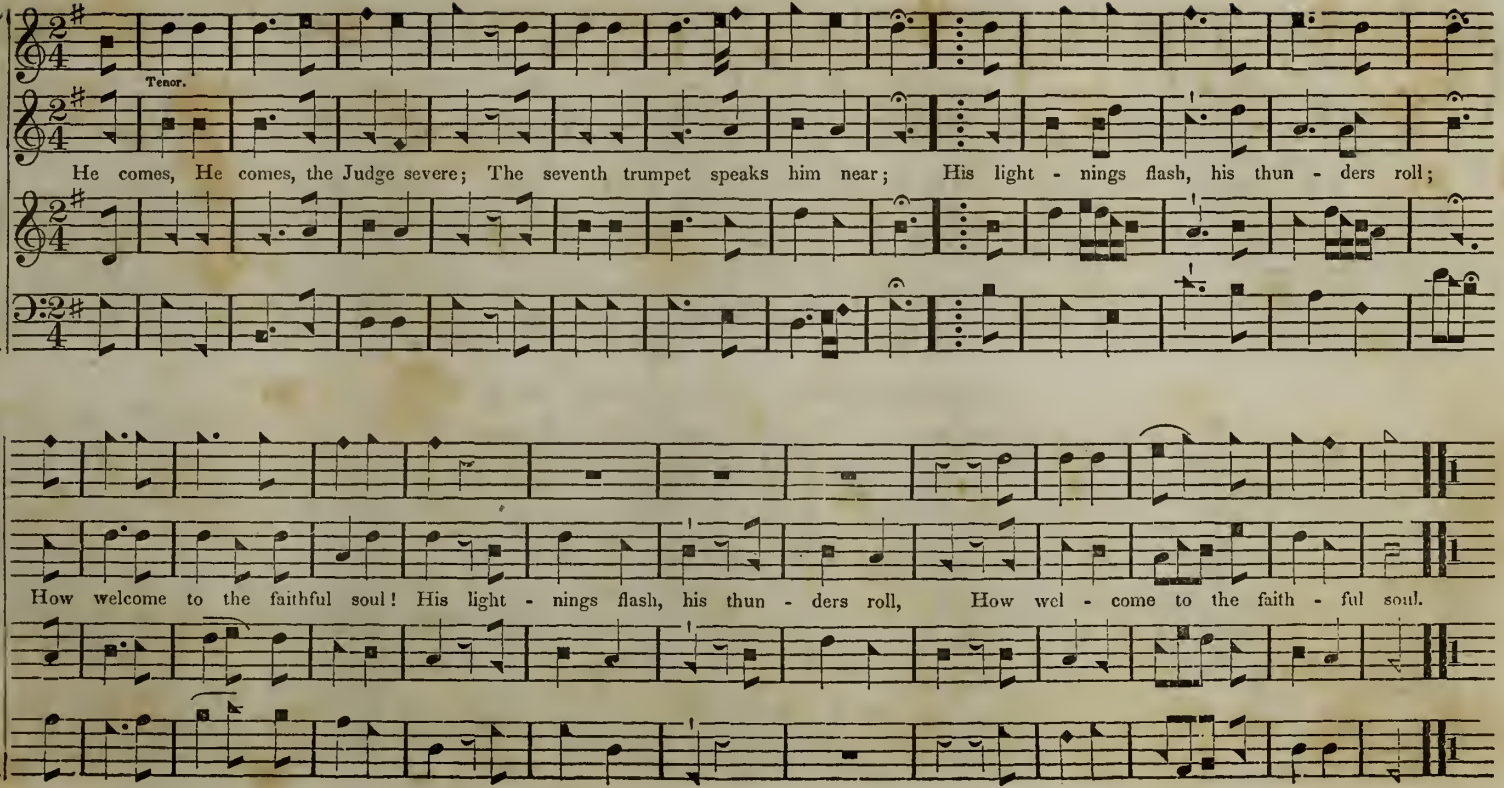
ABRIDGE, C. M. Sharp Key on E ♭.



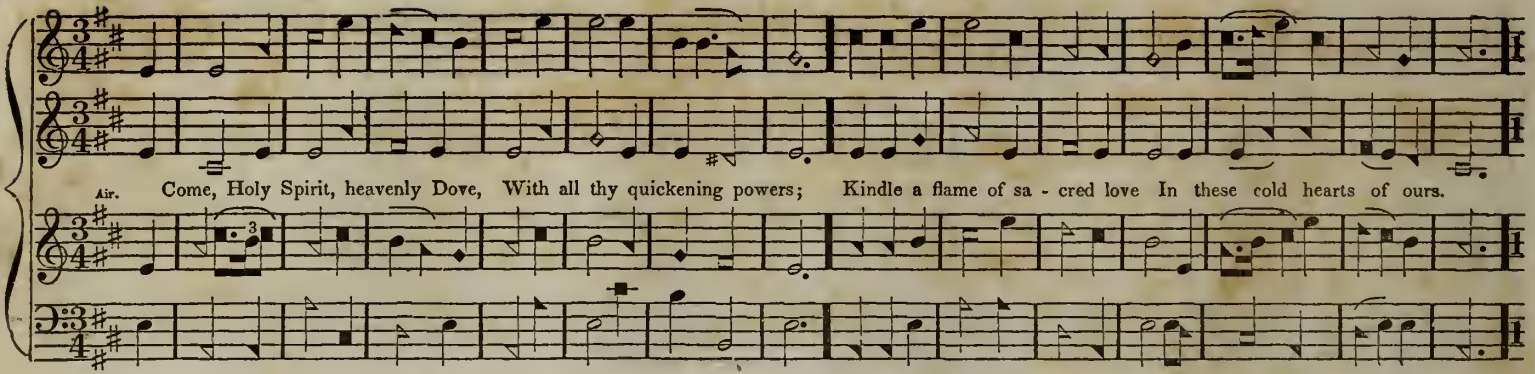
MORNING HYMN, L. M. Sharp Key on E ♭



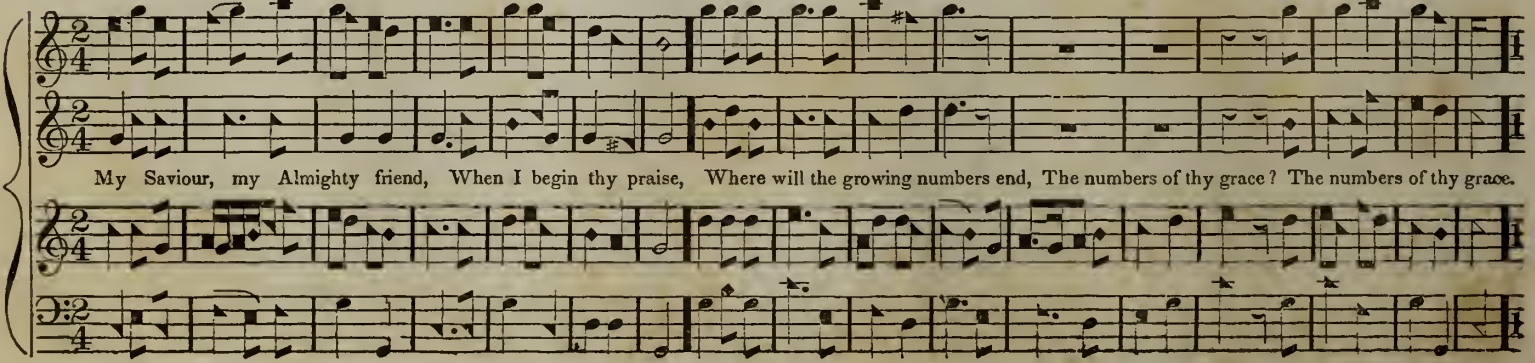
This may be sung in Long Metre, by omitting the last two strains.


Tenor.
He comes, He comes, the Judge severe; The seventh trumpet speaks him near; His light - nings flash, his thun - ders roll;
How welcome to the faithful soul! His light - nings flash, his thun - ders roll, How wel - come to the faith - ful soul.

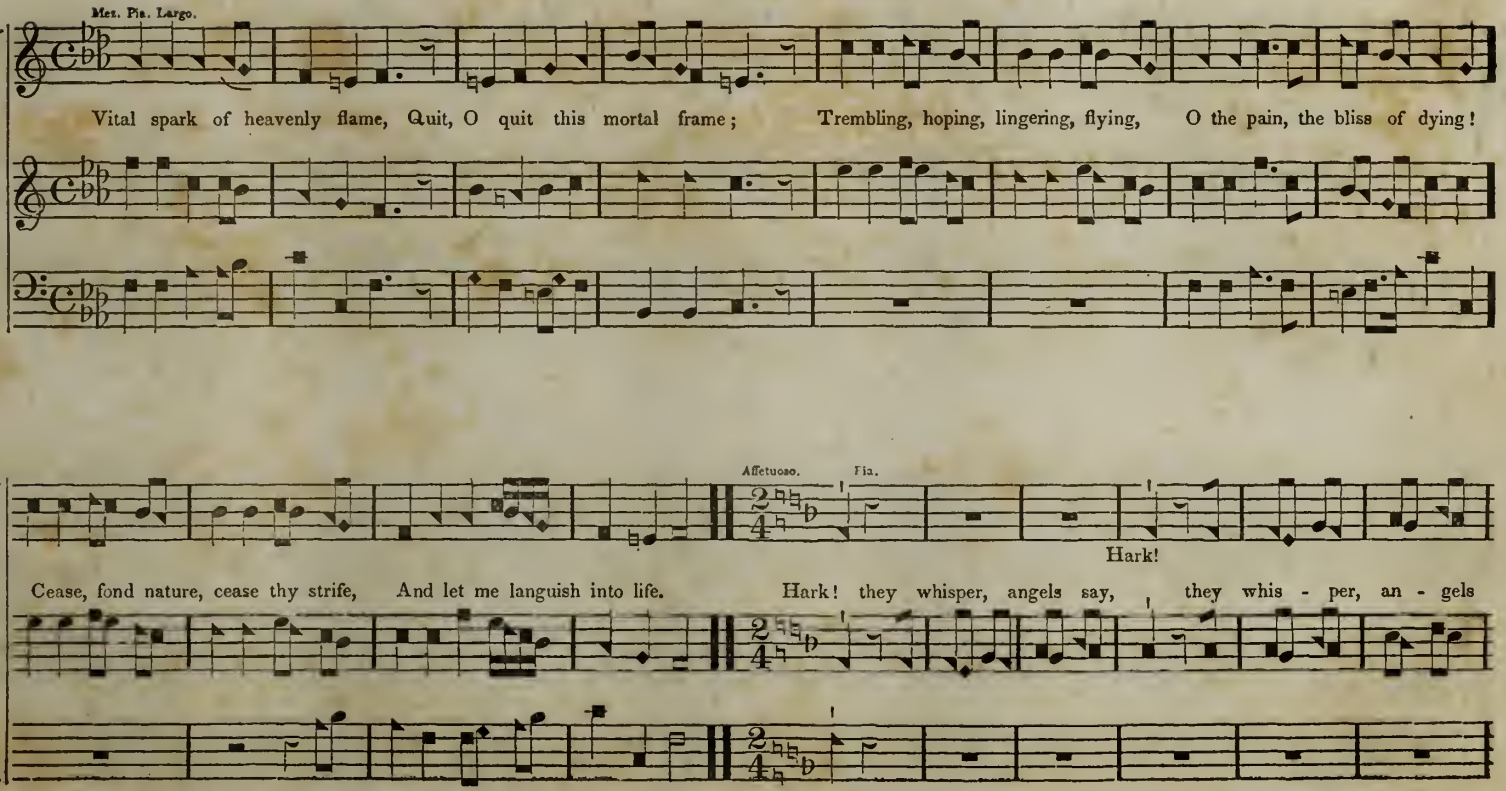
NEWMARK, C. M. Sharp Key on A.



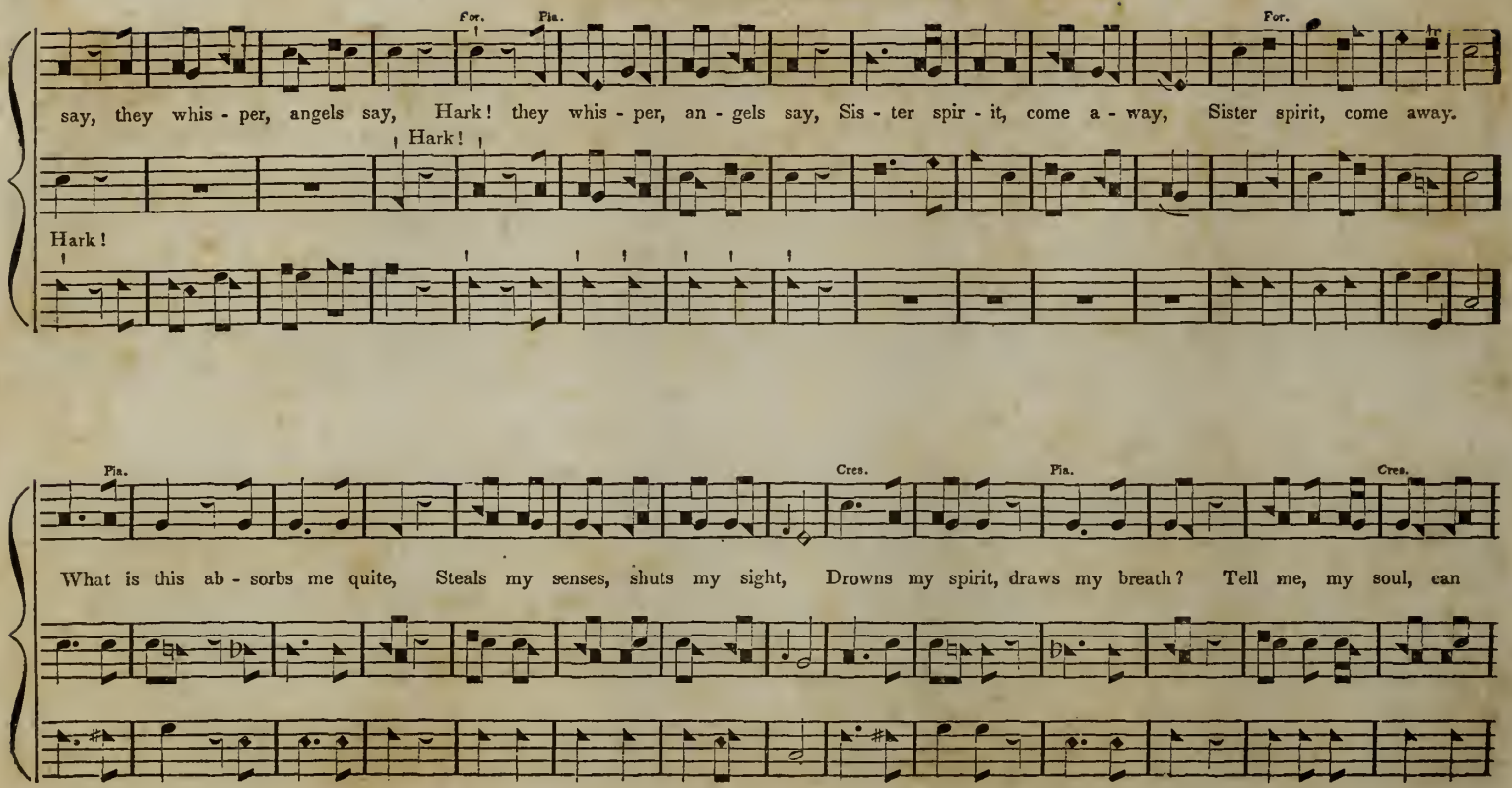
BROOMSGROVE, C. M. Sharp Key on C.

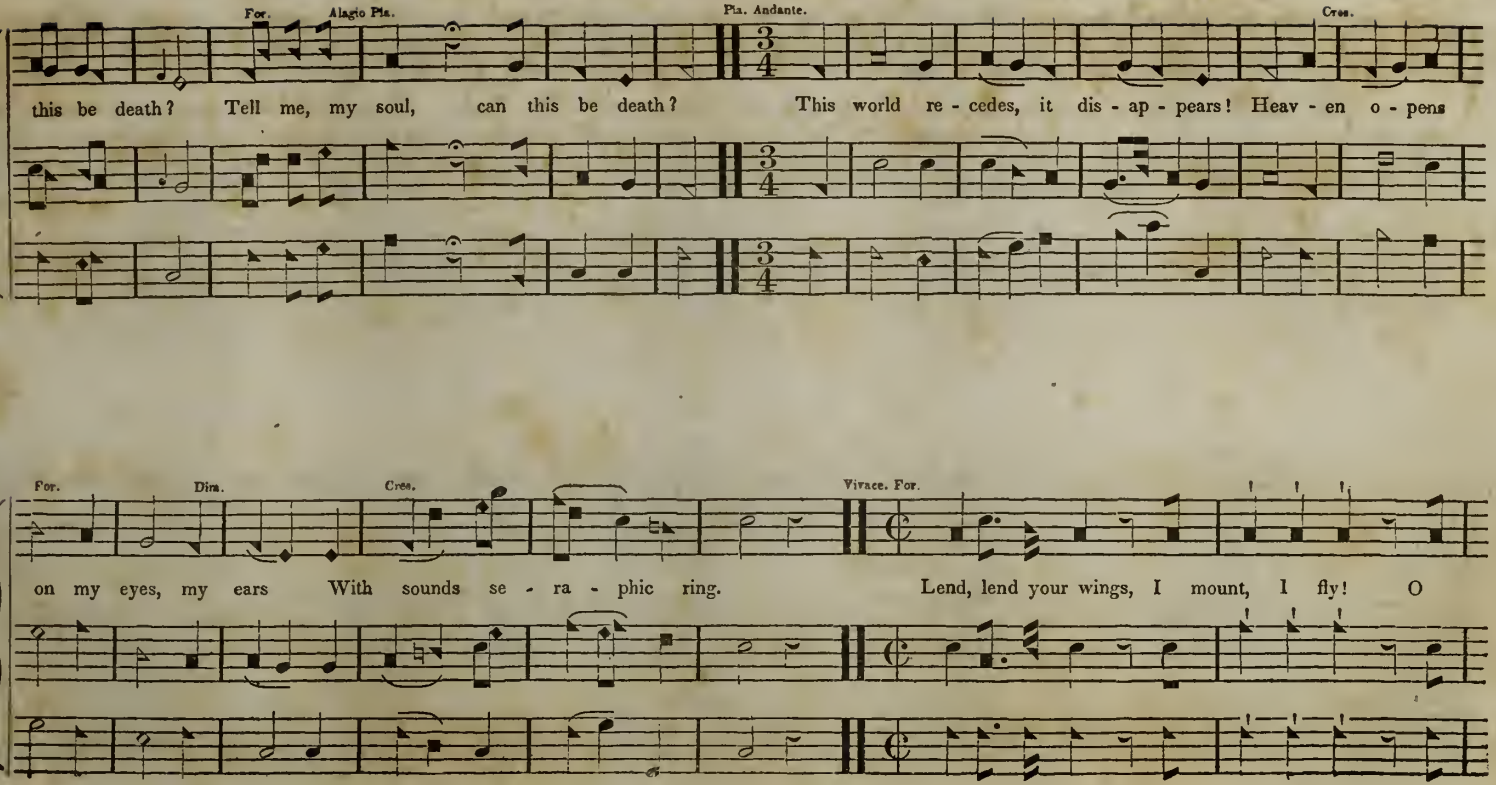


DYING CHRISTIAN.

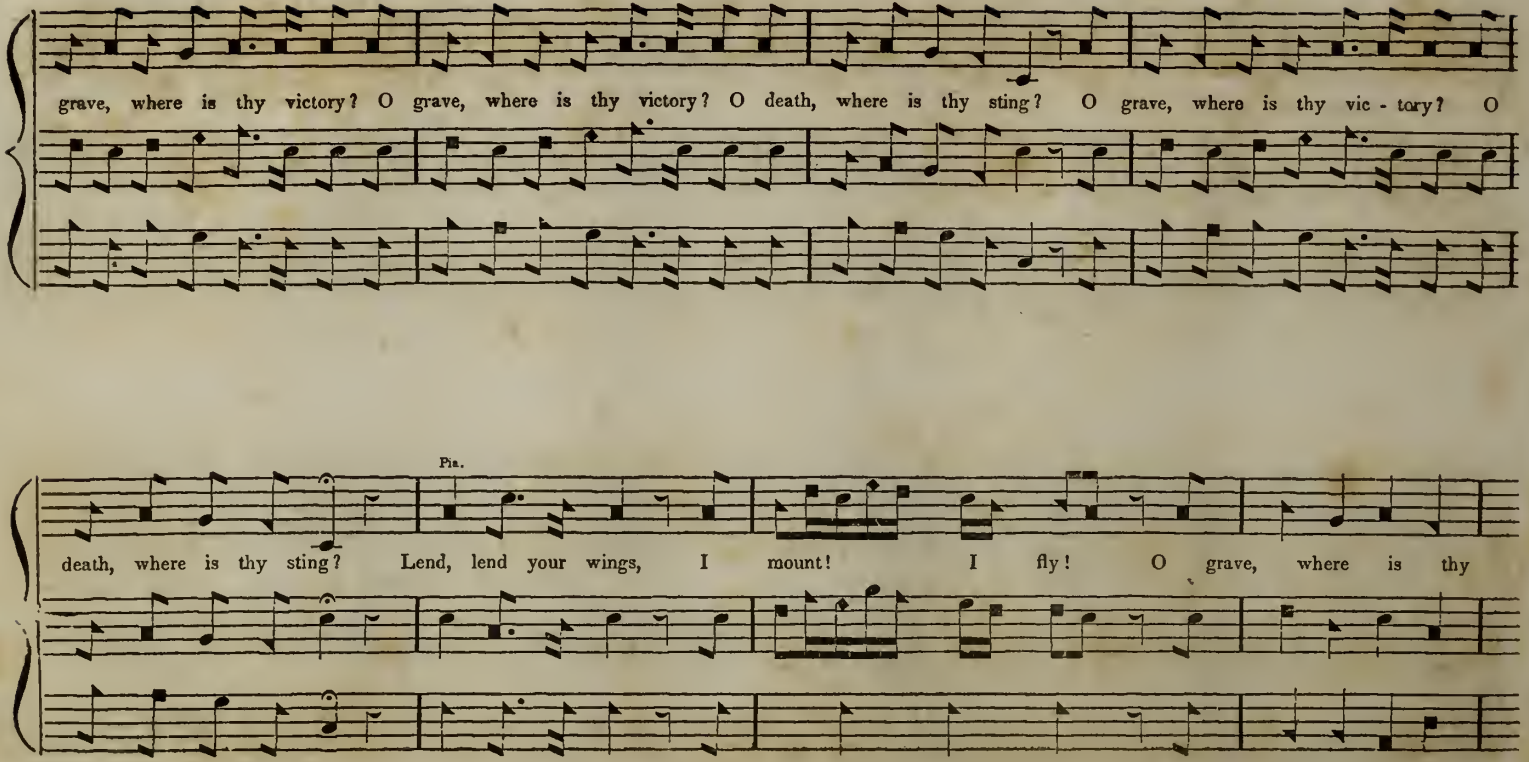


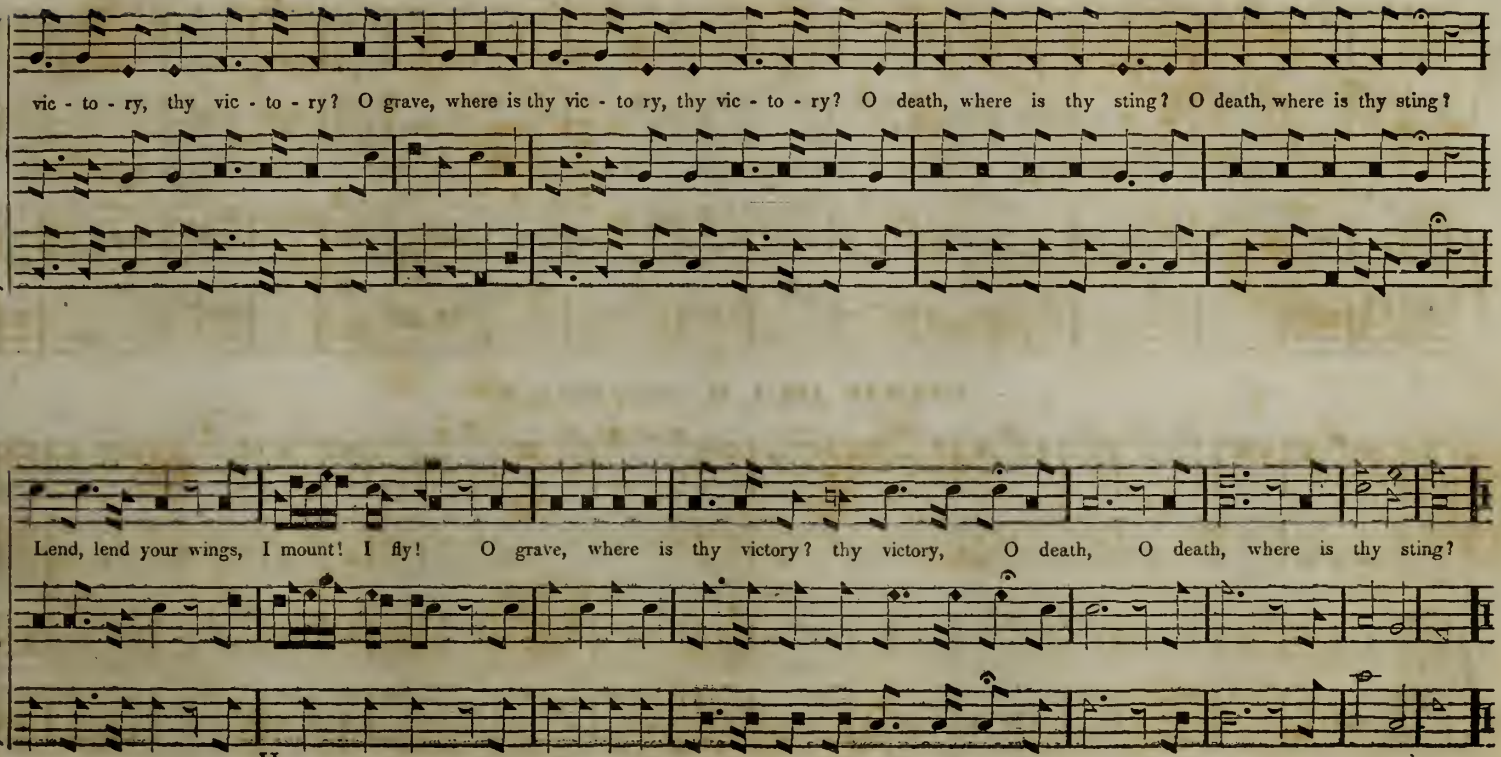
DYING CHRISTIAN, Continued.



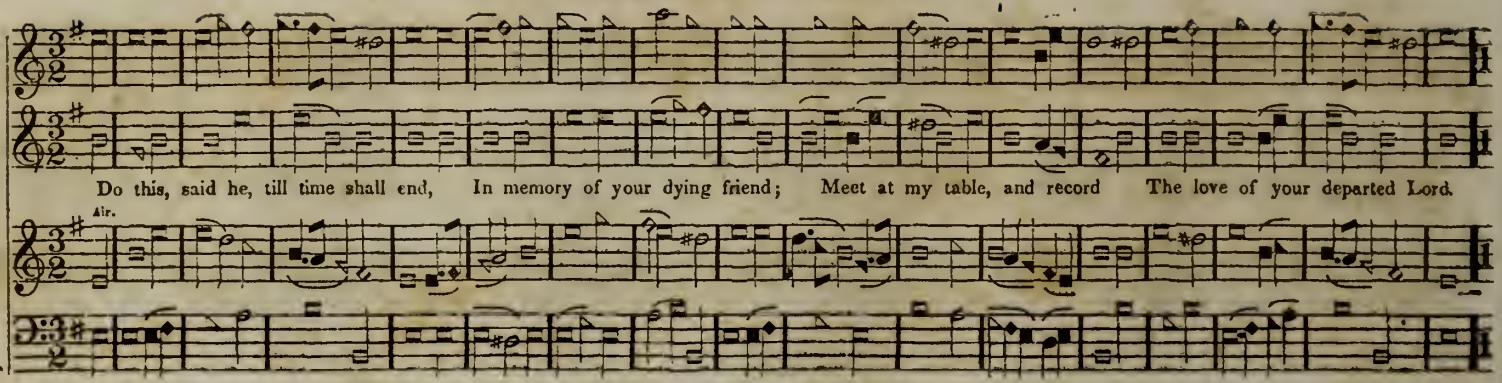

For.
Alagio Pia.
Pia. Andante.
Cres.
this be death? Tell me, my soul, can this be death? This world re - cedes, it dis - ap - pears! Heav - en o - pens
For.
Dim.
Cres.
Vivace. For.
on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings, I mount, I fly! O

DYING CHRISTIAN, Continued.

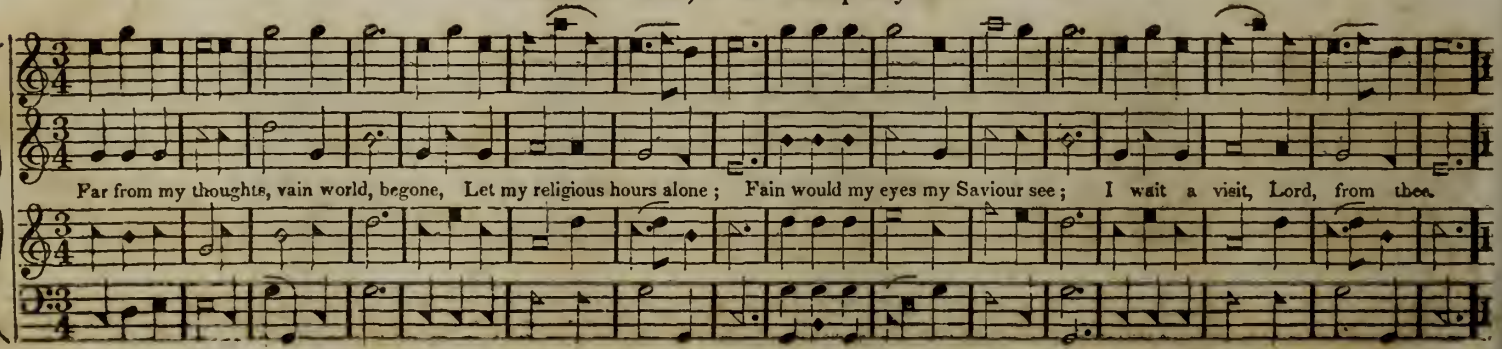



vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to ry, thy vic - to - ry? O death, where is thy sting? O death, where is thy sting?
Lend, lend your wings, I mount! I fly! O grave, where is thy victory? thy victory, O death, O death, where is thy sting?
H

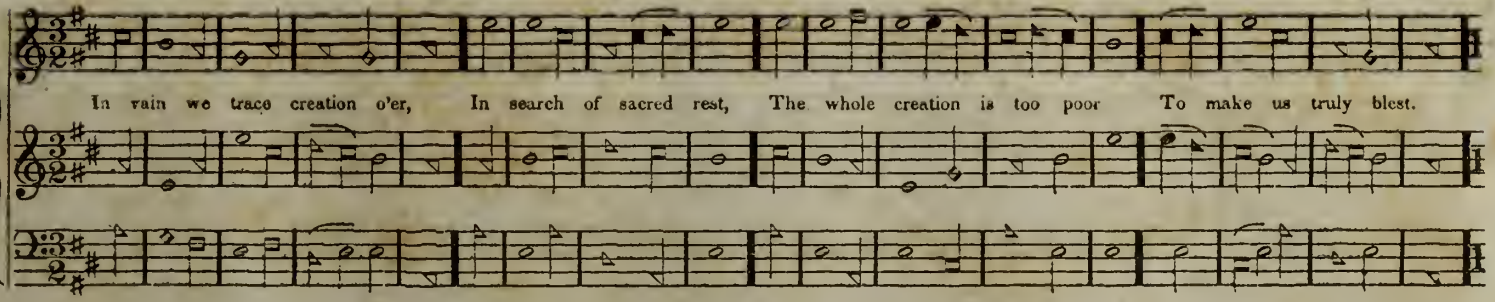
LIMEHOUSE, L. M. Flat Key on E



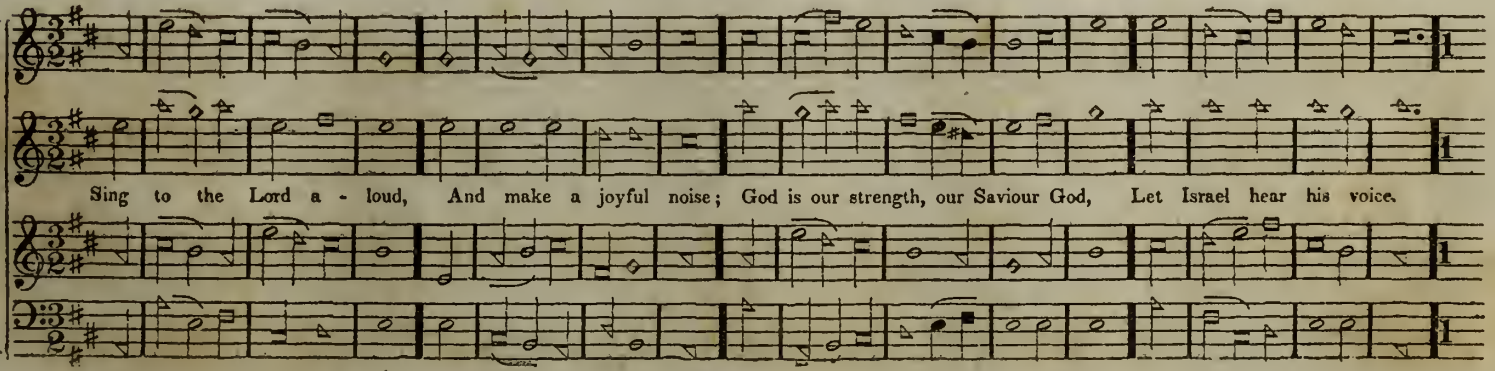
GERMAN AIR, L. M. Sharp Key on C.



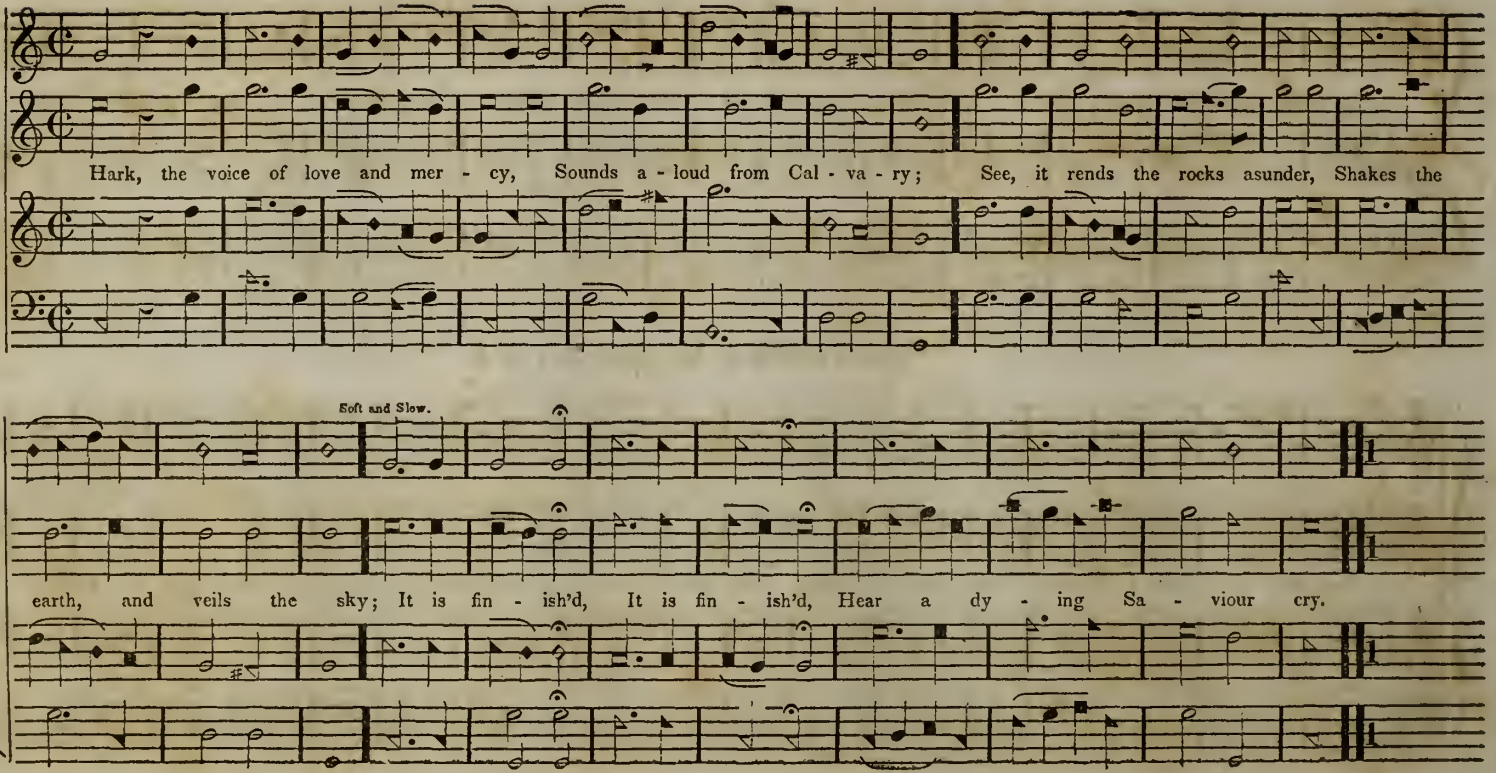
STROUDTWATER, C. M. Sharp Key on A.

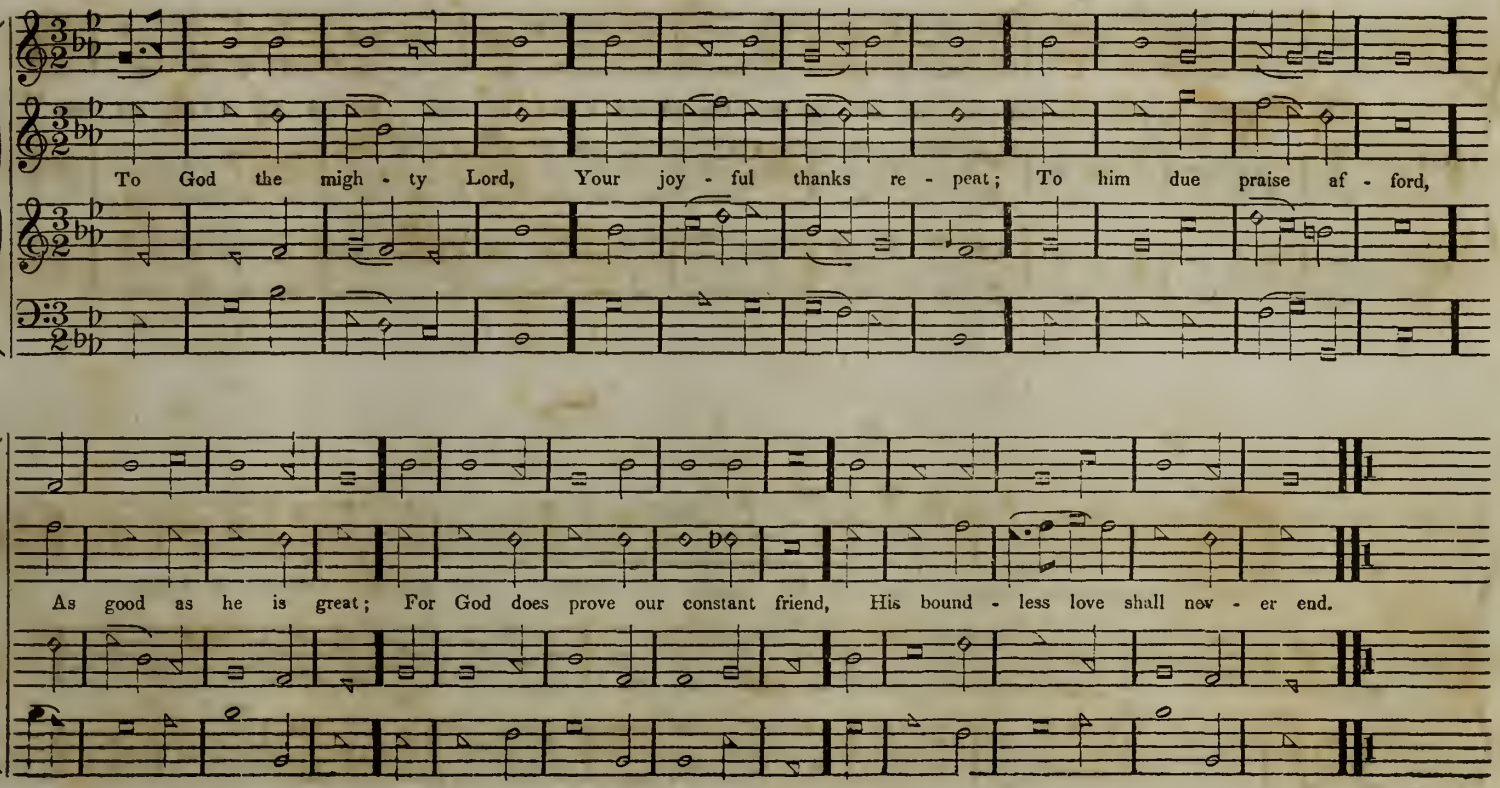


THATCHER, S. M. Sharp Key on A.

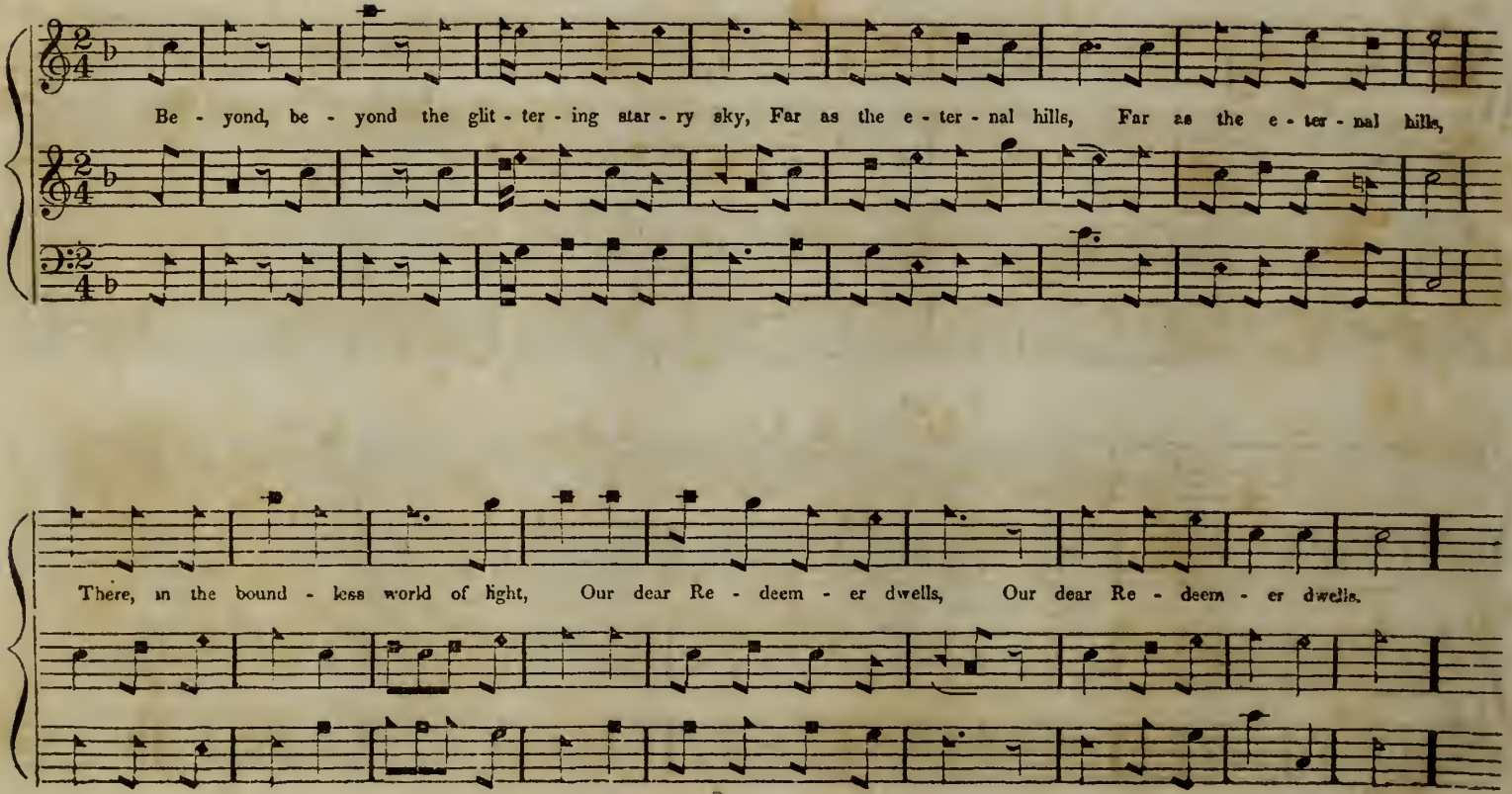


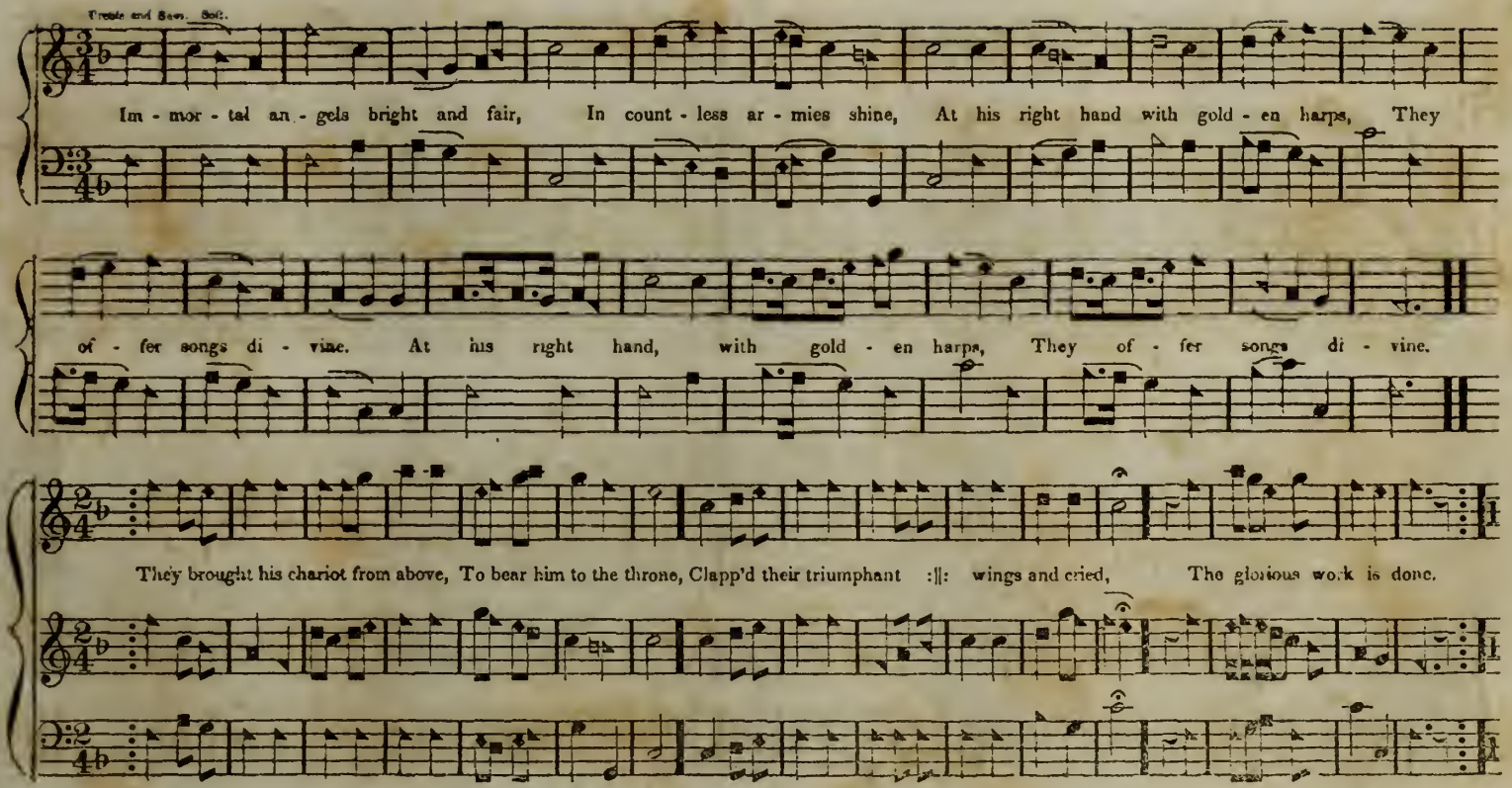
CALVARY, 8, 7, 8, 7, 4, 7. Sharp Key on C.



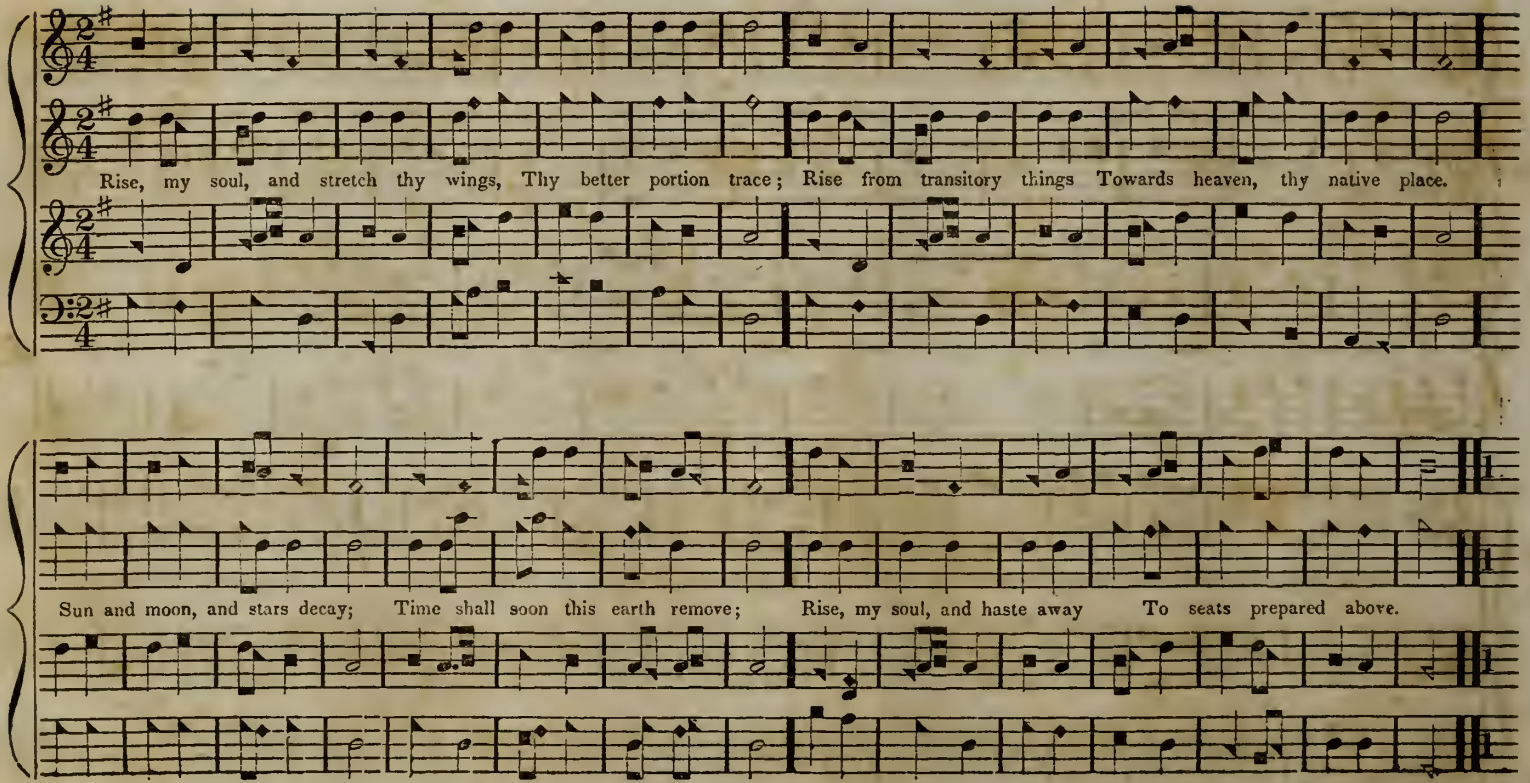

To God the migh - ty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,
As good as he is great; For God does prove our constant friend, His bound - less love shall nev - er end.

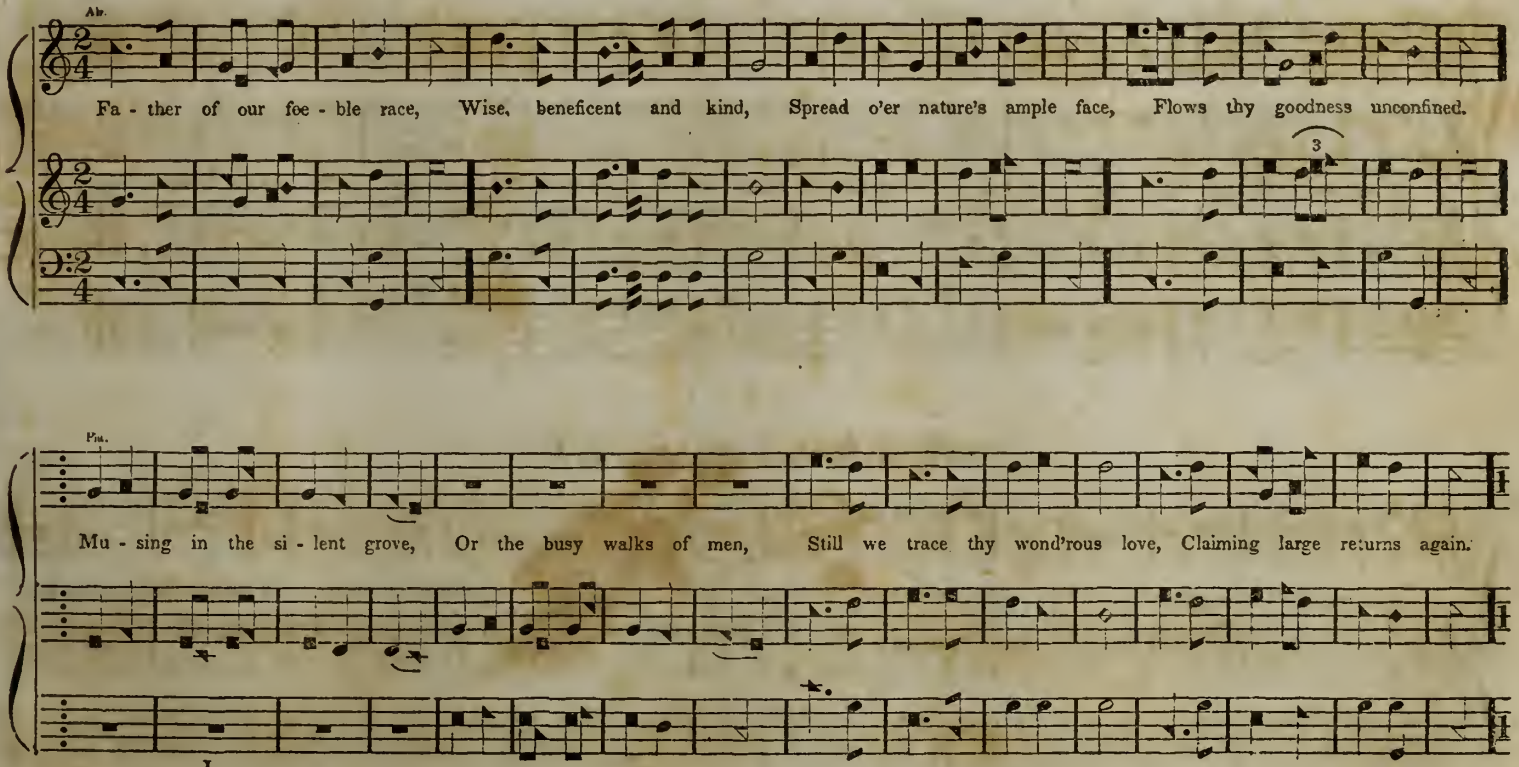
POLAND, C. M. Sharp Key on F.



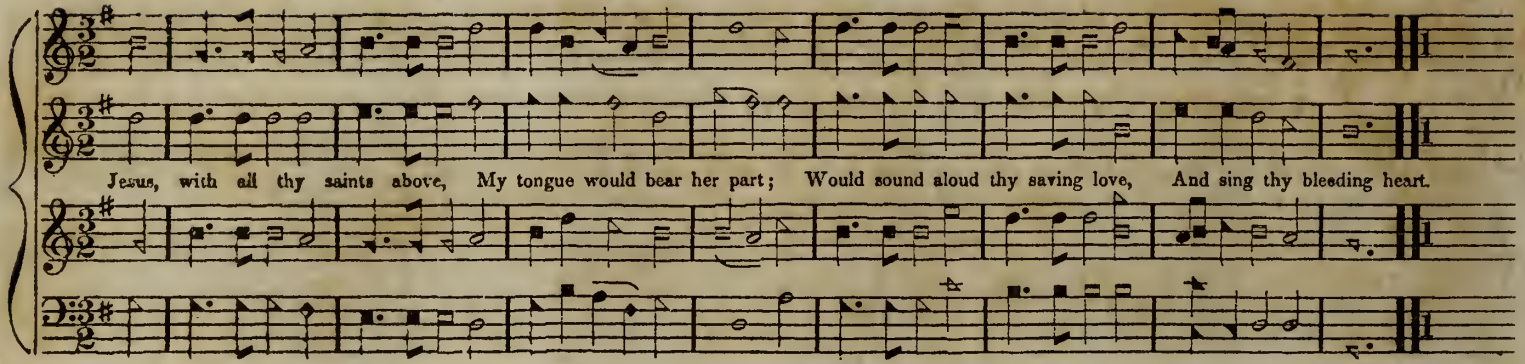

Treble and Bass. Soft.
Im - mor - tal an - gels bright and fair, In count - less ar - mies shine, At his right hand with gold - en harps, They
of - fer songs di - vine. At his right hand, with gold - en harps, They of - fer songs di - vine.
They brought his chariot from above, To bear him to the throne, Clapp'd their triumphant :||: wings and cried, The glorious work is done.

AMSTERDAM, P. M. 7 and 6. Sharp Key on G.

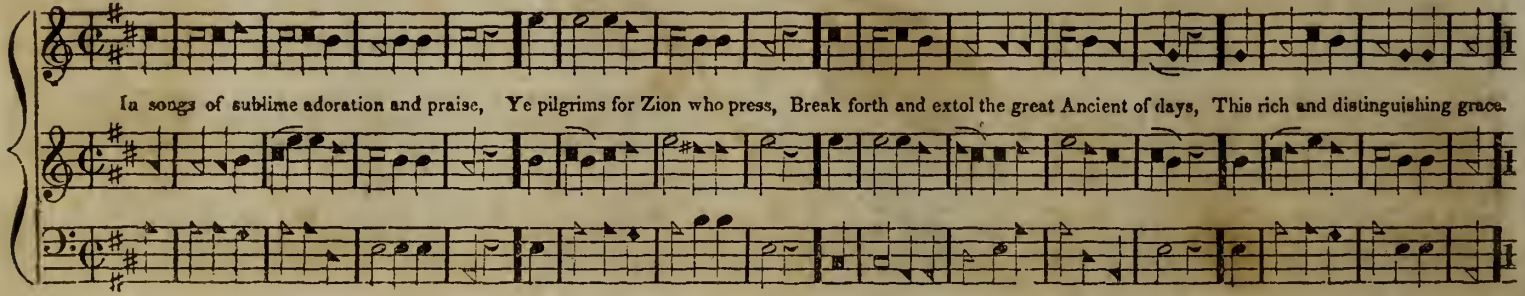


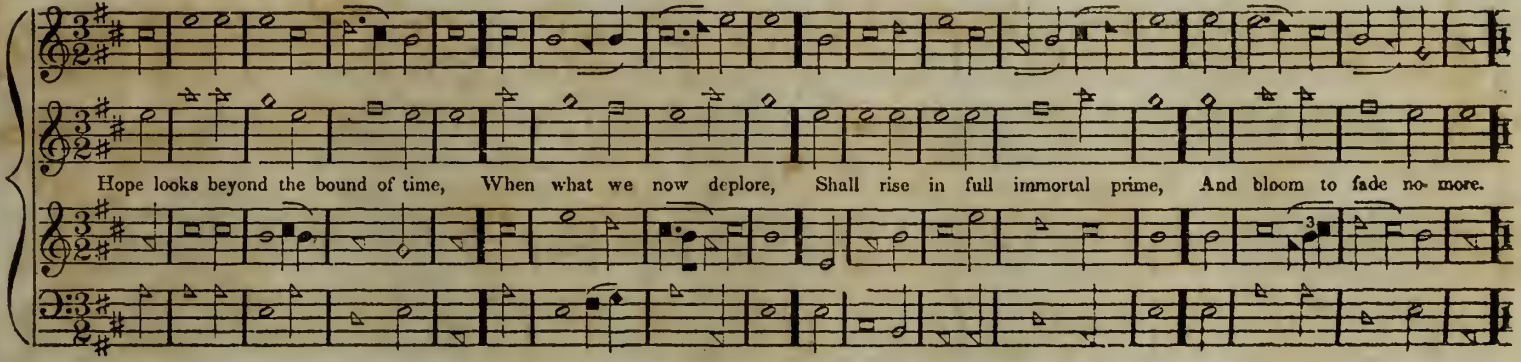

Ab.
Fa - ther of our fee - ble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfined.
3
Pia.
Mu - sing in the si - lent grove, Or the busy walks of men, Still we trace thy wond'rous love, Claiming large returns again.
1
1
1

ARLINGTON, C. M. Sharp Key on G

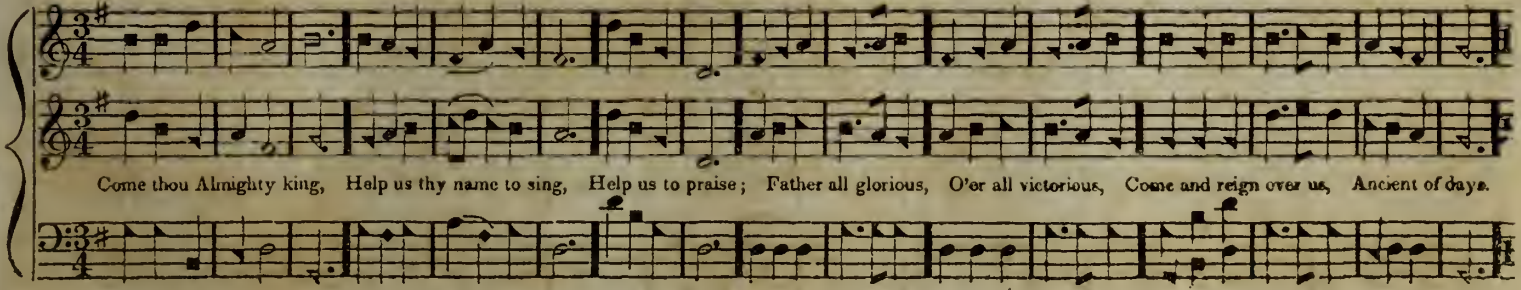


ZION, 11, 8, 11, 8. Sharp Key on A.

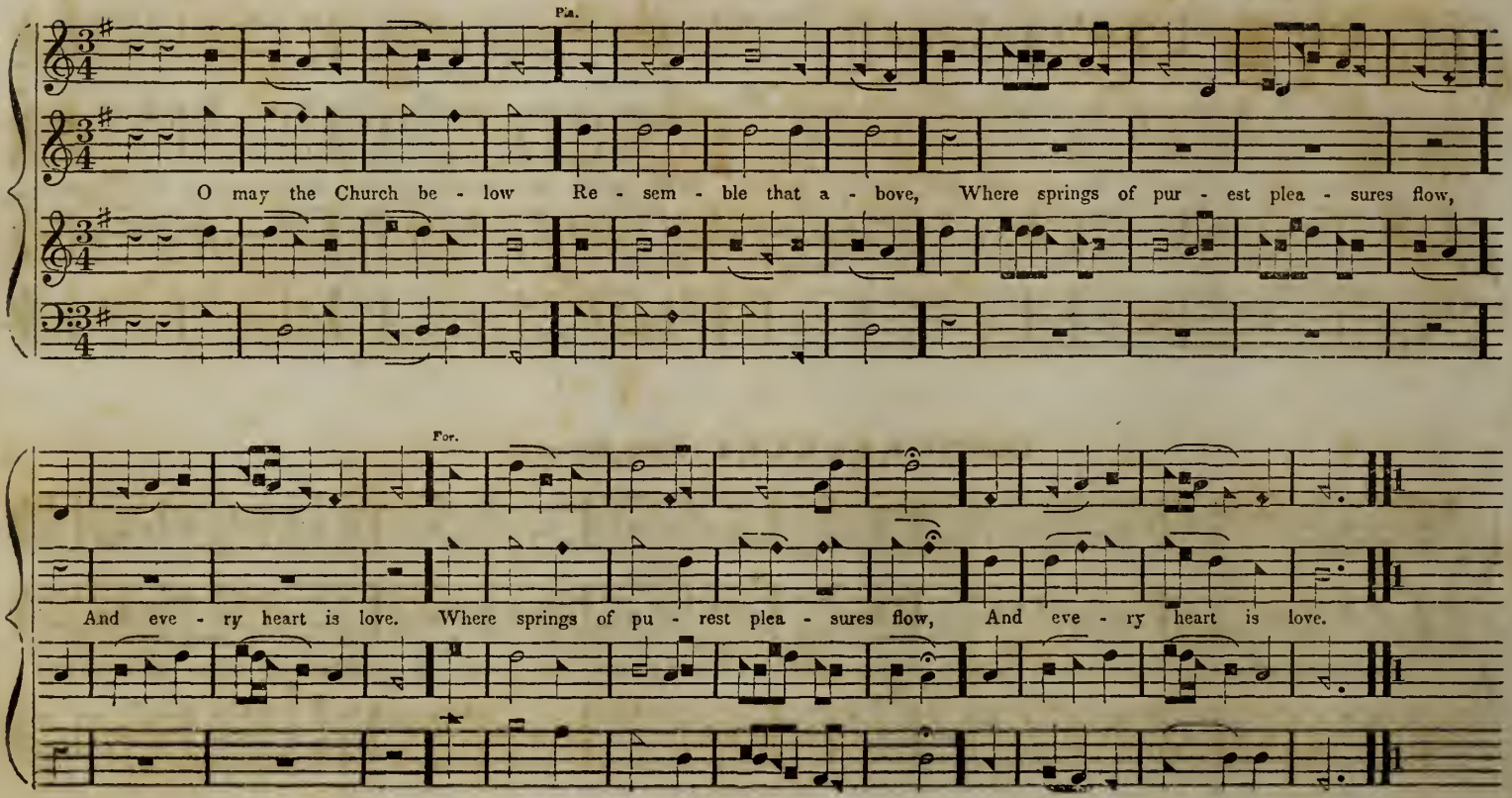




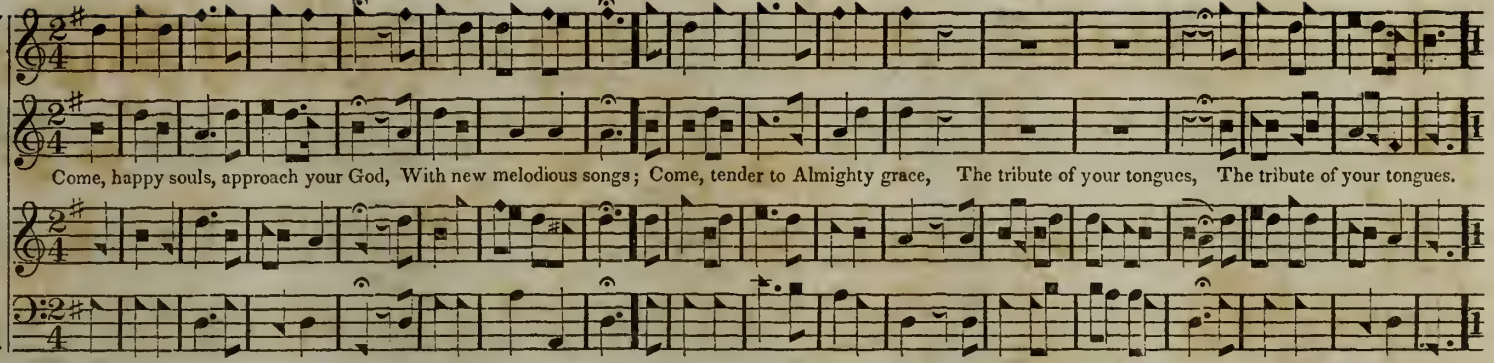
TRINITY, 6, 6, 4, 6, 6, 6, 4. Sharp Key on G.



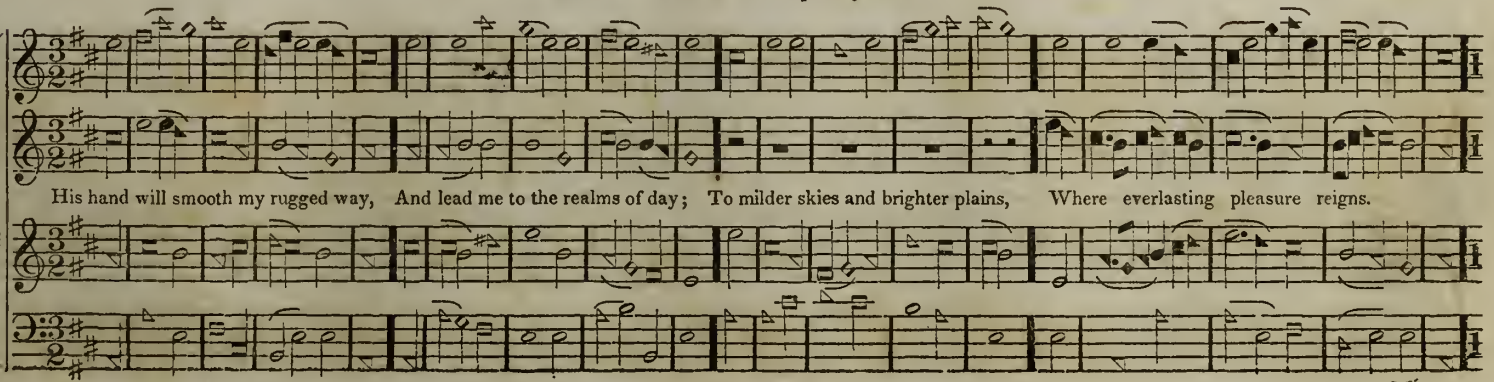
WAKEFIELD, S. M. Sharp Key on G.



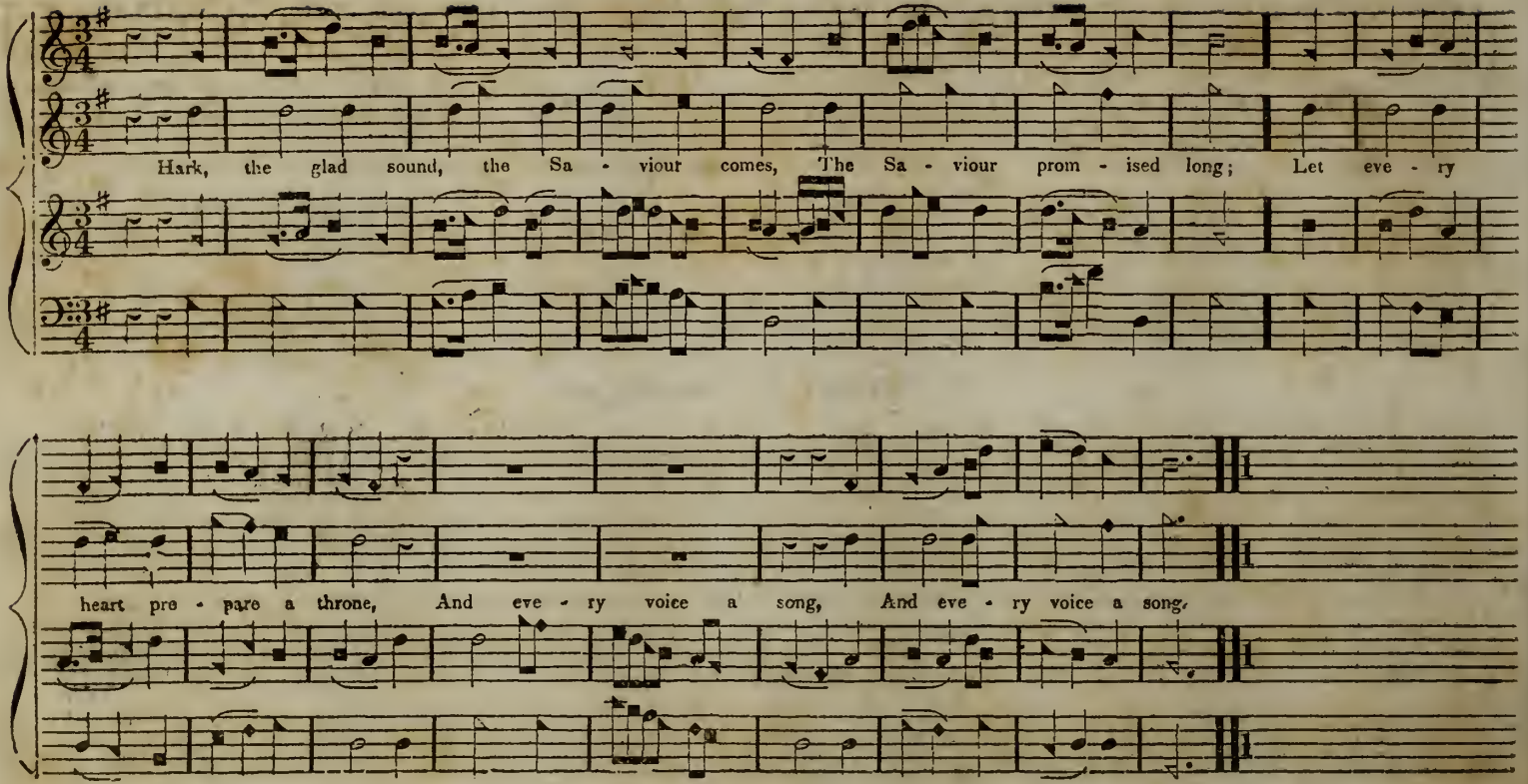
ST. ALBANS, C. M. Sharp Key on G.

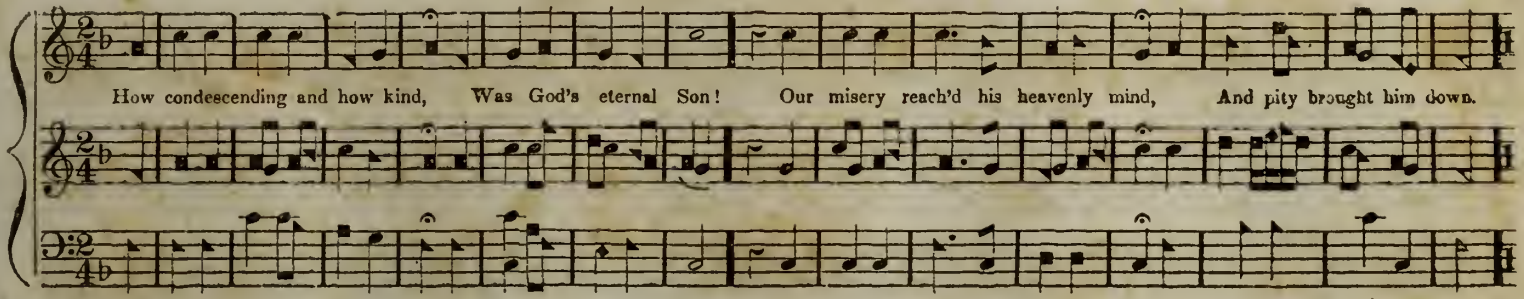


ST. PETER, L. M. Sharp Key on A.

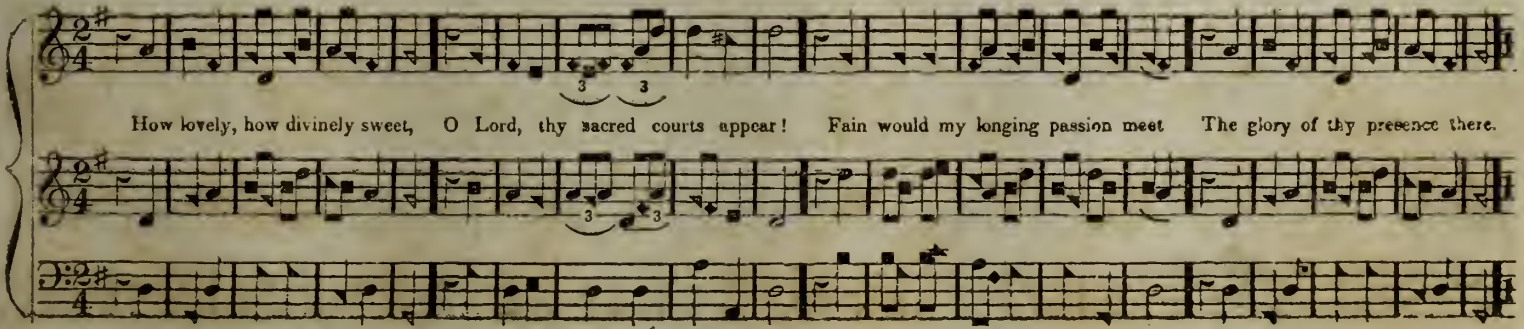


CLIFTON, C. M. Sharp Key on G.

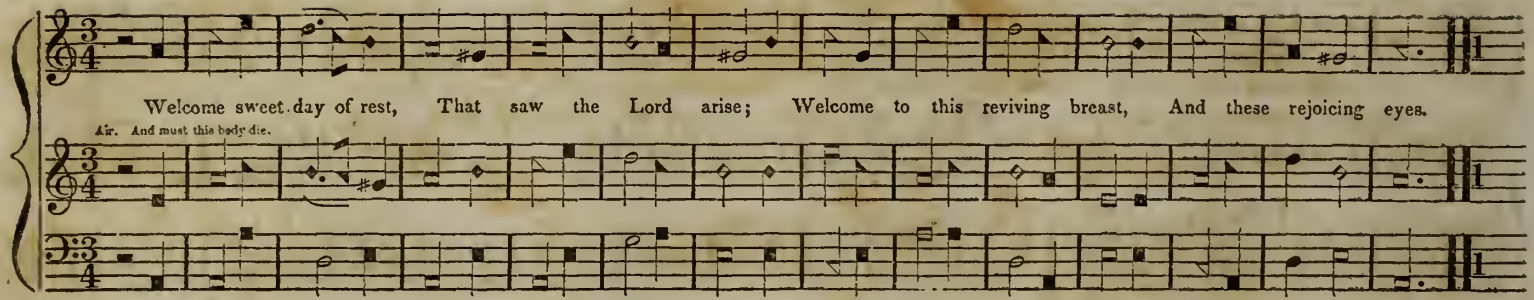




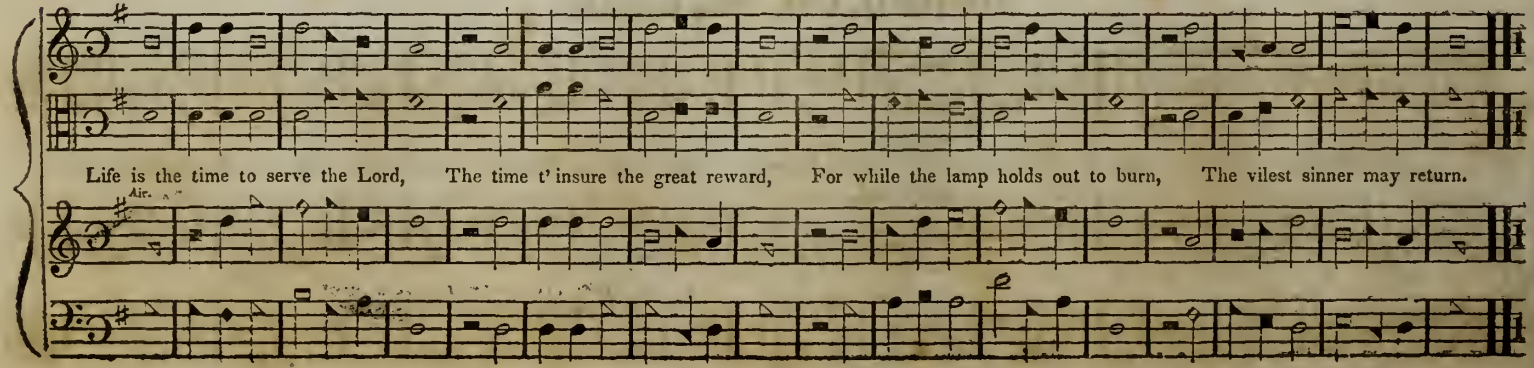
PORTUGAL, L. M. Sharp Key on G.

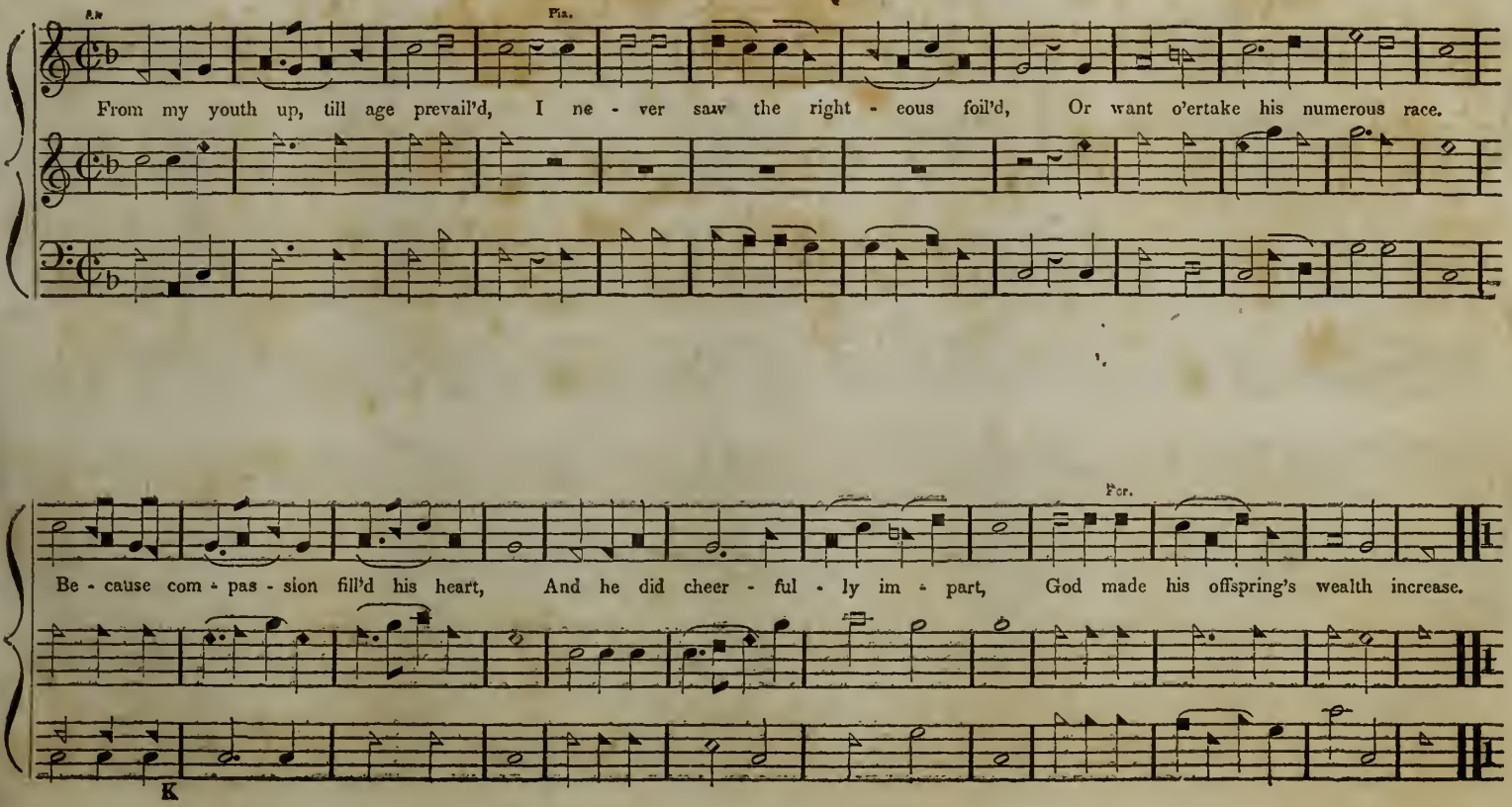


LITTLE MARLBOROUGH, S. M. Flat Key on A

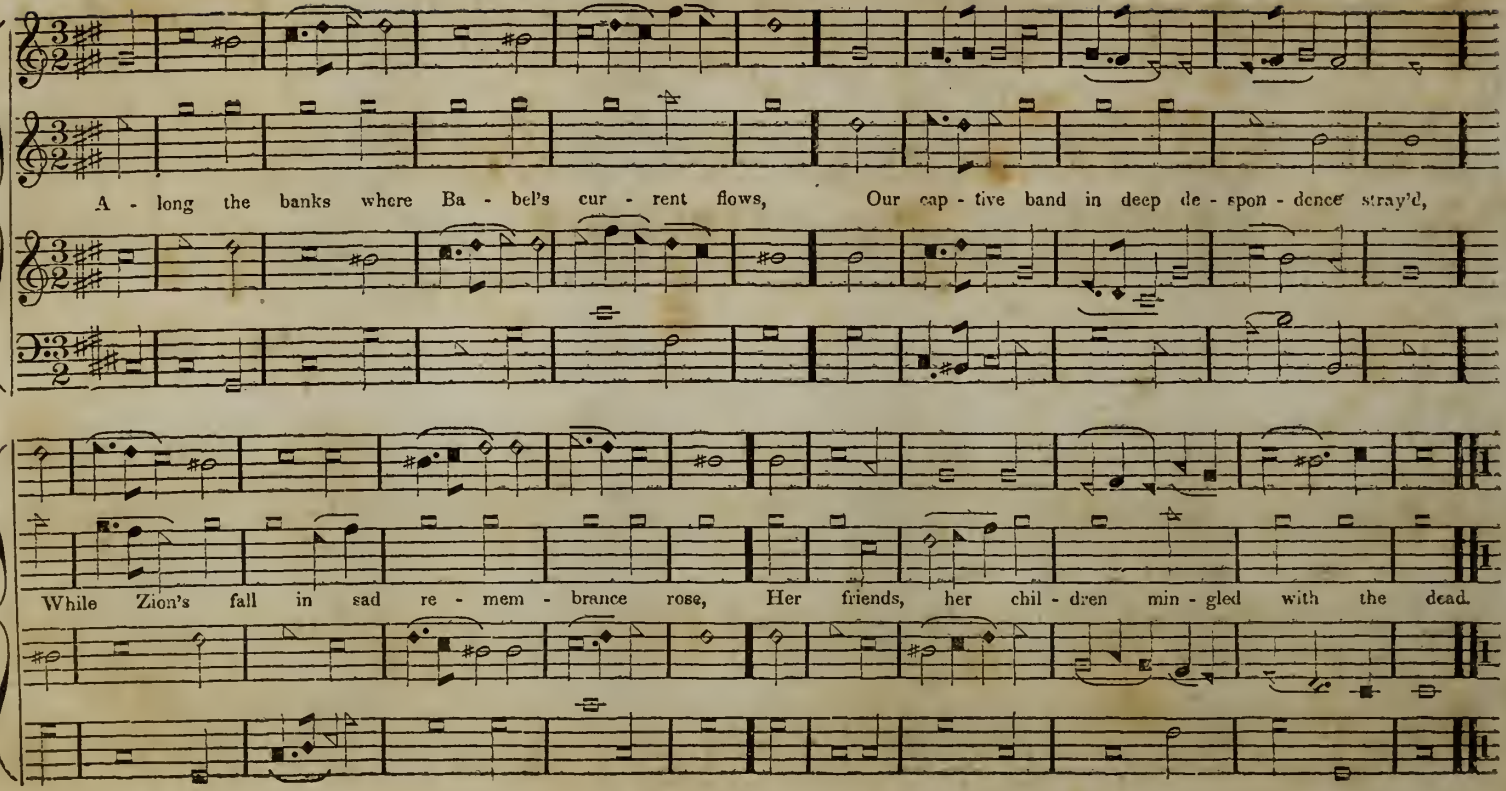


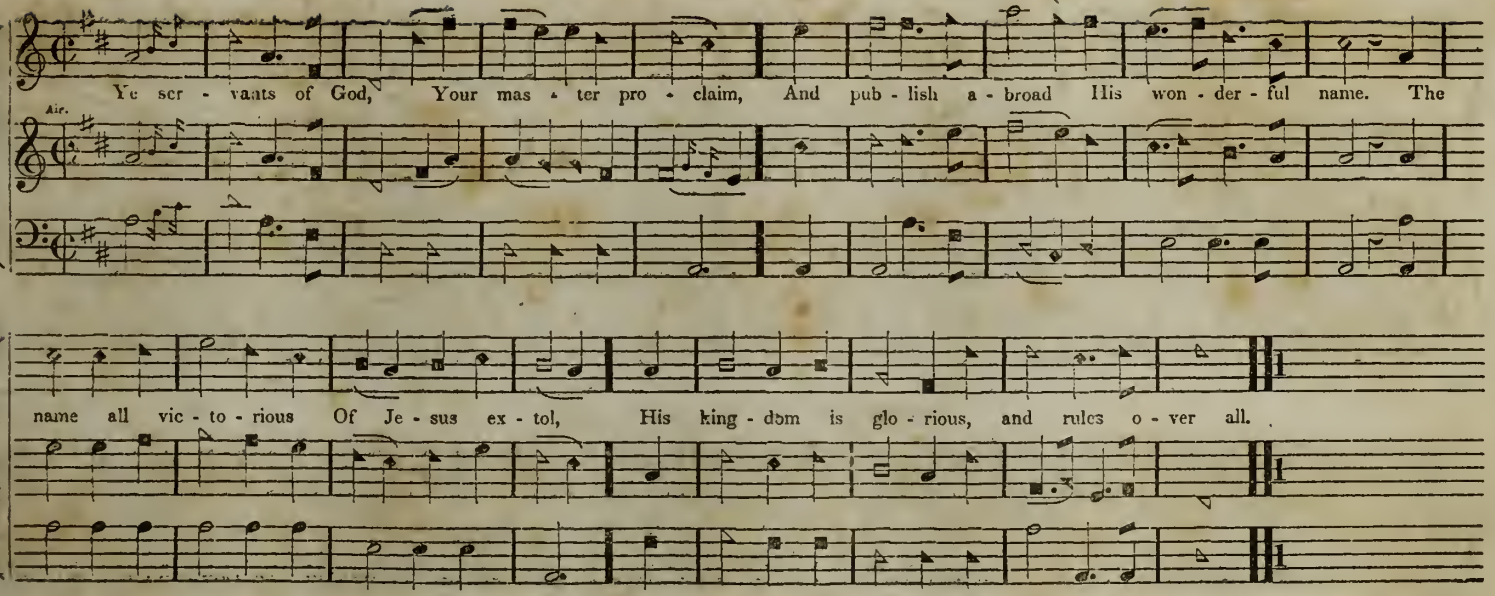
WELLS, L. M. Sharp Key on G.




Pia.
From my youth up, till age prevail'd, I ne - ver saw the right - eous foil'd, Or want o'ertake his numerous race.
For.
Be - cause com - pas - sion fill'd his heart, And he did cheer - ful - ly im - part, God made his offspring's wealth increase.
K

DESPONDENCE, 4 10s. Flat Key on C #.



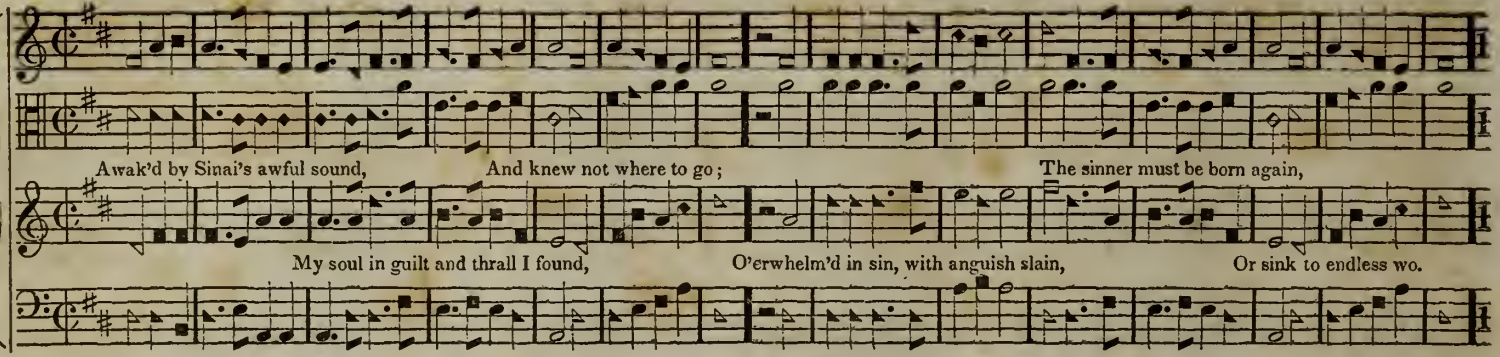


God ruleth on high
Almighty to save,
And still he is nigh,
His presence we have.
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

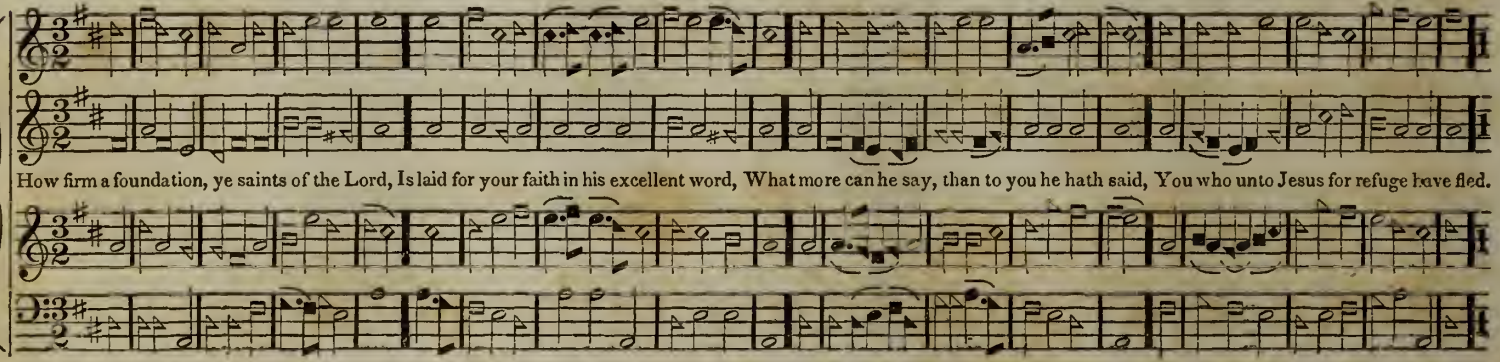
Salvation to God,
Who sits on the throne;
Let all cry aloud,
And honour the Son,
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

Then let us adore,
And give him his right,
All glory and power,
And wisdom and might,
All honour and blessing,
With angels above,
And thanks never ceasing,
And infinite love.

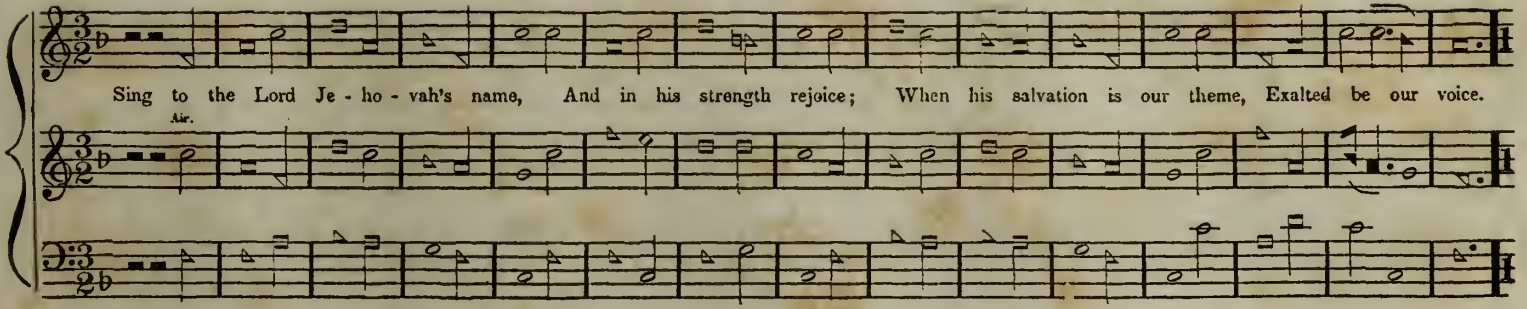
GANGES, 8, 8, 6, 8, 8, 6. Sharp Key on D.



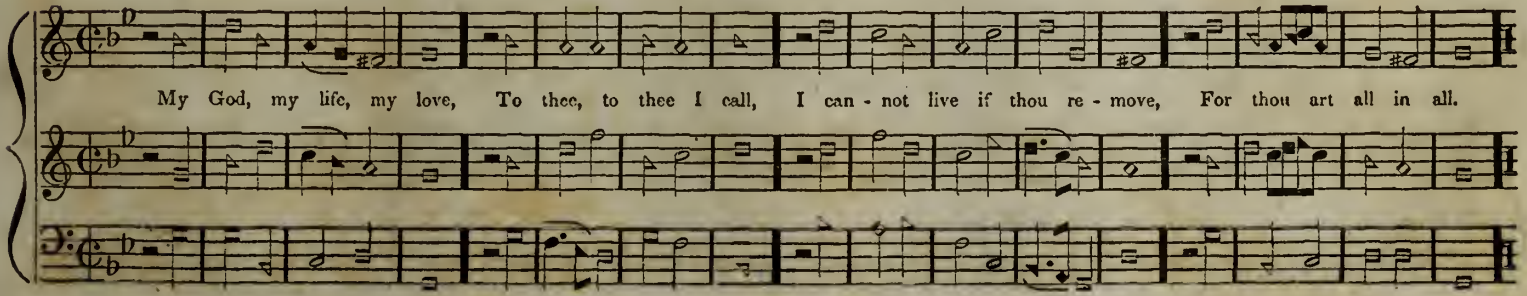
NORWICH, 11s. Sharp Key on D.



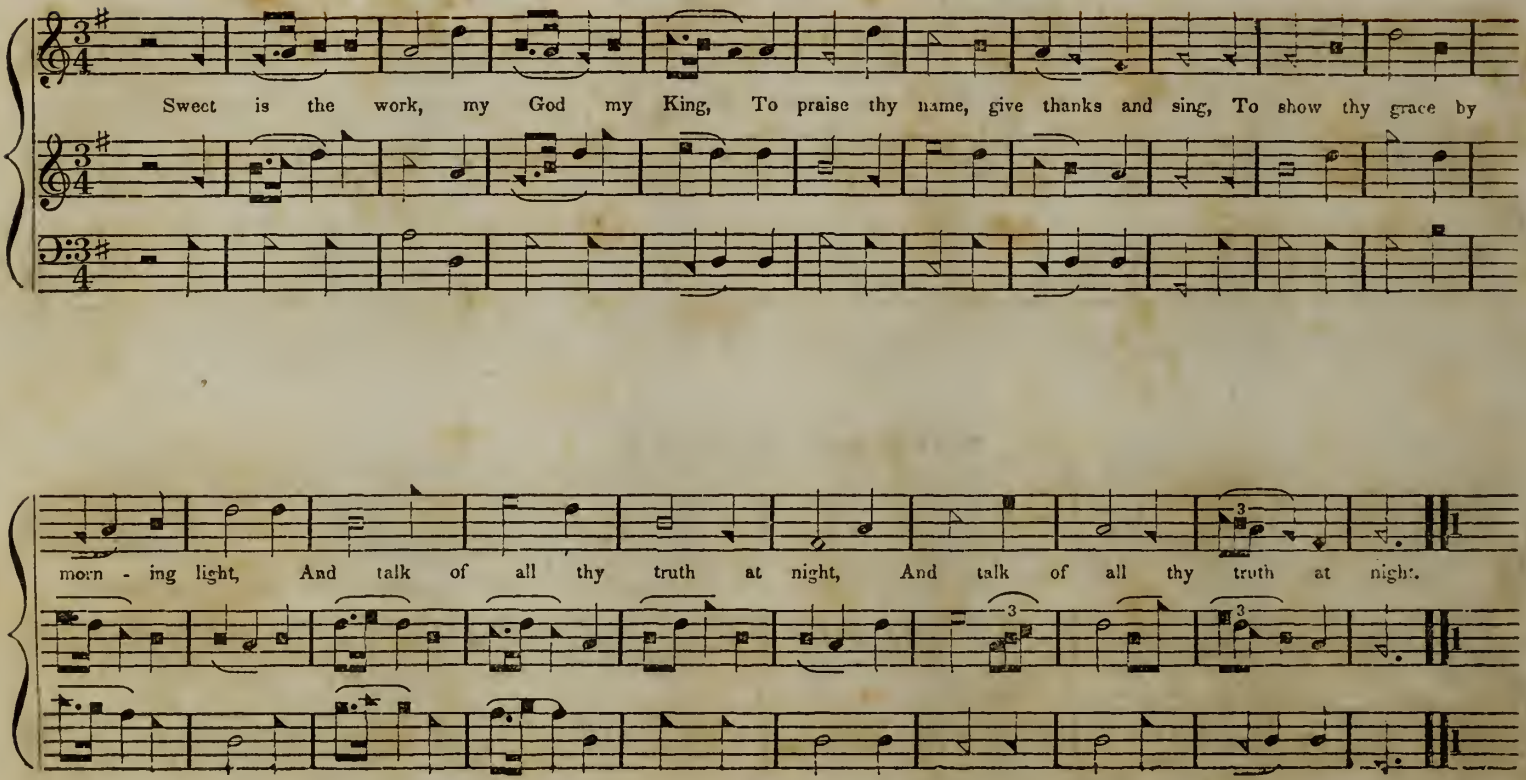
BEDFORD, C. M. Sharp Key on F.

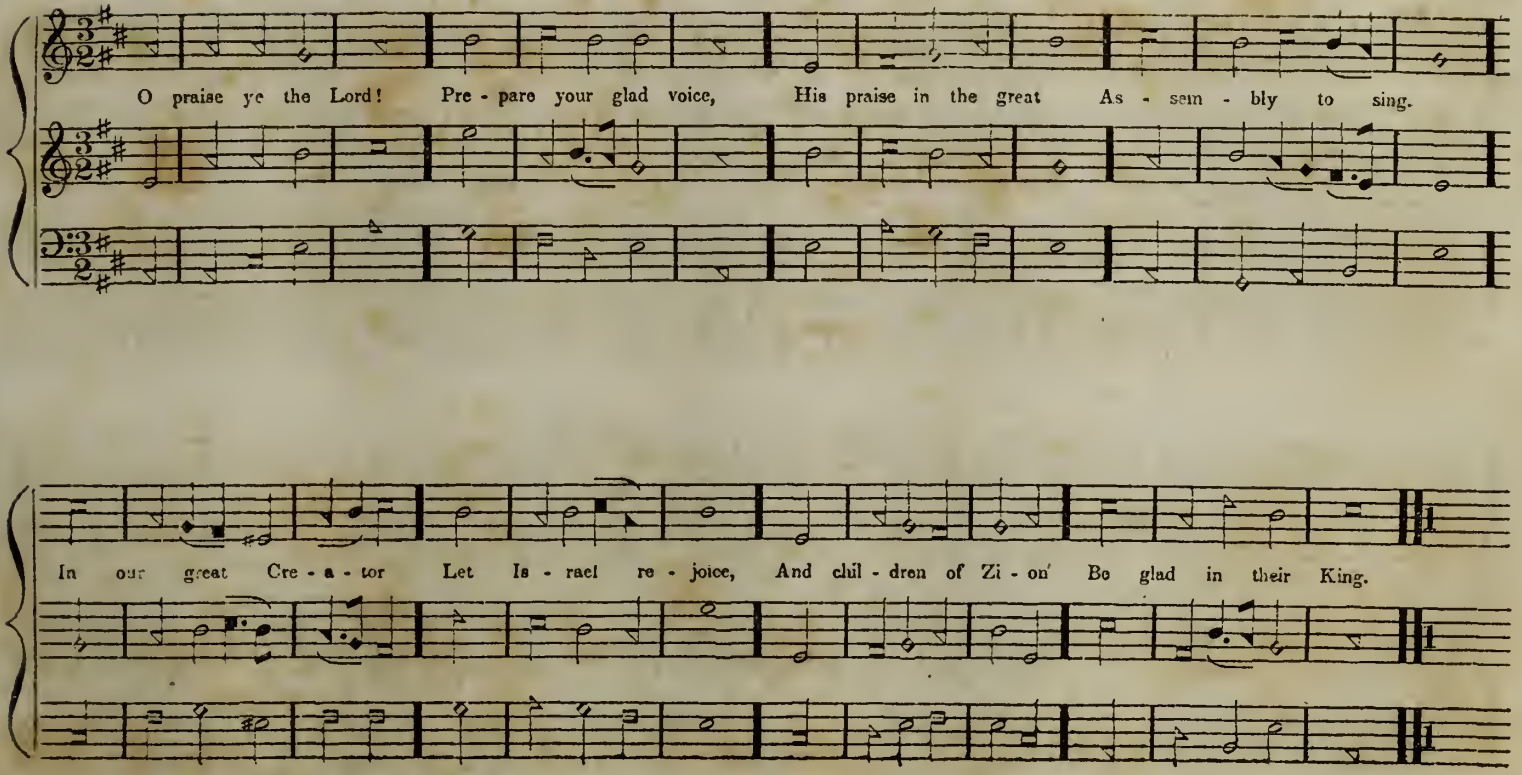


EGYPT, S. M. Flat Key on G.

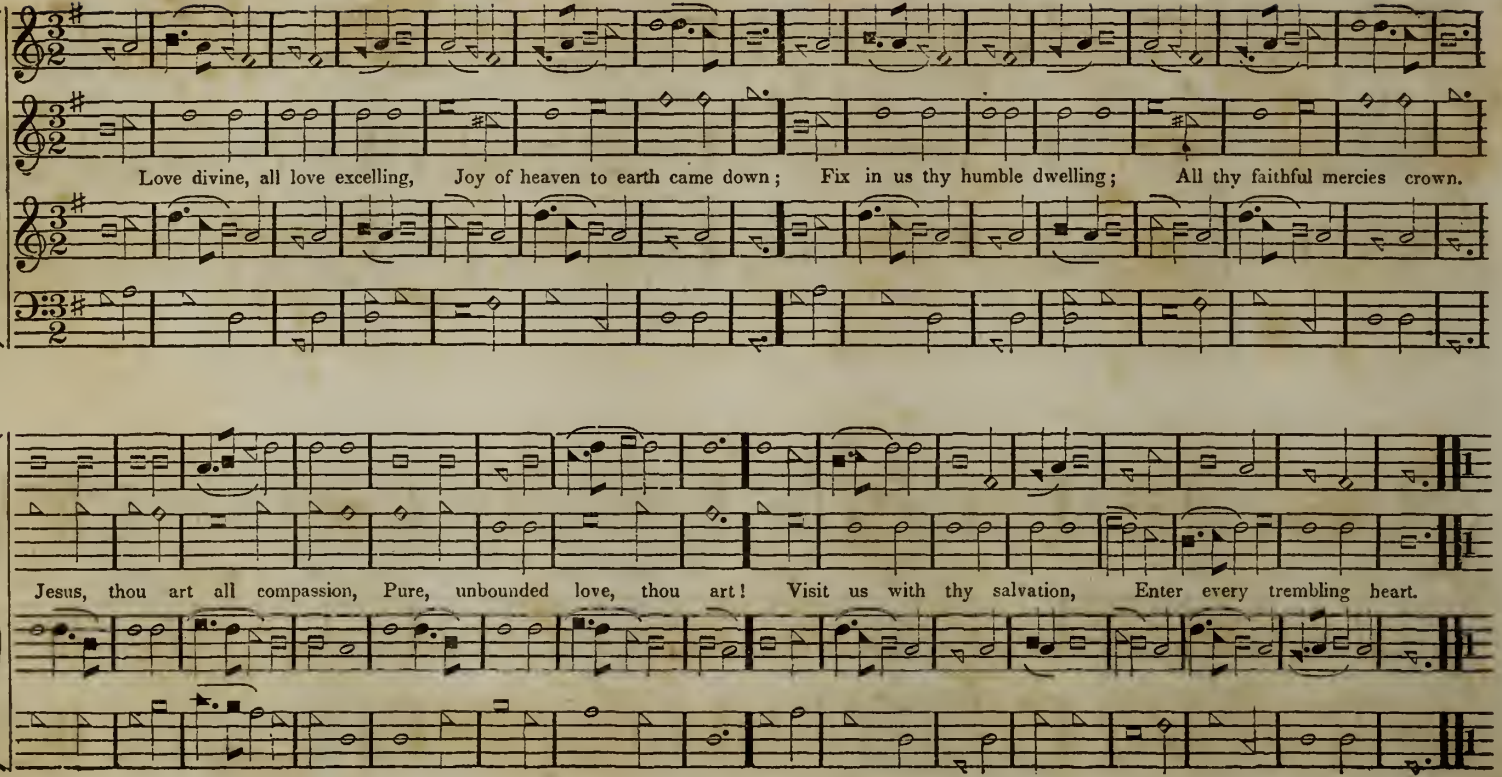


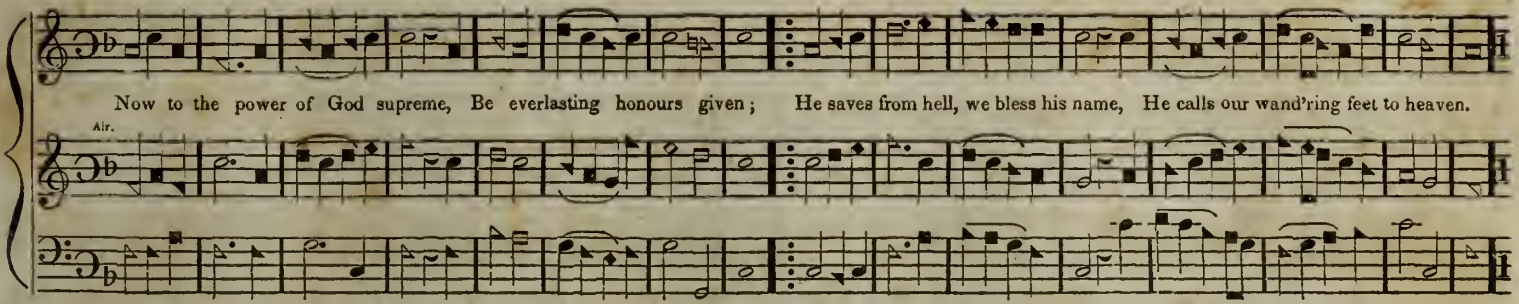
CASTLE STREET, L. M. Sharp Key on G.



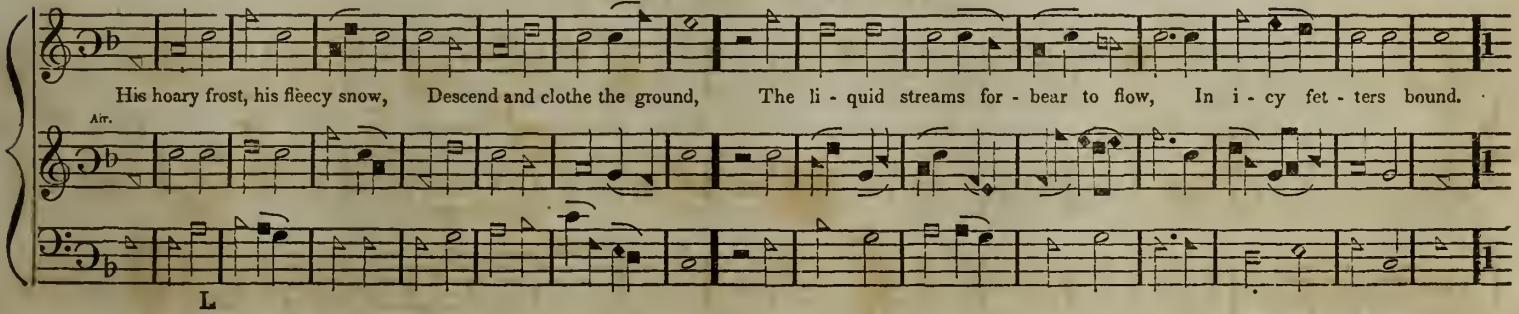

O praise ye the Lord! Pre - pare your glad voice, His praise in the great As - sem - bly to sing.
In our great Cre - a - tor Let Is - rael re - joice, And chil - dren of Zi - on Be glad in their King.

STAMFORD, 8, 7, 8, 7, 8, 7, 8, 7. Sharp Key on G.

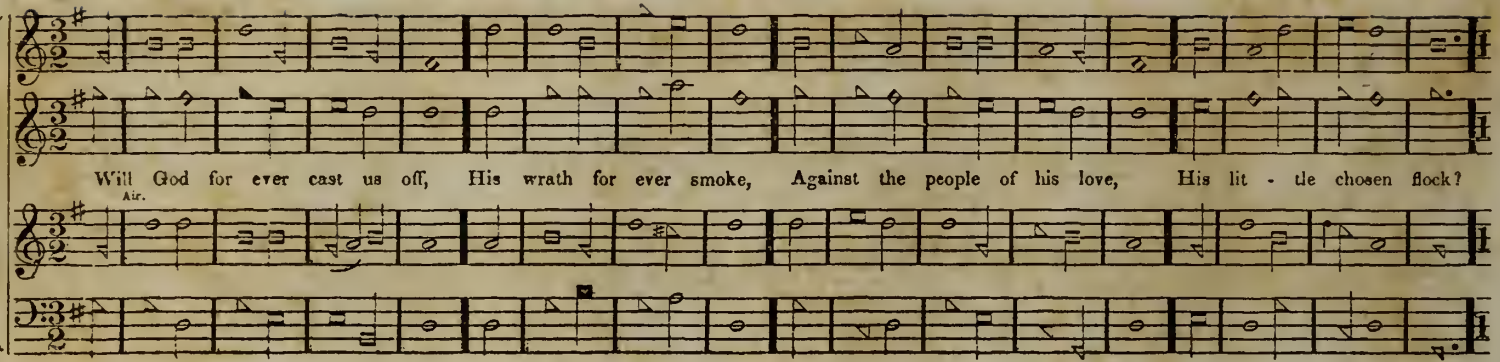




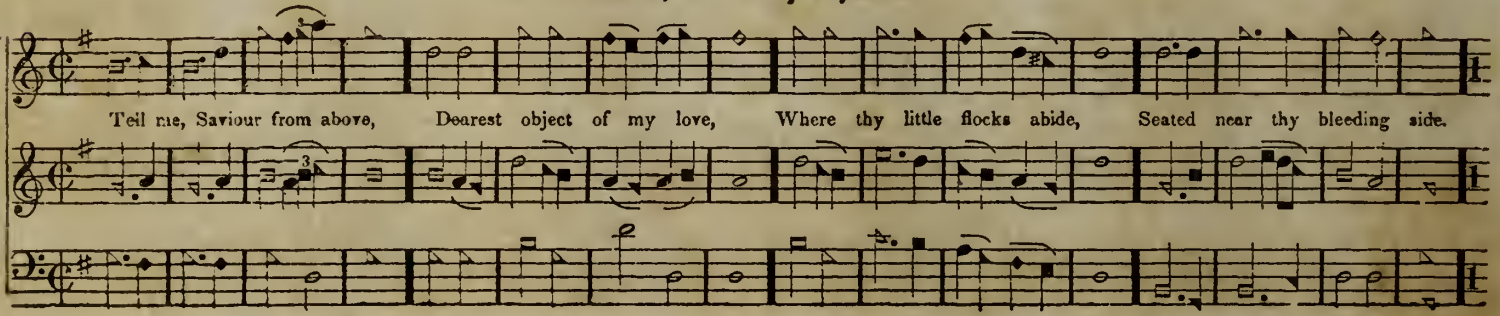
WINTER, C. M. Sharp Key on F.



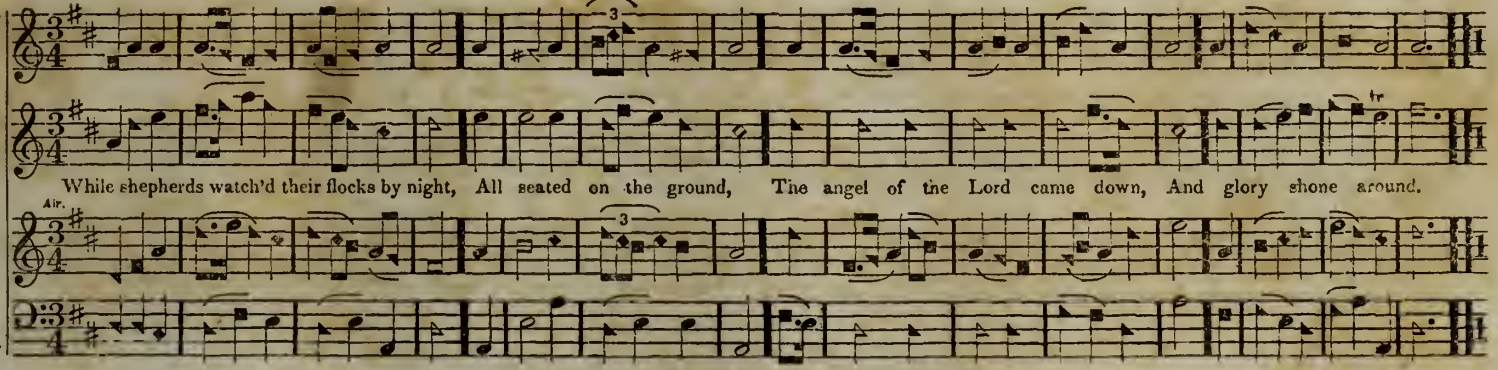
MEAR, C. M. Sharp Key on G



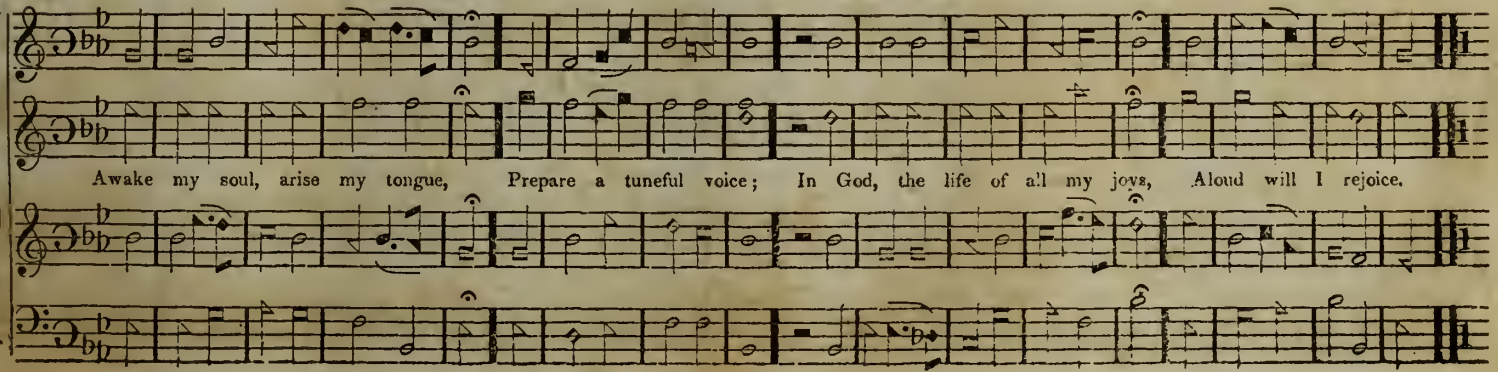
COOKHAM, 7s. Sharp Key on G.



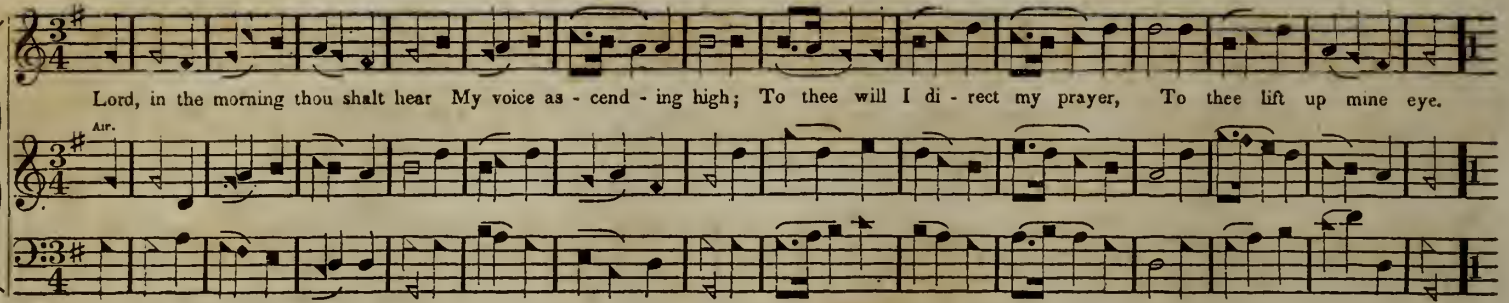
BRAINTREE, C. M. Sharp Key on D.



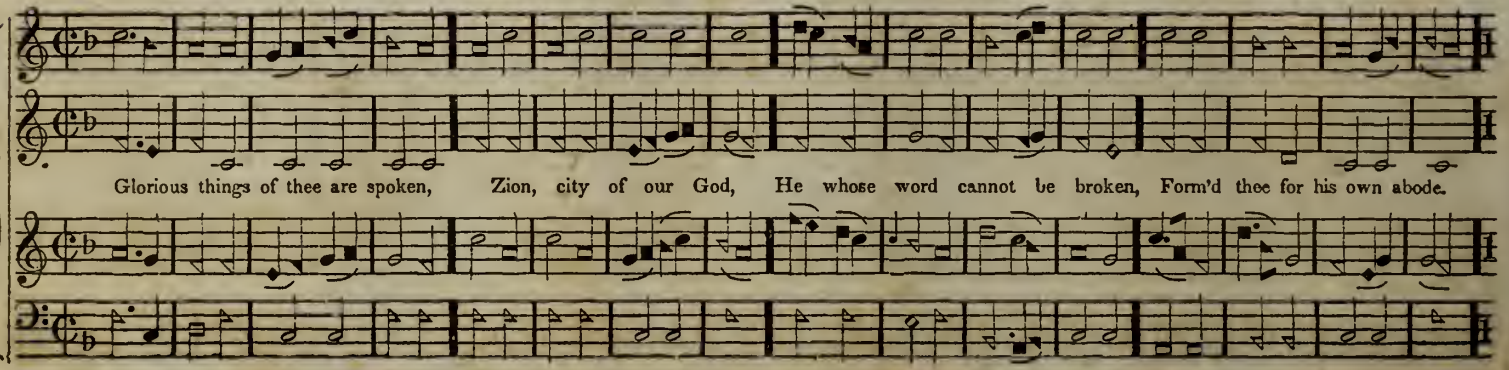
BLANDFORD, C. M. Sharp Key on E♭.

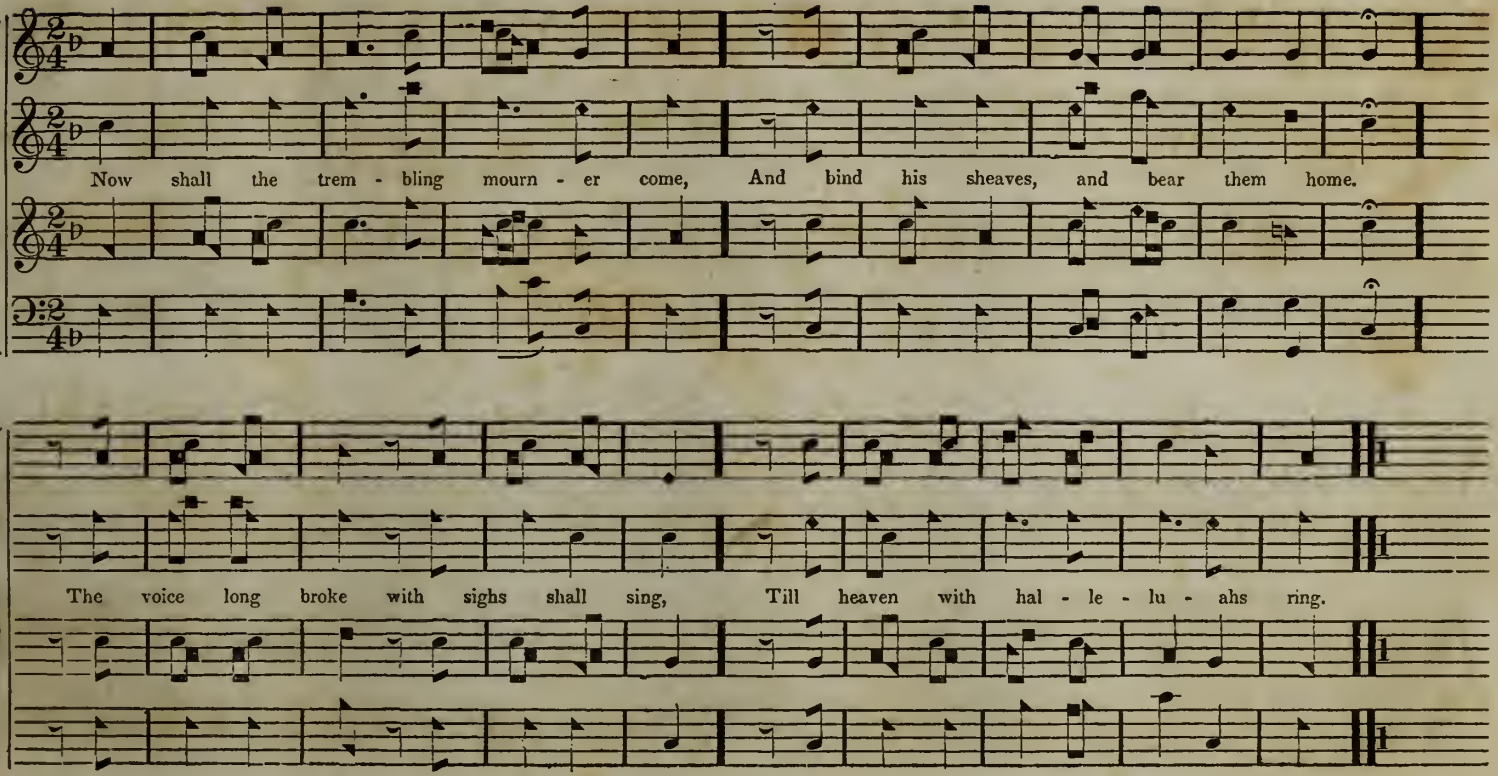


IRISH, C. M. Sharp Key on G.

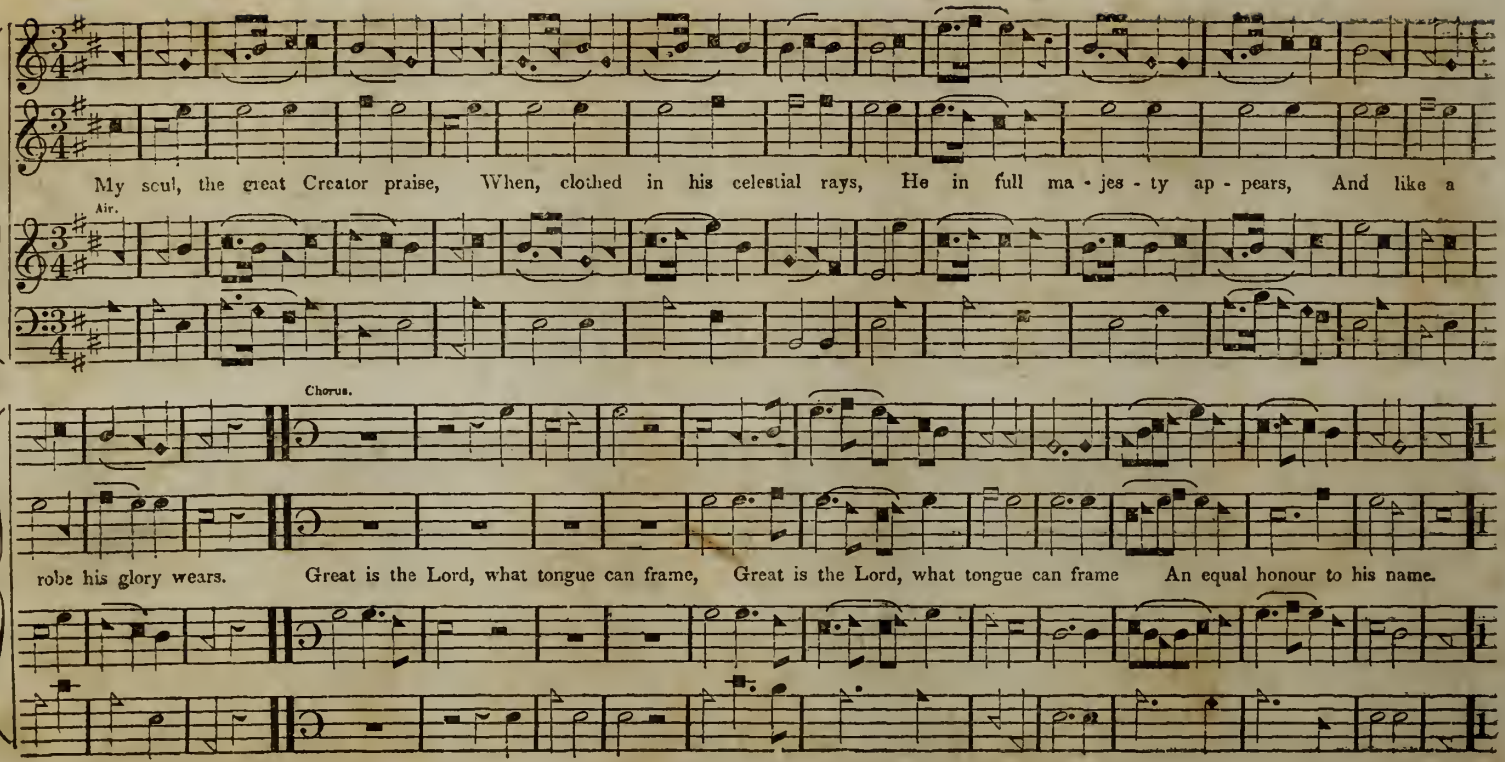


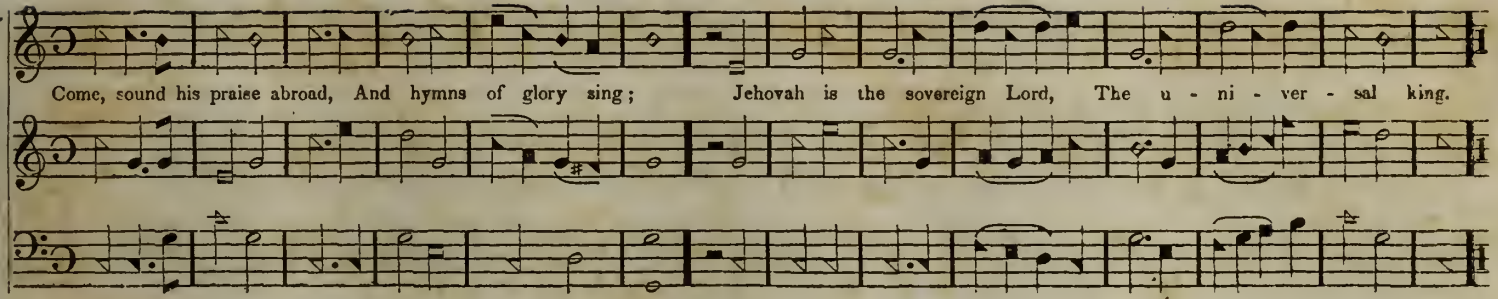
WORTHING, 8s and 7s. Sharp Key on F.



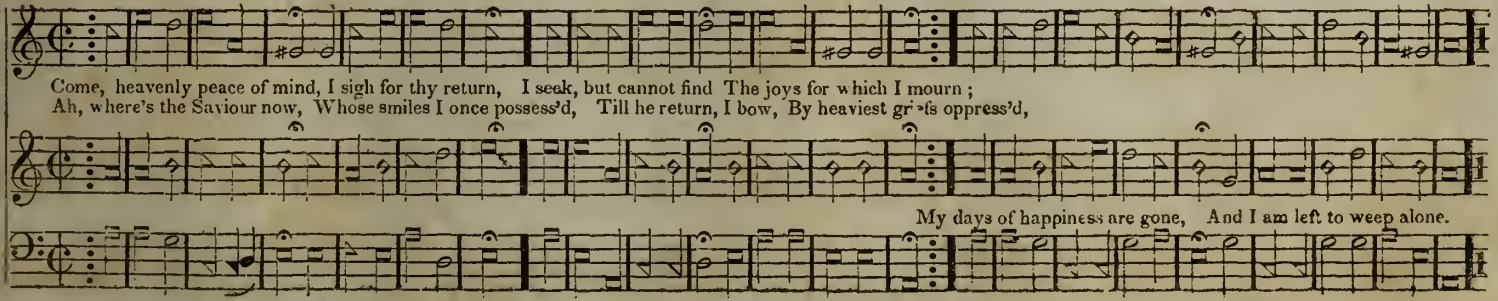

Now shall the trem - bling mourn - er come, And bind his sheaves, and bear them home.
The voice long broke with sighs shall sing, Till heaven with hal - le - lu - ahs ring.

BROOMSGROVE, P. M. Sharp Key on A.

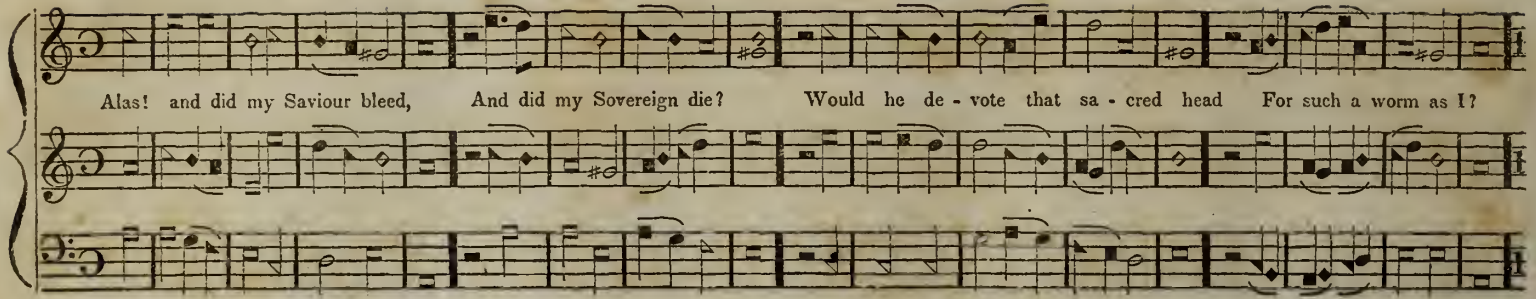




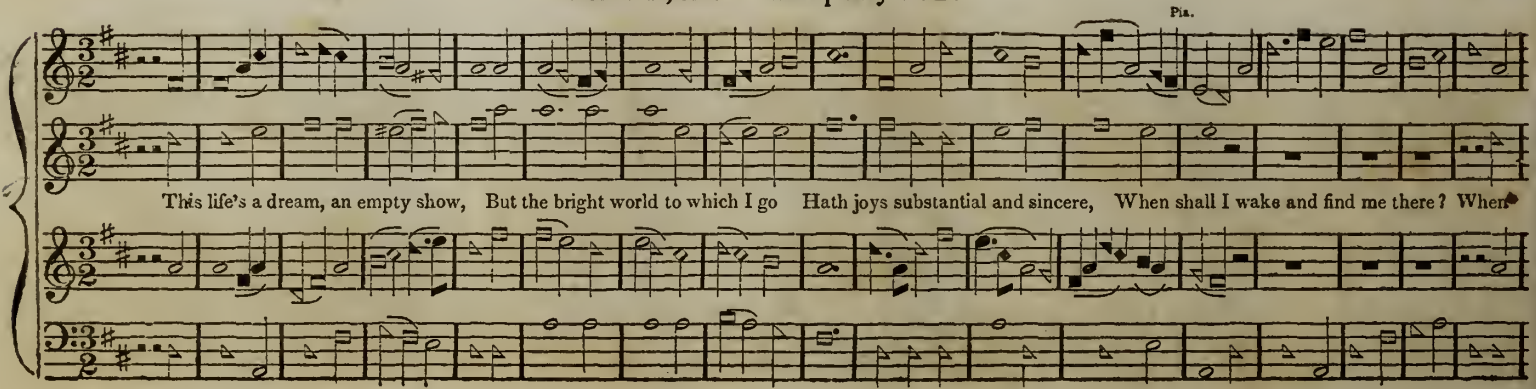
PEACE, 8 6s and 2 8s. Flat Key on A. Van Deventer.

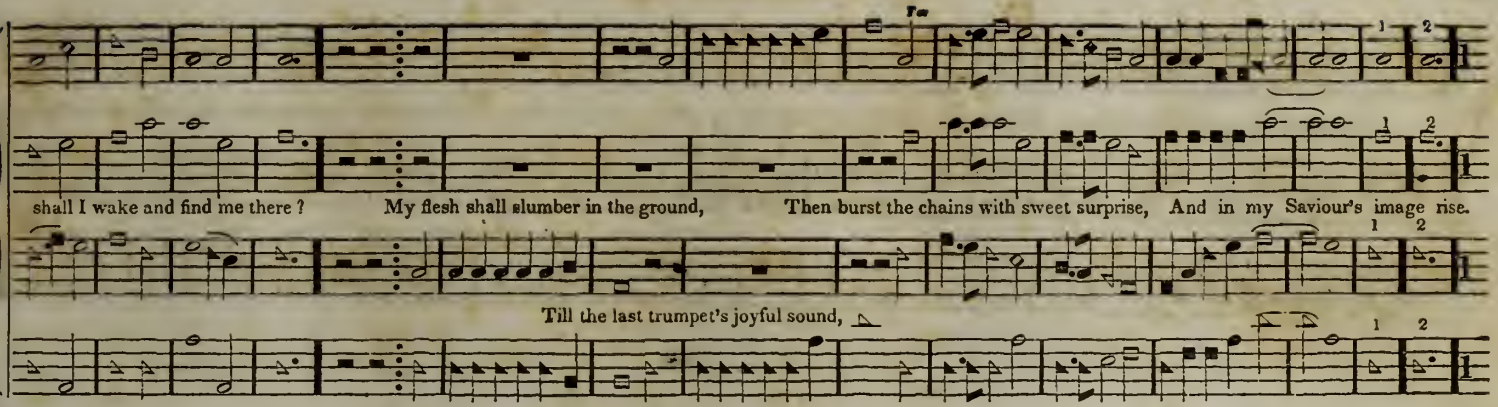


WALSAL, C. M. Flat Key on A.

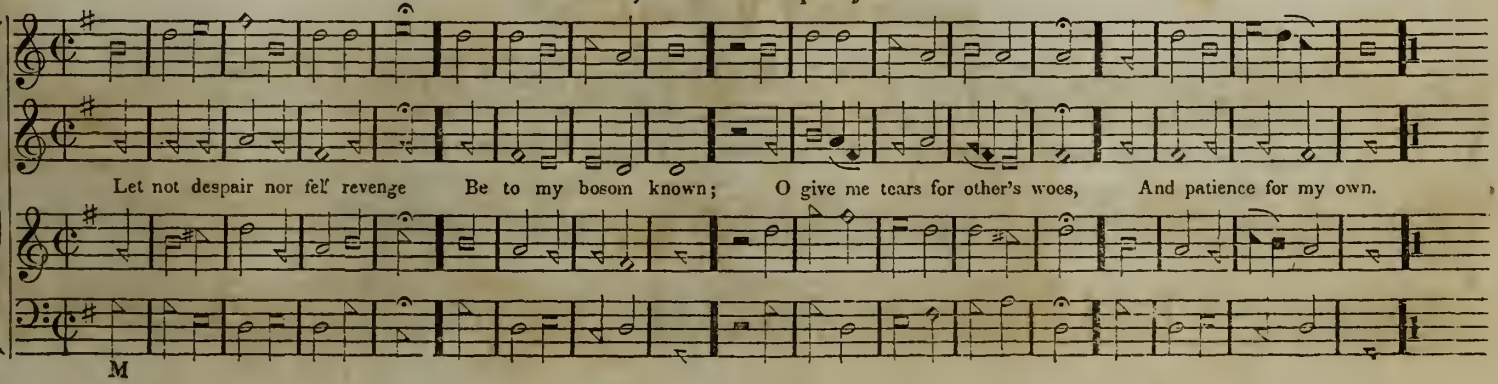


TILDEN, L. M. Sharp Key on D.

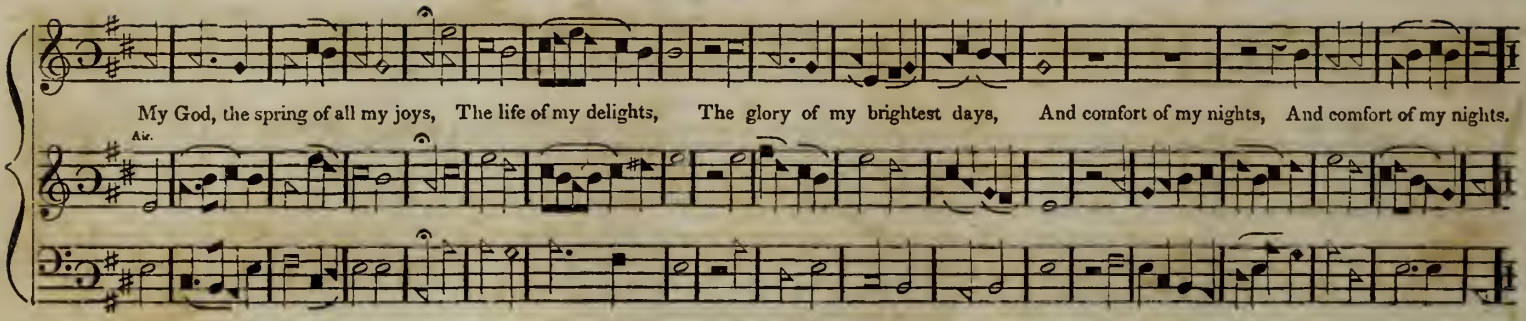




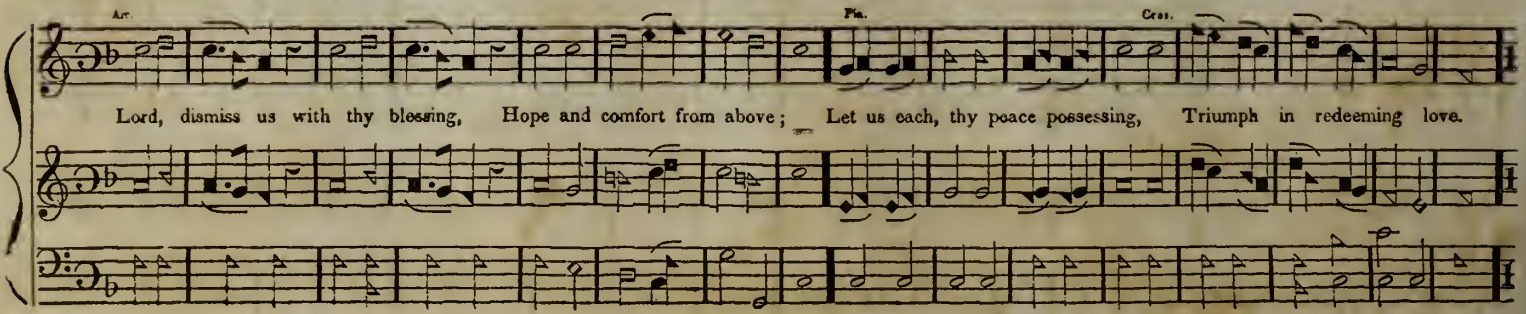
DUNDEE, C. M. Sharp Key on G.

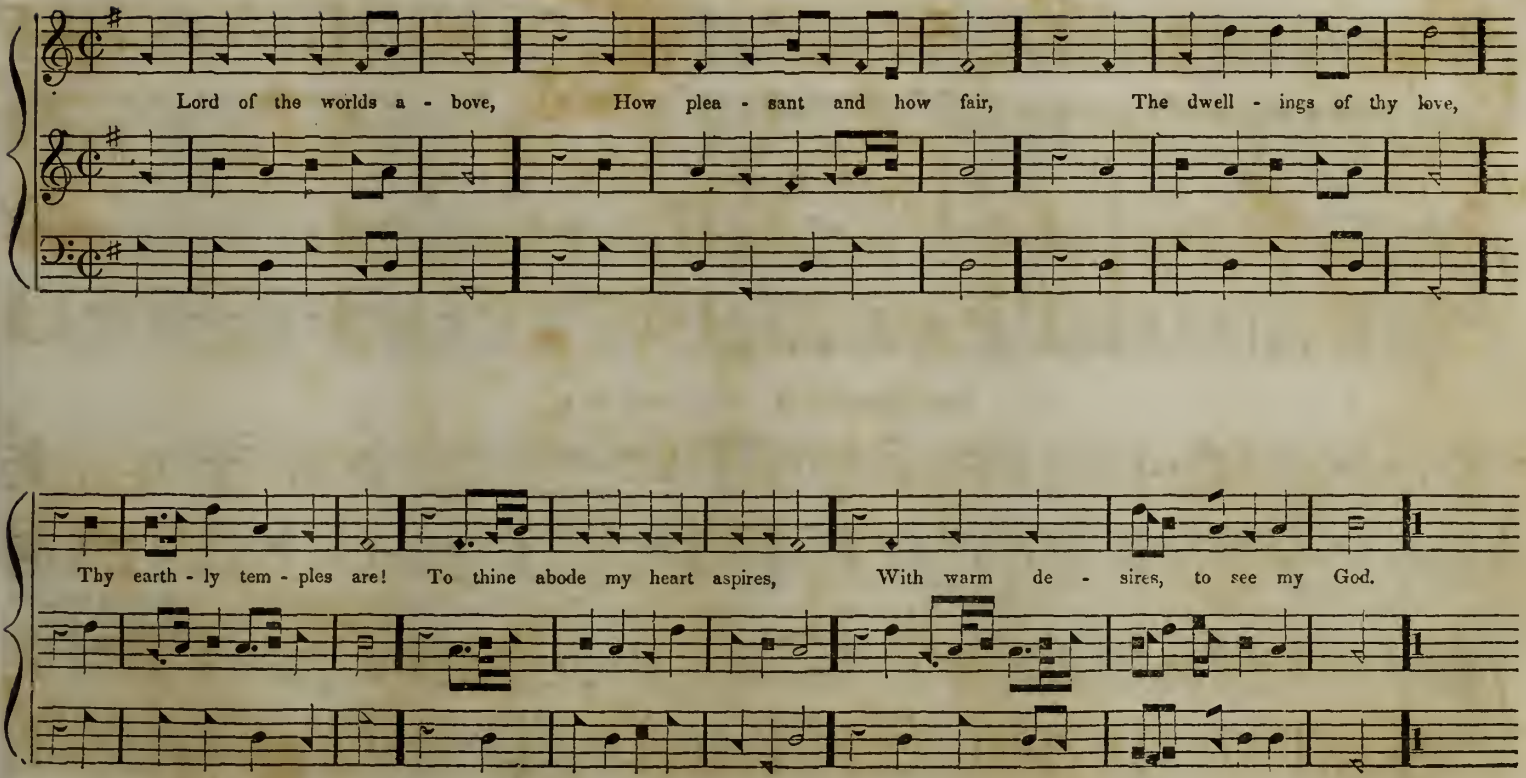


MOUNT PLEASANT, C. M. Sharp Key on A

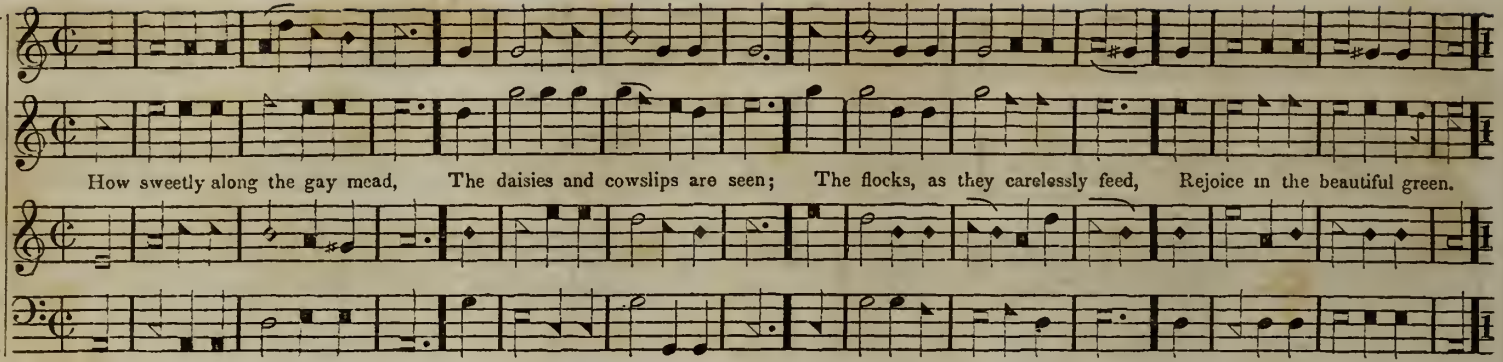


DISMISSION, P. M. Sharp Key on F.

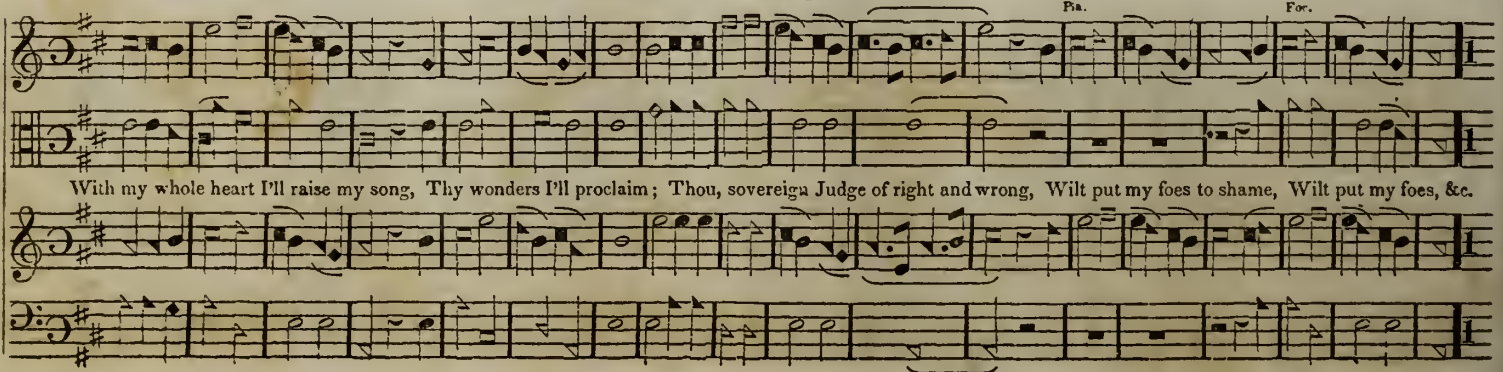



Lord of the worlds a - bove, How plea - sant and how fair, The dwell - ings of thy love,
Thy earth - ly tem - ples are! To thine abode my heart aspires, With warm de - sires, to see my God.

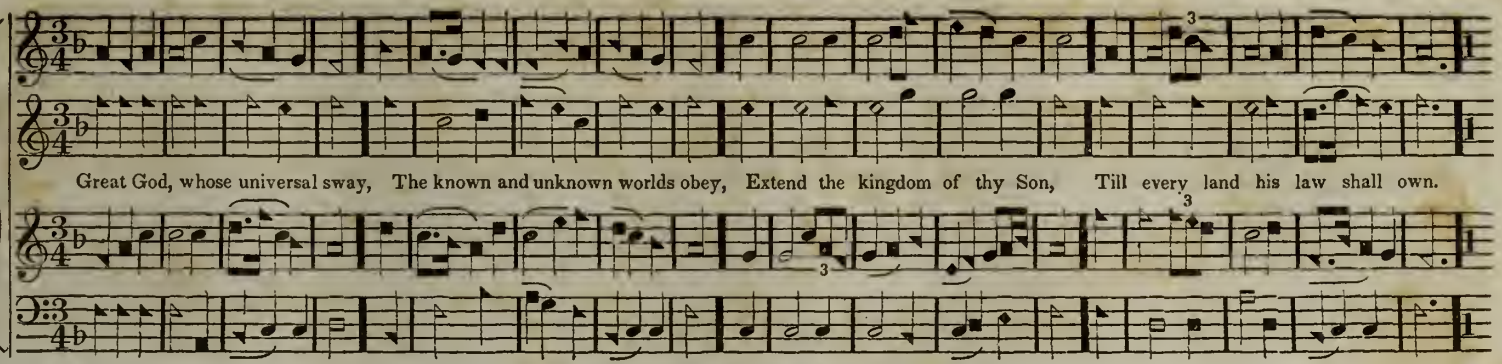
SPRING, P. M. 8s. Flat Key on A.



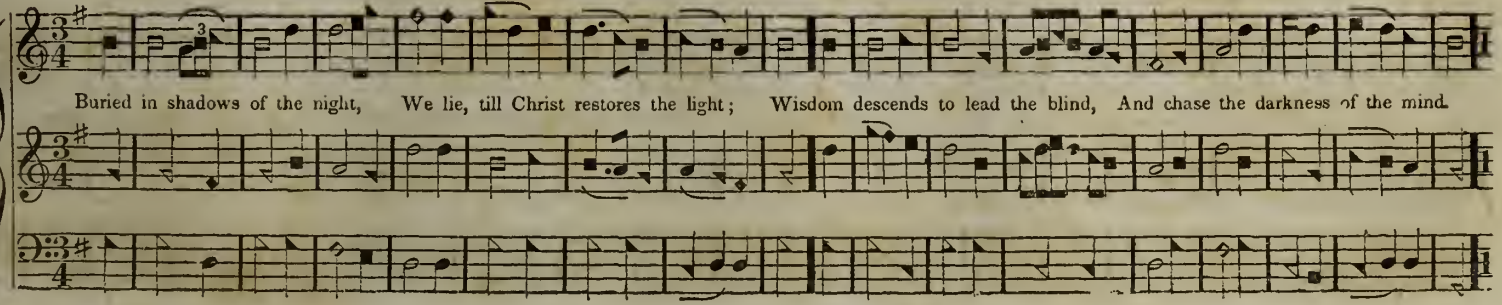
DEVIZES, C. M. Sharp Key on A.



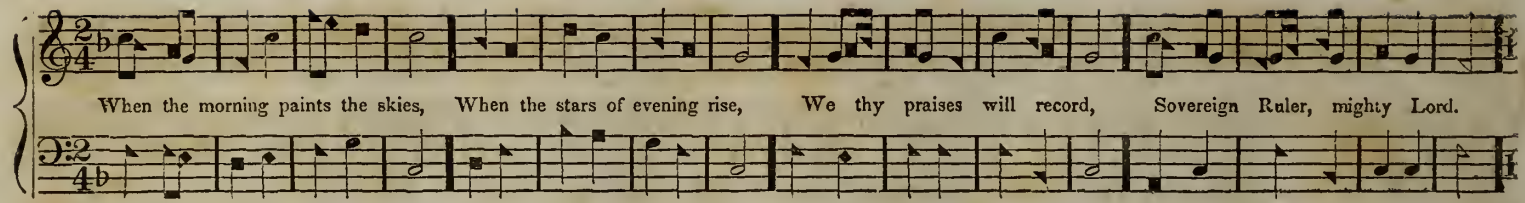
LEEDS, L. M. Sharp Key on F



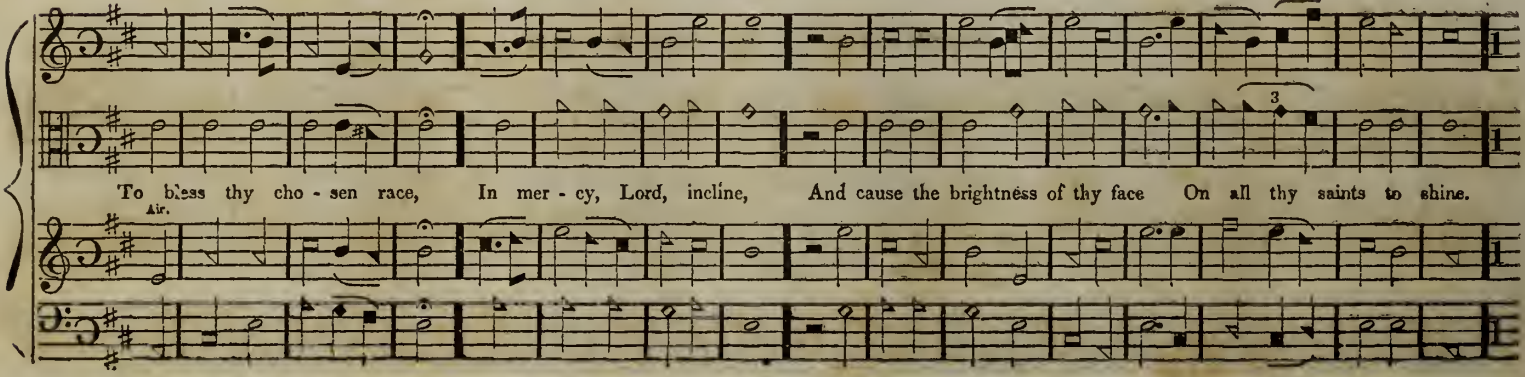
BRENTFORD, L. M. Sharp Key on G.

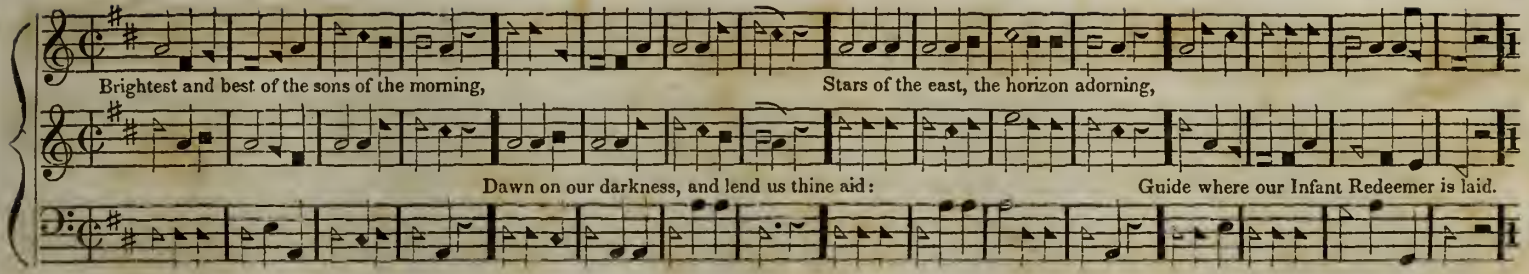


ALCESTER, 7s. Sharp Key on F

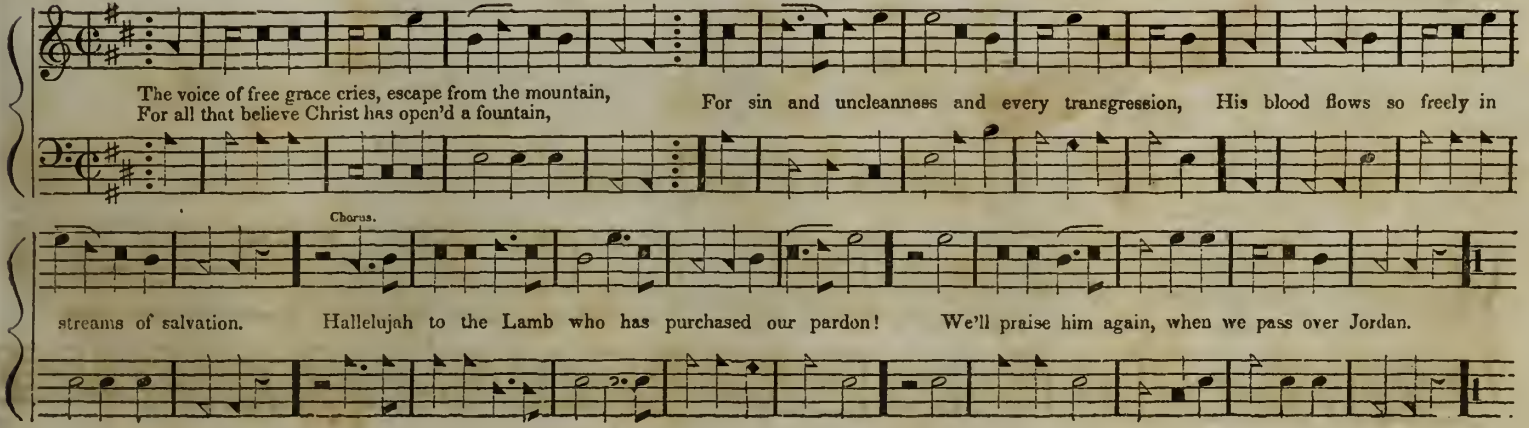


ST. THOMAS, S. M. Sharp Key on A.

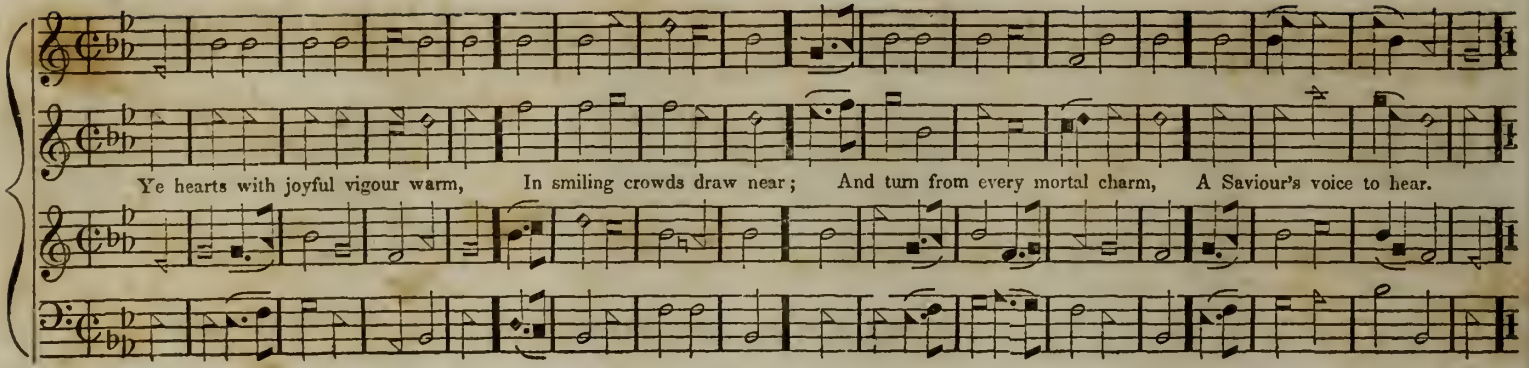




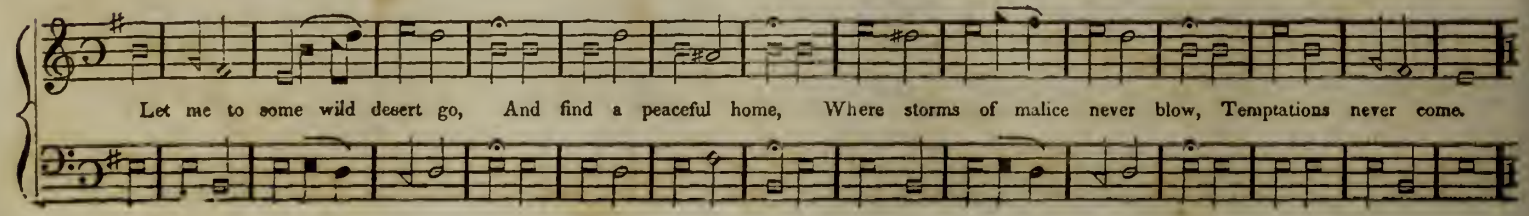
FOUNTAIN, 6 12s. Sharp Key on A. Van Deventer.

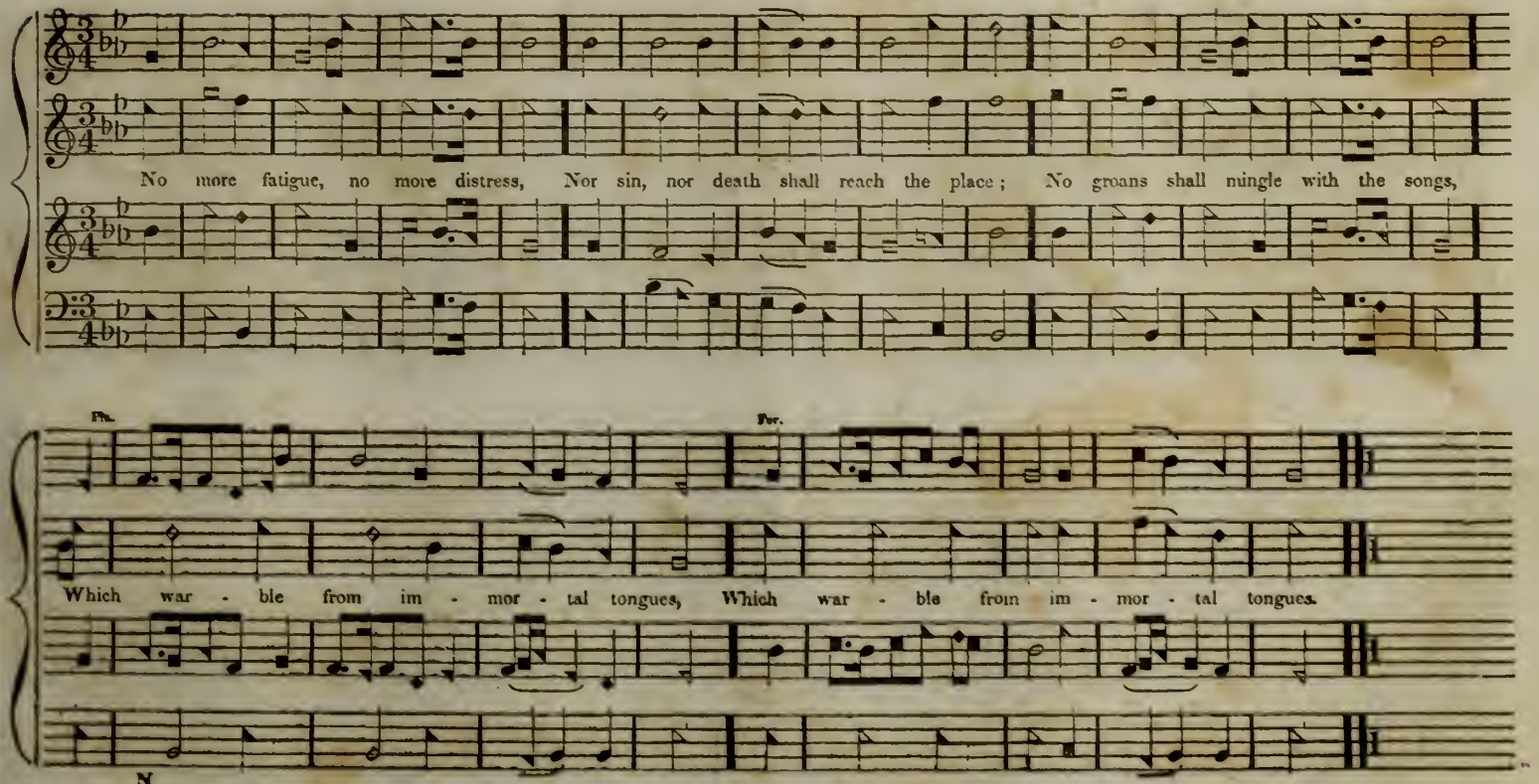


LITCHFIELD, C. M. Sharp Key on E ♭

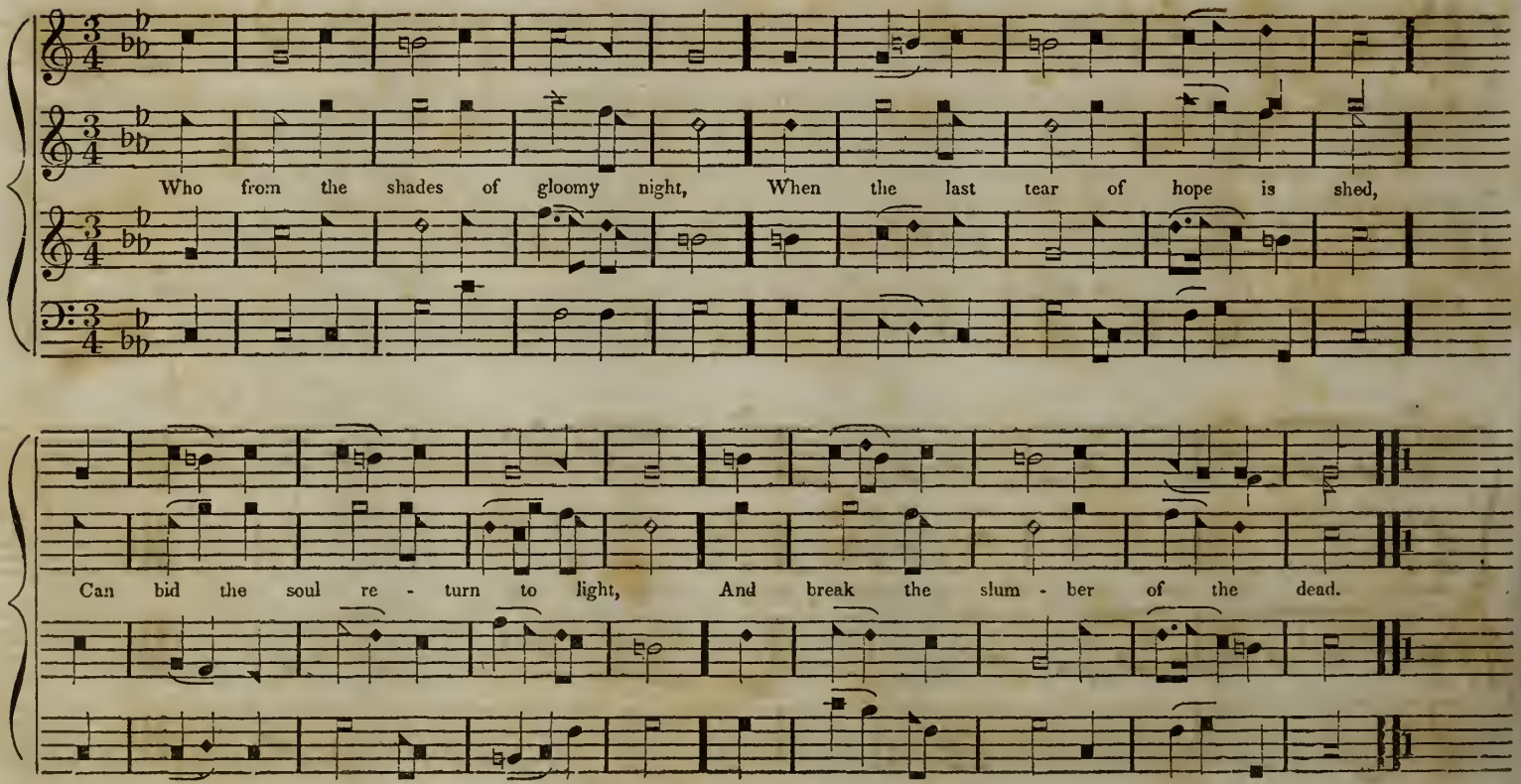


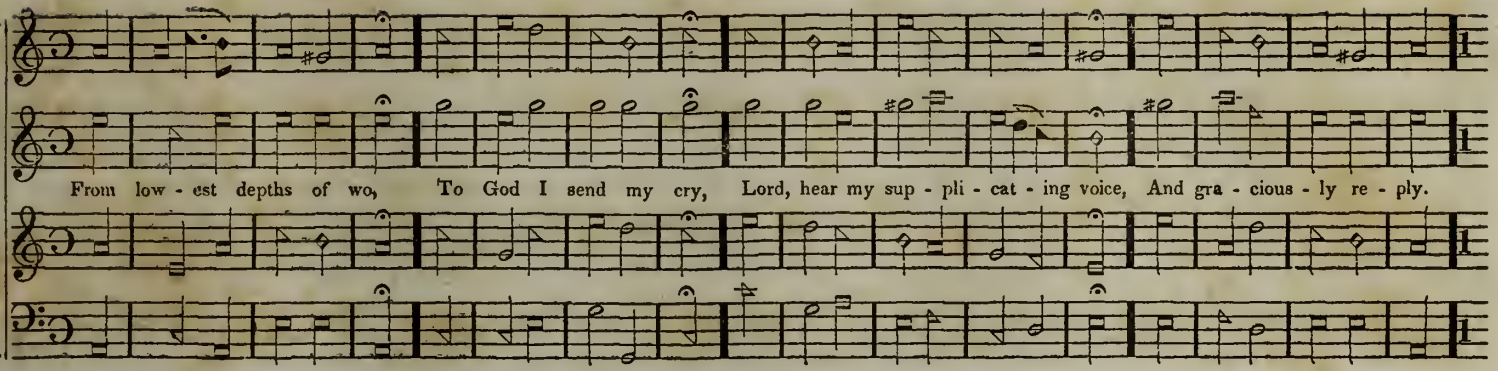
BANGOR, C. M. Flat Key on E.



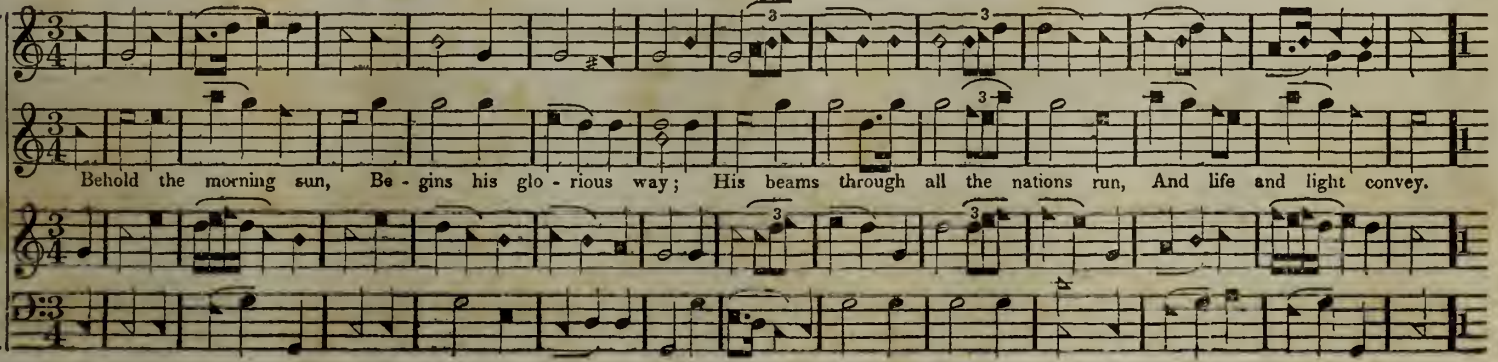

No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs,
Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

DARWEN, L. M Flat Key on C

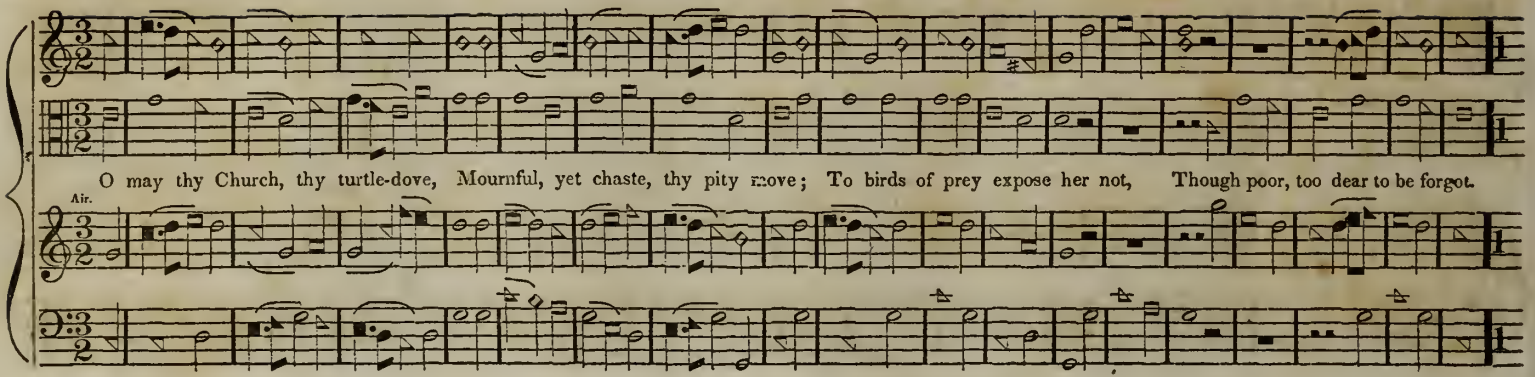




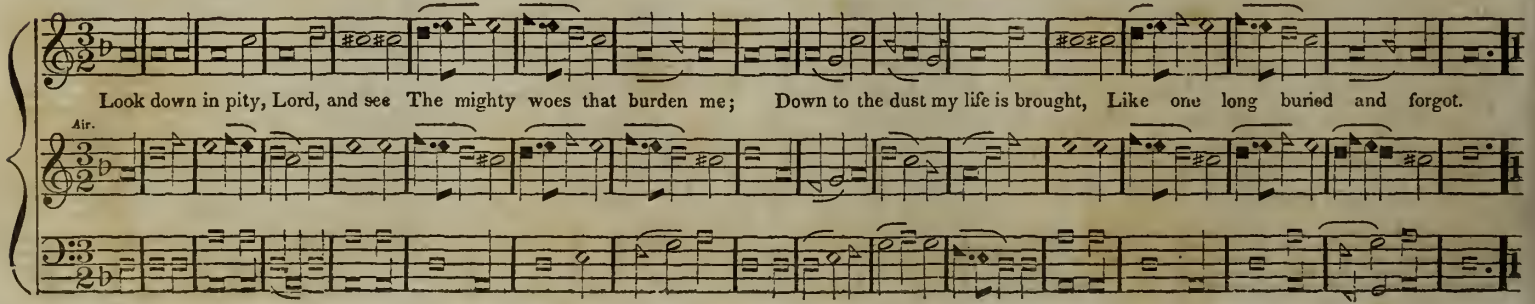
CAMBERWELL, C. M. Sharp Key on C.

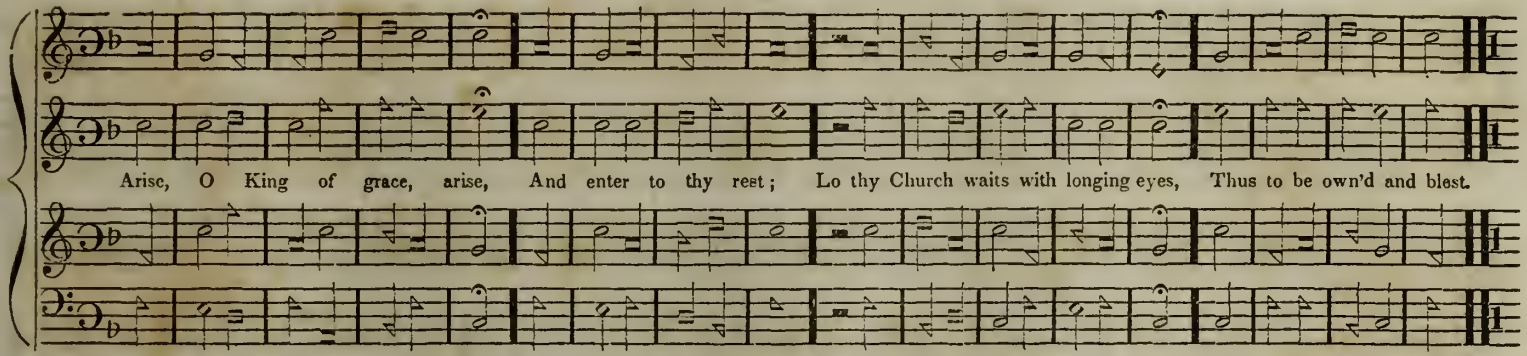


MORETON, L. M. Sharp Key on C

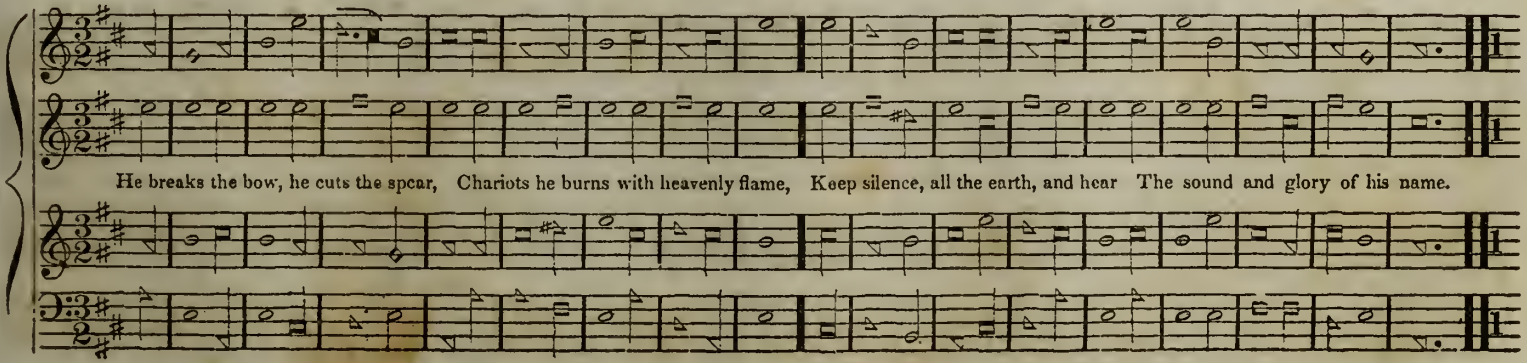


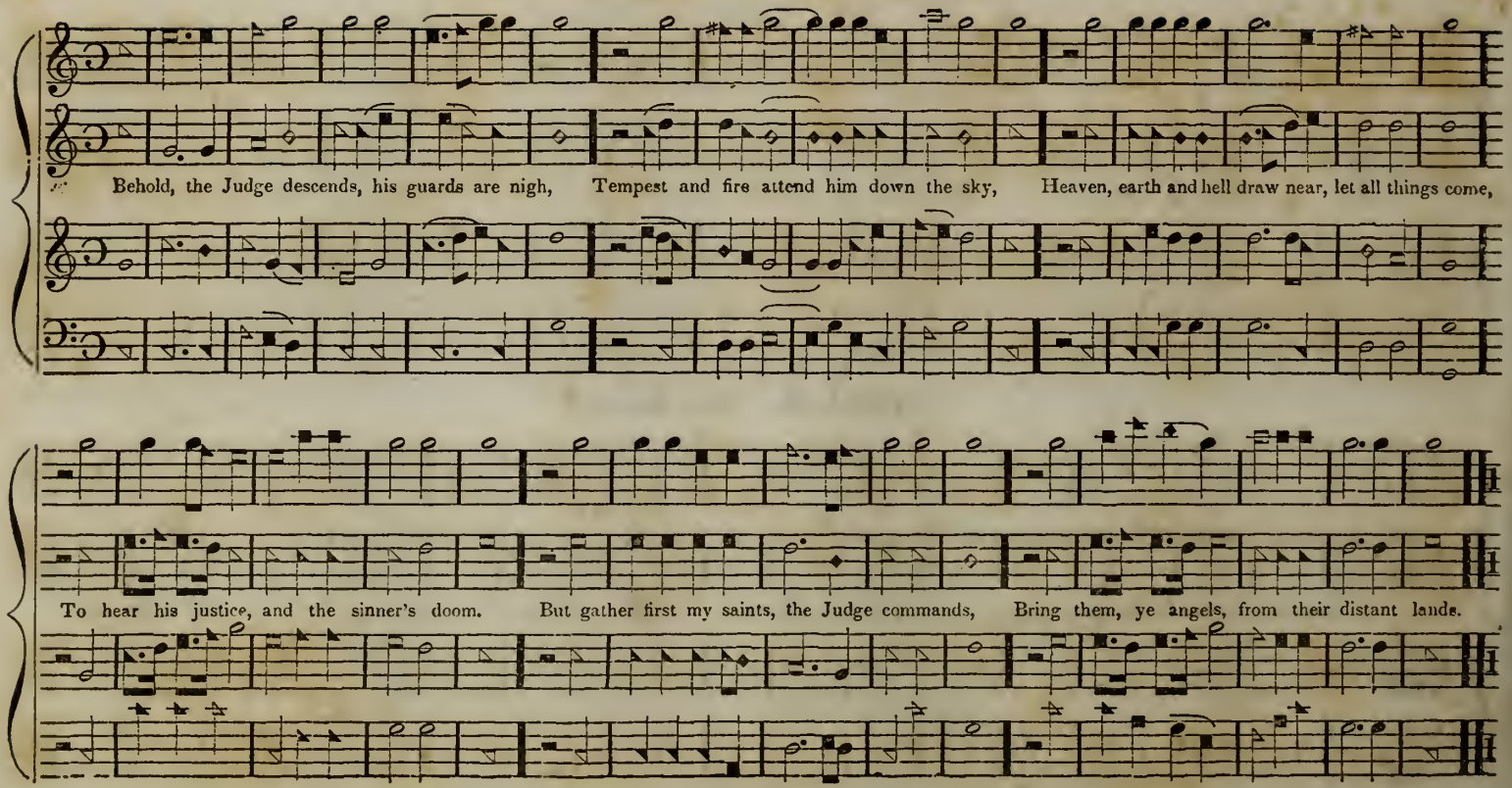
BROOKFIELD, L. M. Flat Key on D.

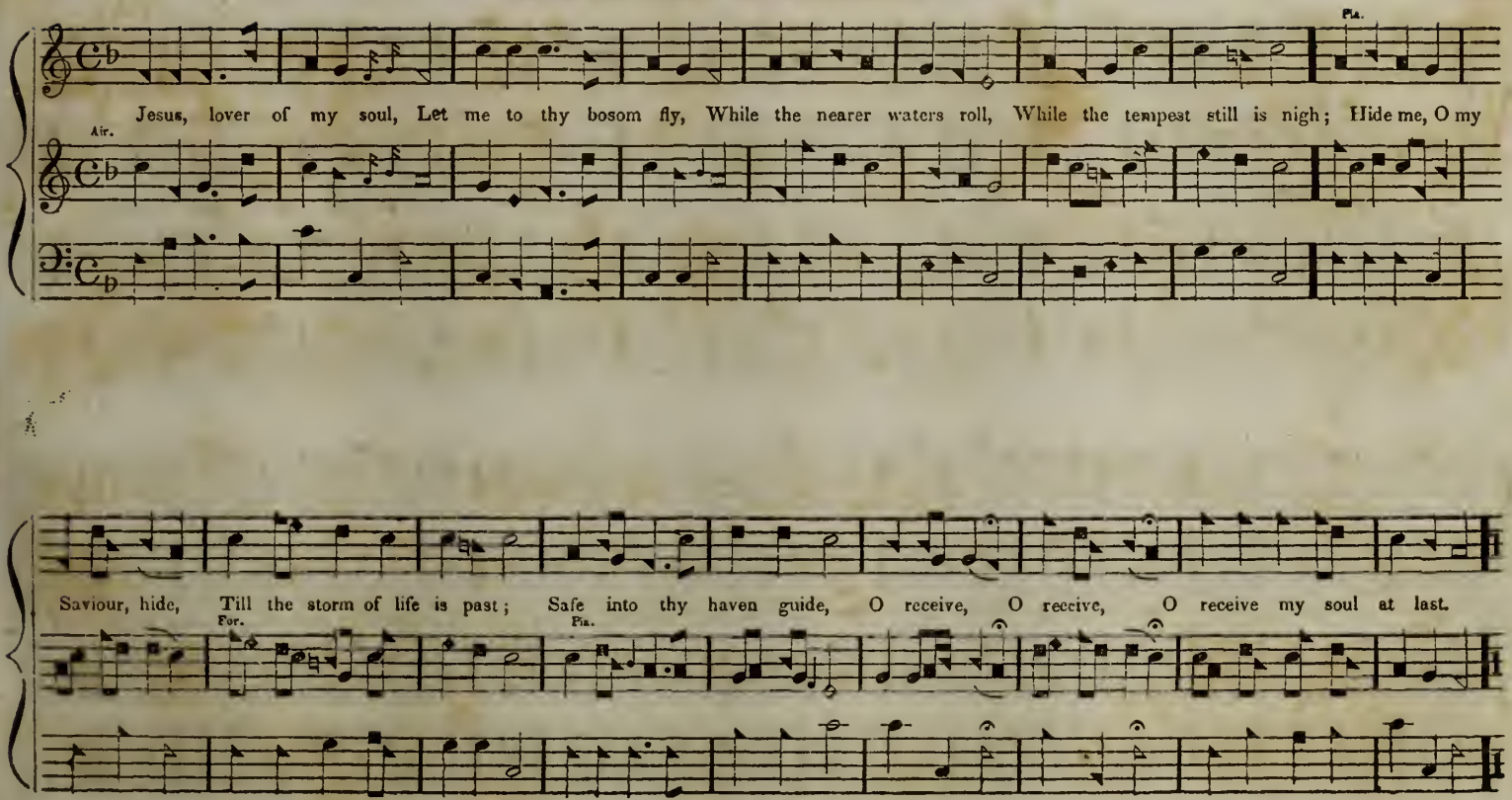


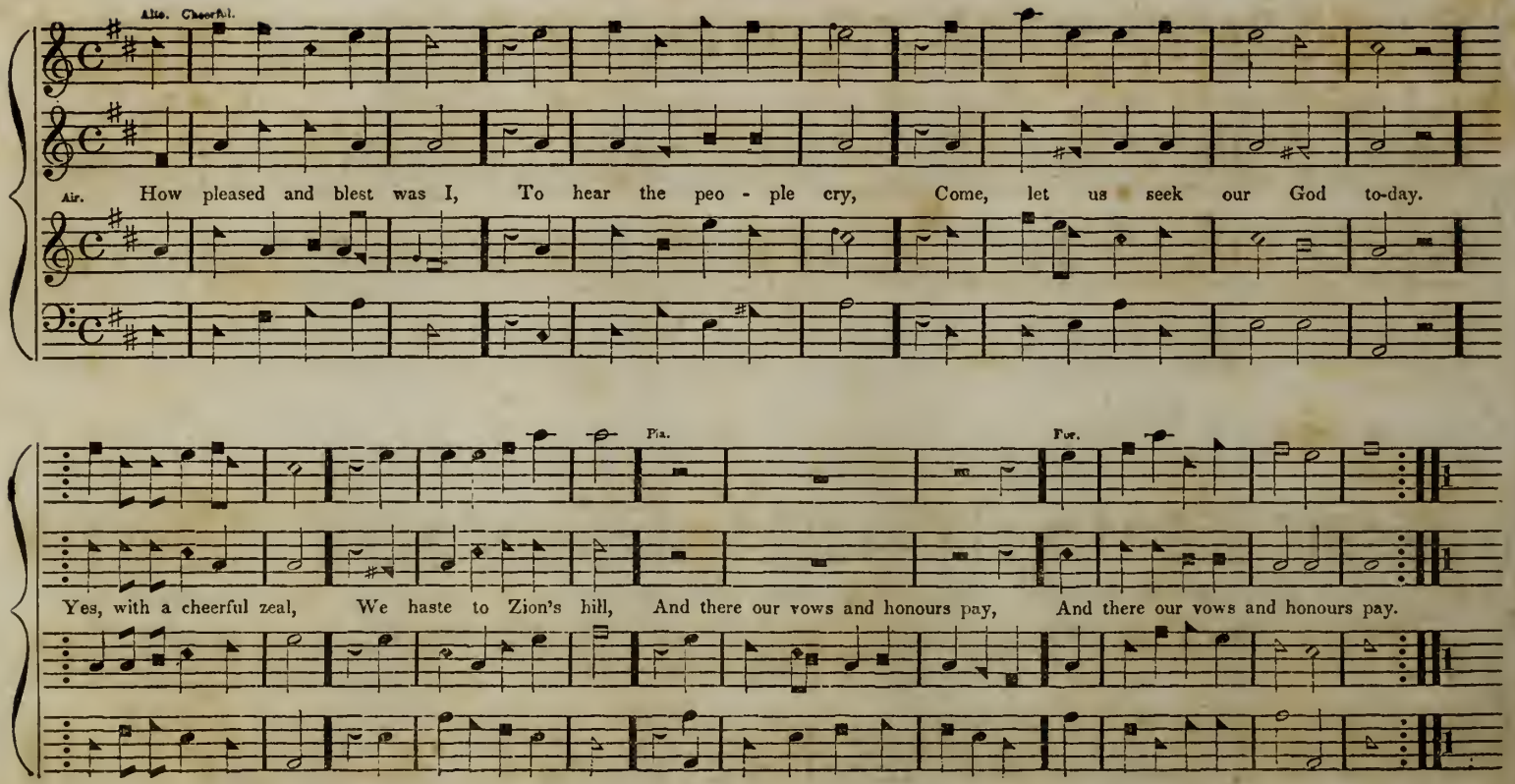


BATH, L. M. Sharp Key on A.

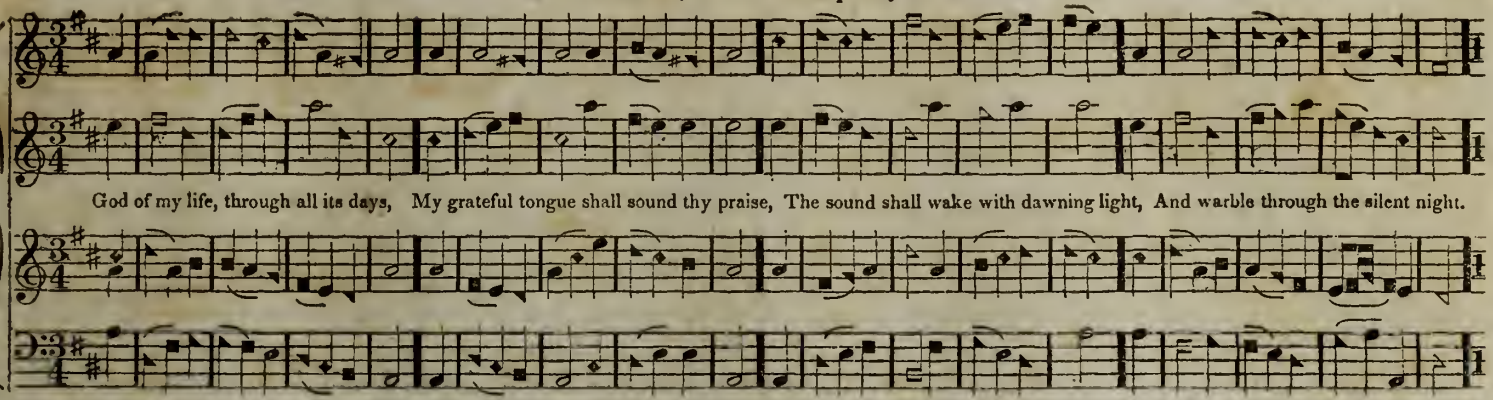



Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky, Heaven, earth and hell draw near, let all things come,
To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

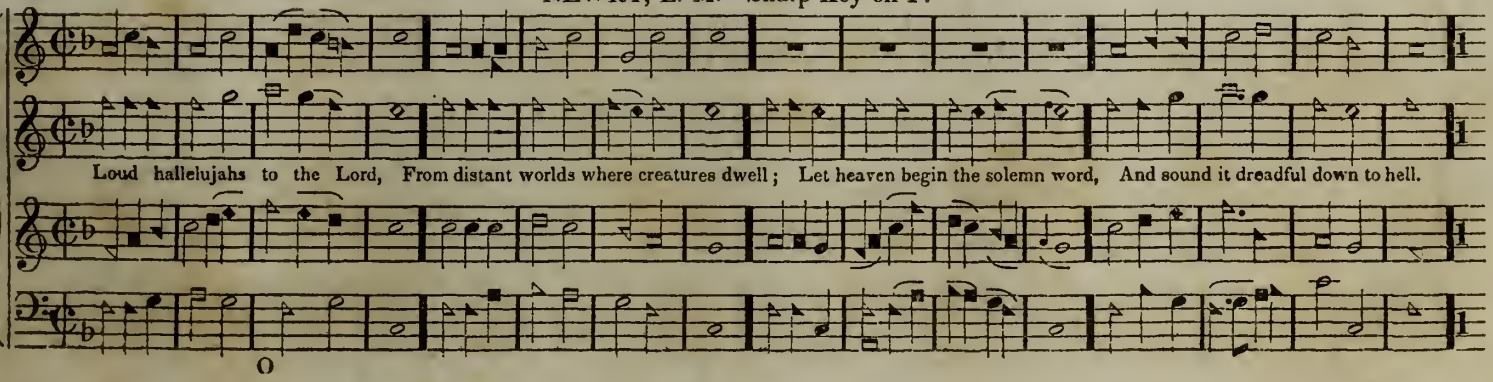

Pia.
Air.
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh; Hide me, O my
Saviour, hide, Till the storm of life is past; Safe into thy haven guide, O receive, O receive, O receive my soul at last.
For.
Pia.


Alto. Cheerful.
Air. How pleased and blest was I, To hear the peo - ple cry, Come, let us seek our God to-day.
Pia.
For.
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay, And there our vows and honours pay.

ST. GEORGE, L. M. Sharp Key on D



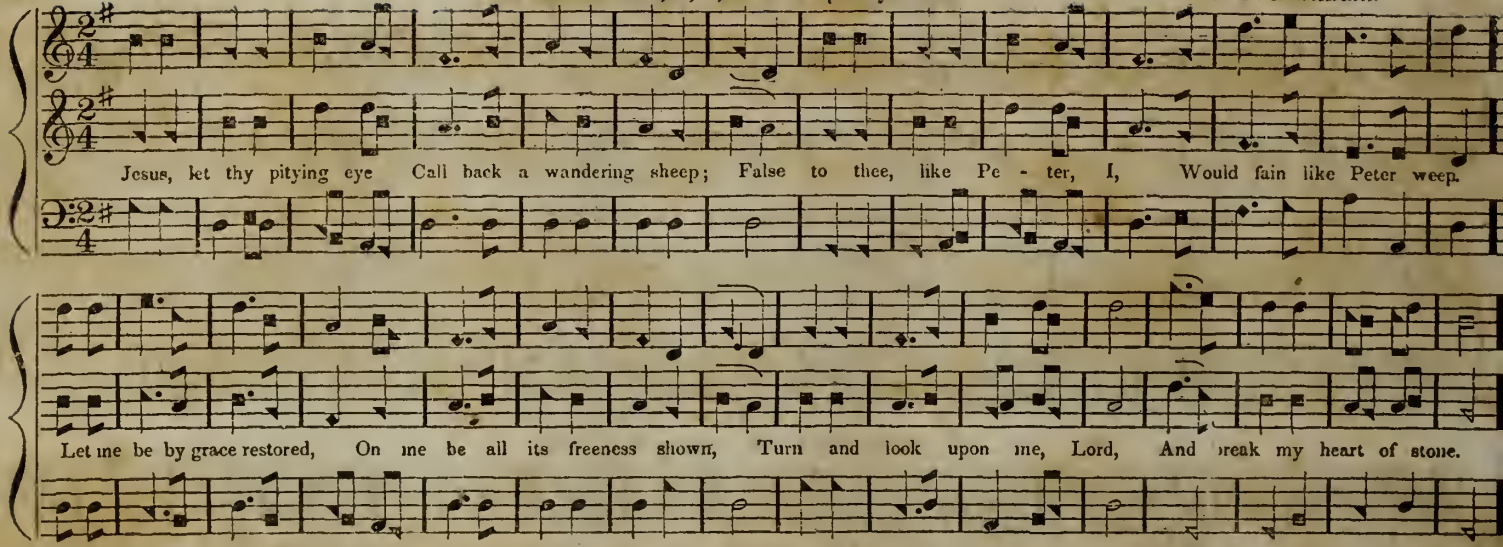
NEWRY, L. M. Sharp Key on F.



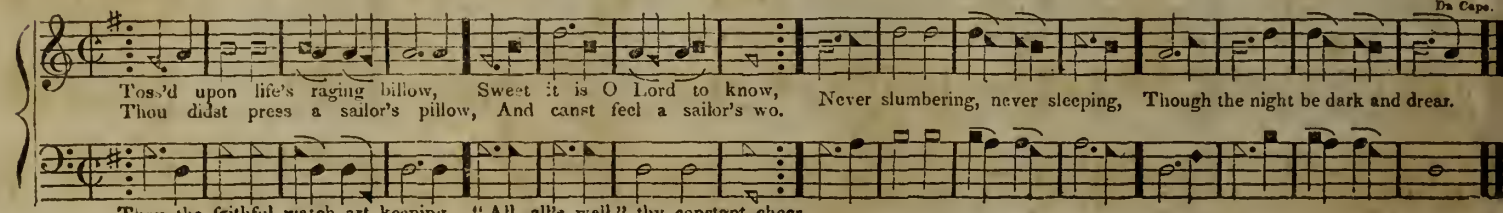
O

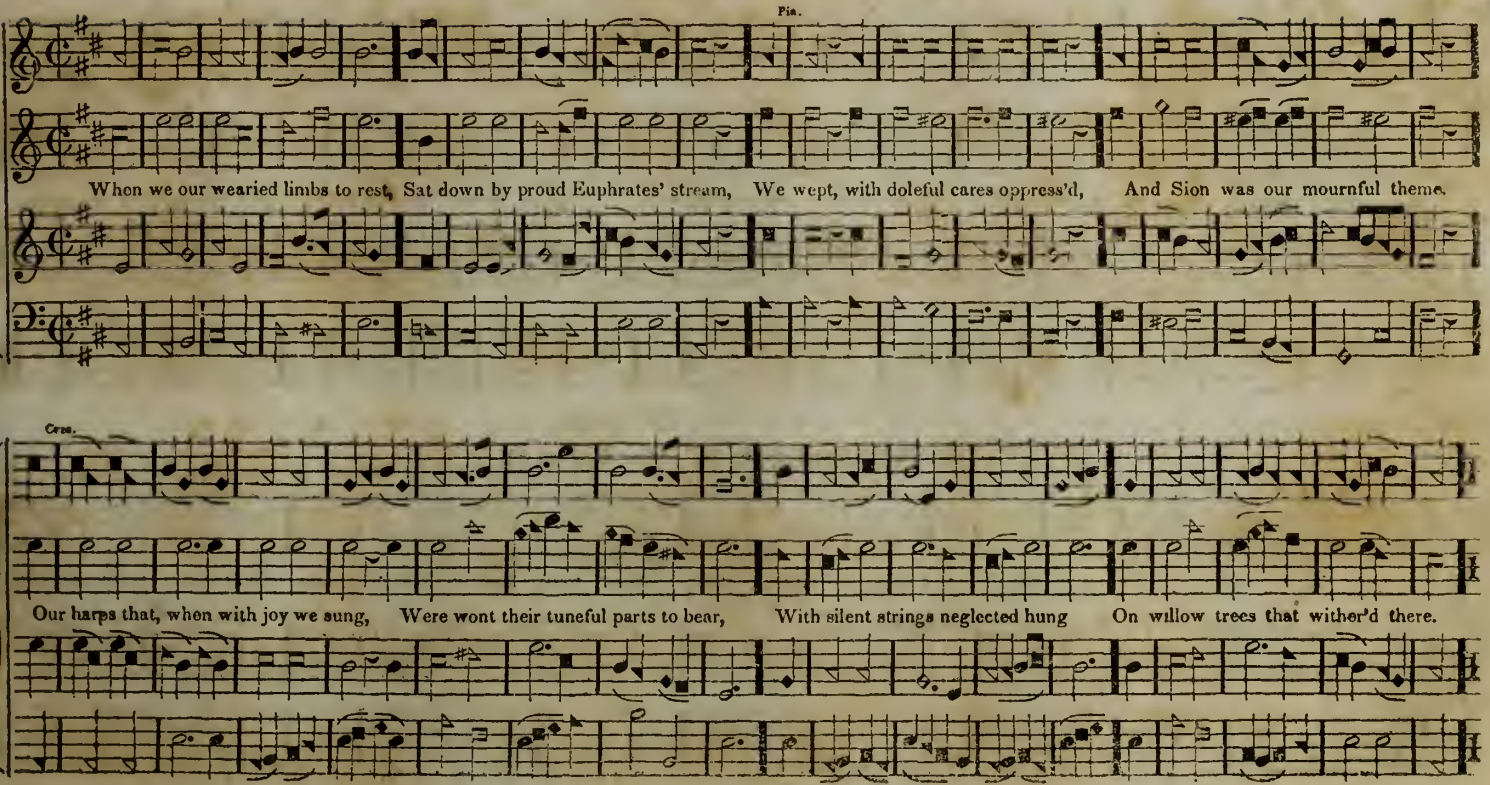
LEBANON, 7, 6, 8. Sharp Key on G.

C. G. Burnham.

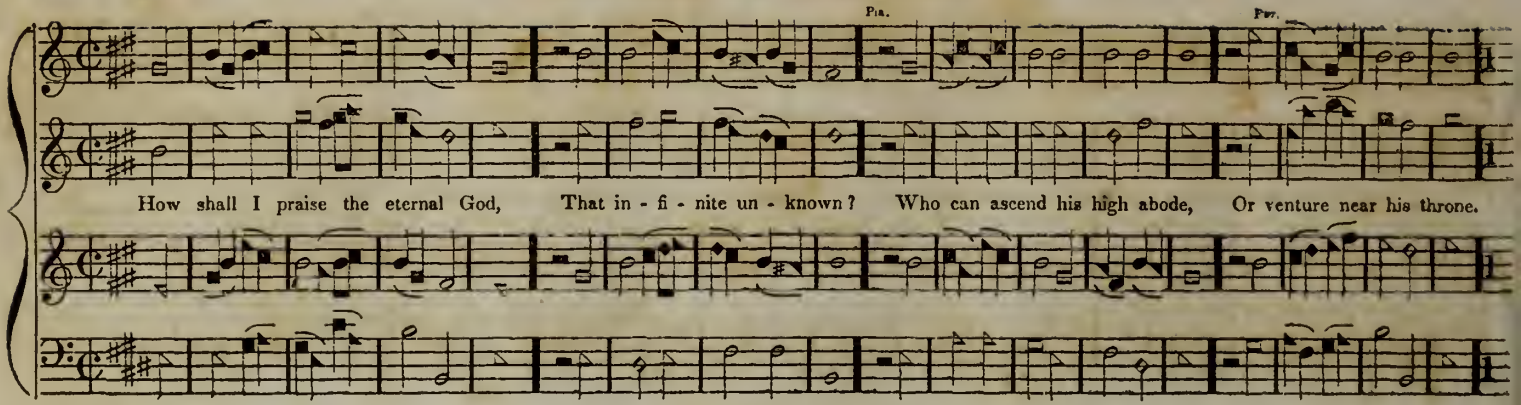


MIDDLETON, 8, 7, D. Sharp Key on G.

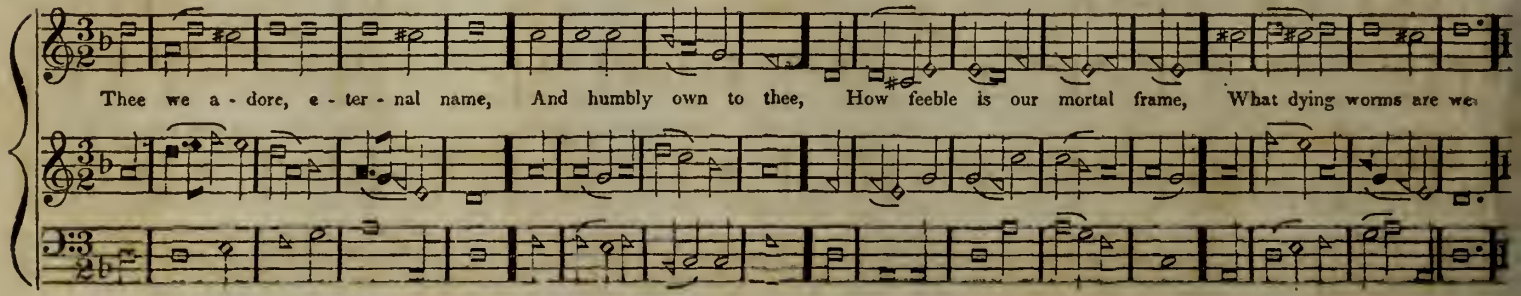



Pia.
When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful cares oppress'd, And Sion was our mournful theme.
Cres.
Our harps that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung On willow trees that wither'd there.

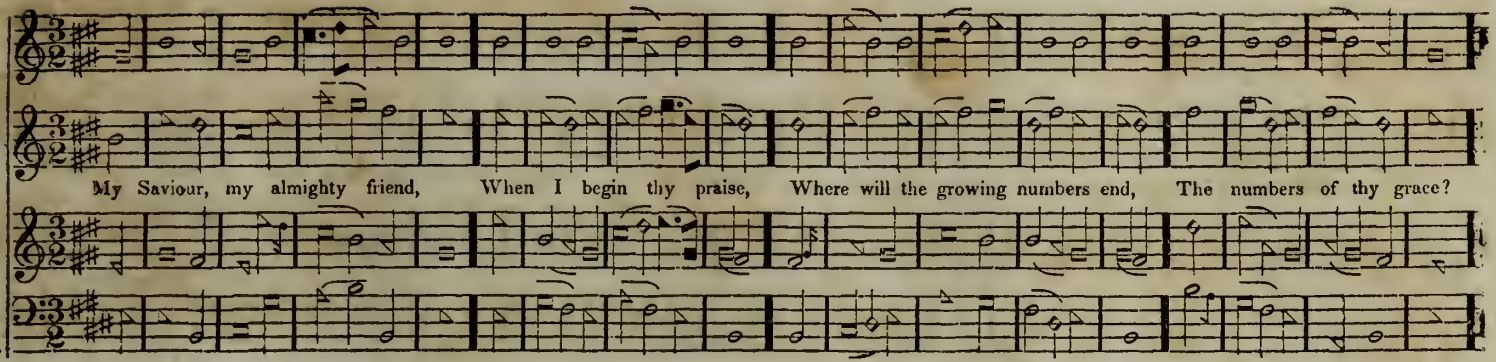
WARWICK, C. M. Sharp Key on E.



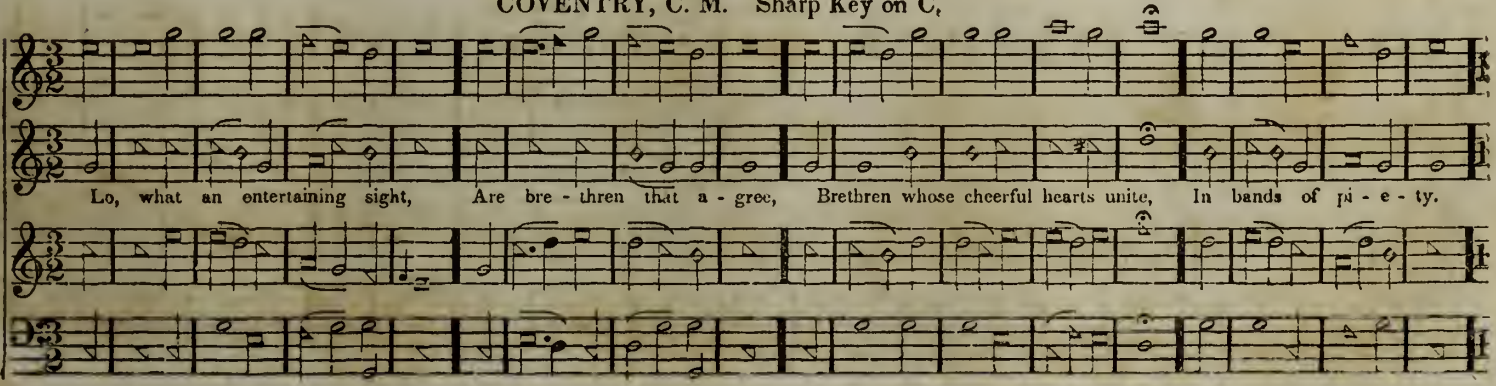
DUNKENFIELD, L. M. Flat Key on D.

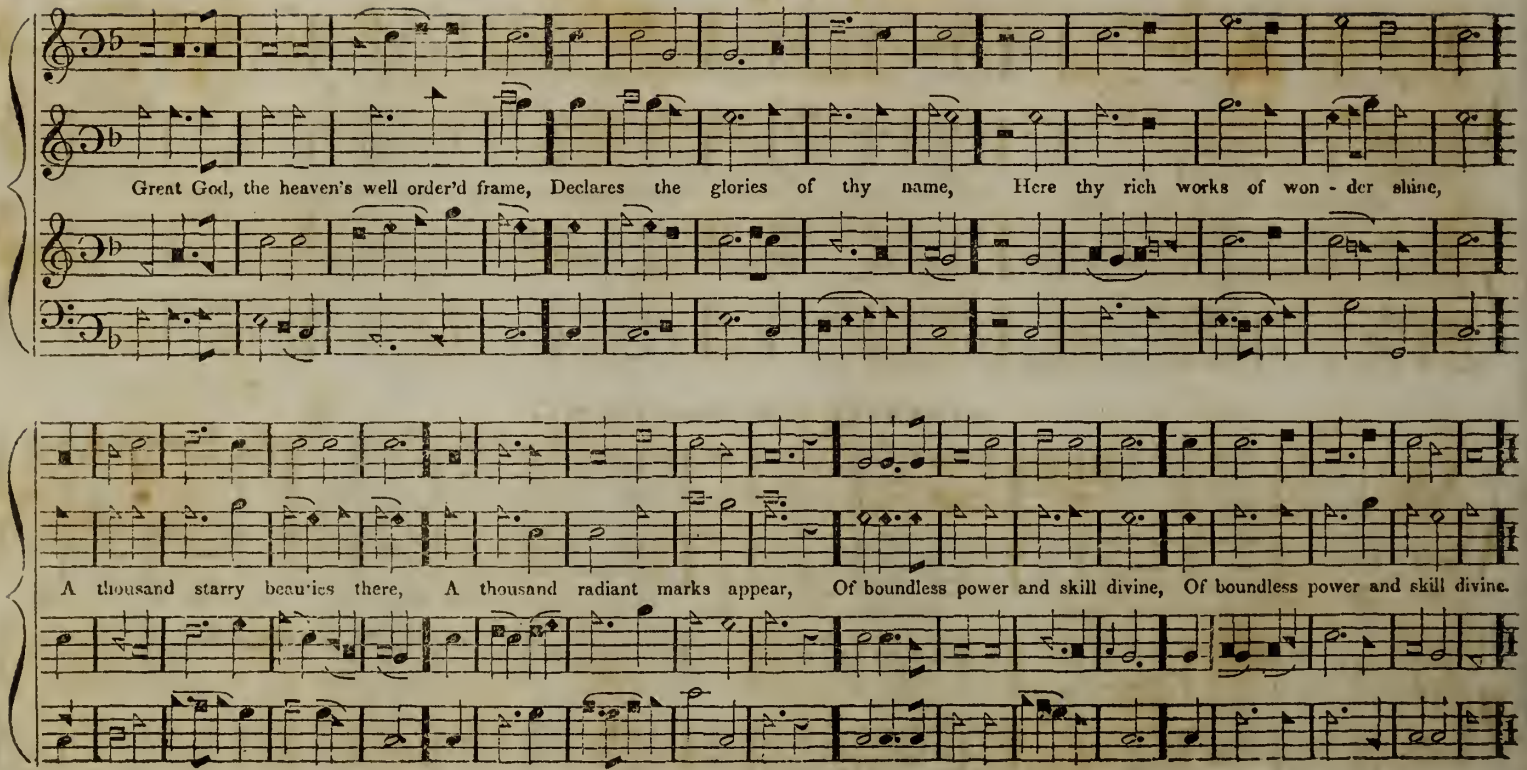


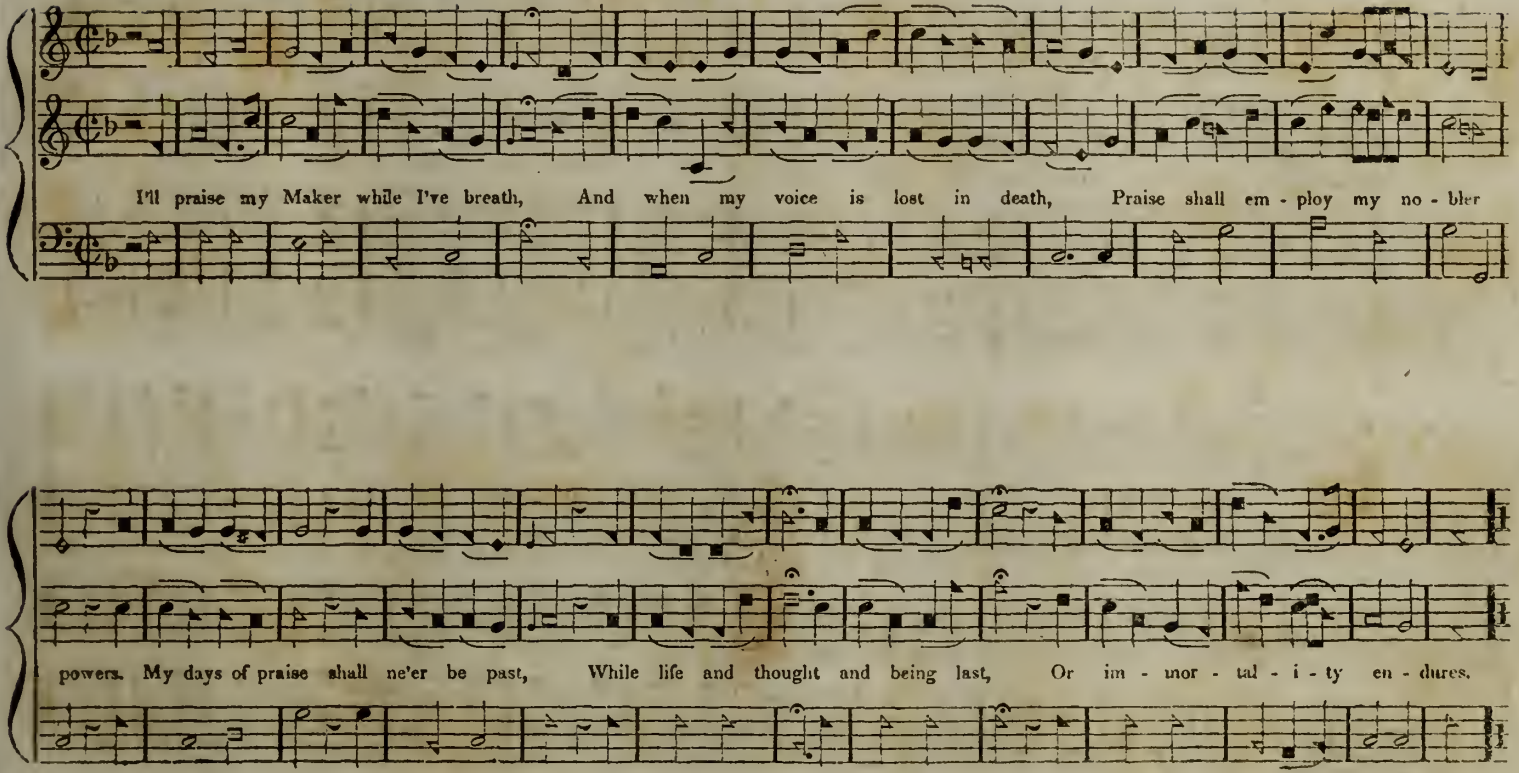
CHARMOUTH, C. M. Sharp Key on F.

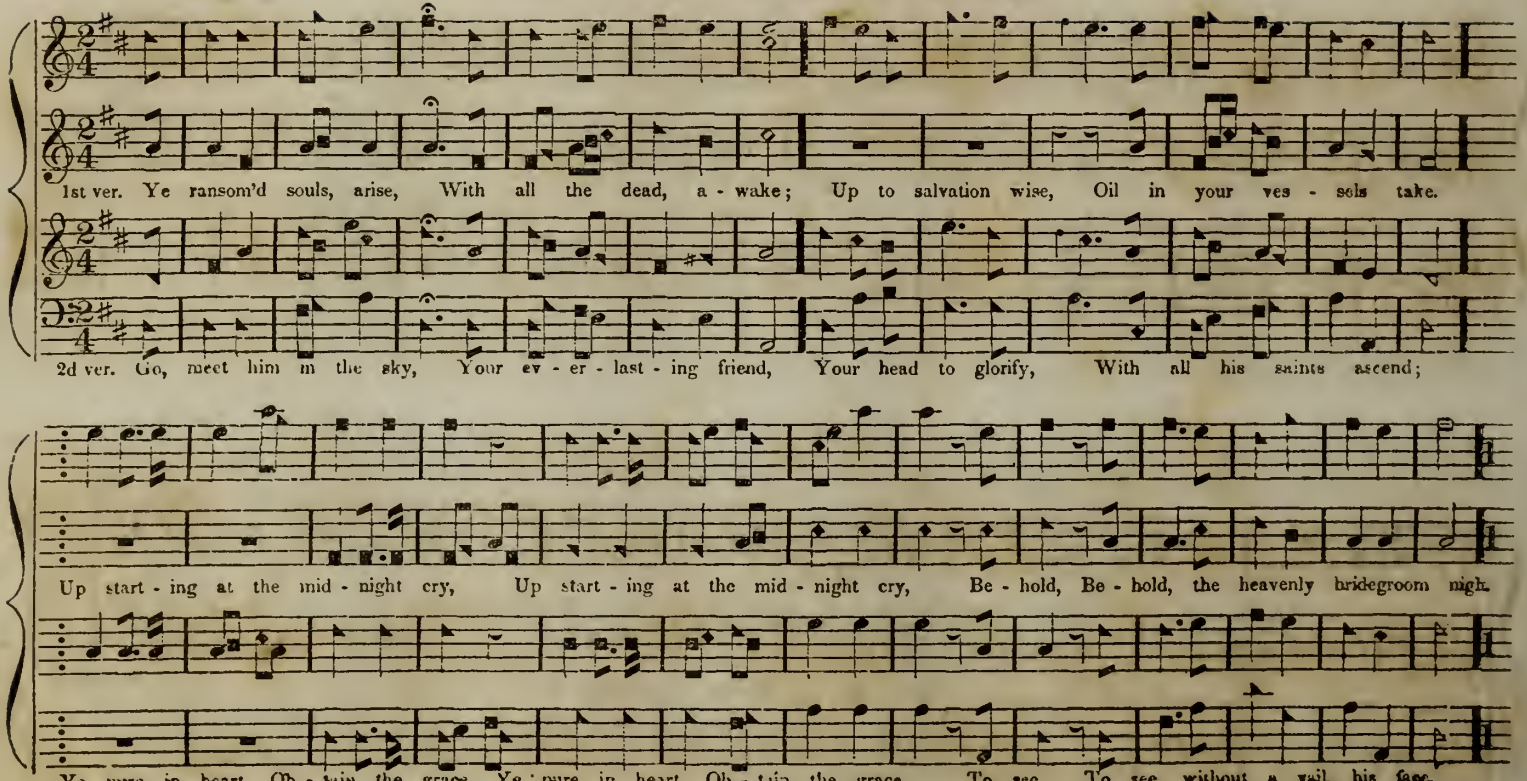


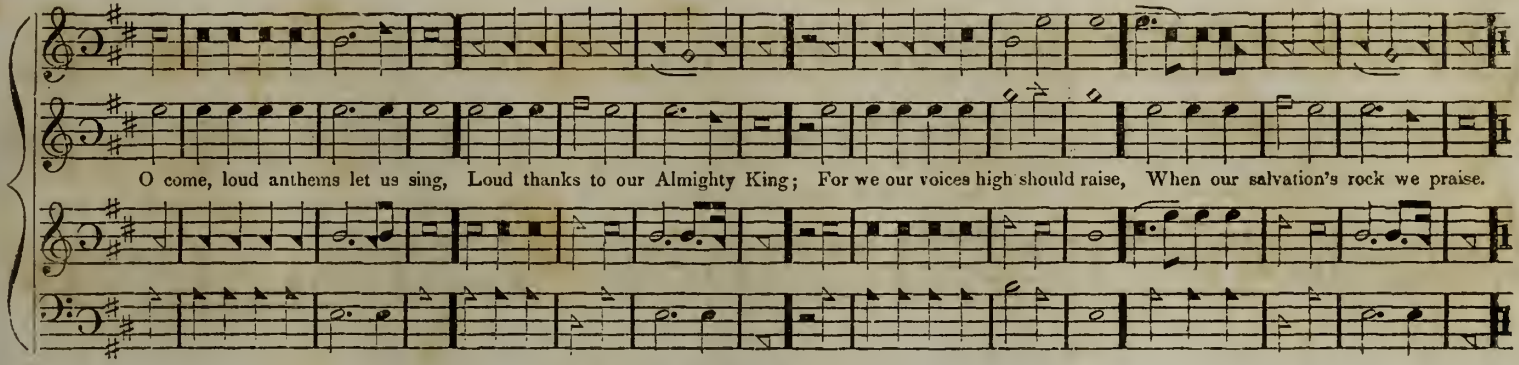
COVENTRY, C. M. Sharp Key on C.



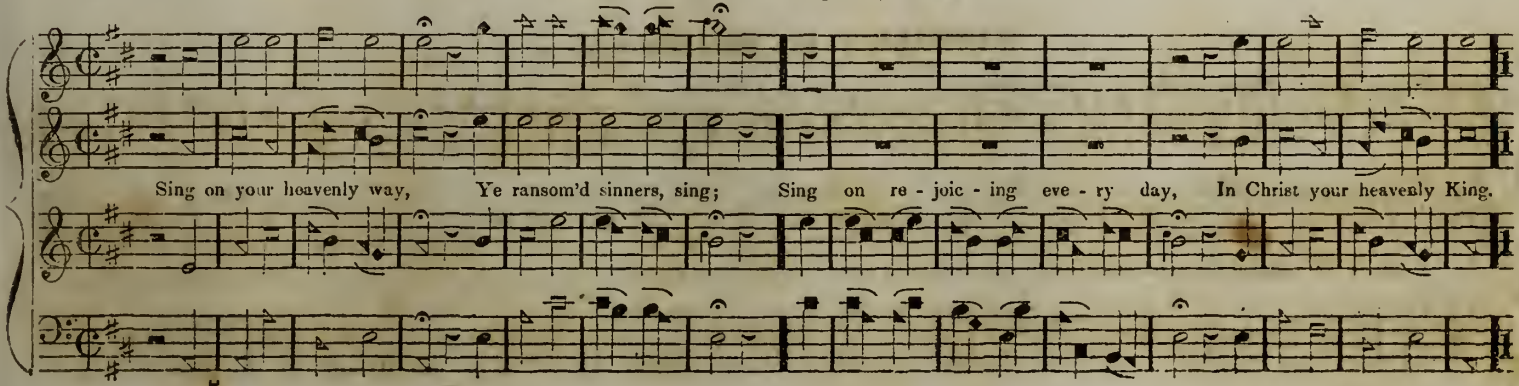

Great God, the heaven's well order'd frame, Declares the glories of thy name, Here thy rich works of won - der shine,
A thousand starry beauties there, A thousand radiant marks appear, Of boundless power and skill divine, Of boundless power and skill divine.


I'll praise my Maker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler
powers. My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

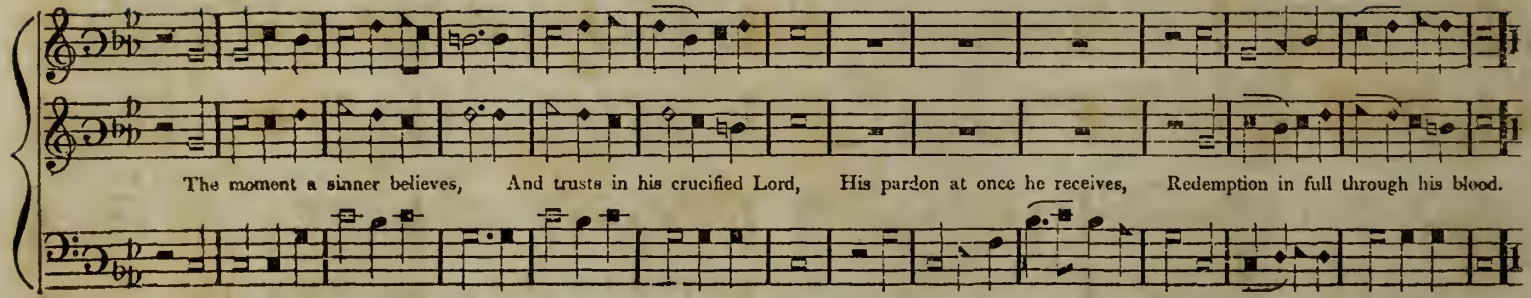

1st ver. Ye ransom'd souls, arise, With all the dead, a - wake; Up to salvation wise, Oil in your ves - sels take.
2d ver. Go, meet him in the sky, Your ev - er - last - ing friend, Your head to glorify, With all his saints ascend;
Up start - ing at the mid - night cry, Up start - ing at the mid - night cry, Be - hold, Be - hold, the heavenly bridegroom nigh.
Ye pure in heart, Ob - tain the grace, Ye pure in heart, Ob - tain the grace, To see, To see, without a vail, his face.



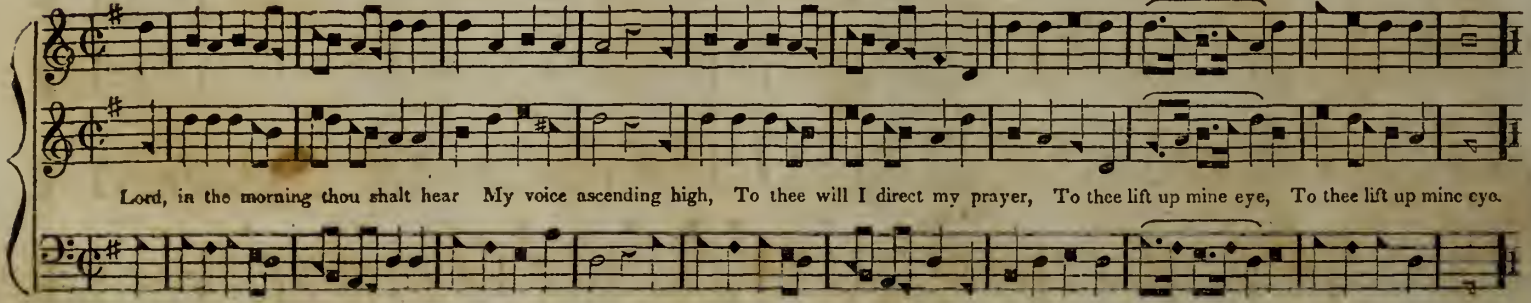
PRESCOT, S. M. Sharp Key on A.

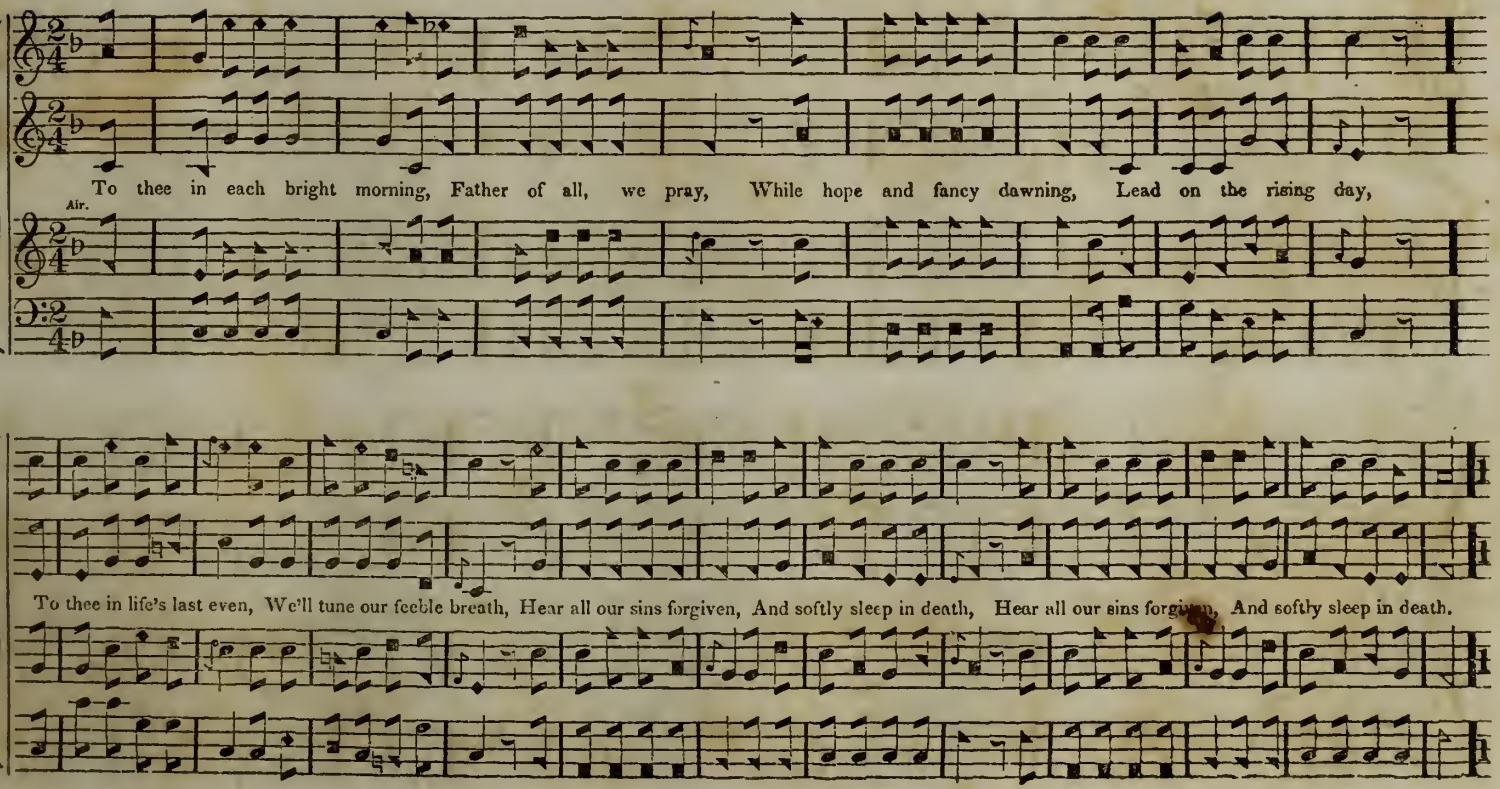


SAVANNAH, 8, 8, 8, 8. Flat Key on C.

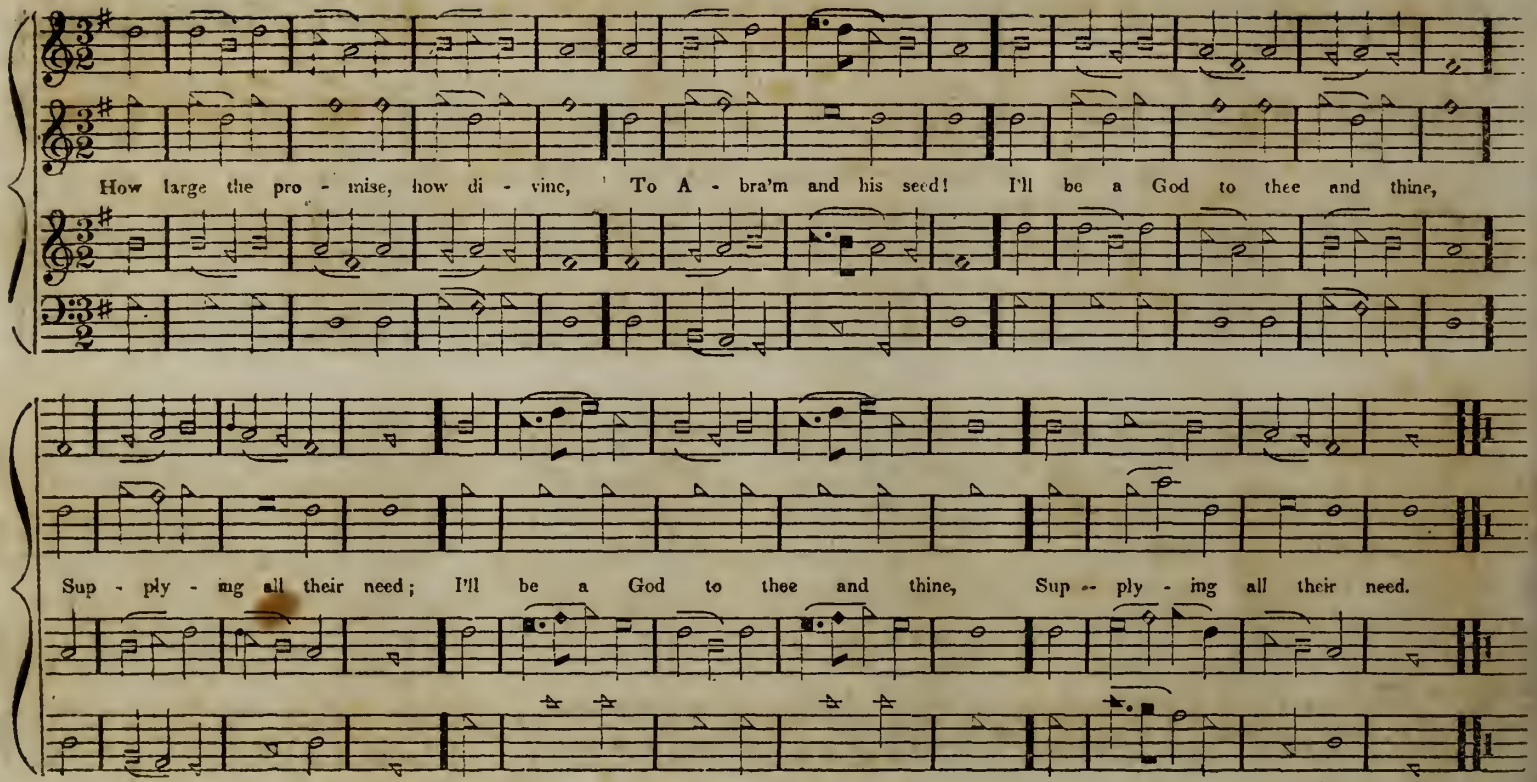


DANVILLE, C. M. Sharp Key on G.

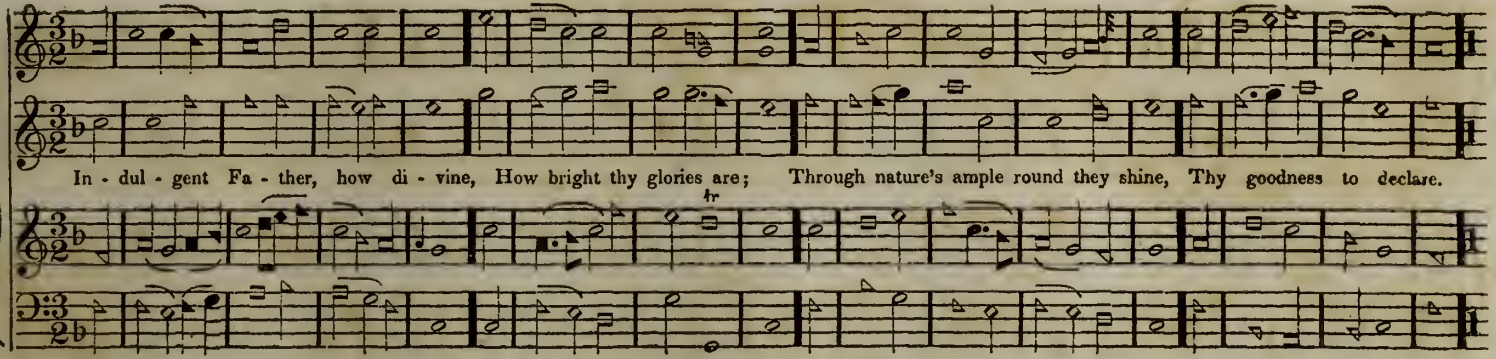



To thee in each bright morning, Father of all, we pray, While hope and fancy dawning, Lead on the rising day,
Air.
To thee in life's last even, We'll tune our feeble breath, Hear all our sins forgiven, And softly sleep in death, Hear all our sins forgiven, And softly sleep in death.

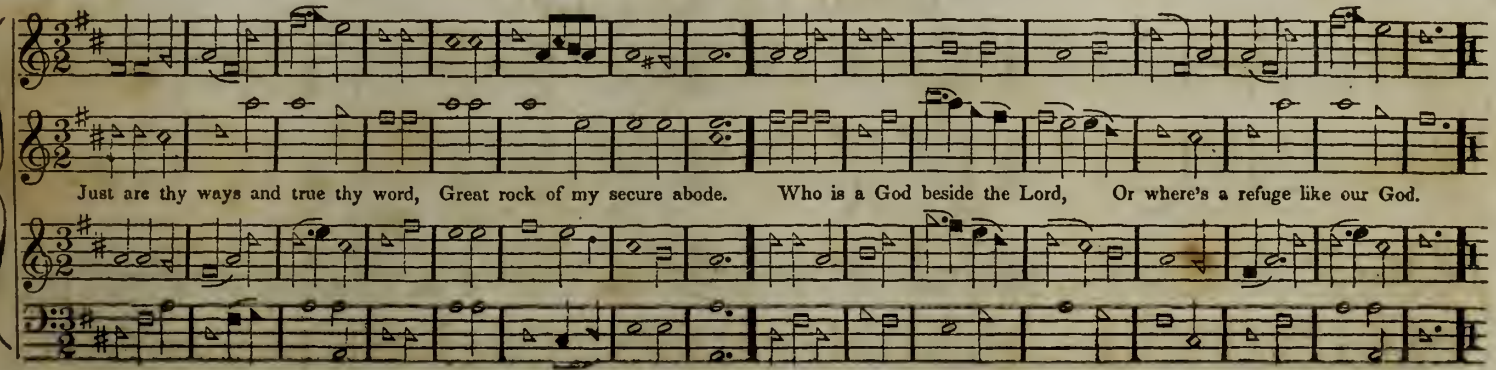
WAREHAM, C. M. Sharp Key on G



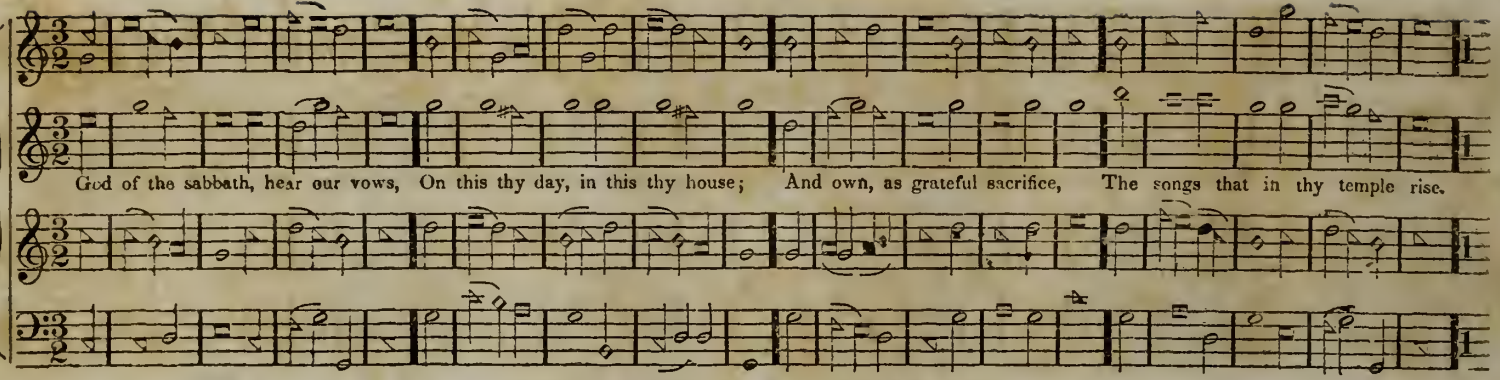
WELKIN, C. M. Sharp Key on F.



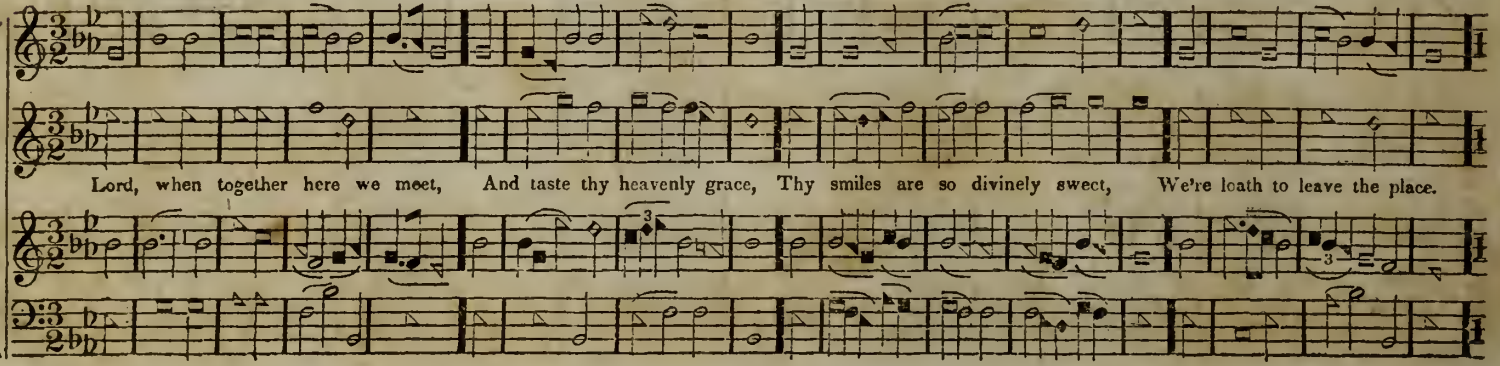
WARRINGTON, L. M. Sharp Key on D.

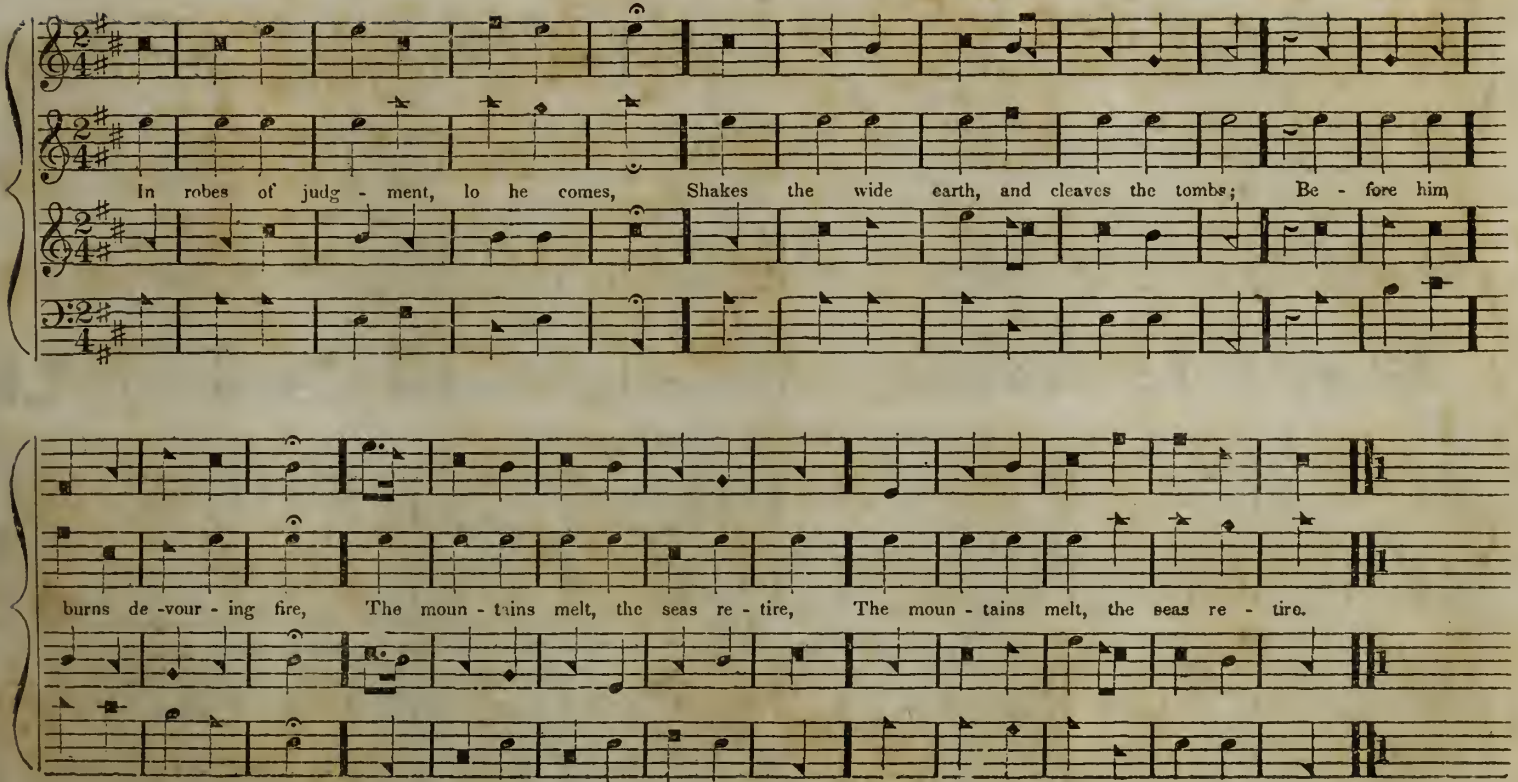


ALL-SAINTS, L. M. Sharp Key on C

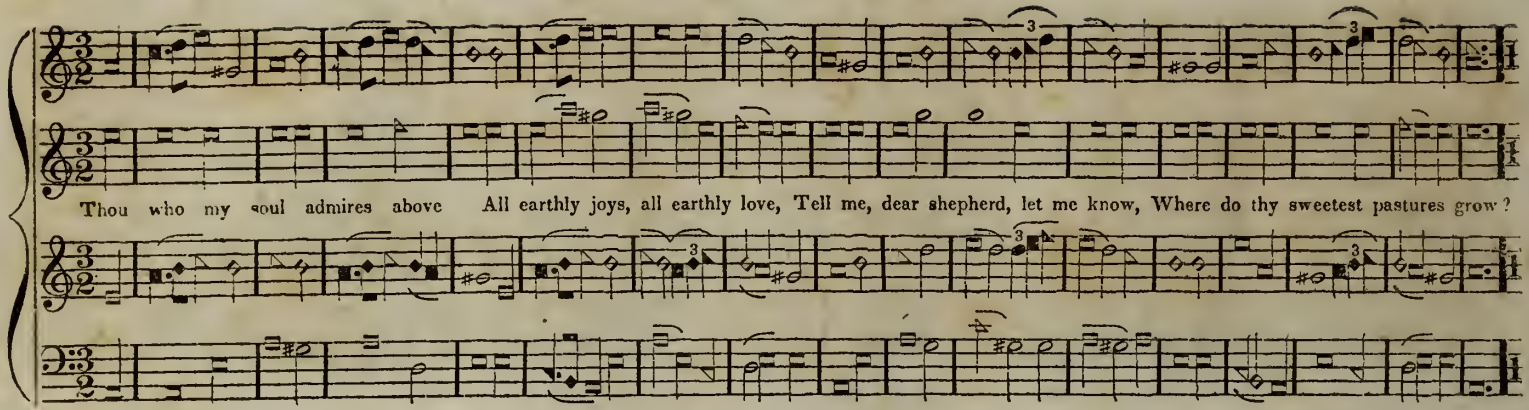


KENDALL, C. M. Sharp Key on E♭.

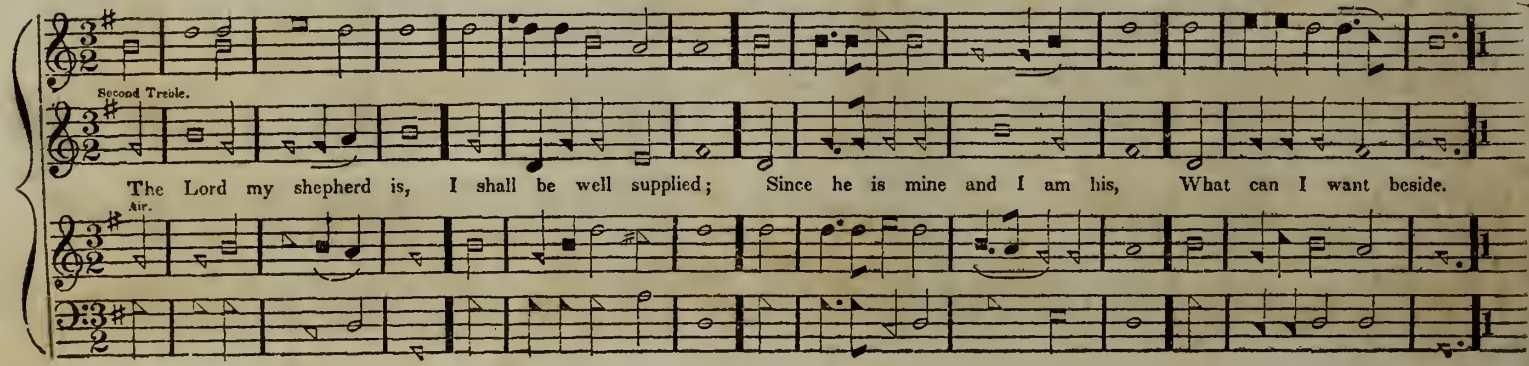


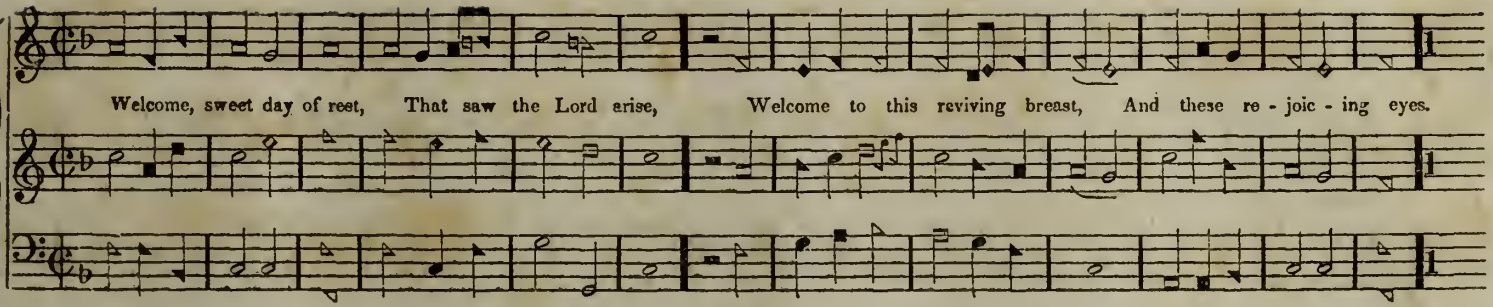

In robes of judg - ment, lo he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
burns de -vour - ing fire, The moun - tains melt, the seas re - tire, The moun - tains melt, the seas re - tire.

ARMLY, L. M. Flat Key on A

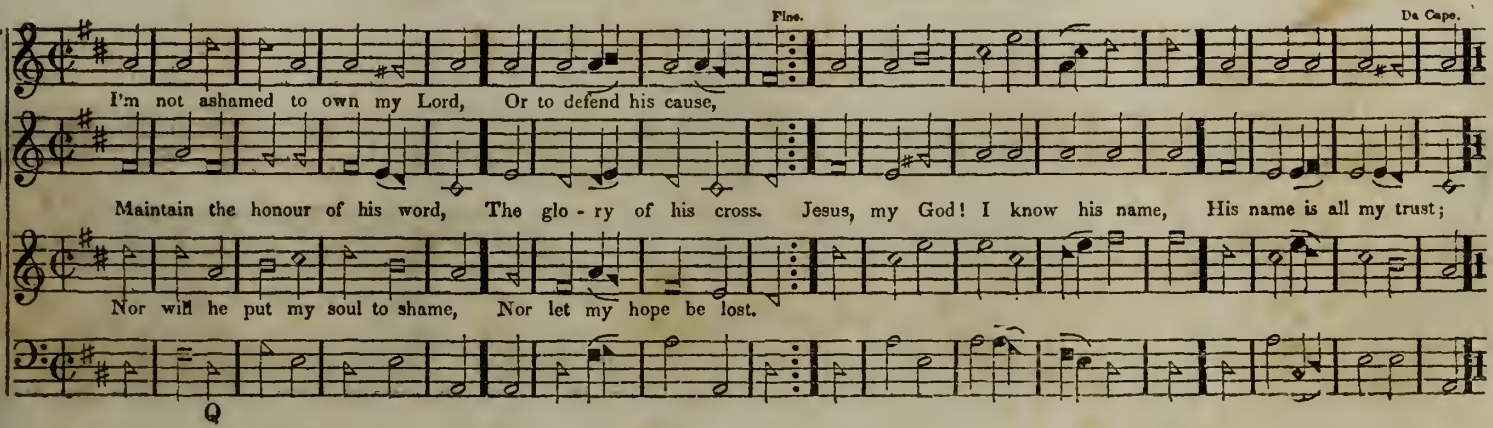


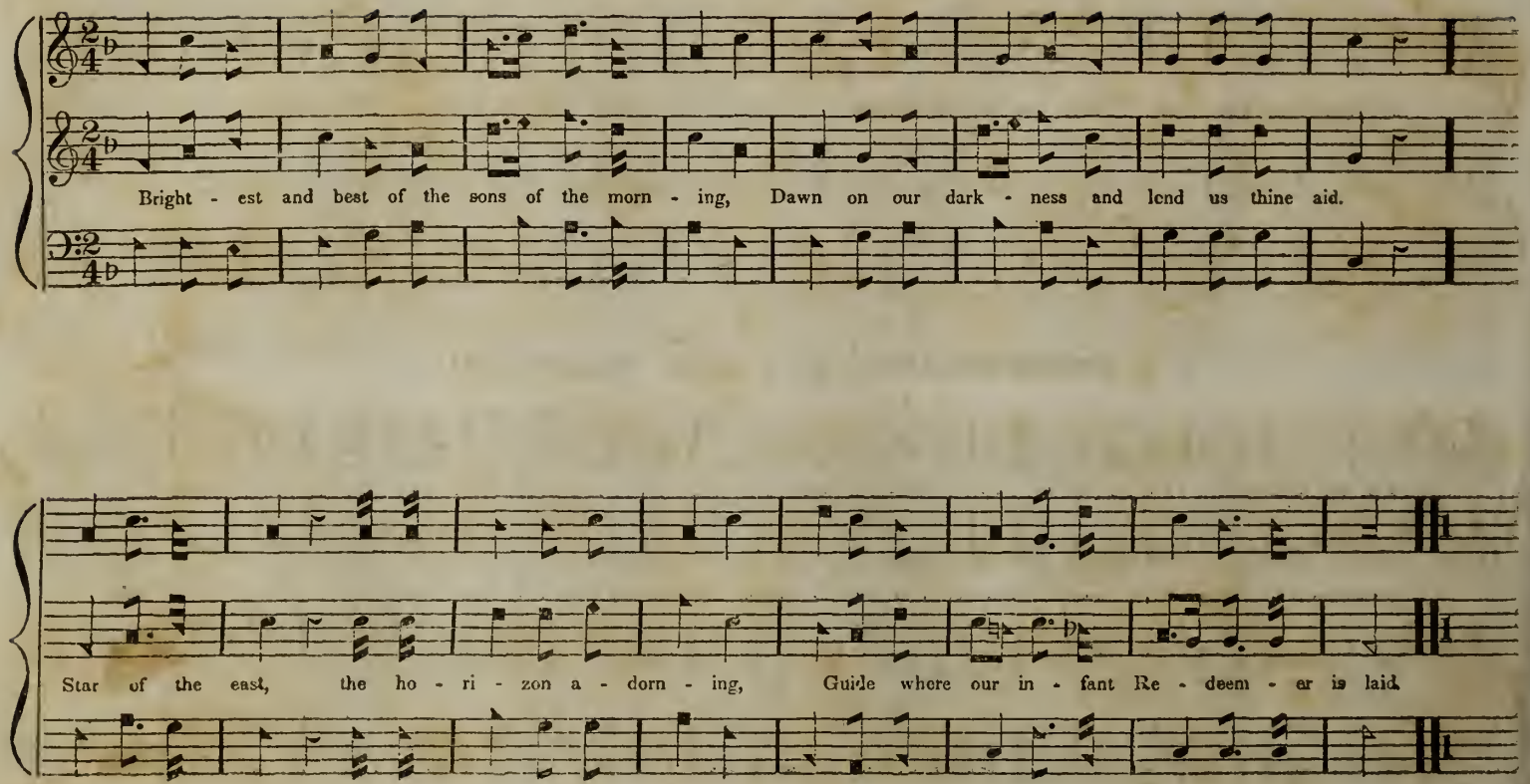
COMMUNION, S. M. Sharp Key on G.



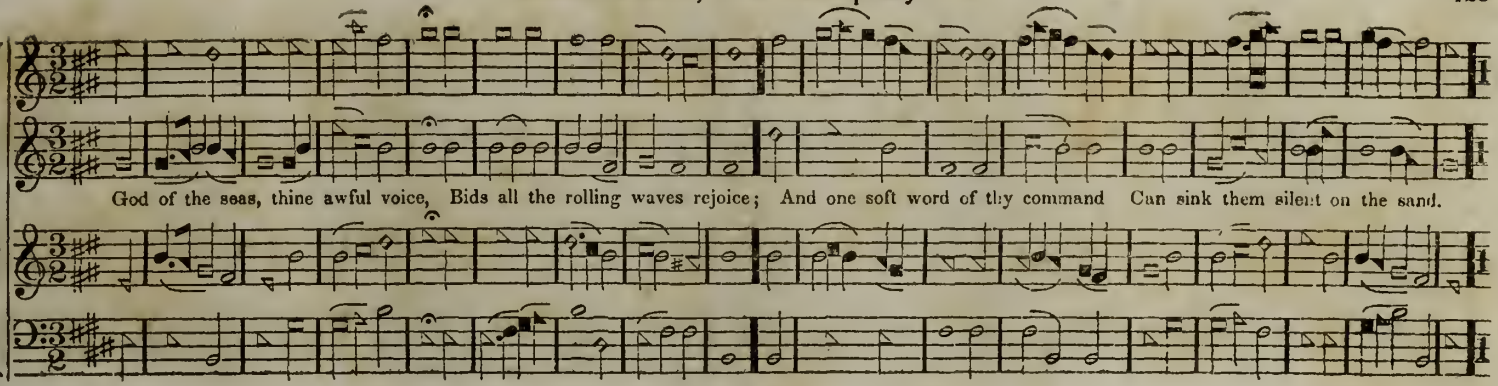


WESTMORELAND, C. M. 2 Stanzas. Sharp Key on D.

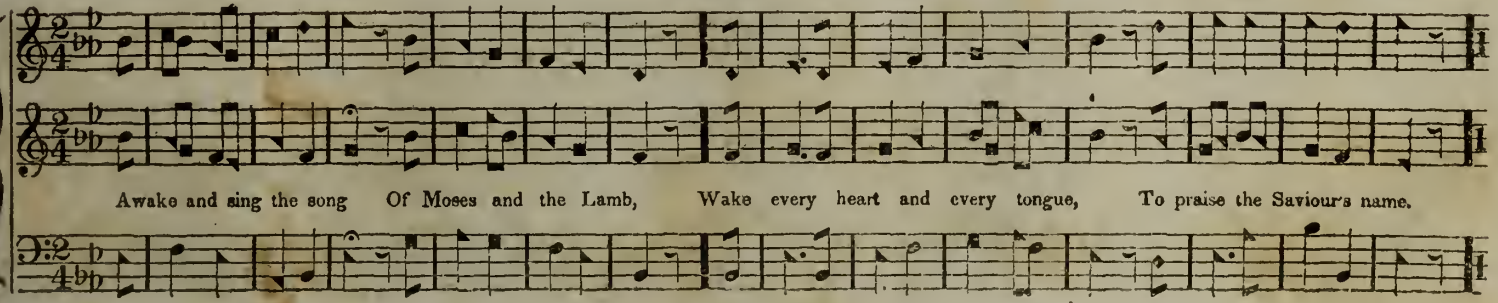



Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thine aid.
Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

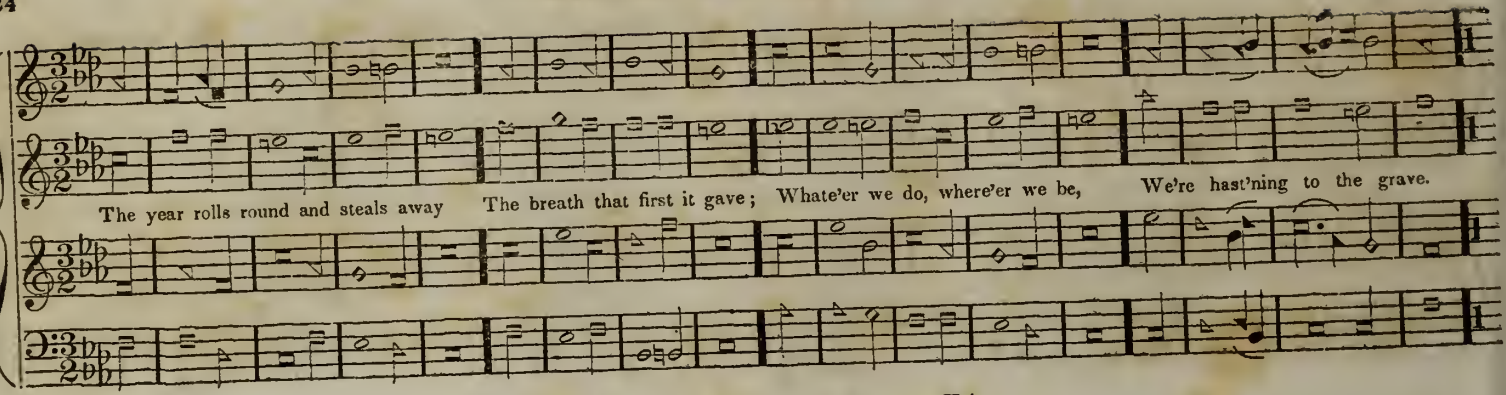
STONEFIELD, L. M. Sharp Key on E.



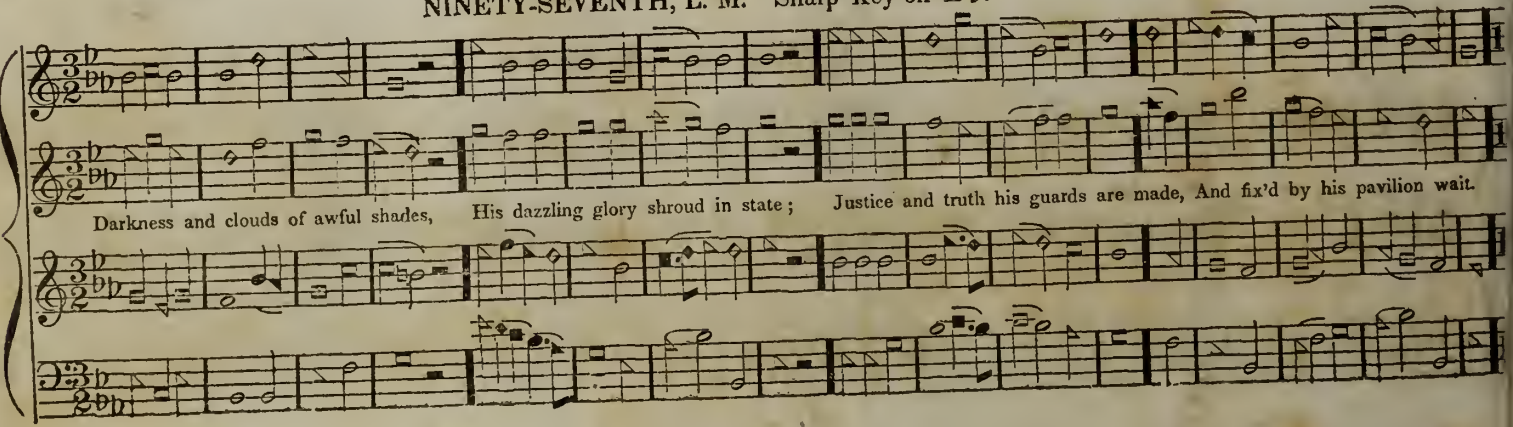
SOMERVILLE, S. M. Sharp Key on E♭. R. L. Cooke.

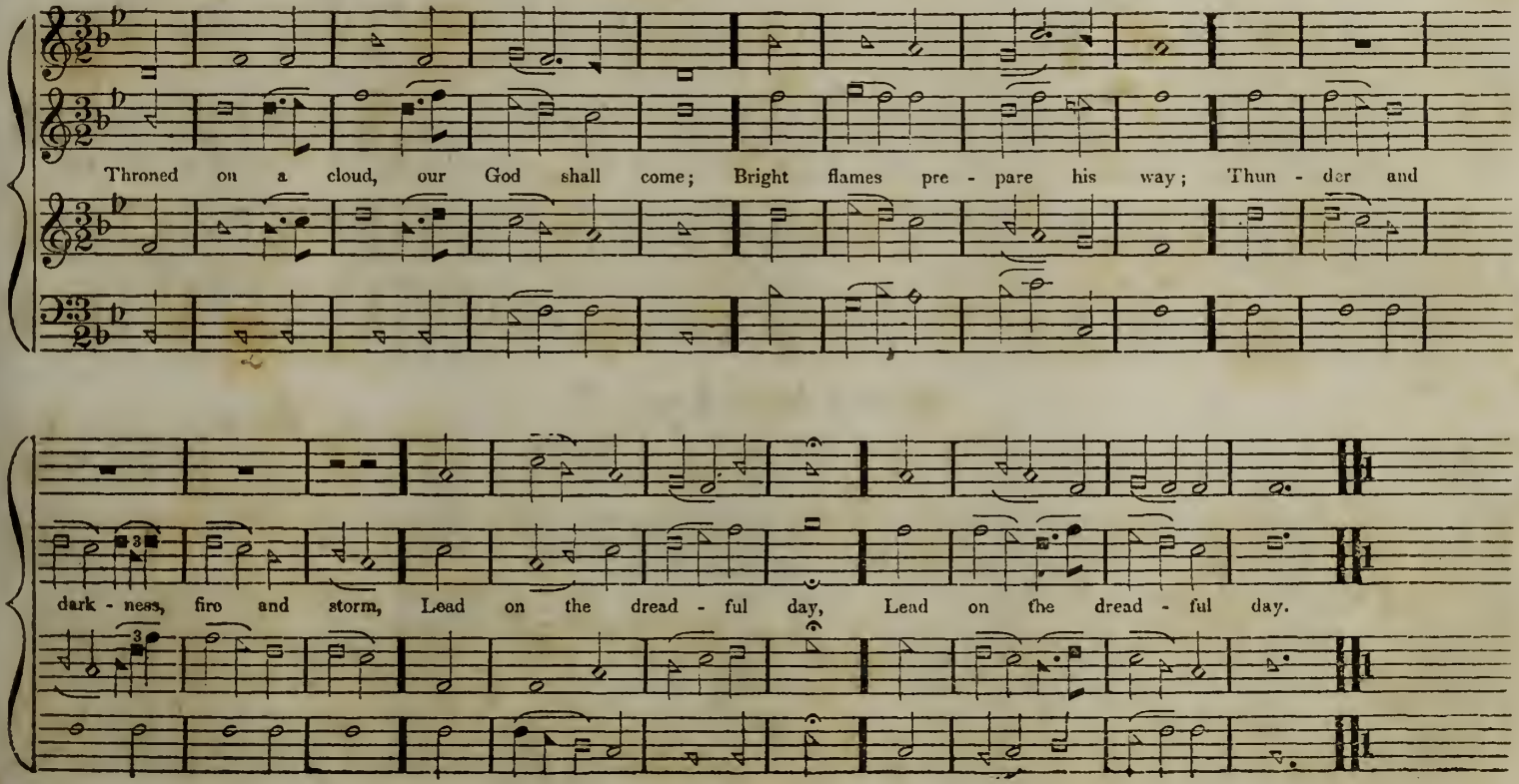


MARTYRS, C. M. Flat Key on F

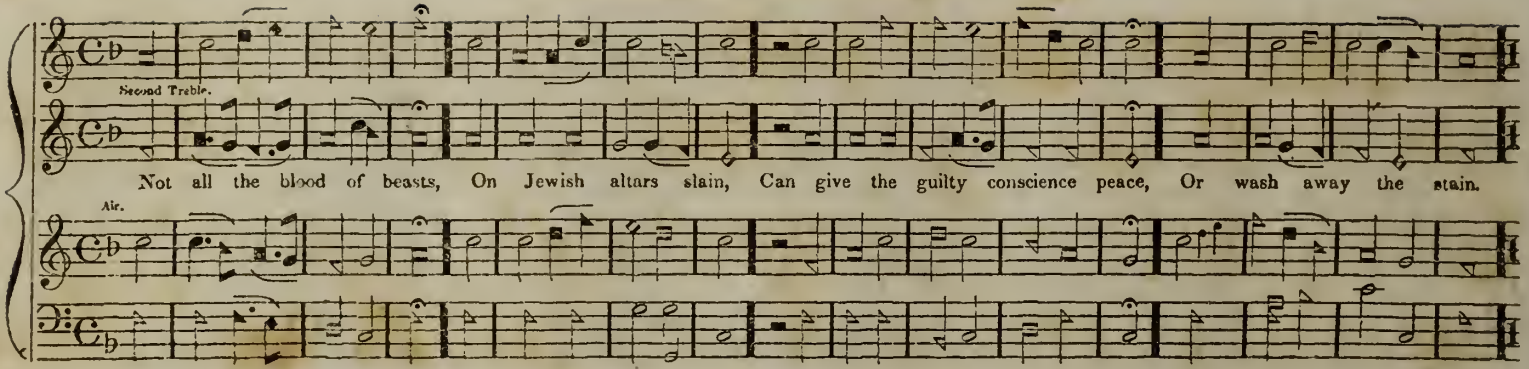


NINETY-SEVENTH, L. M. Sharp Key on E♭.

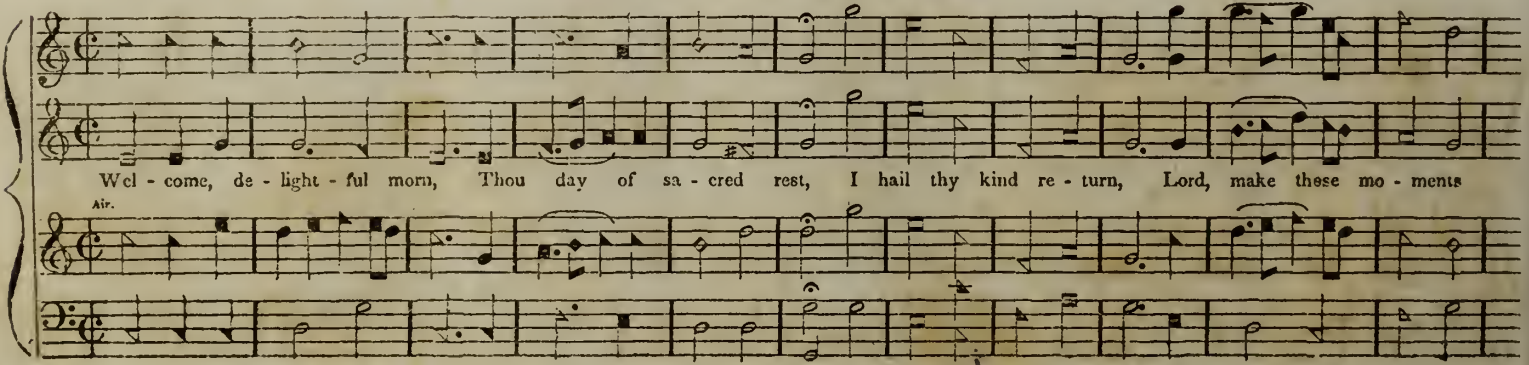


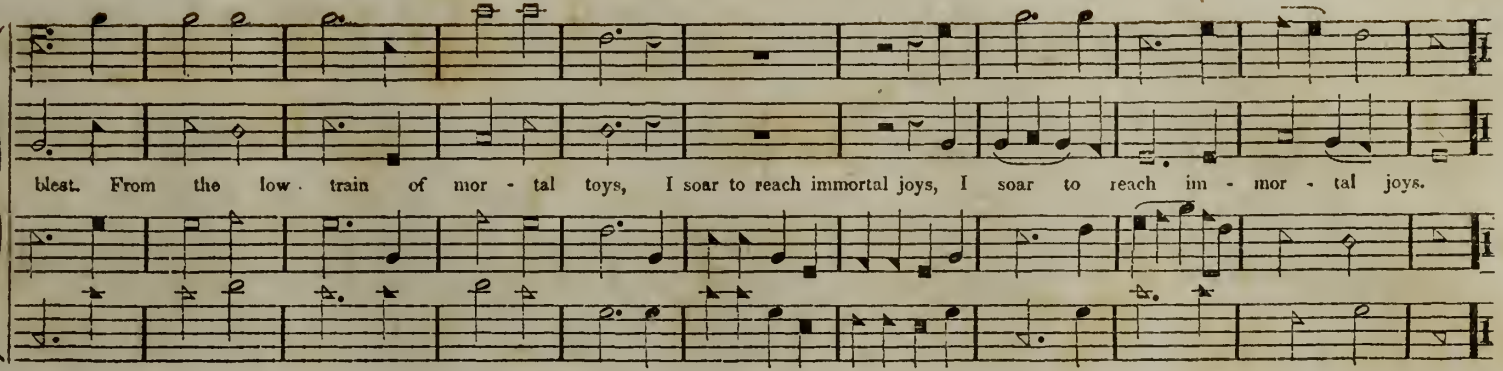

Throned on a cloud, our God shall come; Bright flames pre - pare his way; Thun - der and
dark - ness, fire and storm, Lead on the dread - ful day, Lead on the dread - ful day.

LEROY, S. M. Sharp Key on F.

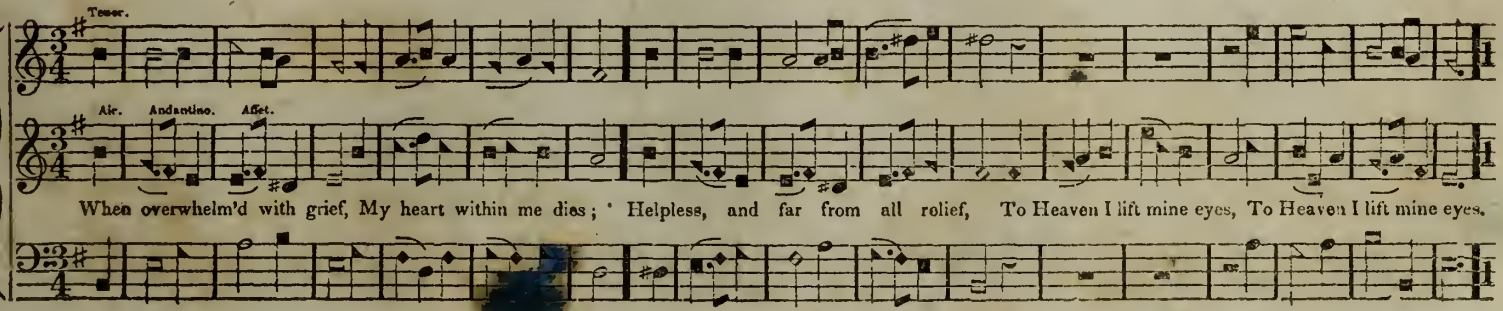


MILAN, C. M. Sharp Key on C.

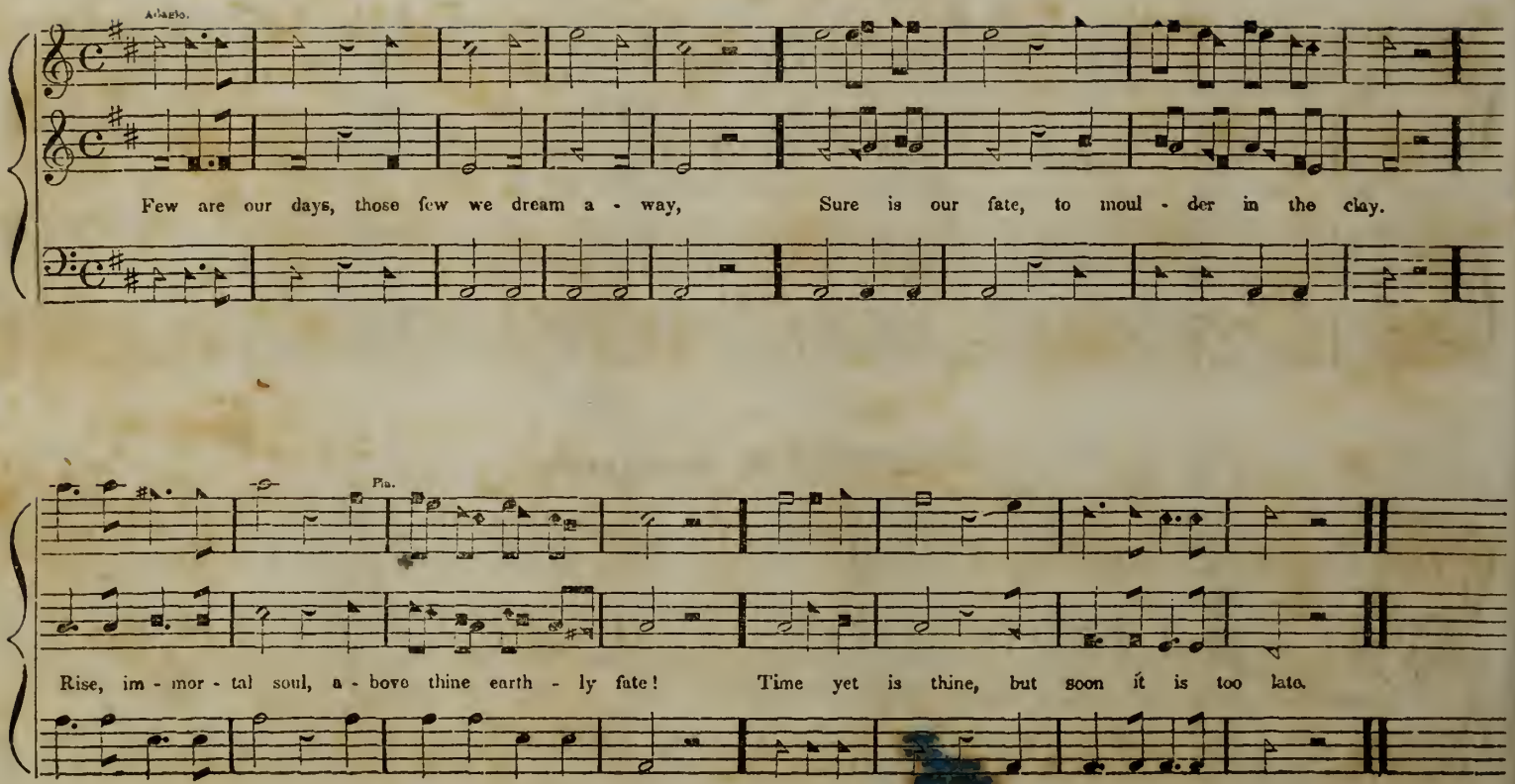


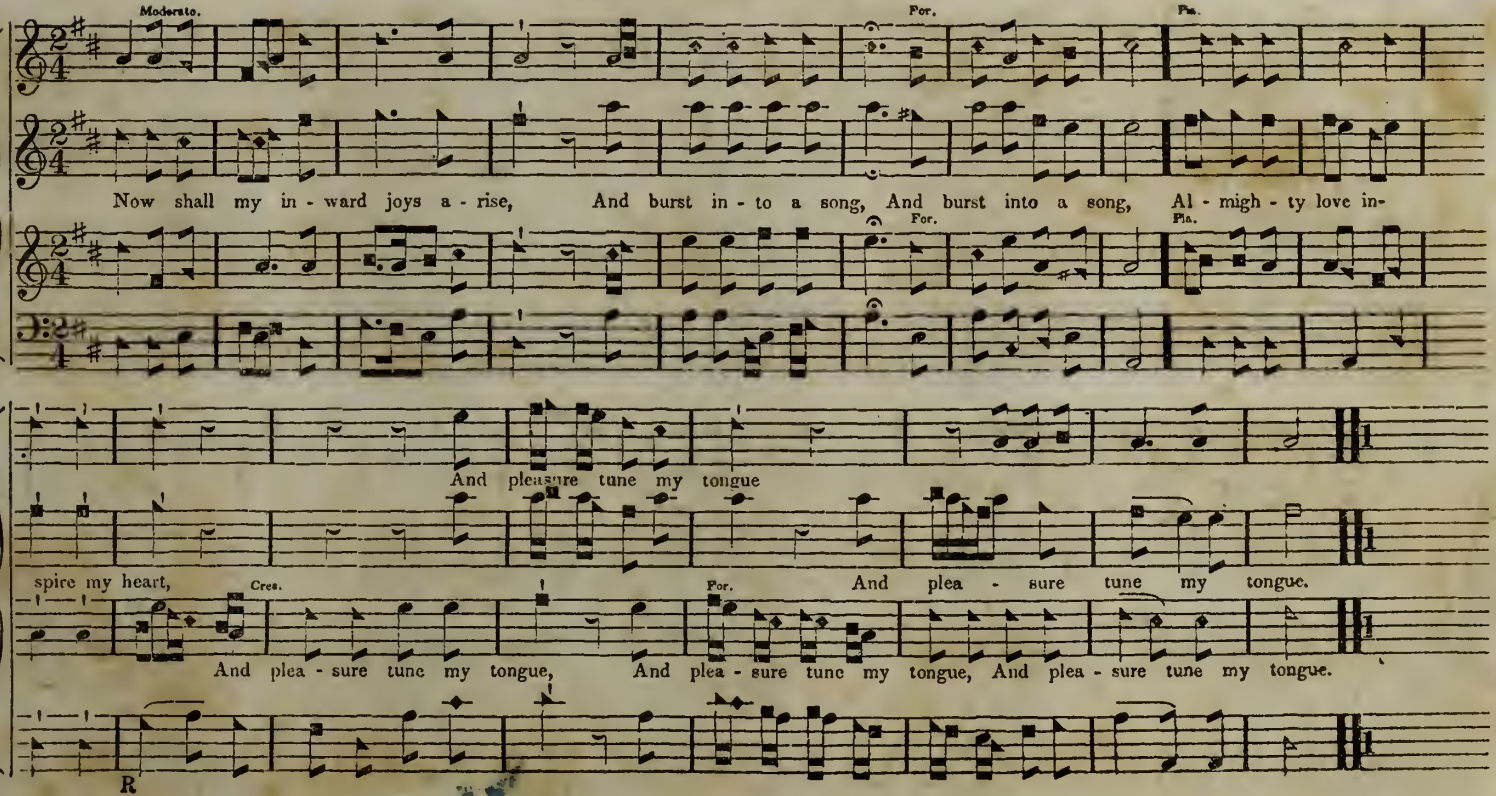


CONTRITION, S. M. Flat Key on E.

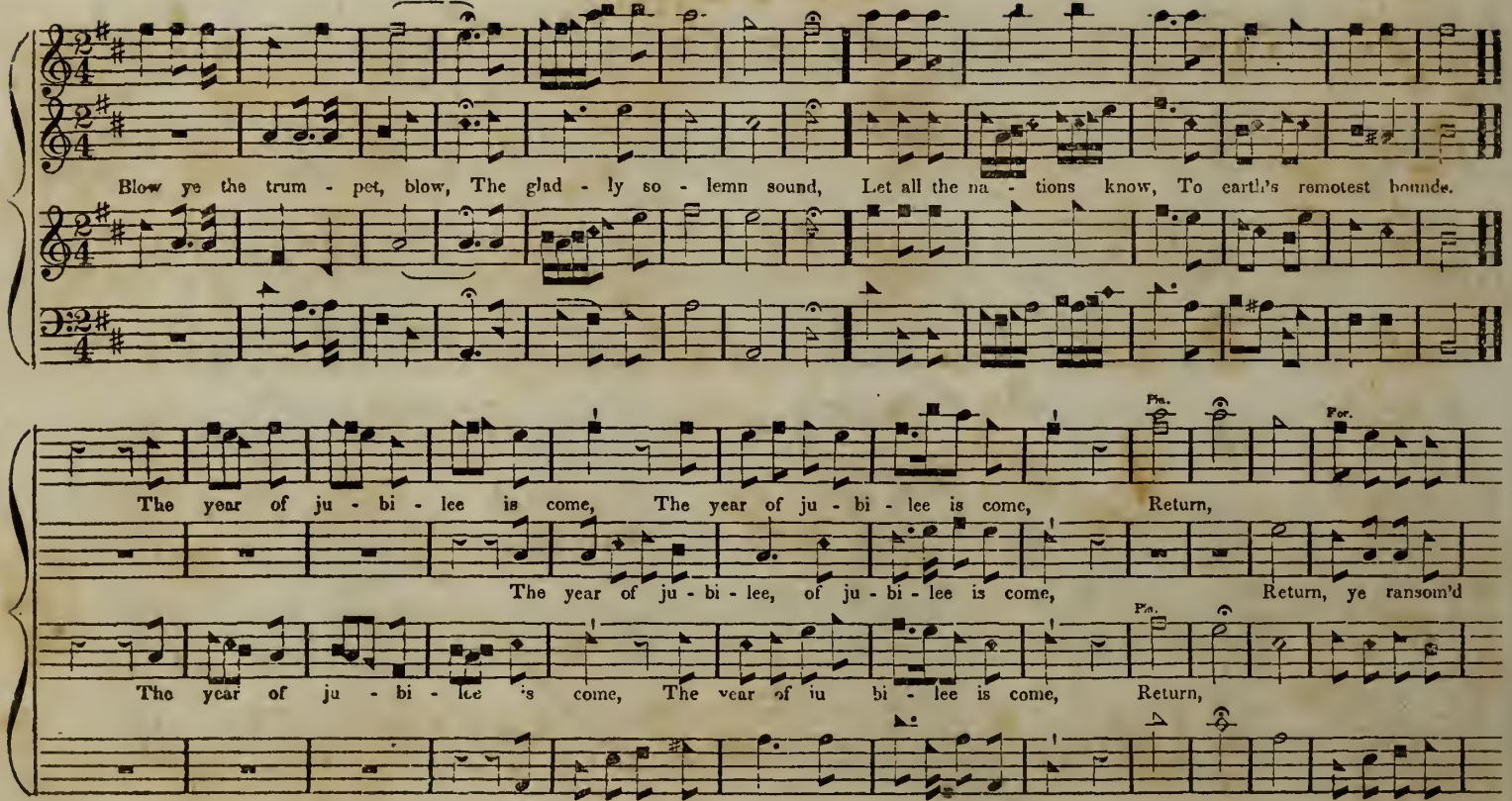


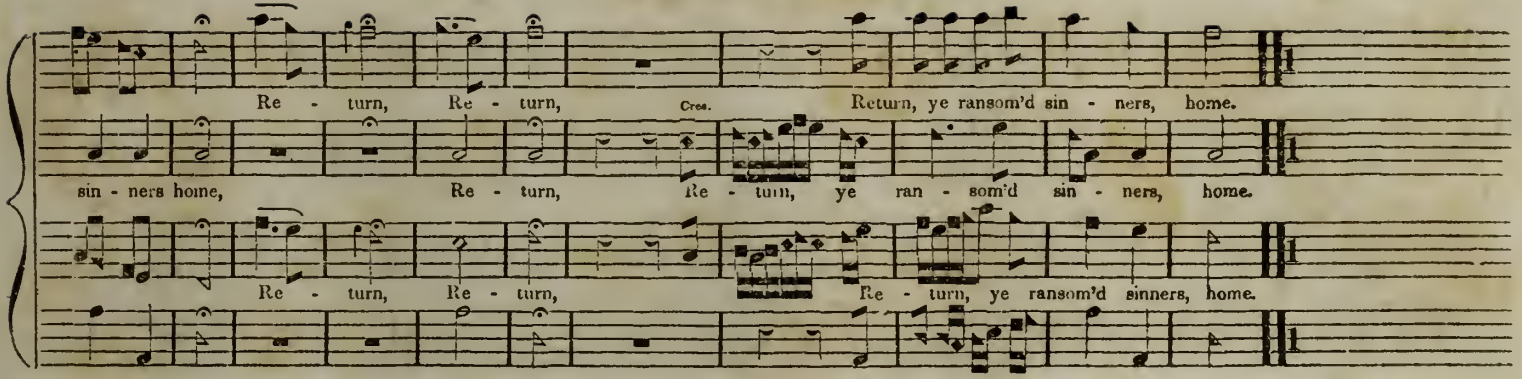
DIRGE, 10s. Sharp Key on D.



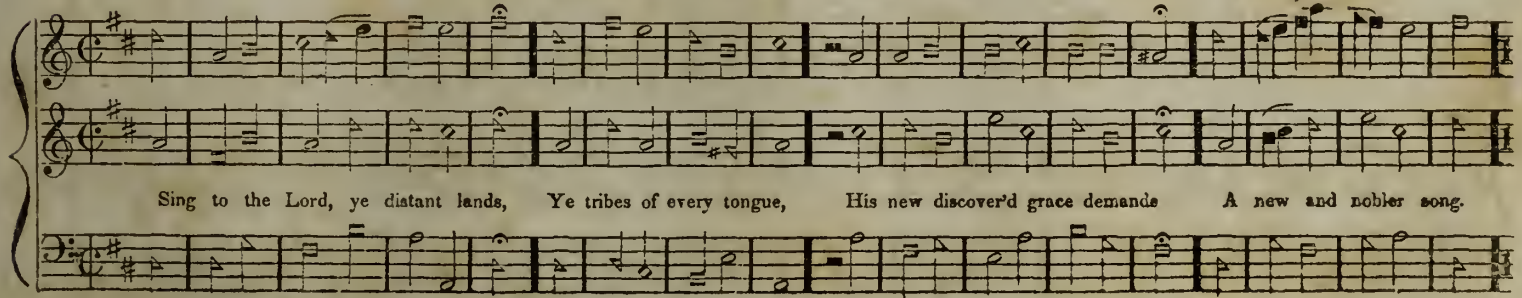

Moderato.
For.
Pia.
Now shall my in - ward joys a - rise, And burst in - to a song, And burst into a song, Al - migh - ty love in-
For.
Pia.
And pleasure tune my tongue
spire my heart,
Cres.
For.
And plea - sure tune my tongue.
And plea - sure tune my tongue, And plea - sure tune my tongue, And plea - sure tune my tongue.
R

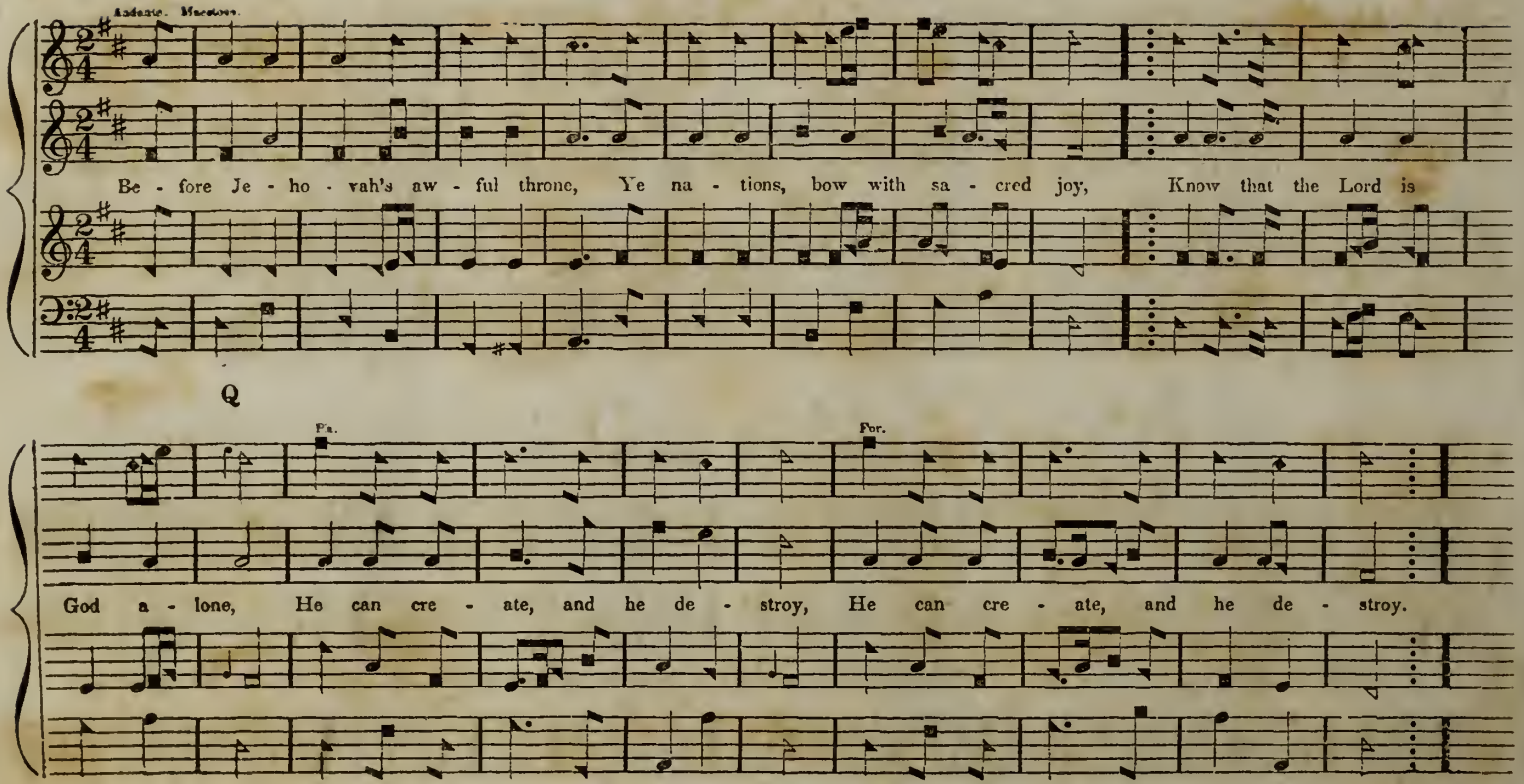
BEVERLY, H. M. Sharp Key on D



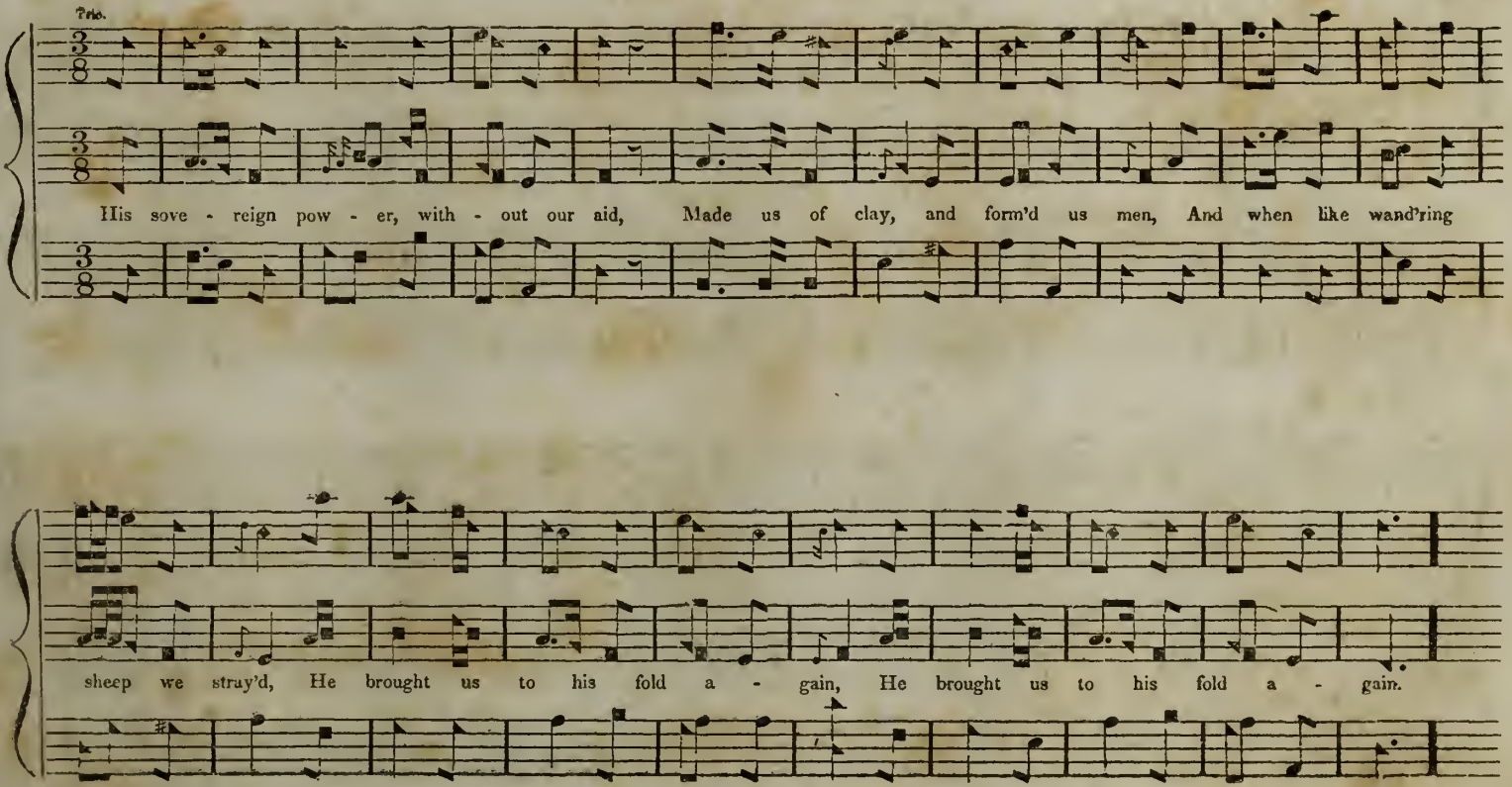


ST ANNE'S, C. M. Sharp Key on D.

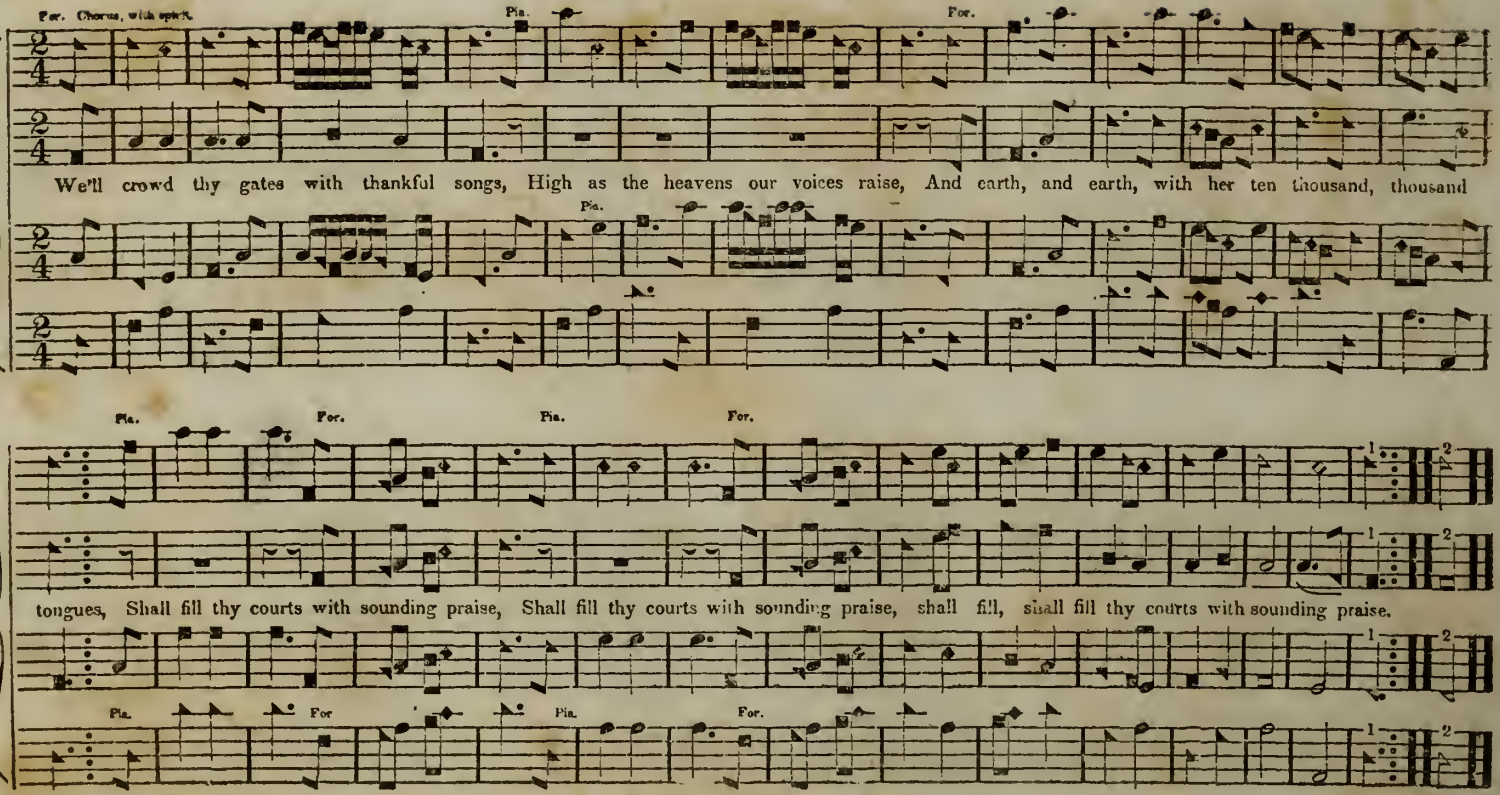


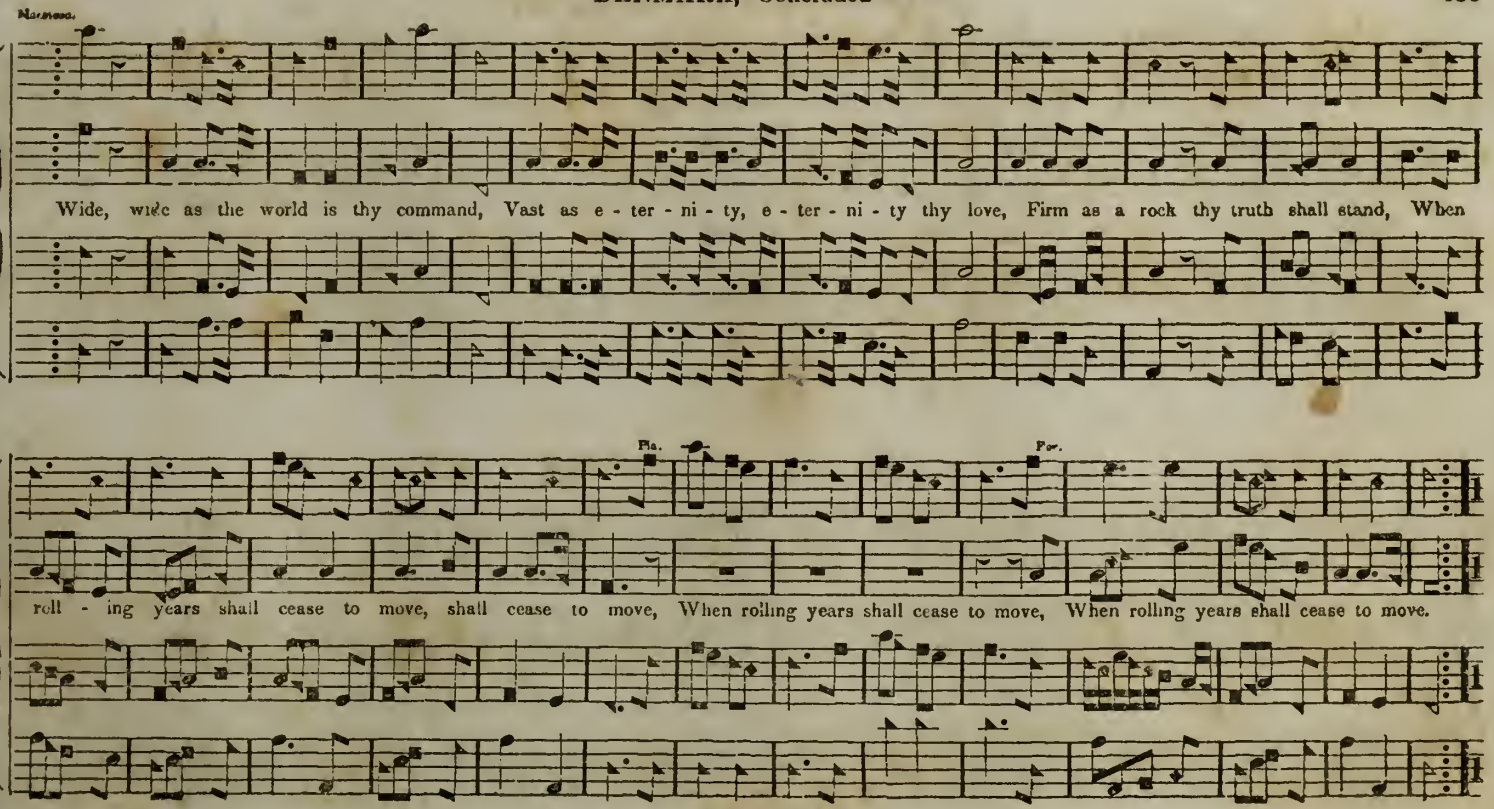

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with sa - cred joy, Know that the Lord is
Q
Fa.
For.
God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.

Trio.

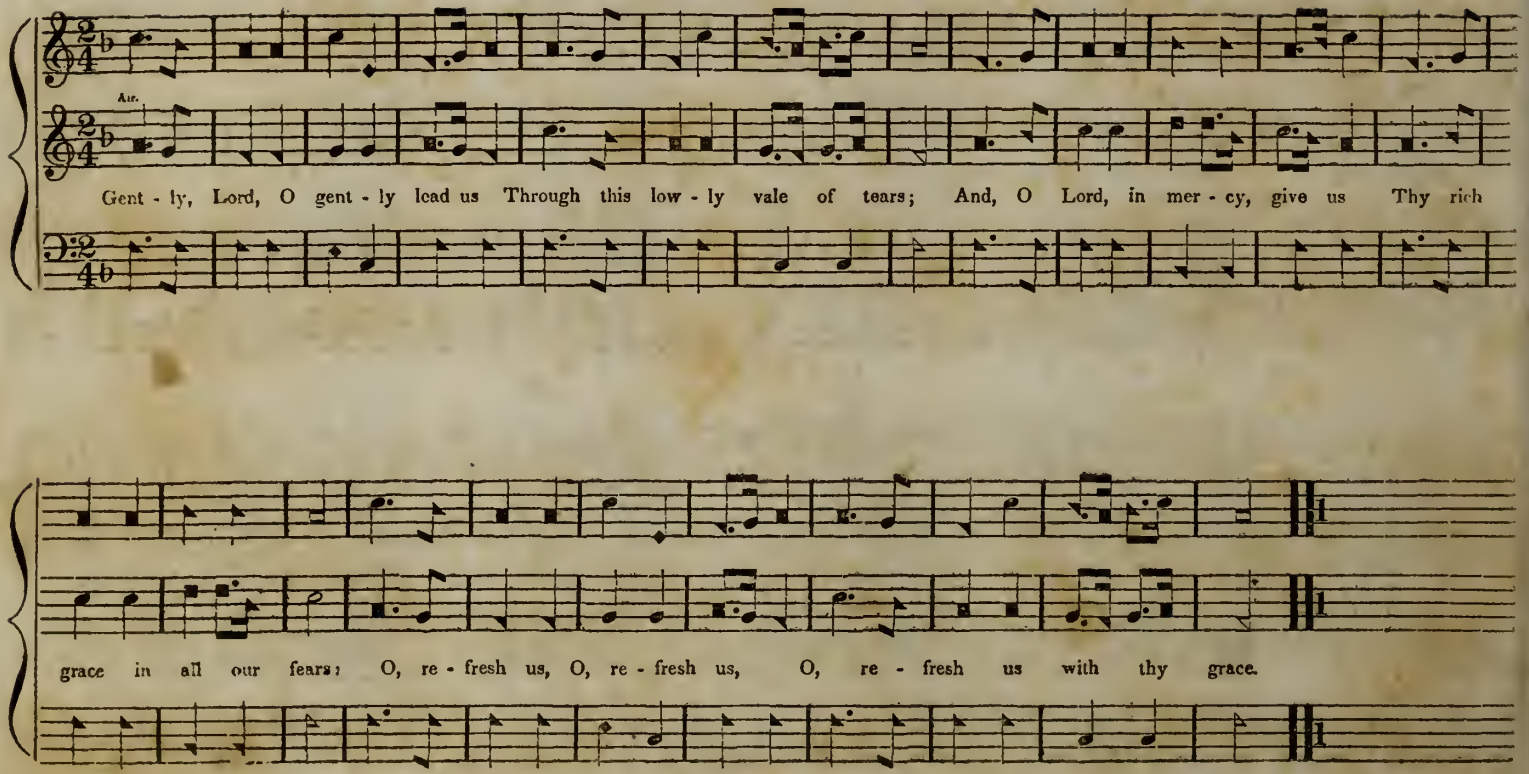

His sove - reign pow - er, with - out our aid, Made us of clay, and form'd us men, And when like wand'ring
sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

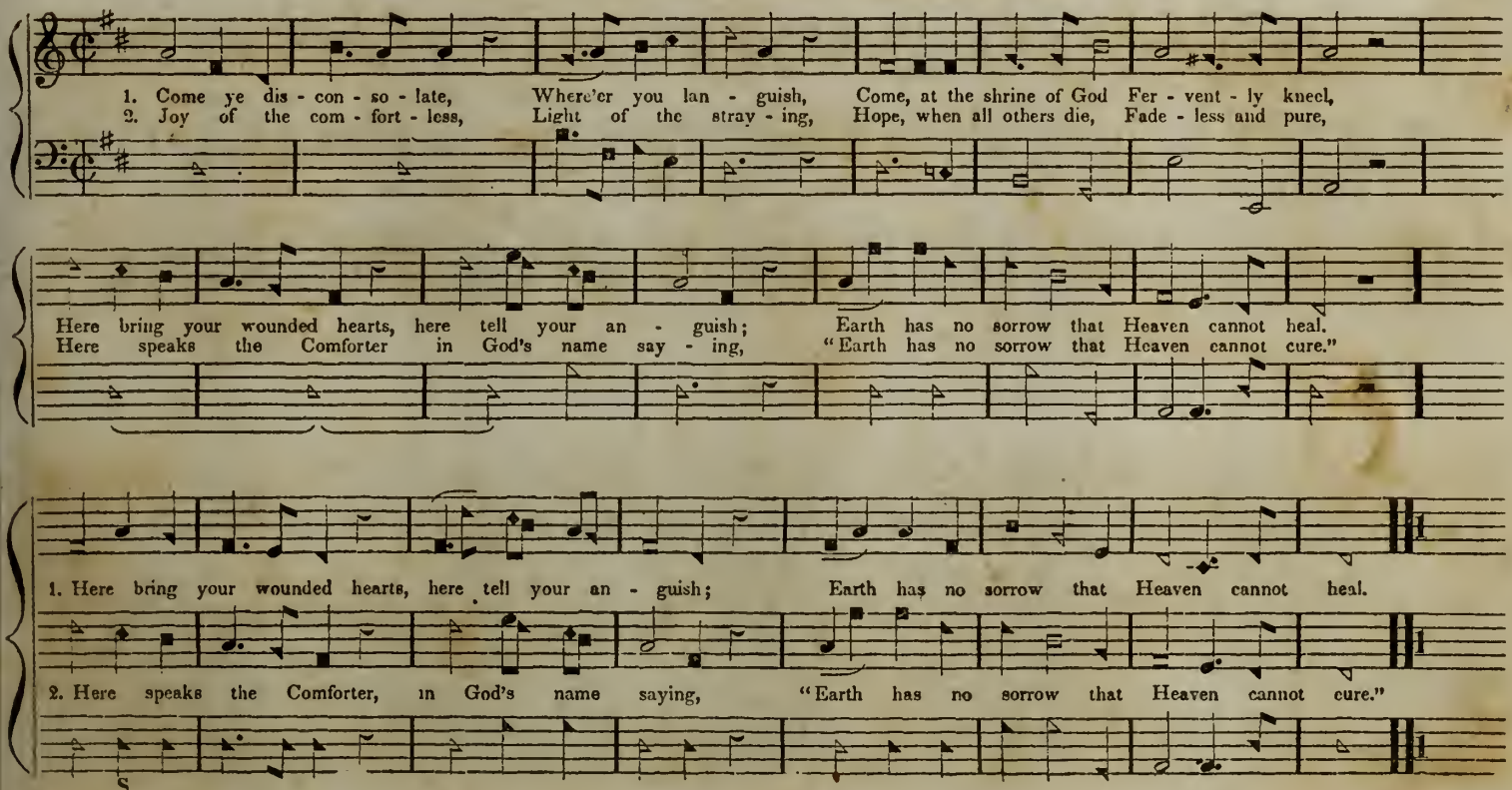
DENMARK, Continued.



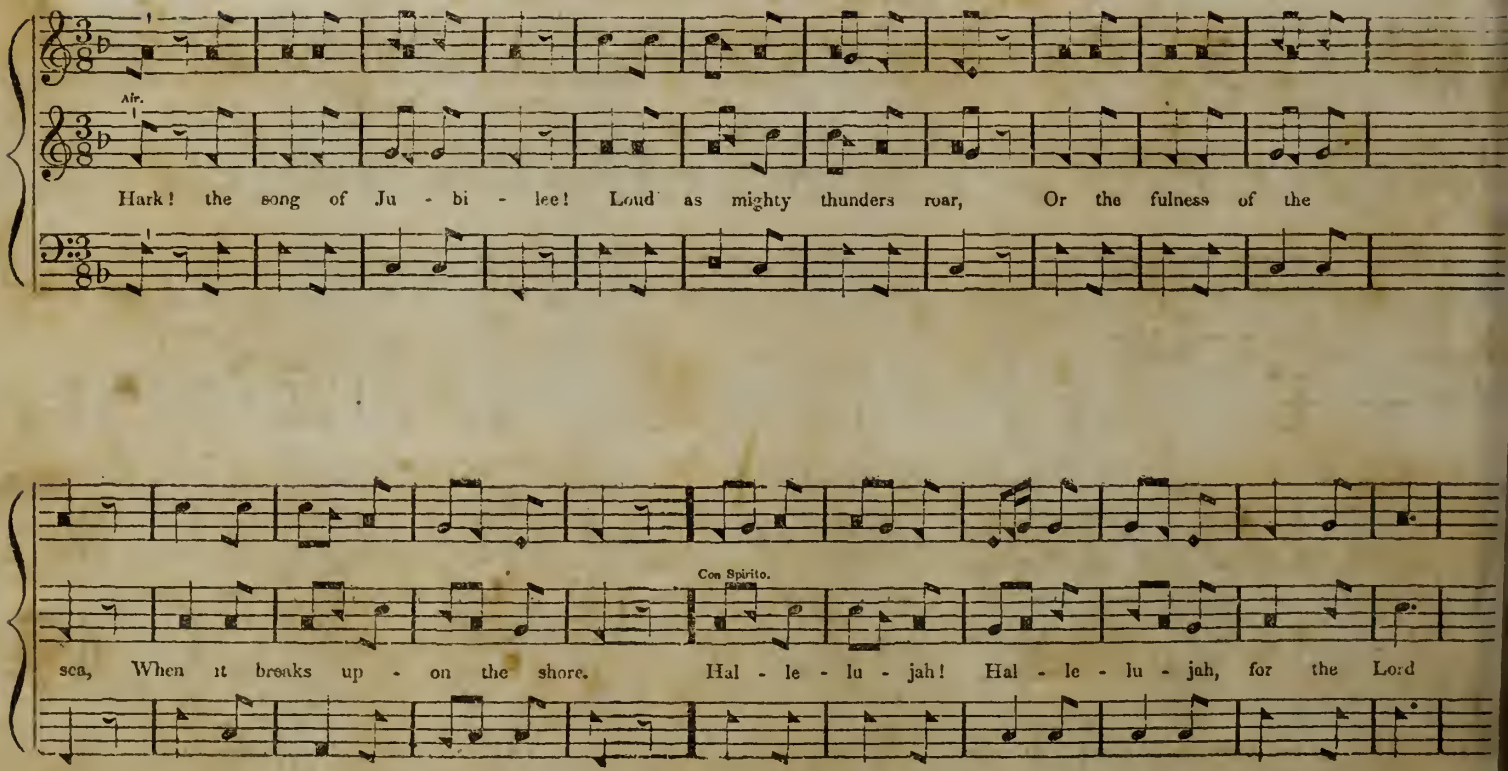

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth shall stand, When
roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

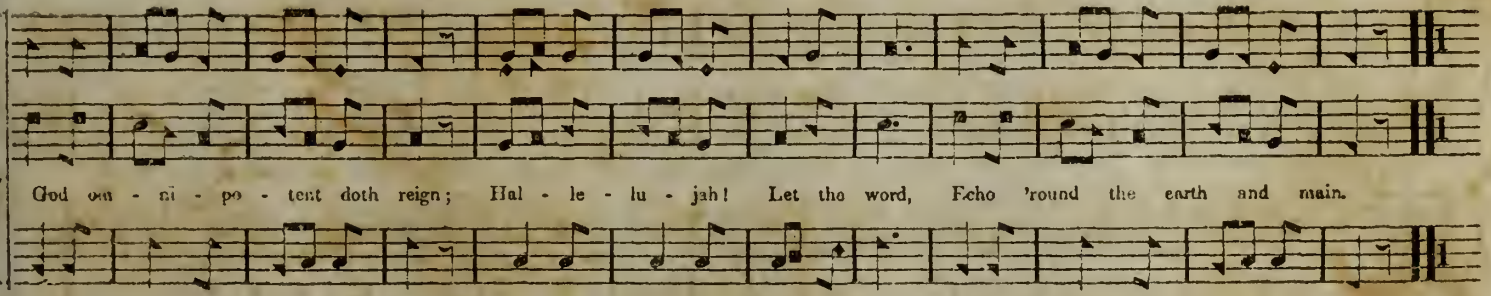
GREENVILLE, 8, 7. Sharp Key on F



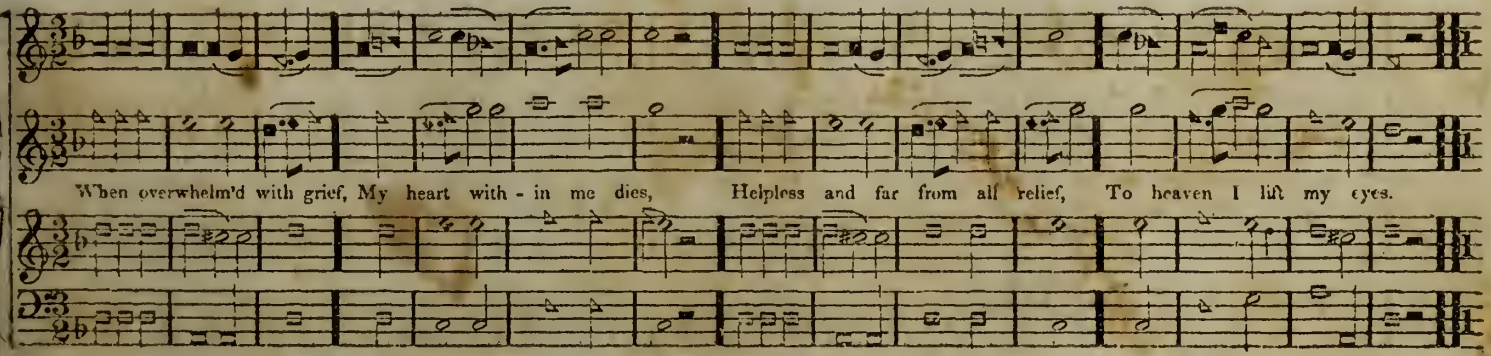

1. Come ye dis - con - so - late, Where'er you lan - guish, Come, at the shrine of God Fer - vent - ly kneel,
2. Joy of the com - fort - less, Light of the stray - ing, Hope, when all others die, Fade - less and pure,
Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comforter in God's name say - ing, "Earth has no sorrow that Heaven cannot cure."
1. Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heaven cannot cure."

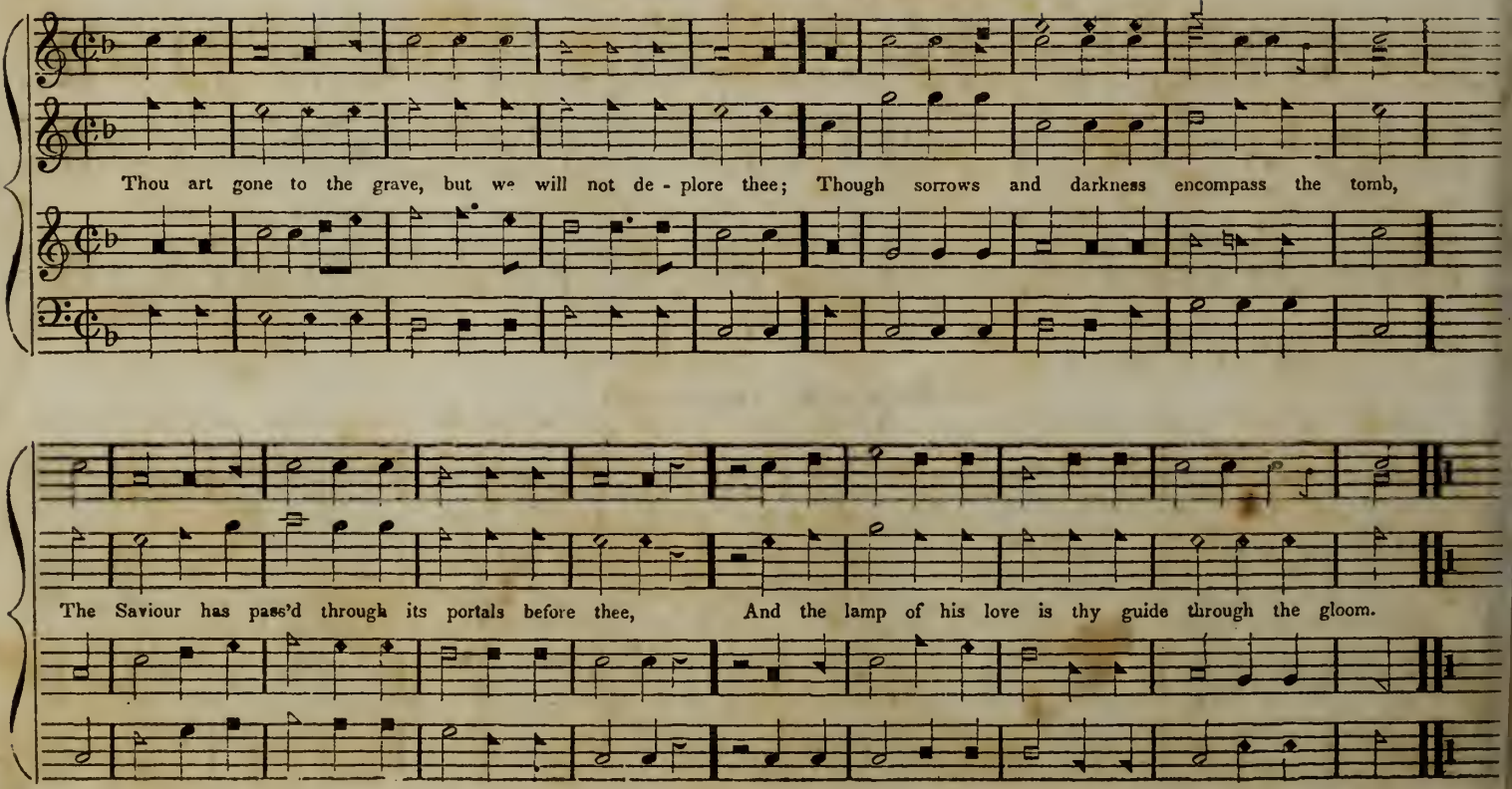
HARK! THE SONG OF JUBILEE! 7s. 2 Verses. Sharp Key on F. Arranged by R. Latimer Cooke.

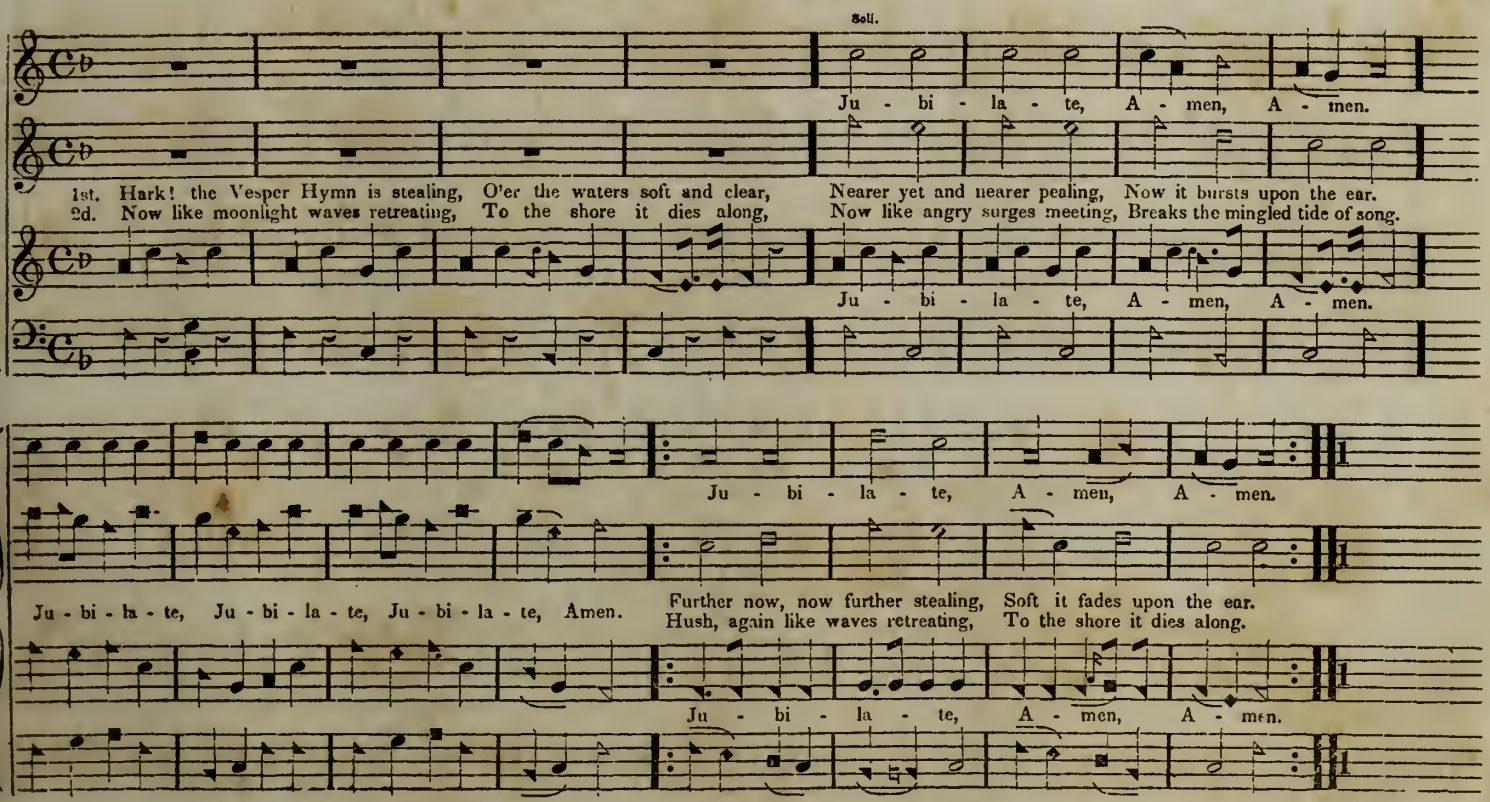




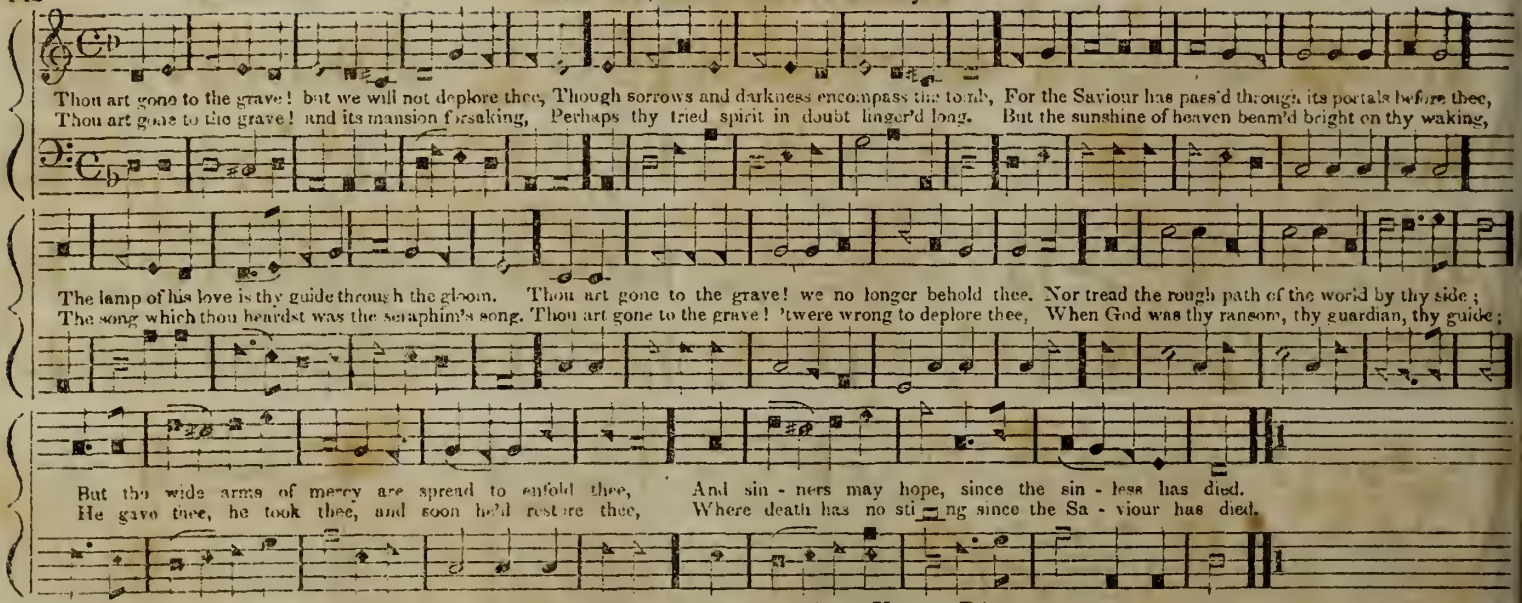
DUNBAR, S. M. Flat Key on D.



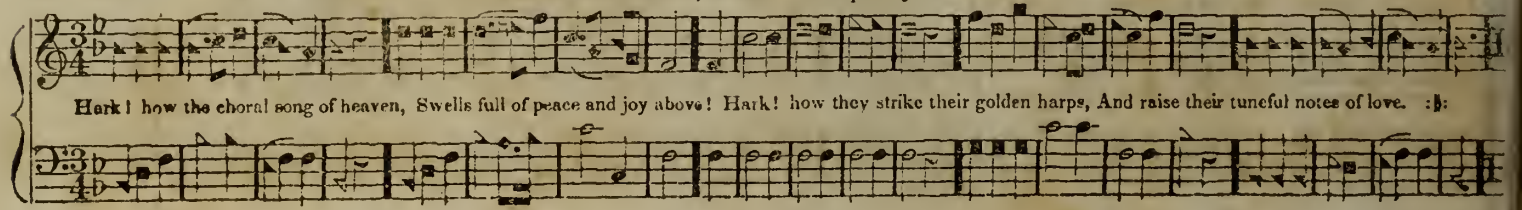

Thou art gone to the grave, but we will not de - plore thee; Though sorrows and darkness encompass the tomb,
The Saviour has pass'd through its portals before thee, And the lamp of his love is thy guide through the gloom.

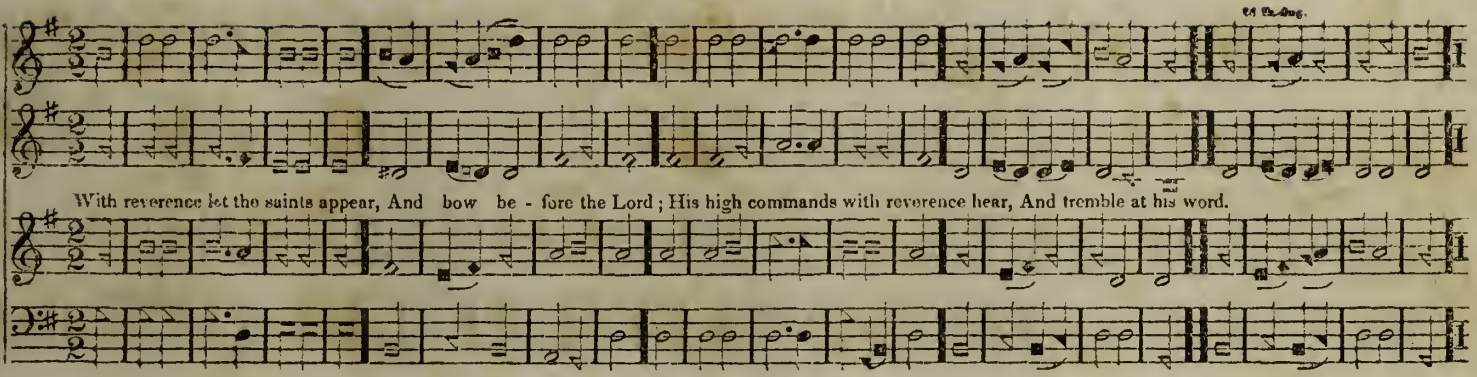

Soli.
Ju - bi - la - te, A - men, A - men.
1st. Hark! the Vesper Hymn is stealing, O'er the waters soft and clear, Nearer yet and nearer pealing, Now it bursts upon the ear.
2d. Now like moonlight waves retreating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.
Ju - bi - la - te, A - men, A - men.
Ju - bi - la - te, A - men, A - men.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen.
Further now, now further stealing, Soft it fades upon the ear.
Hush, again like waves retreating, To the shore it dies along.
Ju - bi - la - te, A - men, A - men.

HERMIT, 13s and 11s. Flat Key on D

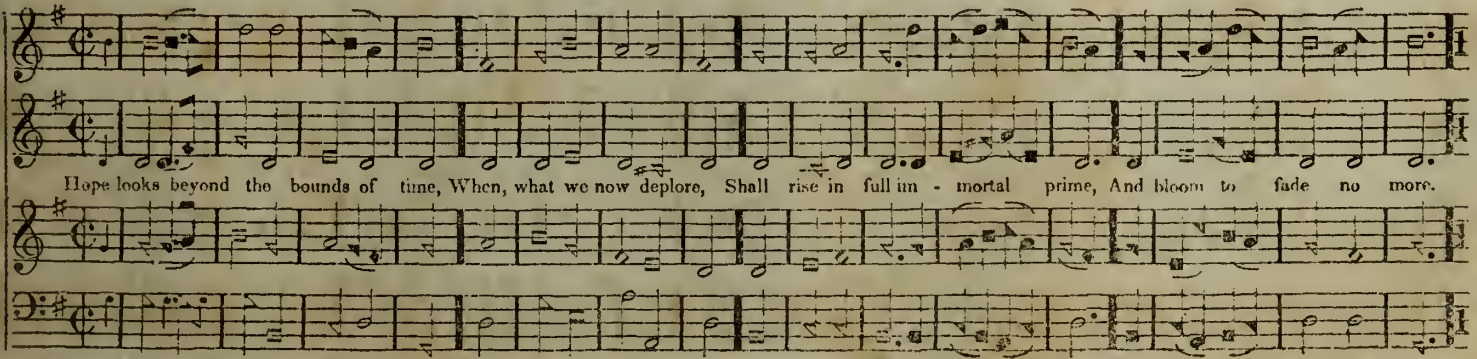


PARK-STREET, L. M. Sharp Key on B♭.





FRANKLIN, C. M.* L. Mason.



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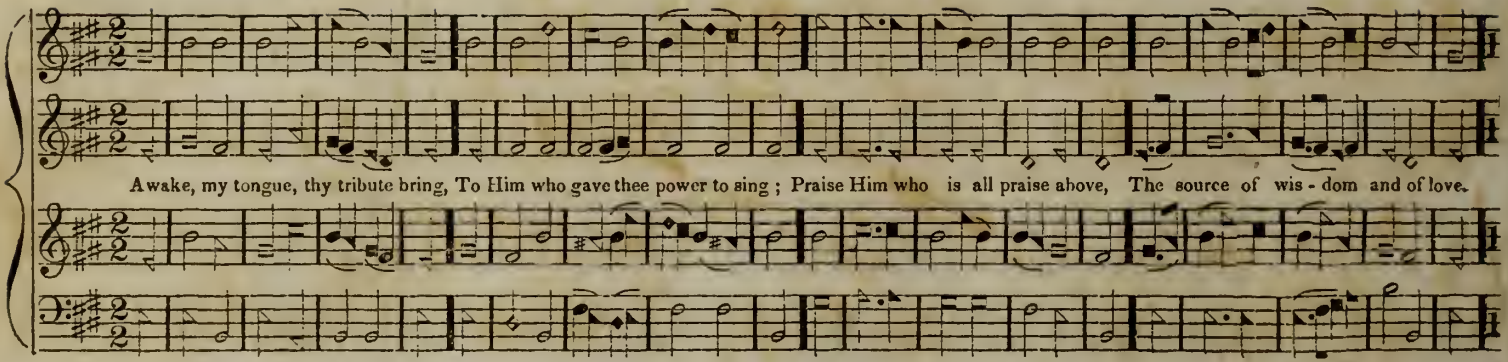
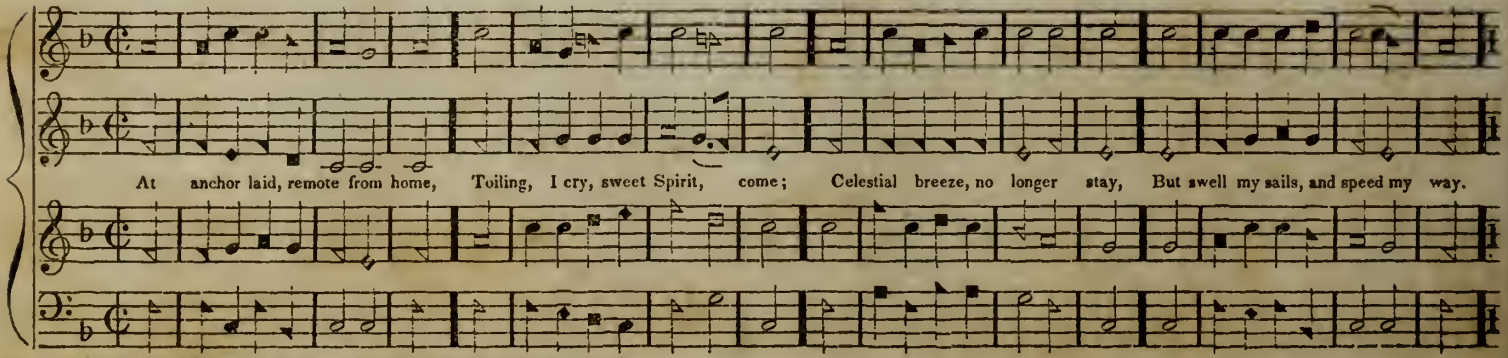
DANVERS, L. M.*

L. Mason.



UXBRIDGE, L. M.*

L. Mason.



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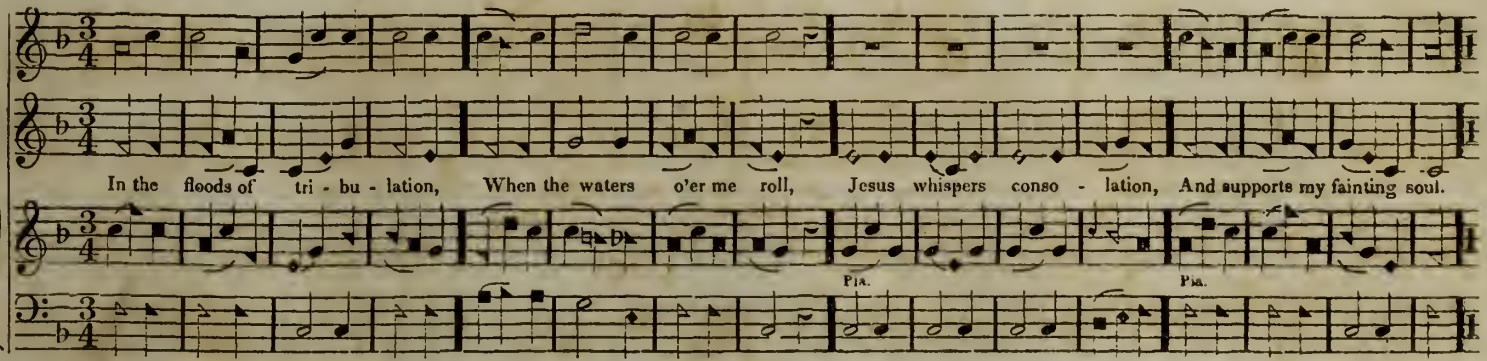
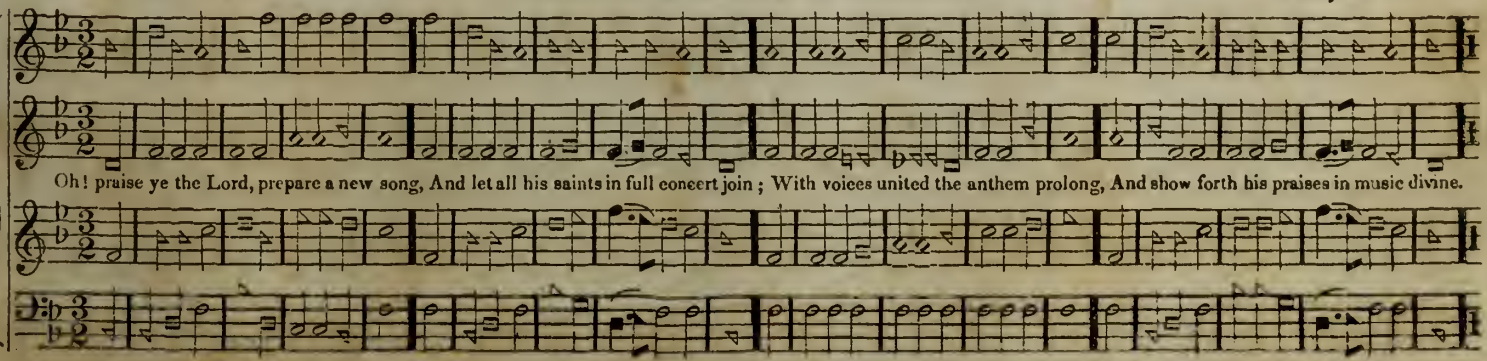
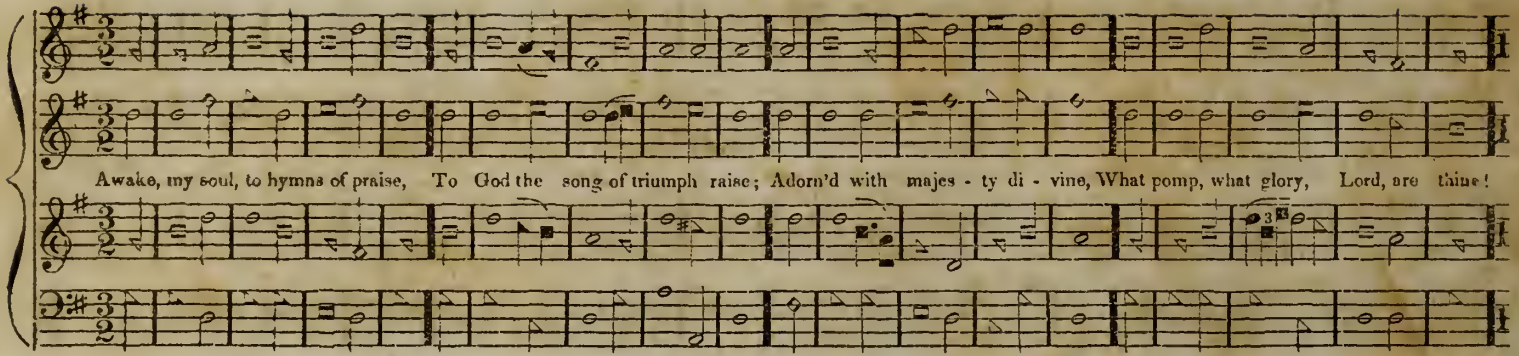


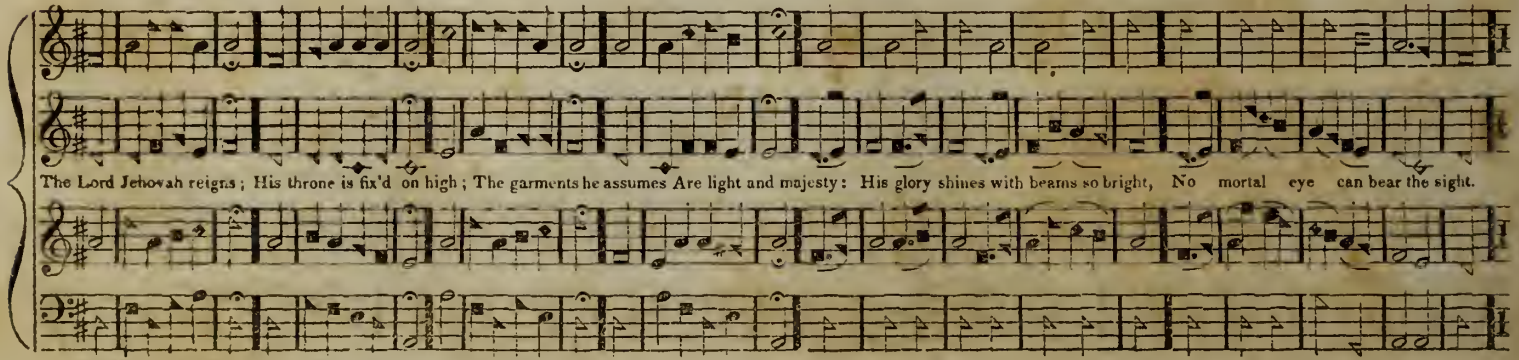
LYONS, 10s & 11s. Haydn.



PILESGROVE, L. M.*



HADDAM, H. M.* L. Mason.



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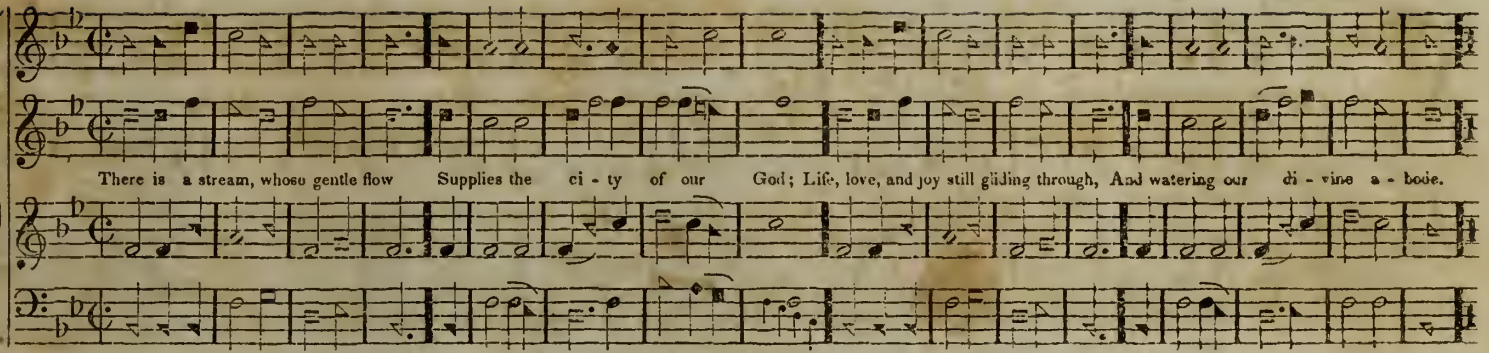
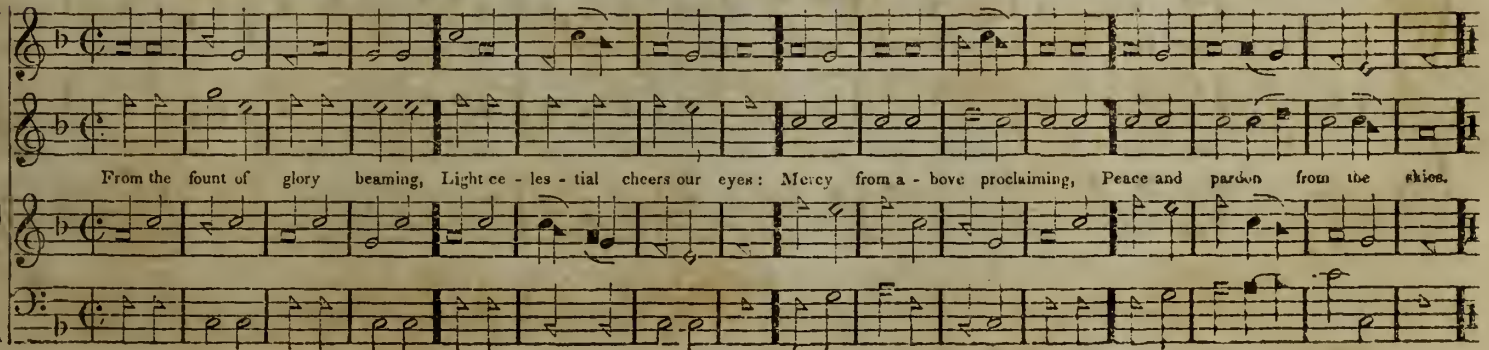
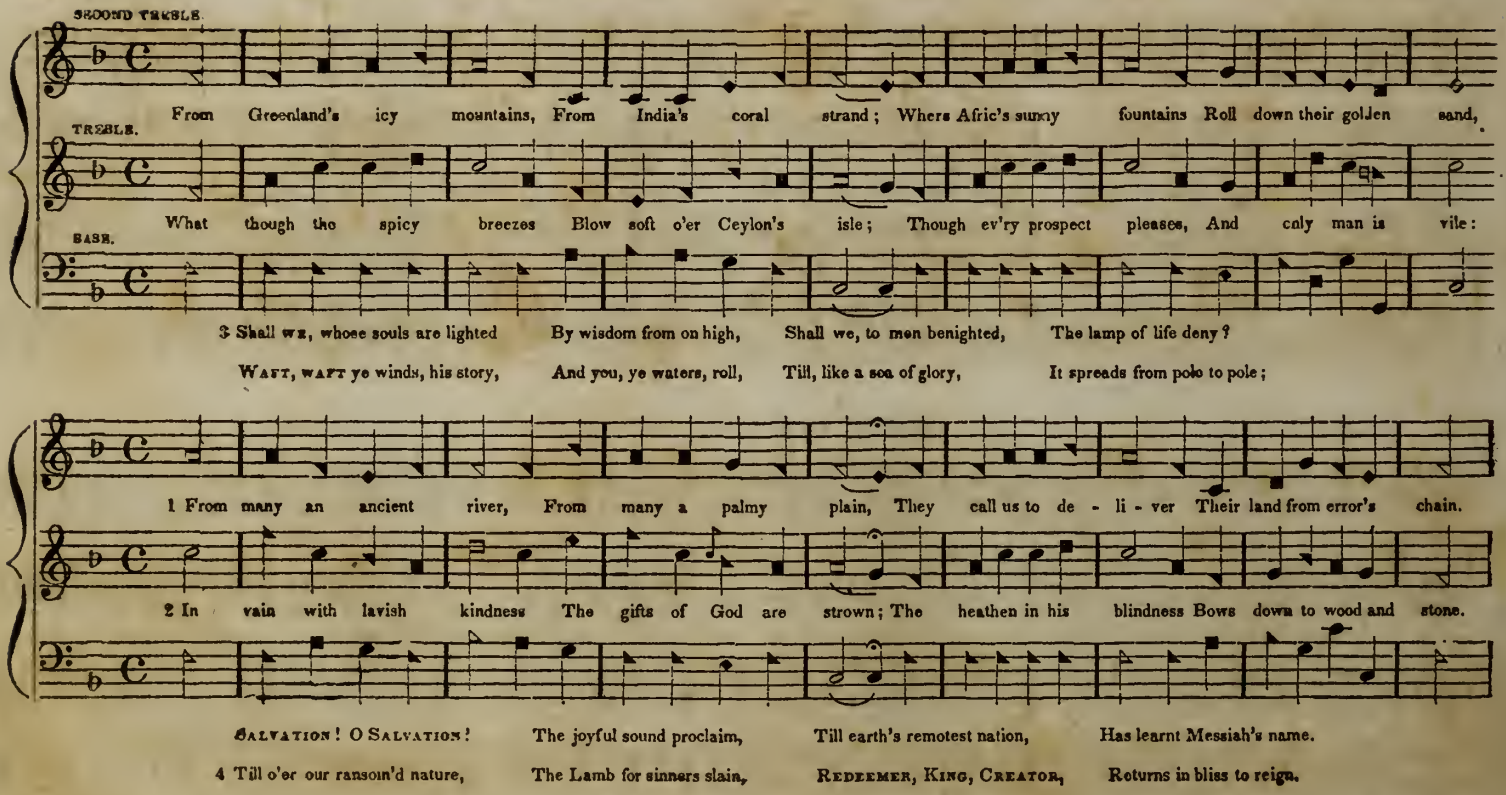

There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And watering our di - vine a - bode.

ALTON. 8 & 7's.


From the fount of glory beaming, Light ce - les - tial cheers our eyes: Mercy from a - bove proclaiming, Peace and pardon from the skies.



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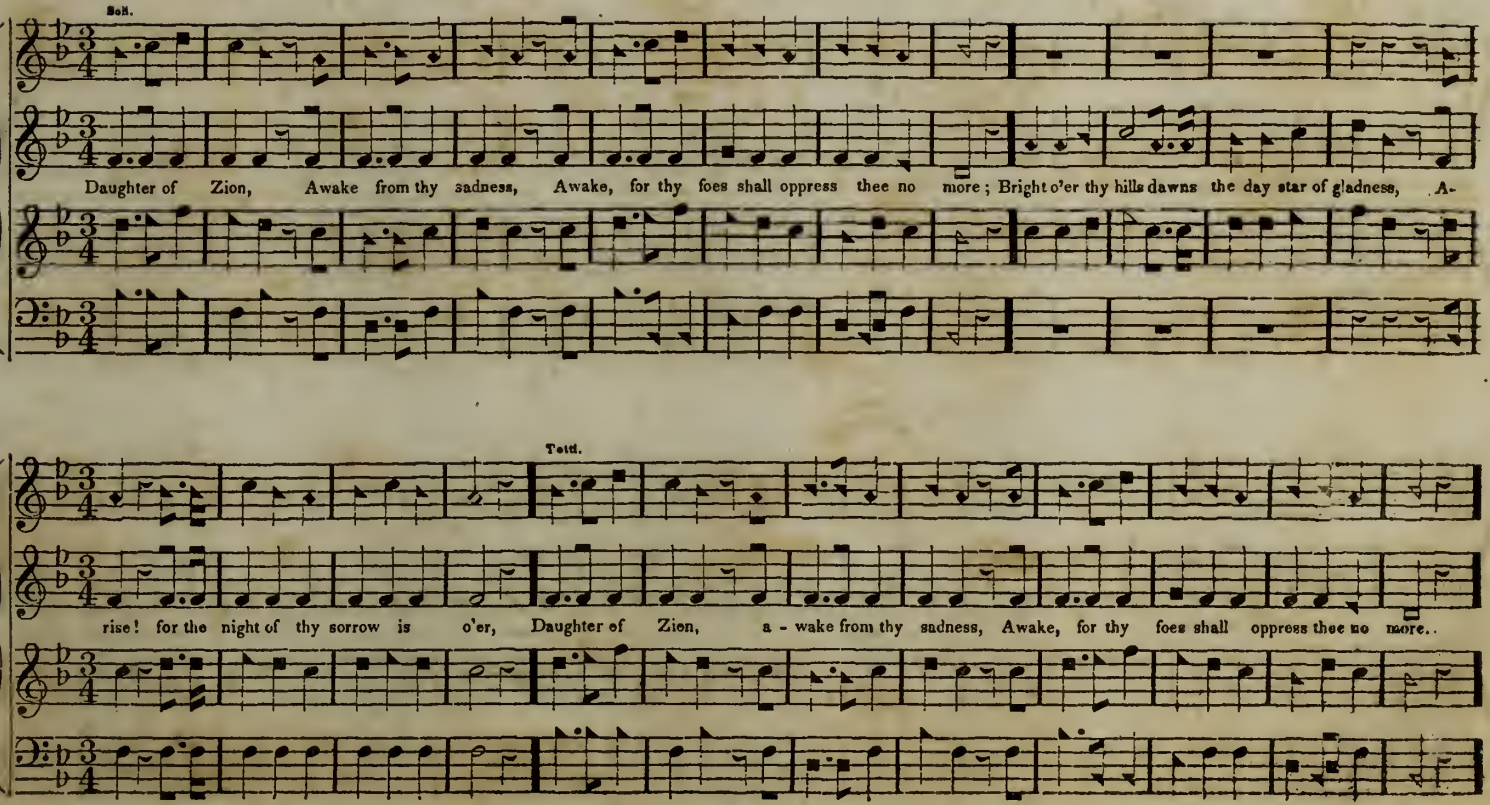
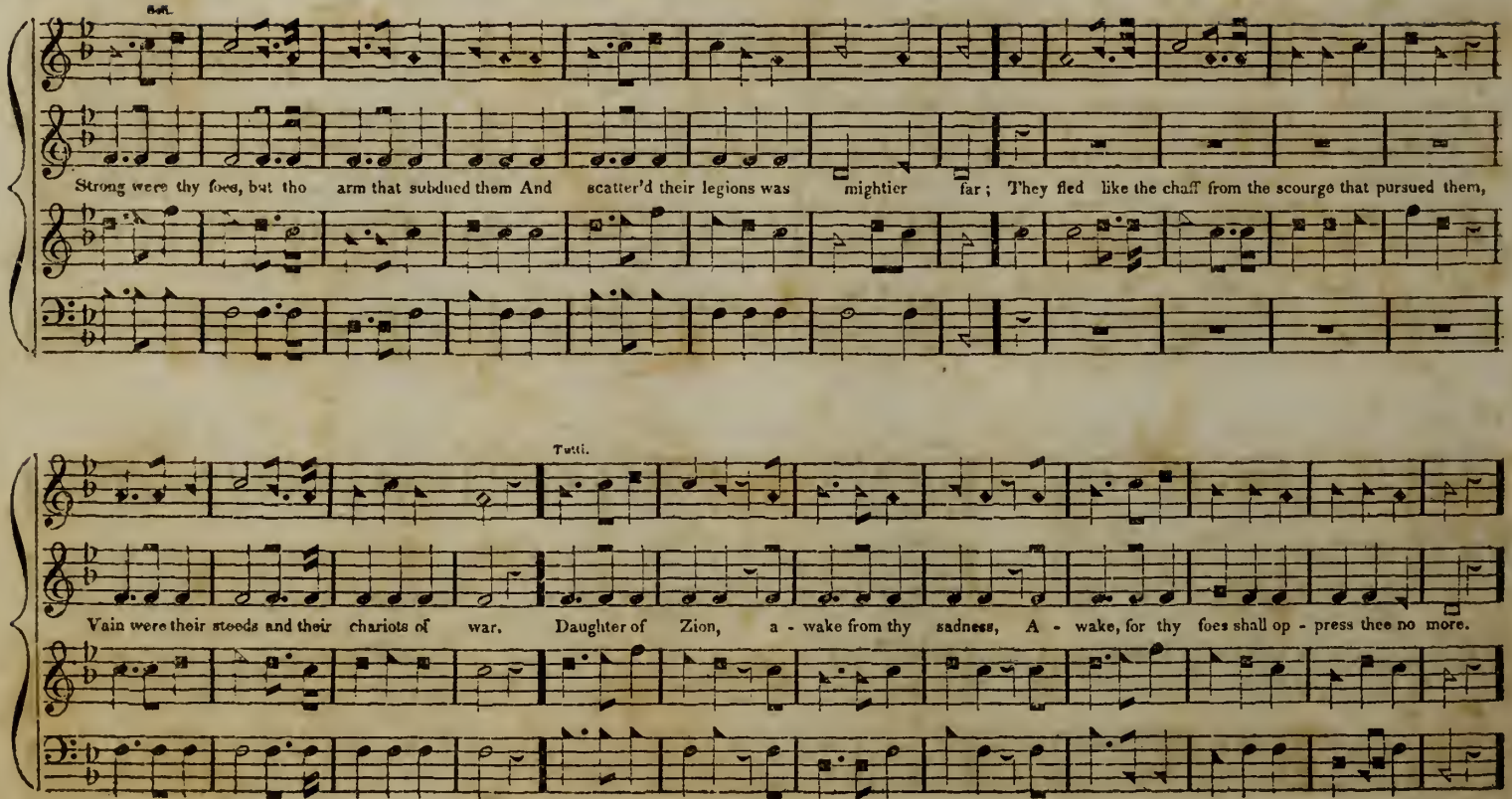
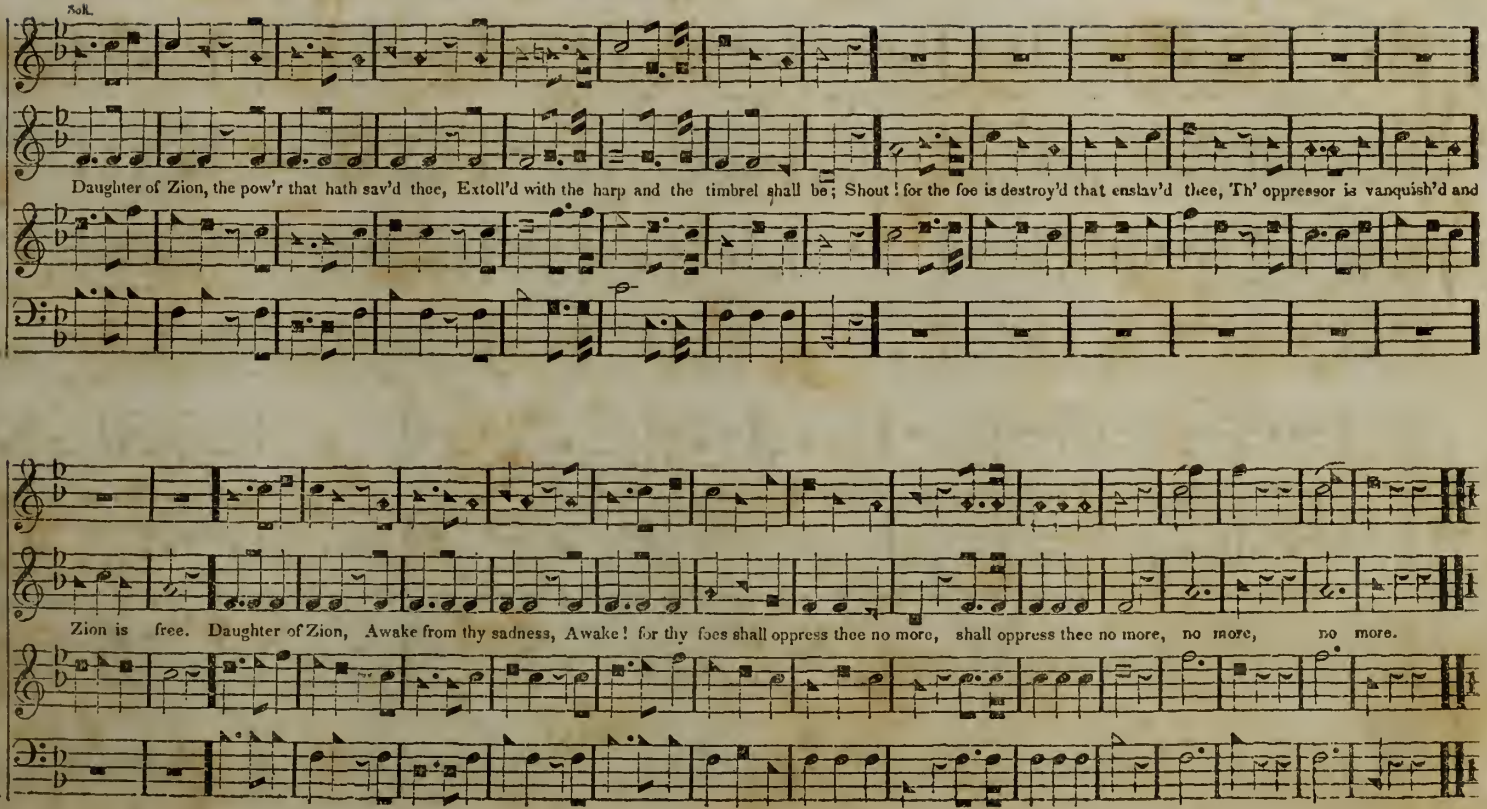
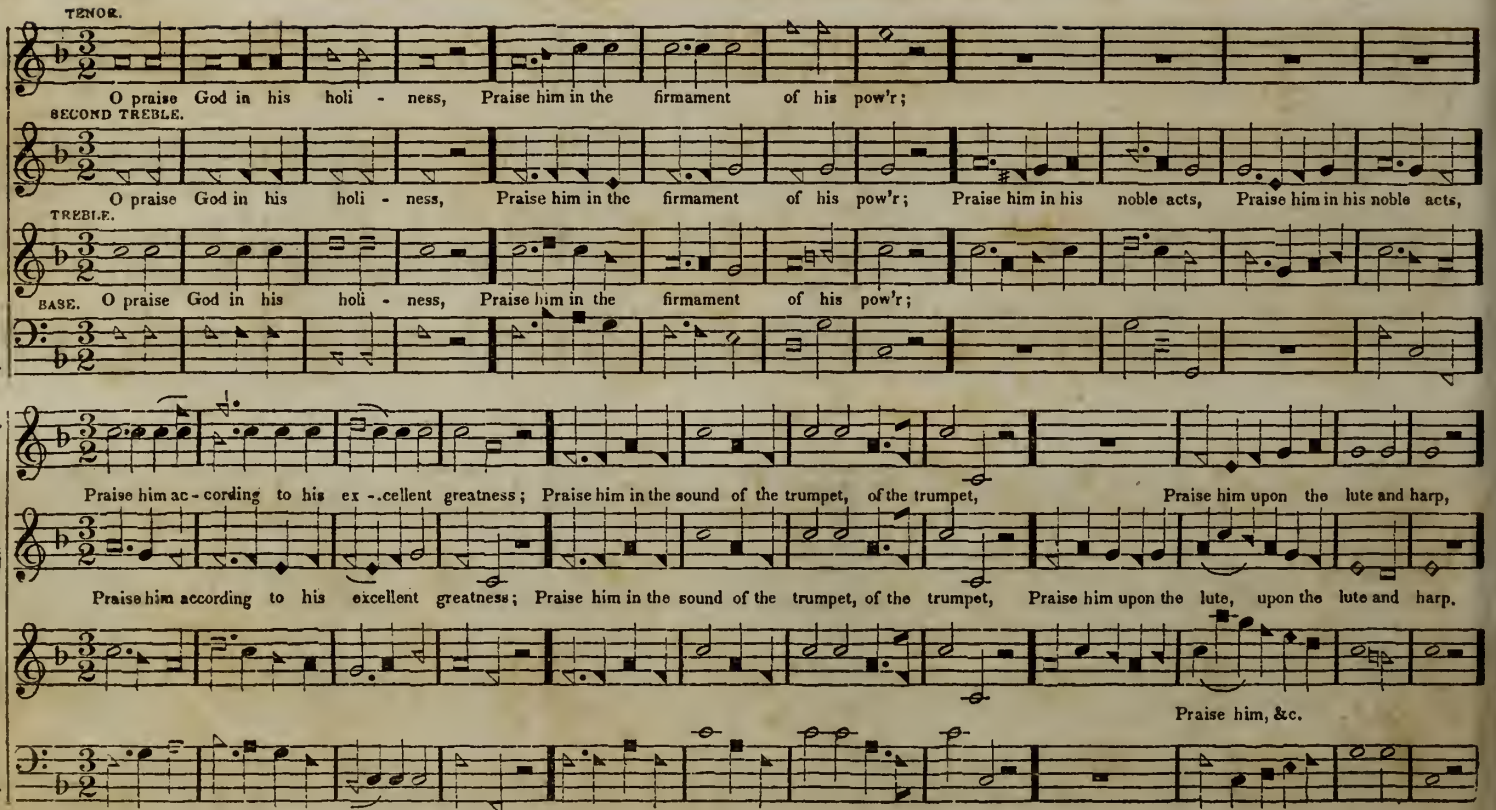

Sol.
Daughter of Zion, Awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day star of gladness, A-
Tetd.
rise! for the night of thy sorrow is o'er, Daughter of Zion, a - wake from thy sadness, Awake, for thy foes shall oppress thee no more..


Sol.
Strong were thy foes, but tho arm that subdued them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursued them,
Tutti.
Vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy sadness, A - wake, for thy foes shall op - press thee no more.


Sol.
Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp and the timbrel shall be; Shout! for the foe is destroy'd that enslav'd thee, Th' oppressor is vanquish'd and
Zion is free. Daughter of Zion, Awake from thy sadness, Awake! for thy foes shall oppress thee no more, shall oppress thee no more, no more, no more.



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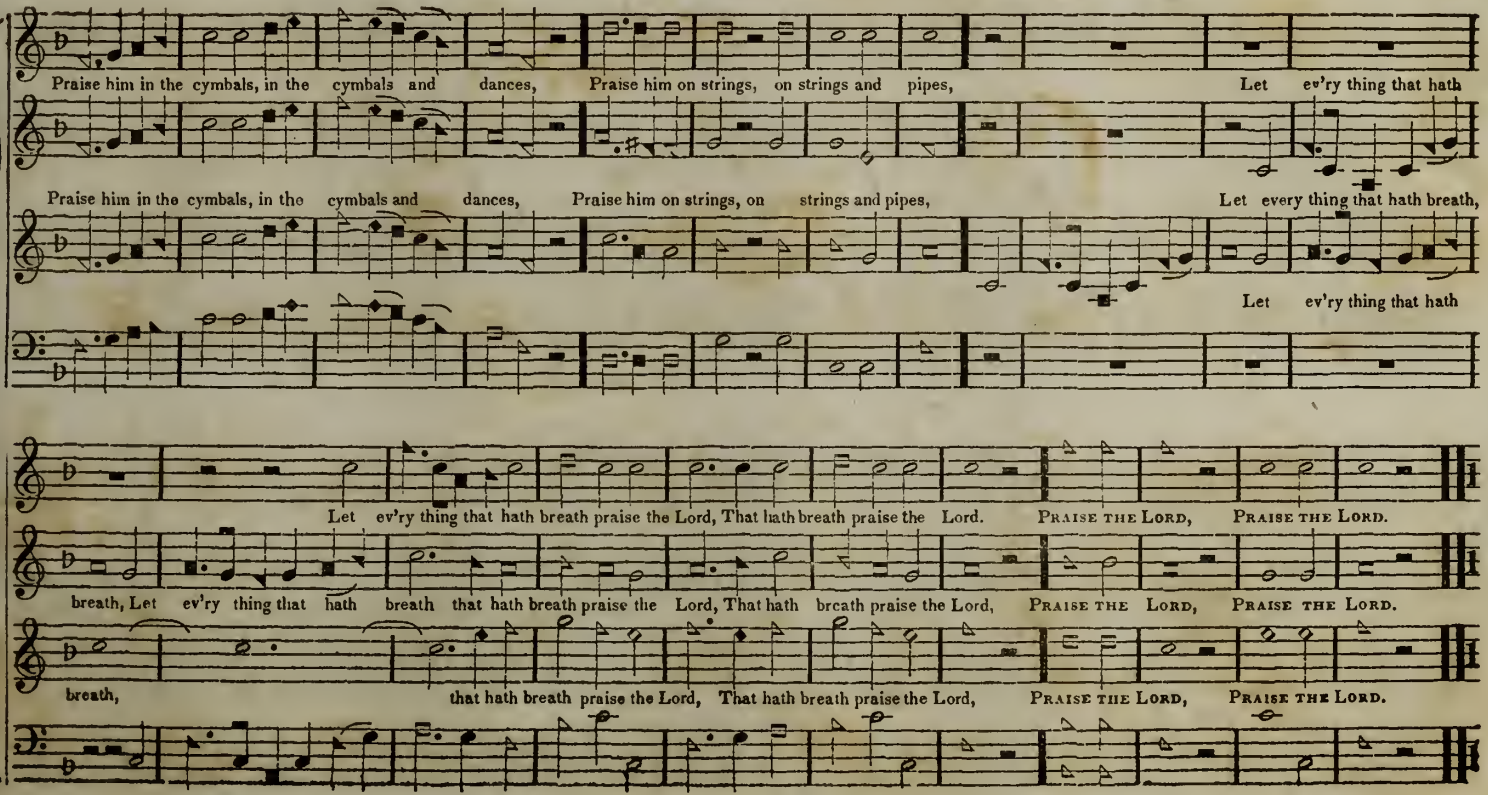
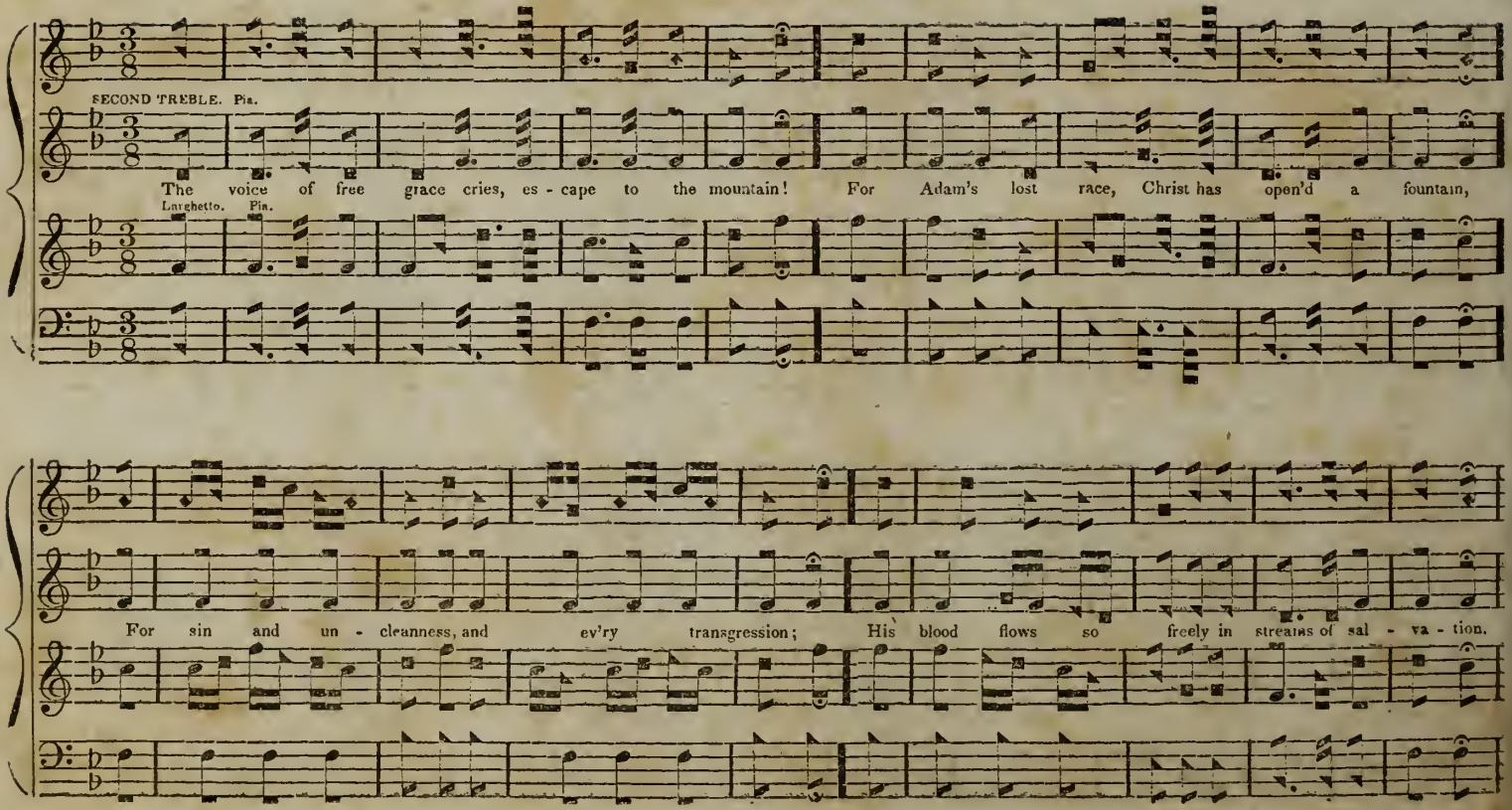
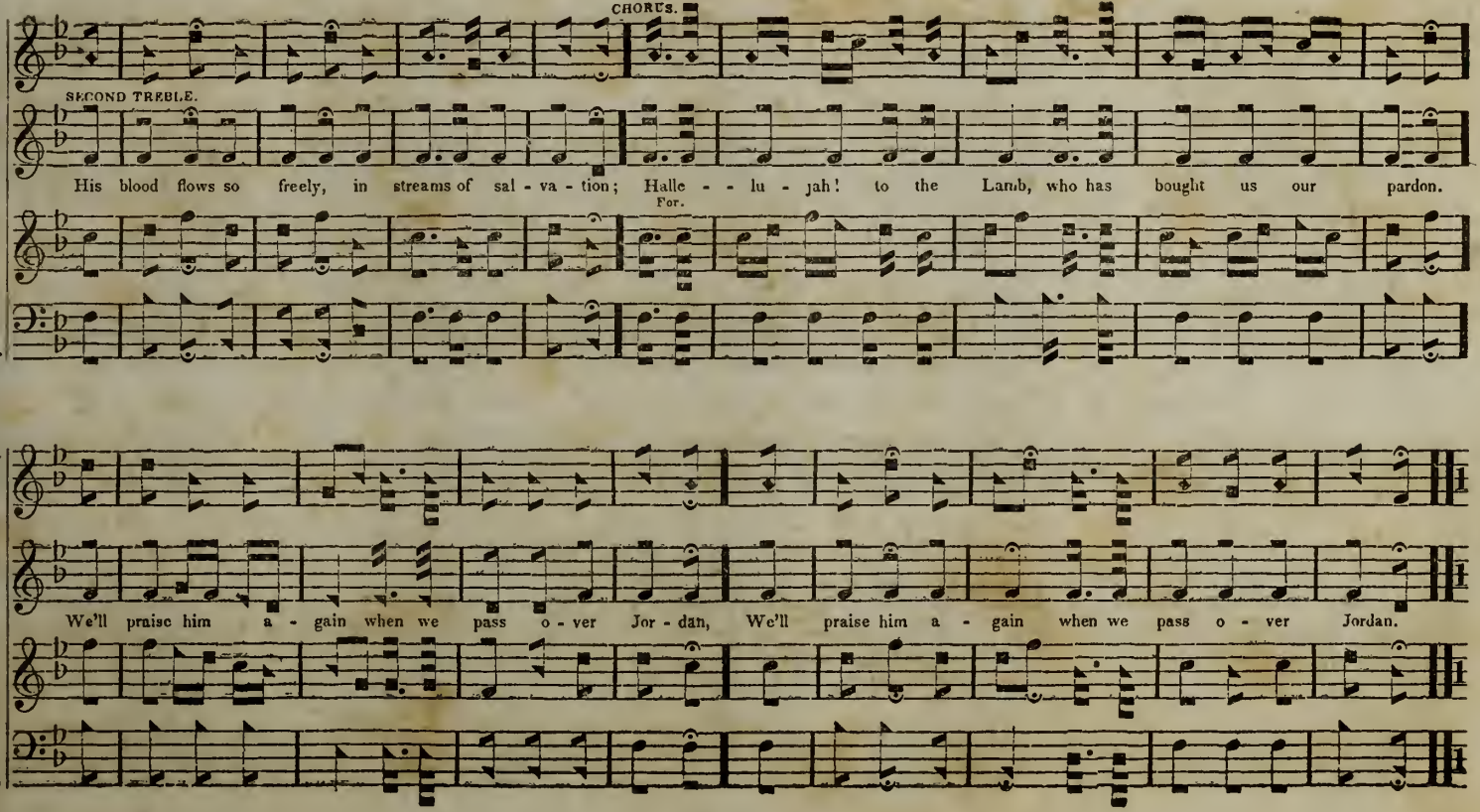
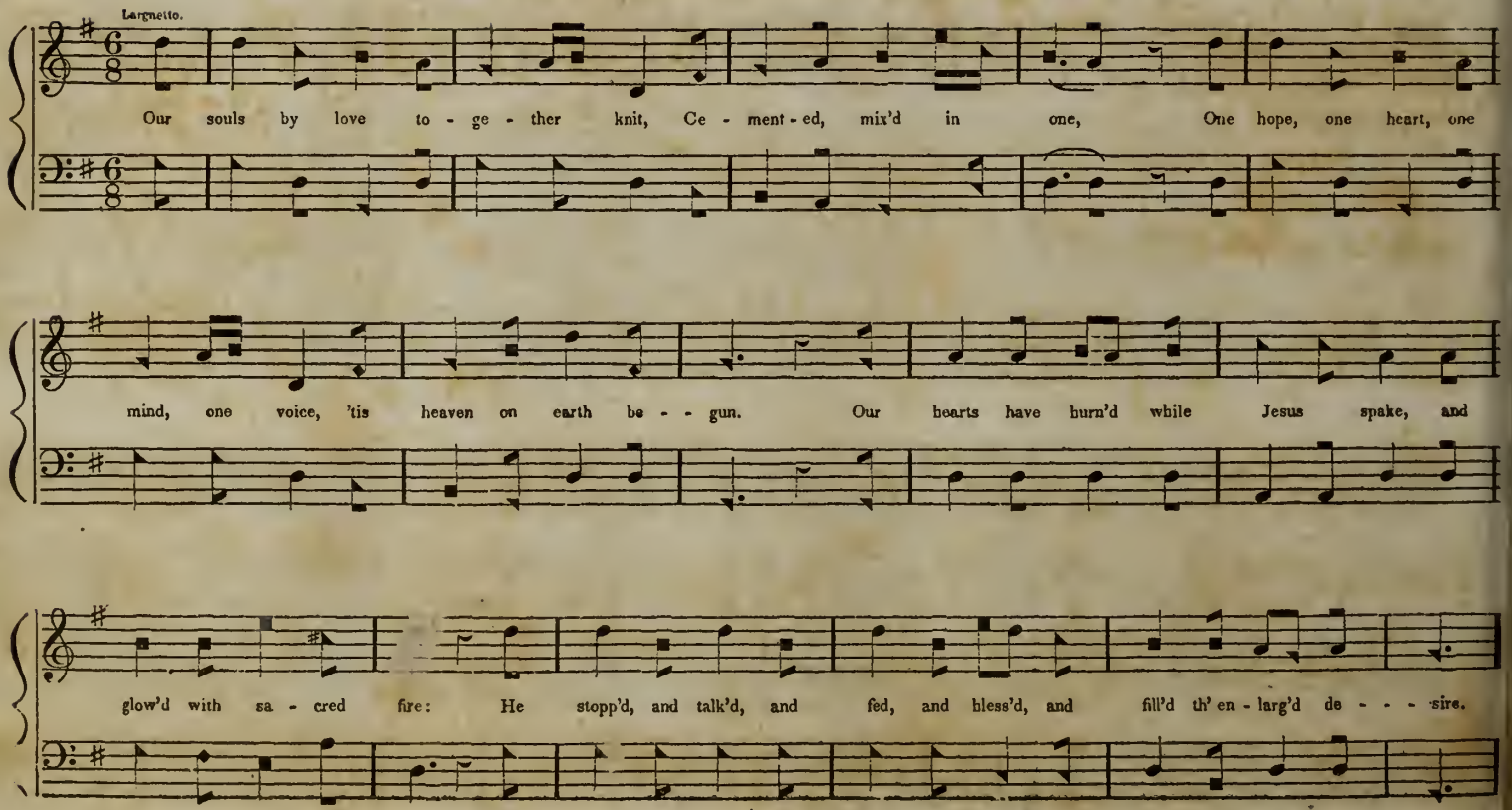
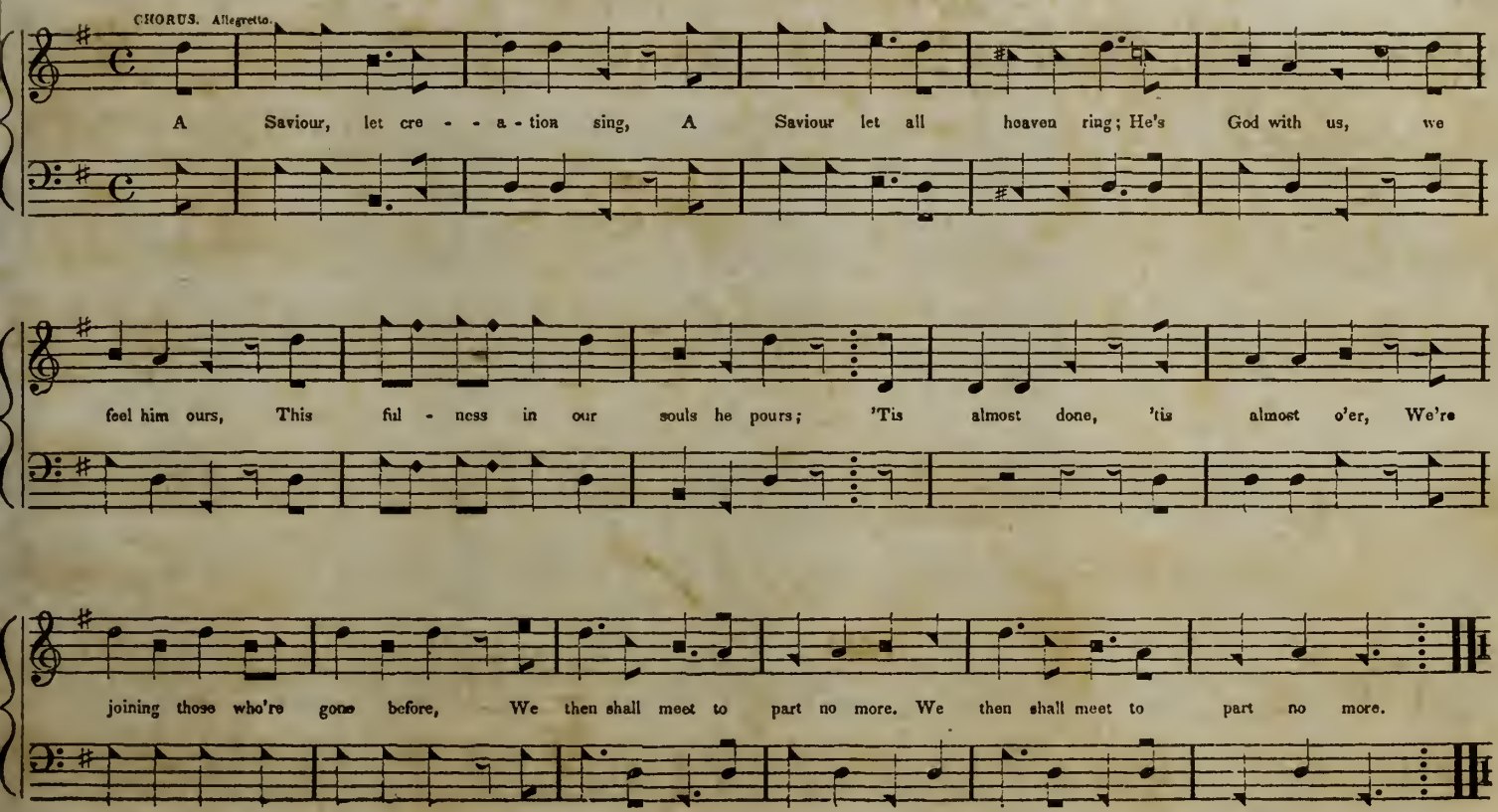
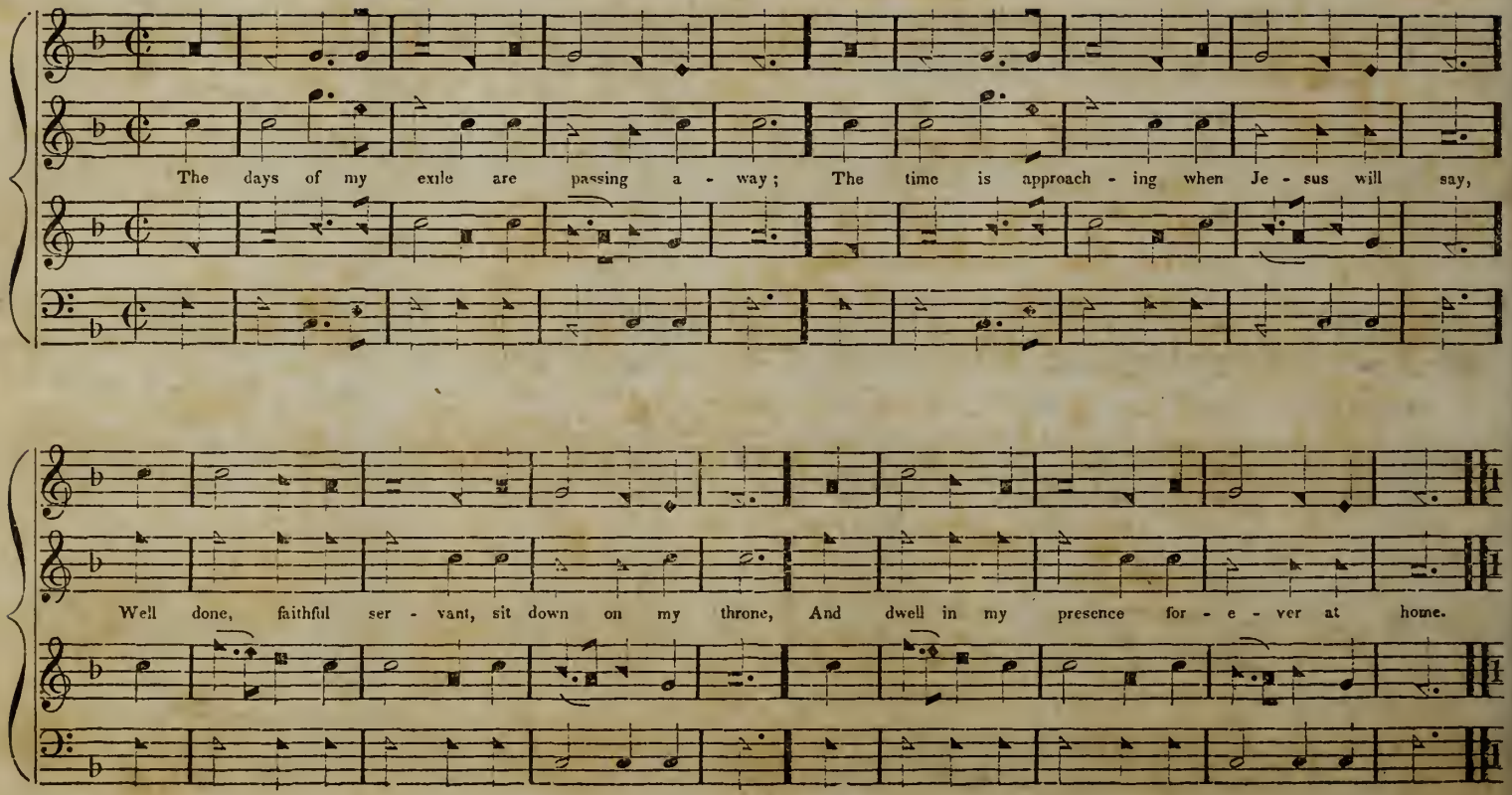

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath
Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let every thing that hath breath,
Let ev'ry thing that hath
Let ev'ry thing that hath breath praise the Lord, That hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
breath, Let ev'ry thing that hath breath that hath breath praise the Lord, That hath breath praise the Lord, PRAISE THE LORD, PRAISE THE LORD.
breath, that hath breath praise the Lord, That hath breath praise the Lord, PRAISE THE LORD, PRAISE THE LORD.


SECOND TREBLE. Pia.
The voice of free grace cries, es - cape to the mountain! For Adam's lost race, Christ has open'd a fountain,
Larghetto. Pia.
For sin and un - cleanness, and ev'ry transgression; His blood flows so freely in streams of sal - va - tion.

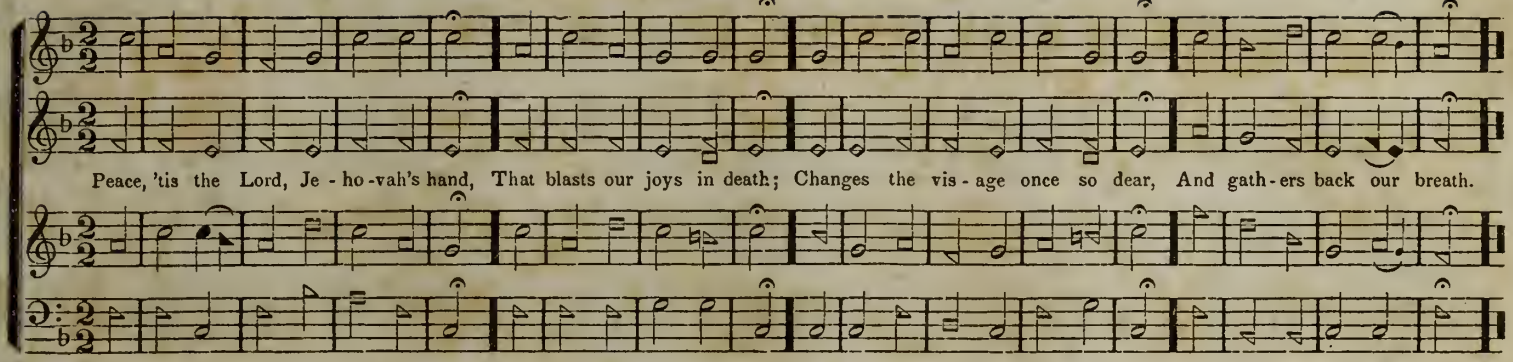

CHORUS.
SECOND TREBLE.
His blood flows so freely, in streams of sal - va - tion; Halle - - lu - jah! to the Lamb, who has bought us our pardon.
For.
We'll praise him a - gain when we pass o - ver Jor - dan, We'll praise him a - gain when we pass o - ver Jordan.


Larghetto.
Our souls by love to - ge - ther knit, Ce - ment - ed, mix'd in one, One hope, one heart, one
mind, one voice, 'tis heaven on earth be - - gun. Our hearts have burn'd while Jesus spake, and
glow'd with sa - cred fire: He stopp'd, and talk'd, and fed, and bless'd, and fill'd th' en - larg'd de - - - sire.


CHORUS. Allegretto.
A Saviour, let cre - - a - tion sing, A Saviour let all heaven ring; He's God with us, we
feel him ours, This ful - ness in our souls he pours; 'Tis almost done, 'tis almost o'er, We're
joining those who're gone before, We then shall meet to part no more. We then shall meet to part no more.

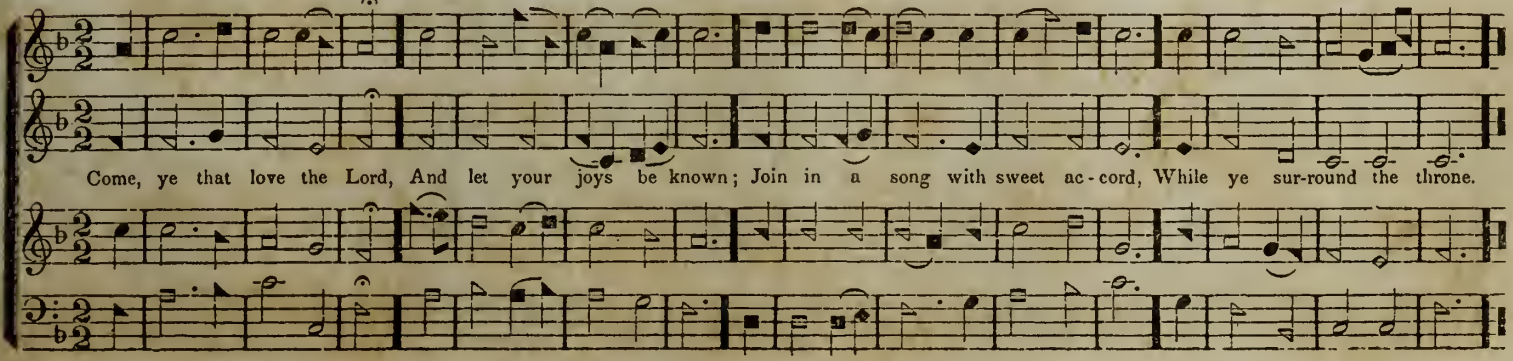

The days of my exile are passing a - way; The time is approach - ing when Je - sus will say,
Well done, faithful ser - vant, sit down on my throne, And dwell in my presence for - e - ver at home.

RESIGNATION. C. M.

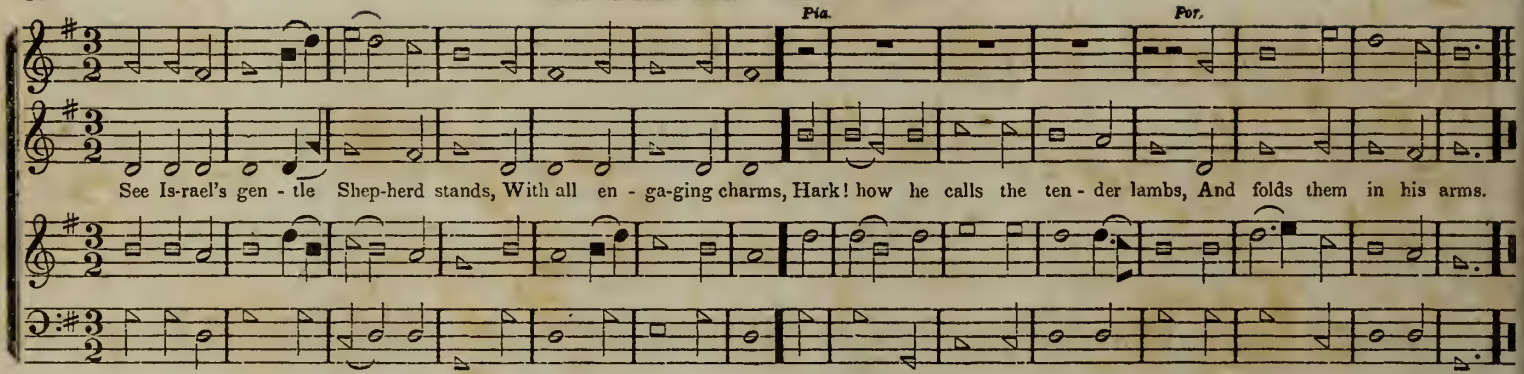


MORNINGTON. S. M.

Lord Mornington.

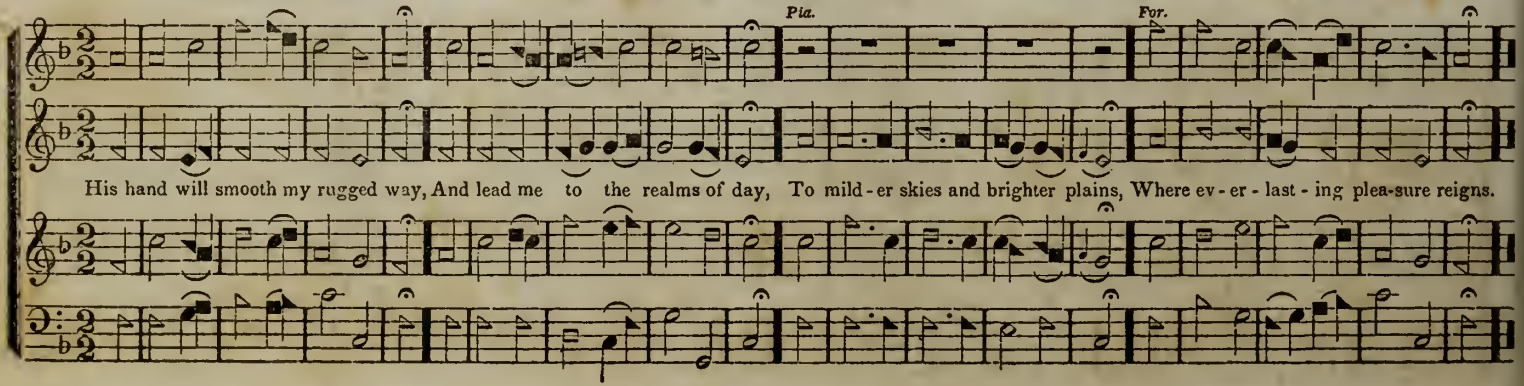


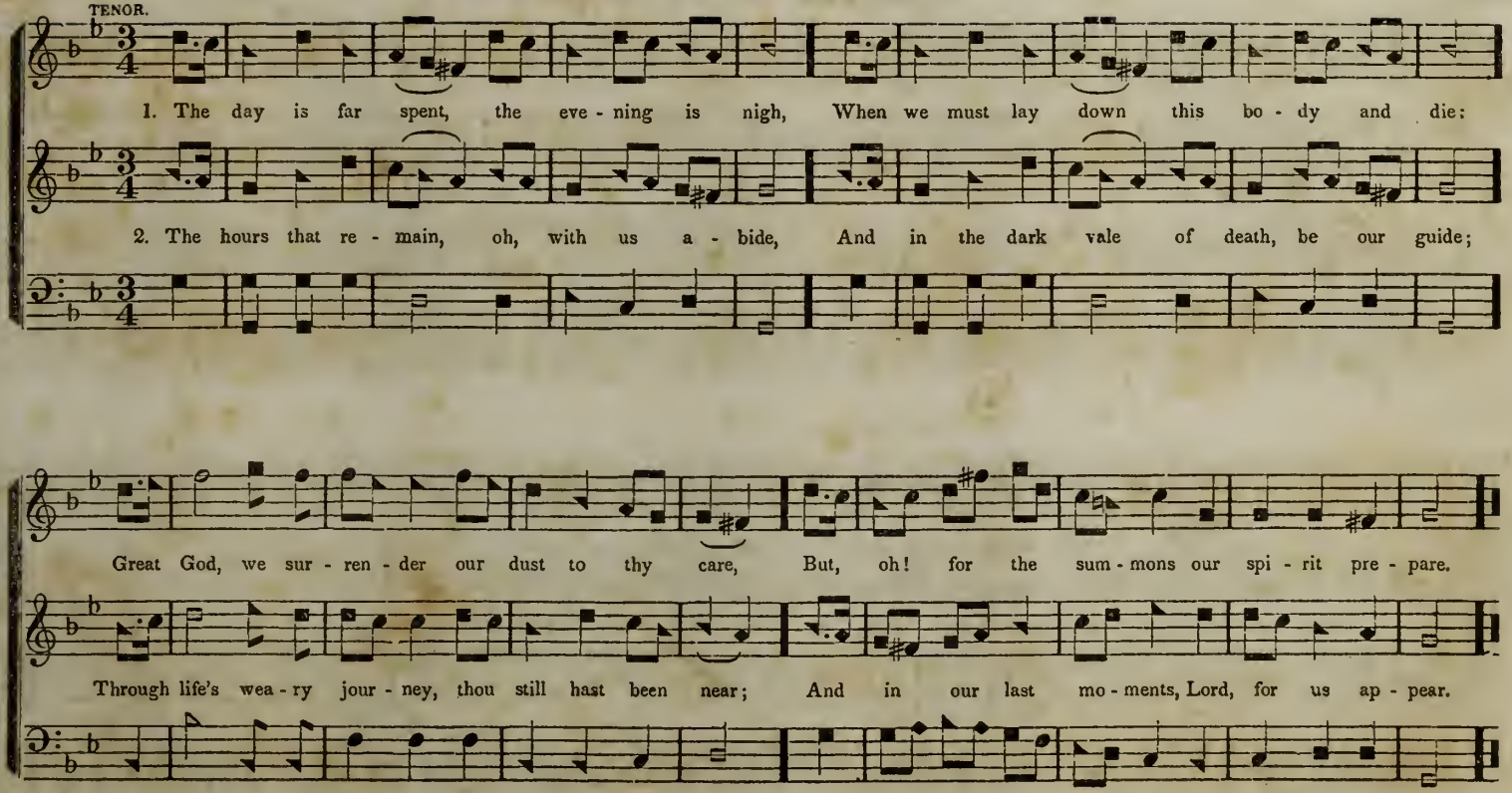
ALEXANDRIA. C. M.



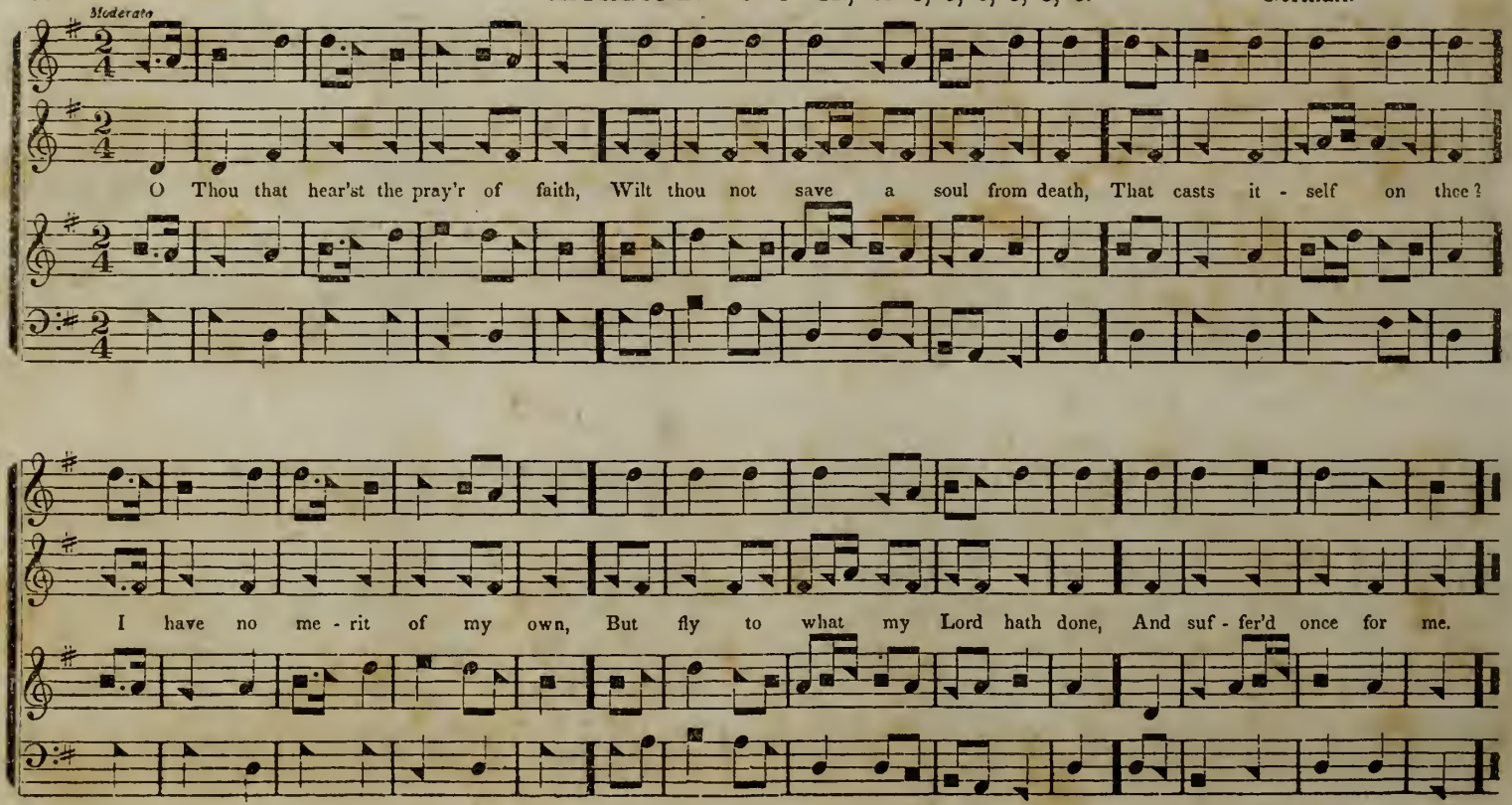
ALFRETON. L. M.

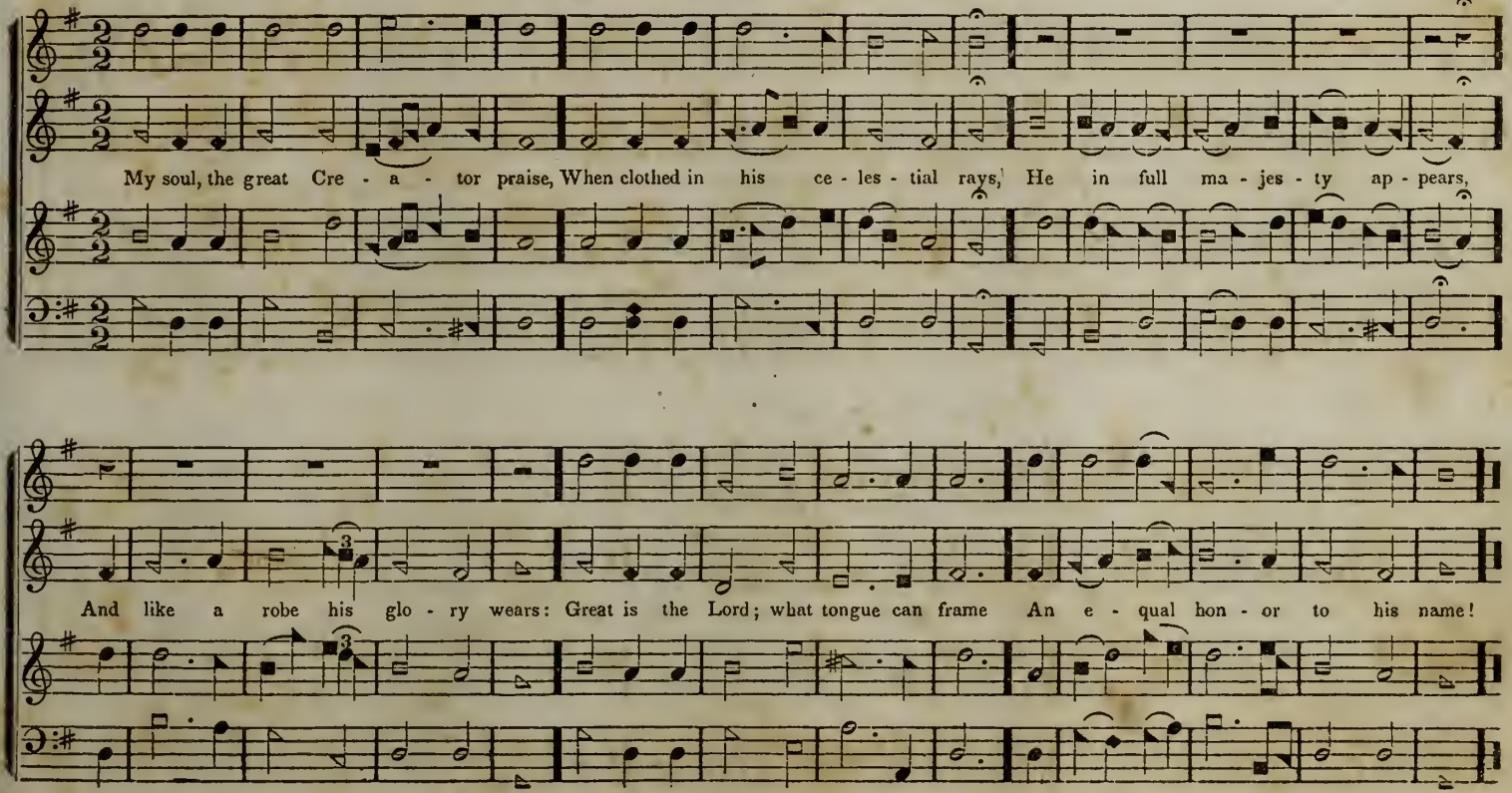
W. Beastall.

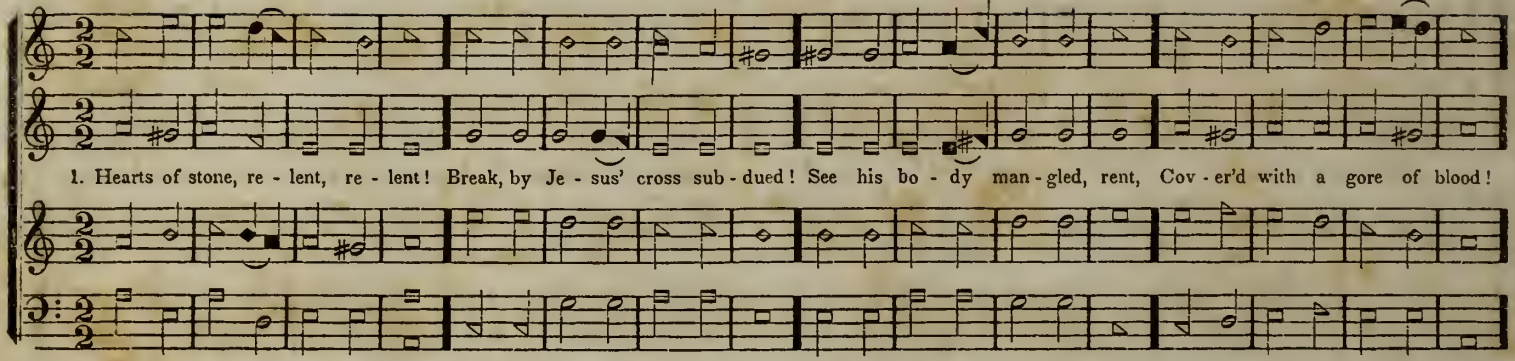


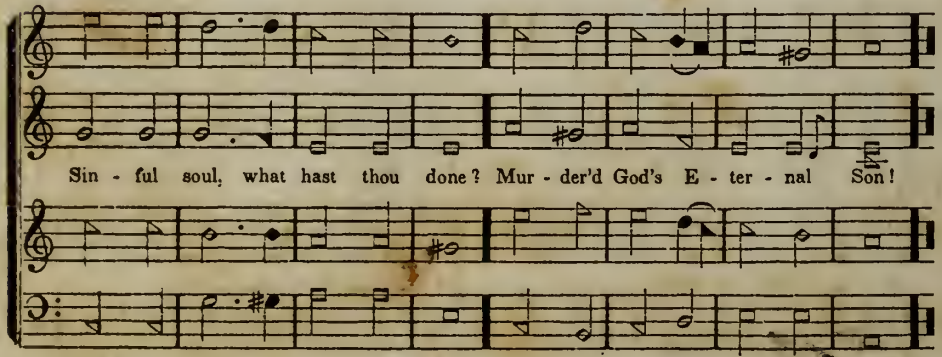

TENOR.
1. The day is far spent, the eve - ning is nigh, When we must lay down this bo - dy and die:
2. The hours that re - main, oh, with us a - bide, And in the dark vale of death, be our guide;
Great God, we sur - ren - der our dust to thy care, But, oh! for the sum - mons our spi - rit pre - pare.
Through life's wea - ry jour - ney, thou still hast been near; And in our last mo - ments, Lord, for us ap - pear.

AITHLONE. C. P. M., or 8, 8, 6, 8, 8, 6. German.



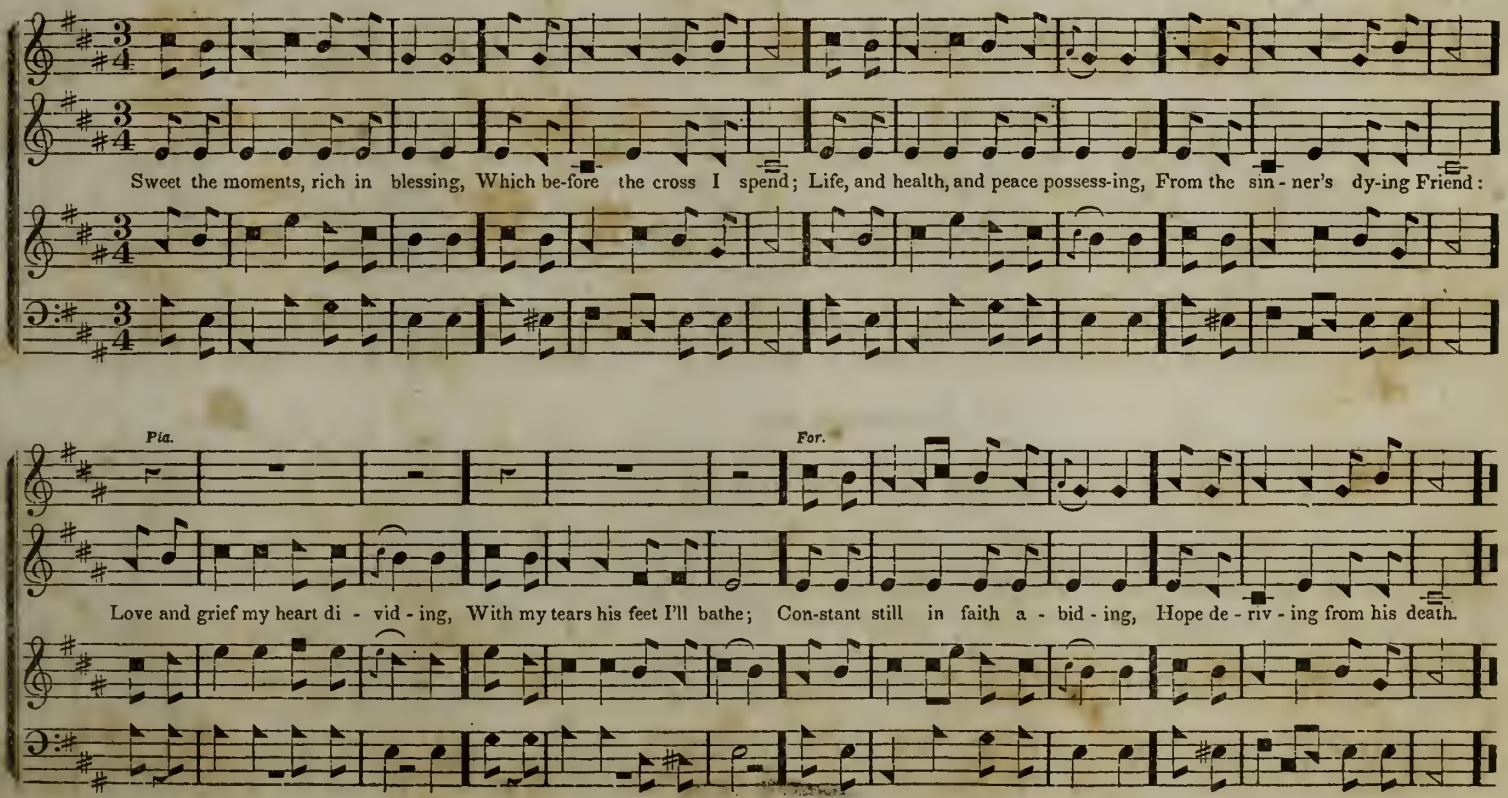

My soul, the great Cre - a - tor praise, When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears,
And like a robe his glo - ry wears: Great is the Lord; what tongue can frame An e - qual hon - or to his name!





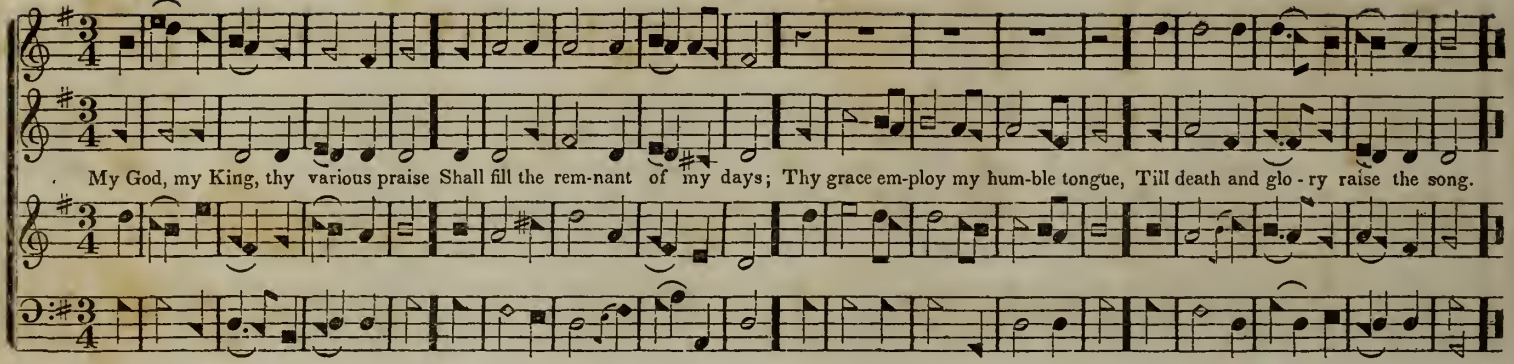
2. Yes, our sins have done the deed!
Drove the nails that fix'd him there!
Crown'd with thorns his sacred head!
Pierced him with a soldier's spear!
Made his soul a sacrifice!—
For a sinful world he dies.

3. Will you let him die in vain,
Still to death pursue your Lord;
Open tear his wounds again;
Trample on his precious blood?
No! with all my sins I'll part,
Saviour, take my broken heart.


Sweet the moments, rich in blessing, Which be-fore the cross I spend; Life, and health, and peace possess-ing, From the sin - ner's dy-ing Friend:
Pia.
For.
Love and grief my heart di - vid - ing, With my tears his feet I'll bathe; Con-stant still in faith a - bid - ing, Hope de - riv - ing from his death.

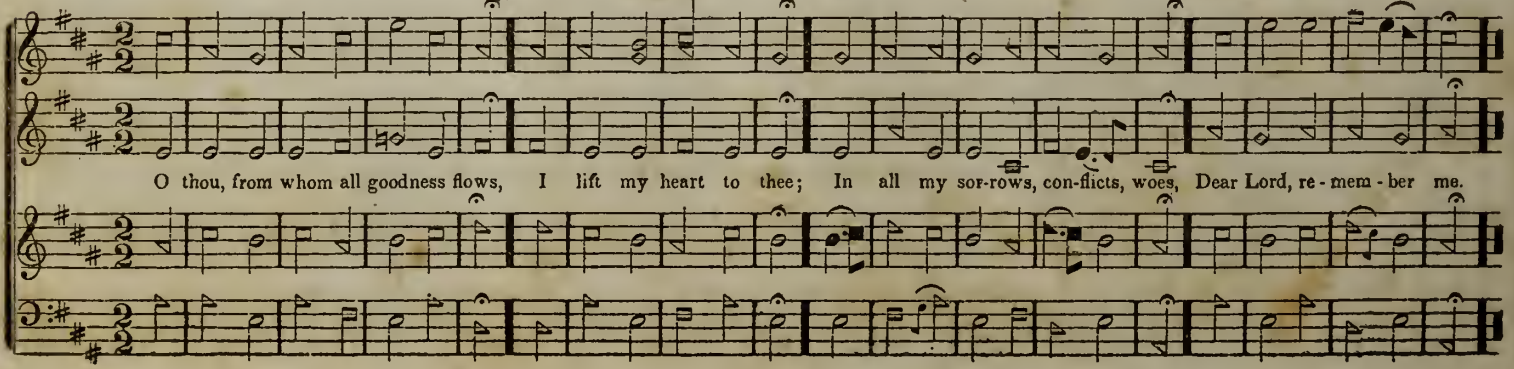
CAREY. L. M.

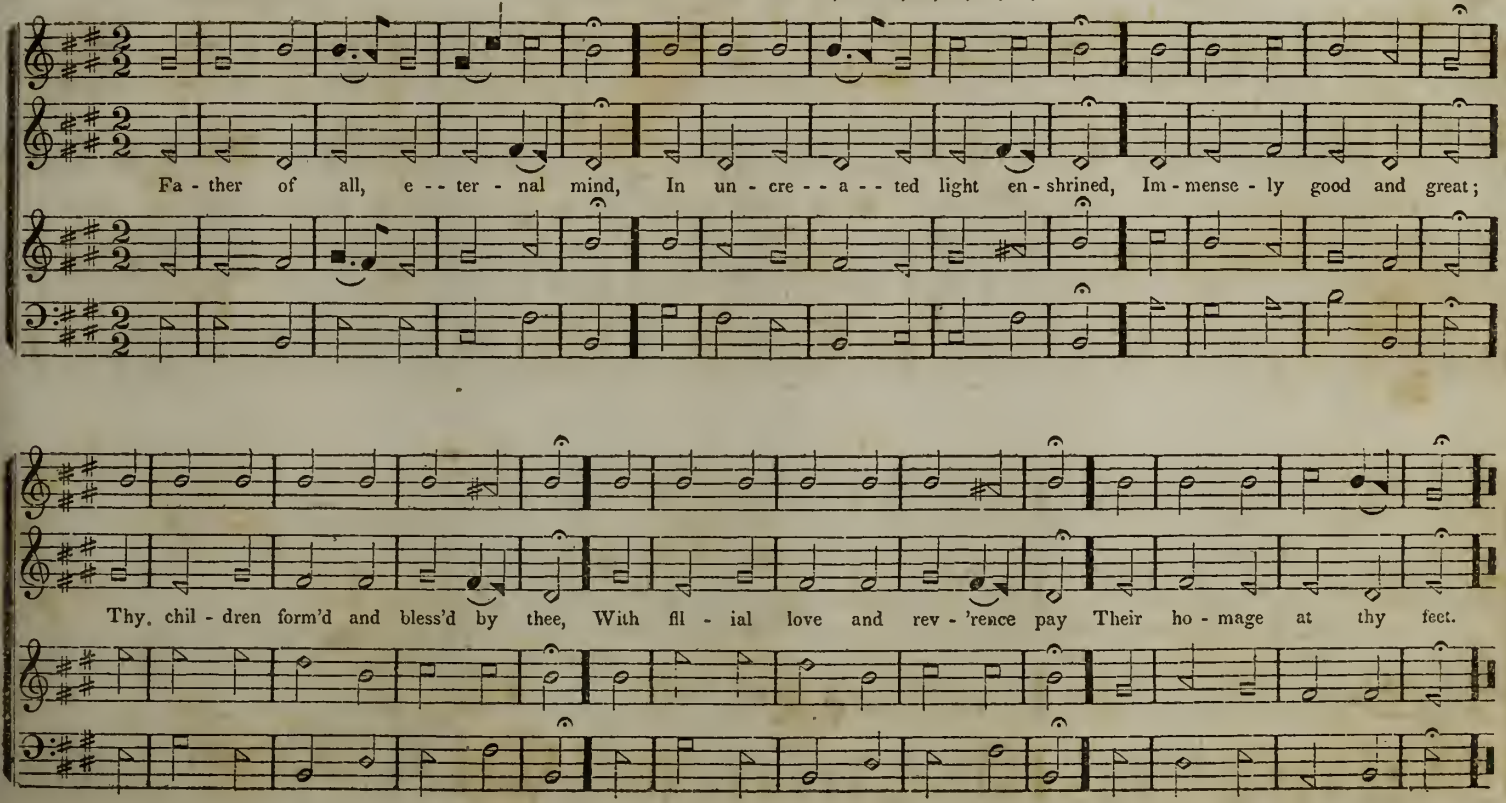
H. Carey.



CANTERBURY. C. M.

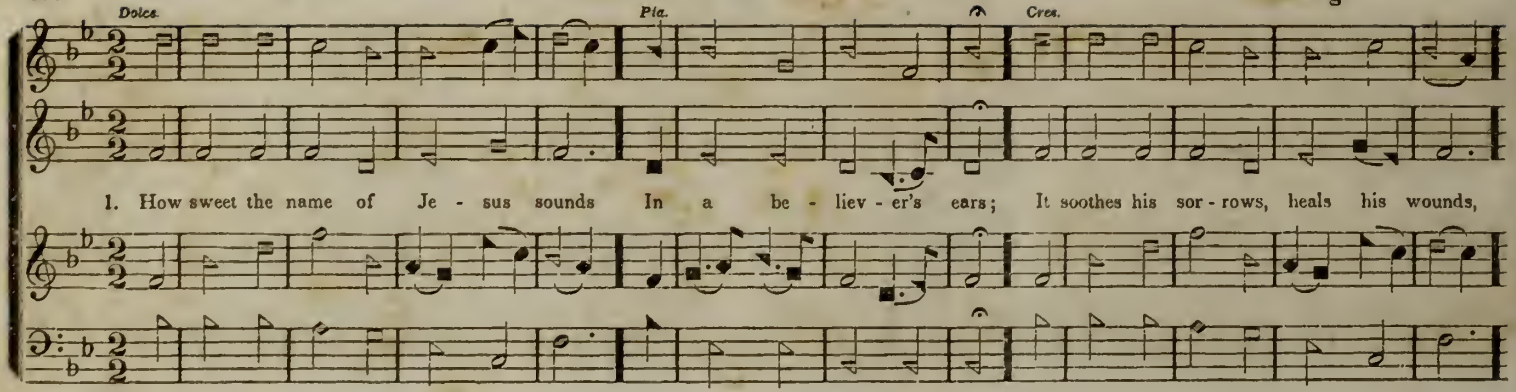
Ravenscroft.

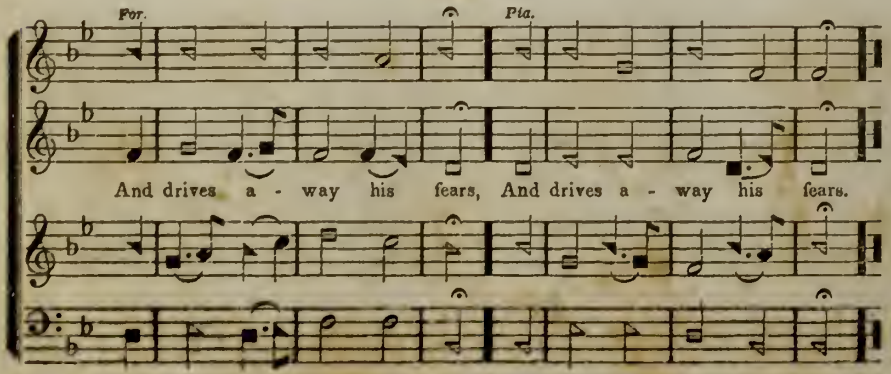



Fa - ther of all, e - - ter - nal mind, In un - cre - - a - - ted light en - shrined, Im - mense - ly good and great;
Thy chil - dren form'd and bless'd by thee, With fil - ial love and rev - 'rence pay Their ho - mage at thy feet.

CHESTER. C. M.

T. Hastings.

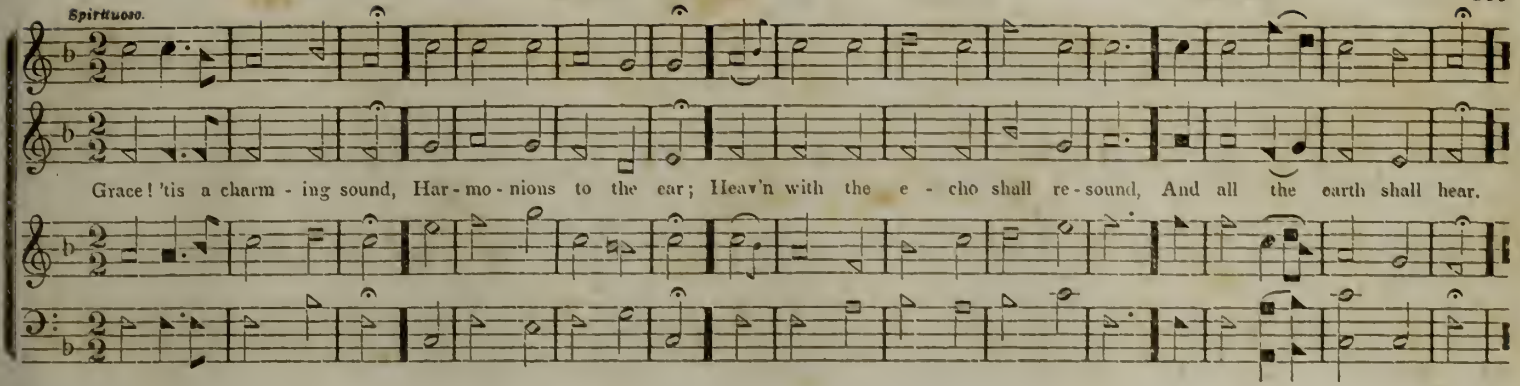




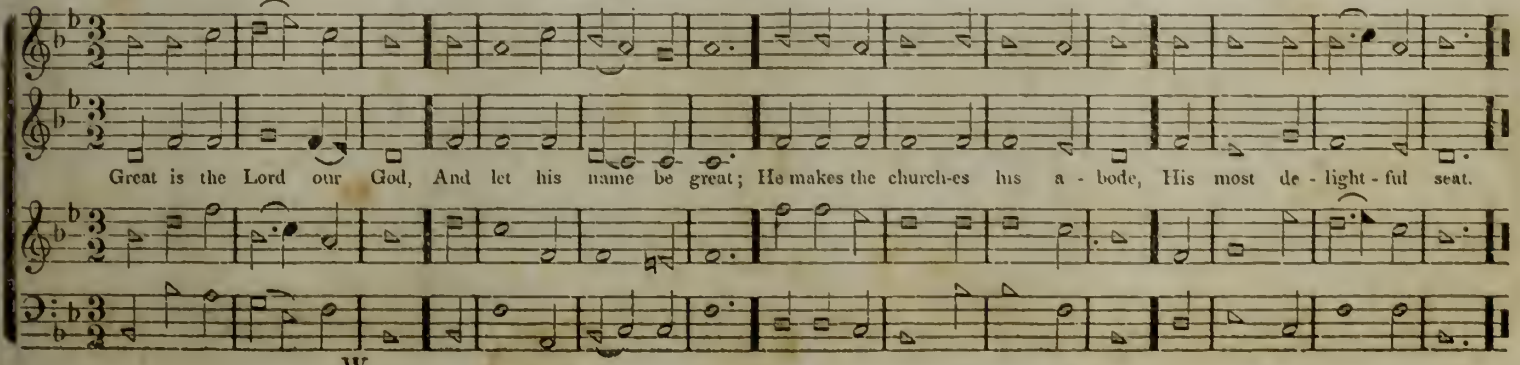
2. It makes the wounded spirit whole,
And calms the troubled breast;
'Tis manna to the hungry soul,
And to the weary rest.

3. Weak is the effort of my heart,
And cold my warmest thought,
But when I see thee as thou art,
I'll praise thee as I ought.

4. Till then I would thy love proclaim
With every fleeting breath;
And may the music of thy name
Refresh my soul in death.

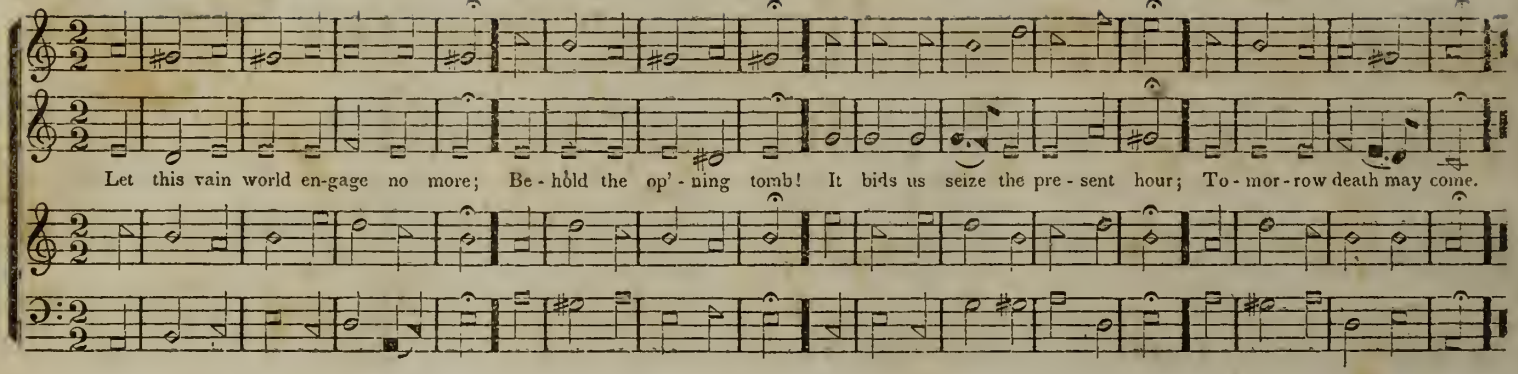


FAIRFIELD. S. M. Rev. J. Harrison.



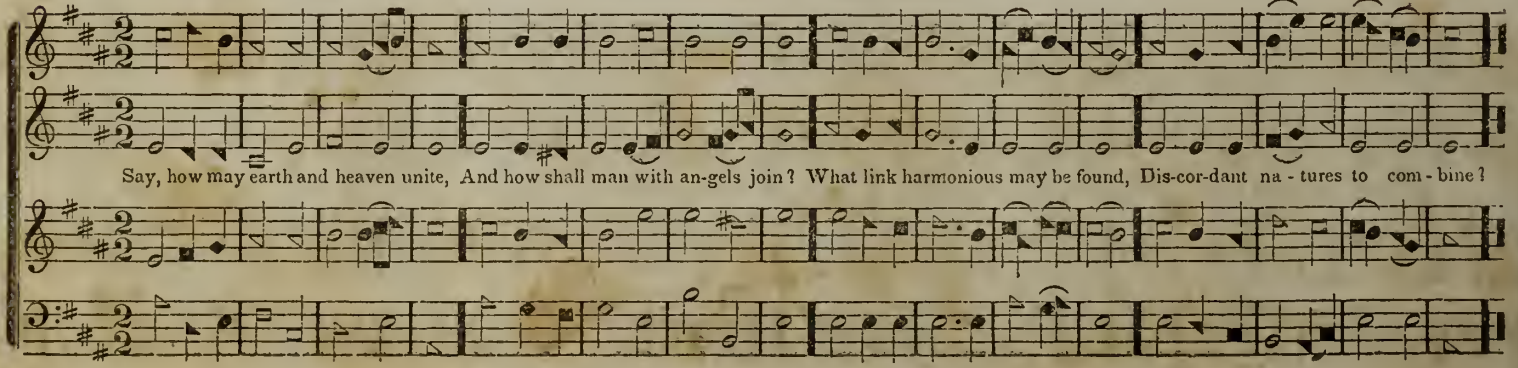
ELGIN. C. M.

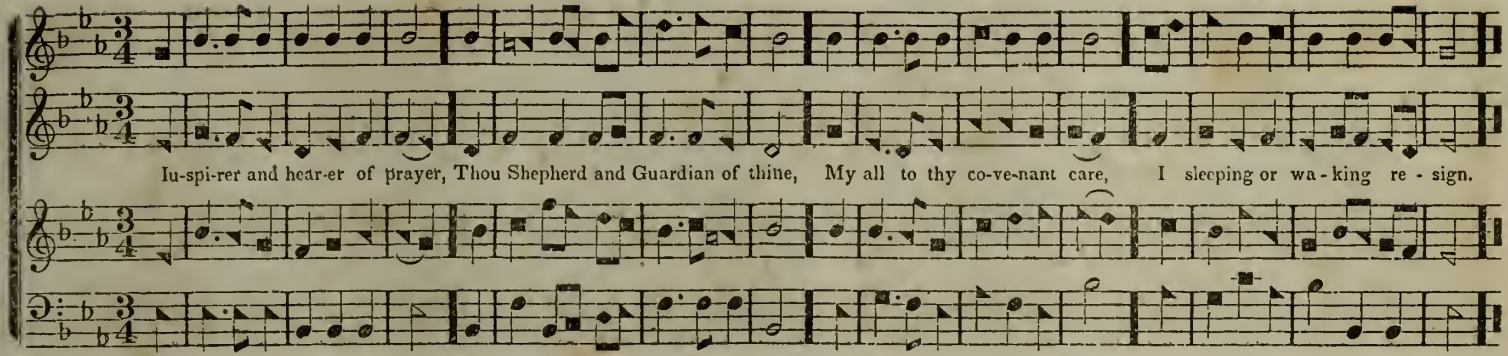
Scottish Air.



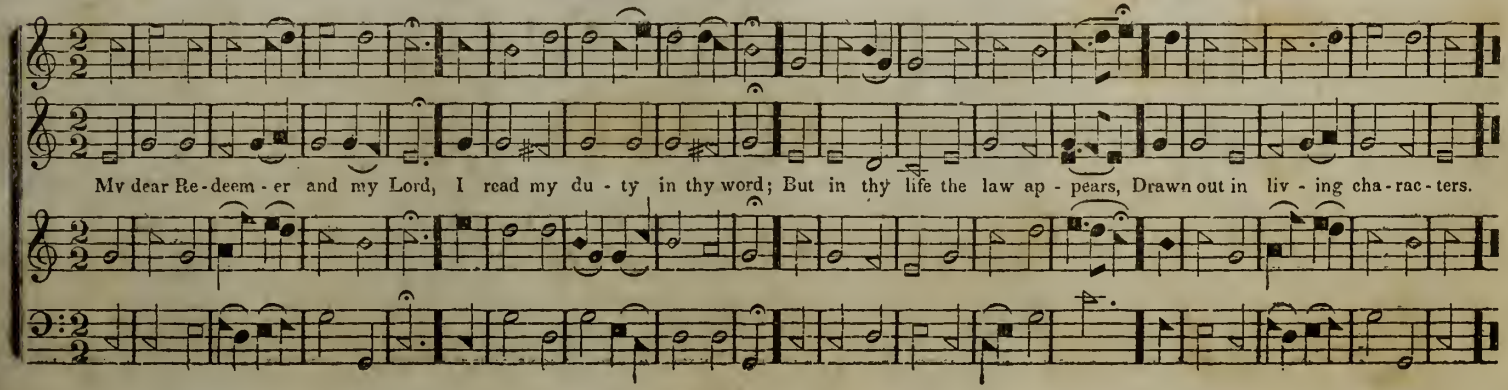
ELLENTHORPE. L. M.

Linley.

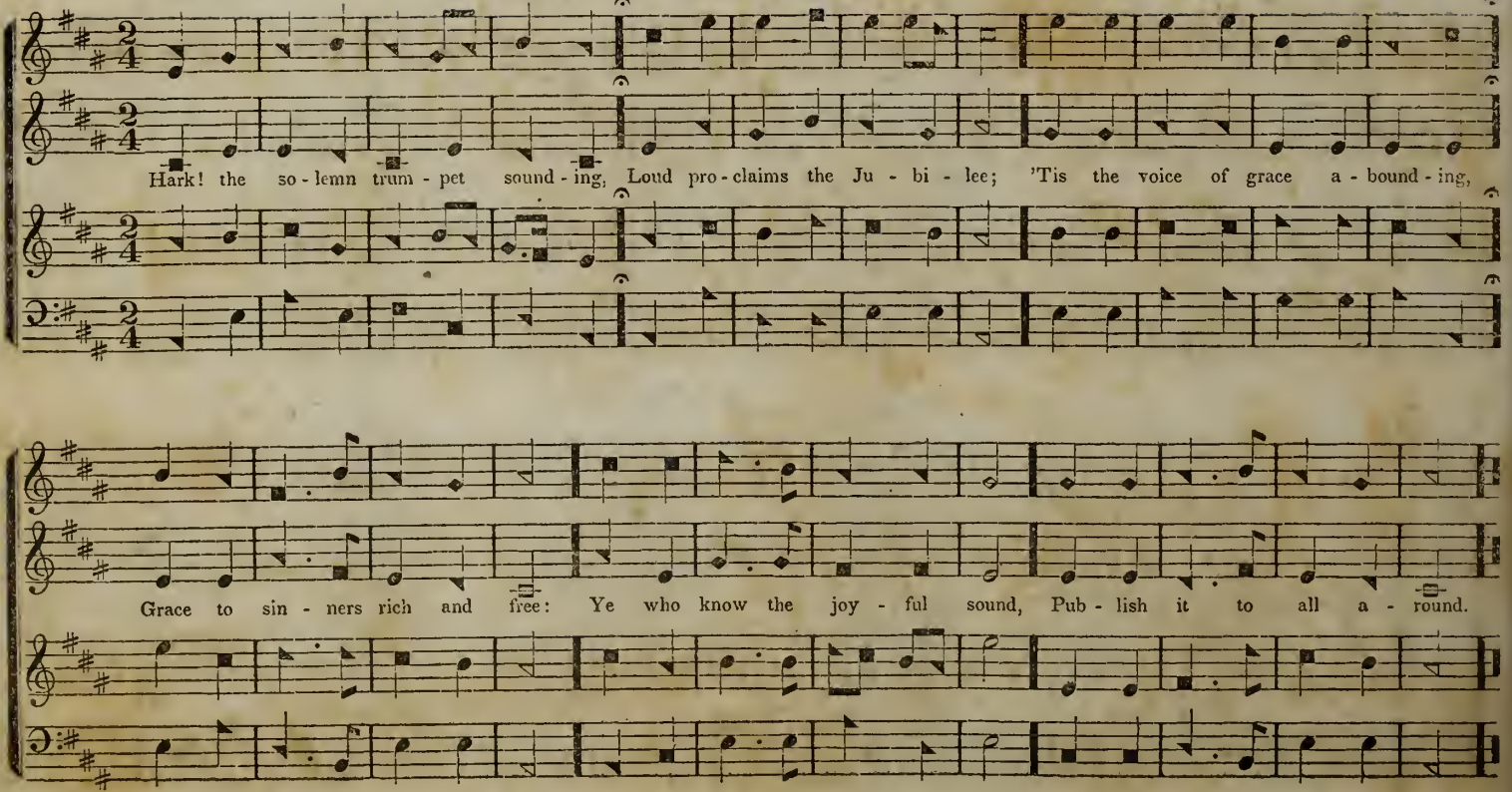



In-spi-rer and hear-er of prayer, Thou Shepherd and Guardian of thine, My all to thy co-ve-nant care, I sleeping or wa-king re-sign.

GILGAL. L. M.

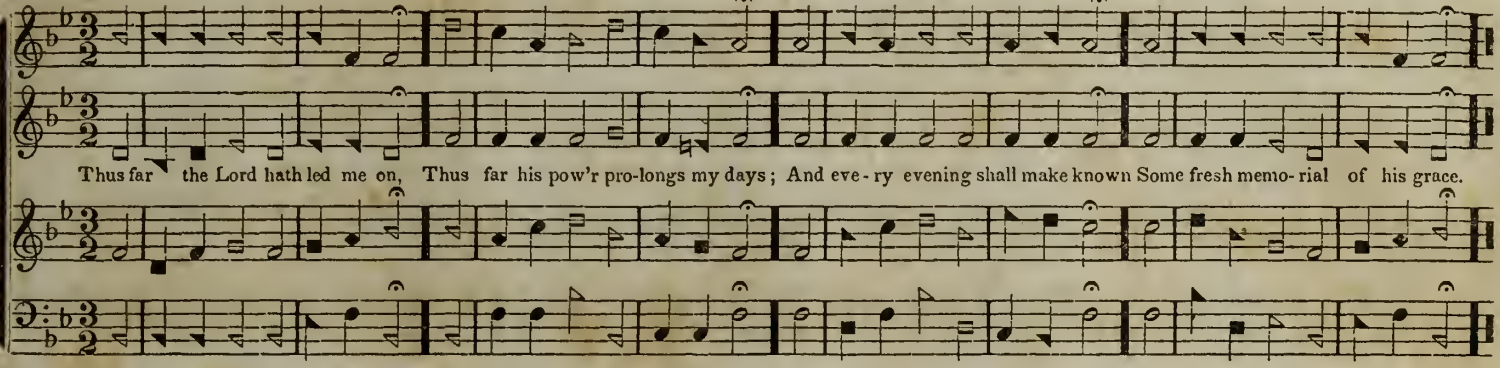

My dear Re-deem-er and my Lord, I read my du-ty in thy word; But in thy life the law ap-pears, Drawn out in liv-ing cha-rac-ters.

GOSPEL JUBILEE. 8, 7, 8, 7, 7, 7.



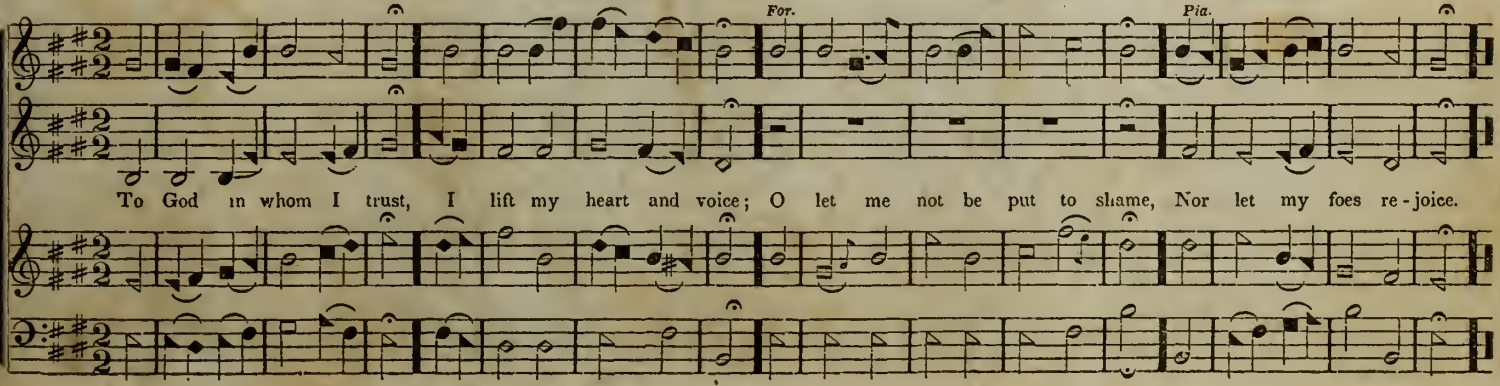
HEBRON. L. M.

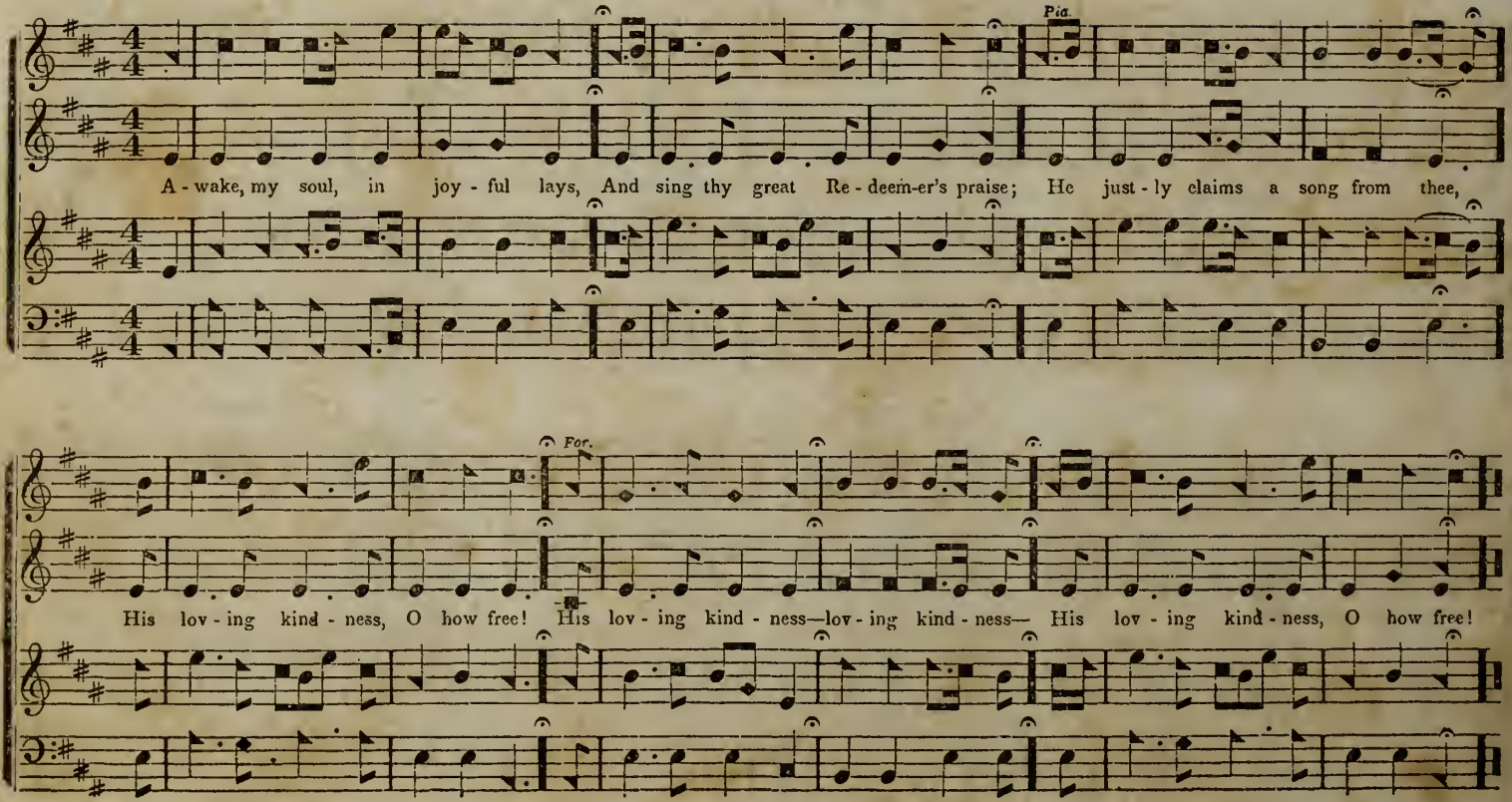
L. Mason.

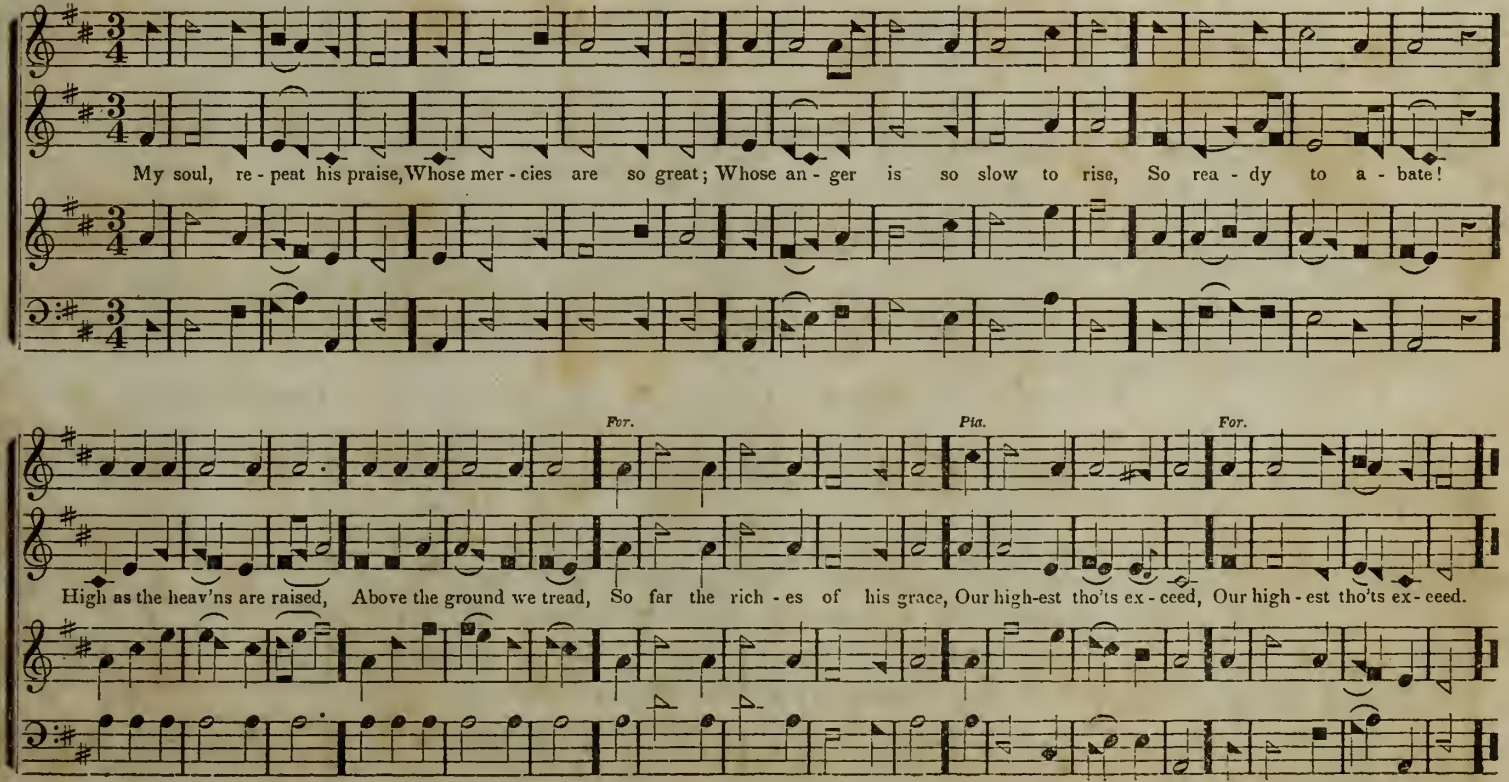


EASTBURN. S. M.

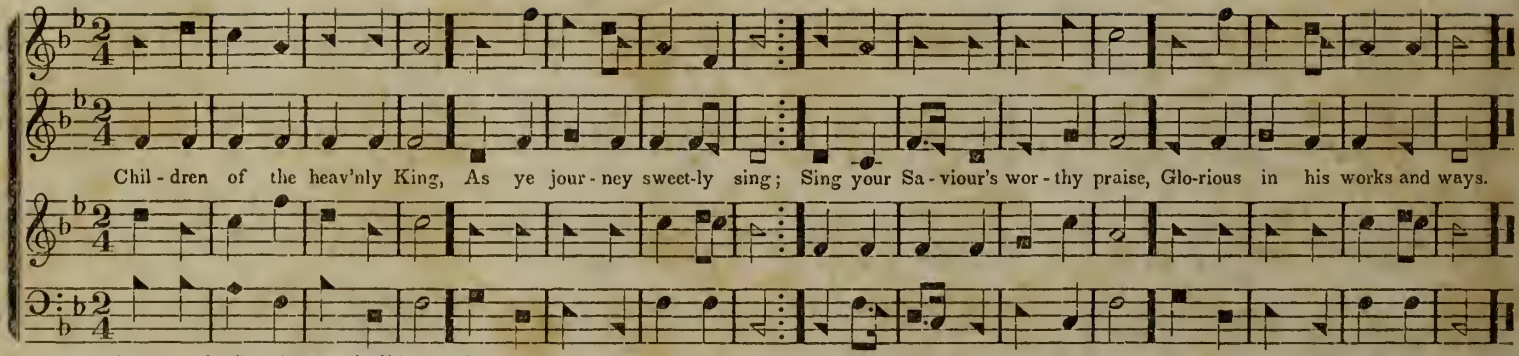
Harwood.




Pia.
A - wake, my soul, in joy - ful lays, And sing thy great Re - deem-er's praise; He just - ly claims a song from thee,
For.
His lov - ing kind - ness, O how free! His lov - ing kind - ness—lov - ing kind - ness— His lov - ing kind - ness, O how free!

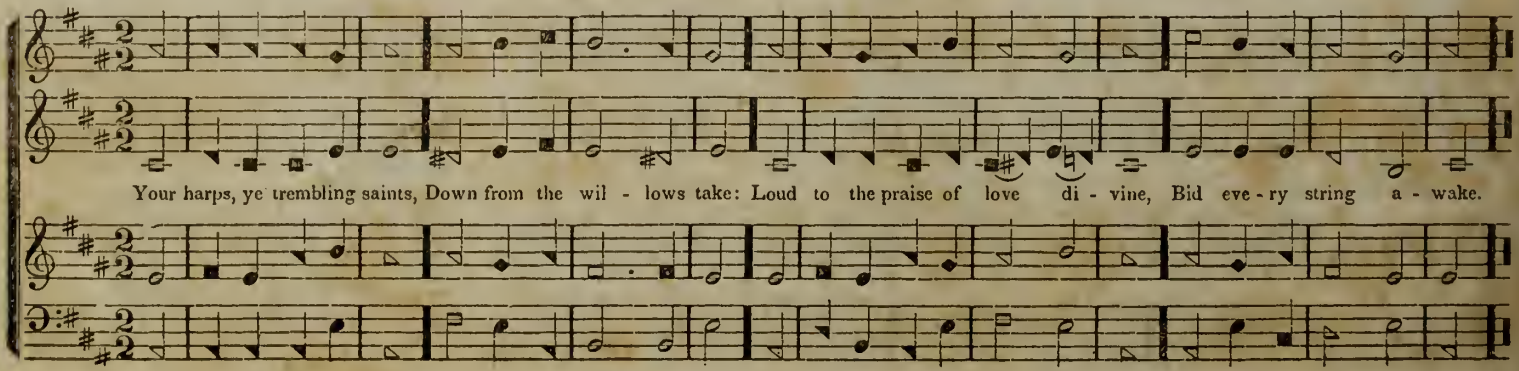

My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate!
For.
Pia.
For.
High as the heav'ns are raised, Above the ground we tread, So far the rich - es of his grace, Our high-est tho'ts ex - ceed, Our high - est tho'ts ex - ceed.

NUREMBURG. 7s. 4 or 6 lines.* German.



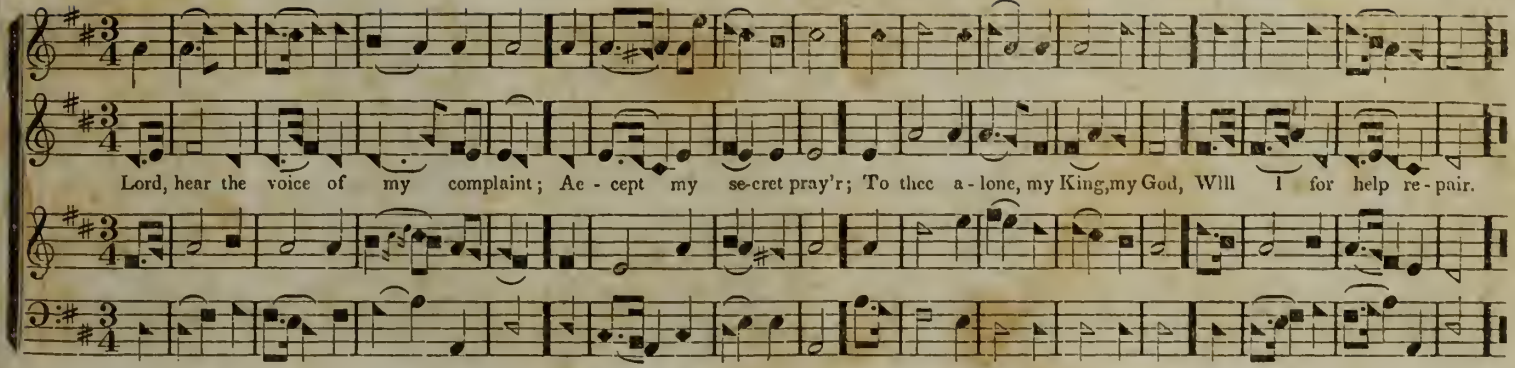
* When sung to four lines, the repeat should be omitted.

OLMUTZ. S. M. Gregorian Chant.



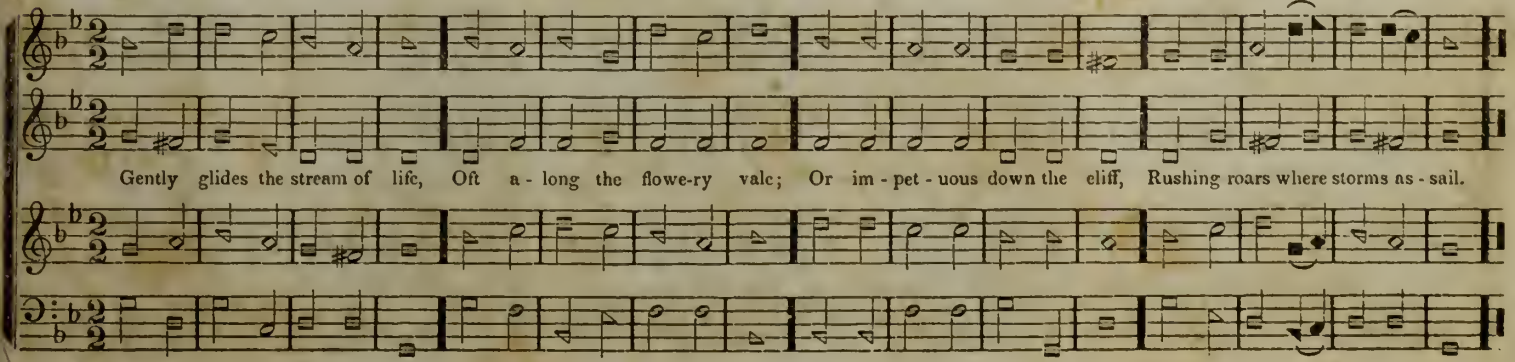
HOWARD'S. C. M.

Mrs. Cuthbert.



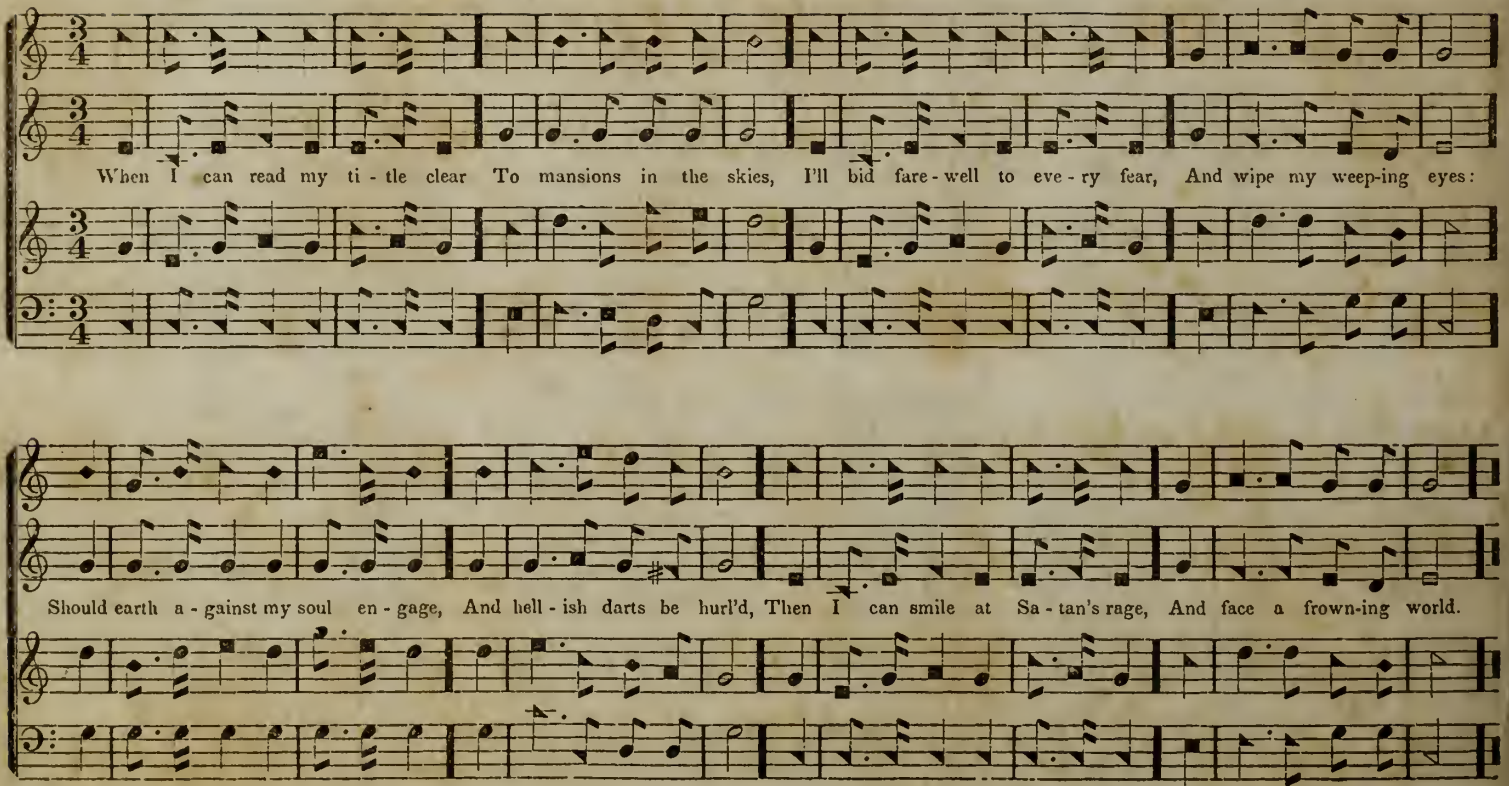
NORWICH. 7s.

L. Mason.



SOMERVILLE. C. M. [Double.]

From Jones' Evening Melodies.



ROCK OF AGES. 7s.

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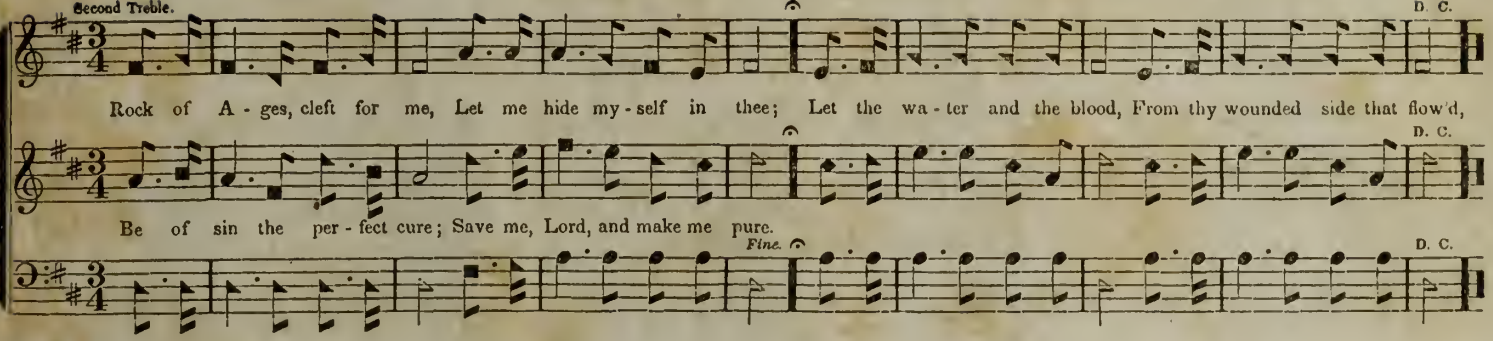

RETURN, O WANDERER, RETURN.

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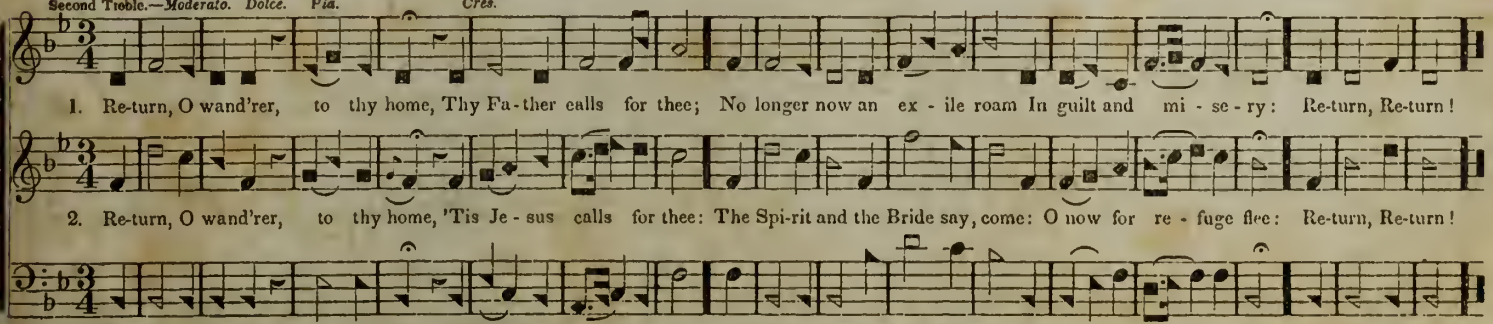
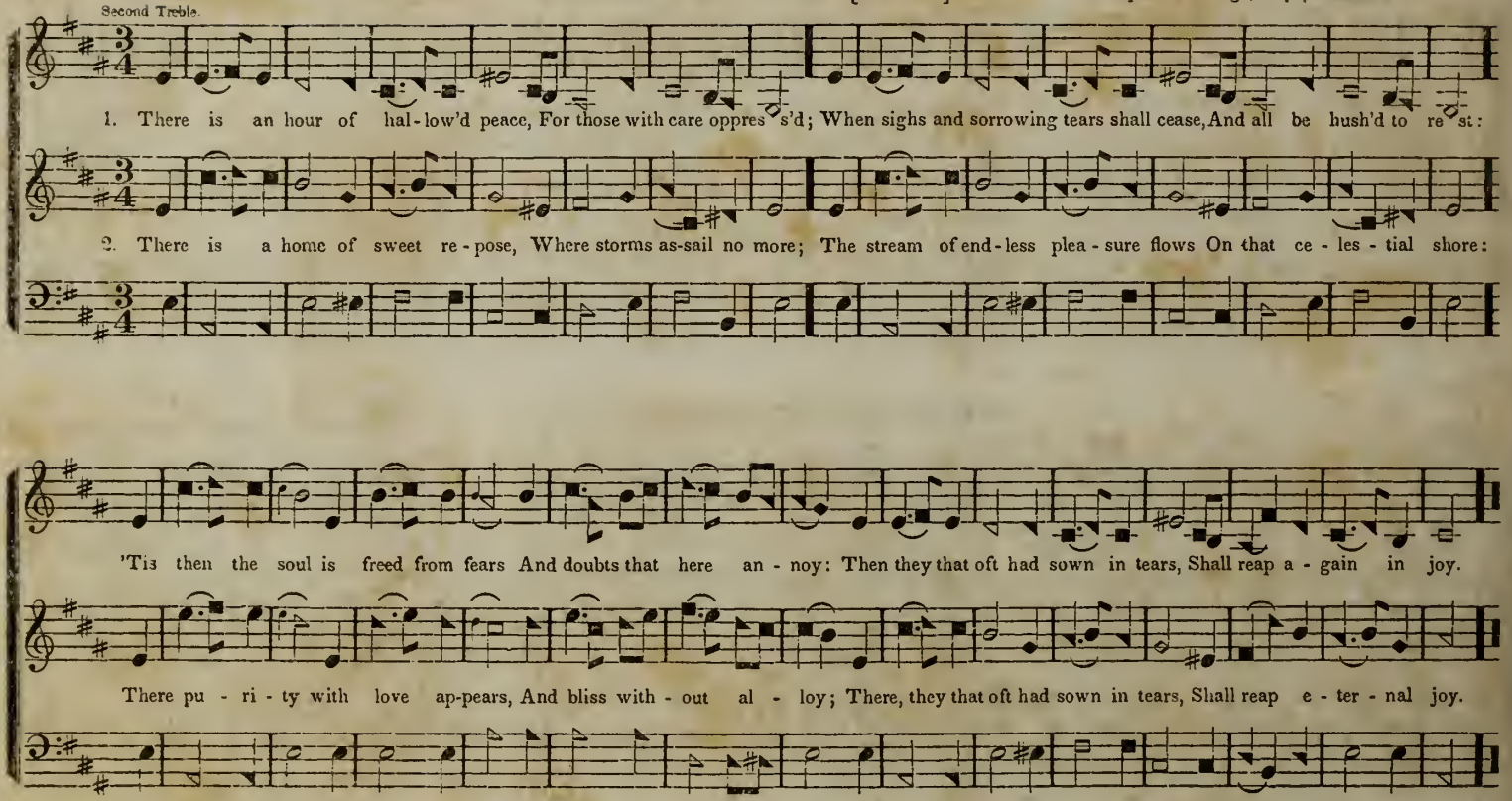
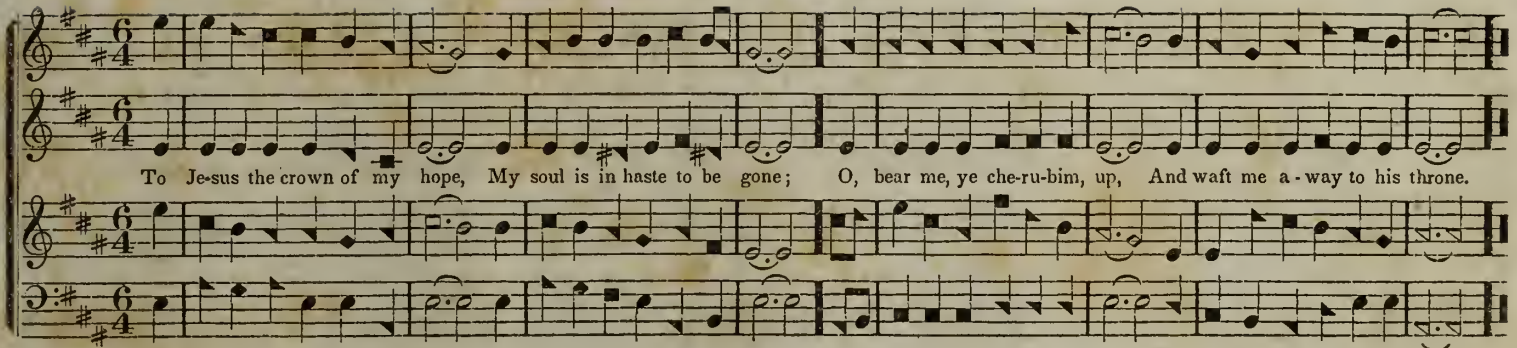
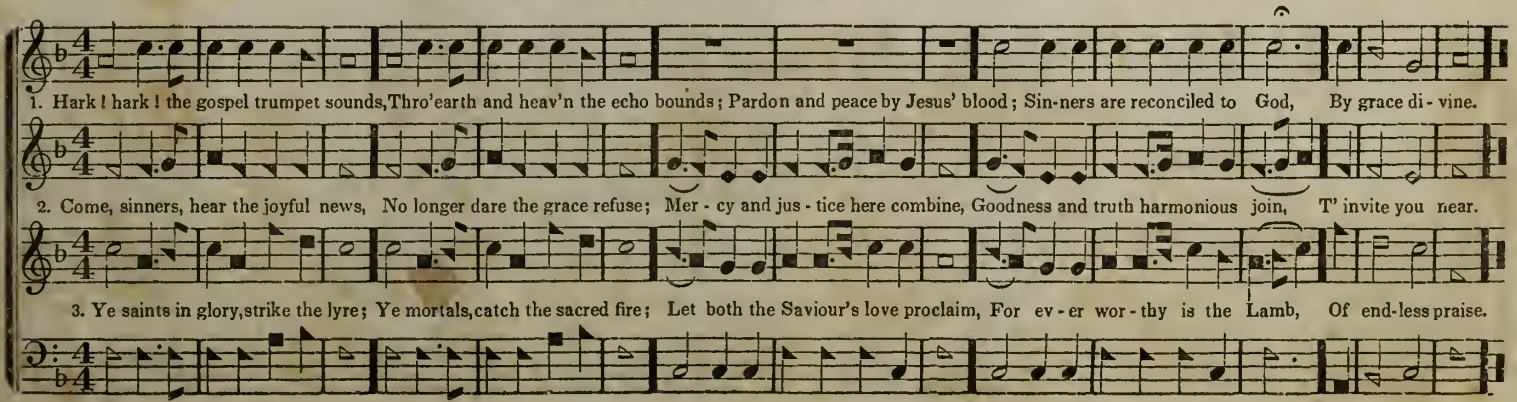



Second Treble.
1. There is an hour of hal-low'd peace, For those with care oppres s'd; When sighs and sorrowing tears shall cease, And all be hush'd to re st:
2. There is a home of sweet re-pose, Where storms as-sail no more; The stream of end-less plea-sure flows On that ce-les-tial shore:
'Tis then the soul is freed from fears And doubts that here an-noy: Then they that oft had sown in tears, Shall reap a-gain in joy.
There pu-ri-ty with love ap-pears, And bliss with-out al-loy; There, they that oft had sown in tears, Shall reap e-ter-nal joy.

OULNEY. Ss.

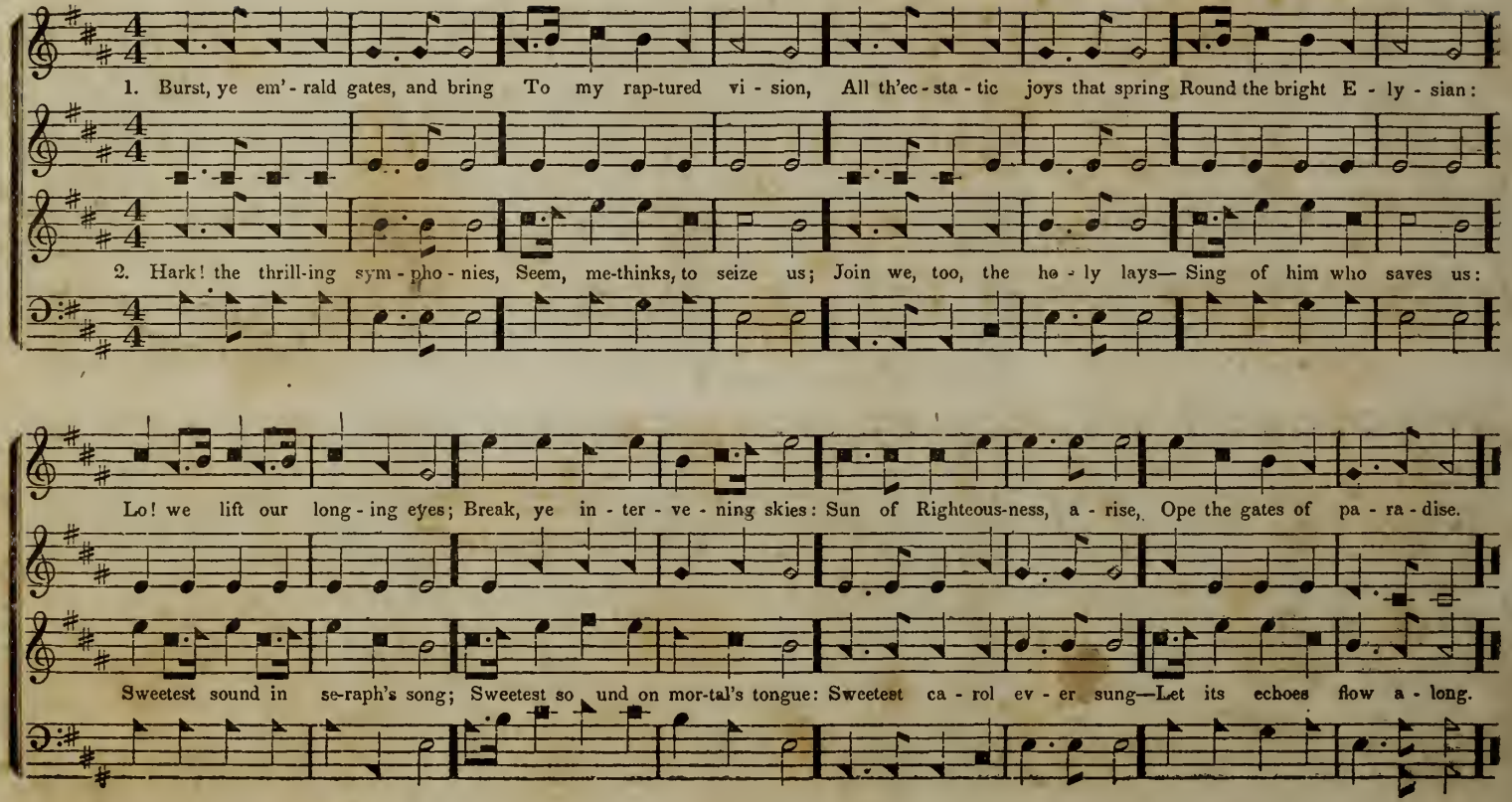


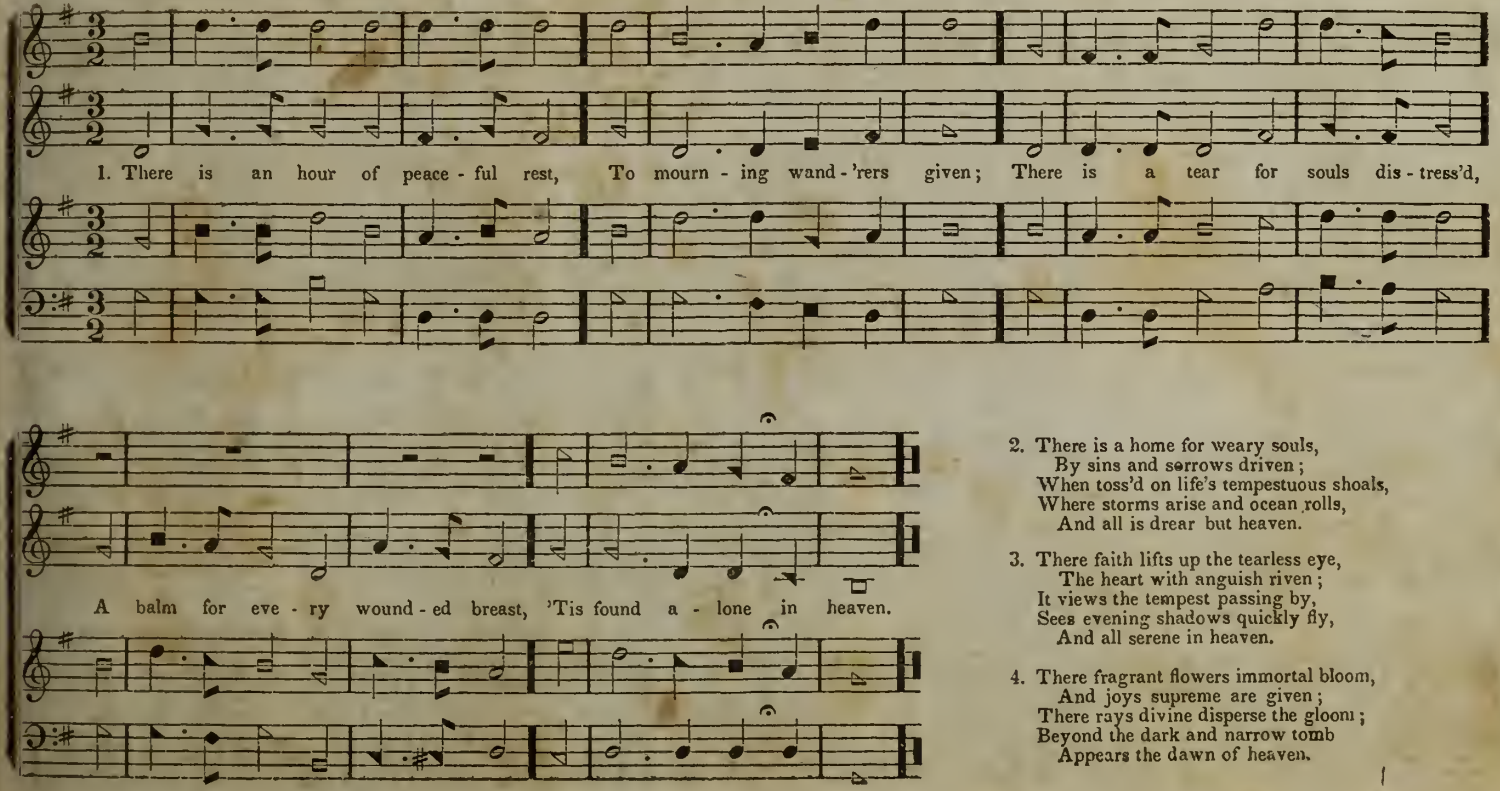
WAYLAND. 8s & 4.



MERDIN. 7s, 6s and 7s.

From the Choir,—by permission.





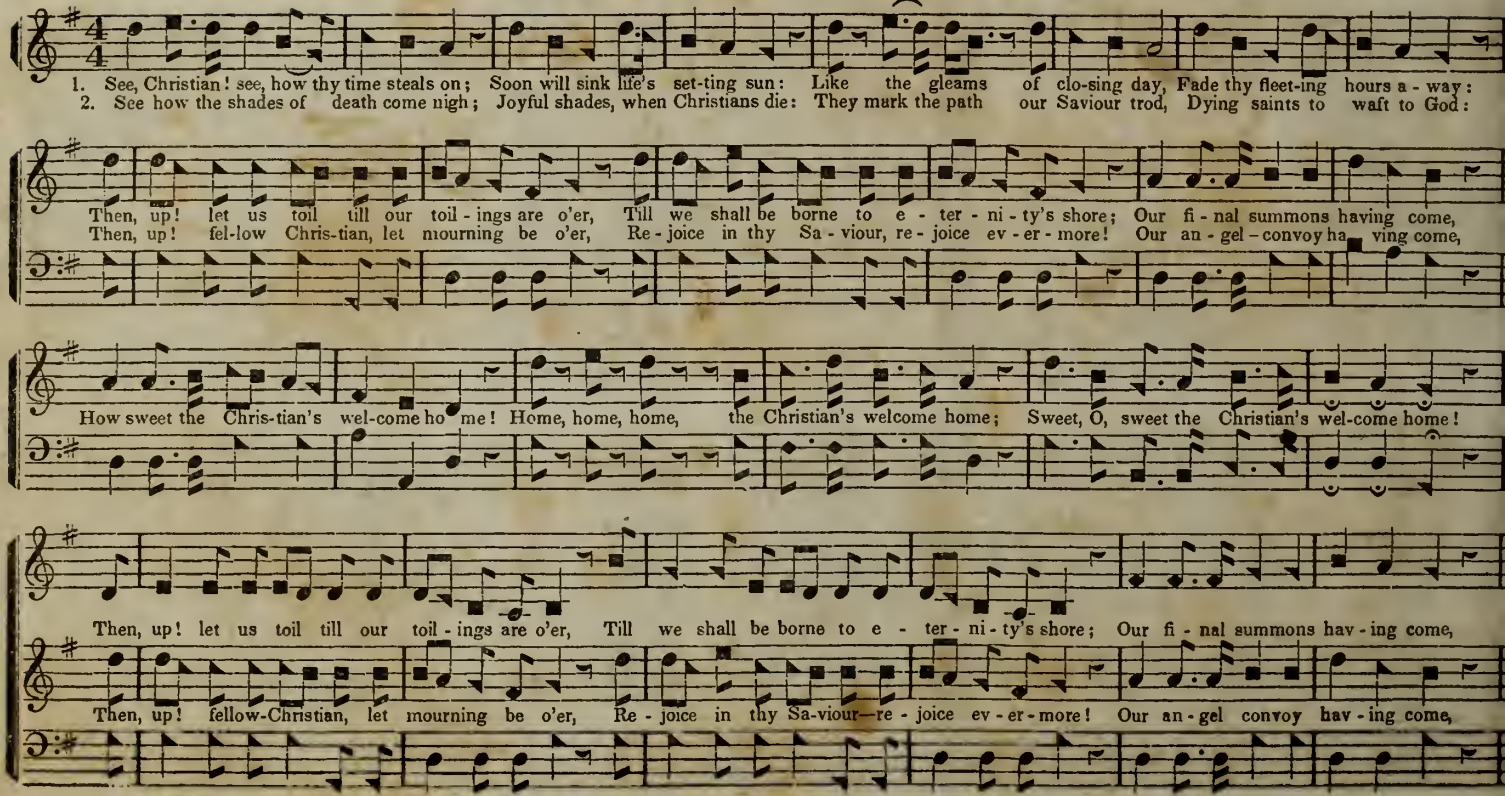
2. There is a home for weary souls,
By sins and sorrows driven;
When toss'd on life's tempestuous shoals,
Where storms arise and ocean rolls,
And all is drear but heaven.

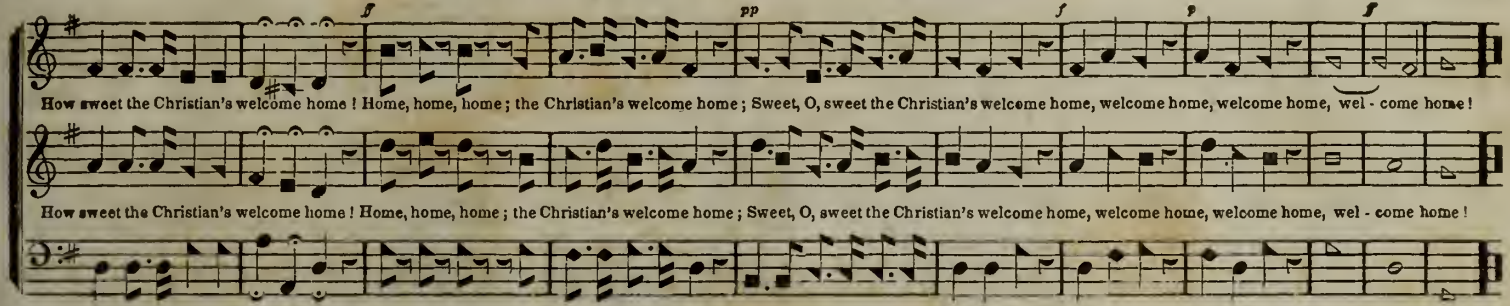
3. There faith lifts up the tearless eye,
The heart with anguish riven;
It views the tempest passing by,
Sees evening shadows quickly fly,
And all serene in heaven.

4. There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom;
Beyond the dark and narrow tomb
Appears the dawn of heaven.

The Christian's Welcome Home.

Words by Rev. Charles Denison.





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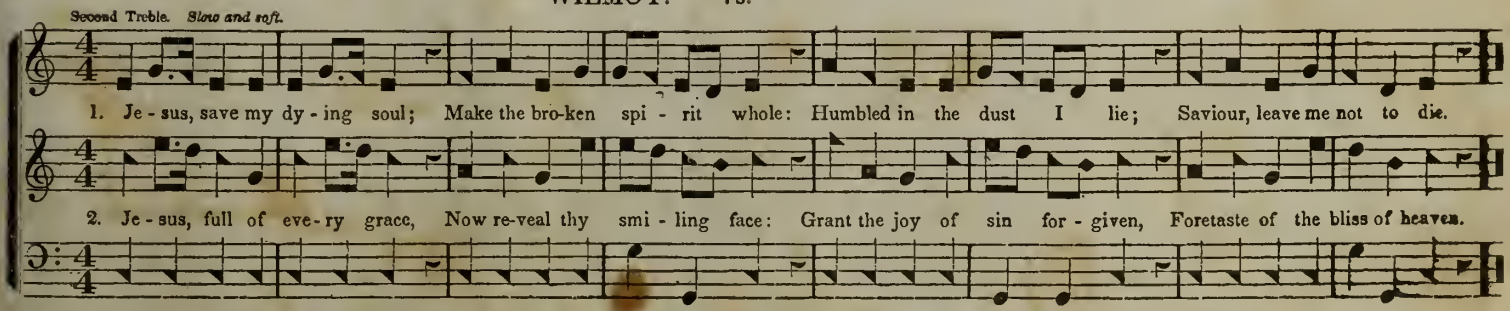
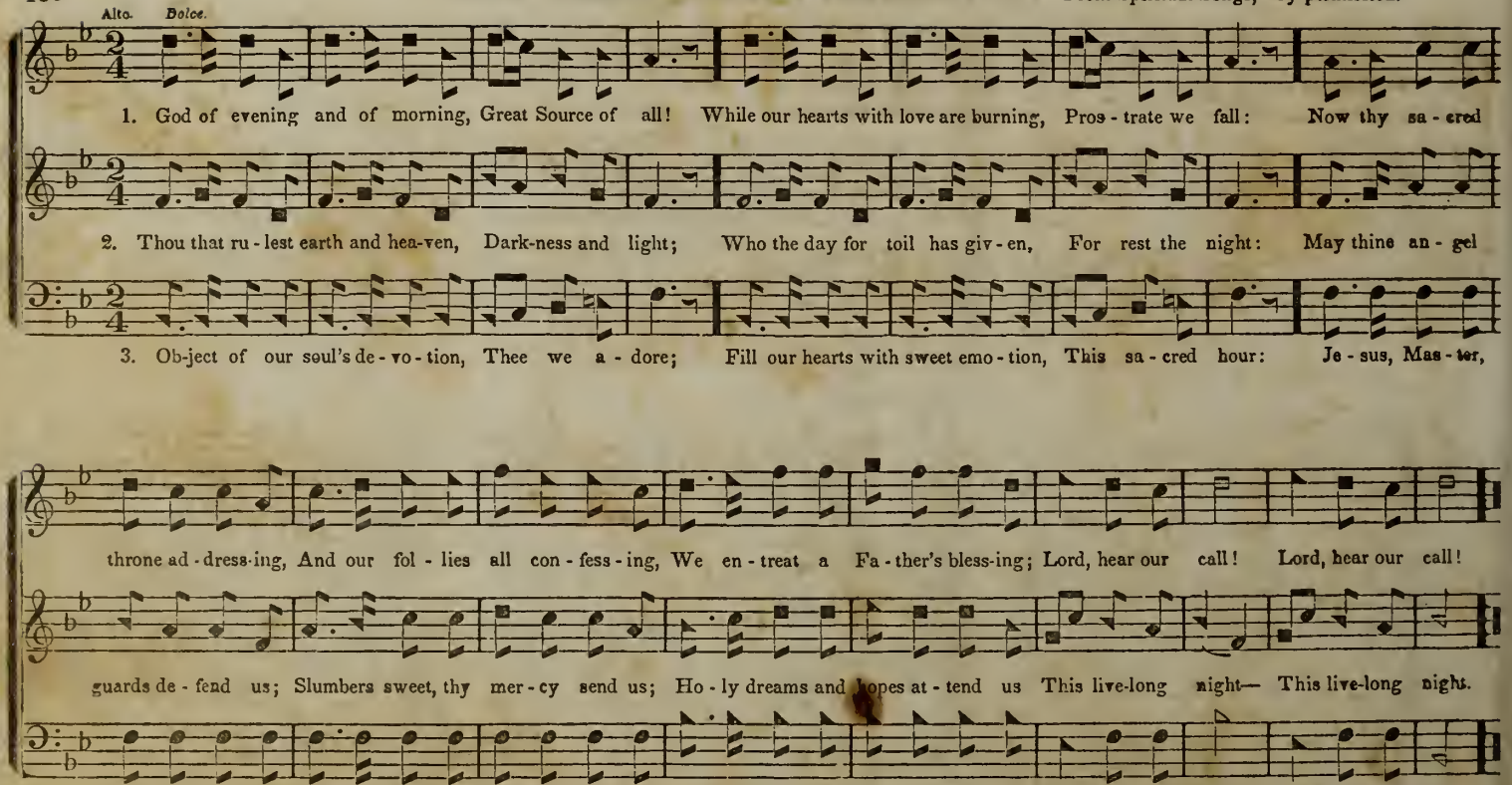


3. All my guilt to thee is known;
Thou art righteous, thou alone:
All my help is from thy cross;
All beside I count but loss.

4. Lord, in thee I now believe;
Wilt thou—wilt thou not forgive?
Helpless at thy feet I lie;
Saviour, leave me not to die!


Alto. Dolce.
1. God of evening and of morning, Great Source of all! While our hearts with love are burning, Pros - trate we fall: Now thy sa - cred
2. Thou that ru - lest earth and hea-ven, Dark-ness and light; Who the day for toil has giv - en, For rest the night: May thine an - gel
3. Ob-ject of our soul's de - vo - tion, Thee we a - dore; Fill our hearts with sweet emo - tion, This sa - cred hour: Je - sus, Mas - ter,
throne ad - dress-ing, And our fol - lies all con - fess - ing, We en - treat a Fa - ther's bless-ing; Lord, hear our call! Lord, hear our call!
guards de - fend us; Slumbers sweet, thy mer - cy send us; Ho - ly dreams and hopes at - tend us This live-long night— This live-long night.
thou art wor - thy; All the heavenly hosts a - dore thee; Saints shall cast their crowns before thee, Now, and evermore— Now, and evermore.

GENERAL INDEX.

Amherst, 12
Aylesbury, 22
Arcadia, 28
Arundel, 40
Abridge, 49
Amsterdam, 64
Arlington, 66
Alcester, 94
All-Saints, 118
Armly 120
Alton, 147
Alexandria, 160
Alfreton, 160
Aithlone, 162
Brunswick, 9
Blendon, 11
Bristol, 12
Bradford, 13
Benevento, 24
Berwick, 51
Broomsgrove, 52
Beneficence, 65
Barby, 67
Bedford, 77
Brewer, 81
Braintree, 83
Blanford, 83
Broomsgrove, 86
Bethesda, 91
Brentford, 93
Bethlehem, 95
Bangor, 96
Brookfield, 100
Bath, 101
Burnham, 112
Beverly, 130
Berne, 145
Broadmead, 163
Bevaria, 165
Condolence, 11
China, 14
Coleshill, 19
Consolation, 20
Cranbrook, 23
Christmas, 25
Cambridge, 26
Colchester, 30
Clifford, 45
Calvary, 60
Clifton, 70
Condescension, 71
Castle Street, 78
Cookham, 82
Camberwell, 99
Charmouth, 109
Coventry, 109
Communion, 120
Contrition, 127
Come ye disconsolate, 137
Carey, 166
Canterbury, 166
Columbia, 167
Chester, 168
Darwell, 39
Dalston, 40
Dying Christian, 53
Despondence, 74
Devonshire, 75
Dundee, 89
Dismission, 90
Devizes, 92
Darwin, 98
Duncanfield, 108
Devotion, 110
Danville, 114
Dover, 121
Dirge, 128
Denmark, 132
Dunbar, 139
Danvers, 144
Effingham, 30
Eaton, 44
Egypt, 77
Elgin, 170
Ellenthorpe, 170
Eastburn, 173
Evening song, 180
Forty-sixth, 37
Fountain, 95
Franklin, 143
Fairfield, 169
German Air, 58
Ganges, 76
Greenville, 136
Guilford, 140
Gilgal, 171
Gospel Jubilee, 172
Helmsley, 18
Horseley, 19
Harleigh, 22
Hotham, 103
Hebcr, 122
Hark! the Song of Jubilee. 138
Hermit, 142
Haddam, 146
Hamilton, 161
Hebron, 173
Howards, 177
Invocation, 35
Irish, 84
Inspiration, 129
Judgment, 102
Knaresborough, 31
Kendall, 118
Litchfield, 9
Lavington, 28
Luton, 38
Limehouse, 58
Little Marlborough, 72
Leeds, 93
Litchfield, 96
Lebanon, 106
Leroy, 126
Lyons, 145
Lystria, 171
Loveing Kindness, 174
Margate, 38
Morning Hymn, 50
Mear, 82
Mount Pleasant, 90
Morcton, 100
Middleton, 106
Martin's Lane, 111
Monmouth, 119
Martyrs, 124
Milan, 126
Mornington, 159
Mount Calvery, 164
Music, 169
Merden, 182
New-Sabbath, 10
New-London, 25
New-Brunswick, 32
Newmark, 52
Newcourt, 73
Norwich, 76
Newton, 87
Newry, 105
Ninety-seventh, 124
Nurembergh, 176
Norwich, 177
Old Hundred, 27
Olmutz, 176
Oulney, 181
Portuguese Hymn, 15
Peckham, 18
Plymouth, 29
Praise, 32
Portsmouth, 42
Piety, 46
Paradise, 48
Poland, 62
Portugal, 71
Peace, 87
Prescot, 113
Park Street, 142
Pilesgrove, 146
Pelham, 175
Quercy, 34
Queensborough, 47
Retirement, 10
Rochester, 27
Romain, 35
Richmond, 107
Resignation, 159
Rock of Ages, 179
Return O Wanderer, 179
Riverston, 180
St. Martins, 13
Stratford, 16
Shiland, 17
St. Johns, 29
Sweet Home, 36
Stephens, 49
Stroudtwater, 59
St. Philips, 61
St. Albans, 69
St. Peters, 69
St. Michaels, 79
Stamford, 80
Shoel, 85
Spring, 92
St. Thomas, 94
Surry, 97
St. Bridges, 99
St. Davids, 101
St. George, 105
Sterling, 113
Savannah, 114
Shrewsbury, 115
Stoneficld, 123
Somerville, 123
Swanwick, 125
St. Anns, 131
Spencer, 143
Saints Home, 158
Spring, 171
Somerville, 178
Tallis, 12
Turin, 20
Tamworth, 26
Truro, 34
Thatcher, 59
Trinity, 67
Tilden, 88
The Christian welcome home. 184
Uxbridge, 144
Vesper Hymn, 141
Windham, 14
Westminister Abbey, 21
Walworth, 33
Warsaw, 41
Watchman, 43
Wakefield, 68
Wells, 72
Winter, 91
Worthing, 84
Walsal, 88
Worship, 104
Warwick, 108
Wareham, 116
Welkin, 117
Warrington, 117
Westmoreland, 121
Ward, 147
When I can read my title clear, 178
Wayland, 181
Woodland, 183
Wilmot, 185
Zion, 66

ANTHEMS. &c.

Come ye disconsolate, 137
Daughter of Zion, 149
Dying Christian, 53
Denmark, 132
Evening Song, 180
From Greenland's Icy mountains. 148
Hark! the Song of Jubilee, 138
Hark! the Vesper Hymn, &c. 141
Loveing Kindness, 174
O praise God in his holiness, 152
Return O Wanderer, 179
Thou art gone to the grave, &c. 142
The voice of Free grace, 154
The parting, 156
The Christian Welcome home, 184

METRICAL INDEX.

L. M. MAJOR.

All Saints, 118
Alfreton, 160
Blendon, 11
Berwick, 51
Brewer, 81
Brentford, 93
Bath, 101
Condolence, 11
Castle Street, 78
Carey, 166
Denmark, 132
Danvers, 144
Effinham, 30
Eaton 44
Ellenthorpe, 170
German Air, 58
Gilgal, 171
Horseley, 19
Hebron, 173
Litchfield, 9
Luton, 38
Leeds, 93
Morning Hymn, 50
Moreton, 100
Middletown, 106
Monmouth, 119
New-Sabbath, 10
Newry, 105
Ninety-seventh, 124
Old Hundred, 27
Portugal, 71
Park Street, 142
Pilesgrove, 146
Quercy, 34
Richmond, 2 verses, 107
St. Peters, 69
Shoel, 85
Surry, 97
St. George, 105
Sterling, 113
Stonefield, 123
Tallis, 12
Truro, 34
Tilden, 88
Uxbridge, 144
Westminister Abbey, 21
Wells, 72
Warrington, 117
Ward, 147

L. M. MINOR.

Amly, 120
Brookfield, 100
Darwin, 98
Limehouse, 58
Windham, 14

C. M. MAJOR.

Arcadia, 28
Arundel, 40
Abridge, 49
Arlington, 66
Alexandria, 160
Bristol, 12
Bradford, 13
Broomsgrove, 52
Barby, 65
Bedford, 77
Braintree, 83
Blandford, 83
Cbina, 14
Cambridge, 26
Colchester, 30
Clifford, 45
Clifton, 70
Condescension, 71
Charmouth, 109
Coventry, 109
Canterbury, 166
Chester, 168
Dundee, 89
Devizes, 92
Danville, 114
Franklin, 143
Harleigh, 22
Howards, 177
Irish, 84
Inspiration, 129
Judgement, 102

S. M. MAJOR.

Knaresborough, 31
Kendall, 118
Lavington, 28
Litchfield, 96
Milan, 26
Mear, 82
Mount Pleasant, 90
New-London, 25
Newmark, 52
Piety, 46
Paradise, 48
Poland, 62
Retirement, 10
Rochester, 27
Resignation, 159
St. Martins, 18
St. Johns, 29
Stephens, 49
Stroudtwater, 59
St. Albans, 69
St. Davids, 101

S. M. MINOR,

Swanwick, 125
St. Anns, 131
Spencer, 143
Winter, 81
Warwick, 108
Wareham, 116
Welkin, 117
Westmoreland, 121
When I can read my title clear, 178

C. M. MINOR.

Brunswick, 9
Bangor, 96
Coleshill, 19
Duncanfield, 22
Elgin, 177
Martyrs, 84
Plymouth, 129
Walsal, 102

S. M. MAJOR.

Cranbrook, 31
Camberwell, 118
Communion, 28
Dover, 96
Eastburn, 26
Fairfield, 82
Leroy, 90
Margate, 25
Mornington, 52
Music, 46
Newton, 48
Olmutz, 62
Peckham, 10
Prescot, 27
Shirland, 159
St. Thomas, 18
Somerville, 29
Thatcher, 49
Watchman, 59
Wakefield, 69

S. M. MINOR,

Aylesbury, 101
Contrition, 125
Dunbar, 131
Egypt, 143
Little Marleborough, 81
St. Bridges, 108
L. M. 2 Verses. 116
Richmond, 117
L. M. 6 Lines. 121
Broadmead, 178
Eaton, 9
Morning Hymn, 96

L. P. M.

Devotion, 19
Forty-sixth, 108
Martin's Lane, 170
Newcourt, 124
S. P. M. 29
Dalston, 88
Worship, 83

C. P. M.

Aithlone, 99
Columbia, 120

S. M. D.

Pelham, 121

C. M. D

Riverston, 173
Somerville, 169

H. M.

Burnham, 87
Beverly, 176
Bethesda, 18
Darwell, 113
Haddam, 17
Portsmouth, 94
St. Philips, 123
St. Michaels, 59
Warsaw, 43
P. M. 68
Amherst,
Devonshire, 22
Helmsley, 127
Portugucse Hymn, 139
Romain, 77
Stratford, 72
6, 7. 99
Shrewsbury
6, 6, 4, 6, 6, 6, 4. 107
Trinity,
7s. 163
Alcester, 44
Benevento, 50
Beneficence,
Cookham, 110
Hotham, 37
Hark! the Song of Jubilee, 111
New-Brunswick, 73
Norwich, 40
Rock of Ages, 104
Turin,
Wilmot, 162
7 & 6. 167
Amsterdam, 64
7, 6, 8. 175
Lebanon, 106
7s, 6 Lines.
Mount Calvery, 180
7s, 4 or 6 Lines.
Nuremburgh, 178
7, 6 & 7. 112
Merden, 130
8s. 91
Broomsgrove, 39
Oulney, 146
Spring, 42
Savannah, 61
8s, 4 Lines, 79
Lystria, 41
Spring, 12
8s. & 4s. 75
Wayland, 18
8 & 7. 15
Alton, 35
Berne, 16
8s & 7s double.
Queensborough, 115
Stamford, 47
8s & 7s, 8 Lines. 80
Bevaria, 67
8, 6, 8, 8, 6. 165
Woodland, 94
8, 6, 6, 8, 8, 6. 183
Christmas, 24
8s & 7s, or 8, 7, & 4. 65
Calvary, 82
Dismission, 103
Greenville, 138
Tamworth, 177
Worthing, 179
8, 8, 6, 8, 8, 6. 20
Ganges, 185
8, 7, 8, 7, 7, 7, 8, 8. 76
Invocation, 64
8, 7, 8, 7, 7, 7. 35
Praise, 175
Gospel Jubilee 32
8 6s, & 2 8. 106
Peace, 172
10s. 164
Despondence, 87
Dirge, 176
Judgement, 74
Walworth, 182
10s & 11s. 102
Hamilton, 86
Lyons, 181
11, 11, 11, 11. 161
Consolation, 92
Norwich, 114
Saints Home, 171
11, 10, 11, 10. 171
Bethlehem, 158
Heber, 181
11, 11, 11, 11, 5, 11. 95
Sweet Home, 147
11, 8, 11, 8. 145
Zion, 36
12, 12, 12, 12,—12, 12. 47
Fountain, 80
13s and 11s. 95
Guilford, 165
Hermit, 140

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