

HYMN TUNES

COMPOSED BY

JOSEPH BARNBY.

LONDON & NEW YORK

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PREFACE.

THE Hymn Tunes composed by the late Sir Joseph Barnby have made known his name wherever the English language is spoken. In churches and chapels innumerable, as well as in countless households in Great Britain, the Colonies, and America, these simple and devotional strains have been as wings bearing upwards many a psalm and hymn and spiritual song.

The following 246 Hymn Tunes are here gathered together from various sources. They include both sets of his *Original Tunes to Popular Hymns for use in Church and Home*, in addition to those which he contributed to the *Hymnary* (of which he was the musical editor), and other collections. Some of the tunes, however, now appear for the first time.

The composer's views on the notation of Hymn Tunes are set forth in the Prefaces to his *Original Tunes*, and in the Preface to the *Hymnary*. But, while still holding to the opinions therein expressed, he consented, shortly before his death, to the printing of this collection in the generally accepted form of hymn tune notation—viz., in open notes and with double-bars.

The two Prefaces which the composer wrote to his *Original Tunes* are reprinted on pp. v.—vii. of the present book. An “Index of first lines” of hymns, in addition to a complete Index of Metres, will help to increase the usefulness of this volume, which is issued as a Supplement to all existing Hymnals and Tune-books.

The Publishers beg to thank the following for kindly granting permission to insert copyright tunes in this collection :

The Proprietors of *Hymns Ancient and Modern*, for Nos. 497, 498, 500, 514, 521, 524, 542, 556, 577; Victoria, Lady Carbery, for No. 171; Harvard University, for No. 185, from the *University Hymn Book for use in the Chapel of Harvard University*; and the Rev. Charles L. Hutchins, editor of the *Church Hymnal*, Boston, U.S.A., for No. 74.

LONDON, May, 1897.

PREFACE.

[To "Original Tunes to Popular Hymns for use in Church and Home," Vol. I.]

THIS collection of Hymn Tunes has now, for the first time, been brought together. As many of them were written for special purposes and occasions, which sometimes necessitated a divergence of greater or less degree from the style which I felt should characterise a modern Hymn Tune, I think it only just to myself to say a few words on that, as well as one or two other cognate subjects. Before entering upon these matters, however, I should wish it to be understood that the choice of Hymns has not, in the great majority of instances, been the result of my own individual taste : as a rule, they have been selected for me by various persons for various purposes. I accept the responsibility for the musical settings alone. And in regard to these it will be seen that I have adopted a somewhat unusual form : having, on the one hand, substituted the modern for the ancient style of notation, and, on the other, discarded the use of intermediate double-bars. Having for some years past freely expressed my opinions on these matters, both verbally and in print, it is only natural that I should give them a practical exposition as soon as opportunity offered. For the same reason, I shall not, here, enter into any defence of those opinions ; it is sufficient for me to feel that common sense first suggested the reform, and experience has always tended to its justification.

If the outward form into which these Tunes have been thrown be likely to be censured, much more so I fancy is the modern feeling in which they were conceived. The terms effeminate and maudlin, with others, are freely used now-a-days to stigmatize such new Tunes as are not direct imitations of old ones. And yet it has always appeared strange to me that musicians should be found who—whilst admitting that seventeenth century Tunes were very properly written in what we may call the natural idiom of that period—will not allow nineteenth century ones to be written in the idiom of the present day. You may imitate and plagiarize the old tunes to any extent, and in all probability you will be spoken of as one who is "thoroughly imbued with the truly devotional spirit of the old ecclesiastical writers," but you are not permitted upon any account to give your natural feelings free play ; or, in short, to write spontaneously. The strangest part of

the argument, however, is this, that whilst you are urged to imitate the old works, you are warned in the same breath that to succeed is altogether without the bounds of possibility. The question then naturally arises :—would it not be better—though at the risk of doing feebler things—to follow your own natural style, which, at least, would possess the merit of truth, and to leave the task of endeavouring to achieve an impossibility to those who prefer it? For my part, I have elected to imitate the old writers in their independent method of working, rather than their works.

[*The following paragraph has been modified to meet the exigencies of the re-numbering of the tunes in this new edition.*]

The tunes numbered 9, 13, 28, 72, 152, 167, 227 were written for the Church of St. James-the-Less, Westminster, where unison singing was adopted, which may account for the somewhat instrumental nature of the harmonies. No. 159 originally served as an Introit in my Service in E. Nos. 5, 32, 33 were contributed to the *S.P.C.K. Book*, edited by Mr. Turle; and No. 43 to the *Mitre Tune Book*, edited by Mr. J. Foster. Nos. 4, 7, 42 were composed for the use of S. Andrew's, Wells Street; whilst No. 121 will be recognised as the setting to Neale's "Cattle Plague Hymn," "All creation groans and travails." Nos. 58, "Brightly gleams our banner," and 133, "O Paradise," were intended as substitutes to the adaptations of secular airs, which have, unfortunately, become so widely known in connection with these words. Nos. 7 and 128 were composed at the request of the Rev. S. Flood Jones . . . ; and the "Endless Alleluia," No. 203, together with the harmonized air No. 23, is (also by permission) taken from the Rev. Robert Brown-Borthwick's *Supplemental Hymn and Tune Book*. Nos. 64 and 231 were inserted in the *Book of Praise*, edited by Mr. Hullah; Nos. 48, 200, 225 were written for the *Sarum Hymnal*, and Nos. 71, 90, 223 for the *Appendix to Hymns Ancient and Modern*. The "Harvest-tide Thanksgiving" (No. 204) was set to words kindly written for me by the Rev. S. Childs Clarke, M.A. . . .

THE CLOISTERS, WESTMINSTER,
June, 1869.

PREFACE.

[To "Original Tunes to Popular Hymns for use in Church and Home," Vol. II.]

TWELVE years ago the Hymn Tunes which I had then written, numbering about fifty, were gathered together and published under the title of "Original Tunes to Popular Hymns for use in Church and Home." The book was received with so much favour, both in this country and America, that I felt myself encouraged to bring together the Tunes I have written since that time and submit them to the same indulgent Public.

In doing this, I have endeavoured to record my sense of the unusual favour bestowed upon the first series by the musicians of America—professional and amateur—by setting to music nearly twenty Hymns taken from the *Lyra Sacra Americana*.

The remainder of the collection consists of Tunes which were written for *The Hymnary*, *Church Hymns*, *The Church Psalter*, *Carols New and Old*, and the *Methodist Sunday School Hymn Book*, together with a few that were composed at the request of "various persons, for various purposes."

As in the first series of *Original Tunes to Popular Hymns*, I have discarded the use of intermediate double-bars, which have always appeared to me to interfere with the rhythmical flow essential to Congregational Music, and have again adopted the modern notation as being most appropriate to a modern composition, and as indicating with closer exactness the pace and character of each tune.

Happily, no excuse is needed now for composing Hymn Tunes in the natural style and idiom, so to speak, of our own time. The Modern Hymn Tune has long ago been accepted by all shades of religious opinion as a valuable aid to devotion. Nor has it been found less useful as a means of driving out the arrangement of secular airs which, from time to time, have threatened to make their way "within the borders of His sanctuary."

A twelve-years' retrospect of the progress of Church Music presents no little cause for thankfulness. The improvement may not have been sudden or startling, but it has certainly been solid and valuable, and it is much to be hoped it may prove lasting.

ETON COLLEGE, 1883.

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FIRST LINES.	NAME OF TUNE.	METRE	NO.
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FIRST LINES.	NAME OF TUNE.	METRE.	NO.
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1

From Sinai's trembling peak.

S.M.

Musical score for 'From Sinai's trembling peak.' in 2/4 time, key signature of B-flat major (two flats). The tempo is indicated as $d = 72$, dynamic *f*. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns and rests, with some notes connected by horizontal stems.

Continuation of the musical score. The key signature changes to A-flat major (one flat). The tempo remains $d = 72$. The music continues with eighth-note patterns and rests, concluding with the lyrics "A-men." followed by a final chord.

2

Lord Jesus, think on me.

ÄNDENKEN.

Slow.

S.M.

Musical score for 'Lord Jesus, think on me.' section 2 in 2/4 time, key signature of G major (no sharps or flats). The tempo is indicated as *Slow.* The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns and rests, with some notes connected by horizontal stems.

Continuation of the musical score for 'Lord Jesus, think on me.' The key signature changes to E major (no sharps or flats). The tempo remains *Slow.* The music continues with eighth-note patterns and rests, concluding with the lyrics "A - men." followed by a final chord.

3

Saviour, abide with us.

S.M.

$\text{d} = 66.$

$\text{C}: \frac{4}{4}$

$\text{d} = 76.$

A-men.

4

Sweet is Thy mercy, Lord.

ST. ANDREW.

S.M.

$\text{d} = 76.$

$\text{C}: \frac{4}{4}$

A-men.

5

The day, O Lord, is spent.

EMMAUS.

S.M.

$\text{d} = 76.$

$\text{C}: \frac{4}{4}$

A-men.

6

DIES ILLA.

The Son of Man shall come.

S.M.

A-men

7

This is the day of light.

S.M.

cres.

ff

A - men.

8

Welcome, sweet day of rest.

S.M.

A - men.

9

ST. AGATHA.

Ye servants of the Lord.

S.M.

A-men.

10

Crown Him with many crowns.

D.S.M.

$d = 92$.

A-men.

A-men.
Org.

11

For ever with the Lord.

AT HOME.

D.S.M.

A-men.

12

The Church has waited long.

DESIDERIUM.

D.S.M.6.

$\text{d} = 72.$

cres.

Come, then, Lord Je - sus, come ! A-men.

13

As now the sun's declining rays.

HOLY TRINITY.

C.M.

$\text{d} = 66.$

<img alt="Musical score for hymn 13, As now the sun's declining rays. It consists of four staves of music in common time (indicated by '4'). The first staff uses a soprano C-clef, the second staff an alto C-clef, and the third staff a bass F-clef. The fourth staff uses a bass F-clef. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show a pattern of eighth notes. Measure 4 begins with a dotted half note followed by eighth notes. Measures 5-6 show

14 Great Father, from Thy throne above.

C.M.

$\text{d} = 63.$

A-men.

15 How calmly wakes the hallowed morn.

C.M.

$\text{d} = 66. \text{ mp}$

cres.

A-men

16 My Father, for another night.

THANKSGIVING.

C.M.

$\text{d} = 4.$

A - men.

17

O Jesu, Light of all below.

C.M.

$d = 72.$

A-men.

18

O Lord, be with us when we sail.

C.M.

$d = 69.$

A - men.

19

Remember me, shew forth my death.

C.M.

$d = 66. m.f.$

A-men.

20

The Lord be with us as we bend.

C.M.

Musical score for organ, page 10, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It starts with a dynamic of *mp* at tempo 80. The bottom staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The music concludes with the word "A-men." followed by a final cadence.

21

When all Thy mercies, O my God.

C.M.

C.m.

mf *cres* - cen - do. *f*

A-men.

22

When God of old came down from heaven.

C.M.

23

I heard the voice of Jesus say.

Vox JESU.

(Melody by SPOHR.)
D.C.M.

mf

24

Oh, walk with God, and thou shalt find.

Bold.

D.C.M.

d = 80.f

ff

f

Musical score for page 11, system 1. The music is in G major (two sharps) and common time. It consists of two staves. The top staff has a melodic line with eighth and sixteenth notes, dynamic markings 'mf' and 'cres.', and a bassoon-like line below it. The bottom staff shows a harmonic or rhythmic pattern with eighth and sixteenth notes.

Musical score for page 11, system 2. The music continues in G major and common time. The top staff features a melodic line with eighth and sixteenth notes, dynamic 'f', and a bassoon-like line. The bottom staff shows a harmonic or rhythmic pattern. The section ends with the text 'A-men.'.

25

The roseate hues of early dawn.

D.C.M.

Musical score for page 11, system 3. The music begins in A major (three sharps) and common time. The top staff has a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for page 11, system 4. The music continues in A major and common time. The top staff has a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for page 11, system 5. The music continues in A major and common time. The top staff has a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for page 11, system 6. The music continues in A major and common time. The top staff has a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic or rhythmic pattern. The section ends with the text 'A-men.'.

26

'Twas in the winter cold.

ST. SYLVESTER.

D.C.M.

St. SYLVESTER. D.C.M.

mf

dim. *p*

cres. *poco*

a. *poco.* *f* *p* *rit.*

27

All praise to Him who built the hills.

L.M.

d = 66.

A-men.

28 All praise to Thee, my God, this night.

ST. PETER.

L.M.

A-men.

29 Come, gracious Spirit, heavenly Dove.

L.M.

A-men.

30 Ere evening's shadows round me close.

LONG MILFORD.

L.M.

A-men.

31 Father! beneath Thy sheltering wing.

L.M.

Smooth.

d = 84. p

cres.

cres.

f

A - men.

32 Great God, Who, hid from mortal sight.

LITTLINGTON TOWER.

L.M.

mf

p

A-men

33

Jesu! the very thought is sweet.

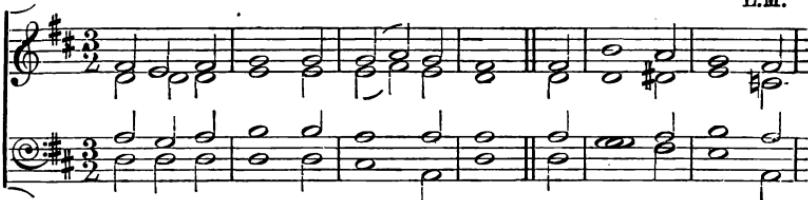
L.M.



34

Let me be with Thee where Thou art.

L.M.



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35 My God, my Father, let me rest.

COMMUNION.

L.M.

36 O day of joy, when first the light.

L.M.

37 **Ø Love, how deep, how broad, how high !**

v L.M.

A - men.

38 **Sun of my soul, Thou Saviour dear.**

L.M.

A - men.

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39 That day of wrath, that dreadful day.

L.M.

Musical score for hymn 39, "That day of wrath, that dreadful day." The score consists of four staves of music. The first staff has a tempo of $d = 68$. The second staff begins with a bassoon part. The third staff starts with a cello part. The fourth staff concludes with an "A-men." The key signature is $\text{F} \# \text{ major}$.

40 To give Thee glory, Heavenly King.

Stately.

L.M.

Musical score for hymn 40, "To give Thee glory, Heavenly King." The score consists of four staves of music. The first staff has a tempo of $d = 76$. The second staff begins with a bassoon part. The third staff starts with a cello part. The fourth staff concludes with an "A-men." The key signature is G major .

41 When I survey the wondrous Cross.

L.M.

Musical score for hymn 41, "When I survey the wondrous Cross." The score consists of four staves of music. The first staff has a tempo of $d = 54. \text{ mf}$. The second staff begins with a bassoon part. The third staff starts with a cello part. The fourth staff concludes with an "A-men." The key signature is C major .

42 When shades of night around us close.

ST. BONIFACE.

L.M.

A-men.

43 Come, magnify the Saviour's love.

ST. ALPHEGE.

D.L.M.

cres.

f

A-men.

TENORS AND BASSES.

A - men.

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D.L.M.

Amen.

46

In time of fear.

4.4.6.4.4.6.

Massive.

$\text{d} = 63. \text{ mf}$

A-men.

47

The Spring-tide hour.

4.4.6.4.4.6.

$\text{d} = 120. \text{ p}$

cres.

dim.

48 REQUIEM.

Sleep thy last sleep.

4.6.4.6. D.

Musical score for "Sleep thy last sleep." in 2/2 time, key of D major. The score consists of two staves. The first staff starts with a forte dynamic (f) and a tempo of $\text{♩} = 44$. It includes dynamics such as *cres.*, *Slower.*, *mf*, *f rall.*, *>>>*, *pp*, and *A-men.*. The second staff continues the melody. The vocal parts are written in soprano and alto clefs.

49

Come Thou, O come.

4.6.6.6.6.6.2.

Musical score for "Come Thou, O come." in 2/2 time, key of G major. The score consists of two staves. The first staff starts with a forte dynamic (f) and a tempo of $\text{♩} = 48$. The second staff begins with a dynamic of *pp*. The vocal parts are written in soprano and alto clefs. The score concludes with an *A-men.* at the end of the second staff.

50

BONCHURCH.

For ever ours.

4.10.10.10.4.

Musical score for "For ever ours." in 4/4 time, key of G major. The score consists of two staves. The first staff features a prominent bass line with sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note groups. The second staff continues the melody. The vocal parts are written in soprano and alto clefs. The score concludes with an *Amen.* at the end of the second staff.

Quick, and well marked.

5.6.6.5.9.

mf

1. The fields are all white, And the reap - ers are

Quick, and well marked.

ORGAN. *p*

few; We chil - dren are will - ing, But what can we

cres.

do To work for our Lord, to work for our Lord, to

Ver. 1, 2, 3. § || 4th verse.

work for our Lord in His har - vest? - vest? A - men.

WINTERTON.

6.4.6.4.6.6.6.4.

Musical score for hymn 52, featuring two staves of music. The top staff is in treble clef and 3/2 time, with a key signature of one flat. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. The music consists of eighth and sixteenth note patterns. The score concludes with the word "A-men." followed by a final chord.

6.4.6.4.10.10.

Musical score for hymn 53, featuring two staves of music. The top staff is in treble clef and 2/2 time, with a key signature of one flat. The bottom staff is in bass clef and 2/2 time, with a key signature of one flat. The music includes dynamic markings such as *pp*, *mf*, and *cres.*. The score ends with a final chord.



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54

Now the day is over.

(1st Setting.)

6.5.6.5.

Now the day is... o - ver, Night is draw-ing nigh, . . .

Sha-dows of the eve - ning Steal a - cross the sky. A - men.
evening Steal a - cross the sky.

55

Now the day is over.

SANDOWN.

Slowly and simply.

(2nd Setting.)

6.5.6.5.

rit.

A - men.

56

Where the mourner weeping.

6.5.6.5.

$d = 92.$

A - men.

57

When day's shadows lengthen.

6.5.6.5.6.5.

$d = 80.$

A - men.

NISSI.

6.5. Twelve lines.

Musical score for Nissi, measures 1-2. The music is in 2/4 time, key signature of two sharps. The first measure consists of six eighth notes per staff. The second measure starts with a bass note followed by six eighth notes. The tempo is marked $d = 108$, dynamic *f*. Measure 2 concludes with a repeat sign and a bass note.

Musical score for Nissi, measures 3-4. The music continues in 2/4 time with two sharps. Measure 3 features eighth-note patterns on both staves. Measure 4 begins with a bass note followed by eighth-note patterns.

Musical score for Nissi, measures 5-6. The music remains in 2/4 time with two sharps. Measure 5 shows eighth-note patterns. Measure 6 begins with a bass note followed by eighth-note patterns.

Musical score for Nissi, measures 7-8. The music is in 2/4 time with two sharps. Measure 7 consists of eighth-note patterns. Measure 8 begins with a bass note followed by eighth-note patterns.

Musical score for Nissi, measures 9-10. The music is in 2/4 time with two sharps. Measure 9 consists of eighth-note patterns. Measure 10 begins with a bass note followed by eighth-note patterns.

A-men.

59

How kind is the Saviour.

MENTONE.

6.5.6.5. D.

A - men.

60

Christian, dost thou see them.

ST. ANDREW OF CRETE.

6.5.6.5. D.

$d = 88. f$

A - men.

61

Saviour, blessed Saviour.

6.5.6.5. D.

$d = 120. f$

ff

rit.

A - men.

62

Hark, round the God of love.

ETON CLOISTERS.

Stately.

6.5.6.5.6.6.6.5.

6.5.6.5.6.6.6.5.

63

If life's pleasures cheer thee.

6.5.6.5.8.7.8.7.

$d = 108.$ *f*

mf *cres.*

A-men.

64

Thou, Whose Almighty Word.

6.6.4.6.6.6.4.

f *mf*

f > > > > *A-men.*

65

So tired! I fain would rest.

6.6.4.8.8.4.



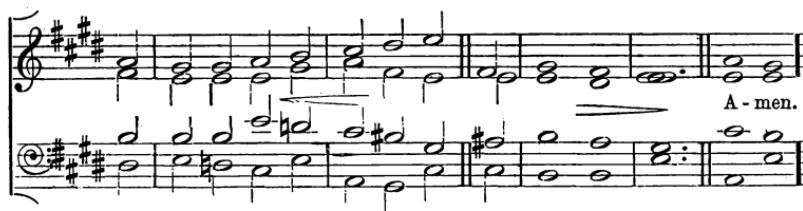
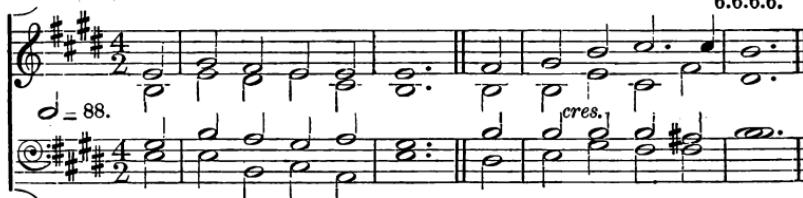
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66

God from on high hath heard.

VIA CRUCIS.

6.6.6.6.



67

Holy Father, bear me.

NOMEN DOMINI.

6.6.6.6.

Musical score for hymn 67, Nomen Domini. The score is in G major (two sharps) and common time. It consists of two staves. The first staff uses a bass clef, and the second staff uses an alto clef. The music features eighth-note patterns and a repeat sign.

Continuation of the musical score for hymn 67, showing the continuation of the melody after the repeat sign. The music continues in G major (two sharps) and common time, featuring eighth-note patterns and a final section labeled "A. men."

68

How pleasing is Thy voice.

6.6.6.4.4.4.4.

Musical score for hymn 68, How pleasing is Thy voice. The score is in G major (two sharps) and common time. It consists of two staves. The first staff uses a bass clef, and the second staff uses an alto clef. Dynamics include *mf* and *cres.*

Continuation of the musical score for hymn 68, showing the continuation of the melody. The music continues in G major (two sharps) and common time, featuring eighth-note patterns and a dynamic *f*.

Final section of the musical score for hymn 68, concluding with an Amen. The music continues in G major (two sharps) and common time, featuring eighth-note patterns and dynamics *mf*, *cres.*, and *f*.

69

Ye holy Angels bright.

(1st Setting.)

6.6.6.6.4.4.4.4.

Musical score for Ye holy Angels bright, 1st Setting. The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is A major (no sharps or flats). The vocal parts are in soprano and alto voices. The basso continuo part includes a cello line and a harpsichord line. The tempo is marked d = 92. The score concludes with an Amen at the end of the fourth staff.

70

Ye holy Angels bright.

(2nd Setting.)

6.6.6.6.4.4.4.4.

Musical score for Ye holy Angels bright, 2nd Setting. The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is A major (no sharps or flats). The vocal parts are in soprano and alto voices. The basso continuo part includes a cello line and a harpsichord line. The tempo is marked d = 80. The score includes dynamic markings: 'Massive.' over the first two staves, 'mf Sw. Org.' over the third staff, and 'Ped.' over the fourth staff. The score concludes with an Amen at the end of the fourth staff.

71

When morning gilds the skies.

LAUDES DOMINI.

Six 6's.

LAUDES DOMINI.

Six 6's.

f

cres.

A-men.

72

Arise, O Lord, and shine.

ST. JAMES-THE-LESS.

6.6.6.6.8.8.

ST. JAMES-THE-LESS.

6.6.6.6.8.8.

f

cres.

A-men.

73

Father of all, to Thee.

VIA PACIS.

6.6.6.6.8.8.

$\text{G}^{\#} \frac{4}{2}$

$\text{G} = 104.$

VIA PACIS.

6.6.6.6.8.8.

74

Rejoice, the Lord is King.

REJOICE.

6.6.6.6.8.8.

$\text{G}^{\#} \frac{4}{2}$

REJOICE.

6.6.6.6.8.8.

A-men.

75

Up, now, my soul, 'tis day.

6.6.8.4.



dim. cres. A - men.

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76

I gave my life for thee.

ST. OLAVE.

Very slow, smooth and sustained.

6.6.8.4.6.6.

cres.

mf dim. p A - men.

77

Whence shall my tears begin.

Covenant.

6.6.8.6.10.10.

1

d = 54. *f*

cres. *f*

dim. *rit.* *A - men.*

78

Thou, who didst stoop below.

6.6.10.6.6.10.

KENOSIS.

Handwritten musical score for two staves. The top staff is in common time (C), major key (F#), and has a tempo of d=72. It consists of two measures of eighth-note patterns. The bottom staff is in common time (C), major key (F#), and has a tempo of d=72. It consists of two measures of eighth-note patterns.

A - men.

79 Standing forth in life's rough way.

WEST DEAN.

7.4.7.4. D.

A-men.

80

How the sighs and the sorrows.

7.5.6.5.6.

The musical score for hymn 80 consists of three staves of music. The top staff uses a treble clef, a key signature of four sharps, and a common time. The tempo is marked as d = 100. The middle staff uses a bass clef, a key signature of two sharps, and common time. The bottom staff uses a bass clef, a key signature of two sharps, and common time. The music features various note patterns, including eighth and sixteenth notes, and rests. The piece concludes with the word "A-men." at the end of the third staff.

81

Father, here we dedicate.

7.5.7.5. D.

ST. IGNATIUS.

The musical score for hymn 81 consists of three staves of music. The top staff uses a treble clef, a key signature of one sharp, and common time. The tempo is marked as d = 96. The middle staff uses a bass clef, a key signature of one sharp, and common time. The bottom staff uses a bass clef, a key signature of one sharp, and common time. The music includes dynamic markings such as p (piano), mf (mezzo-forte), and f (fortissimo). The piece concludes with the word "A-men." at the end of the third staff.

82

Every morning the red sun.

AURORA.

7.5.7.5.7.7.

83

O happy band of pilgrims.

7.6.7.6.

84

When we in holy worship.

7.6.7.6.

The musical score consists of six staves of music. The first five staves are in 2/4 time, while the last staff is in common time. The key signature is one sharp (F major). The music features eighth and sixteenth note patterns. The score concludes with an "A-men" ending.

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MORN OF GLADNESS.

7.6.7.6.7.6.7.6.6.8.4.

REFRAIN.

A-men.

87

VENITE AD ME.

Come unto Me, ye fainting.

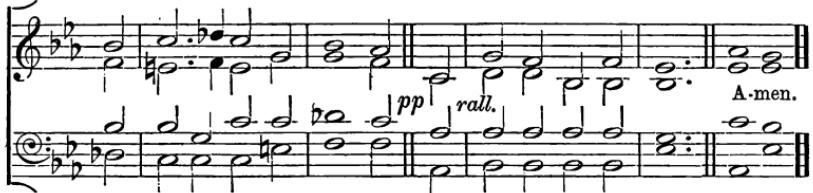
7.6.7.6. D.

A-men.

88

Come unto Me, ye weary.

7.6.7.6. D.



89 I lay my sins on Jesus.

7.6.7.6. D.

Slow, smooth, and tenderly.

$\text{d} = 72.$ *p*

90 Let our Choir new anthems raise.

ST. JOSEPH OF THE STUDIUM.

7.6.7.6. D.

91 O day of rest and gladness.

ST. ANSELM.

7.6.7.6. D.



Continuation of the musical score with dynamics 'dim. e rall.' and 'mp' and text 'A-men.'

92

© Jesu, © Redeemer.

7.6.7.6. D.

First system of the hymn tune 'Jesu, Redeemer' in G major, 2/4 time. Includes tempo 'd = 84.'

Second system of the hymn tune 'Jesu, Redeemer' in G major, 2/4 time.

Third system of the hymn tune 'Jesu, Redeemer' in G major, 2/4 time.

Fourth system of the hymn tune 'Jesu, Redeemer' in G major, 2/4 time. Includes text 'A-men.'

93

O voice of the Beloved.

O VOICE.

7.6.7.6. D.

$\text{d} = 112.$

94

O Word of God Incarnate.

WAKEFIELD.

7.6.7.6. D.



95 Stand up! stand up for Jesus!

STAND UP.

7.6.7.6. D.



d = 92. m.f.

f

rit. *dim.*

A - men.

d = 72. mp



Slower.

A-men.

98

When, His salvation bringing.

7.6.7.6. D.

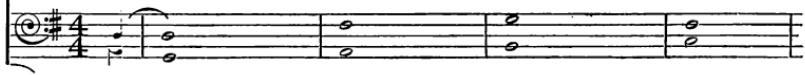
A-men.

7.6. Twelve lines.

SOPRANOS.



1. The sow - er went forth sow - ing, The seed in se - cret slept Through



HARMONY.



weeks of faith and pa - tience, Till out the green blade crept; And



warm'd by gold - en sun - shine, And fed by sil - ver rain, At



last the fields were whit - en'd To har - vest once a - gain. O



THE SOWER WENT FORTH SOWING.

a tempo.

praise the heaven-ly Sow - er, Who gave the fruit-ful seed, . . And

Verses 2 & 3 D.C.

rit.

watch'd and wa - ter'd du - ly, And ri - pen'd for our need.

UNISON.

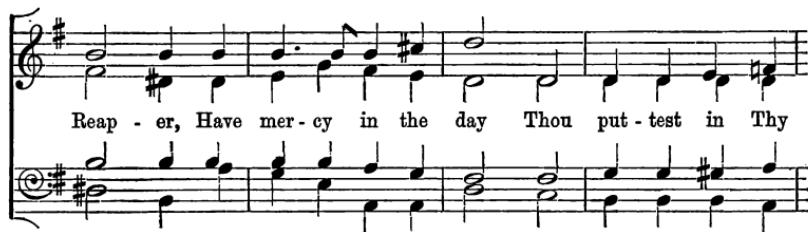
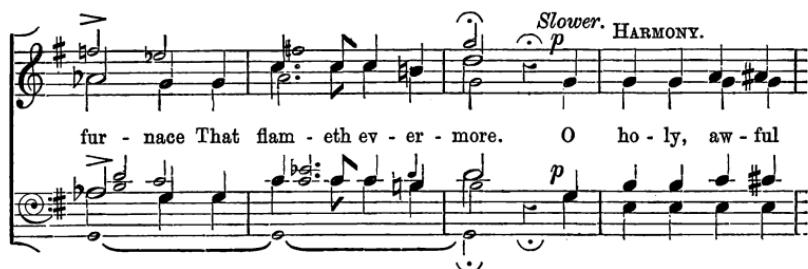
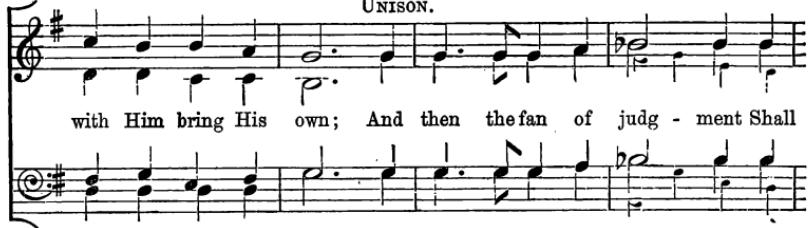
4. One day the heaven-ly Sow - er Shall reap where He hath
sown,

HARMONY.

And come a - gain re - joic - ing, And

THE SOWER WENT FORTH SOWING.

UNISON.



7.6.7.6.7.6.10.8.7.8.9.

A musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves of music. The first four staves are in common time (indicated by a 'C') and the last four are in 2/4 time (indicated by a '2'). The key signature changes between G major (two sharps), F major (one sharp), E major (no sharps or flats), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), and G major (two sharps). The vocal parts are written in soprano and alto clefs. The piano part is indicated by a treble clef and a bass clef. The tempo is marked as $d = 92$ and *mf*. The music includes various dynamics such as *ff rit.*, *cres - cen -*, *A - men.*, and *Ped.*. The score concludes with a page number *(55)*.

d = 84.

The day is past and o - ver; All thanks, O Lord, to Thee!

We pray

We pray Thee now, that sin - less The hours of dark may

We pray

be : O Je - su, keep us in Thy sight,
rall. | > - su, keep us in Thy sight,

be : O Je - su, keep us in Thy sight,
be : O Je - su, keep us in Thy sight,

Slower.

pp

And save us thro' the com - ing night. A - men.

CRUCIS UMBRA.

7.6.8.6.8.6.8.6.

A musical score consisting of two staves. The top staff is in F major (indicated by a clef and two flats) and common time. It features a bassoon part with eighth-note patterns. The bottom staff is in C major (indicated by a clef and one flat) and common time. It features a cello part with eighth-note patterns. The music consists of two measures per system, separated by a double bar line.

A musical score for piano, featuring two staves. The top staff is in G major (indicated by a G-sharp key signature) and 2/4 time. It begins with a dynamic 'p' (pianissimo). The melody consists of eighth-note patterns. The bottom staff is in C major (indicated by a C-sharp key signature) and 2/4 time. It also features eighth-note patterns. A crescendo 'cres.' is indicated at the end of the piece.

103

Uprose the stately temple.

With dignity.

7.6.8.6.8.6.8.6.

$\text{♩} = 96$

mf

104

O Food, the pilgrim needeth.

7.7.6.7.7.6.

$\text{♩} = 69$

p

ff

Musical score for hymn 105, featuring two staves of music. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music consists of eighth and sixteenth note patterns. A dynamic marking 'rall.' is placed above the top staff, and the word 'A-men.' is written below the bottom staff.

105 Gird your loins about with truth.

MONTEITH.

With vigour.

7.7.7.3.

Continuation of the musical score for hymn 105, showing two staves of music. The top staff has a key signature of one flat and a tempo of 7. The bottom staff has a key signature of one flat. The music includes eighth and sixteenth note patterns.

Continuation of the musical score for hymn 105, showing two staves of music. The top staff has a key signature of one flat. The bottom staff has a key signature of one flat. The music includes eighth and sixteenth note patterns. The word 'A-men.' is written below the bottom staff.

106 Come to our poor nature's night.

ABBA.

7.7.7.5.

Musical score for hymn 106, featuring two staves of music. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music consists of eighth and sixteenth note patterns. A tempo marking 'd = 80.' is placed below the top staff.

Continuation of the musical score for hymn 106, showing two staves of music. The top staff has a key signature of one flat. The bottom staff has a key signature of one flat. The music includes eighth and sixteenth note patterns. The word 'A-men.' is written below the bottom staff.

107

When the day of toil is done.

7.7.7.5.

d = 72. *mp*

rit.

A-men.

108

Would you gain the best in life.

7.7.7.5. D.

In march time.

In march time.

A-men.

CLOISTERS.

PART I.

7.7.7.6.

Org.

PART II.

PART III.

A - men.

110

Earthly pilgrim, joyful see.

7.7.7.7.

Musical score for hymn 110, featuring two staves of music. The top staff is in common time (indicated by a '2') and G major (indicated by a '4'). The tempo is marked as $d = 80$. The bottom staff follows the same time signature and key. The music consists of eighth-note patterns. The piece concludes with an Amen at the end of the second system.

111

Praise, O praise our God and King.

7.7.7.7.

Musical score for hymn 111, featuring two staves of music. The top staff is in common time (indicated by a '2') and G major (indicated by a '4'). The tempo is marked as $d = 80$ and *Vigorous*. The bottom staff follows the same time signature and key. The music includes dynamic markings like *f* and *rall.* The piece concludes with an Amen at the end of the second system.

112

Princes of the Court on high.

7.7.7.7.

Musical score for hymn 112, featuring two staves of music. The top staff is in common time (indicated by a '2') and G major (indicated by a '4'). The tempo is marked as $d = 84$. The bottom staff follows the same time signature and key. The music includes dynamic markings like *p* and *rall.* The piece concludes with an Amen at the end of the second system.

113

Softly now the light of day.

7.7.7.7.

DULCE. Slow.

$d = 66.$ p

cres. *dim.* *rit!* A-men.

114

The Virgin stills the crying.

7.7.7.7.6.4.

Allegretto non troppo.

$d = 60.$ mf

Più lento.

p

dim.

115

Jesu, Sun of Righteousness.

7.7.7.7.7.3.

A - men.

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116

Quiet, Lord, this trembling frame.

Six 7's.

cres.

p

cres.

dim.

A-men.

ST. THERESA.

SOPRANOS OR TENORS.

(1st Setting.)

7.7.7.7.7.7.6.7.

When the twi - light ga - thers fast, With a qui - et still and
deep, When the bu-sy day has past, And the wea - ry falls on sleep."

VOICES IN HARMONY.

When the life-long toil is o'er, At the setting of the sun, Comes
joy for ev - er - more, comes joy for ev - er - more, comes
joy, comes joy for ev - er - more, comes
joy for ev - er - more, ...

joy for ev-ermore, With the Master's word "Welldone." A - men.

(2nd Setting.)

7.7.7.7.7.6.7.

When the twilight gathers fast.
(2nd Setting.)
7.7.7.7.7.6.7.

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Eight 7's.

Christ the Lord is risen to-day.
Eight 7's.

120 Come, ye thankful people, come.

Eight 7's.

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Eight 7's.

2/4 time signature, key signature of one flat. Dynamics: $d = 80$, crescendo (cres.), decrescendo (dim.). Measure 1: Treble clef, bassoon part. Measure 2: Bass clef, piano part.

2/4 time signature, key signature of one sharp. Dynamics: ritardando (rit.), decrescendo (dim.). Measure 3: Treble clef, bassoon part. Measure 4: Bass clef, piano part.

2/4 time signature, key signature of one sharp. Dynamics: pp . Measure 5: Treble clef, bassoon part. Measure 6: Bass clef, piano part.

2/4 time signature, key signature of one sharp. Dynamics: crescendo (cres.), forte (f), decrescendo (dim. p), Amen. Measure 7: Treble clef, bassoon part. Measure 8: Bass clef, piano part.

Eight 7's.

A musical score for two voices. The top voice is in G major, common time, with a tempo of 88 BPM. The bottom voice is in C major, common time. The vocal parts are separated by a brace. The music consists of eight measures of eighth-note patterns.

A continuation of the musical score from the previous system. The top voice begins with a melodic line, while the bottom voice provides harmonic support. The music continues for eight measures.

A continuation of the musical score. The top voice has a sustained note followed by a melodic line, and the bottom voice provides harmonic support. The music continues for eight measures.

A continuation of the musical score. The top voice has a sustained note followed by a melodic line, and the bottom voice provides harmonic support. The music continues for eight measures. The organ part is indicated with "Org." below the staff.

A continuation of the musical score. The top voice has a sustained note followed by a melodic line, and the bottom voice provides harmonic support. The music continues for eight measures. The organ part is indicated with "Org." below the staff. The word "A-men." appears at the end of the measure.

With spirit.

Eight 7's.

$\text{G}^{\#}\ \text{3}$

$d=126.$

124 Ring the bells, the Christmas bells.

CARILLON.

7.7.7.7. D., with Chorus.

The musical score consists of six staves of music. The top four staves represent the Carillon part, each with a treble clef, a key signature of two sharps, and a 2/4 time signature. The bottom two staves represent the Chorus part, also with a treble clef, two sharps, and 2/4 time. The music is divided into measures by vertical bar lines. The first measure of the Carillon part starts with a dynamic of *f*. The Chorus part begins with a dynamic of *p*. The vocal line for the Chorus includes lyrics such as "Ring the mer - ry Christ-mas bells; Chime out the won - drous sto - ry;..." and "Glo - ry be to God on high, For ev - er-more be glo - ry. A-men." The score concludes with a final measure of the Carillon part.

125

How the labourer's task is o'er.

HEBRON.

Smoothly.

7.7.7.7.8.8.

126

Break forth, O earth, in praises.

7.7.8.7. D.

A - men.

127 Gentle Shepherd, Thou hast stilled.

7.8.7.8.7.7.

d = 69. P

A - men.

128

Pilgrim, bend thy footsteps on.

7.8.8.6.8.7.

Musical score for Pilgrim, bend thy footsteps on. The score consists of four staves of music in common time, key signature of one flat. The first three staves are in soprano range, and the fourth staff is in bass range. The vocal line is primarily composed of eighth and sixteenth notes. Measure 1 starts with a piano dynamic (p). Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 begins with a forte dynamic (f). The vocal line concludes with a final cadence in measure 5, followed by a repeat sign and a continuation of the melody. The bass line provides harmonic support throughout the piece.

129 I know not if or dark or bright shall be my lot.

CANTERBURY.

VERSES 1-4.

8.4.8.4. D.

Musical score for I know not if or dark or bright shall be my lot. The score consists of two staves of music in common time, key signature of one sharp. The vocal line is primarily composed of eighth and sixteenth notes. The lyrics begin with "1. I know not if or dark or bright Shall be my lot;". The bass line provides harmonic support throughout the piece.

If that where-in my hopes de-light Be best or not.

2. My barque is waft-ed to the strand By breath Di - vine;

Ped.

And on the helm there rests a hand O - ther than mine.

VERSE 5.
Safe to the land—safe to the land, The end is this; And

then with Him go hand in hand Far in - to bliss. A - men.

Ped.

8.4.8.4.8.8.4.

131 Praised from sleep, to Thee we kneel.

8.4.8.8.4.4.7.

Musical score for hymn 131, first two staves. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The tempo is d = 66, marked 'p' (piano). The dynamics 'cres.' (crescendo) and 'dim.' (diminuendo) are indicated. The music consists of two staves, each with four measures. The first staff starts with a whole note followed by quarter notes. The second staff starts with a half note followed by eighth notes.

Musical score for hymn 131, middle section. The key signature changes to B-flat major (two flats). The time signature is common time (indicated by '4'). The dynamics 'f' (fortissimo), 'p' (piano), 'cres.', and 'dim.' are indicated. The music consists of two staves, each with four measures. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical score for hymn 131, final section. The key signature changes to B-flat major (two flats). The time signature is common time (indicated by '4'). The dynamics 'p' (piano), 'rit.' (ritardando), 'pp' (pianissimo), and 'A-men.' are indicated. The music consists of two staves, each with four measures. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

132

Art thou weary?

8.5.8.3.

Musical score for hymn 132, first section. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The music consists of two staves, each with four measures. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical score for hymn 132, final section. The key signature changes to B-flat major (two flats). The time signature is common time (indicated by '3'). The dynamics 'A-men.' are indicated. The music consists of two staves, each with four measures. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

133

O Paradise, O Paradise.

PARADISE.

8.6.8.6.6.6.6.6.

d = 80.

Amen.

134

O little town of Bethlehem.

(1st Setting.)

BETHLEHEM-EPHRATAH.

8.6.8.6.7.6.8.6.



135

¶ little town of Bethlehem.

(2nd Setting.)

8.6.8.6.7.6.8.6.

BETHLEHEM.

○ little town of Bethlehem,
(3rd Setting.)

8.6.8.6.7.6.5. δ.

Simply.

8.6.8.6.7.6.5. δ.

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Rest in the Lord : rest, weary heart.

BICKERSTETH.

8.6.8.6.8.6.8.4.



138 Ye that have spent the silent night.

8.6.8.6. D.

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139

To God the Lord with one accord.

8.6. Twelve lines.

FINE.

D.C.

A-men.

140

Saviour, now the day is ended.

LINGWOOD.
Slow.

8.7.8.5.7.7.

141 Gently, Lord, O gently lead us. 8.7.8.7.

Smoothly.

$\text{d} = 76. \text{ mf}$

A-men.

cres.

p

A-men.

142 Hallelujah! He is risen. 8.7.8.7.4.7.

Sv. Org.

Gt. Org.

He is ris - en!

ff

A - men.

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143 Lord, dismiss us with Thy blessing.

ETON COLLEGE.

8.7.8.7.4.7.

cres.
dim.
A-men.

144 Lord, the shades of night surround us.

8.7.8.7.4.7.

Slow and smooth.



145 Take the Name of Jesus with you.

THE PRECIOUS NAME.

8.7.8.7.6.7.

CHORUS.

Pre - cious Name, O . . . how sweet!

Hope of earth and joy . . . of heaven! A - men

146 Through the day Thy love has spared us.

8.7.8.7.7.7.

d = 54.

Slower.

A - men.

147 Thousand stars in Heaven.

8.7.8.7.8.7.



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148 Hark! the sound of holy voices.

CARLTON.

8.7.8.7. D.

$\text{C} = 84.$

A-men.

149

He that goeth forth with weeping.

8.7.8.7. D.

150

I've found a friend; oh, such a friend.

HIS FOR EVER.

8.7.8.7. D.

151 Light of those whose dreary dwelling.

8.7.8.7. D.

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152

Lord, Thy glory fills the heaven.

ST. HILDA.

8.7.8.7. D.

A - men.

153

Lord, Thy ransom'd Church is waking.

8.7.8.7. D.



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154 Now, on land and sea descending.

8.7.8.7. D.

p
d = 84.

cres. *cres.* *f.d.*

mf *rit.* *A-men.*

155 Souls of men! why will ye scatter?

FABER.

8.7.8.7. D.

A - men.

156 There is no name so sweet on earth.

THE BLESSED NAME.

8.7.8.7. D.



157 The journey done, the rest begun.

AVONDALE.

8.7.8.7. D.



158 Now the light of heaven is stealing.

8.7.8.7.8.8.

d = 66. *mp*

cres.

rall.

mp

A-men.

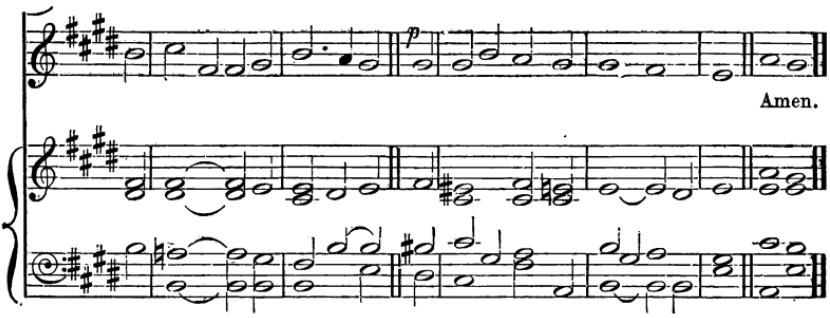
159 O Father blest! Thy Name we sing.

8.7.8.7.8.8.

VOICES IN UNISON.

mf

mf



160

We come unto our fathers' God.

THE GOLDEN CHAIN.

8.7.8.7.8.8.7.

A - men.

161 There is an hour of peaceful rest.

Smooth and slow.

8.7.8.8.7.

162 Thou art coming, O my Saviour.

SPES BEATA.

8.7.8.8 7.7.7.7.7.

163 To Thee, O Comforter Divine.

8.8.6.

To Thee, O Com-fort - er Di-vine, For all Thy grace and pow'r be - nign,

Sing we Al - - - le - lu - ia. . . . A - men.

164 Thou, who dost build for us on high.

8.8.6.4.

A - men

165 And is it true, as I am told?

THE LITTLE LAMB.

Andante.

8.

8.8.6.8.8.6.

And is it true, as I am told, That there are
lamb's with-in the fold Of God's be lov - ed Son? That

Je-sus Christ, with tender care, Still in His arms most gently bear The

help-less lit - tle one. And I, a one. A - men.

Verses 1, 2, & 3. || Last verse.

(98)

166

Jesu, all hail, Who for our sin.

8.8.6.8.8.6.

d = 69. *m.f.*

p *mf*

cres. *f* *rall.* *A-men.*

167

O joyful sound! O glorious hour!

ST. AUGUSTINE.

8.8.6.8.8.6.

f

p

f *A-men.*

168 Lo, sea and land their gifts outpour.

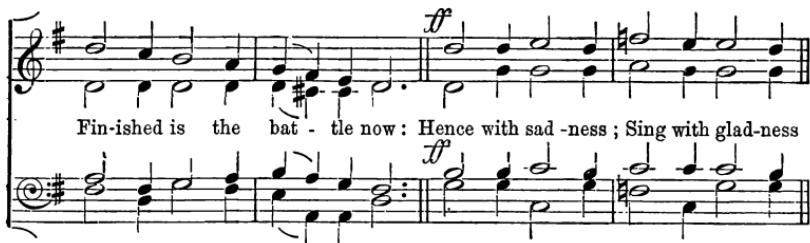
8.8.6.8.8.6.4.4.6.

The musical score for hymn 168 consists of four systems of music. The top system starts with a treble clef, a key signature of two sharps, and common time. It features a soprano line and a bass line. The second system begins with a bass clef, continuing the soprano and bass lines. The third system starts with a treble clef, continuing the soprano and bass lines. The fourth system starts with a bass clef, continuing the soprano and bass lines. The music concludes with a final cadence where the soprano has a sustained note followed by a bass note, with the word "Amen." written below the bass staff.

169 The crown is on the Victor's brow.

8.8.7.4.4.4.

The musical score for hymn 169 consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It features a soprano line and a bass line. The second system starts with a bass clef, continuing the soprano and bass lines. The lyrics "Al-le - lu - ia! Al-le - lu - ia! The crown is on the Vic-tor's brow;" are written below the bass staff. The music concludes with a final cadence where the soprano has a sustained note followed by a bass note.



Verses 1 to 4. Last verse.

Al le lu ia ! Al le - le lu ia ! A - men.

170

By the Cross sad vigil keeping.

SONG OF MAN.

8.8.7.8.8.7.

$\text{d} = 72$

A - men.

171 From the Cross the Blood is falling.

GENOA.

8.8.7.8.8.7.

172 Near the Cross was Mary weeping.

NEAR THE CROSS.

8.8.7.8.8.7.

173

Praise, O Zion, thy salvation.

8.8.7.8.8.7.

$\text{G}^{\#}\text{F}$

$\text{d}=76, \text{f}$

Amen.

174

The strife is o'er, the battle done!

MAGDALE.

 $\text{d}=84.$

8.8.8., with Alleluia.

175 O Lord of heaven, and earth, and sea.

8.8.8.4.

The musical score for hymn 175 consists of two staves of music. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves have a common time signature (indicated by a 'C'). The music features various note values including eighth and sixteenth notes, and rests. The melody is simple and repetitive, with some harmonic changes indicated by key signatures.

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176 The radiant morn hath passed away.

SUNSET.

8.8.8.4.

The musical score for hymn 176 consists of two staves of music. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves have a common time signature (indicated by a 'C'). The music features eighth and sixteenth notes, and rests. The melody is simple and repetitive, with some harmonic changes indicated by key signatures.

177 Just as I am, without one plea.

JUST AS I AM.

8.8.8.6.

The musical score for hymn 177 consists of two staves of music. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves have a common time signature (indicated by a 'C'). The music features eighth and sixteenth notes, and rests. The melody is simple and repetitive, with some harmonic changes indicated by key signatures. A dynamic marking 'Slower.' is placed above the top staff, and a dynamic marking 'f' (fortissimo) is placed above the bottom staff.

178 O Thou, Who in the light dost dwell.

8.8.8.6.

$d = 58.$

A-men.

179 Lord of the harvest, Thee we hail.

(1st Setting.)

8.8.8.8.4.4.8.

$d = 88.$

A-men.

180

Lord of the harvest, Thee we hail.

(2nd Setting.)

8.8.8.8.4.4.8.

181

Hosanna to the living Lord.

8.8.8.8.4.7.

182

O Love that wilt not let me go.

SOMERLEYTON.

(1st Setting.)

8.8.8.6.

Musical score for hymn 182, Somerleyton setting, 1st Setting. The score consists of four staves of music in common time, key signature of three sharps. The vocal parts are in soprano and alto voices. The piano accompaniment features bass and treble staves. The music includes dynamic markings like 'cres.' and 'A-men.'

183

O Love that wilt not let me go.

(2nd Setting.)

8.8.8.6.

Musical score for hymn 183, 2nd Setting. The score consists of four staves of music in common time, key signature of one sharp. The vocal parts are in soprano and alto voices. The piano accompaniment features bass and treble staves. The music includes a section labeled 'A-men.'

184 Lord, in these days of humblest prayer.

ISAIAH.

8.8.8.6.6.8.6.

185 Jesu, my Lord, my God, my all.

ST. CHRYSOSTOM.

Six 8's.

Slower.

186 Lo, God is here; let us adore.

ST. JUSTIN.

Six 8's.

A-men.

187 O Thou, Whose wondrous love had given.

ST. MARY TAVY.

Six 8's.

188 O world! behold upon the Tree.

Six 8's.

Musical score for organ, page 10, measures 11-12. The score consists of two staves. The top staff is in G major, treble clef, and the bottom staff is in C major, bass clef. Measure 11 starts with a forte dynamic (f) followed by a melodic line consisting of eighth and sixteenth notes. Measure 12 begins with a dynamic marking "dim e rall." followed by a sustained note. The score concludes with the word "A-men." at the end of measure 12.

189 Victim Divine, Thy grace we claim.

. VICTIM DIVINE.

Six 8's.

A handwritten musical score for two voices. The top voice begins with a half note, followed by a whole note, then a series of eighth notes. The bottom voice enters with eighth notes. The music is written on five-line staves with a key signature of one flat and a common time signature.

A handwritten musical score for two voices. The top staff is in Treble clef, B-flat major (one sharp), and common time. The bottom staff is in Bass clef, B-flat major (one flat), and common time. Both staves begin with a quarter note followed by a half note. The Treble staff continues with a dotted half note, a whole note, and a half note. The Bass staff continues with a half note, a whole note, and a half note. The music concludes with a double bar line and repeat signs.

WOODLEIGH.

8.8.8.8.8.8.7.

Woodleigh.

8.8.8.8.8.8.7.

Org.

A - men.

Ten 8's.

$d - 80.$

Ten 8's.

Musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern: (pp), (p), (pp), (p), (pp). The bottom voice (bass clef) has a similar pattern: (pp), (p), (pp), (p), (pp). Measures 1 and 2 end with a repeat sign.

Measures 3 and 4 continue the eighth-note patterns from the previous measures. Measure 4 ends with a repeat sign.

Measures 5 and 6 continue the eighth-note patterns. Measure 6 ends with a repeat sign.

Measures 7 and 8 continue the eighth-note patterns. Measure 8 ends with a repeat sign.

Measures 9 and 10 continue the eighth-note patterns. Measure 10 concludes with the text "A - men." above the bass line.

192 Tbrice=Holy Name! that sweeter sounds.

NOMEN TERSANCTUM.

Ten 8's.

d = 84. *mf*

A-men.

193 Before the day draws near its ending.

9.8.9.8.

A - men.

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194 The day Thou gavest, Lord, is ended.

9.8.9.8.

A - men.

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195

Rest of the weary.

9.9.9.9.

$\text{d} = 84.$ *p* *cres.*

f *dim.*

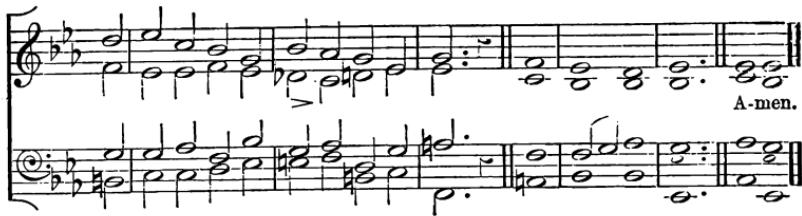
A - men.

196 O Lord, my God, do Thou Thy holy will.

KEBLE.

Smoothly.

10.4.10.4.10.4.



197 Dear Lord, I now respond to Thy sweet call.

ST. PALLADIUS.

10.4.10.4. D

10.4.10.4. D

10.4.10.4. D

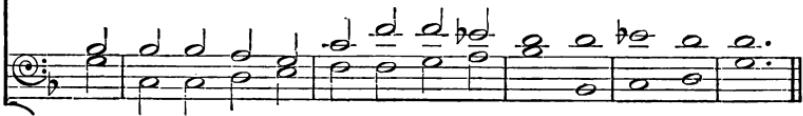
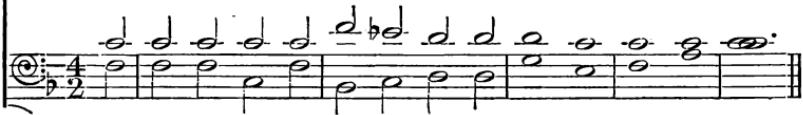
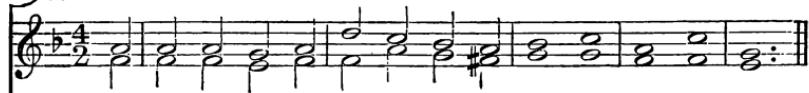
10.4.10.4. D

rall.
A - men.

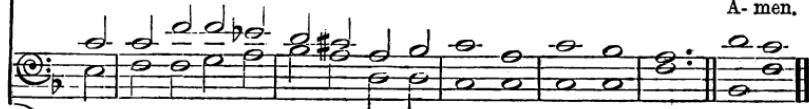
198 I do not ask, O Lord, that life may be.

AD LUCEM.

10.4.10.4. D.



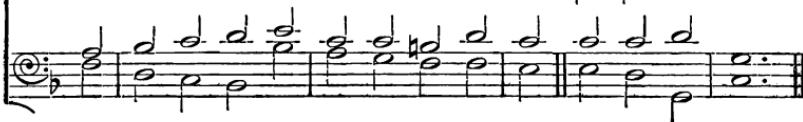
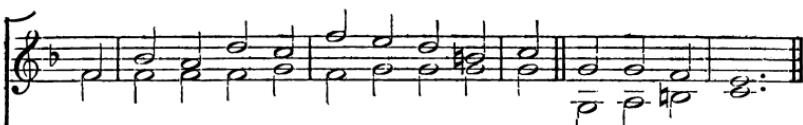
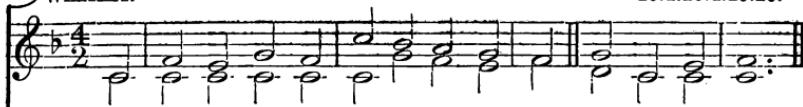
A-men.



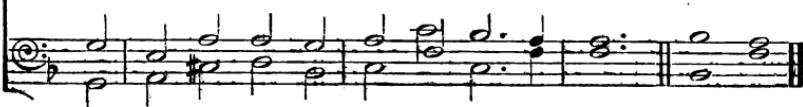
199 Jesus, Who calledest little ones to Thee.

WHATLEY.

10.4.10.4.10.10.



A - men.



200

Lead, kindly Light.

10.4.10.4.10.10.

Musical score for "Lead, kindly Light." The first system consists of two staves. The top staff is in common time (indicated by a '4') and has a tempo of d = 100. It features eighth-note patterns and a crescendo mark ("cres.") at the end of the first measure. The bottom staff is also in common time and uses quarter notes. The second system continues the musical line, starting with a dynamic "p" (piano) and a crescendo mark ("cres.") at the end of the first measure. The third system begins with a dynamic "mf" (mezzo-forte). The fourth system concludes with a dynamic "dim." (diminuendo) and ends with the word "A-men."

201 Thou didst leave Thy Throne and Thy kingly crown.

VENI, DOMINE JESU.

10.8.11.8.8.8.

Musical score for "Veni, Domine Jesu." The score consists of two staves in common time (indicated by a '4'). The top staff uses eighth-note patterns, and the bottom staff uses quarter notes. The music is divided into measures by vertical bar lines.

CHORUS.

rit.

come to my heart, Lord Je-sus, There is room in my heart for Thee. A-men.

202 Hear, O Jesu, Israel's Shepherd, hear us.

10.9.10.9.

p

mf

rall.

A - men.

203 Sing Alleluia forth in duteous praise.

10.10.7.

Musical notation for the first section of the hymn, featuring two staves in G major (two sharps) and common time. The first staff starts with a forte dynamic (f). The second staff begins with a piano dynamic (p).

FULL. 1. SING alleluia forth in duteous praise, O citizens of heaven ; in
2. Ye next, who stand before th' E-} ter-nal Light, In hymning choirs re-echo
DEC. 3. The Holy City shall take up your strain, And with glad songs resounding
CAN. 4. In blissful antiphons ye thus re - joice To render to the LORD with

Musical notation for the second section of the hymn, continuing from the first staff. The dynamic changes to crescendo (cres.) at the end of the section.

Musical notation for the third section of the hymn, starting with a mezzo-forte dynamic (mf). The dynamic changes to crescendo (cres.) at the end of the section.

DEC. 5. Ye who have gained at length your palm in bliss, Victorious ones, your chant shall
CAN. 6. From those exalted lips for e - ver ring The strains which tell the honour

Musical notation for the fourth section of the hymn, continuing from the third staff. The dynamic changes to crescendo (cres.) at the end of the section.

Musical notation for the fifth section of the hymn, starting with a piano dynamic (p). The dynamic changes to crescendo (cres.) at the end of the section.

DEC. 7. This is the rest for weary ones brought back ; This is the food and drink which

Musical notation for the sixth section of the hymn, continuing from the fifth staff. The dynamic changes to crescendo (cres.) at the end of the section.

Musical notation for the seventh section of the hymn, starting with a forte dynamic (ff). The dynamic changes to piano (p) at the end of the section. The organ part is indicated by "Org.".

FULL. 8. While Thee, CREATOR of the world, we praise For ever, and tell out in
9. To Thee, Eternal SON, our voi - ces sing; With Them to Thee, O HOLY

Musical notation for the eighth section of the hymn, continuing from the seventh staff. The dynamic changes to forte (ff) at the beginning of the section.

SING ALLELUIA FORTH IN DUTEOUS PRAISE.

sweet notes raise An end - less Al - le - lu - ia.
to the height An end - less Al - le - lu - ia.
wake a - gain An end - less Al - le - lu - ia.
thank - ful voice An end - less Al - le - lu - ia.

still be this,— An end - less Al - le - lu - ia.
of your KING,— An end - less Al - le - lu - ia.

none shall lack,— An end - less Al - le - lu - ia.

rall.
sweet - est lays An end - less Al - le - lu - ia;
GHOST, we bring, An end - less Al - le - lu - ia. A - men.
rall.

TREBLE.

ALTO.

TENOR.

BASS.

ACCOMP.

1. Great Giver of all good, to Thee a - gain We humbly now present, in

2. To Thee, in Whom we live and move, we come To praise Thee for the sheaves brought
 3. Thou dost prepare our corn, and year by year Be before Thine altar, Lord, will
 4. Thine was the former and the lat - ter rain, Enrich-ing earth, and call-ing

5. Thou openest wide, Great God, Thy bounteous hand, And far and wide ascends from
 6. Thou fill-est all that live with plen-teous - ness; They, in return, Thy Sacred

* These three bars should be first given out on the *Full Organ*, and afterwards repeated by the Voices alone.

THE HARVEST-TIDE THANKSGIVING.

joy - ous strain, Our Har - vest - tide Thanks - giv - ing.
 safe - ly home, With Har - vest - tide Thanks - giv - ing.
 we ap - pear With Har - vest - tide Thanks - giv - ing.
 forth a - gain The Har - vest - tide Thanks - giv - ing.
 all the land Glad Har - vest - tide Thanks - giv - ing.
 Name should bless In Har - vest - tide Thanks - giv - ing.

Gt. Org.

THE HARVEST-TIDE THANKSGIVING

7. Thy clouds drop fatness on the teem-ing earth, Accept these festal songs of
8. The year is crown'd with goodness, Lord, by Thee; Then meet it is that aye should

9. On every side the lit - tle hills re - joice, On every side sounds forth the
10. The valleys, thick with corn, do laugh and sing, Let all, who sow and rēap, to -
11. For all the blessings, Lōrd, Thy mer - ey gave, Praise we with this best mēmber

12. To Thee, O Trinity, in U - ni - ty, All glory, laud and èndless homage be In

THE HARVEST-TIDE THANKSGIVING.

f

"rev - 'rent mirth," This Har - vest-tide Thanks - giv - - ing.
of - fer'd be The Har - vest-tide Thanks - giv - - ing.

d d f

gt.

f

grate - ful voice Of Har - vest - tide Thanks - giv - - ing.
- ge - ther bring Their Har - vest - tide Thanks - giv - - ing.
that we have In Har - vest - tide Thanks - giv - - ing.

f

gt.

Har - vest - tide Thanks-giv - - ing. A - - men...

205

For all the Saints.

FOR ALL THE SAINTS.

10.10.10.4.

A-men.

206 Sleep on, beloved, sleep, and take thy rest.

THE BLESSED REST.
Solemnly.

10.10.10.4.



207

Abide with me.

(1st Setting.)

10.10.10.10.

Abide with me; fast falls the e - ven - tide; The darkness deepens;

Lord, with me a - bide; When other helpers fail, and com-forts flee;

Help of the helpless, O a - bide with me. A . men.

Abide with me.

(2nd Setting.)

10.10.10.10.

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209 Here, O my Lord, I see Thee face to face.

10.10.10.10.

$\text{d} = 92. \text{ mp}$



A - men.

Musical score continuation for two staves in G major, 2/4 time. The lyrics "A - men." appear at the end of the second measure of the bass staff.

210 Honour and glory, thanksgiving and praise.

10.10.10.10.

$\text{d} = 84$.

Musical score for two staves in F major, 2/3 time. The tempo is 84 BPM. The lyrics "A - men." appear in the bass staff at the end of the second measure.

Musical score continuation for two staves in F major, 2/3 time. The lyrics "A - men." appear in the bass staff at the end of the second measure.

A - men.

Musical score continuation for two staves in F major, 2/3 time. The lyrics "A - men." appear in the bass staff at the end of the second measure.

10.10.10.10.

$\text{G}^{\#} \frac{4}{4}$

$d = 104. \text{mf}$

cres.

mf

A - men.

212 Saviour, again to Thy dear Name we raise.

10.10.10.10.

$\text{G}^{\#} \frac{4}{4}$

$d = 100. \text{p}$

cres.

ff



213 The day is gently sinking to a close.

(1st Setting.)

Six 10's.

Smooth.

$\text{d} = 88. \text{ p}$

Slower. $\text{d} = 69.$

$> > > > >$ dim. p

f $>$ rit. $A\text{-men.}$

214 The day is gently sinking to a close.

(2nd Setting).

Six 10's.

The musical score consists of four staves of music in common time, treble clef, and G major. The first staff begins with a dynamic of p . The lyrics are: "The day is gently sink-ing to a close, Fainter and yet more faint the". The second staff begins with a dynamic of $cres.$. The lyrics are: "sunlight glows, O Brightness of Thy Father's Glo-ry, Thou,.. E - ter-nal". The third staff begins with a dynamic of pp . The lyrics are: "Light of Light, be with us now: Where Thou art present, darkness cannot be:". The fourth staff begins with a dynamic of $cres.$, followed by $dim.$ and $rit.$. The lyrics are: "Midnight is glo - rious noon, O Lord, with Thee. A - men."

215 More love, O Christ, to Thee, more love to Thee.

10.10.12.4.

The musical score consists of two staves of music in common time, bass clef, and C major. The first staff begins with a dynamic of p . The second staff begins with a dynamic of p .

Slower.

A - men.

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216

Still will we trust.

DIADEMA.

11.10.11.6.

$d = 112.$ *f*

cres.

ff

rit.

A - men.

217 Brightest and best of the sons of the morning.

11.10.11.10.

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The vocal parts are written in a rhythmic style using dots and vertical stems. The lyrics are as follows:

Brightest and best of the sons of the morning,
A - men.

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218 Father, in Thy mysterious presence kneeling.

11.10.11.10.

The musical score consists of two staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is A-major (no sharps or flats). The time signature is common time (indicated by '3'). The vocal parts are written in a rhythmic style using dots and vertical stems. The lyrics are as follows:

Fa - ther, in Thy mys - te - rious pre - sence kneel - ing;

The musical score consists of two staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is A-major (no sharps or flats). The time signature is common time (indicated by '3'). The vocal parts are written in a rhythmic style using dots and vertical stems. The lyrics are as follows:

Fain would our souls feel all Thy kind - ling love;

For we are weak, and need some deep revealing . . .

rall.

Of trust, and strength, and calmness from above. Amen.

219

○ Perfect Love.

11.10.11.10.

mf

p

cres.

A-men.

11.10.11.10.









221 Bark! bark, my soul: angelic songs are swelling.

PILGRIMS.

11.10.11.10.9.11.

$d = 104.$ *f*

p

pp

ff

rit.

A - men.

222 Thou knowest, Lord, the weariness and sorrow.

11.10.11.10.10.10.

d = 100.

A little slower.

A - men.

223

Lord of our life.

CLOISTERS.

11.11.11.5.

11.11.11.5.

p

cres.

cen - do. f

A - men.

224 Now God be with us, for the night is closing.

HOREB.

11.11.11.5.

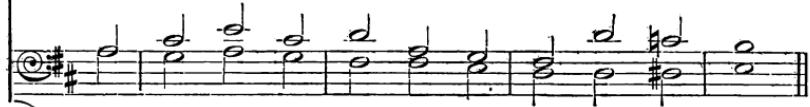
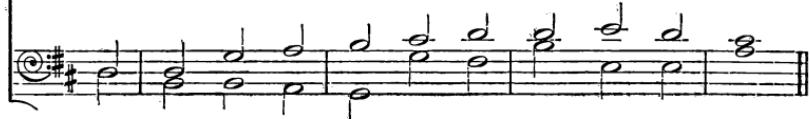
d = 100.

A - men.

225 I met the Good Shepherd just now on the plain.

THE GOOD SHEPHERD.

11.11.11.11.



A - men.



SALVE FESTA DIES.

Five 11s.



Musical score for two voices (bass and soprano) in B-flat major, common time. The bass part begins with a bass clef, two flats, and common time. The soprano part begins with a soprano clef, two flats, and common time. Both voices sing eighth-note patterns.

Musical score for two voices (bass and soprano) in B-flat major, common time. The bass part begins with a bass clef, two flats, and common time. The soprano part begins with a soprano clef, two flats, and common time. Both voices sing eighth-note patterns.

Musical score for two voices (bass and soprano) in B-flat major, common time. The bass part begins with a bass clef, two flats, and common time. The soprano part begins with a soprano clef, two flats, and common time. Both voices sing eighth-note patterns.

Musical score for two voices (bass and soprano) in B-flat major, common time. The bass part begins with a bass clef, two flats, and common time. The soprano part begins with a soprano clef, two flats, and common time. Both voices sing eighth-note patterns.

227 Holy, Holy, Holy, Lord God Almighty.

ST. PHILIP.

11.12.12.10.

228 O come to the merciful Saviour.

ST. BOTOLPH.

12.11.12.11.

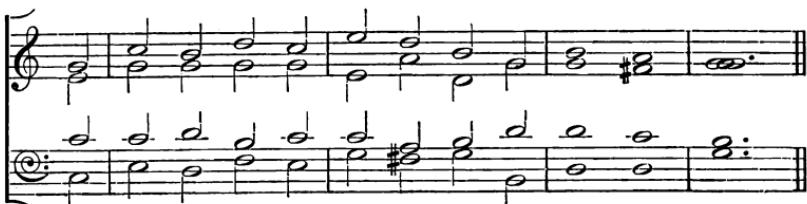


229

Ye of the Father loved.

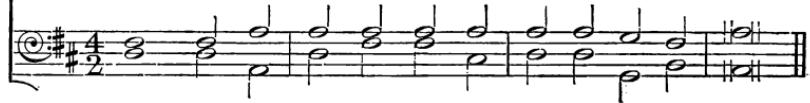
MANSFIELD.

12.12.8.8.



HOLY DAY.

12.12.12.12.



A-men.



13.11.13.11.

2/4 time, B-flat major. Treble and bass staves. The bass staff has a dynamic 'p' (piano). The key signature changes to A major (no sharps or flats) at the end of the section.

2/4 time, A major. Treble and bass staves. The key signature changes to A major at the end of the section.

2/4 time, A major. Treble and bass staves. The key signature changes to A major at the end of the section. A dynamic 'cres.' (crescendo) is indicated above the bass staff.

2/4 time, A major. Treble and bass staves. The key signature changes to A major at the end of the section. A dynamic 'p' (piano) is indicated above the bass staff. The word 'A-men.' appears at the end of the section.

Six 14's.

Allegro. $\text{d} = 126.$

It was the ve - ry noon of night: the stars a - bove the fold, .. More

$m\text{f}$

sure than clock or chim - ing bell, the hour of mid-night told: When

p

from the heav'ns there came a voice, and forms were seen to shine, . . Still

cen - do.

bright'-ning as the mu - sic rose with light and love di - vine. With

love di - vine, the song be - gan; there shone a light se - rene: O,

who hath heard what I have heard, or seen what I have seen? O,

rit.

who hath heard what I... have heard, or seen what I have seen?

233 Alleluia! Alleluia! hearts and voices heavenward raise.

15 15.15.15.

d = 84.

A-men.

234 High in heaven the sun shines his worship to Thee.

WALSINGHAM.

Irregular.

High in heaven the sun Shines his wor - ship to Thee;
The bird in the brightness Sings his hymn from the tree.

Organ ad lib.

Thou art praised on the earth, Thou art praised in the sky,

Last comes Thine own crea - ture, To praise Thee, Most High... A - men.

235 I know not what may befall me.

ONUS MEUM LEVE.

Slow.

Irregular.

I know not what may befall me.



236 In sweet consent let all the Anthem sing.

P.M.

In sweet consent let all the an - them sing, Al - le - lu - ia;

Come, all earth's peoples, praise the E - ter - nal King: Al - le - lu - ia.

Shout, choirs of angels, shout through-out the sky, Al - le - lu - ia;

And, ye blest souls in Para-dise, re - ply, Al - le - lu - ia. A-men.

Irregular.

Let all.. our breth - ren join in one, To

lift the heart and voice, The Lord hath done great things for us, And

there-fore we re - joice, and there-fore we re - joice! For the

har - vest of by - gone a - ges, In the hope of the com - ing

days, Go in - to His gates with thank - ful-ness, And

Verses 2 & 3. | *Last Verse.*

in - to His courts with praise. We praise. A - men.

238 Let us all in concert sing Alleluia!

Irregular.

Let us all in concert sing Al - le - lu - ia! Let the people echoing ring,

Praising the E - ter - nal King, Al - le - lu - ia.

Slowly.

Lit - tle beam of ro - sy light, Who has made you shine so

Slowly.

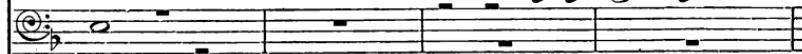
ORG.

SOPRANOS. "Tis our Fa - - - ther."



Lit - tle bird, with gold - en

TENORS. 



bright?

cres.

Copyright, 1896, by Novello, Ewer and Co.

LITTLE BEAM OF ROSY LIGHT.

"'Tis our Fa - ther, 'Tis our

wing, Who has taught you how to sing?



Fa - ther, God a - bove; He has made us,

rall.

He is love." A - men.

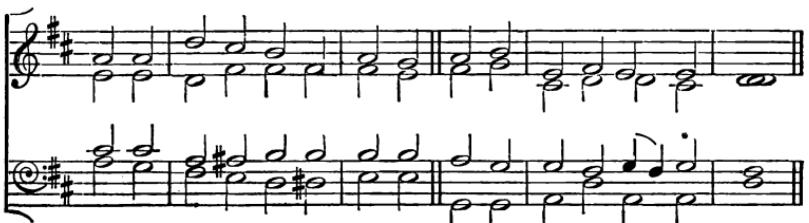
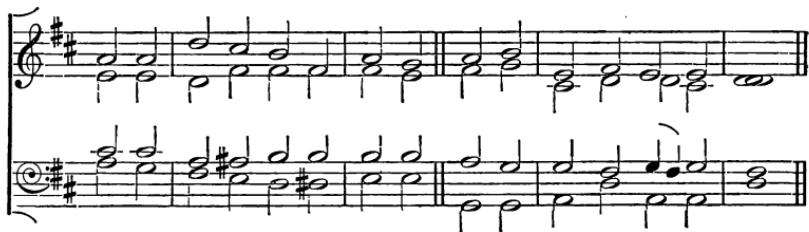


rall.



240 Lo, the bread which Angels feedeth.

P.M.



Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. Both staves are in common time with a key signature of one sharp. The music consists of two measures. Measure 1 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 2 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G).

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. Both staves are in common time with a key signature of one sharp. The music consists of two measures. Measure 3 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 4 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G).

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. Both staves are in common time with a key signature of one sharp. The music consists of two measures. Measure 5 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 6 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G).

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. Both staves are in common time with a key signature of one sharp. The music consists of two measures. Measure 7 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 8 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G).

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. Both staves are in common time with a key signature of one sharp. The music consists of two measures. Measure 9 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 10 starts with a half note followed by eighth-note pairs (G, A), (B, C), (D, E), (F, G).

THE GOOD SHEPHERD.

TREBLES ONLY.

P.M.

I was wan-der-ing and wea - ry, When my Sa - viour came

to me; For the ways of sin grew drea - ry, And the world had ceas'd to

woo me: And I thought I heard Him say, As He came a-long His

way, O wand'ring souls! come near Me; My sheep should never

f I am the Shep-herd true.
f fear Me: I am the Shepherd, the Shep-herd true. A - men.

Musical score for page 242, first system. The music is in common time with a key signature of one sharp. It consists of two staves. The top staff starts with a forte dynamic (f). The bottom staff has a bass clef and includes a pedal point instruction "Ped." with a bracket under the bass line. The music features various note values including eighth and sixteenth notes, and rests.

Musical score for page 242, second system. The music continues in common time with a key signature of one sharp. The two staves show a continuation of the melodic line and harmonic progression from the previous system.

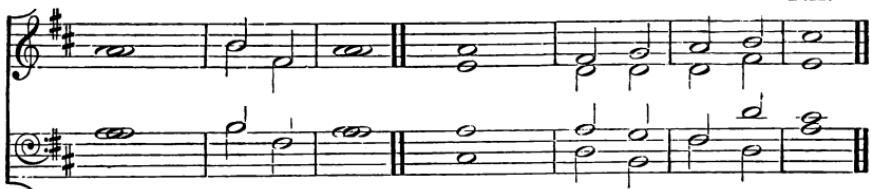
Musical score for page 242, third system. The music continues in common time with a key signature of one sharp. The two staves show a continuation of the melodic line and harmonic progression from the previous systems.

Musical score for page 242, fourth system. The music continues in common time with a key signature of one sharp. The two staves show a continuation of the melodic line and harmonic progression from the previous systems.

Musical score for page 242, fifth system. The music continues in common time with a key signature of one sharp. The two staves show a continuation of the melodic line and harmonic progression from the previous systems. The piece concludes with an Amen at the end of the fifth system.

(1st Setting.)

P.M.



I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.

<i>f</i> 1	THE	foe	behind,	deep	be-	fore,	Our hosts have	dared and	past the	sea:
2	Lift up,	lift up		voi - ces		now!	The whole wide			
<i>f</i> 3	Happy	morrow,	turning sor-	peace and	mirth!		Bondage end- ing, Love des-	world re-	joi - ces	now!
			row Into				cend - ing	O'er the		earth!
<i>p</i> 4	Nolonger	must		mourn-ers	weep,		Nor call de-	part - ed	Christians	dead
<i>mf</i> 5	Now,	once		mor - tal	eyes:	<i>f</i> For CHRIST		ris'n, and	man shall	rise.
<i>p</i> 6	It is not	exile,		rest on	high:	It is not	sad - ness,	peace from	strife:	
<i>f</i> 7	Where our ban-	ner leads us,		safe - ly	go.	Where our Chief precedes us,				
	We may						We may	face the	foe.	
8	He shall soon	deliver from		ev' - ry	woe;	Alleluia,	If His	paths ye	tread.	
9	With loins up-	girt, and		staff in	hand,	And hasty	mien and	san-dalled	feet,	
10	So shall He	collect us, di-		E - gypt's	strand:	So shall He precede us, and feed us, and	lead us To	Ca-naan's	land.	
		rect us, pro-								
		tect us, From								

THE FOE BEHIND, THE DEEP BEFORE.

J. BARNBY.



1 And Pharaoh's warriors	strew the	shore,	And Israel's	ran-somed	tribes are	free.
2 The LORD hath triumphed	glor-iou-	ly:	The LORD shall	reign vic-	tor - ious-	ly!
3 Seals assuring, Guards secur- ing, Watch His	earth - ly	prison:	<i>f</i> Seals are shattered, Guards are And every	scat-tered, grave be-	CHRIST hath comes a	risen! bed.
4 For death is hal- lowed	in - to	sleep,				
<i>mf</i> 5 Now at last old things past, Hope and joy and	peace be-	gin :	<i>f</i> For CHRIST hath To dwell with	won, and CHRIST is	man shall bet - ter	win. life.
6 To fall asleep is	not to	die :				
7 His right Arm is o'er us, He our	guide will	be.	CHRIST hath			
8 Pleasures, as a river, Shall	round you	flow,	gone before us: Alleluia,	Christians, When ye	fol - low see your	yel Head.
9 Around the Paschal	Feast we	stand,	And of the	Pas - chal	Lamb we	eat.
10 Toils and foes as- sailing, friends quailing, hearts failing, Shall	threat in	vain :	If He be pro- viding, presid- ing, and			
11 CHRIST our Lead- er, Monarch, Pleader, Inter- ceder, Praise we	and a-	dore :	Exultation, veneration, gratulation,	guiding To	Him a-	gain.
				Bring-ing	e - ver-	more.

For verse 12 see next page.

THE FOE BEHIND, THE DEEP BEFORE.

12. Once de - spis'd, and once re - ject - ed, Was this Stone; that now, e -
lect - ed, To a Cor - ner - stone per - fect - ed As a
glo - rious tro - phy stands e - rect - ed. A - - men.

244 **The foe behind, the deep before.**

THE FOE.

VOICES IN UNISON. $\text{d} = 132.$

(2nd Setting.)

Irregular.

The foe be - hind, the deep be - fore, Our hosts have
dared and past the sea: And Pha - rah's war - riors strew the

THE FOE BEHIND, THE DEEP BEFORE.

HARMONY.

UNISON.

HARMONY.

TREBLES ONLY.

HARMONY (TREBLES AND TENORS).

THE FOE BEHIND, THE DEEP BEFORE.

TENORS ONLY.

O'er the earth. Seals as - sur - ing, Guards se - cur - ing, Watch His

HARMONY.

earth-ly prison : Seals are shatter'd, Guards are scat-ter'd ; Christ is risen ;

TREBLES ONLY.

No long - er must the mourn - ers weep, Nor call de - part - ed

dim.

Christians dead ; For death is hallow'd in - to sleep, And ev - 'ry grave be -

HARMONY. *cres.*

- comes a bed. Now once more E - den's door O - pen stands to

THE FOE BEHIND, THE DEEP BEFORE.

cres.

cres.

TREBLES ONLY. *dim.*

HARMONY.

THE FOE BEHIND, THE DEEP BEFORE.

We may safe - ly go; Where our Chief pre - cedes us,
 We may face the foe. His right arm is o'er us, He our Guide will be:
 Christ hath gone be - fore us, Chris-tians, fol - low ye! A - men.

245 The way is long and dreary.

PILGRIM SONG.

Irregular.

The way is long and drea - ry, The path is bleak and bare, Our
 feet are worn and wea - ry, But we will not de - spair; More

THE WAY IS LONG AND DREARY.



heav - y was Thy bur - den, More de - so - late Thy way;



O Lamb of God! who tak - est The sin of the world a -



way, . . . Have mer - cy up - on us.



Have mer - cy up - on us.



* Last line for 3rd Verse.
way, . . . Give us Thy peace. A - men.



way, Give us Thy peace

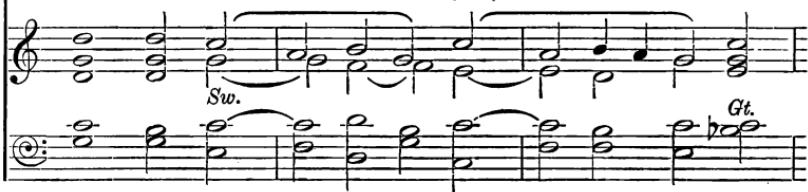
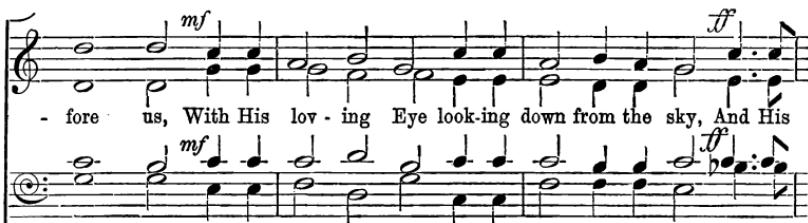
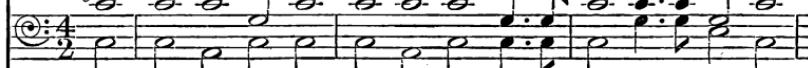
246 We march, we march to victory.

THE GOOD FIGHT.

P.M.



We march, we march to vic - to - ry! With the Cross of the Lord be -



Ho - ly Arm spread o'er us, His Ho - ly Arm spread o'er us. We



WE MARCH, WE MARCH TO VICTORY.

come in the might of the Lord of Light, In surplice train to meet Him; And we

Sw.

put to flight the armies of night, That the sons of the day may

Gt.

greet Him, the sons of the day may greet Him. We march, we march to

Sw.

WE MARCH, WE MARCH TO VICTORY.

mf

vic - to - ry! With the Cross of the Lord be - fore us, With His
mf

lov - ing Eye look-ing down from the sky, And His Ho - ly Arm spread
ff

Gt.

His Ho - ly Arm All verses except last. Last verse only.
 2nd verse.

o'er us, His Ho - ly Arm spread o'er us. The o'er . . . us.
 His Arm

All verses except last. Last vers₂ only.

(170)

