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Mark Oct 6th 1852

from his friend

R. H. Lowry

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Division

Section

Number

THE

BALTIMORE COLLECTION

OF

SACRED MUSICK.

SELECTED AND COMPILED UNDER THE DIRECTION OF

A COMMITTEE OF THE

ASSOCIATE REFORMED PRESBYTERIAN CHURCH OF BALTIMORE.

BALTIMORE:

PUBLISHED BY CUSHING AND JEWETT,

AT THEIR TOWN AND COUNTRY BOOK AND STATIONARY STORE, NO. 6, NORTH HOWARD STREET.

THOMAS MURPHY, PRINTER.

1819.

DISTRICT OF MARYLAND, Sct.

BE IT REMEMBERED, That on the twenty fourth day of March, in the forty third year of the Independence of the United States of America, Joseph Cushing and Joseph Jewett, 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 Baltimore Collection of Sacred Musick; selected and compiled under the direction of a "Committee of the Associate Reformed Presbyterian Church of Baltimore."

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, engraving and etching historical and other Prints."

PHILIP MOORE, *Clerk*
District of Maryland.

To the Members of the Associate Reformed Church of Baltimore.

THAT there is much room for improvement in the style of Congregational Music, is, I presume, apparent to all. Among ourselves, it cannot be denied. It is matter of regret that Christians have attended to it so little; that on the one hand every attempt at reform has been watched by some with so much suspicion, and impeded, if not entirely forbidden, by so many prejudices: while, on the other, many, unduly affected by love of music, have gone most extravagant lengths, and with *improvement* for their object, have "shut the mouths of God's people from praising his name." Why should not *all* sing praise to Jehovah? And in rendering it, why should it not be done in the *best* manner?

Aware of the defects that now mar the beauty of this most delightful part of divine service—for they are too evident to be unnoticed—Christian parents should be careful not to transmit them to the next generation. If they consider themselves too far gone down the vale of life to engage personally in the task, it is to be hoped they will urge it upon their children as a sacred duty, and afford them every facility in their power. If there be a talent susceptible of improvement; if the Christian course we run constantly demands its exercise, and the opportunity of cultivating it be furnished, by what argument shall we justify any unconcern or neglect?

To attain this desirable end, and as far as practicable to introduce its benefits among ourselves, without design or desire to encompass our songs of praise with any new difficulties, or prevent any one from rendering his personal tribute to the Lord, the collection now offered to you and the public at large, has been made. Believing it necessary, I seconded the efforts of the committee as far as was in my power. It preserves those airs with which you are already familiar, and introduces many others equally simple and suitable, which may easily be acquired by a little practice. Hoping it will be received as an acceptable service, I cheerfully recommend it to your attention.

Your Friend and Pastor,

JOHN M. DUNCAN.

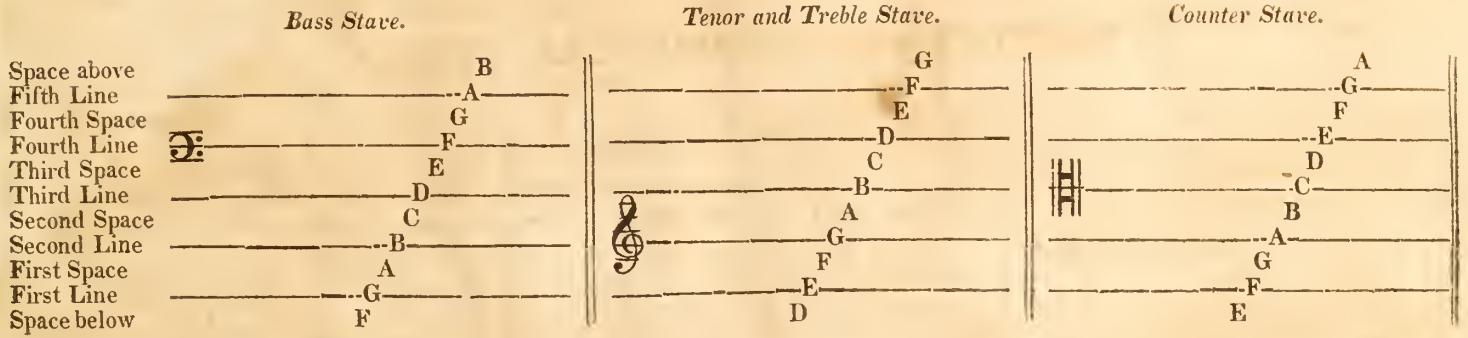
March 18th, 1819.

A DICTIONARY OF MUSICAL TERMS.

Adagio, (or Ado.) slow.
Affettuoso, or Con Affetto, tenderly.
Allegretto, a little brisk.
Allegro, (or Allo.) brisk.
Andante, distinct, exact.
Cadences are closes in Music, similar, in effect to stops in reading.
Chorus, full, all the voices.
Con, as Con Spirito, with spirit.
Crescendo, (or Cres.) to swell the sound.
Con Lamento, in a melancholy style.
E, and, as Moderato, e Mæstoso, moderate and majestick.
Da Capo, (or D. C.) to repeat and conclude with the first part.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, Duetto, for two voices or instruments.
Fine, the end of a piece or book.
Forte, (or For.) loud.
Fortissimo, (or F. F.) very loud.
Grazioso, gracefully, with taste.
Grave, the slowest time.
Larghetto, pretty slow.
Largo, Lentemente, or Lento, very slow.
Mæstoso, slow, firm, and bold.
Moderato, moderately.
Piano, (or Pia.) soft.
Presto, quick.
Prestissimo, very quick.
Pianissimo, (Pianis, or P. P.) very soft.
Pomposo, in a grand or pompous style.
Siciliano, a slow, graceful movement, in Compound Time.
Solo, for a single voice or instrument.
Spiritoso, or Con Spirito, with spirit.
Stoccato, very distinct and pointed.
Sotto Voce, middling strenth of voice.
Tacet silent.
Trio, a piece in three parts.
Verse, one voice to a part.
Volti Subito, turn over quick.

RUDIMENTS OF MUSICK.

LESSON I.



LESSON II.

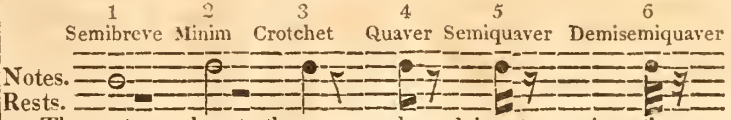
Where there are no Flats nor Sharps, - - - - - - Mi is in B.

If B be Flat, - - - - Mi is in E.	If F be Sharp, - - - - - Mi is in F.
If B and E be Flat, - - - Mi is in A.	If F and C be Sharp, - - - Mi is in C.
If B, E and A be Flat, - Mi is in D.	If F, C and G be sharp, - Mi is in G.
If B, E, A and D. be Flat, Mi is in G.	If F, C, G and D be sharp, Mi is in D.

Above Mi, the notes ascending are faw, sol, law, faw, sol, law; below, descending, are law, sol, faw, law, sol, faw: and then Mi recurs either way.

Observe, that the semi-tones are always found between Mi and faw and law and faw.

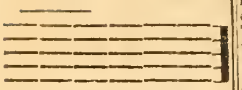
LESSON III.



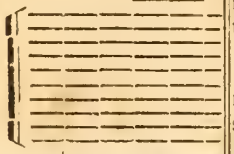
The notes and rests thus arranged, explain, at one view, the proportion they bear to each other; the 1st being twice as long as the 2d, the 2d twice as long as the 3d, the 3d twice as long as the 4th, &c.—The rests are called notes of silence; whenever they occur in a tune, the performer is to rest as long as he would be sounding the note it represents.

LESSON IV.

Leger Lines are used when notes ascend or descend beyond the compass of the staff.

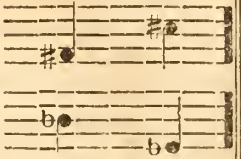


A *Brace* shows how many parts are sung together.



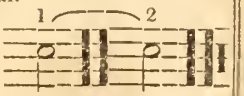
A *Sharp* set before a note raises it one semitone.

A *Flat* set before a note sinks it one semitone.

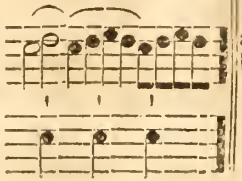


Either a *Sharp* or a *Flat*, set at the beginning of a tune, has influence through it, unless contradicted by a natural.

Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.

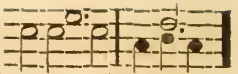


A *Slur* shows what notes are sung to one syllable; but when the notes are tied at the bottom, the slur is unnecessary.

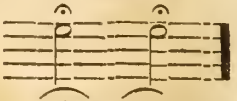


Stoccato Marks should be performed distinctly; when dots are introduced, they must be sung soft and distinct.

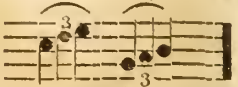
A *Point of Addition* adds to a note one half of its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.



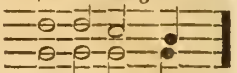
A *Hold* signifies that the notes over which it is set, may be continued at the pleasure of the performer.



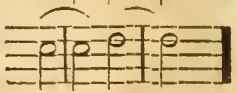
A *Figure* 3, placed over or under any three notes, reduces them to the time of two of the same kind.



Choosing Notes are placed in a direct line, one above the other, either of which, or both may be sung.

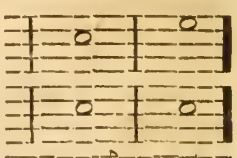


A *Ligature* or *Tie*, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound,



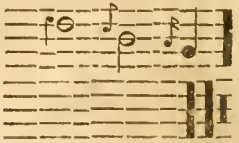
A *Single Bar* divides the time according to the measure note.

A *Measure Note* is that which fills a bar.



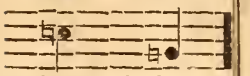
Appoggiatures, or *Leaning Notes*, are sung according to the value of the note which follows.

A *Double Bar* shows the end of a strain.



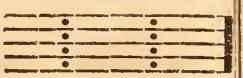
A *Close* shows the end of a tune.

A *Natural* restores a note, made flat or sharp, to its primitive sound.



Observe, that Sharps, Flats and Naturals affect the sound of no letters but those on which they are set.

A *Repeat* shows what part of a tune is to be sung over again.

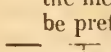


LESSON V

COMMON TIME MOODS.

First This method is the slowest now in use. Crotchets are performed in the time of one second to each. One Semibreve, or its quantity in other notes or rests, fills a bar, which requires four beats, two down and two up. The accent falls on the first and third parts of the bar.

Second This mood requires a little quicker movement. The same quantity of notes and rests fills a bar. It is beat and accented like the first, excepting when the tune is principally composed of minims and crotchets, in which case the method of performing it with two beats in a bar is to be preferred.

Third  This mood requires a quicker movement than the last, having but two beats in a bar; one beat down and one up. The same number of notes, or rests, are required to each bar. The accents fall on the first and third parts of a bar, but principally on the first.

Fourth This mood requires a still quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the last, only one third quicker.

TRIPLE TIME MOODS.

First This is the slowest movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down and one up. Minims, in this mood, should be performed in the same time as crotchets in the first mood of common time. The accents fall on the first part of the bar.

Second Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.

Third Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.

COMPOUND TIME MOODS.

First This mood contains six crotchets in a bar, of two equal beats, three down and three up. Each motion requires one second of time. It is accented principally on the first and fourth parts of the bar.

Second Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.

☞ In beating time, the hand should fall in the first, and rise in the last part of the bar, in all moods.

GENERAL OBSERVATIONS.

☞ The learner ought to commit the most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musickal ear, are very apt to trust to that, rather than confine themselves to rules, and afterwards blame their instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect them.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools, then, ought to be solicitous that their instructors be well qualified, for how can they instruct others, when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and money are both spent to no manner of purpose.

When a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the *nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low The *subject* ought, however, to regulate the strength of voice. The tone of the Bass should be full and majestick; of the Tenor, bold and manly; of the Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *directive terms*. A good tune, performed without any variation, will be dull and insipid. In a company of singers it would have a good effect for some of the performers, on each part to be silent, when passages marked *Soft* occur; the additional strength of their voices in the *Loud*, which generally succeeds the *Soft*, would mark the contrast more strongly, and give peculiar force and energy to the performance. A becoming manner of conduct in a collection of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

The graces and ornaments of musick, such as *Holds, Trills, Appoggiatures, Transitions, &c.* must be acquired by great practice and attention; the learner had better omit them, till his knowledge and judgment dictate when and where to apply them.

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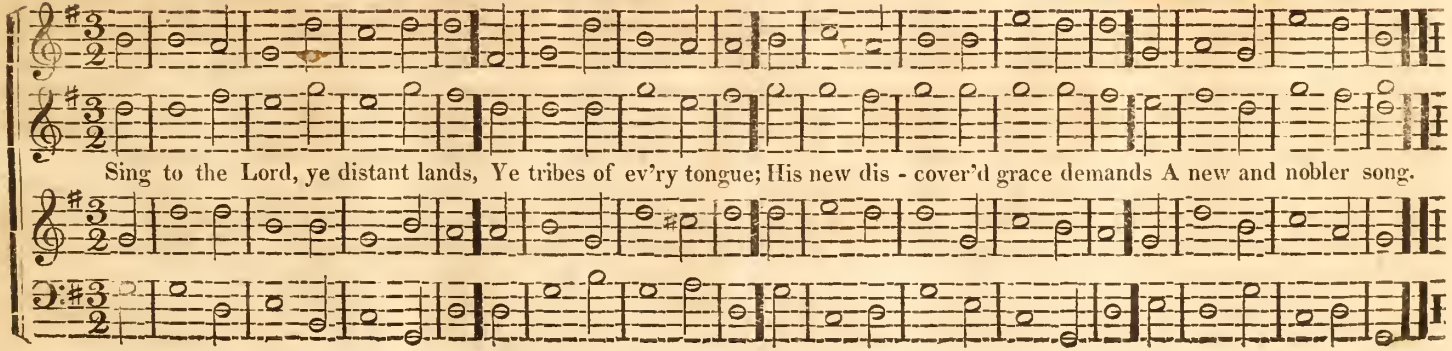
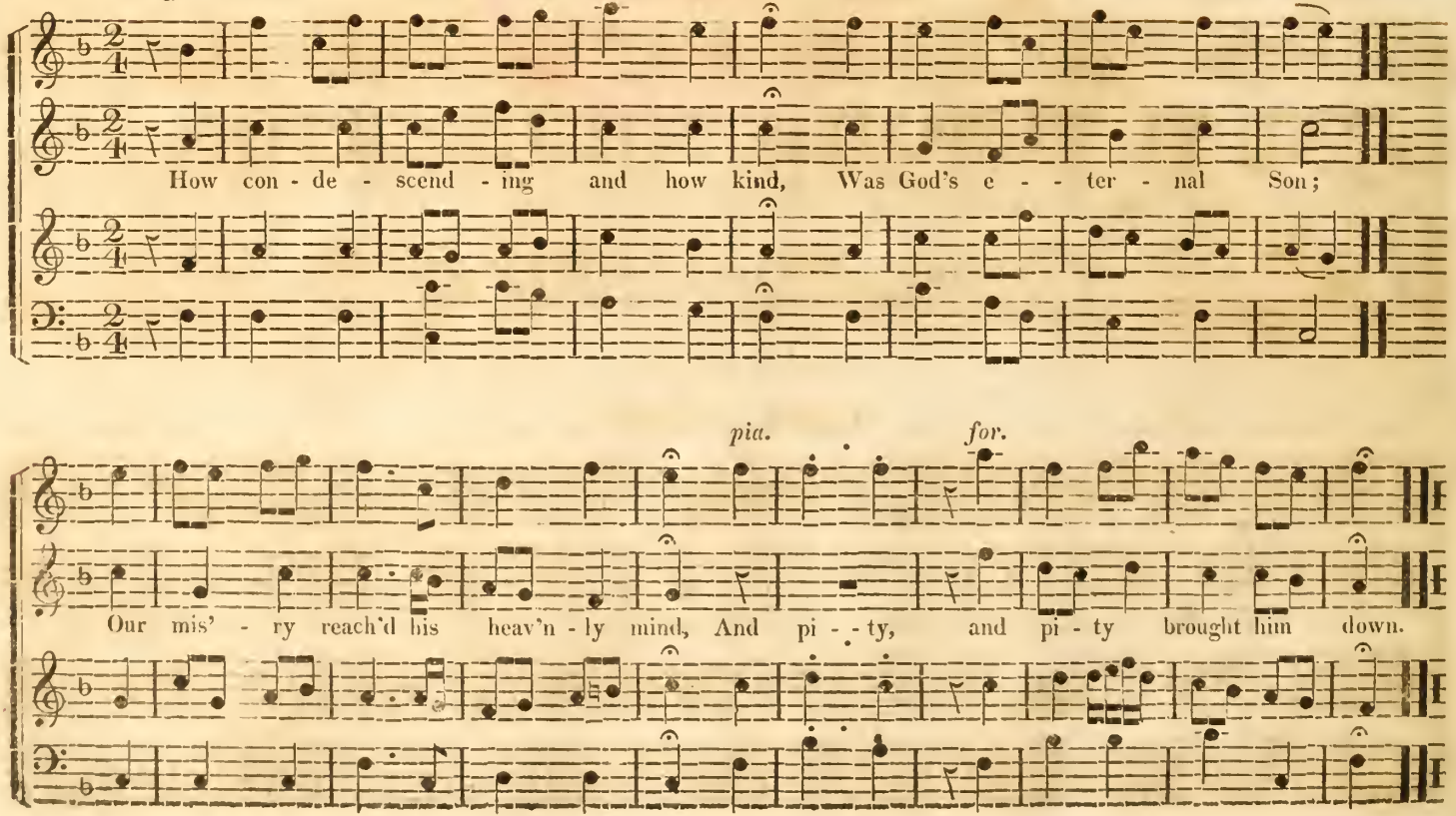
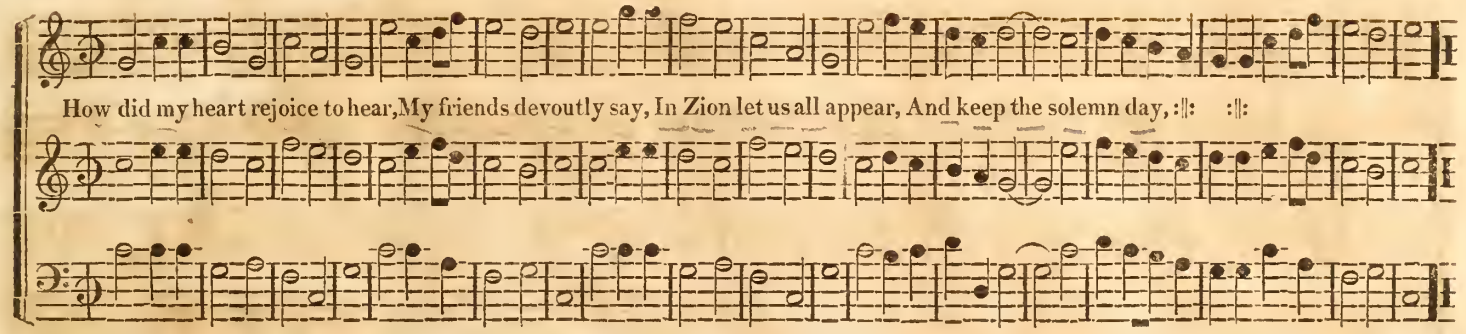
MEAR. C. M



Affettuoso. **CONDESCENTION. C. M.** Isaac Tucker.

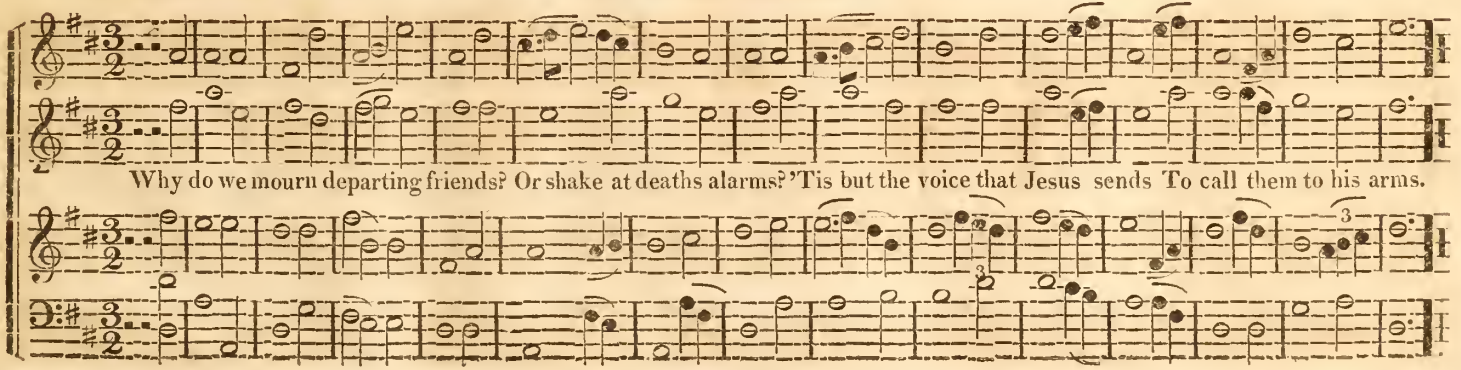


CAMBRIDGE. C. M.

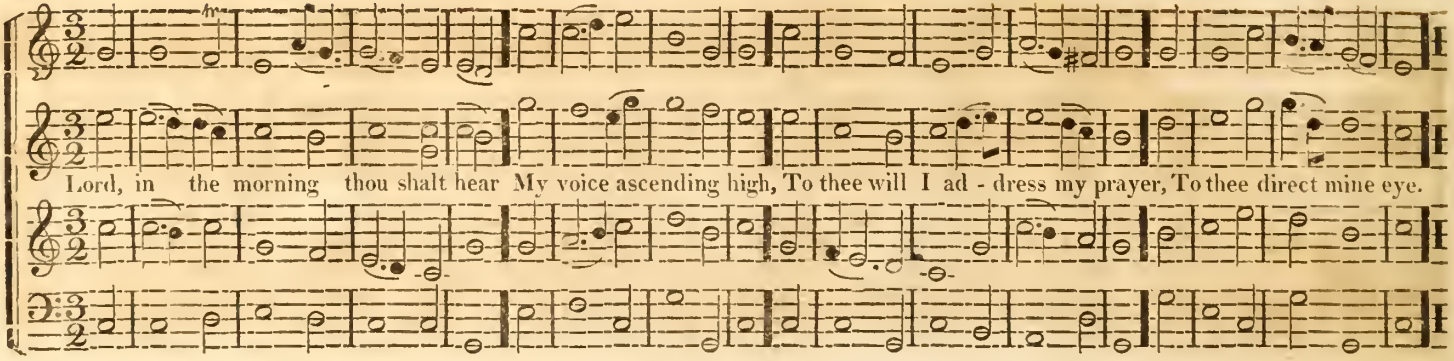


CHINA. C. M.

Swan.



COLCHESTER. C. M.



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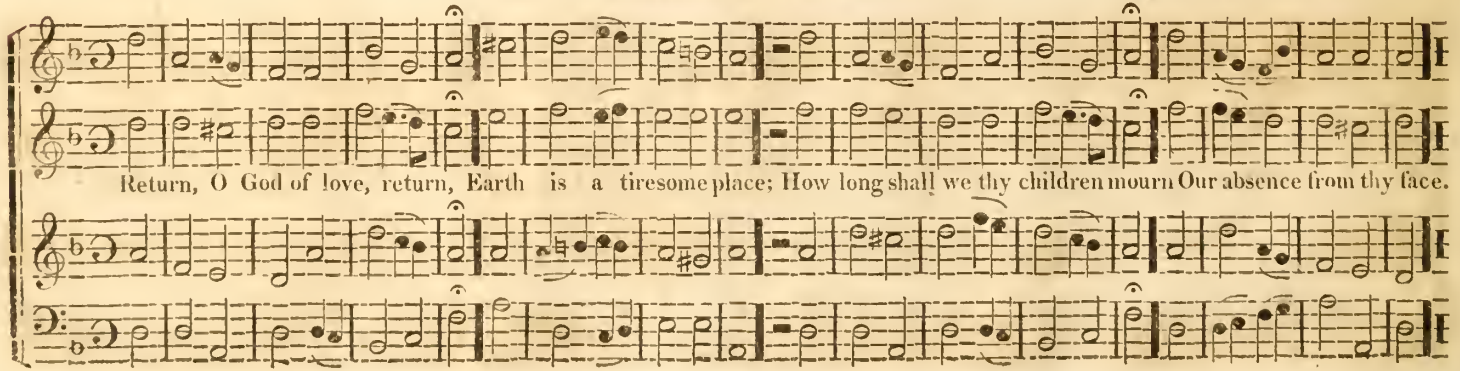
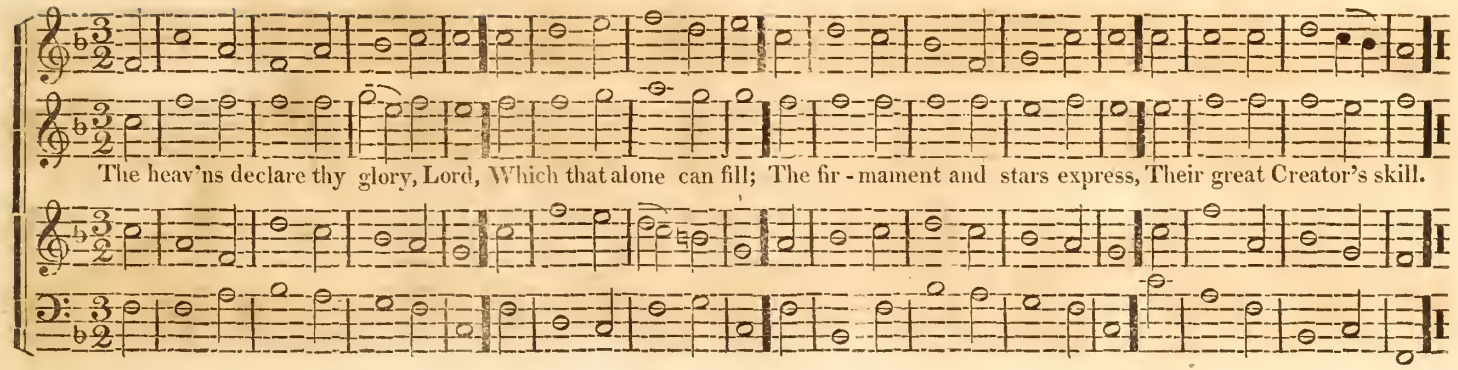
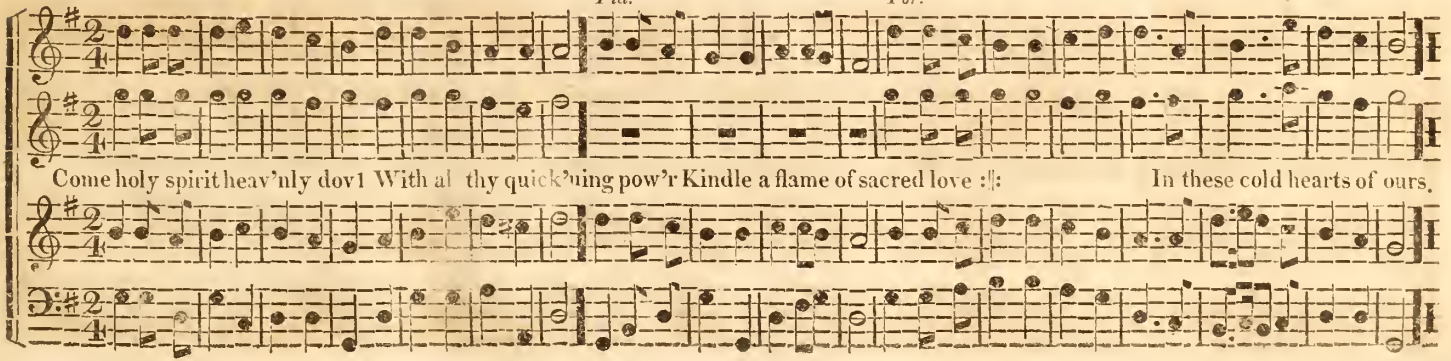


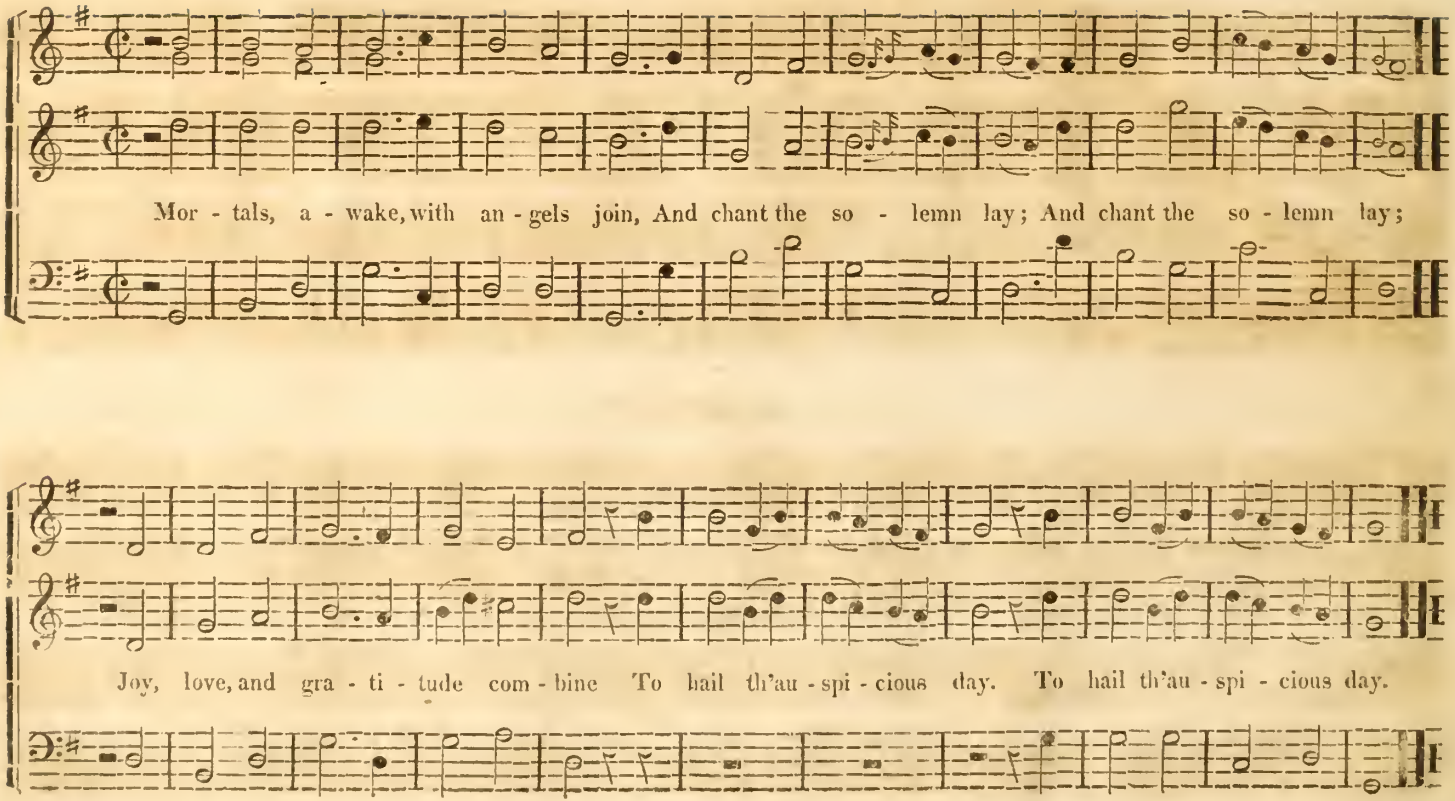


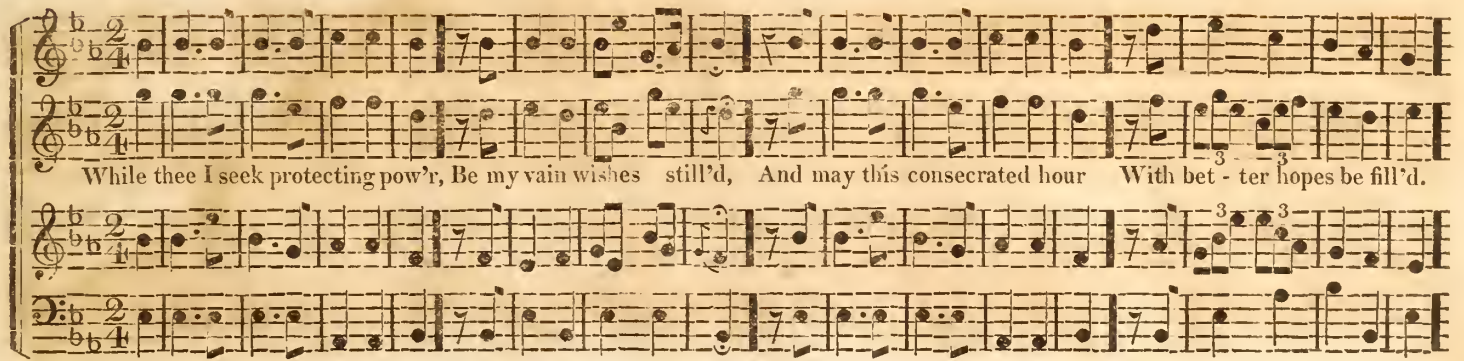
BATH CHAPEL. C. M.

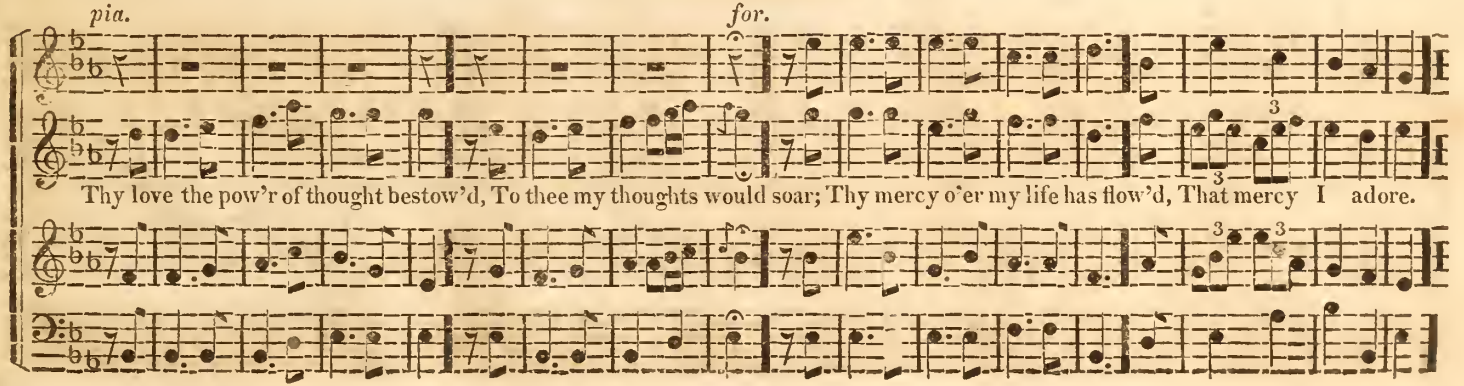
B. Milgrove.



BRISTOL. C M, Dr. Madan.

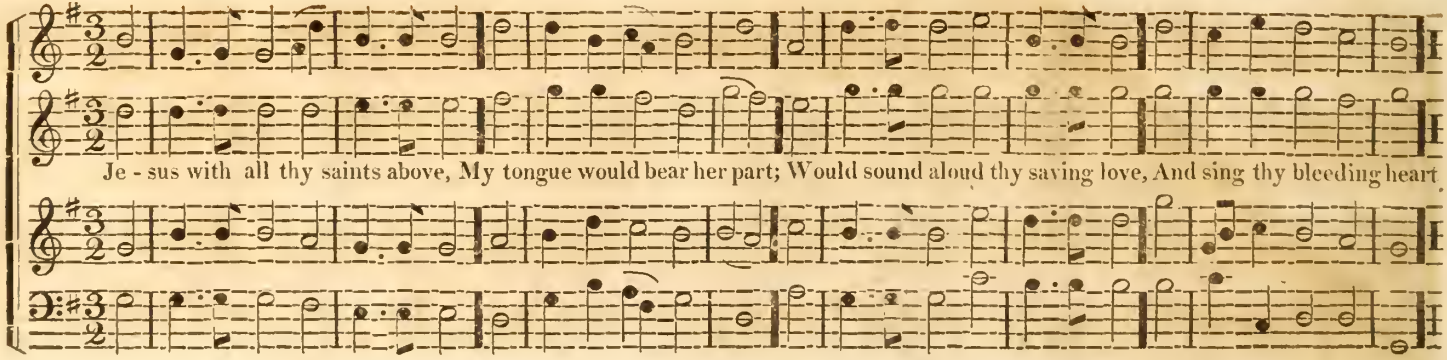



While thee I seek protecting pow'r, Be my vain wishes still'd, And may this consecrated hour With bet - ter hopes be fill'd.

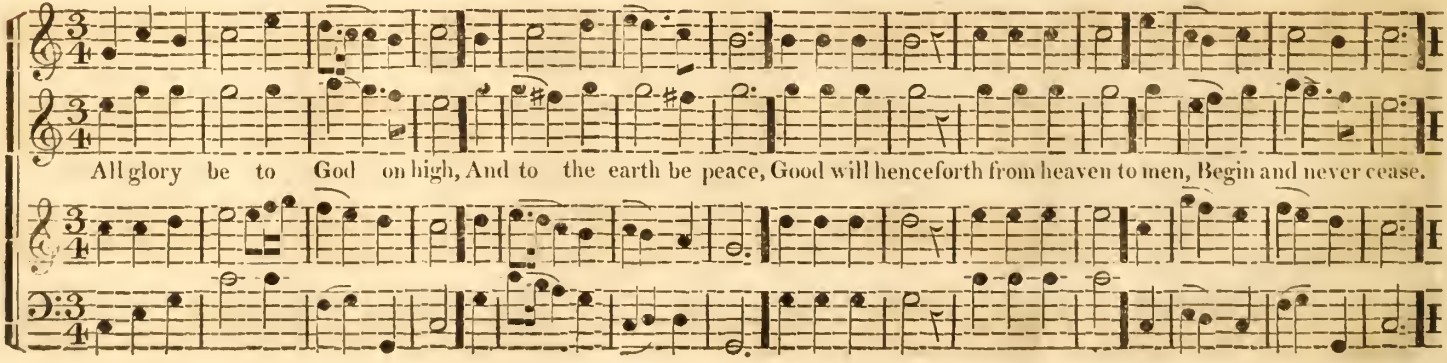

pia.
for.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mercy I adore.

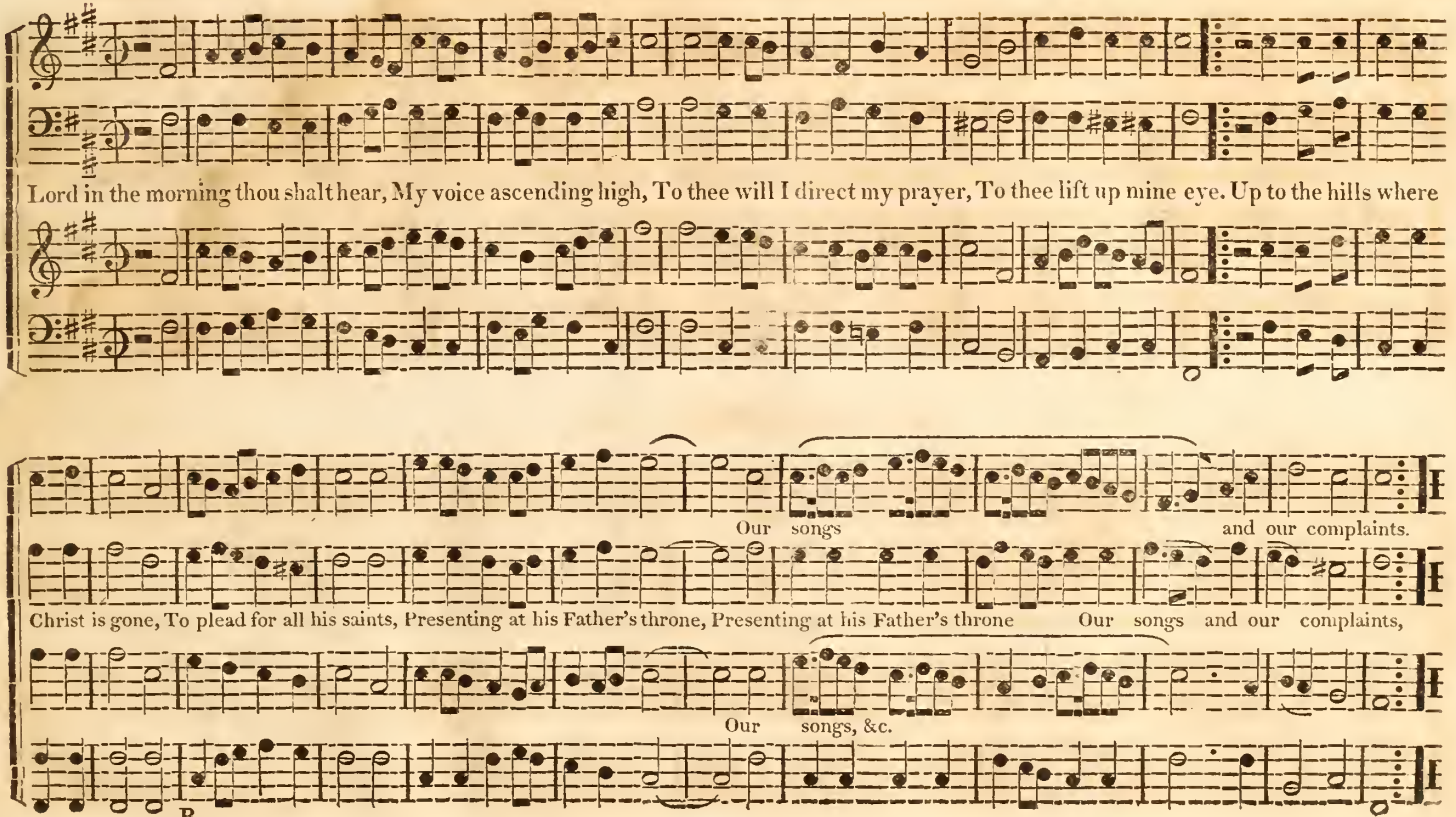
ARLINGTON. C. M.

Dr. Arne.



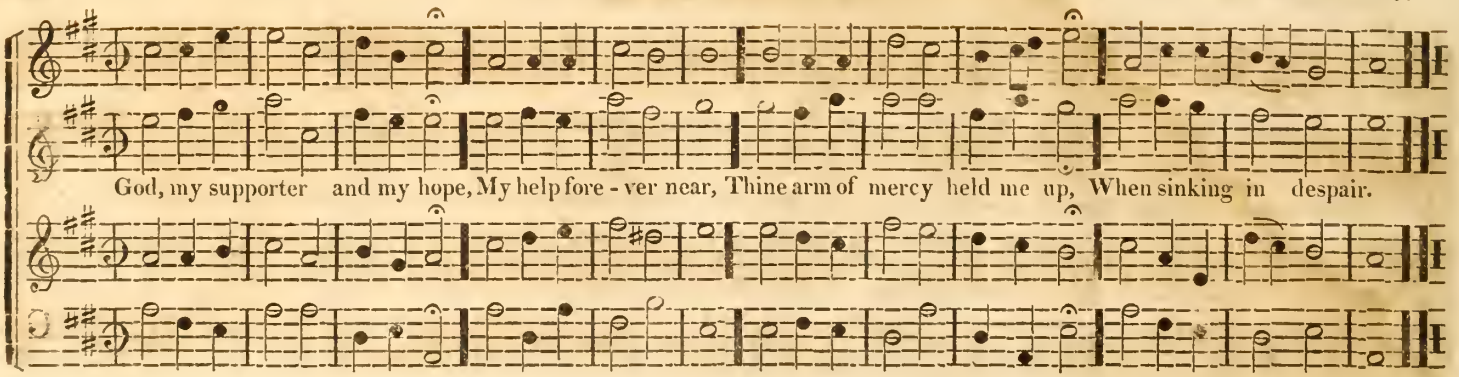
ARUNDEL. C. M.




Lord in the morning thou shalt hear, My voice ascending high, To thee will I direct my prayer, To thee lift up mine eye. Up to the hills where
Our songs and our complaints.
Christ is gone, To plead for all his saints, Presenting at his Father's throne, Presenting at his Father's throne Our songs and our complaints,
Our songs, &c.
B

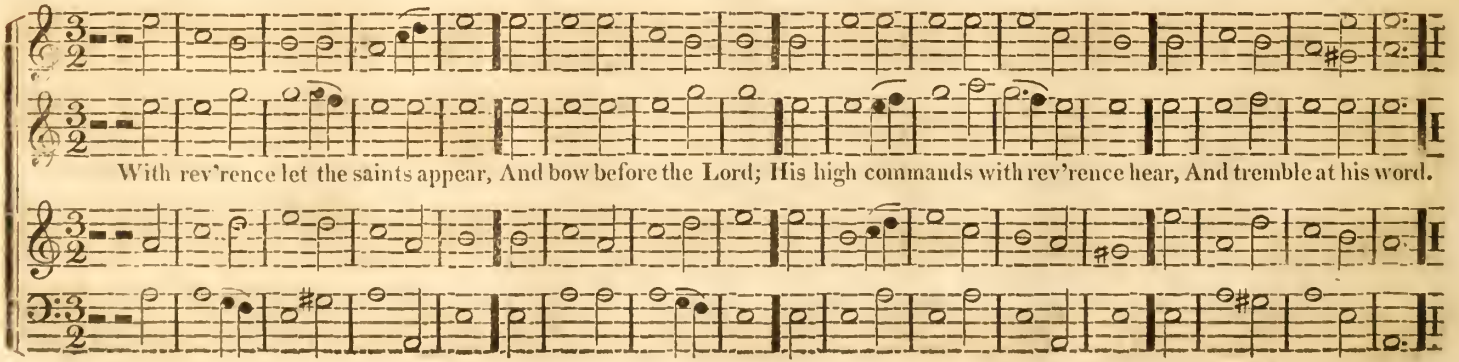
ROCHESTER. C. M.

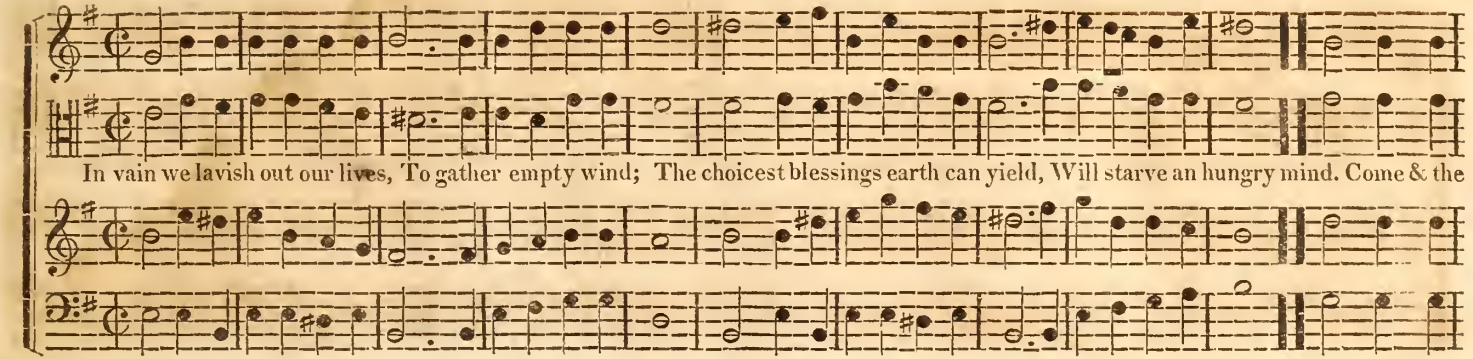
A. Williams.

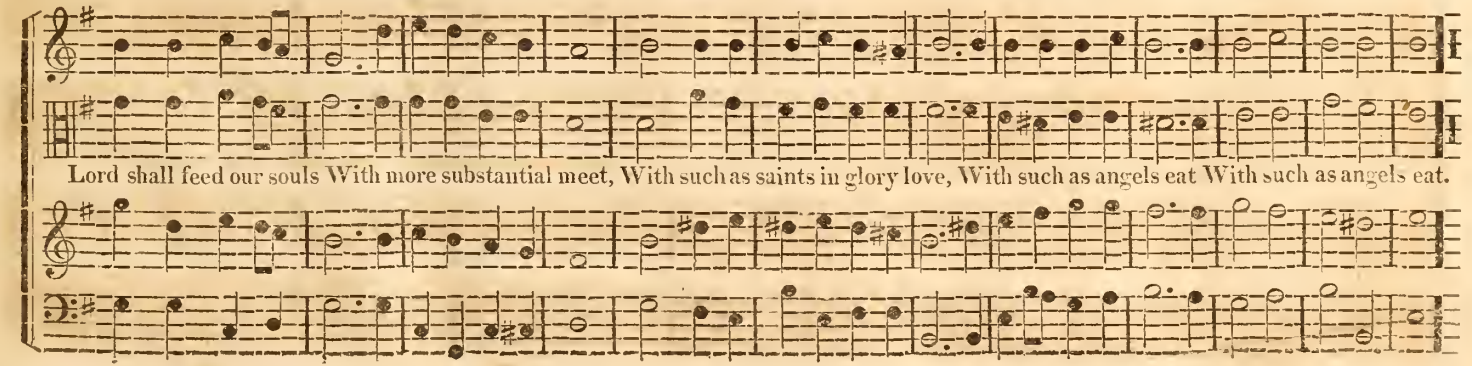


PLYMOUTH. C. M.

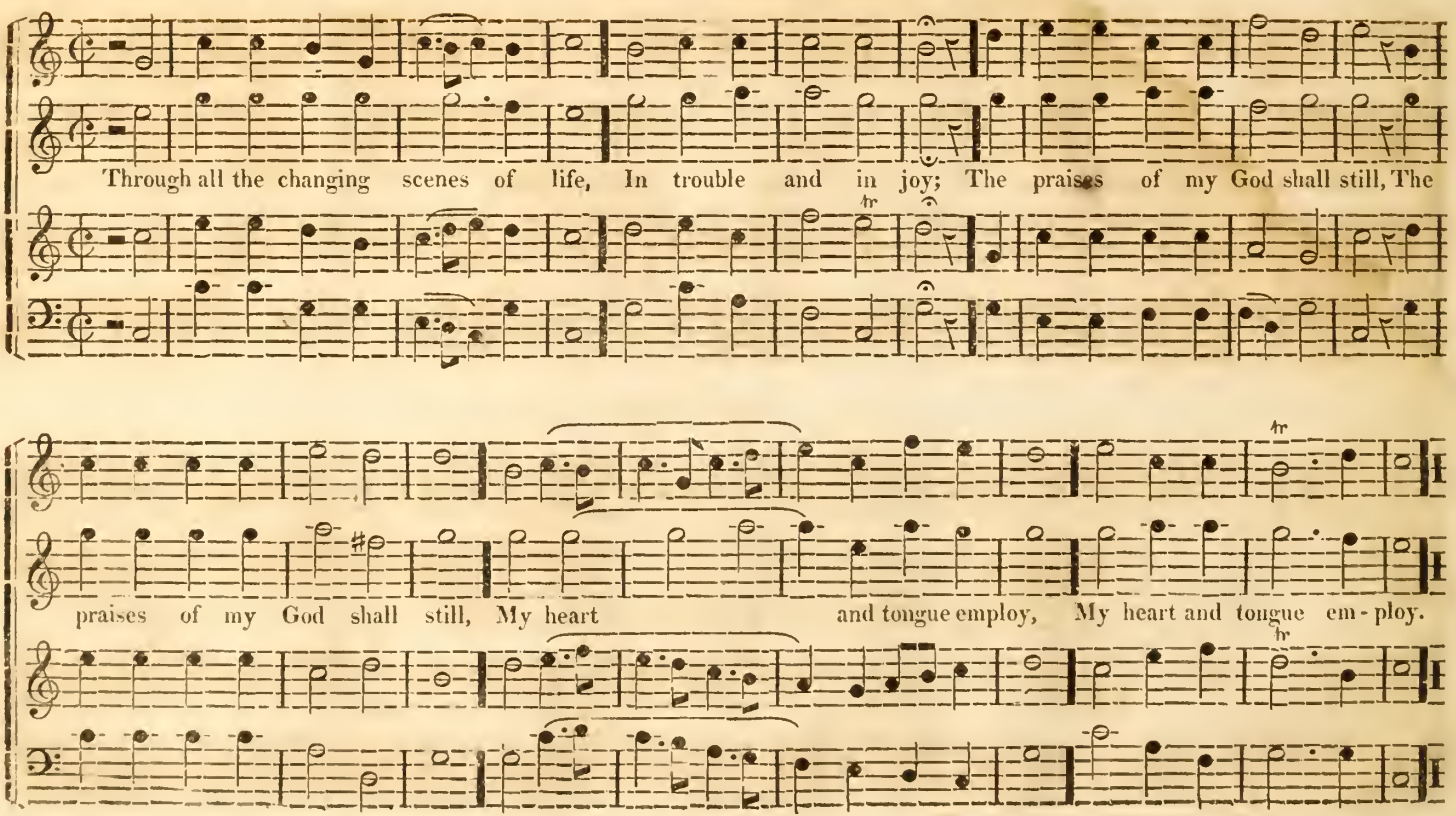
W. Tansur.

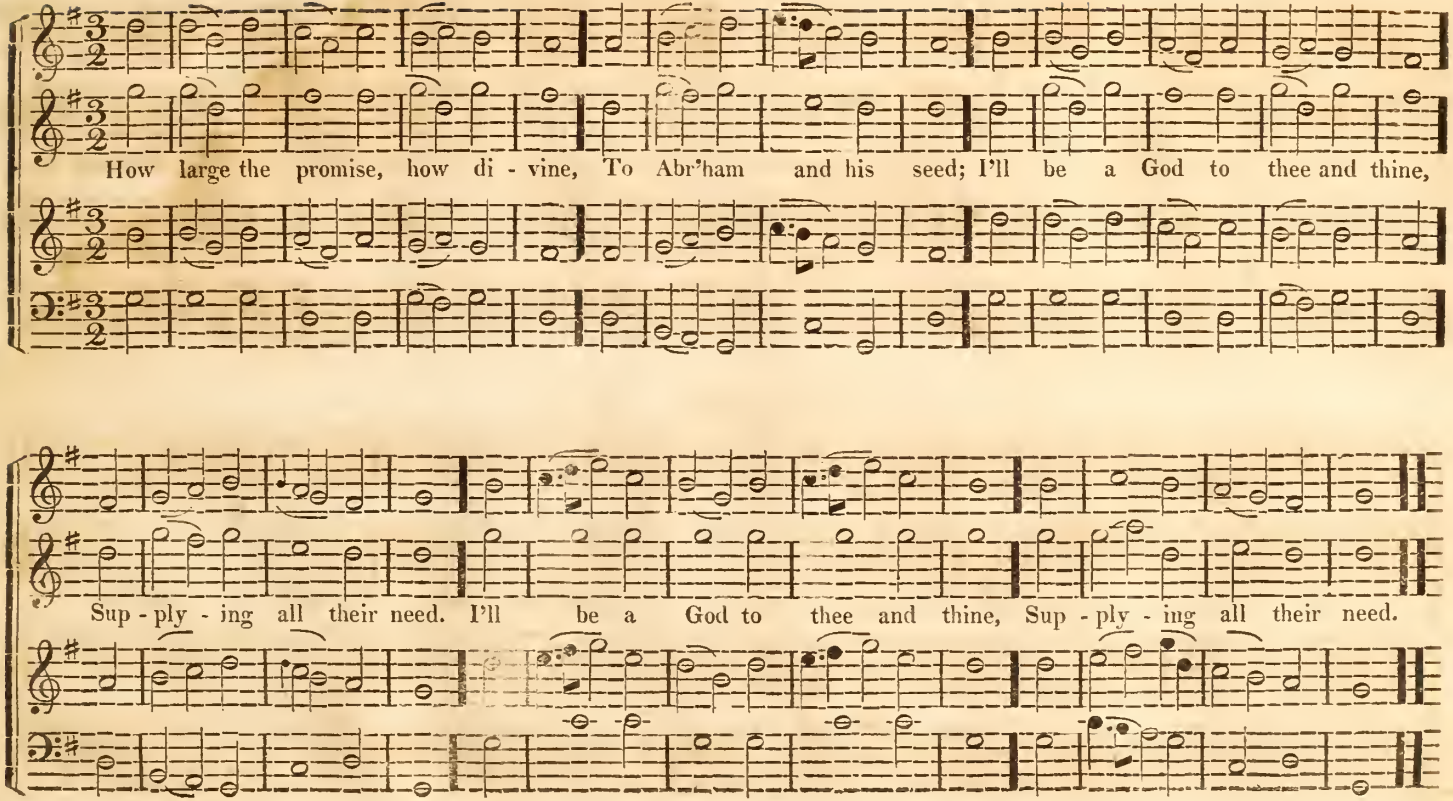



In vain we lavish out our lives, To gather empty wind; The choicest blessings earth can yield, Will starve an hungry mind. Come & the


Lord shall feed our souls With more substantial meet, With such as saints in glory love, With such as angels eat With such as angels eat.

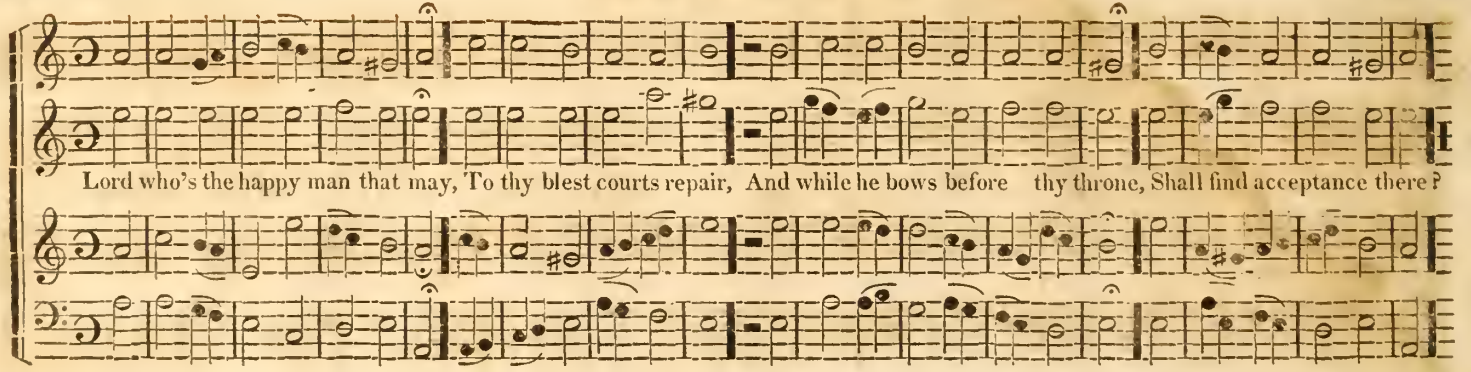
WILTSHIRE. C. M.



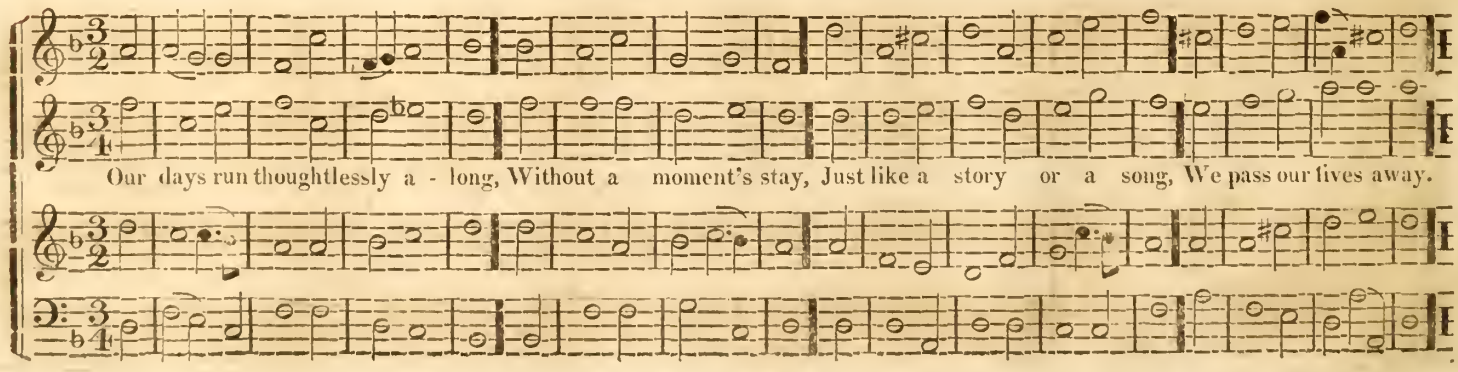

How large the promise, how di - vine, To Abr'ham and his seed; I'll be a God to thee and thine,
Sup - ply - ing all their need. I'll be a God to thee and thine, Sup - ply - ing all their need.

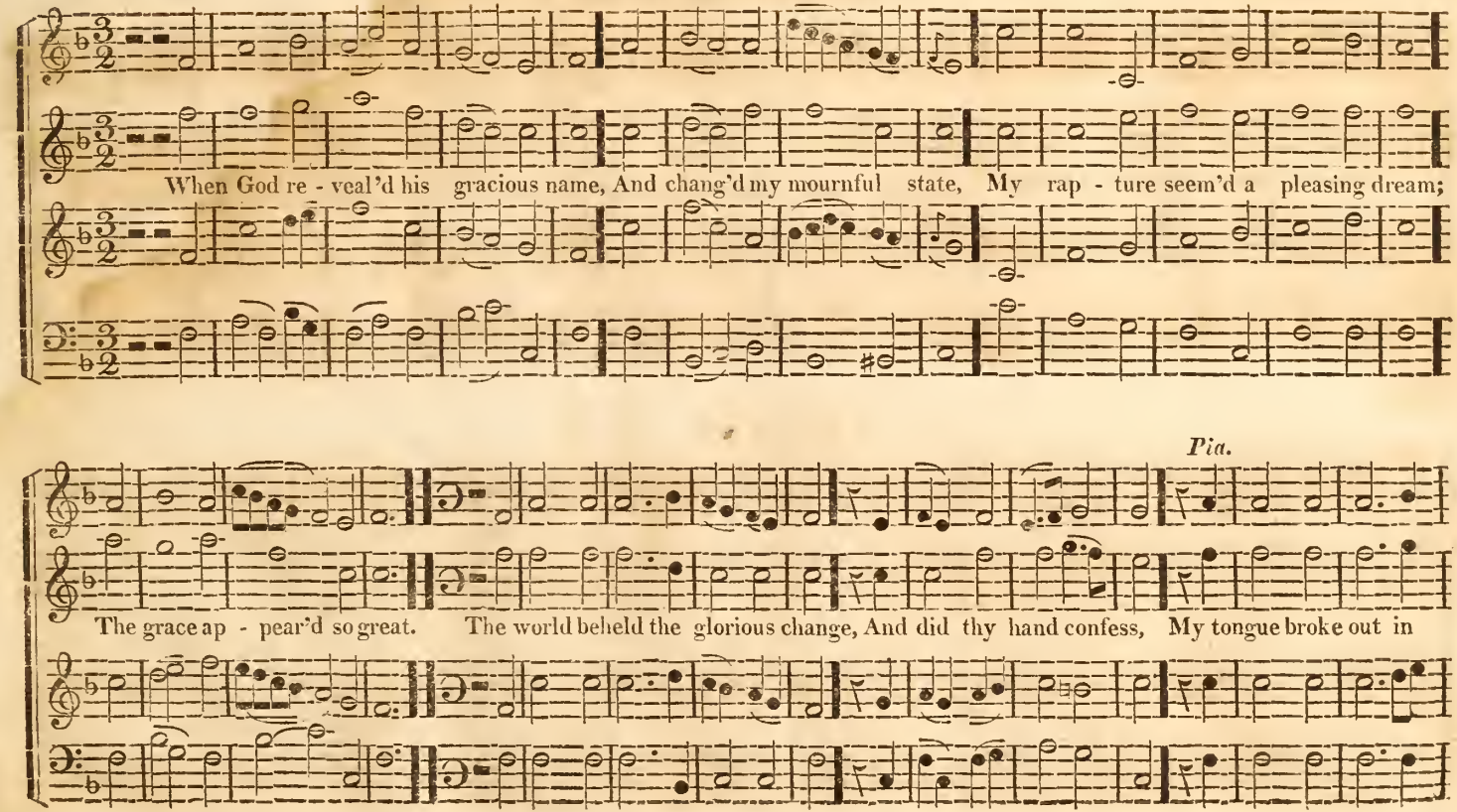
DURHAM. C. M.

H. Percell.



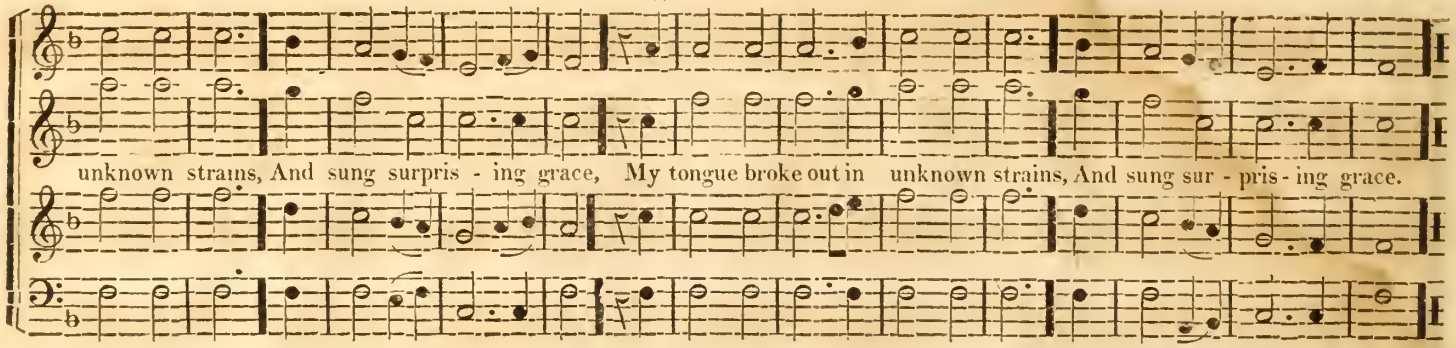
WANTAGE. C. M.



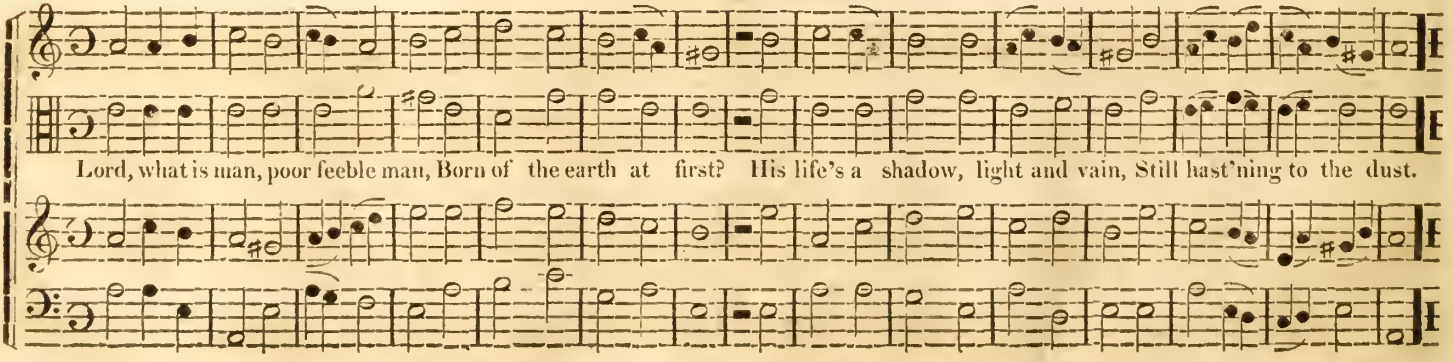

When God re - veal'd his gracious name, And chang'd my mournful state, My rap - ture seem'd a pleasing dream;
Pia.
The grace ap - pear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

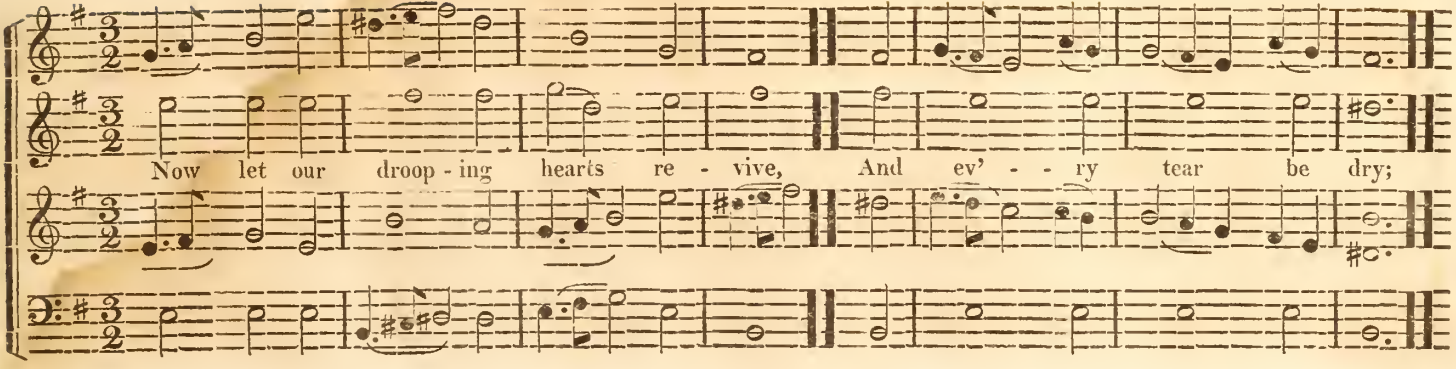
ARCHDALE Continued.

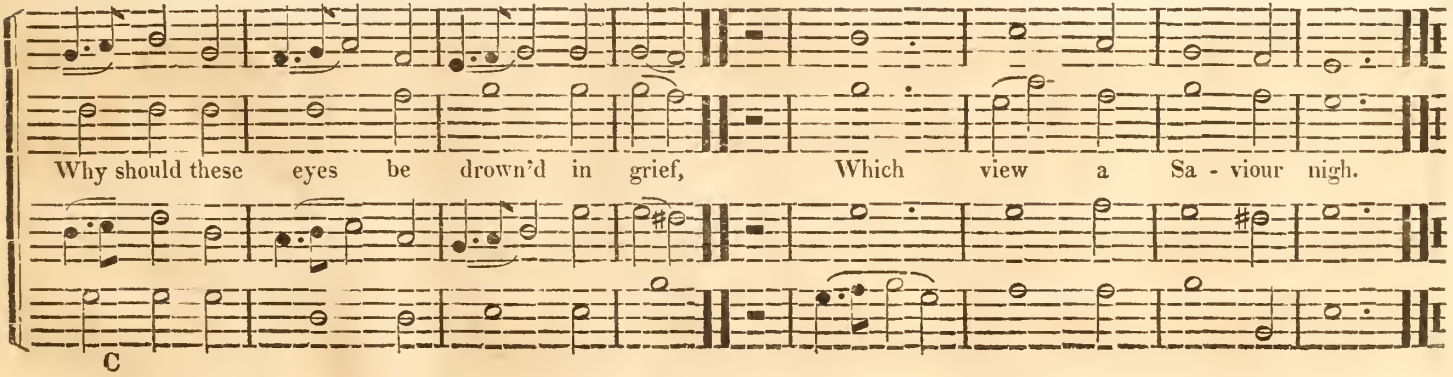
For.



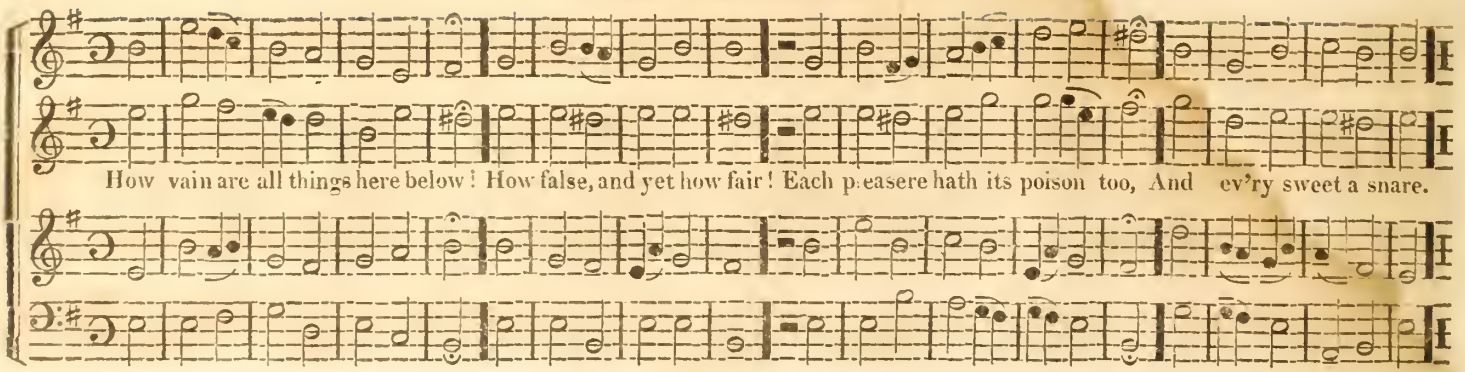
LEBANON. C. M.




Now let our droop - ing hearts re - vive, And ev' - - ry tear be dry;

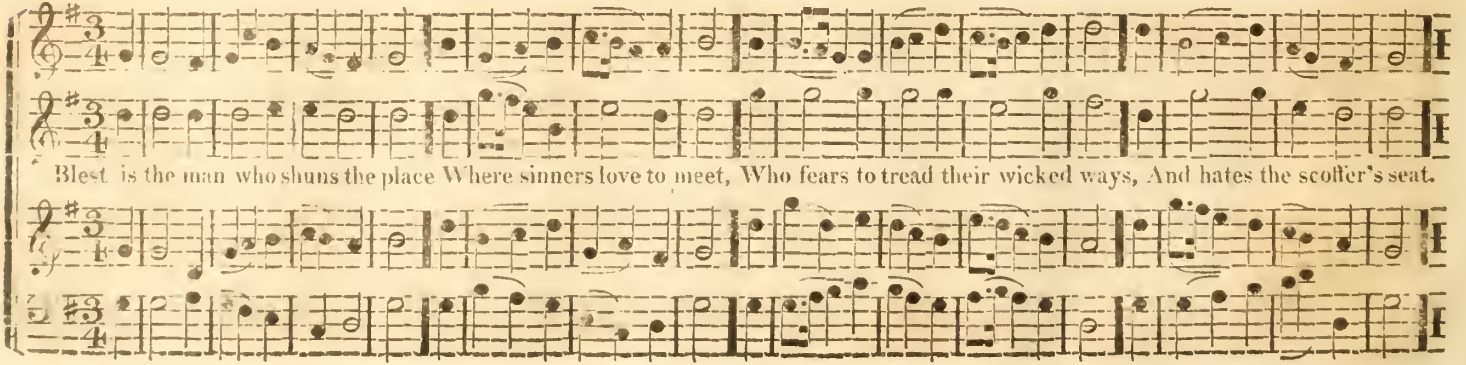

Why should these eyes be drown'd in grief, Which view a Sa - viour nigh.
C

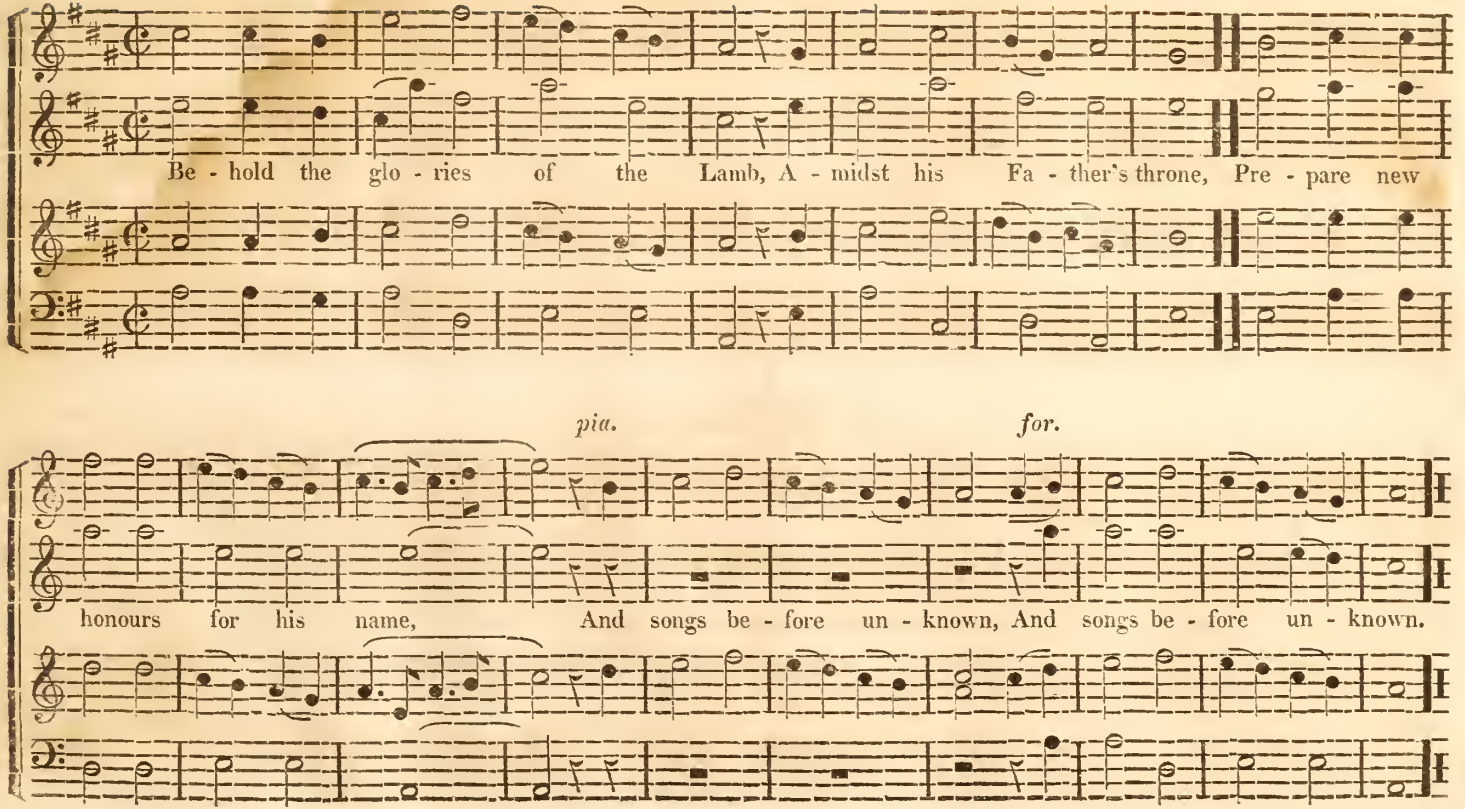
GREENWALK. C. M.



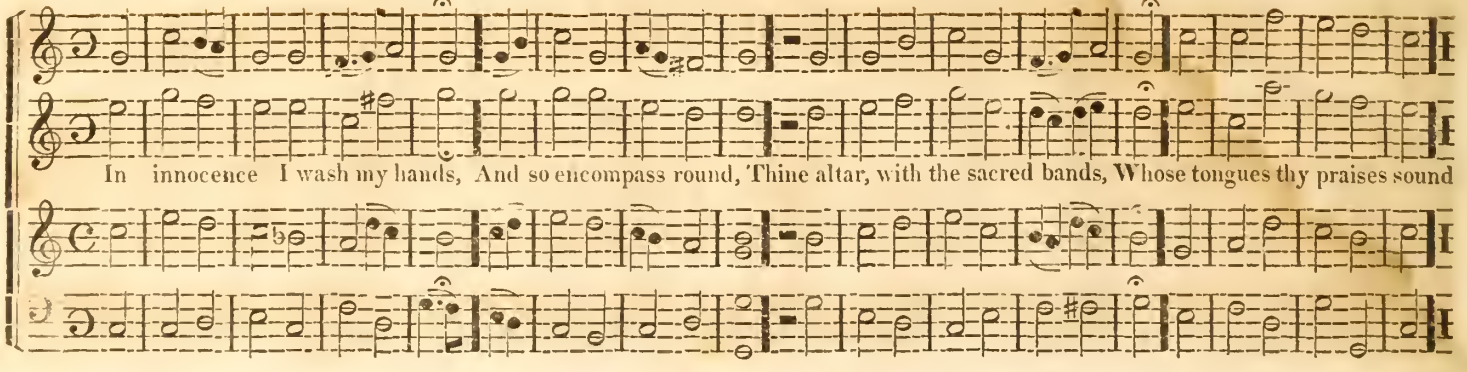
IRISH. C. M.

Smith.

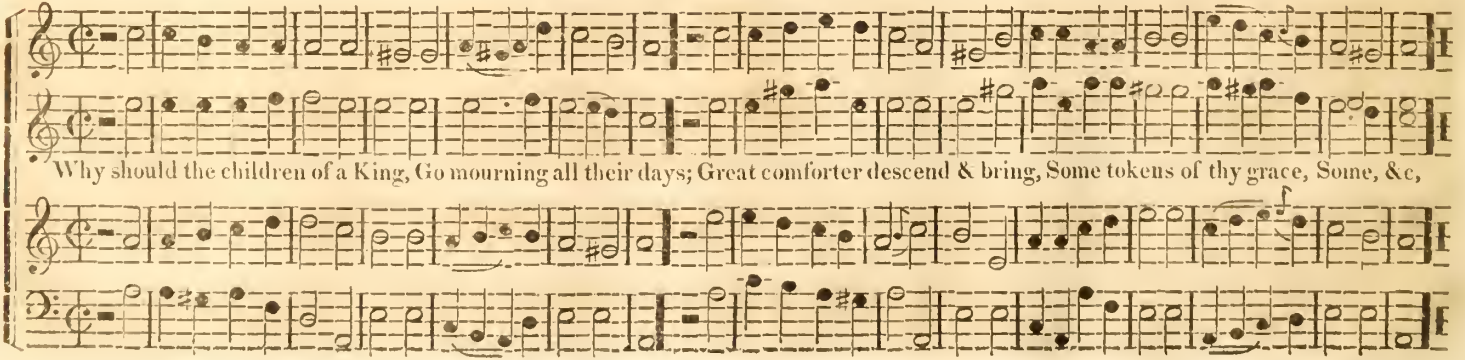


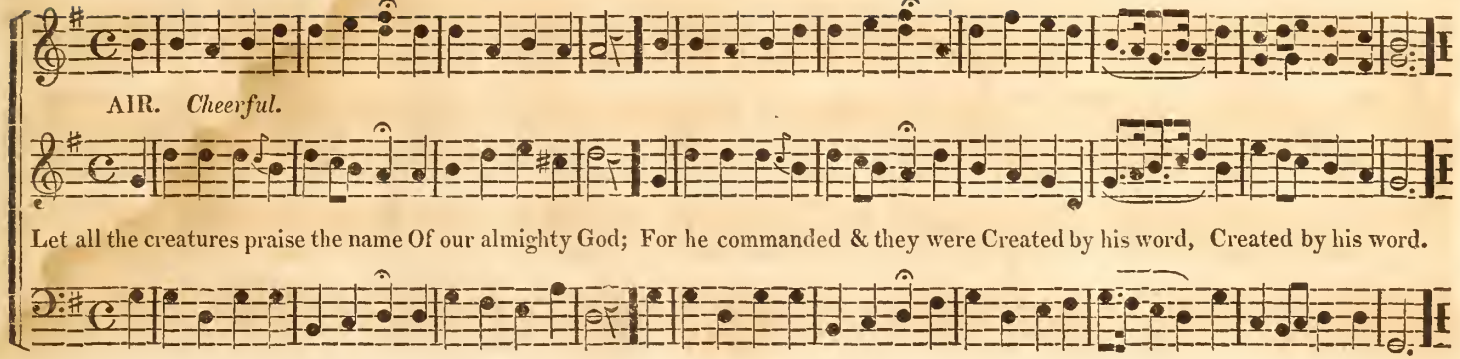

Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new
pia.
for.
honours for his name, And songs be - fore un - known, And songs be - fore un - known.

DORT. C. M.

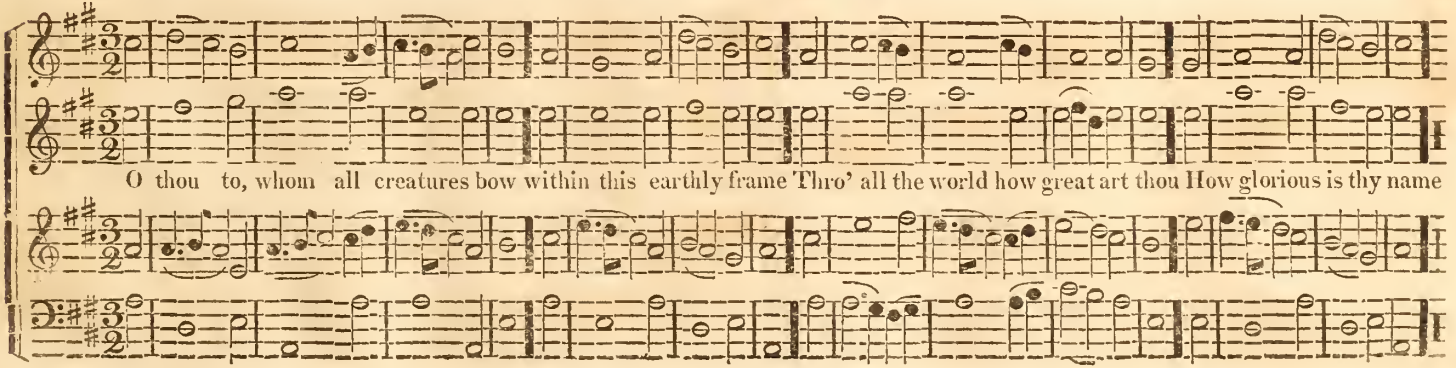


St. OLAVES. C. M. W. Husband.

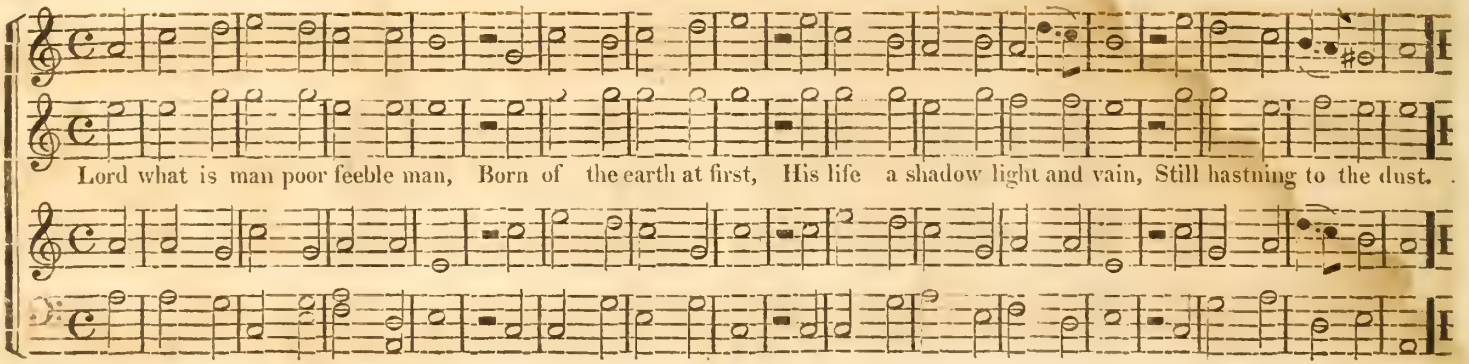




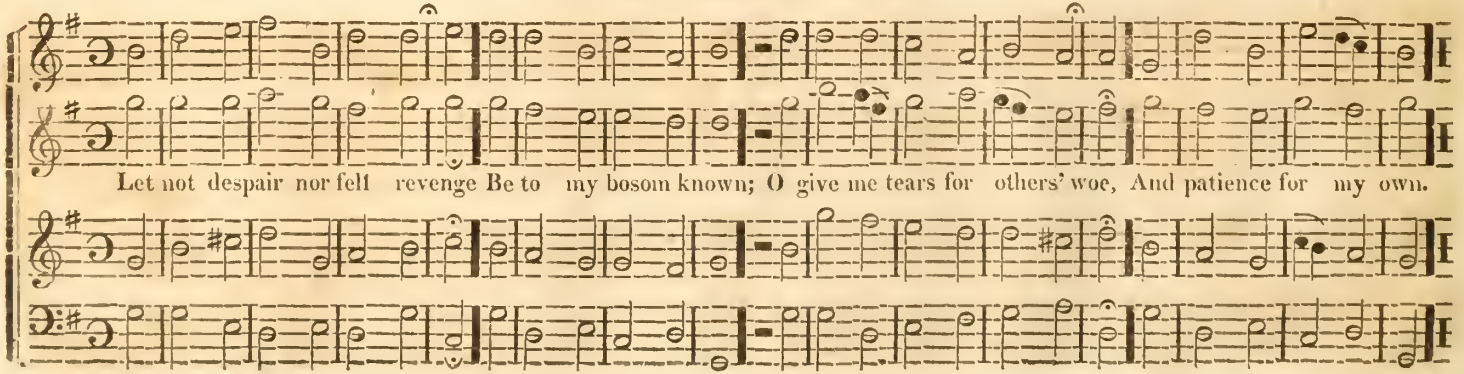
ST. MARTIN's. C. M. Smith.



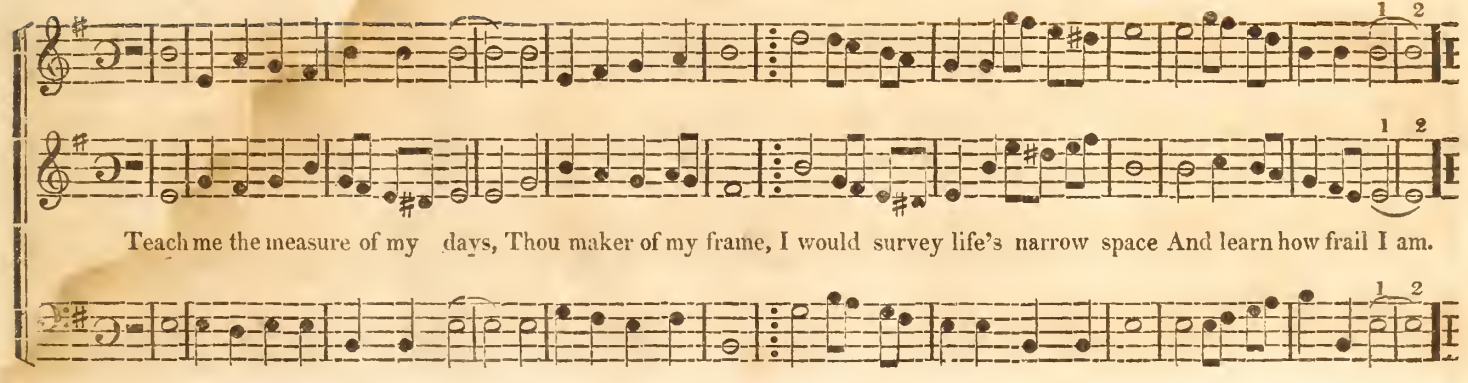
DUBLIN. C. M.



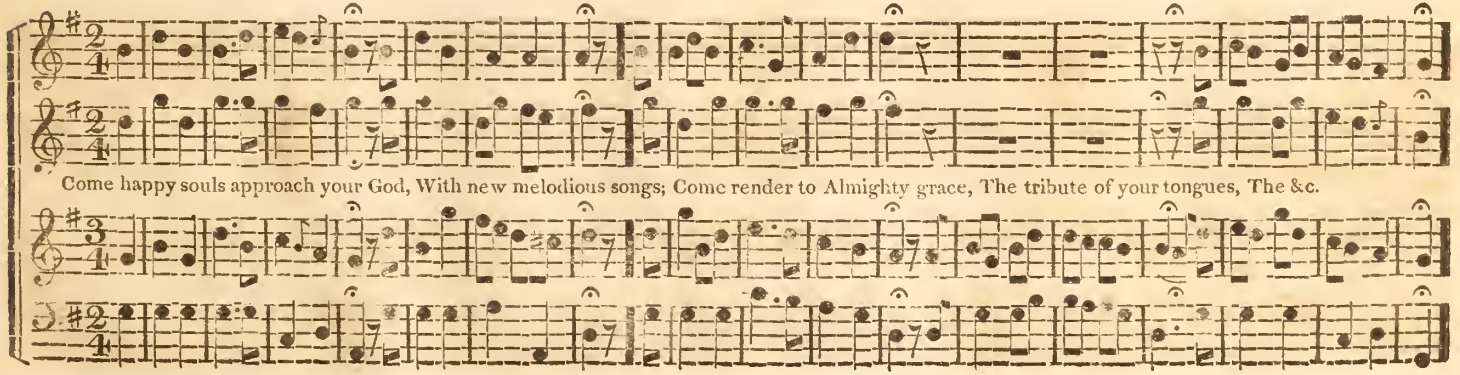
DUNDEE. C. M.



SUFFIELD. C. M.

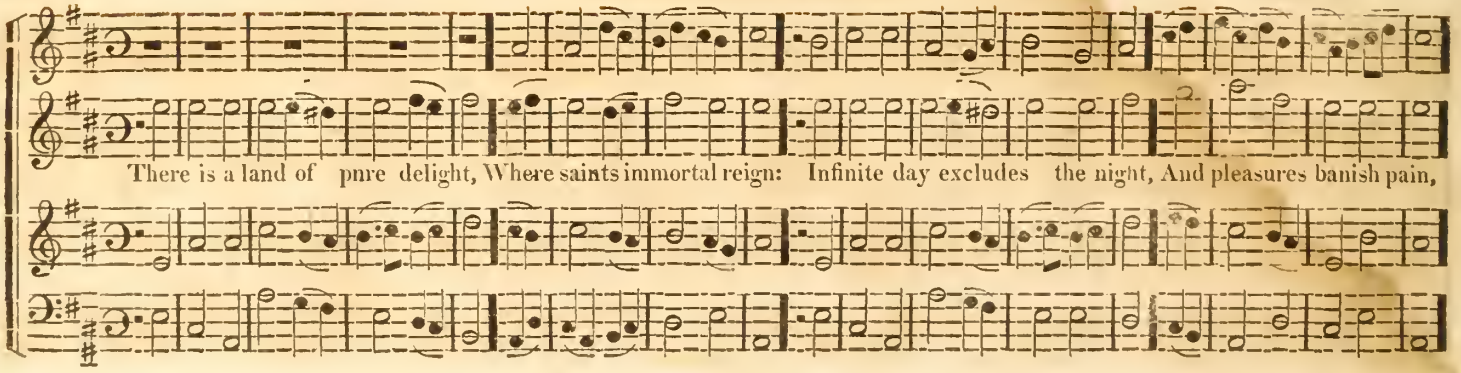


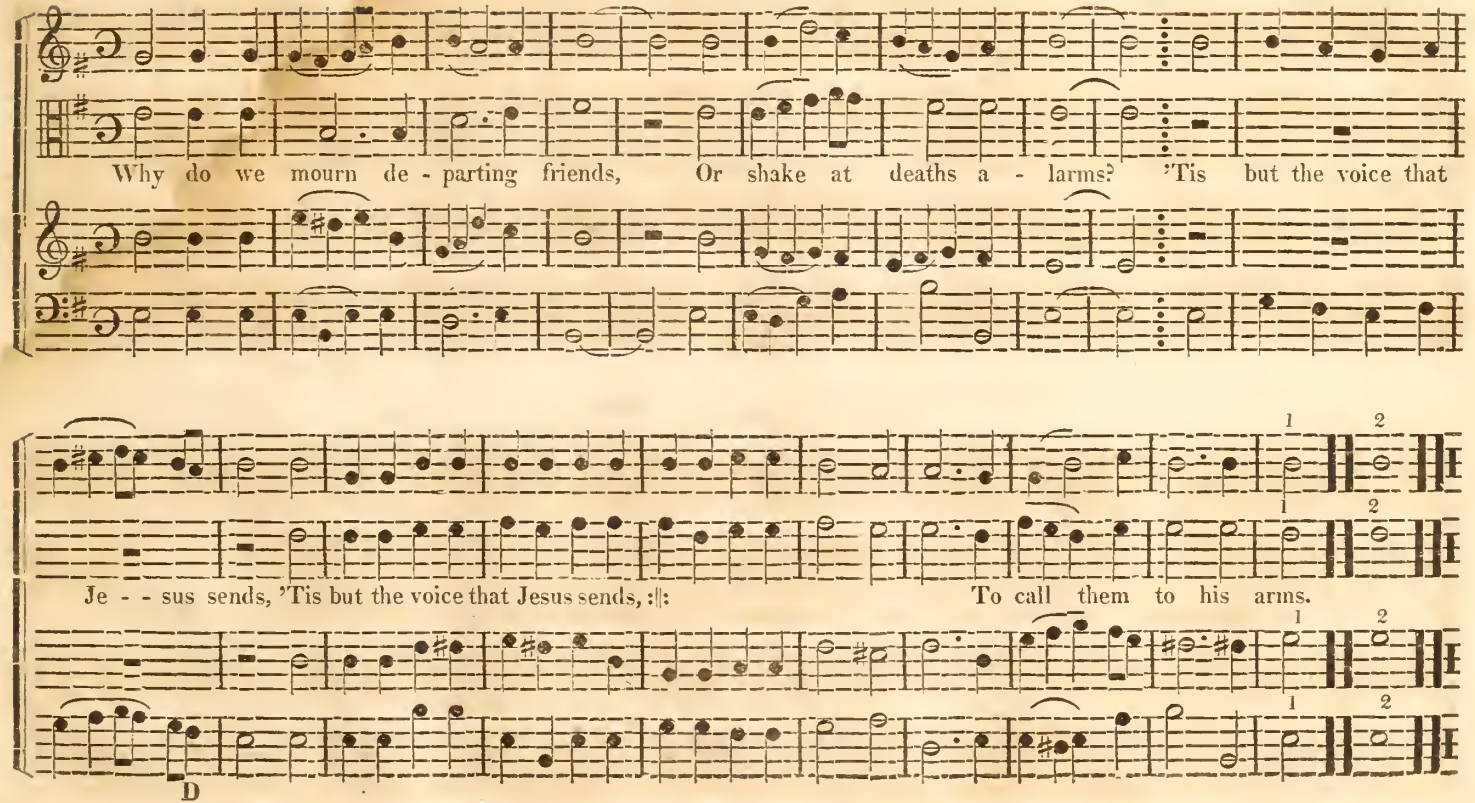
St. ALBAN's. C. M.



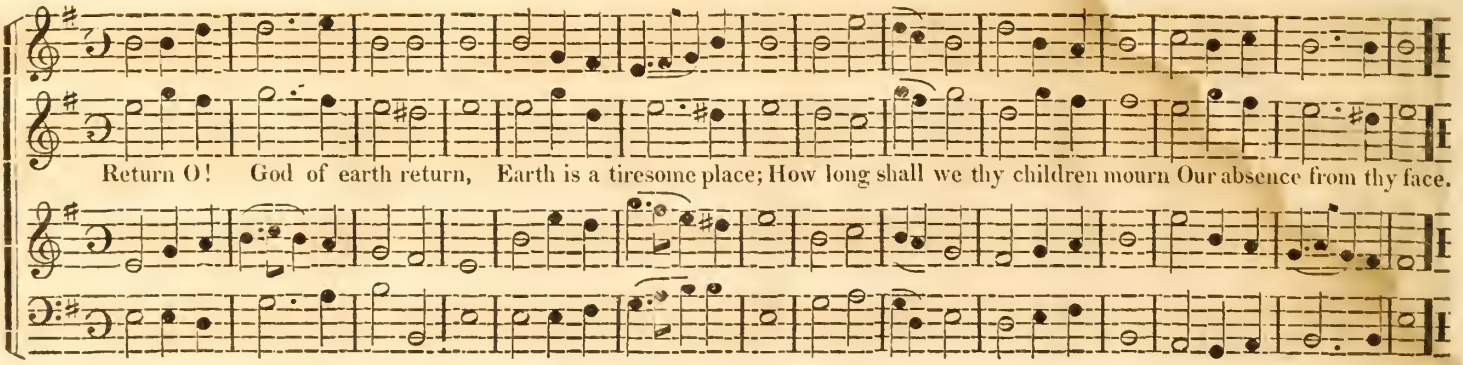
JORDON. C. M.

W Billings.

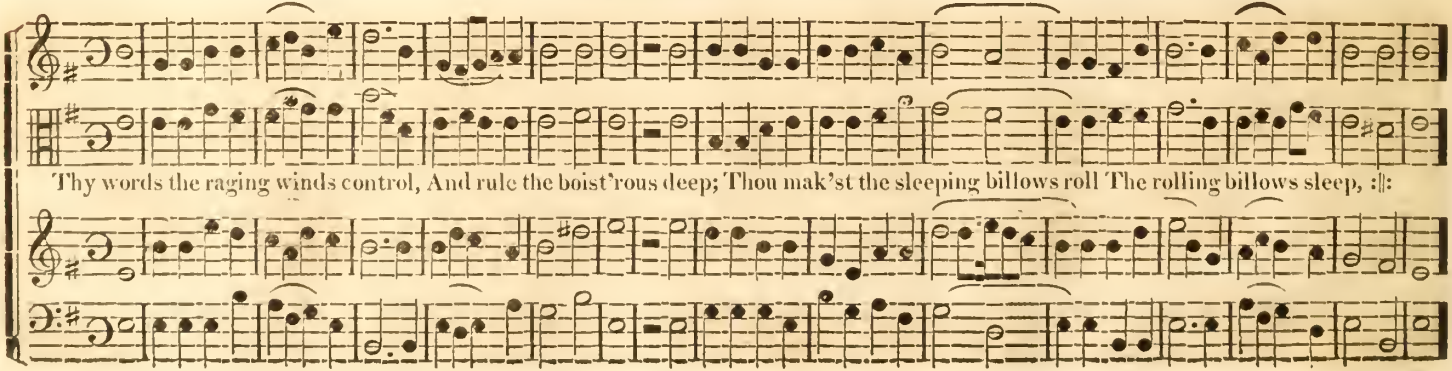


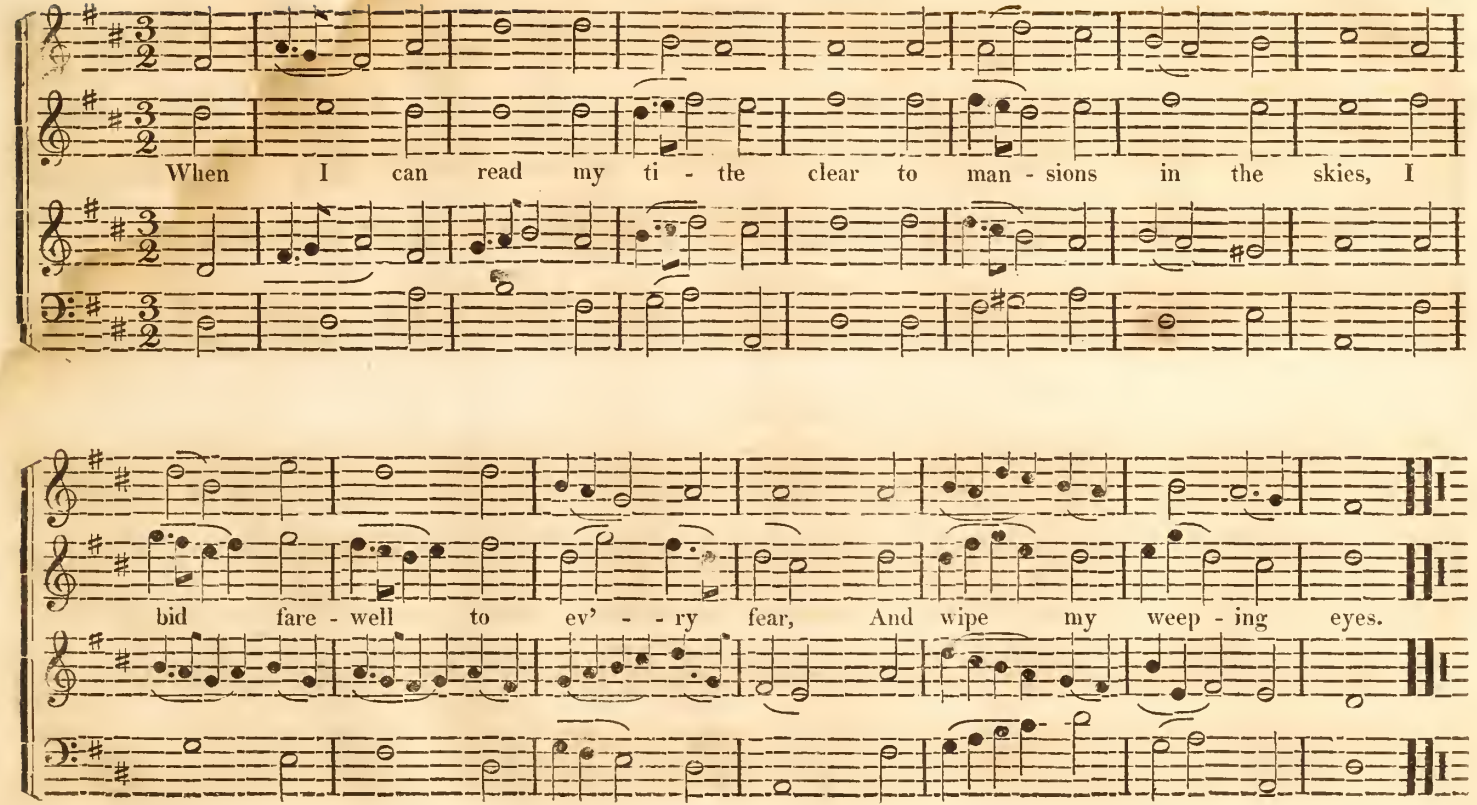

Why do we mourn de - parting friends, Or shake at deaths a - larms? 'Tis but the voice that
Je - - sus sends, 'Tis but the voice that Jesus sends, :‖: To call them to his arms.
D

GEORGIA. C. M.

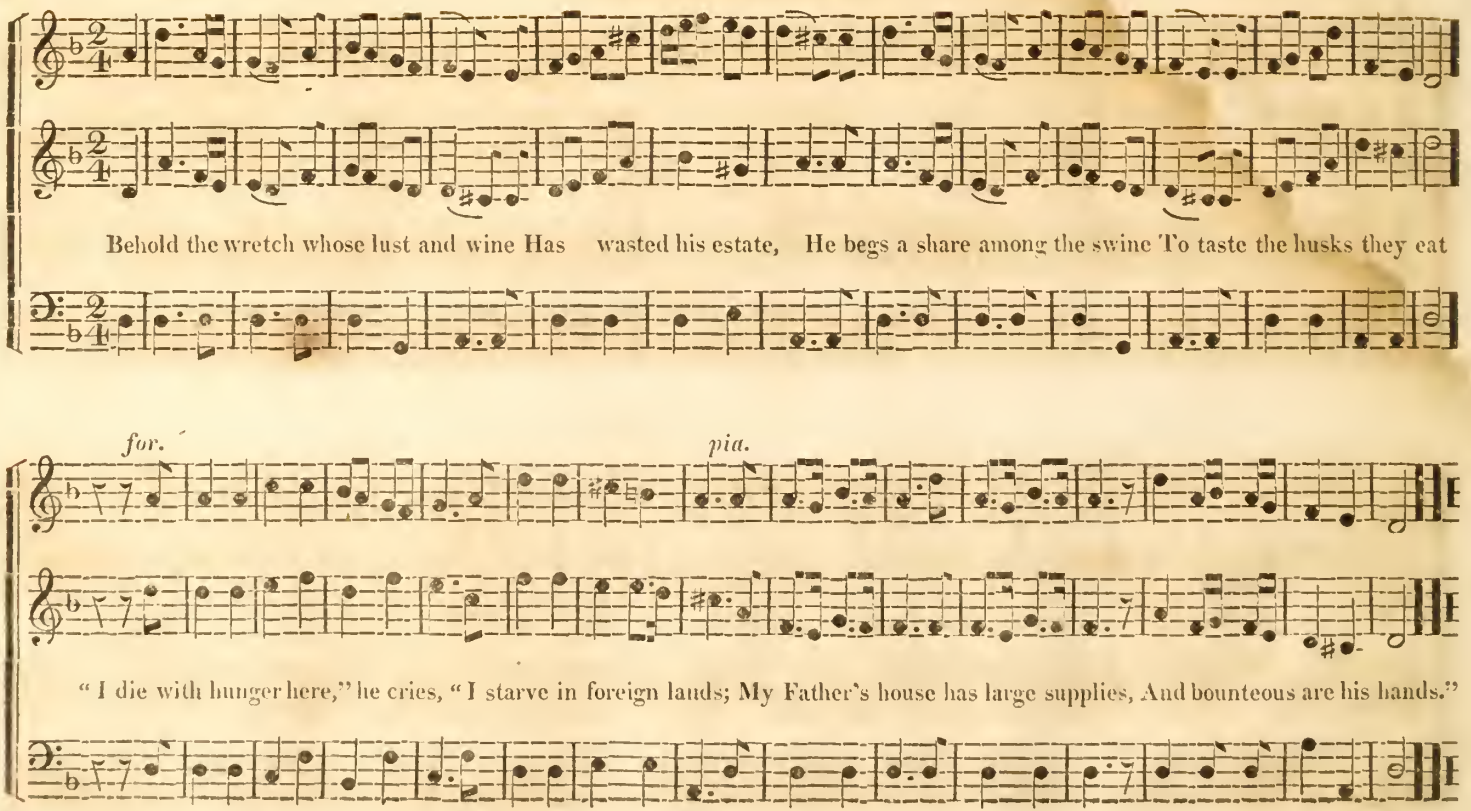


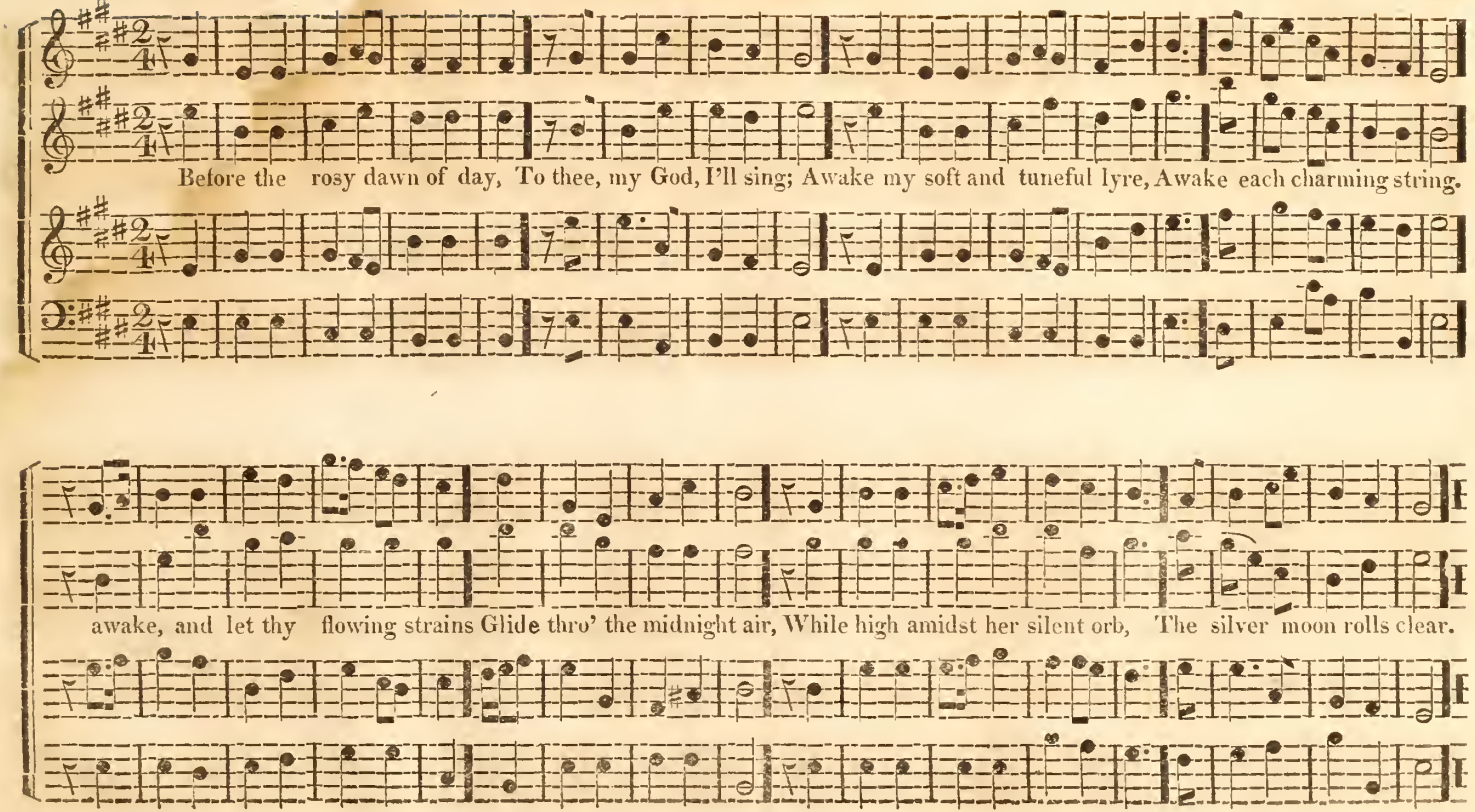
VIRGINIA. C. M.




When I can read my ti - tle clear to man - sions in the skies, I
bid fare - well to ev' - - ry fear, And wipe my weep - ing eyes.

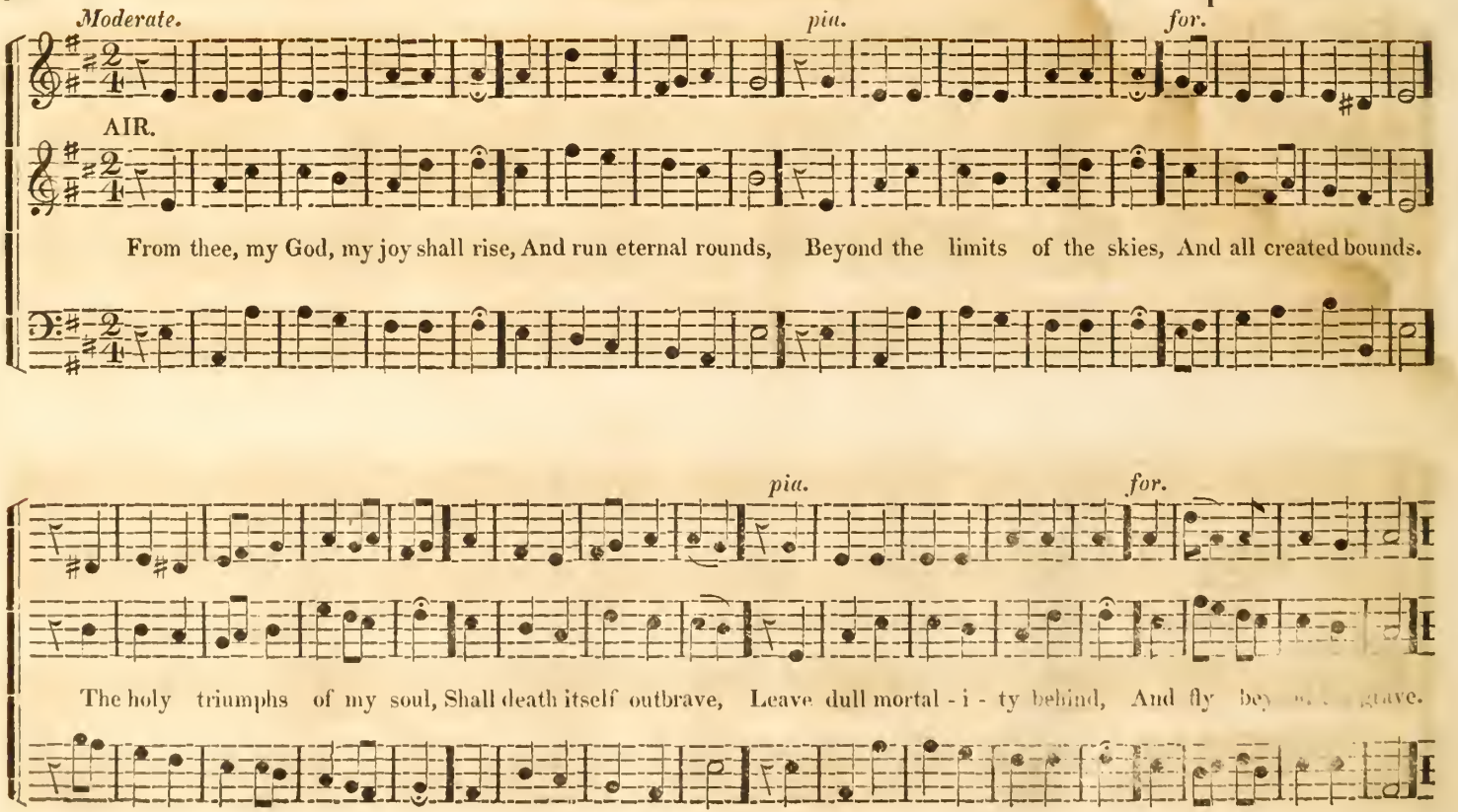
Air. *Moderate.* TUNBRIDGE. C. M.



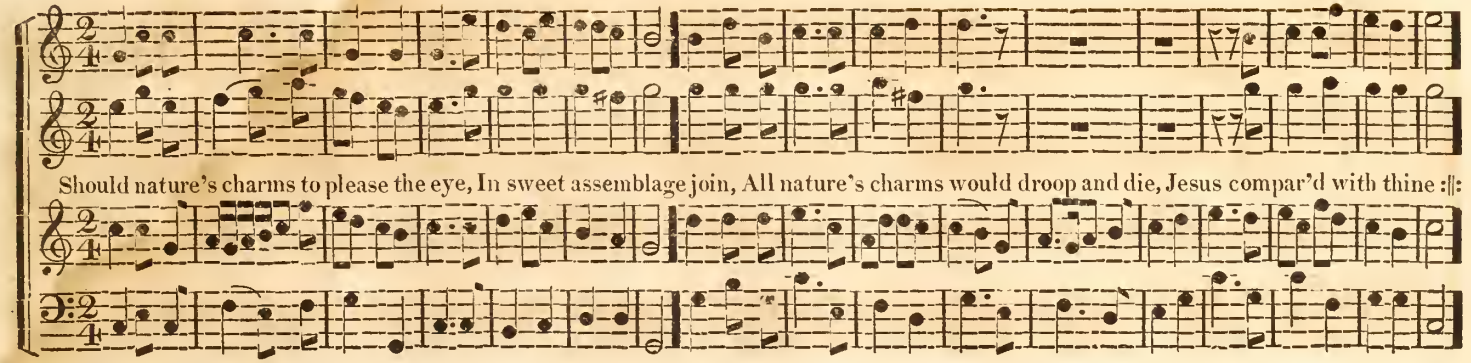

Before the rosy dawn of day, To thee, my God, I'll sing; Awake my soft and tuneful lyre, Awake each charming string.
awake, and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.

CANA. C. M.

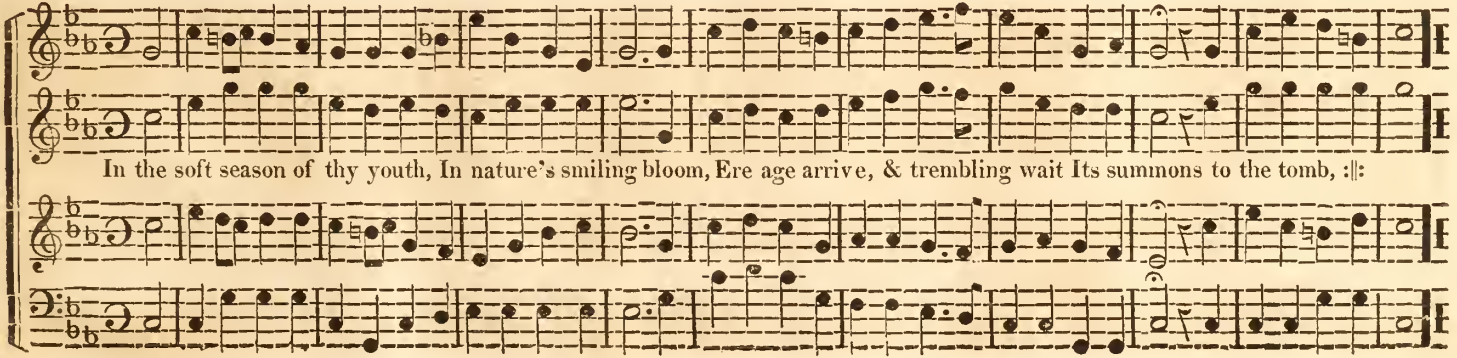
H. Hepstinstall.



ATHENS. C. M.

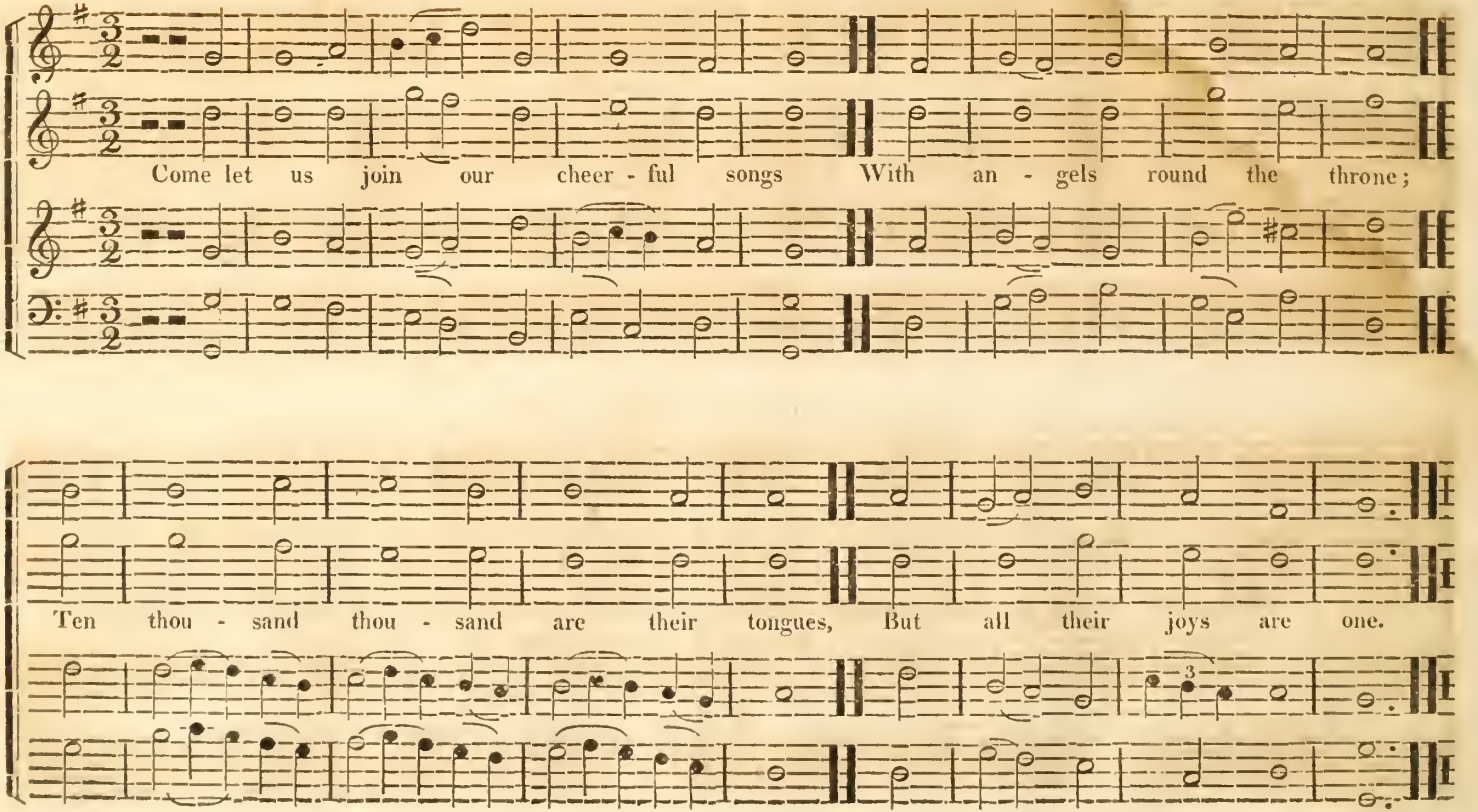


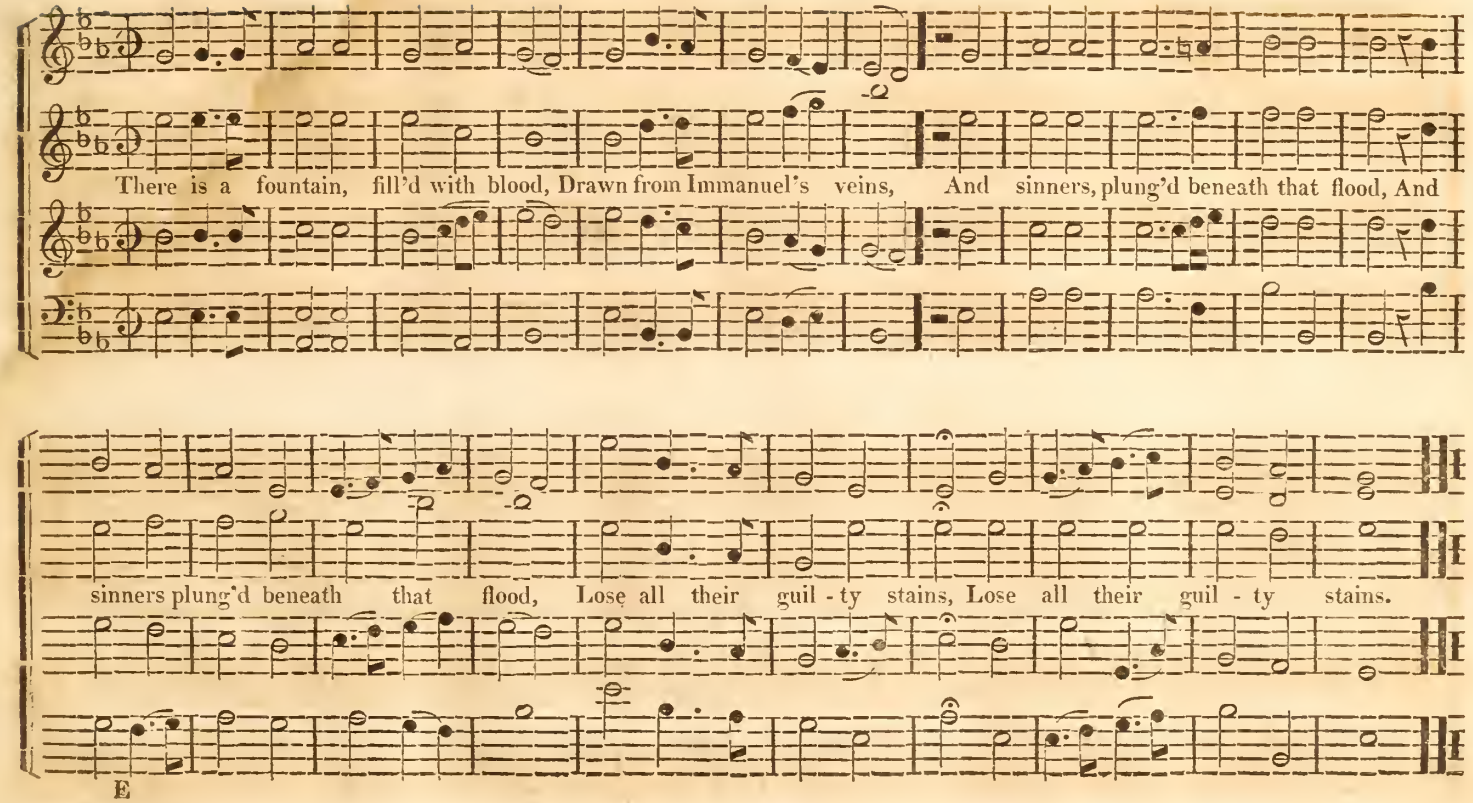
SICILY. C. M.



LYDD. C. M.

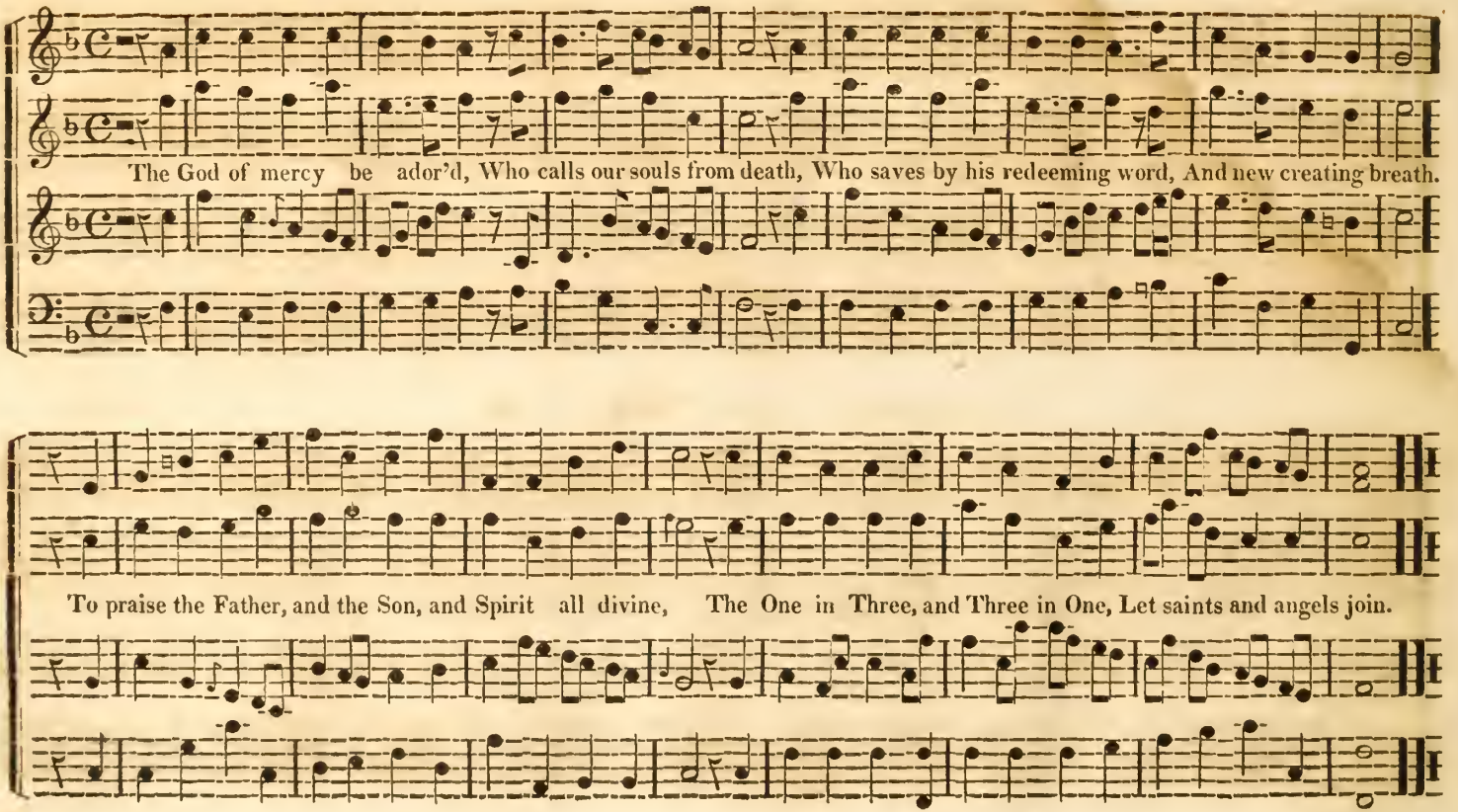
Arnold.

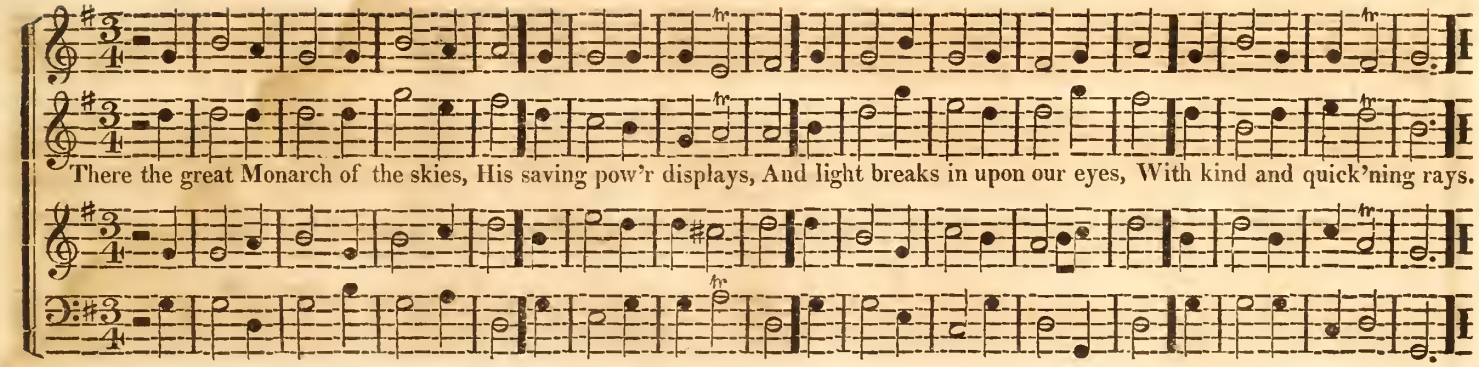



There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And
sinners plung'd beneath that flood, Lose all their guil - ty stains, Lose all their guil - ty stains.
E

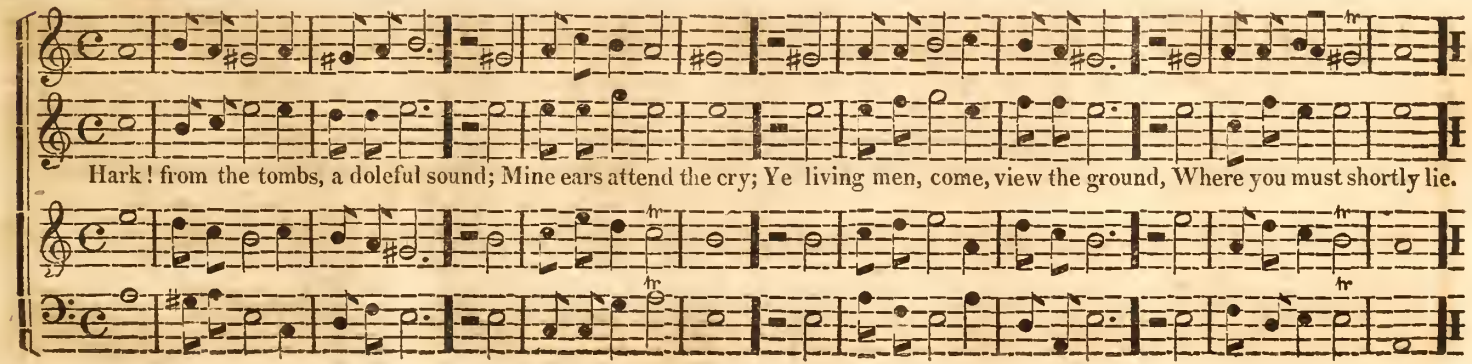
NEWARK. C. M.

Dr. Arne.

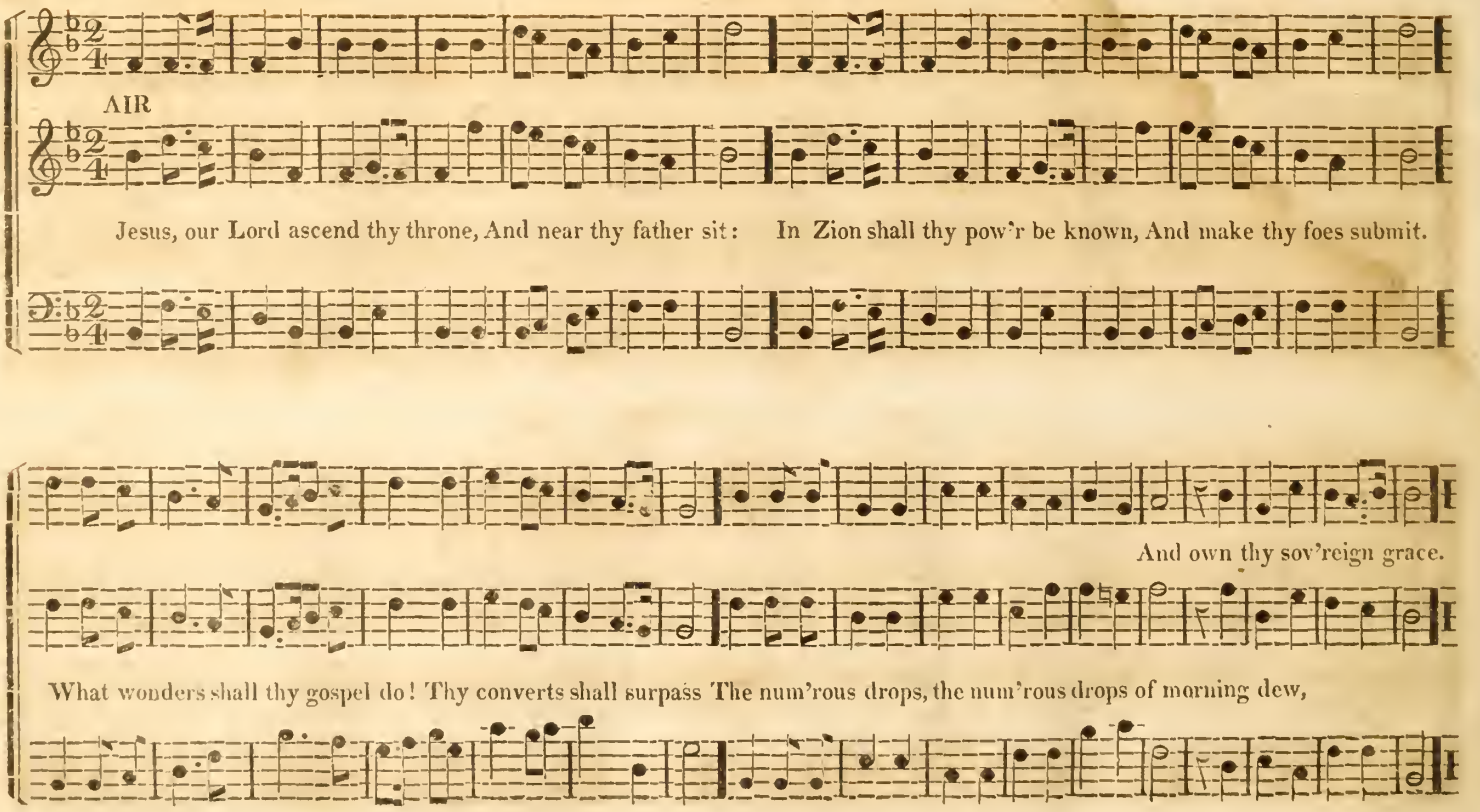


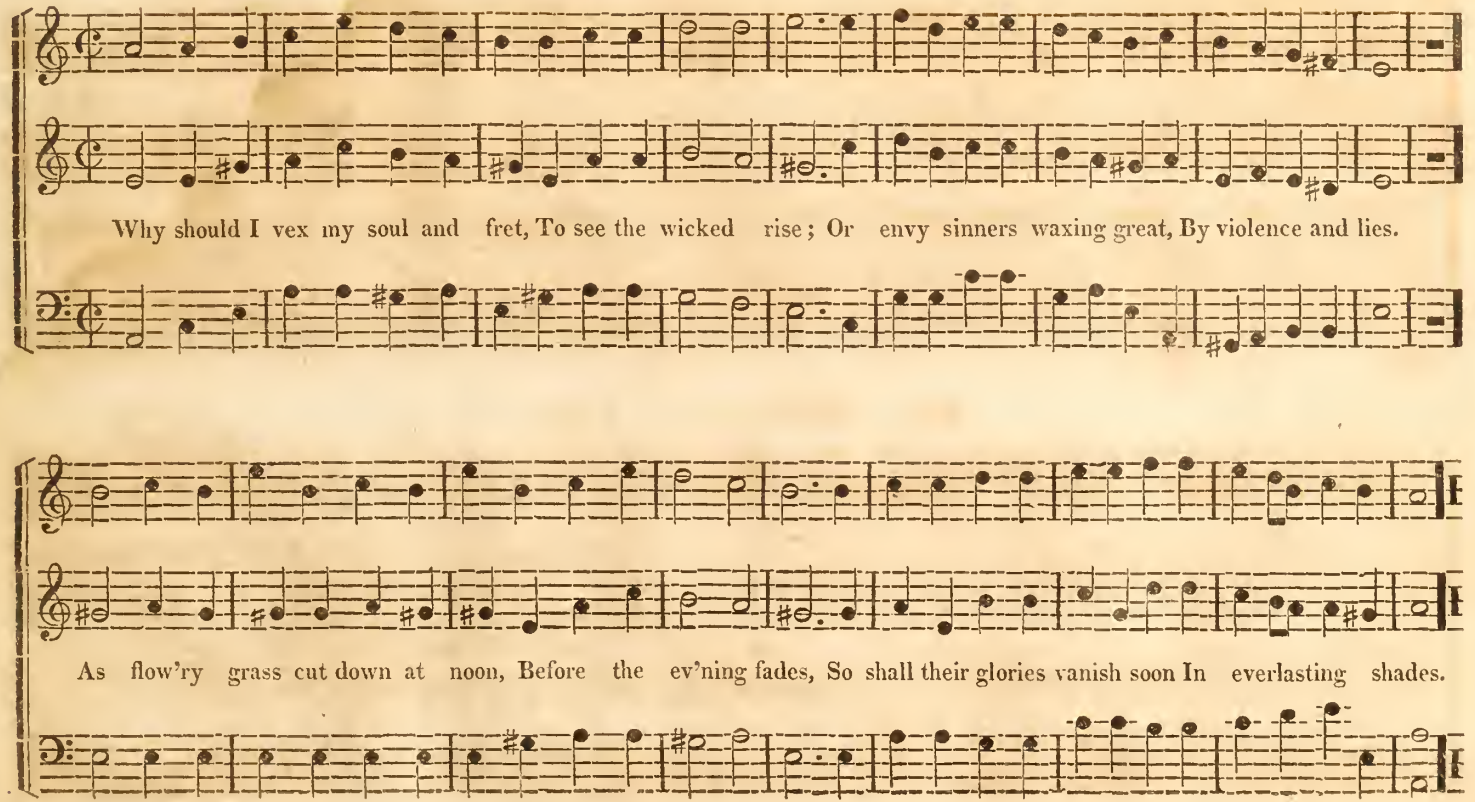


FUNERAL THOUGHT. C. M. I. Smith.



Andante. ST. ASAPH's C. M. B. Milgrove.




Why should I vex my soul and fret, To see the wicked rise; Or envy sinners waxing great, By violence and lies.
As flow'ry grass cut down at noon, Before the ev'ning fades, So shall their glories vanish soon In everlasting shades.

MARLBOROUGH. C. M.

W. Shrubsole.

Allegro Moderato. *pia.* *For.*

AIR.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, crown him Lord of all.

ISLE OF WIGHT C. M.

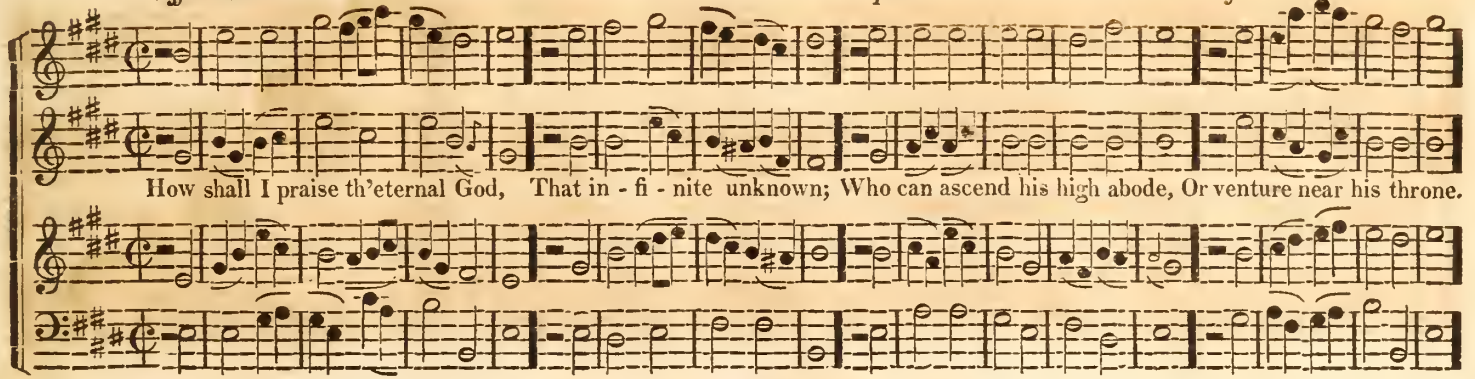
AIR.

Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

WARWICK. C. M.

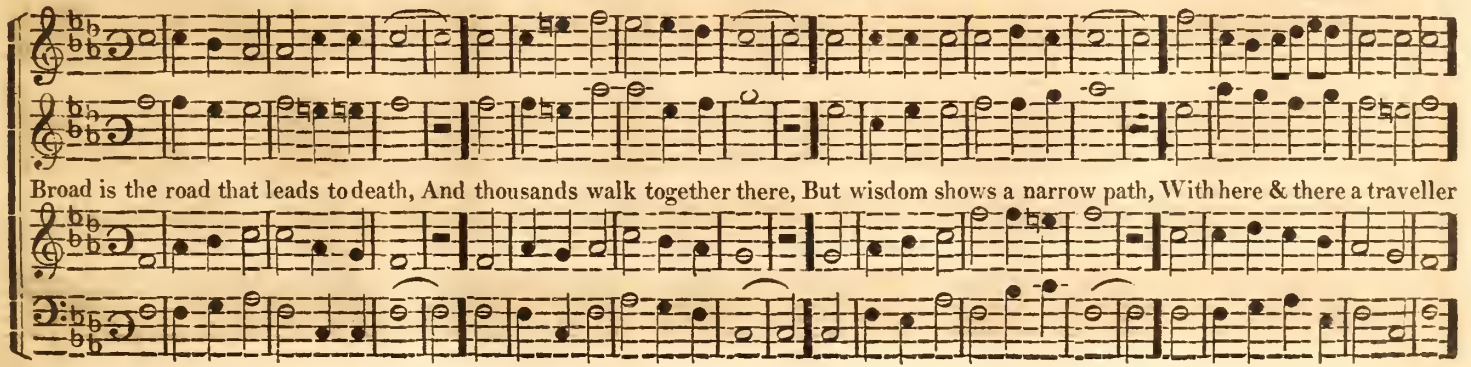
Stanley.

Affettuoso. *pia.* *for.*



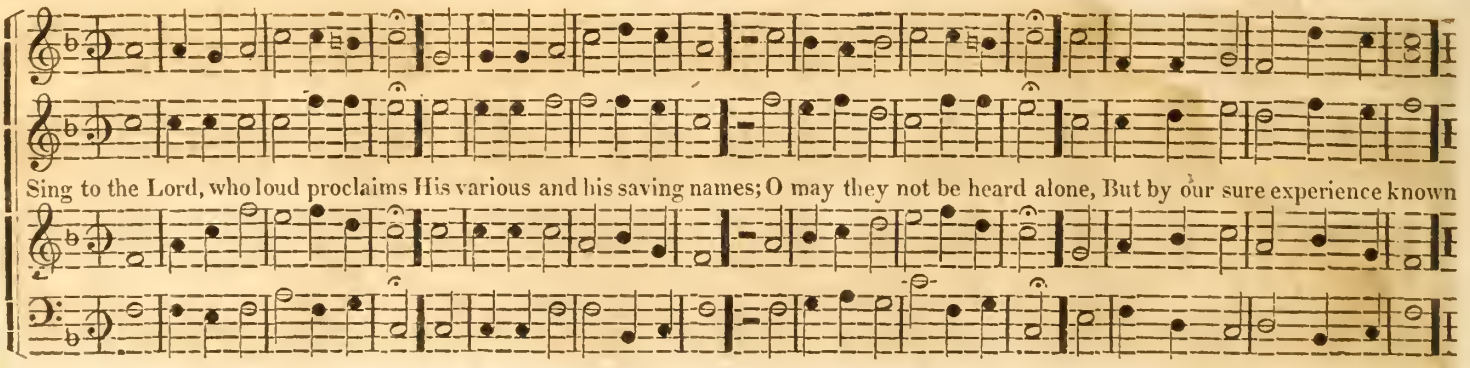
WINDHAM. L. M.

Moderato. D. Read.



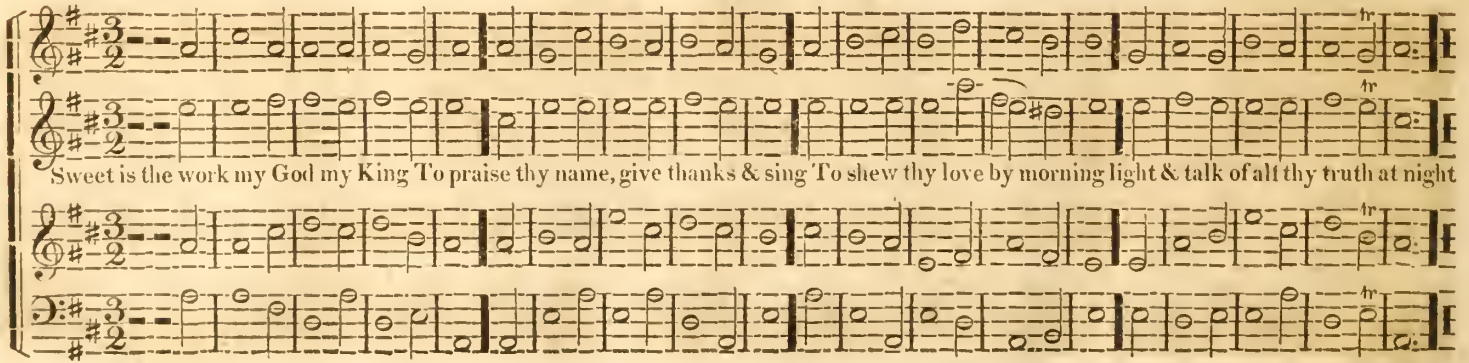
WELLS. L. M.

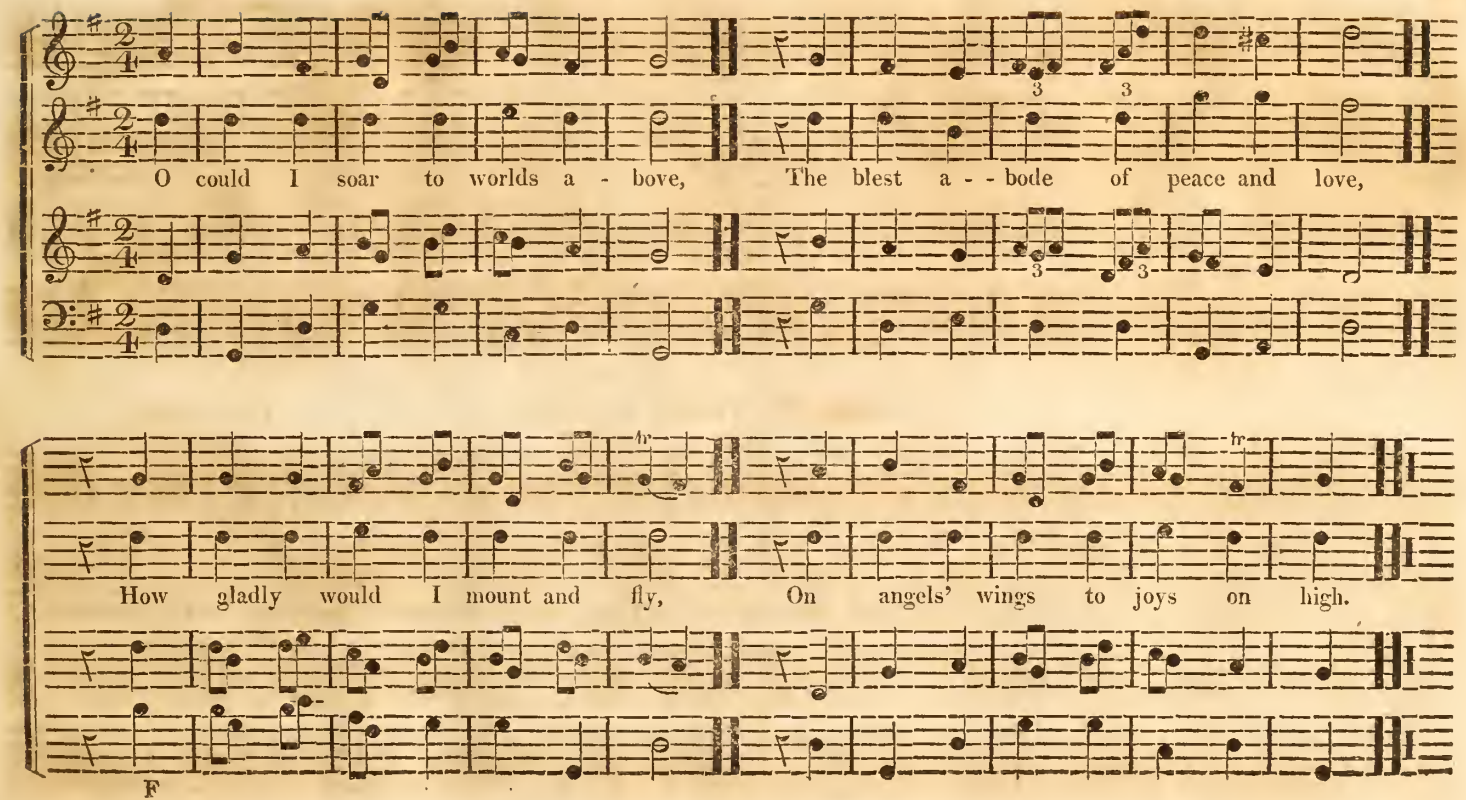
Holdrayd.



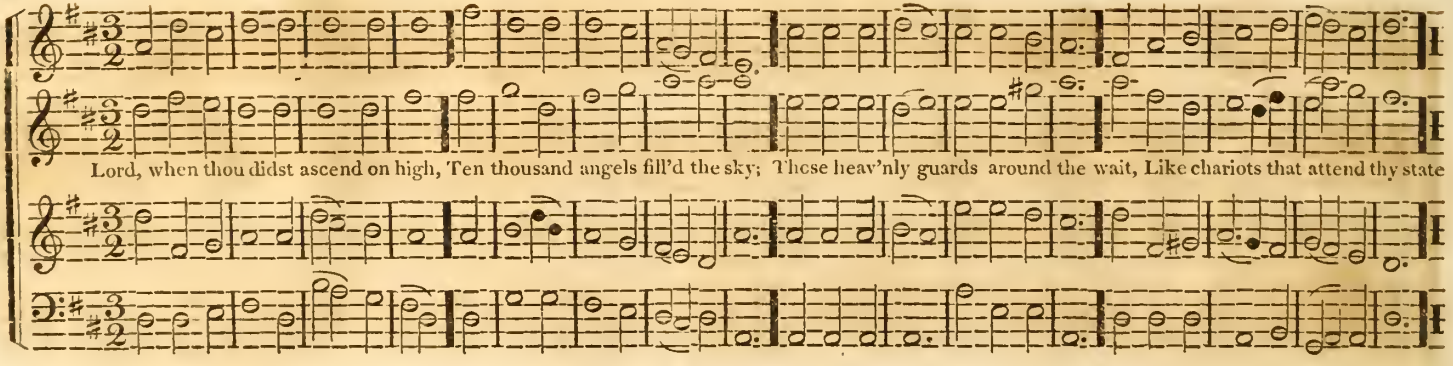
GREEN's 100th L. M.

Dr. Green.

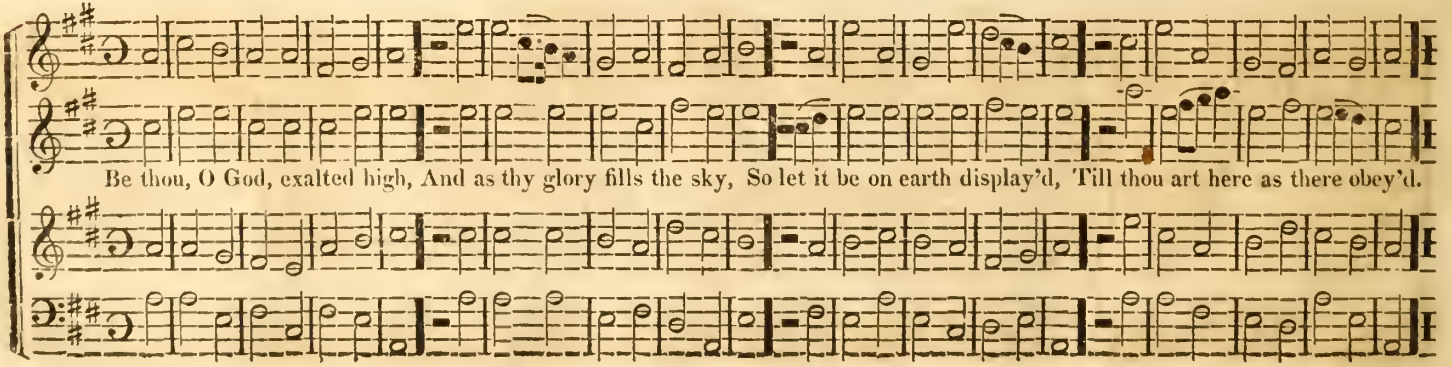


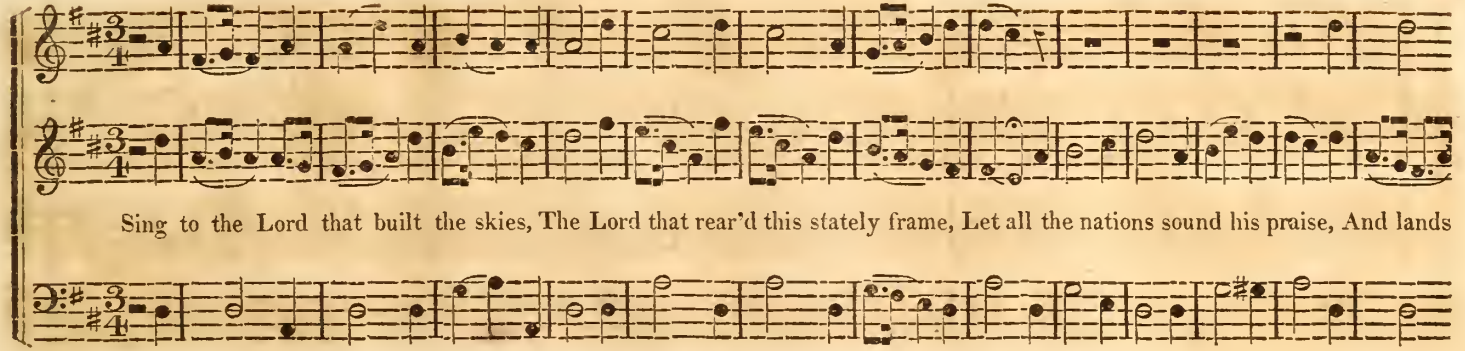

O could I soar to worlds a - bove, The blest a - - bode of peace and love,
How gladly would I mount and fly, On angels' wings to joys on high.
F

BLENDON. L. M. Giardini.

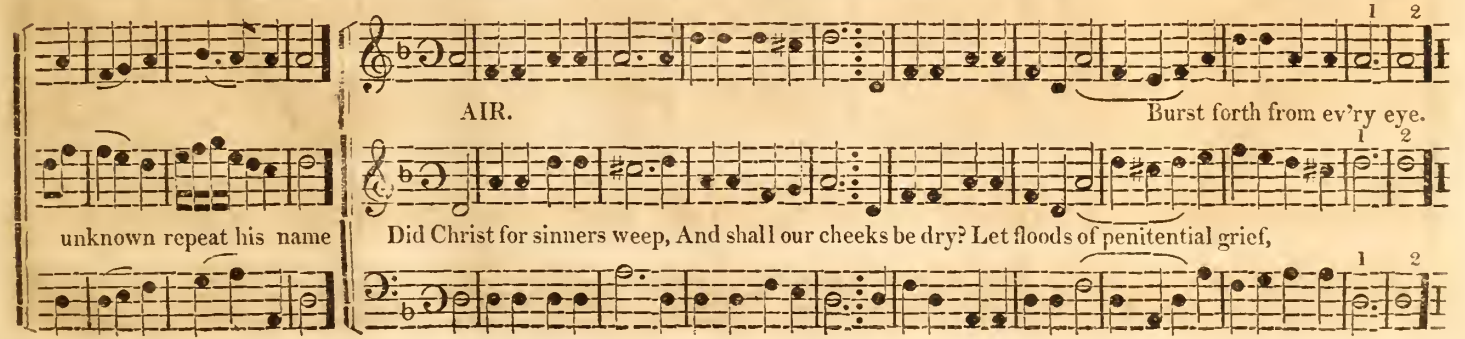


OLD HUNDRED L. M.



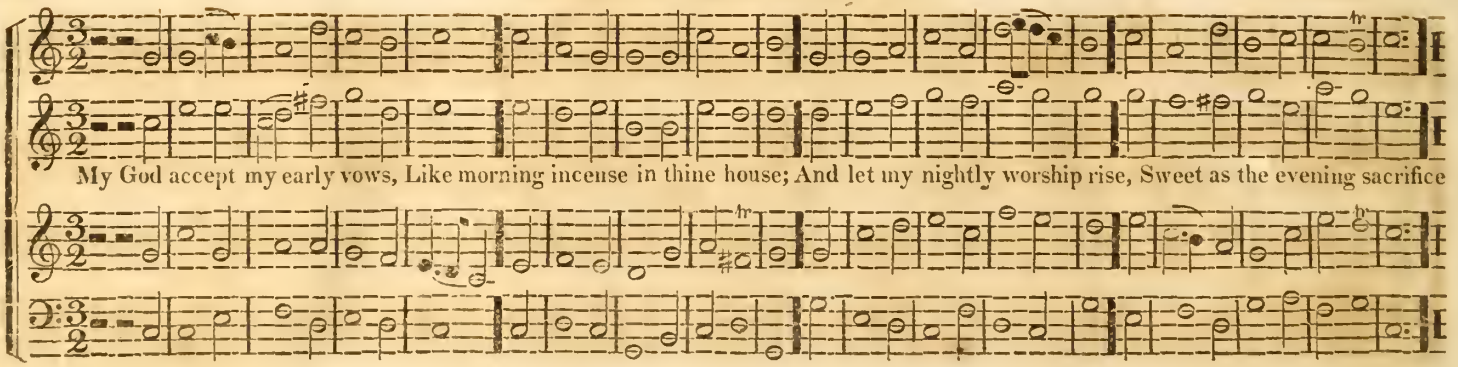


Mod. **COMPASSION. S. M.**



WINCHESTER. L. M.

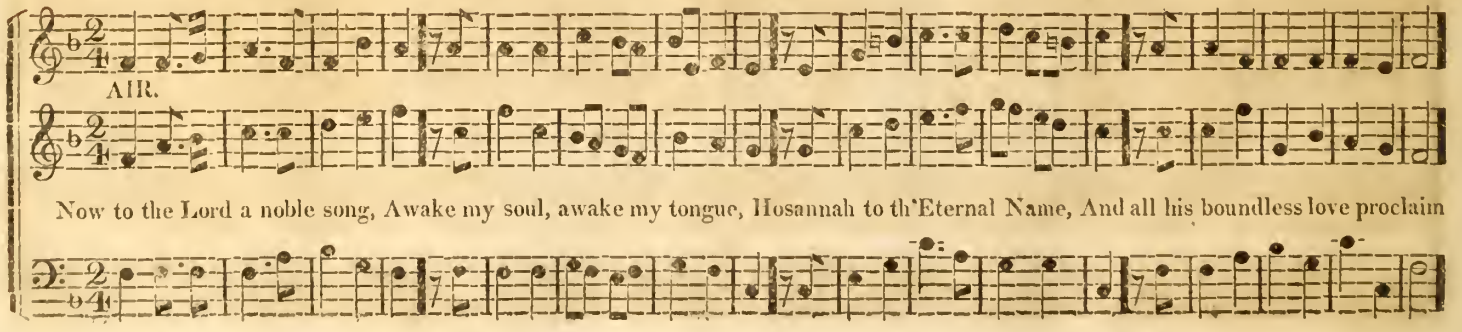
M. Luther.

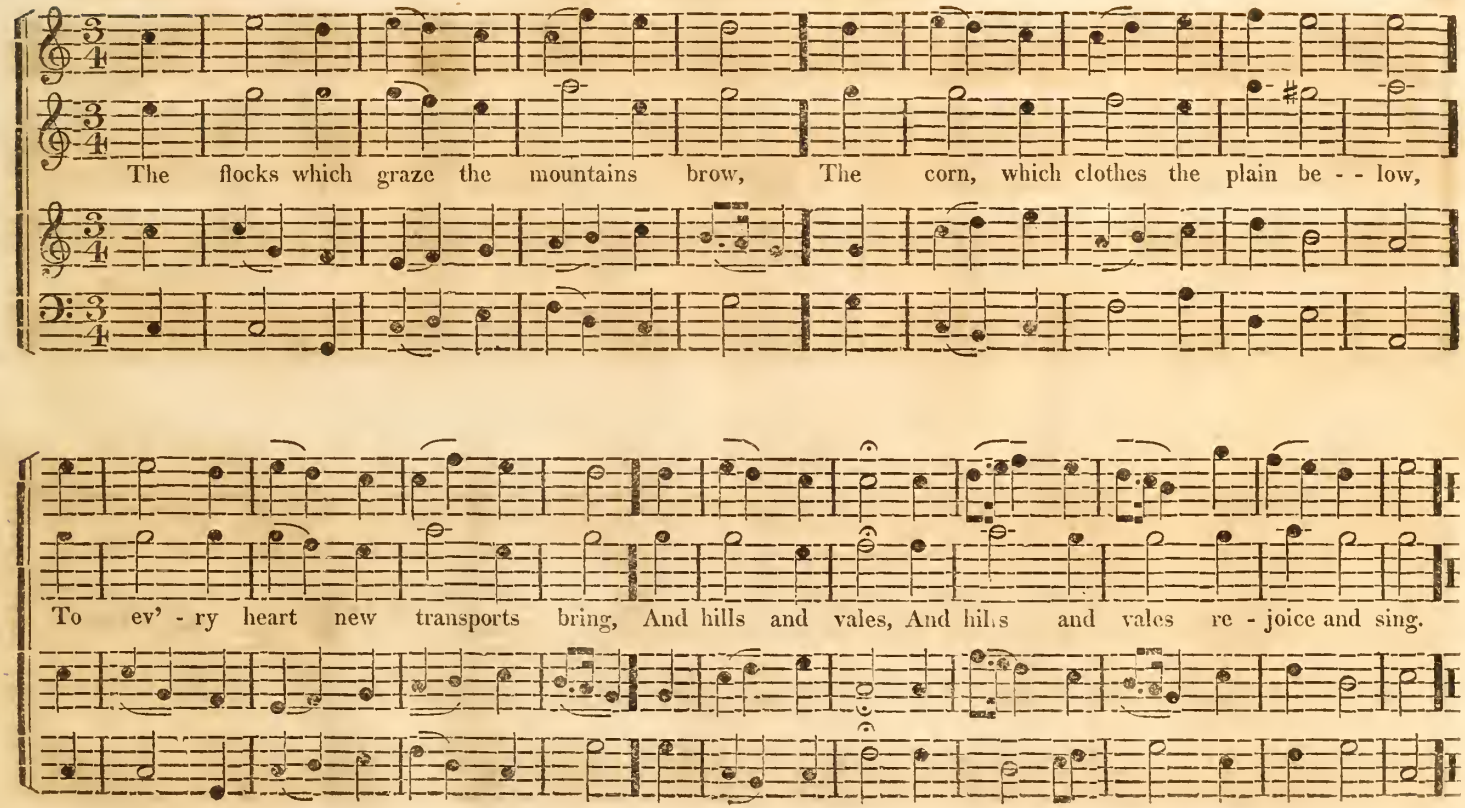


Andante.

TRURO L. M.

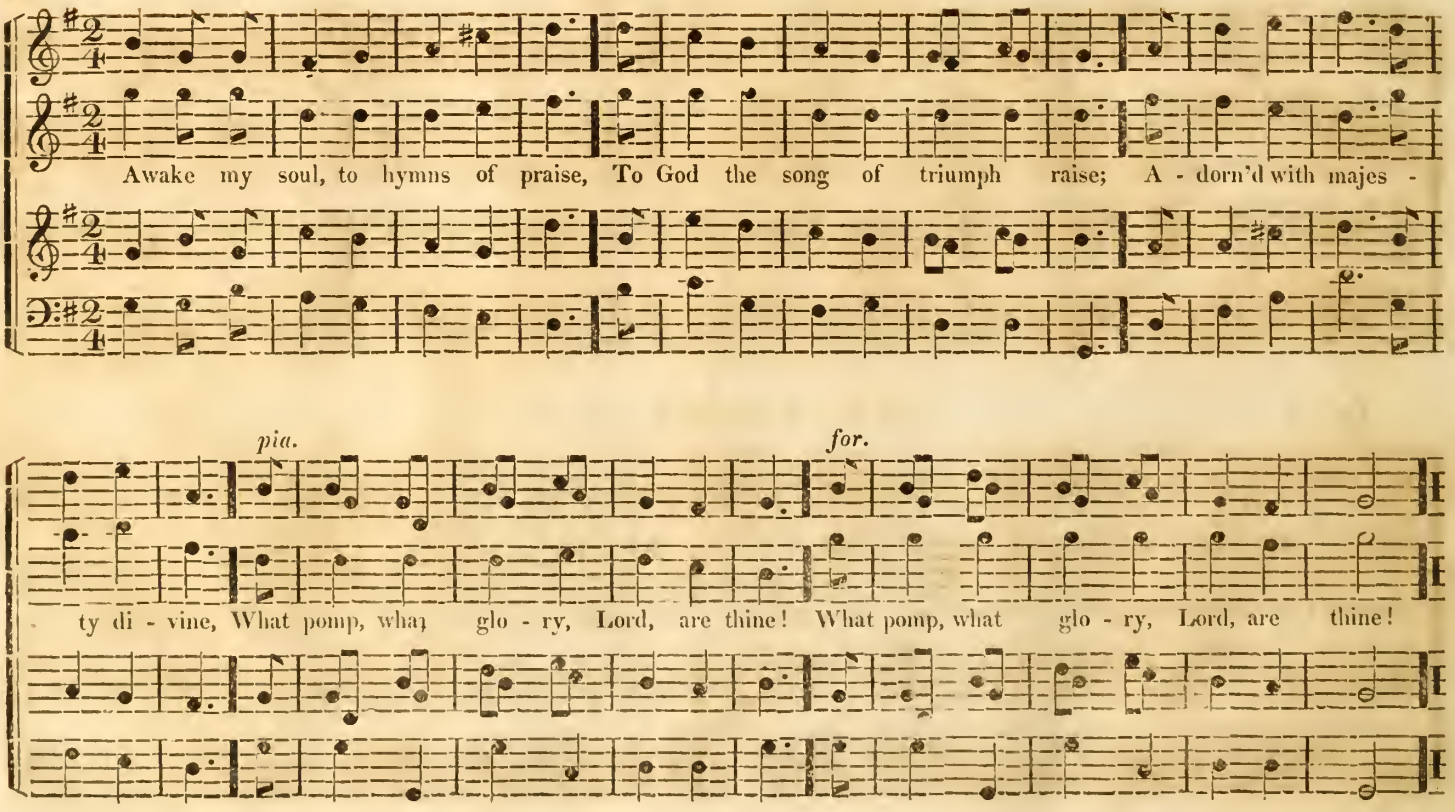
T. Williams' Coll.

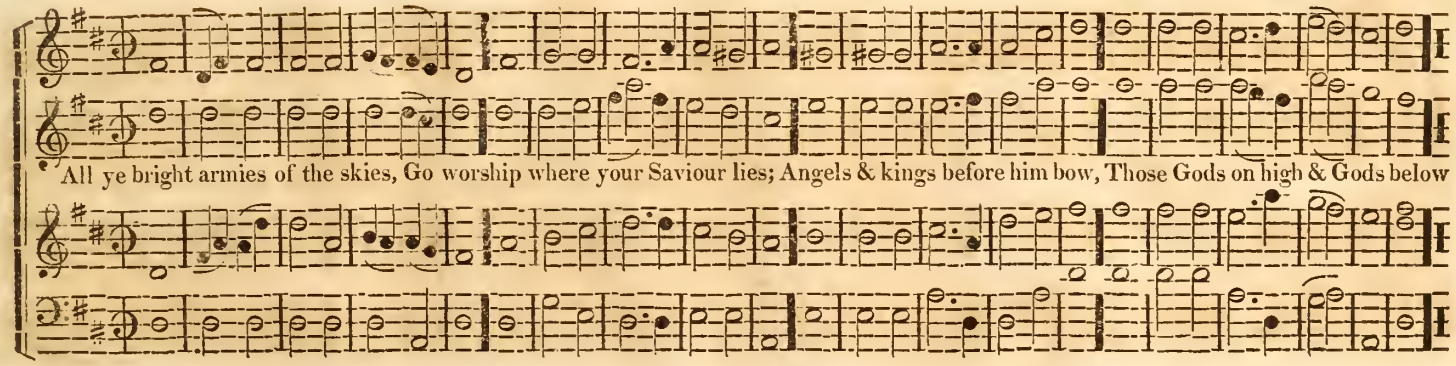



The flocks which graze the mountains brow, The corn, which clothes the plain be - - low,
To ev' - ry heart new transports bring, And hills and vales, And hills and vales re - joice and sing.

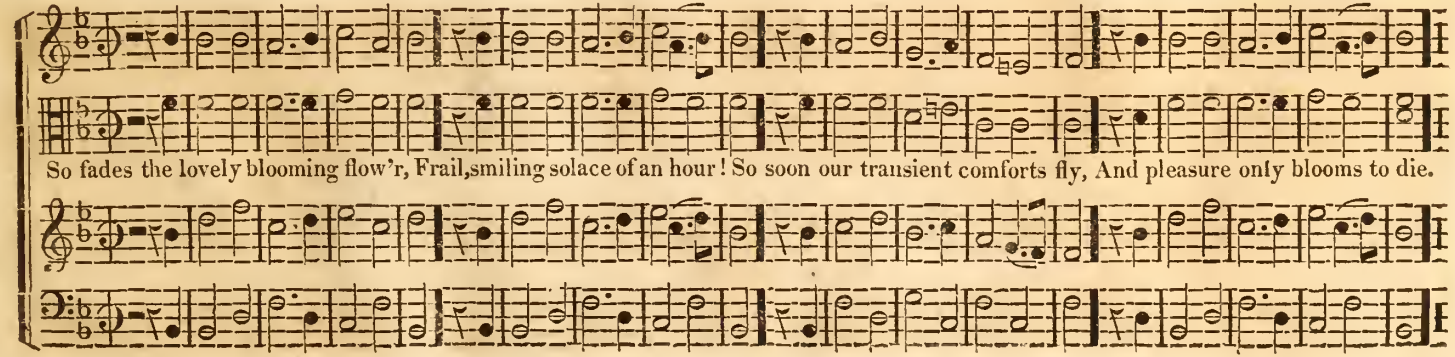
DUNSTAN. L. M.

Dr. Madan.



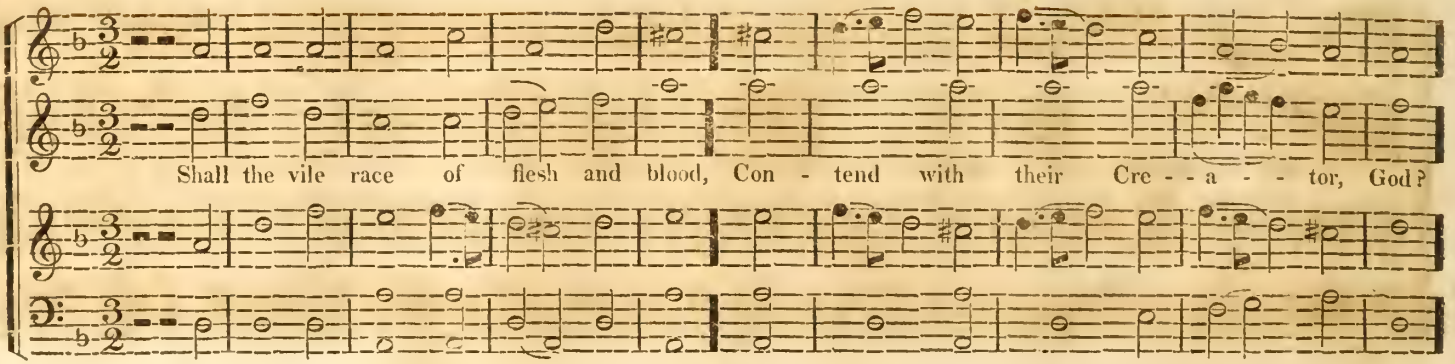


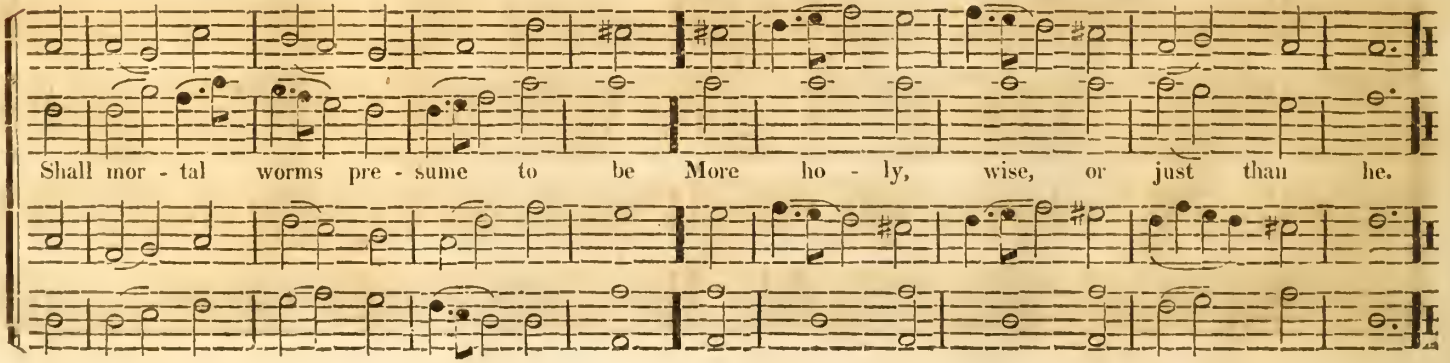
Largo. GERMAN HYMN. L. M. Pleyel.

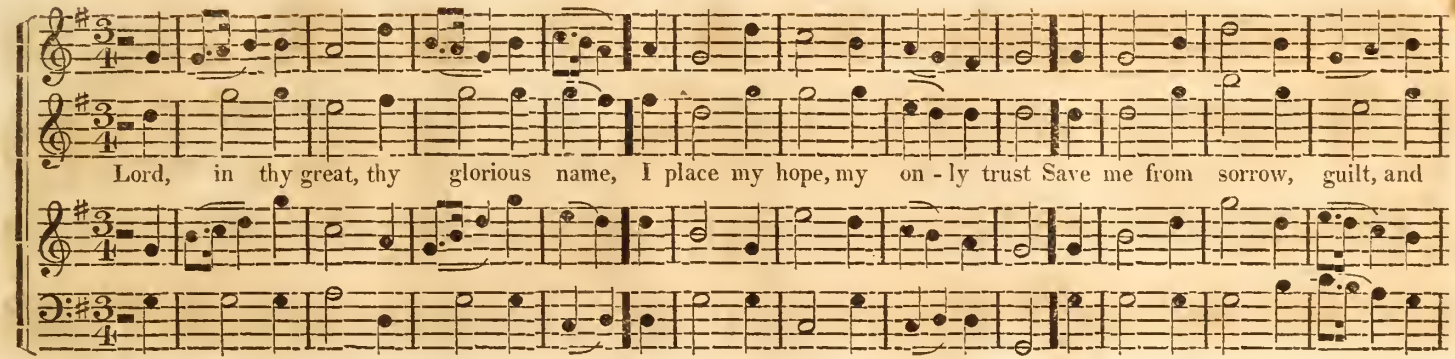


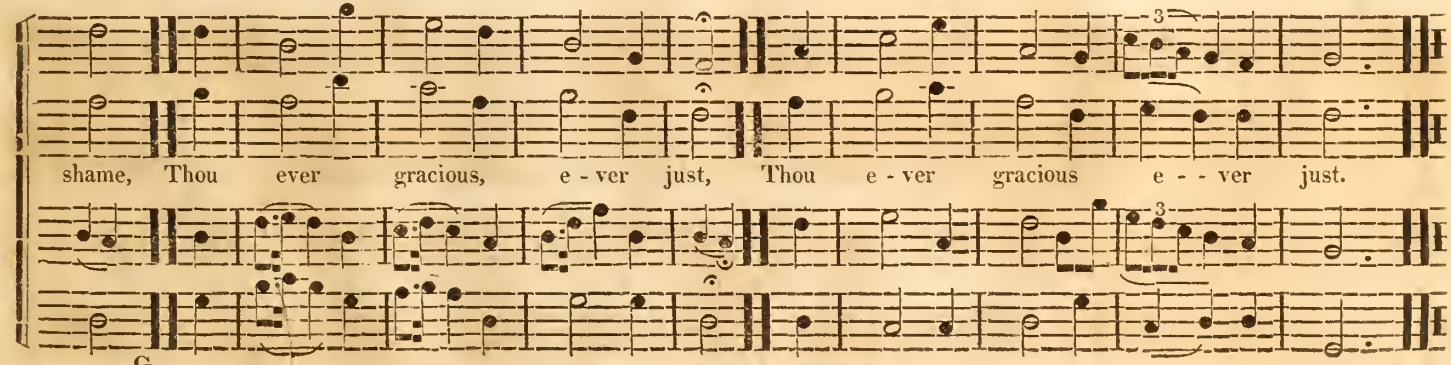
BROOKFIELD. L. M.

W. Billings.





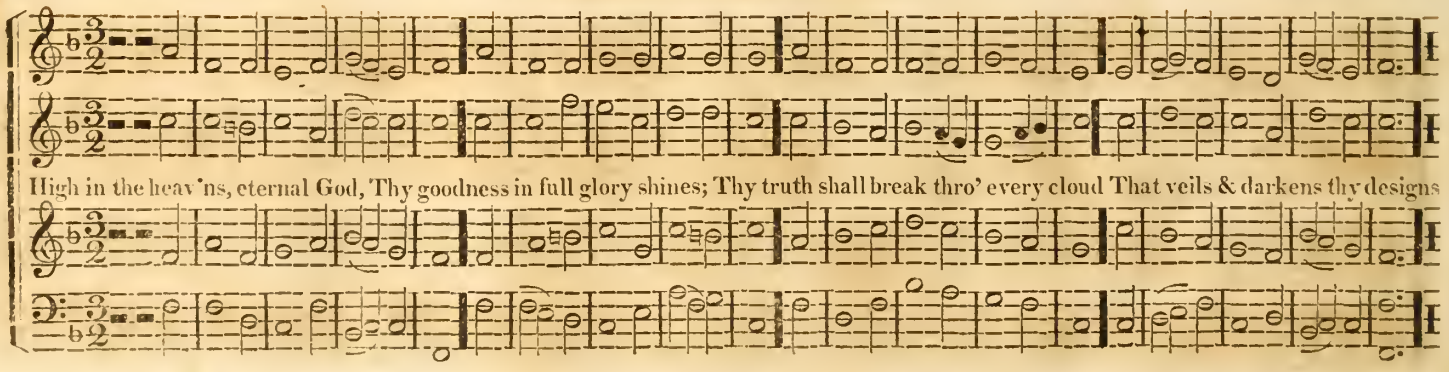

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust Save me from sorrow, guilt, and


shame, Thou ever gracious, e - ver just, Thou e - ver gracious e - - ver just.
3
3

G

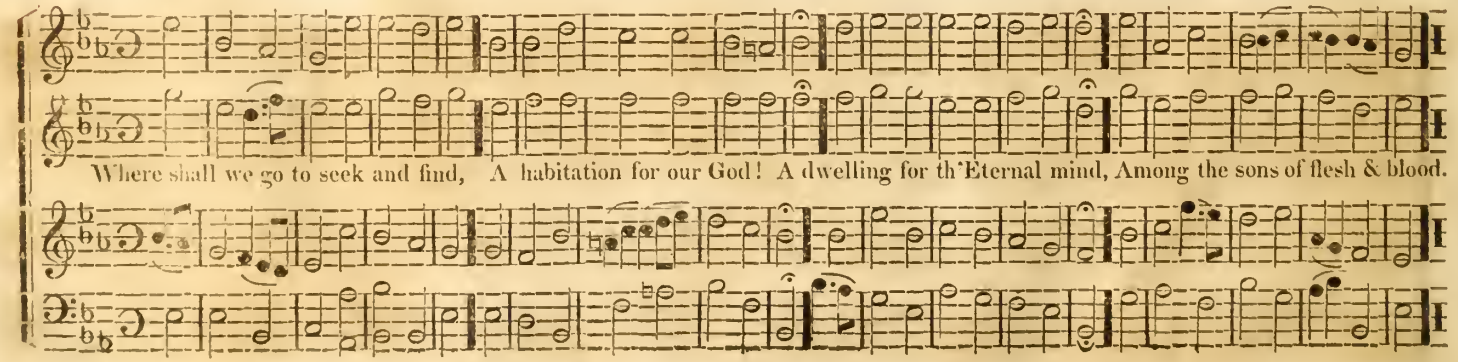
ANGELS' HYMN. L. M.

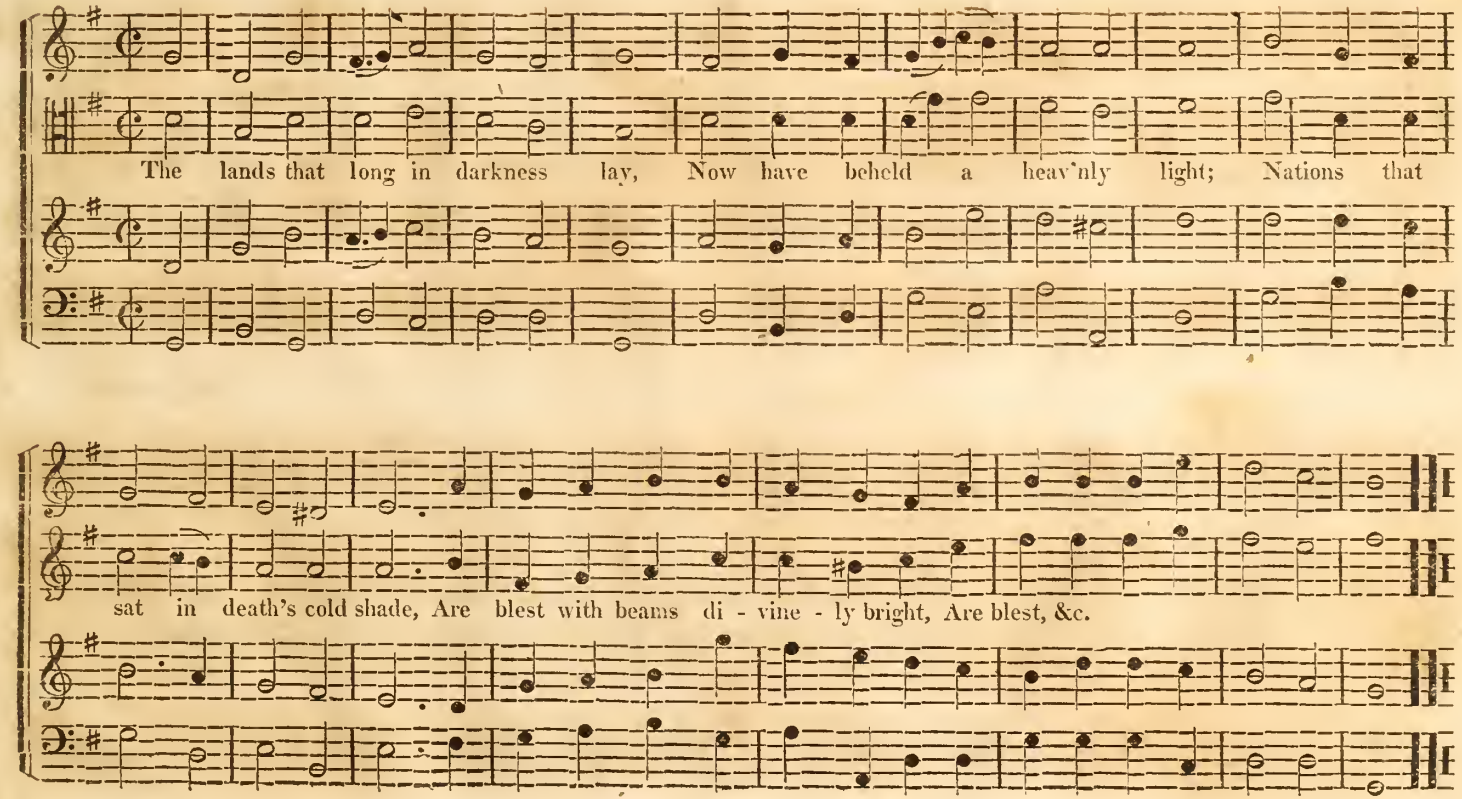
W. Tansur.

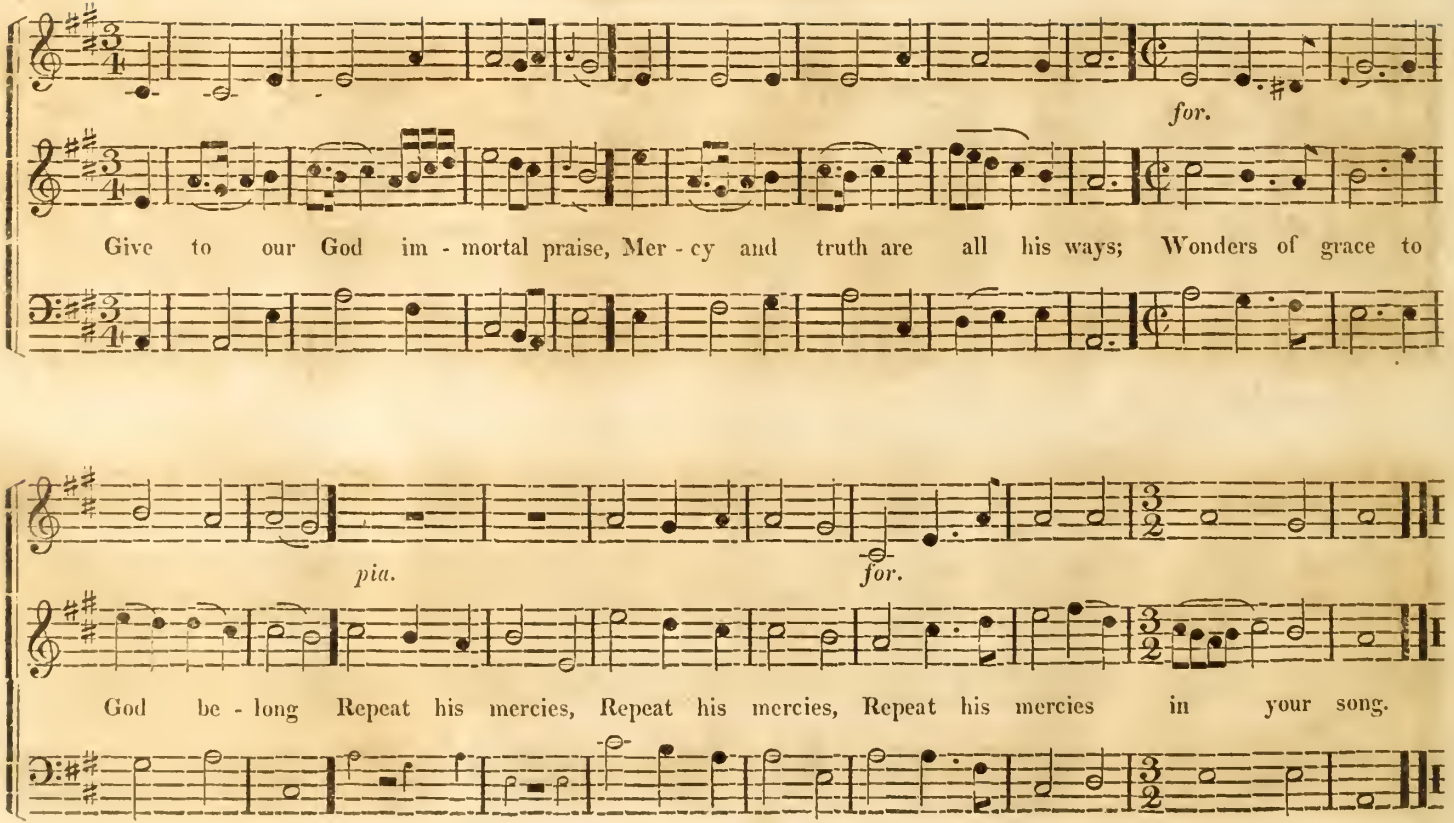


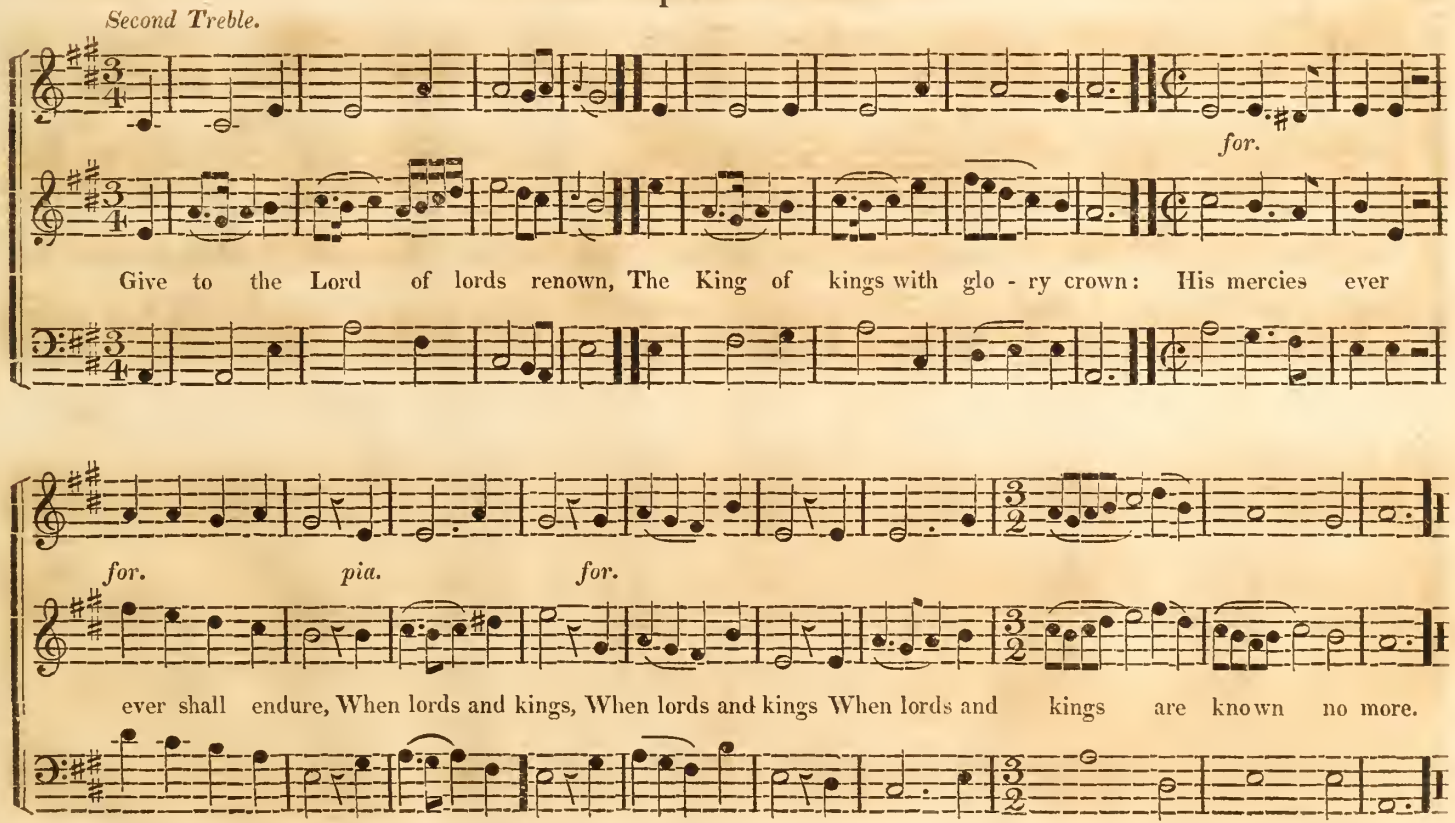
KENT. L. M.

Dr. Green.

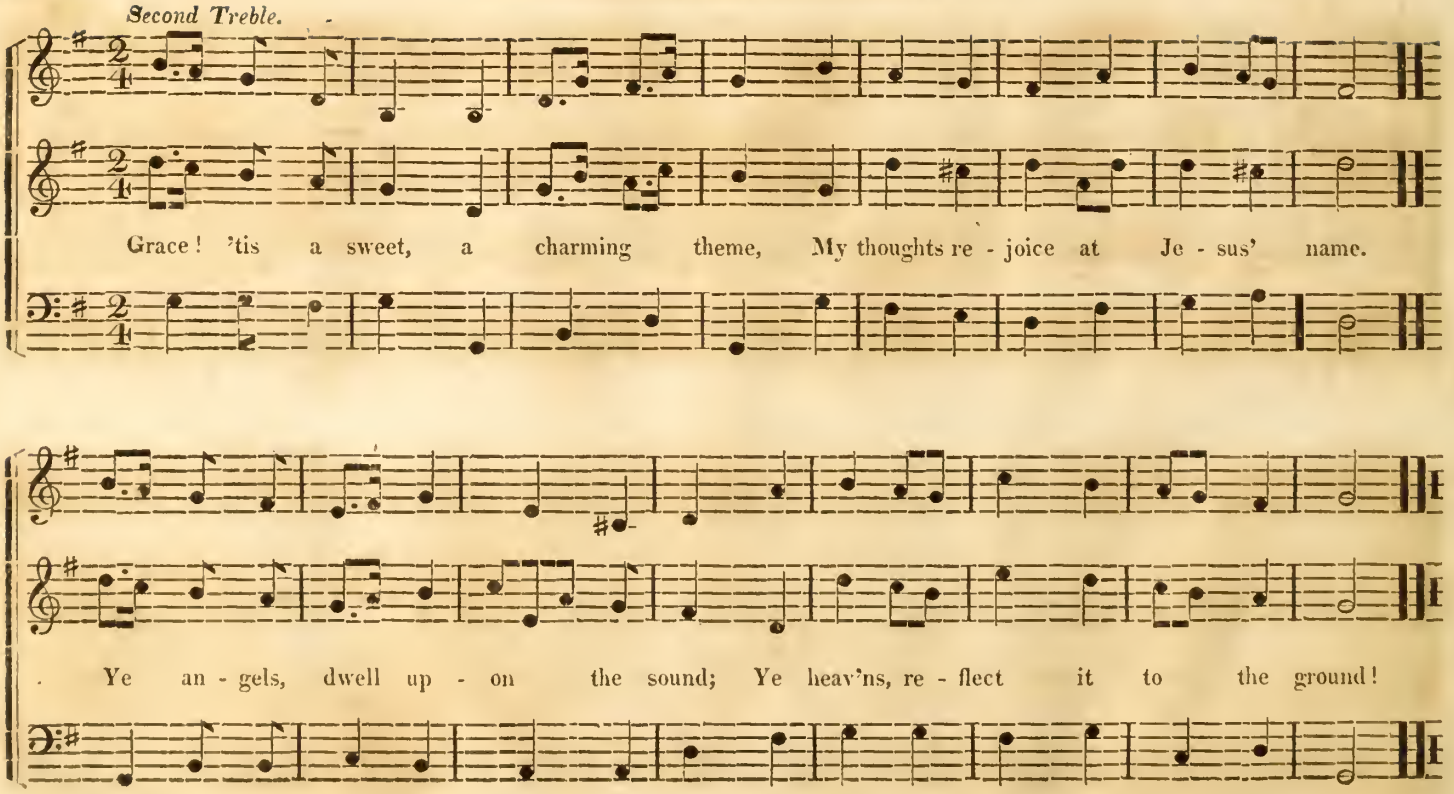


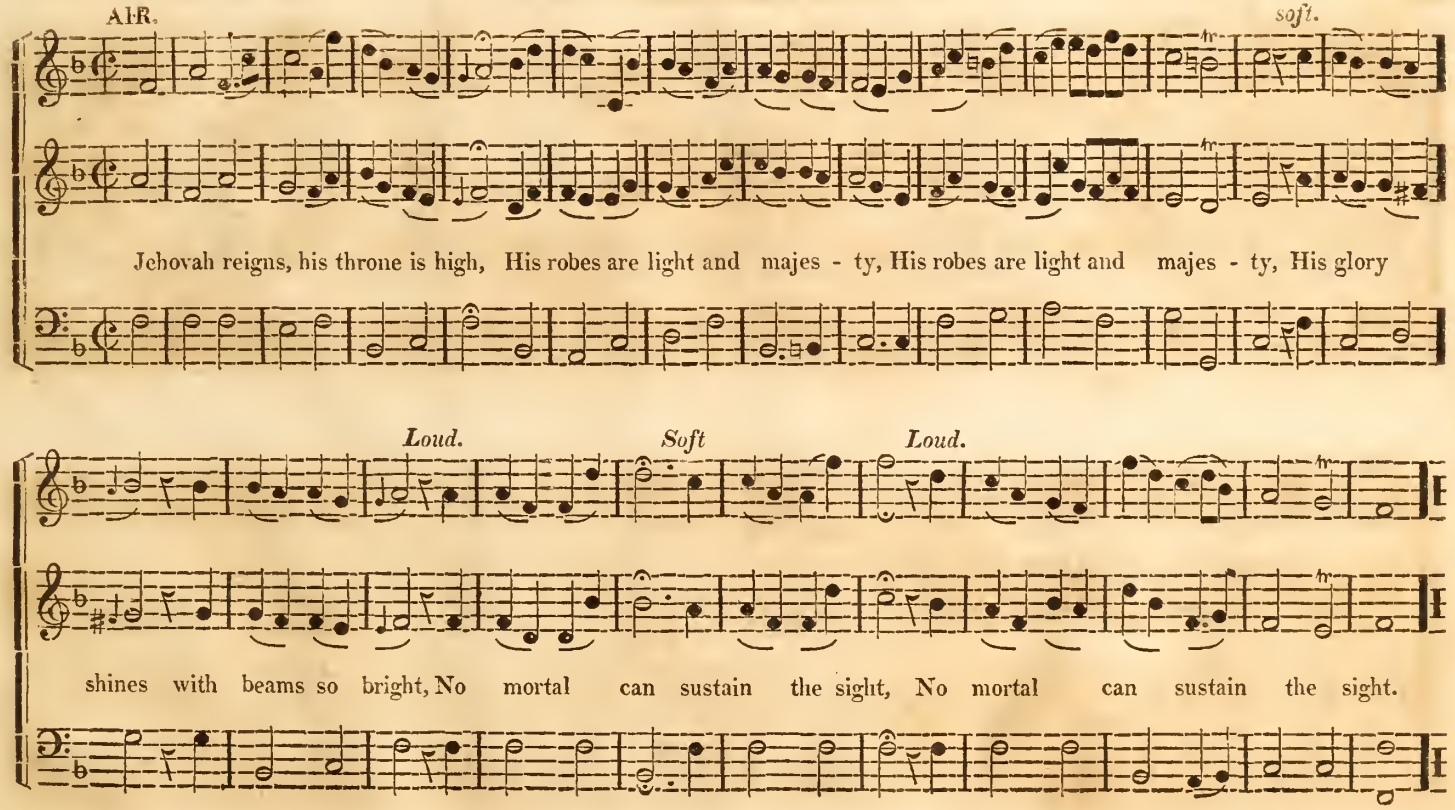

The lands that long in darkness lay, Now have beheld a heav'nly light; Nations that
sat in death's cold shade, Are blest with beams di - vine - ly bright, Are blest, &c.


for.
Give to our God im - mortal praise, Mer - cy and truth are all his ways; Wonders of grace to
pia.
for.
God be - long Repeat his mercies, Repeat his mercies, Repeat his mercies in your song.


Second Treble.
for.
Give to the Lord of lords renown, The King of kings with glo - ry crown: His mercies ever
for.
pia.
for.
ever shall endure, When lords and kings, When lords and kings When lords and kings are known no more.

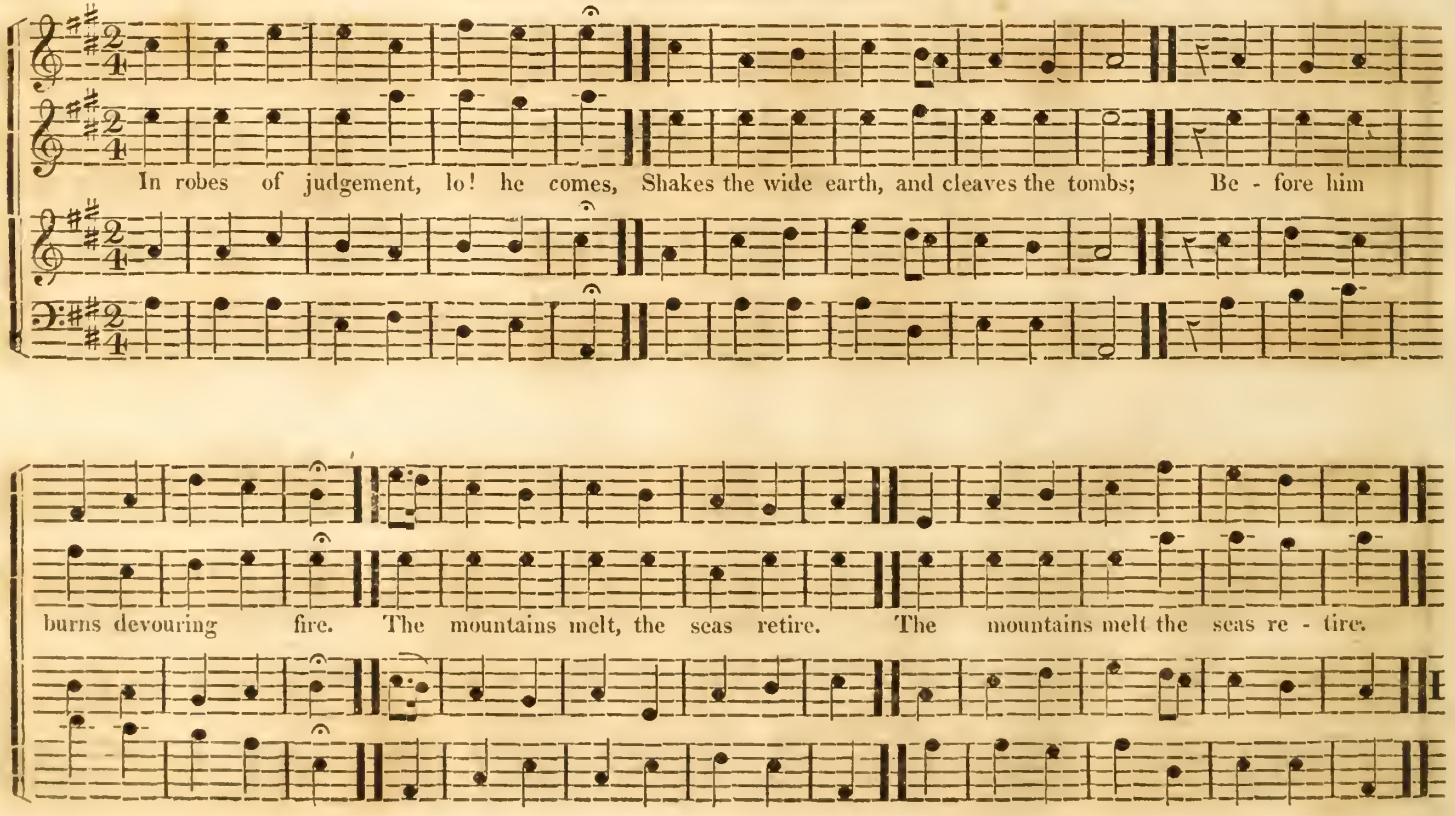
MALMSBURY. L. M.

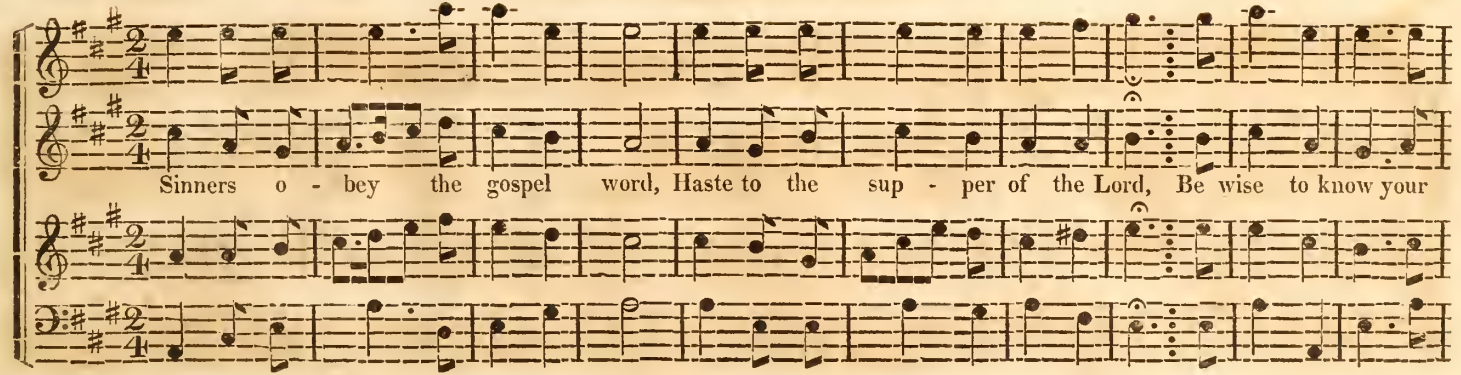


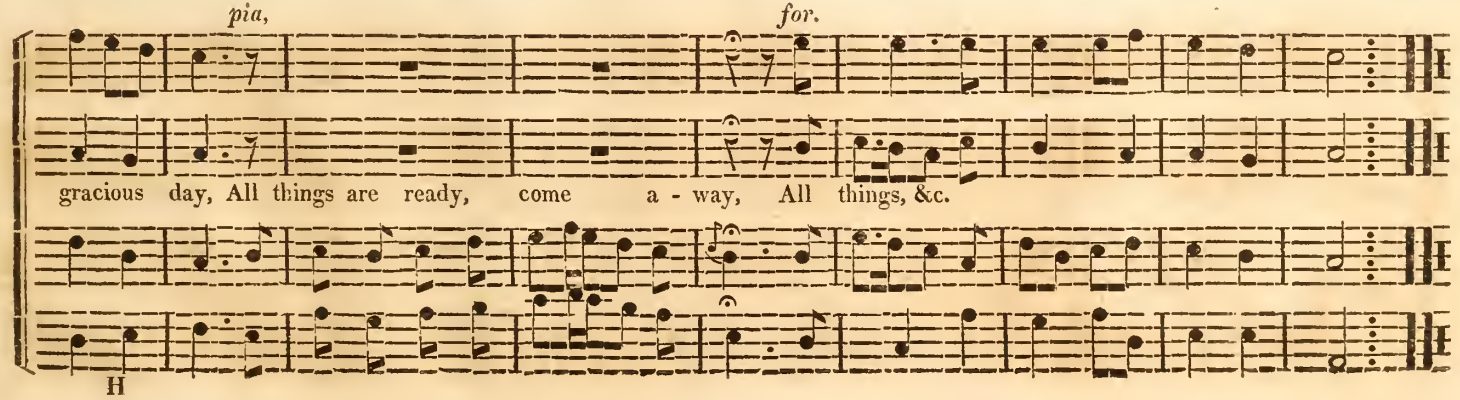

AIR.
soft.
Jehovah reigns, his throne is high, His robes are light and majes - ty, His robes are light and majes - ty, His glory
Loud.
Soft
Loud.
shines with beams so bright, No mortal can sustain the sight, No mortal can sustain the sight.

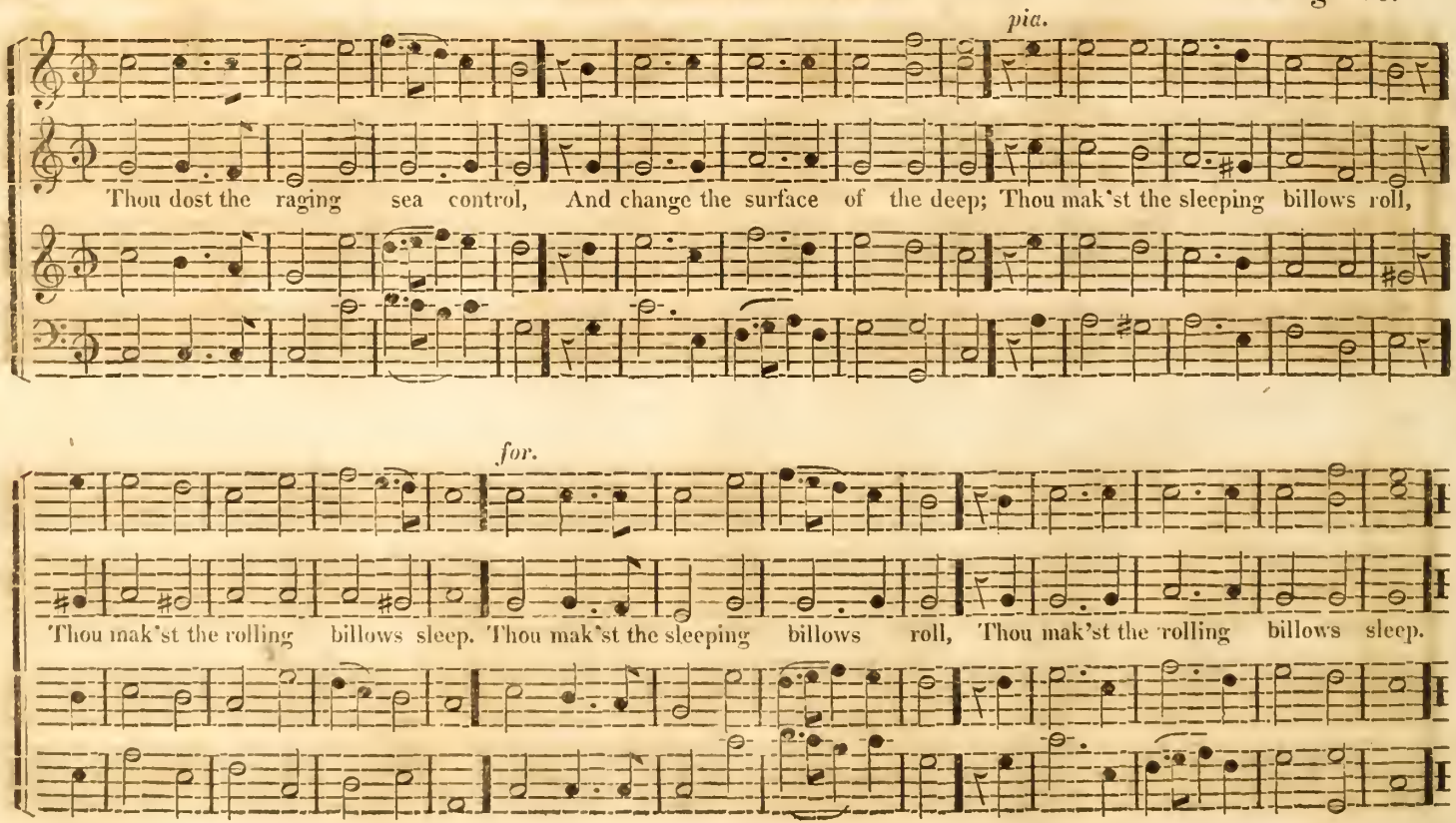
MONMOUTH. L. M.

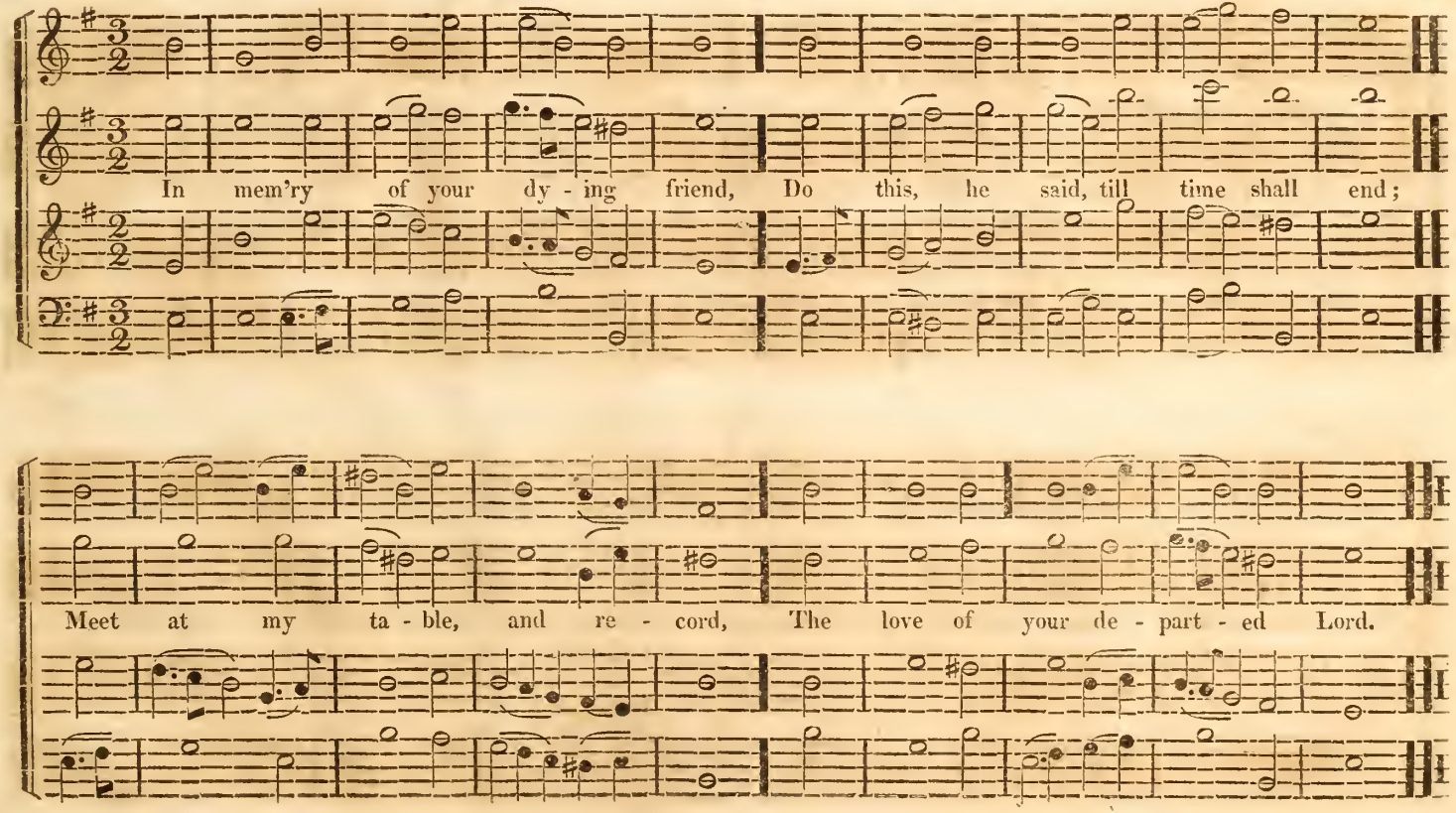
Martin Luther.



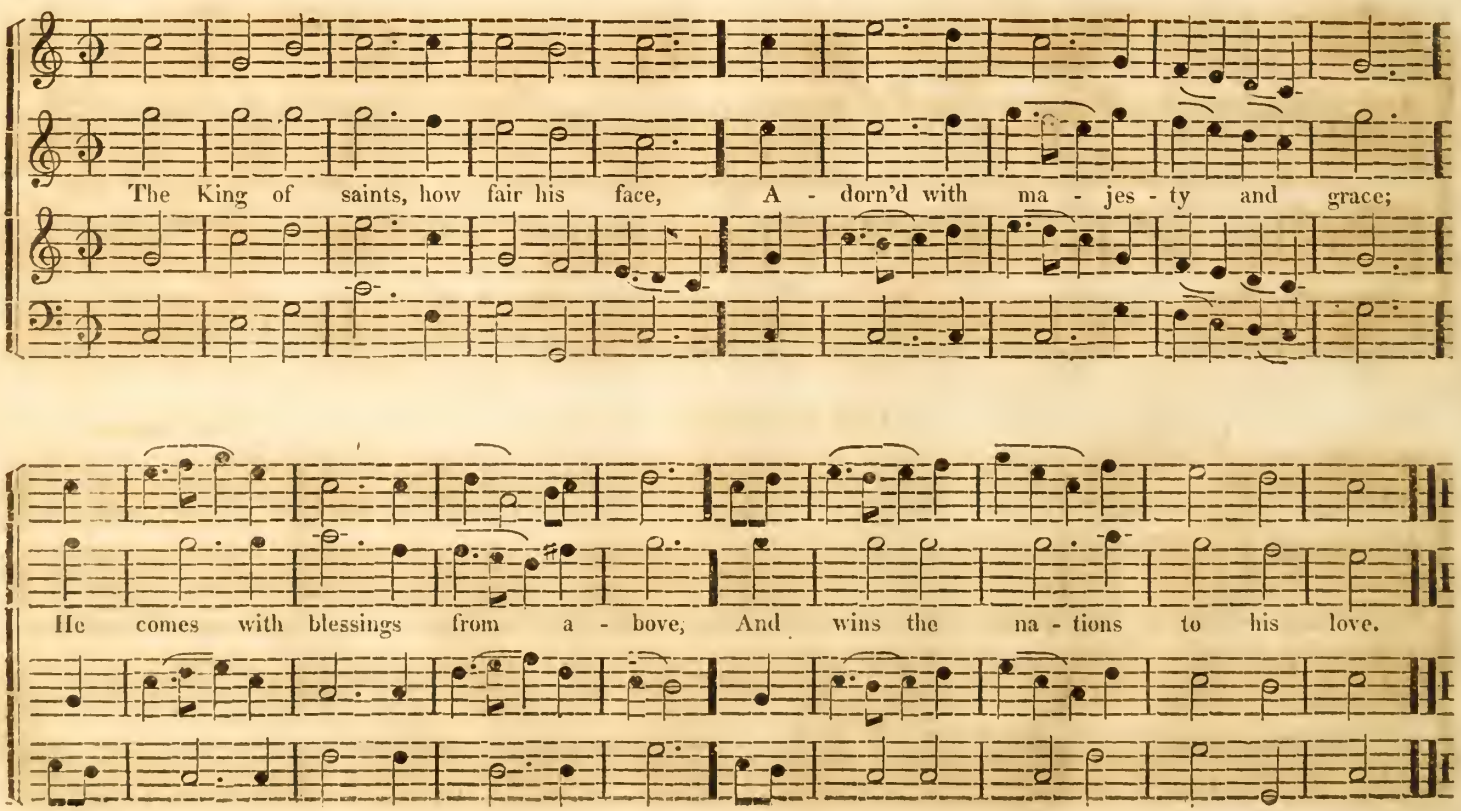

Sinners o - bey the gospel word, Haste to the sup - per of the Lord, Be wise to know your


pia,
for.
gracious day, All things are ready, come a - way, All things, &c.

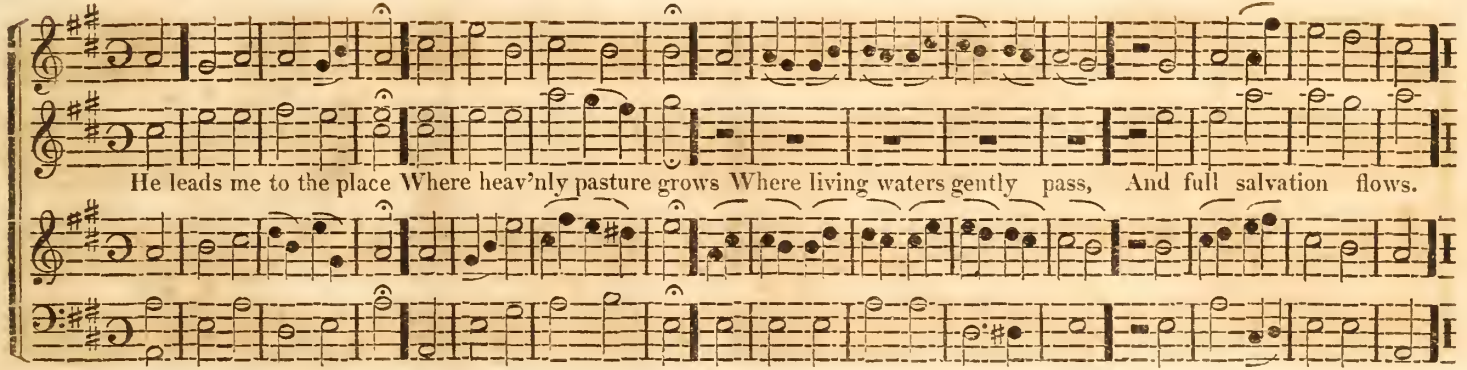

pia.
Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,
for.
Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.


In mem'ry of your dy - ing friend, Do this, he said, till time shall end;
Meet at my ta - ble, and re - cord, The love of your de - part - ed Lord.

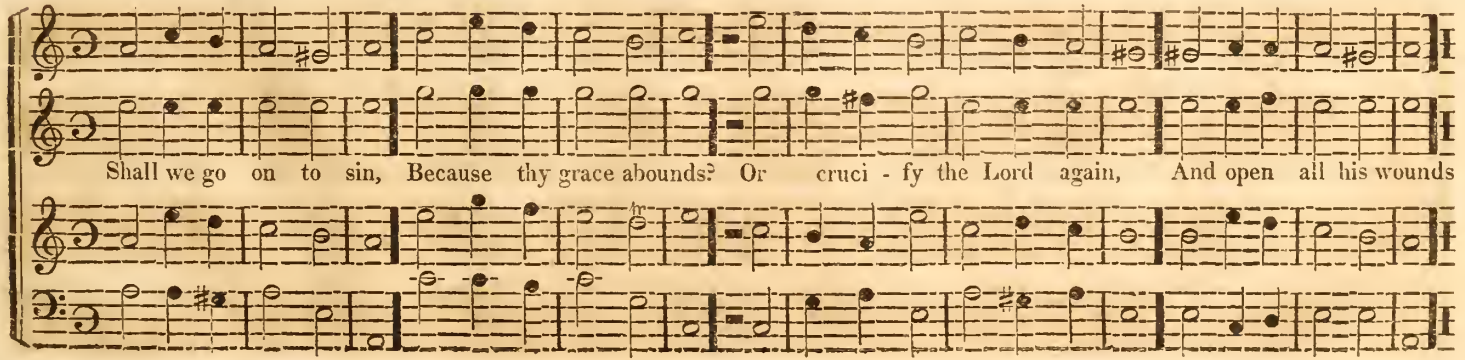
ANTIGUA. L. M.

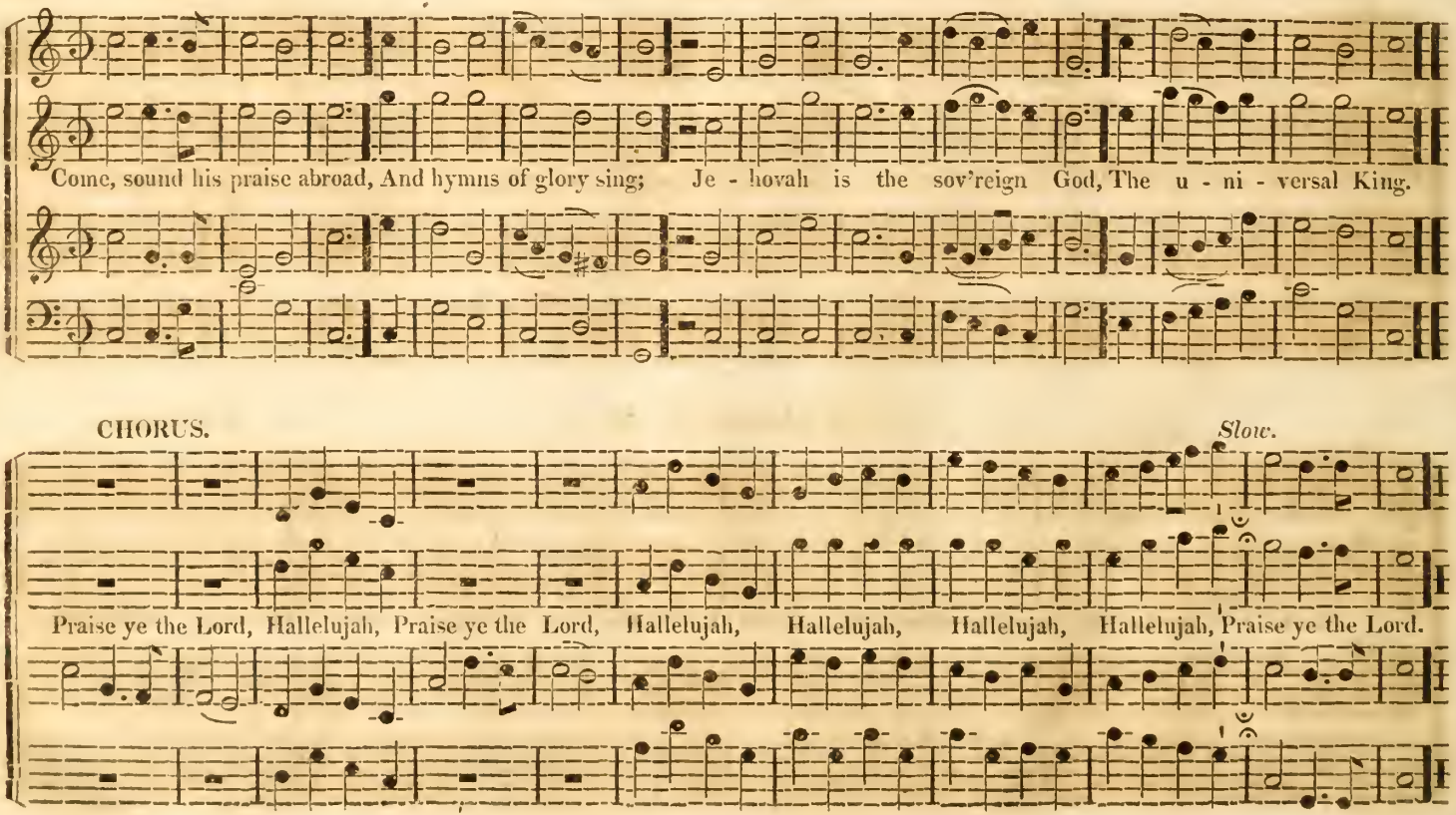

The King of saints, how fair his face, A - dorn'd with ma - jes - ty and grace;
He comes with blessings from a - bove, And wins the na - tions to his love.

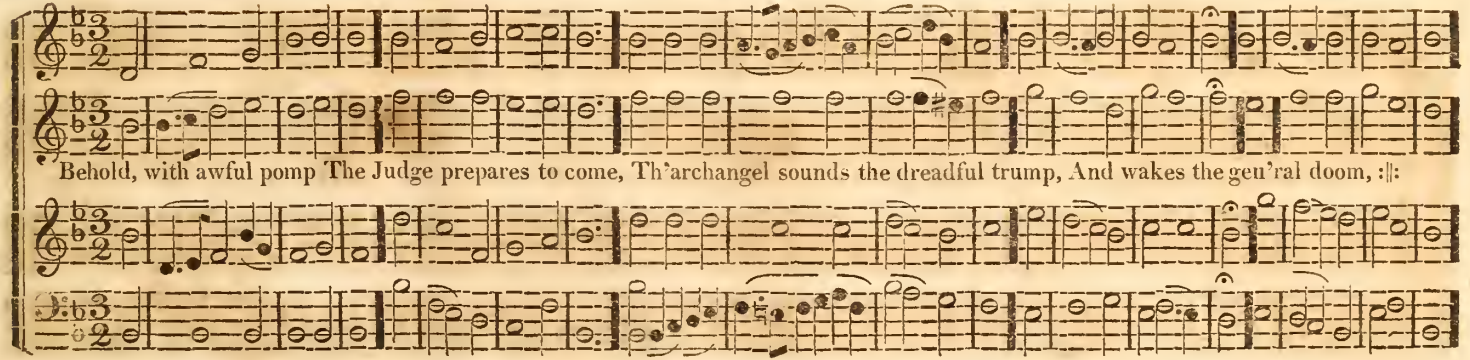
SHIRLAND. S. M.



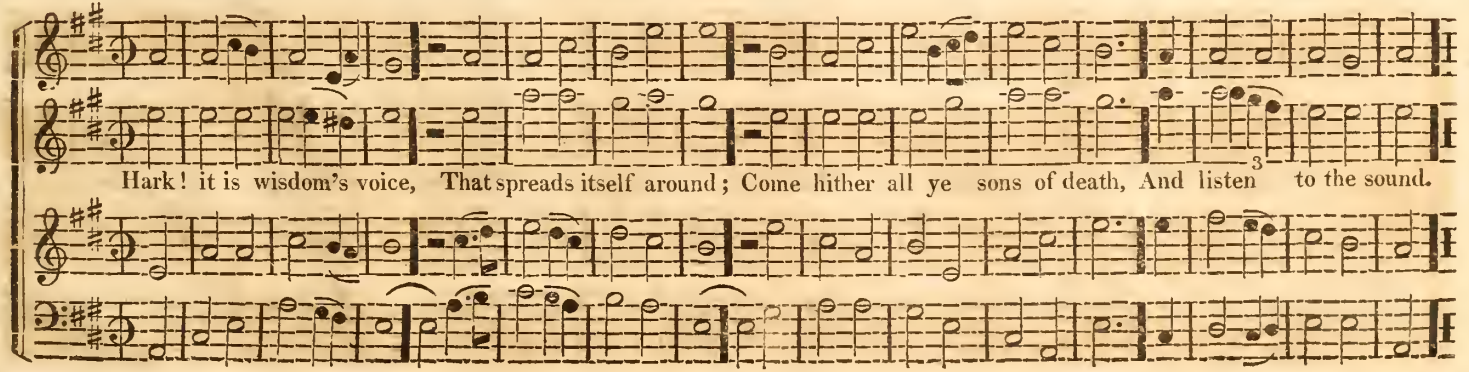
AYLESBURY. S. M. Dr. Green.




Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sov'reign God, The u - ni - versal King.
CHORUS.
Slow.
Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

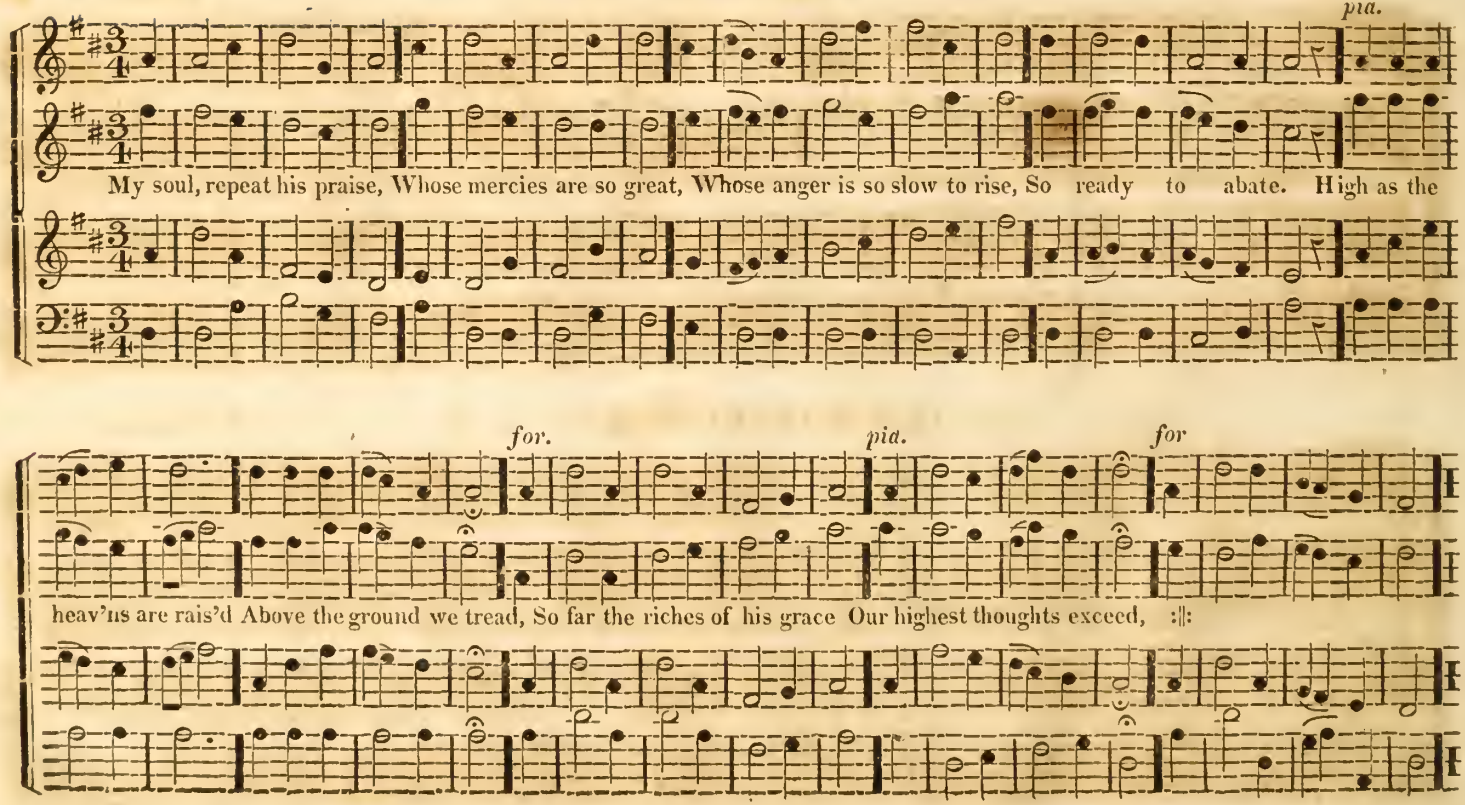


St. THOMAS. S. M. A. Williams.

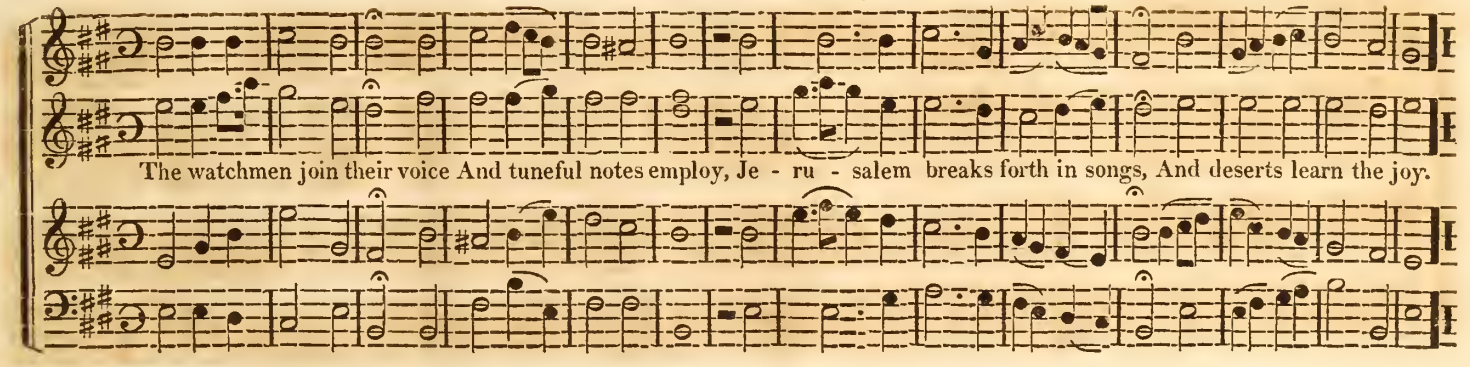


PELHAM. S. M.

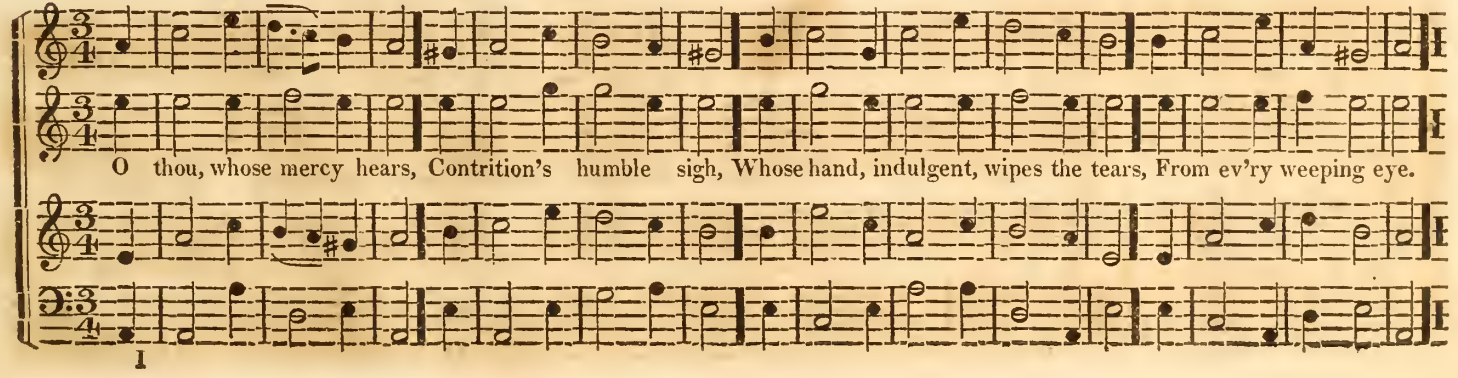
Giardini.



WATCHMAN. S. M.

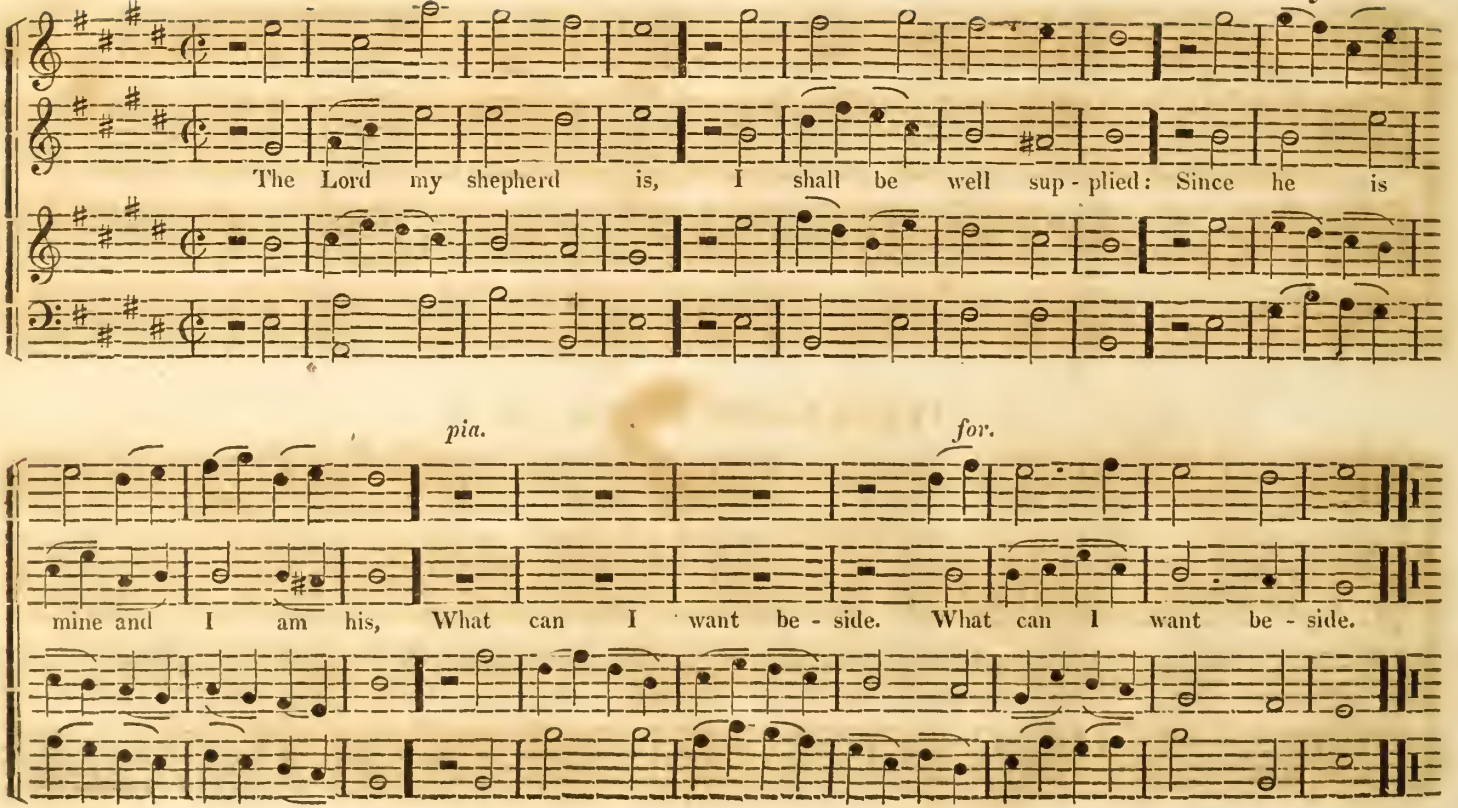


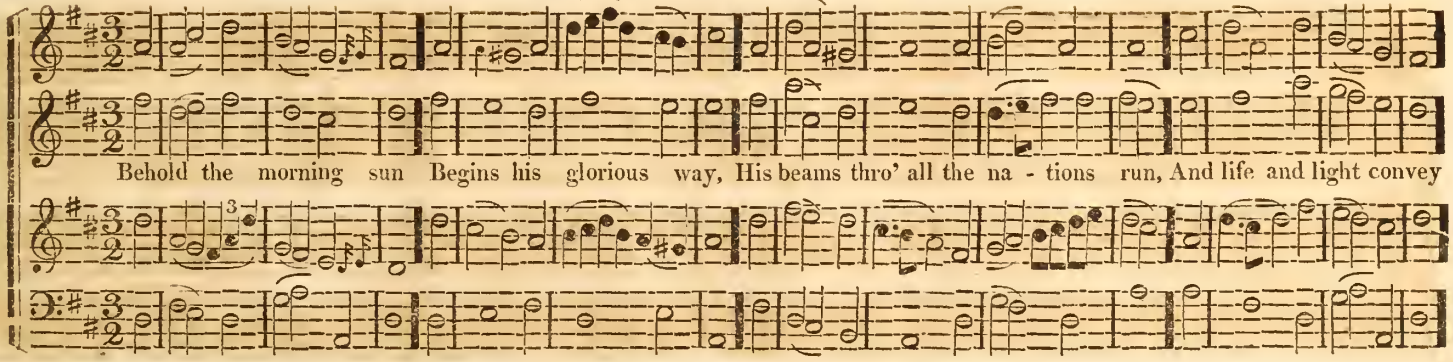
LITTLE MARLBOROUGH. S. M.



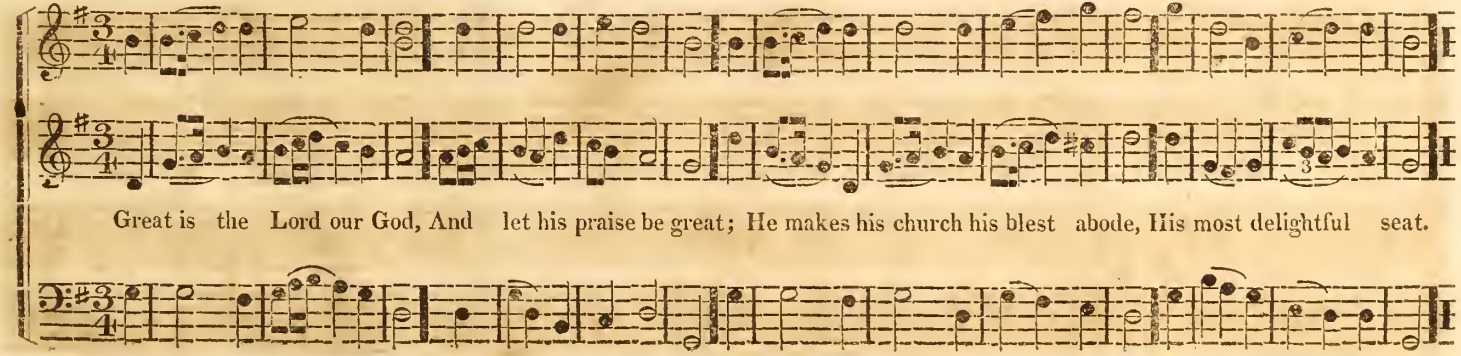
MATHIAS. S. M.

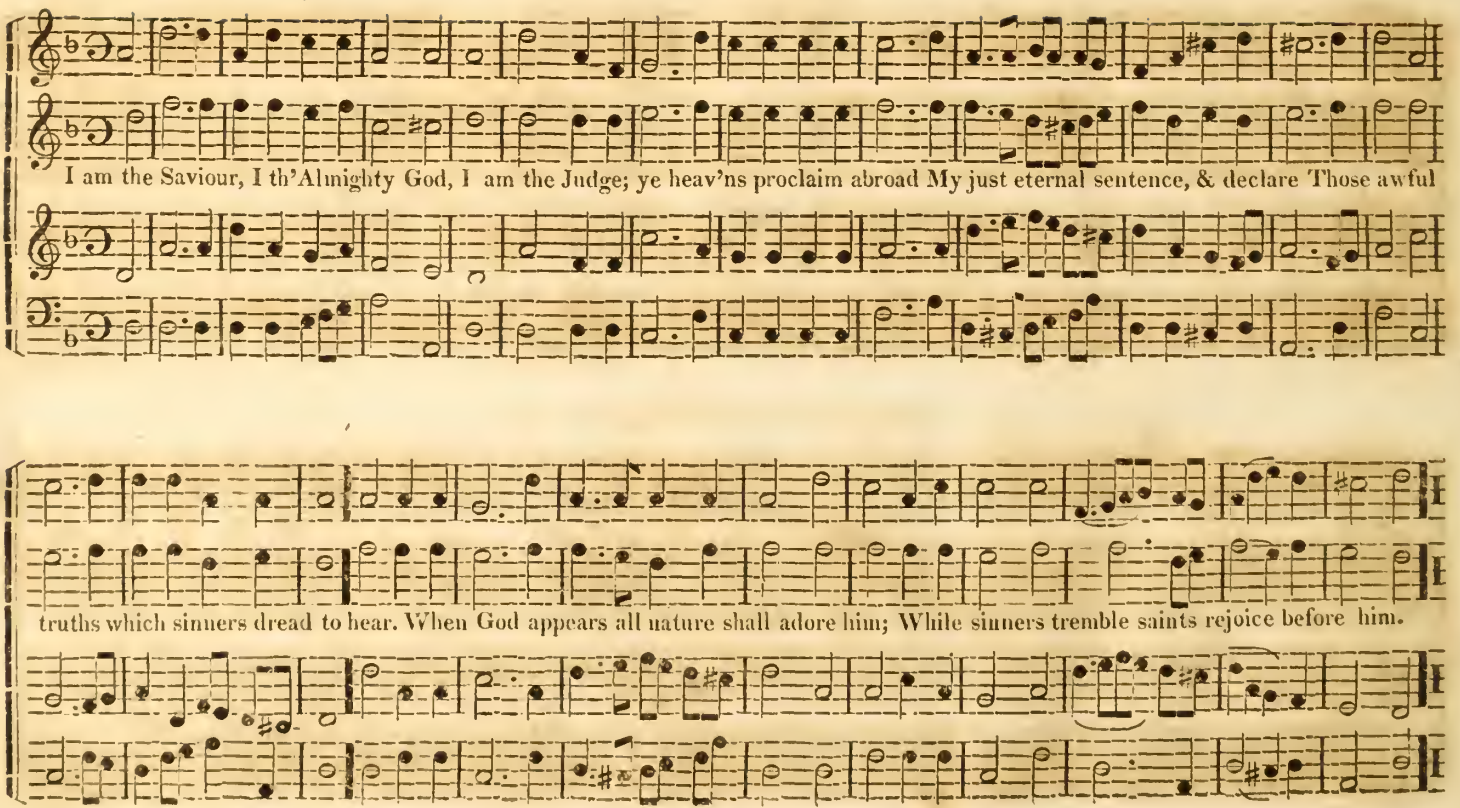
Stanley.

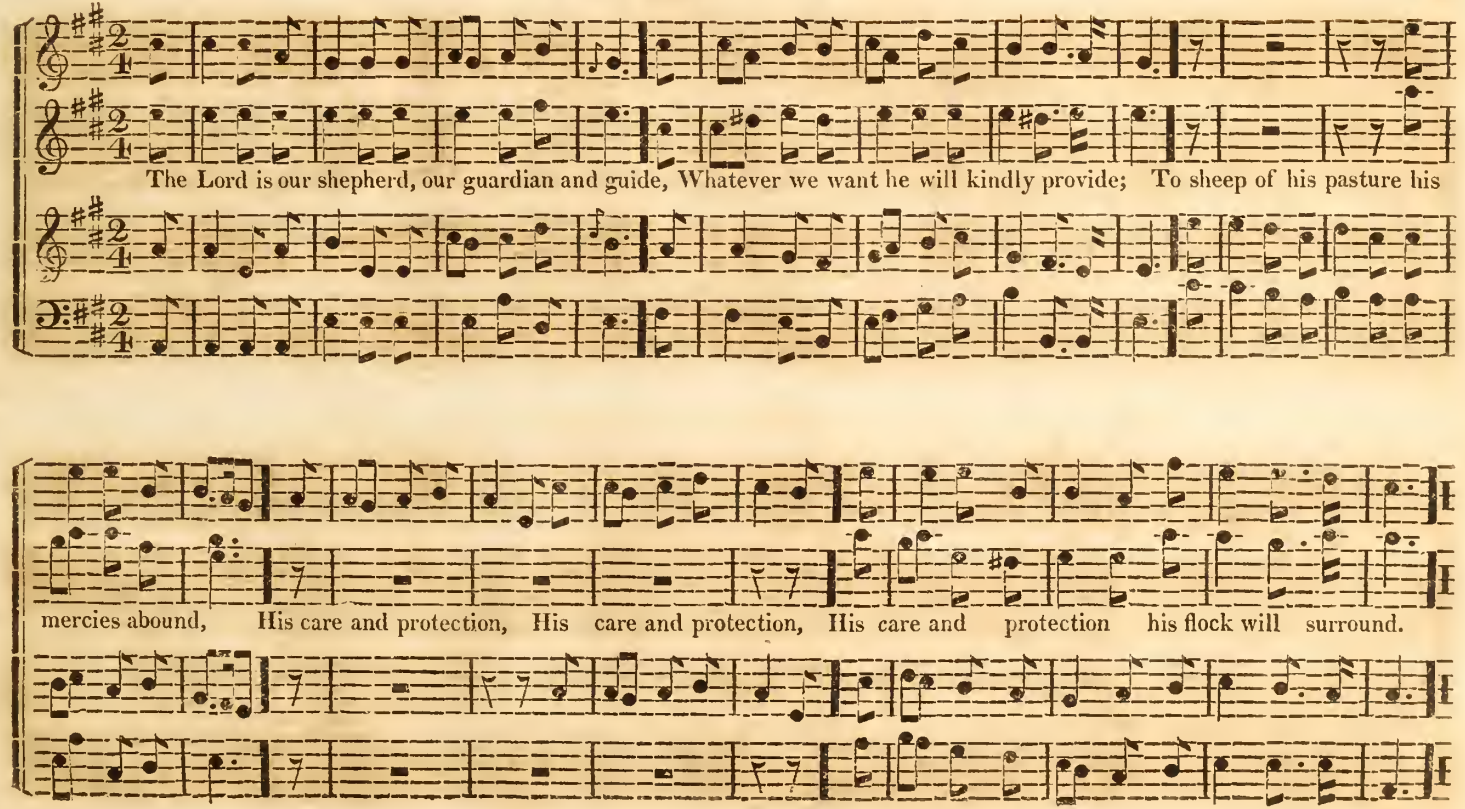


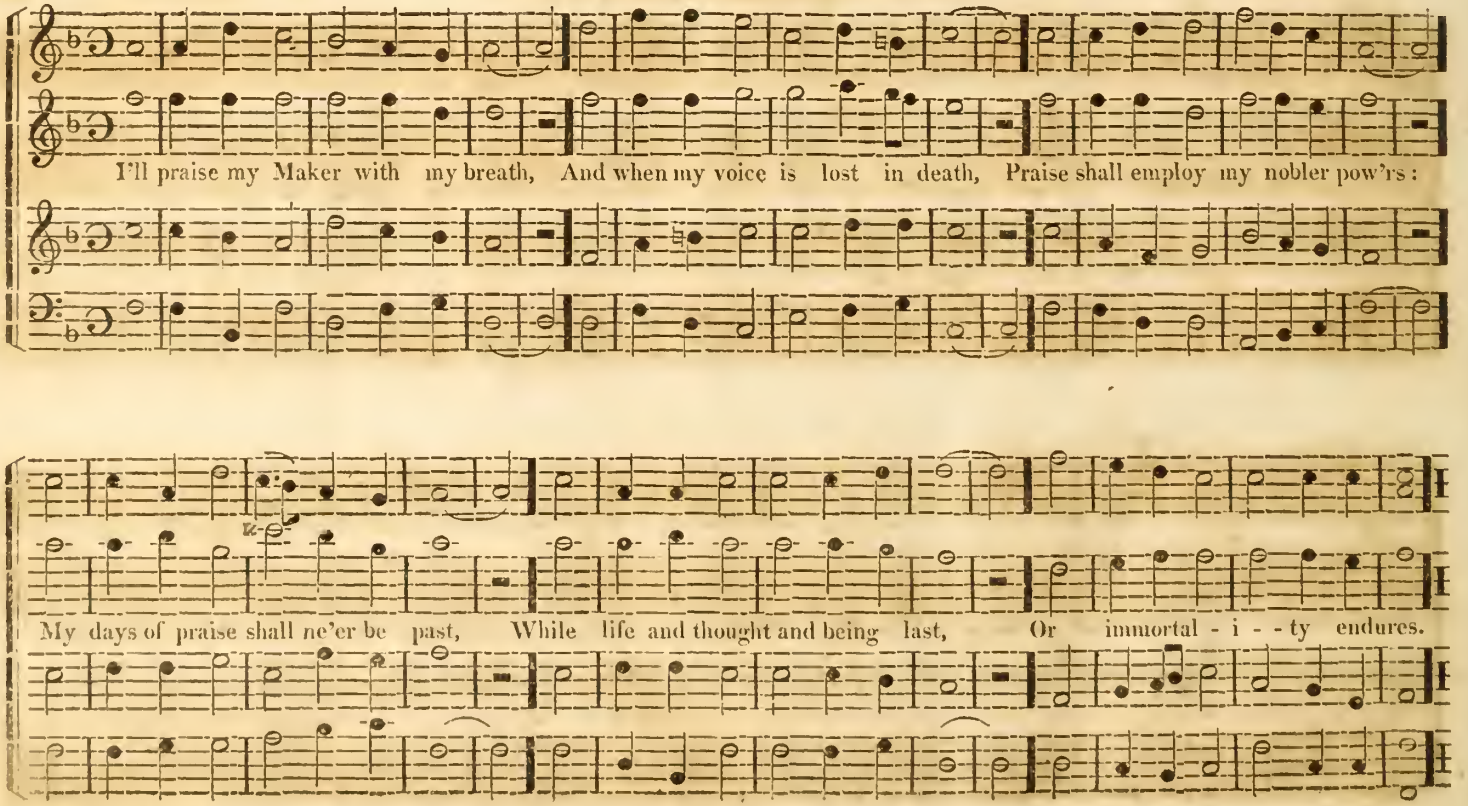


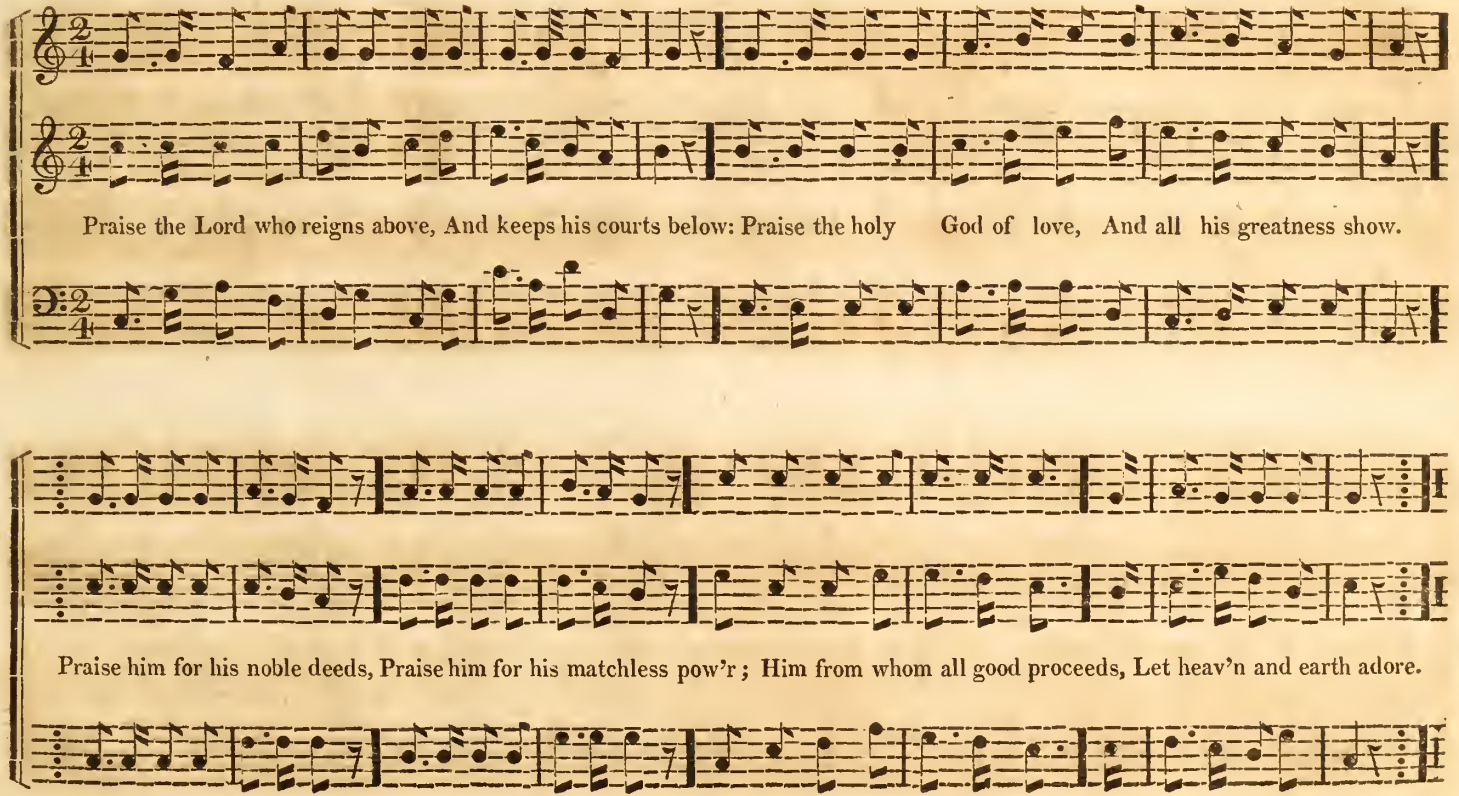
EAGLE-STREET. S. M.




I am the Saviour, I th'Almighty God, I am the Judge; ye heav'ns proclaim abroad My just eternal sentence, & declare Those awful
truths which sinners dread to hear. When God appears all nature shall adore him; While sinners tremble saints rejoice before him.

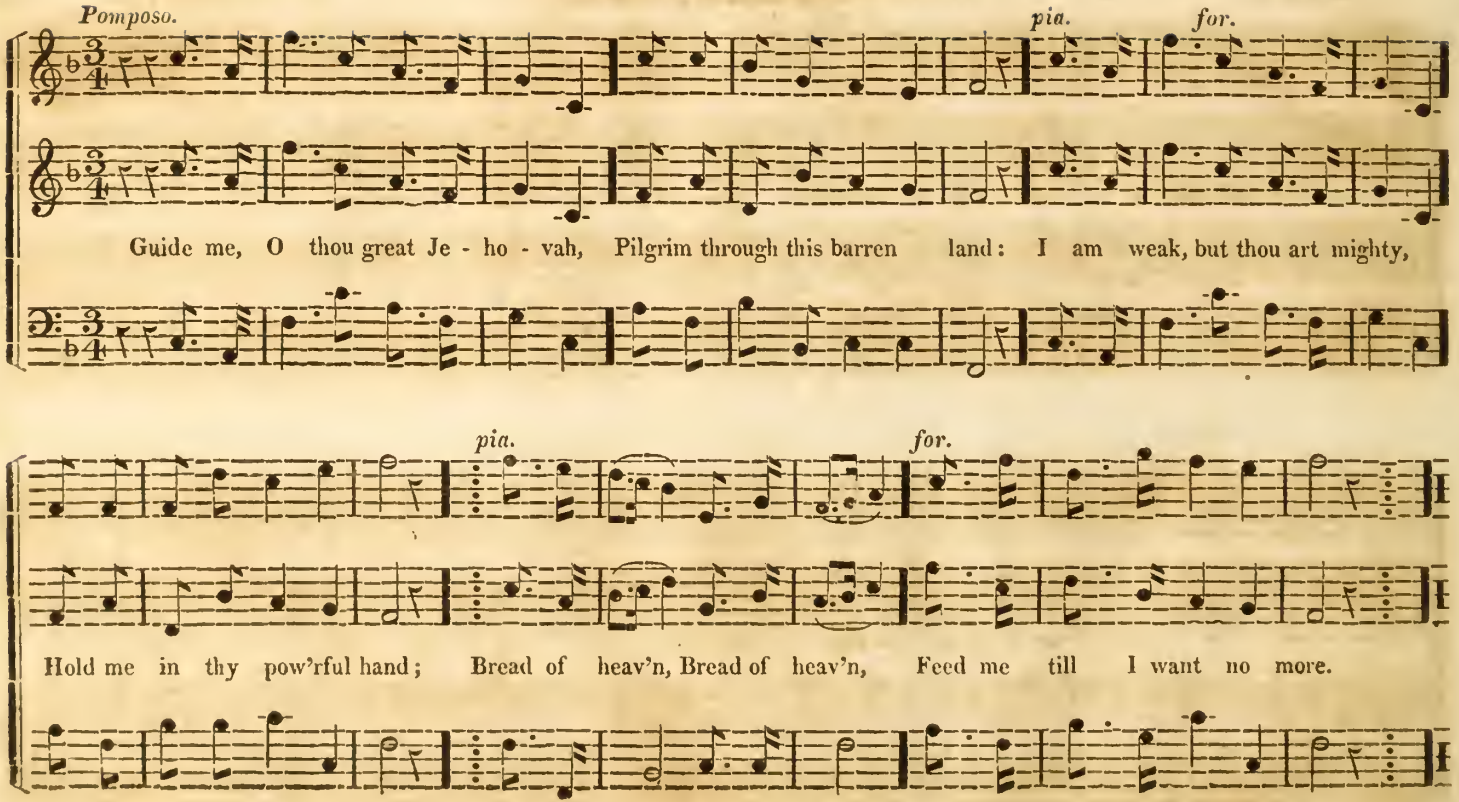

The Lord is our shepherd, our guardian and guide, Whatever we want he will kindly provide; To sheep of his pasture his
mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

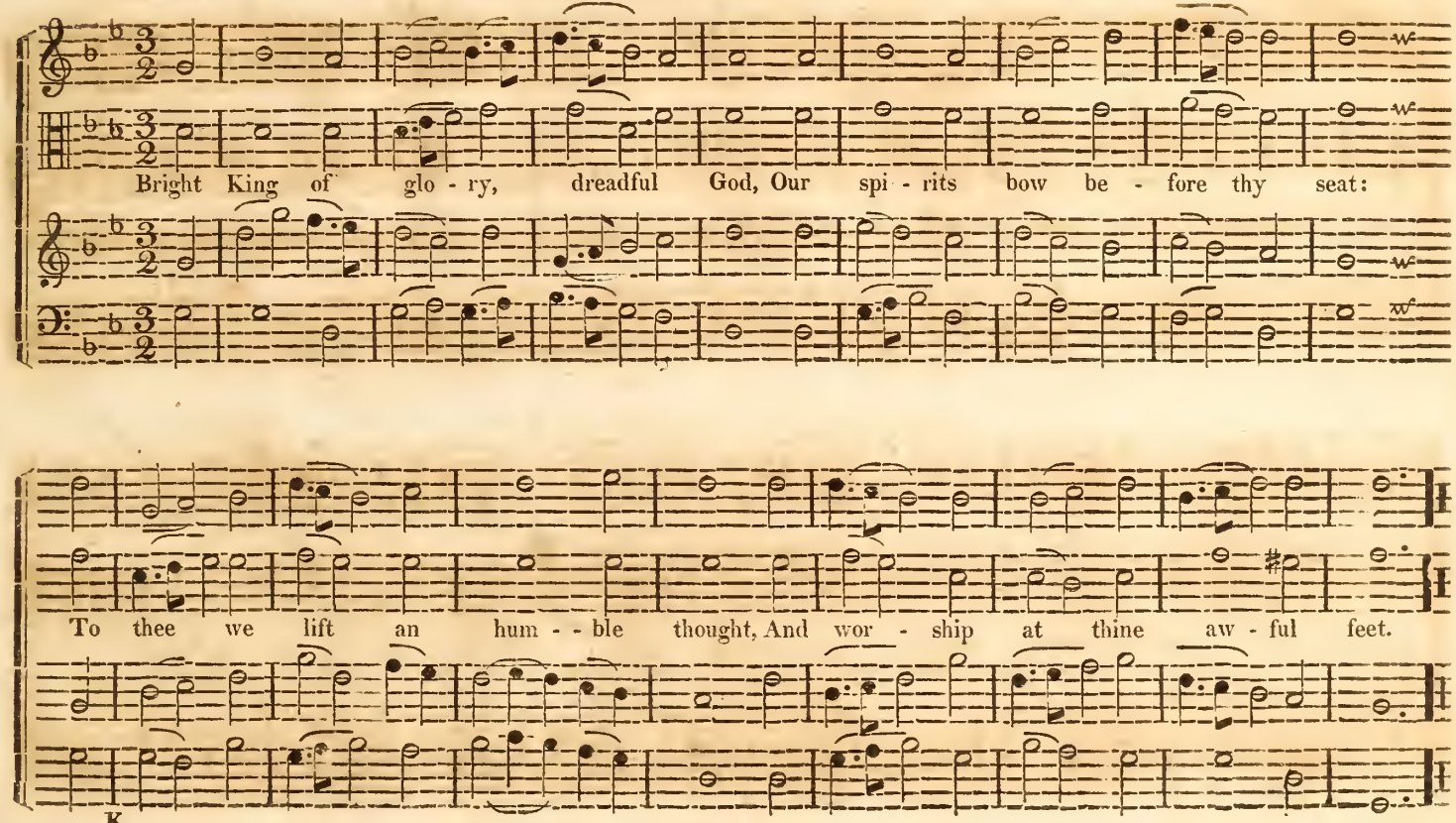

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs:
My days of praise shall ne'er be past, While life and thought and being last, Or immortal - i - - ty endures.


Praise the Lord who reigns above, And keeps his courts below: Praise the holy God of love, And all his greatness show.
Praise him for his noble deeds, Praise him for his matchless pow'r; Him from whom all good proceeds, Let heav'n and earth adore.

TAMWORTH. 8 & 7.

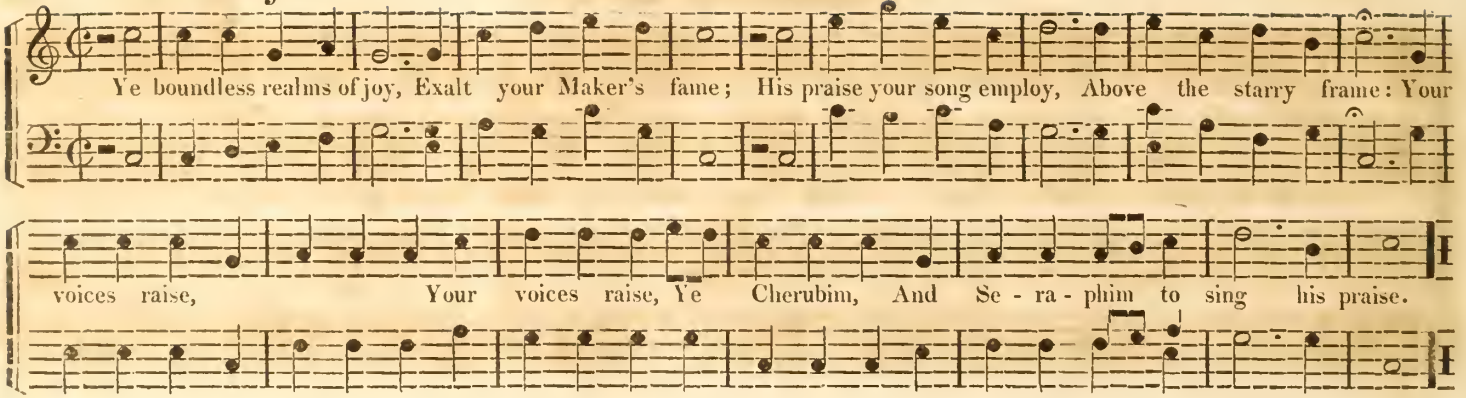
C. Lockhart.



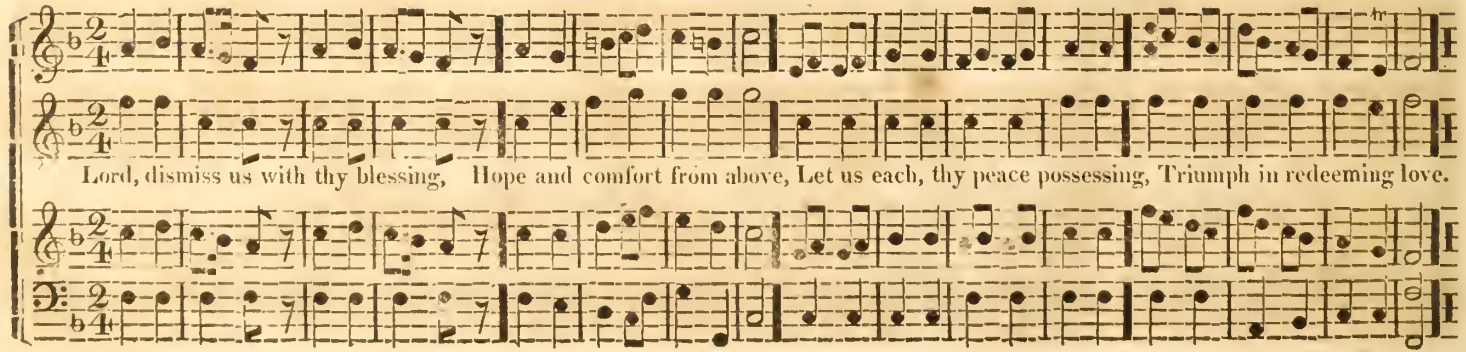

Bright King of glo - ry, dreadful God, Our spi - rits bow be - fore thy seat:
To thee we lift an hum - - ble thought, And wor - ship at thine aw - ful feet.

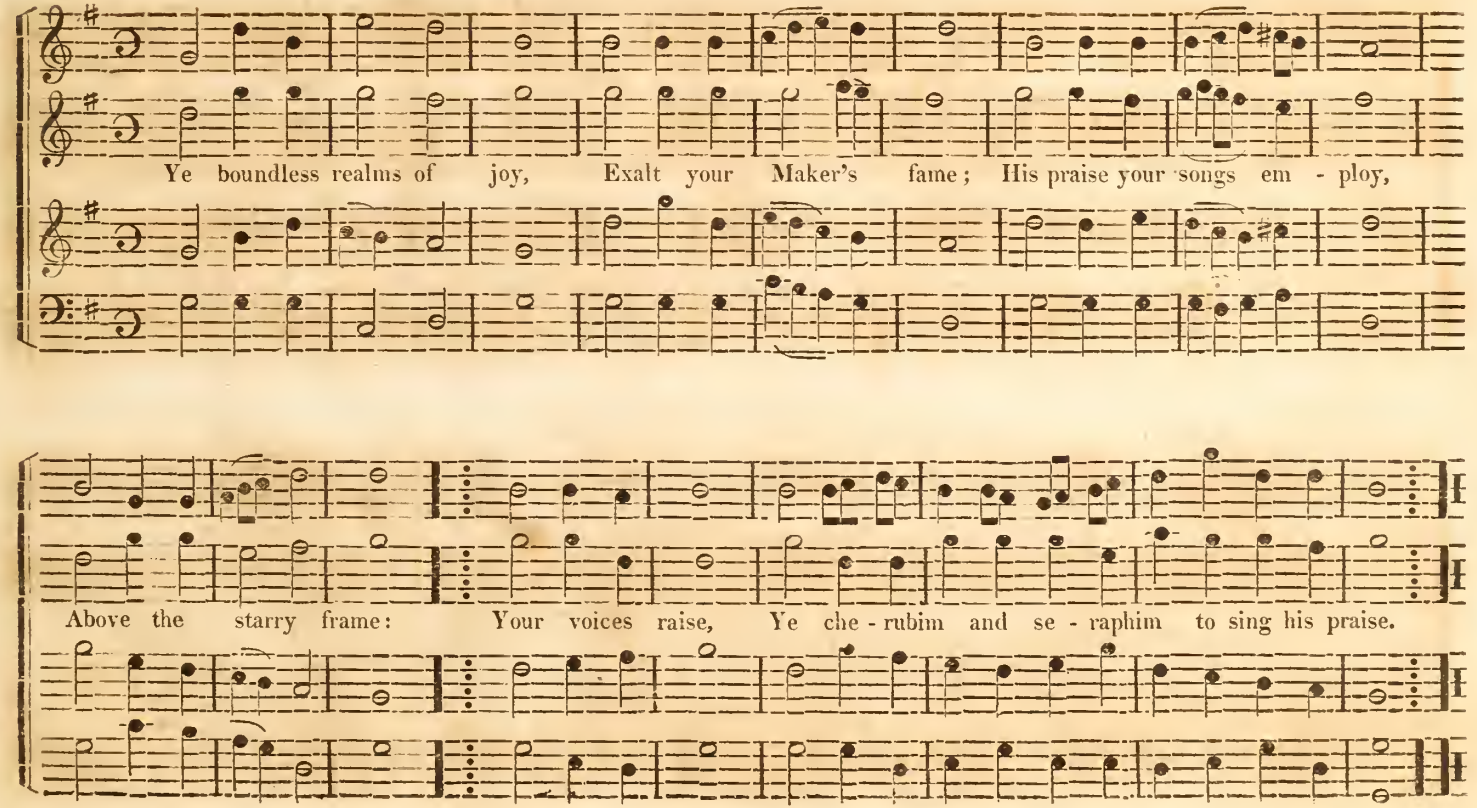
Air. *Cheerful.*

LENOX. P. M.



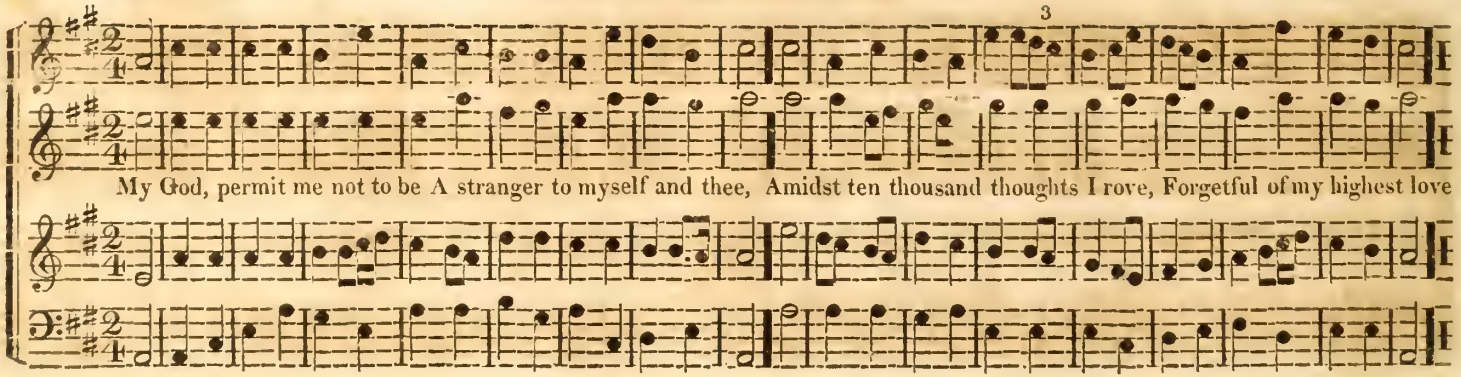
SICILIAN HYMN. 8. 7.




Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs em - ploy,
Above the starry frame: Your voices raise, Ye che - rubim and se - raphim to sing his praise.

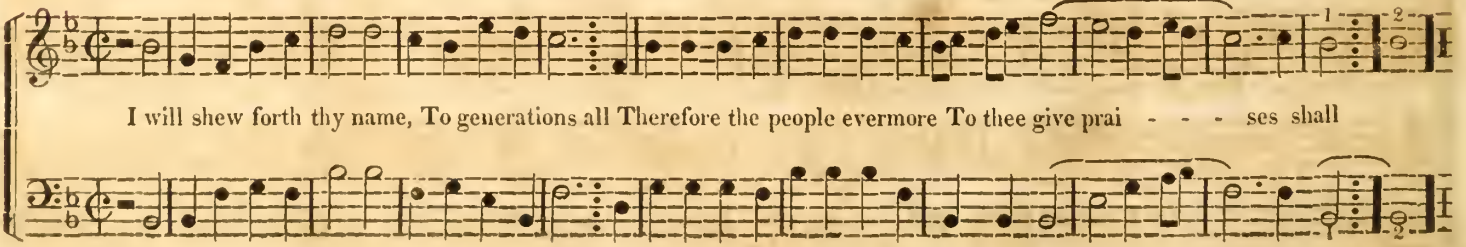
MAGDALEN. L. M.

Tallis.

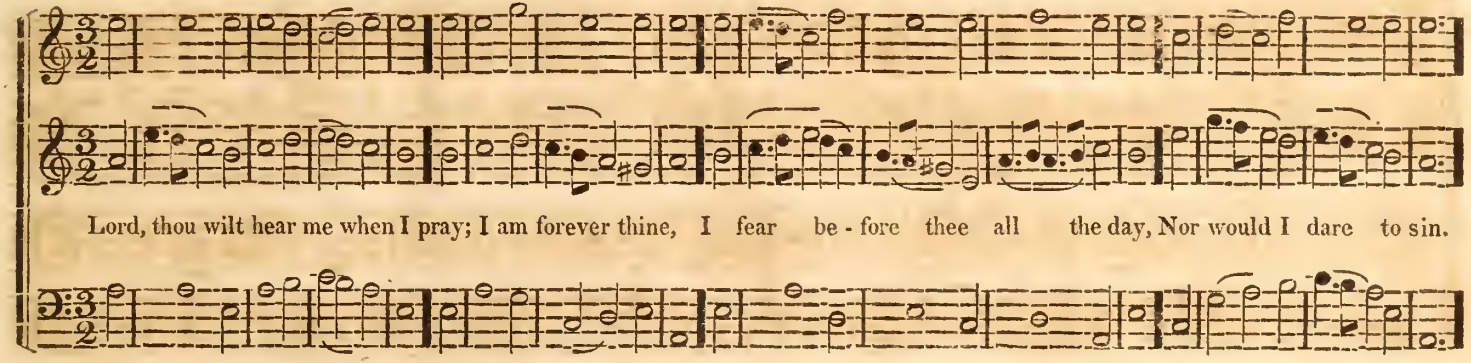


LISBON. S. M.

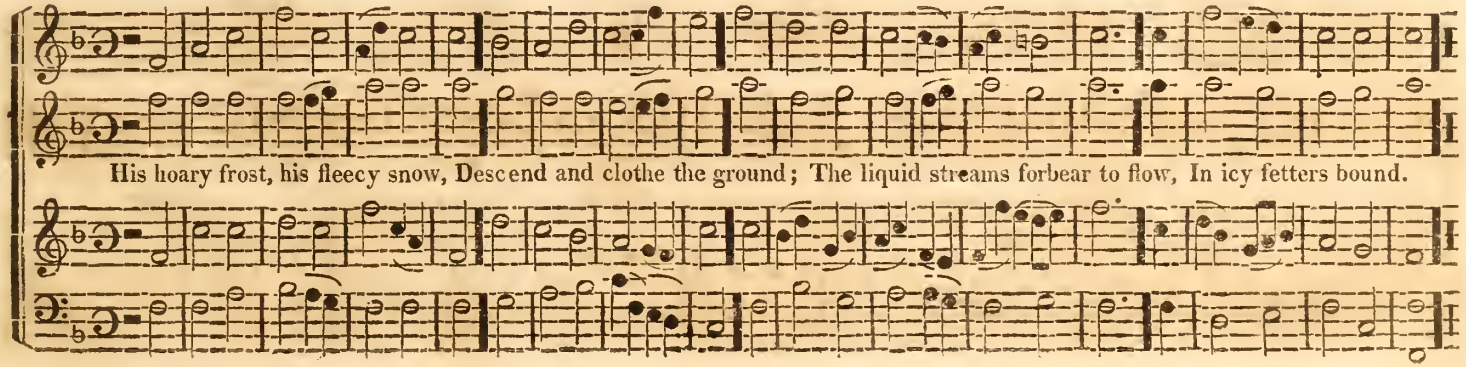
AIR. *Moderato.*



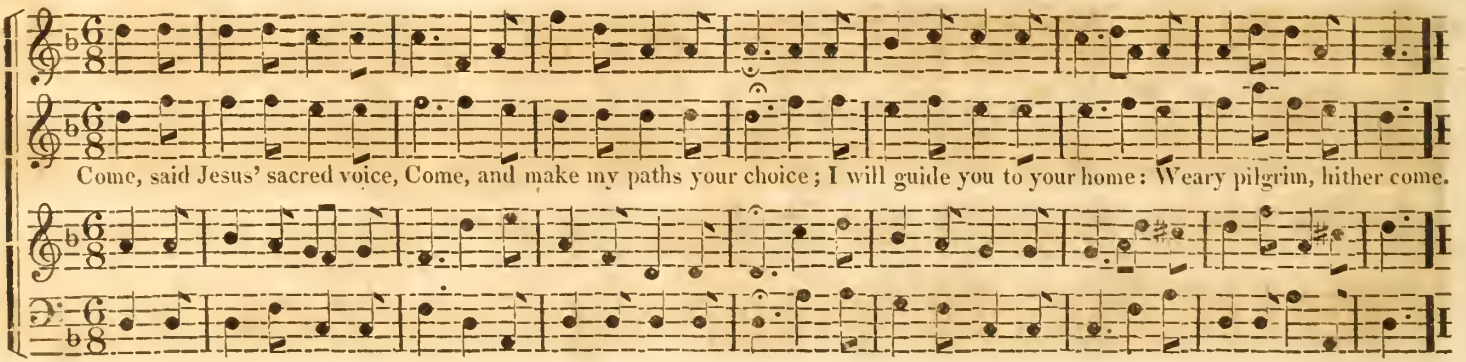
BUCKINGHAM. C. M. A. Williams.



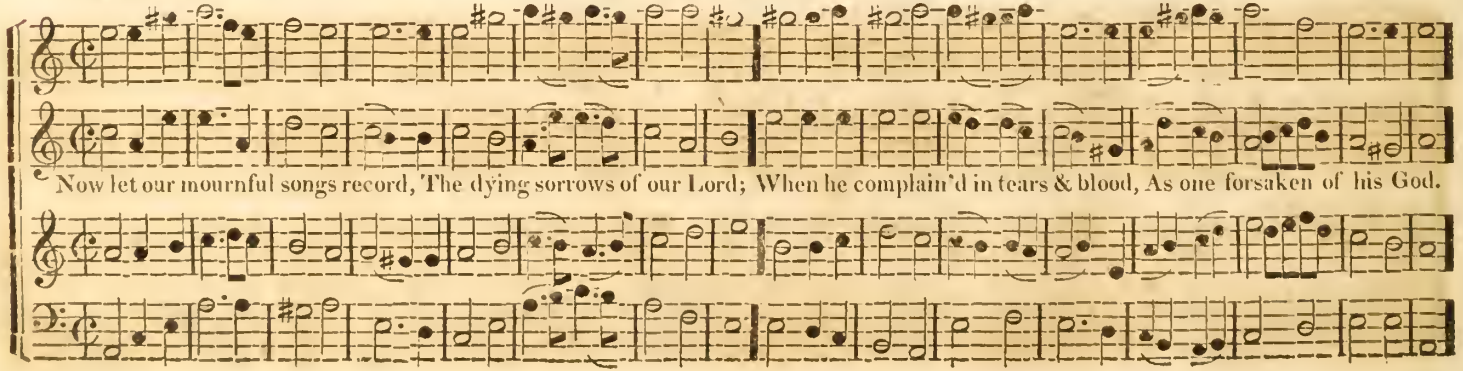
WINTER. C. M. D. Read.

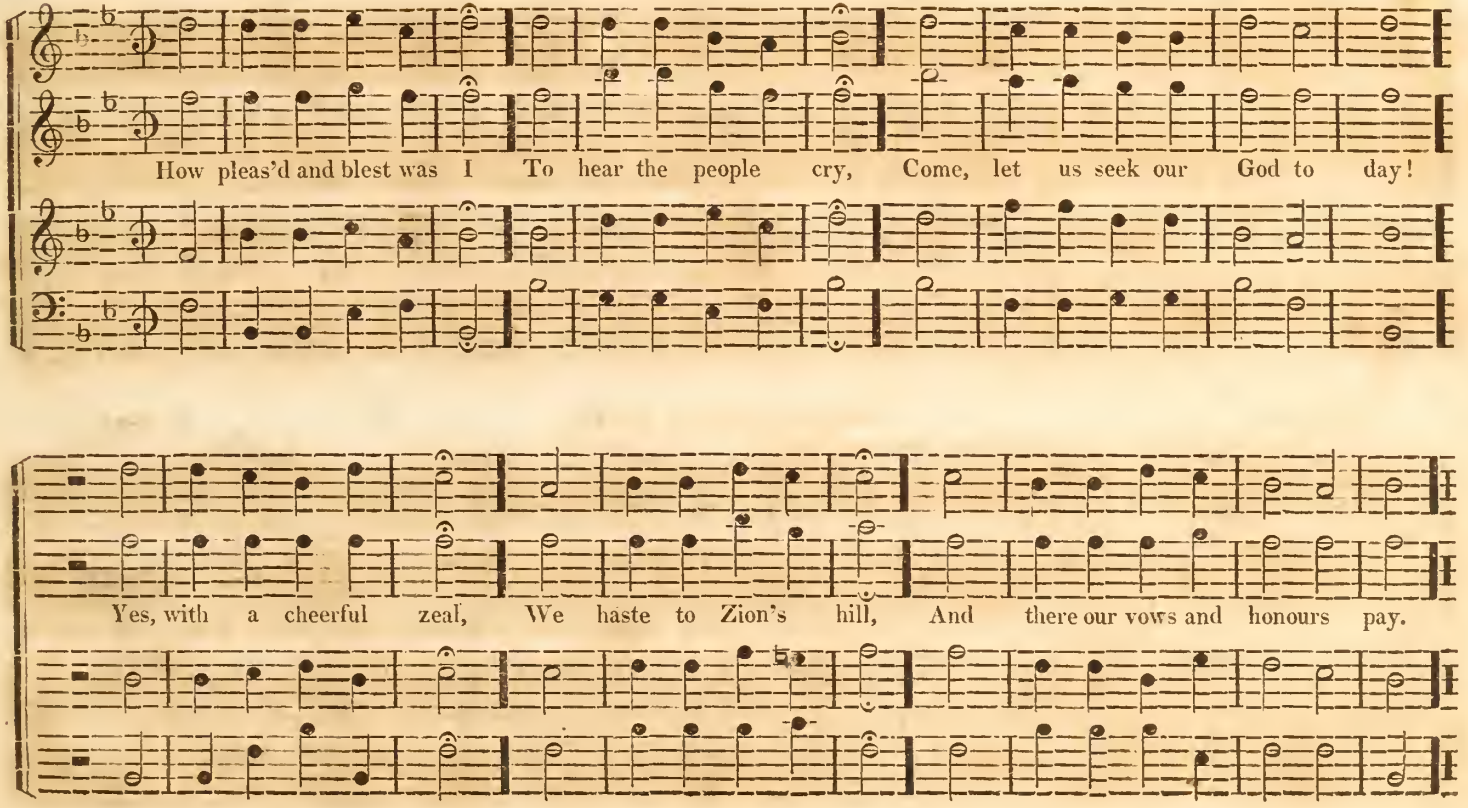


Mod. **WEARY PILGRIM.** Sevens.



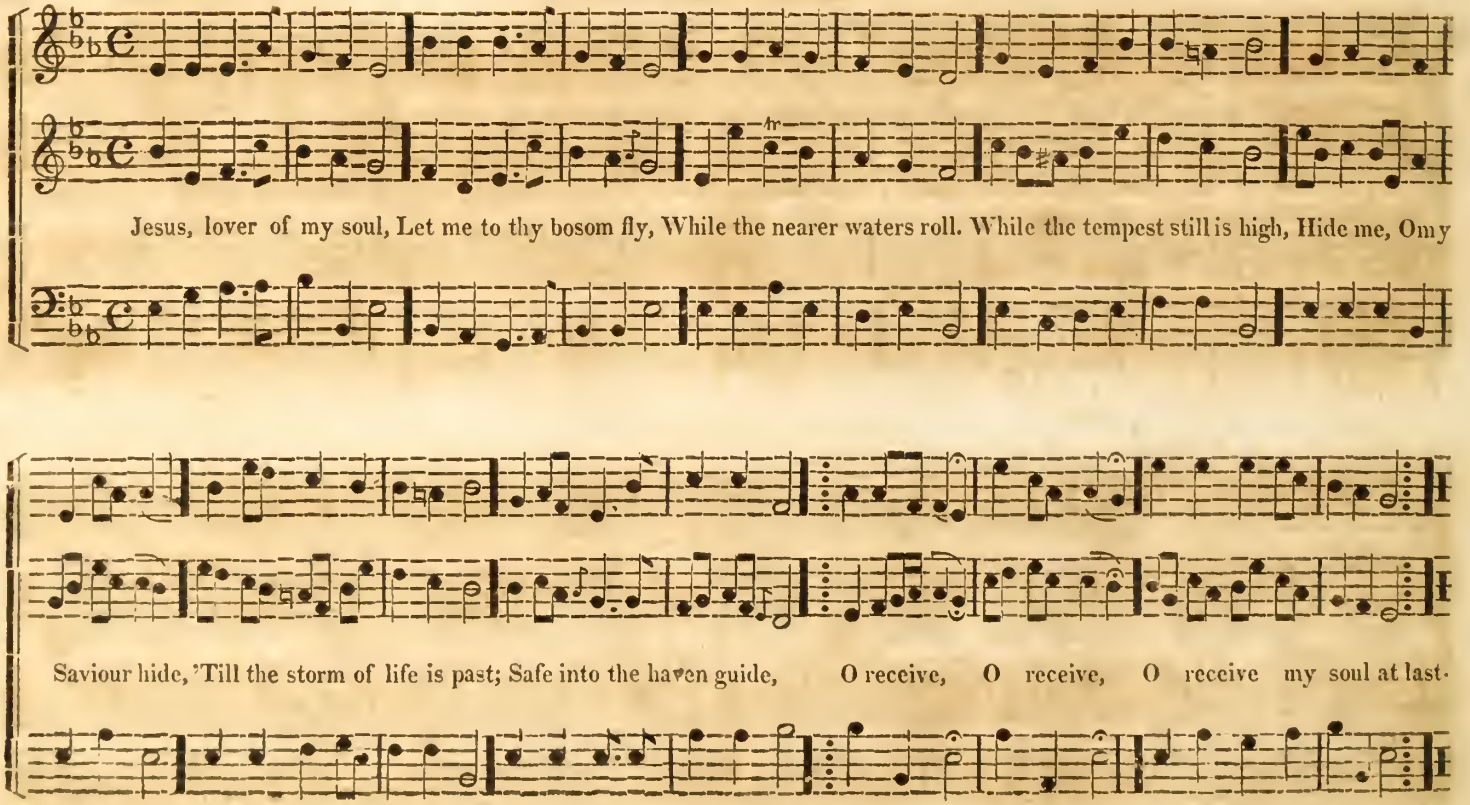
Plaintive. **SEABURY.** L. M. J. Cole.

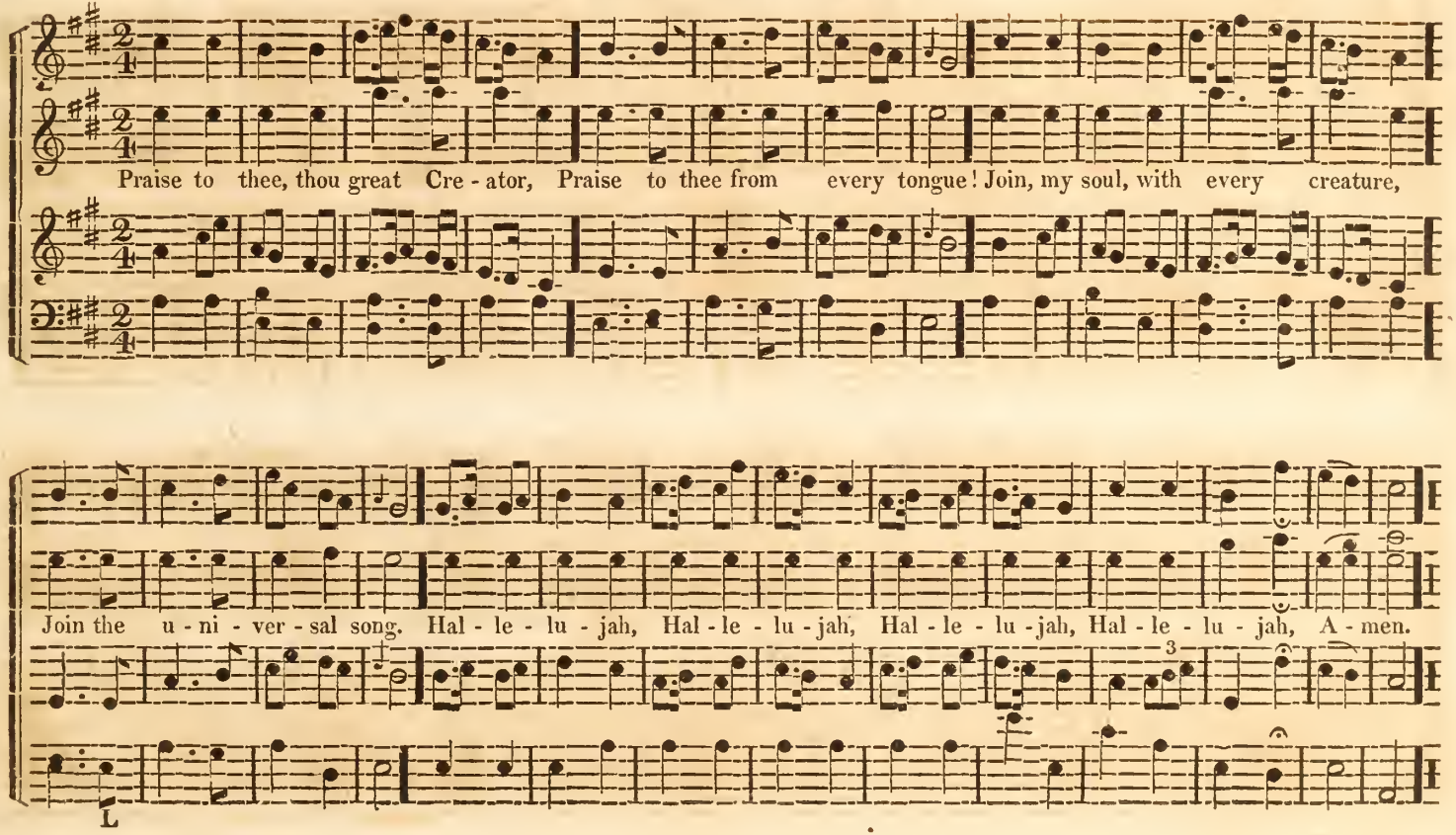



How pleas'd and blest was I To hear the people cry, Come, let us seek our God to day!
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

HOTHAM. 7's.

Dr. Madan.

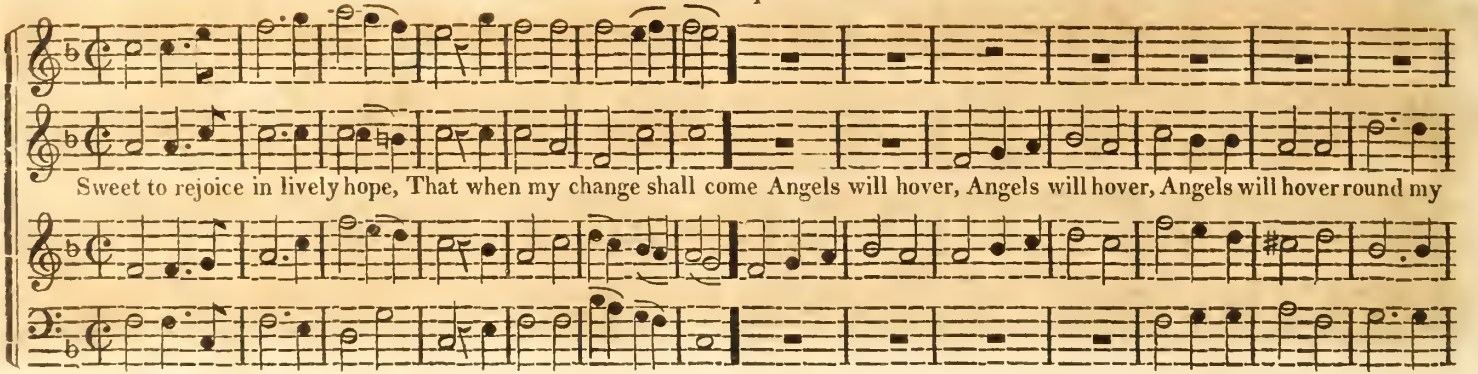



Praise to thee, thou great Cre - ator, Praise to thee from every tongue! Join, my soul, with every creature,
Join the u - ni - ver - sal song. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.
3
L

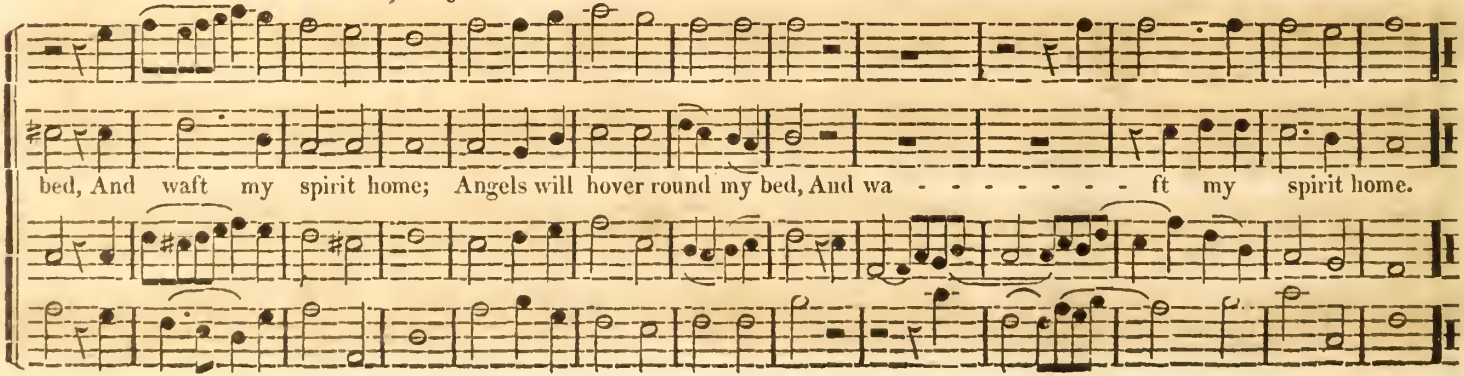
OVERTON. C. M.

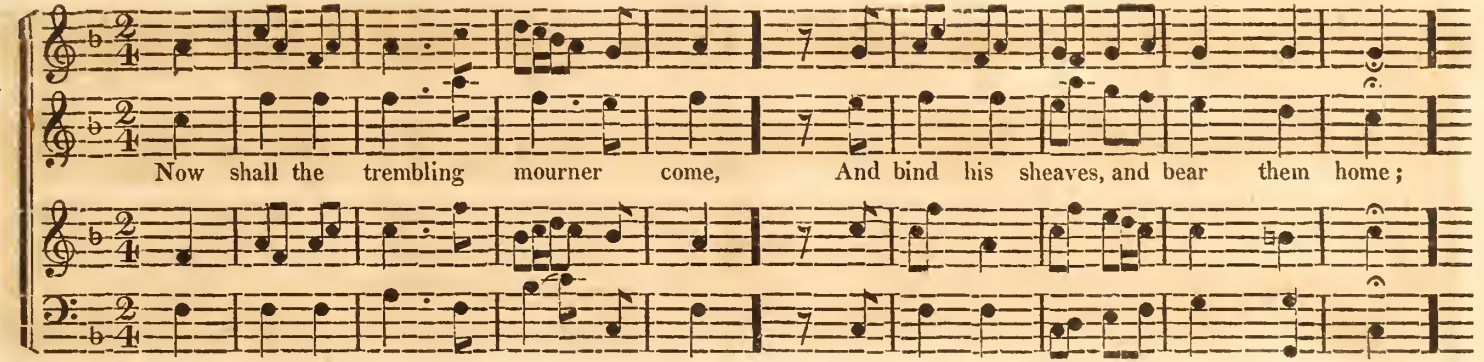
T. Clark.

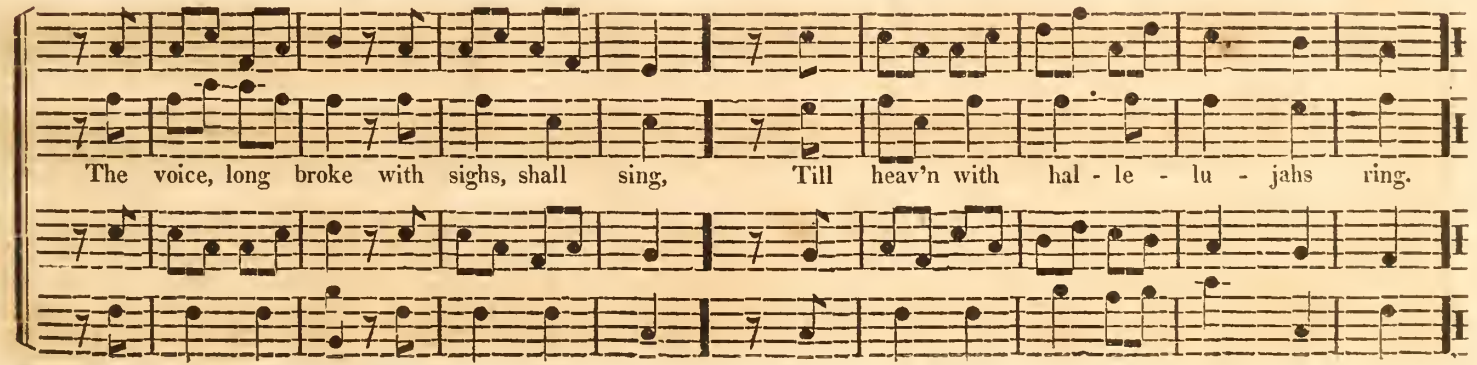
pia.

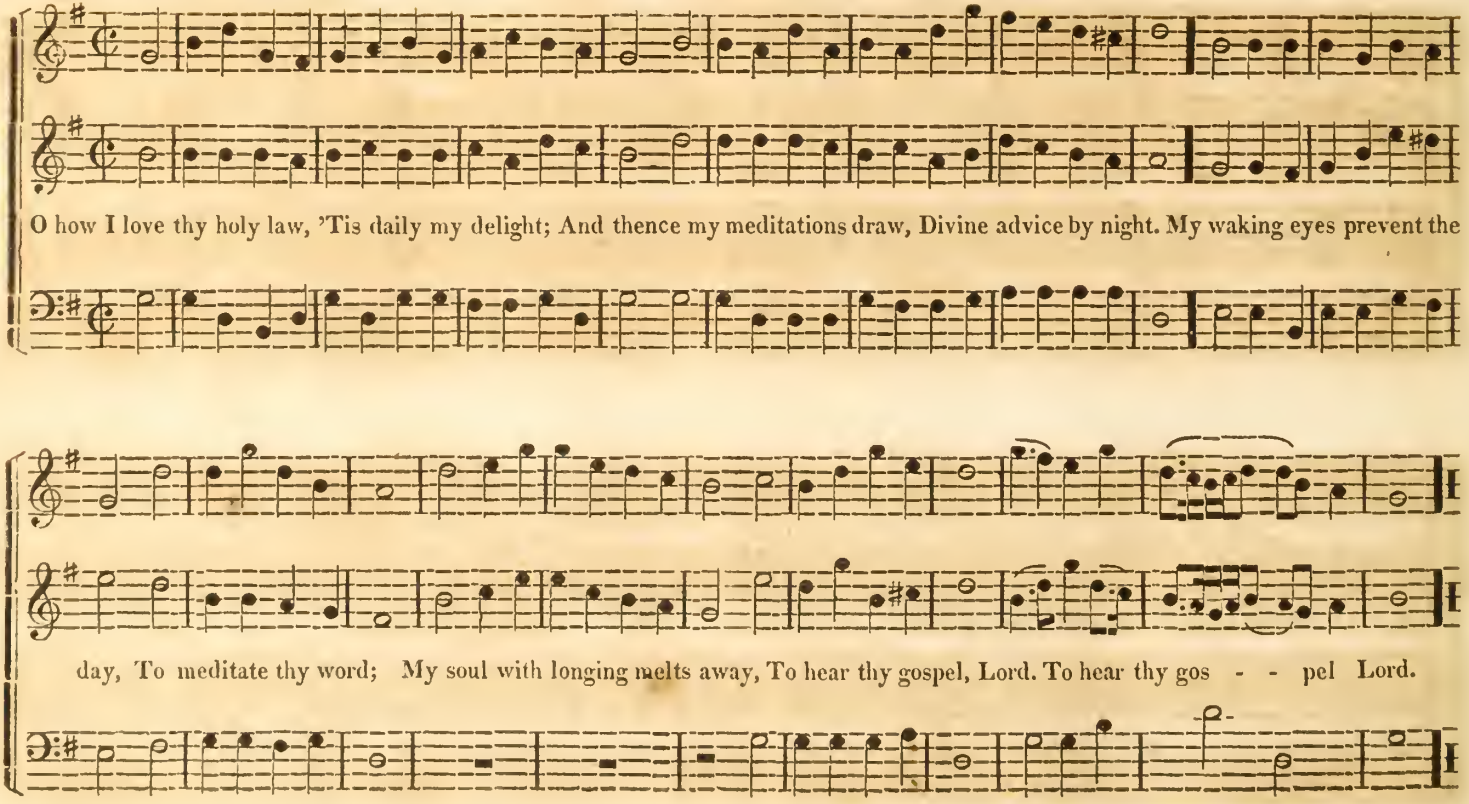


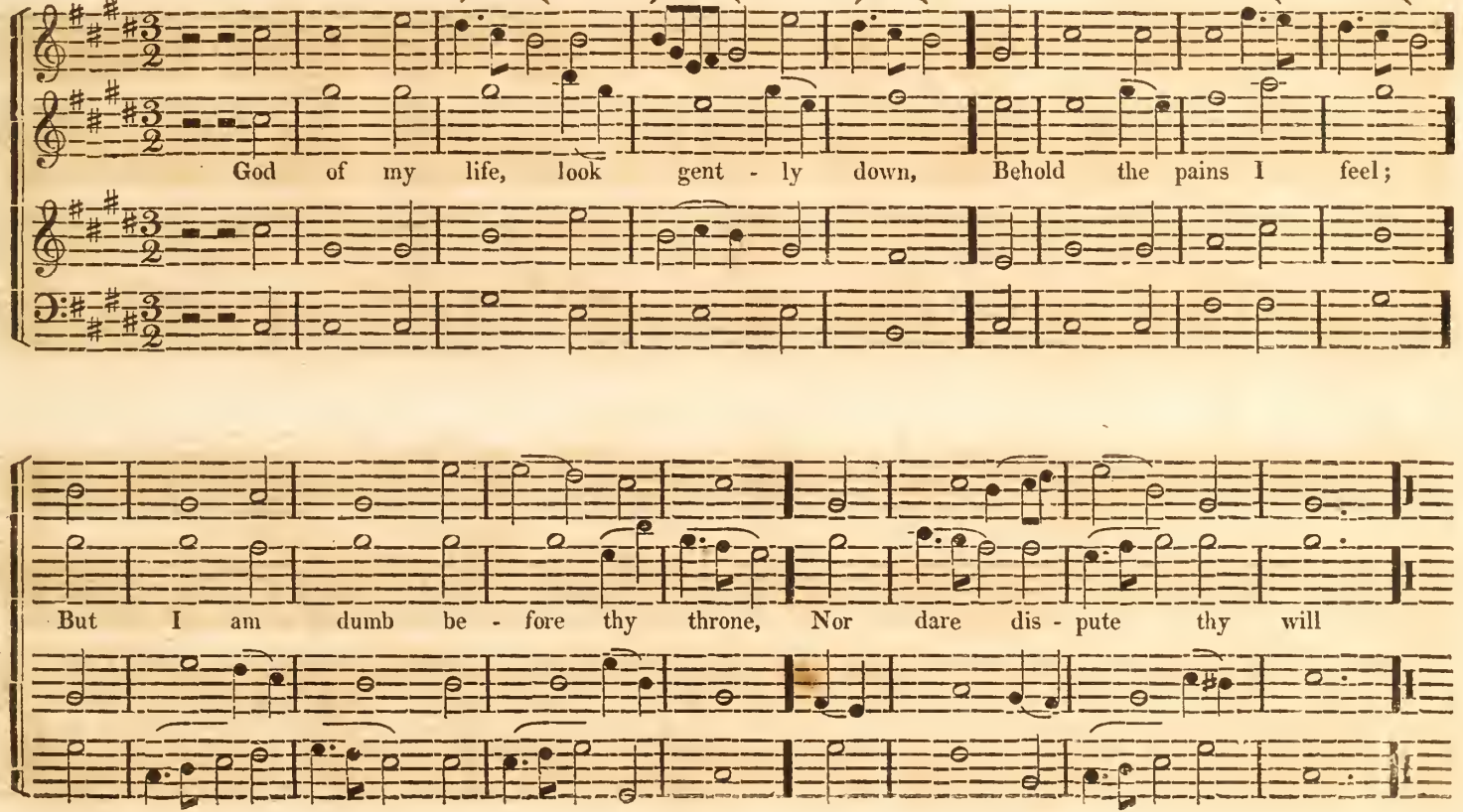
cres. *for.*




Now shall the trembling mourner come, And bind his sheaves, and bear them home;

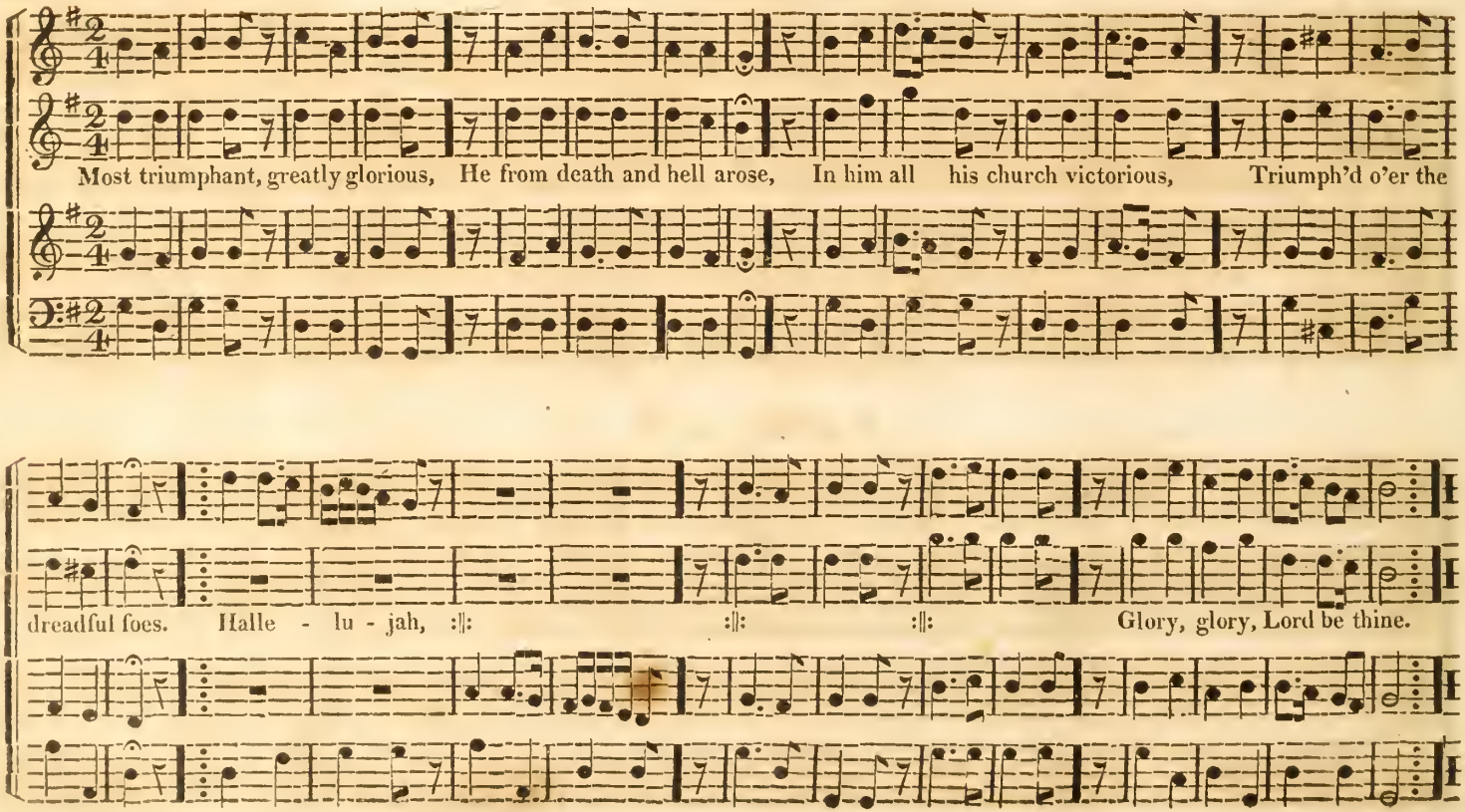

The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

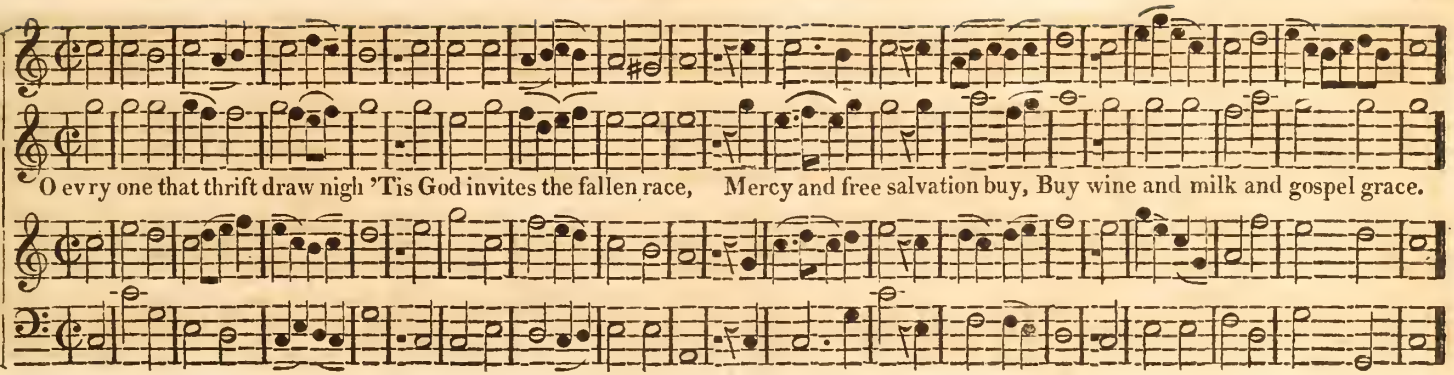

O how I love thy holy law, 'Tis daily my delight; And thence my meditations draw, Divine advice by night. My waking eyes prevent the
day, To meditate thy word; My soul with longing melts away, To hear thy gospel, Lord. To hear thy gos - - pel Lord.


God of my life, look gent - ly down, Behold the pains I feel;
But I am dumb be - fore thy throne, Nor dare dis - pute thy will

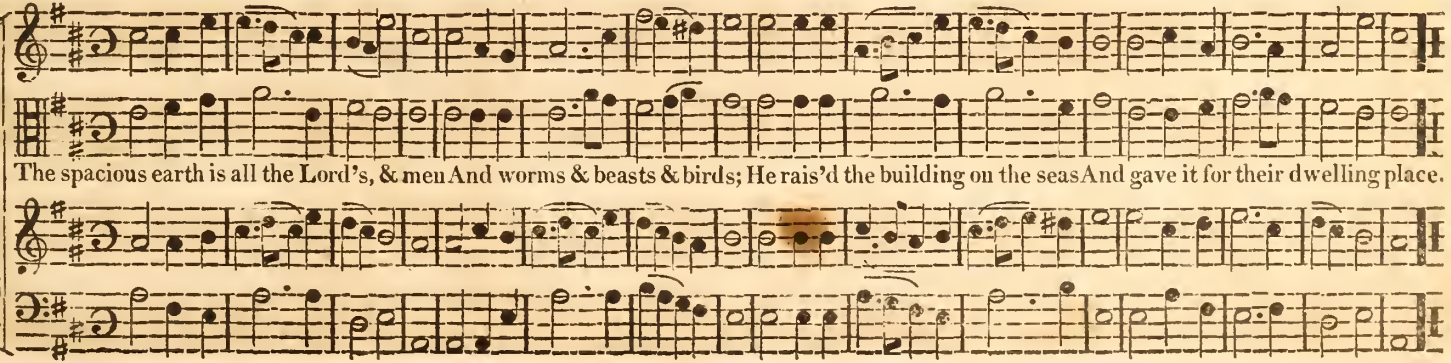
BRANDYWINE. 8. 7. 4.

Dr. Rogerson.




O ev ry one that thrift draw nigh 'Tis God invites the fallen race, Mercy and free salvation buy, Buy wine and milk and gospel grace.

PARIS. L. M.


The spacious earth is all the Lord's, & men And worms & beasts & birds; He rais'd the building on the seas And gave it for their dwelling place.

Arlington,	C. M.	16
Arundel,	C. M.	16
Archdale,	C. M.	23
Athens	C. M.	39
Arnheim,	C. M.	55
Angels' Hymn,	L. M.	58
Antigua,	L. M.	68
Aylesbury,	S. M.	69
Amherst,	P. M.	83
Bangor,	C. M.	12
Bedford,	C. M.	13
Bath Chapel,	C. M.	13
Bristol,	C. M.	14
Brattle Street.	C. M.	15
Buckingham,	C. M.	85
Blendon,	L. M.	50
Brookfield,	L. M.	56
Brandywine,	8. 7. 4.	94
Condescension,	C. M.	10
Cambridge,	C. M.	11
China,	C. M.	11
Colchester,	C. M.	12
Cana,	C. M.	38
Compassion,	S. M.	51
Castle Street,	L. M.	57
Durham	C. M.	22
Devizes,	C. M.	27
Dort,	C. M.	28
Dublin,	C. M.	30
Dundee,	C. M.	30
Dunstan,	L. M.	54
Dalstan,	6. 6. 8.	87
Eagle Street,	S. M.	75
Enfield,	C. M.	37
Funeral Hymn,	C. M.	33
Funeral Thought,	C. M.	43
Founder's Hall,	S. M.	71
Fountain,	L. M.	95
Greenwalk,	C. M.	26
Georgia,	C. M.	34
Greens, 100th,	L. M.	48
German Hymn,	L. M.	55
Gloucester,	L. M.	66
Hymn Fifth,	7. 6.	79
Hotham	7's.	88
Helmsley,	8. 7.	89
Irish,	C. M.	26
Isle of Wight,	C. M.	46
Islington,	L. M.	53
Jordan,	C. M.	32
Kent,	L. M.	58
Lebanon,	C. M.	24
Lydd,	C. M.	40
Limehouse,	L. M.	67
Lenox,	P. M.	82
Little Marlboro'	S. M.	73
Lisbon,	S. M.	84
Mear,	C. M.	9
Marlborough,	C. M.	46
Malmsbury,	L. M.	62
Martin's Lane,	L. M.	63
Monmouth,	L. M.	64
Magdalen,	L. M.	84
Matthias,	S. M.	74
Mount Carmel,	P. M.	76
New York,	C. M.	35
Newark,	C. M.	42
Namure,	C. M.	43
New Sabbath,	L. M.	51
Newton,	L. M.	65
Overton,	C. M.	90
Old Hundred,	L. M.	50
Peckham,	S. M.	75
Portuguese Hymn,	P. M.	77
Psalm 46,	L. P. M.	78
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Plymouth,	C. M.	18
Plympton,	C. M.	25
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Portugal,	L. M.	49
Paris,	L. M.	95
Pelham,	S. M.	72
Rochester,	C. M.	18
Ryegate,	C. M.	19
Rockbridge,	C. M.	41
St. Olaves,	C. M.	28
St. Georges,	C. M.	29
St. Martin's,	C. M.	29
Suffield,	C. M.	31
St. Albans,	C. M.	31
Sicily,	C. M.	39
St. Asaph's,	C. M.	44
Sandown,	C. M.	45
Southampton,	L. M.	60
Shirland,	S. M.	69
Silver Street,	S. M.	70
St. Thomas,	S. M.	71
Suffolk,	L. M.	81
Sicilian Hymn,	8. 7.	82
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Shoel,	L. M.	91
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Treasure,	C. M.	92
Truro,	L. M.	52
Tolland,	L. M,	59
Tamworth,	8. 7,	80
Virginia,	C. M.	34
Wiltshire,	C. M.	20
Wareham,	C. M.	21
Wantage,	C. M.	22
Warwick,	C. M.	47
Winter,	C. M.	85
Windham,	L. M.	47
Wells,	L. M.	48
Winchester,	L. M.	52
Watchman,	S. M.	73
Weary Pilgrim,	7's,	86

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