e. M. Bruen

Resolved that a book entitled "A Selection of Sacred Music, Carefully Arranged and Designed for the use of the Dutch Church, in the City of New York: and Suited to the several Metres in the Psalms and Hymns used in said Church; As published by F. D. Allen," Be and the same is Hereby Approved and Recommended to the Congregations.

Extract from the Minutes of Consistory, March, 5th. 1818. Wm. E. NIXON, Clerk.

F 46.103
Al 533.

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division SCB

Section 2386

A SELECTION

OF

Sacred Music,

CAREFULLY ARRANGED

AND

DESIGNED FOR THE USE OF THE

REFORMED DUTCH CHURCH,

IN THE

CITY OF NEW-YORK:

AND SUITED TO THE SEVERAL METRES

IN THE

PSALMS AND HYMNS USED IN SAID CHURCH.

LIBRARY OF PRINCETON
JUL 19 1932
THEOLOGICAL SEMINARY

By F. D. ALLEN.

New-York:—Printed for the Author, by P. Van Pelt, No. 9 Wall-street, corner of Broad-street.

1818.

PREFATORY REMARKS.

The great object of Music in divine worship is to quicken the affections, and warm the heart; and thus by allaying the more rugged, and calling into action the more soothing and gentle passions, to prepare the worshipper for engaging with all the energies of his soul, in the high, the holy, the solemn, and the animating service of praise.

When hearing the word of God, the christian places himself like a little child, at the feet of his heavenly father, seeking instruction, and hoping thereby to become wise unto salvation; when engaged in prayer, he often assumes a humbler attitude, and appears a trembling suppliant, before the throne of sovereign mercy: But when his bosom swells with gratitude "to him that sitteth upon the throne," and his tongue speaks aloud the high praises of his great Redeemer; then he rises to a higher station, engages in a more cheering exercise, performs a more exalted service—in which he holds communion with those glorified spirits who sing "the song of Moses and the Lamb." This being the case, it is evident that such tunes should be selected as are calculated to inspire solemnity, and aid devotion.

The musical powers of man, brought into action in this part of worship, demand attention, labour and perseverance for their successful cultivation. Although a capacity for receiving a high degree of pleasure from harmony in music, does exist naturally in the constitution; yet by the power of art, and industry, is that capacity greatly enlarged.

That church music may yet be improved, admits not of a doubt; for sacred and transporting as this part of divine worship is, when rightly performed, we have surely abundant cause of regret, that in so many instances the manner of its performance has a most frigid and grating, instead of animating and soothing effect upon the feelings and affections. Not only are the style and manner of singing reprehensible; but many of the tunes used in our churches at this time, are better adapted to any other place than that in which the Lord has promised to meet with his people. But it is sincerely hoped and be-

lieved that the time is not far distant, when by the exertions of the lovers of sacred song, bad music will be excluded our churches, and such only be used as is calculated to refine and soften the passions, command into awe and reverence the affections, and thus act as a handmaid to true devotion and vital piety.

OF GRACEFUL SINGING.

The best position for singing is undoubtedly that of standing, as it gives the greatest ease and liberty to the voice ; but above all things affectation should be avoided.

In keeping time beware of contracting any awkward method, as it will stamp formality on every note. The least motion of the finger is quite sufficient.

The mouth should be opened freely, but if too wide it will destroy a good tone and prevent expression. But the great difficulty is in keeping the mouth too much shut, which produces a flat drawling tone, and prevents articulation—In fact, the singer should imitate the expression of the orator rather than the drawl of the clown ; for it is in articulation that vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

Care should be taken to begin a tune with a proper pitch of the voice that the high notes may be sung with ease, and the low notes without a grumbling tone.

Tunes should be adapted to the words ; if the words be cheerful, let them be sung to a lively tune, if the subject be confession or sorrow, a plaintive air is preferable.

No tune that has a repeat in the middle of a line should be sung to a hymn the words of which would be divided by it ; nor is it sufficient that it goes well to a verse or two ; if it does not suit the whole psalm it should be rejected.*

In fine, to root out bad habits, and attain such as are good, much assiduity is required, and whether it be done by observation or reading, the first attempts should be made in private.

With these remarks, the following selection of tunes are submitted to the

REFORMED DUTCH CHURCH.

F. D. A.

* In this collection there are no repeating or fugue tones, except in the appendix. There are however a very few tunes in this work, which have been admitted on account of their popularity, the composition of which is undoubtedly bad.

MUSICAL TERMS EXPLAINED.

Accord. To agree in pitch and tone.
Adagio. The slowest, with grace and embellishment.
Ad Libitum. At pleasure of the performer.
Allegro. Gay, quick,
Affectuoso. Tender and affecting, requiring a soft and delicate style of performance.
Andante. Implies a time somewhat slow, and a performance distinct and soothing.
Articulation. There is no word in the whole vocabulary of music, of more importance than *articulation.* It applies equally to vocal and instrumental performance ; to words and to notes ; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.
Allegretto, Not so quick as allegro.
Appoggiatura. A small note of embellishment.
Alto. Counter-tenor part.
Air. Generally means what the ear realizes from the melody or harmony. In a special sense it is the subject or leading part.
Da Capo or D. C. Close with the first strain.
Overture. Is an instrumental strain, which introduces the succeeding strain.
Quartetto. Music composed in four parts, in which each part is concertant.
Solo. A part composed for a single voice.
Trio. A composition for three voices.
*Chromatic.** This scale consists in a succession, or continuation of melody, that proceeds by semi-tones, as well in descending as ascending, which produces a surprising effect in harmony.

The greatest part of these semi-tones, not being in a diatonic form and process, causes at every instant, some discords, which suspend or interrupt a conclusion, without altering the diatonic order, in the other part or parts.
Crescendo. A term signifying that the notes of the passage over which it is placed, is to be gradually swelled.
Duett. A piece of music consisting of two parts.
Diatonic. That species of music in which both tones and semi-tones are used.
Diminuendo. Decreasing or softening the sound.
Fort. Strong and loud.
Fortissimo. Very loud.
Moderato. A movement between andante and allegro.
Oratorio. A collection of sacred vocal pieces composed in a dramatic style.
Orchestra. The place, or band of musical performers.
Piano. Soft.
Quintetto. Music composed in five parts, in which each part is concertant.

* Chromatic is a Greek word, which signifies *colored.* The ancient Greek composers, says Rousseau, marked all their chromatic passages with a remarkable color.

A BRIEF INTRODUCTION.

There are seven primitie degrees of sound, which are placed or represented on five lines with their spaces, called a Stave, These lines and spaces are designated by the first seven letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at least four kinds, varying in acuteness or gravity. The Treble is the highest, and of consequence will always lead, or be heard above the rest; The Counter is the next lower, The Tenor next, and the Bass the lowest. These are designated by different characters, called Cliff. The Treble Cliff is placed on the second line, which is G; The counter Cliff on the third line, which is C; The Bass Cliff on the fourth line, which is F. The Cliffs are called by the names of the letters which they represent, and the letters on the other lines and spaces are reckoned from them.

	Bass.	Tenor or Treble.	Counter.
Space above.	B	G	A
Fifth line.	A	F	G
Fourth space.	G	E	F
Fourth line.	F	D	E
Third space.	E	C	D
Third line.	D	B	C
Second space.	C	A	B
Second line.	B	G	A
First space.	A	F	G
First line.	G	E	F
Space below.	F	D	E

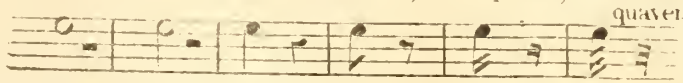
The natural place for Mi is in B

If B, is flat, mi is in E If F, is sharp mi is in F
If B, and E, are ♭ mi is in A If F, and C are ♯ mi is in C
If B, E, and A, are ♭ mi is in D If F, C, and G are ♯ mi is in G
If B, E, A, and D, are ♭ mi is in G If F, C, G, and D, are ♯ mi is in D

From mi to fa, and from la to fa, are half tones. Above mi, ascending, is fa, sol, la, fa, sol, la, then come mi descending, la, sol, fa, la, sol, fa, then comes mi again.

Names and proportions of the Notes and Rests

semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver



One semibreve is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, and 32 demisemiquavers.

Characters Explained.

A Brace shows the number of parts sung together.

Ledger Lines Are those drawn thro' such notes as exceed the compass of the stave.

Single Bar Divides the notes of a composition into equal proportions.

Double Bar. Marks the end of a strain.

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

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

Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural, ♮ which replaces them in their original state, for that bar only in which it may occur. But if the natural ♮ is continued thro' a strain, or any number of bars, it takes off the power of the flat ♭ or sharp ♯, and ought to be performed in its original key. Accidental flats and sharps, or naturals, when set before notes in the course of a piece, affect every note on that line or space in the bar.

A Slur. Drawn over or under notes, signifies they are to be sung to one syllable.

A Hold or Pause. Placed over or under a note, shews it is to be held longer than its usual time.

The Figure. Placed over or under three notes, reduces three to two of the same kind.

A Dot. Being placed after a note, makes it half as long again.

Repeats :S: Denotes the music to be repeated between where they are placed.

Two strokes with dots, :|: signify a repetion of words.

Dots before a double bar, Requires a repetition of the preceding strain.

Dots after a double bar, Shews the following strain is to be repeated.

Staccato Marks. Shew that notes placed above or below them are to be sung as distinct and emphatic as possible.

A Direct. Set at the end of a stave, points to the first note in the next stave.

Figures, 1 2 Shows that the note under 1 is to be sung the first time, and that under 2 the second, but if slurred together, both are sung after the repeat.

The Swell Begins piano, gradually increases to forte, and then diminishes in the same manner.

A Close, Shows the end of a tune.

Apoggituras.

OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.

COMMON TIME.

First Mood, $\frac{C}{}$ This mood denotes the slowest movement; each bar including one semibreve for its measure or other notes or rests in proportion, with four beats, beating two down and two up, in about four seconds.

Second Mood, $\frac{C}{}$ Contains one semibreve in each bar, and four beats, two down and two up, unless the movement be very brisk, then one down and one up is sufficient.

Third Mood, $\frac{3}{}$ Contains one semibreve in each bar, and two beats one down and one up.

Fourth Mood, $\frac{2}{4}$ Contains one minim in each bar, and two beats one down and one up.

TRIPLE TIME.

First Mood, $\frac{3}{2}$ Contains three minims in each bar, two beats down and one up.

Second Mood, $\frac{3}{4}$ Contains three crotchets in a bar, two beats down and one up.

Third Mood, $\frac{3}{6}$ Contains three quavers in a bar, two beats down and one up.

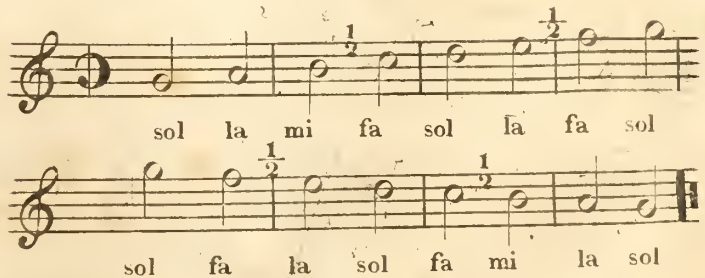
COMPOUND TIME.

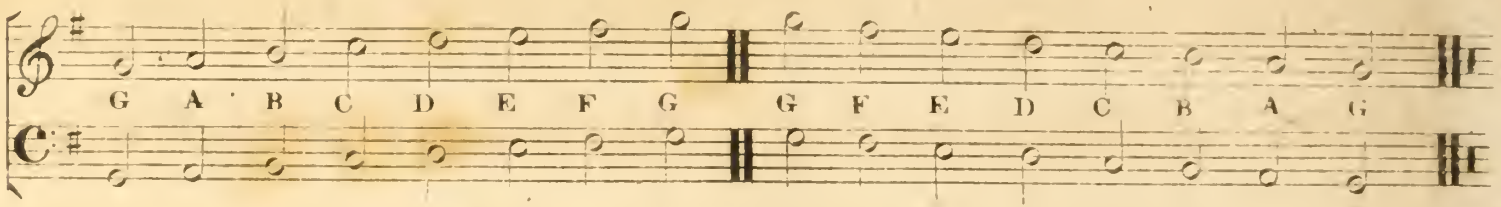
First Mood, $\frac{6}{4}$ Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood, $\frac{6}{8}$ Contains two pointed crotchets in each bar, with two beats, one down and one up.

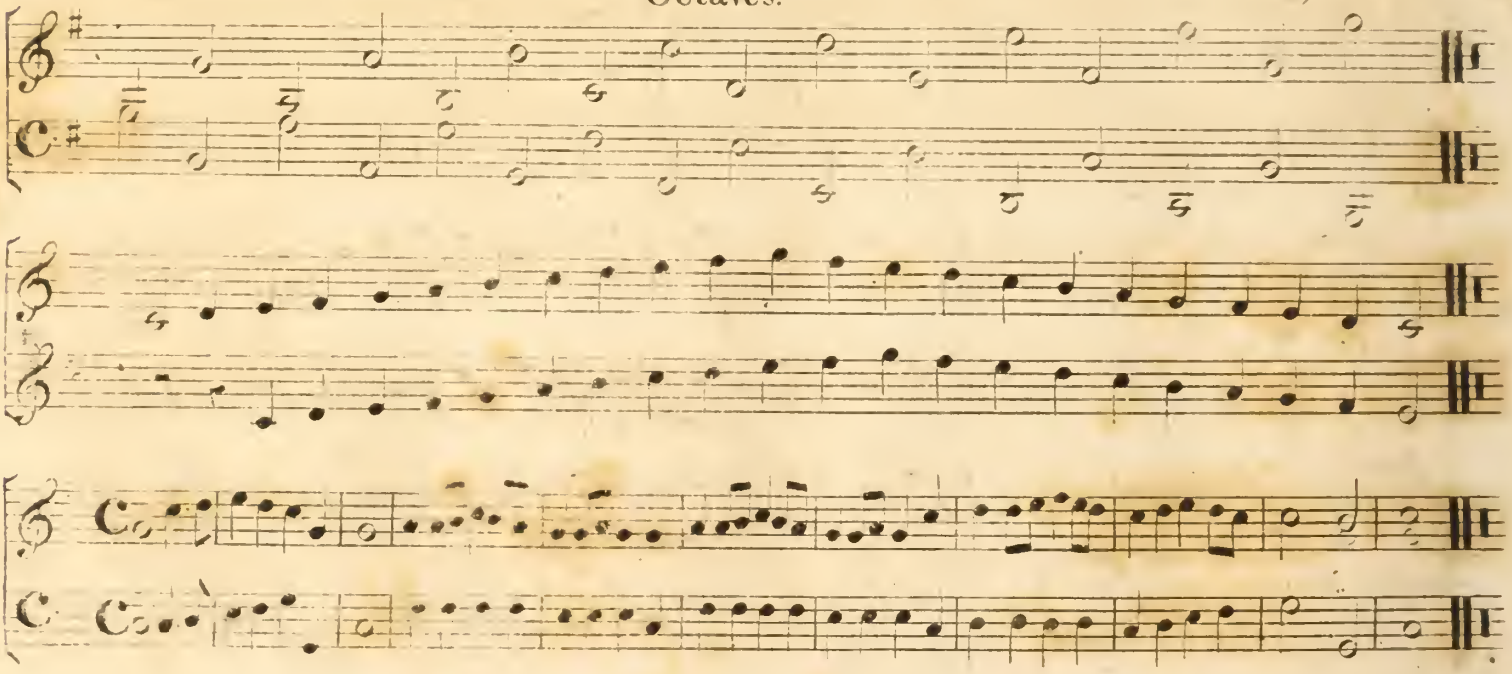
N. B. The hand falls at the beginning of every bar, in all kinds of time.

EIGHT NOTES.





Octaves.



Alto SHIRLAND S.M. Ps 17th *f* STANLEY.

Tenor

Air Moderato *p* *f*

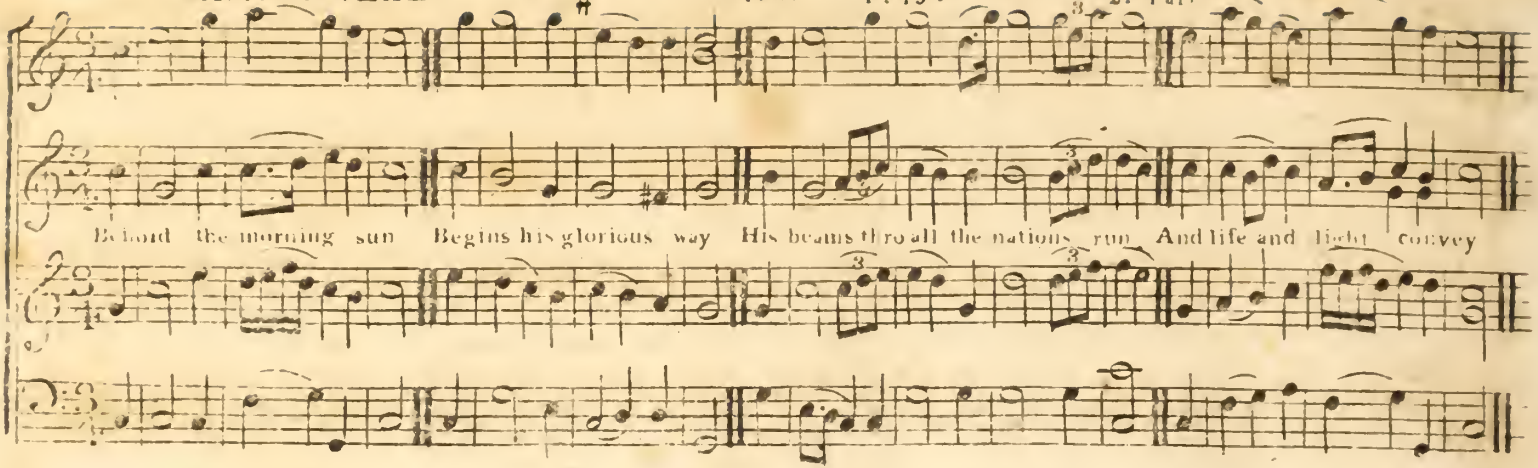
Bass I shall behold the face Of my for-giv-ing God And stand complete in righteous-ness Washd in my Saviours blood

MARGATE. S.M. Ps 19th T.CLARK

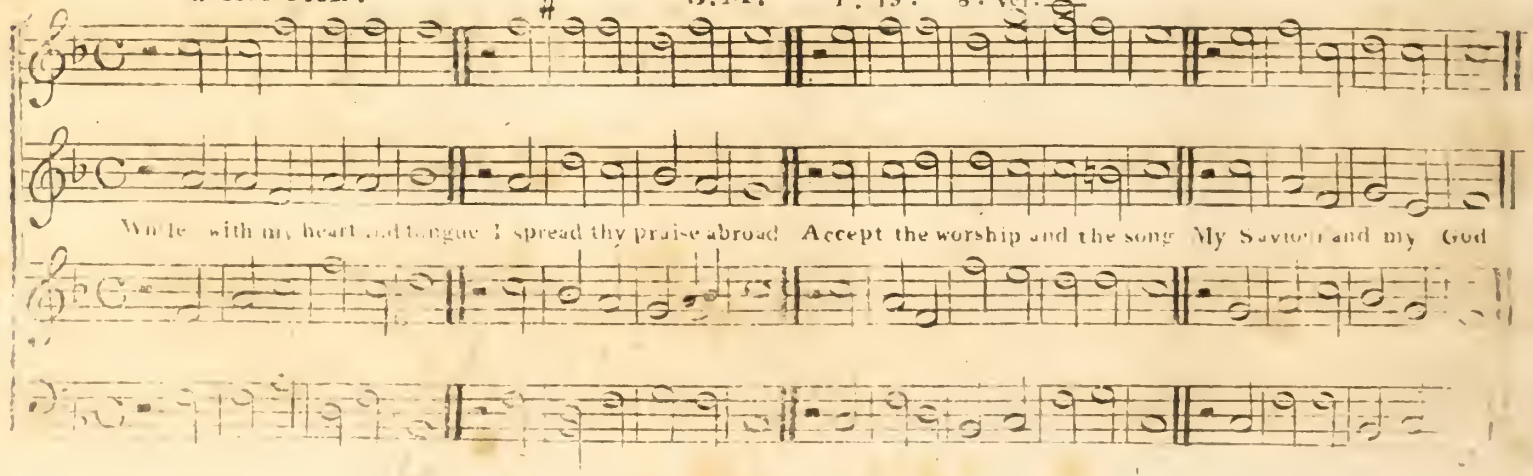
Air Cheerful

Be-hold the lofty sky Declares its ma-ker God And all his star-ry works on high Pro--claim his pow'r a-broad

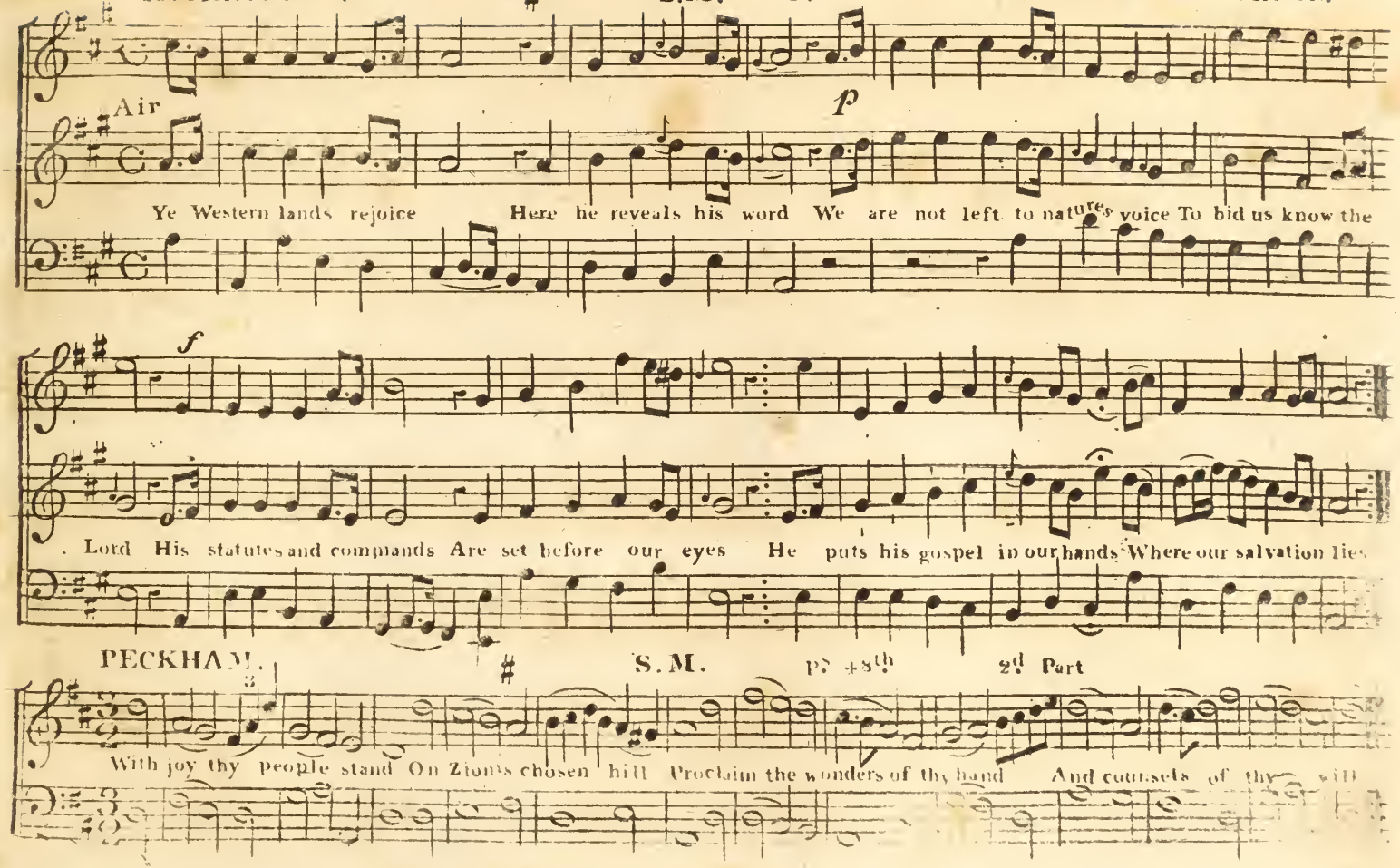
CAMBERWELL. S.M. Ps 19th 2d Part



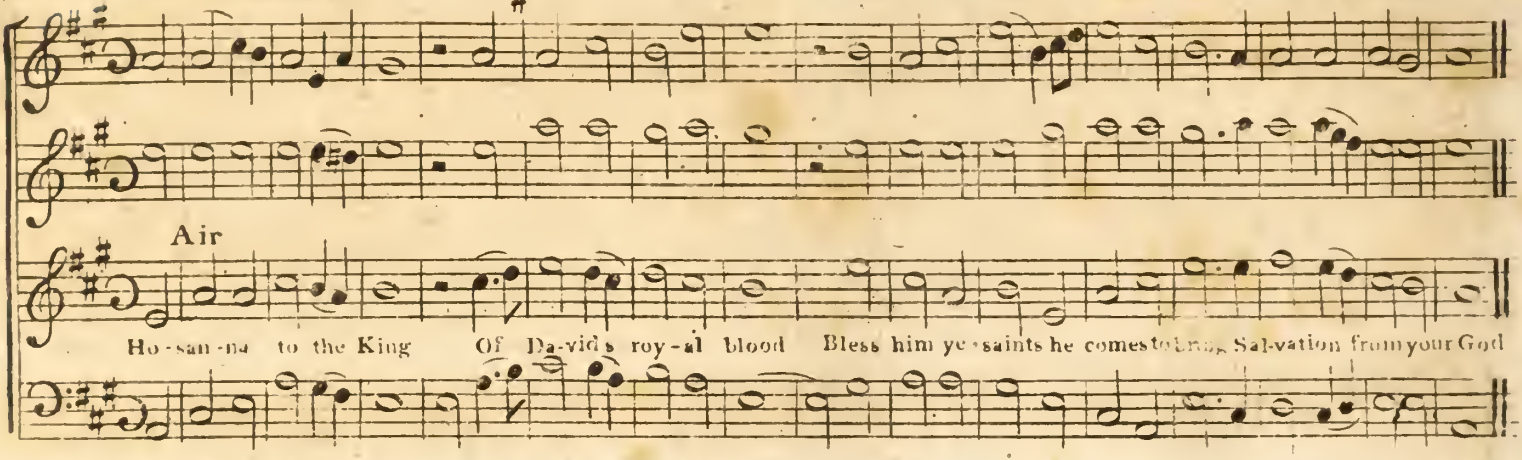
OLDFORD. S.M. Ps 19th 8th Ver.



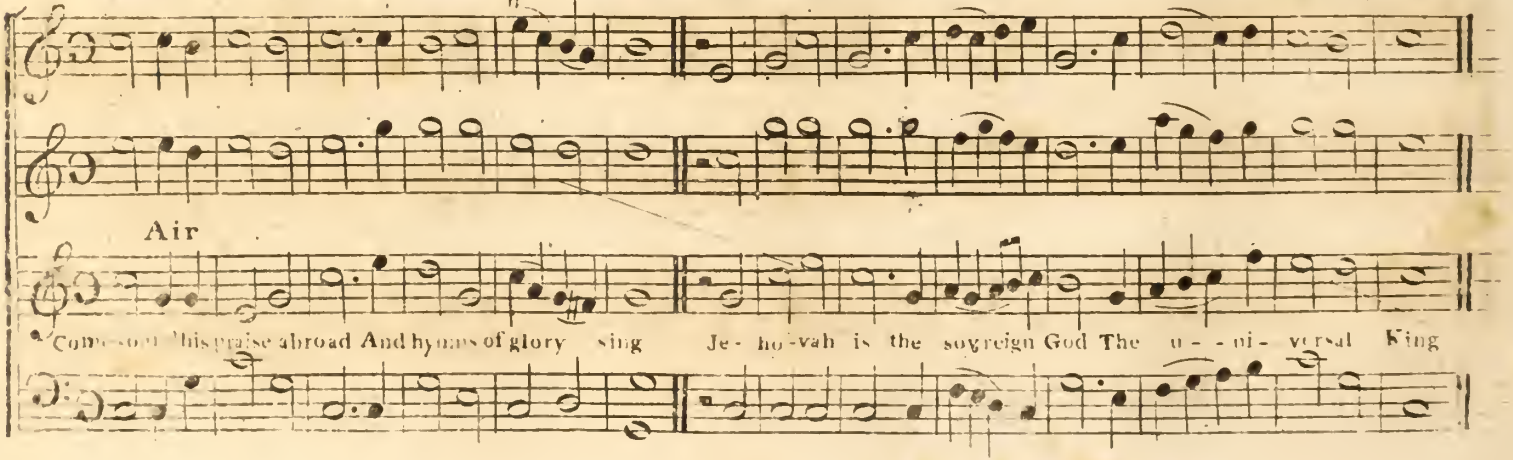
AMERICA # S.M. Ps 19th I. WORGAN.



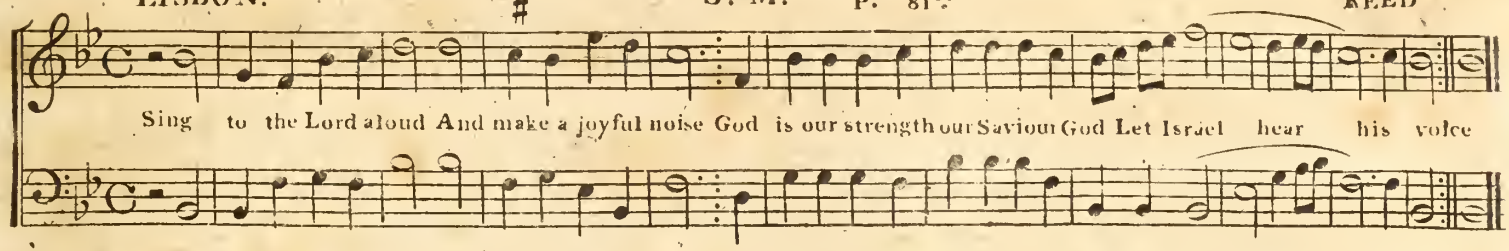
St THOMAS. S. M. Ps 118th 5th Part A. WILLIAMS.



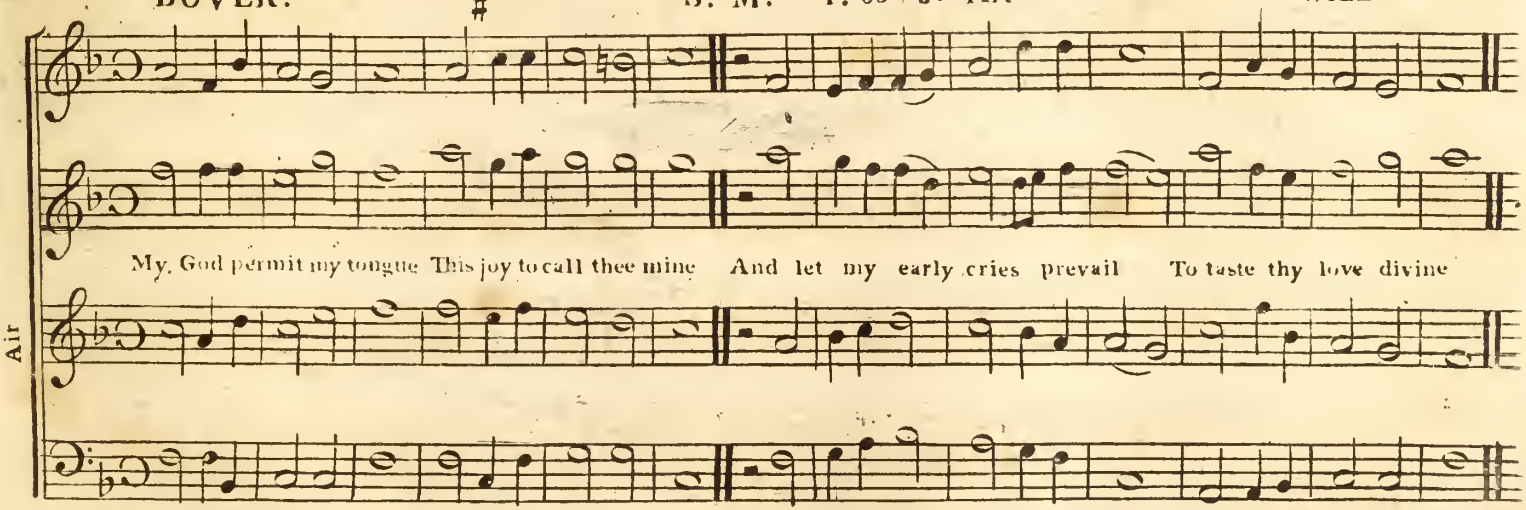
NEWTOWN S. M. Ps 95th I. SMITH.



LISBON. S. M. P.s 81st REED



DOVER. S. M. P.s 63d 3d Part WILLIAMS



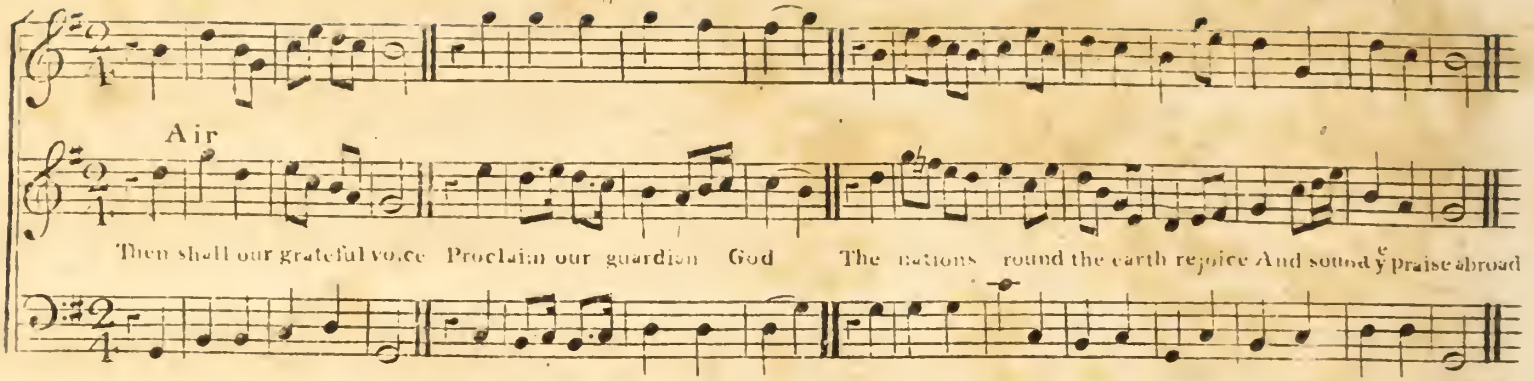
TIGRIS. # S.M. Ps. 7th R. TAYLOR.

Air

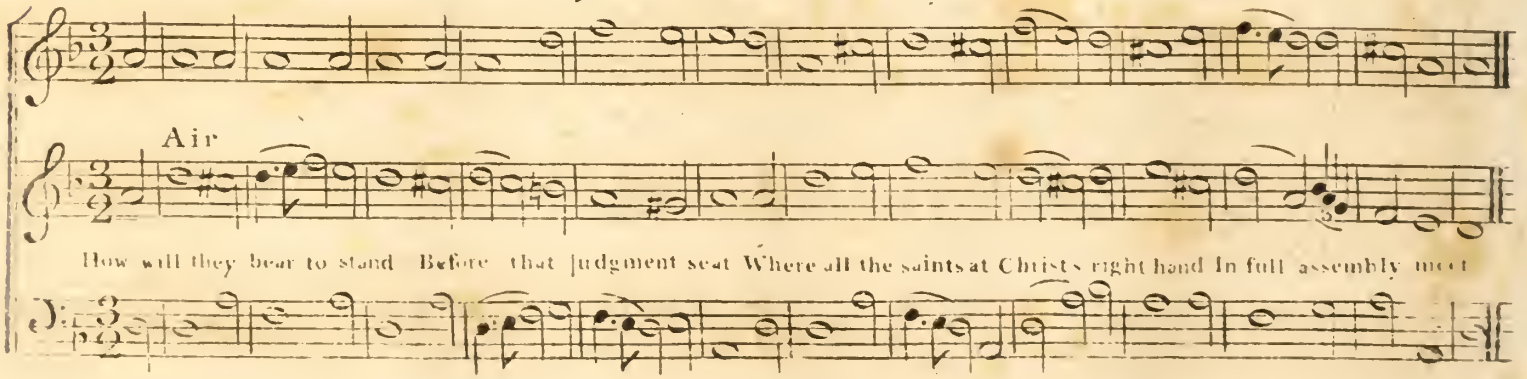
Then shall our grateful voice Proclaim our guardian God The nations round the earth rejoice And sound ye praise abroad

PORTLAND. ♭ S. M. Ps. 1st

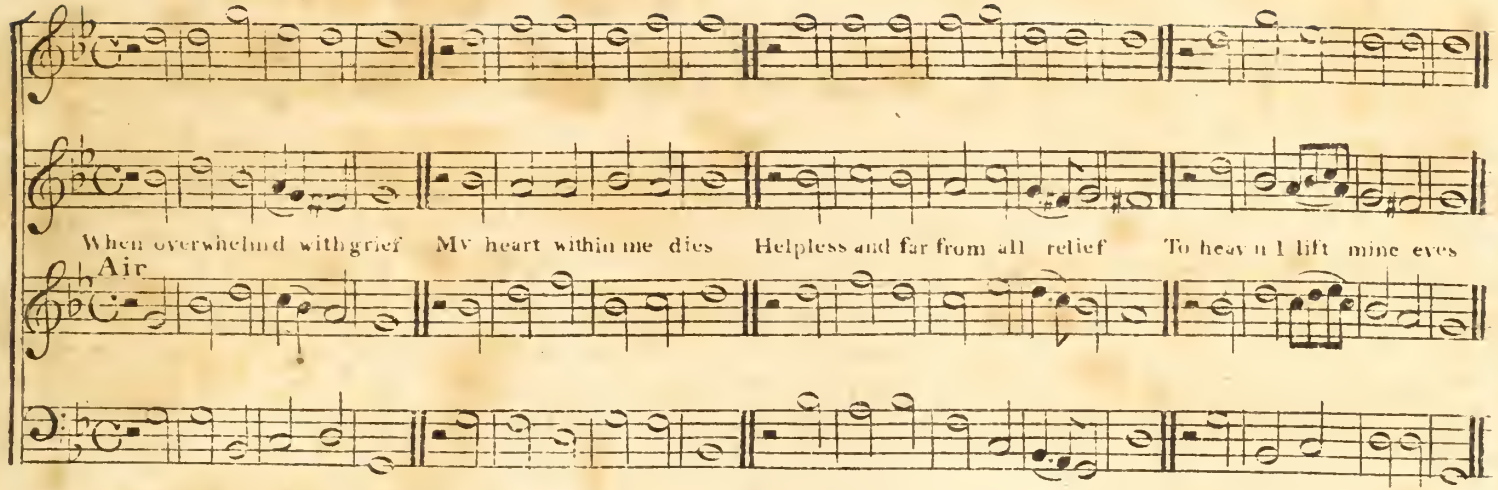
Air



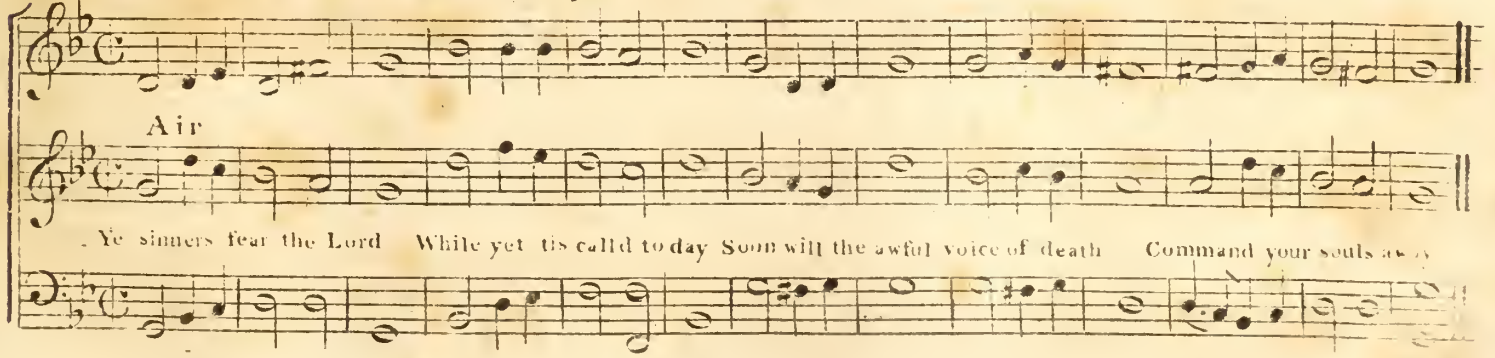
How will they bear to stand Before that judgment seat Where all the saints at Christ's right hand In full assembly meet



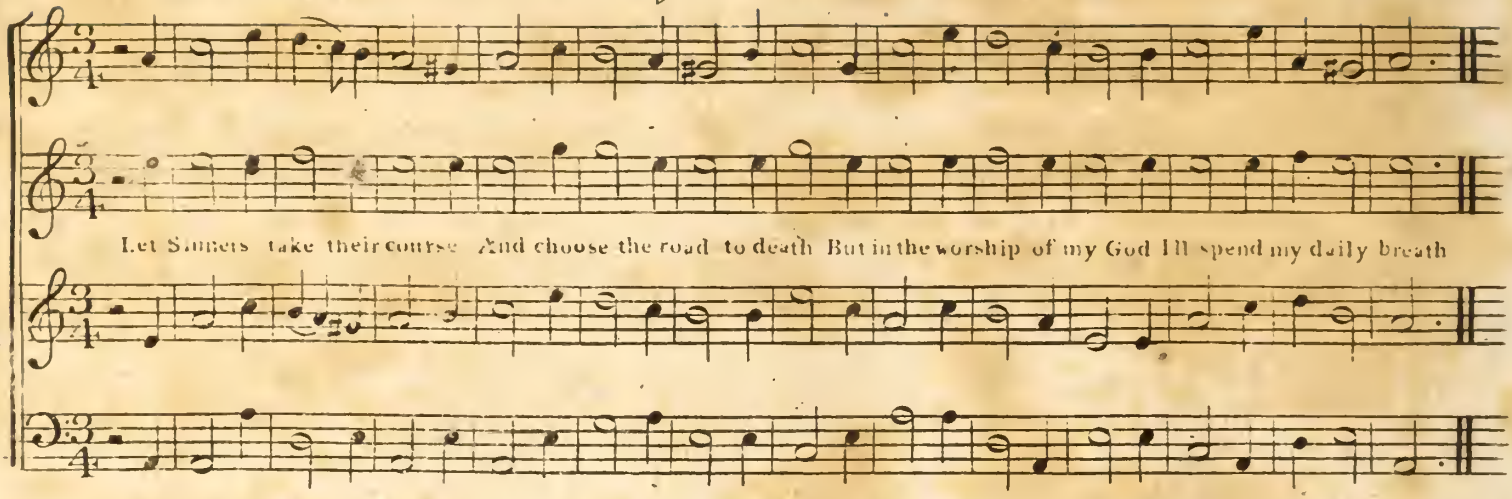
EGYPT. ♭ S. M. Ps 61st LEACH



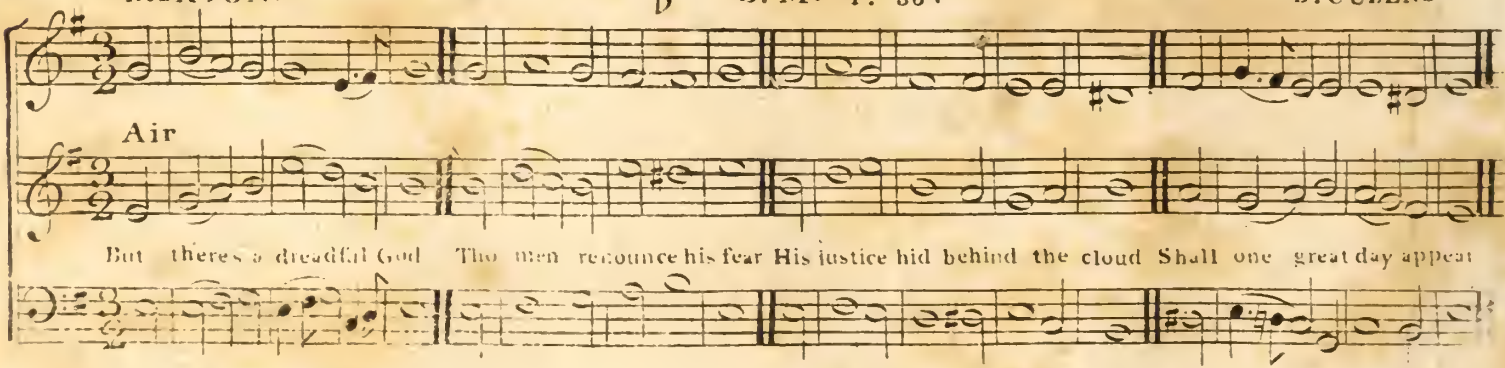
AYLESBURY. ♭ S. M. Ps 88th 2d Part CHEATHAM



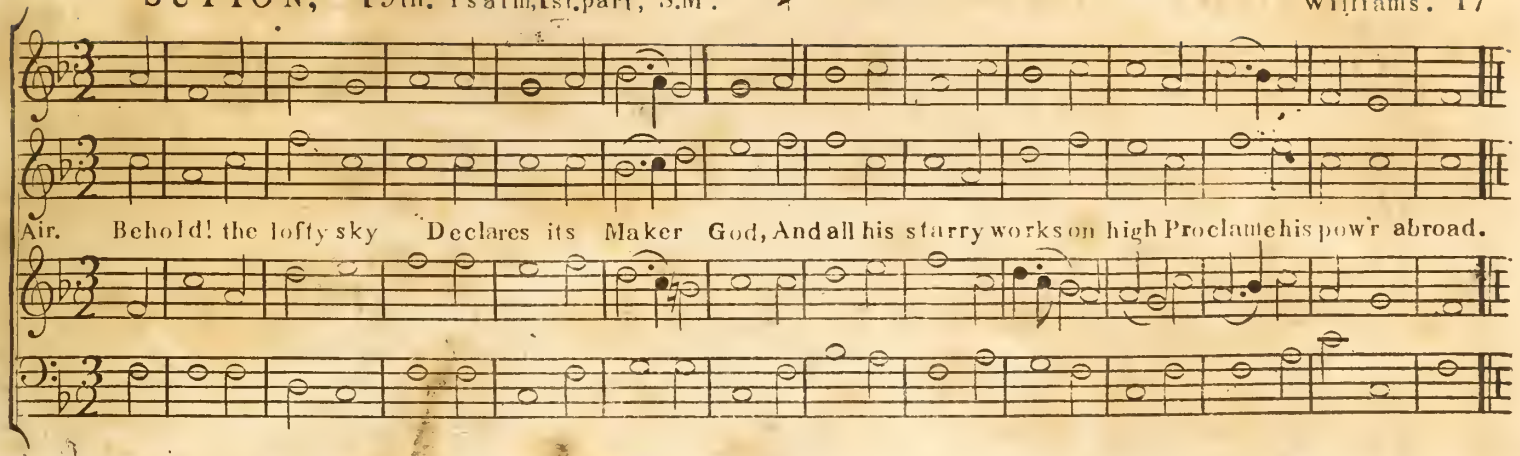
LITTLE MARLBOROUGH. ♭ S. M. Ps 55th 2d Ver



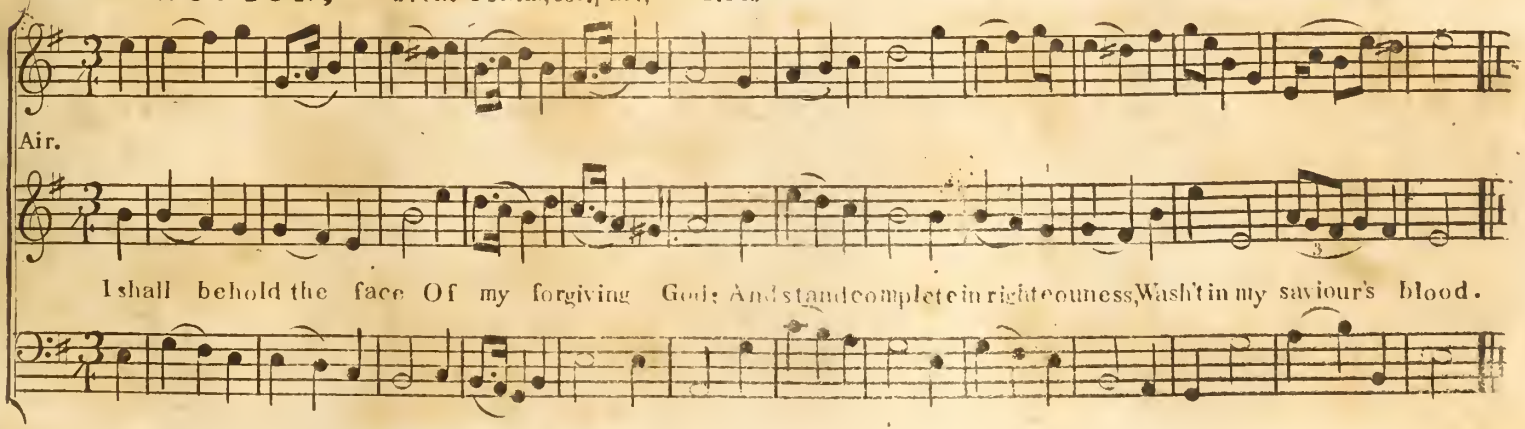
BARTON. ♭ S. M. Ps 36th B. CUZENS



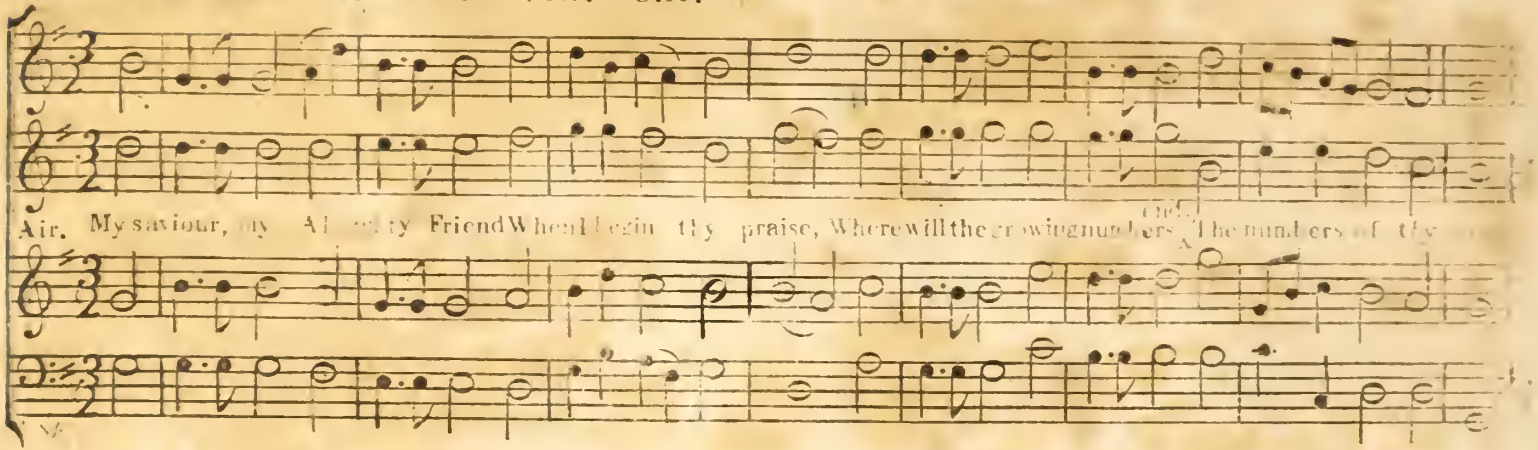
SUTTON, 19th. Psalm, 1st. part, S.M. ♯ Williams. 17



WOTTON, 17th. Psalm, 1st. part, S.M.♭ G. Breillat.

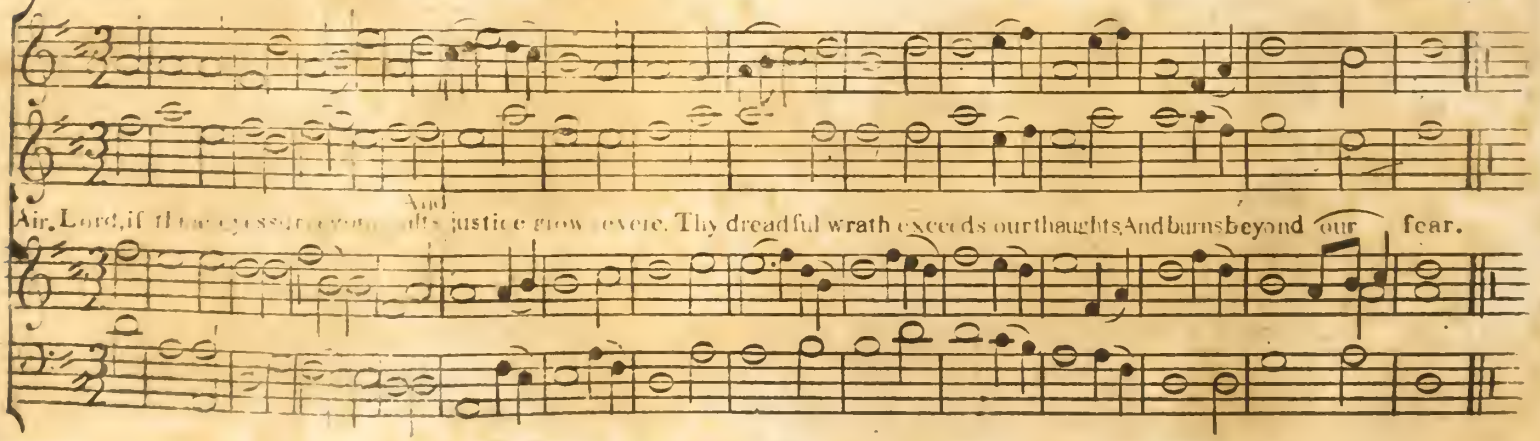


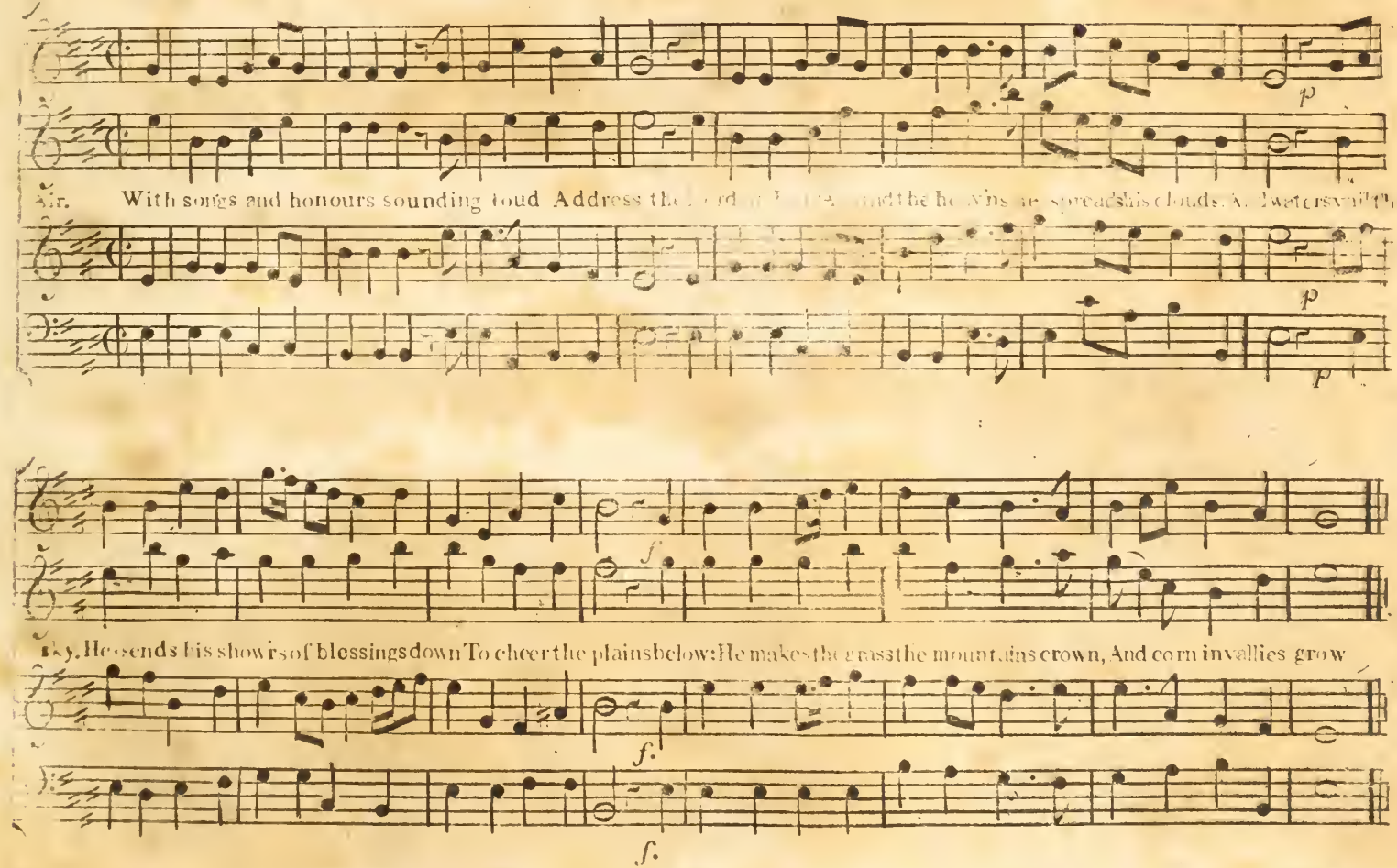
ARLINGTON. Psalm 71st. C.M.



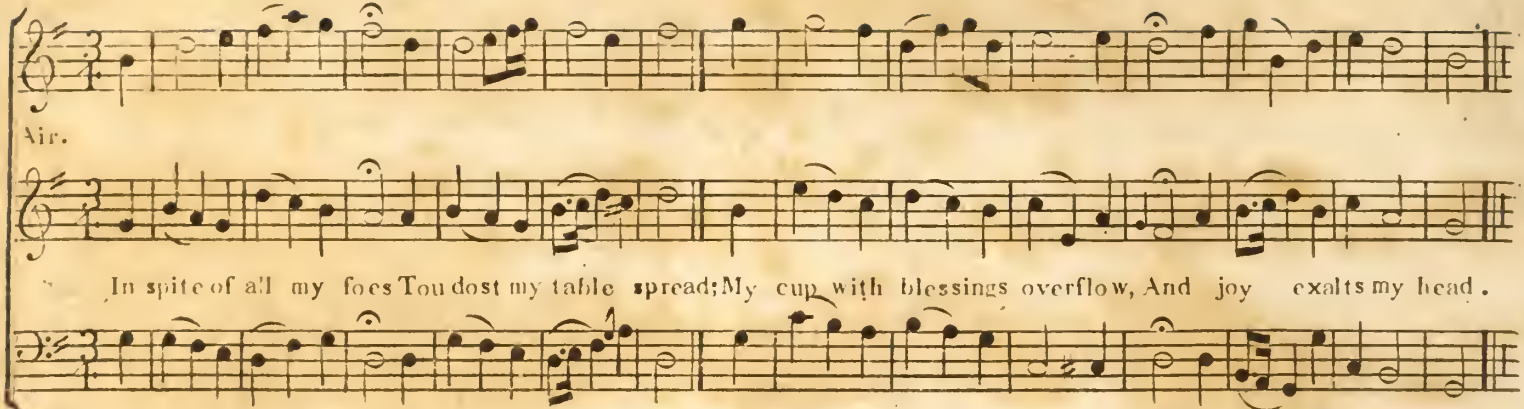
CHINA 90th Psalm 3d part. C.M.

Swan.

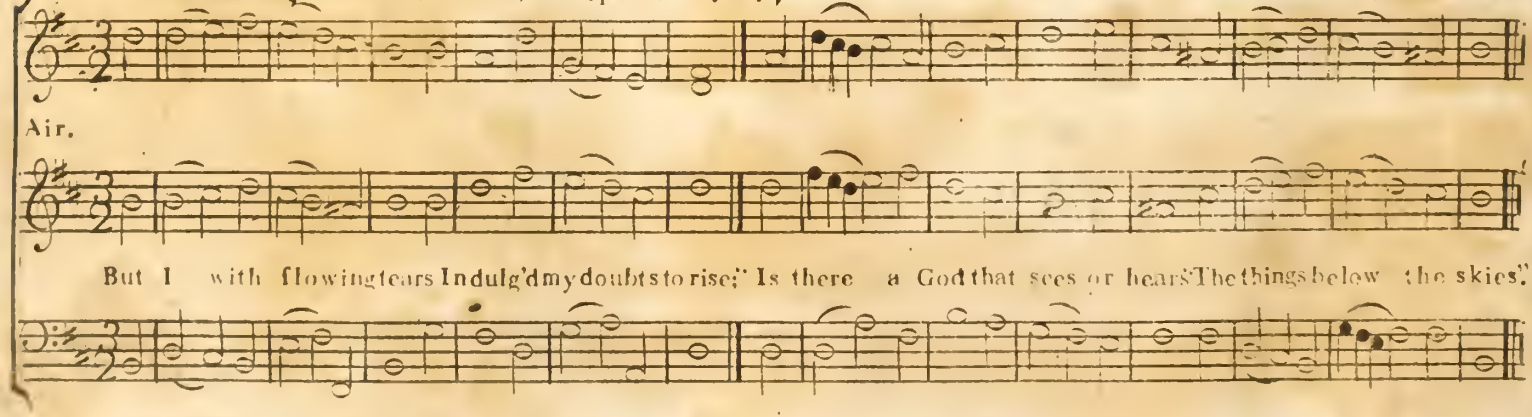



Air. With songs and honours sounding loud Address the [illegible] and the heavens he spreads his clouds. And waters wait the
sky. He sends his showrs of blessings down To cheer the plains below: He makes the grass the mountains crown, And corn in vallies grow

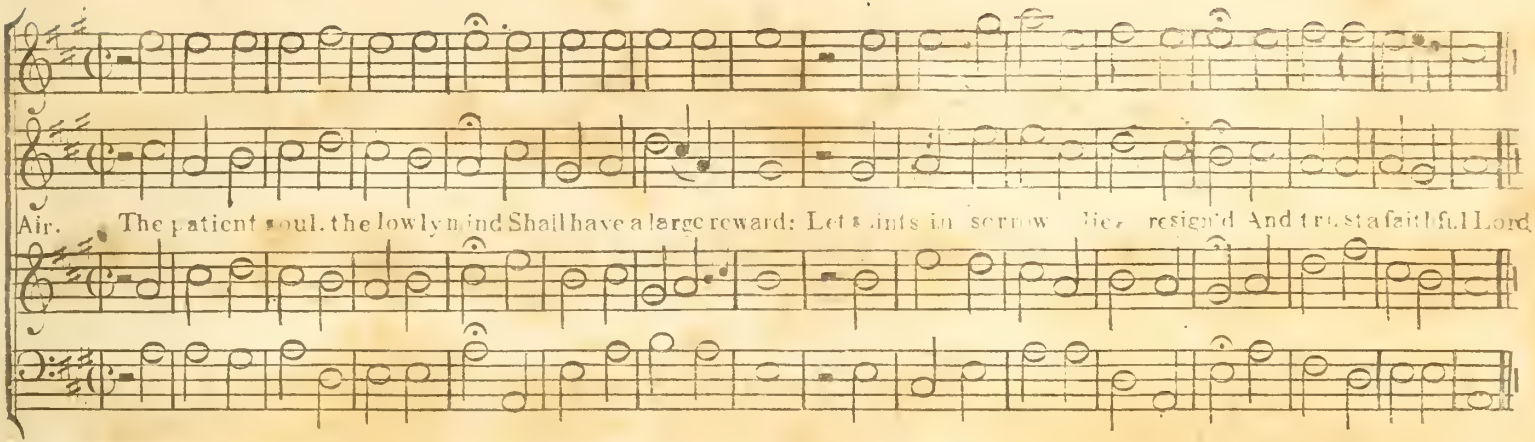
20 BOUNTY, 23d. Psalm, 2d. part, S.M.♯



USTICK, 73d. Psalm, 1st. part. S.M.♭ W. Cole.

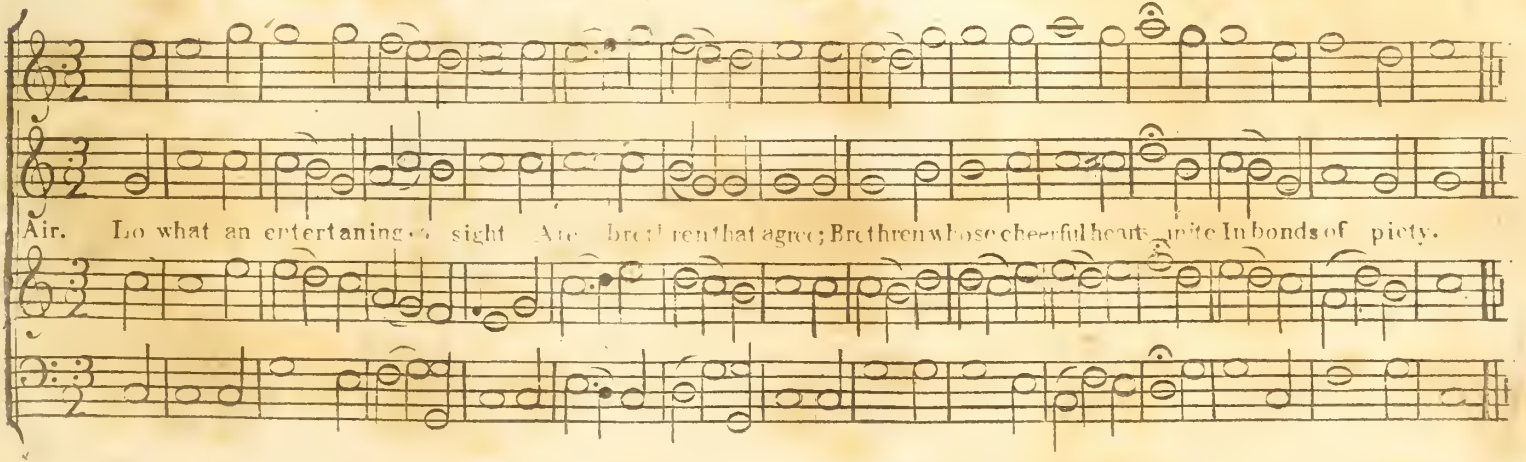


RESIGNATION 131st Psalm C.M.

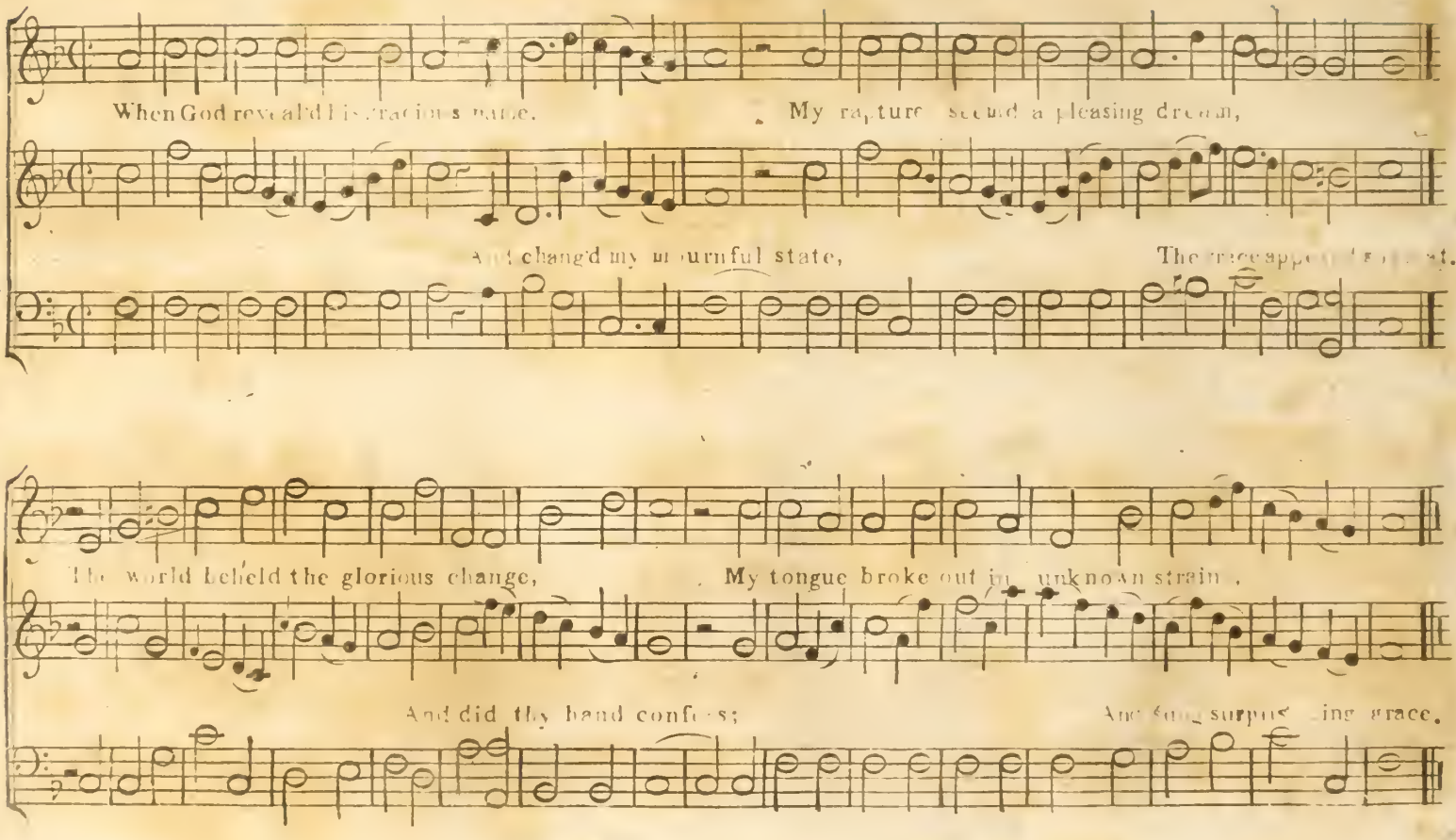


COVENTRY, 133d. Psalm 1st. part. C.M.

Cuzens.

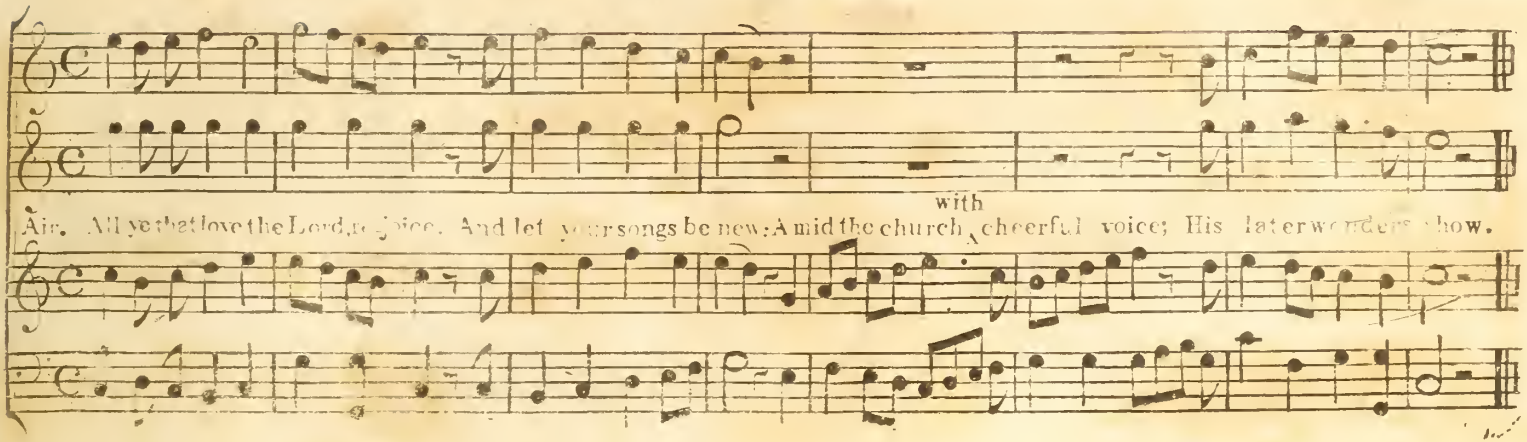


MURRAY St. 146th. Psalm 2d part C.M. ♯

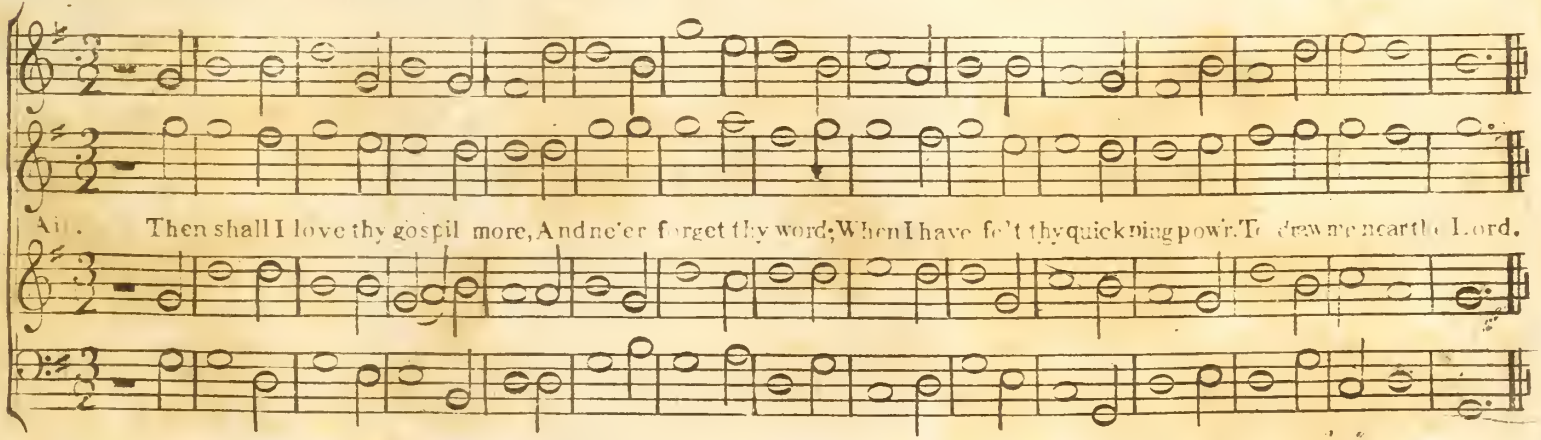


OXFORD, 149th. Psalm. C.M.

Hill,

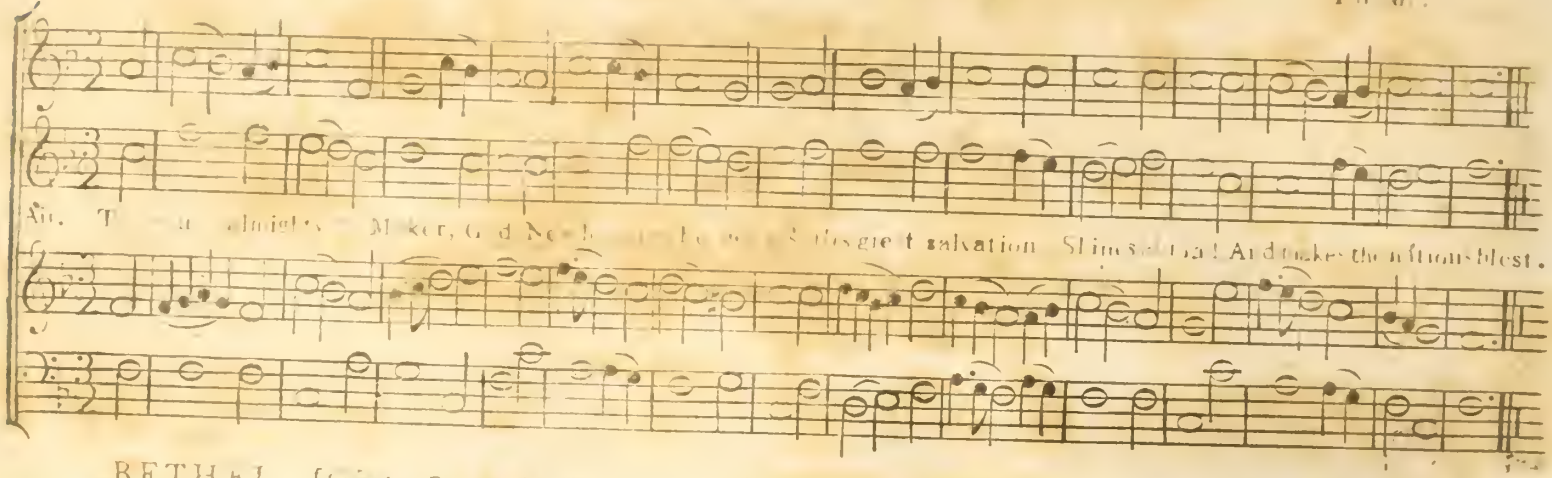


MEAR, [illegible] 16th. Psalm. C.M.



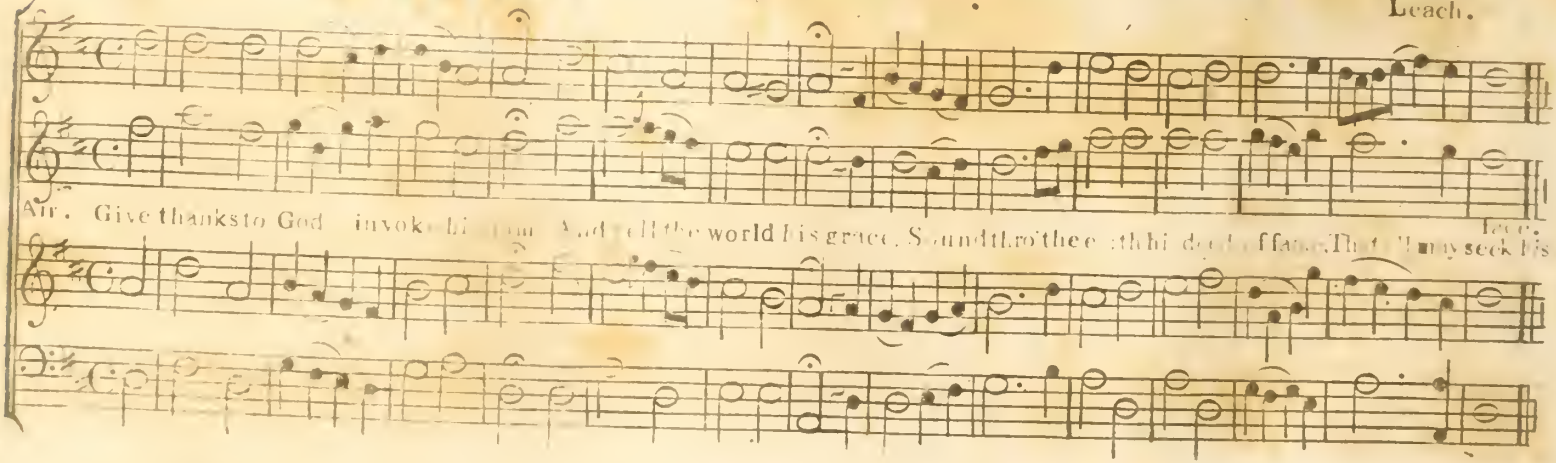
GOSPEL 98th Psalm. 1st part C.M. ♯

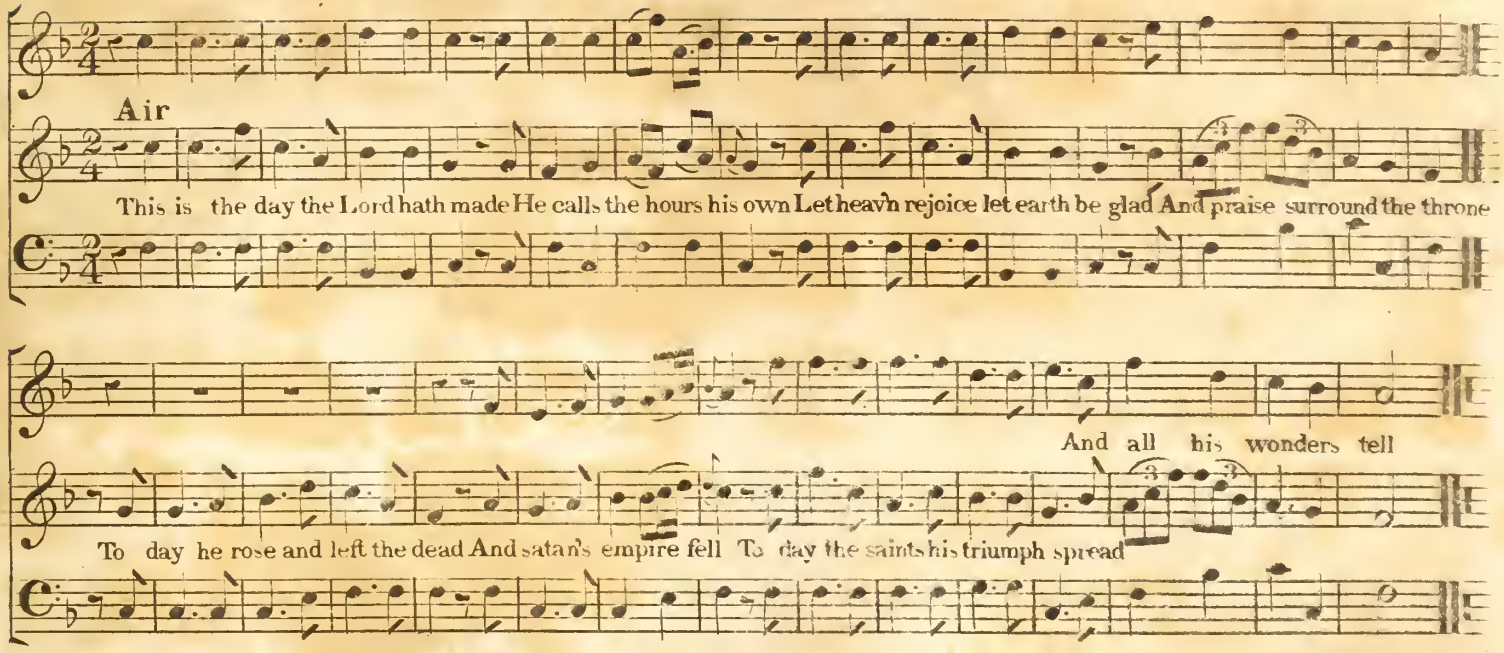
Tenor.



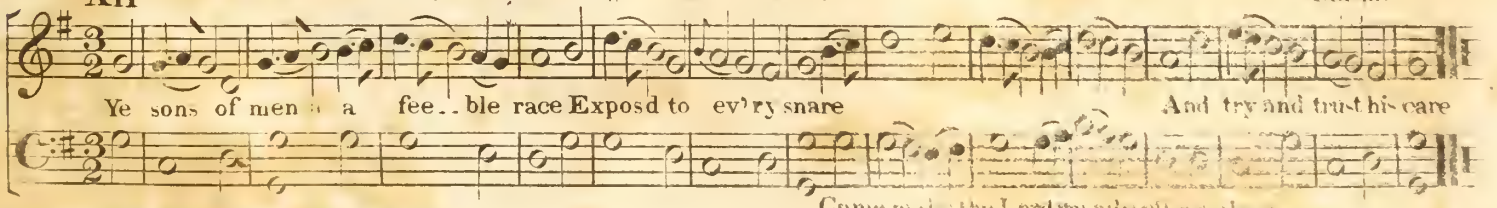
BETHEL 103d Psalm 1st part C.M. ♯

Leach.





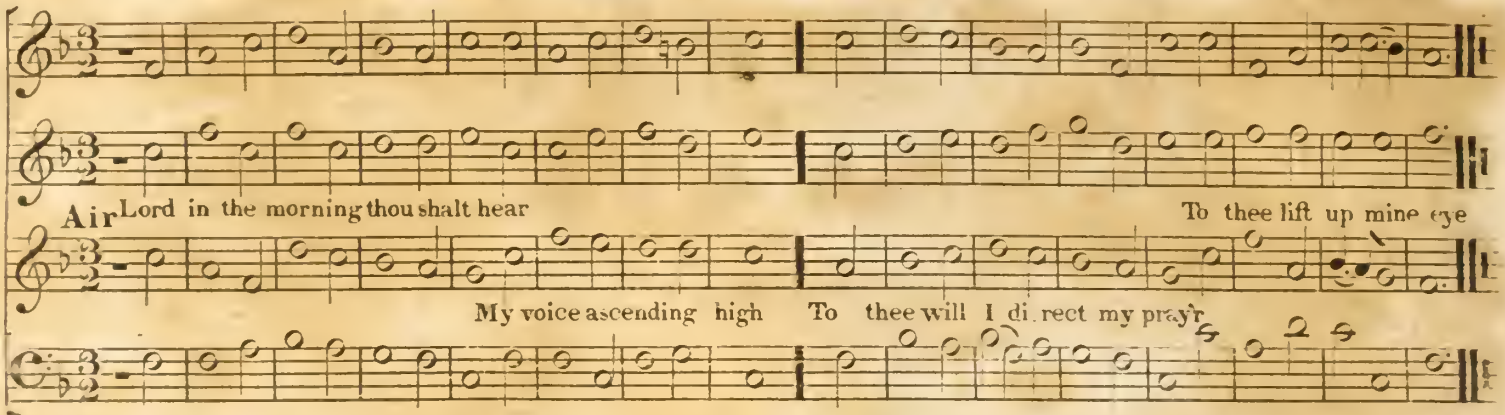
Air **Martins.— C.M.** ♯ Ps. 91. Tansur.



Bedford.— C.M.

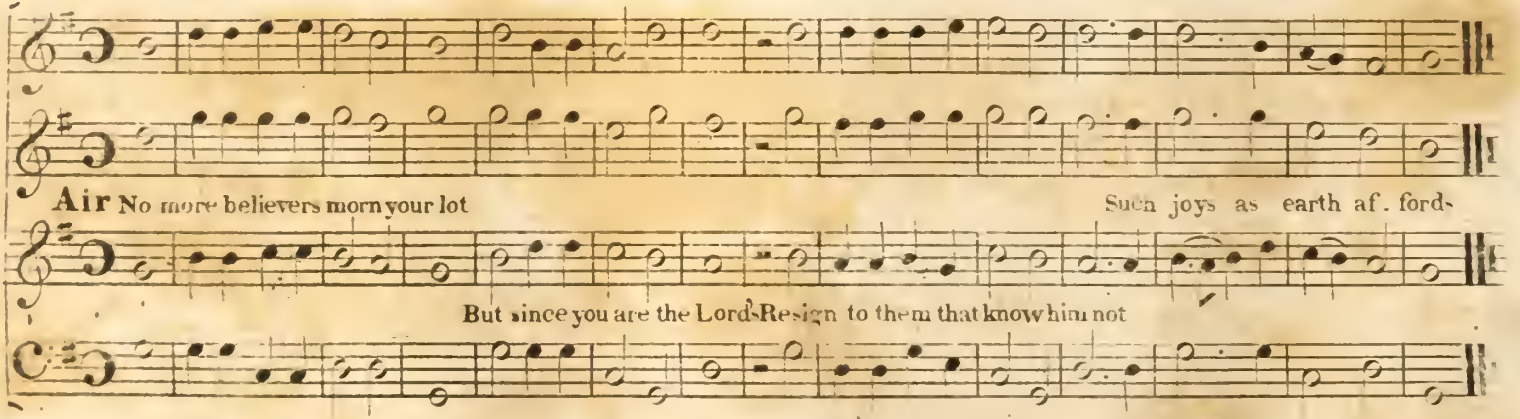
Ps. 5.

W. Wheal.

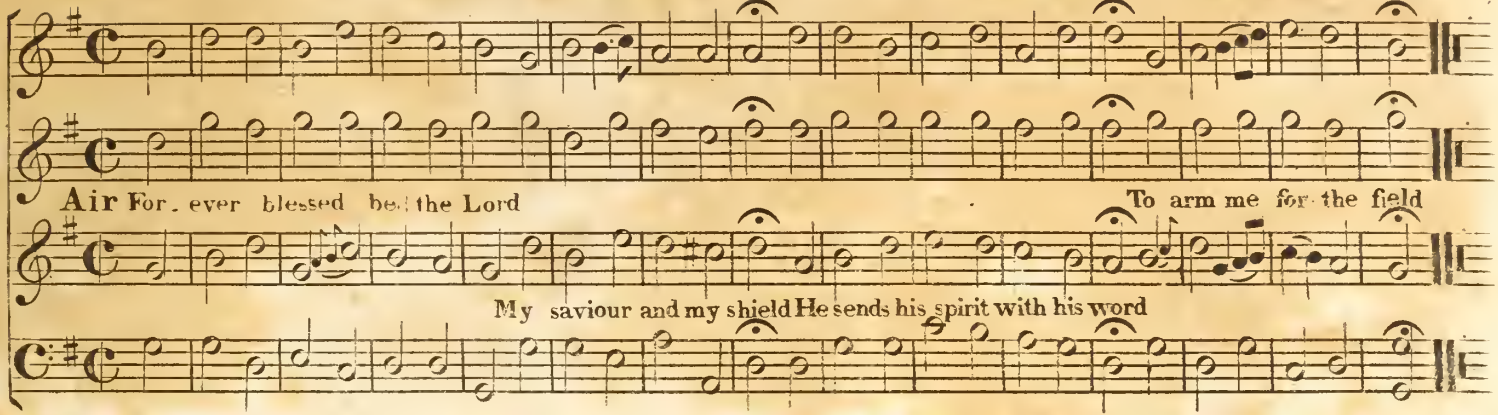


Lavington.— C.M.

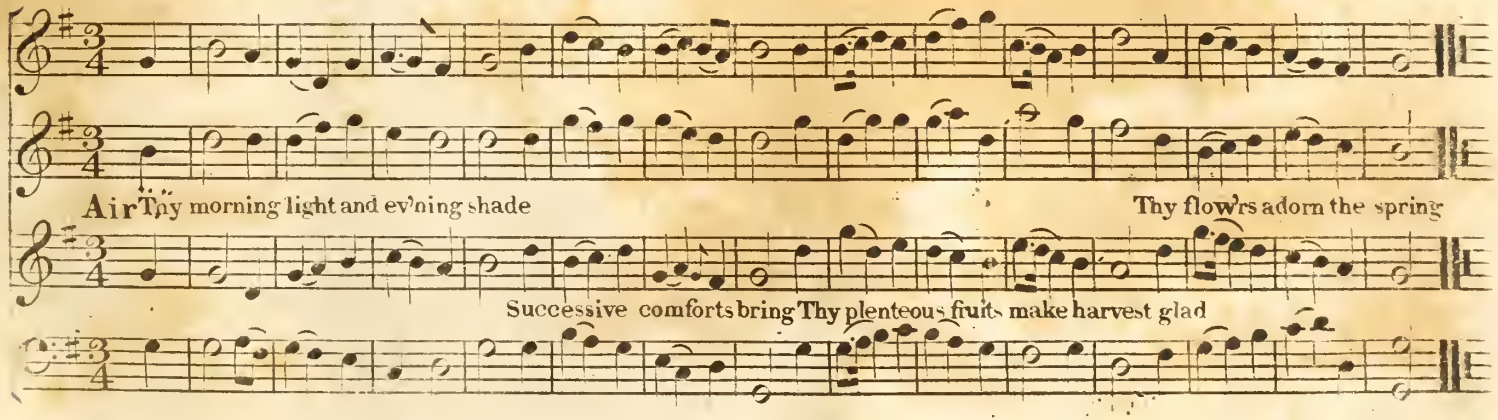
Hy. 1.



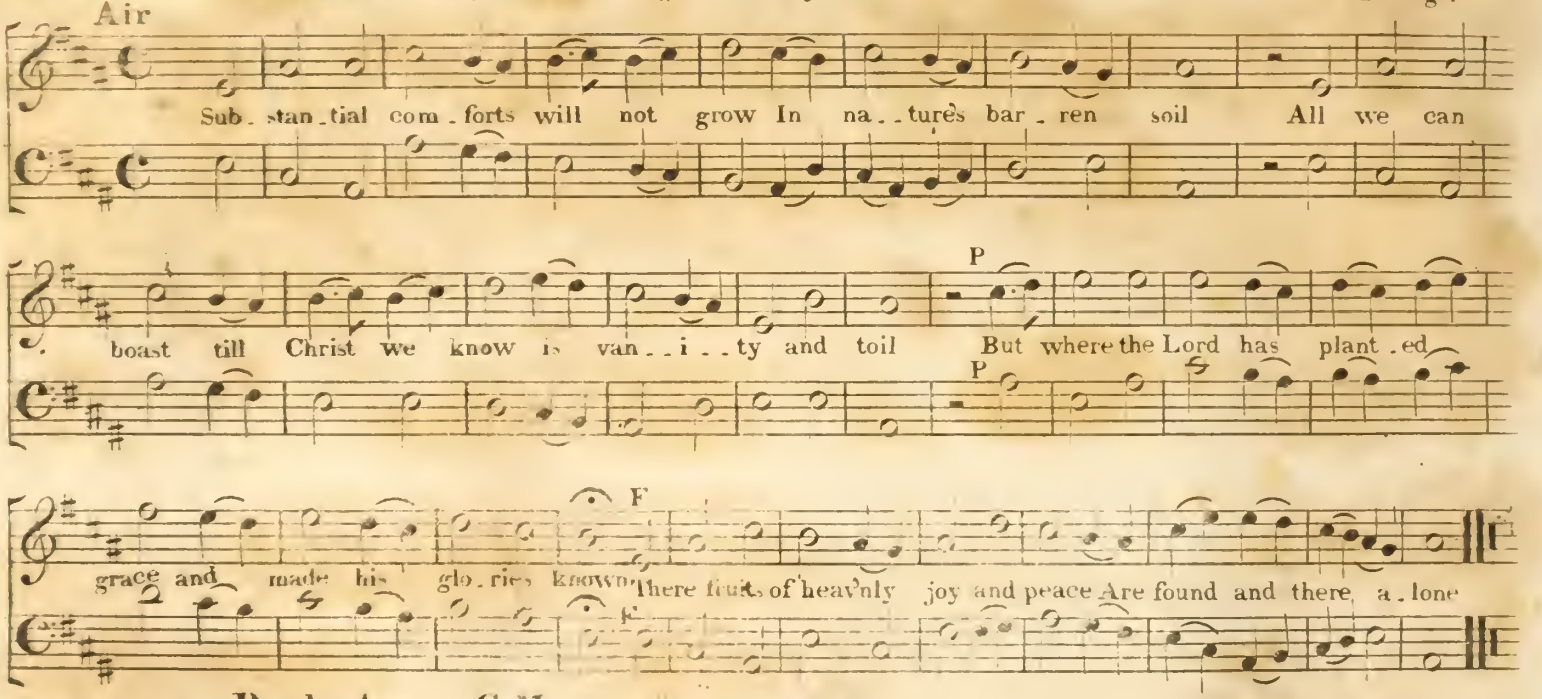
Romney. — C.M. ♯ Ps. 144.



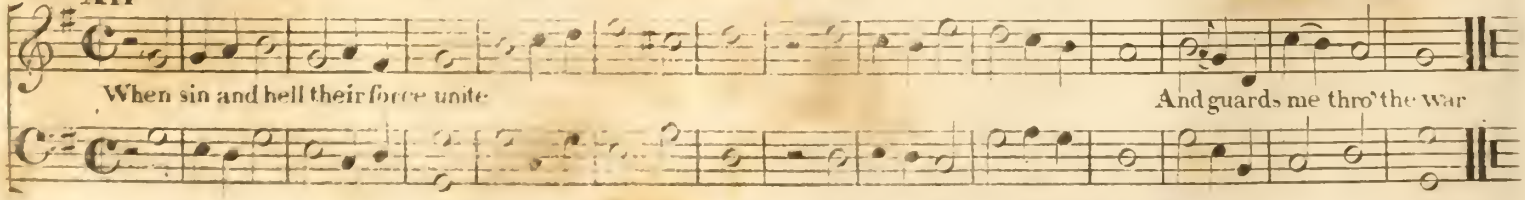
Spring. — C.M. ♯ Ps. 65.



Jordan.— C. M. D. ♯ Hy. 1. Billings.

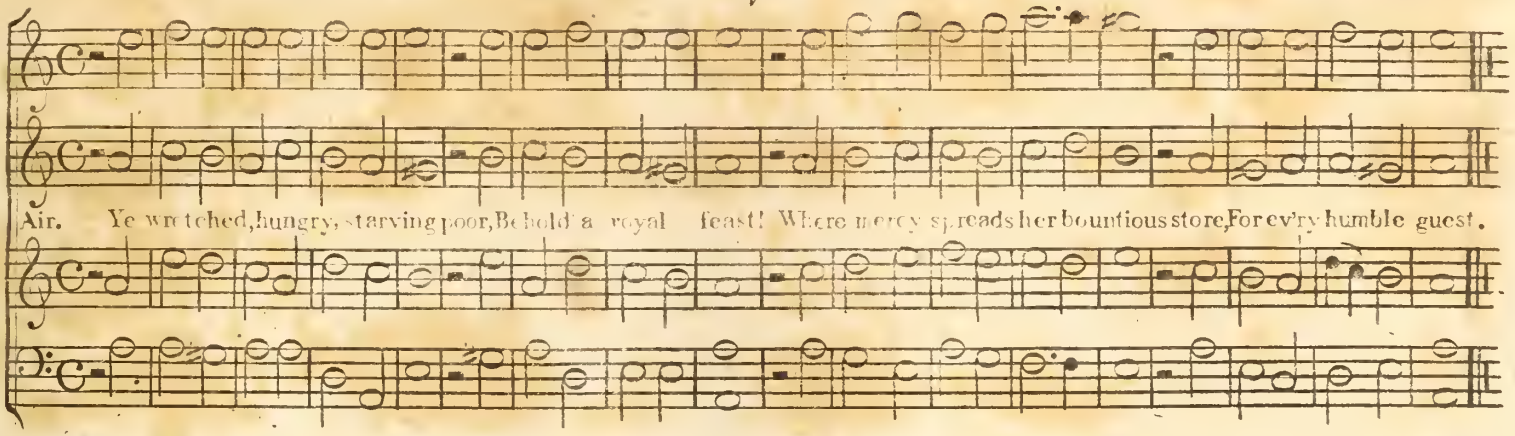


Rochester. — C. M. ♯ Ps. 144. Handel.



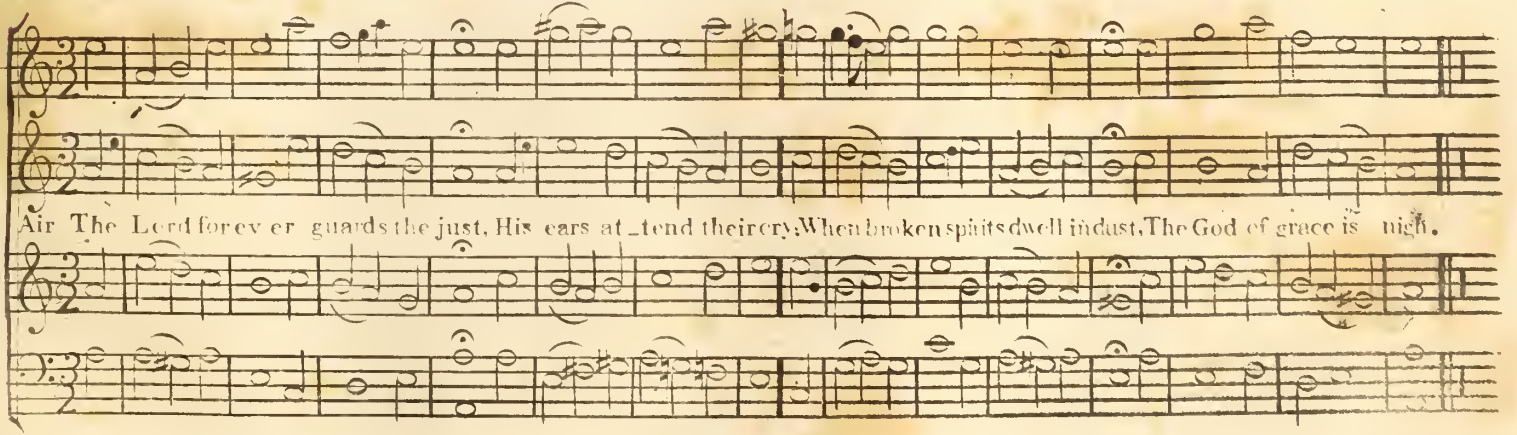
INVITATION 56th. Psalm C.M. ♭

T. Clark.

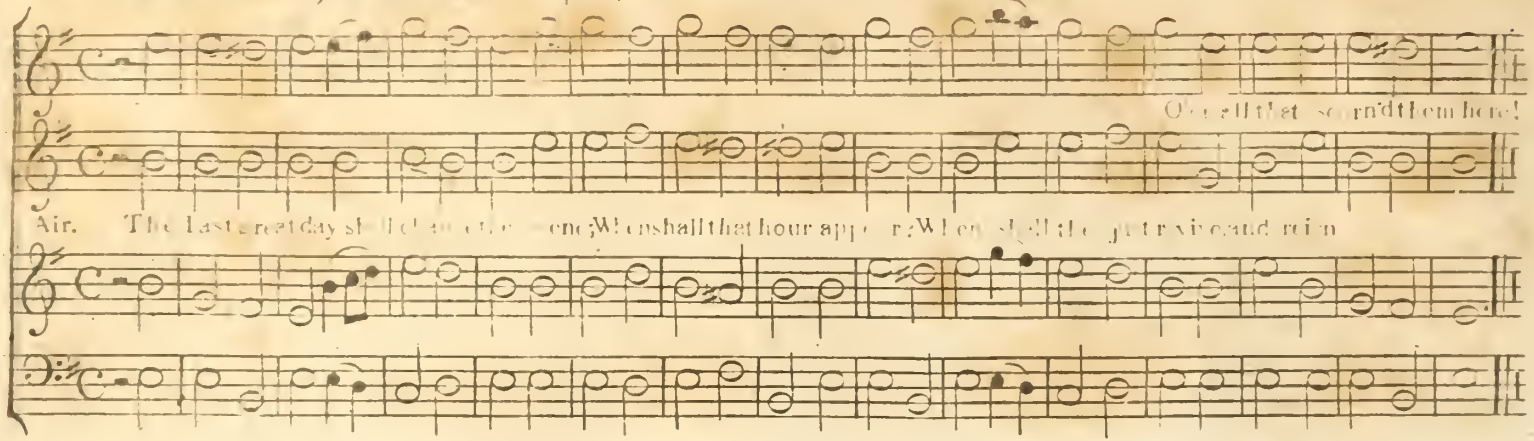


CROWLE, 34th. Psalm, 4th. part, C.M. ♭

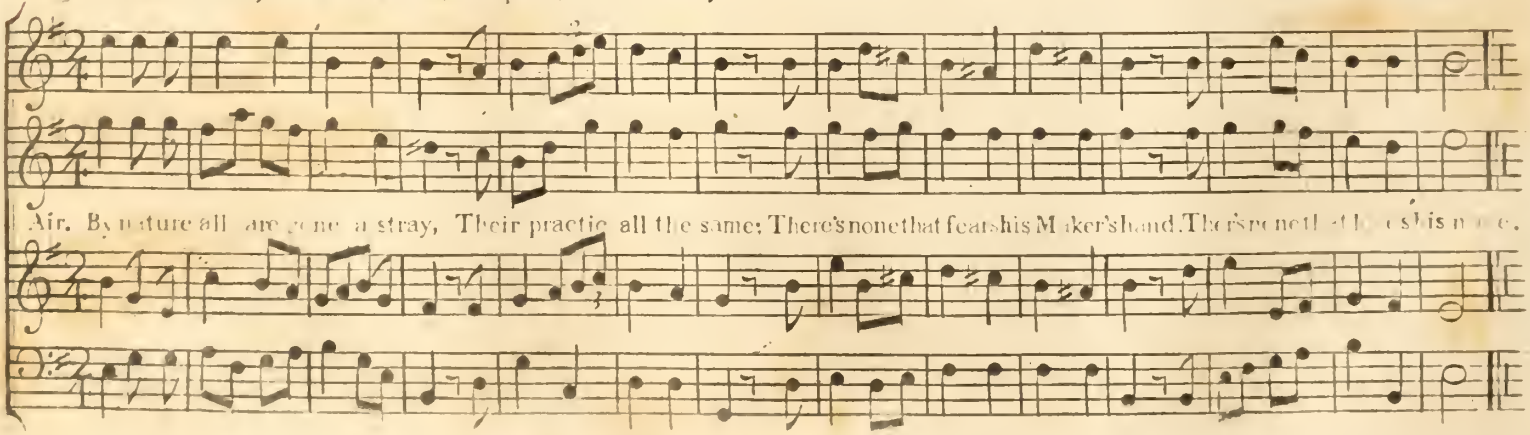
Dr. Green.

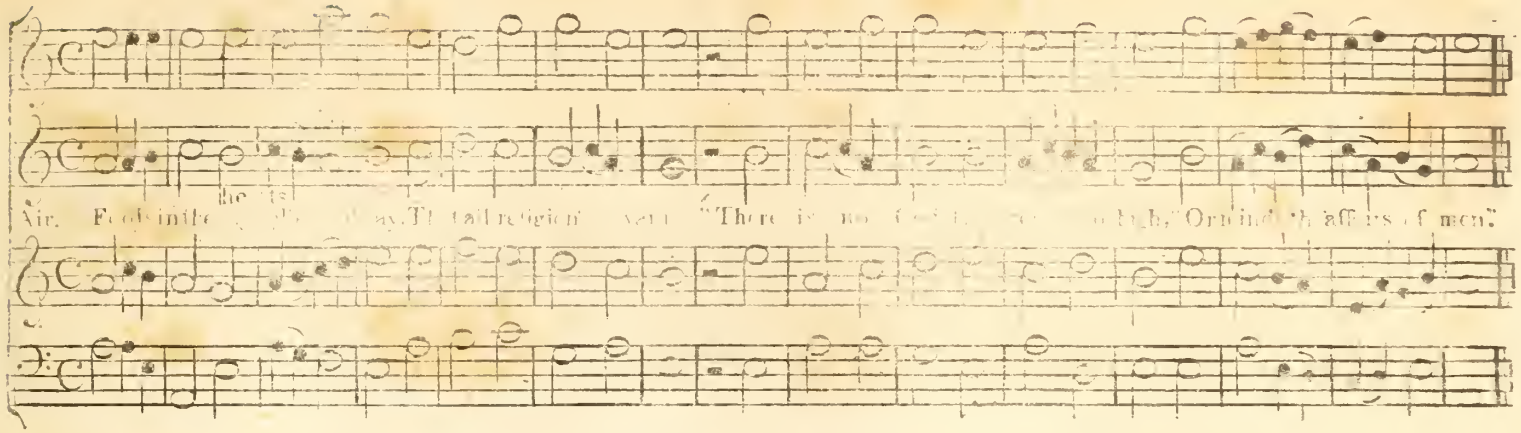


BANGOR, 49th Psalm, 2d. part, C.M. ♭

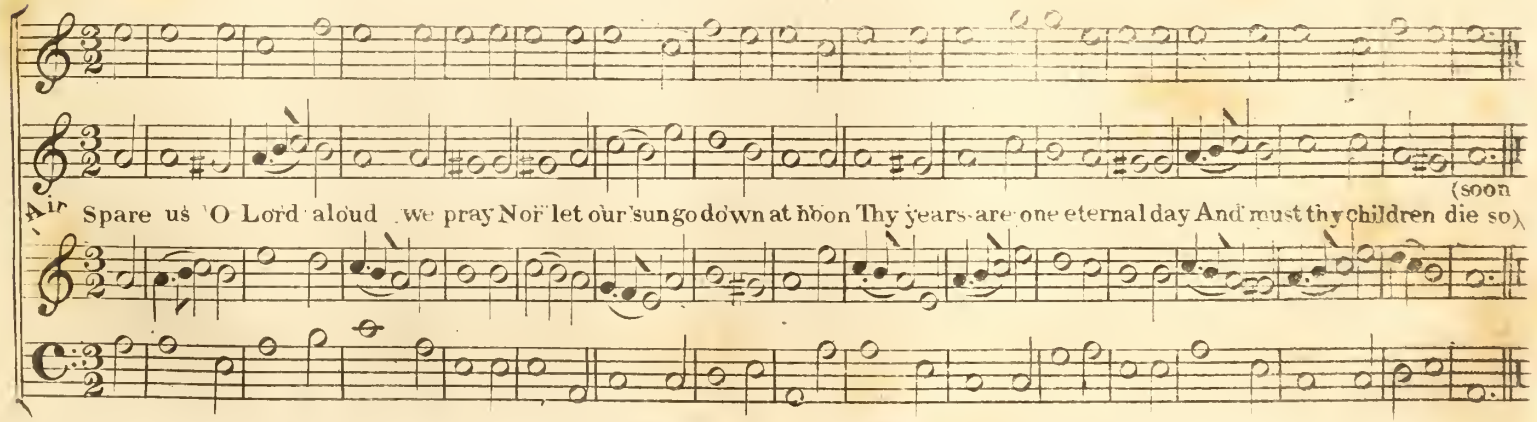

O'er all that scorn'd them here!
Air. The last great day shall change the scene; When shall that hour appear; When shall the just revive, and reign

GORGIA, 14th Psalm, 1st. part, C.M. ♭ Hill.


Air. By nature all are gone a stray, Their practice all the same; There's none that fears his Maker's hand. There's none that loves his name.

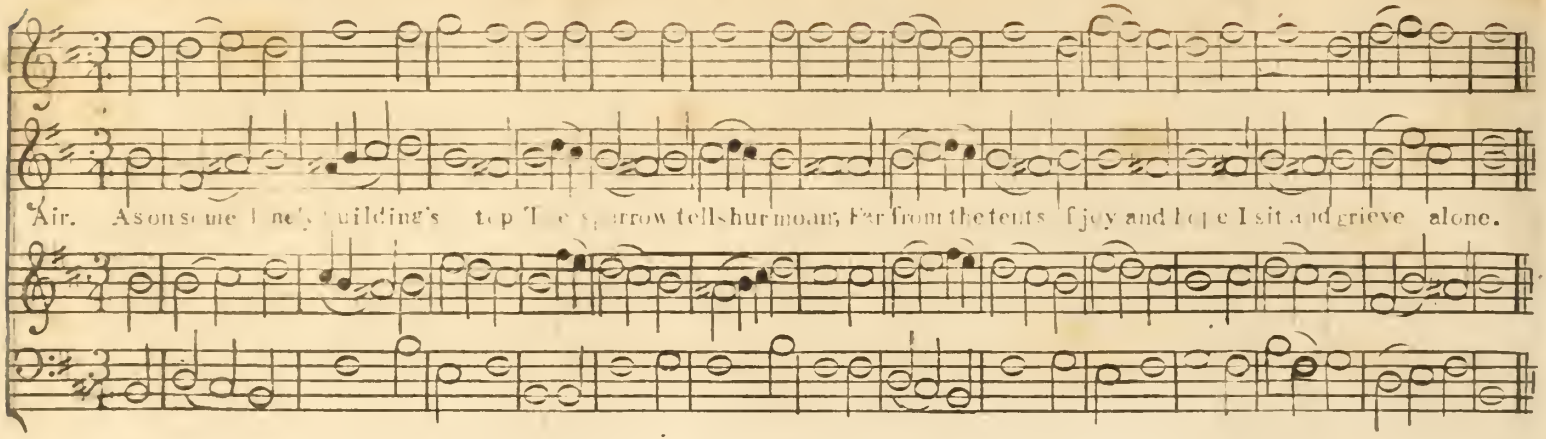


PROTECTION LM ♭



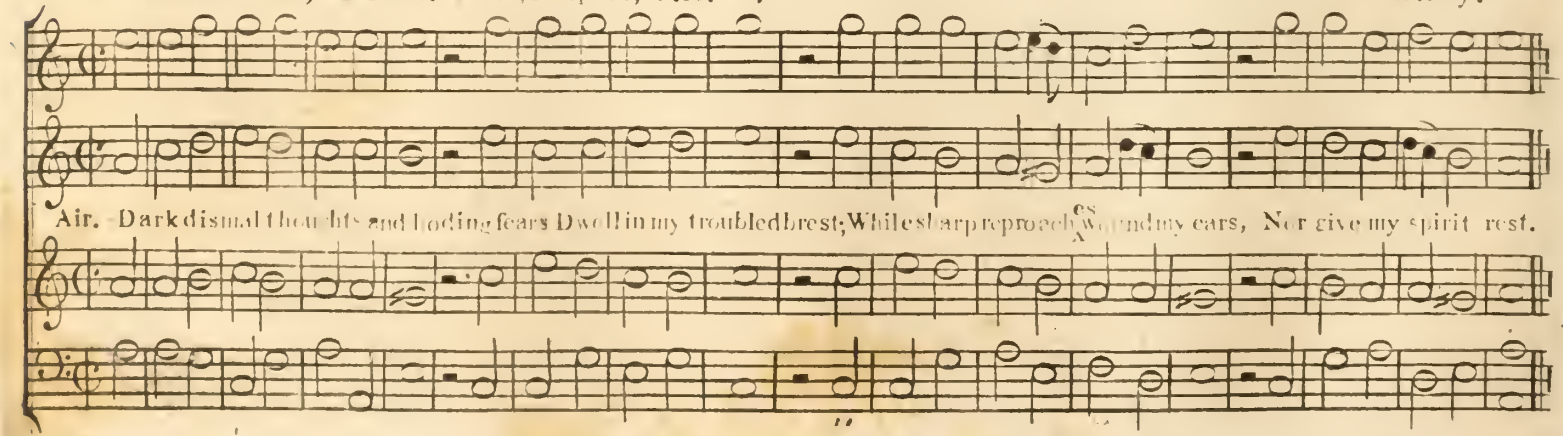
COMPLAINT, 102d. Psalm. 1st. part. C.M. ♭

Jarman.

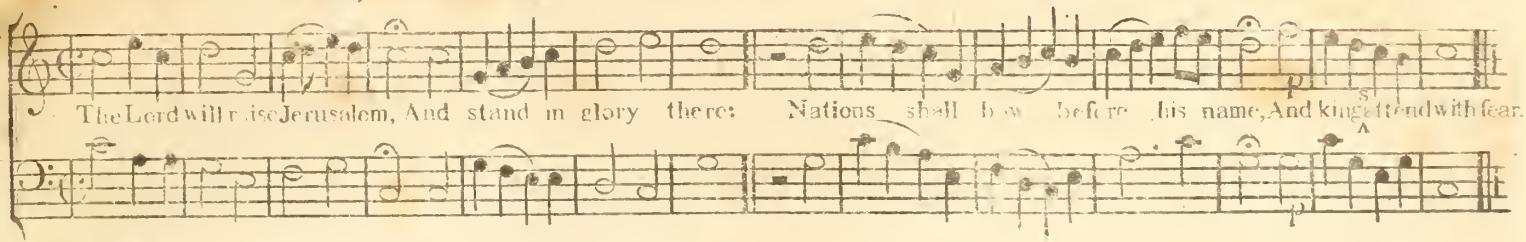


WINDSOR, 102d. Psalm, 1st. part, C.M. ♭

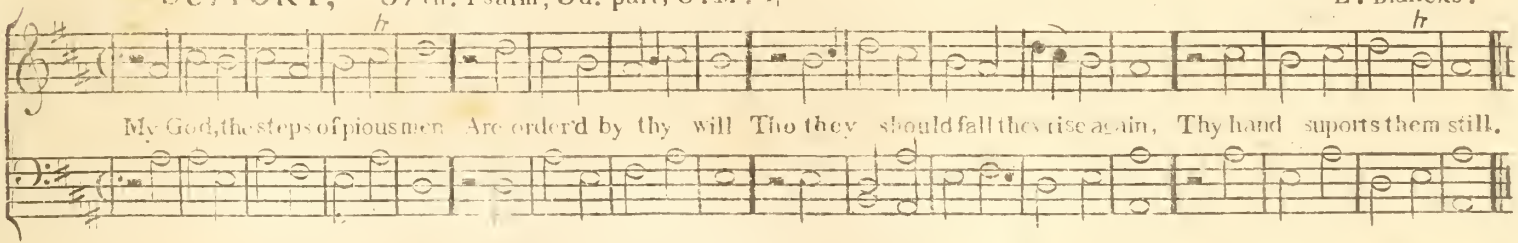
Kirby.



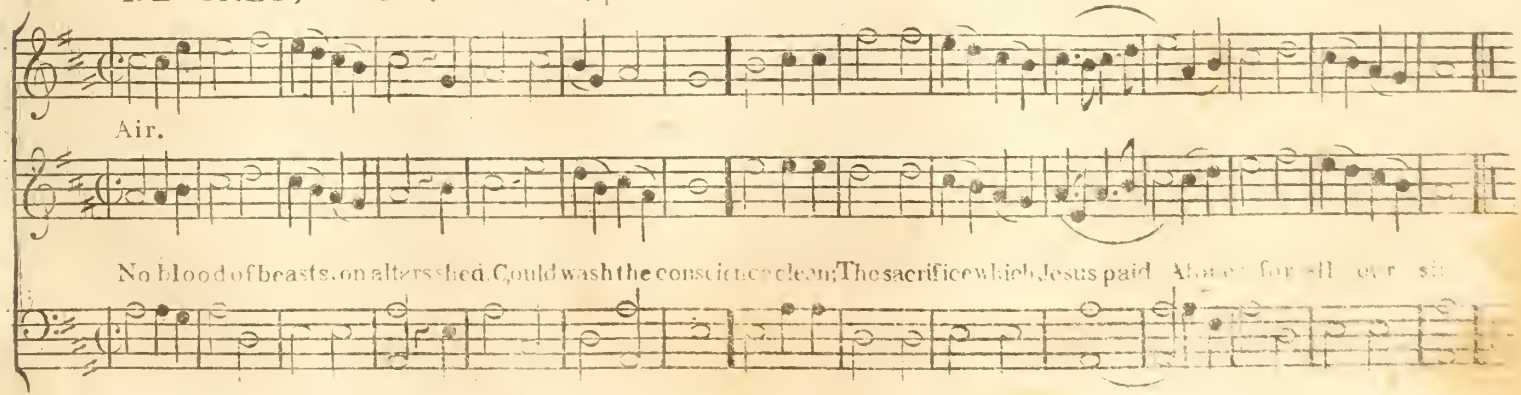
JERUSALEM, 102d. Psalm, 2d. part, C.M. ♯ Joh. Turner.



SUPPORT, 37th. Psalm, 3d. part, C.M. ♯ E. Blancks.

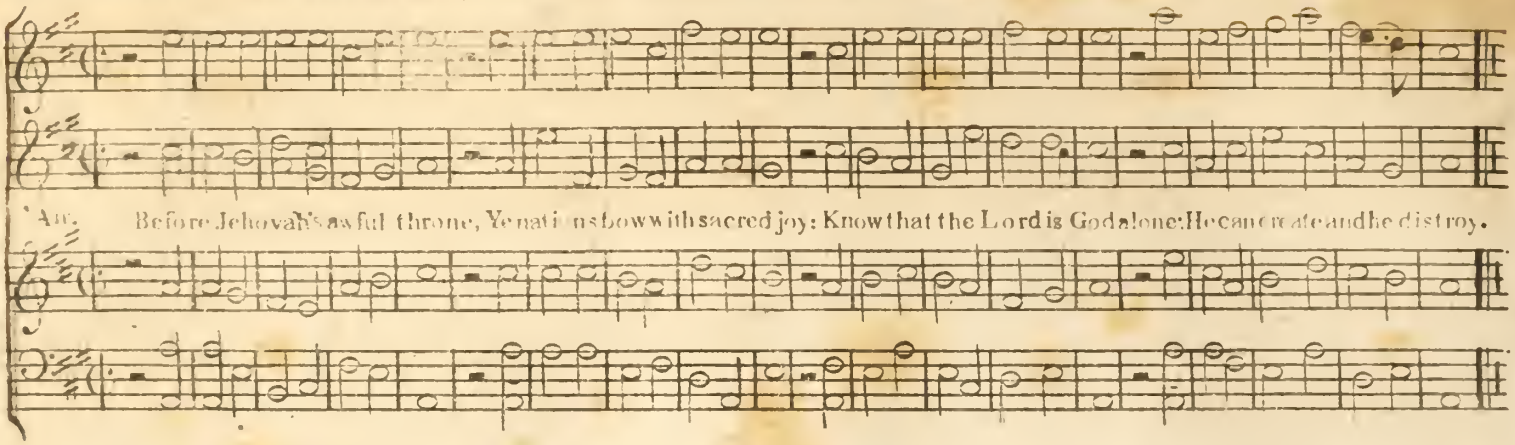


DEVIZES, 40th. Psalm 2d. part, C.M. ♯ Tucker.



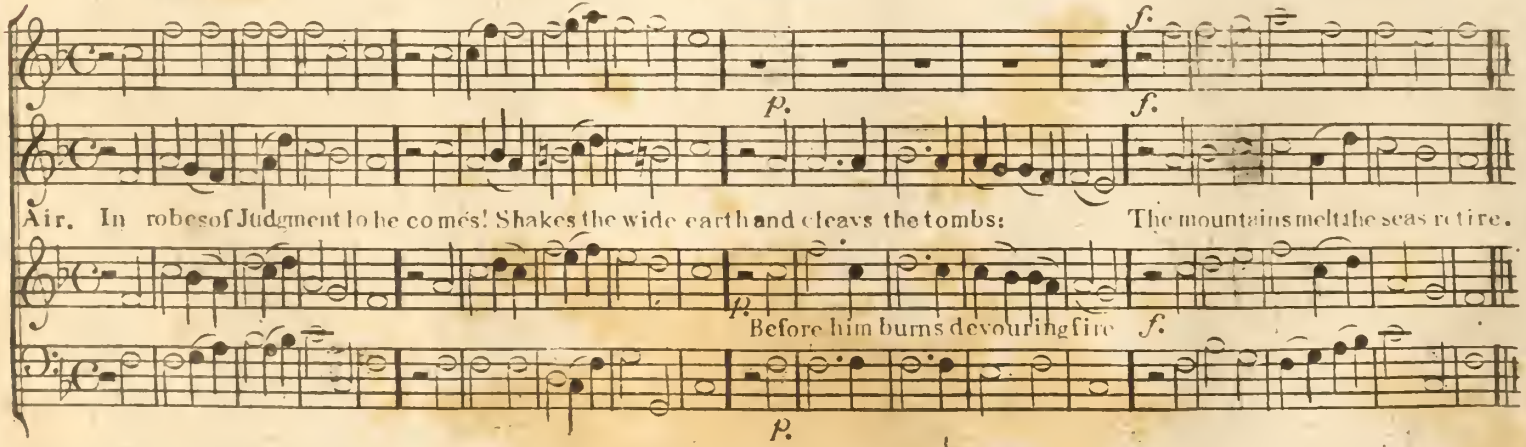
OLD HUNDRED, 100th. Psalm, 1st. part, L.M. ♯

M. Luther.



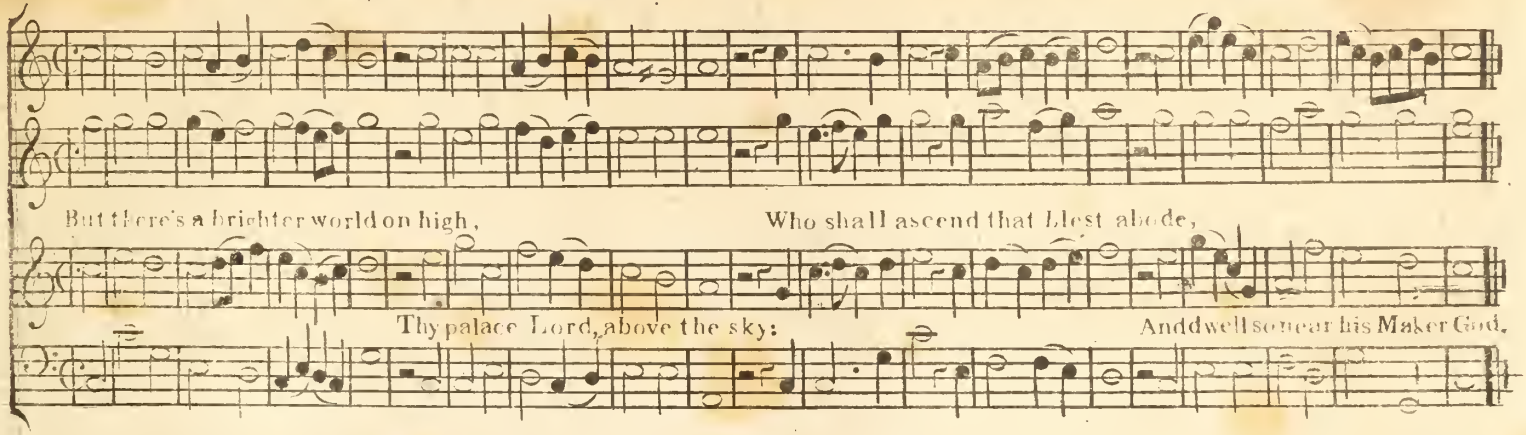
OMEGA 97th. Psalm 1st. part L.M. ♯

W. Beastall.



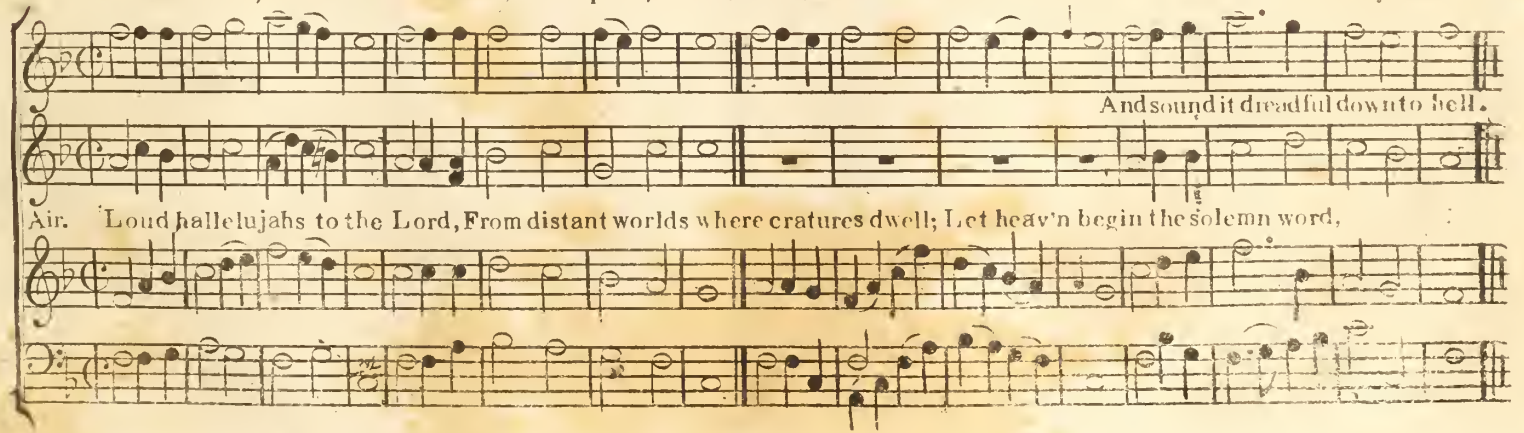
SAINTS-REST, 24th. Psalm, L.M. ♯

Leach.



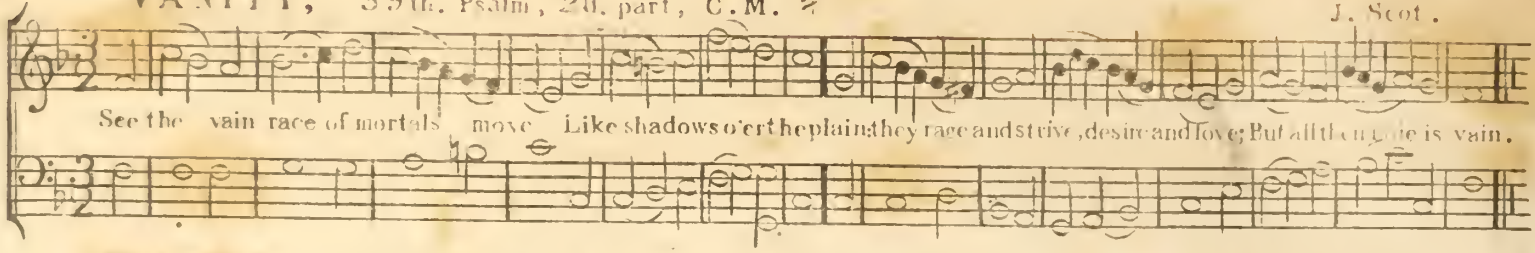
NEWRY, 148th. Psalm, 2d. part, L.M. ♯

Dyers. Col.



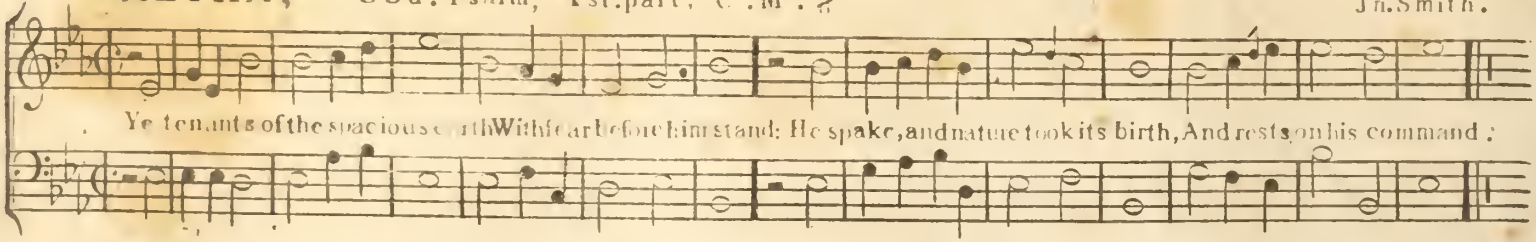
VANITY, 39th. Psalm, 2d. part, C.M.

J. Scot.

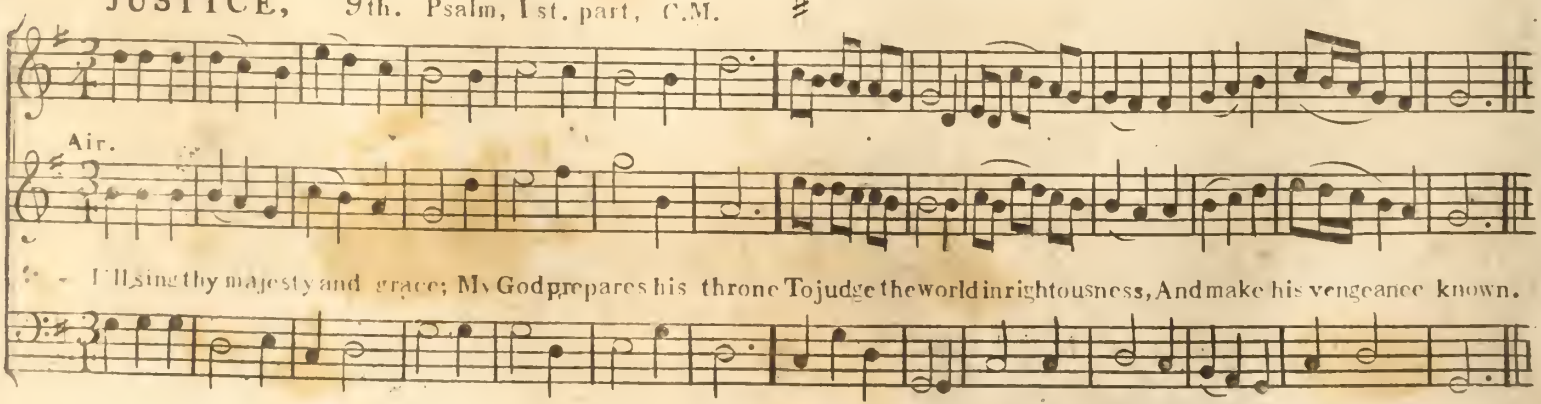


ALPHA, 33d. Psalm, 1st. part, C.M.

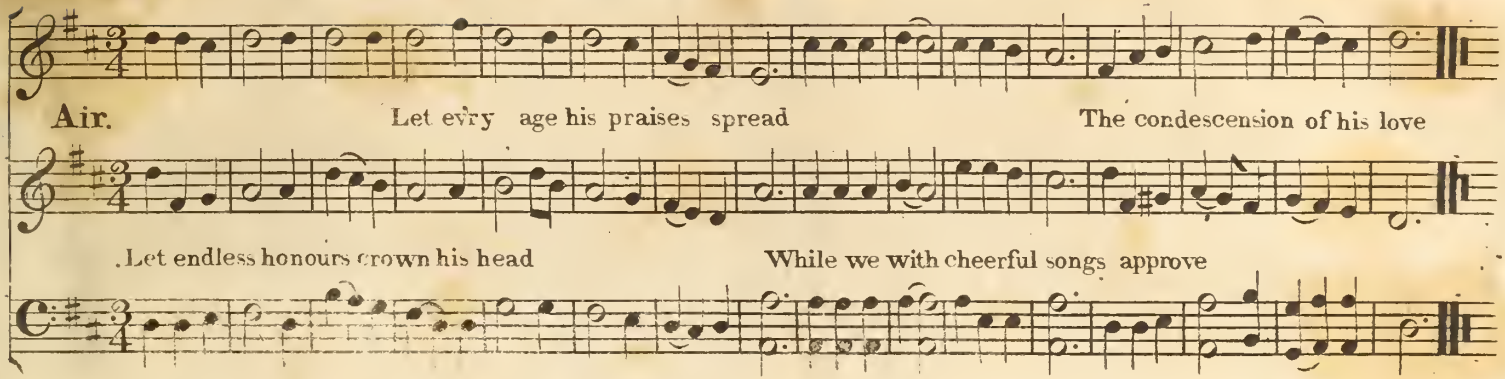
Jn. Smith.



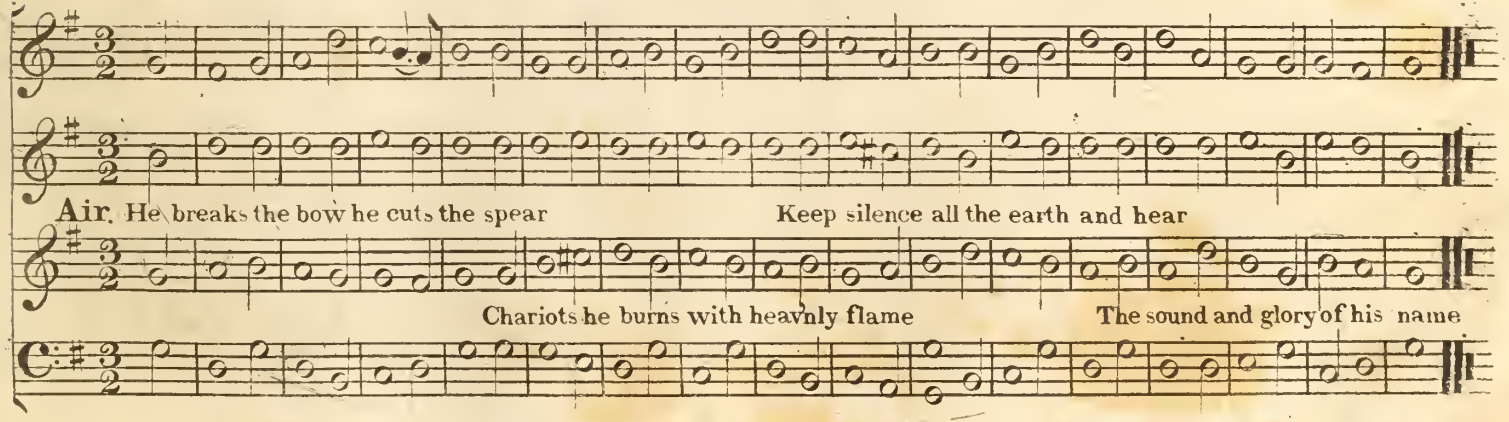
JUSTICE, 9th. Psalm, 1st. part, C.M.



Blendon. L.M. Ps. 45. 6.V. 2.P. ♯ Dr. Madan.

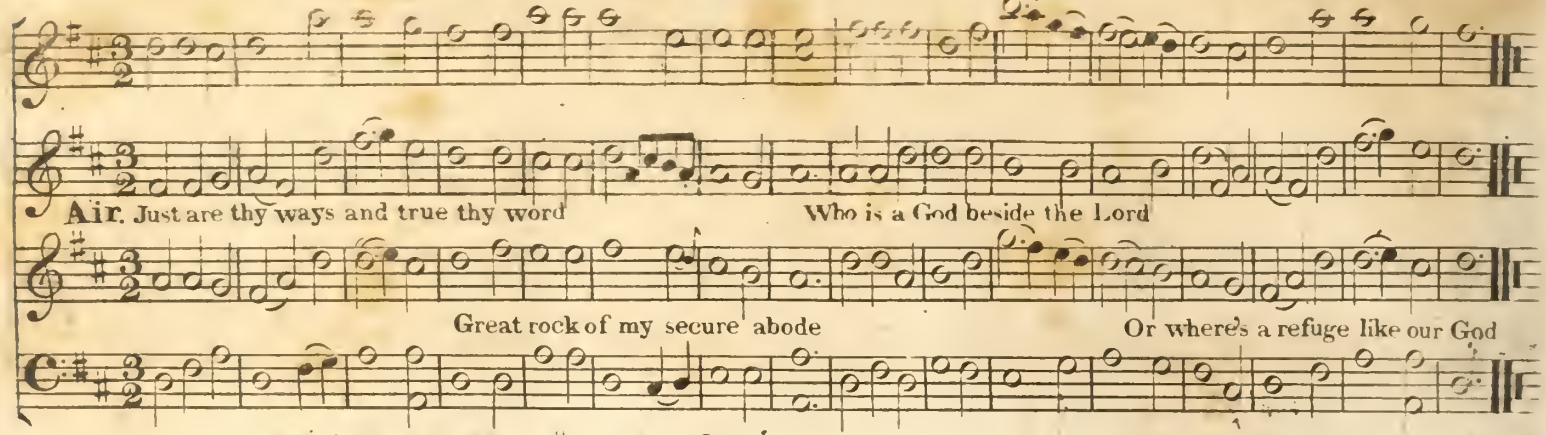


Bath. L.M. Ps. 46. 4.V. 2.P. ♯ Williams's Coll.



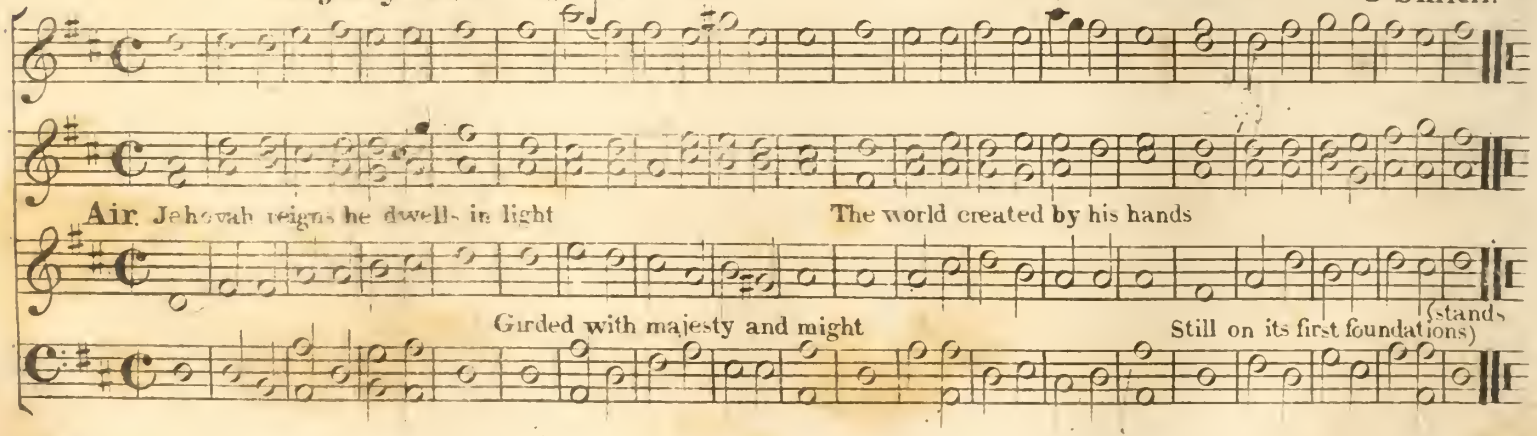
Warrington. L.M. ♯ Ps 18 3.P

Dyer's Coll:

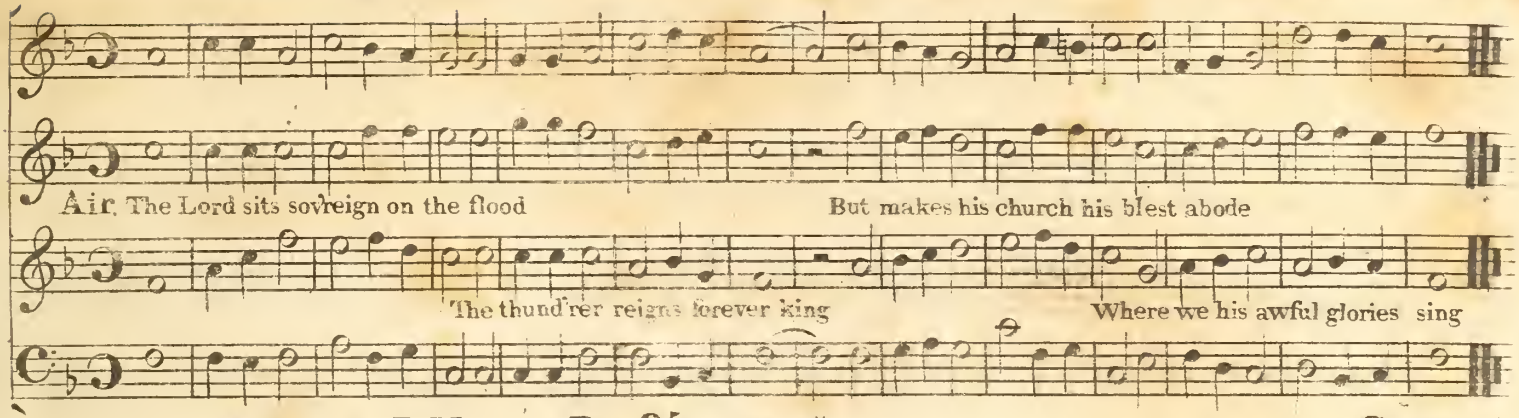


Majesty. L.M. ♯ Ps. 93.

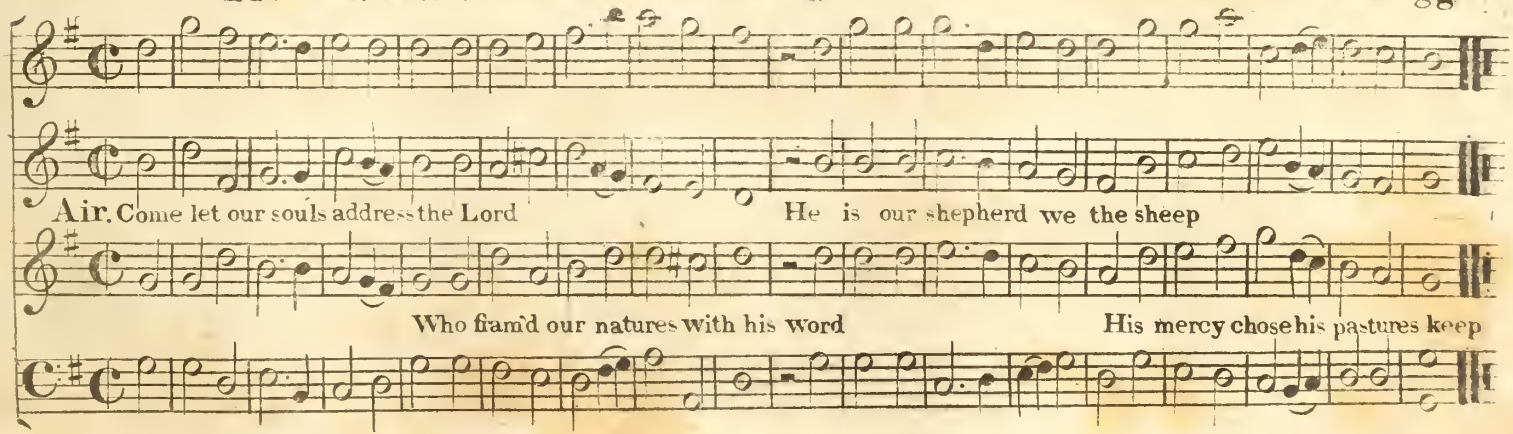
J Smith.



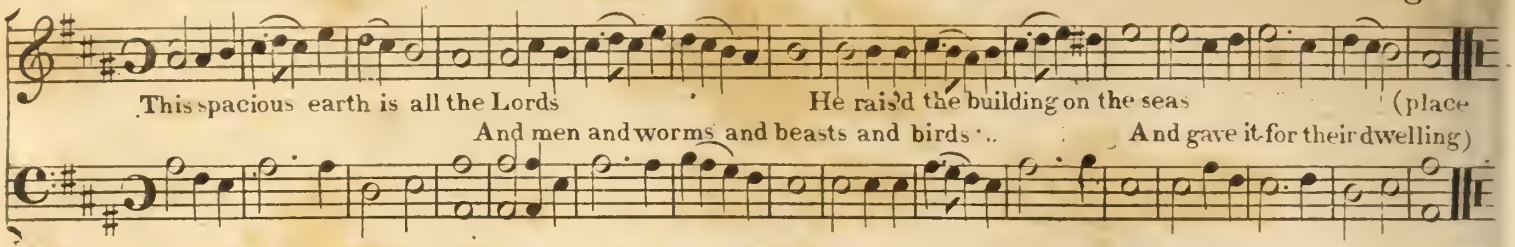
Wells. L.M. Ps. 29. 5.V. ♯ Holdrayd.



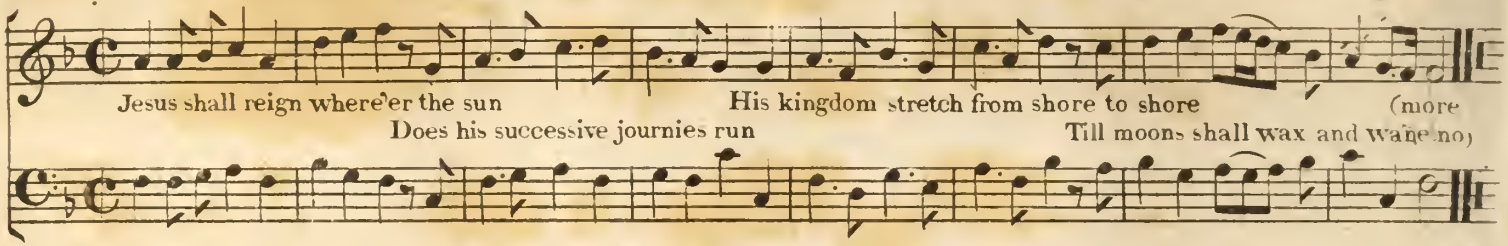
Promise. L.M. Ps. 95. 3.P. ♯ Grigg.



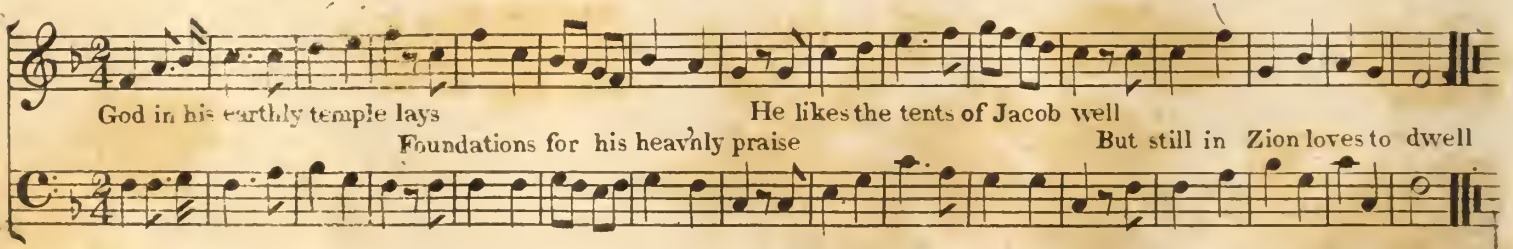
Parmo. L.M. Ps. 24. ♯ Billings.



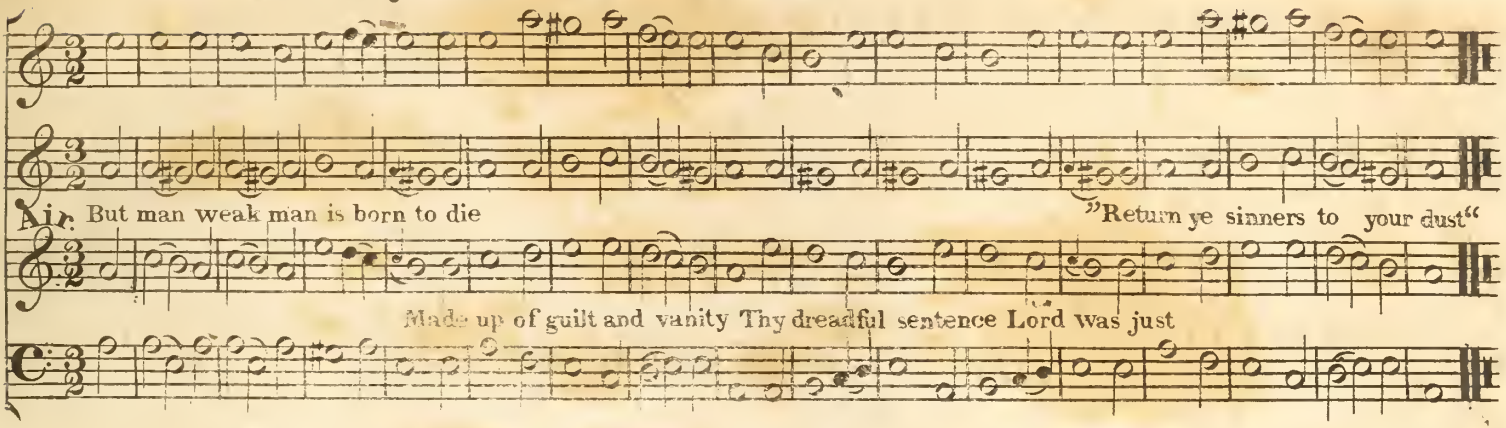
Dominion. L.M. Ps. 72. 2.P. ♯ Handel.



Truro. L.M. Ps. 87. ♯ Williams's. Coll:

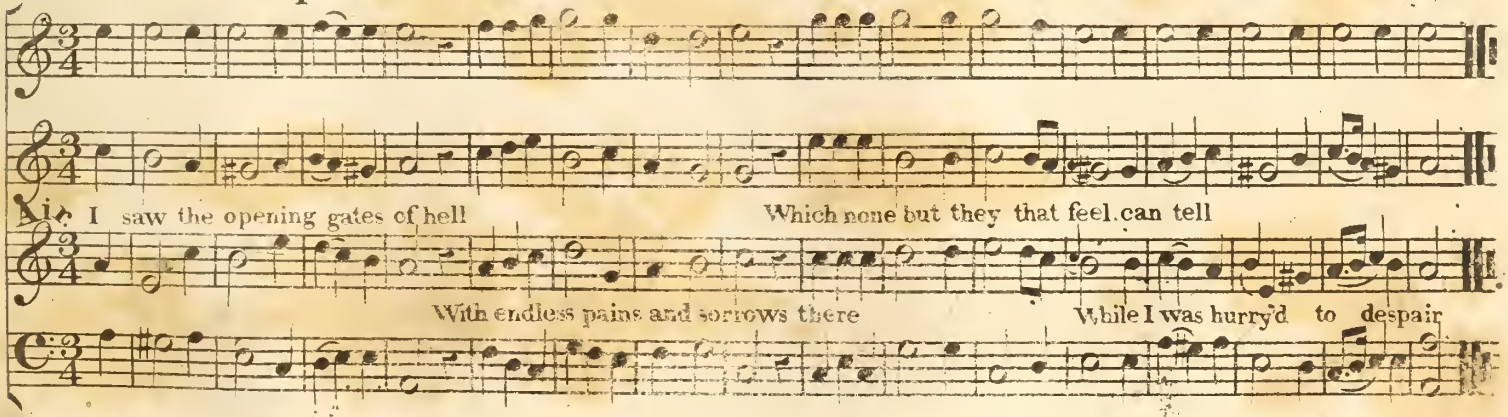


Mortality. ♭. L.M. Ps.90. 3.V.

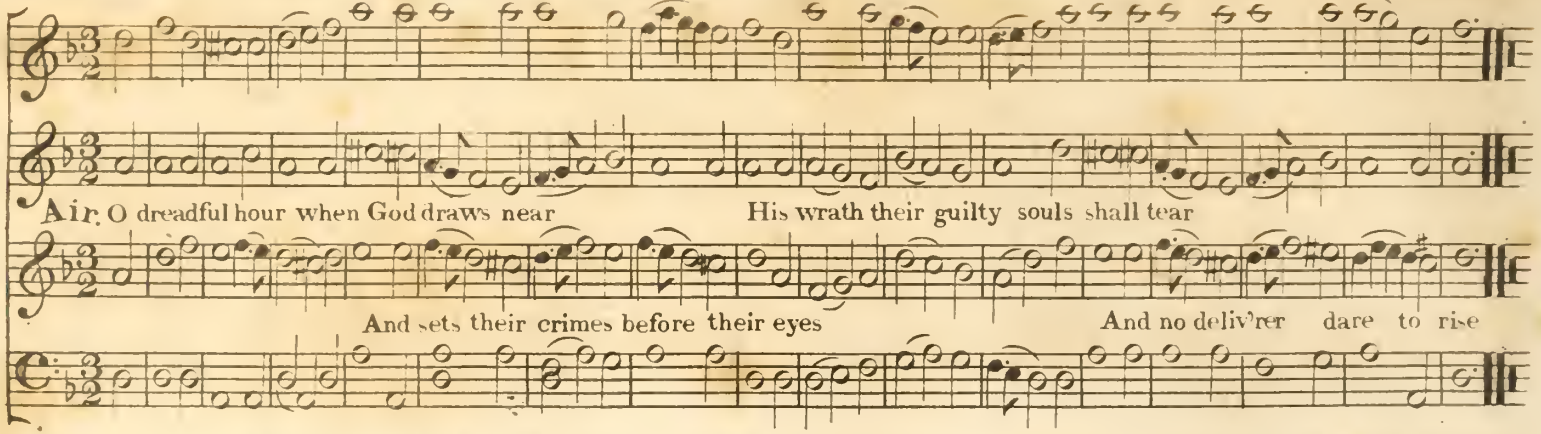


Despair. ♭. L.M. Ps. 18. 3.V.

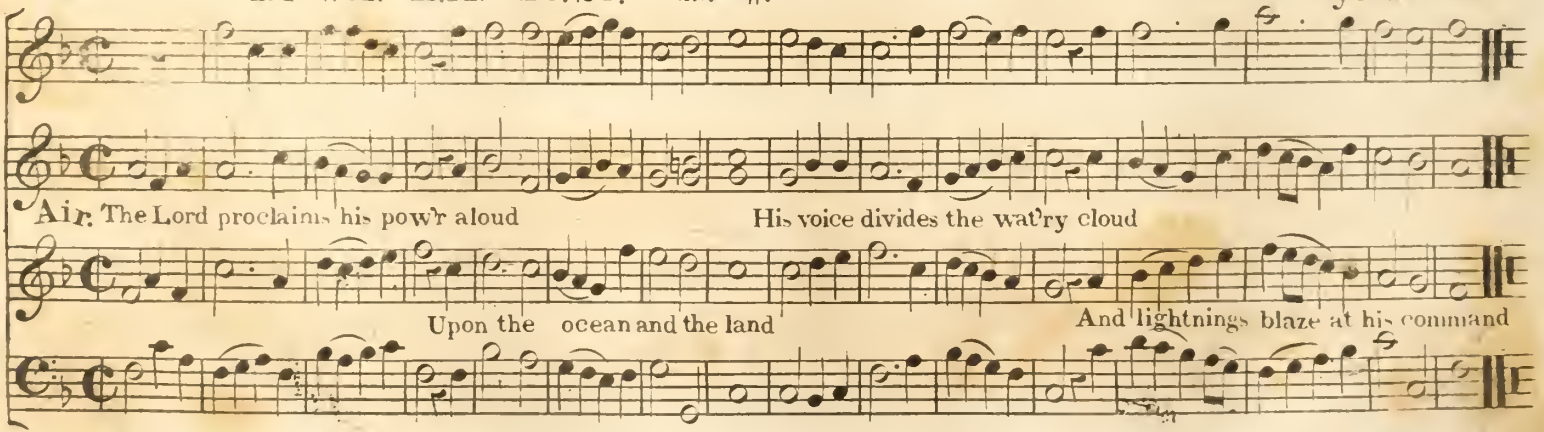
T. Clark.



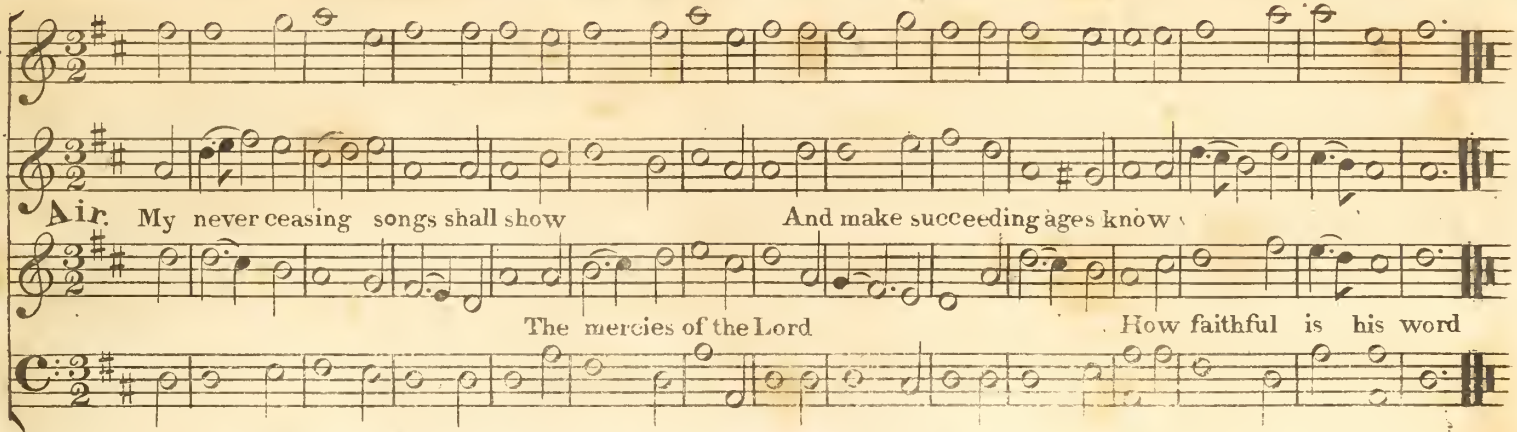
Brookfield. L.M. Ps. 50. 3.P. 6.V. ♭. Billings.



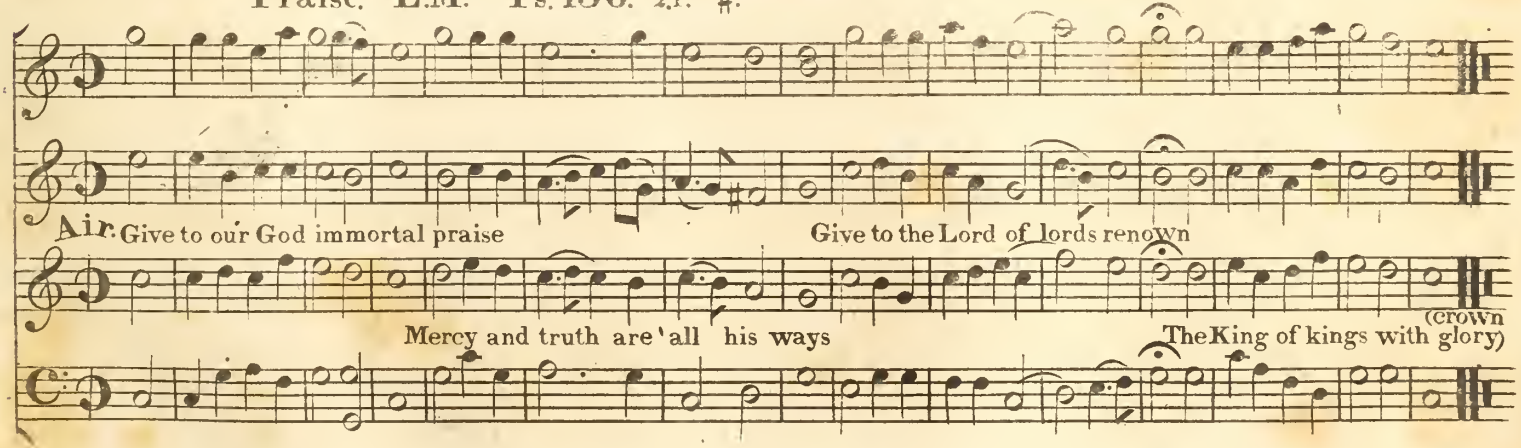
Brewer. L.M. Ps. 29. 2.V. ♯. Dyers Coll:



Colchester. C.M. Ps. 89. 2.P. ♯.

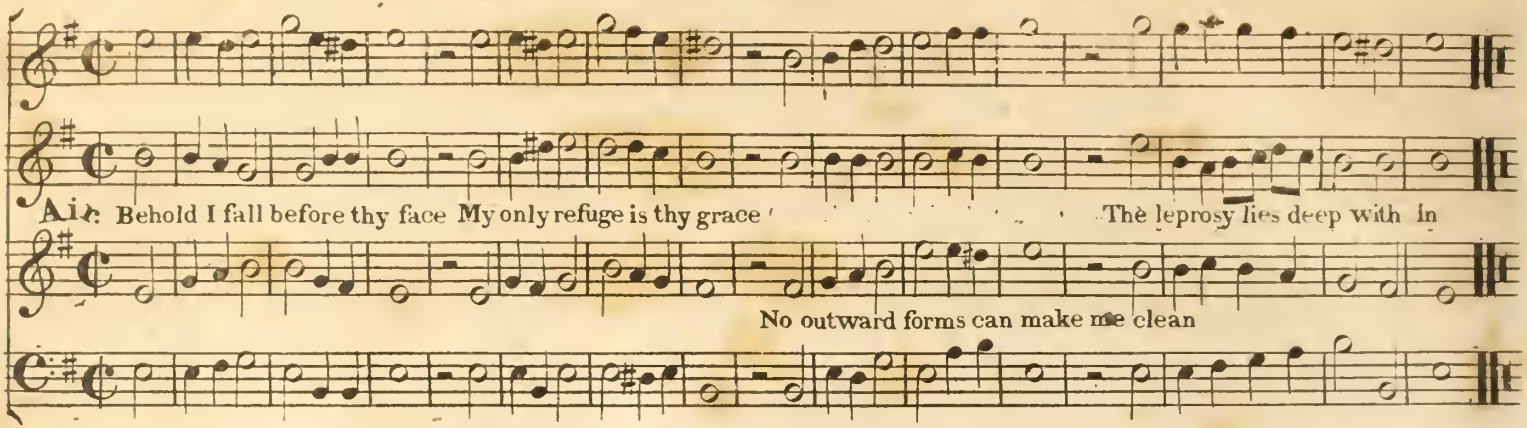


Praise. L.M. Ps. 136. 2.P. ♯.



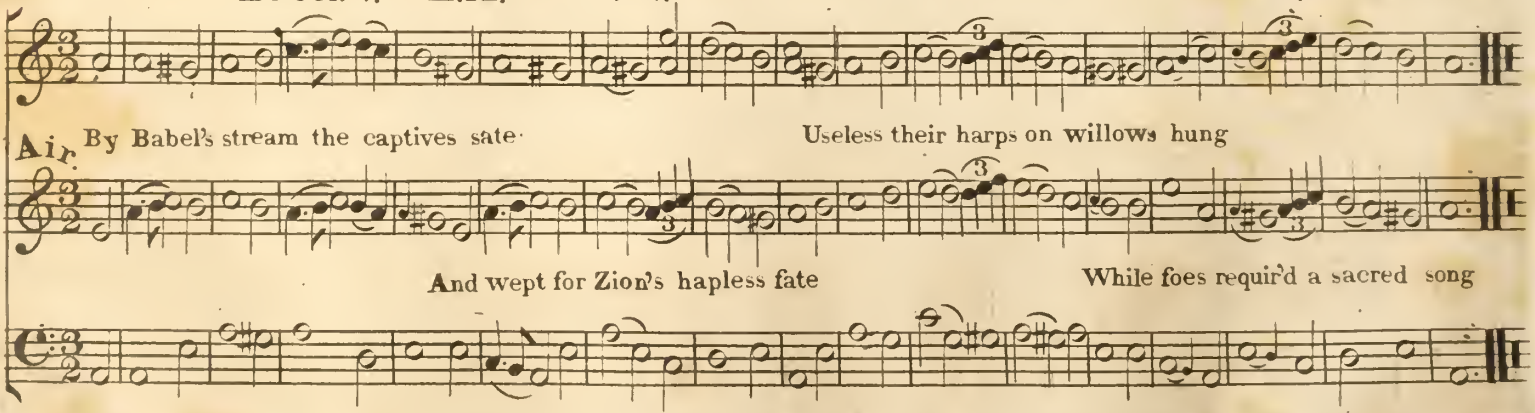
Windham. ♭. L.M. Ps.51. 4.V.

Read.



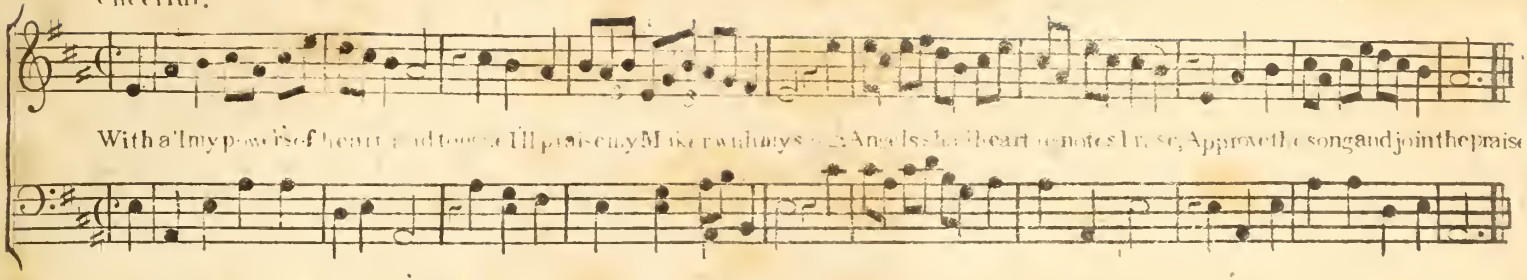
Babel. ♭. L.M. Ps.137.

T. Williams' Coll:



PORTUGAL, 138th. Psalm, L.M. ♯ T. Thorley.

Cheerful.



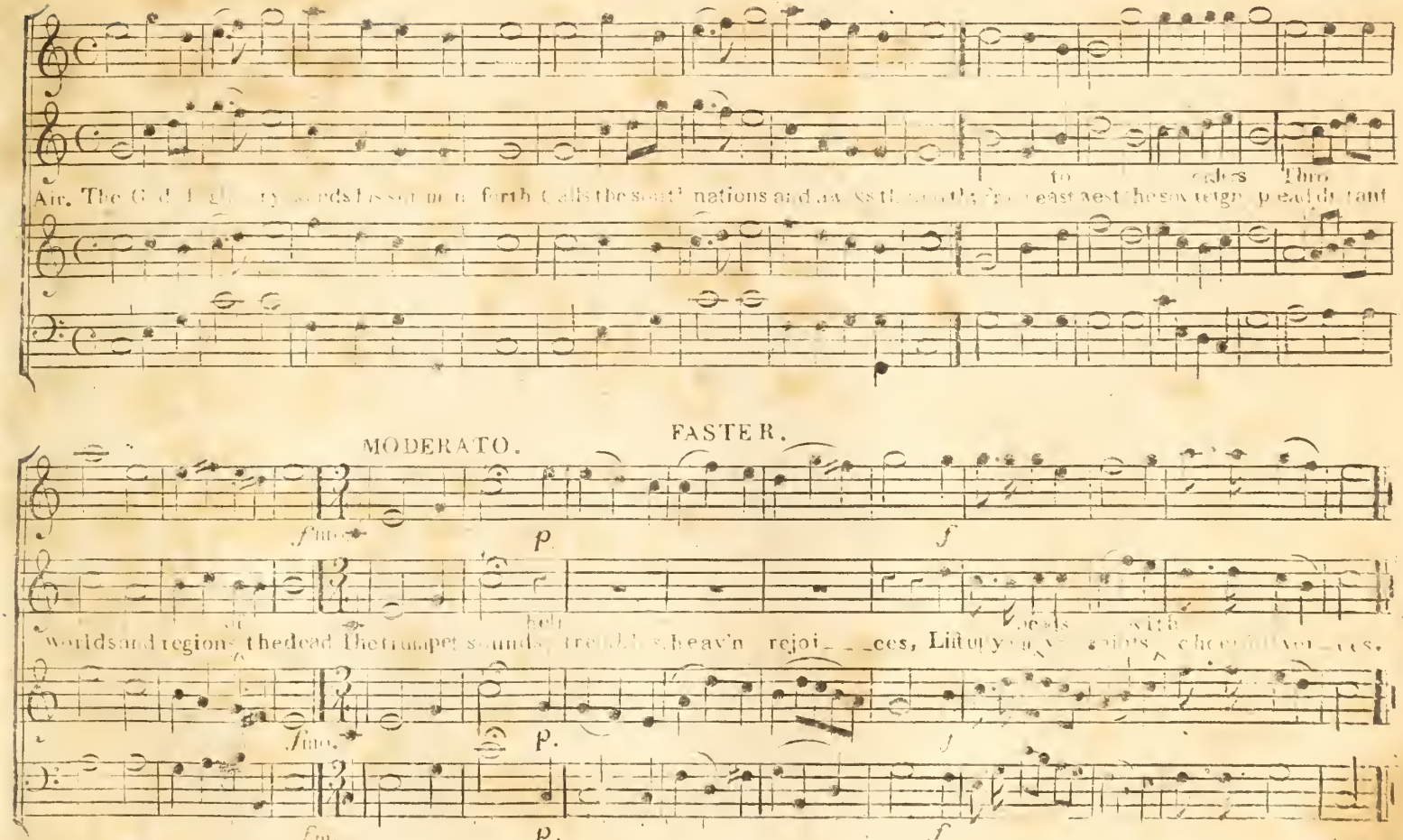
KUYPERS. 19[illegible] & 58th Psalm #

Stanley

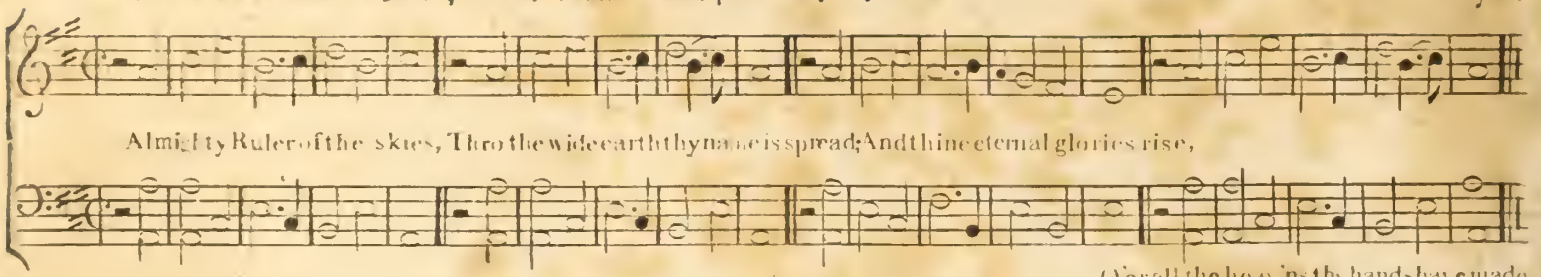
AIR. I love the vol__ume of thy word: What light and joy [illegible] ford To souls be nighted and dis__

Air. trest! Thy precepts, my doubtful way: Thy fear forbids my feet to stray; Thy promise leads my heart to rest.

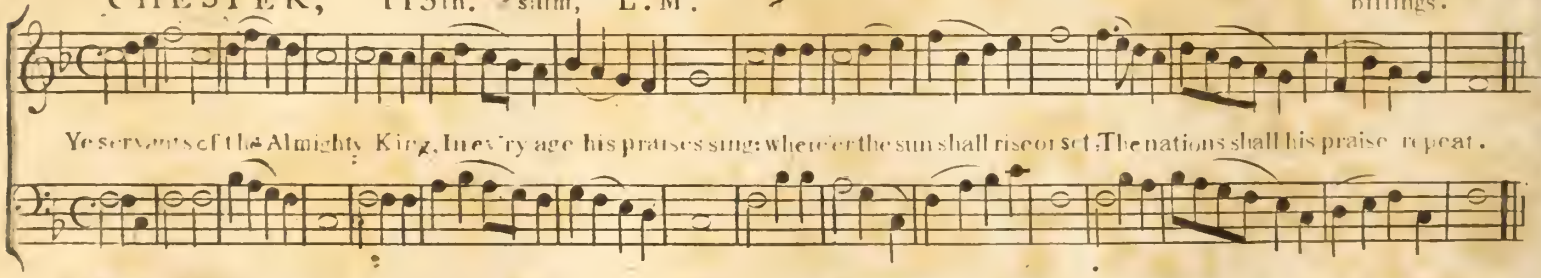
guide.


Air. The God of glory sends his summons forth Calls the south nations and awaks the north; From east west the sovereign spread distant
to orders Thro
MODERATO.
FASTER.
worlds and regions the dead The trumpet sounds, trembles heav'n rejoi_ _ces, Lift up your gaints cheerful ver_ces.
f mo.
p.
f

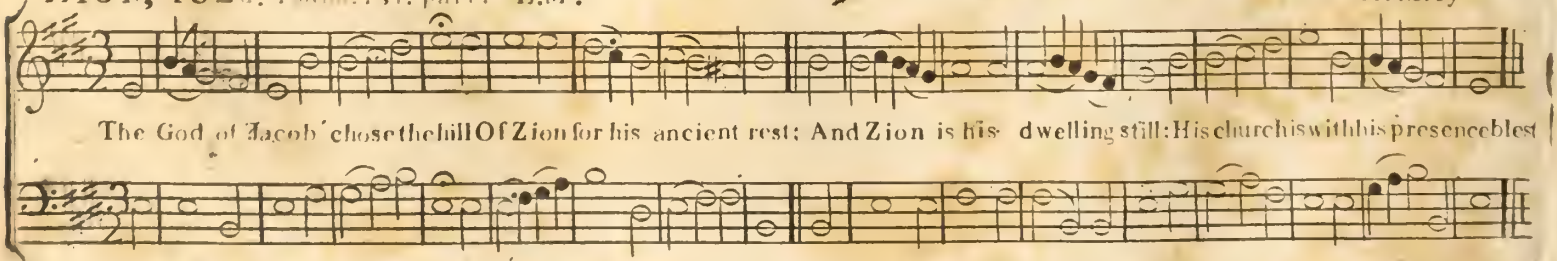
GERMAN HYMN, 8th. Psalm 3d. part L.M. Pleyel.

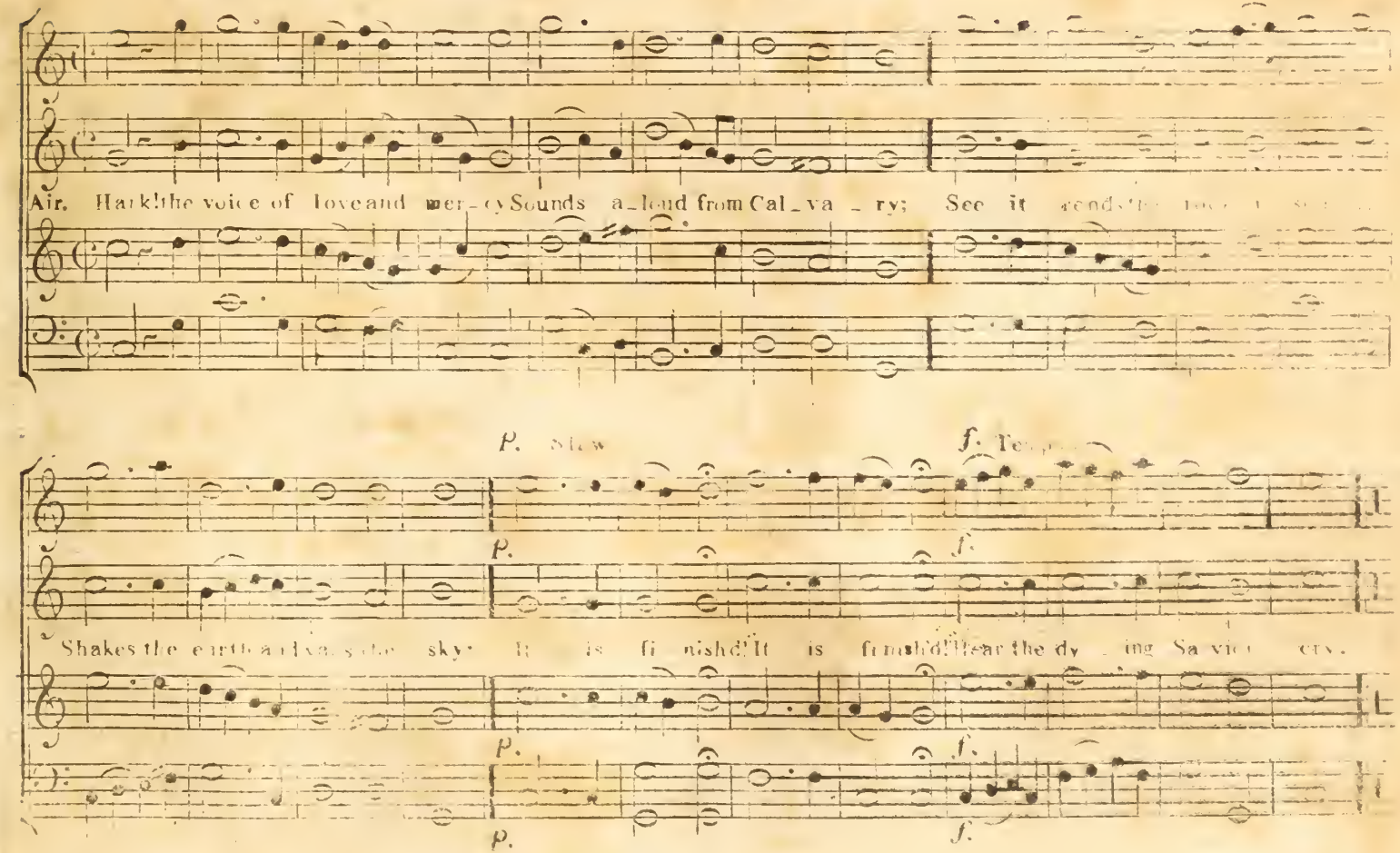


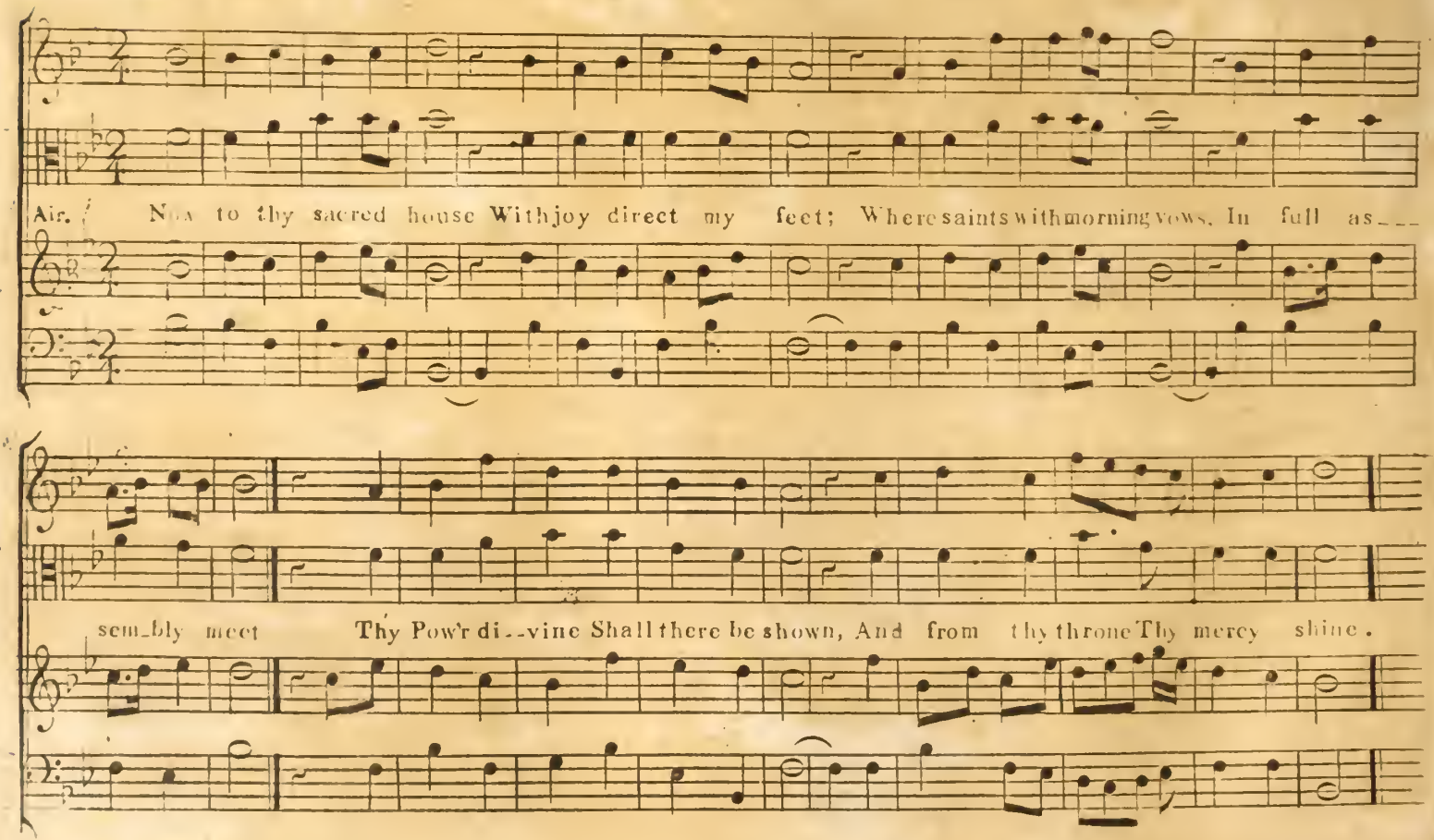
CHESTER, 113th. Psalm, L.M. Billings.

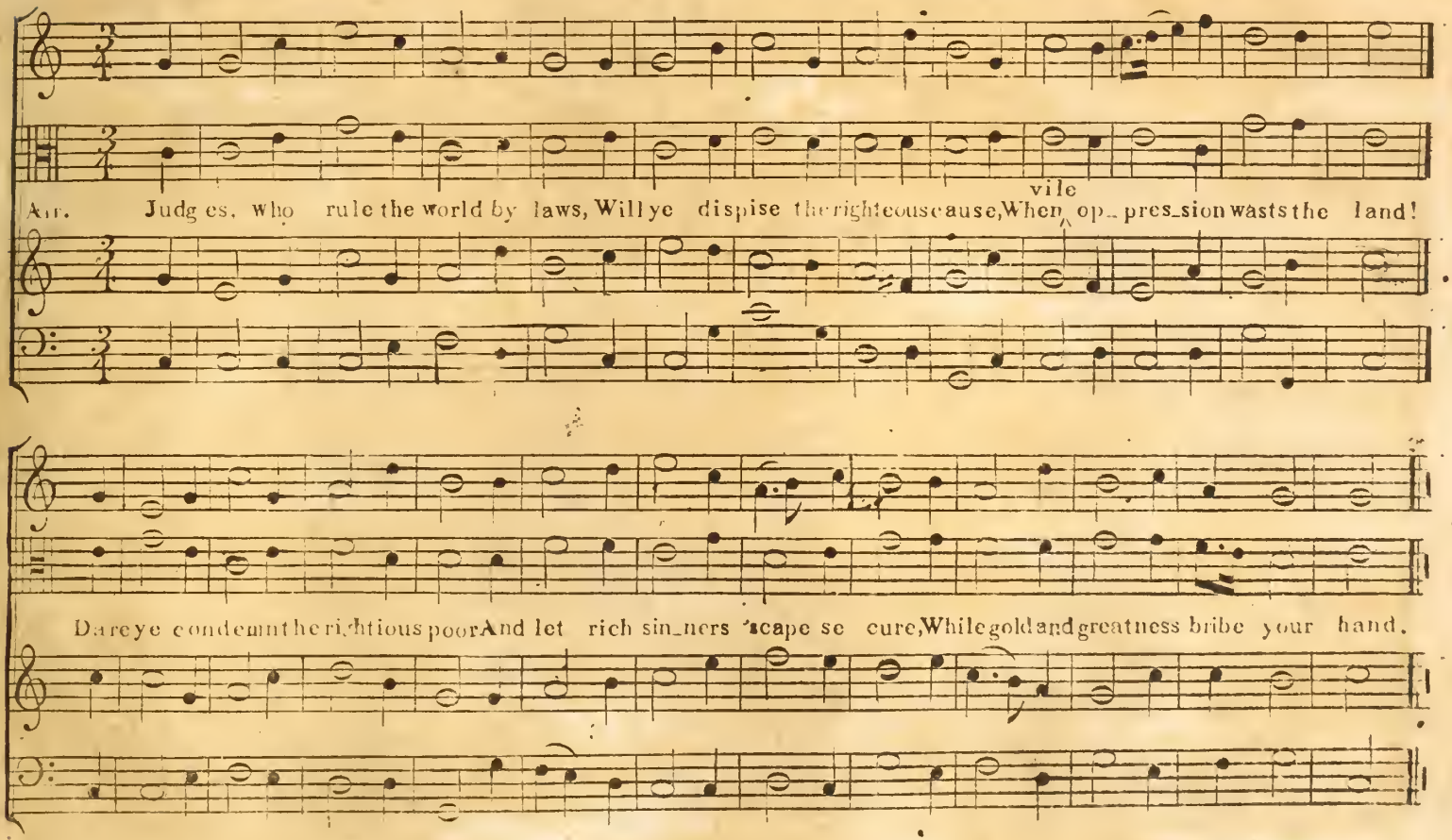


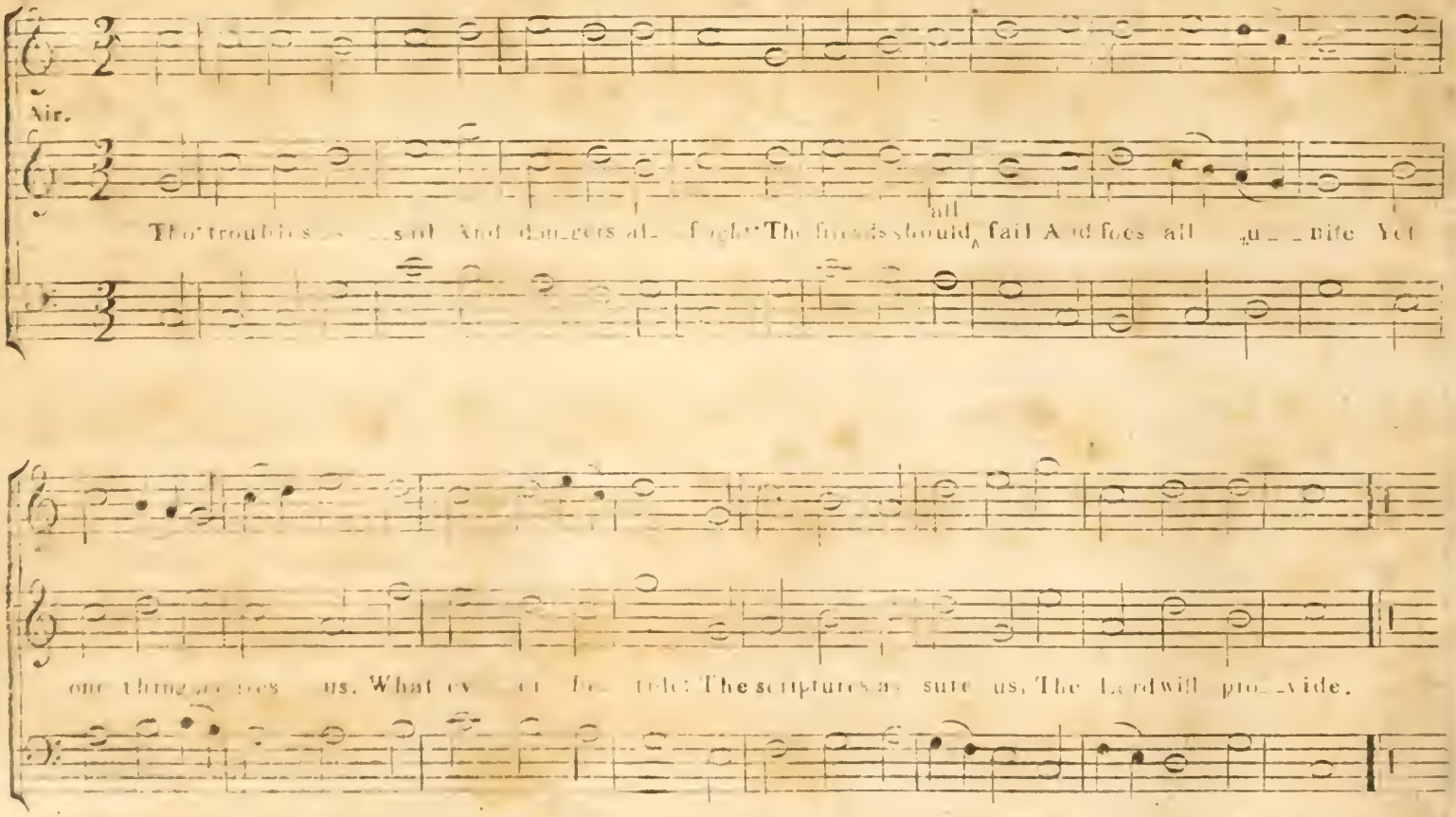
ZION, 132d. Psalm. 1st. part. L.M. Stansley.



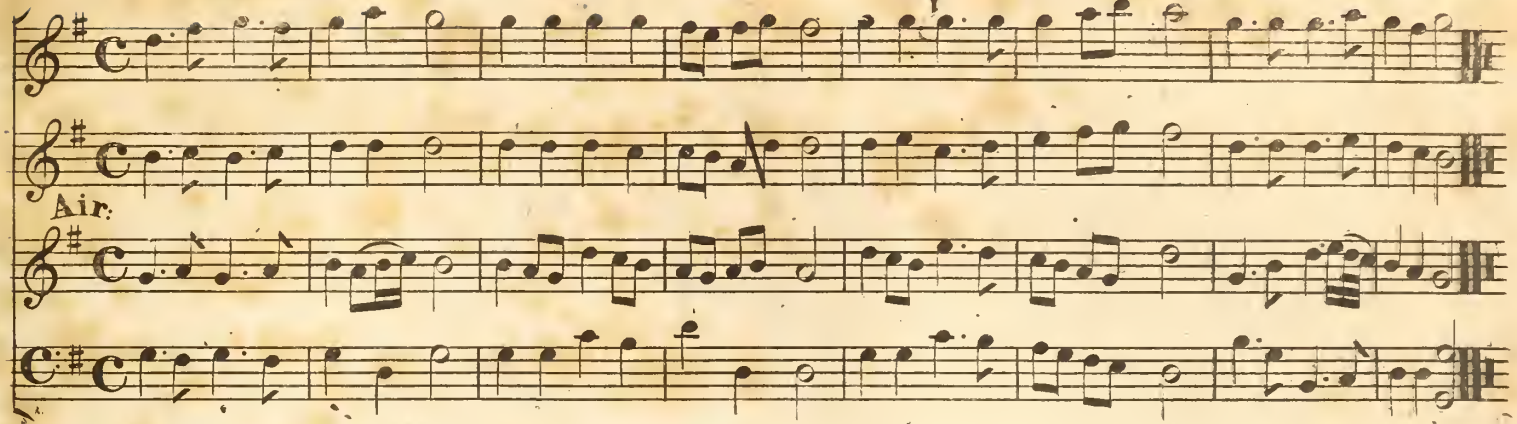

Air. Hark! the voice of love and mer-cy Sounds a-loud from Cal-va-ry;
P.
f.
Shakes the earth and rends the sky: It is fi nish'd! It is fi nish'd! Hear the dy-ing Sa-viour cry.


Air. Now to thy sacred house With joy direct my feet; Where saints with morning vows, In full as-
sem-bly meet Thy Pow'r di--vine Shall there be shown, And from thy throne Thy mercy shine.

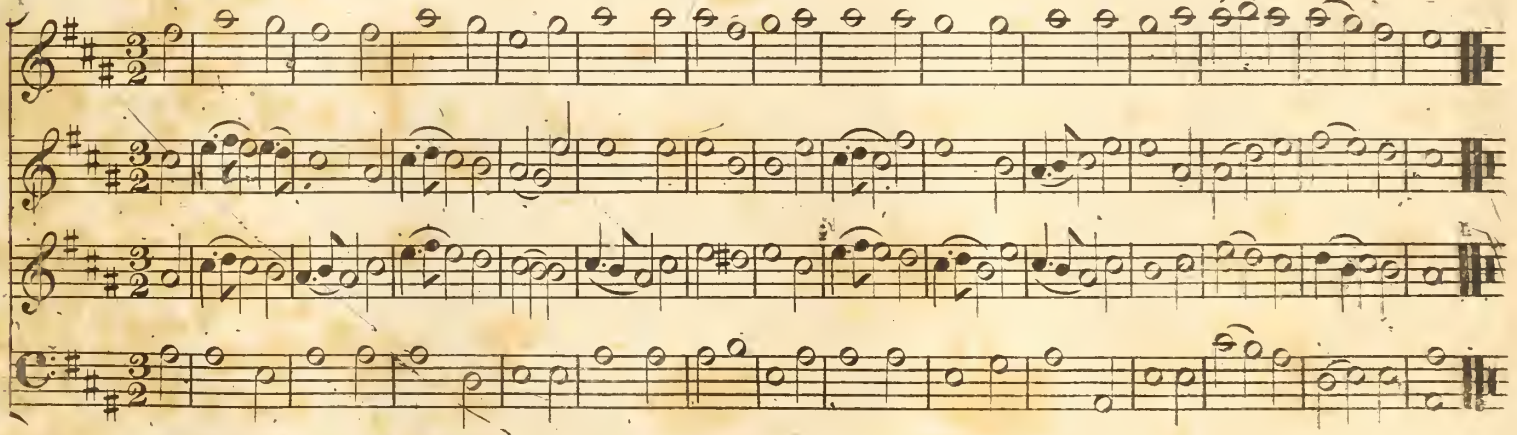

Air. Judg es, who rule the world by laws, Will ye dispise the righteouse ause, When vile op_pres_sion wasts the land!
Dare ye condemn the rightious poor And let rich sin_ners 'scape se cure, While gold and greatness bribe your hand.


Air.
Tho' troubles as - sail And dangers af - fright The friends should all fail And foes all u - nite Yet
one thing se - cures us, What ev - er be - tide: The scriptures as - sure us, The Lord will pro - vide.

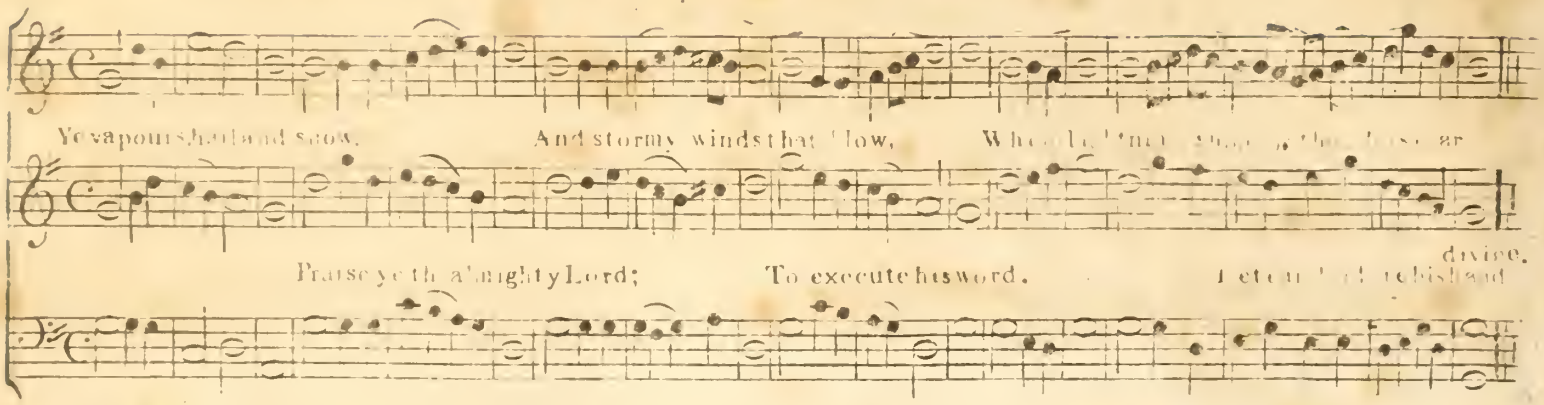
HOPE. P.M. 7777. ♯.



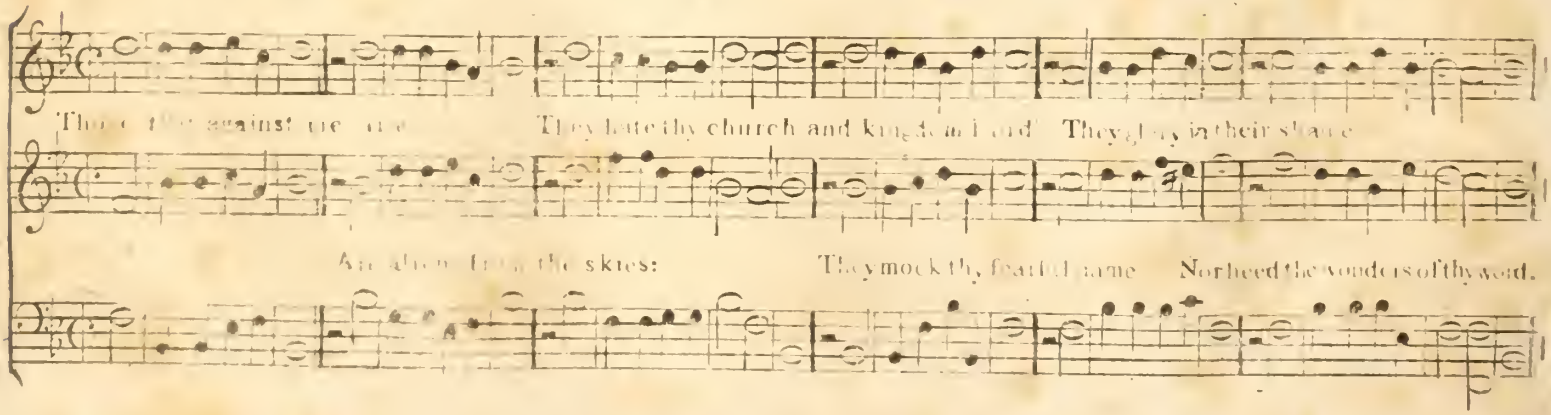
Birch. CM. ♯.

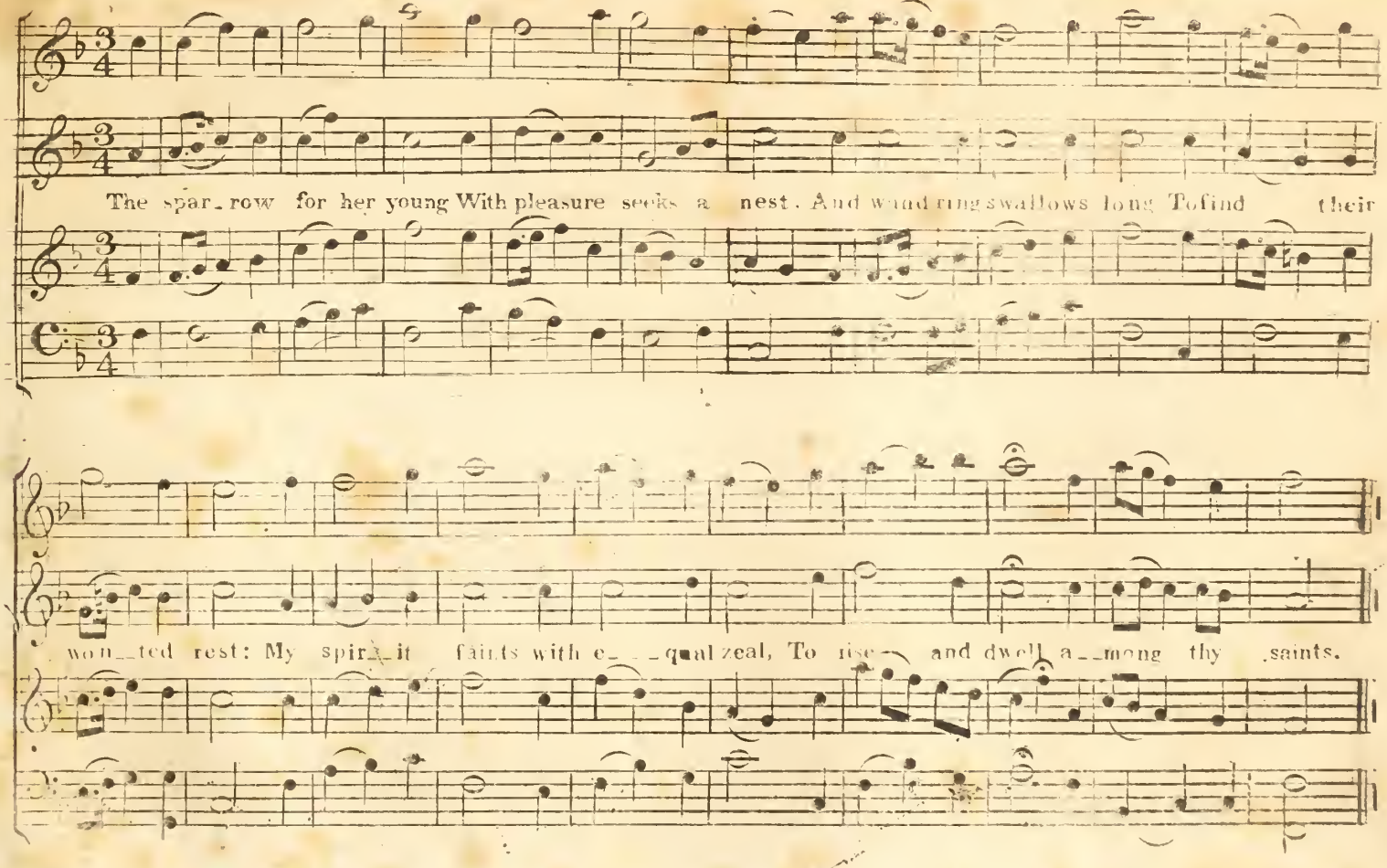


AMHERST, 43d. 65th. 94th. 121st. 135th. 148th and 150th Psalms. ♯ Billings.



DALSTON, 54th. Psalm. ♯ A. Williams.




The spar_row for her young With pleasure seeks a nest. And wand'ring swallows long To find their
wan_ted rest: My spir_it faints with e_ _qual zeal, To rise and dwell a_mong thy saints.

Short Metres.

America — ♯ — 11
Aylesbury — ♯ — 15
Barton — ♭ — 16
County — ♯ — 20
Cumberland — ♯ — 10
Dover — ♯ — 13
Egypt — ♮ — 15
Lisbon — ♯ — 13
Little Marlborough ♮ — 16
Margate — ♯ — 9
Newton — ♯ — 12
Oldford — ♯ — 10
Peckham — ♯ — 11
Shirland — ♯ — 9
Sutton — ♯ — 17
Tigres — ♯ — 14
St Thomas — ♯ — 12
Ustick — ♭ — 20
Watton — ♭ — 17
Portland — ♭ — 14

Common M.

Arlington — ♯ — 18
China — ♯ — 18
Birch — ♯ — 53
Enfield — ♯ — 19
Resignation ♯ — 21
Coventry — ♯ — 21
Murry St: — ♯ — 22
Oxford — ♯ — 23
Mear — ♯ — 23
Gospel — ♯ — 24
Bethel — ♯ — 24
Sabbath — ♯ — 25
Martins — ♯ — 25
Bedford — ♯ — 26
Lavington — ♯ — 26
Romney — ♯ — 27
Spring — ♯ — 27
Jorden — ♯ — 28
Jerusalem — ♯ — 33
Support — ♯ — 33
Divizes — ♯ — 33
Vanity — ♯ — 36
Alphia — ♯ — 36
Justice — ♯ — 36
Invitation — ♭ — 29
Crowle — ♭ — 29
Bangor — ♭ — 30
Georgia — ♭ — 30
Labanon — ♭ — 31
Protection — ♭ — 31
Complaint — ♭ — 32
Windsor — ♭ — 32

Long M.

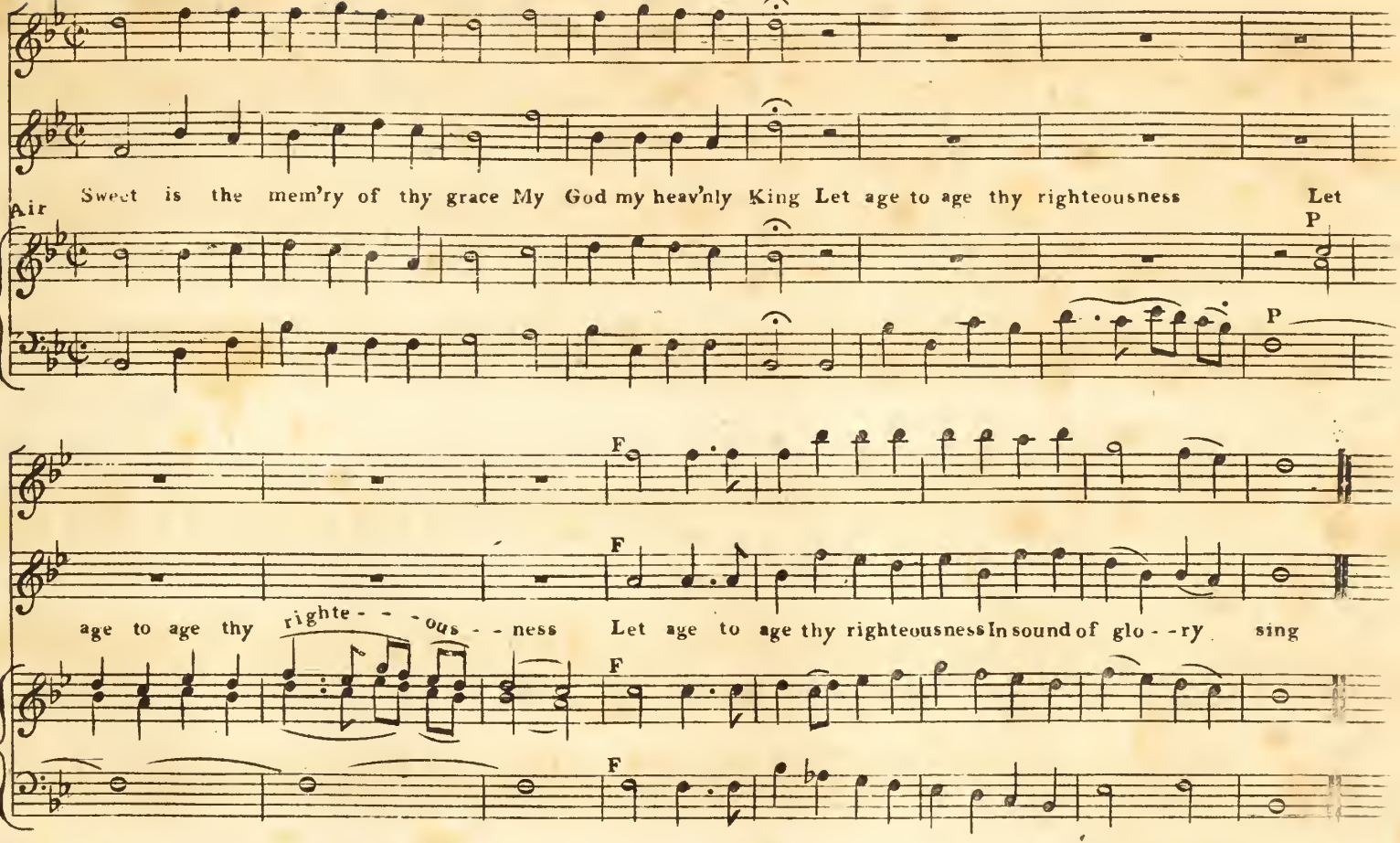
Old 100 — ♯ — 34
Omega — ♯ — 34
Saints Rest — ♯ — 35
Newry — ♯ — 35
Blendon — ♯ — 37
Bath — ♯ — 37
Warrington — ♯ — 38
Majesty — ♯ — 38
Wells — ♯ — 39
Promise — ♯ — 39
Parmo — ♯ — 40
Dominion — ♯ — 40
Truro — ♯ — 40
Brookfield — ♭ — 42
Mortality — ♭ — 41
Despair — ♭ — 41
Brewer — ♭ — 42
Windham — ♭ — 44
Babel — ♭ — 44
Colchester — ♯ — 43
Praise — ♯ — 43
Portugal — ♯ — 45
Delusion — ♯ — 45
Renovation — ♯ — 45
German Hymn ♯ — 48
Chester — ♯ — 48
Zion — ♯ — 48

Particular M.

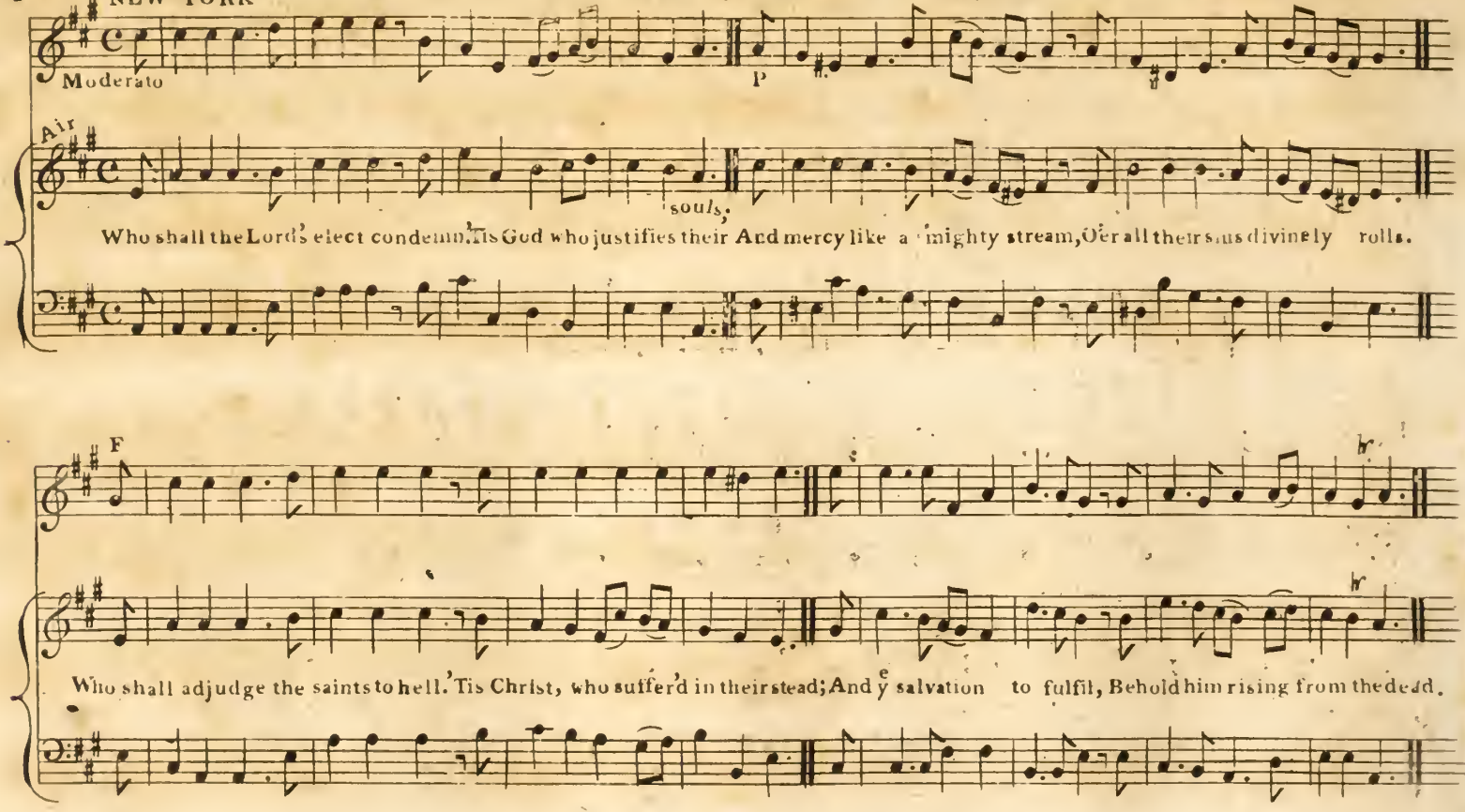
Kuypers — ♯ — 46
Judgment — ♯ — 47
Calvary — ♯ — 49
Fulton St: — ♯ — 50
Helens — ♯ — 51
Michaels — ♯ — 52
Amherst — ♯ — 54
Dalston — ♯ — 54
Hope — ♯ — 53
Wilson — ♯ — 55

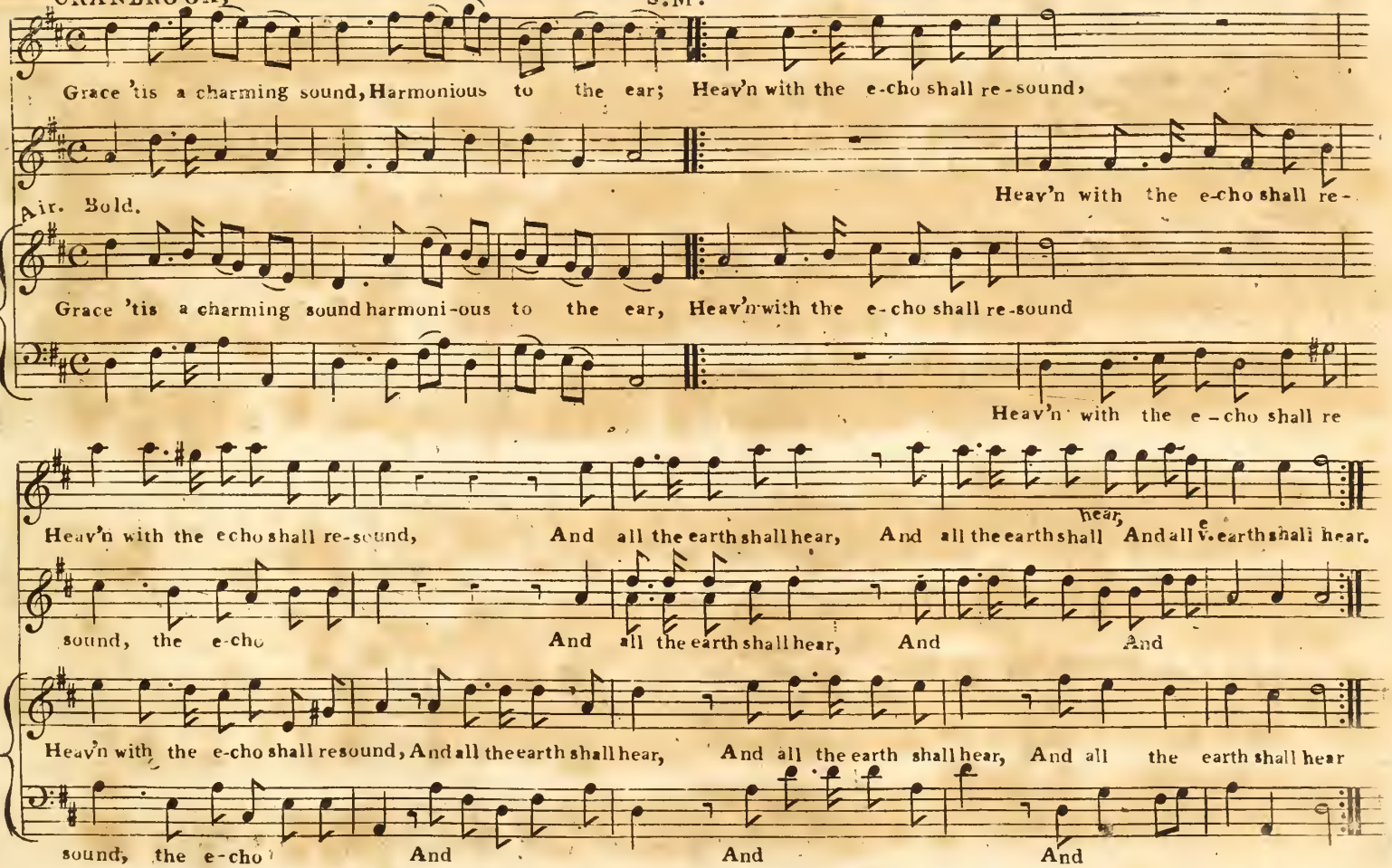
APPENDIX

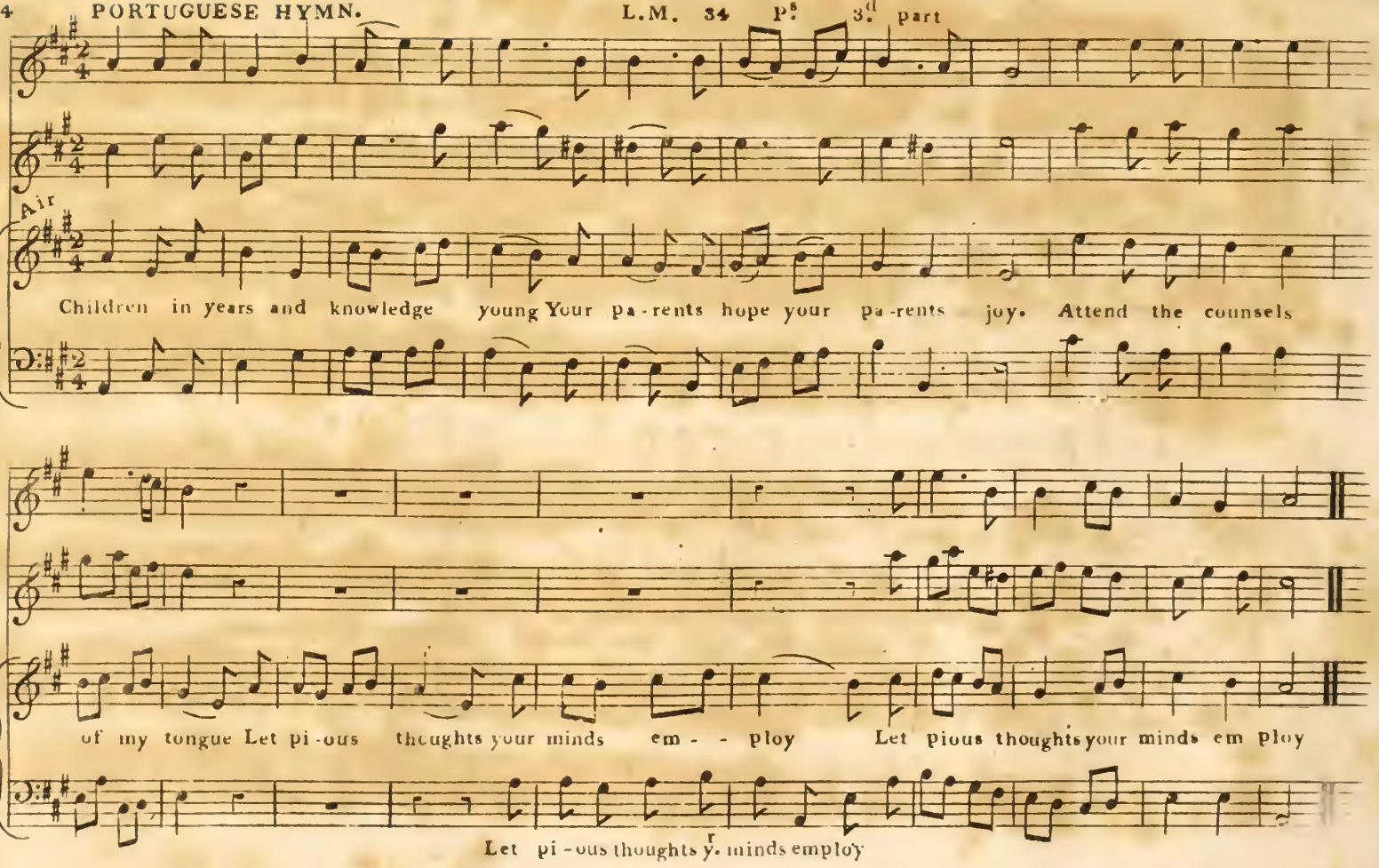
C. M. 145th Ps 2d part



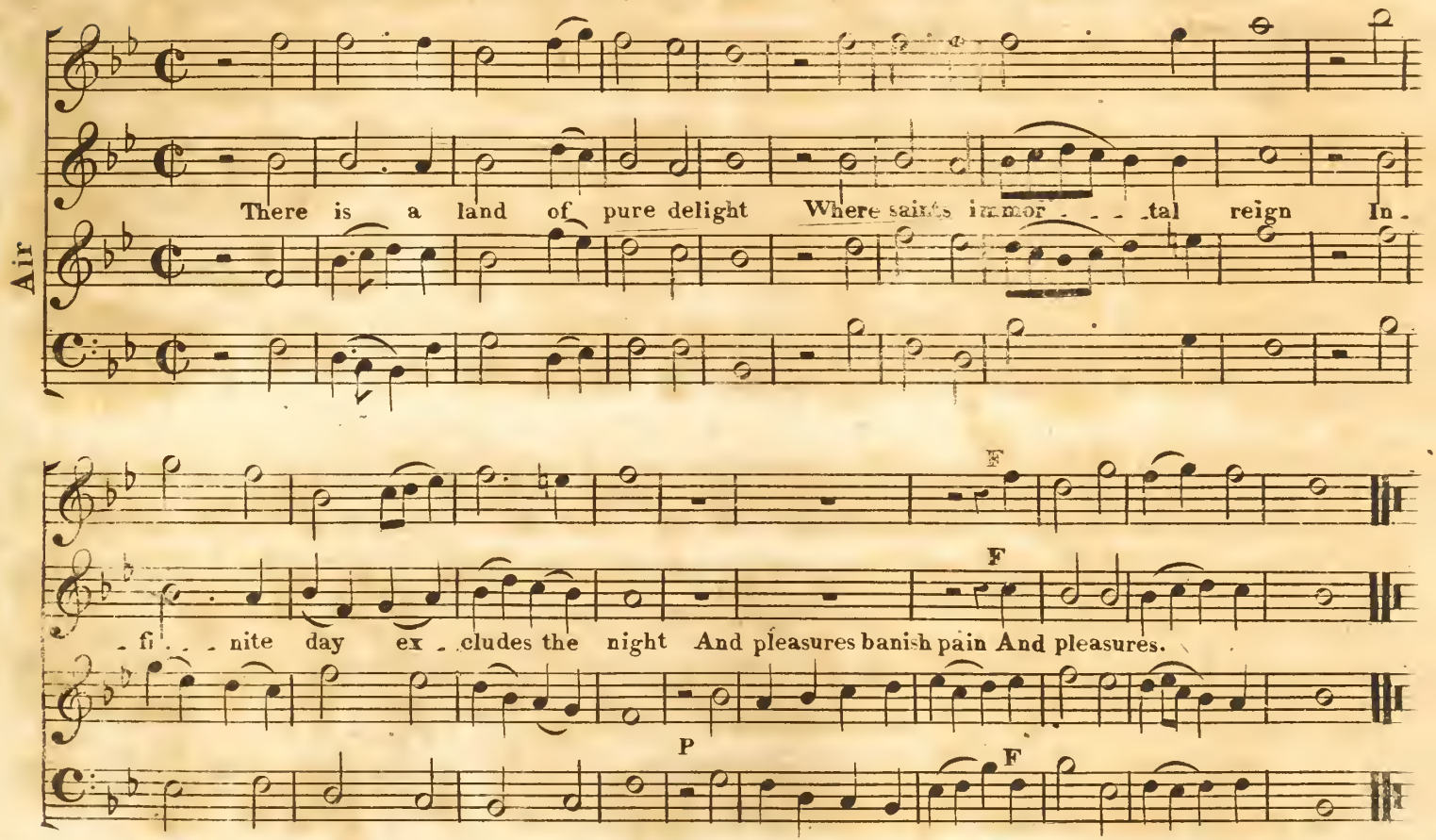
NEW YORK L.M.D. 137th Hv WILLIAMS' Collⁿ




Grace 'tis a charming sound, Harmonious to the ear; Heav'n with the e-cho shall re-sound,
Heav'n with the e-cho shall re-
Air. Bold.
Grace 'tis a charming sound harmoni-ous to the ear, Heav'n with the e-cho shall re-sound
Heav'n with the e-cho shall re
Heav'n with the echo shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
sound, the e-cho And all the earth shall hear, And And
Heav'n with the e-cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear
sound, the e-cho And And And


PORTUGUESE HYMN.
L.M. 34 Ps 3d part
Air
Children in years and knowledge young Your pa-rents hope your pa-rents joy. Attend the counsels
of my tongue Let pi-ous thoughts your minds em - - ploy Let pious thoughts your minds em ploy
Let pi-ous thoughts your minds employ

Mount Pleasant. C.M. Hy. 16. [illegible]



Salem. C.M. Ps. 119. P. 16. ♯

Air

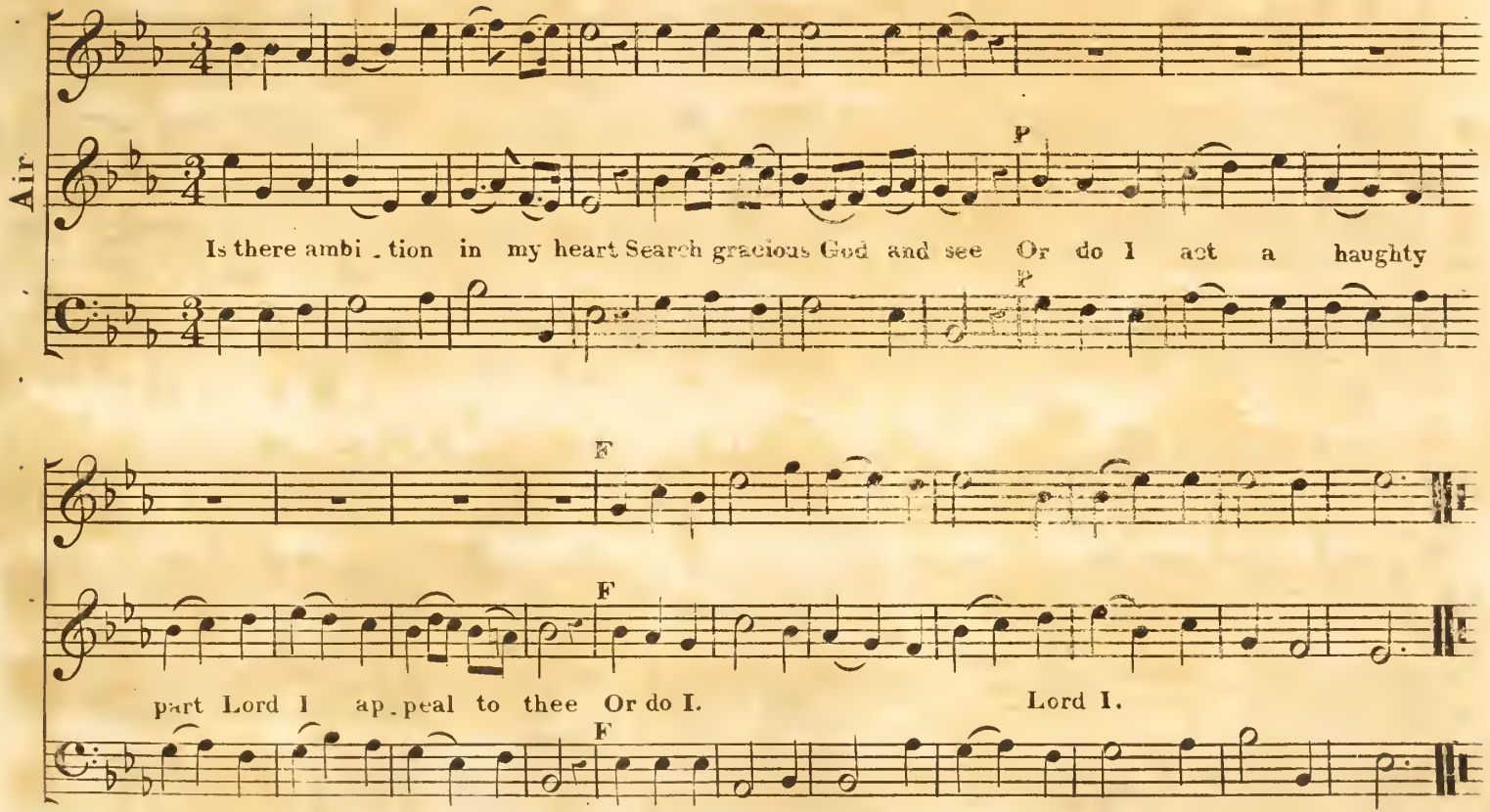
O that thy statutes ev'ry hour Might dwell up on my mind Thence I de-

-rive a quick'ning pow'r And dai-ly peace And dai-ly peace And dai-ly peace I find

P F P F

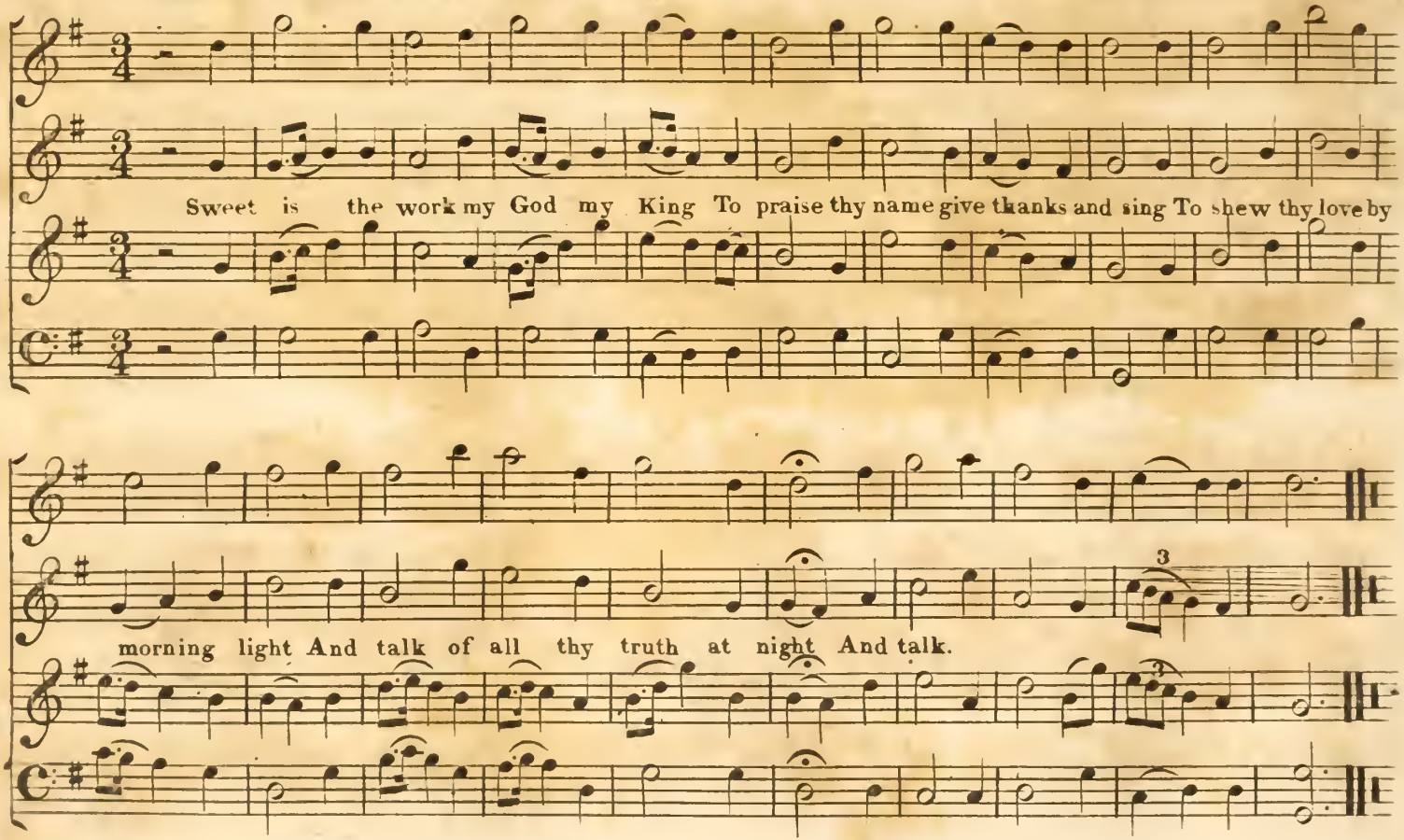
Africa. C.M. Ps.139. #.

Hill.



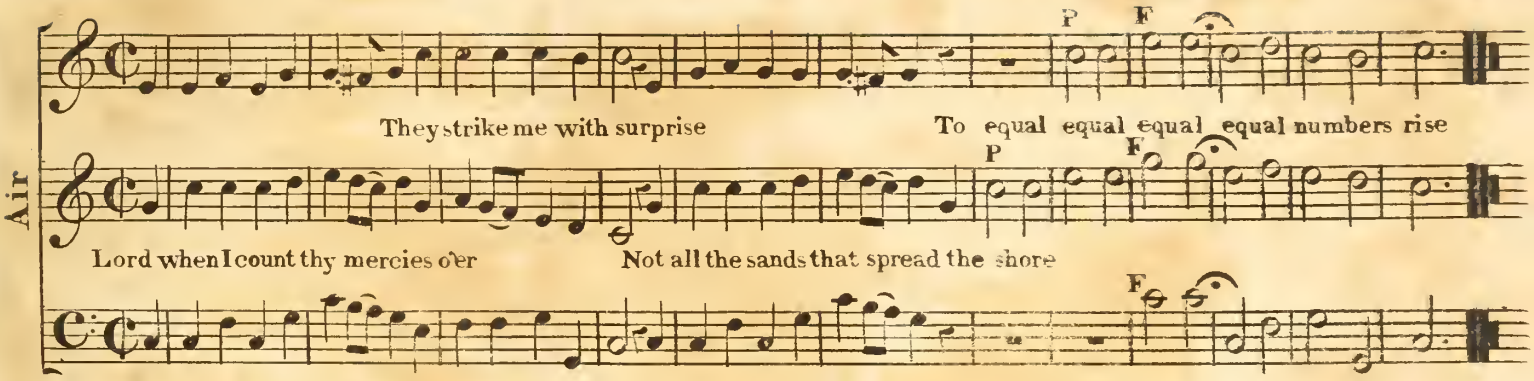
Castle Street. L.M. Ps. 92. F.

Air



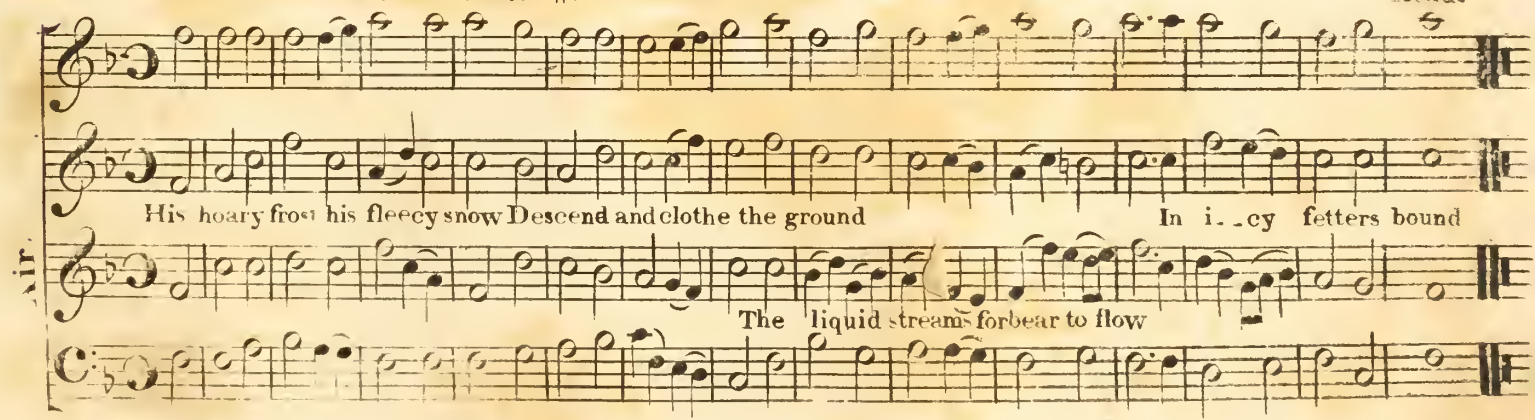
Harborough. C.M. Ps. 139. ♯

Shrubsole



Winter. C.M. Ps. 147. ♯.

Read.



Invitation. C. M. Hy. 25. 2.

While

Air. O Come and with his children tast The blessings of his love The blessings of his love While hope attends the sweet re-

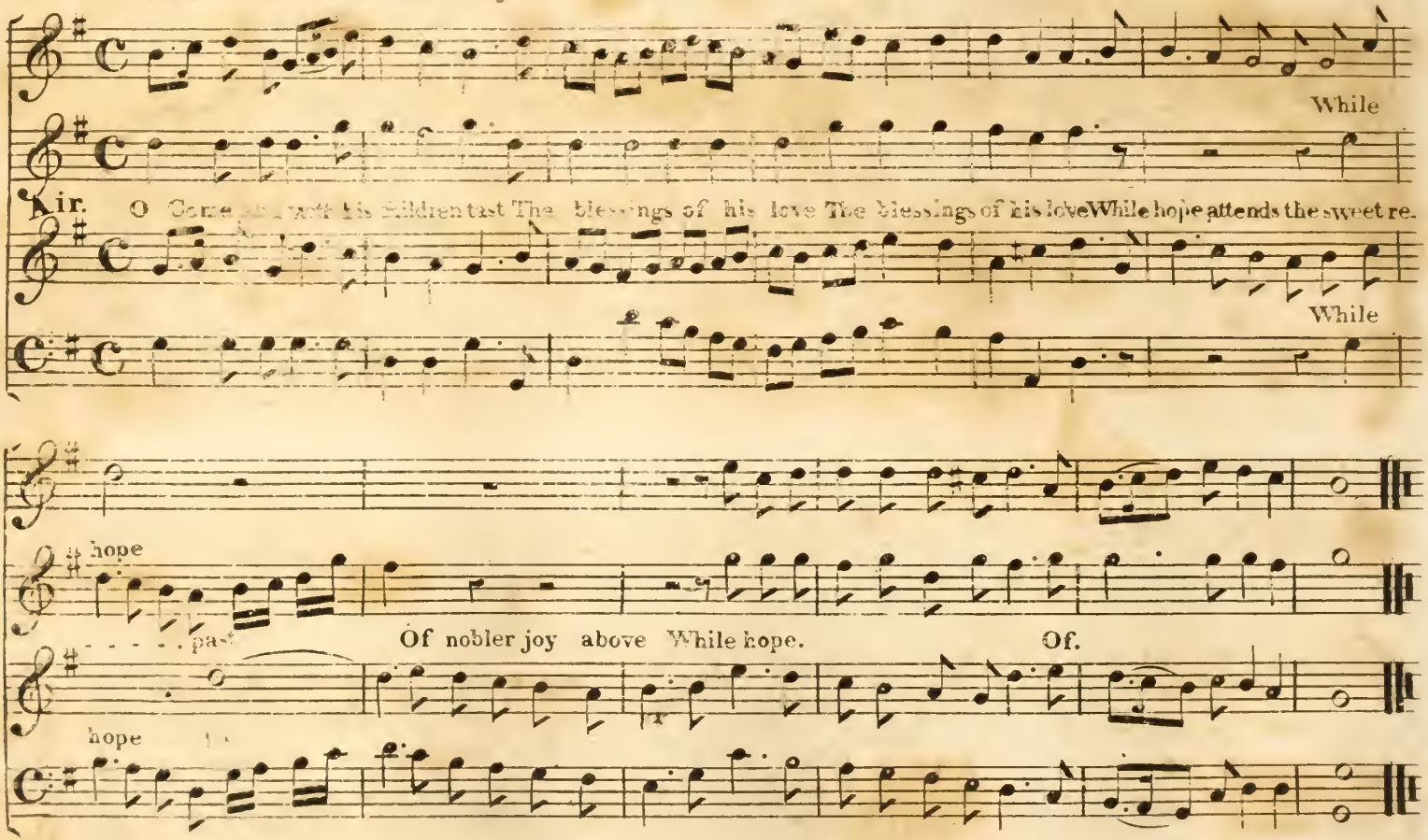
While

hope

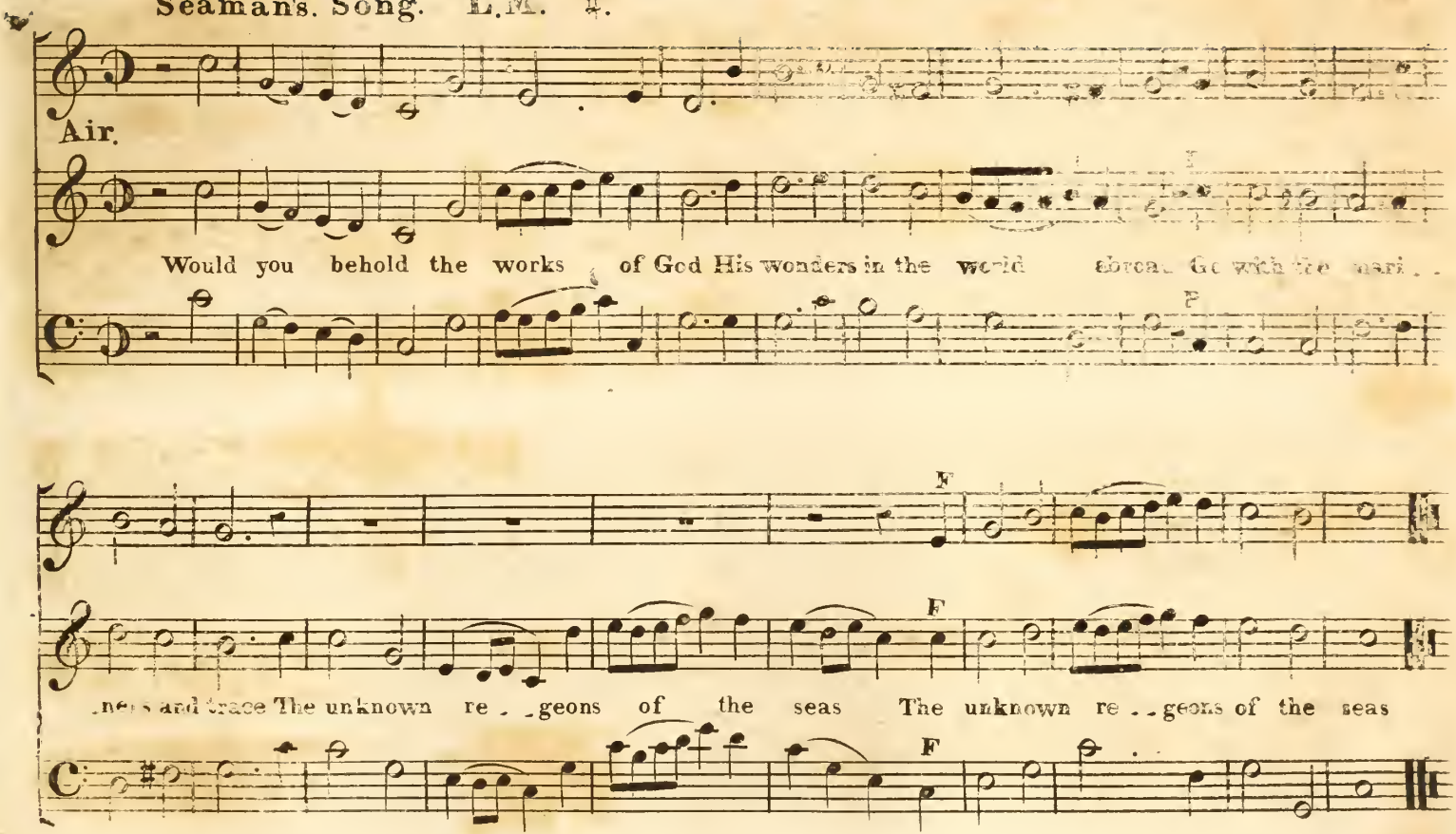
- - - - - past

Of nobler joy above While hope. Of.

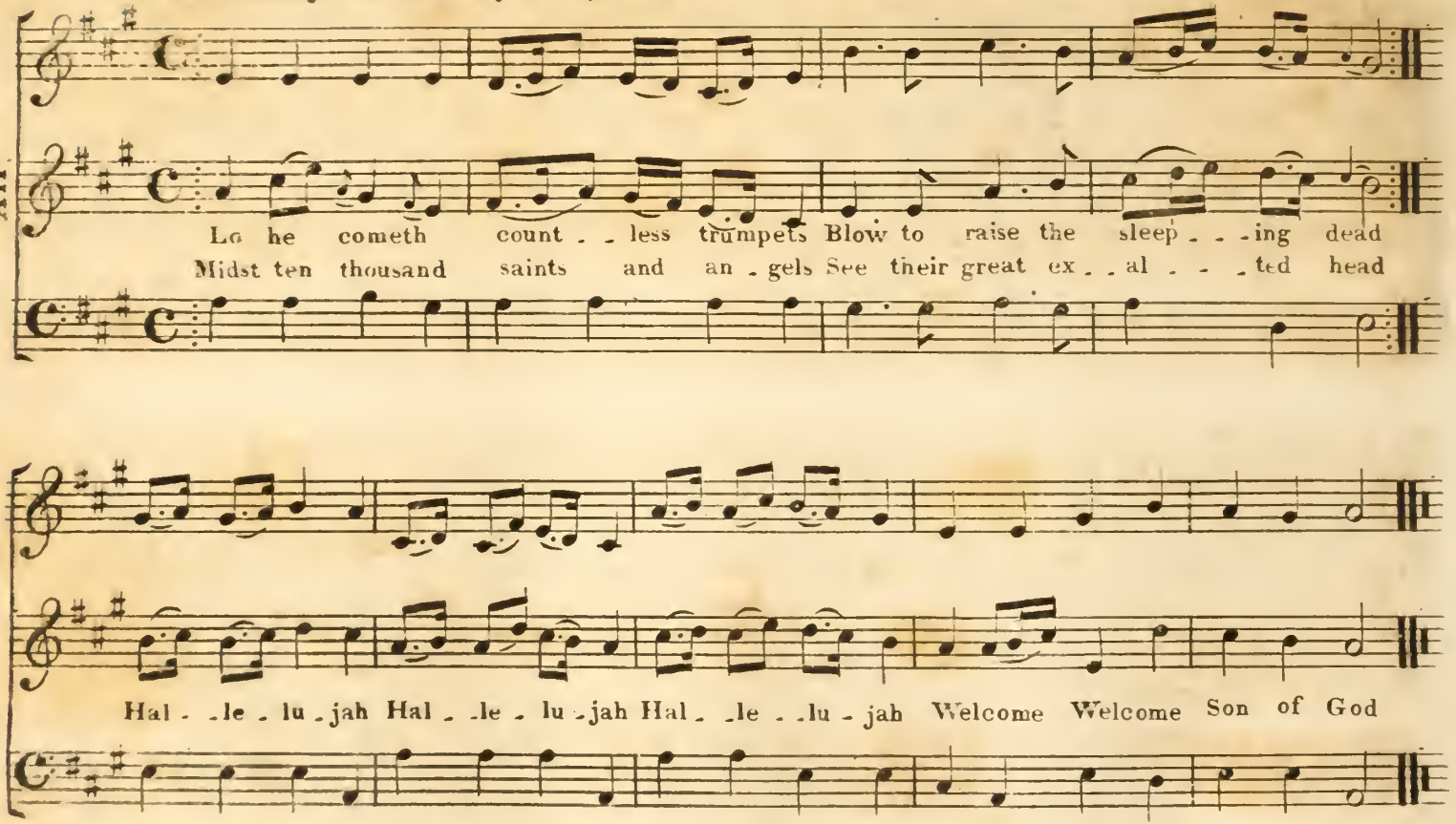
hope



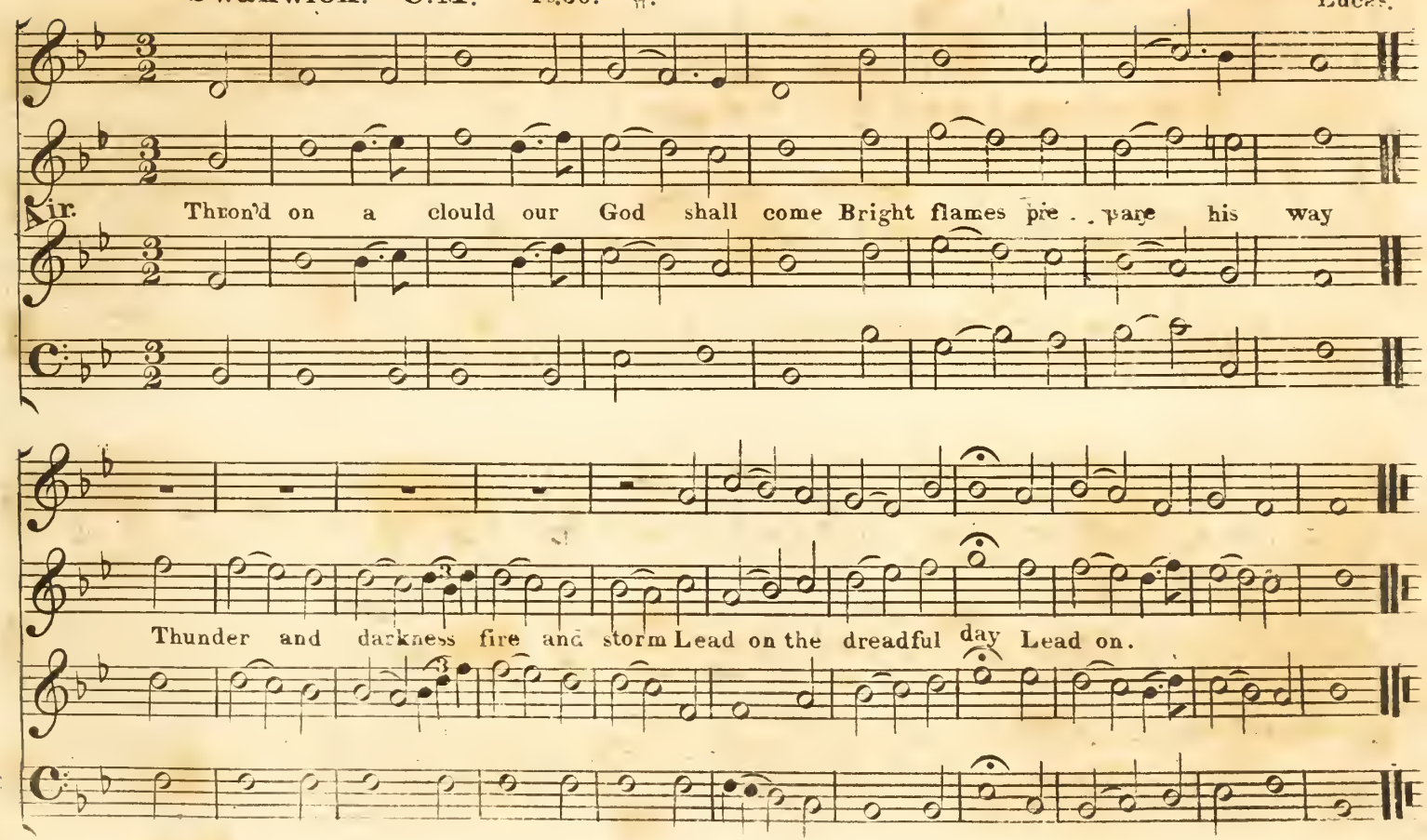
Seaman's. Song. L.M. ♯.



Helmsley. P.M. Hy. 19. 5.P. ♯.

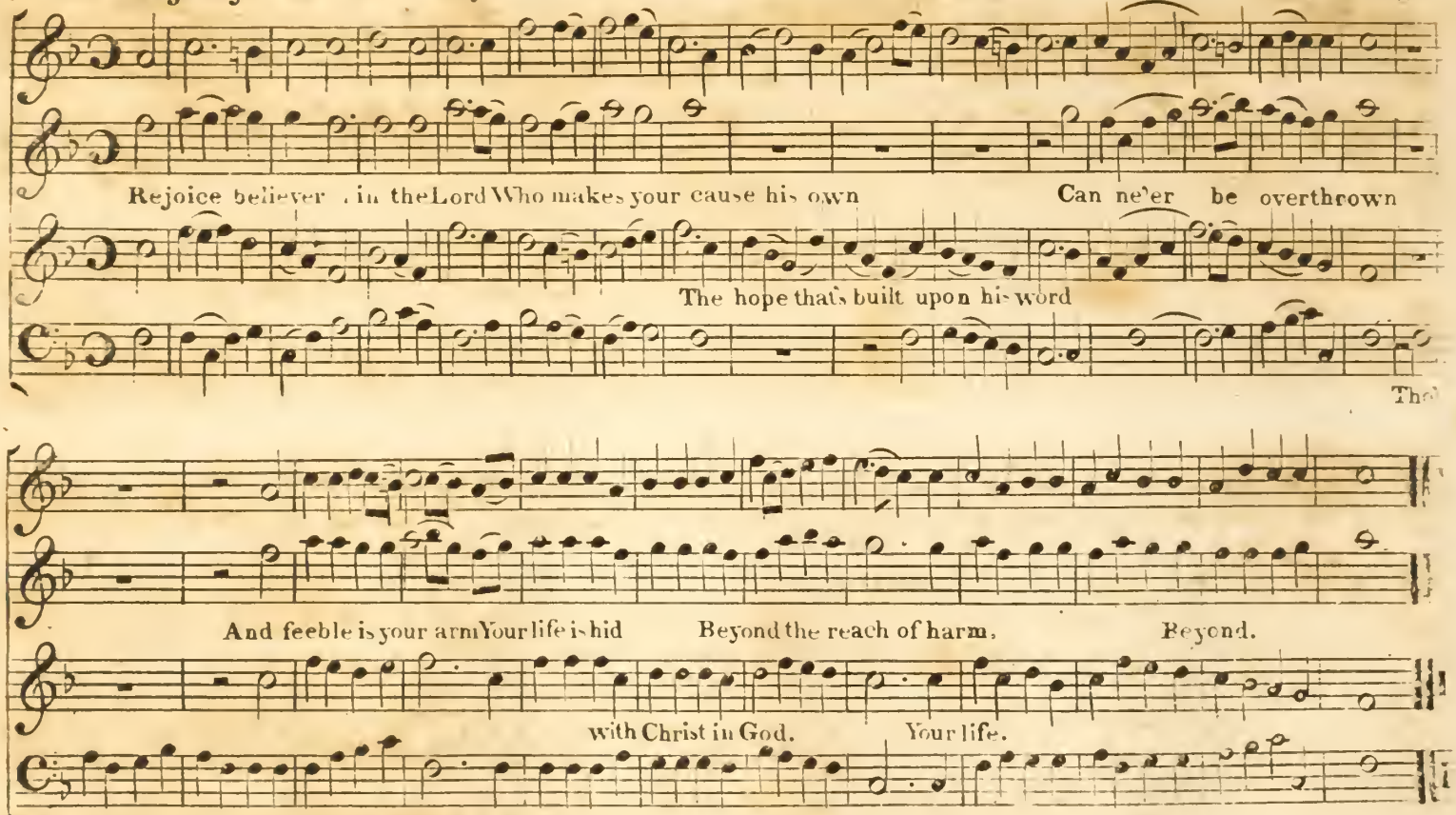


Swanwick. C.M. Ps.50. ♯. Lucas.



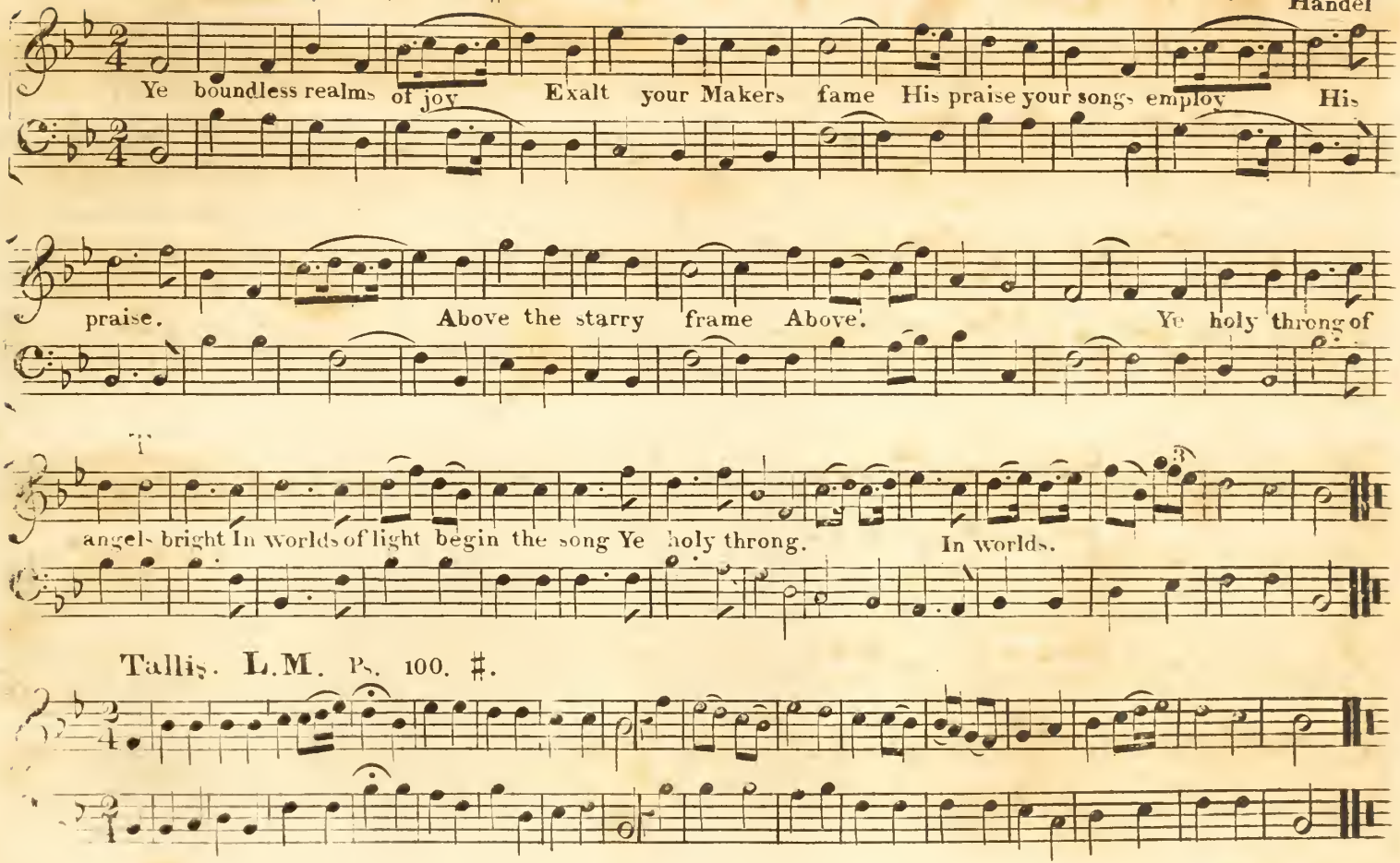
Majesty. C. M. Hy. 52. ♯.

Billings.



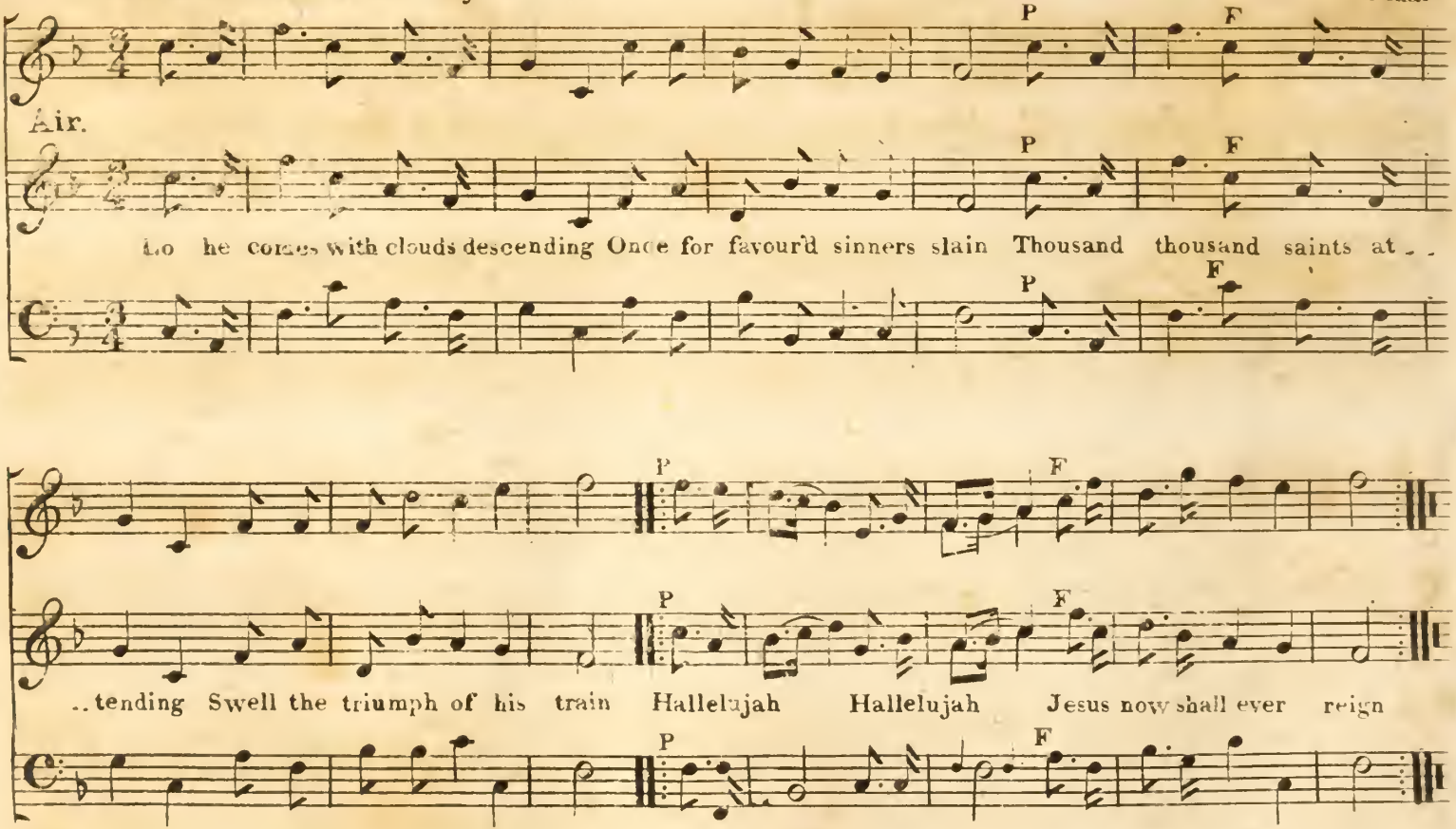
Portsmouth. P. M. ♯.

Handel

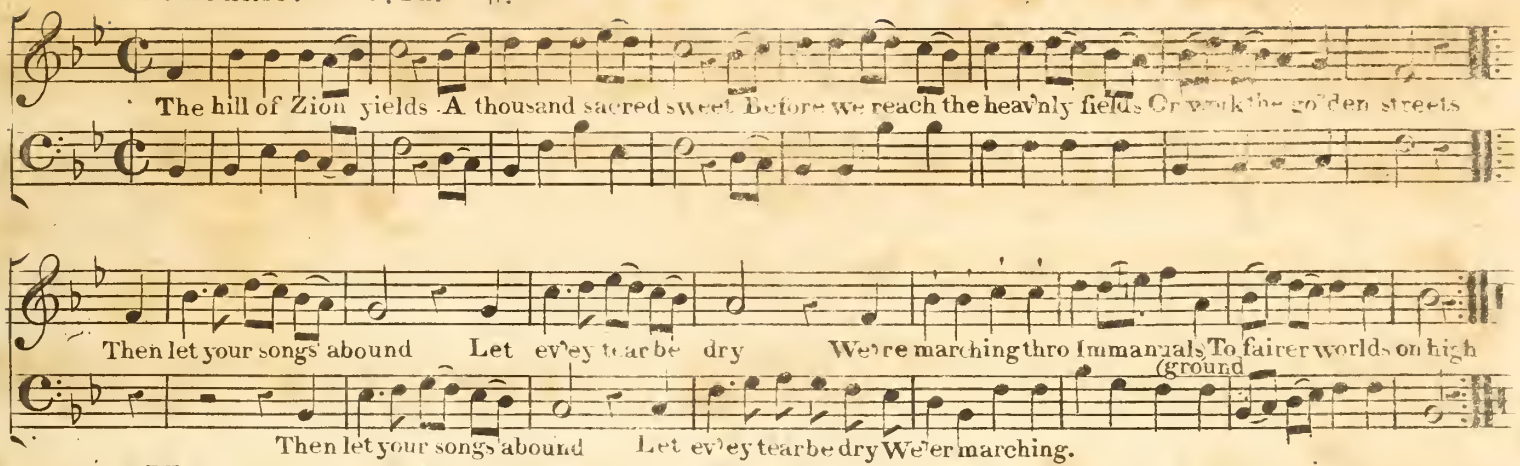


Tallis. L.M. Ps. 100. ♯.

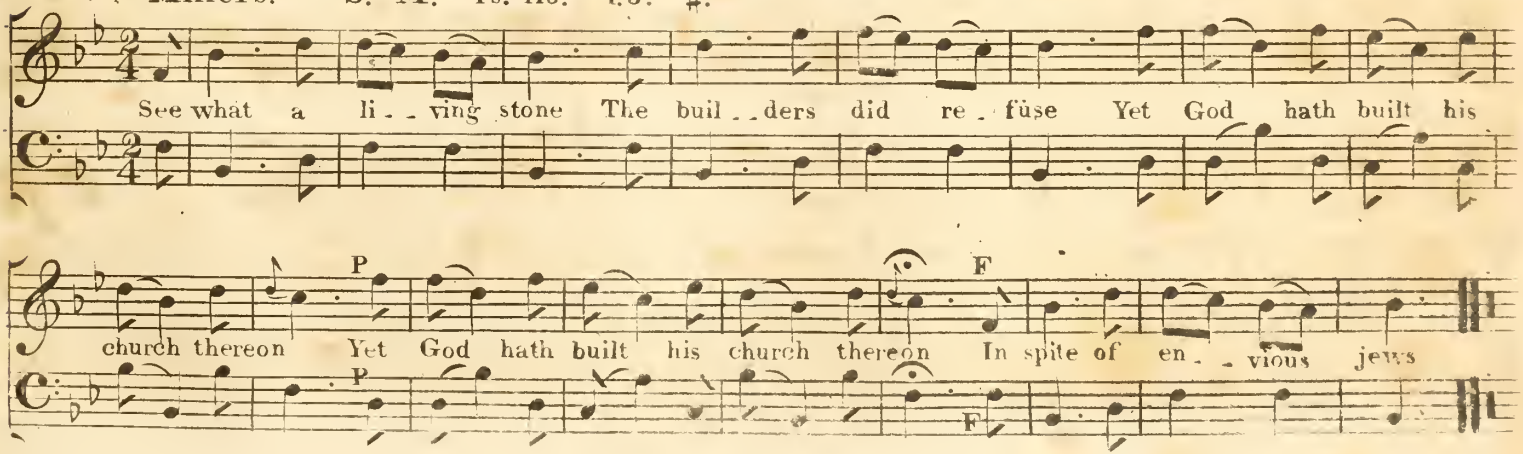
Tamworth. P.M. Hy. 147. ♯. Lockhart



Lonsdale. S. M. ♯.

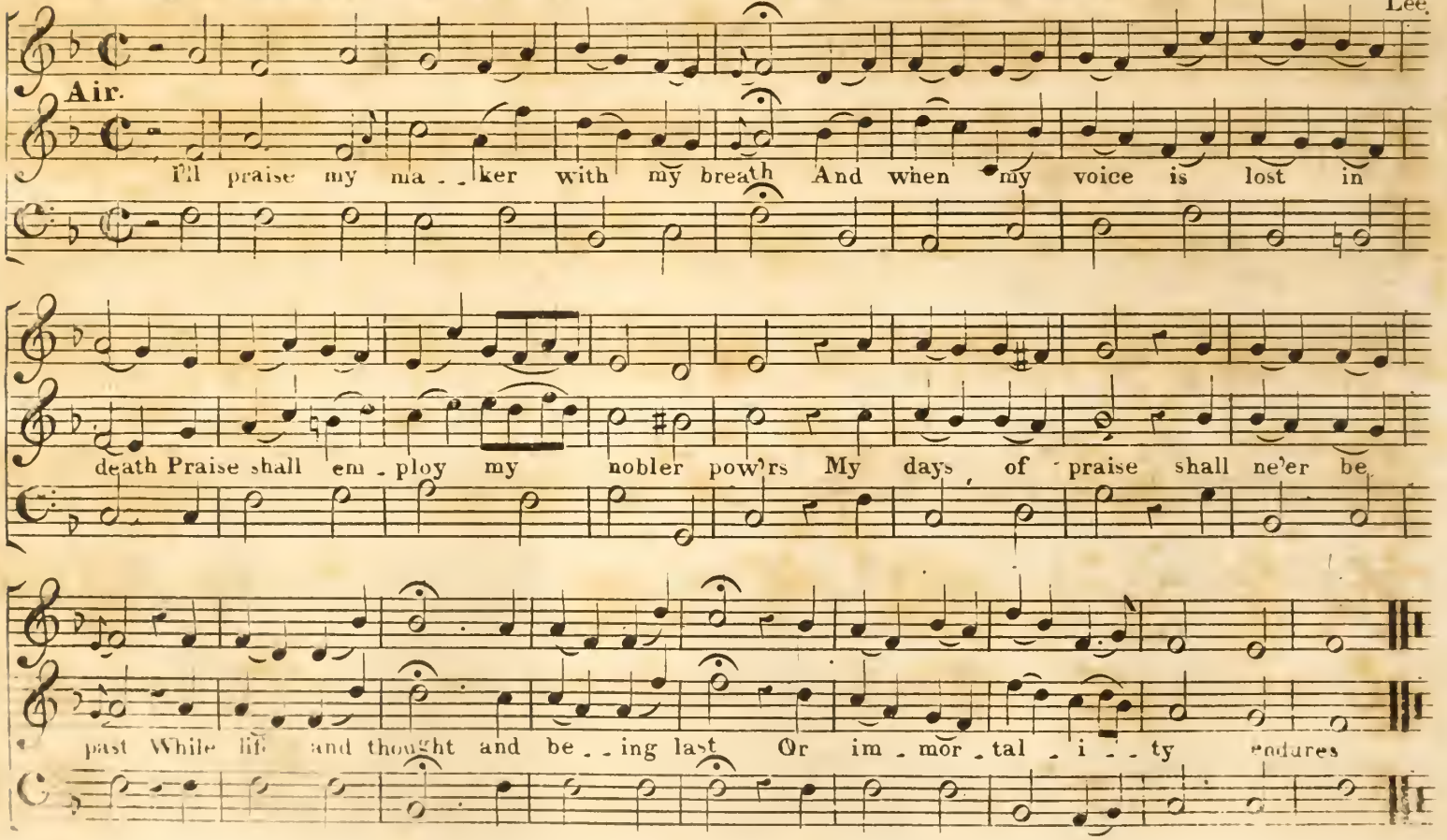


Millers. S. M. Ps. 118. P.5. ♯.



Martin's Lane. P.M. Ps. 146. ♯. or **L.M.** by repeating the 2d and 4th lines of Ps. 150th.

Lee.


Air.
I'll praise my ma - - ker with my breath And when my voice is lost in
death Praise shall em - ploy my nobler pow'rs My days of praise shall ne'er be
past While life and thought and be - - ing last Or im - mor - tal - i - - ty endures

Milldollar (Overton.) **C. M.** Ps. 119. Pt. Clark.

Air Sweet to rejoice in lively hope That when my change shall come Angels will) Angels will hover Angels will (hover) hover

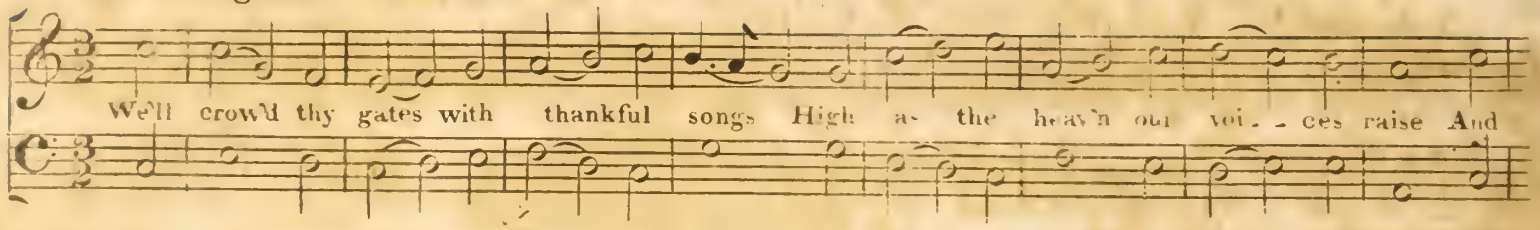
And waft

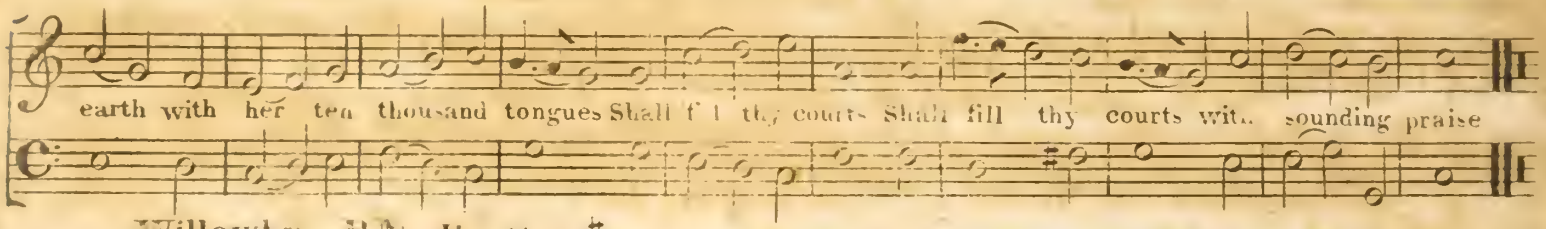
And waft

round my bed And waft my spirit home Angels will hover round my bed And waft my spirit home

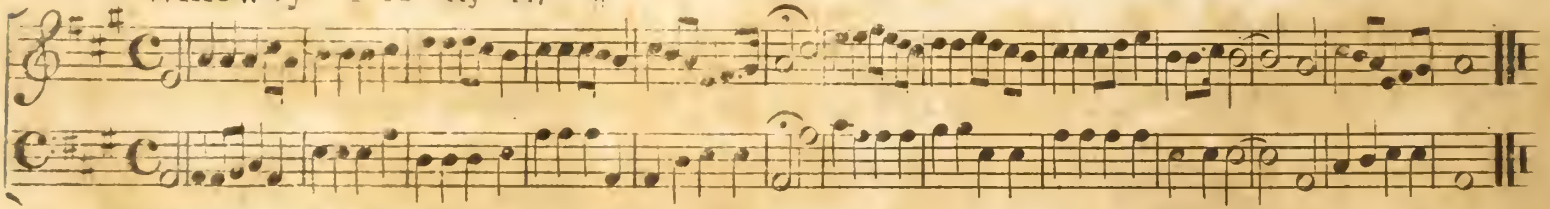
And waft

Islington L M Ps 100 ♯

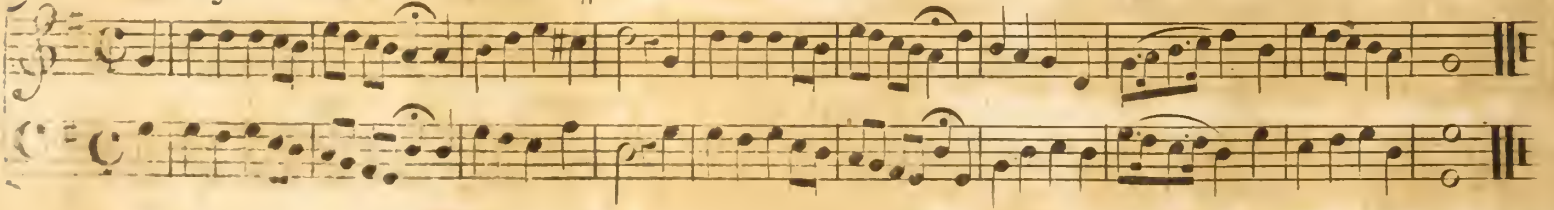




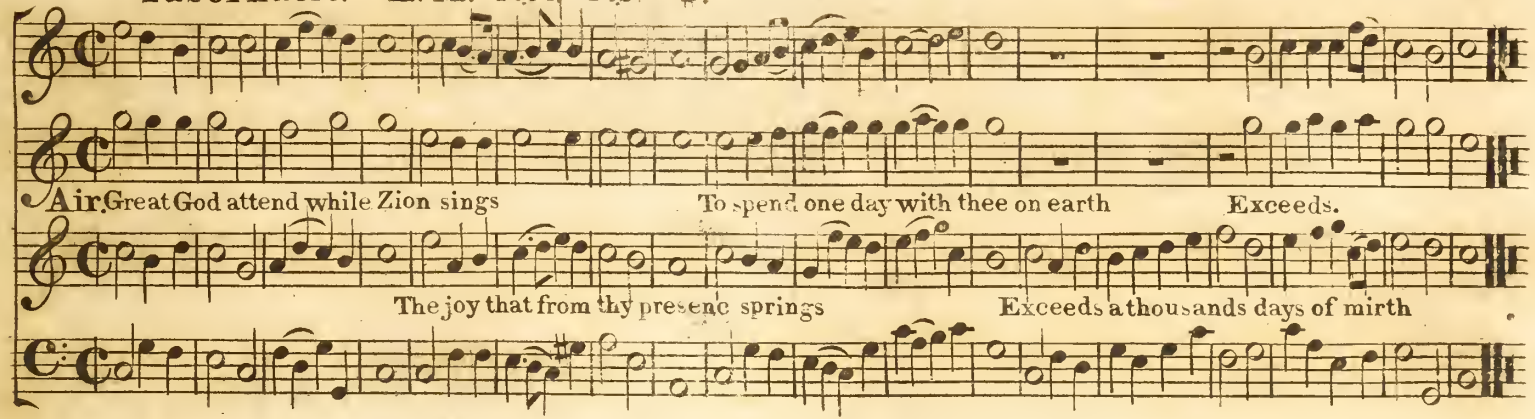
Willowby P M Hy 147 ♯



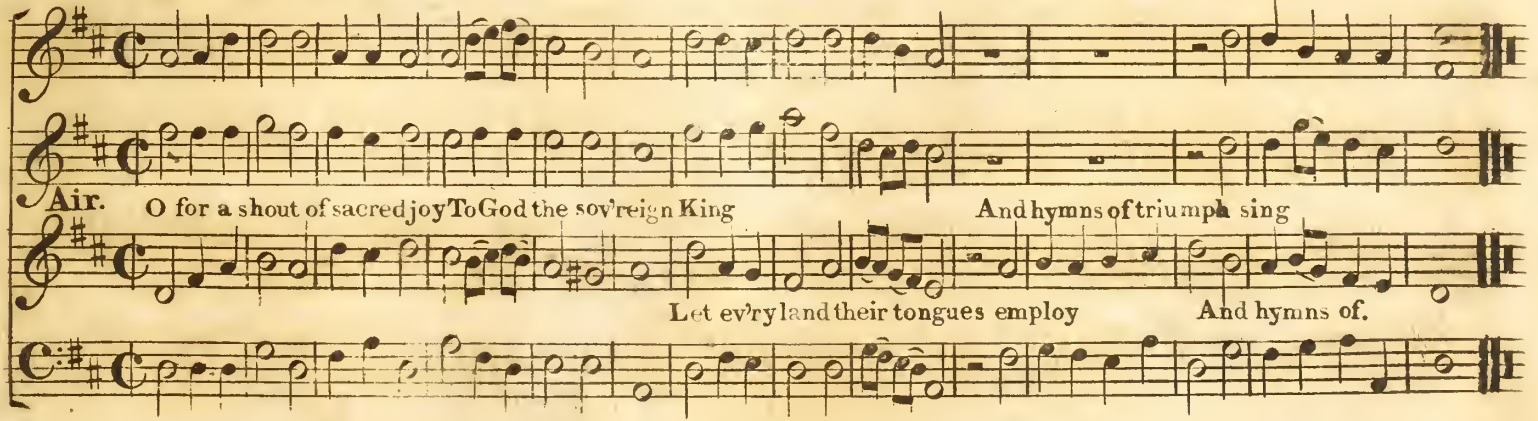
Bray C M Ps 116 ♯



Tabernacle. L. M. Ps. 84, P. 2. ♯.

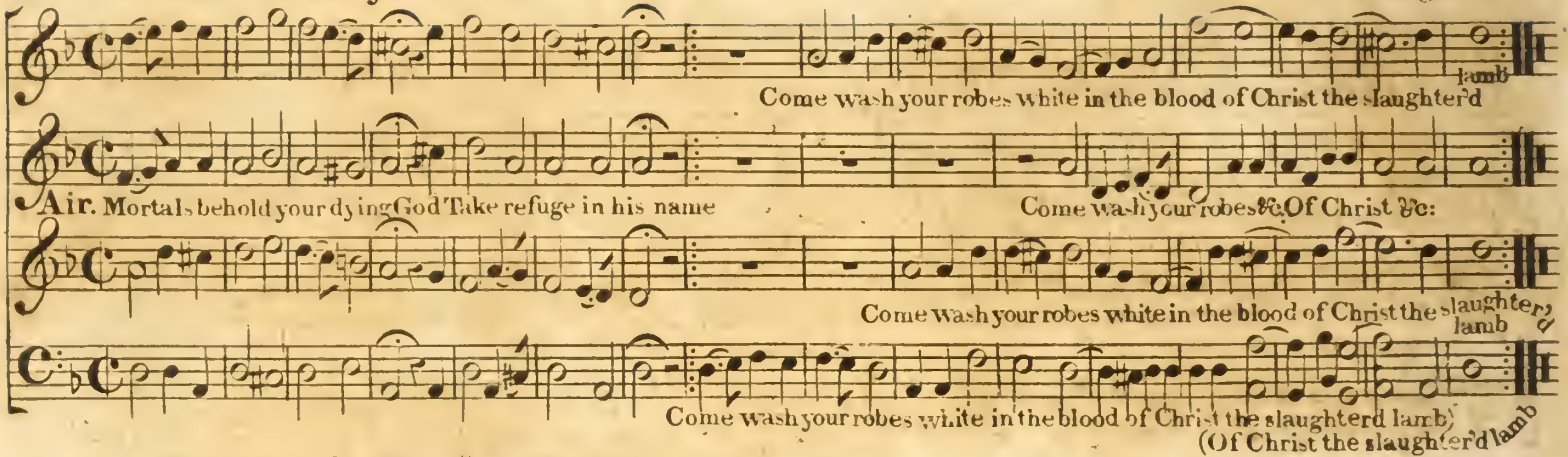


Russia. C. M. ♯. Ps. 47.

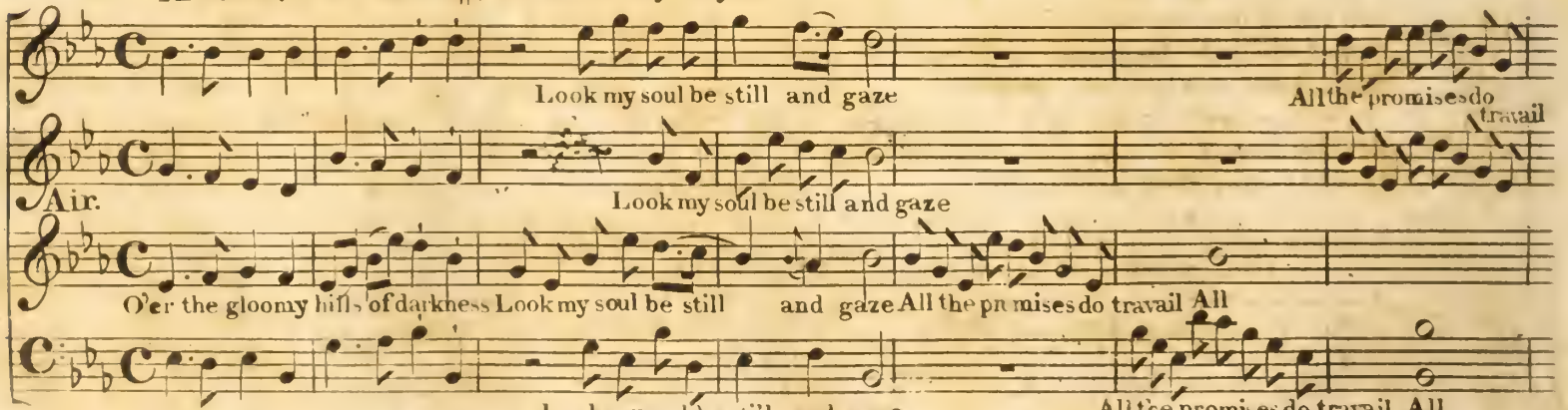


Mount Calvary. C. M. ♭.

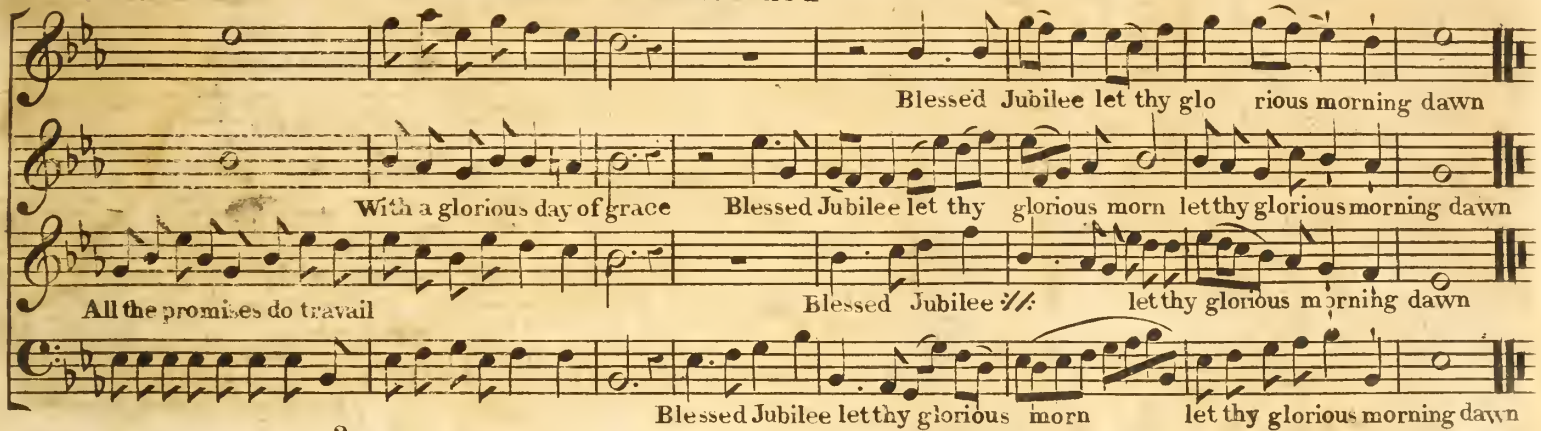
Dr. R. Rogerson.



Mason. P. M. ♯. A Missionary Hymn.



Continued



2

Let the Indian, let the Negro,
Let the rude Barbarian see,
That divine and glorious conquest
Once obtain'd on Calvary;
Let the gospel
Loud resound from pole to pole.

3

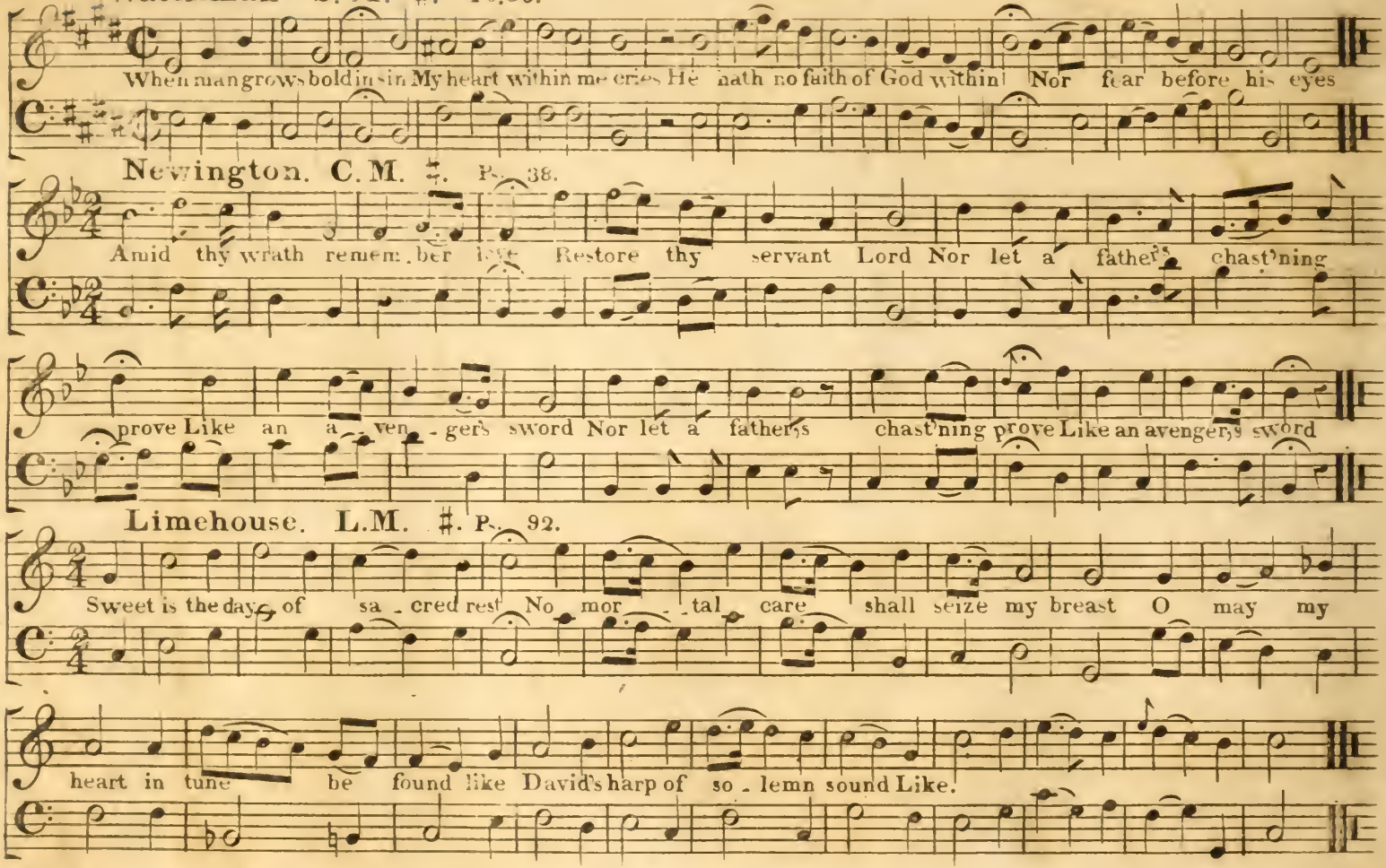
Kingdoms wide that sit in darkness,
Grant them, Lord, the glorious light;
And from eastern coast to western,
May the morning chase the night;
And redemption
Freely purchas'd win the day.

4

By the beams of gospel mercy,
Let the path of life be shown;
To the Idol-serving nations
Let thy holy name be known;
For possession
Give the heathen to thy Son.

5

Fly abroad, thou mighty gospel,
Win and conquer, never cease;
May thy lasting wide dominions
Multiply and still increase;
Sway thy sceptre,
Saviour, all the world around.


Watchman S. M. ♯. Ps. 36.
When man grows bold in sin My heart within me cries He hath no faith of God within Nor fear before his eyes
Newington. C. M. ♯. P. 38.
Amid thy wrath remember love Restore thy servant Lord Nor let a father's chast'ning
prove Like an avenger's sword Nor let a father's chast'ning prove Like an avenger's sword
Limehouse. L. M. ♯. P. 92.
Sweet is the day of sacred rest No mortal care shall seize my breast O may my
heart in tune be found like David's harp of solemn sound Like.