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THE

NEW-YORK SELECTION

OF

SACRED MUSIC;

CONTAINING

A GREAT VARIETY OF PLAIN, REPEATING, AND FUGUE TUNES.

IN TWO PARTS.

Part First

CONTAINS ONE HUNDRED AND TWENTY TUNES,
OF THAT PLAIN, SOLID, AND DEVOTIONAL STYLE, WHICH IS BEST ADAPTED TO CONGREGATIONAL USE.

Part Second

IS COMPOSED OF PLAIN, REPEATING, AND FUGUE TUNES.

THE WHOLE ARRANGED AND INTENDED FOR THE VARIOUS METRES IN WATTS, DWIGHT, DOBELL, DUTCH REFORMED, RIPPON, TATE AND BRADY, STERNHOLD, HOPKINS, AND OTHERS.

CAREFULLY COMPILED FROM THE BEST EUROPEAN AND AMERICAN AUTHORS.

BY F. D. ALLEN.

NEW-YORK:
FOR SALE BY F. D. ALLEN, 66 CHATHAM-ST. AND 189 DUANE-ST.; ALSO, BY THE PRINCIPAL BOOK AND MUSIC SELLERS IN THE CITY.
1826.

Southern District of New-York, ss.

BE IT REMEMBERED, That on the tenth day of April, in the forty-sixth year of the Independence of the United States of America, FRANCIS D. ALLEN, of the said District, hath deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"The New-York Selection of Sacred Music; containing a great variety of Plain, Repeating, and Fugue Tunes. In Two Parts. Part First contains one hundred and twenty tunes, of that plain, solid, and devotional style, which is best adapted to congregational use. Part Second is composed of Plain, Repeating, and Fugue Tunes. The whole arranged and intended for the various metres in Watts, Dwight, Dobell, Rippon, Dutch Reformed, Tate and Brady, Sternhold, Hopkins, and others. Carefully compiled from the best European and American Authors. By F. D. Allen."

In conformity to the Act of 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 time therein mentioned." And also to an Act entitled "An Act, supplementary to an 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."

JAMES DILL,
Clerk of the Southern District of New-York.

A FEW GENERAL OBSERVATIONS.

To constitute a good singer, the first requisite is a *correct ear;* secondly, a quick susceptibility of the effect the poet and composer wish to produce; and, thirdly, a fine voice and capability of expressing the subject.

A certain degree of applause is always bestowed on power and sweetness of tone; but to produce effect on others, the performer must feel the passion with which he wishes to inspire his hearers.

Those who get at the force and meaning of the words, and pronounce them with the same sensibility of expression as they would in speaking, possess an accomplishment in singing beyond what all the art in the world can convey.

A solo singer would always find it to his advantage to read over the words until he understands the meaning of the author before he sounds a note; by so doing he would seldom fail to give effect to the whole piece.

Singers, especially in the performance of psalmody, are too apt to neglect the important duty of pronouncing accurately and intelligibly. Hence we so often hear such *mouthing* and *chewing* of words, together with a certain *nasal* intonation, by which the subject is frequently rendered as uninteresting to the hearer as so many empty sounds. Such singing may very properly be compared to those pictures, under which it is necessary to write, "This is a Dog," and "This is a Horse."

Articulation and expression form the chief excellence of music; without these it may amuse the ear—it may give a little exercise to the mind of the hearer—it may, for a moment, withdraw his attention from the anxieties of life—it may show the performer's dexterity, the skill of the composer, and the excellence of the instruments; and in all or any of these ways it may afford a slight pleasure: but without engaging the affections it can never yield that permanent, useful, and heartfelt satisfaction of which it is capable, and which is expected from it. In fact, it is in articulation that vocal music has the preference to instrumental—for, while the ear is delighted, the mind is informed.

In church music, great care should be observed in *adaptation;* if the words be cheerful, let them be sung to a lively or cheerful tune—if the subject be confession or sorrow, a plaintive or minor air should be chosen. This selection, however, cannot always be made with certainty, inasmuch as the Hymns or Psalms are frequently written without sufficient regard to unity of subject. It is not uncommon to find two or three subjects introduced in as many verses of the same Psalm; to meet this, it would be necessary to introduce as many different tunes, which would be improper in congregational worship. But still the errors in adaptation which so often occur in Churches, and which are absolutely ridiculous, too frequently arise, either from the carelessness or ignorance of the Chorister, in the choice of his tunes. I have heard the 51st Psalm, "Show pity, Lord, O Lord forgive," and "Lord, I am vile," &c. sung to Old Hundred; and the 117th Psalm, "From that all that dwell below the sky," sung to Windham. Such selections, to say the least of them, are injudicious.

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.
Affetuoso. Tender and affecting, requiring a soft and delicate style of performance.
Andante. 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.
Appogiature. 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, and should be sung by female or treble voices.
Crescendo. A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.
Chromatic. This scale consists in a succession, or continuation of melody that proceeds by semitones, as well in descending as ascending, which produces a surprising effect in harmony. The greatest part of these semitones 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.
Da Capo, or *D. C.* Close with the first strain.
Duett. A piece of music consisting of two parts.
Diatonic. That species of music in which both tones and semitones are used.
Deminuendo. 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.
Orchestre. The place, or band of musical performers.
Overture. Is an instrumental strain, which introduces the succeeding strain.
Piano. Soft.
Quintett. Music composed in five parts, in which each part is concertant.
Quartett. 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.

RECOMMENDATIONS.

Having examined, with considerable attention, a publication, entitled, "The New-York Selection of Sacred Music," by F. D. Allen, we, the subscribers, being desirous of promoting uniformity in the Psalmody of the Churches, as far as practicable; and being persuaded that this "Selection" has been made with much care and judgment, and that it is well adapted to promote the important object which the Compiler professes to have had in view, viz. the improvement of the public taste as to style of Sacred Music for congregational use, very cheerfully recommend the work to the notice and patronage of the public.

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Gardiner Spring, D.D.
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Hackinsack, N J

Being well acquainted with Mr. Allen's reputation as a Teacher of Sacred Music, and with his anxiety to have the system of Psalmody adapted to the simplicity and majesty of divine worship, I entertain a perfect confidence that his "Selection" will be acceptable to those whose piety and taste desire a form of church music, which shall be the handmaid, and not the mistress, of their public devotions.

JOHN M. MASON, D.D. S.T.P.

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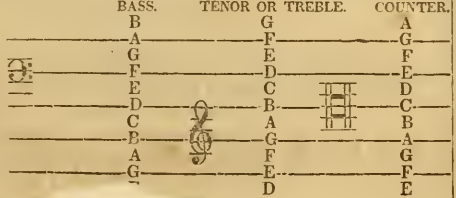
THERE are seven primitive degrees of sound, which are placed or represented on five lines, with their spaces, called a Stave,

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 Cliffs. 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 they represent, and the letters on the other lines and spaces are reckoned from them.

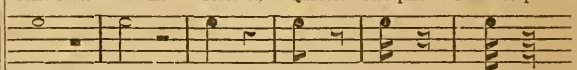


The natural place for Mi is in B.

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

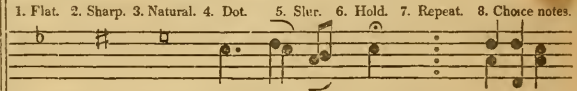
From mi to fa, and from la to fa, are half tones. Above mi, ascending, is fa, sol, la, fa, sol, la, then comes mi; descending, la, sol, fa, la, sol, fa, then comes mi again.

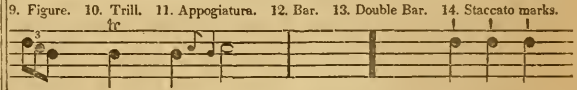
Names and proportions of the Notes and Rests.

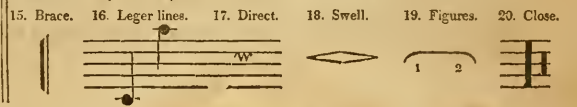


One semibreve is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, or thirty-two demisemiquavers.

Other musical characters are,







Explanation of the characters numbered in the preceding page.

1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note, raises it half a tone.
3. A *Natural*, restores a note made flat or sharp, to its original sound.
4. A *Dot*, after a note, adds to it one half its original length.
5. A *Slur*, is drawn over or under those notes which are sung to one syllable.
6. The *Hold*, shows that the sound of the note over which it is placed, may be continued longer than its usual length.
7. The *Repeat*, shows what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.
8. *Choice notes*, give the performer liberty to sing which he pleases.
9. The *Figure* 3, over or under three notes, directs that they be performed in the time of two of the same kind.
10. The *Trill*, shows that the note over which it is placed, should be shaken.
11. The *Appogiaturas*, are small notes which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.
12. The *Bar*, divides the time into equal parts, according to its measure note.
13. A *Double Bar*, shows the end of a strain.
14. Notes having *Staccato Marks* should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.
15. The *Brace*, connects those parts of a tune which move together.
16. *Leger Lines*, are lines drawn through such notes as exceed the compass of the stave.
17. A *Direct*, set at the end of a stave, points to the first note in the next stave.
18. *Figures* 1 2, show 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 at the repeat.
19. A *Swell*, begins piano, gradually increases to forte, and then diminishes in the same manner.
20. A *Close*, shows the end of a tune.

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 through a strain, or any number of bars, it takes off the power of the flat or sharp, and the strain ought to be performed in its original key. Accidental flats and sharps, or naturals, when set before notes in the course of the piece, affect every note on that line or space in the bar.

OF TIME.

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

COMMON TIME.

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

Second Mood. 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. Contains one semibreve in each bar, and two beats, one down and one up.

Fourth Mood. Contains one minim in each bar, and two beats, one down and one up.

TRIPLE TIME.

First Mood. Contains three minims in each bar, two beats down and one up.

Second Mood. Contains three crotchets in a bar, two beats down and one up.

Third Mood. Contains three quavers in a bar, two beats down and one up.

COMPOUND TIME.

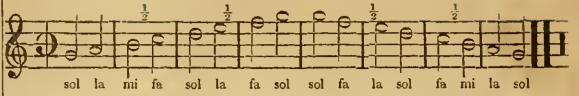
First Mood. Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood. 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 measure, in all kinds of time.

EIGHT NOTES.

With the half tones marked.



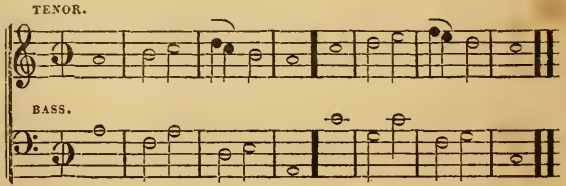
In raising or falling the Eight Notes, from mi to fa, and from la to fa, are semi or half tones.

KEYS IN MUSIC.

There are but two natural or primitive keys in music, viz.—C the sharp or major, and A the flat or minor key; all the others are called artificial. The last note in the base is the key note, which is the first note above or below the mi; if above, it is in a major key—if below, it is in a minor key.

An example of the two Natural Keys.

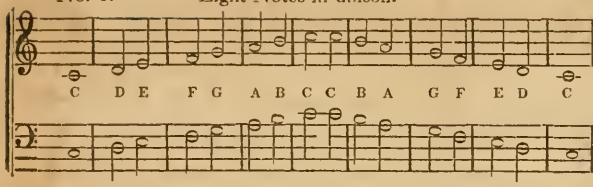
A, the Natural Minor Key. C, the Natural Major Key.



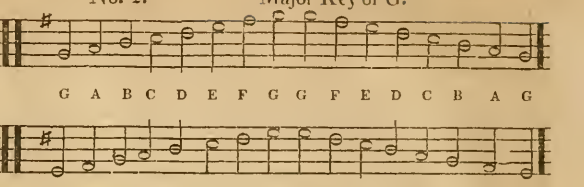
The first is called A the natural minor key, by reason of having the lesser third, sixth, and seventh above its key. The second is called C, the natural major key; it having the greater third, sixth, and seventh above its key.

LESSONS FOR EXERCISING AND TUNING THE VOICE.

No. 1. Eight Notes in unison.



No. 2. Major Key of G.



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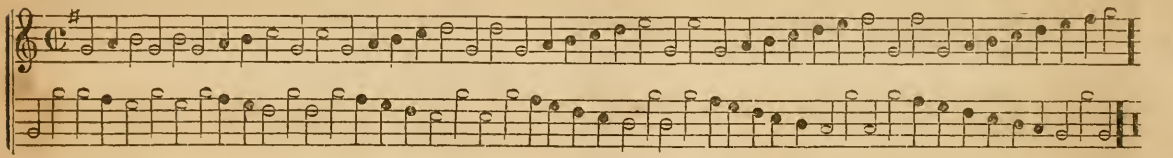

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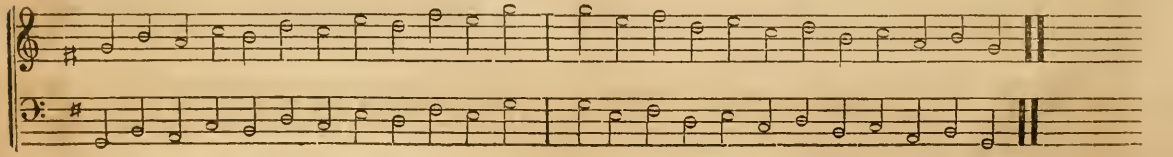
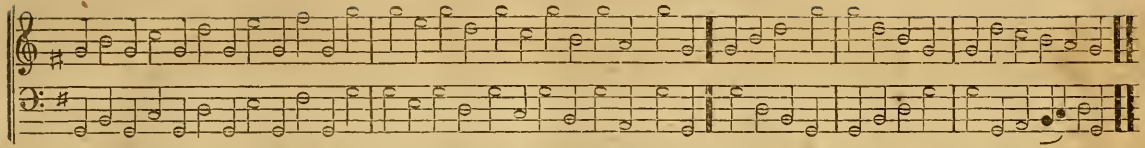
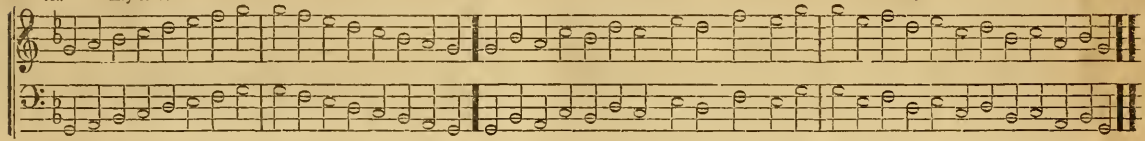


LESSONS FOR EXERCISING AND TUNING THE VOICE.



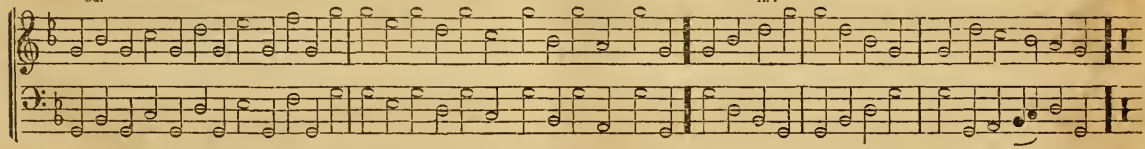
EXERCISES IN THE MINOR MOOD.

1st. Key of G.



2d.

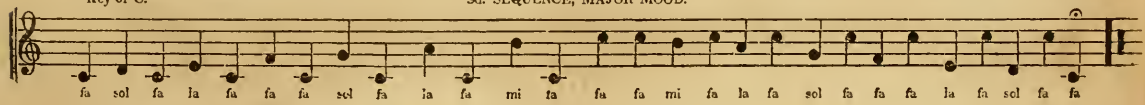
3d.



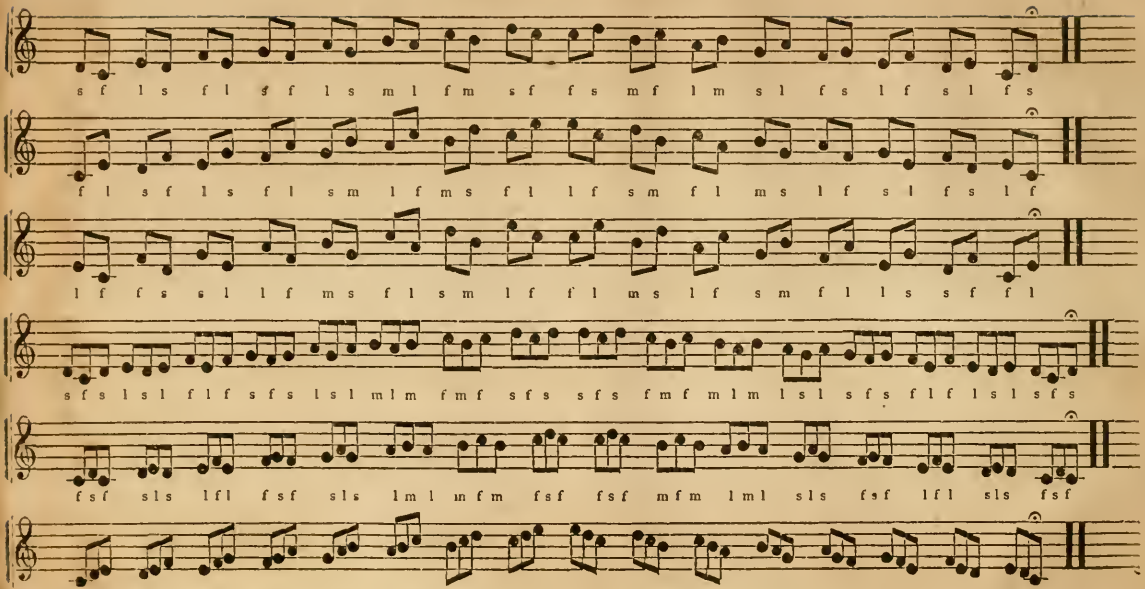
4th.

Key of C.

3d. SEQUENCE, MAJOR MOOD.



LESSONS FOR EXERCISING AND TUNING THE VOICE.



OF THE MODULATION OF KEYS.

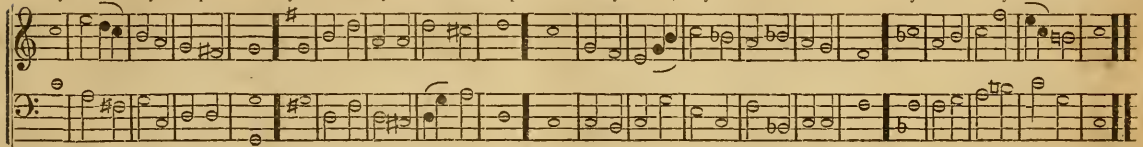
The modulation or changing of the key note from one letter or given tone to another, being so frequent in every regular composition, the performer will be continually embarrassed, unless he endeavours to acquire a habit of discerning those changes.

The transitions of the key from one letter to another, are sometimes effected by gradual preparation, and at other times in an abrupt manner.

When the change is gradual, the new key is announced either by a Sharp, Flat, or Natural. When the change is sudden and abrupt, the usual signs at the beginning of the stave, are either altered or removed. A few examples of the more usual transitions are here subjoined.

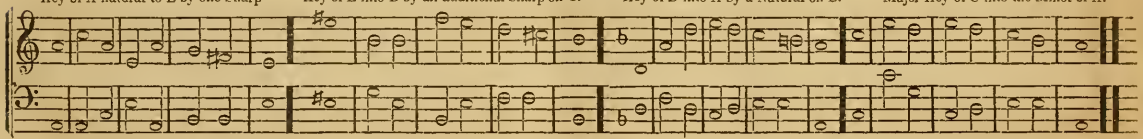
Examples of Transitions in the Major Mode from one Key to another.

Key of C into G by a sharp on F. Key of G into D by an additional Sharp on C. Key of C into F by a flat on B. Key of F into C by a natural on B.

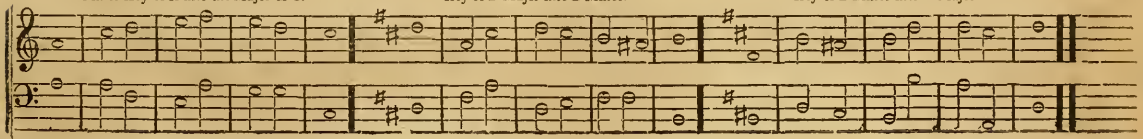


Examples of Transitions in the Minor Mode from one Key to another.

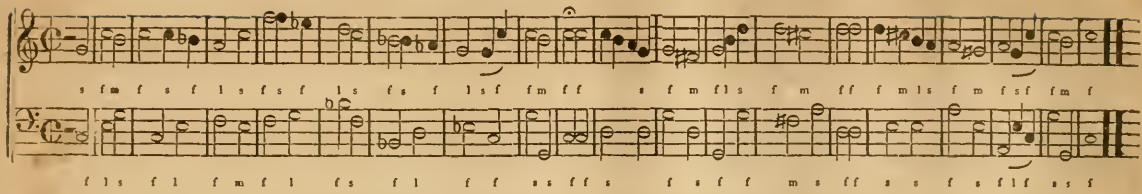
Key of A natural to E by one Sharp Key of E into B by an additional Sharp on C. Key of D into A by a Natural on B. Major Key of C into the Minor of A.



Minor Key of A into the Major of C. Key of D Major into B Minor. Key of B Minor into D Major.



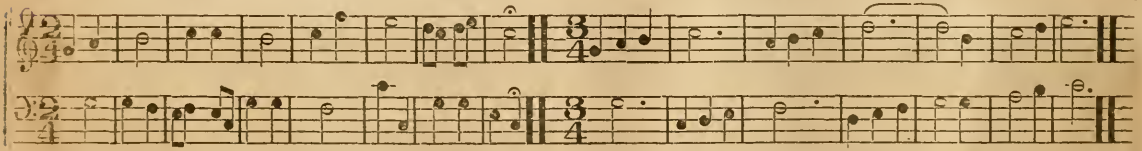
Lesson by Flats and Sharps exhibiting the most approved method of modulation by the sol-faing system.



LESSONS IN DIFFERENT MOODS OF TIME.

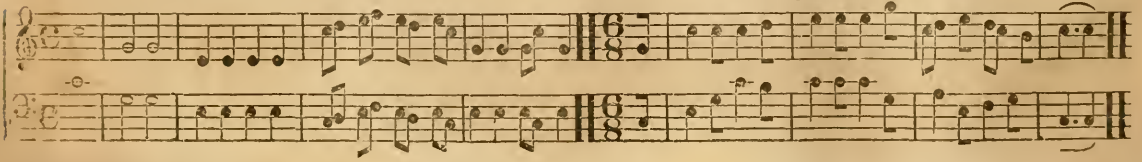
Lesson in time, two beats in a bar.

Lesson in time, three beats in a bar.



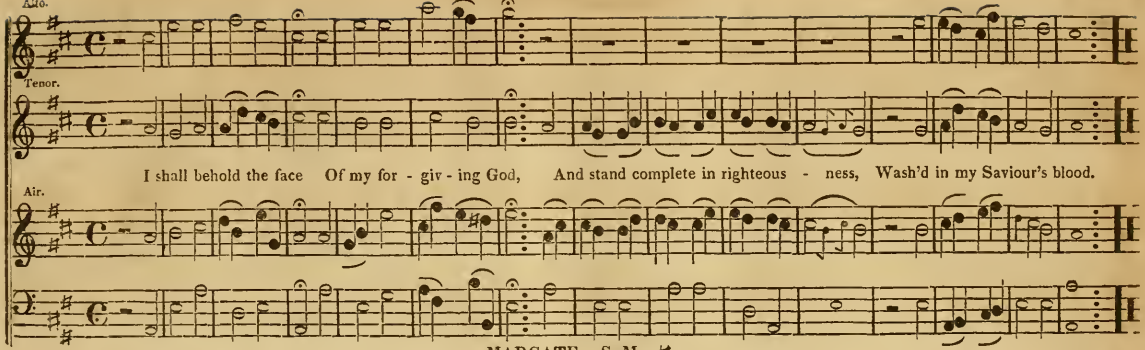
Lesson in time, four beats in a bar.

Lesson in compound time, two beats in a bar.



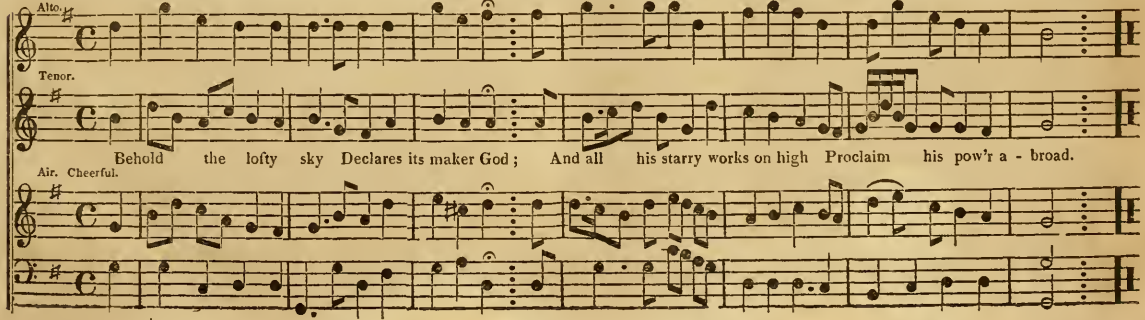
SHIRLAND. S. M. ♯

No. 1.

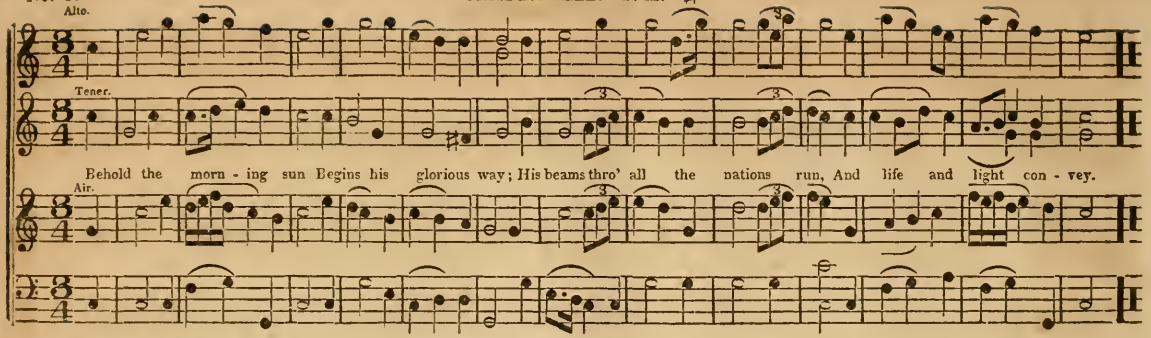


MARGATE. S. M. ♯

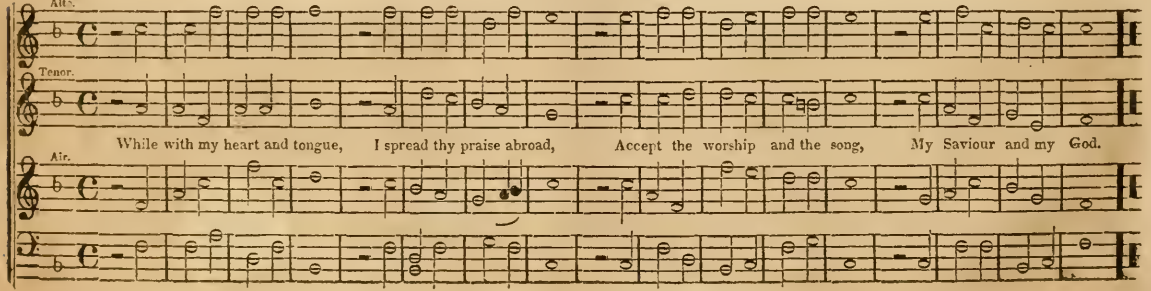
No. 2.



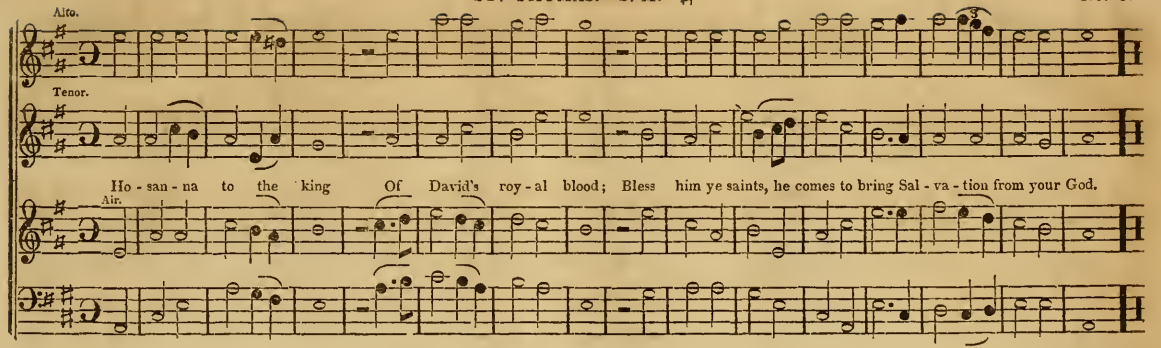
No. 3. CAMBERWELL. S. M. ♯



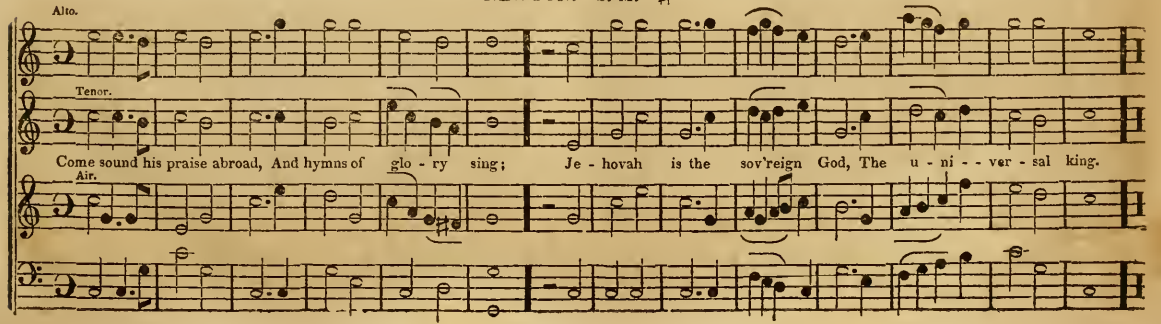
No. 4. OLDFORD. S. M. ♯



ST. THOMAS. S. M. ♯ No. 5.



NEWTON. S. M. ♯ No. 6.



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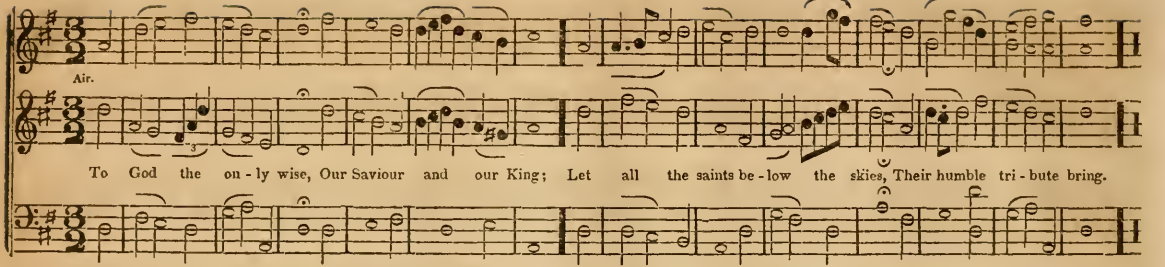
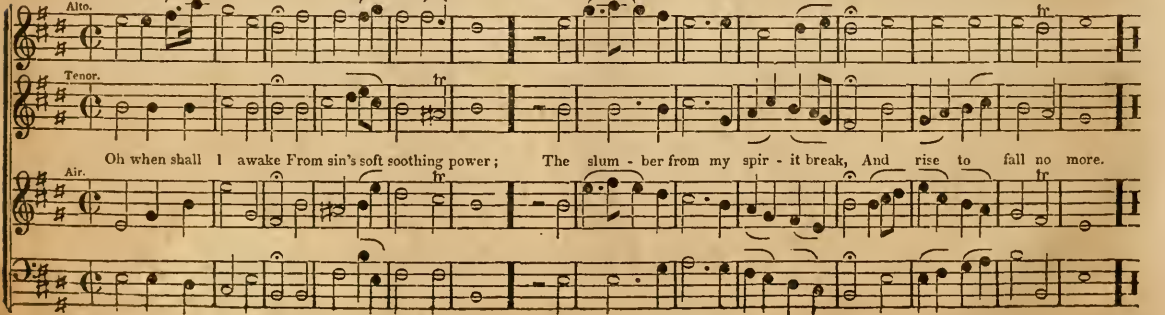
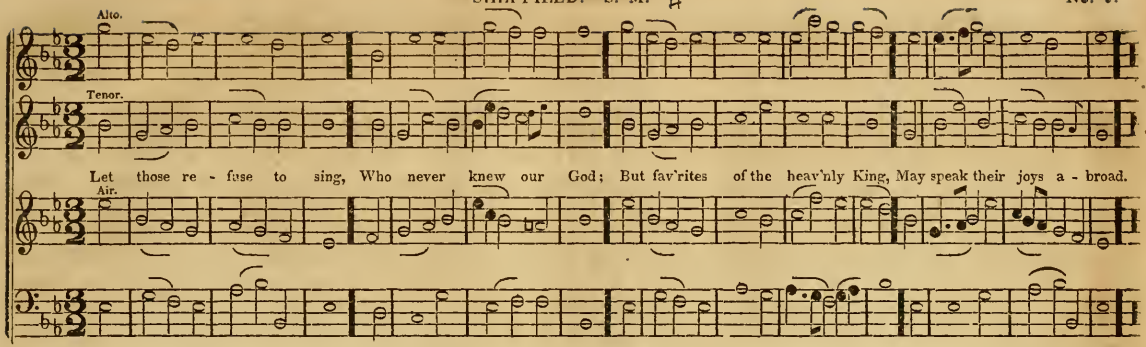


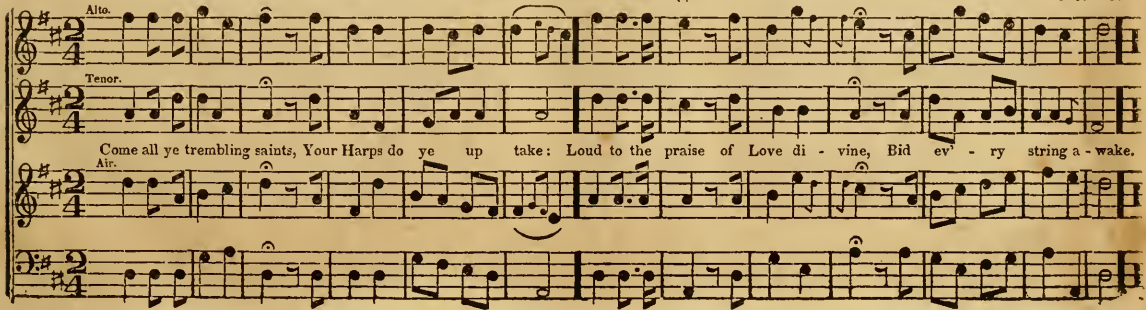
No. 8. WATCHMAN. S. M. ♯



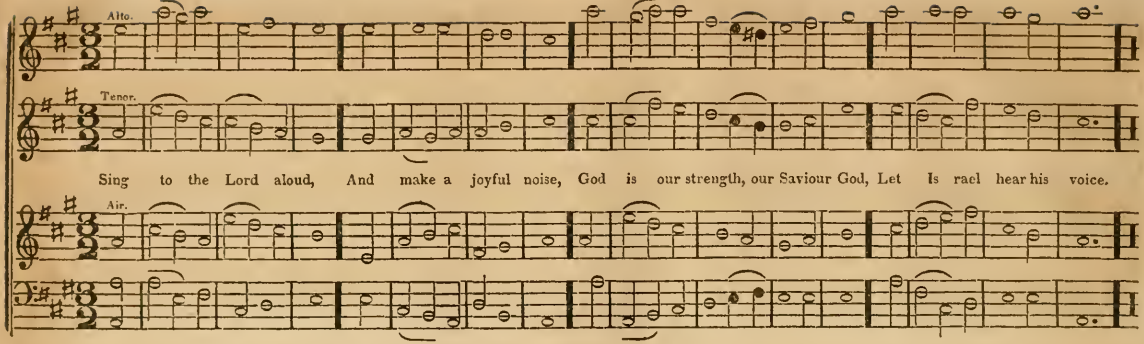
SHEFFIELD. S. M. ♯ No. 9.



WHITFIELD. S. M. ♯ No. 10.



No. 11. THATCHER. S. M. ♯



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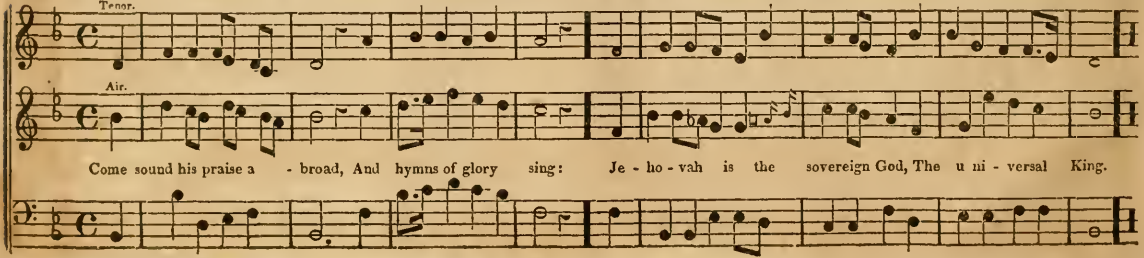
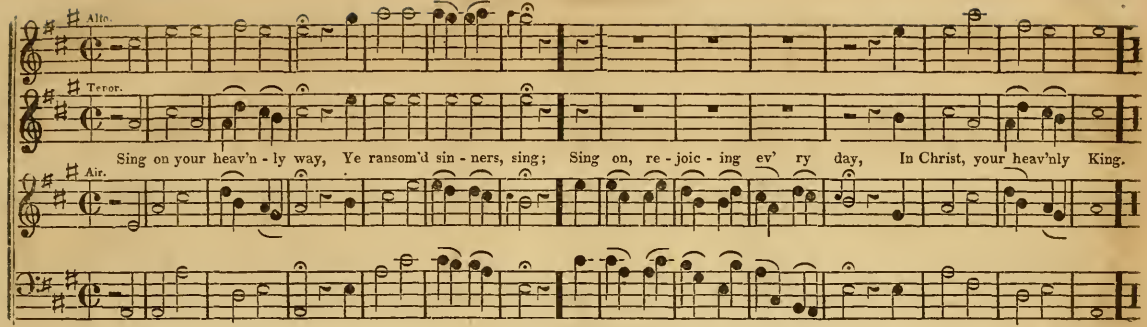


PRESCOT. S. M. ♯ No. 13.



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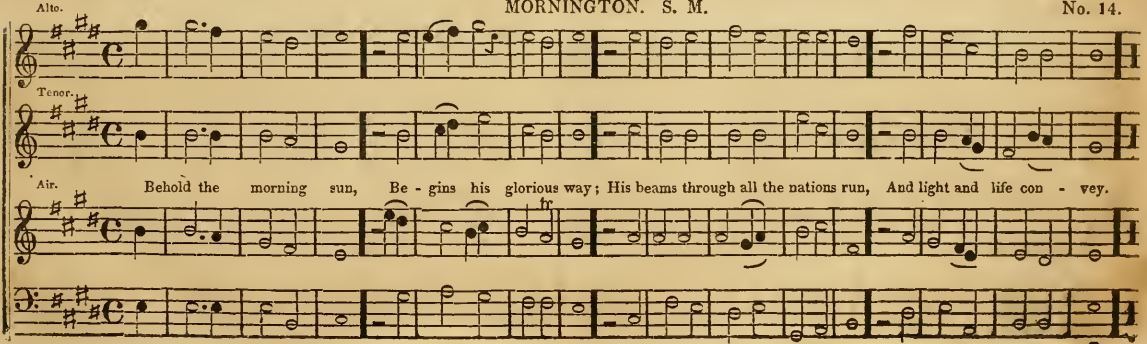

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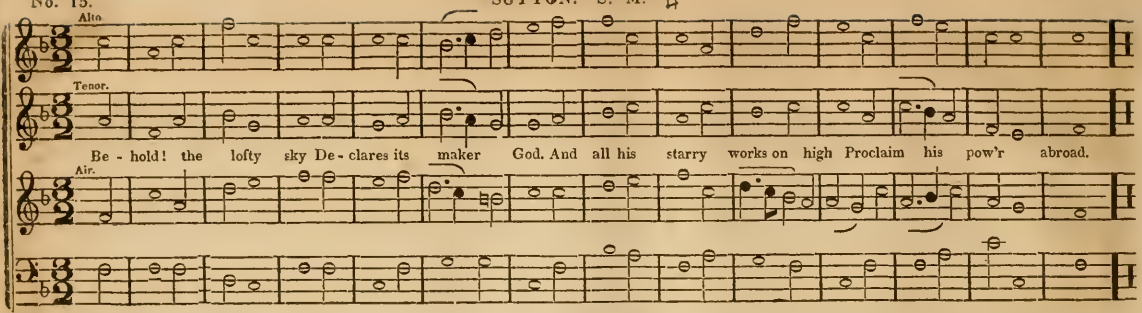

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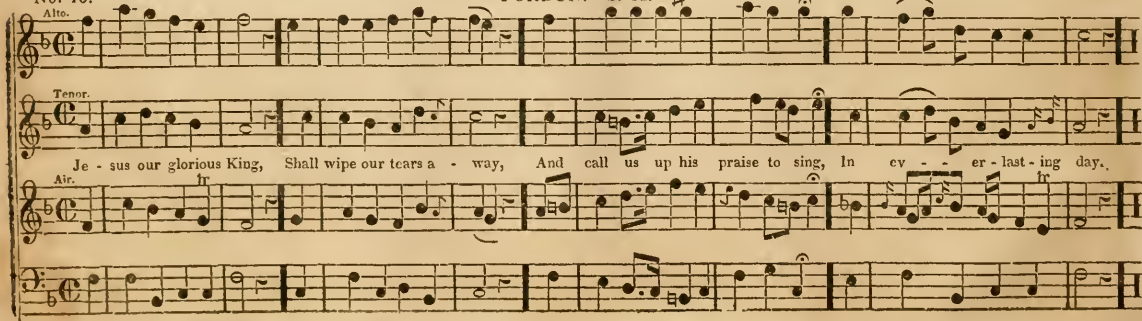
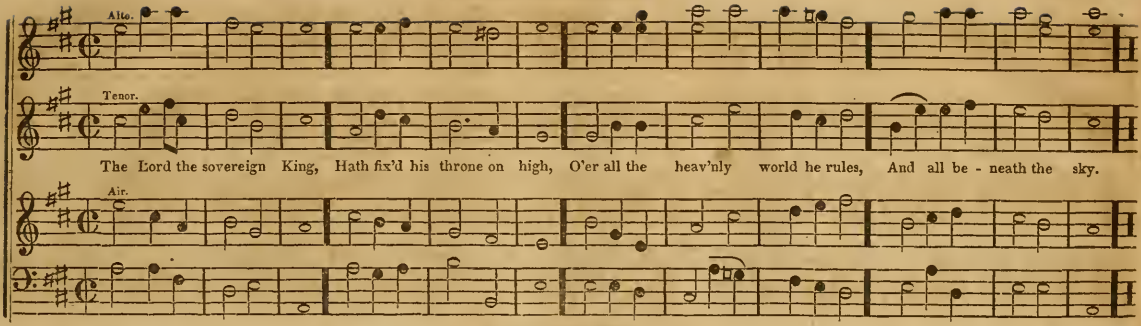


PENTONVILLE. S. M. ♯ No. 17.



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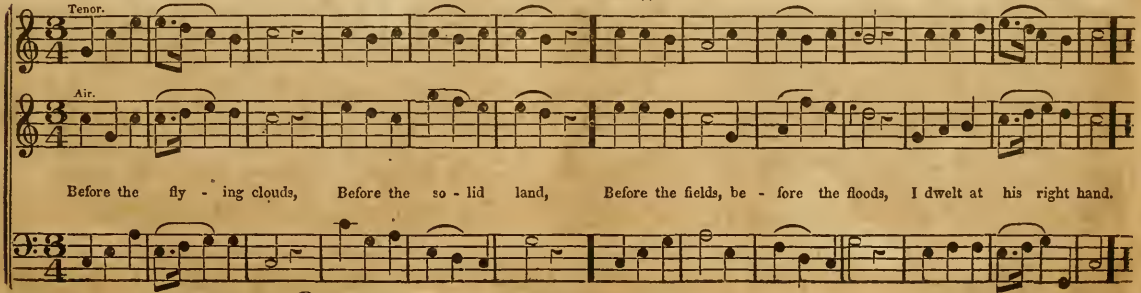
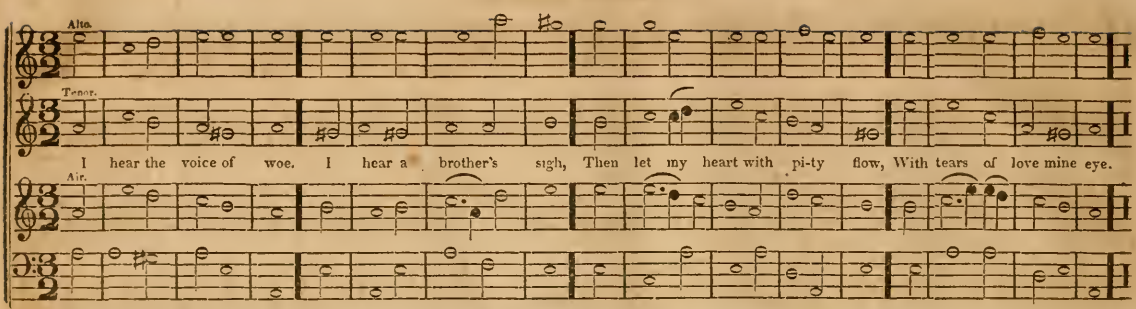
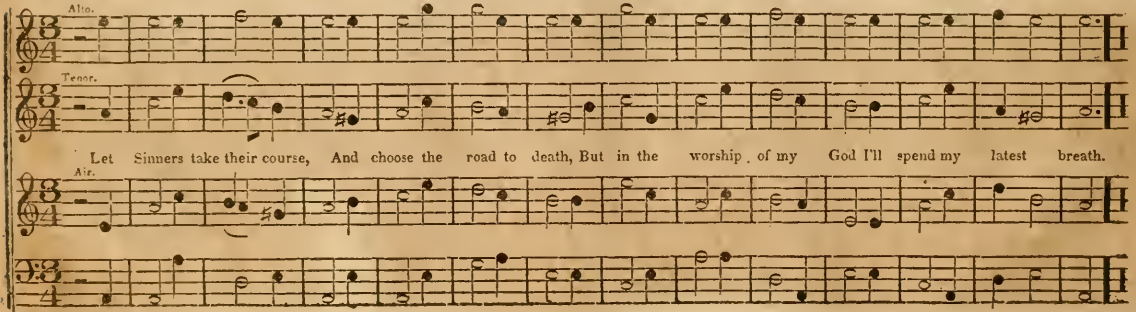


No. 19. GUILFORD. S. M. b

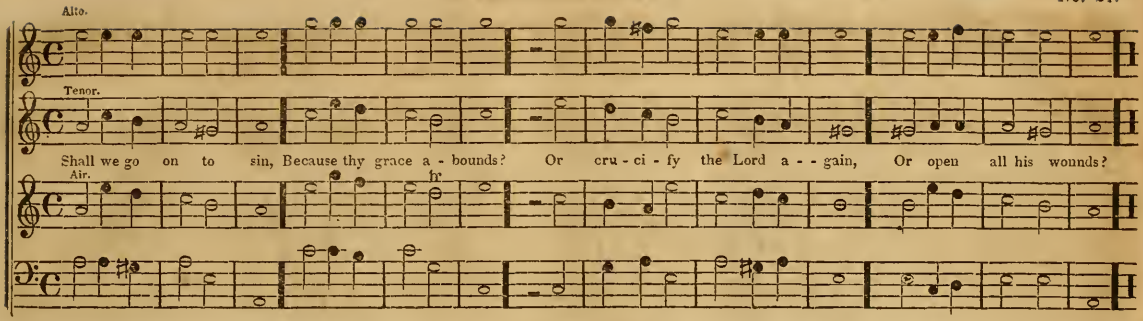


No. 20. LITTLE MARLBOROUGH. S. M. b



AYLESBURY. S. M. b

No. 21.



ST. BRIDGES. S. M. b

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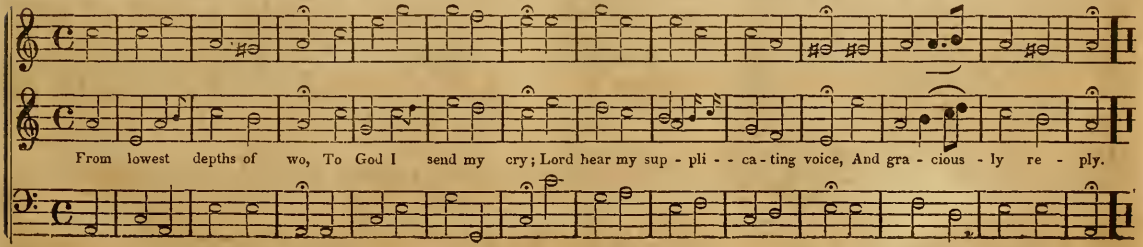
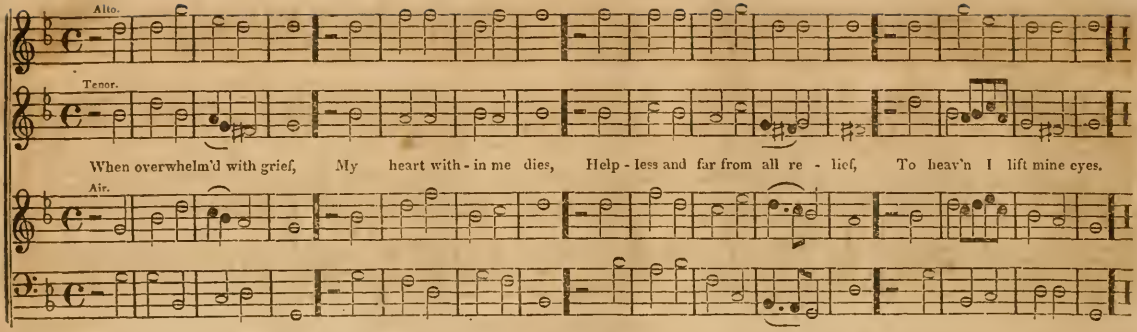
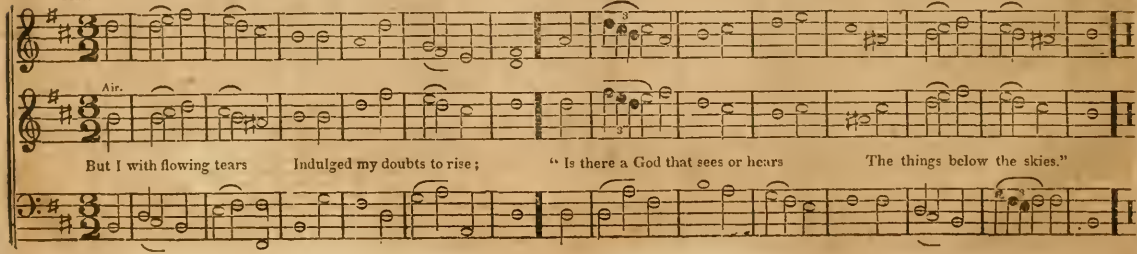


No. 23. EGYPT. S. M. b

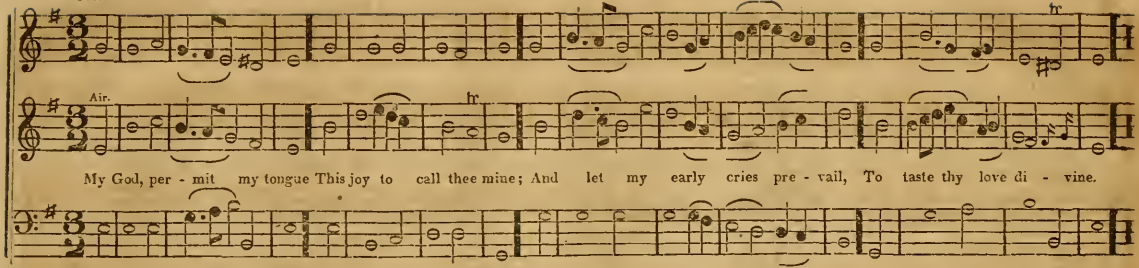


No. 24. USTICK S. M. b



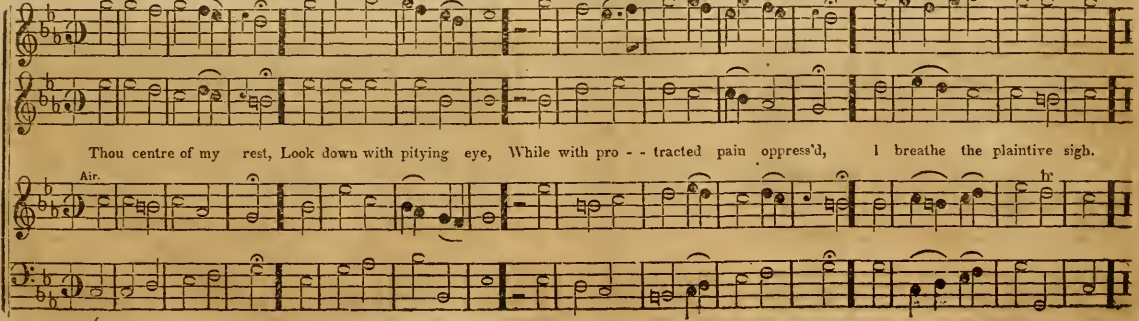
OSSETT. S. M. b

No. 25.

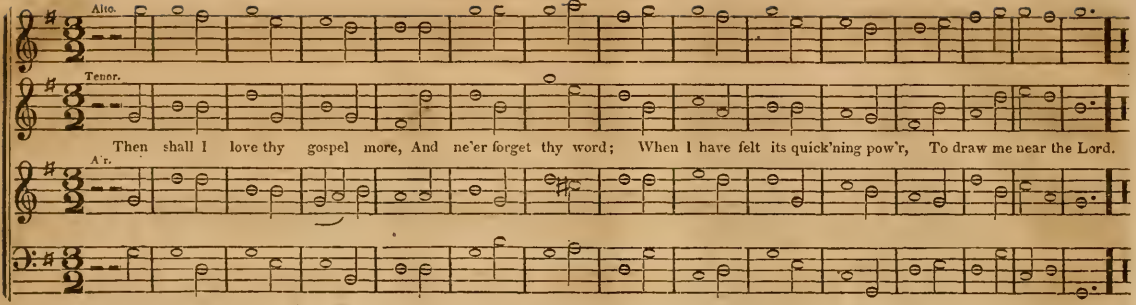


YARMOUTH. S. M. b

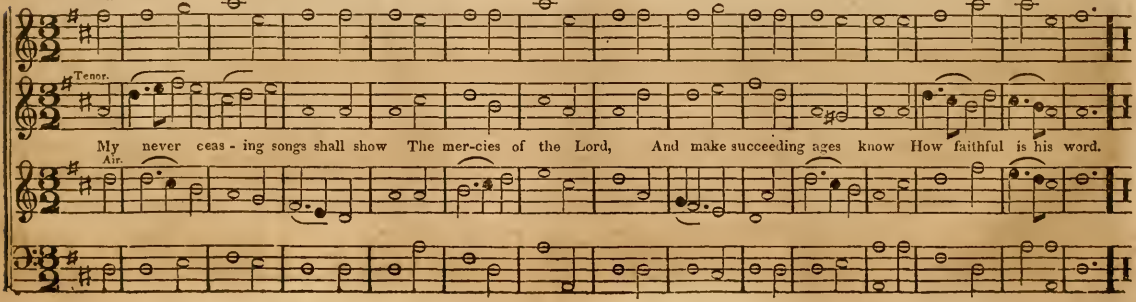
No. 26.



No. 27 MEAR. C. M. ♯

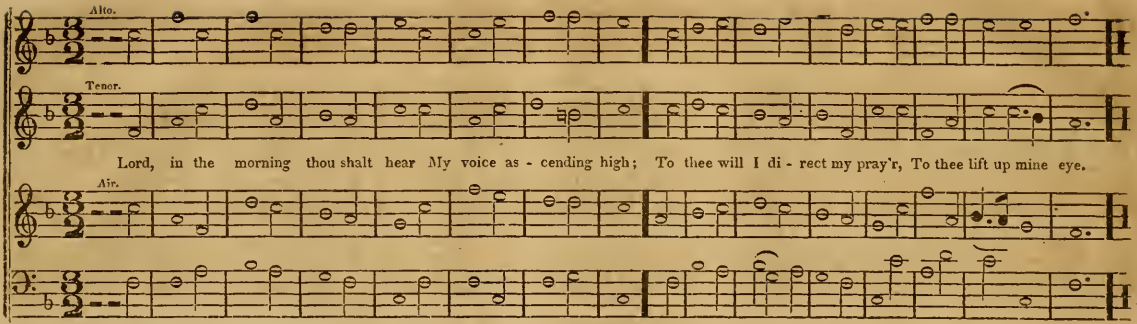


No. 28. COLCHESTER. C. M. ♯



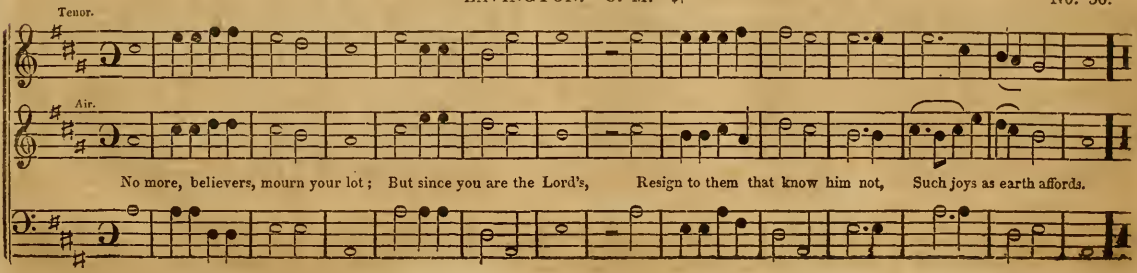
BEDFORD. C. M. ♯

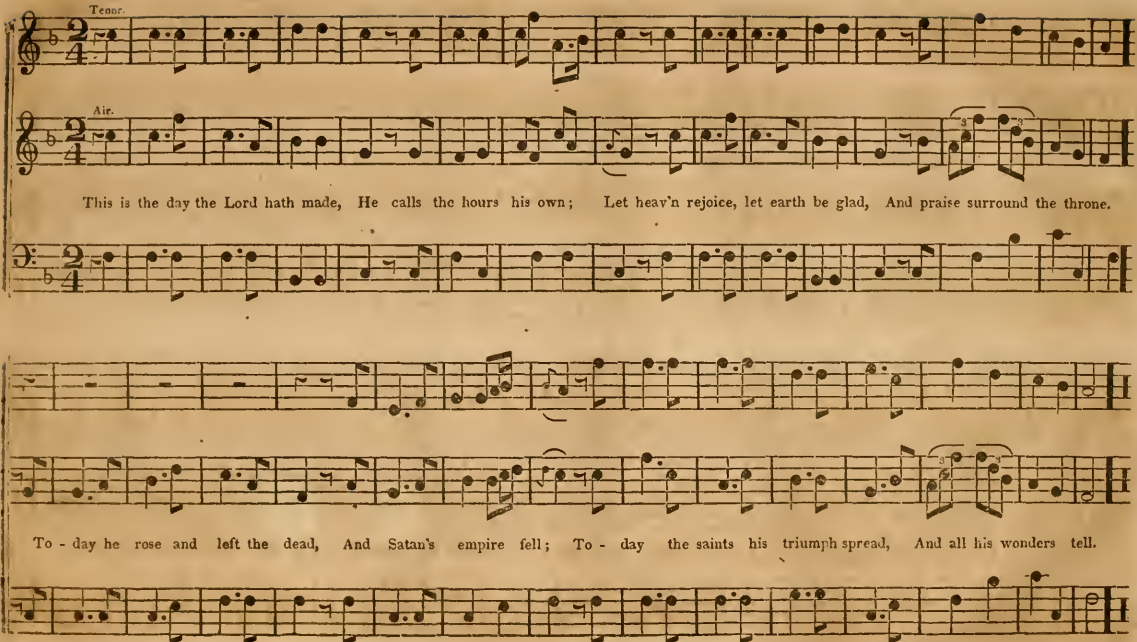
No. 29.



LAVINGTON. C. M. ♯

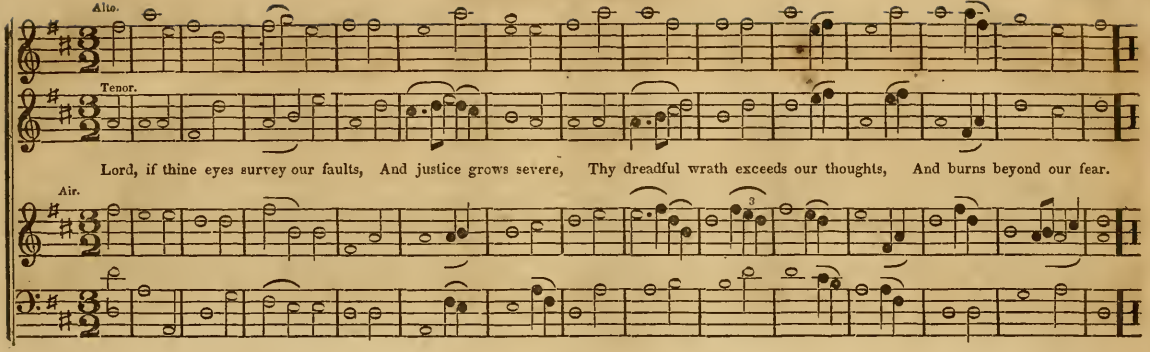
No. 30.




Tenor.
Air.
This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround the throne.
To - day he rose and left the dead, And Satan's empire fell; To - day the saints his triumph spread, And all his wonders tell.

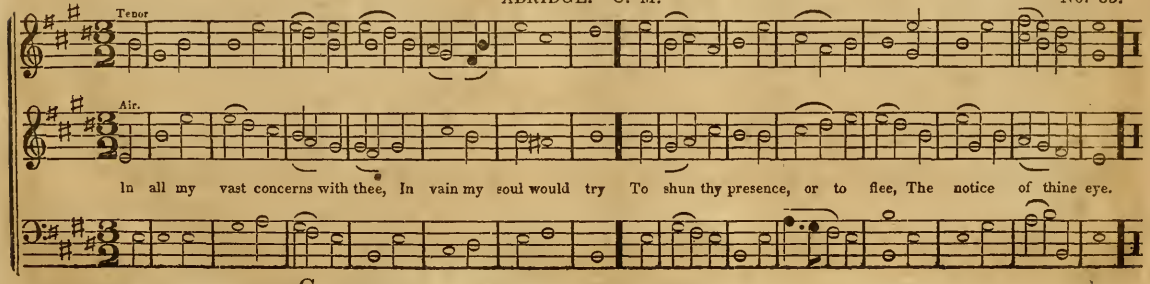
CHINA. C. M. ♯

No. 32.

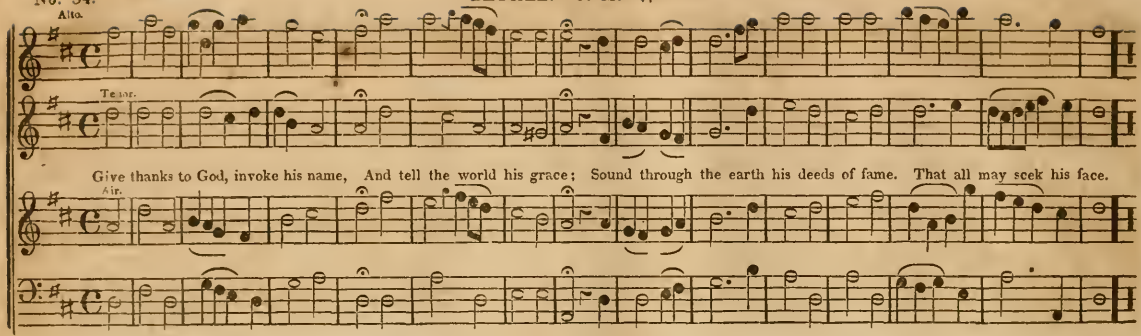


ABRIDGE. C. M.

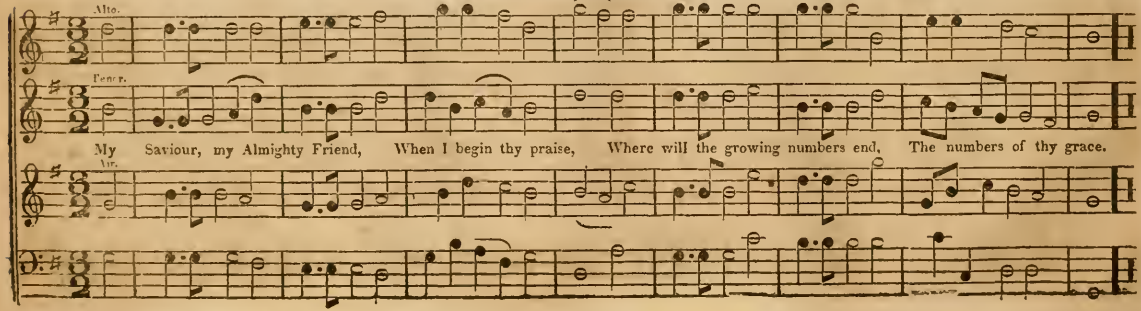
No. 33.



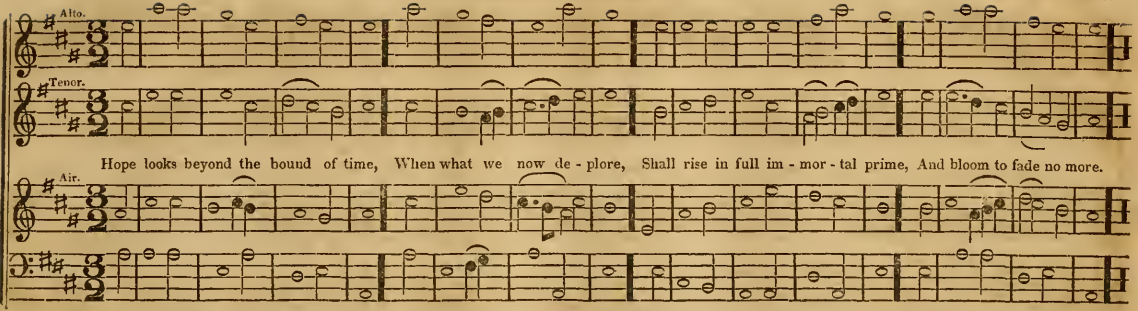
No. 34. BETHEL. C. M. ♯



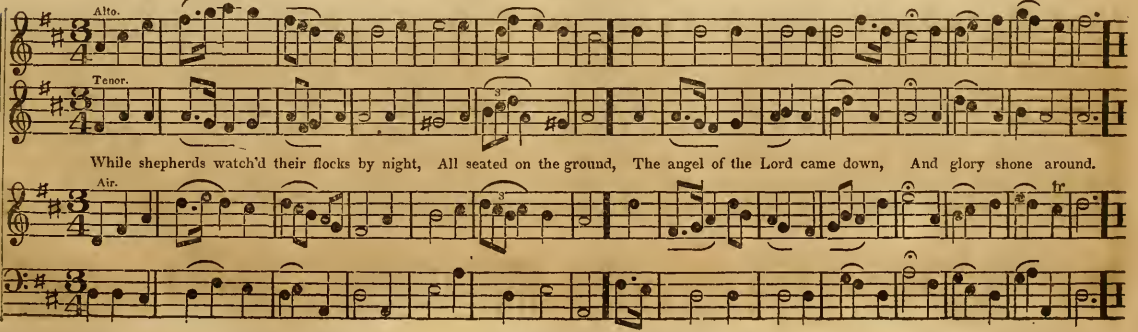
No. 35. ARLINGTON. C. M. ♯



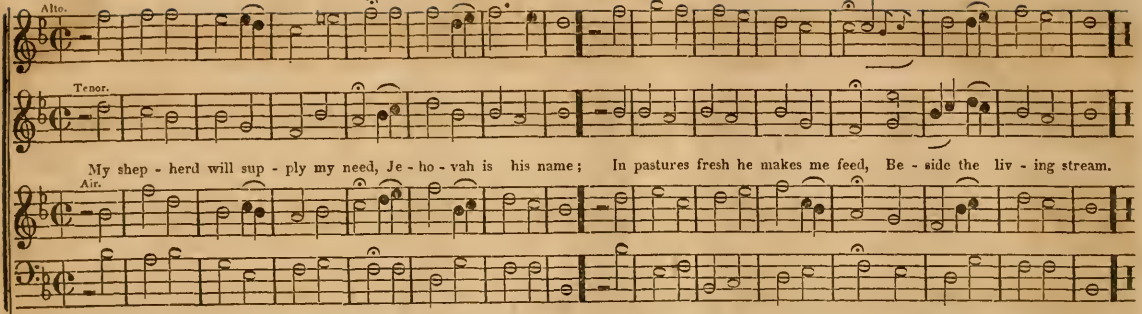
BORKE, or BARBY. C. M. ♯ No. 36.



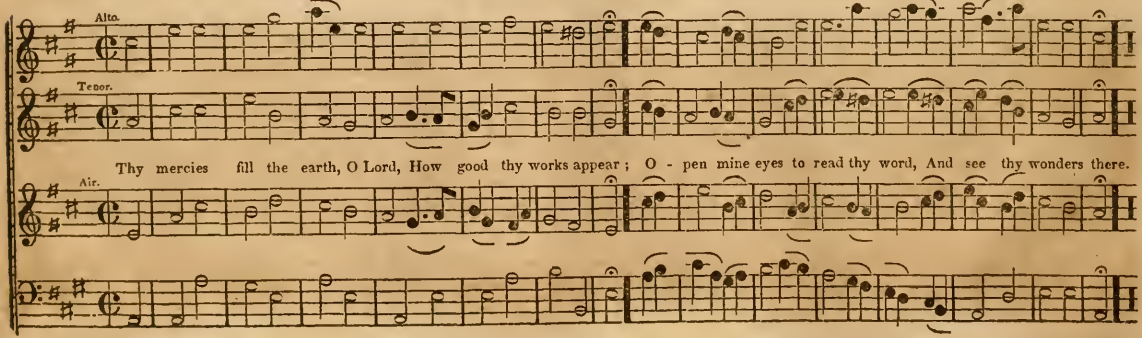
BRAINTREE. C. M. ♯ No. 37.



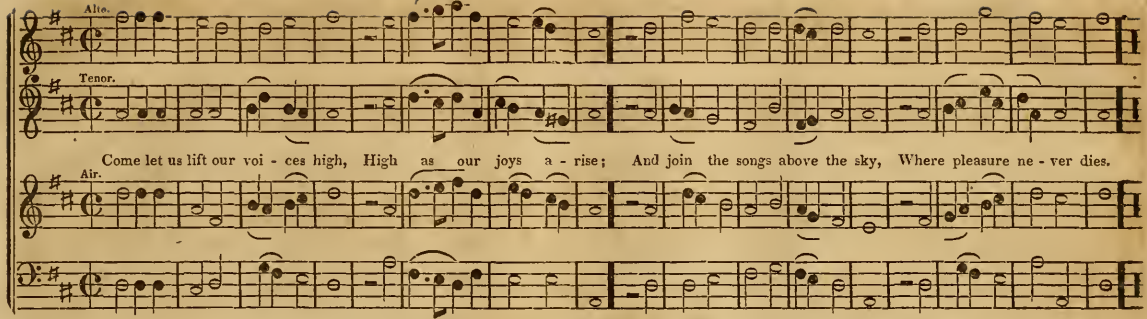
No. 38. STEPHENS. C. M. ♯



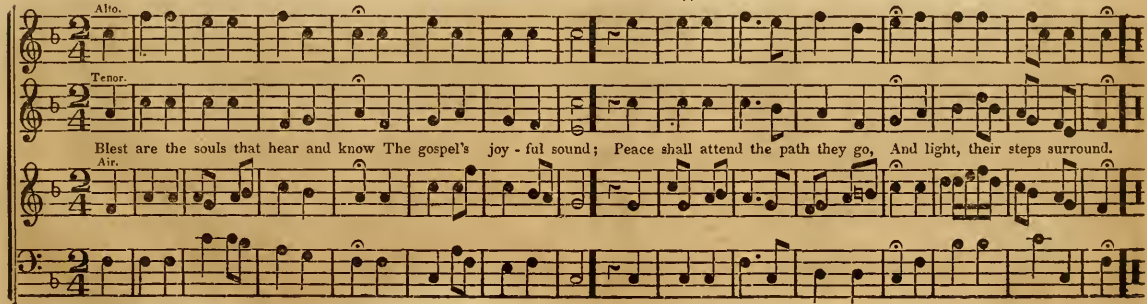
No. 39. SHEFFIELD 2d. C. M. ♯



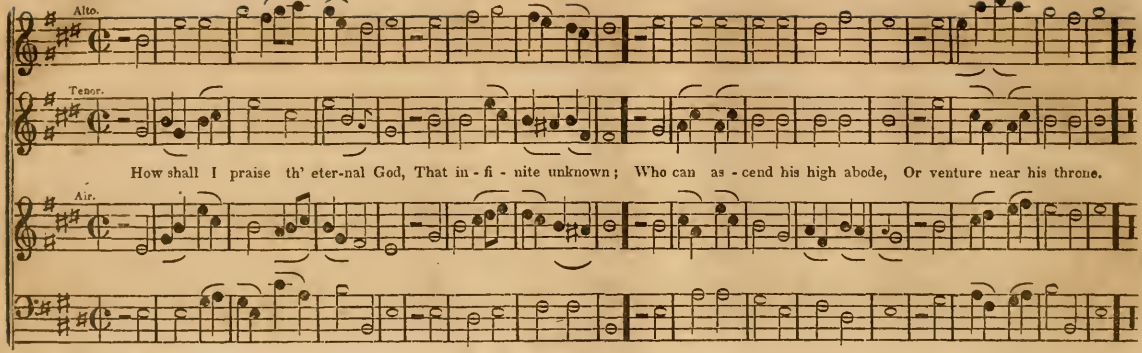
BRIDGEPORT. C. M. ♯ No. 40.



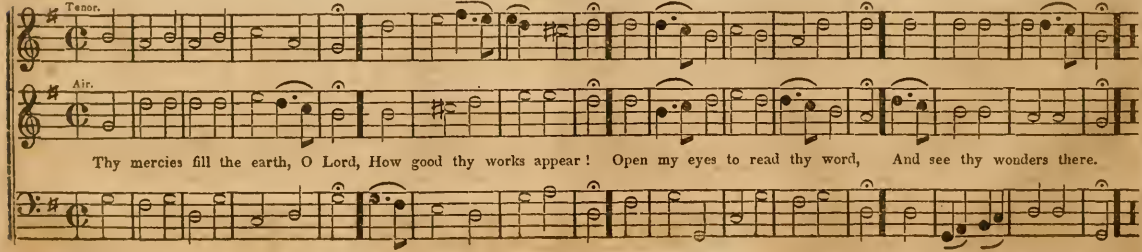
CLARENDON. C. M. ♯ No. 41.



No. 42 WARWICK. C. M. ♯

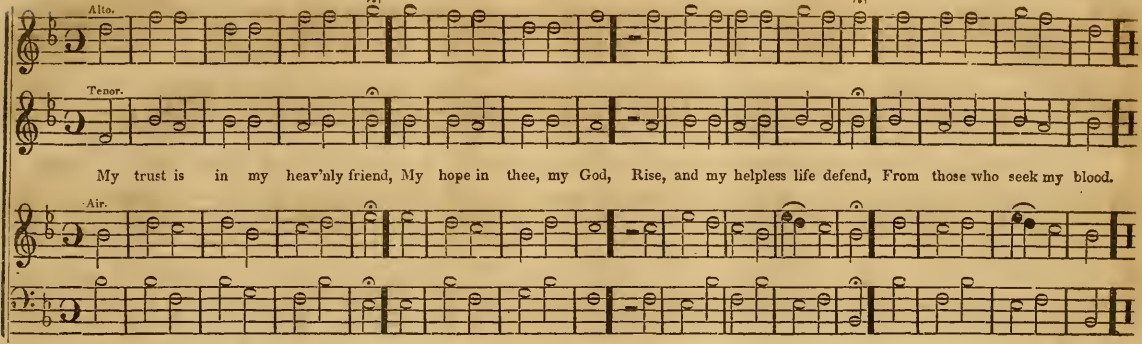


No. 43. LUTZEN. C. M. ♯



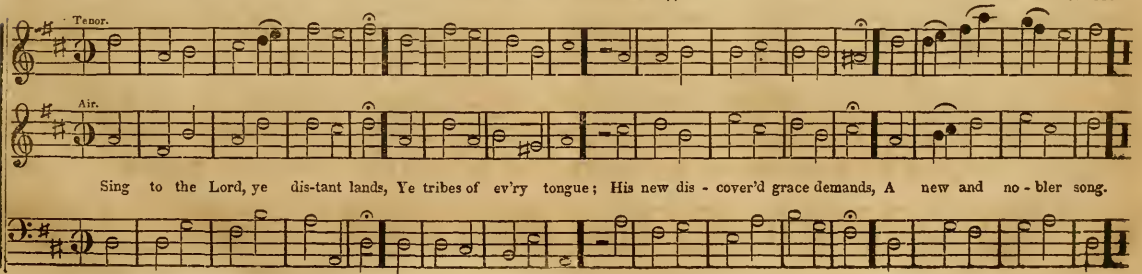
CANTERBURY. C. M. ♯

No. 44.

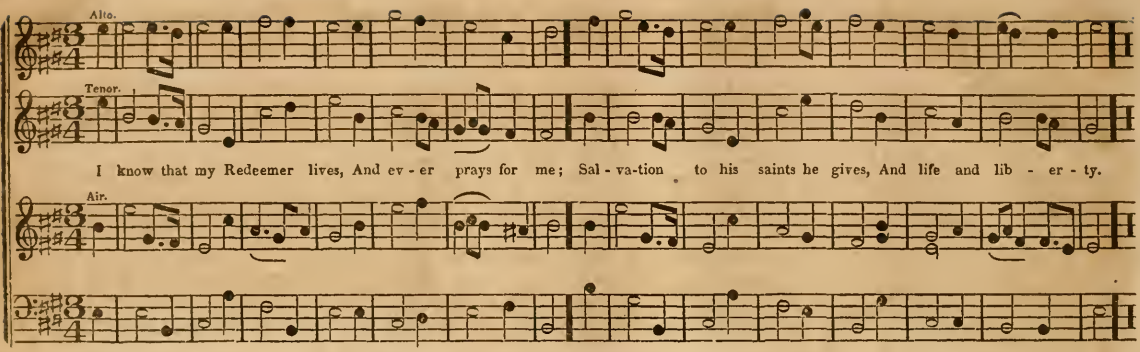


ST. ANNE'S. C. M. ♯

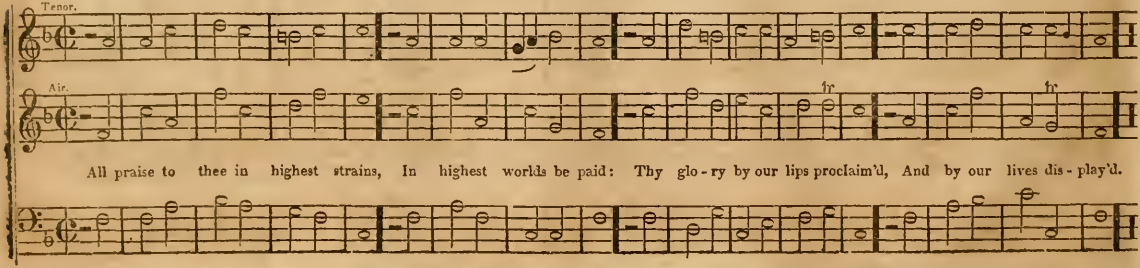
No. 45.



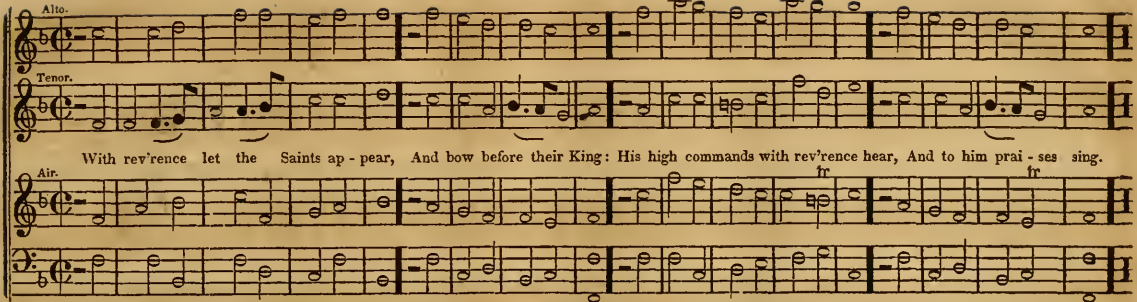
No. 46. HANDEL. C. M. ♯



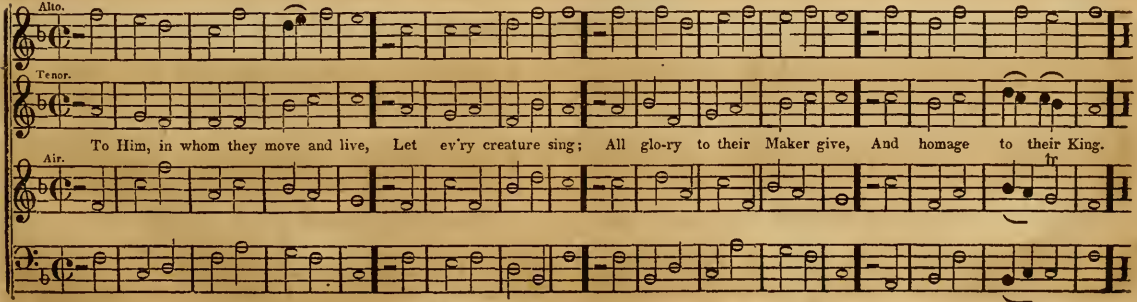
No. 47. NEW-LONDON. C. M. ♯



FRENCH.* C. M. ♯ No. 48.

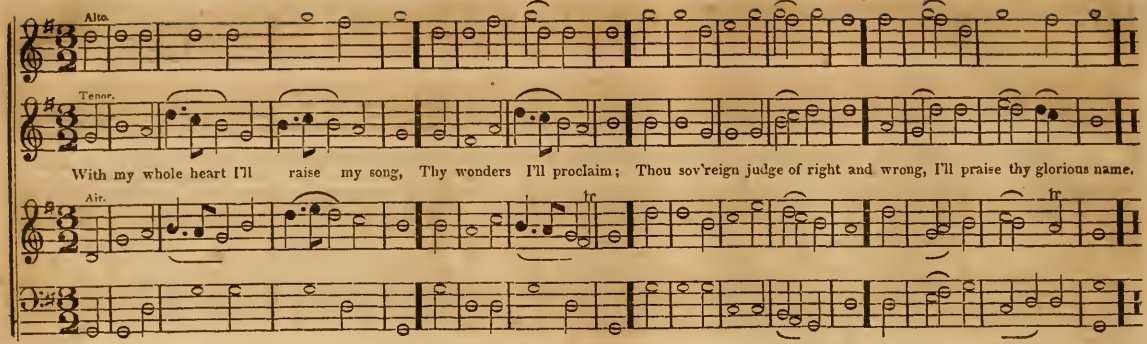


ST. DAVID'S. C. M. ♯ No. 49.

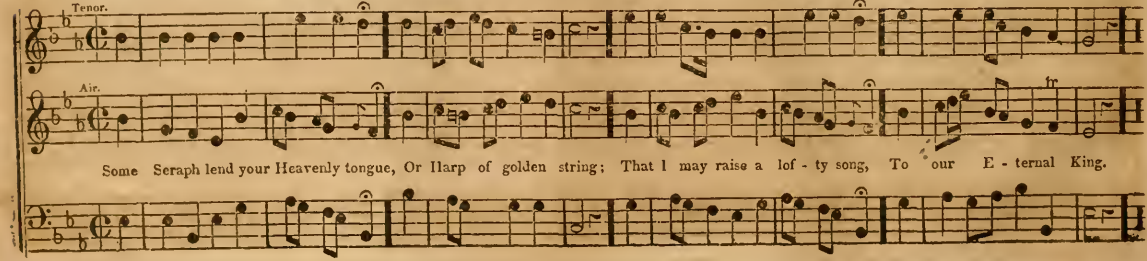


* This tune has erroneously been published under the name of DUNDEE: it is here set, it is believed, under its original name, as published in Scotland in the early part of the 17th century.

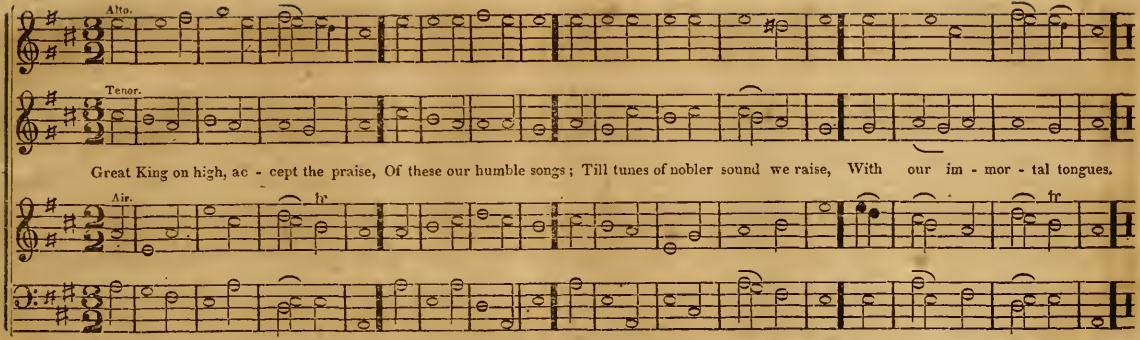
No. 50. GLASGOW. C. M. ♯



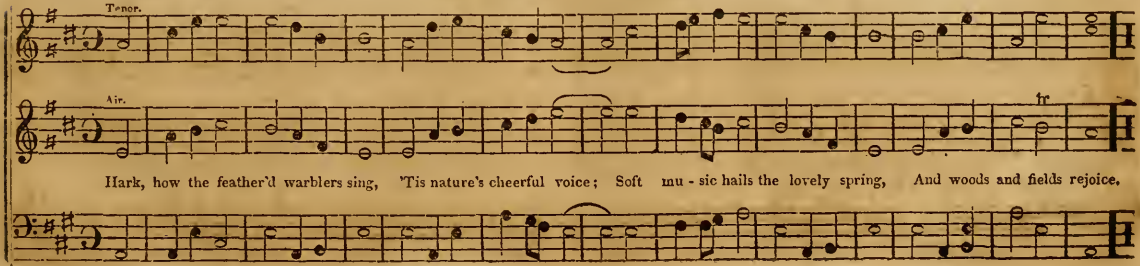
No. 51. WHITCHURCH. C. M. ♯



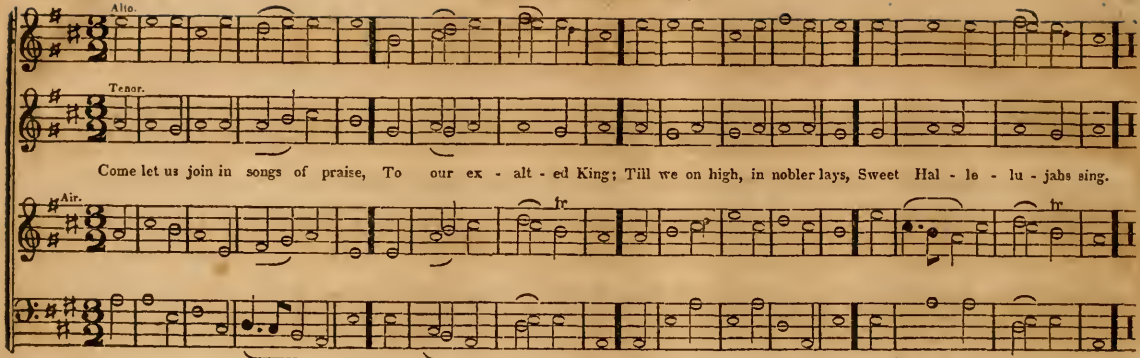
STROUDWATER. C. M. ♯ No. 52.



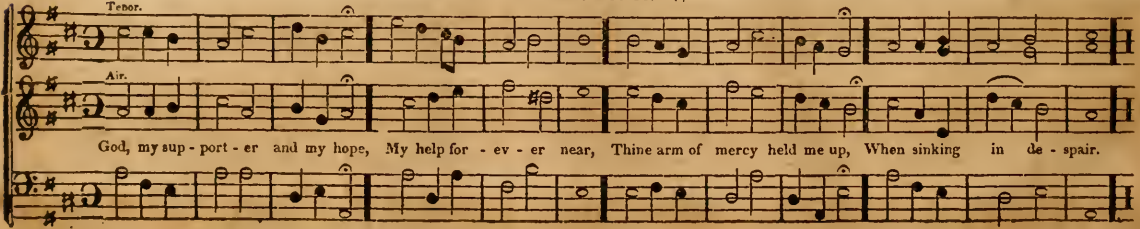
MELODY. C. M. ♯ No. 53.



No. 54. ST. THOMAS. C. M. ♯

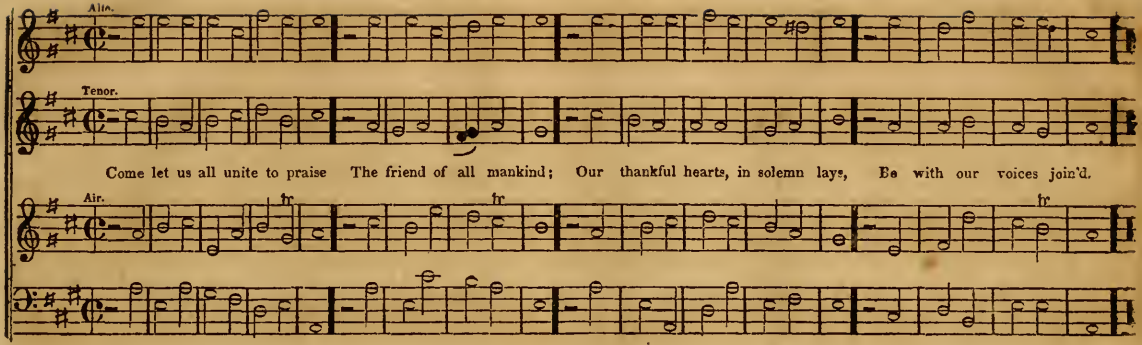


No. 55. ROCHESTER. C. M. ♯



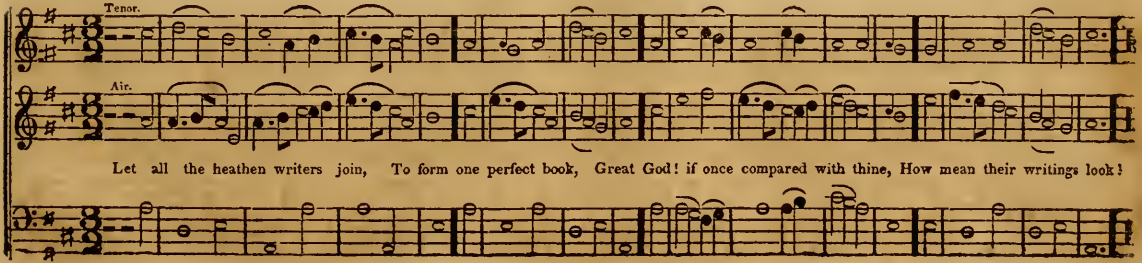
ST. PAUL'S C. M. ♯

No, 56.

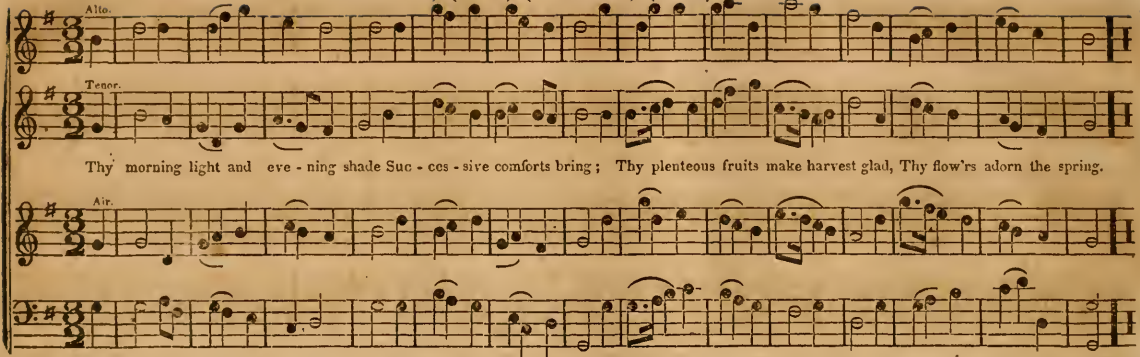


ST. MARTIN'S. C. M. ♯

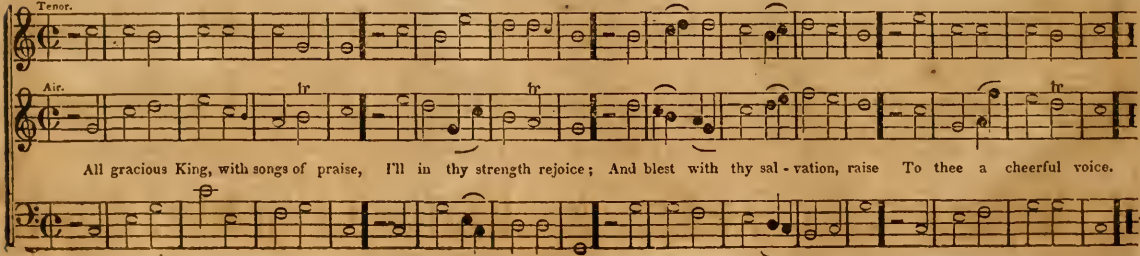
No. 57.



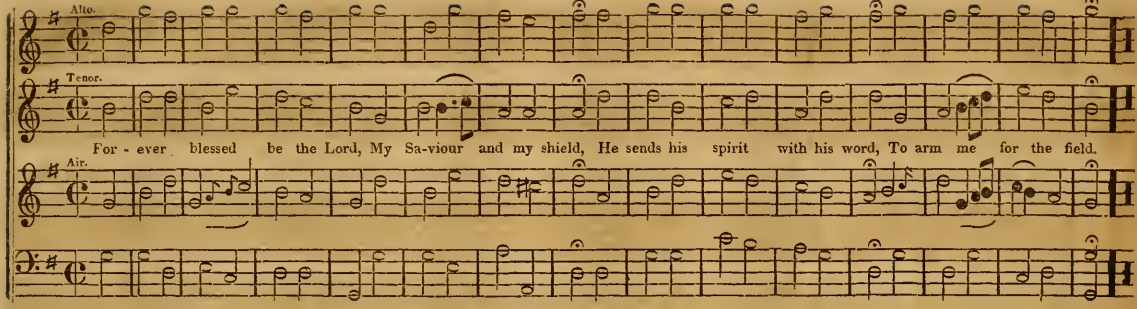
No. 58. SPRING, or IRISH. C. M. ♯



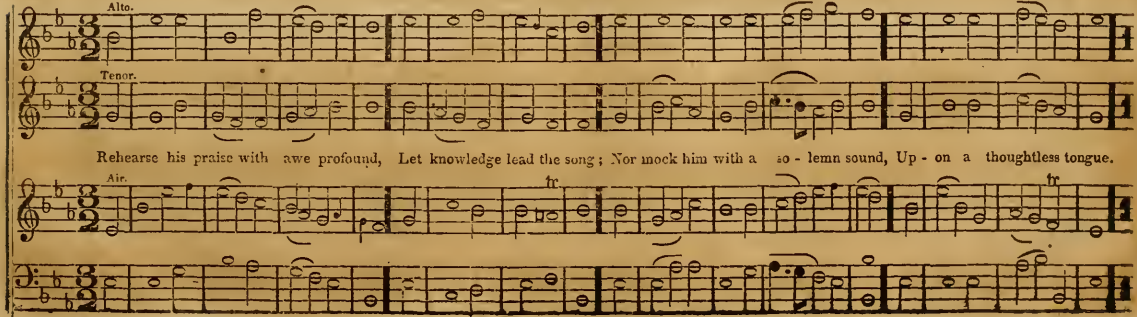
No. 59. TIVERTON. C. M. ♯



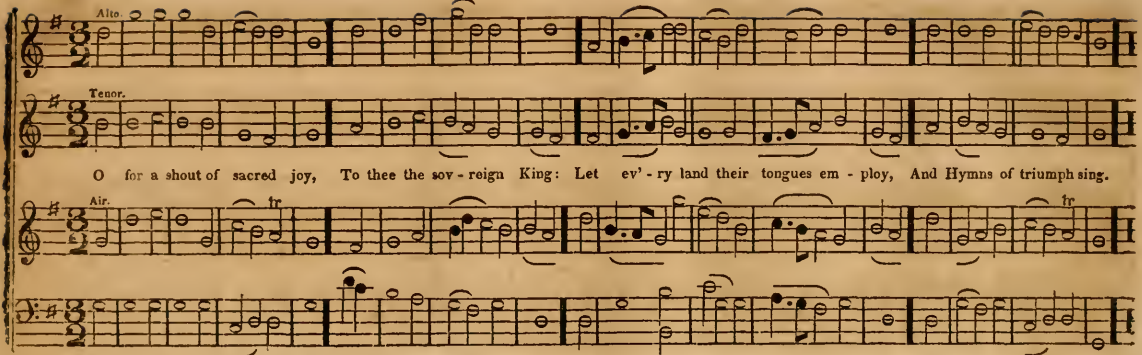
ROMNEY. C. M. ♯ No. 60.



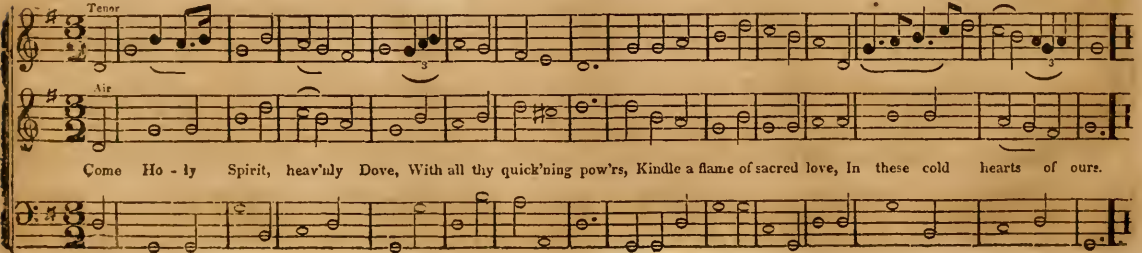
ST. STEPHEN'S. C. M. ♯ No. 61.



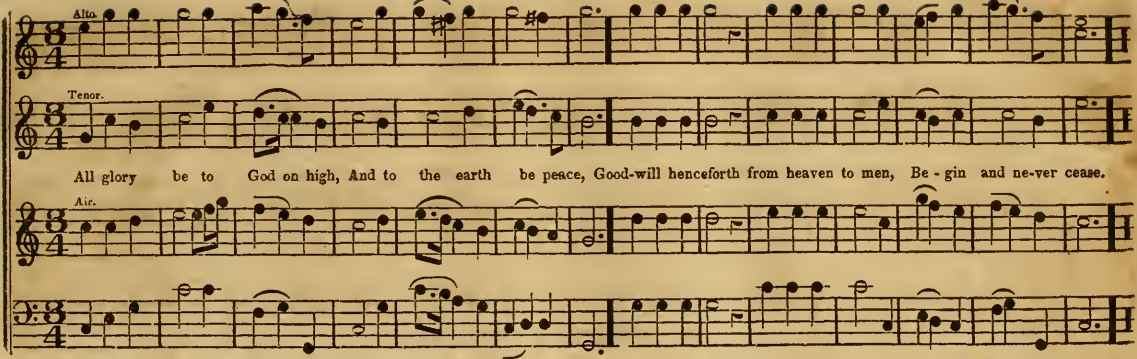
No. 62. HUDDERSFIELD. C. M. ♯



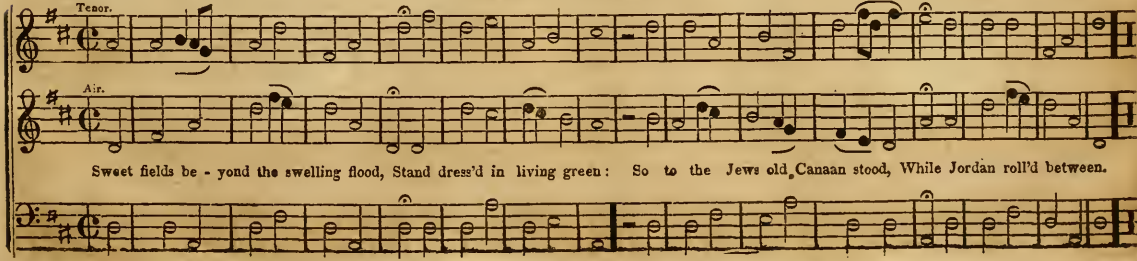
No. 63. NEWMARK. C. M. ♯



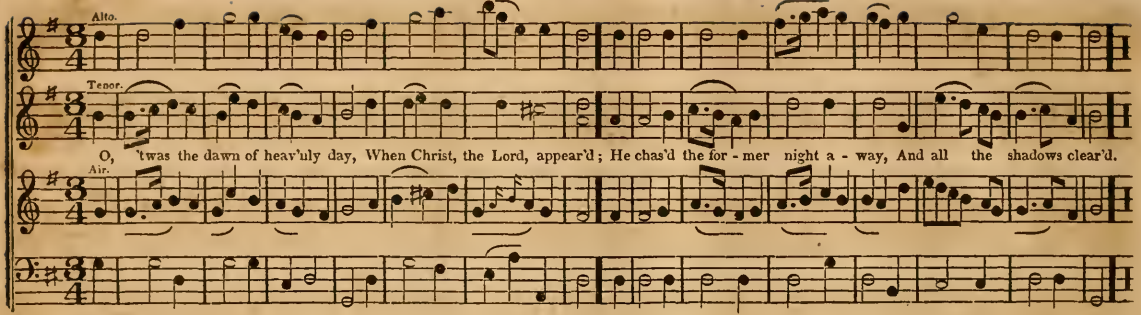
ARUNDEL C. M. ♯ No. 64.



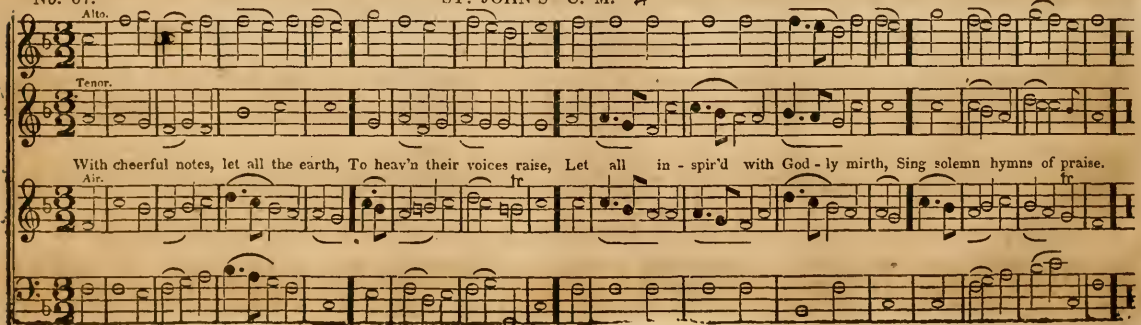
MONTROSE. C. M. ♯ No. 65.



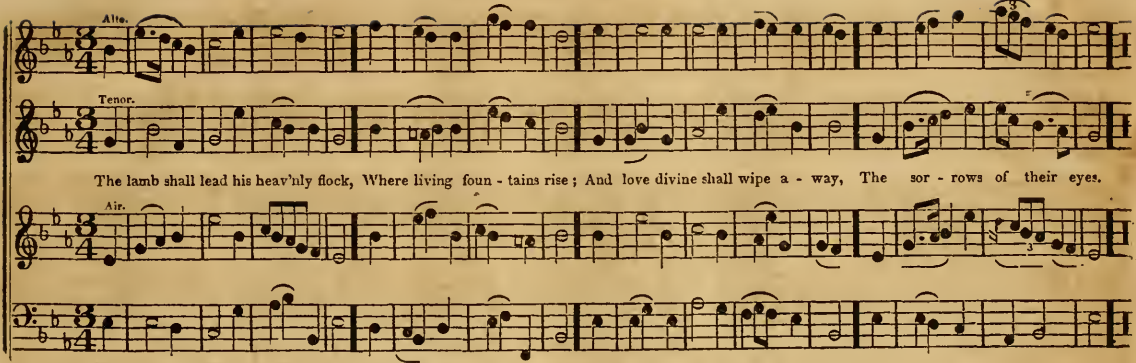
No. 66. BETHLEHEM. C. M. ♯



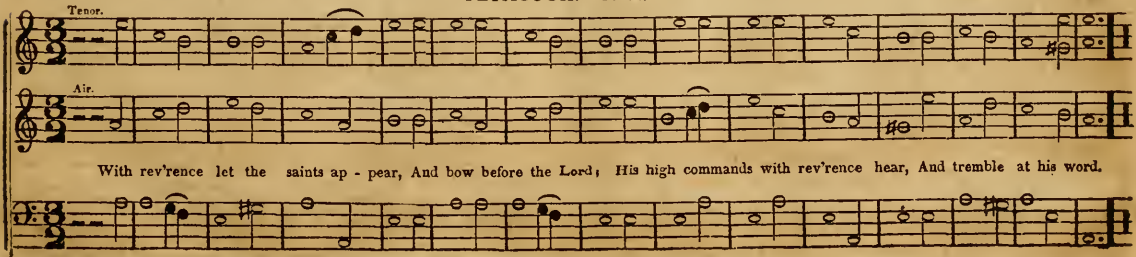
No. 67. ST. JOHN'S C. M. ♯



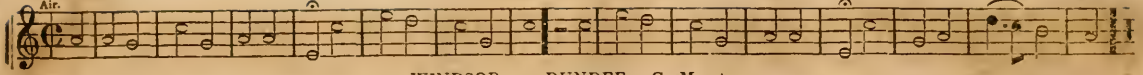
ARCADIA. C. M. ♯ No. 68.



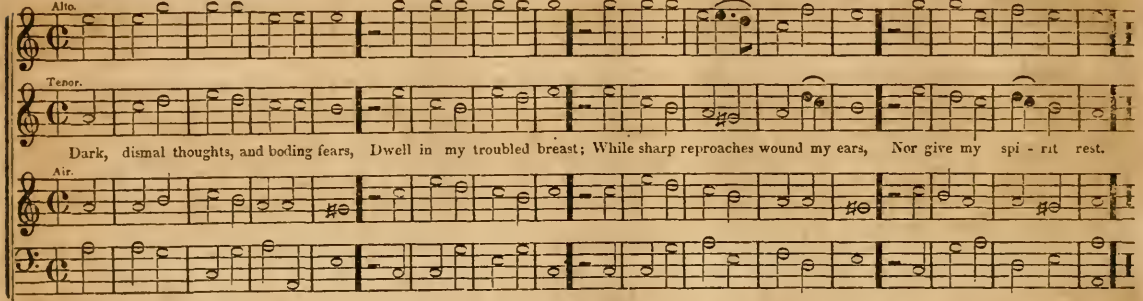
PLYMOUTH. C. M. b No. 69.



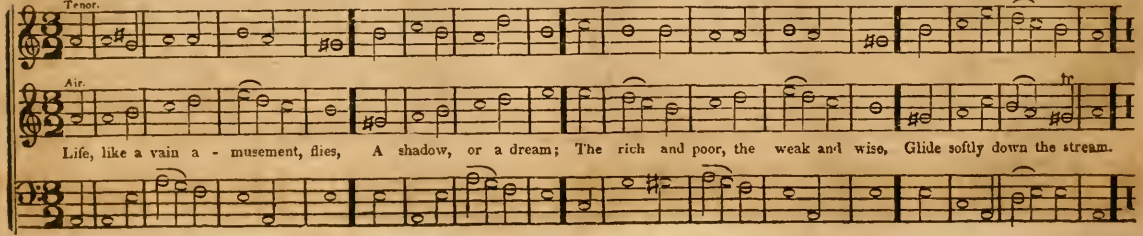
No. 70. COLESHILL. C. M. b (Bass, Tenor, and Alto, the same as Windsor.)



No. 71. WINDSOR, OR DUNDEE. C. M. b

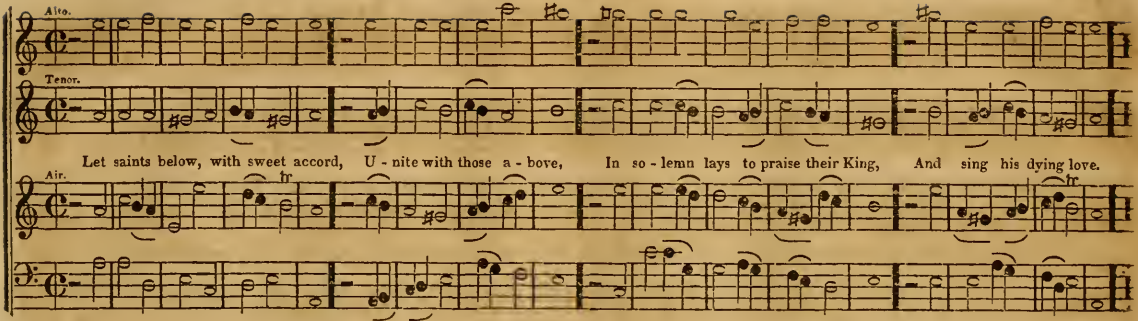


No. 72. NORWICH. C. M. b



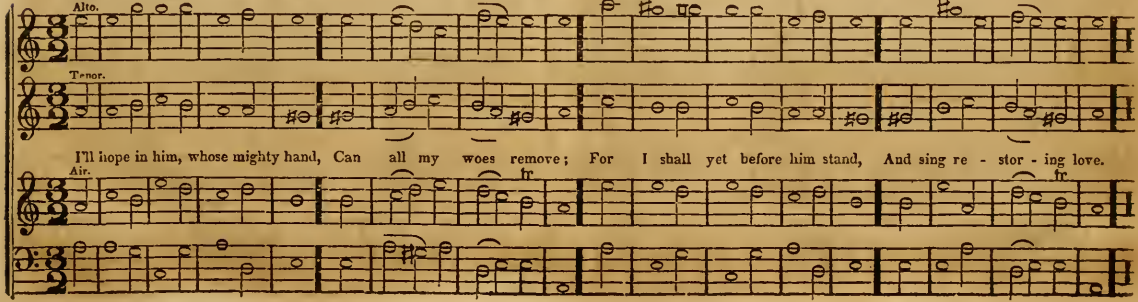
WALSAL C. M. b

No. 73.

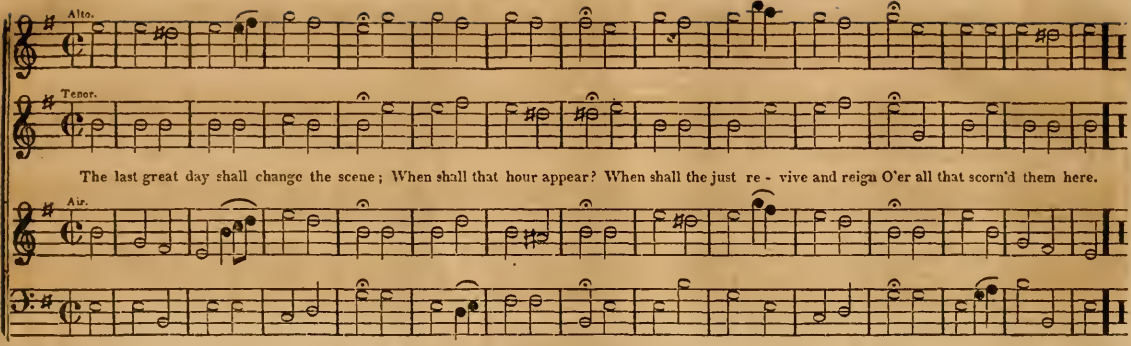


ST. NEOT'S. C. M. b

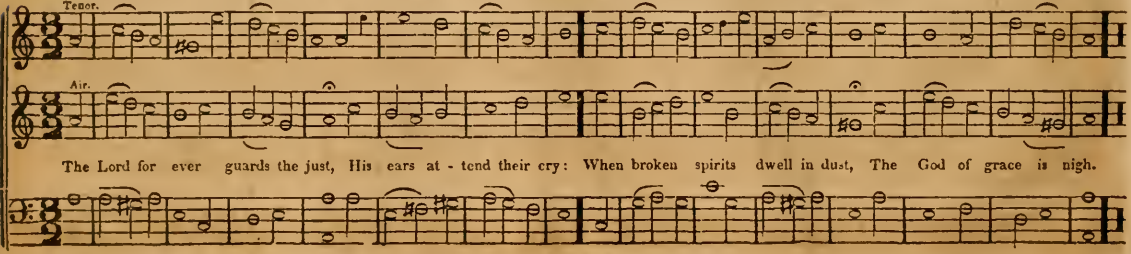
No. 74.



No. 75. BANGOR. C. M. b

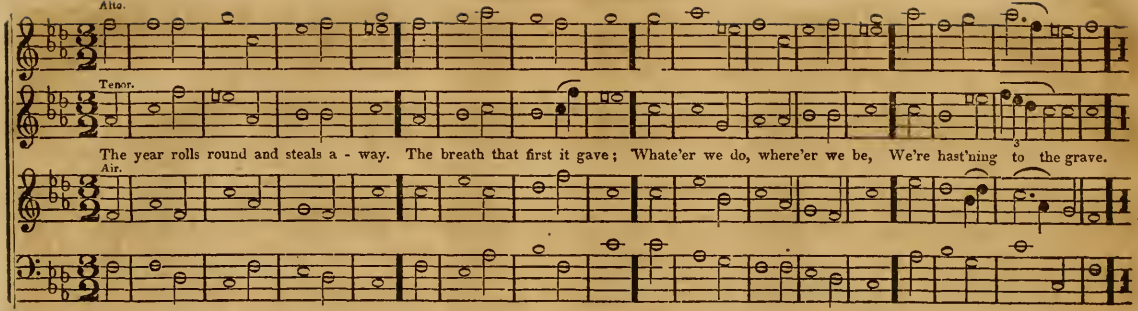


No. 76. CROWLE. C. M. b



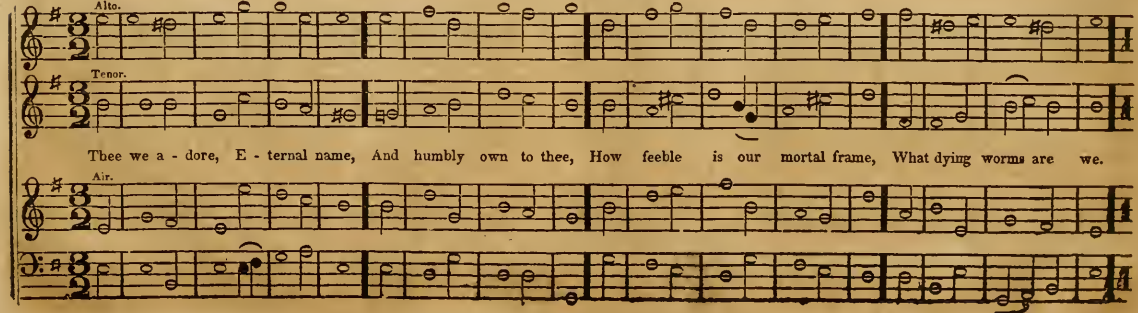
MARTYRS. C. M. b

No. 77.

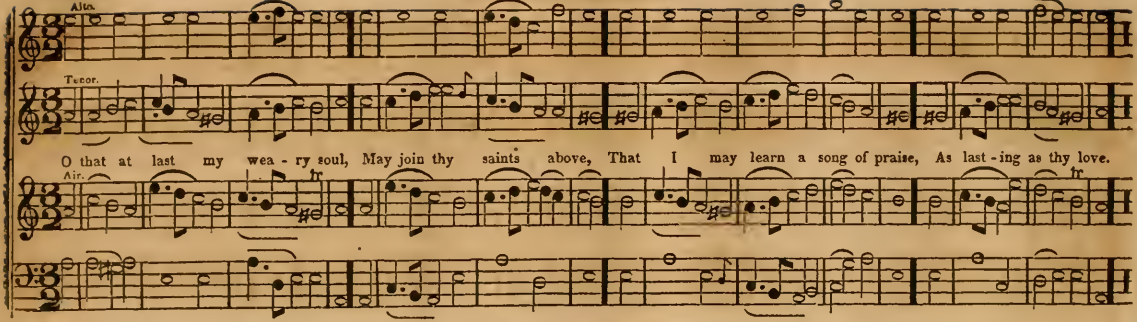


ST. MARY'S C. M. b

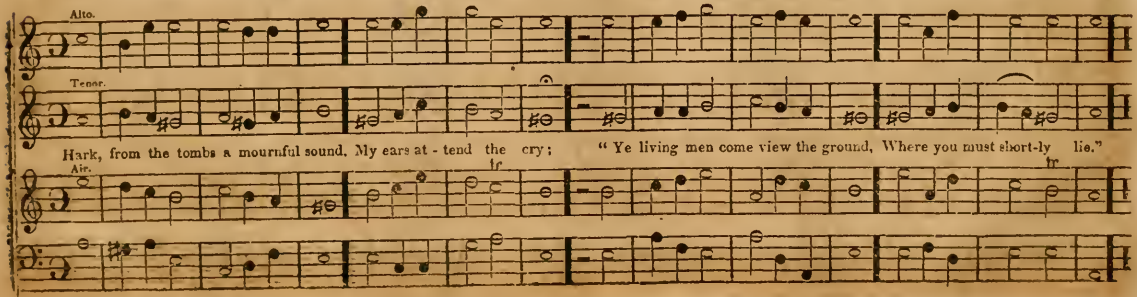
No. 78.



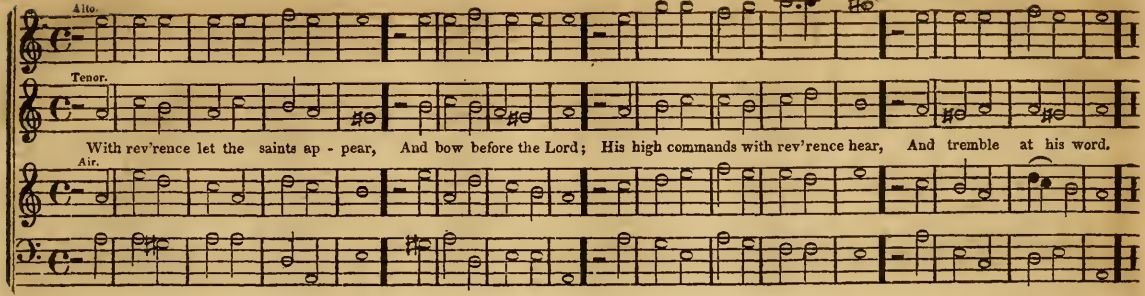
No 79. RICHMOND. C. M. 6



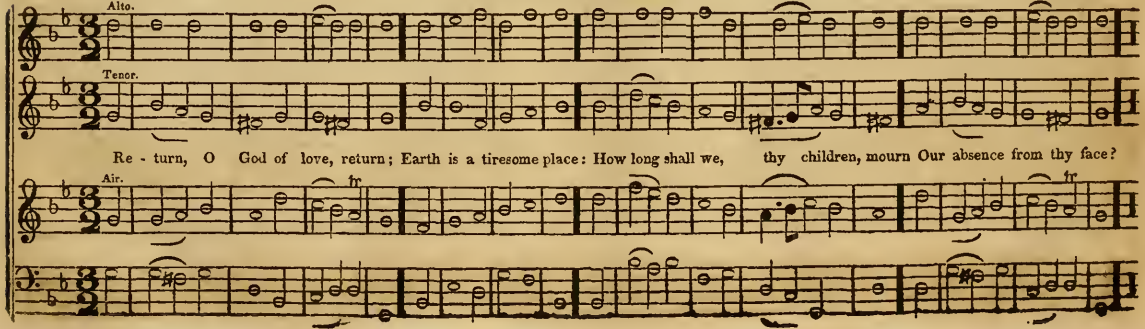
No. 80. FUNERAL THOUGHT. C. M. 6



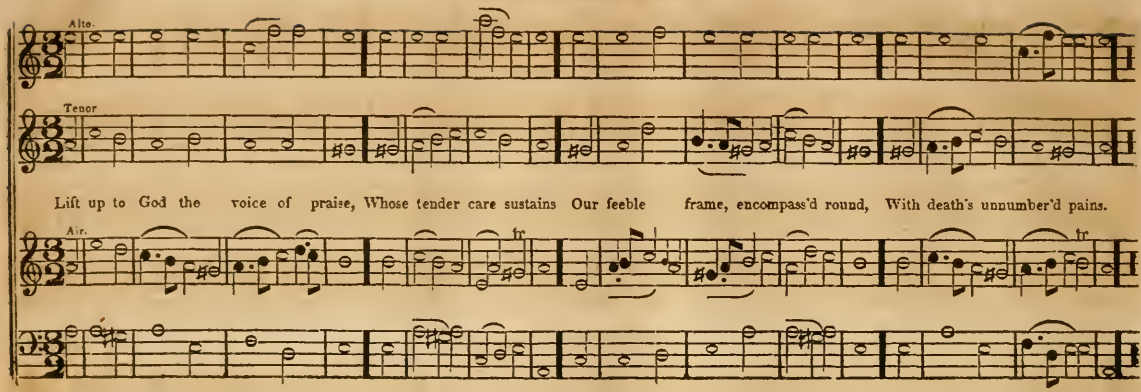
MALDEN. C. M. ♭ No. 81.



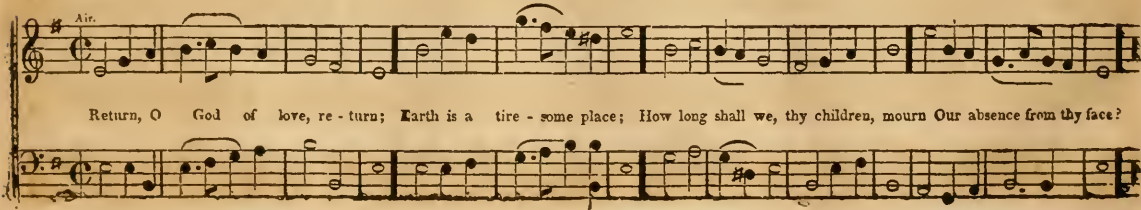
NEWPORT. C. M. ♭ No. 82.



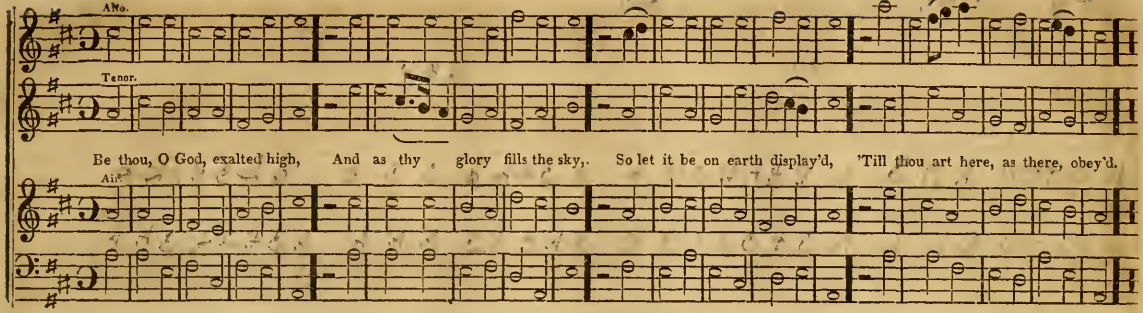
No. 83. WESTERHAM. C. M. ♭



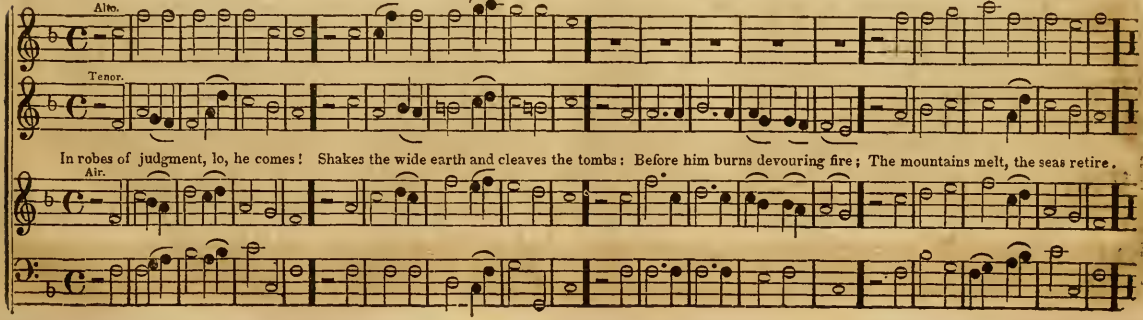
No. 84. GEORGIA. C. M. ♭



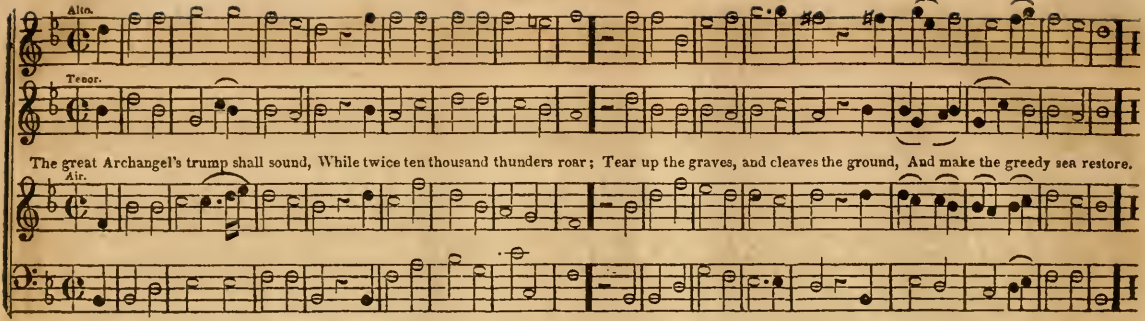
OLD HUNDRED. L. M. ♯ No. 85.



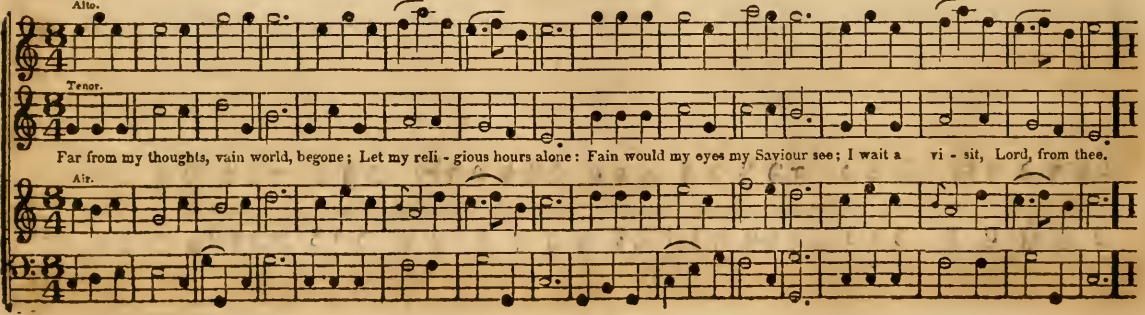
OMEGA. L. M. ♯ No. 86.



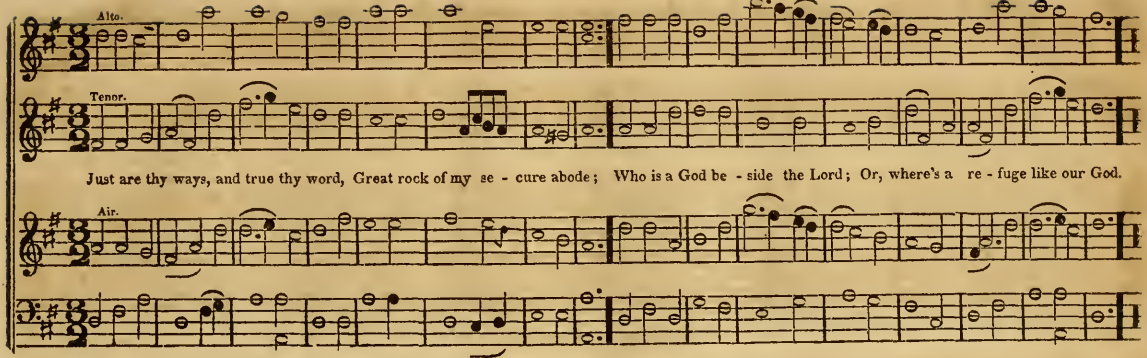
No. 87. BERLIN. L. M. ♯



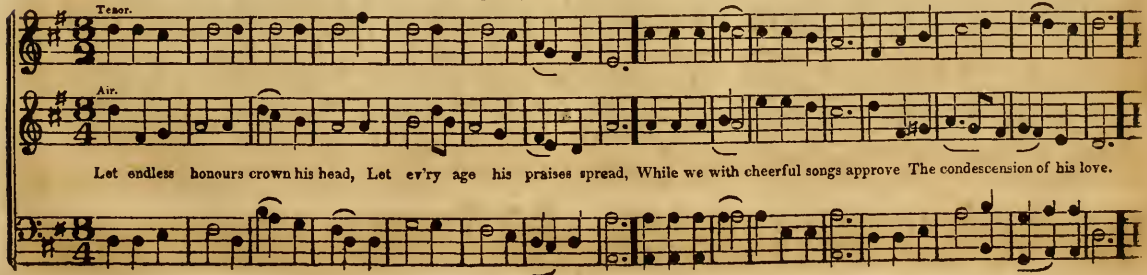
No. 88. GERMAN AIR. L. M. ♯



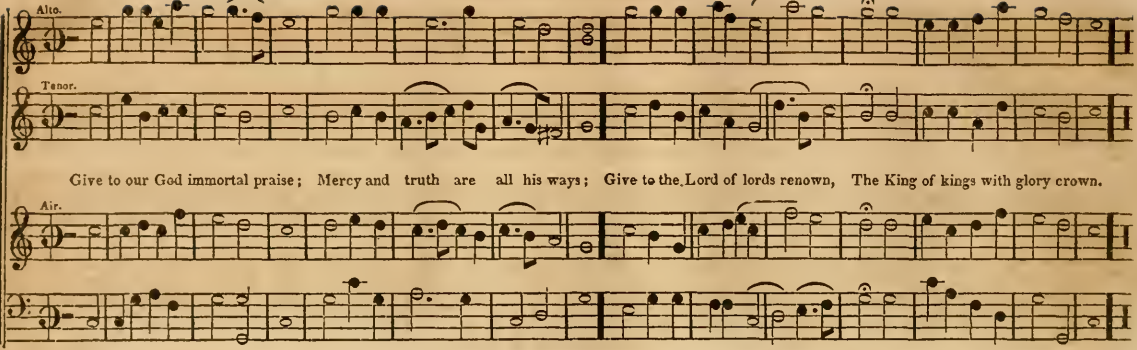
WARRINGTON. L. M. ♯ No. 89.



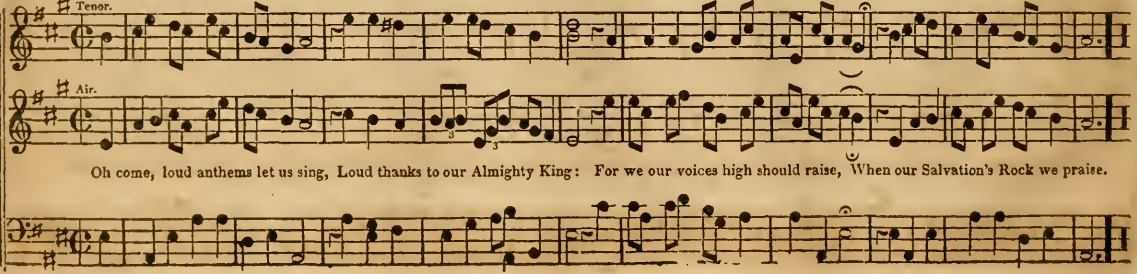
BLENDON. L. M. ♯ No. 90.



No. 91. PRAISE. (Bramcoate.) L. M. ♯

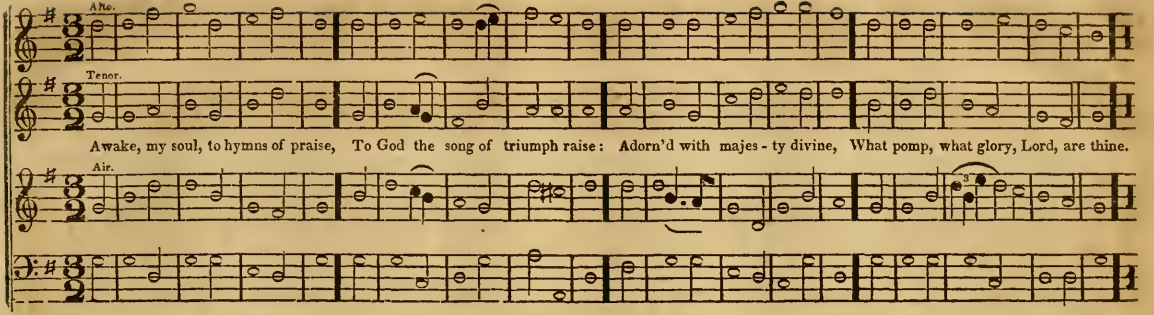


No. 92. PORTUGAL. L. M. ♯



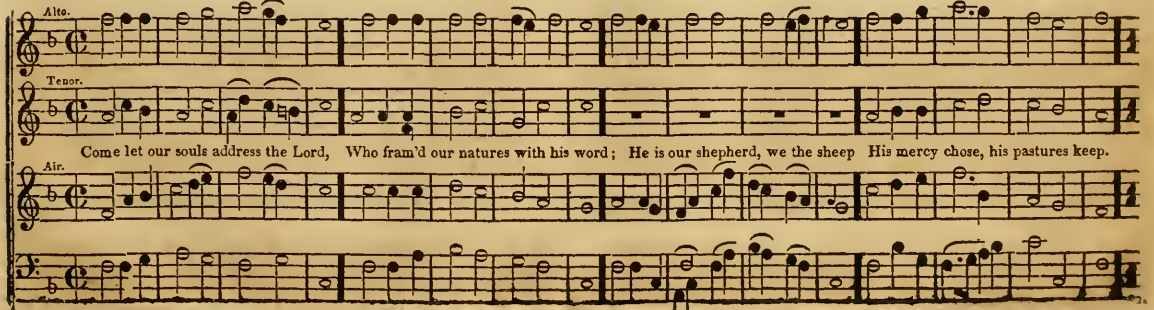
FILESGROVE. L. M. ♯

No. 93.

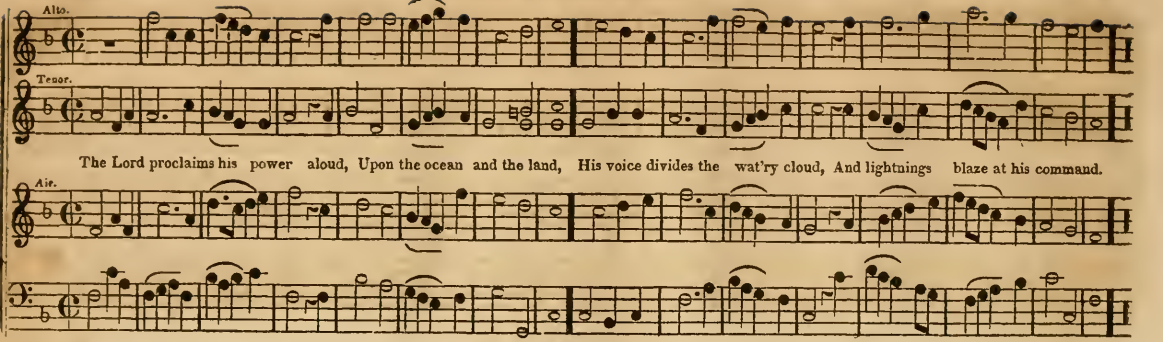


NEWRY. L. M. ♯

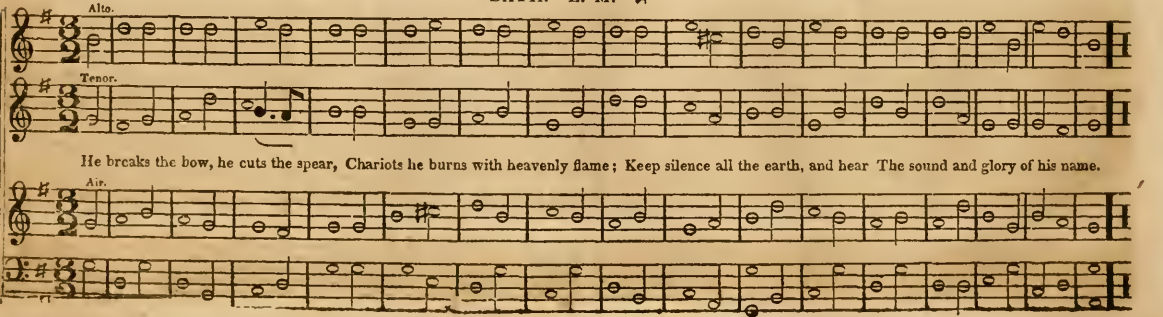
No. 94.



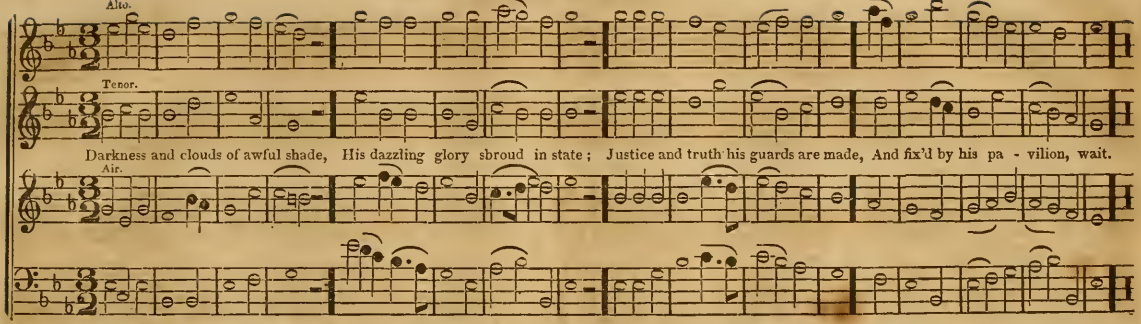
No. 95. BREWER. L. M. ♯



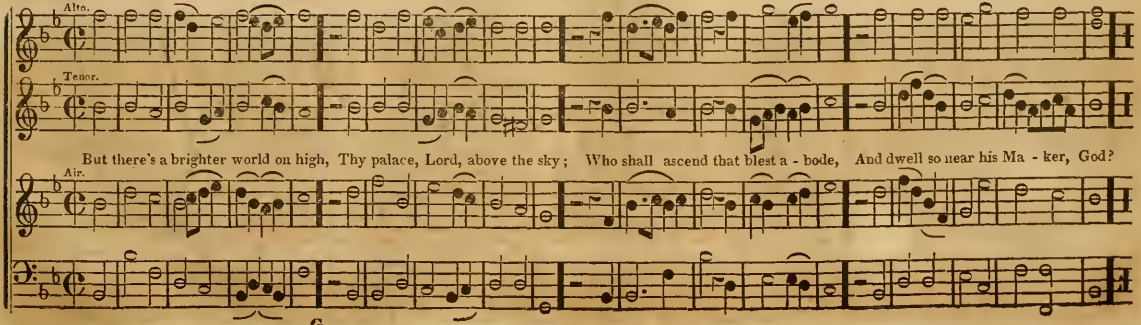
No. 96. BATH. L. M. ♯



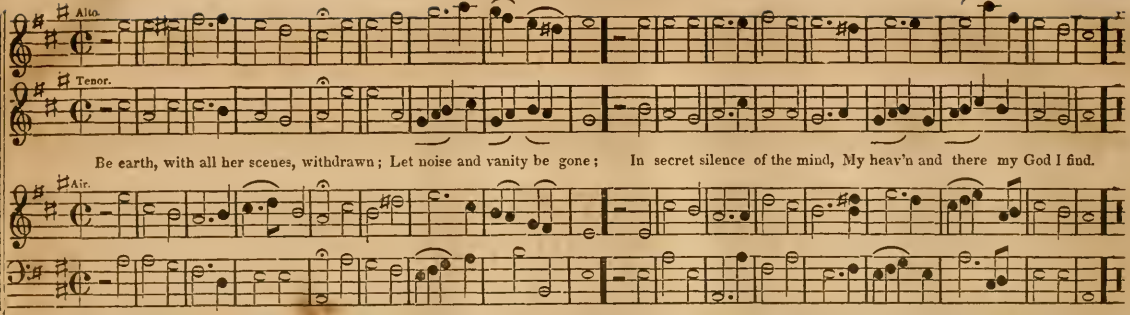
NINETY-SEVENTH PSALM. L. M. ♯ No. 97.



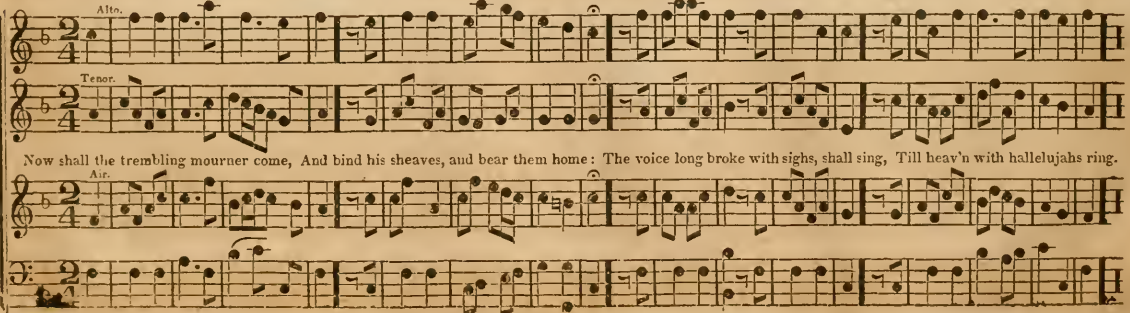
SAINTS-REST. (Fountain.) L. M. ♯ No. 98.



No. 99. COSTELLOW. L. M. ♯

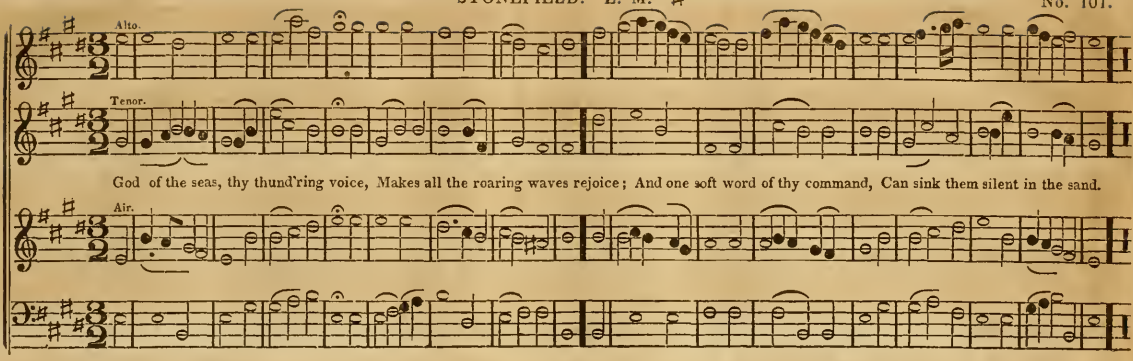


No. 100. SHOEL. L. M. ♯



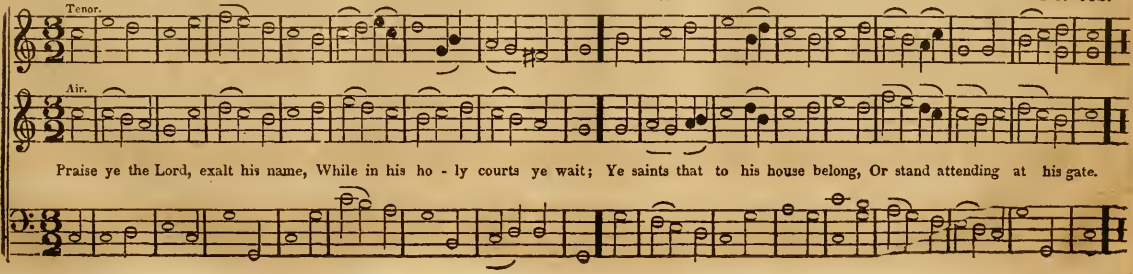
STONEFIELD. L. M. ♯

No. 101.

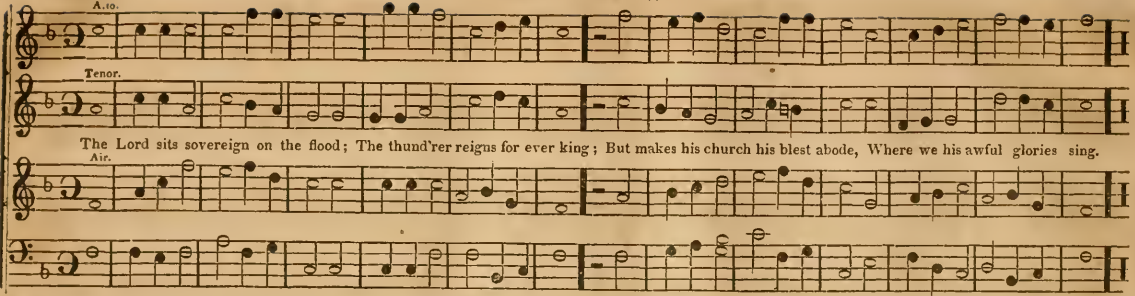


WAREHAM. L. M. ♯

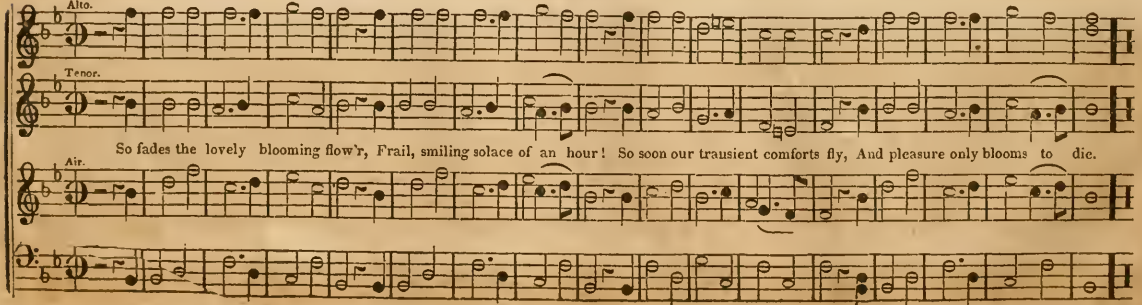
No. 102.



No. 103 WELLS. L. M. ♯

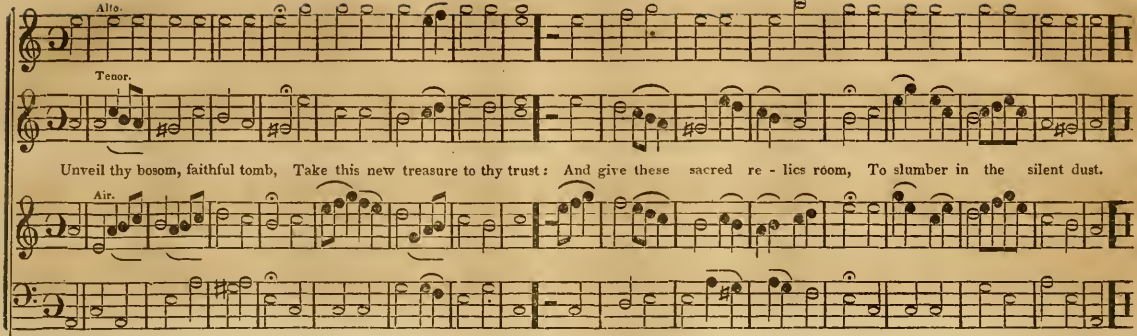


No. 104. PLEYEL'S HYMN. L. M. ♯



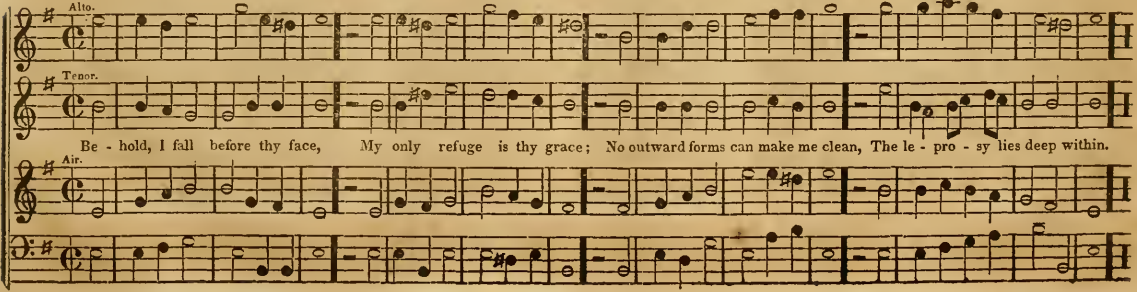
SEPULCHRE. L. M. b

No. 105.

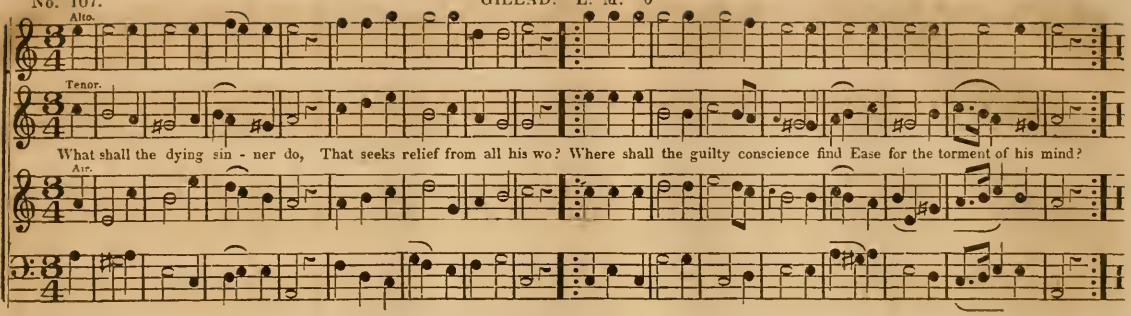


WINDHAM. L. M. b

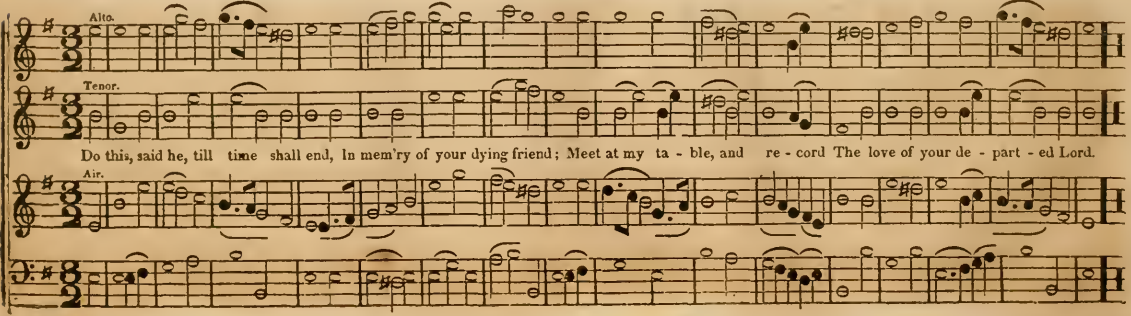
No. 106.

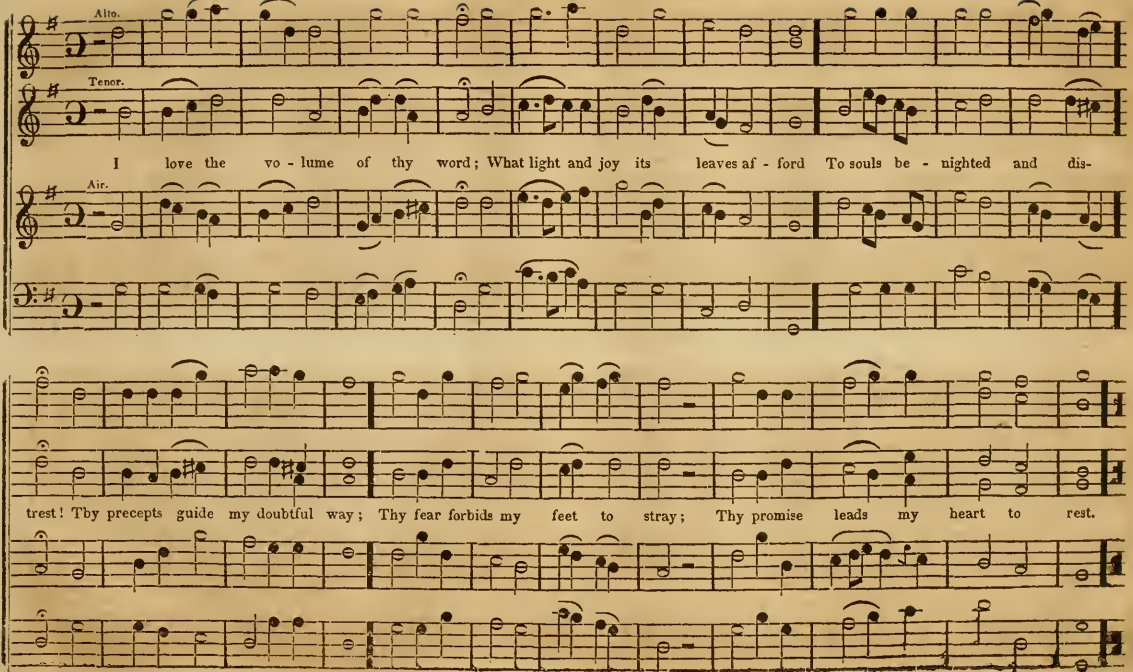


No. 107. GILEAD. L. M. b

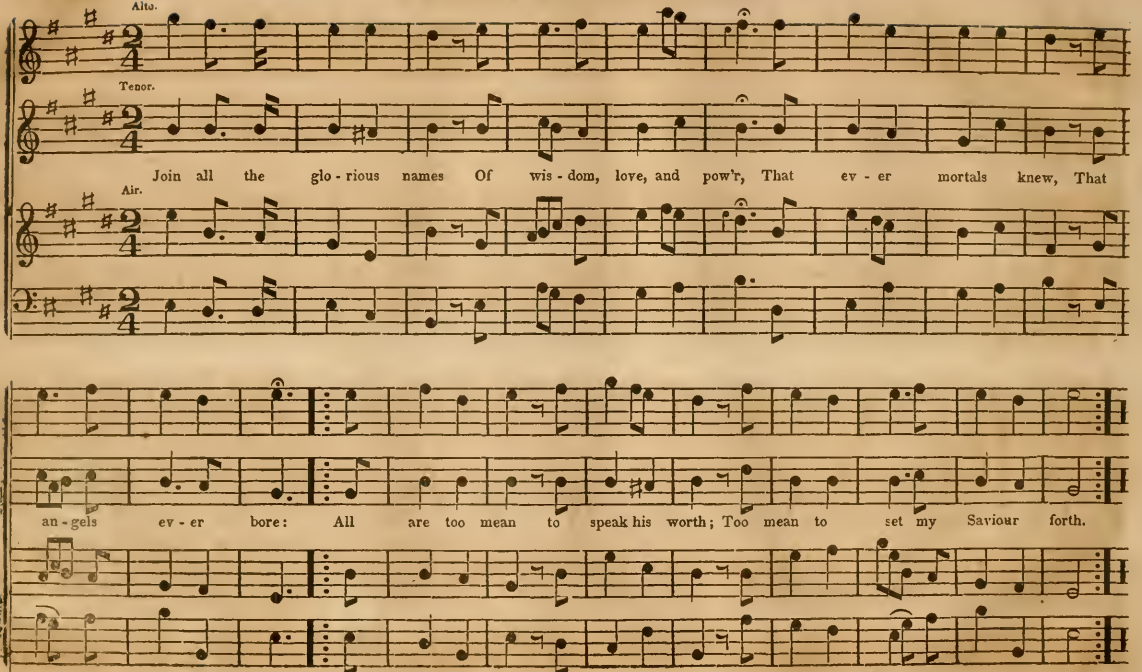


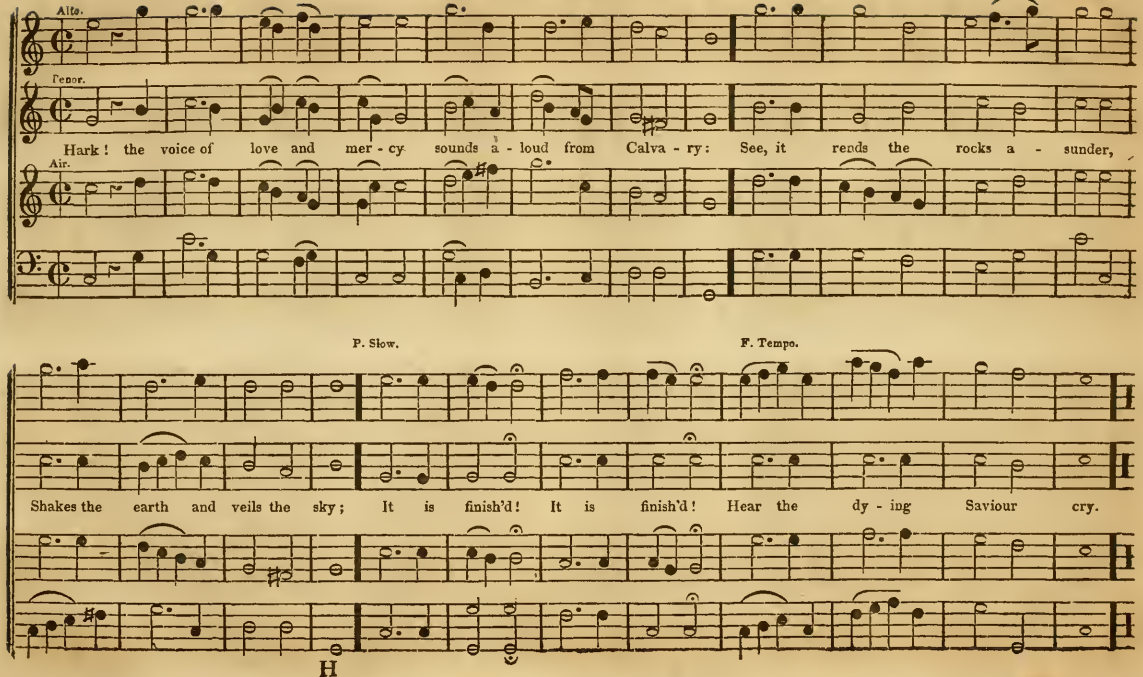
No. 108. LIMEHOUSE. L. M. b




Alto.
Tenor.
I love the vo - lume of thy word; What light and joy its leaves af - ford To souls be - nighted and dis-
Air.
trest! Thy precepts guide my doubtful way; Thy fear forbids my feet to stray; Thy promise leads my heart to rest.

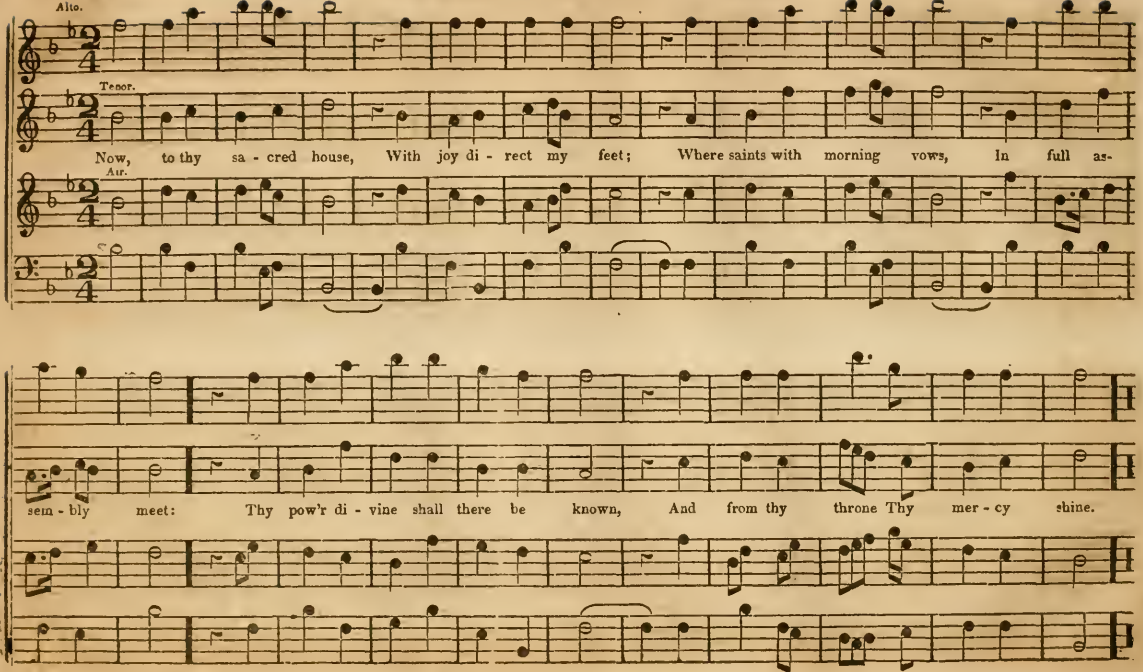
No. 110. WARSAW. ♯ 6. 6. 6. 6. 8. 8.

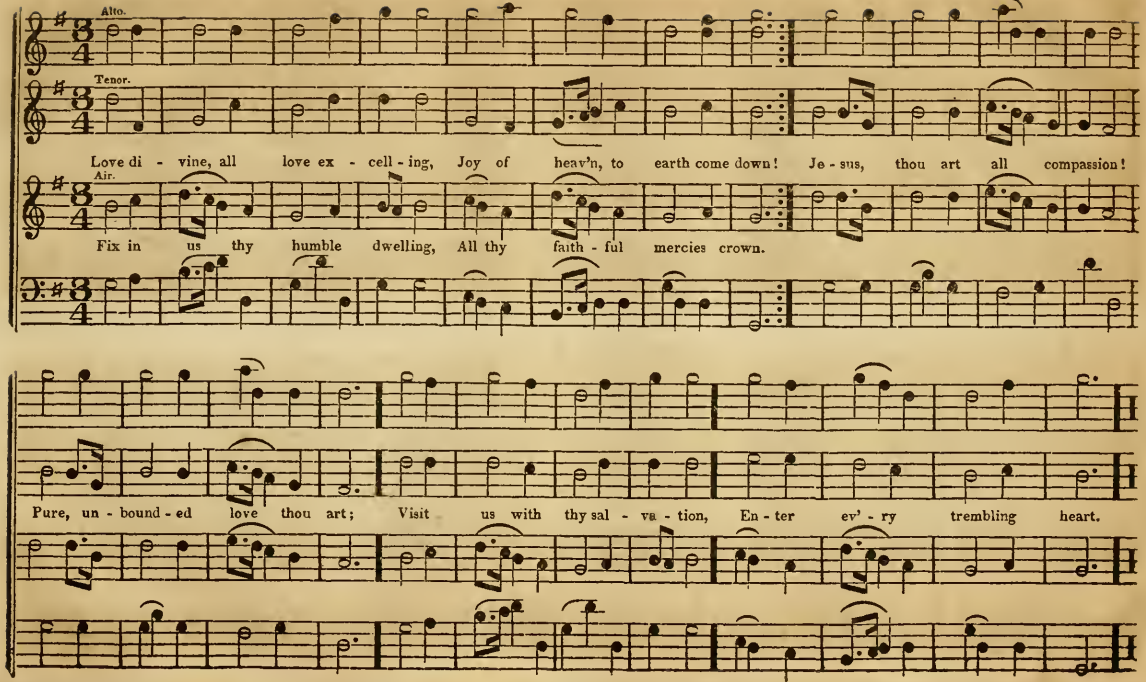



Alto.
Tenor.
Hark! the voice of love and mer - cy sounds a - loud from Calva - ry: See, it rends the rocks a - sunder,
Air.
P. Slow.
F. Tempo.
Shakes the earth and veils the sky; It is finish'd! It is finish'd! Hear the dy - ing Saviour cry.

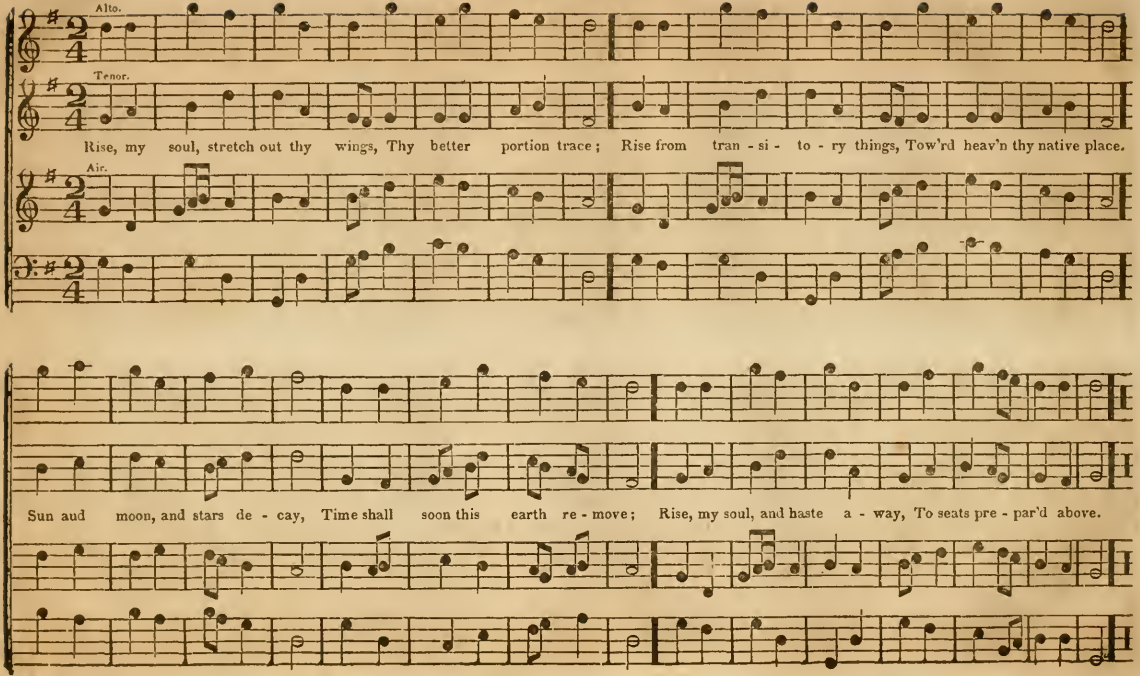
No. 112.

BETHESDA (Fulton-street.) 6. 6. 6. 6. 4. 4. 4.

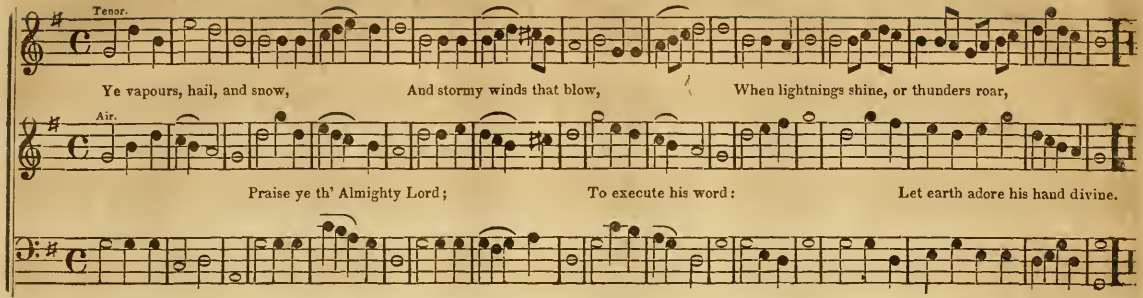



Alto.
Tenor.
Love di - vine, all love ex - cell - ing, Joy of heav'n, to earth come down! Je - sus, thou art all compassion!
Air.
Fix in us thy humble dwelling, All thy faith - ful mercies crown.
Pure, un - bound - ed love thou art; Visit us with thy sal - va - tion, En - ter ev' - ry trembling heart.

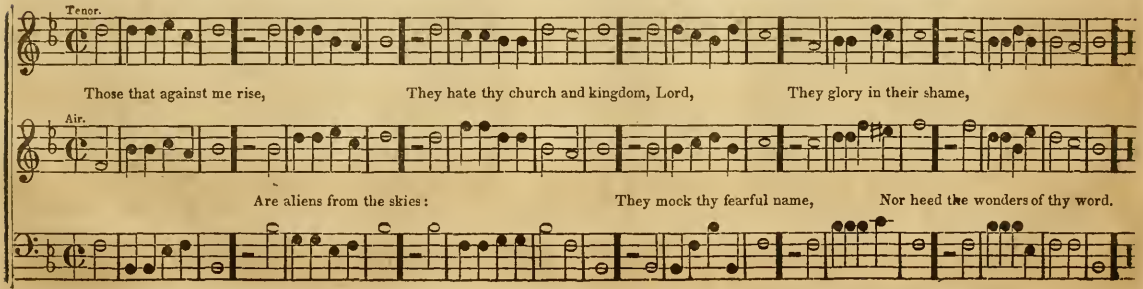
No. 114. AMSTERDAM. ♯ 7, 6, 7, 7, 7, 7, 7, 6.



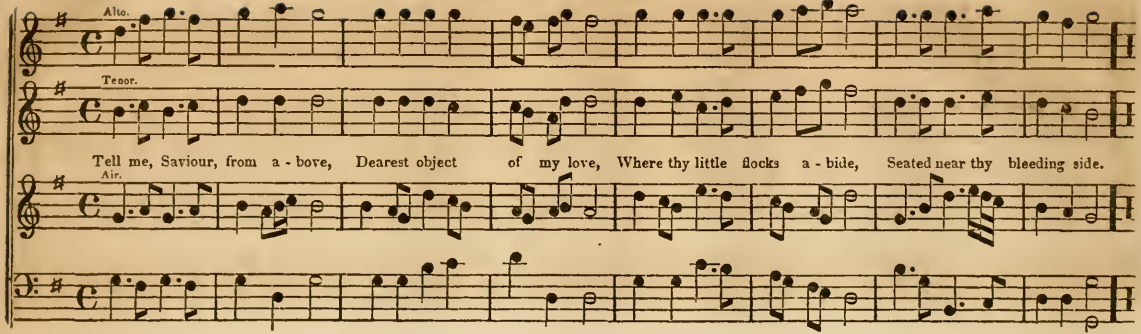
AMHERST ♯ 6. 6. 6. 6. 8. 6. No. 115.



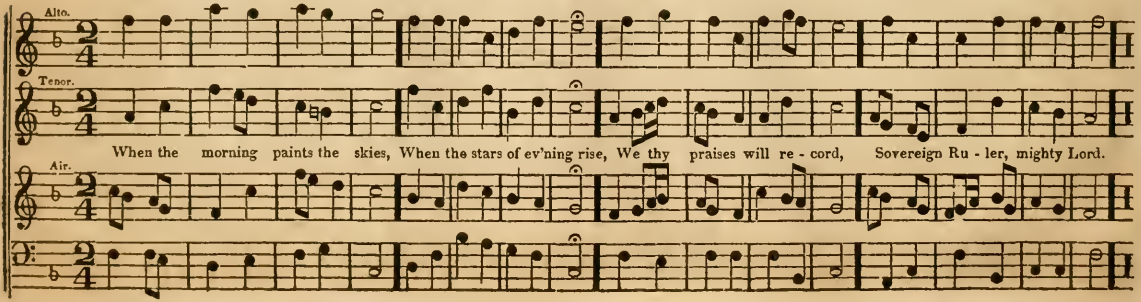
DALSTON. ♯ 6. 6. 8. 6. 6. 8. No. 116.



No. 117. REFUGE. P. M. ♯ 7. 7. 7. 7.

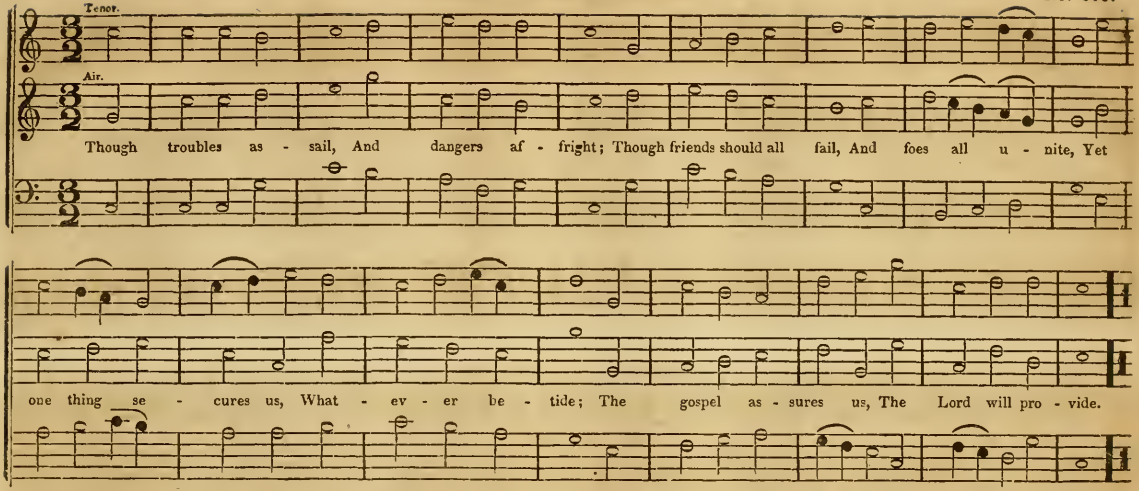


No. 118. ALCESTER. ♯ 7. 7. 7. 7.



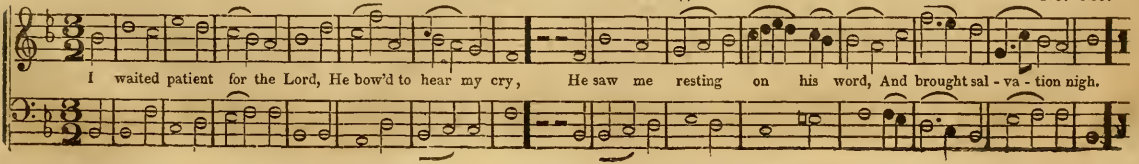
ST. MICHAEL'S. ♯ 5. 5. 5. 5. 6. 5. 6. 5.

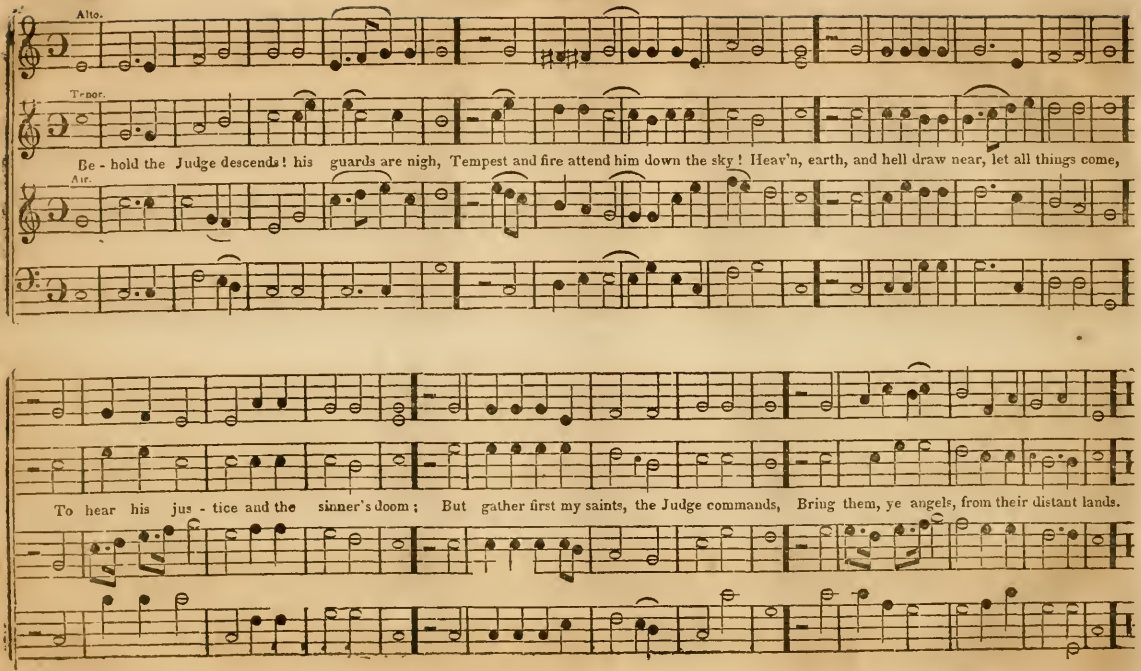
No. 119.



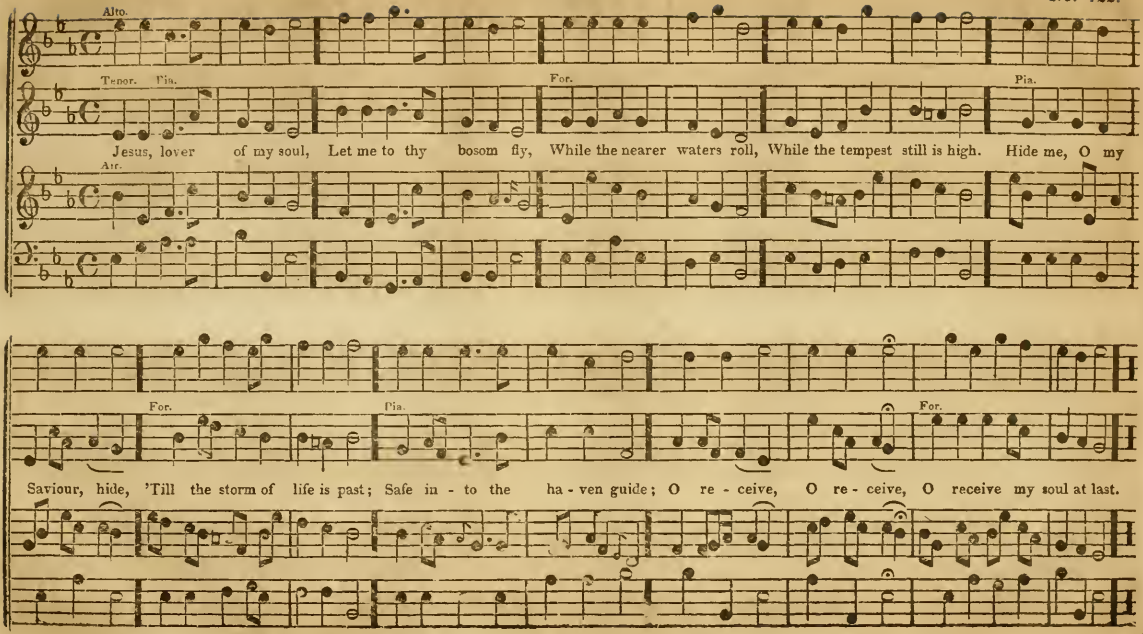
ST. GREGORY. C. M. ♯

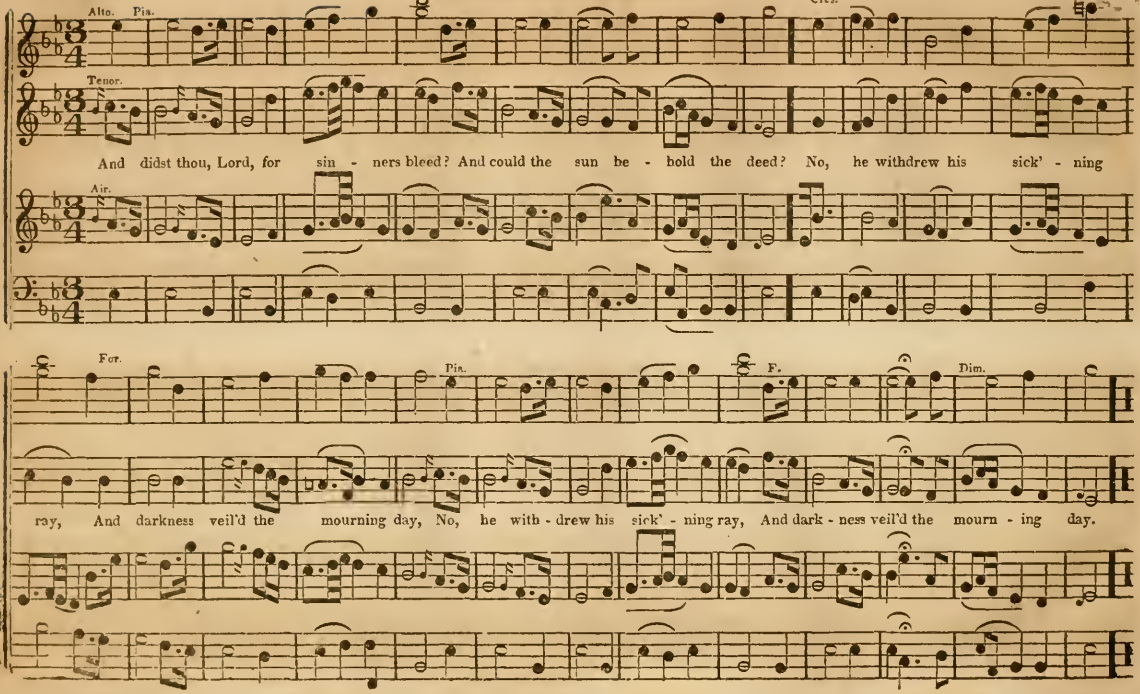
No. 120.

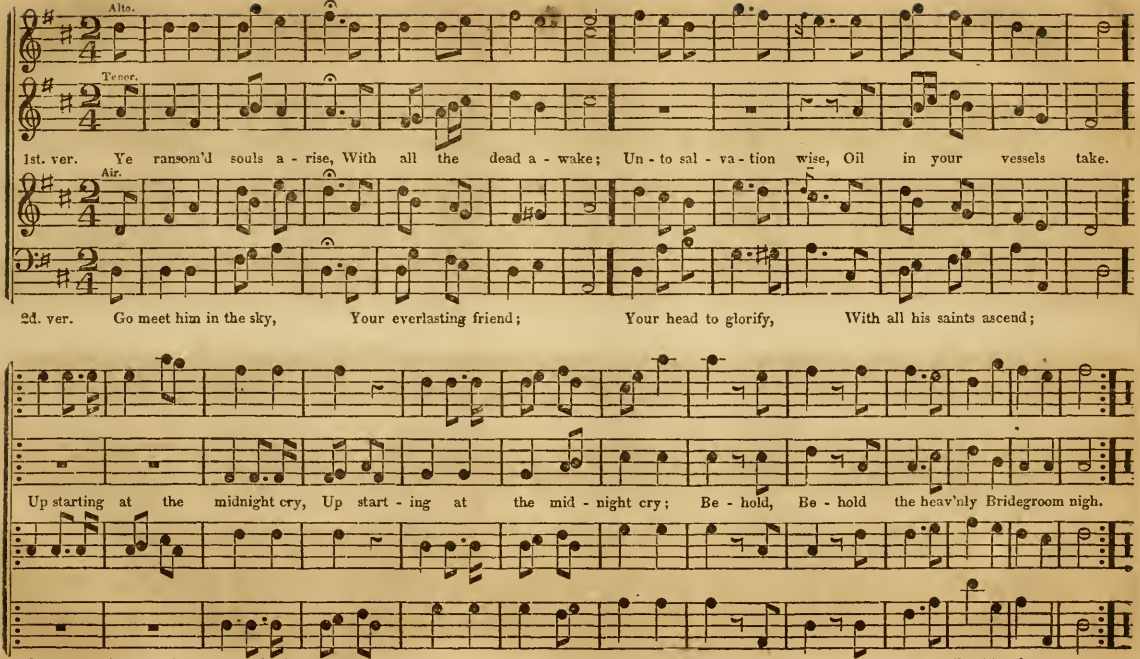



Alto.
Tenor.
Be - hold the Judge descends! his guards are nigh, Tempest and fire attend him down the sky! Heav'n, earth, and hell draw near, let all things come,
Air.
To hear his jus - tice and the sinner's doom; But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

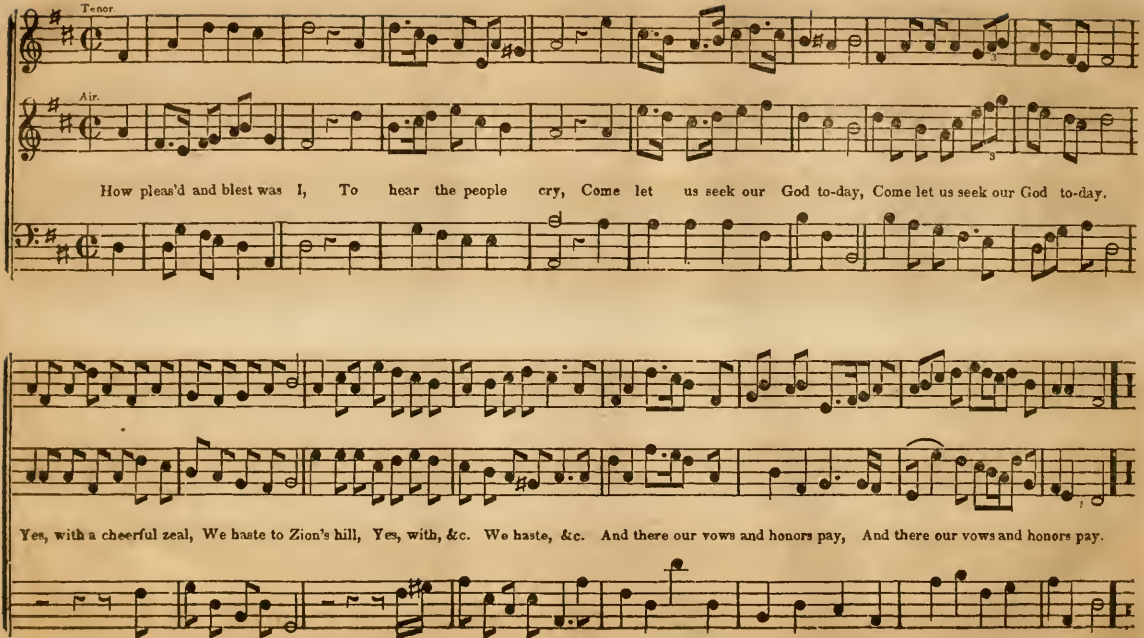
HOTHAM. 7s. No. 122.

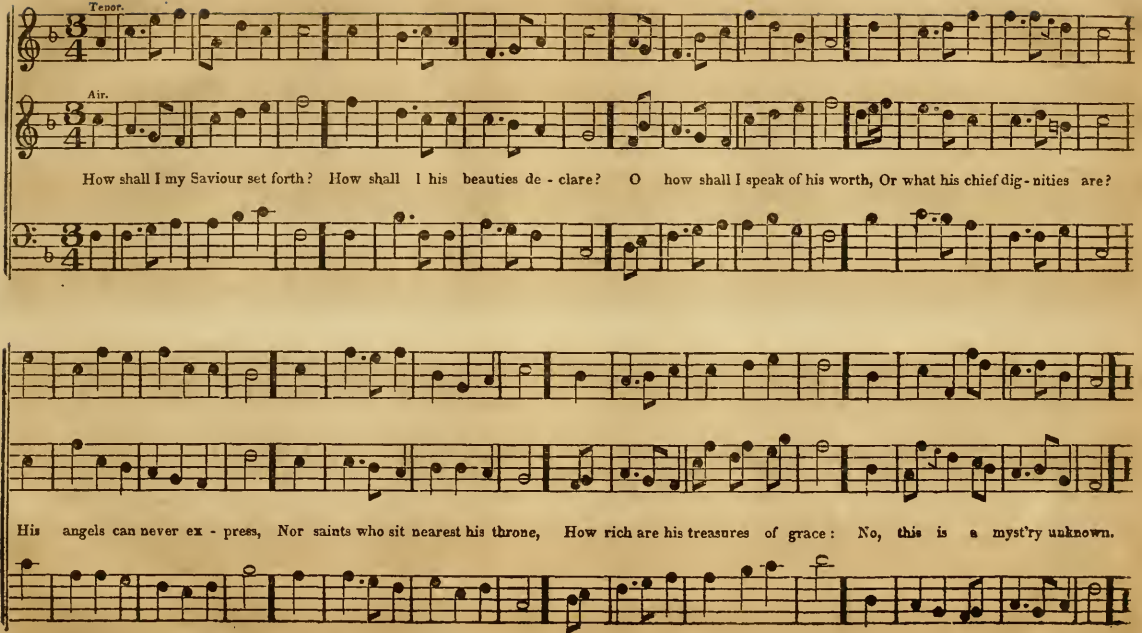



Alto. Pia.
Cres.
Tenor.
And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick' - ning
Air.
For.
Pia.
F.
Dim.
ray, And darkness veil'd the mourning day, No, he with - drew his sick' - ning ray, And dark - ness veil'd the mourn - ing day.

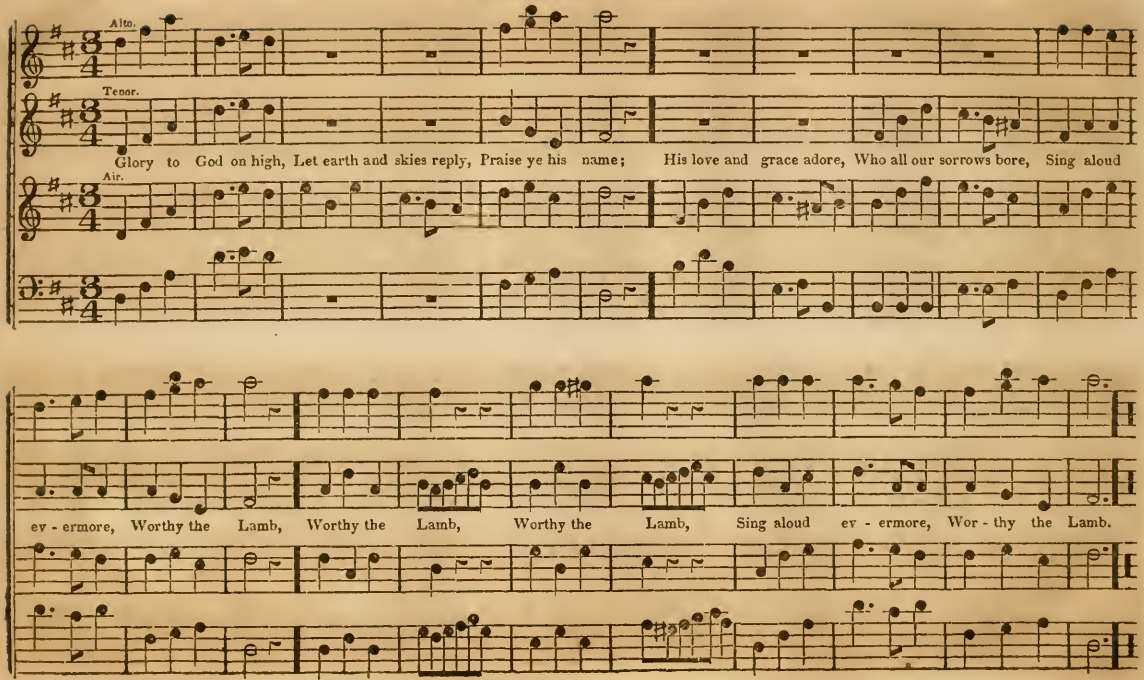

Alto.
Tenor.
1st. ver. Ye ransom'd souls a - rise, With all the dead a - wake; Un - to sal - va - tion wise, Oil in your vessels take.
Air.
2d. ver. Go meet him in the sky, Your everlasting friend; Your head to glorify, With all his saints ascend;
Up starting at the midnight cry, Up start - ing at the mid - night cry; Be - hold, Be - hold the heav'nly Bridegroom nigh.
2d. ver. Ye pure in heart, Obtain the grace, Ye pure in heart, Obtain the grace To see, To see, without a veil, his face.

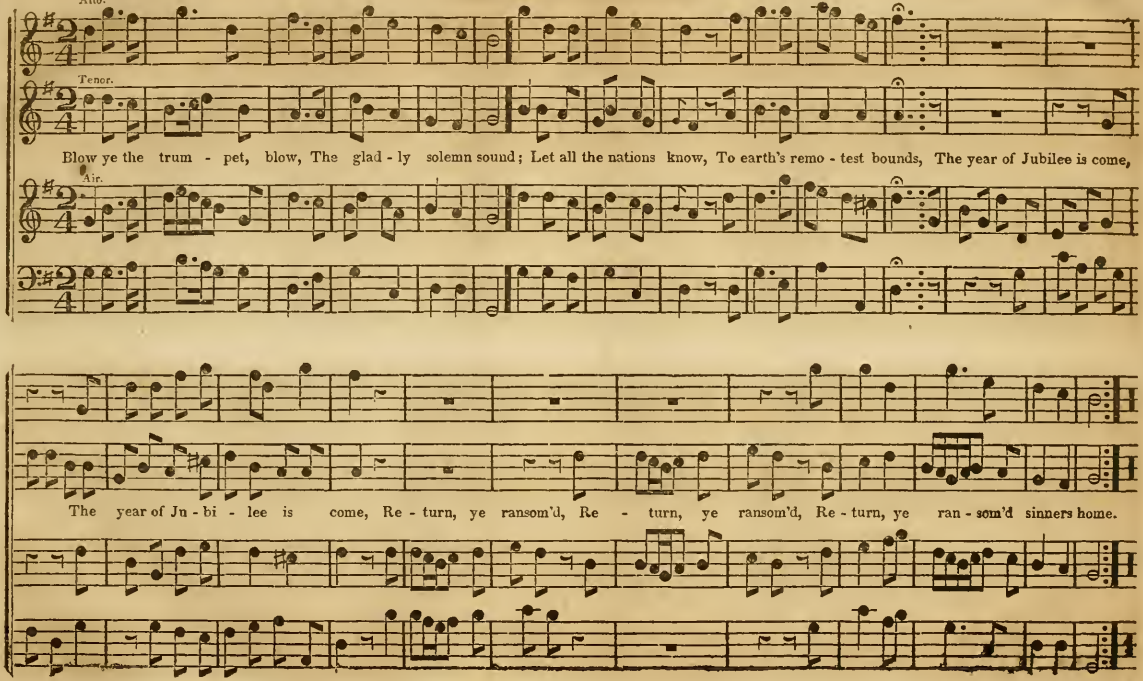
No. 125. PALESTINE. 6. 6. 8. 6. 6. 8.



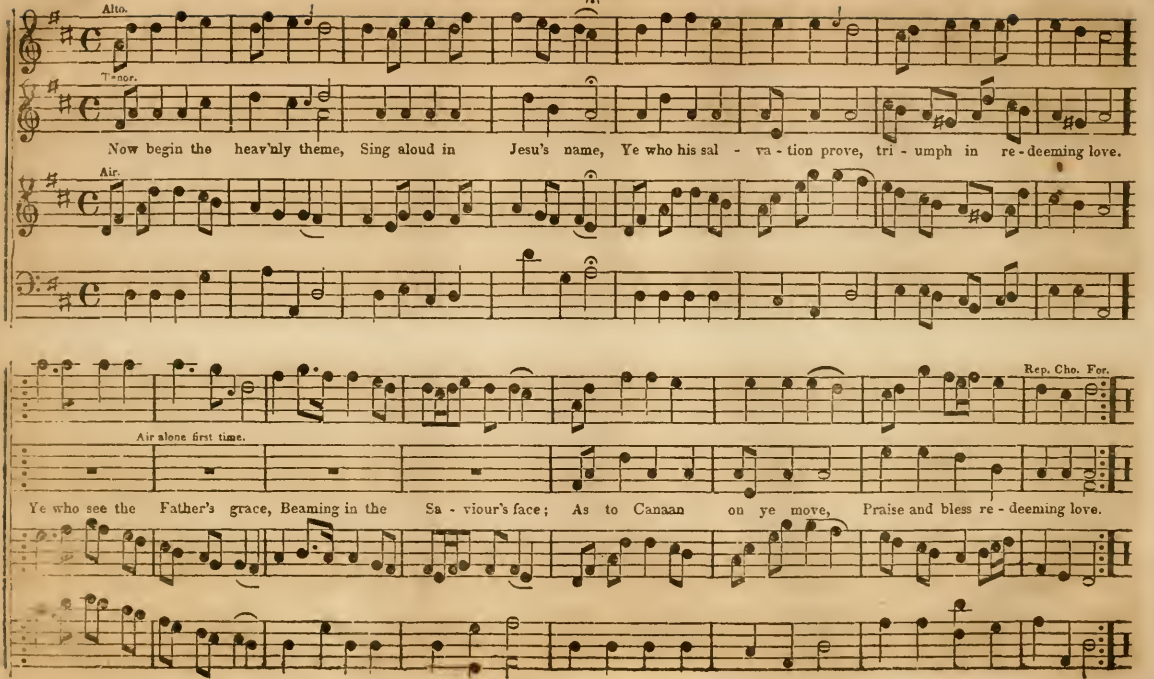

Tenor.
Air.
How shall I my Saviour set forth? How shall I his beauties de - clare? O how shall I speak of his worth, Or what his chief dig - nities are?
His angels can never ex - press, Nor saints who sit nearest his throne, How rich are his treasures of grace: No, this is a myst'ry unknown.

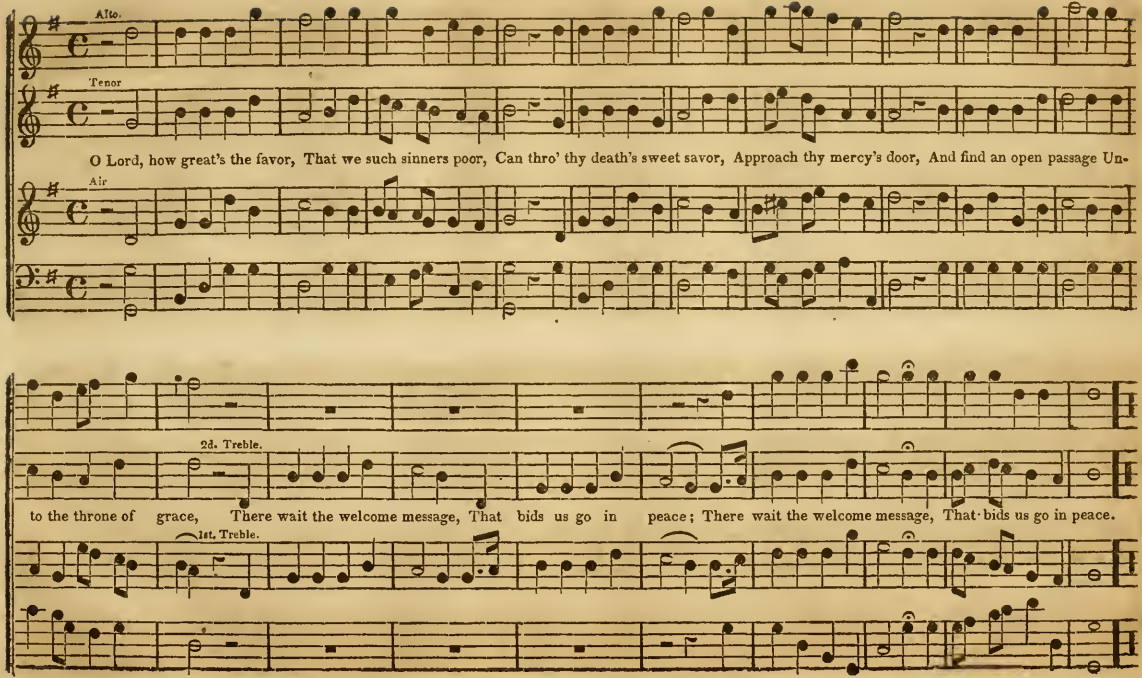
No. 127. BERMONDSEY. 6. 6. 4. 6. 6. 4.



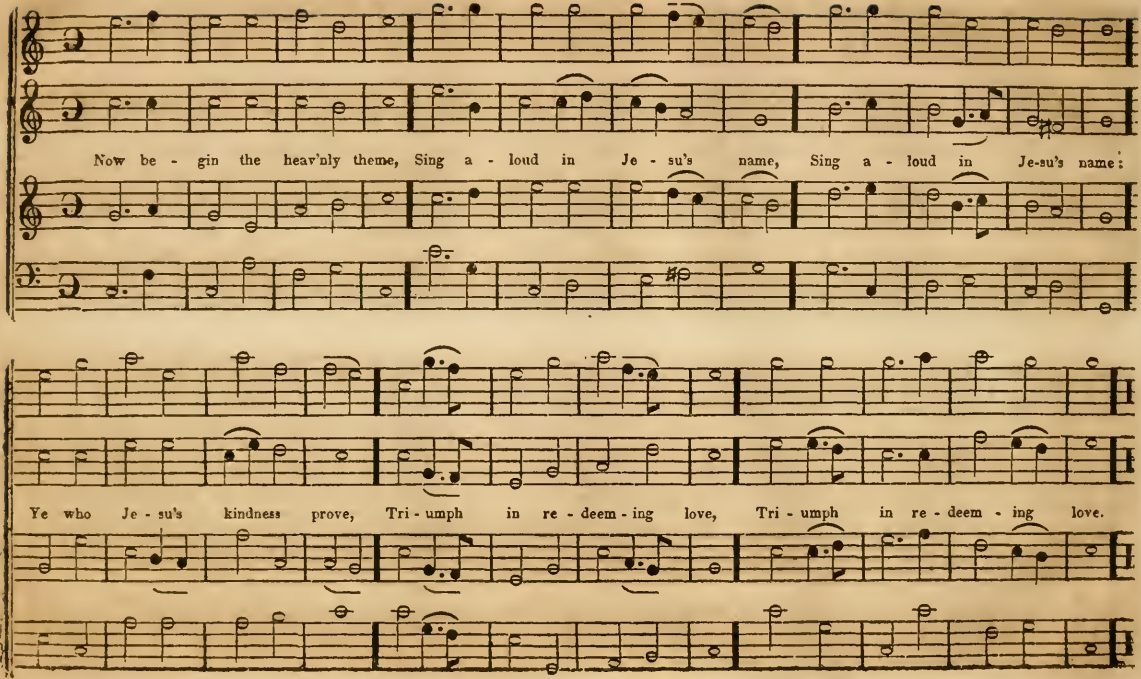

Alto.
Tenor.
Blow ye the trum - pet, blow, The glad - ly solemn sound; Let all the nations know, To earth's remo - test bounds, The year of Jubilee is come,
Air.
The year of Jn - bi - lee is come, Re - turn, ye ransom'd, Re - turn, ye ransom'd, Re - turn, ye ran - som'd sinners home.

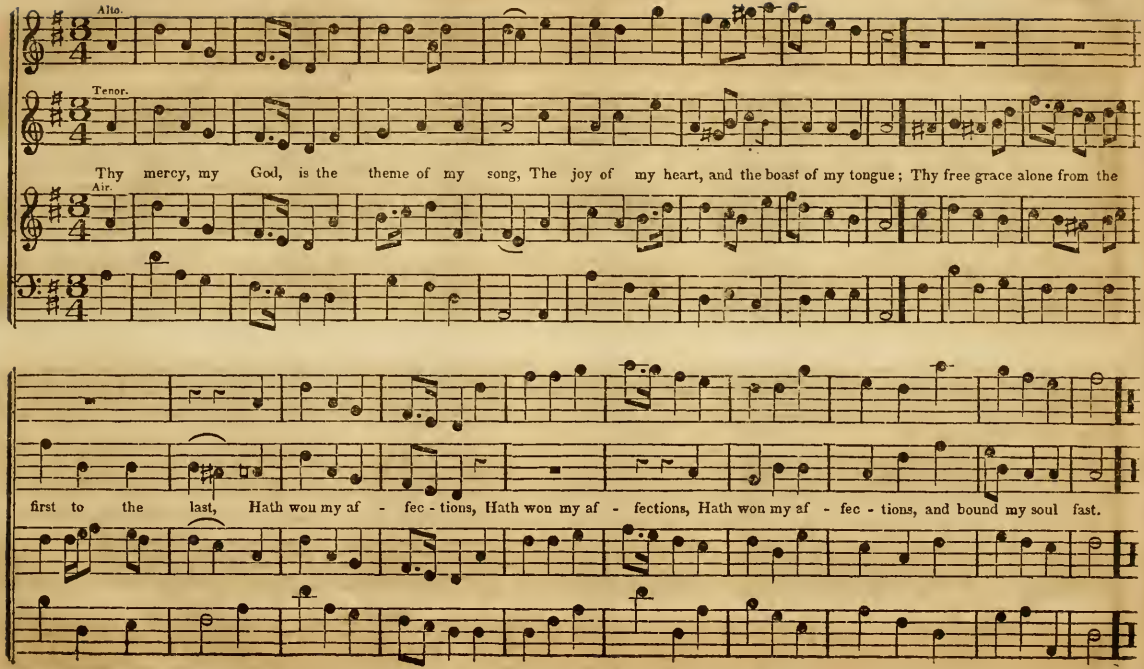
No. 129. BATH ABBEY. 7s. double.

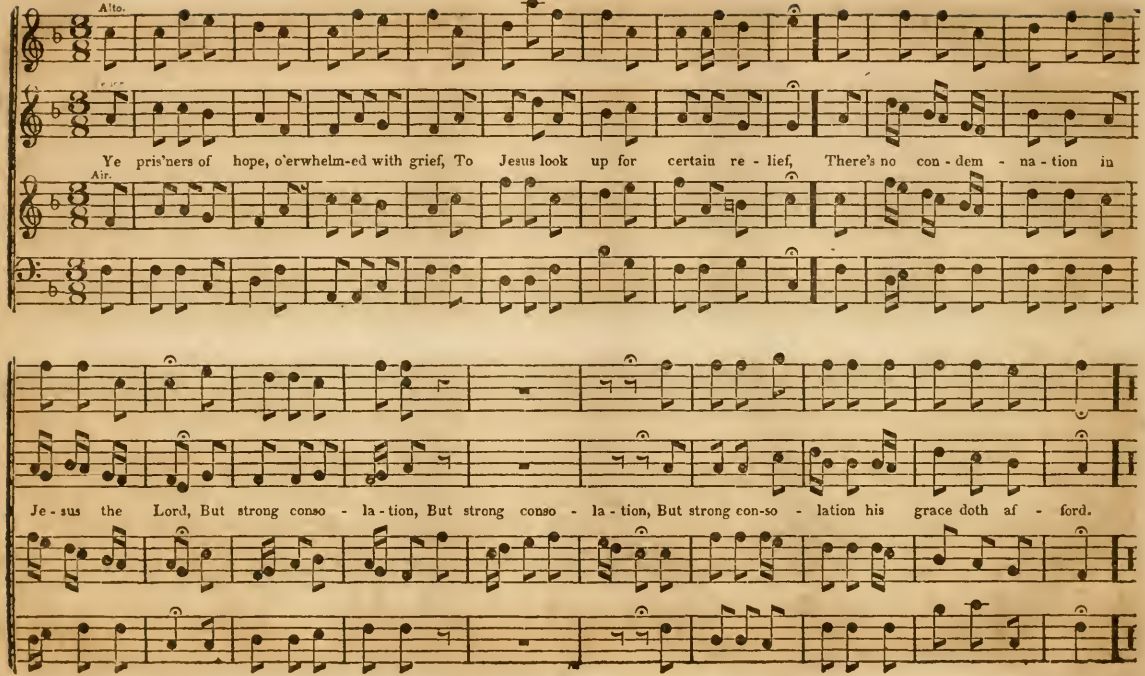


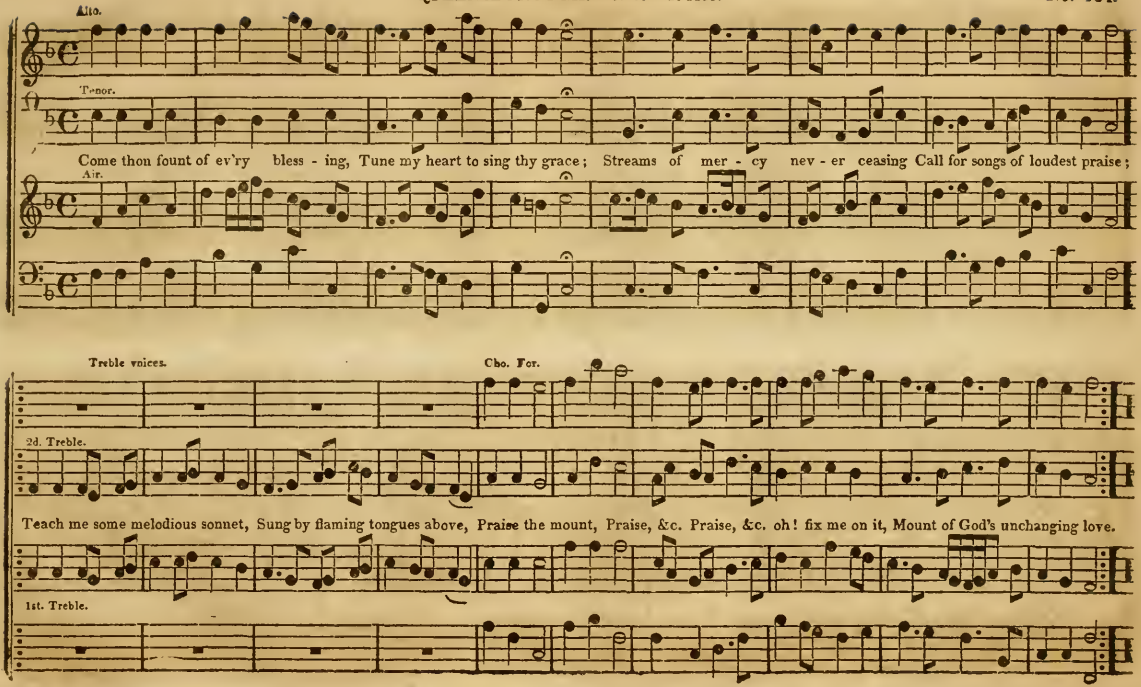

Alto.
Tenor
O Lord, how great's the favor, That we such sinners poor, Can thro' thy death's sweet savor, Approach thy mercy's door, And find an open passage Un-
Air
2d. Treble.
to the throne of grace, There wait the welcome message, That bids us go in peace; There wait the welcome message, That bids us go in peace.
1st. Treble.

REDEEMING LOVE. Sevens.

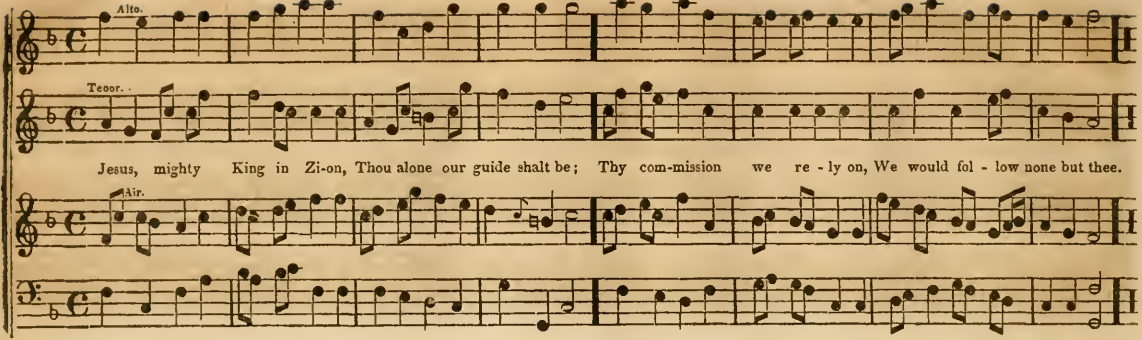



Alto.
Tenor.
Thy mercy, my God, is the theme of my song, The joy of my heart, and the boast of my tongue; Thy free grace alone from the
Air.
first to the last, Hath won my af - fec - tions, Hath won my af - fections, Hath won my af - fec - tions, and bound my soul fast.

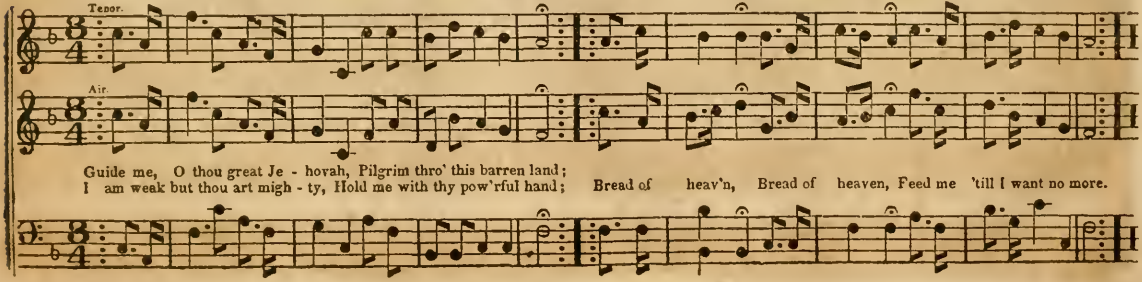

Alto.
Air.
Ye pris'ners of hope, o'erwhelm-ed with grief, To Jesus look up for certain re - lief, There's no con - dem - na - tion in
Je - sus the Lord, But strong conso - la - tion, But strong conso - la - tion, But strong con-so - lation his grace doth af - ford.

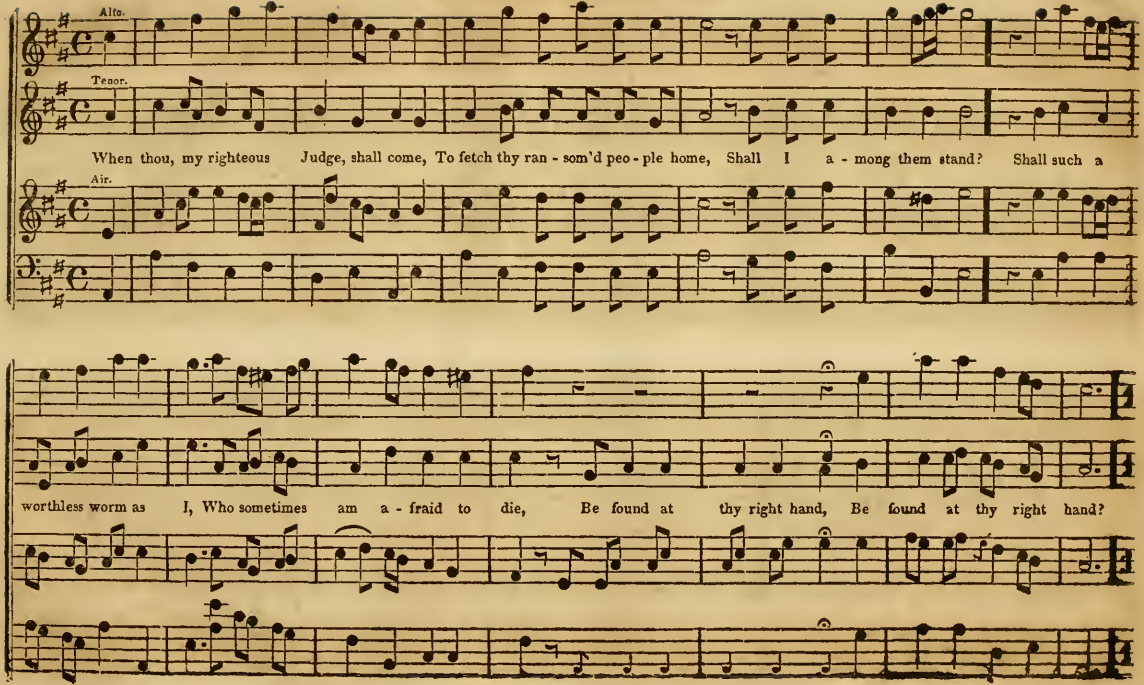

Alto.
Tenor.
Come thou fount of ev'ry bless - ing, Tune my heart to sing thy grace; Streams of mer - cy nev - er ceasing Call for songs of loudest praise;
Air.
Treble voices.
Cho. For.
2d. Treble.
Teach me some melodious sonnet, Sung by flaming tongues above, Praise the mount, Praise, &c. Praise, &c. oh! fix me on it, Mount of God's unchanging love.
1st. Treble.

No. 135. CANNON-STREET. 8. 7. single.

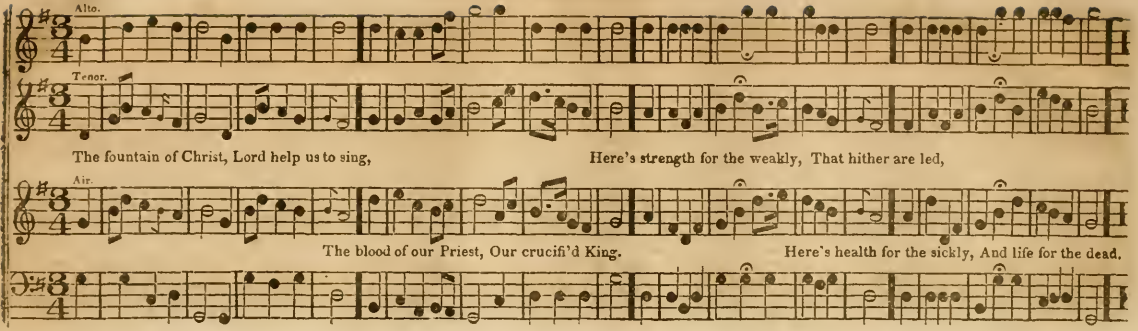


No. 136. TAMWORTH. 8. 7. 4.

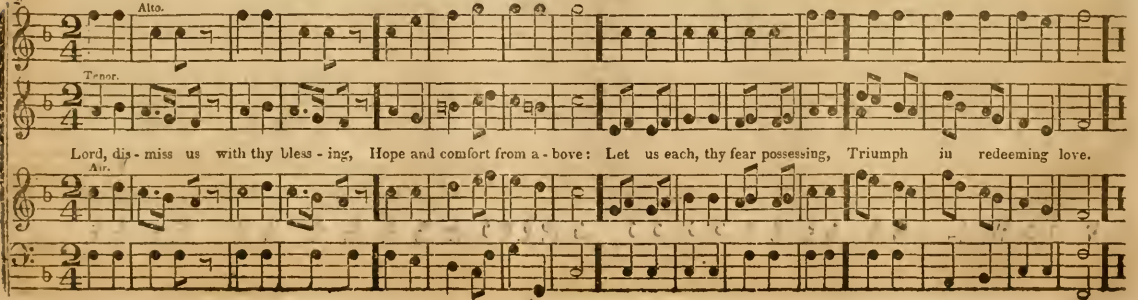


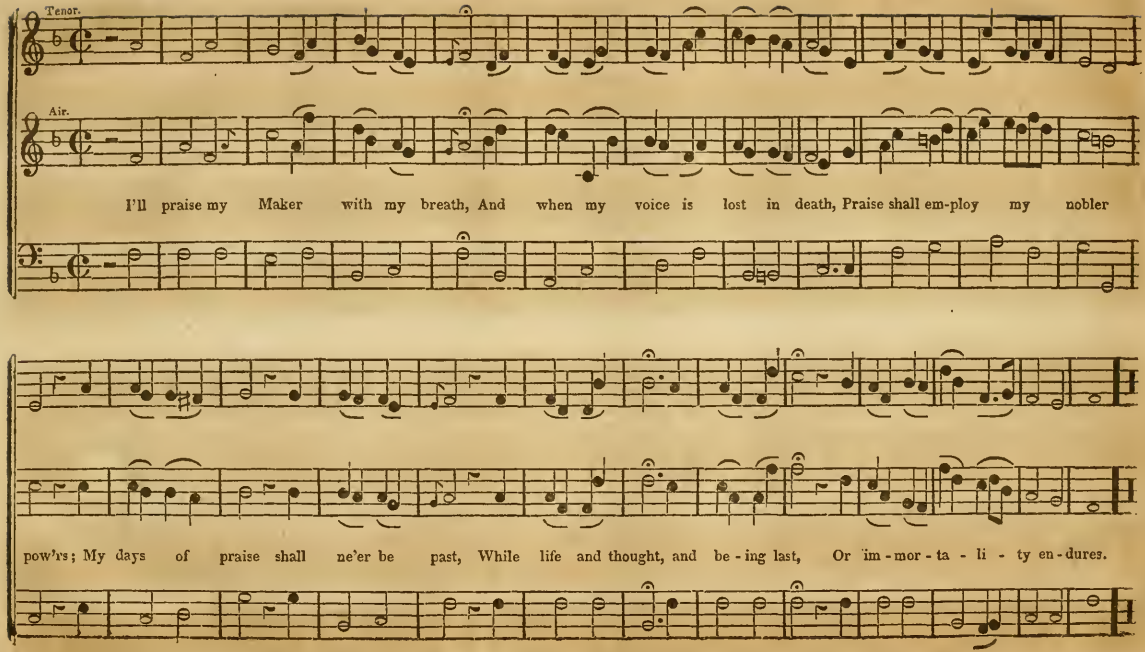

Alto.
Tenor.
When thou, my righteous Judge, shall come, To fetch thy ran - som'd peo - ple home, Shall I a - mong them stand? Shall such a
Air.
worthless worm as I, Who sometimes am a - fraid to die, Be found at thy right hand, Be found at thy right hand?

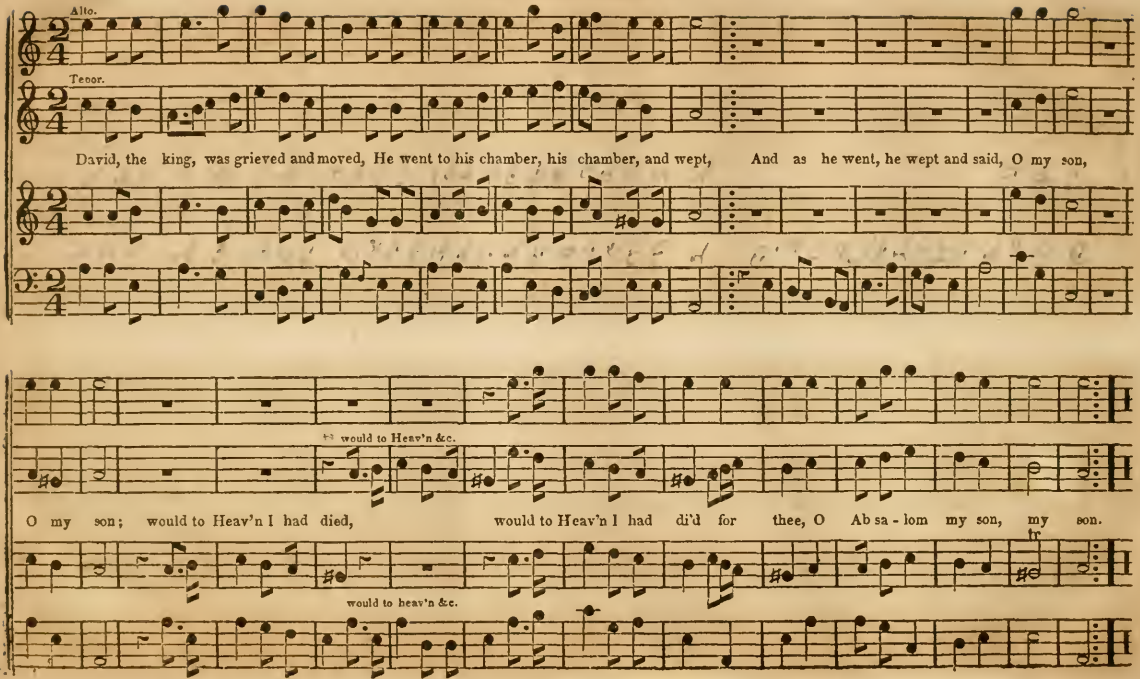
No. 138. ROMAINE. 5. 6.

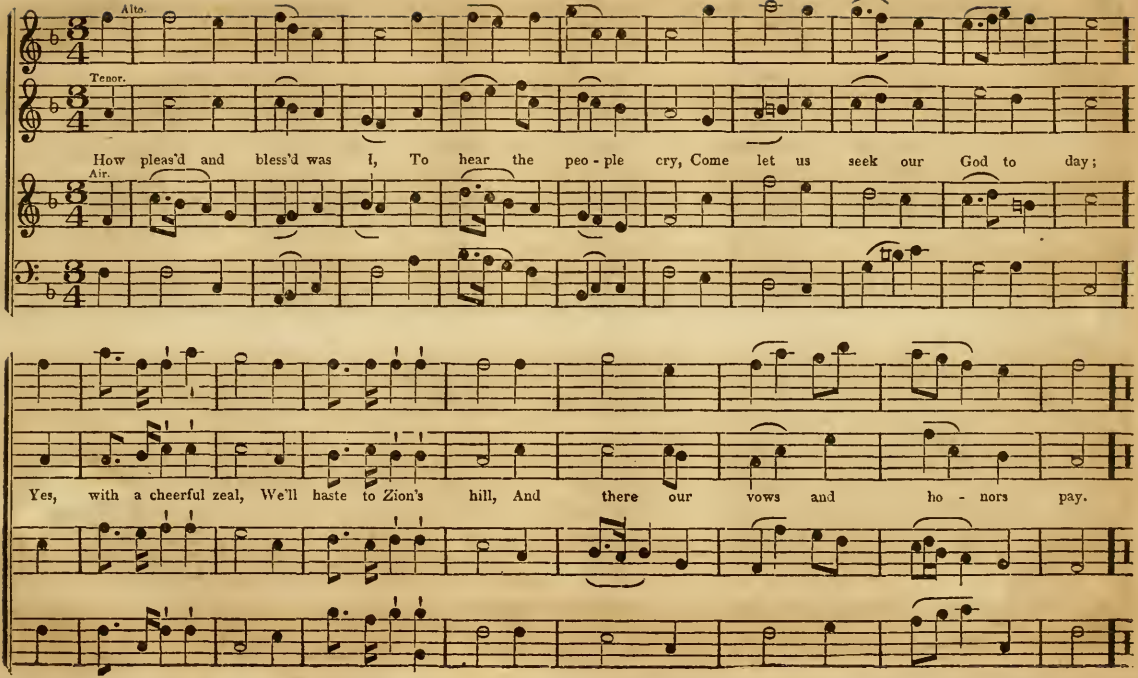


No. 139. SICILIAN HYMN. 8. 7.

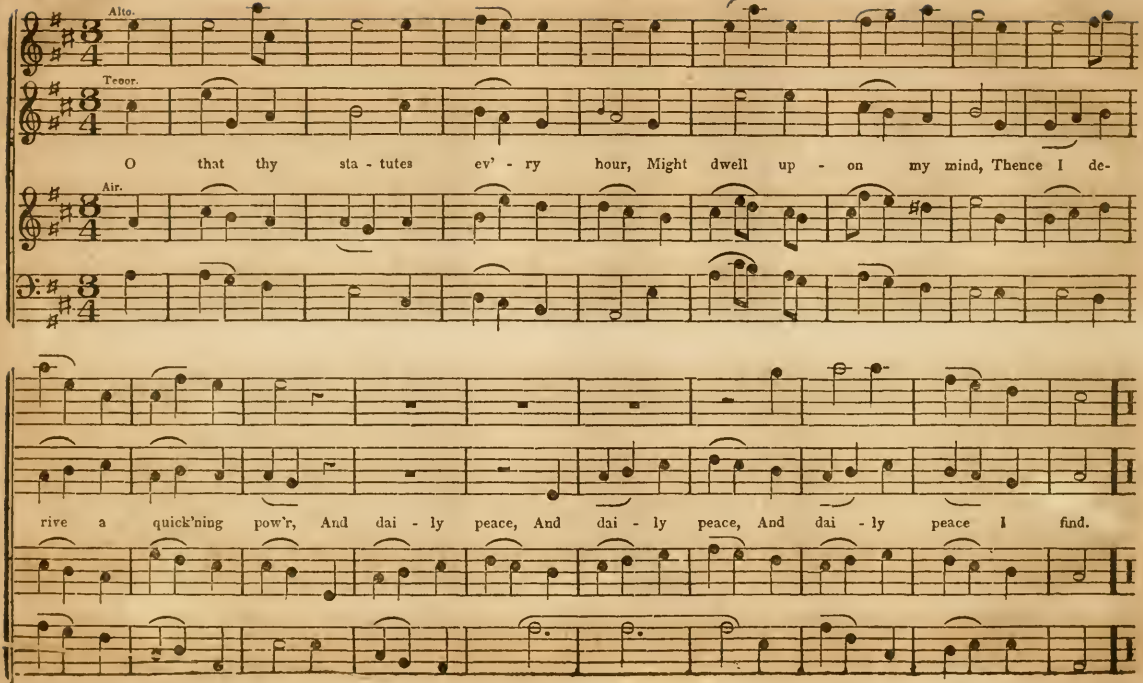


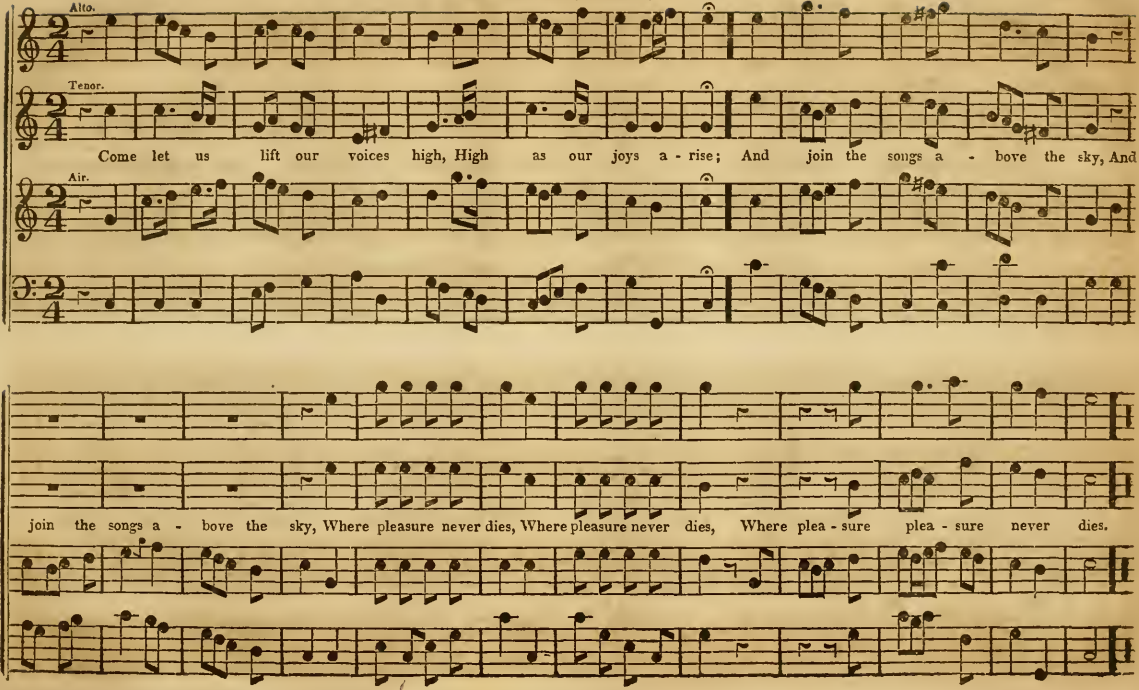

Tenor.
Air.
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em-ploy my nobler
pow'rs; My days of praise shall ne'er be past, While life and thought, and be-ing last, Or im-mor-ta-li-ty en-dures.


Alto.
Tenor.
David, the king, was grieved and moved, He went to his chamber, his chamber, and wept, And as he went, he wept and said, O my son,
would to Heav'n &c.
O my son; would to Heav'n I had died, would to Heav'n I had di'd for thee, O Ab sa - lom my son, my son.
would to heav'n &c.

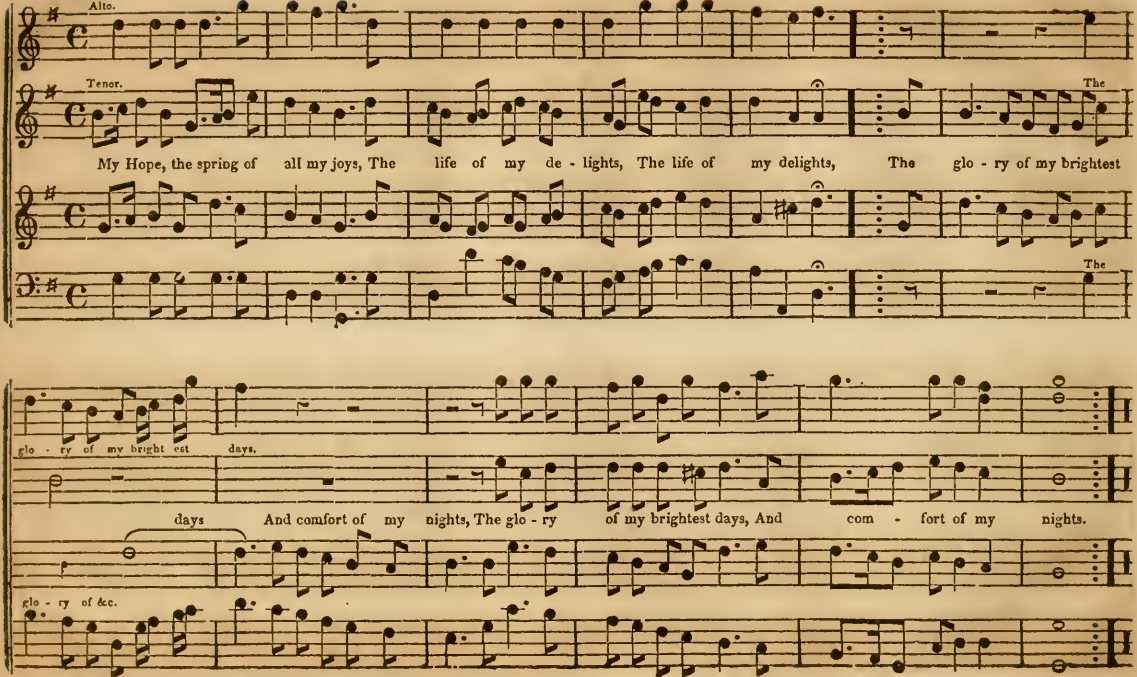

Alto.
Tenor.
How pleas'd and bless'd was I, To hear the peo - ple cry, Come let us seek our God to day;
Air.
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and ho - nors pay.

No. 143. SALEM. C. M.

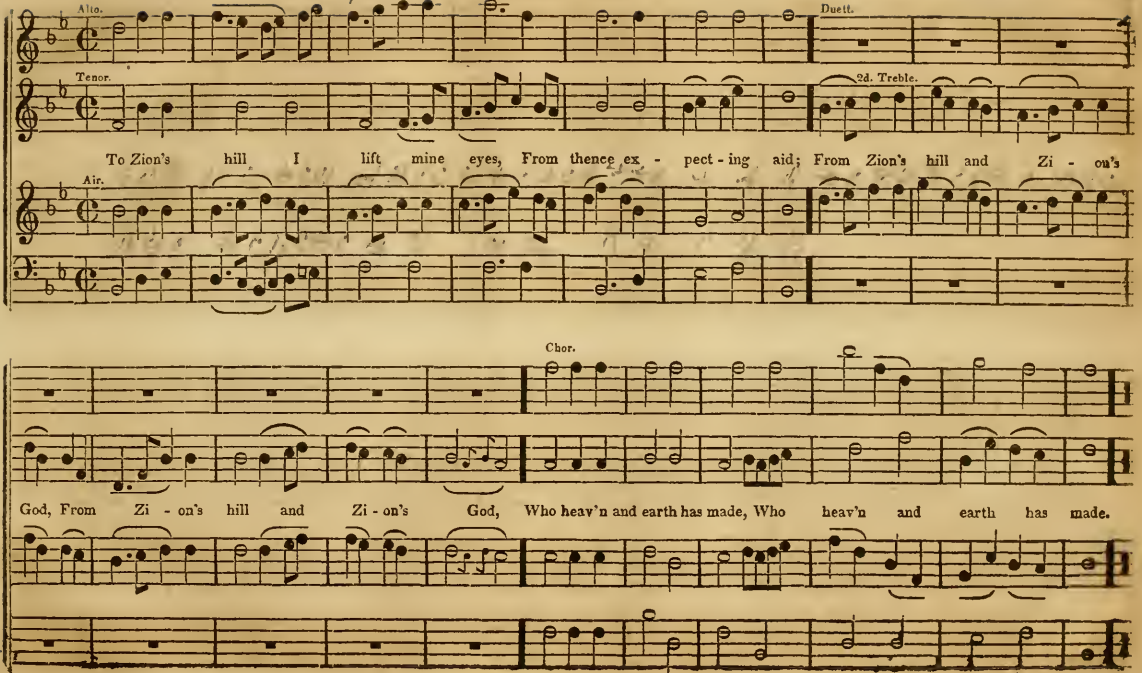


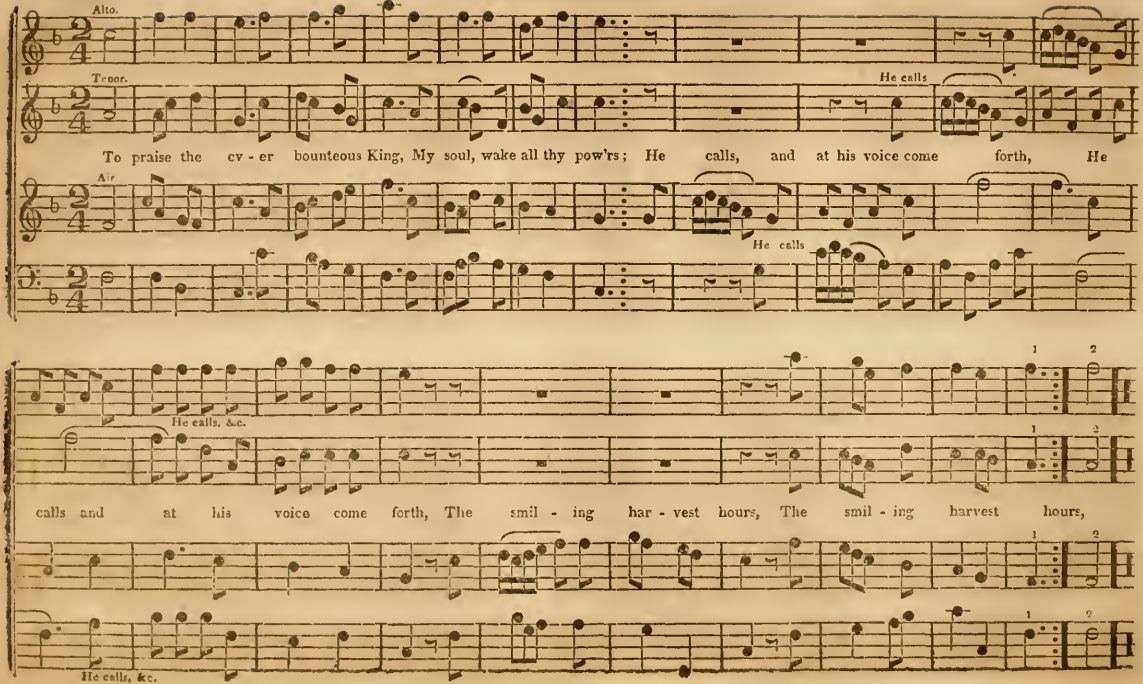

Alto.
Tenor.
Come let us lift our voices high, High as our joys a - rise; And join the songs a - bove the sky, And
Air.
join the songs a - bove the sky, Where pleasure never dies, Where pleasure never dies, Where plea - sure plea - sure never dies.

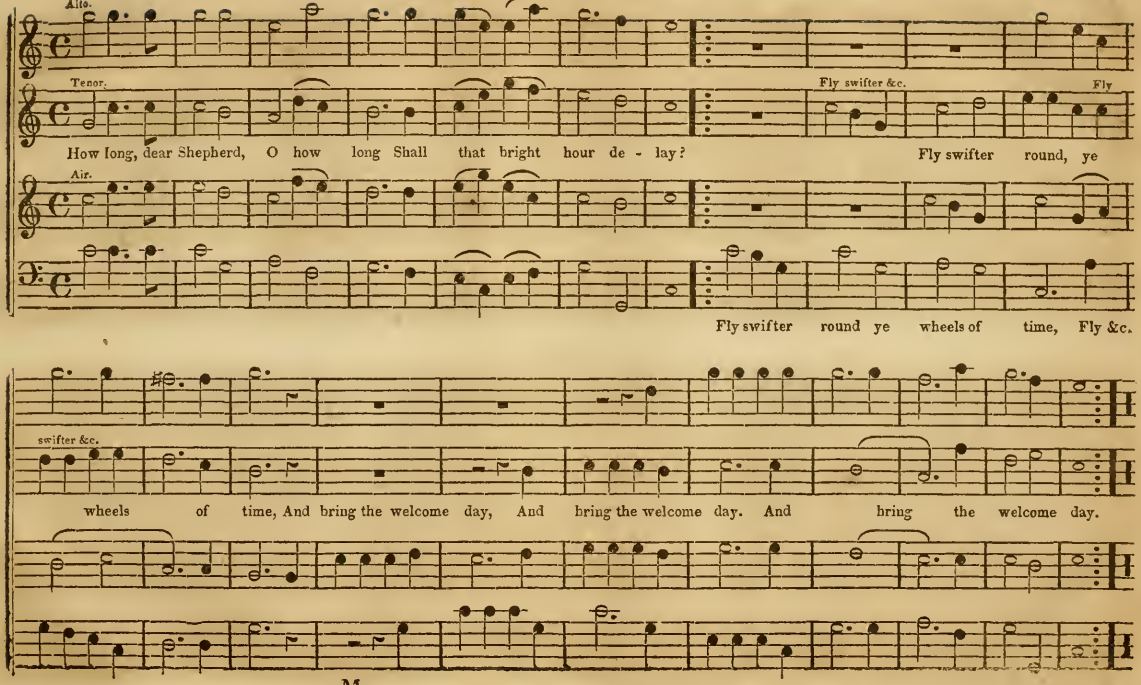
No. 145. INVITATION. C. M.



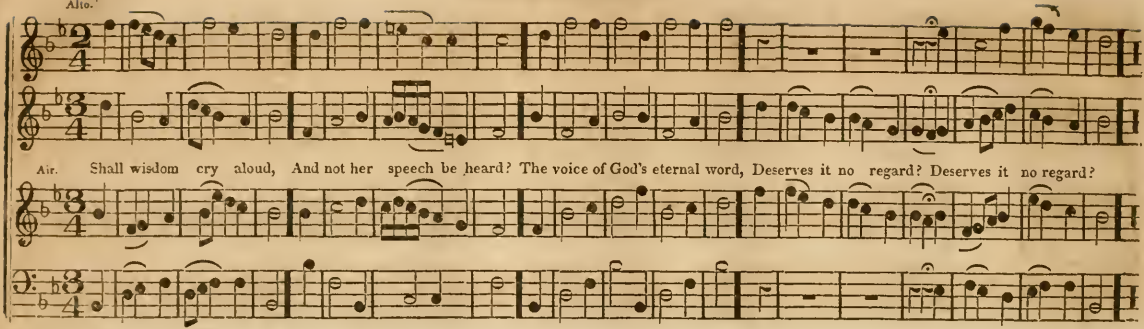
CLIFFORD. C. M.


Alto.
Duett.
Tenor.
2d. Treble.
To Zion's hill I lift mine eyes, From thence ex - pect - ing aid; From Zion's hill and Zi - on's
Air.
Chor.
God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.

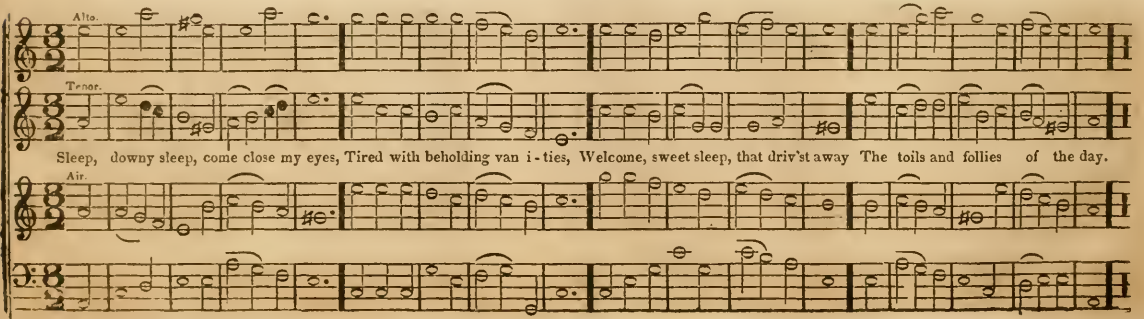

Alto.
Tenor.
He calls
To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, He
Air
He calls
He calls, &c.
calls and at his voice come forth, The smil - ing har - vest hours, The smil - ing harvest hours,
He calls, &c.


Alto.
Tenor.
Air.
Fly swifter &c.
Fly
How long, dear Shepherd, O how long Shall that bright hour de - lay?
Fly swifter round, ye
Fly swifter round ye wheels of time, Fly &c.
swifter &c.
wheels of time, And bring the welcome day, And bring the welcome day. And bring the welcome day.

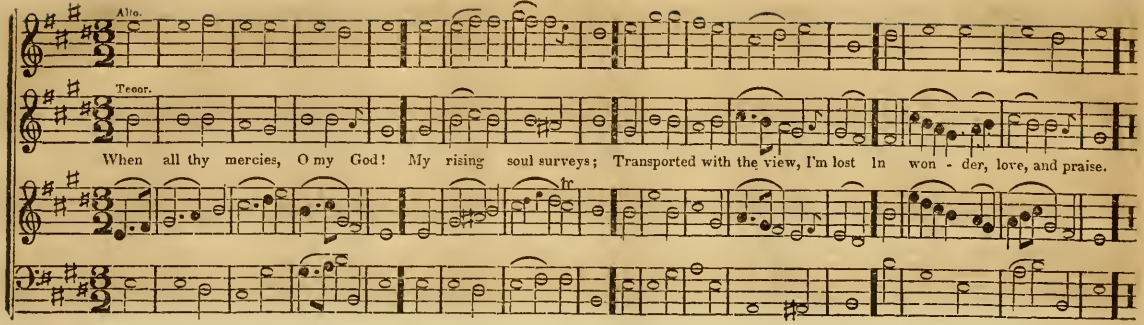
No. 149. FROOME. S. M. ♯



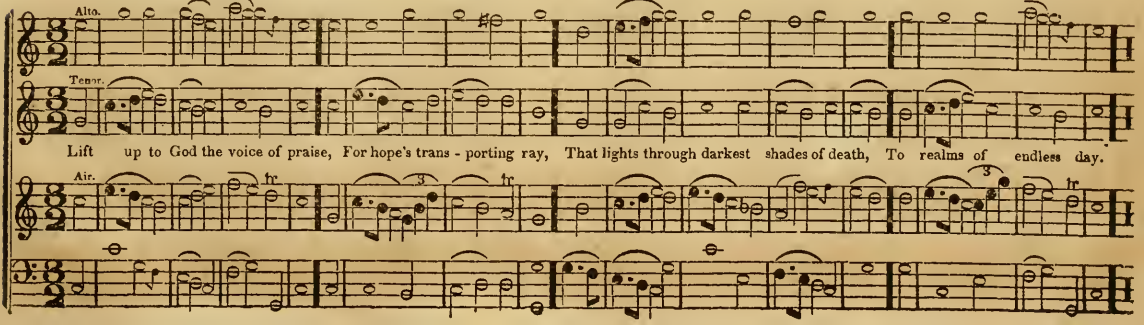
No. 150. EVENING HYMN. L. M.



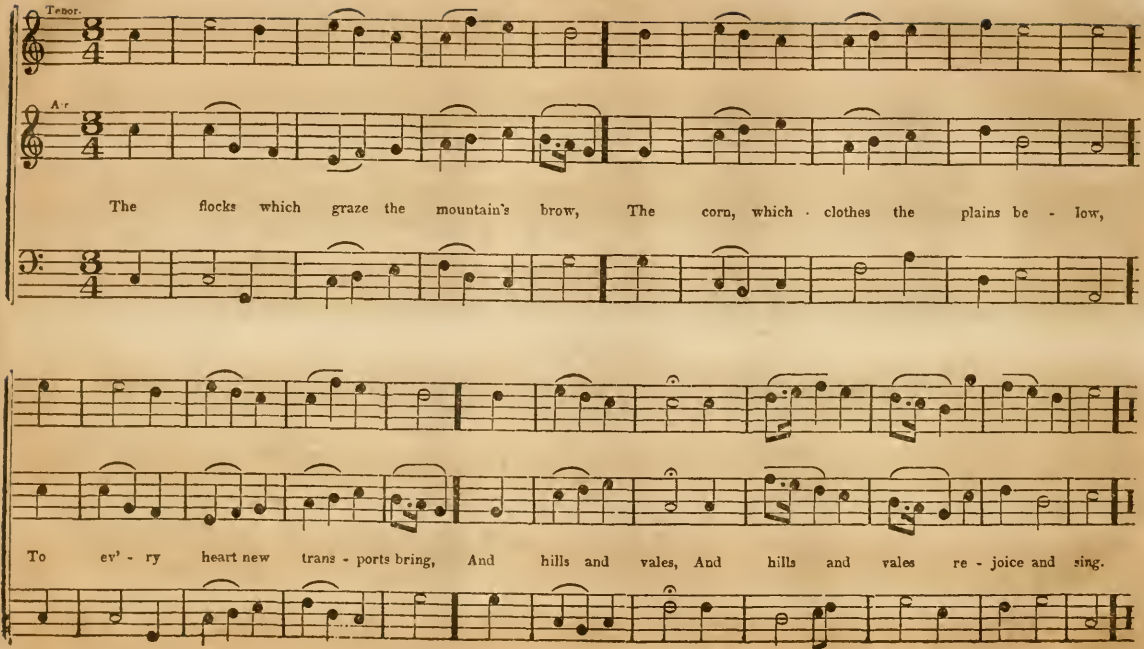
DUBLIN. C. M. No. 151.



BURTON. C. M. No. 152.

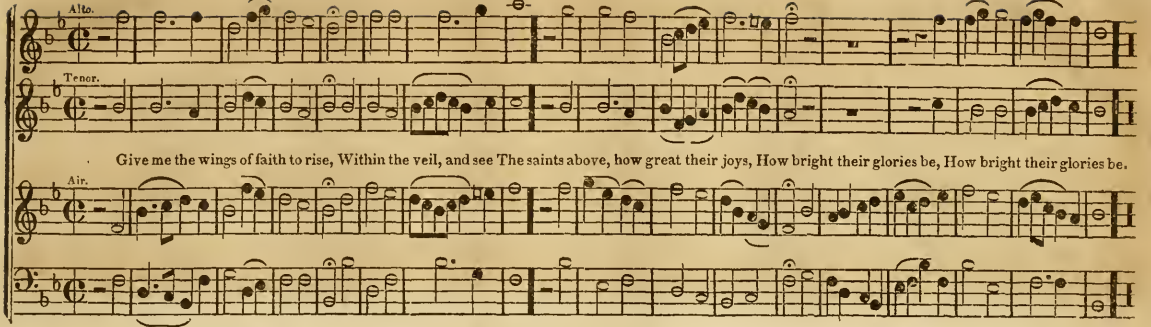


No .153. ISLINGTON. L. M. ♯



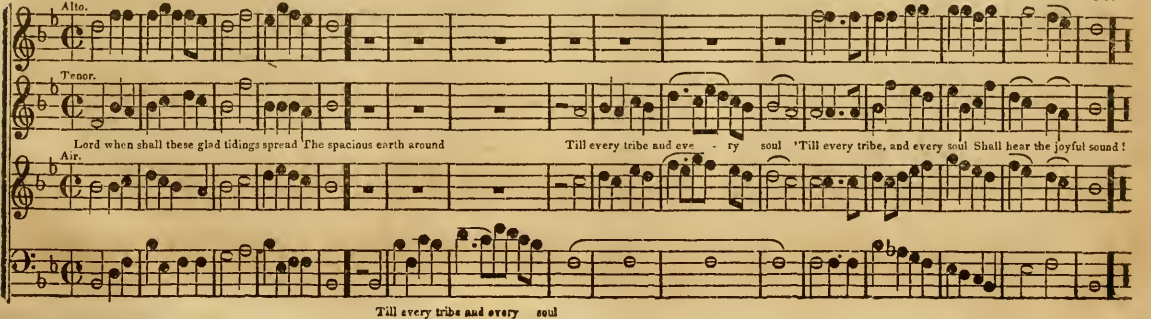
MOUNT PLEASANT. C. M.

No. 154.

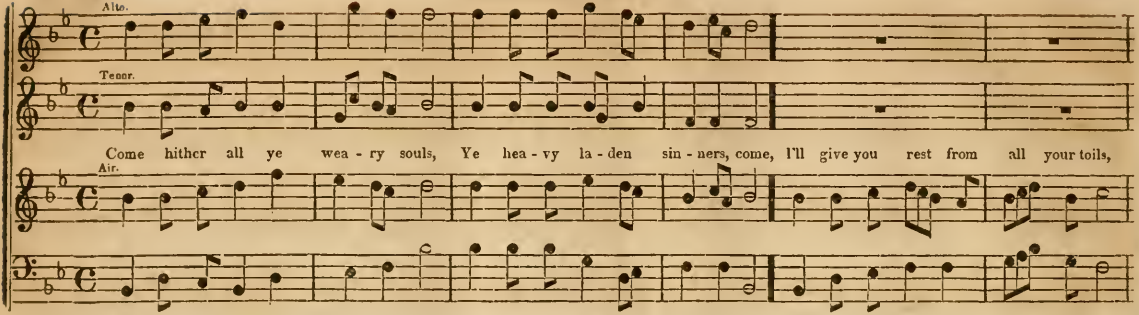


MISSIONARY. C. M.

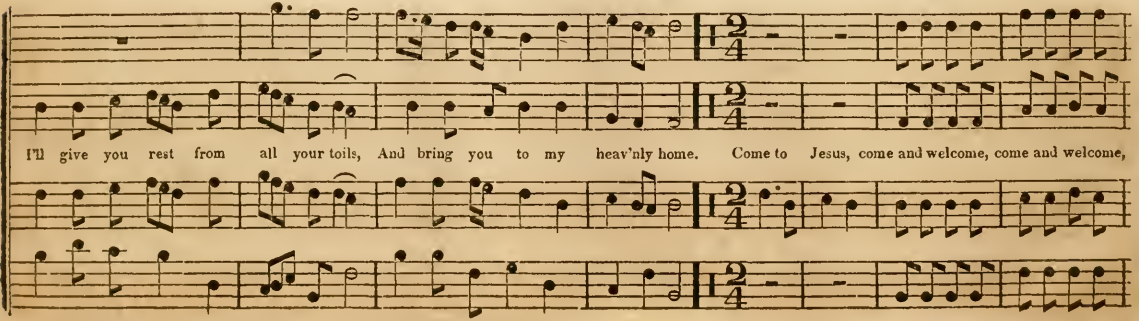
No. 155.

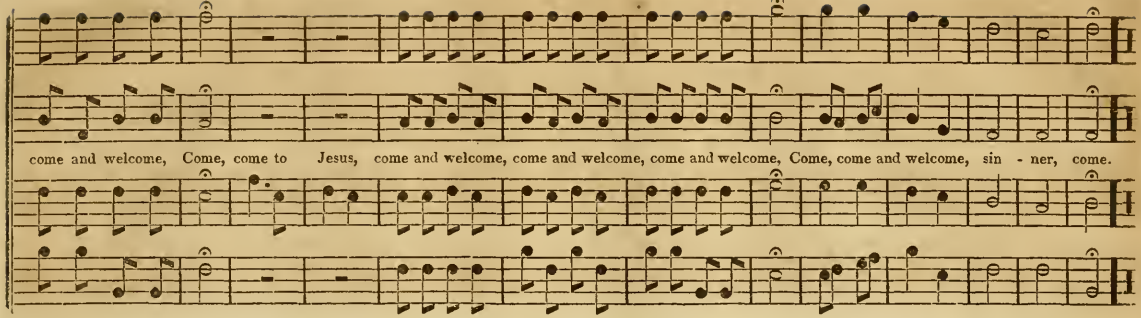


No. 156. MISSION-HOUSE. L. M.

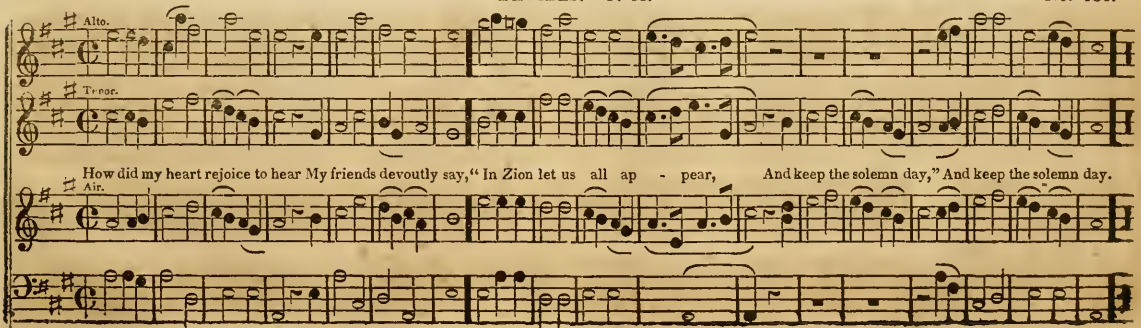


CODA. No. 157.

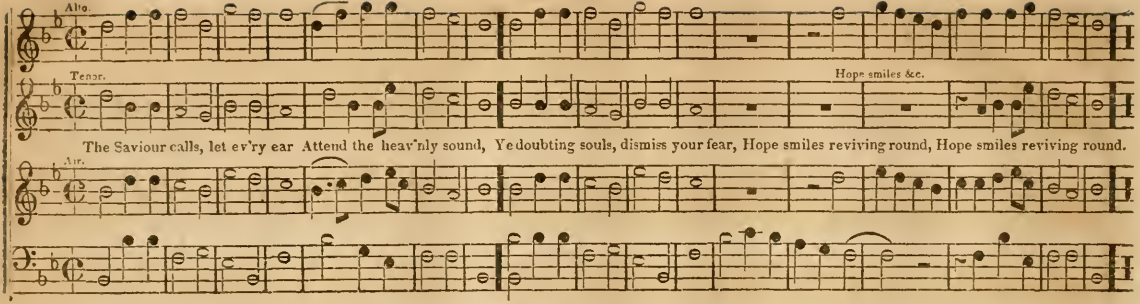




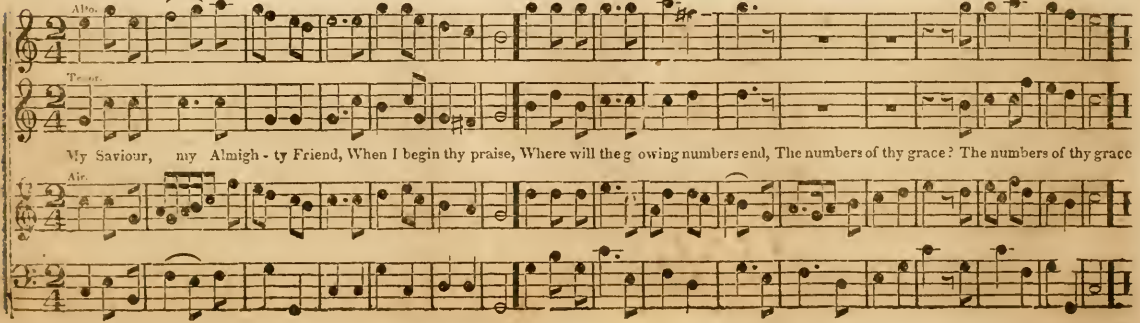
DEVIZES. C. M. No. 158.

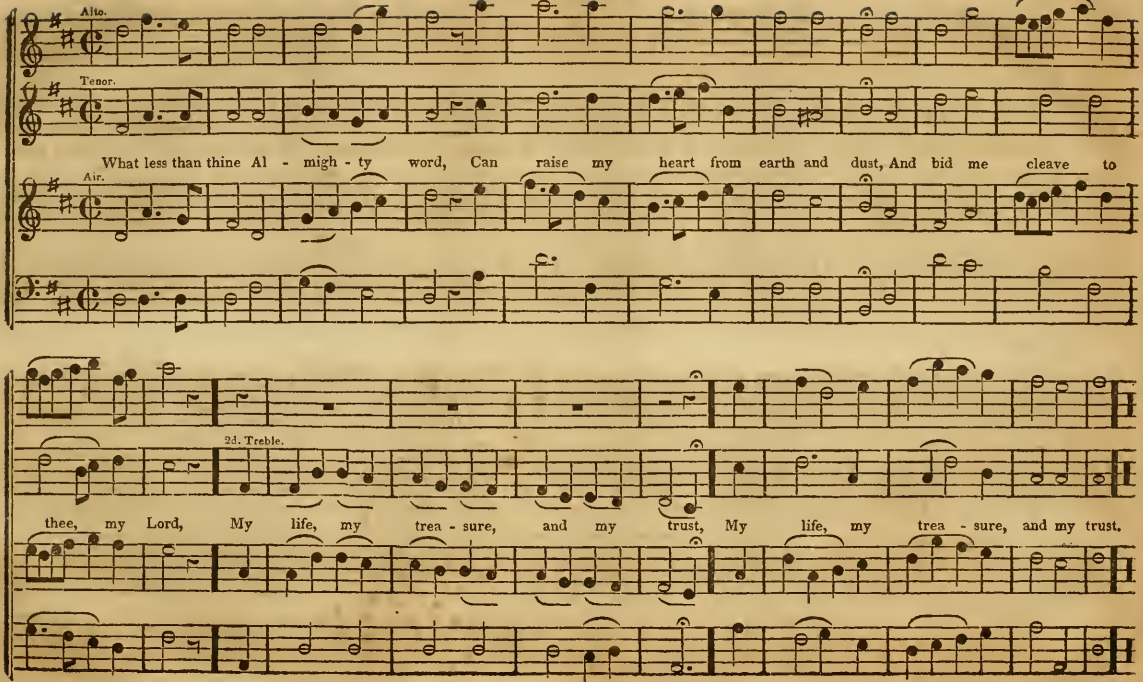


No. 159. NEW-CAMBRIDGE. C. M.

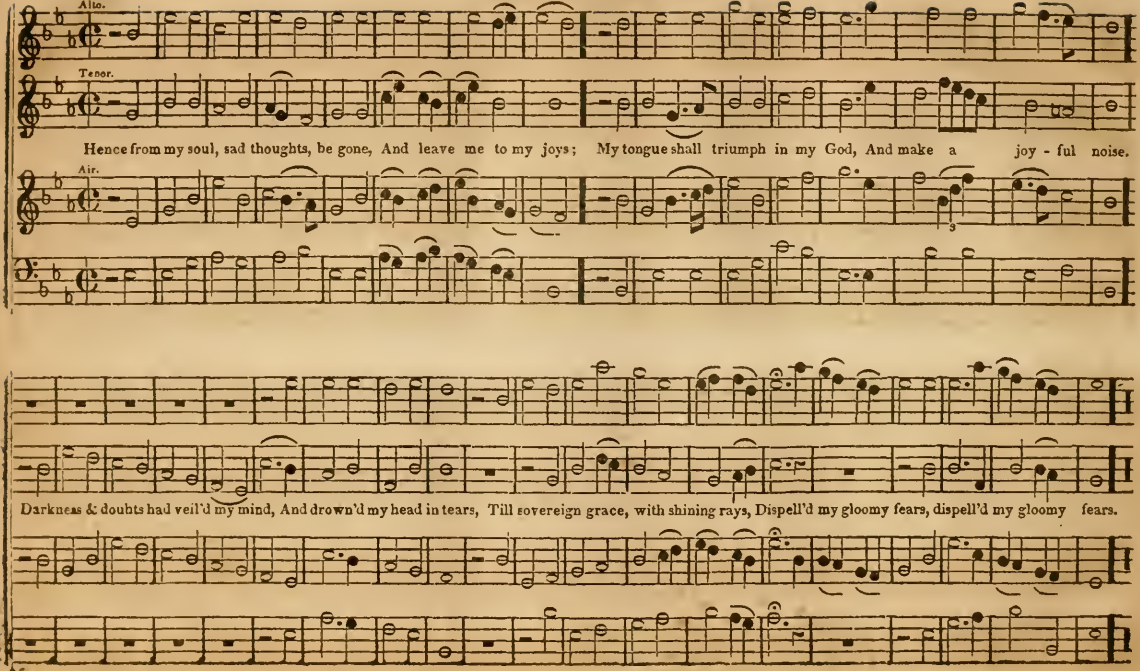


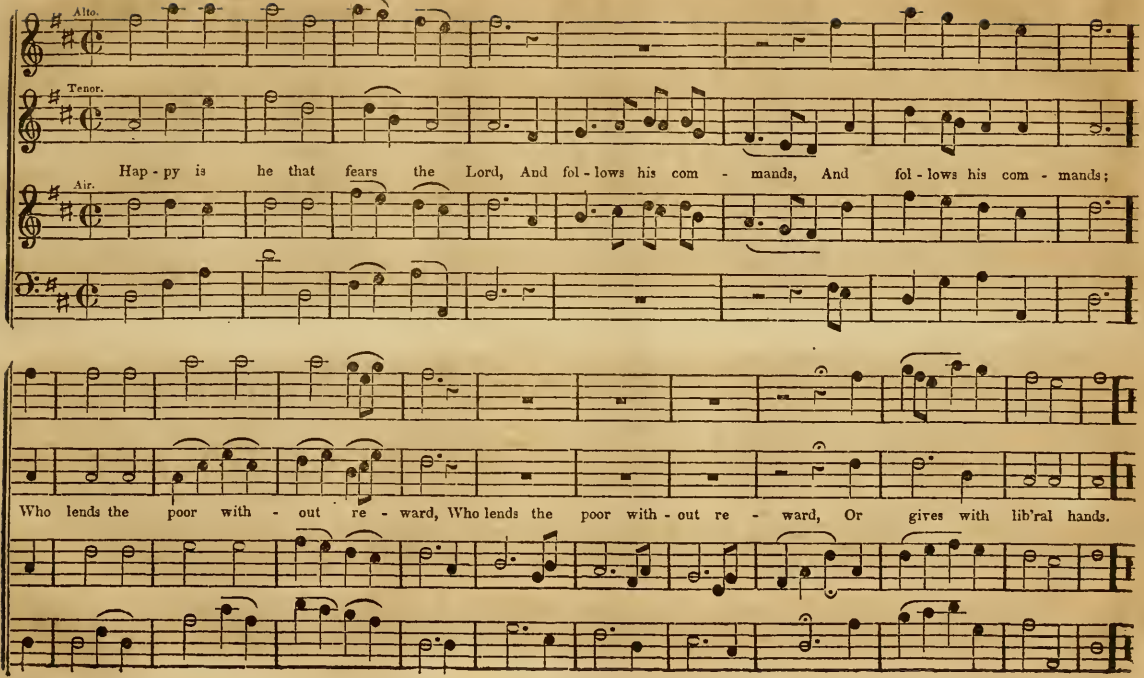
No. 160. BROOMSGROVE. C. M.



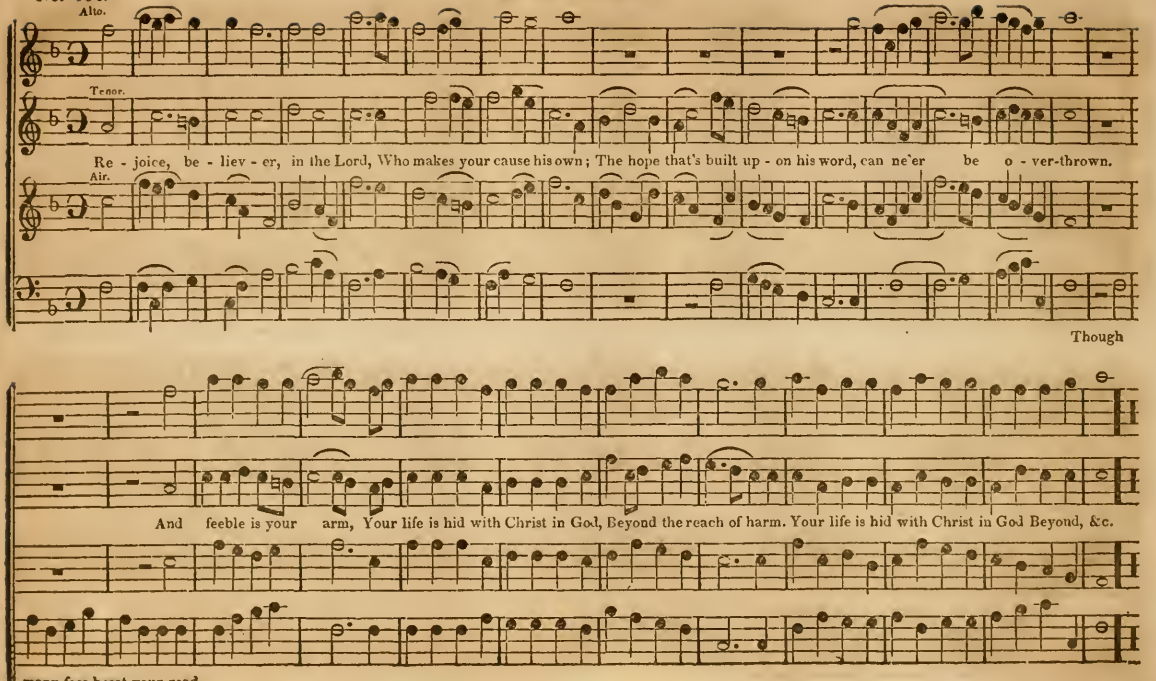

Alto.
Tenor.
What less than thine Al - migh - ty word, Can raise my heart from earth and dust, And bid me cleave to
Air.
2d. Treble.
thee, my Lord, My life, my trea - sure, and my trust, My life, my trea - sure, and my trust.

No. 162. FARRINGDON. C. M. D.

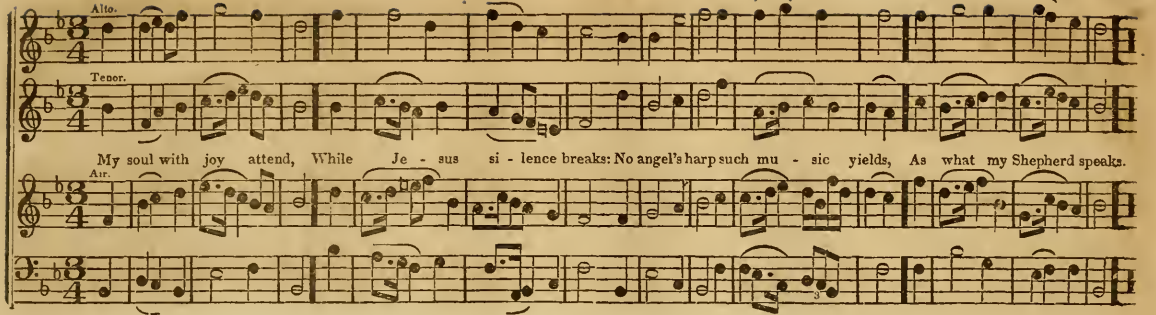



Alto.
Tenor.
Hap - py is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands;
Air.
Who lends the poor with - out re - ward, Who lends the poor with - out re - ward, Or gives with lib'ral hands.

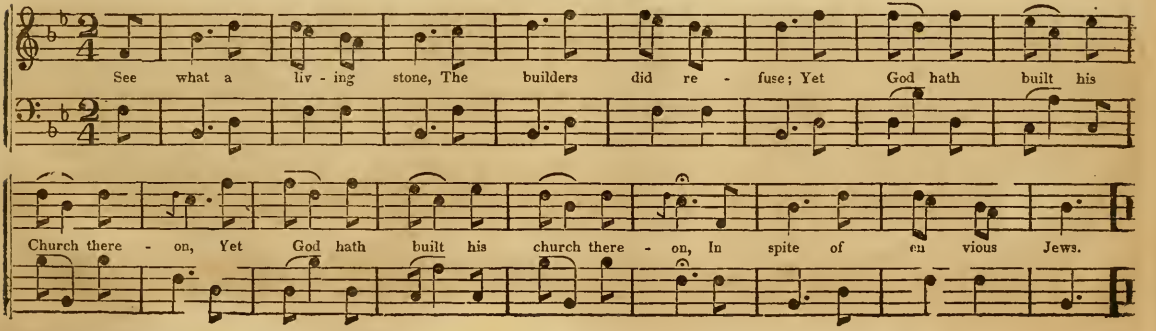
No. 164. MAJESTY. C. M. D.

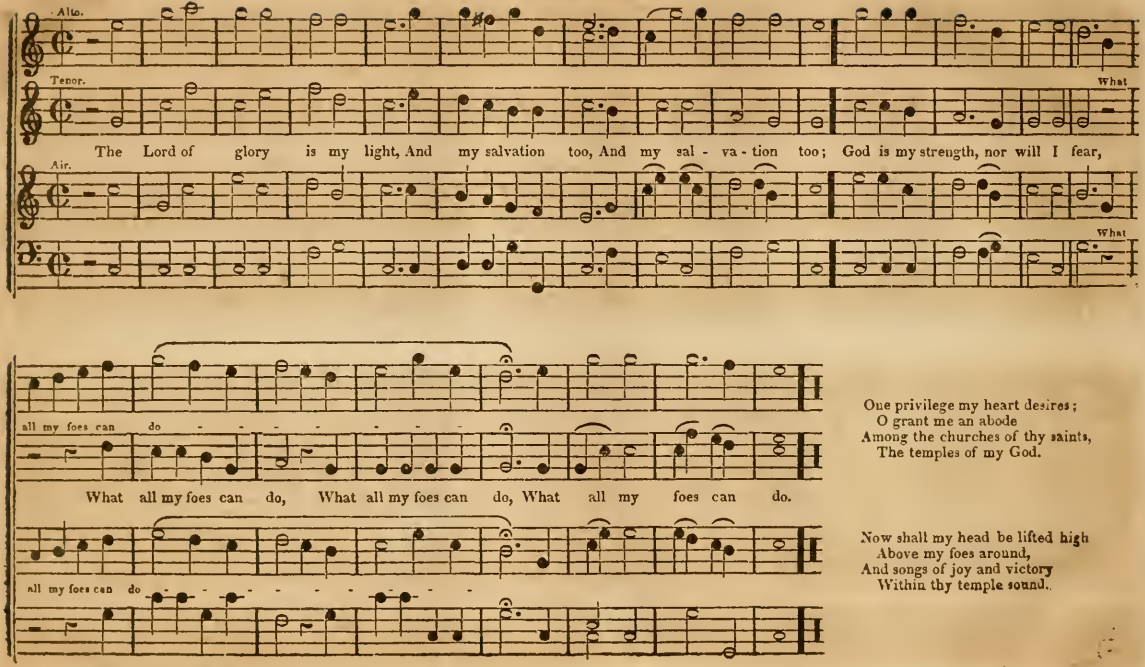


HOPKINS. S. M. No. 165.



MILLERS. S. M. No. 166.

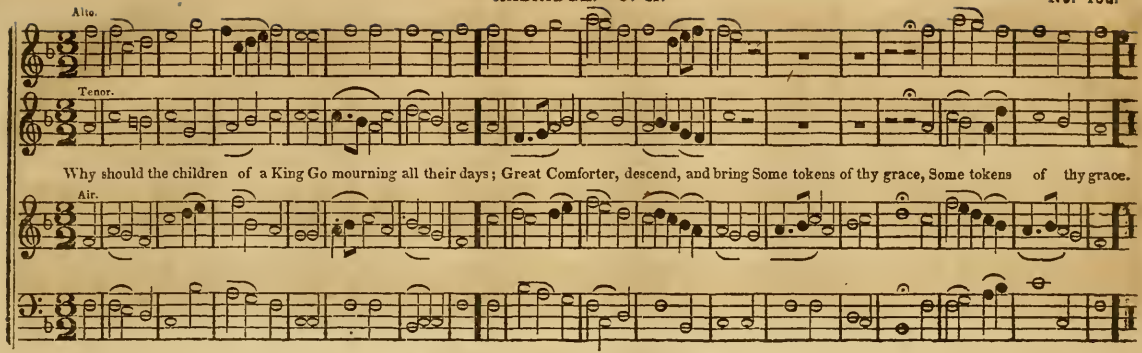




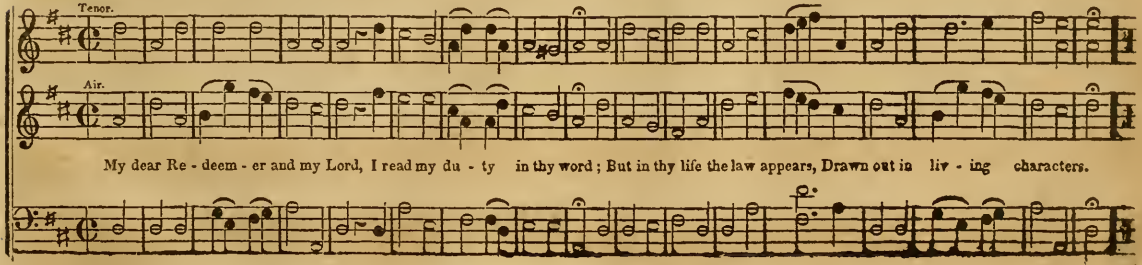
One privilege my heart desires;
O grant me an abode
Among the churches of thy saints,
The temples of my God.

Now shall my head be lifted high
Above my foes around,
And songs of joy and victory
Within thy temple sound.

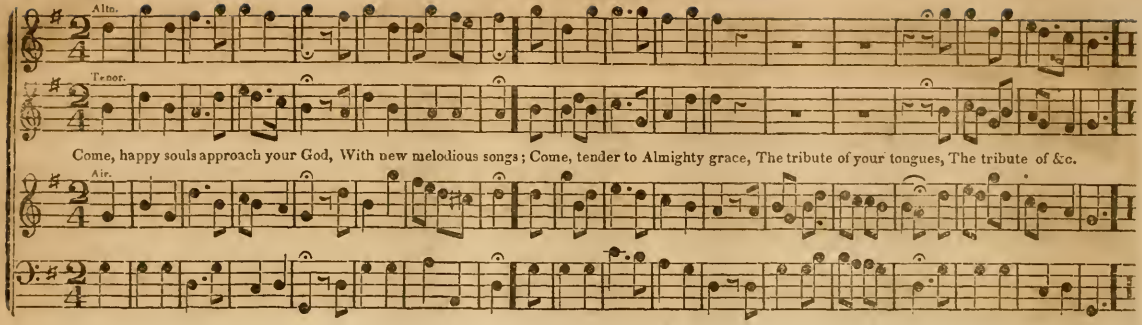
AXBRIDGE. C. M. No. 168.



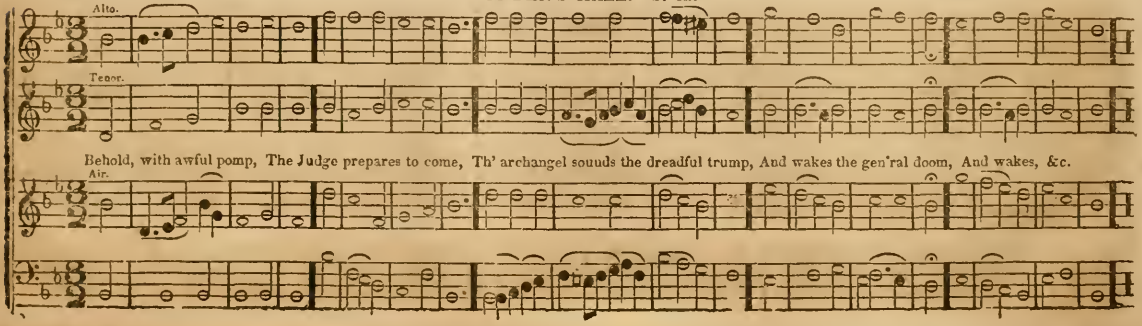
GILGAL. L. M No. 169.

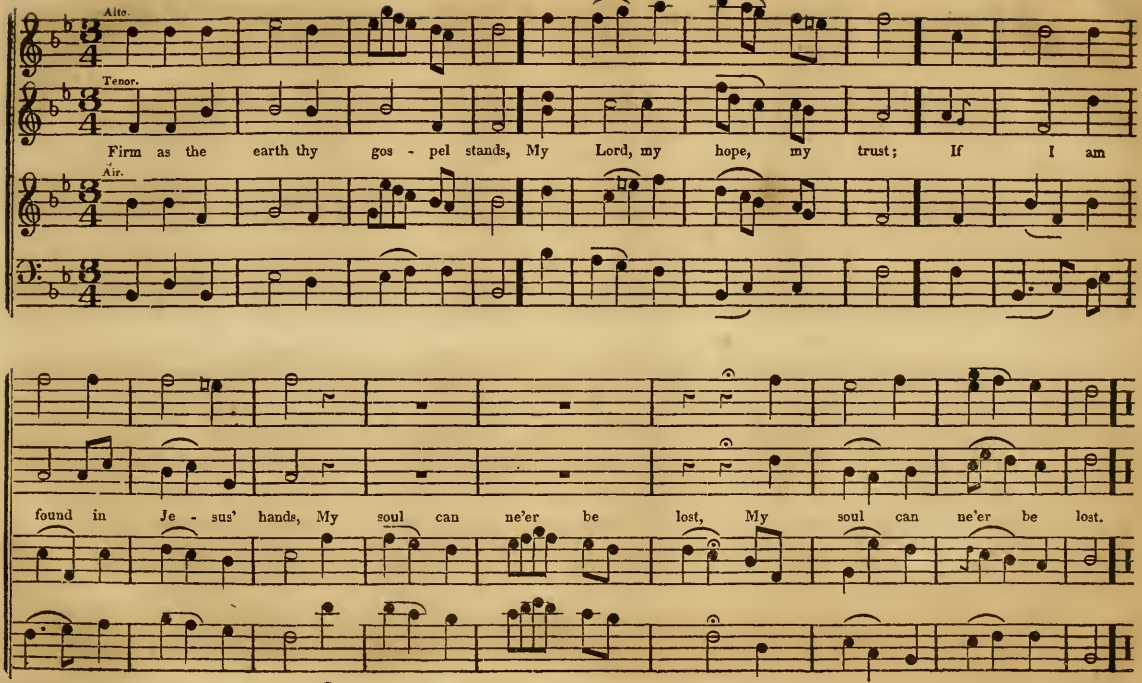


No. 170. ST. ALBANS. C. M.

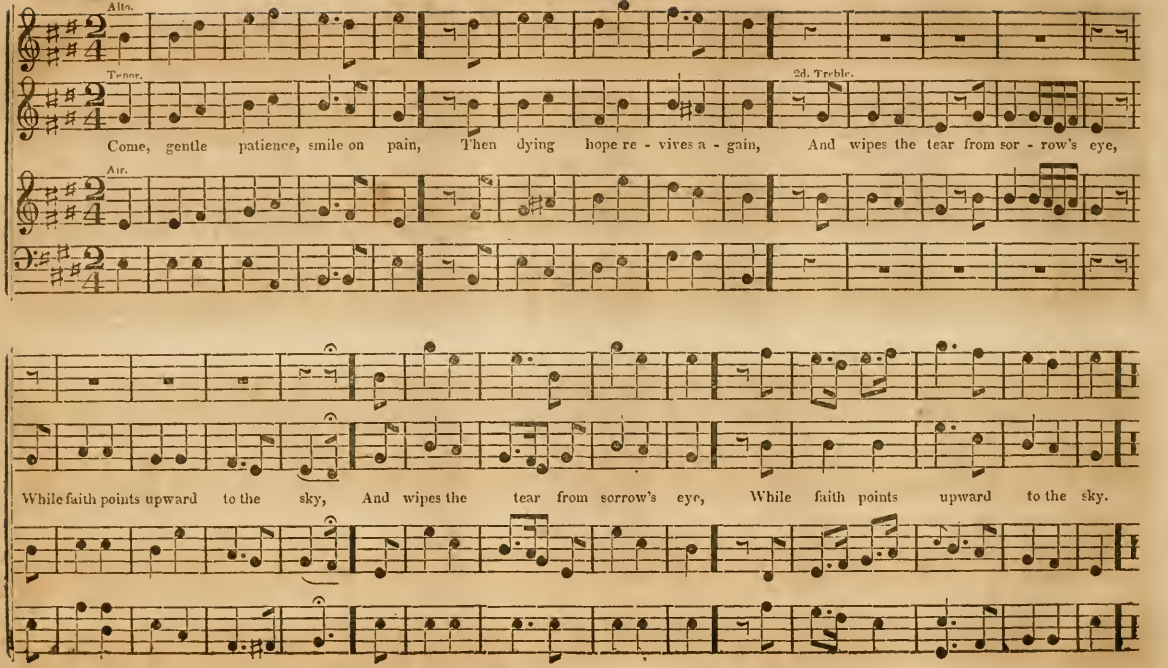


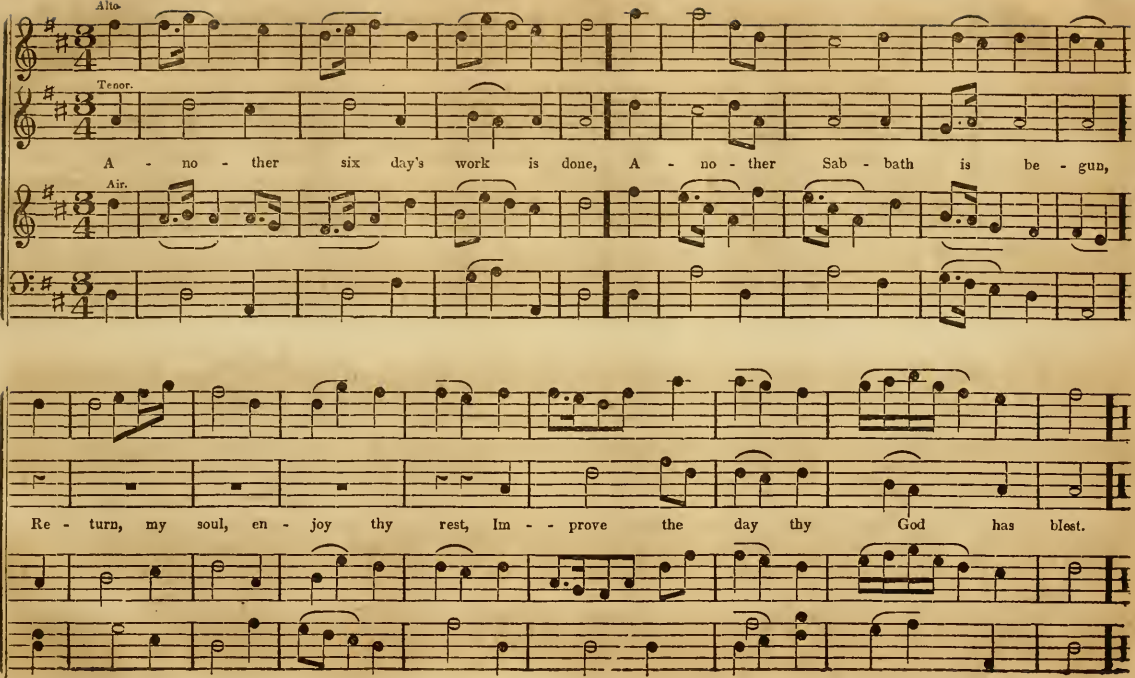
No. 171. FOUNDER'S HALL. S. M.



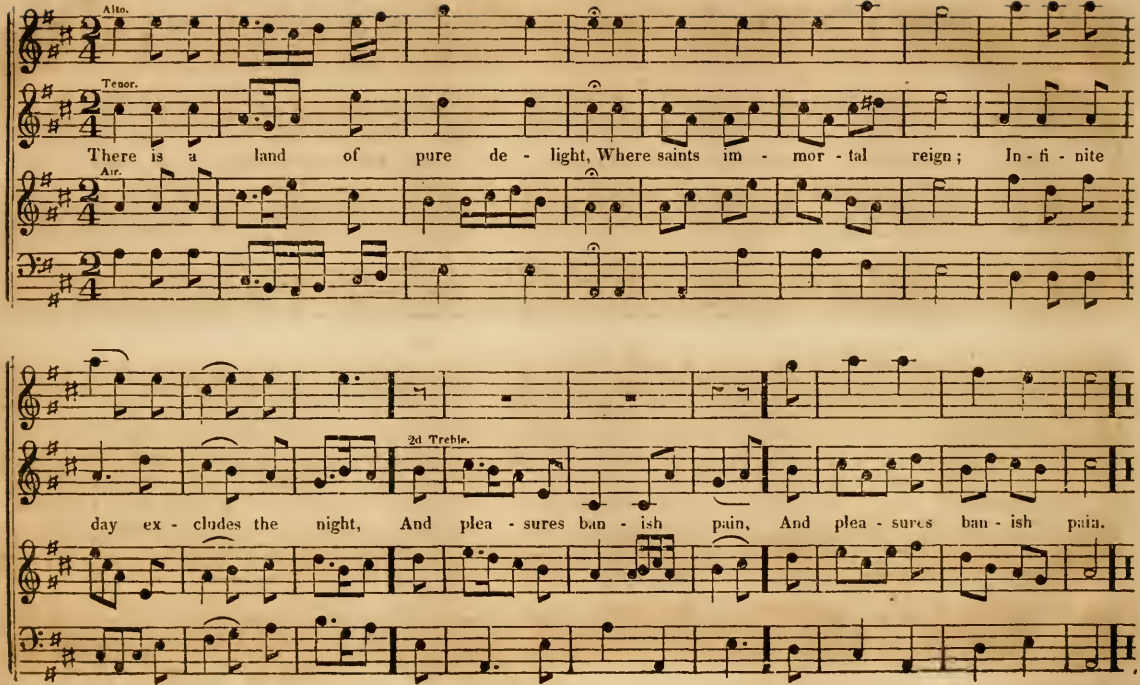

Alto.
Tenor.
Air.
Firm as the earth thy gos - pel stands, My Lord, my hope, my trust; If I am
found in Je - sus' hands, My soul can ne'er be lost, My soul can ne'er be lost.
O

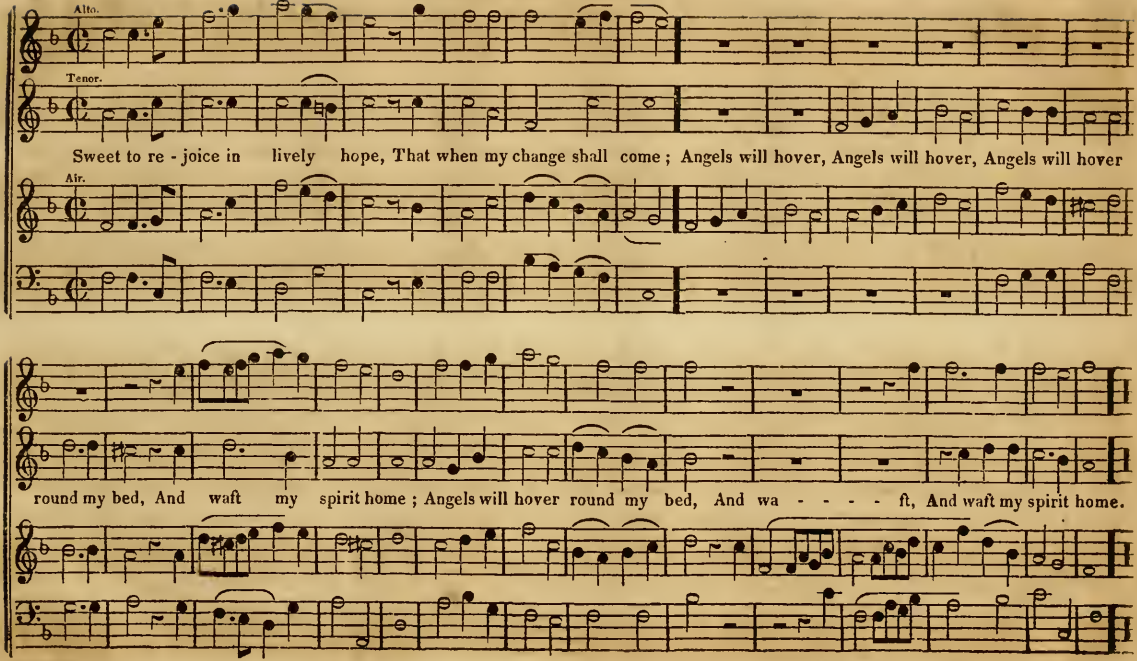
No. 173. EATON. L. M.



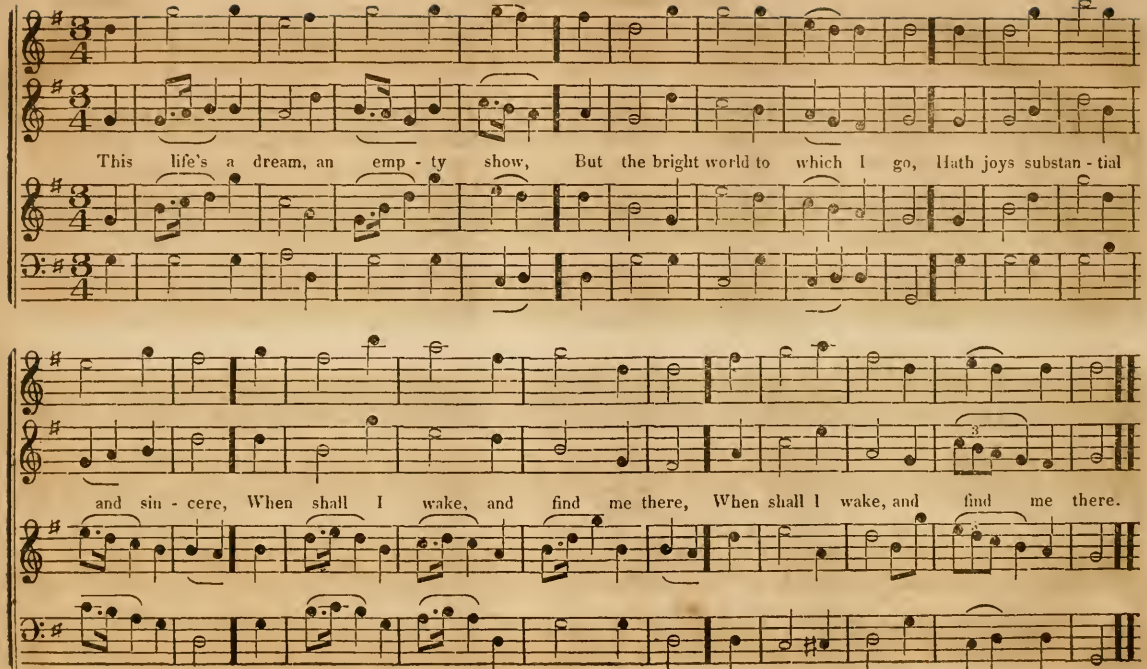

Alto.
Tenor.
A - no - ther six day's work is done, A - no - ther Sab - bath is be - gun,
Air.
Re - turn, my soul, en - joy thy rest, Im - - prove the day thy God has blest.

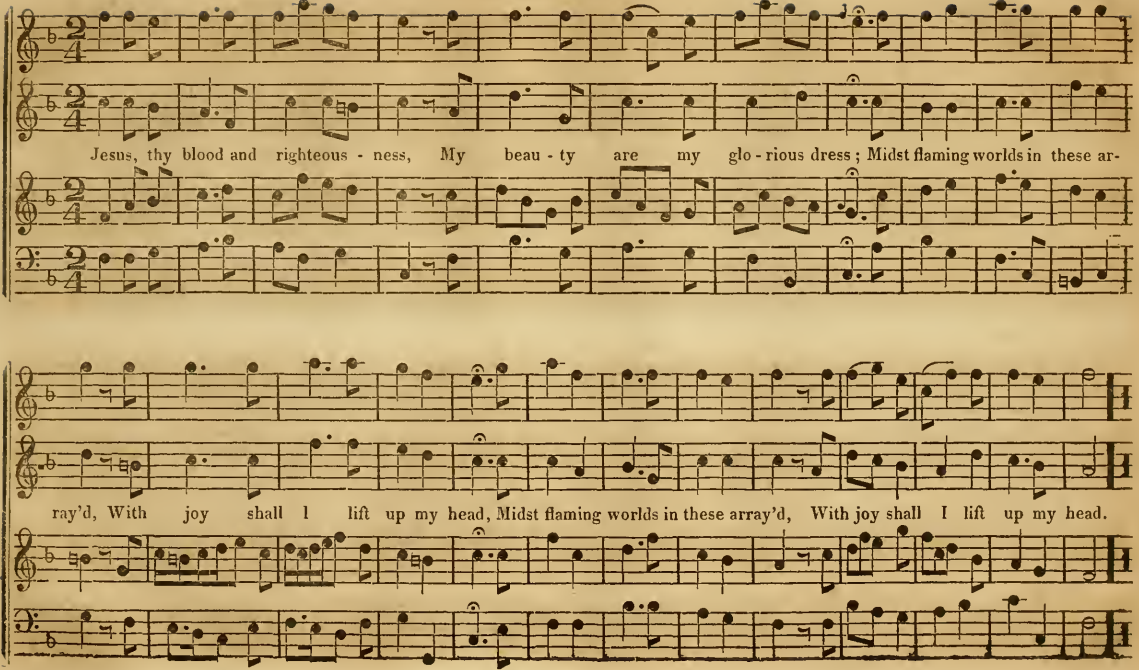
No. 175. PARADISE. C. M.



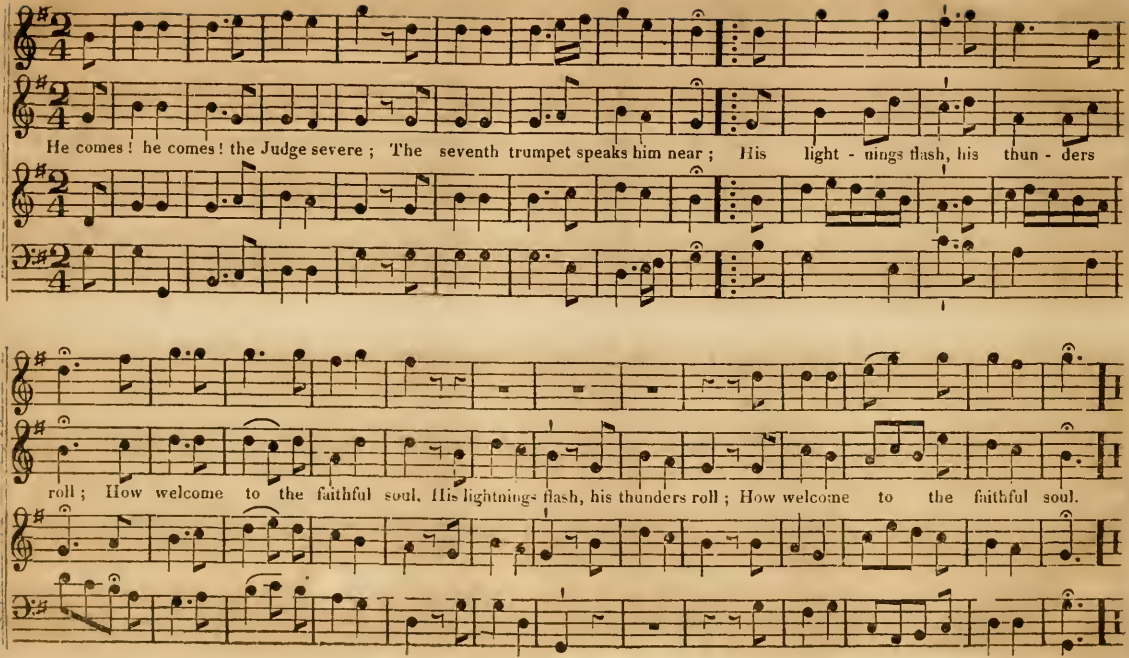

Alto.
Tenor.
Sweet to re - joice in lively hope, That when my change shall come ; Angels will hover, Angels will hover, Angels will hover
Air.
round my bed, And waft my spirit home ; Angels will hover round my bed, And wa - - - - ft, And waft my spirit home.
And wa - - ft

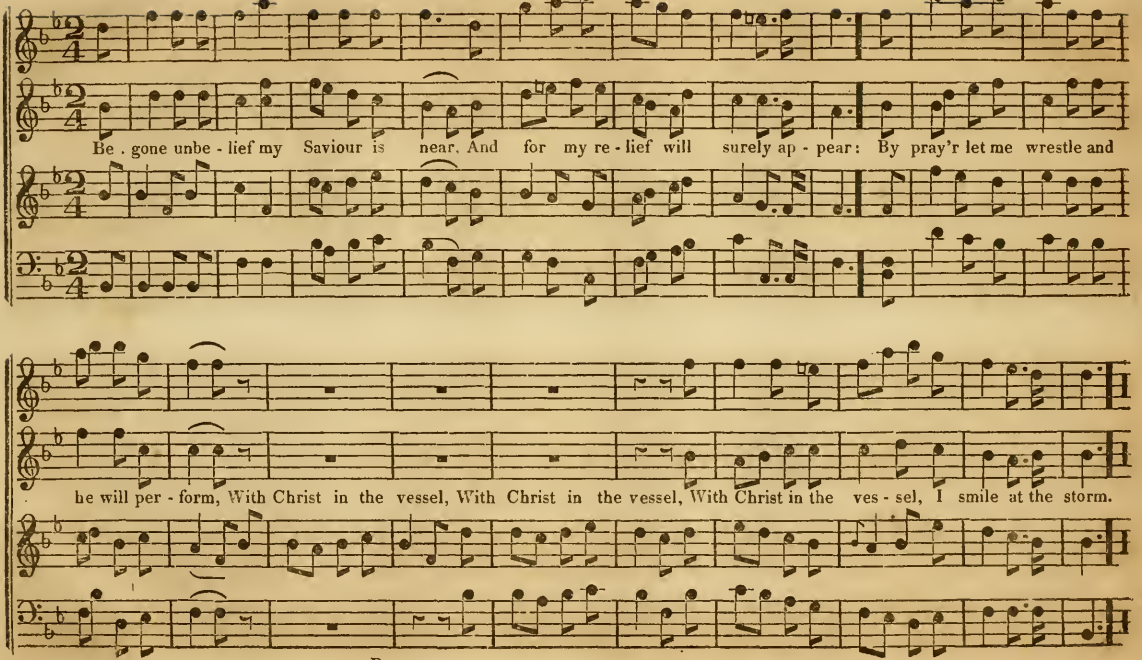
No. 177. CASTLE-STREET. L. M.



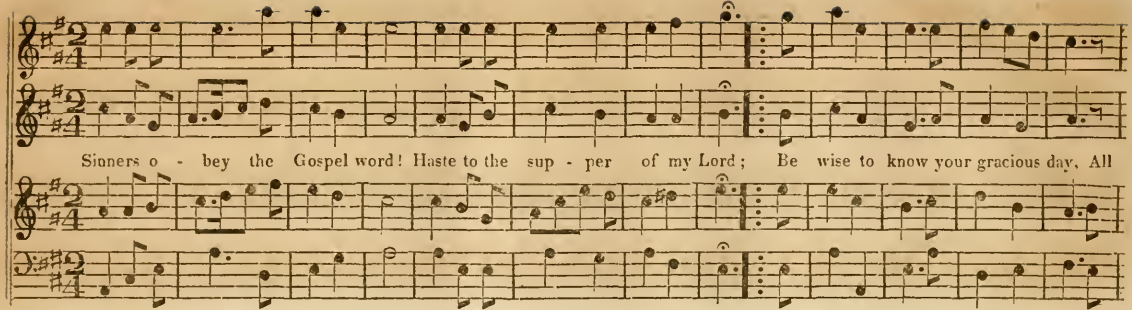

Jesus, thy blood and righteous - ness, My beau - ty are my glo - rious dress; Midst flaming worlds in these ar-
ray'd, With joy shall I lift up my head, Midst flaming worlds in these array'd, With joy shall I lift up my head.

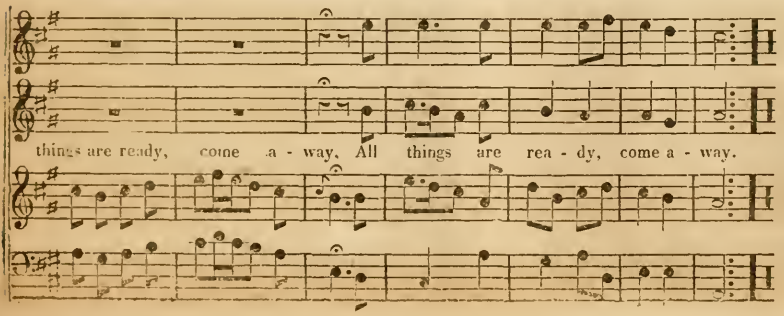
No. 179. BERWICK. L. M.




Be . gone unbe - lief my Saviour is near, And for my re - lief will surely ap - pear: By pray'r let me wrestle and
he will per - form, With Christ in the vessel, With Christ in the vessel, With Christ in the ves - sel, I smile at the storm.

No. 181. NEWINGTON. L. M.

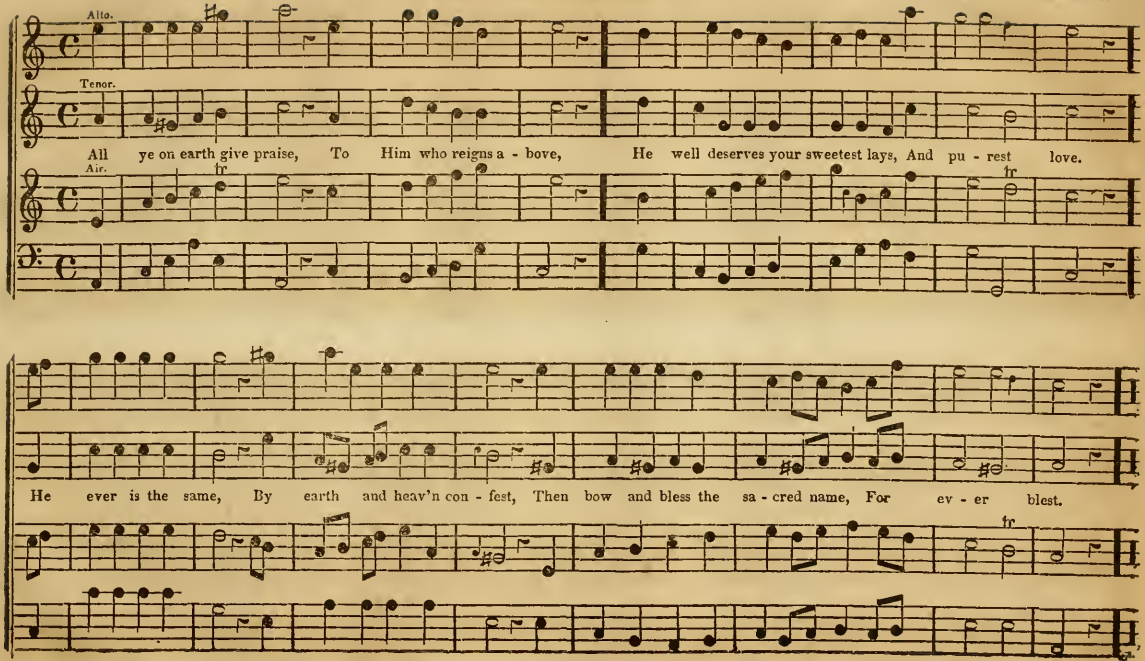




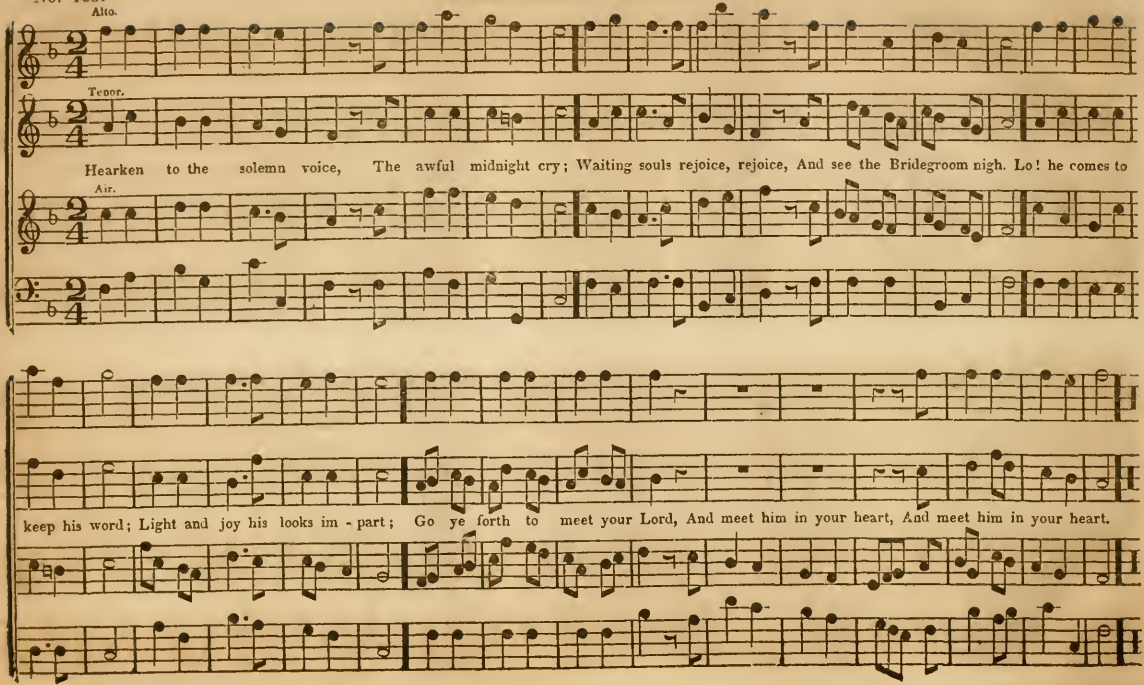
Ready the Father is to own,
And kiss his late returning son:
Ready your loving Saviour stands,
And spreads for you his bleeding hands.

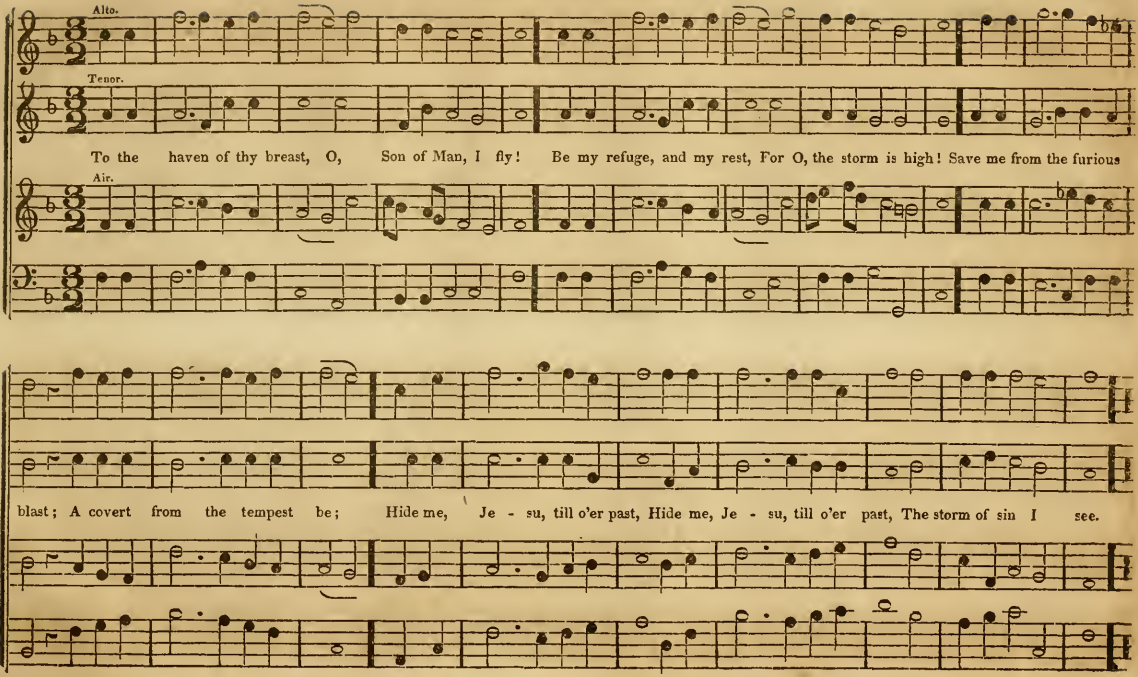
Ready the Spirit of his love,
Just now the stony heart to move;
T' apply, and witness with the blood,
And wash, and seal the sons of God.

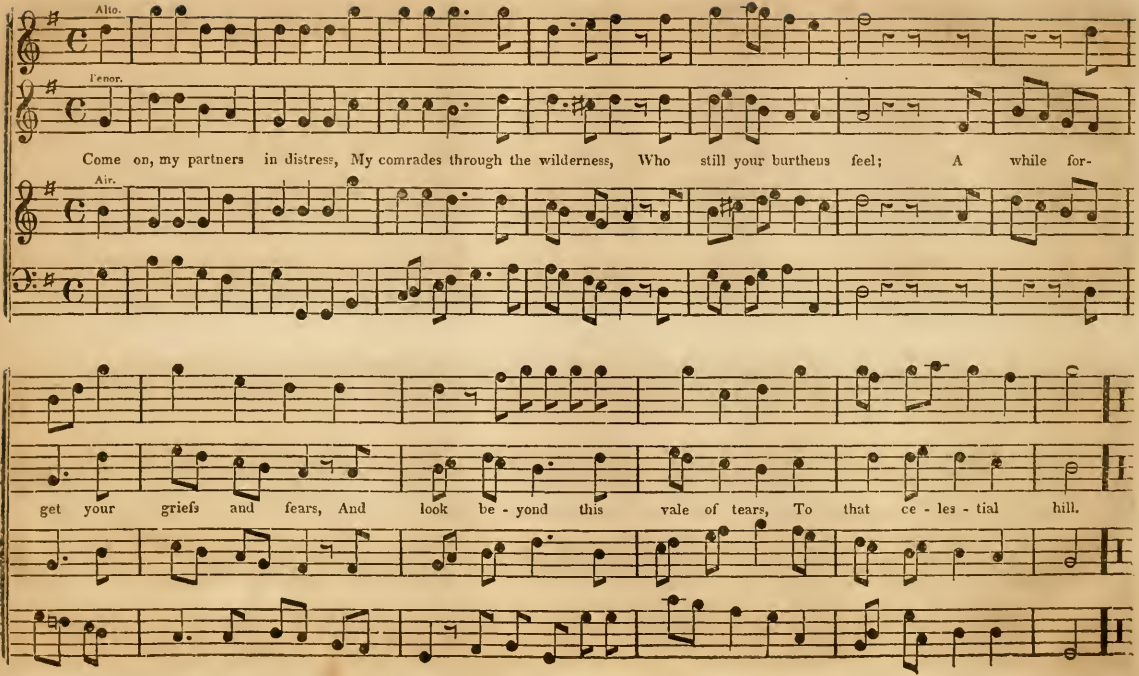
Ready for you the angels wait,
To triumph in your blest estate:
Tuning their harps, they long to praise
The wonders of redeeming grace.


Alto.
Tenor.
All ye on earth give praise, To Him who reigns a - bove, He well deserves your sweetest lays, And pu - rest love.
Air.
tr
tr
He ever is the same, By earth and heav'n con - fest, Then bow and bless the sa - cred name, For ev - er blest.
tr

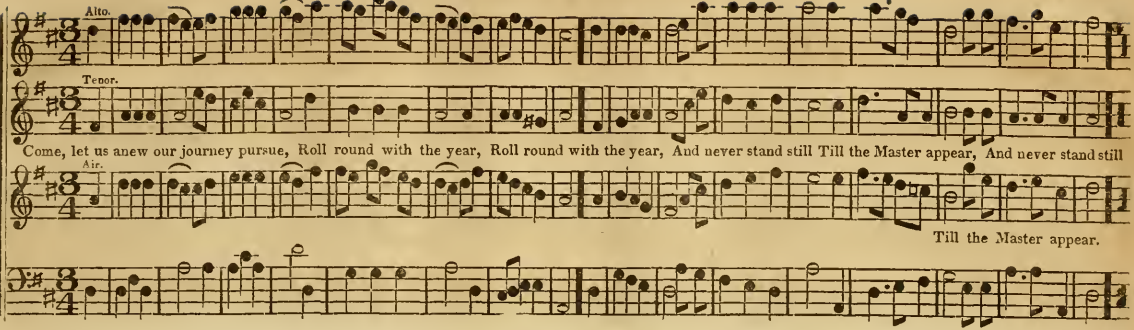
No. 183. PENSFORD. P. M. 76767776.



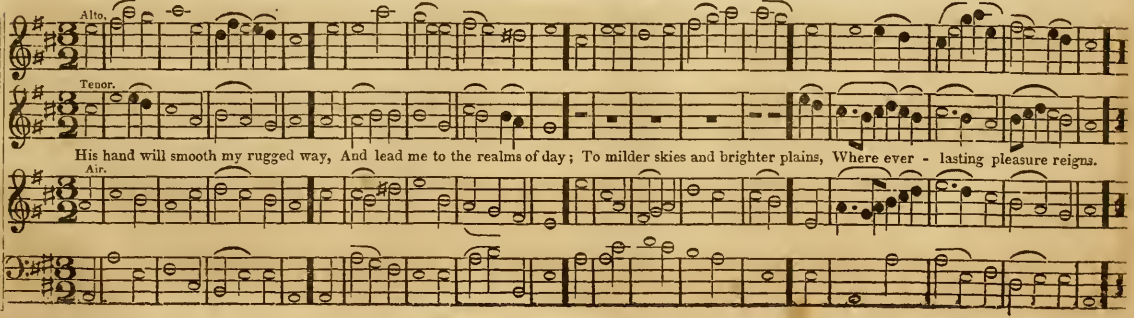

Alto.
Tenor.
To the haven of thy breast, O, Son of Man, I fly! Be my refuge, and my rest, For O, the storm is high! Save me from the furious
Air.
blast; A covert from the tempest be; Hide me, Je - su, till o'er past, Hide me, Je - su, till o'er past, The storm of sin I see.


Alto.
Tenor.
Air.
Come on, my partners in distress, My comrades through the wilderness, Who still your burthens feel; A while for-
get your griefs and fears, And look be - yond this vale of tears, To that ce - les - tial hill.

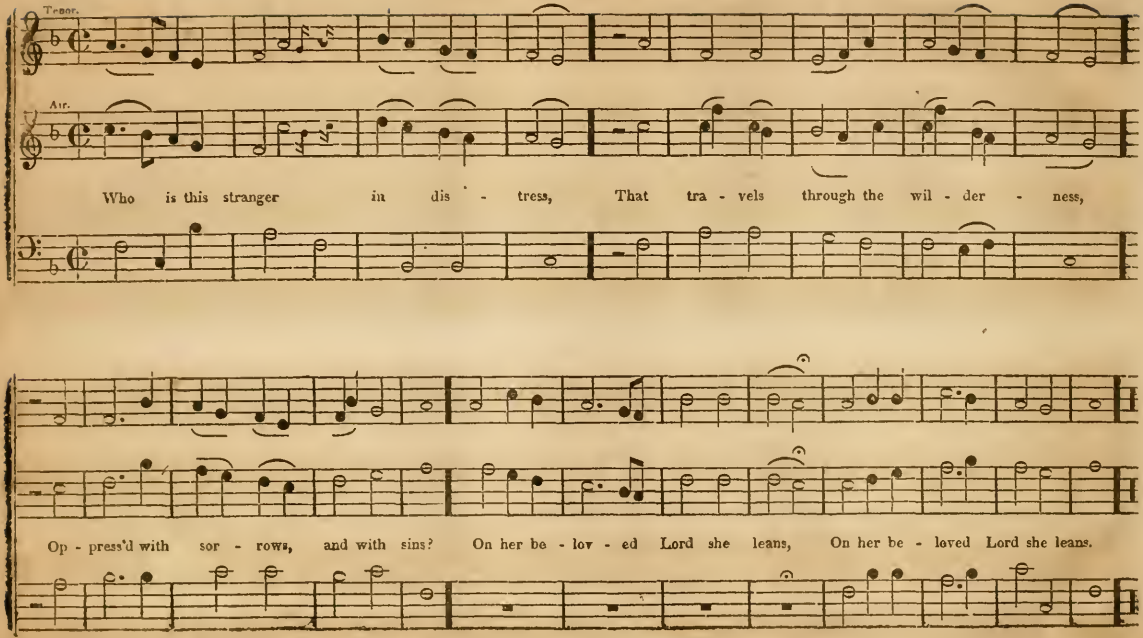
TENHAM. P. M. 10, 5, 11. No. 186.

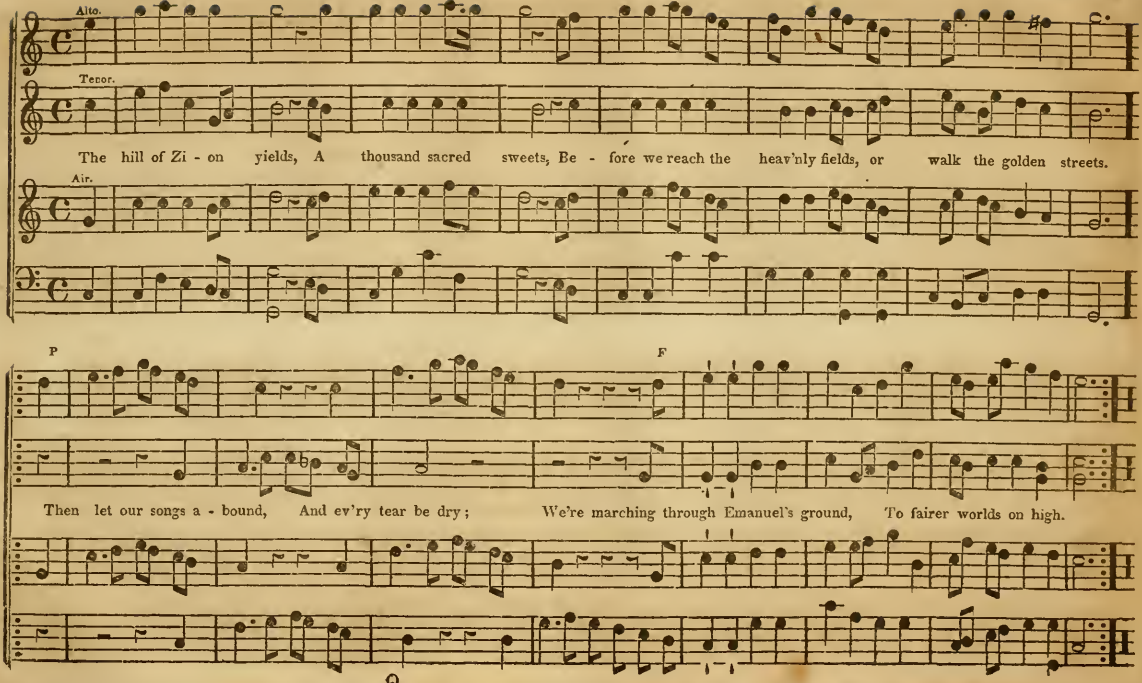


ST. PETER L. M. No. 187.



No. 188. QUITO. L. M.

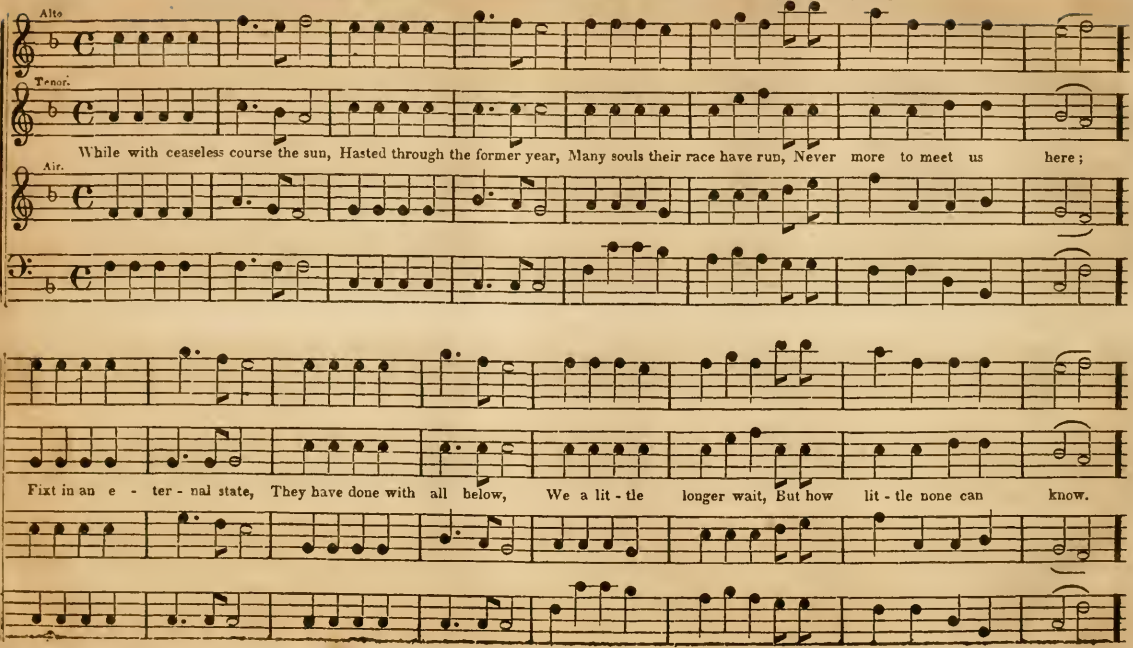


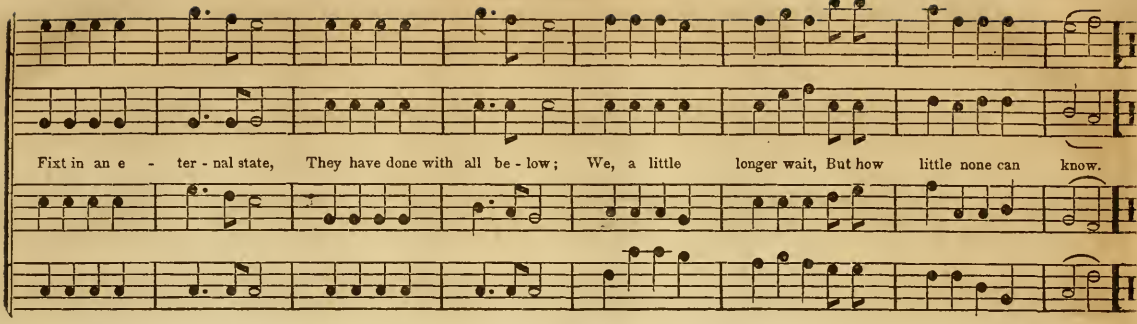

Alto.
Tenor.
The hill of Zi - on yields, A thousand sacred sweets, Be - fore we reach the heav'nly fields, or walk the golden streets.
Air.
P
F
Then let our songs a - bound, And ev'ry tear be dry; We're marching through Emanuel's ground, To fairer worlds on high.
Q

No. 190.

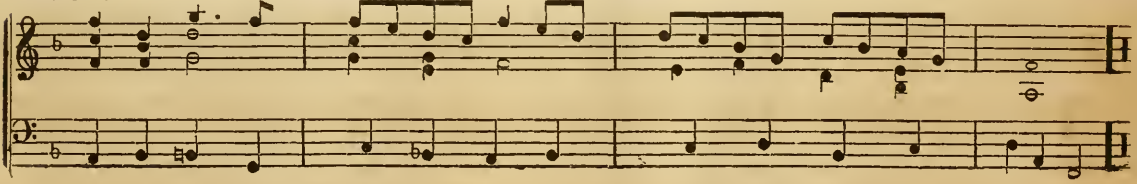
NEW-YEAR'S ODE,

By the Rev. *Mr. Newton*, Rector of St. Mary's, Wolworth, London.—Music by *S. Webbe*, Esq.



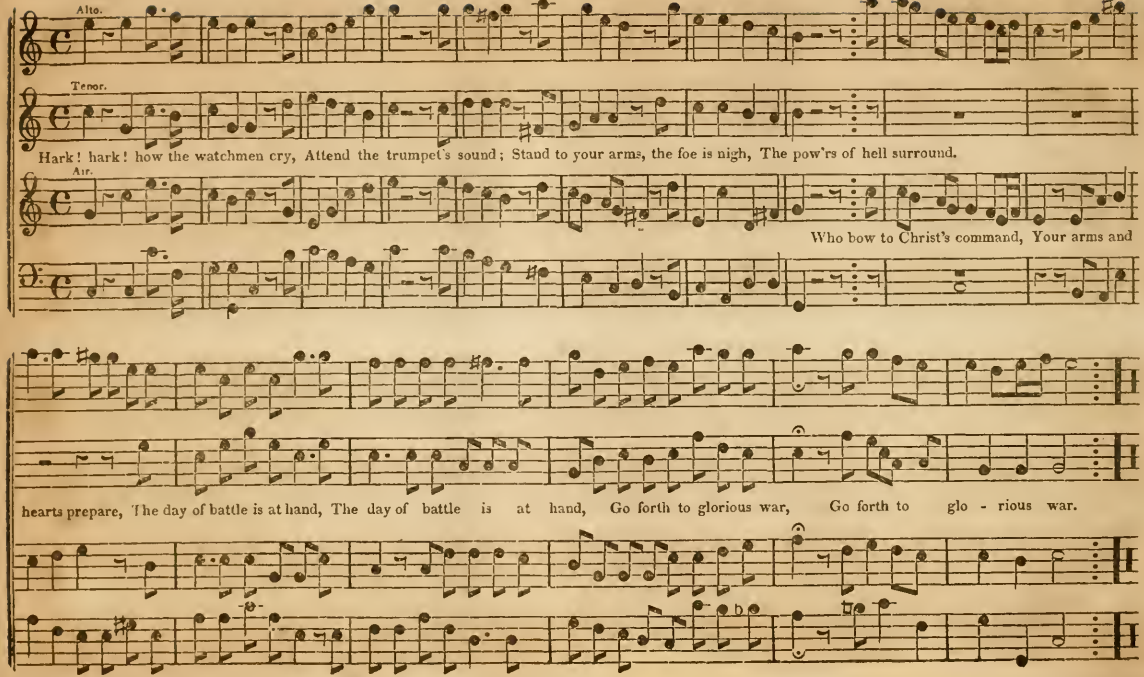


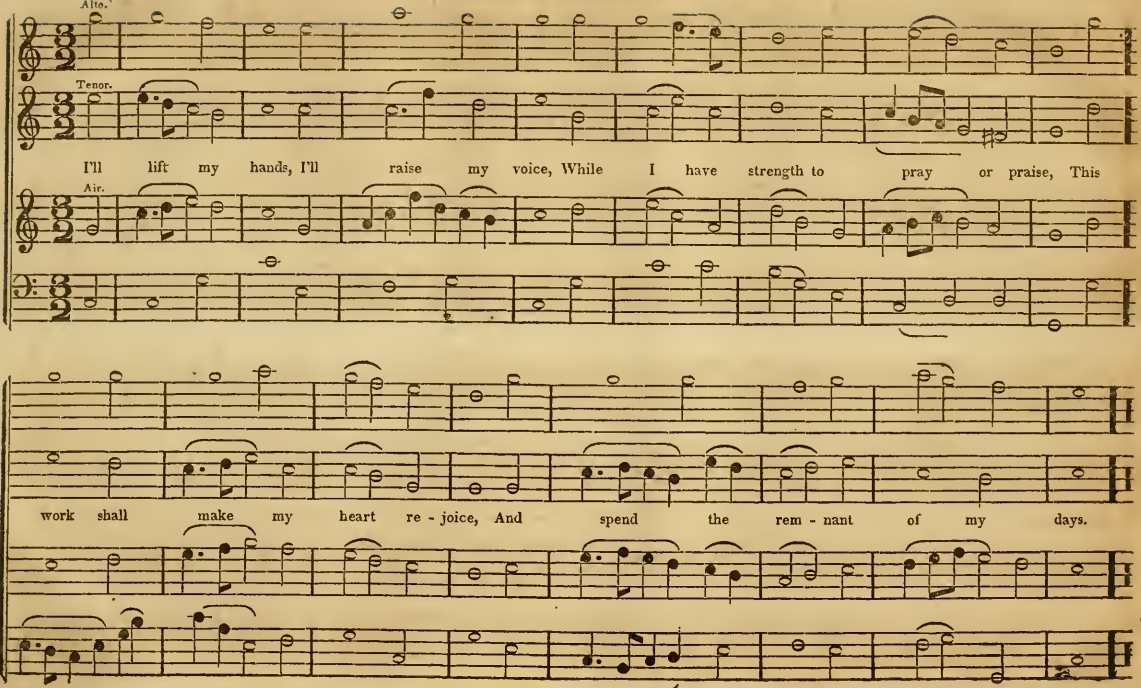
Symphony.



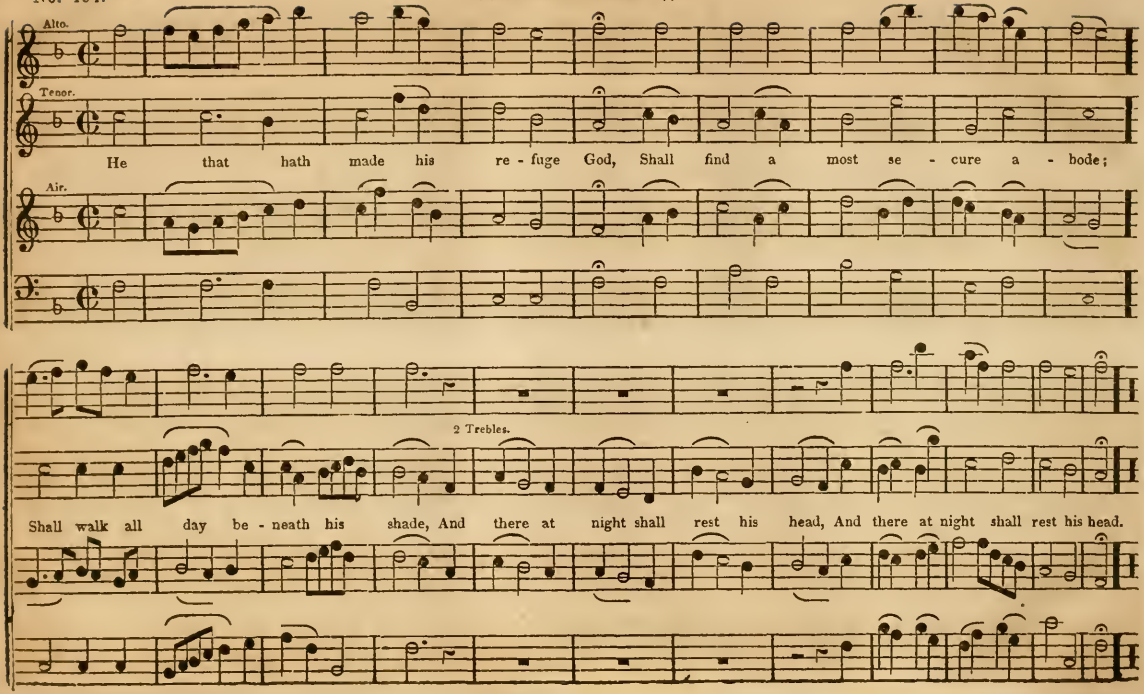
2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind;
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

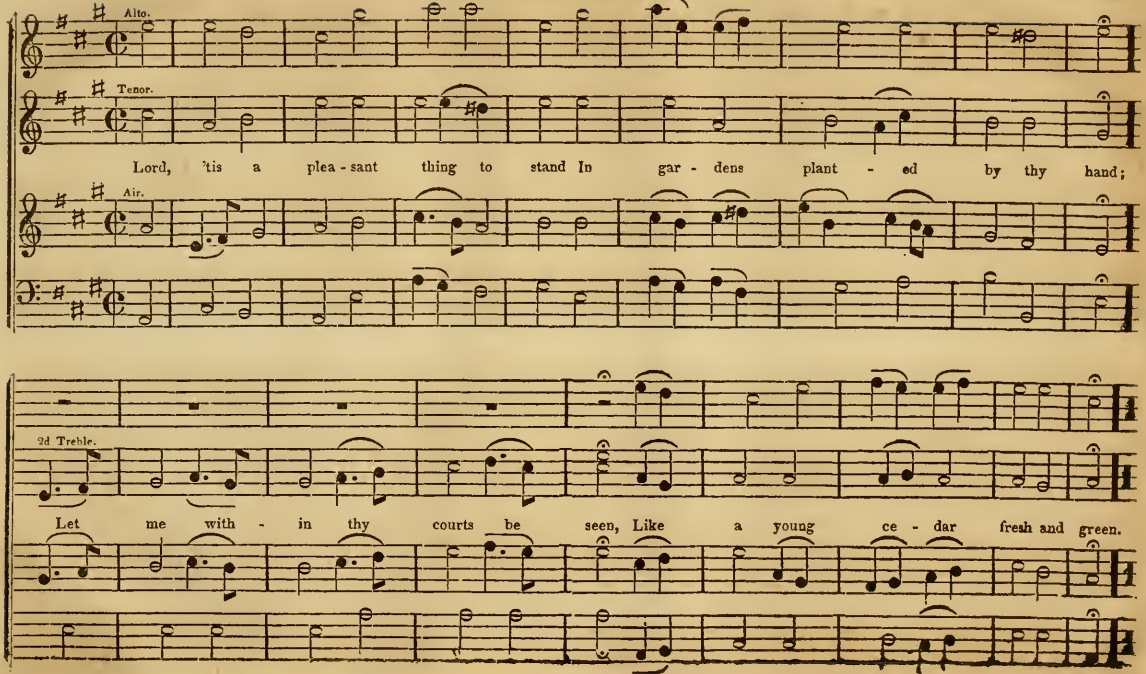
3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view;
Bless thy word to young and old,
Fill us with a Saviour's love;
And when life's short tale is told,
May we dwell with thee above.


Alto.
Tenor.
Hark! hark! how the watchmen cry, Attend the trumpet's sound; Stand to your arms, the foe is nigh, The pow'rs of hell surround.
Air.
Who bow to Christ's command, Your arms and
hearts prepare, The day of battle is at hand, The day of battle is at hand, Go forth to glorious war, Go forth to glo - rious war.

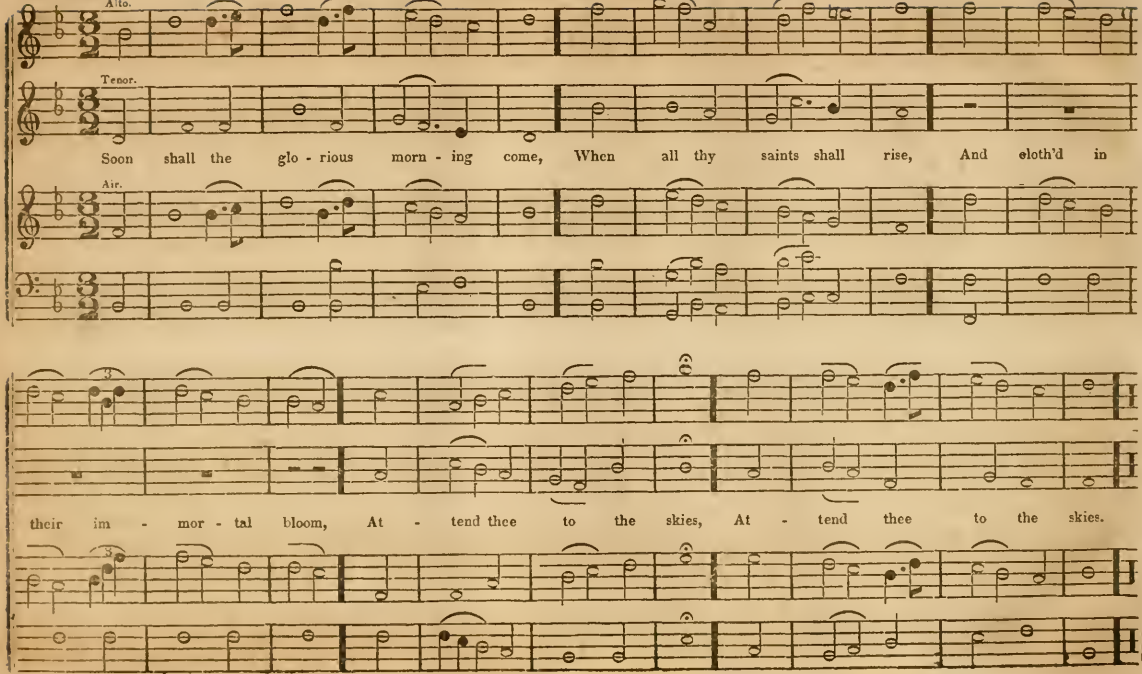

Alto.
Tenor.
I'll lift my hands, I'll raise my voice, While I have strength to pray or praise, This
Air.
work shall make my heart re - joice, And spend the rem - nant of my days.

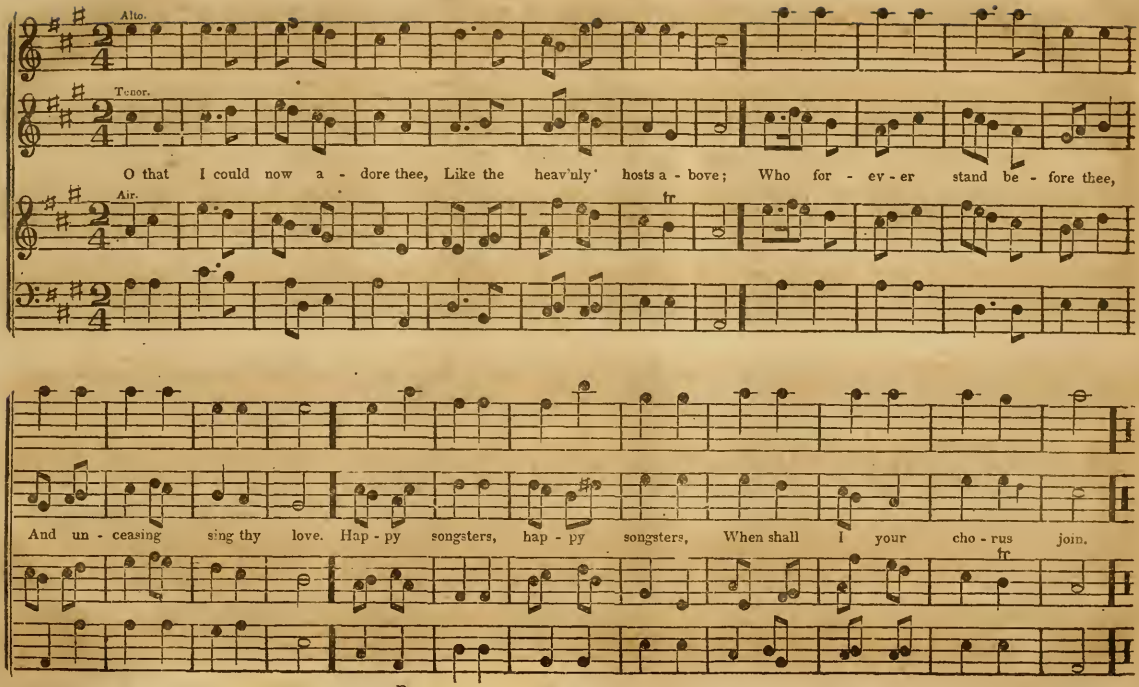
No. 194. HARBOUR. L. M. ♯



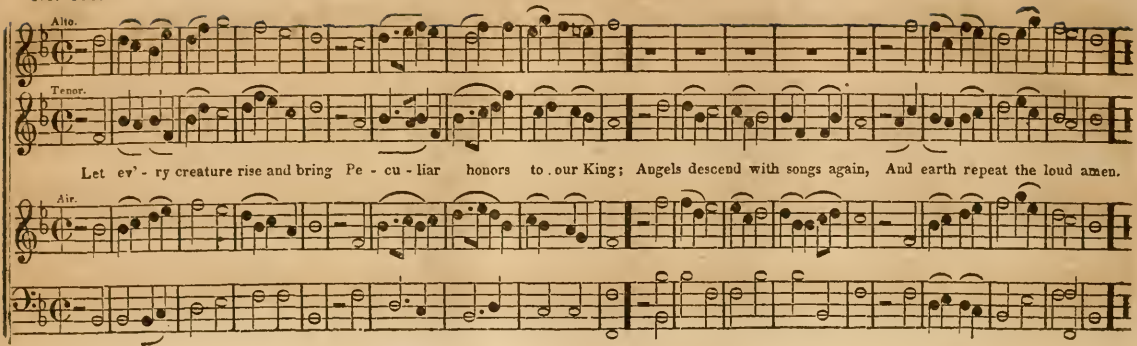

Alto.
Tenor.
Lord, 'tis a plea - sant thing to stand In gar - dens plant - ed by thy hand;
Air.
2d Treble.
Let me with - in thy courts be seen, Like a young ce - dar fresh and green.

No. 196. SWANWICK. C. M. ♯

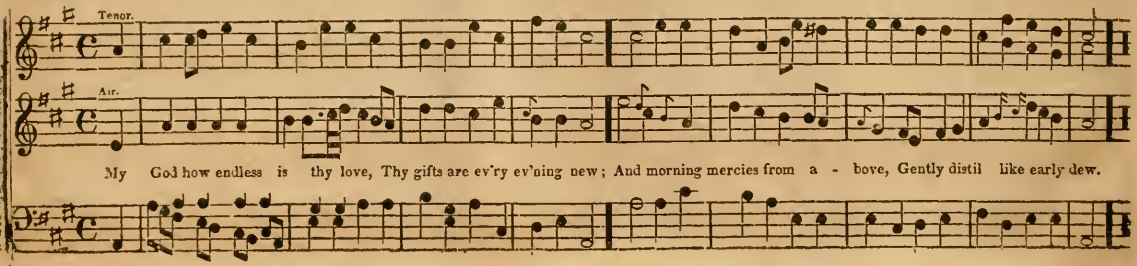


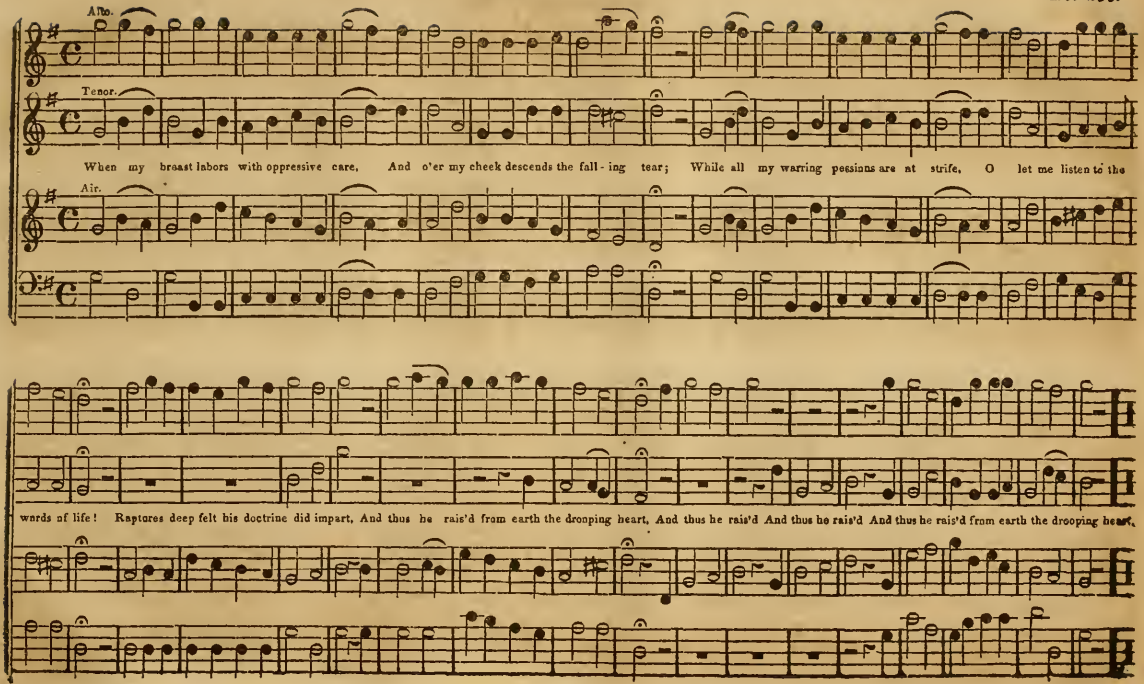

Alto.
Tenor.
O that I could now a - dore thee, Like the heav'nly hosts a - bove; Who for - ev - er stand be - fore thee,
Air.
fr
And un - ceasing sing thy love. Hap - py songsters, hap - py songsters, When shall I your cho - rus join.
fr

No. 198. LITCHFIELD. L. M.

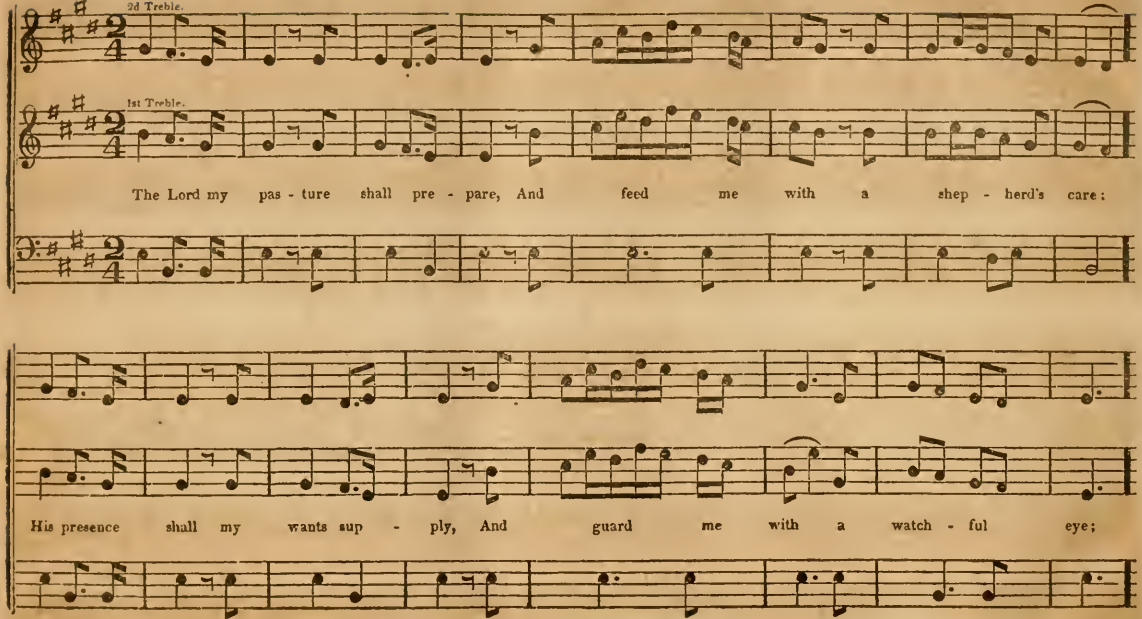


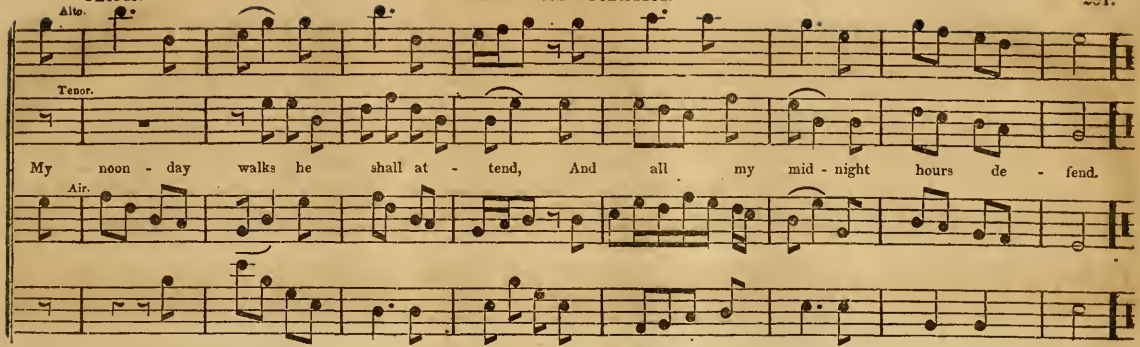
No. 199. TALLIS. L. M.




Alto.
Tenor.
When my breast labors with oppressive care, And o'er my cheek descends the fall - ing tear; While all my warring passions are at strife, O let me listen to the
Air.
wards of life! Raptures deep felt his doctrine did impart, And thus he rais'd from earth the drooping heart, And thus he rais'd And thus he rais'd And thus he rais'd from earth the drooping heart.

No. 201. Trio **PASTORAL.** 6. 8s. (Words by Addison.)



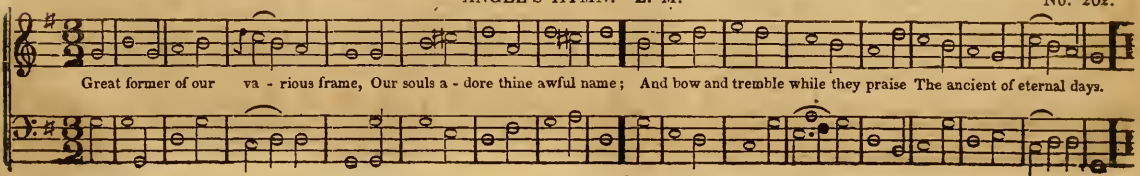


When in the sultry glebe I faint,
Or on the thirsty mountain pant;
To fertile vales, and dewy meads,
My weary wand'ring steps he leads;
Where peaceful rivers soft and slow,
Amidst the verdant landscape flow.

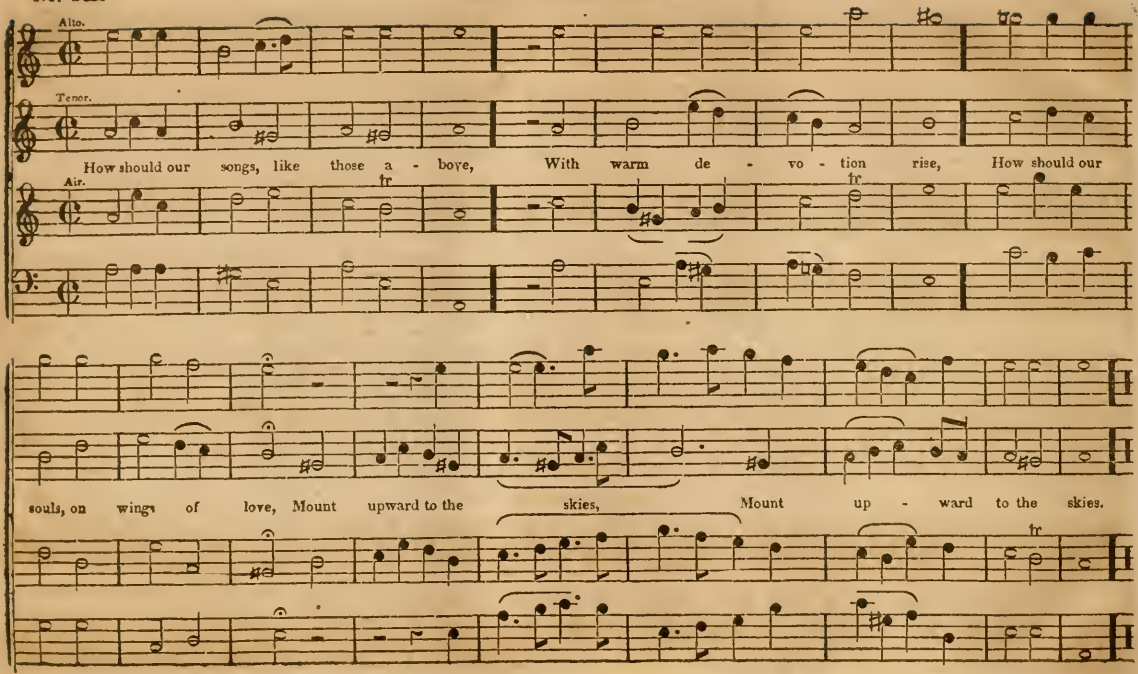
Though in the paths of death I tread,
With gloomy horrors overspread;
My steadfast heart shall fear no ill;
For thou O Lord! art with me still.
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile:
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

ANGEL'S HYMN. L. M. No. 202.

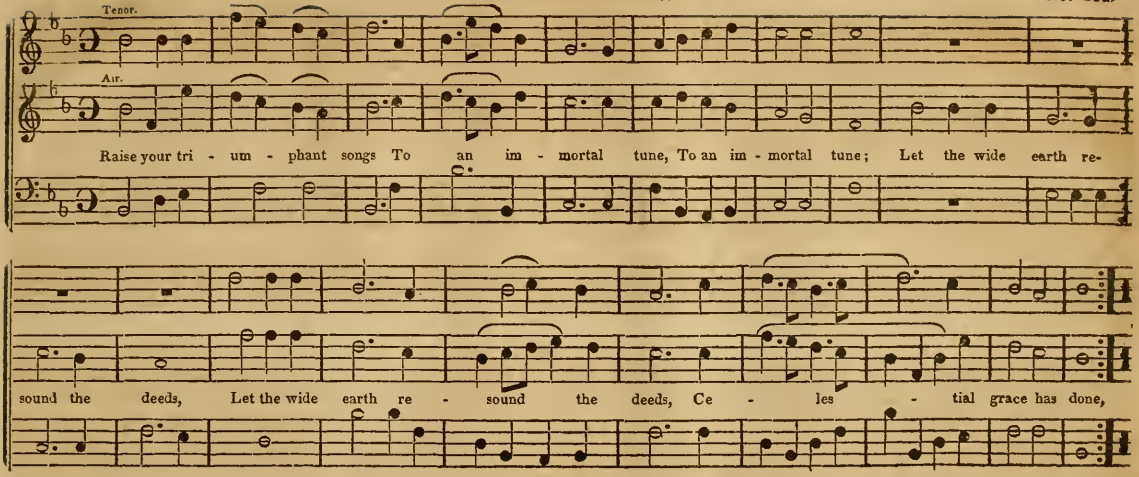


No. 203. NEW-WINDSOR. C. M. 6



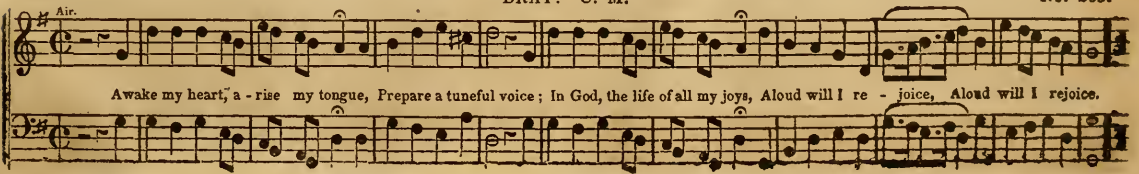
CORNHILL. S. M. ♯

No. 204.

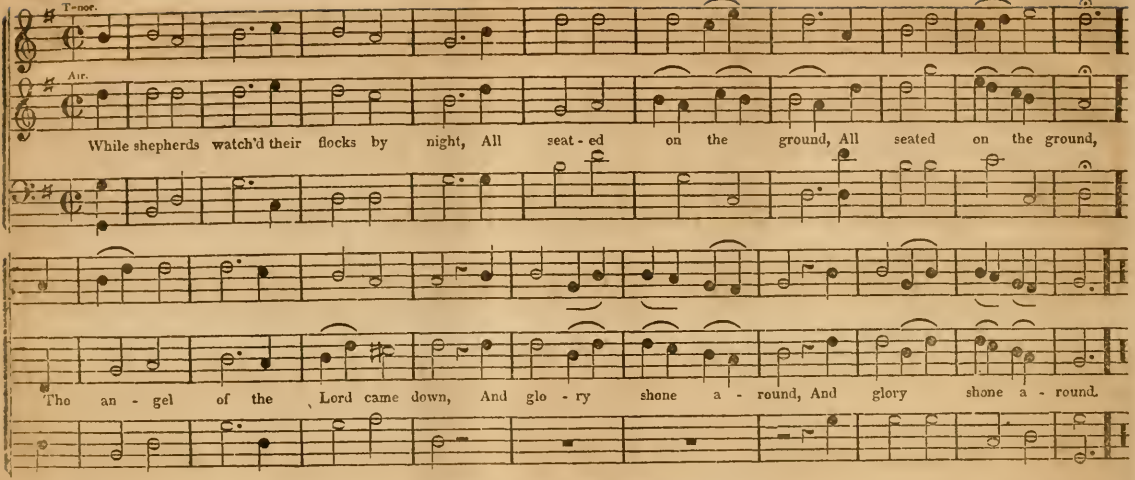


BRAY. C. M.

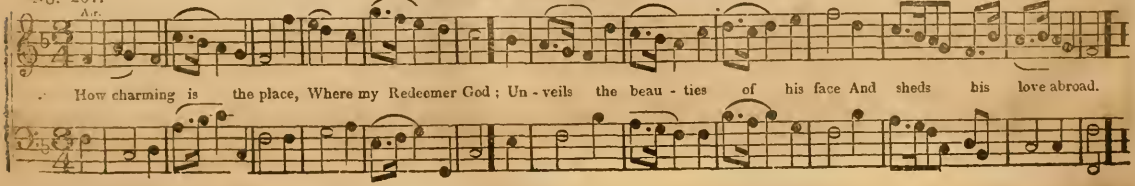
No. 205.

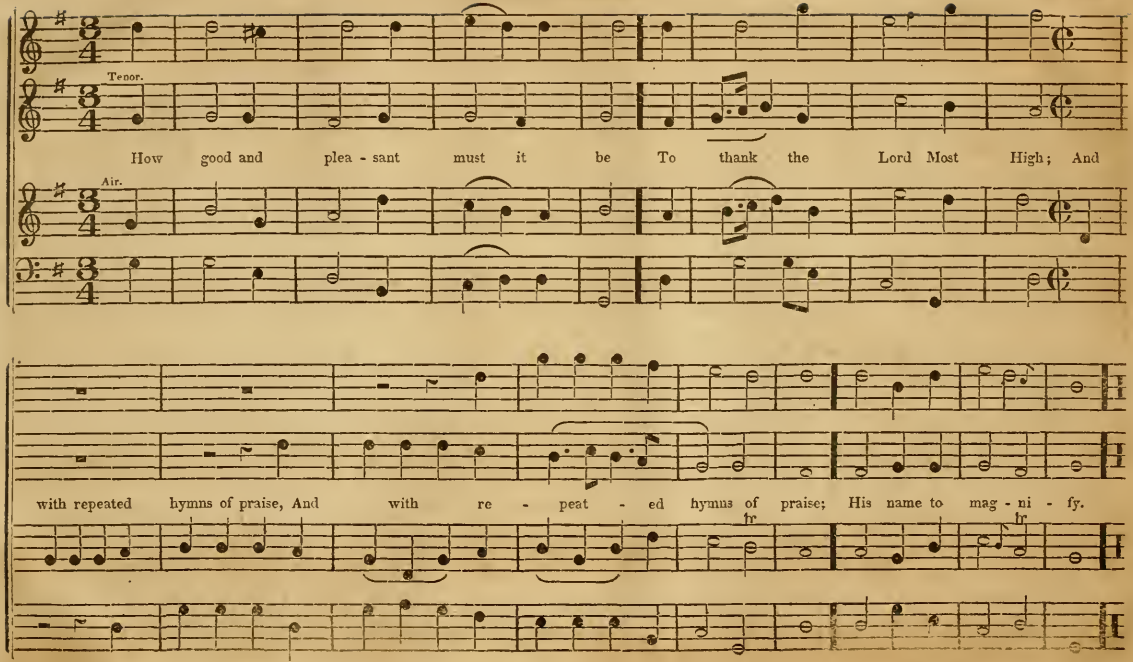


No. 206. BRISTOL. C. M. ♯

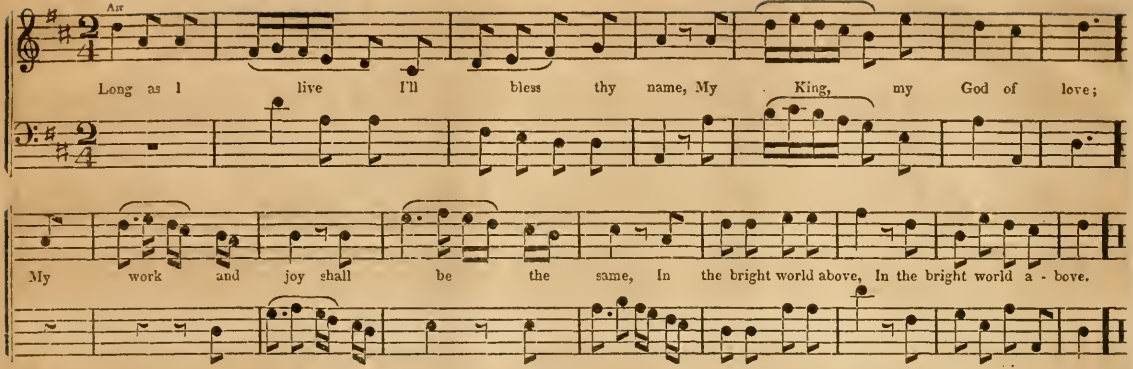


No. 207. MOUNT EPHRAIM.. S. M. ♯

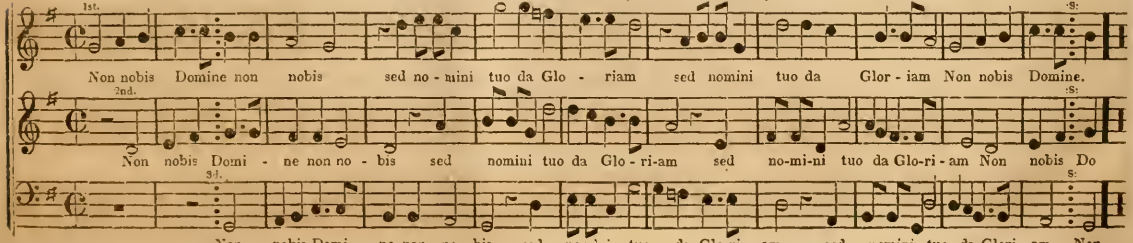


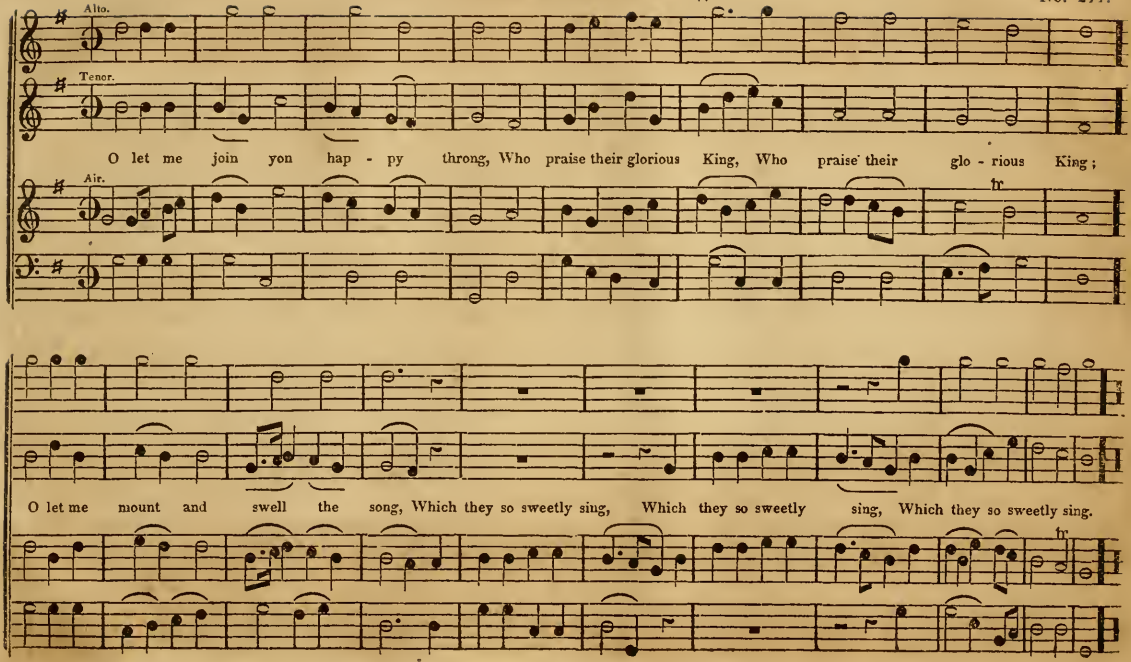

Tenor.
How good and plea - sant must it be To thank the Lord Most High; And
Air.
with repeated hymns of praise, And with re - peat - ed hymns of praise; His name to mag - ni - fy.
tr
tr

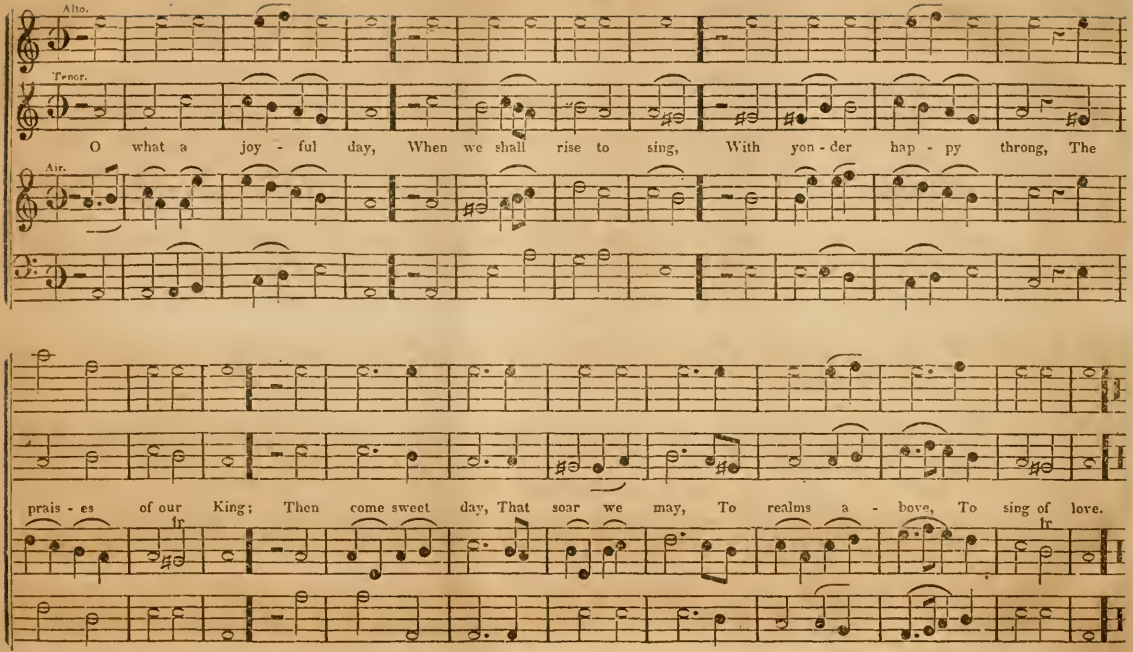
No. 209. BOLTON. C. M.



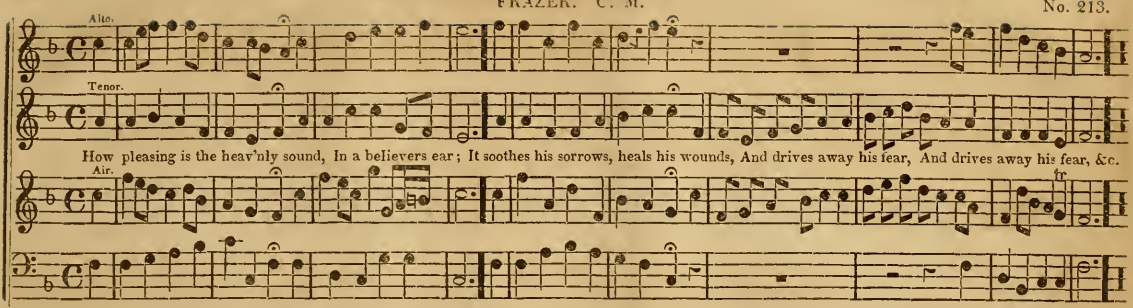
No. 210. NON NOBIS DOMINE. (a favorite Canon.)



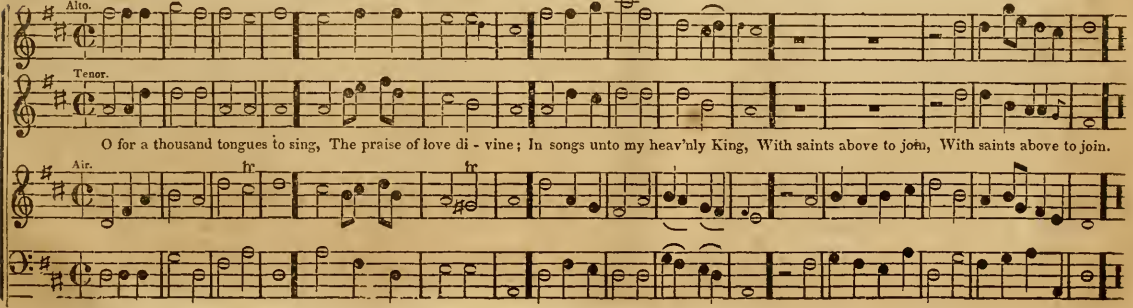

Alto.
Tenor.
O let me join yon hap - py throng, Who praise their glorious King, Who praise their glo - rious King;
Air.
tr
O let me mount and swell the song, Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing.
tr


Alto.
Tenor.
O what a joy - ful day, When we shall rise to sing, With yon - der hap - py throng, The
Air.
prais - es of our King; Then come sweet day, That soar we may, To realms a - bove, To sing of love.
fr
fr

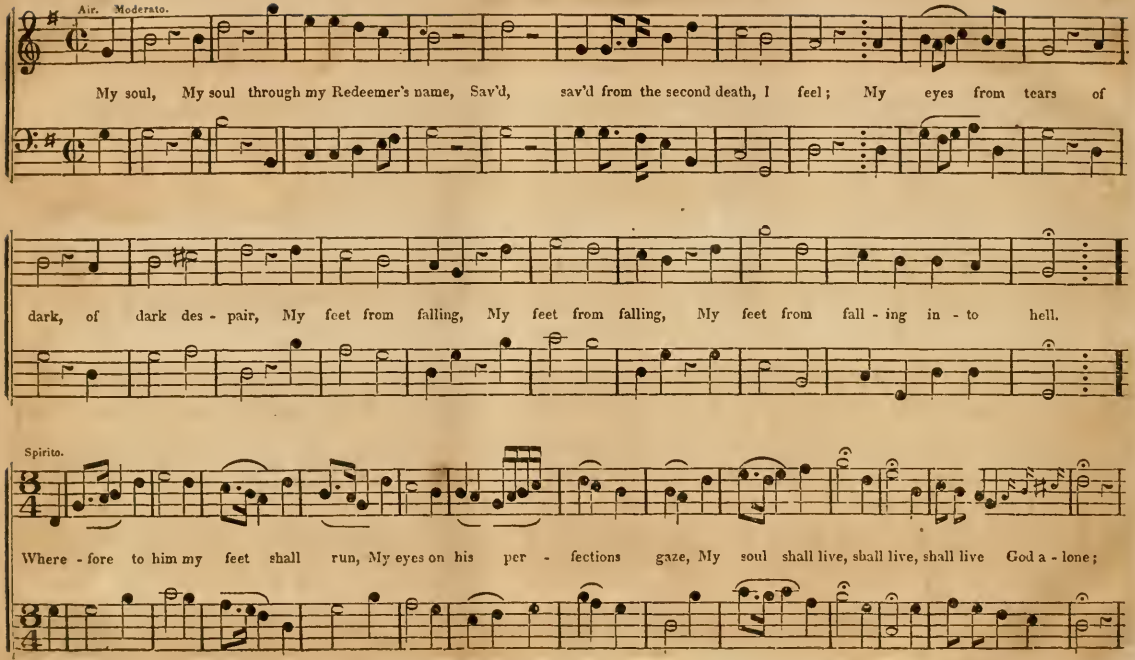
FRAZER. C. M. No. 213.

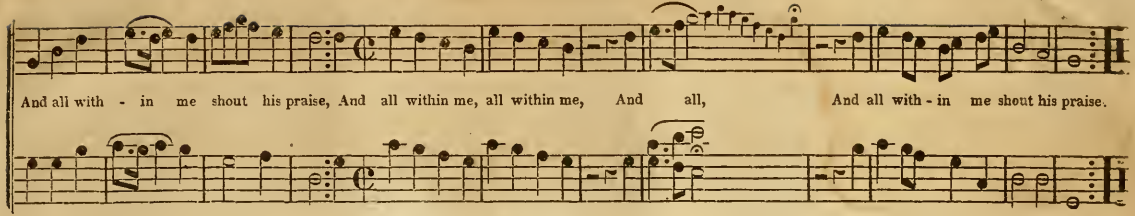


OLDHAM. C. M. No. 214.

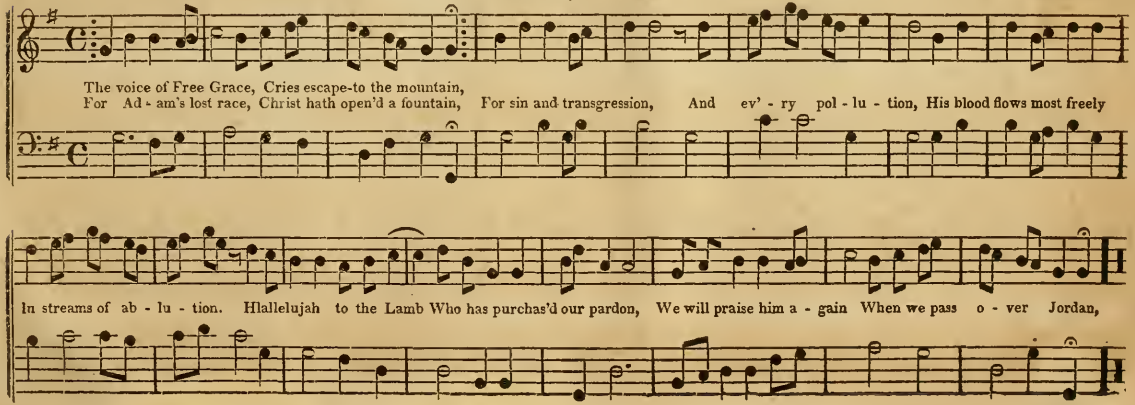


No. 215. A Duett. THE BELIEVER'S CONSOLATION. 2d. time For.

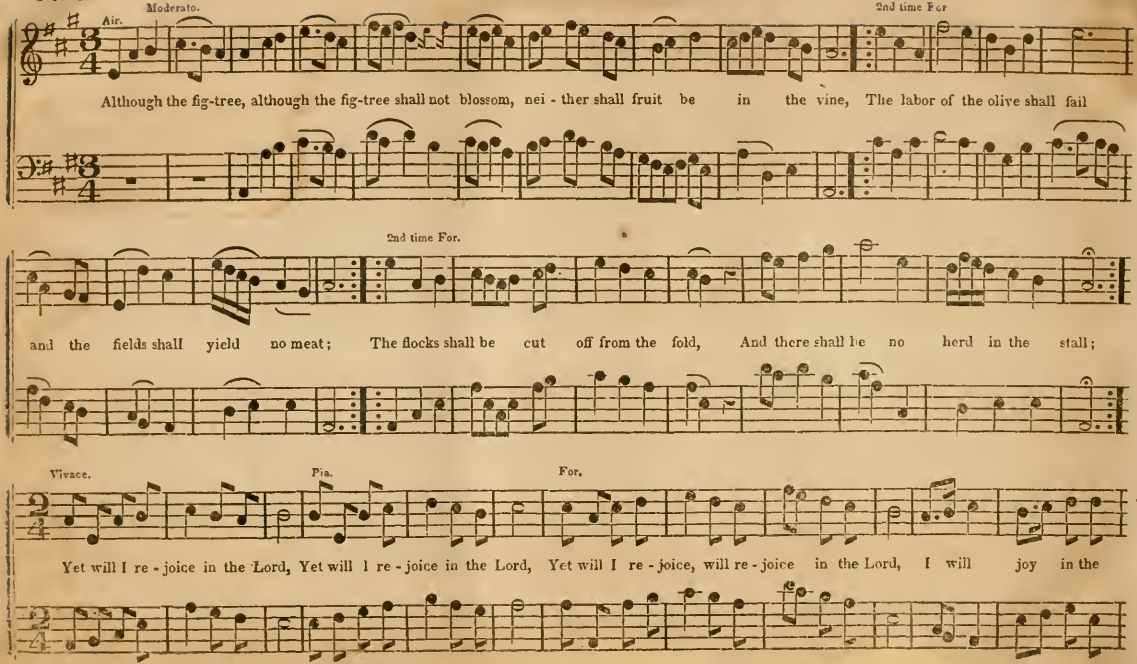


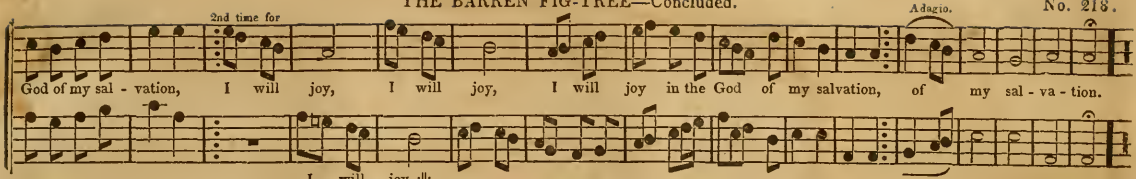


FOUNTAIN. P. M. No. 217.

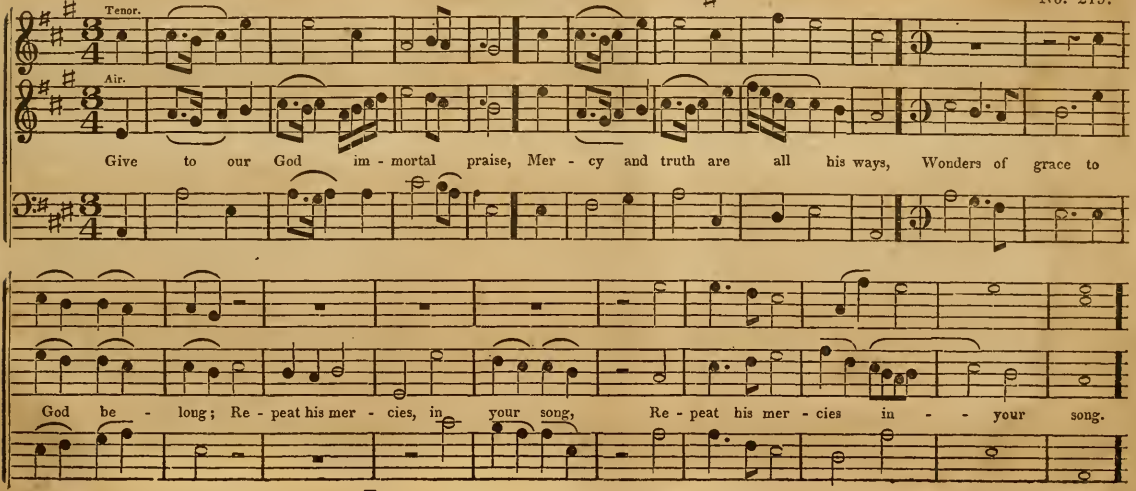


No. 218. A Duett. THE BARREN FIG-TREE.

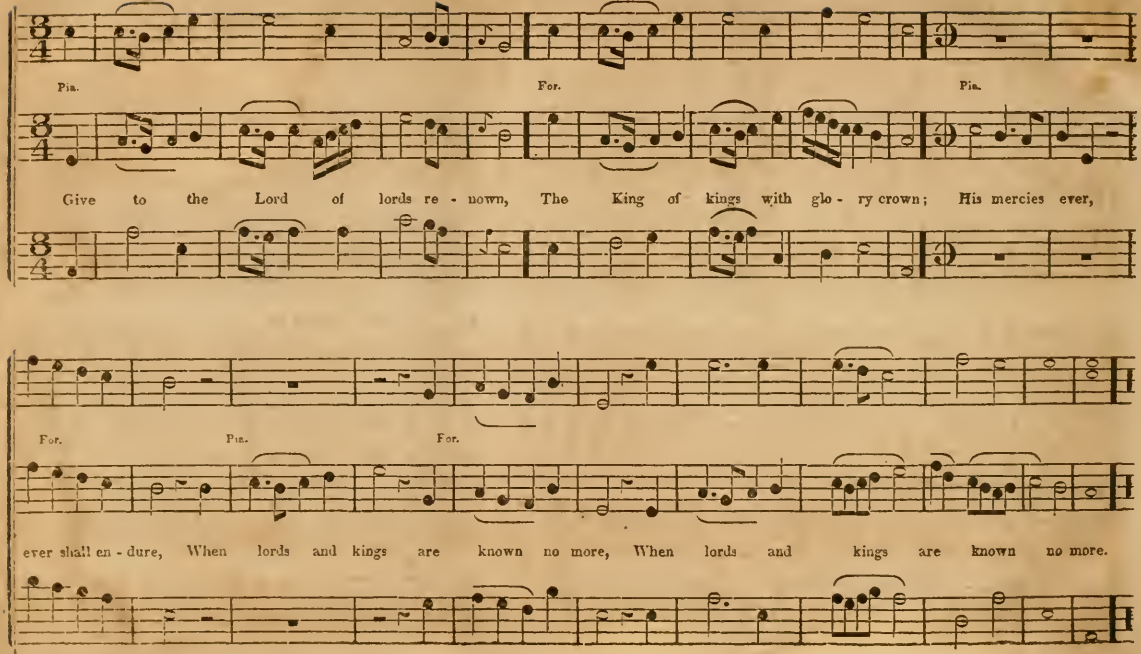


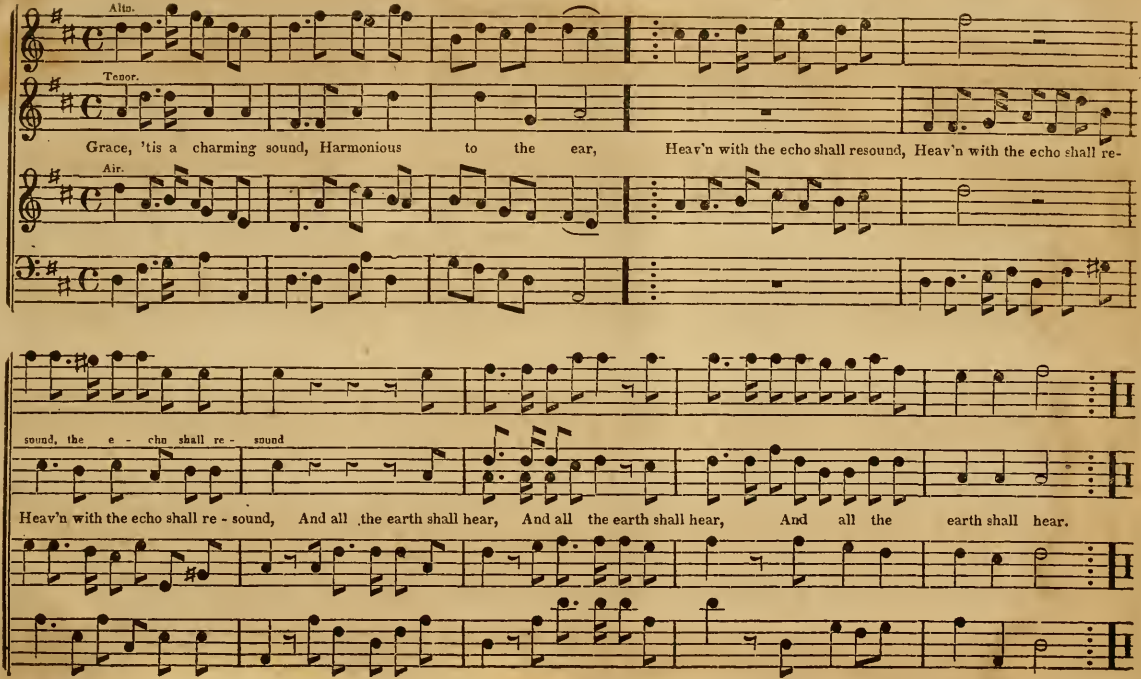


SOUTHAMPTON. L. M. D. ♯

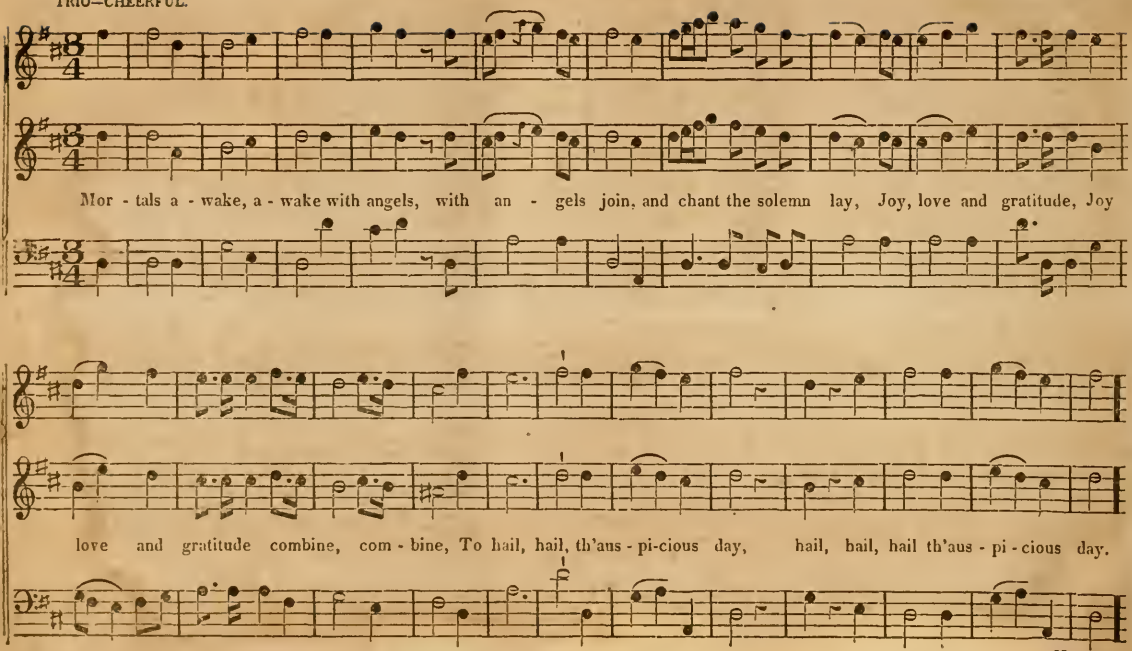


No. 220. SOUTHAMPTON—Concluded.

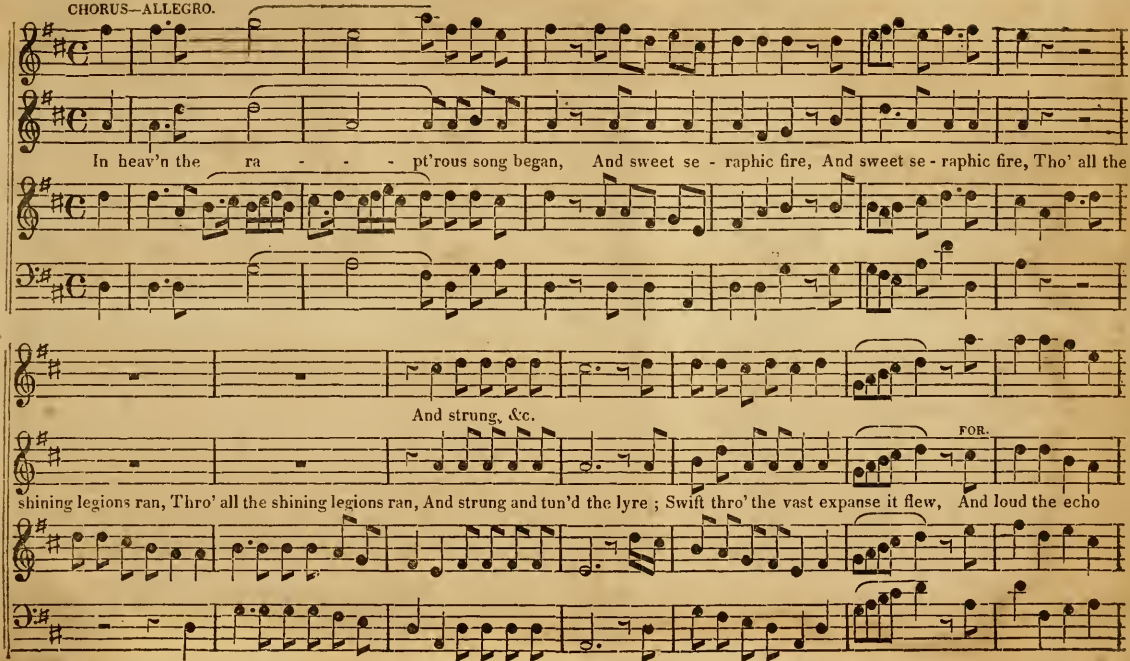


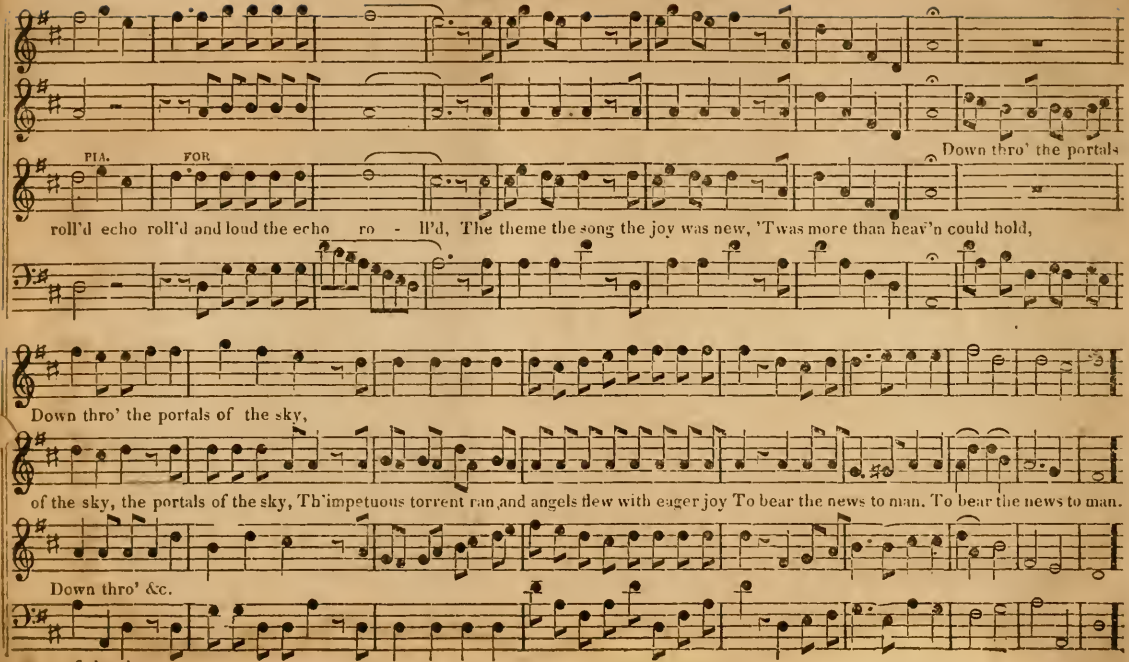

Altn.
Tenor.
Grace, 'tis a charming sound, Harmonious to the ear, Heav'n with the echo shall resound, Heav'n with the echo shall re-
Air.
sound, the e - cho shall re - sound
Heav'n with the echo shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

TRIO—CHEERFUL.



CHORUS—ALLEGRO.




PIA.
FOR
Down thro' the portals
roll'd echo roll'd and loud the echo ro - ll'd, The theme the song the joy was new, 'Twas more than heav'n could hold,
Down thro' the portals of the sky,
of the sky, the portals of the sky, Th'impetuous torrent ran,and angels flew with eager joy To bear the news to man. To bear the news to man.
Down thro' &c.
of the sky,