DE 150

# PSALMEN DAVIDS,

MET DER ZELVER

# LOFGEZANGEN,

Gemaakt voor het Clavier en Orgel, na hunne gegronde
en ware Harmonien, Toon-aart, Baſſen, Becyfferingen,
Muſicale Afdeelingen en kleine Agrementen;

DOOR

CONRAD FRIEDERICH HURLEBUSCH.

Op zyn Koſten.
Met Privilegie.

In AMSTELDAM. 1746.

P. Mol Sculpsit

MAATSCHAPPIJ
tot bevord. der
TOONKUNST.

# Gunstige Leezer,

Of schoon het waar is, dat veele zangwyzen der Psalmen Davids teegen de reegels en eigenschap der Musyc zyn opgesteld, zoo is het nogthans ook onweederspreekelyk, dat in vervolo van tyd door ongeleerde componisten of uytgeevers dezelve in alle Musicaale deelen nog zeer veel zyn verergerd. Zie hier dan eindelyk, naa zoo meenigvuldige en gebrekluke uytgaaven van anderen, de 150. Psalmen Davids neevens eenige geesteluke gezangen, gezuyverd van zoo veele in de Melodien of boo-venzangen bygevoegde barbaarse kruysen en verder met de uyterste nauwkeurigheid met de eigenschap van maat, Bassen, Harmonien, modulatien (of veranderingen van grondtoonen) en verschydene agrementen gesteld: de waare en groote meesters zullen, zoo als ik hoope, alles zoo vinden; en belangende de onkundige der Musyc en derzelver verkeerd oordeel, dezelve zyn by my geen de minste reflectie waardig; derhalve, zonder my met eenige verdere voorreeden op te houden, aanvaard en beschouw het werk zelve en gebruyk zulx met opmerkinge tot uwe Stichtinge. Wat verder het noodige naaricht deezes werks aangaat; zoo zullen de gebreklyke meesters verschydene steenen des aanstoots, als Octaven en Quinten, B. mollen en Kruysen, Harmonien of Dissonantien van te groote of te kleyne proportien, ook veele Afdeelingen van eene halve maat &c. daarinne vinden; maar dat deeze en veele andere musicaale zaaken booven hun verstand zyn, zulx heeft myn beeter weeten niet veroorzaakt. Ik gaa dan voort en stelle vast, dat geene andere, als de gelyke maat van twee of vier maatslagen en uyt twee zangnooten bestaande, tot de woorden en zangwyzen der Gereformeerde Psalmen kan of mag gebruykt worden; en derhalven zyn alle tripel maaten in deeze Psalmen fauten; en alle geheele maaten, nu in halve, en dan in geheele nooten verdeeld, zaaken, welke teegen den aart der versen, en teegen de gewoone manier van't zingen der Psalmen stryden, en in een valsche verbeelding bestaan: de gelyke maat en de gelyke afpasing van twee zang nooten der Melodien zyn de byde hulpmiddelen, om de versen, zonder onderschyd van korte of lange syllaben in de voetmaat gemaakt, in het uytbrengen niet te doen stooten en met het zingen te doen over een koomen; en zulx alles vind men in deeze uytgave. Een gantsche maat-slag deezer Psalmen heeft twee needer en twee opslagen; en de halve maaten een needer en een opslag; en de Cadenz nooten zyn naa het korte of lan-ge uythouden te reguleeren; en de liefhebberen, welke in de magt niet vast zyn, gelieven maar in de Bas alle gantsche maat nooten van vier vierdedeelen in twee halve te verdeelen en aan te slaan, en zoo zal de maat deezer Psalmen by naa als van zelve volgen, en deeze manier doet ook een beeter effect op alle instrumenten, welke geen uythoudende toon hebben. Die geene, welke de kleine of bygevoegde tuysen nooten der Melodien niet kunnen of believen uyt te voeren, moogen dezelve overslaan en den Valeur of waarde deezer kleine nooten aan de voorstaande Psalm nooten te voegen, en zoo heeft men de eenvou-dige zangnooten der Kerke in geheele nooten en van eenerly aart gebragt; en het waare ook te wenschen, dat de onkundige der waare Musyc de Psalmen maar, zonder hunne wonderbaare Agrementen, eenvoudig in de maat speelden en met een gemaatigde stemme en in de zuyvere toon zongen en dus zouden de gebreklykste zangwyzen zelve nog al reedelyk gevallen. Gy respective Organisten en Voorzangers let dan ook hier op! en komt de Gemeinte der Kerken en de liefhebberen met onderwysinge daarinne te hulpe! Wat de voorslaagen in dit werk van ondere en van booven aangaat, zoo zyn grooten deels dezelve met kleine nooten voorgedrukt, en de tremblementen met de letter. t. en de mordenten met. m. betykent. De hier en daar staande mu-sicaale letteren booven de zang nooten hebben drierly beduydingen; de letteren, waar geen teiken by gezet staat, toonen aan, dat zulke in plaatz van de daaronder staande beetere nooten, van de Gemeinte gezongen werden en ook, zoo nog bestaan kunnen; en de letteren, waar dit tyken. $. bygevoegt is; toonen aan, dat zulke zang nooten in alle kerk of Psalm boeken qualyk gedrukt en verzet zyn en dat de waare nooten, dezelve geweest zyn, als de boovenstaande letters uytmaaken; en die, waar een NB. bygevoegt is, zyn nooten, welke gantsch faut zyn en even wel gezongen worden, en nootzaaklyk als zulke, welke hier be-paald zyn, zouden moeten verbeetert worden. De boogen onder twee of drie zangnooten beduyden, dat zulke alle maar eene Syllabe hebben; een streep ander of over twee Basnooten beduyd, dat met het zelve accord der eerste noote de andere noote doorgaat; en waar eene dubbelde Basnoote staat, is het wille-keurig de eene of andere van beyde te gebruyken: maar als twee en meer dubbelde Basnooten agter den anderen volgen, moeten, de eerste boovenstaande of onderstaan-de gebruykt zynde, de volgende van dezelven aart gebruykt werden. Elke Psalm toond zyne pagina, versen, halve versen, Pausen, en de overeenkomst en gelyk-heit der zangwyzen aan. De versen van het begin staan onder het woort Psalm; de Pausen neevens hunne geheele en halve versen staan aangeteekent aan't einde van elke Psalm en de gelykheit der Melodien booven de eerste linien en de nootzaakelyke final Cadenzen der gantsche en halve versen met het woord Fin. Hier meede vermeene dan aan het noodige naarigt voor dit werk, hoewel mooglyk, zoo min als aan het werk zelve, met de uyterste volkomenheid voldaan te hebben.

# PRIVILEGIE.

## DE STATEN VAN HOLLAND EN WESTVRIESLAND DOEN TE WEETEN,

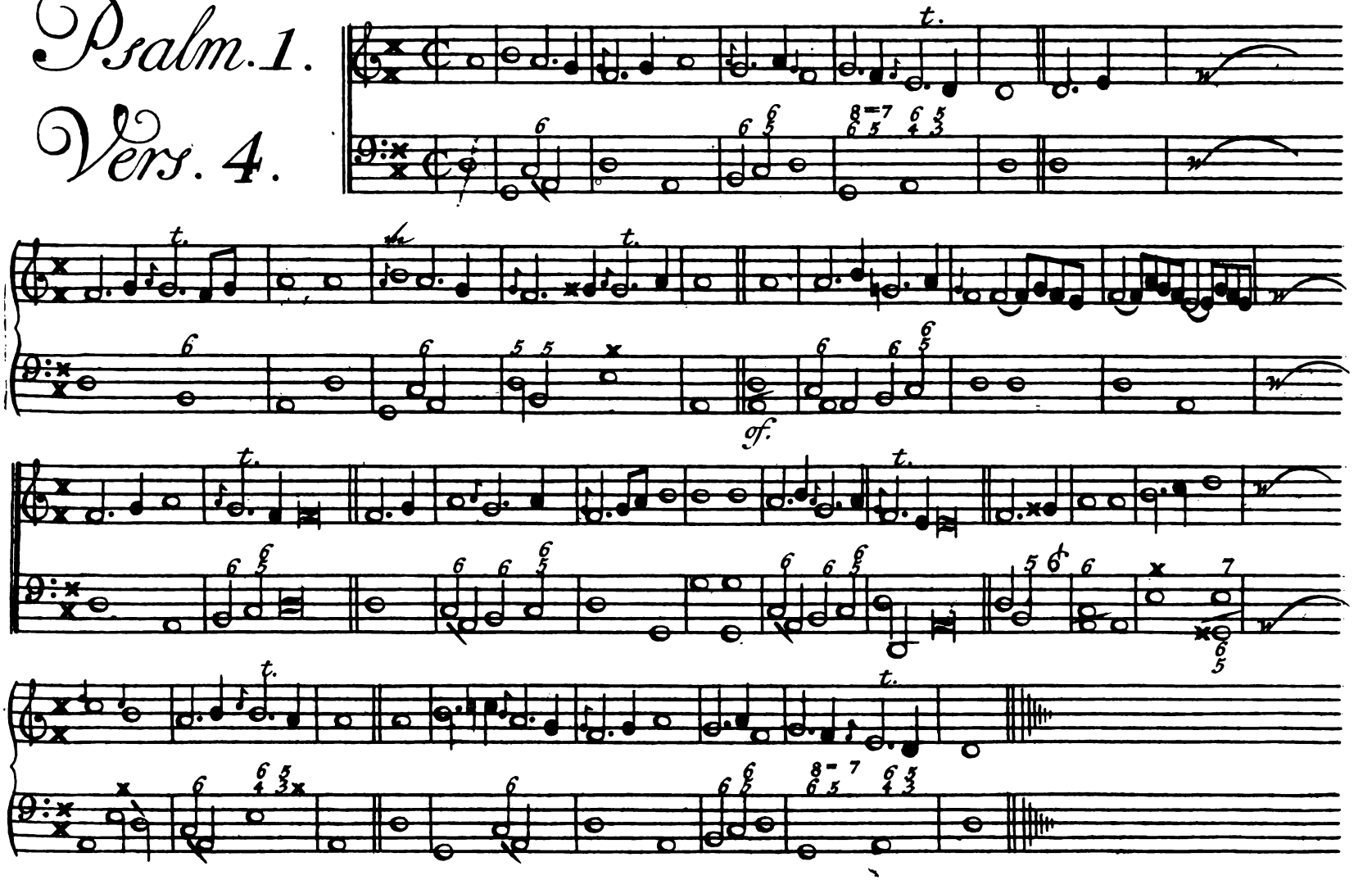
Alzo Ons te kennen is gegeeven by **Coenraad Frederik Hurlebusch**, *burger tot Amsterdam, verzoekende daar by, om geallegeerde redenen Ons Octroy voor den tyd van vyftien eerstkomende Jaren om onder zyn naam te doen drukken en met uitsluiting van alle andere in zodanig formaat als zoude komen goed te vinden, in't licht te mogen geeven zyn Werk, geintituleert de hondert en vyftig* **Psalmen Davids** *met derzelver* **Lofgezangen**, *gemaakt voor het Clavier en Orgel na hunne gegronde en ware melodien, toon-aart bassen, becufferingen, musicale afdeelingen en kleine aggrementen en voorts mede gelyk Octroy ontrent syne Suppl^ten andere werken die hy in tyden en wylen nog zoude koomen uyt te geeven. ZOO IS 't dat Wy de zaake en't verzoek voors overgemerkt hebbende en geneegen weezende ter beede van den Suppliant, uyt onse regte wetenschap souveraine magt en authoriteyt den zelven Suppl^t geconsenteert, geaccordeert en geoctroyeert hebben, consenteeren, accordeeren en Octroyeeren hem by deeze, dat hy geduurende den tyd van vyftien eerst koomende en agter een volgende Jaaren onder syn naam in zoodanig formaat als sal komen goed te vinden, zal mogen drukken of doen drukken, en, met uitsluyting van alle andere, binne deese Provintien in't licht geeven de navolgende syn Suppl^ts musicale werken, als eerstelyk, de hondert en vyftig* **Psalmen Davids** *met derzelver* **Lofzangen**, *gemaakt voor het Clavier en Orgel na hunne gegronde en ware melodien, toon-aart, bassen, becufferingen, musicale afdeelingen en kleine aggrementen. Ten tweede, tagtig a hondert italiaansche Arien met Instrumenten. Ten derde, twee geheele italiaansche Operas geintituleert l'Innocenza difesa en Flavio Cuniberto. Ten vierde, twaalf italiaansche Cantaten met Violinen en andere instrumenten. Ten vyfde, vier en twintig italiaansche Cantaten met bassen en zang-stemmen. Ten zesde, twaalf Concerten, twaalf Sonaten en agt Ouvertures, alle voor Violinen en andere instrumenten. Ten zevende, zes Clavier Concerten met instrumenten. Ten agste, vier en twintig Fugen voor't Clavier en Orgel. Ten negende, agtien Sonaten of Suites voor het Clavier. En laastelyk een musicaal Tractaat geintituleert, vast-stelling en leere dat de oneyndige veranderde musicq uit drie grondbeginselen of principia afkomstig is; verbiedende daaromme allen en een iegelyken de zelve musicale werken in't geheel of ten deele te drukken, na te drukken, te doen nadrukken, te verhandelen of te verkoopen, of, elders nagedrukt, binnen denselven onzen Lande te brengen, uit te geeven of te verhandelen en verkoopen op verbeurte van alle de nagedrukte, ingebragte, verhandelde of verkogte Exemplaren en een boete van drie duyzent gulden daar en booven te verbeuren, te appliceeren een derde part voor den Officier, die de calange doen zal, een derde part voor den armen der plaatze daar het Casus voorvallen zal, en het resteerende derde part voor den Suppl^t, en dit telkens soo menigmaal als dezelve zullen worden agterhaalt: alles in dien verstande dat Wy den Suppl^t met deesen onzen Octroye alleen willende gratificeeren tot verhoeding van syne schade door het nadrukken van de voors musicaale werken, daar door in genigen deelen verstaan den innehoude van dien te authoriseeren of te advoueeren, en veel min dezelve onder Onze protectie en bescherming eenig meerder Credit, aanzien of reputatie te geeven, nemaar den Suppl^t in cas daar in iets onbehoorlyks zoude influeeren alle het zelve tot zynen laste zal gehouden weezen te verantwoorden, tot dien einde wel expresselyk begeerende, dat by aldien hy deezen Onzen Octroy voor de zelve musicale werken zal willen stellen, daar van geene geabrevieerde of gecontraheerde mentie zal mogen maaken, nemaar gehouden weesen het zelve Octroy in't geheel en zonder eenige omissie daar voor te drukken of te doen drukken en dat hy gehouden zal zyn een Exemplaar van de voors musicale werken op groot papier.*

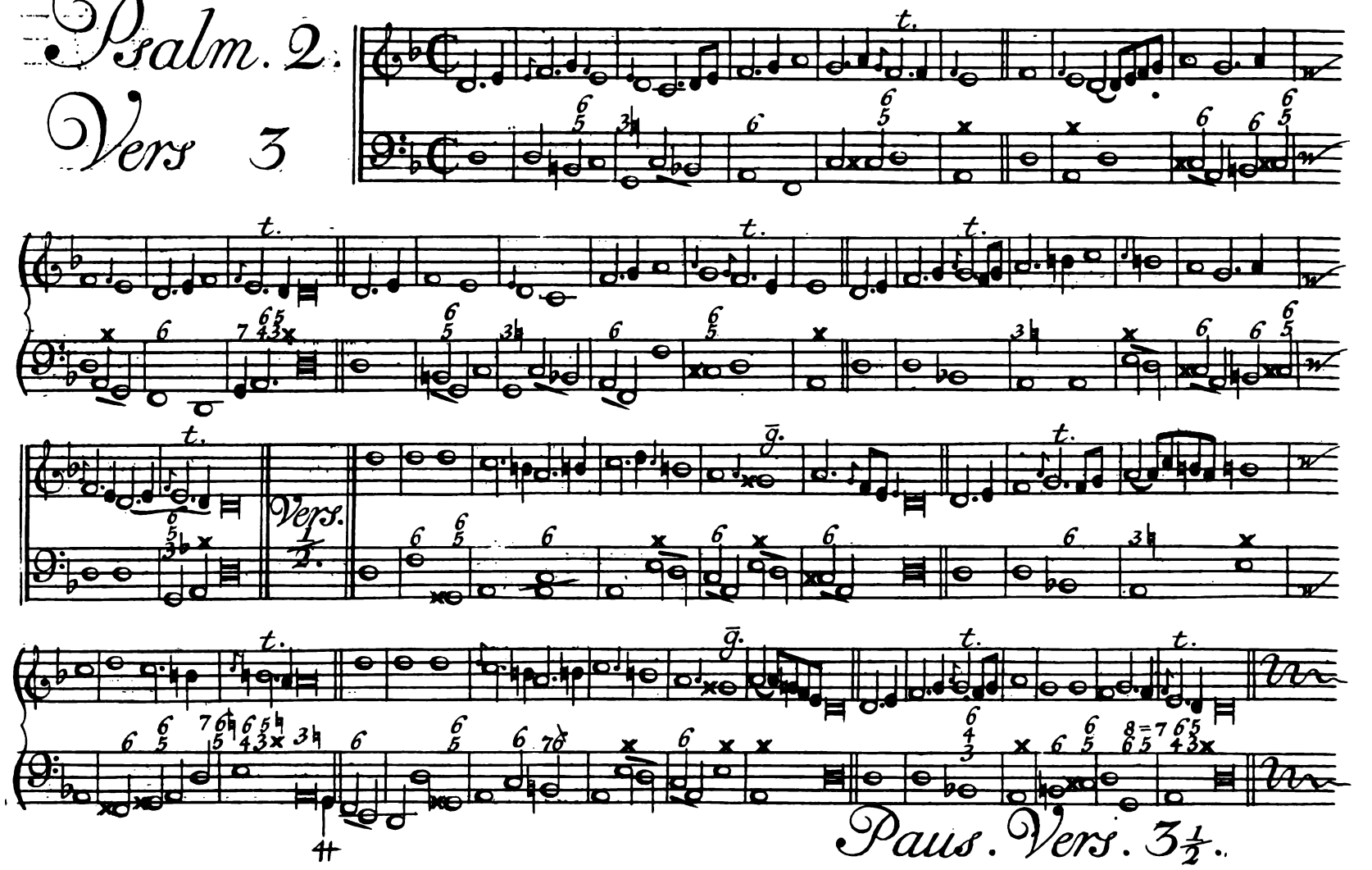
gebonden en wel geconditioncert te brengen in de bibliotheecq van onze Universiteit te Leyden binnen den tyd van zes weeken na dat hy Suppl.t dezelve musicale werken zal hebben beginnen uyt te geeven op een boete van zes hondert gulden na expiratie der voorz zes weeken by den Suppl.t te verbeuren ten behoeve van de nederduytsche armen van de plaats alwaar den Suppl.t woont, en voorts op poene vanmet der daadversteeken te syn van het effect van deezen Octrove dat ook den Suppl.t, schoon by t ingaan van dit Octroy een Exemplaar geleevert hebbende aan de voorz onze bibliotheecq by zoo verre hy gedurende den tyd van dit Octroy de zelve musicale werken zoude willen herdrukken met eenige observatien, vermeerderingen, veranderingen, correctien of anders hoe genaamt, of ook in een ander formaat, gehouden zal zyn wederom een ander Exemplaar van de zelve musicale werken, geconditioneert als vooren, te brengen in de voorz bibloteecq binnen den zelven tyd en op de boeten en poenaliteyten als vooren, en ten einde den Suppl.t deezen onzen Consente en Octrove moge genieten als naar behooren, lasten Wy allen en eenen iegelyken dien het aangaan mag, dat zy den Suppl.t van den inhoude van deezen doen, laaten en gedoogen rustelyk, vredelyk en volkomentlyk genieten en gebruiken cesseerende alle belet ter contrarie. Gegeeven in den Hage, onder onzen grooten zegele, hier aan doen hangen op den tweeden April in t Jaar onzes Heeren en Zaligmakers duyzend zevenhondert zes en veertig

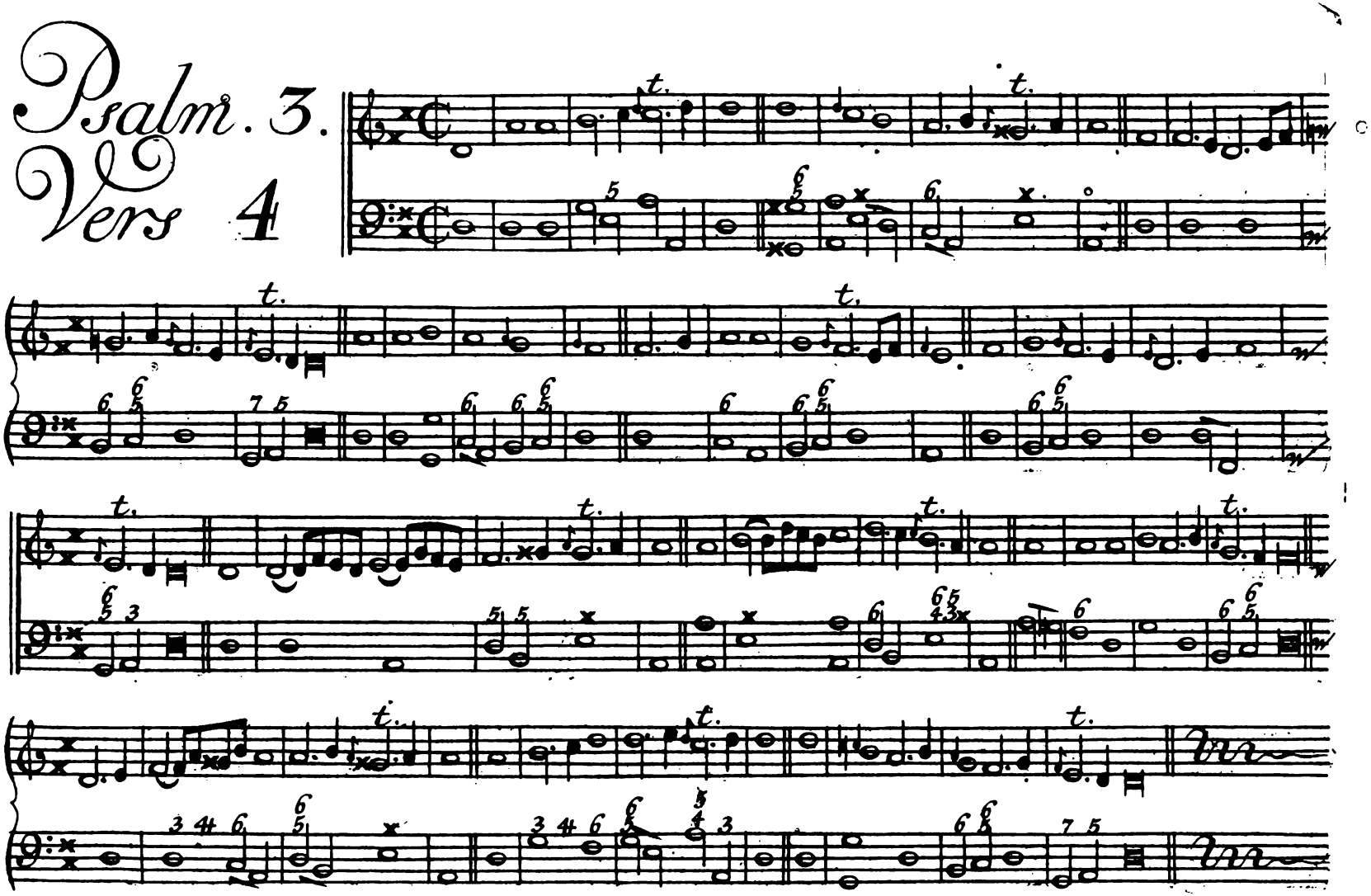
A. vand.r HEIM

Ter ordonnantie van de Staaten

WILLEM BUYS.

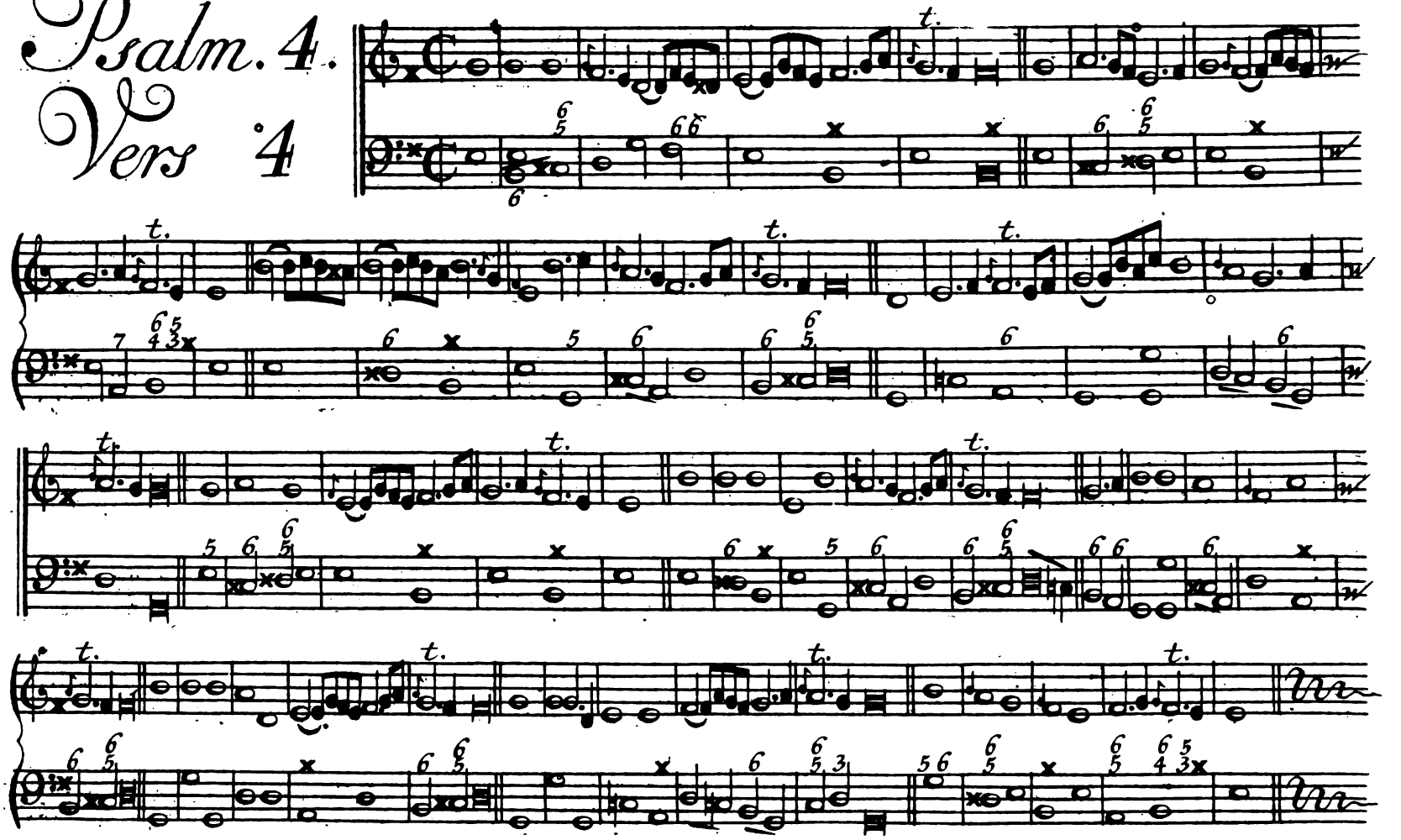

Psalm. 1.
Vers. 4.
of.

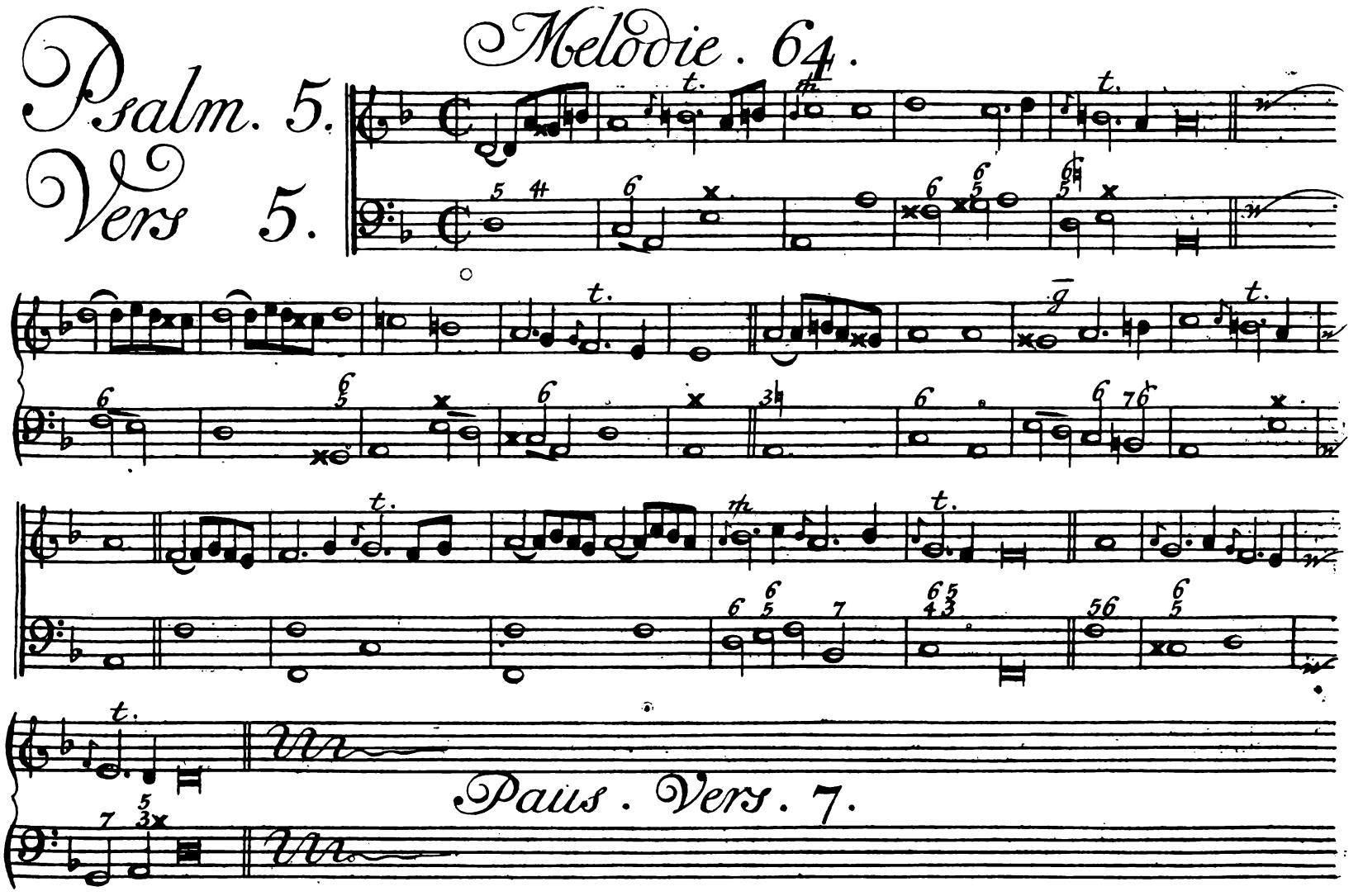

Psalm. 2.
Vers 3
Vers. 4.
Paus. Vers. 3 1/2.

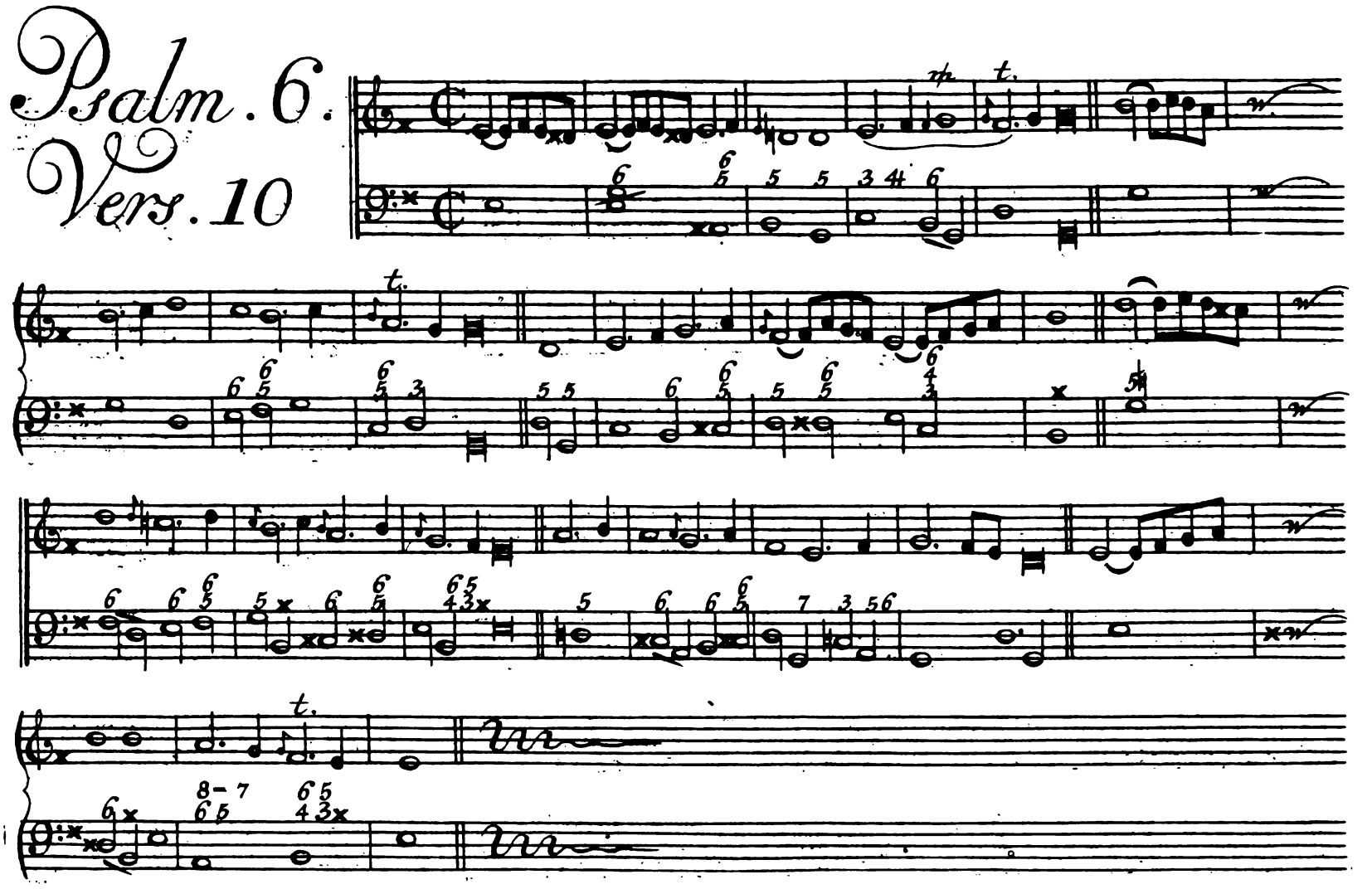

Psalm. 3.
Vers 4

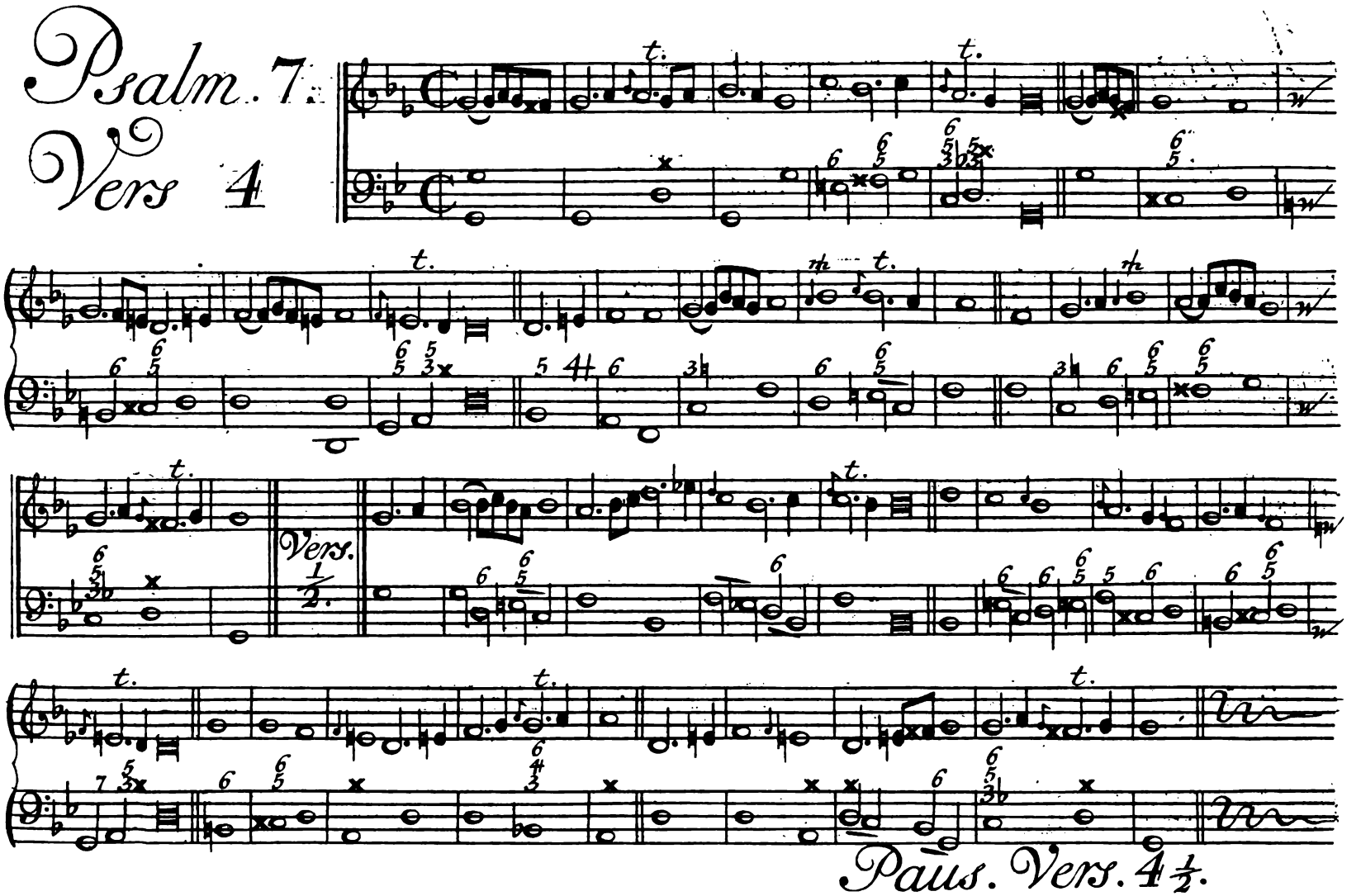
# Psalm. 4.

## Vers 4



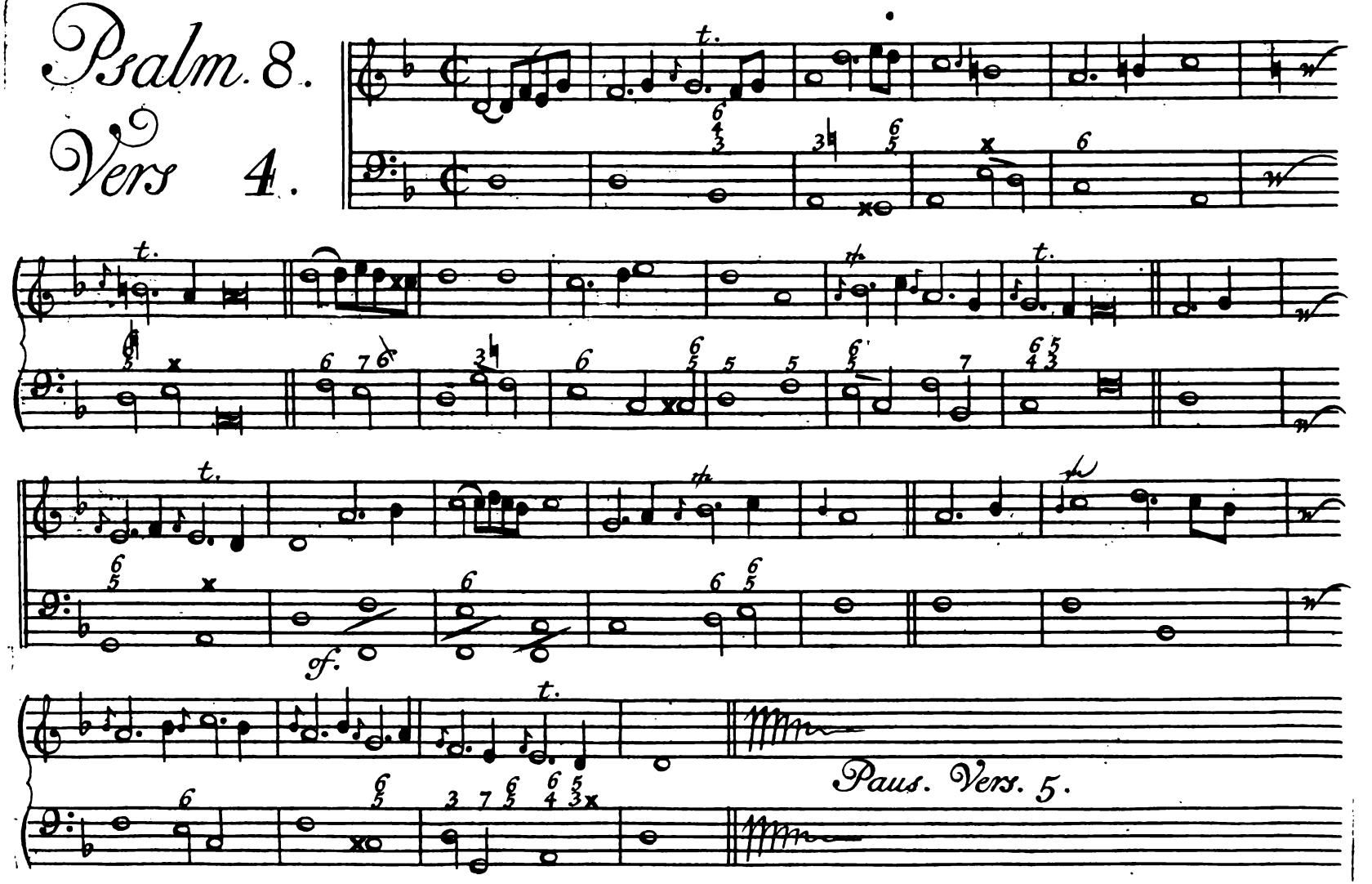

Psalm. 5.
Vers 5.
Melodie. 64.
Paus. Vers. 7.

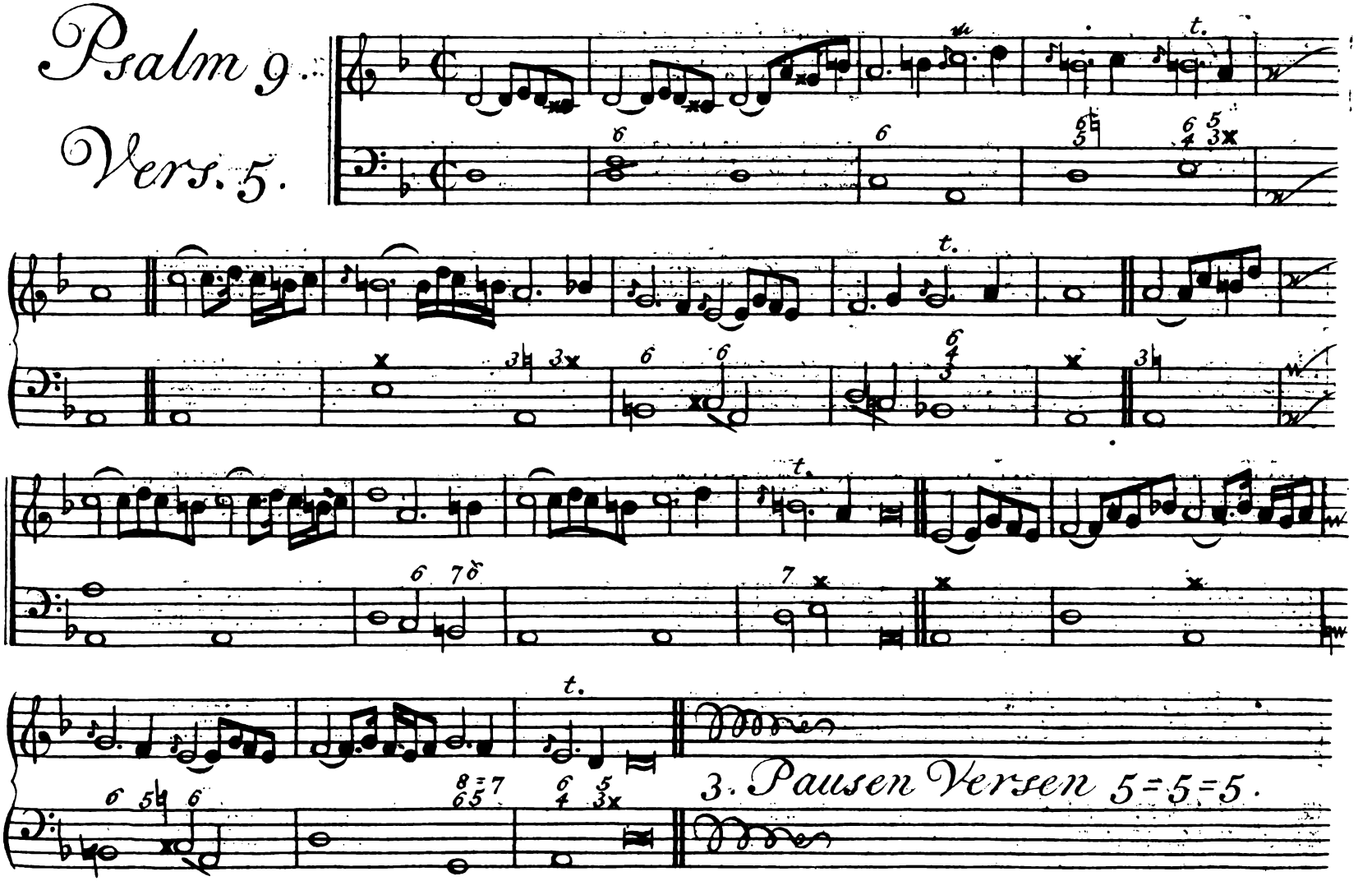

Psalm. 6.
Vers. 10

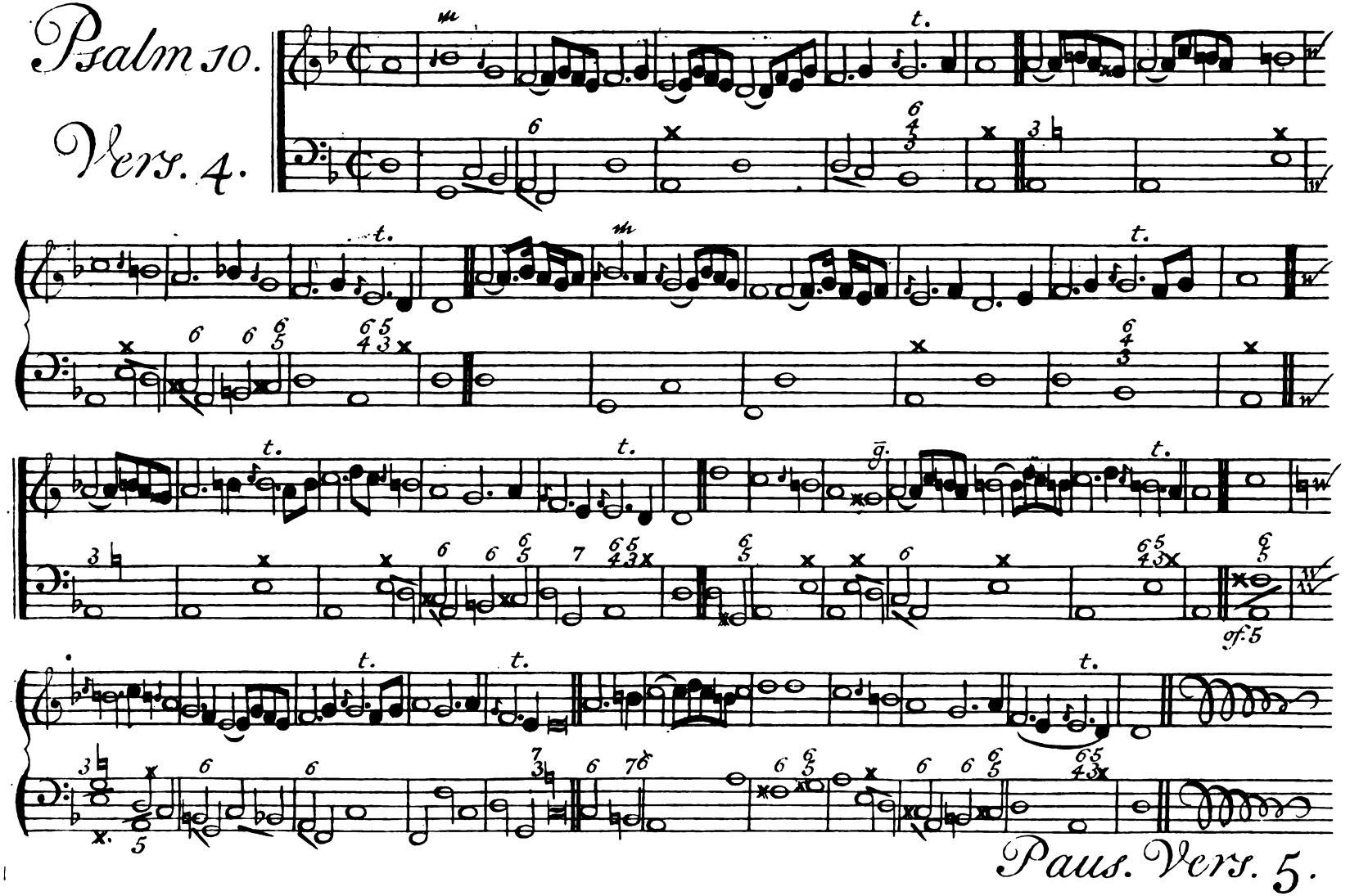

Psalm. 7.
Vers 4
Vers.
1/2.
Paus. Vers. 4 1/2.

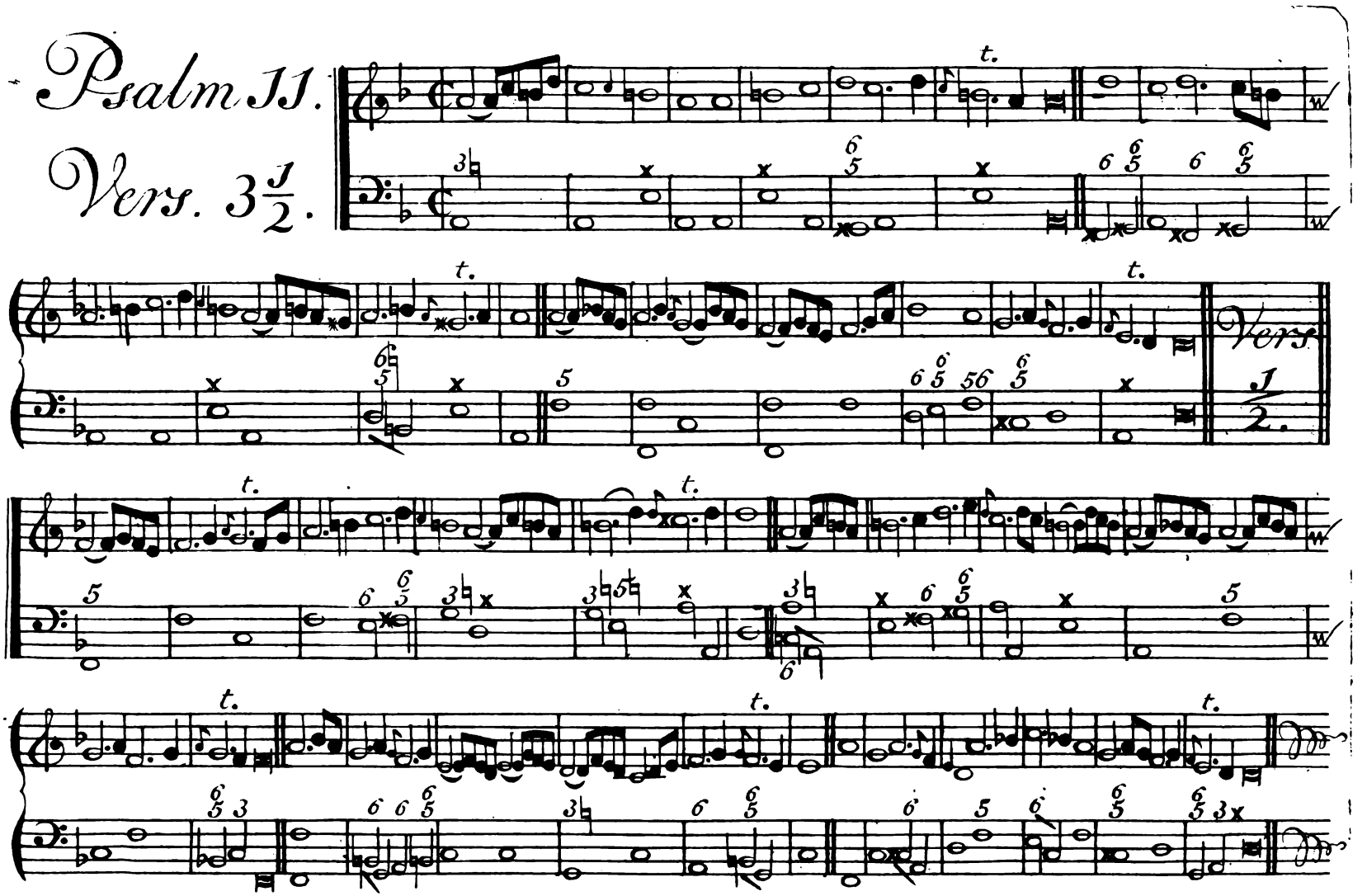
# Psalm. 8.

## Vers 4.



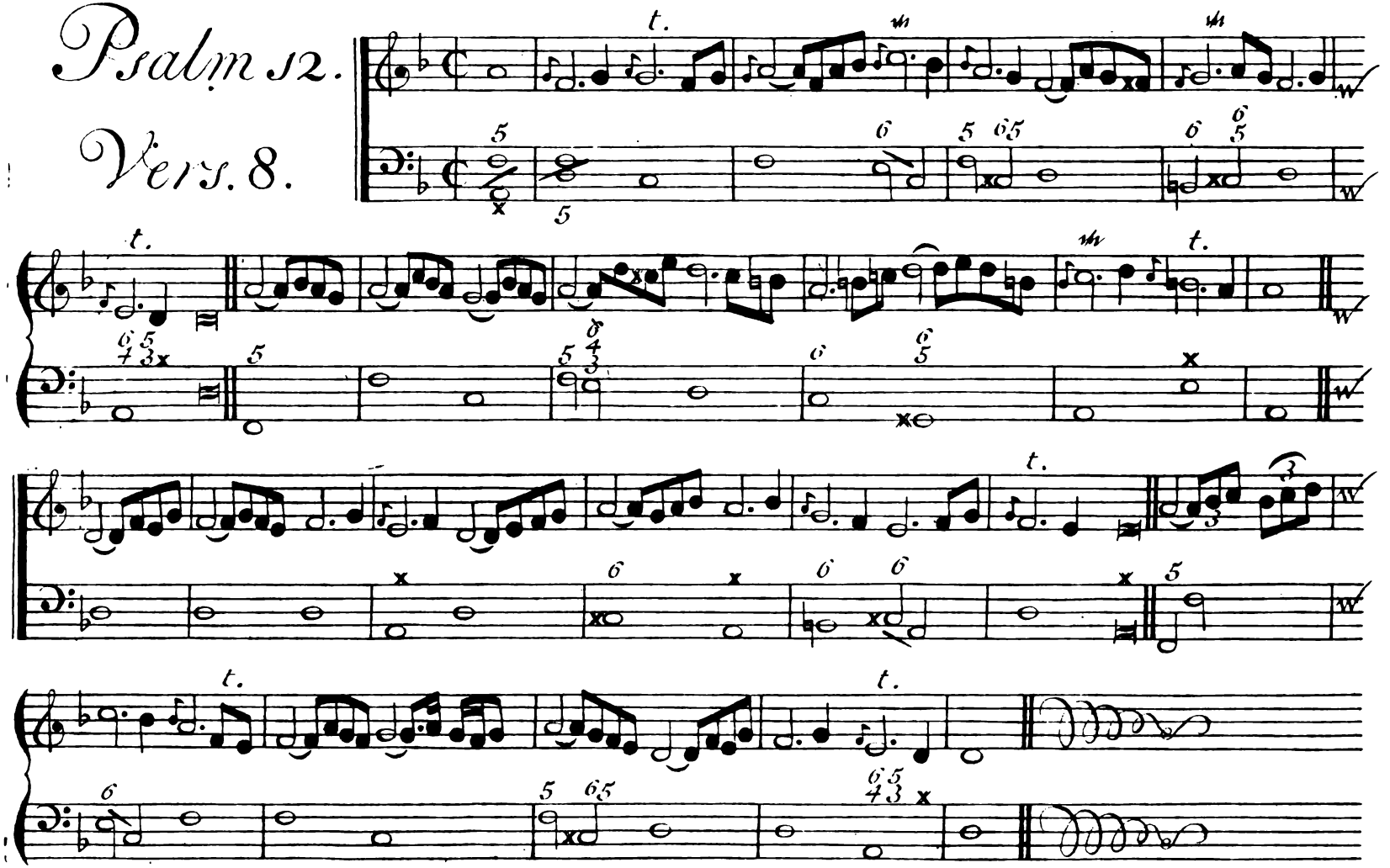

Psalm 9.
Vers. 5.
t.
3. Pausen Versen 5=5=5.


Psalm 10.
Vers. 4.
of. 5
Paus. Vers. 5.


Psalm 11.
Vers. 3 1/2.
t.
Vers.
1/2.

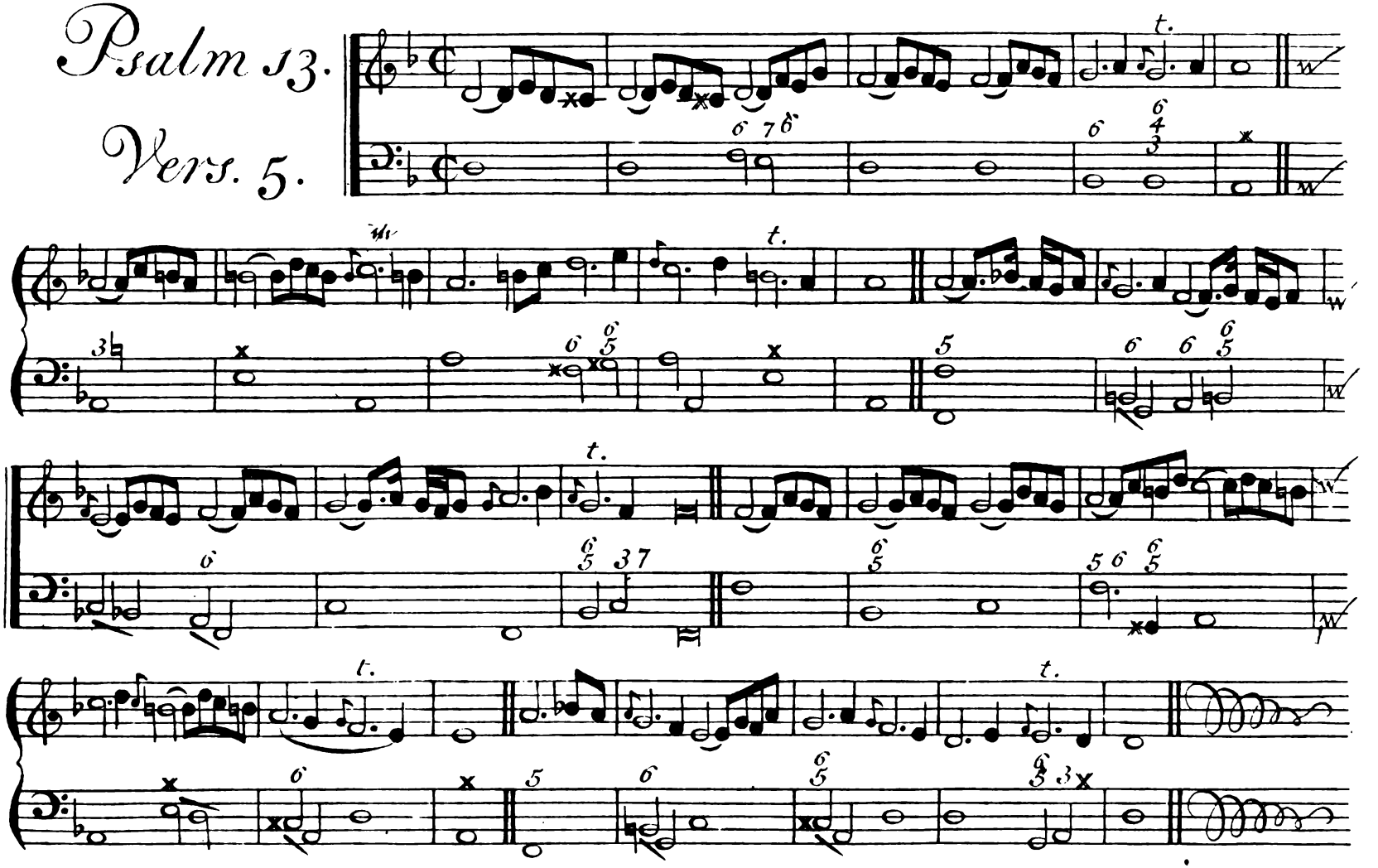
# Psalm 12.

## Vers. 8.



# Psalm 13.

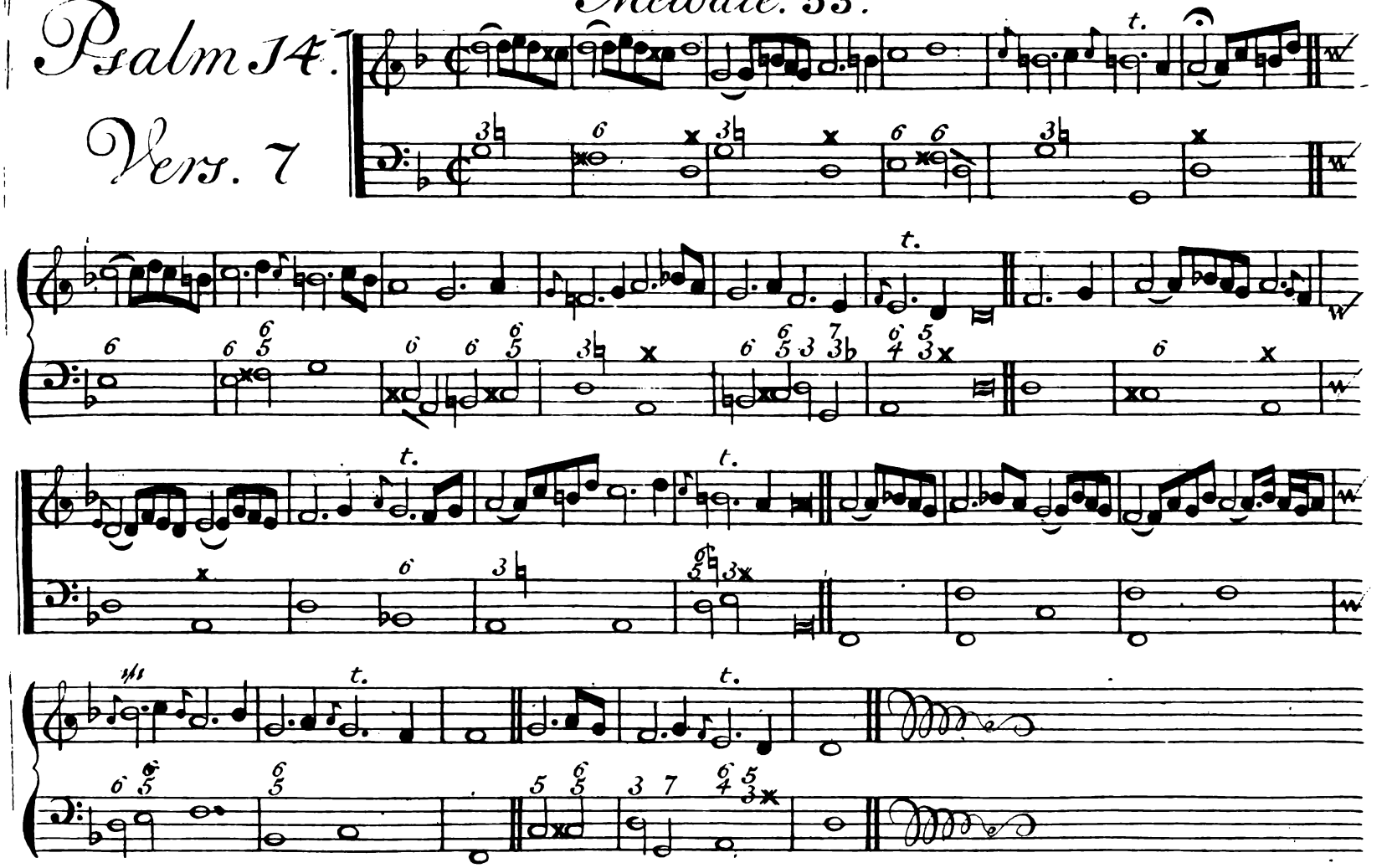
## Vers. 5.



# Melodie. 53.

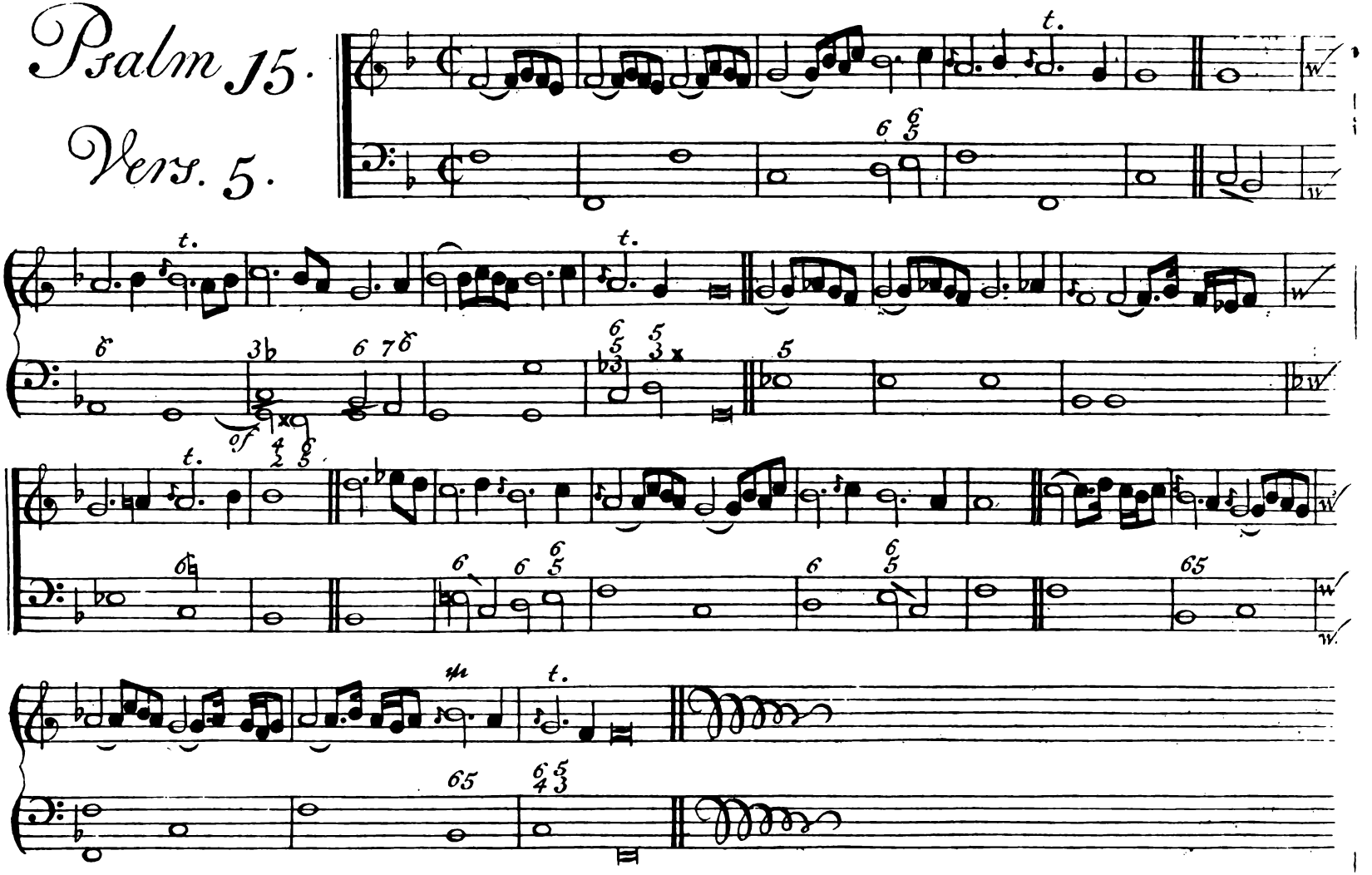
## Psalm 14.

## Vers. 7



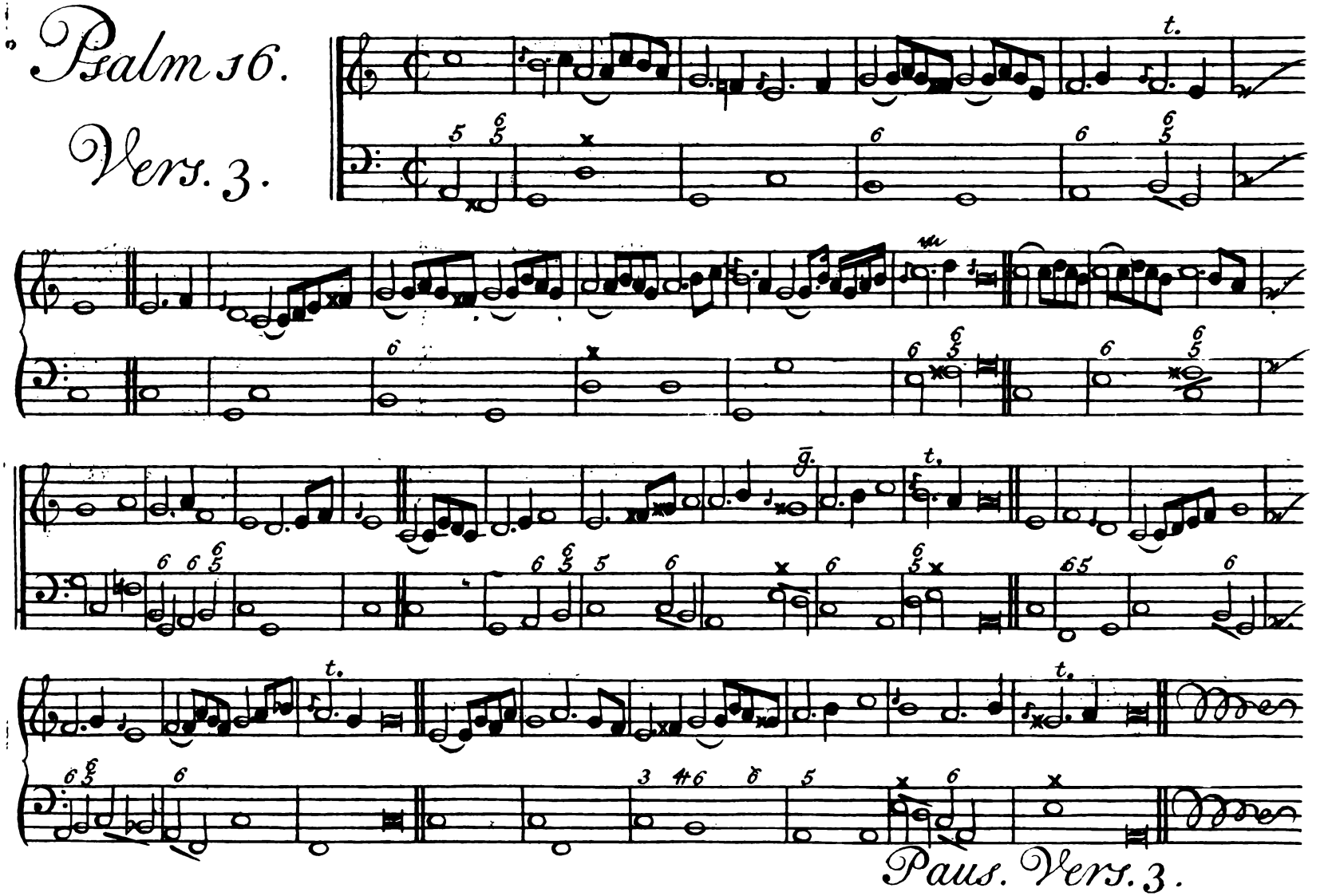
# Psalm 15.

## Vers. 5.

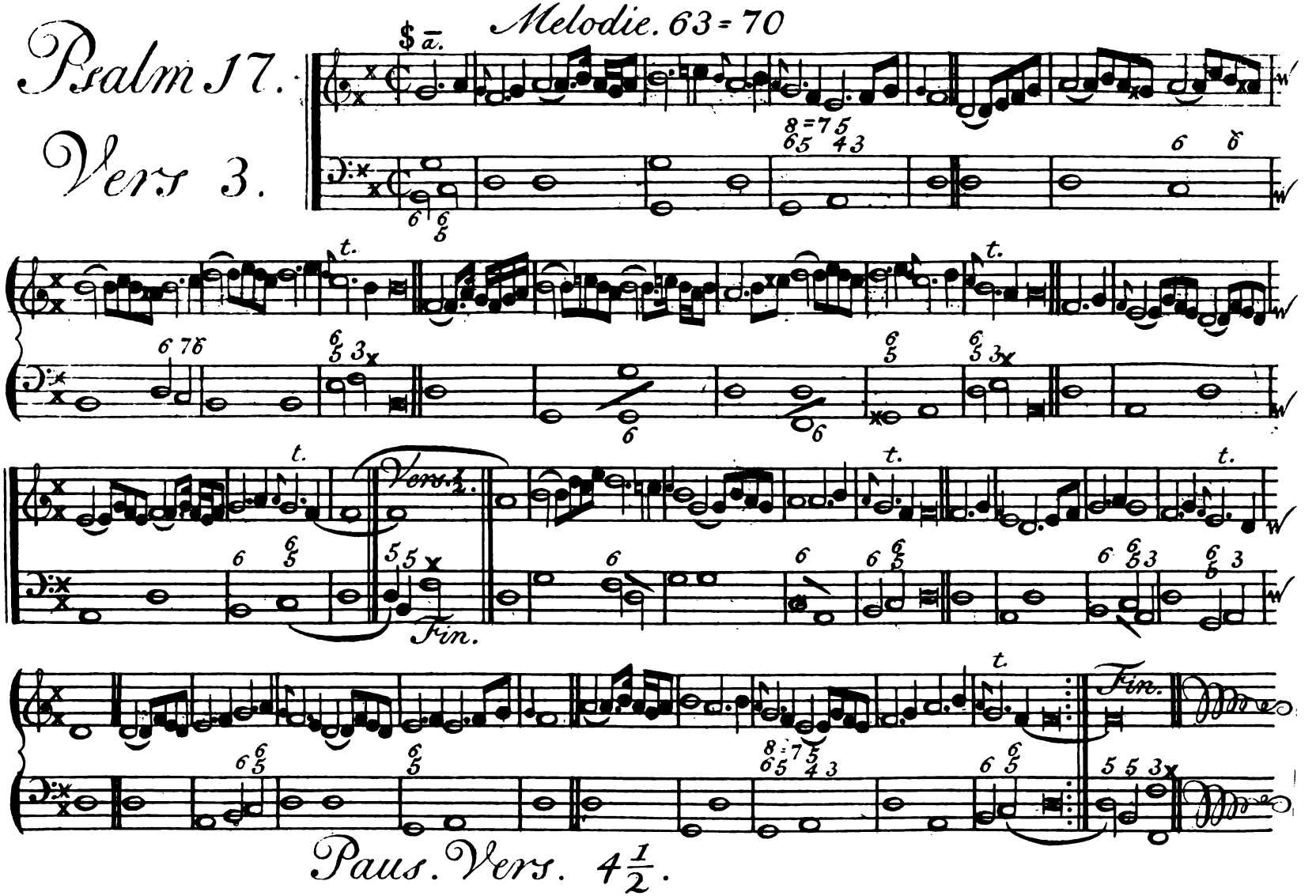


# Psalm 16.

## Vers. 3.



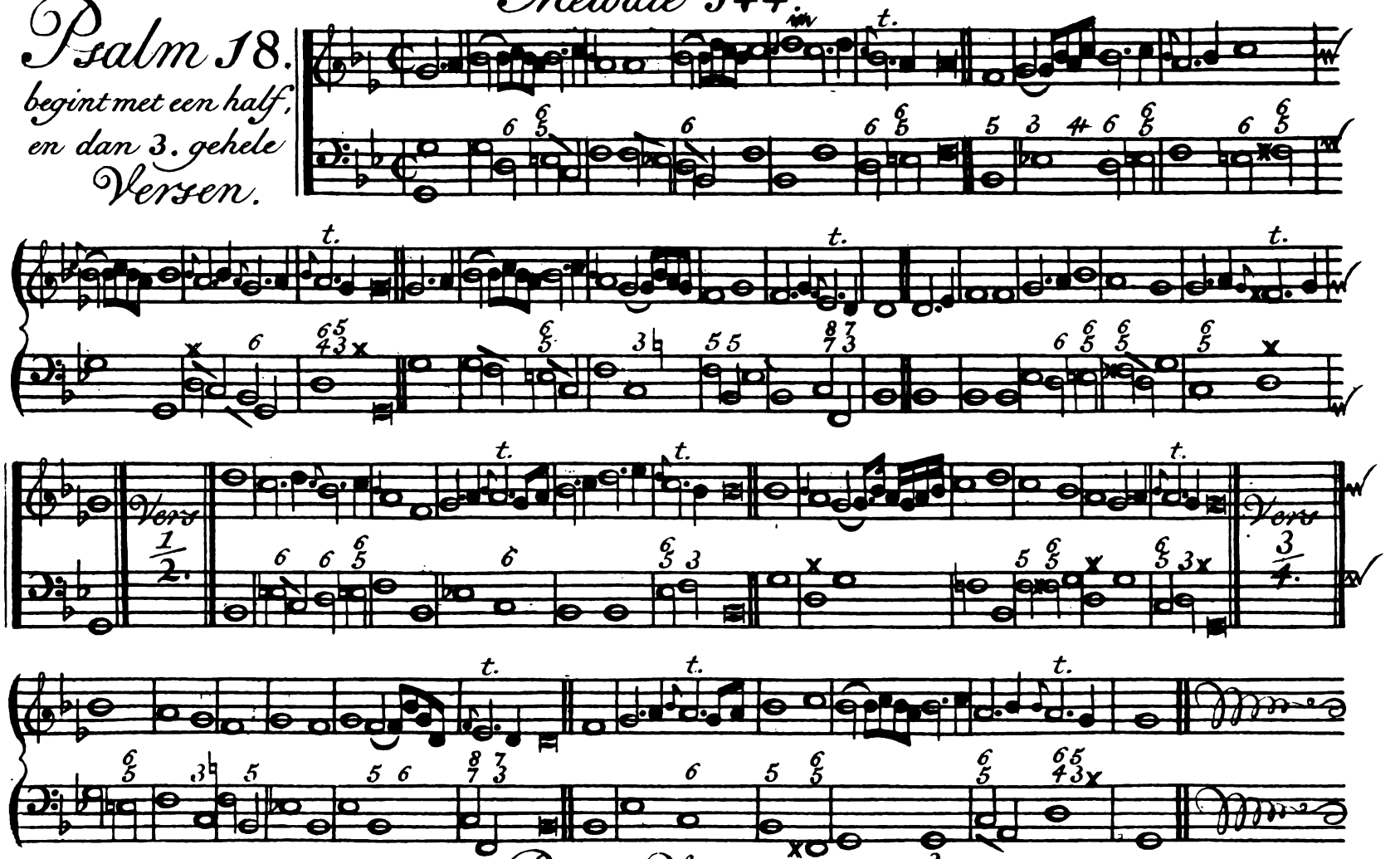

Paus. Vers. 3.


Psalm 17.
Vers 3.
Melodie. 63 = 70
$ a.
t.
Vers 2.
Fin.
Paus. Vers. 4 1/2.

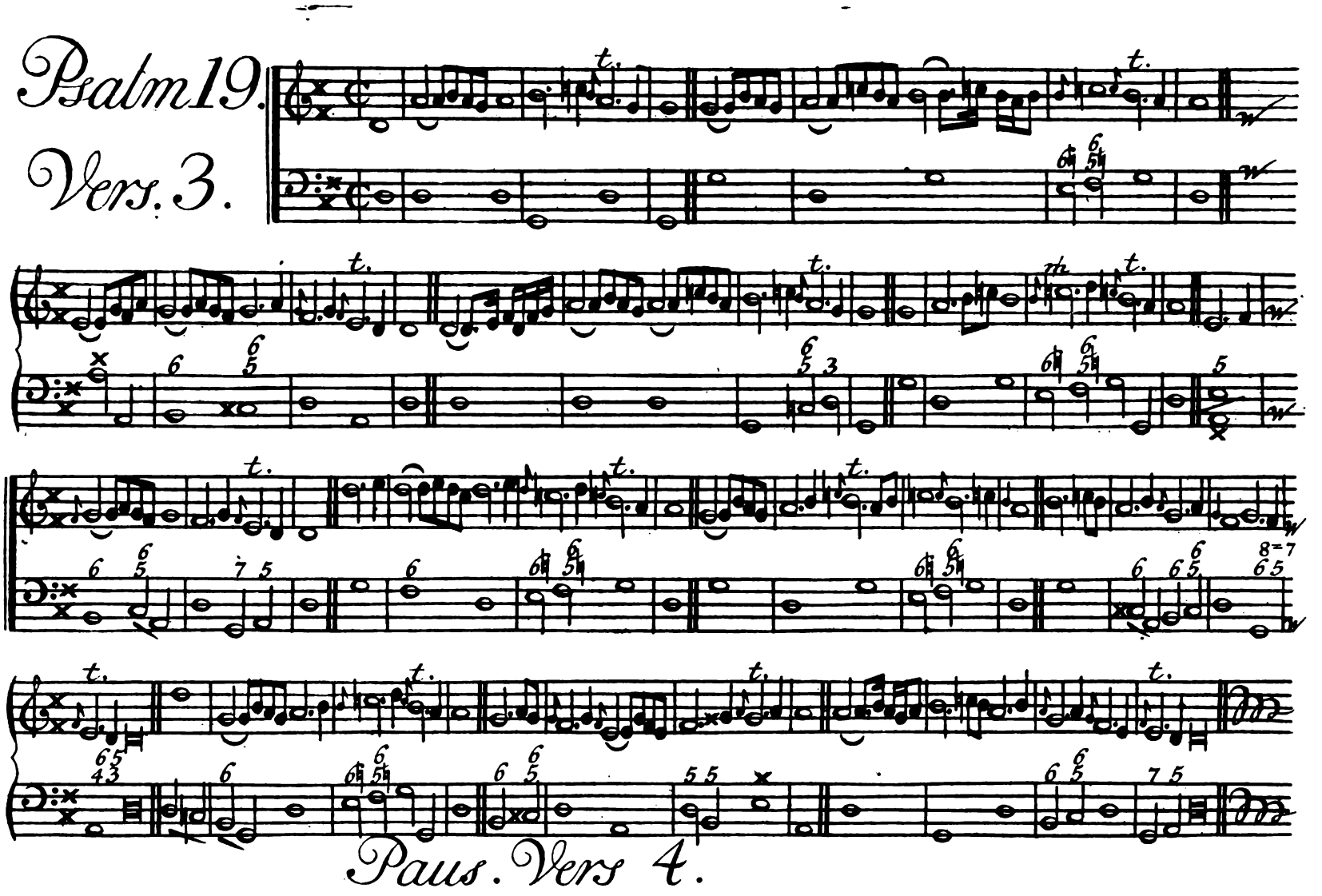
# Psalm 18.

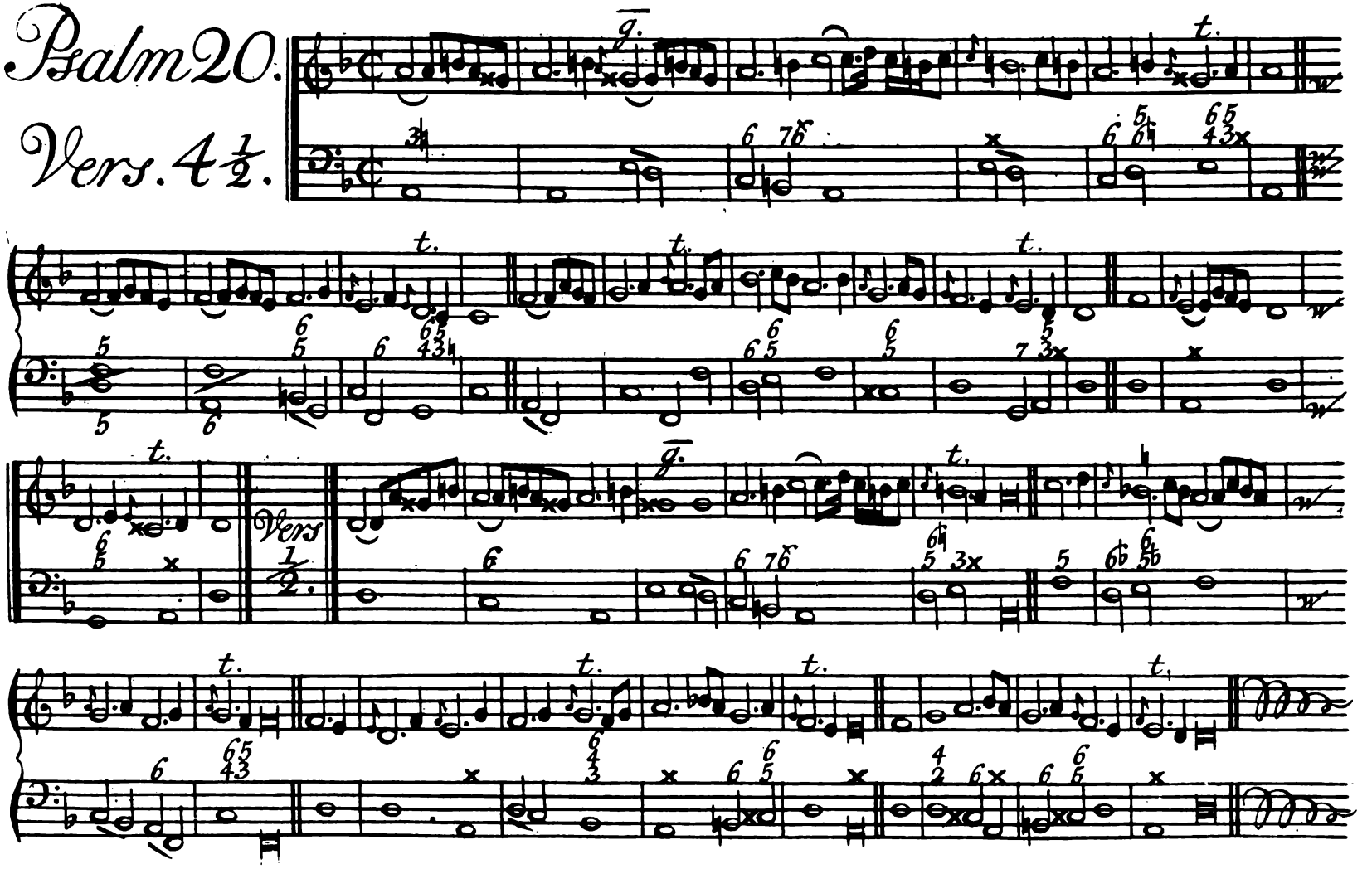
begint met een half, en dan 3. gehele Verzen.

## Melodie 144.



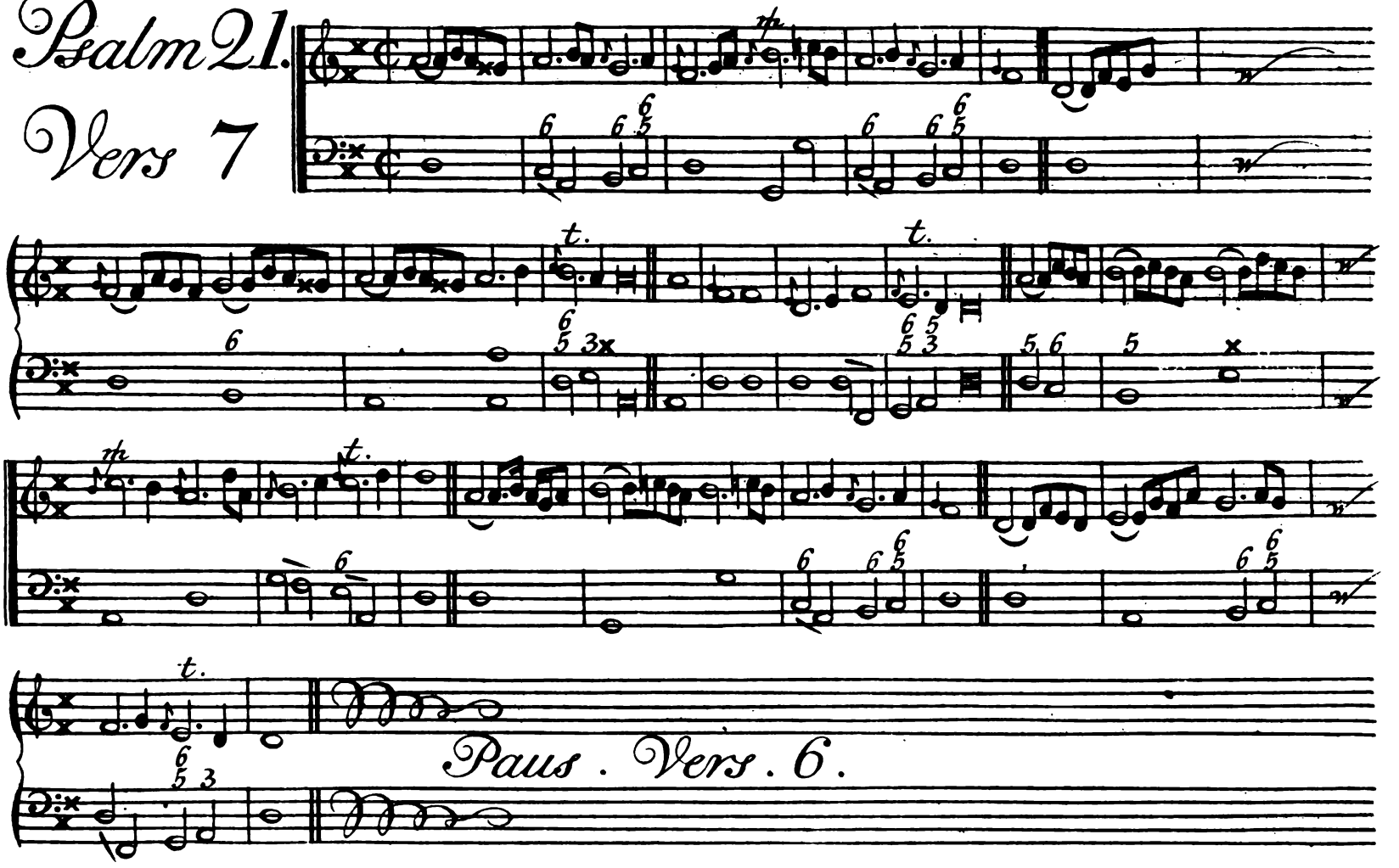

3. Paus Vers. 4 = 4. = 3 3/4.

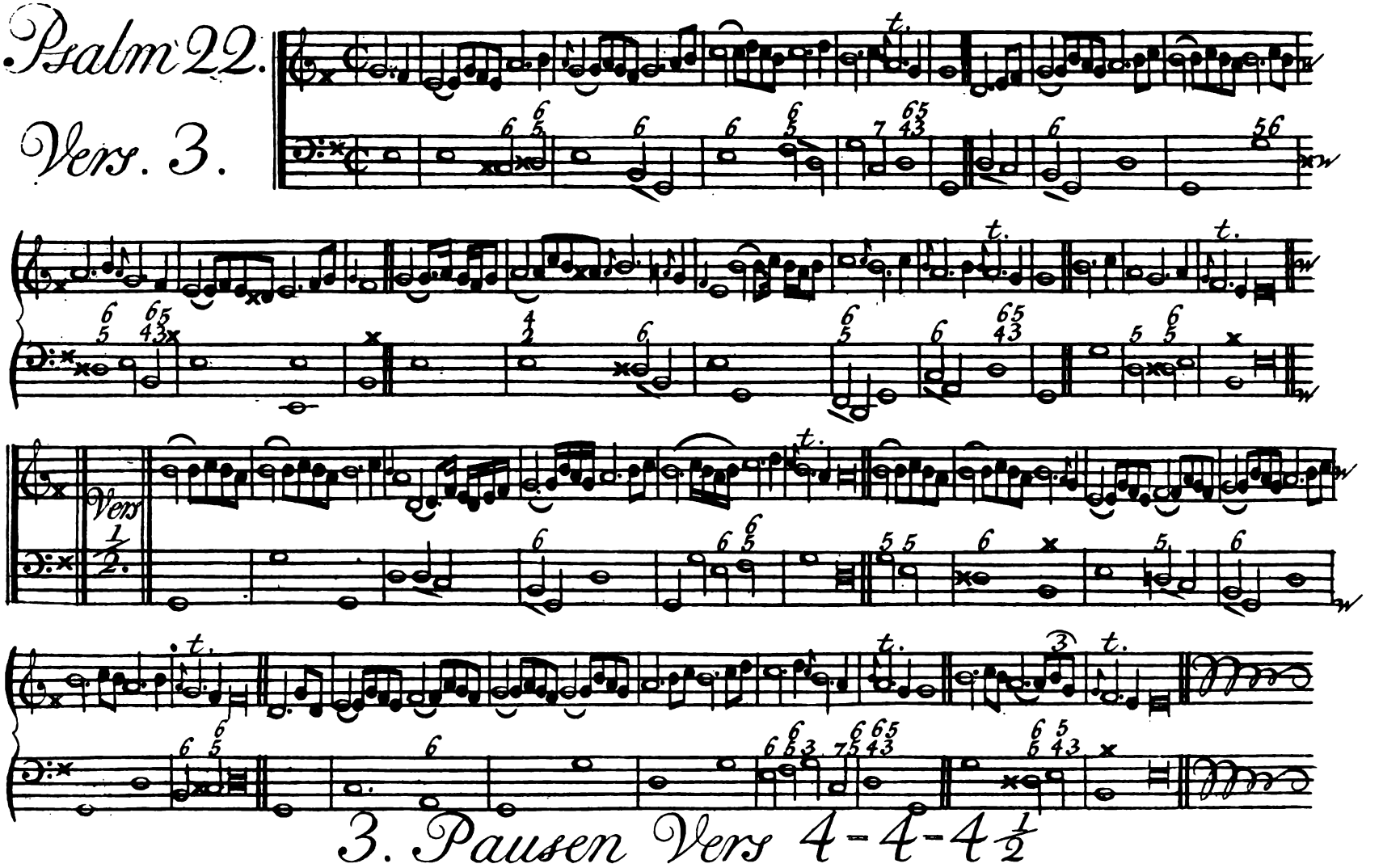

Psalm 19.
Vers. 3.
Paus. Vers 4.


Psalm 20.
Vers. 4 1/2.
Vers 1/2.

# Psalm 21.

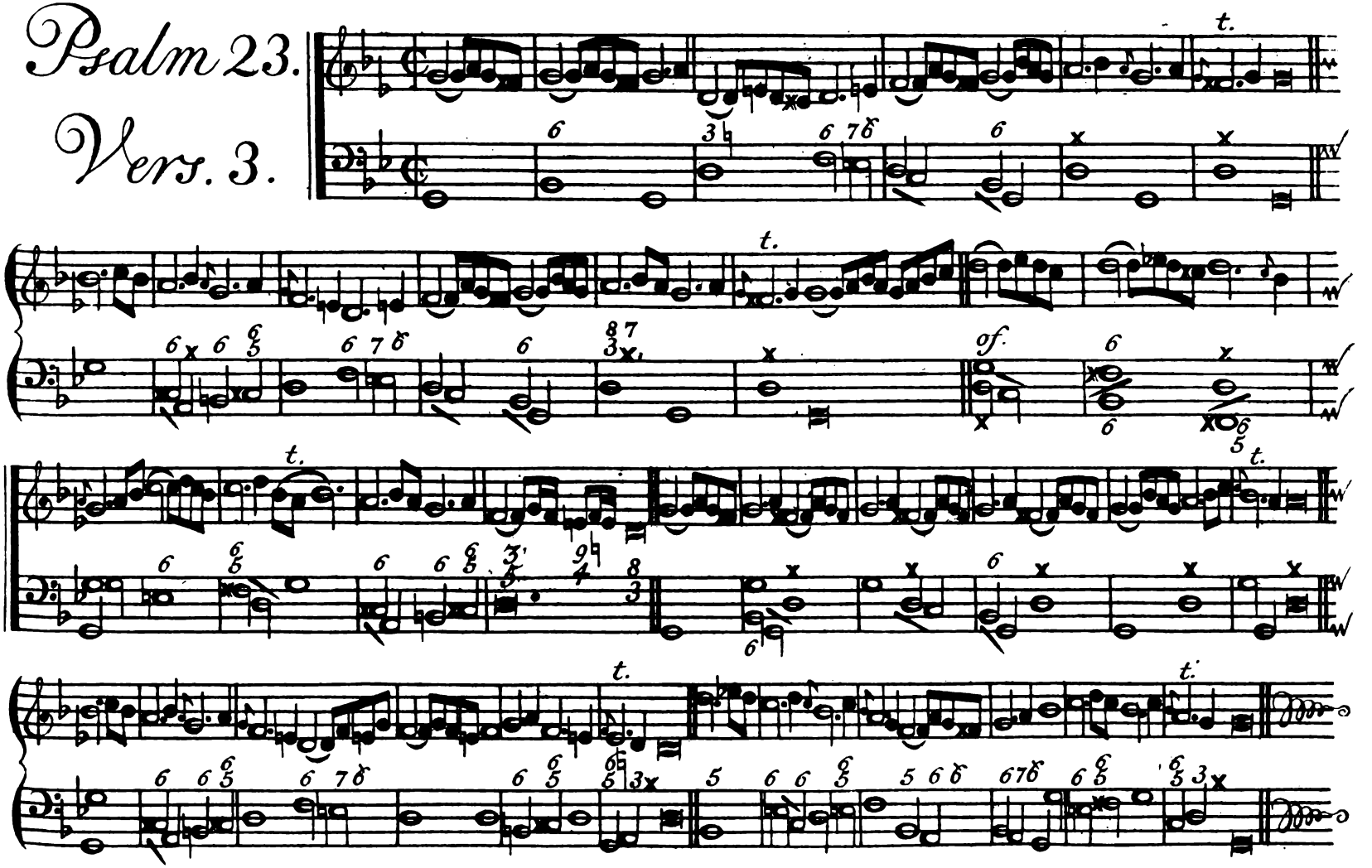
## Vers 7

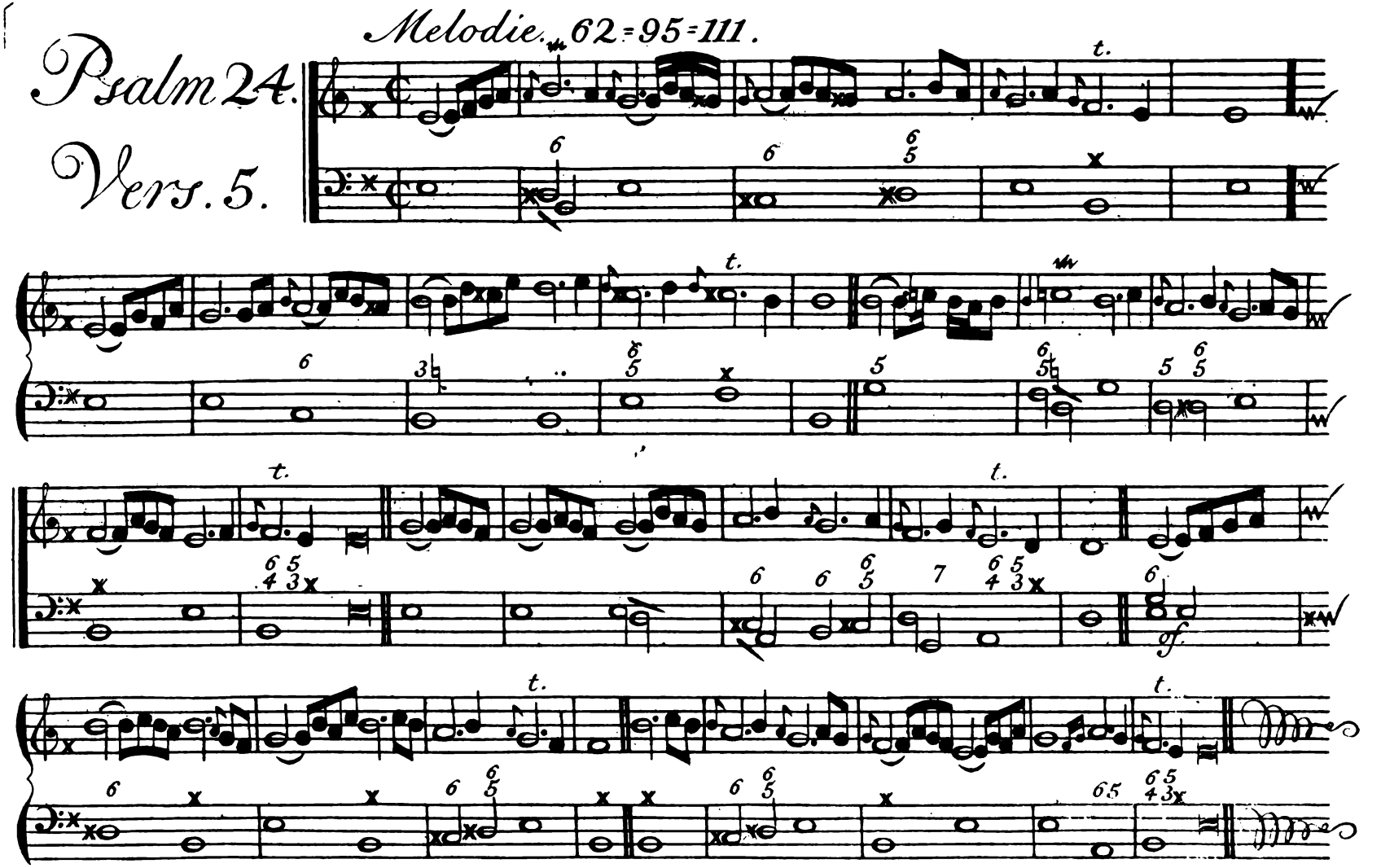



Psalm 22.
Vers. 3.
Vers 1/2.
3. Pausen Vers 4-4-4 1/2

# Psalm 23.

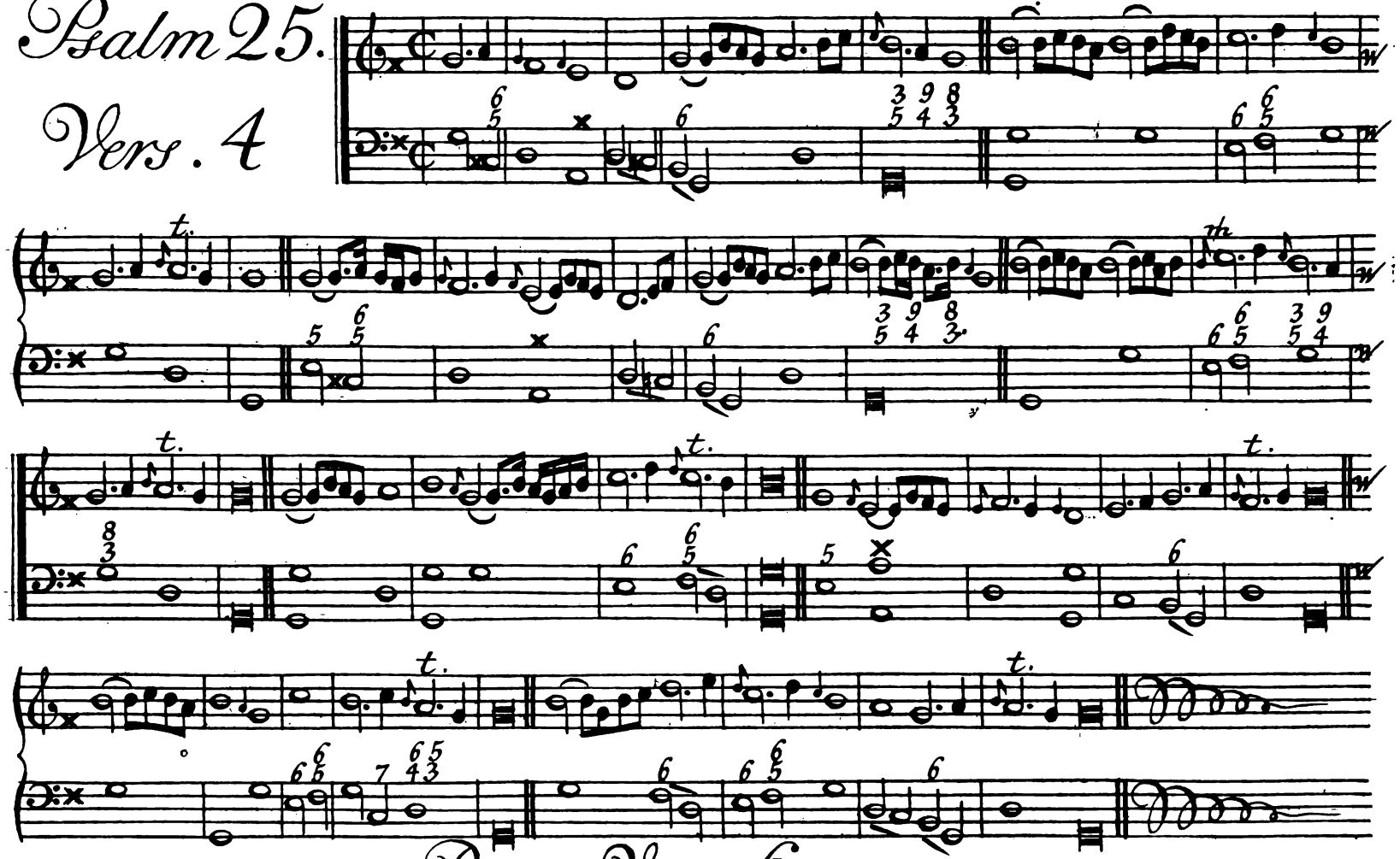
## Vers. 3.



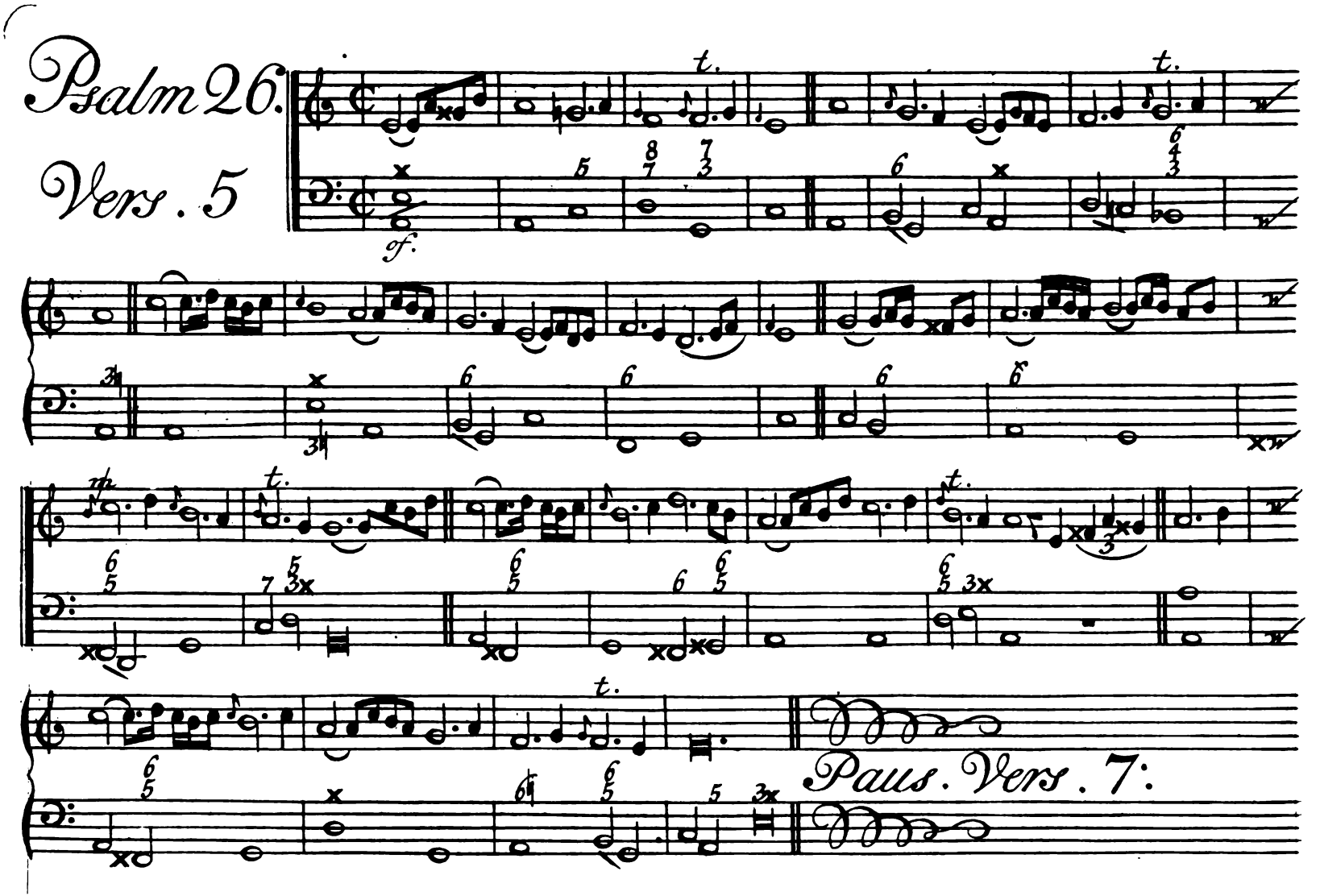

Psalm 24.
Vers. 5.
Melodie. 62=95=111.
t.
of.

Psalm 25.

Vers. 4

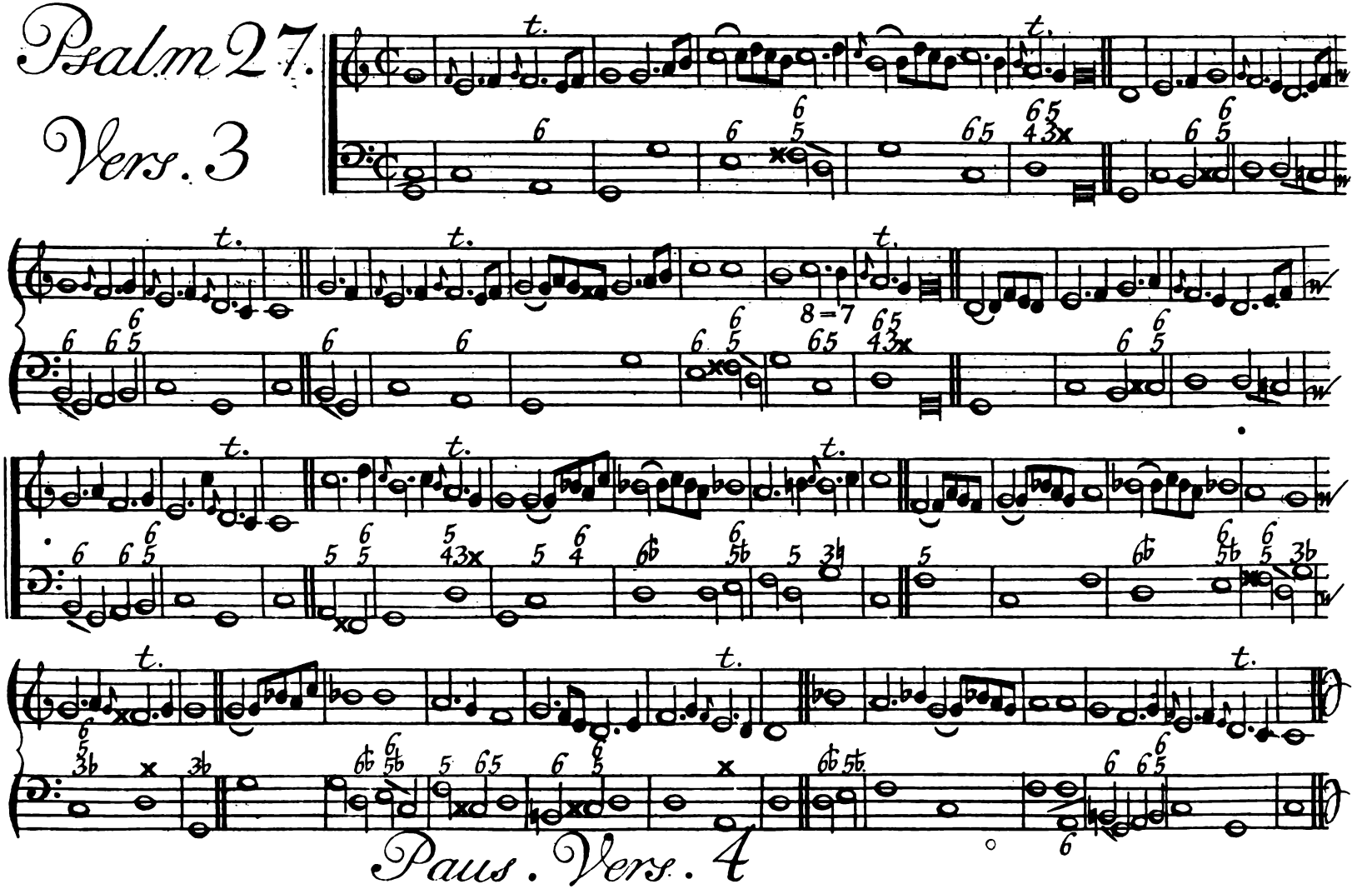


Paus. Vers. 6.


Psalm 26.
Vers. 5
t.
of.
Paus. Vers. 7.

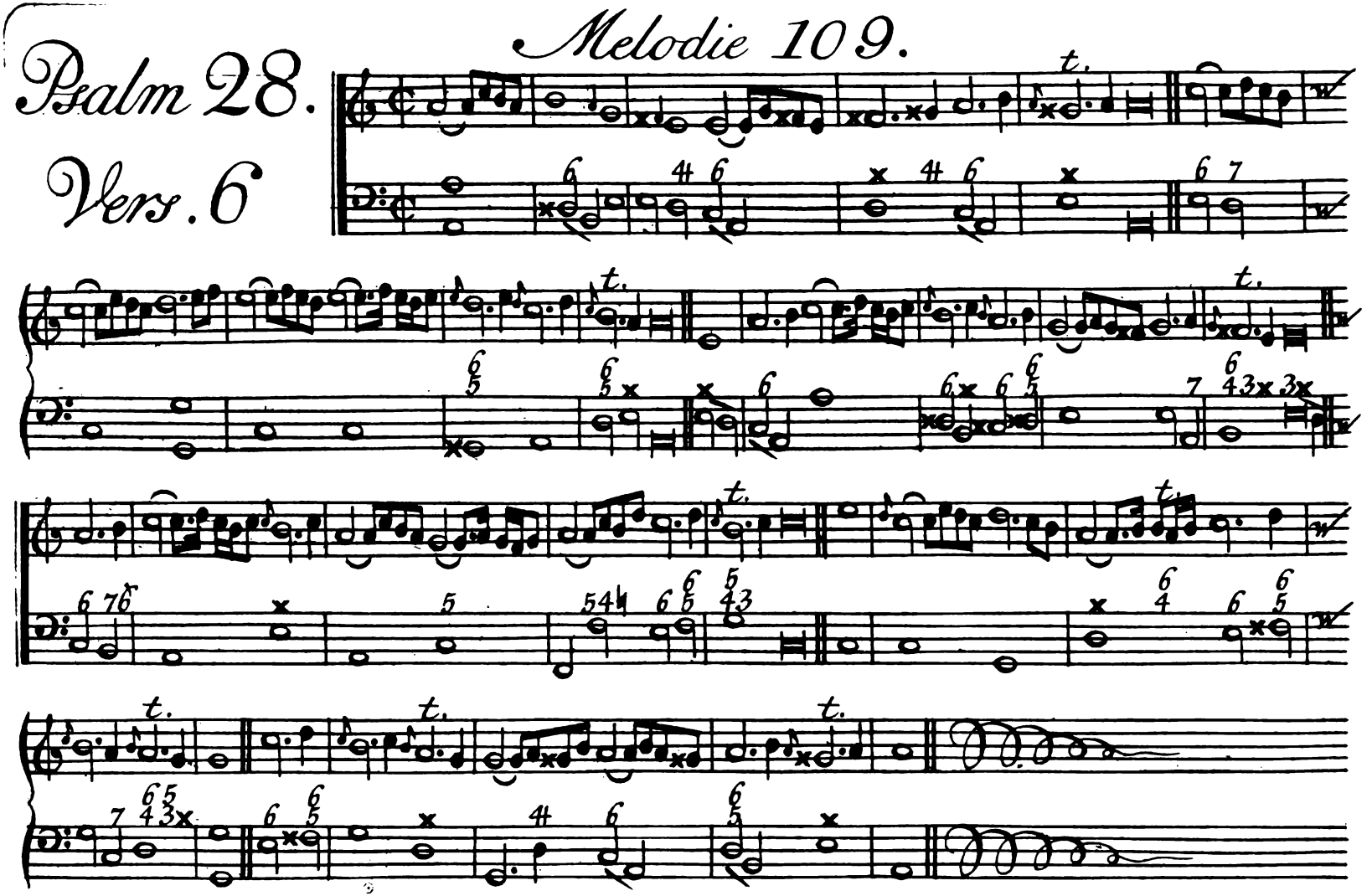
# Psalm 27.

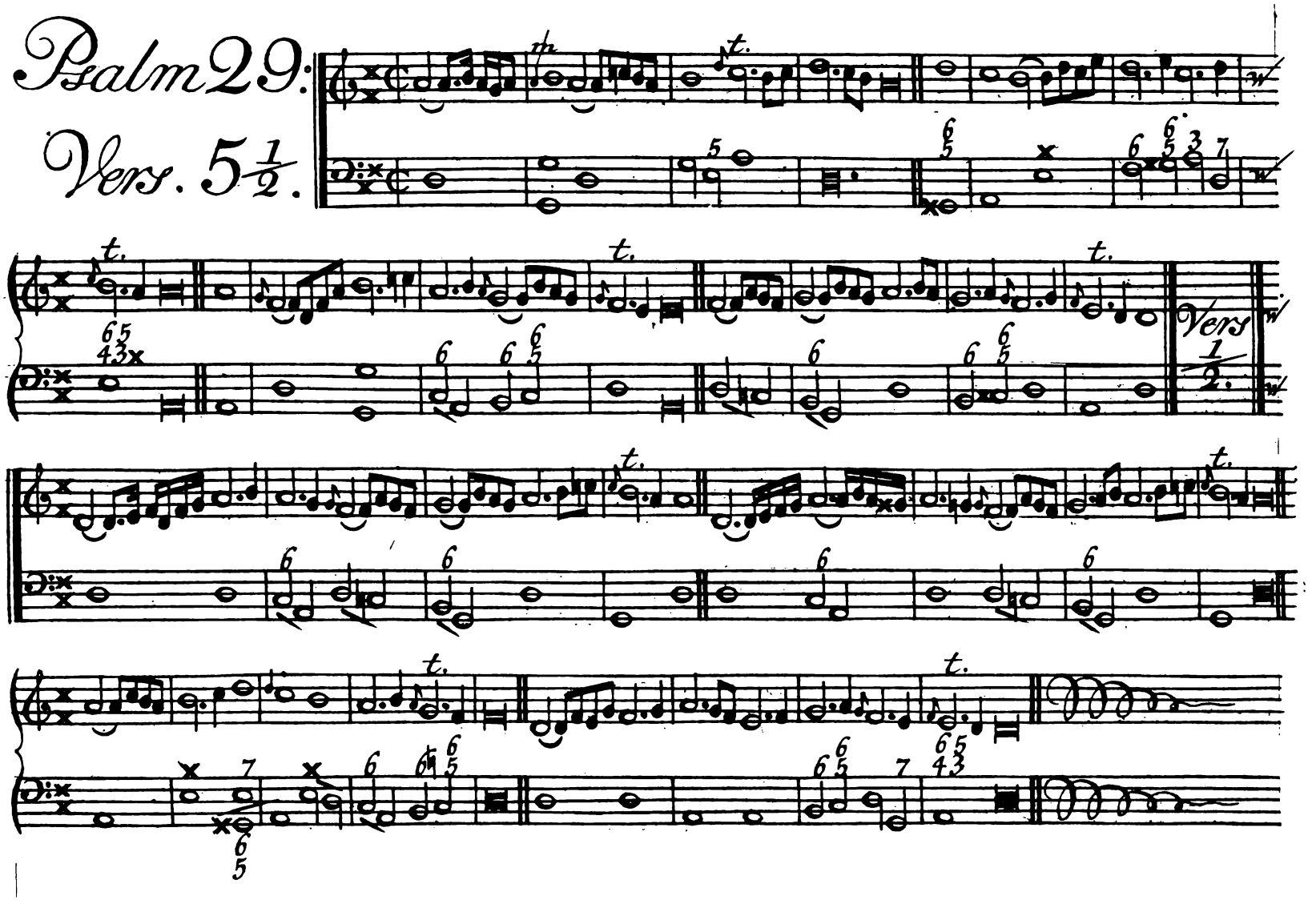
## Vers. 3

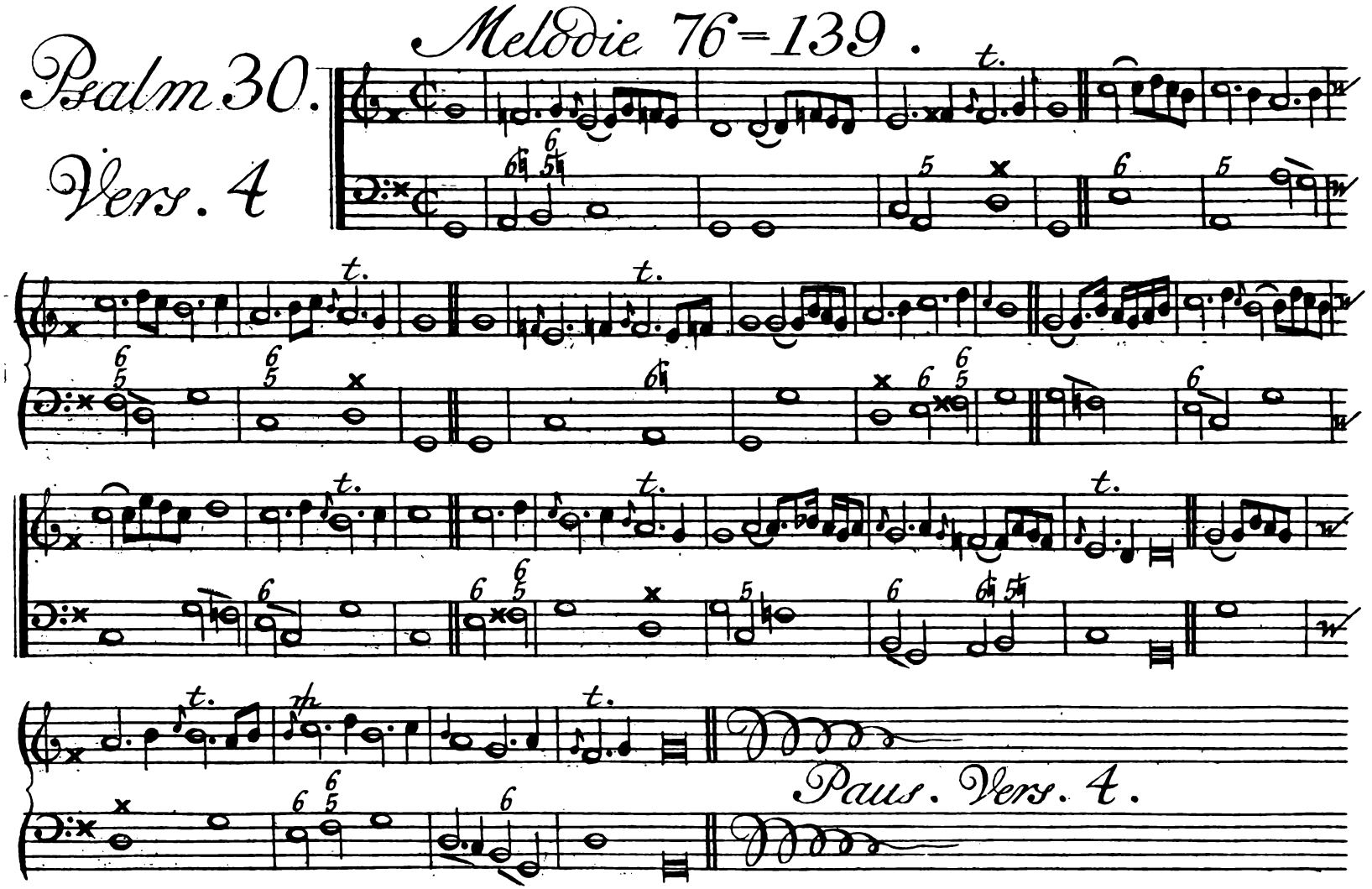


# Psalm 28.

## Vers. 6



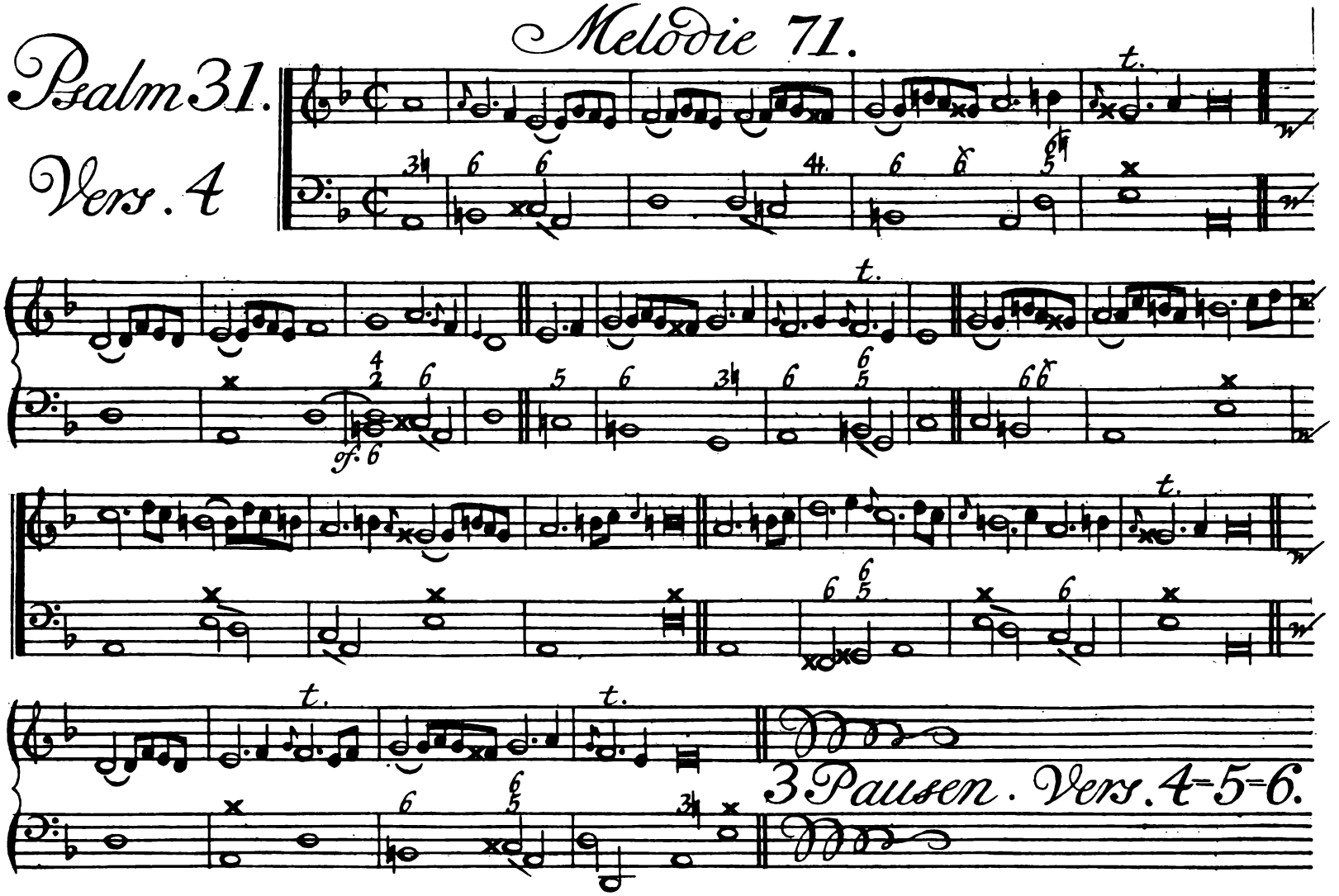

Psalm 29:
Vers. 5 1/2.
Vers 1/2.

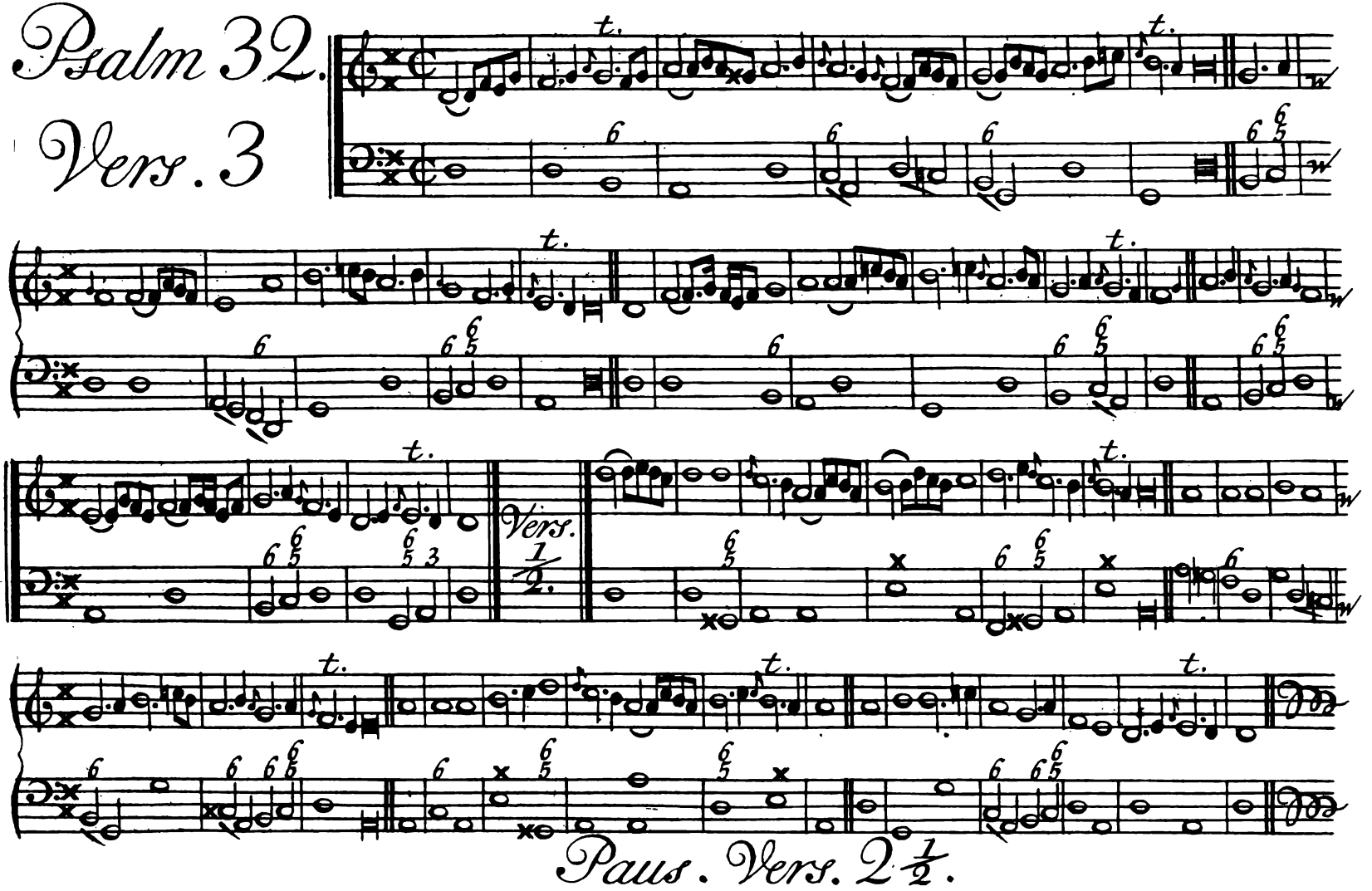

Psalm 30.
Vers. 4
Melodie 76=139.
Paus. Vers. 4.

# Melodie 71.

## Psalm 31.

### Vers. 4

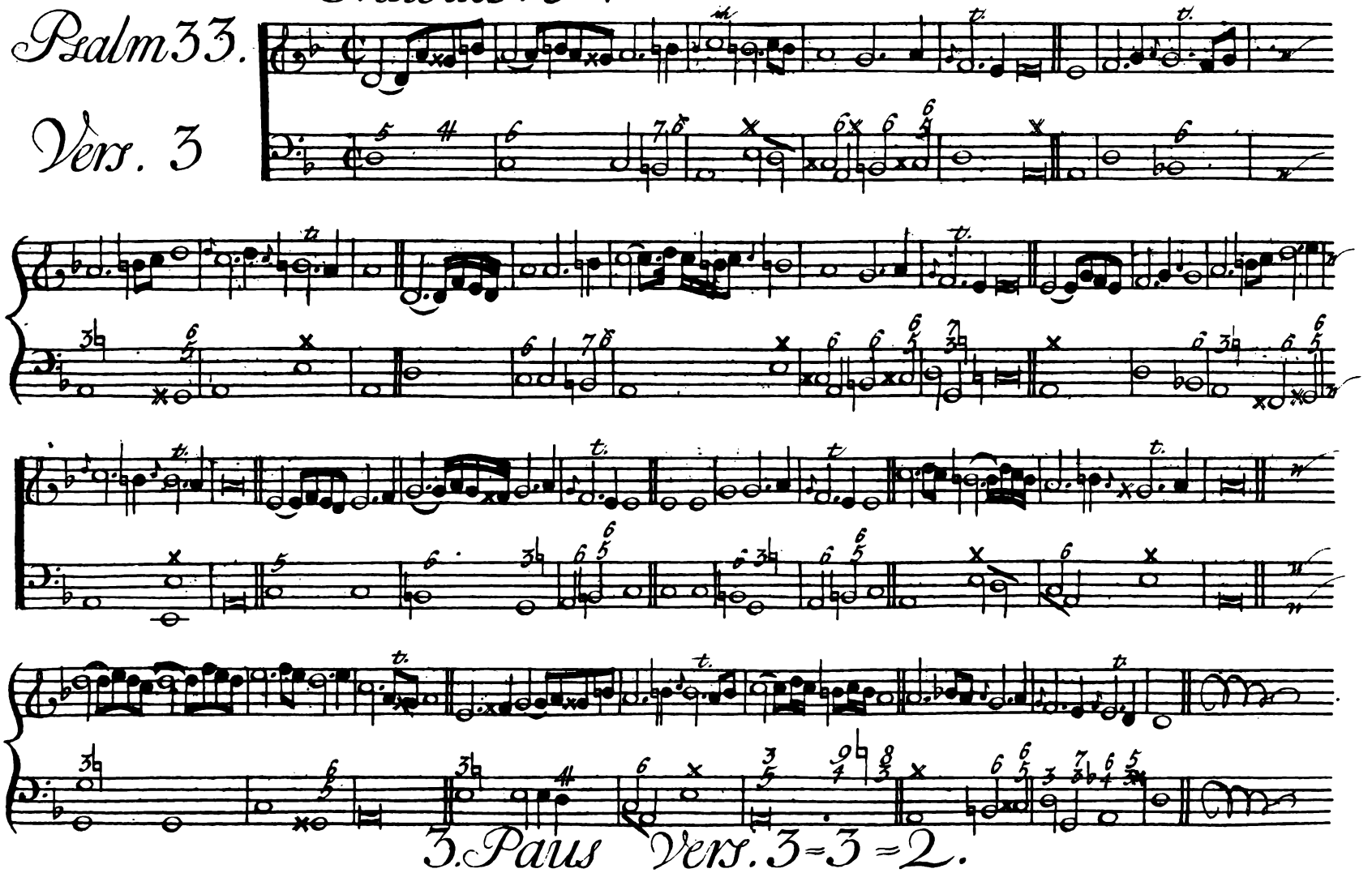



Psalm 32.
Vers. 3
Vers. 1/2.
Paus. Vers. 2 1/2.

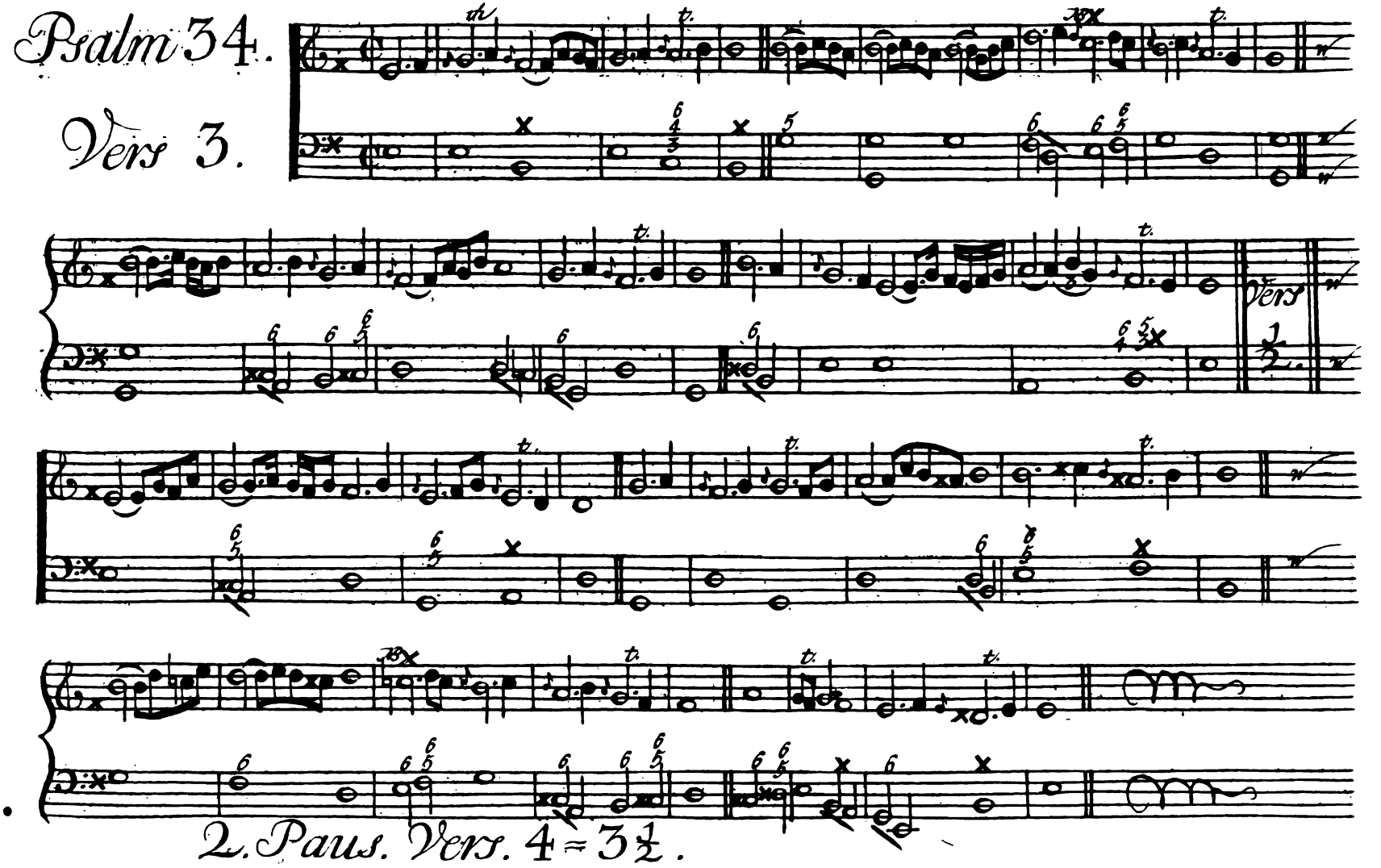
Melodie. 67

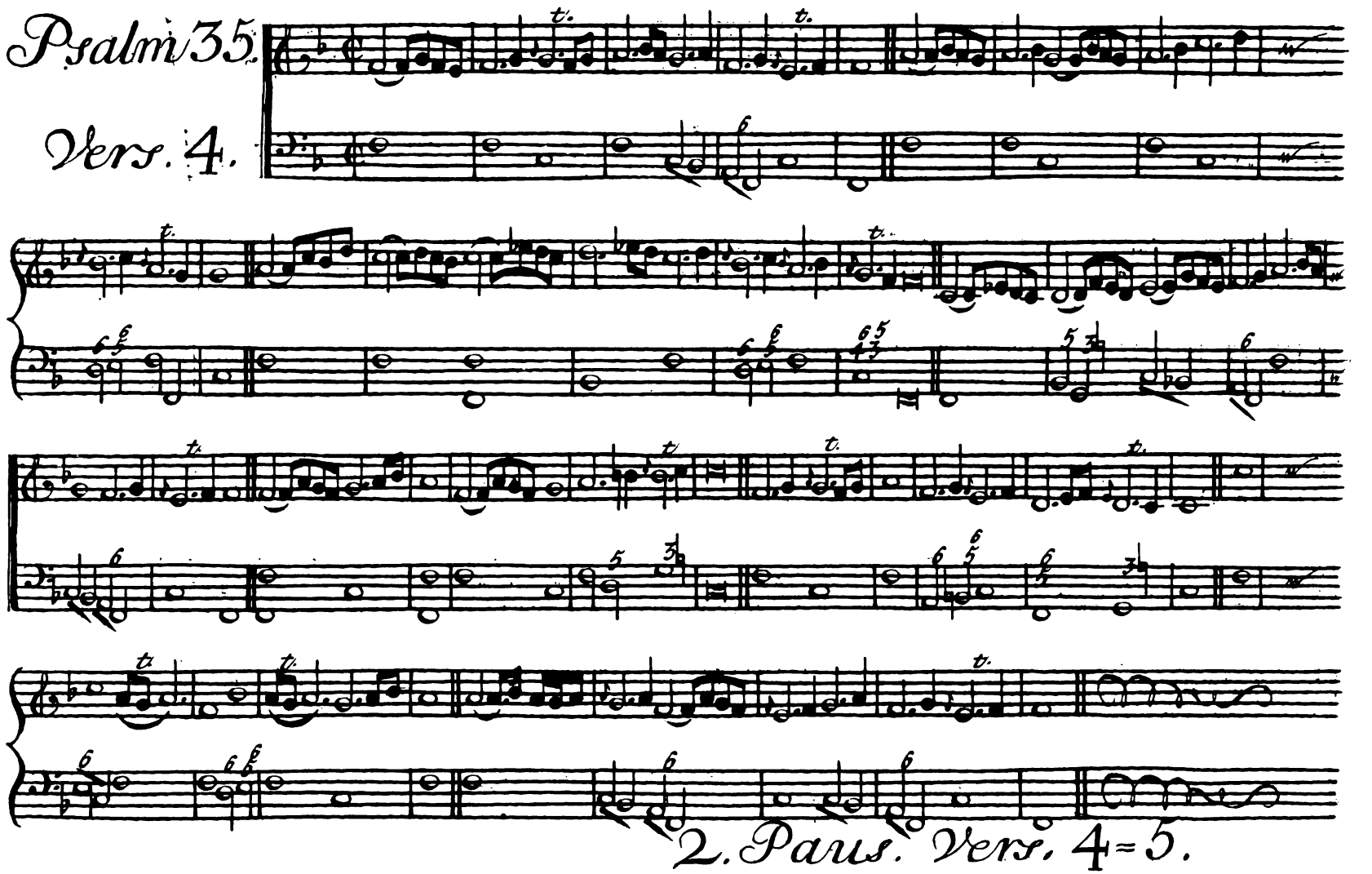
Psalm 33.

Vers. 3



3. Paus Vers. 3=3=2.

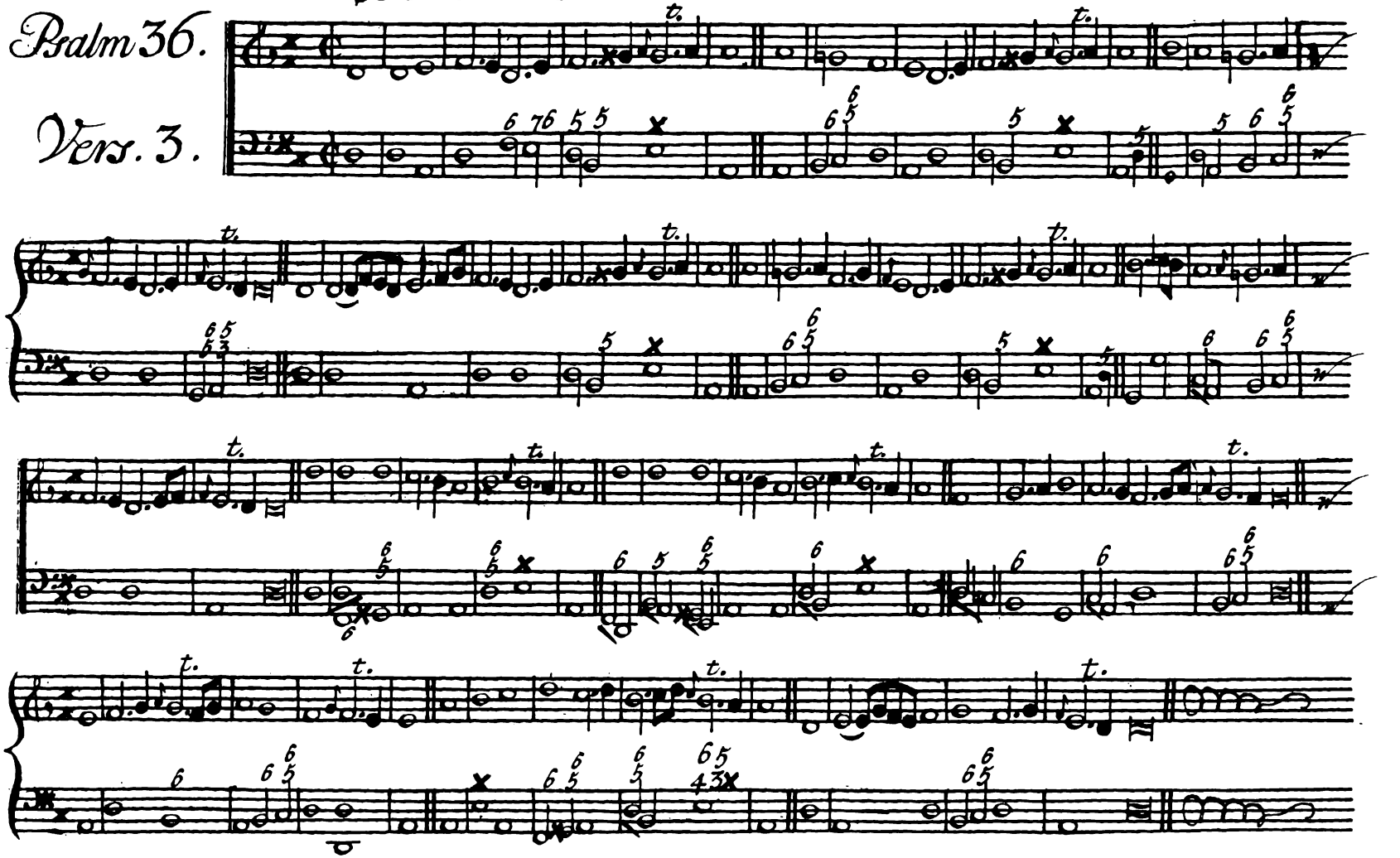

Psalm 34.
Vers 3.
Vers
2. Paus. Vers. 4 = 3½.

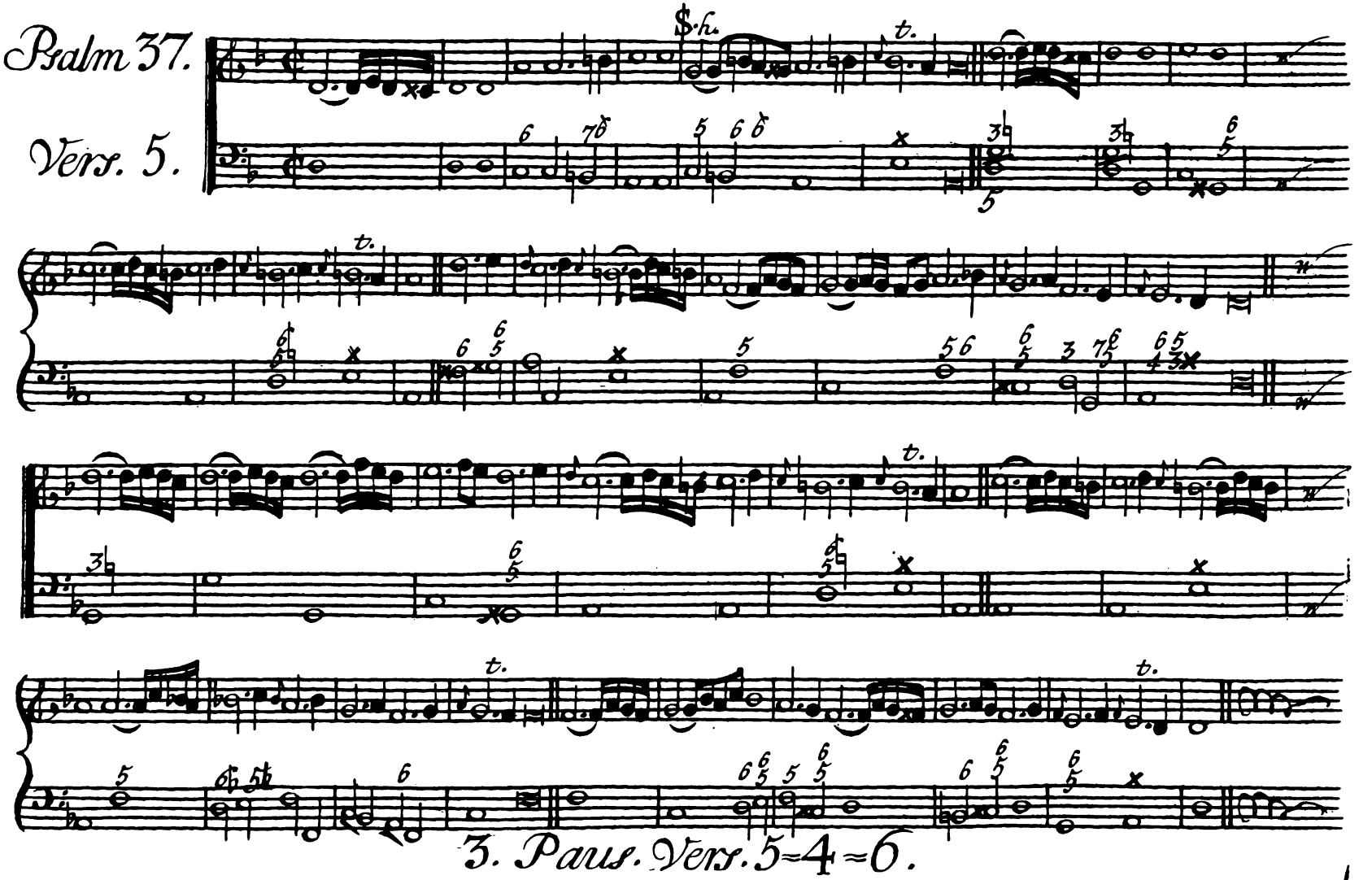

Psalm 35.
Vers. 4.
2. Paus. Vers. 4=5.

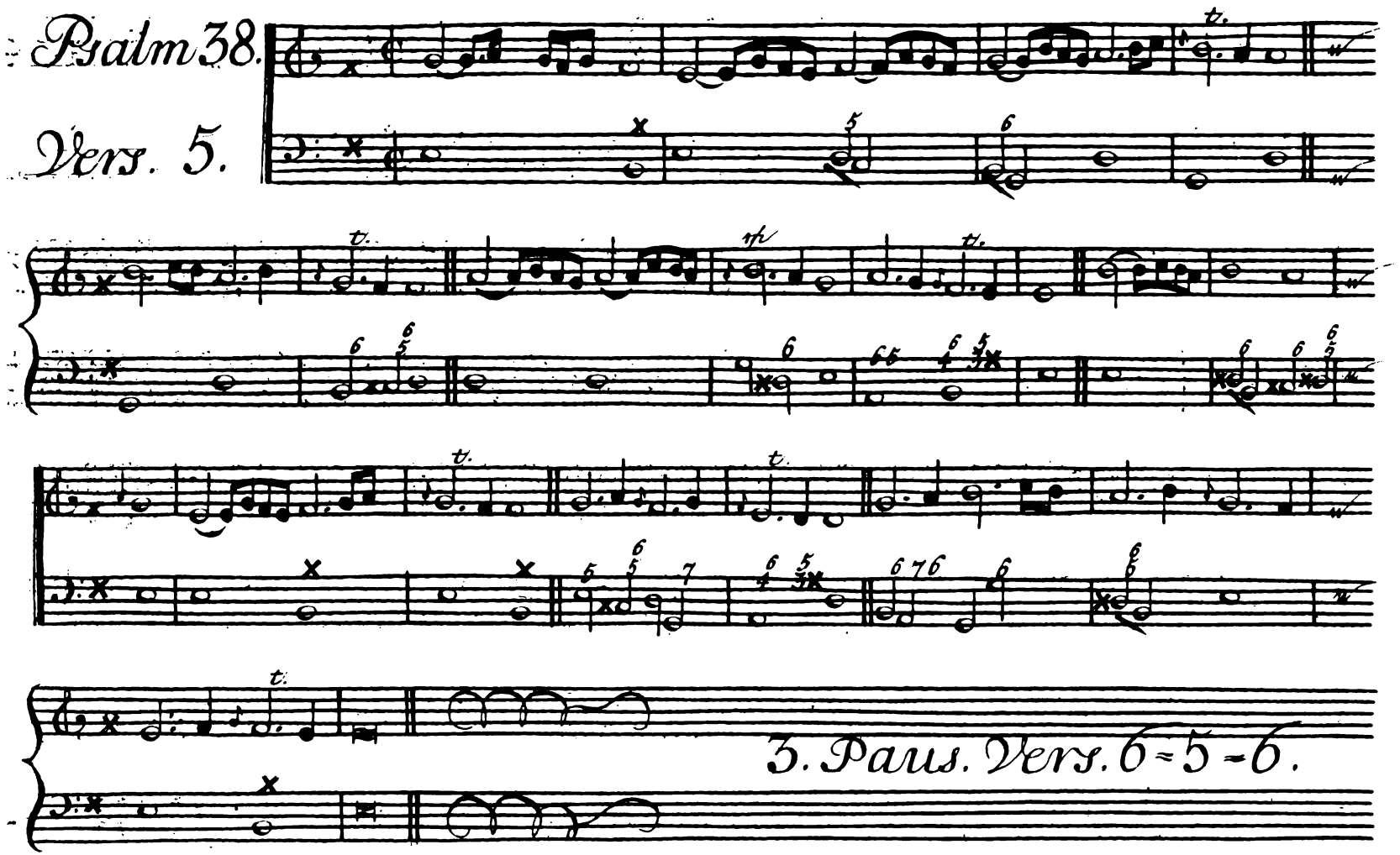
# Melodie 68.

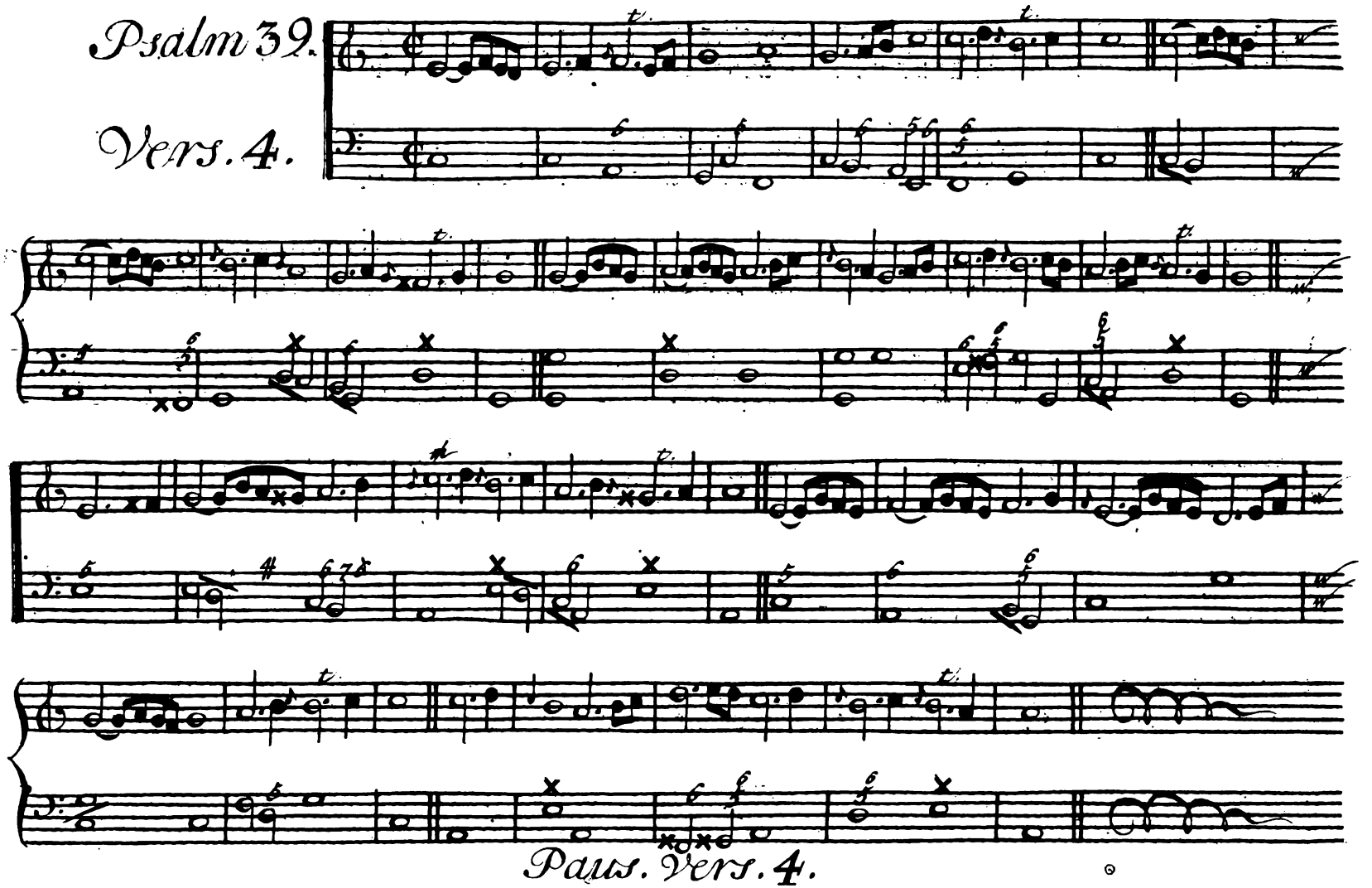
Psalm 36.

Vers. 3.



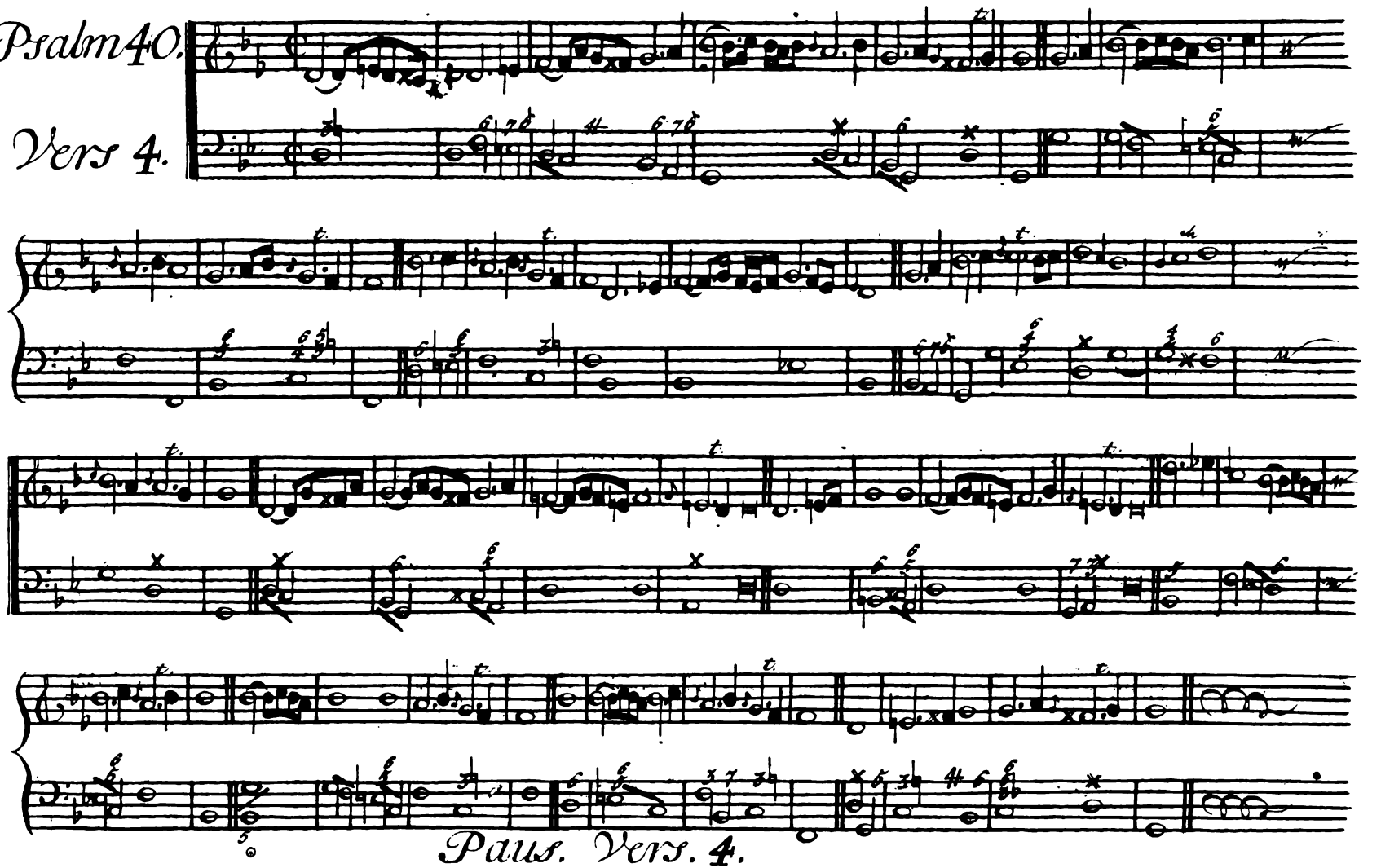

Psalm 37.
Vers. 5.
$.h.
t.
3. Paus. Vers. 5=4=6.


Psalm 38.
Vers. 5.
3. Paus. Vers. 6 = 5 = 6.

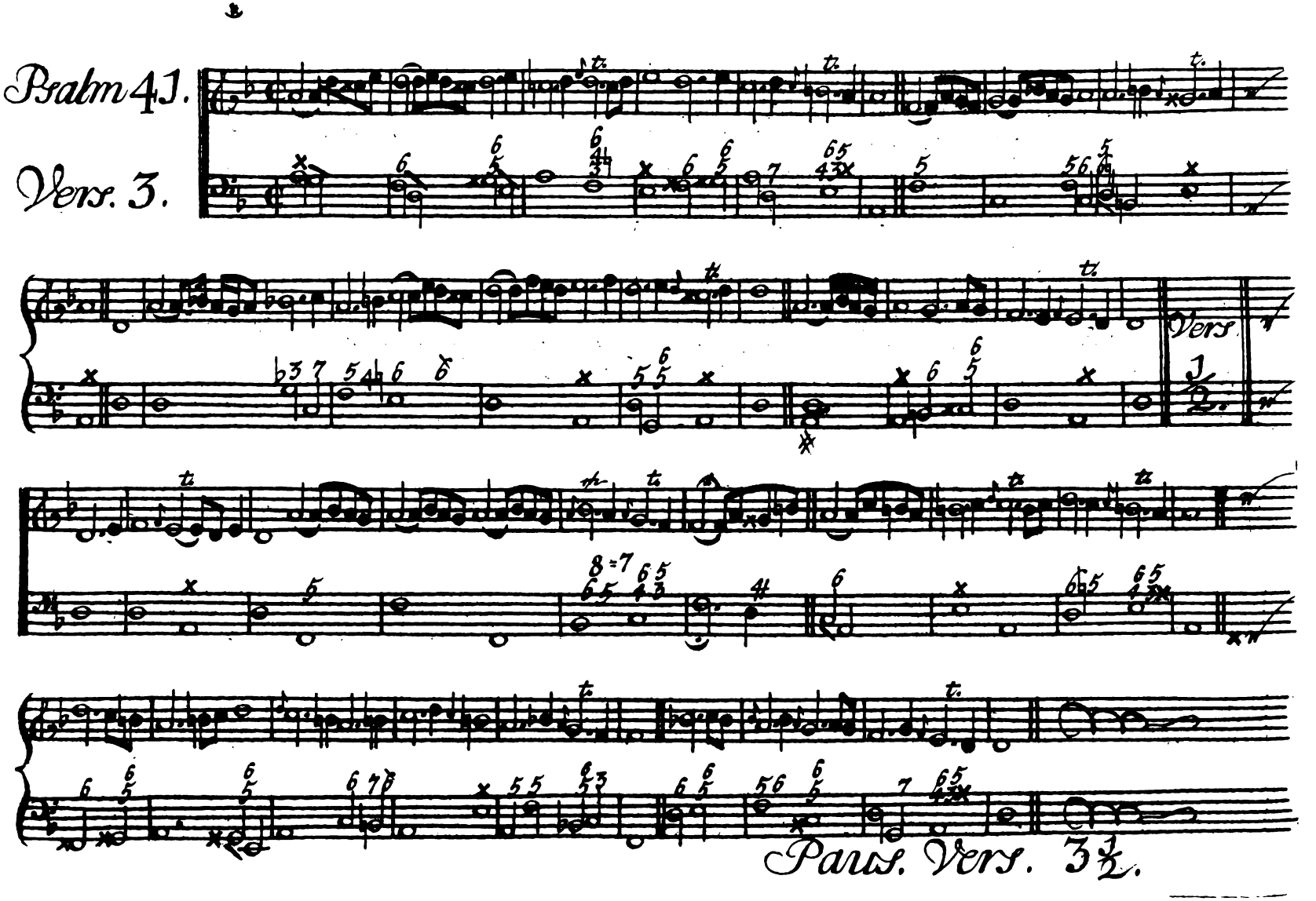

Psalm 39.
Vers. 4.
Pars. Vers. 4.

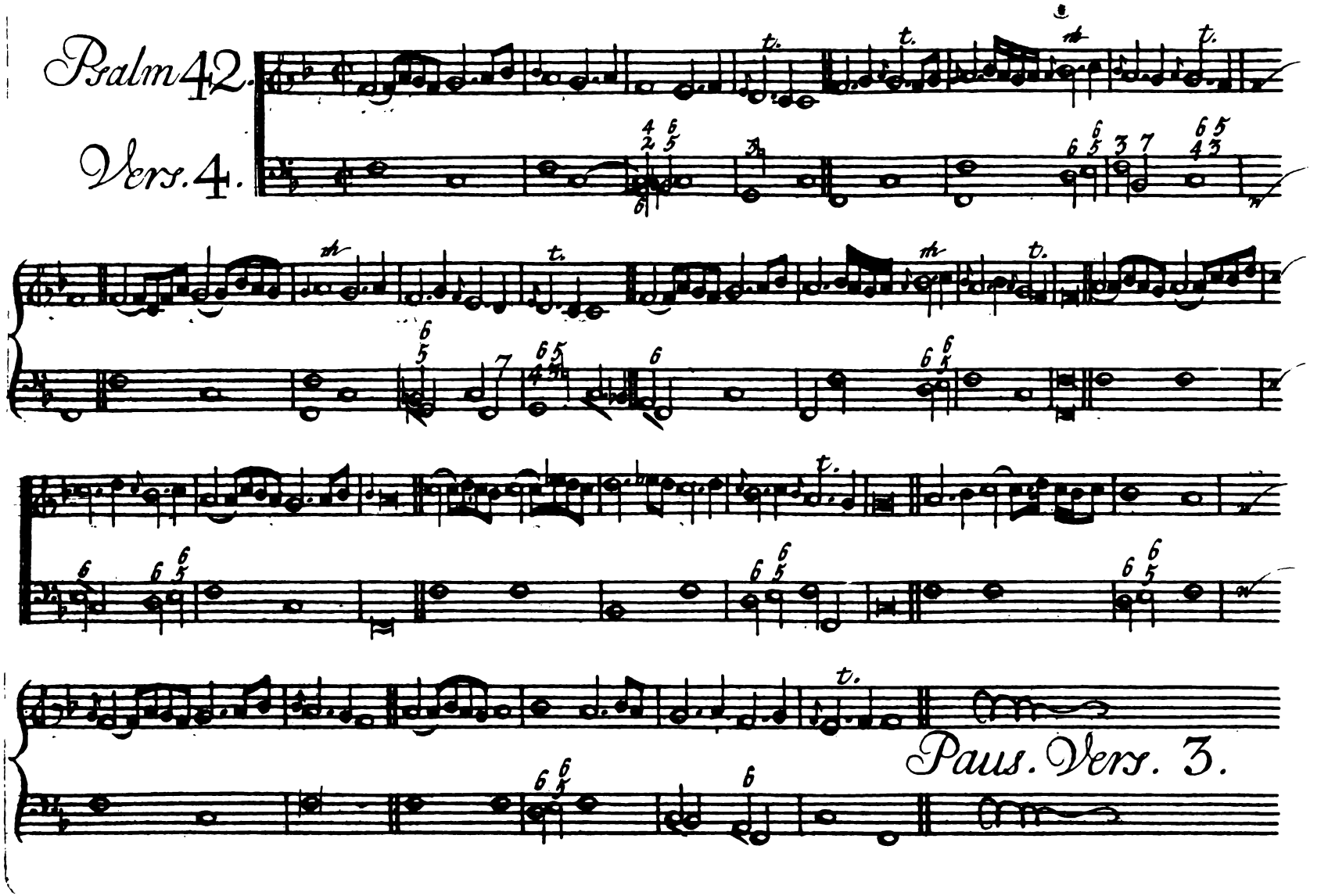
Psalm 40.

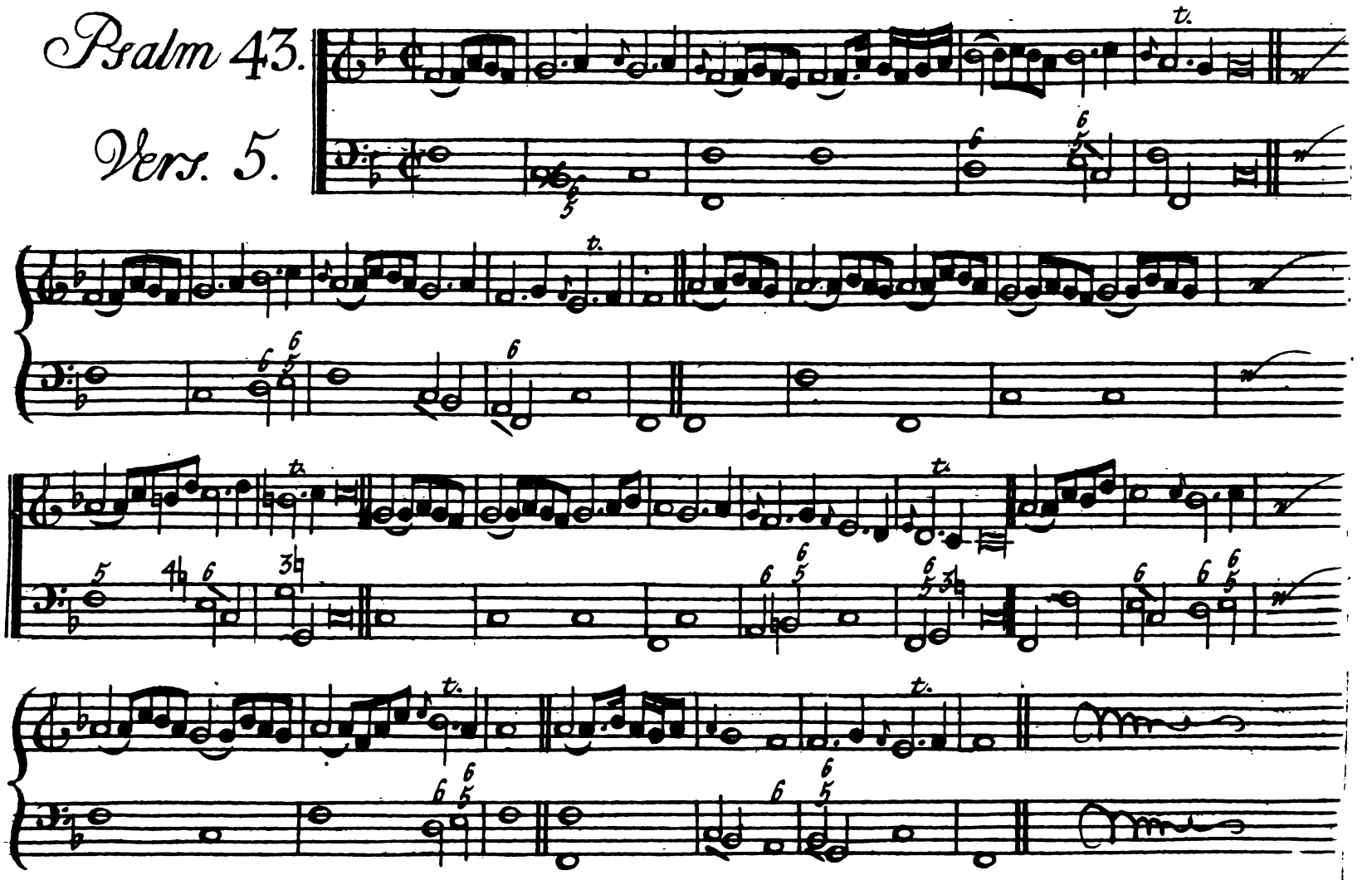
Vers 4.

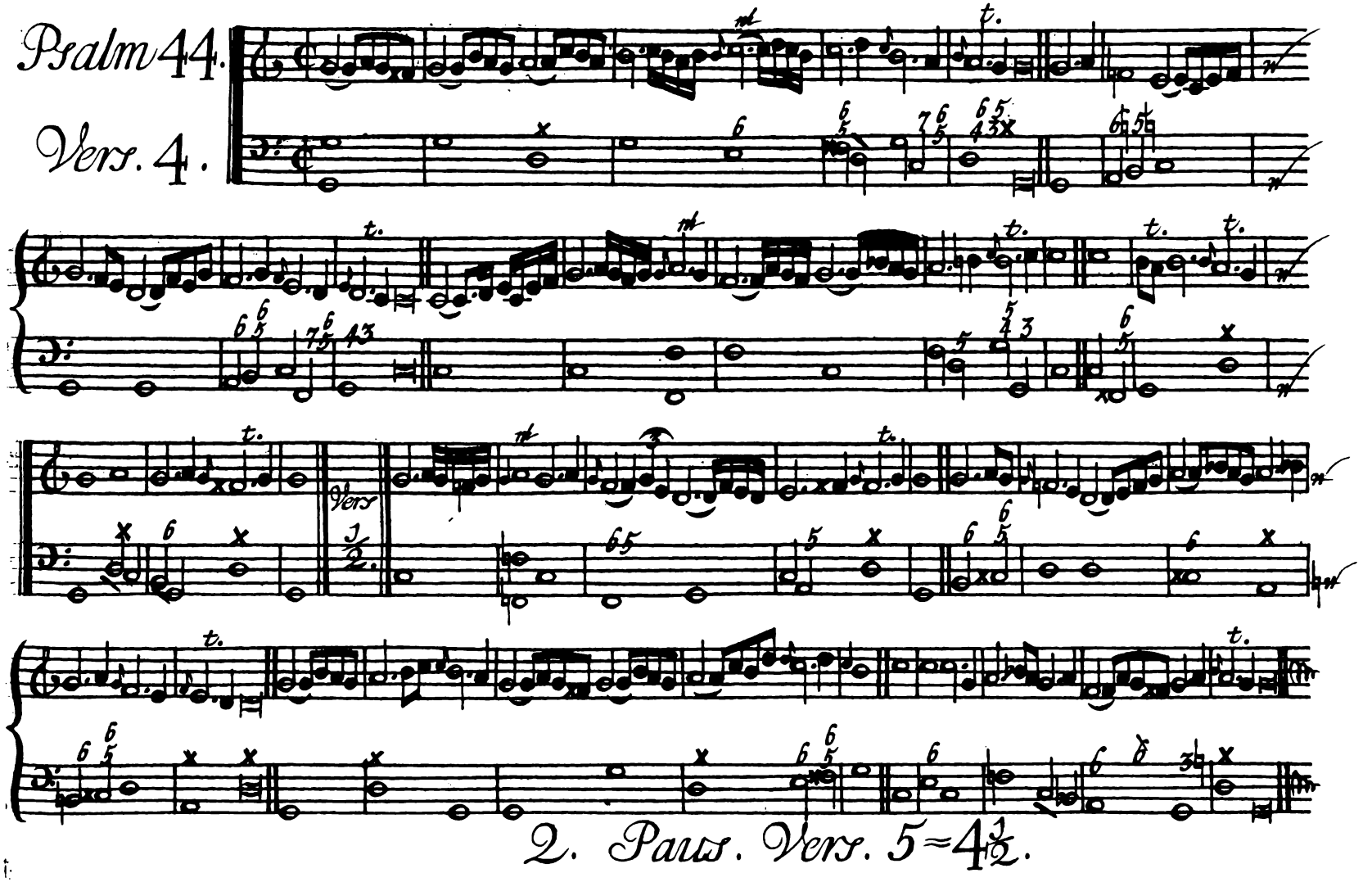


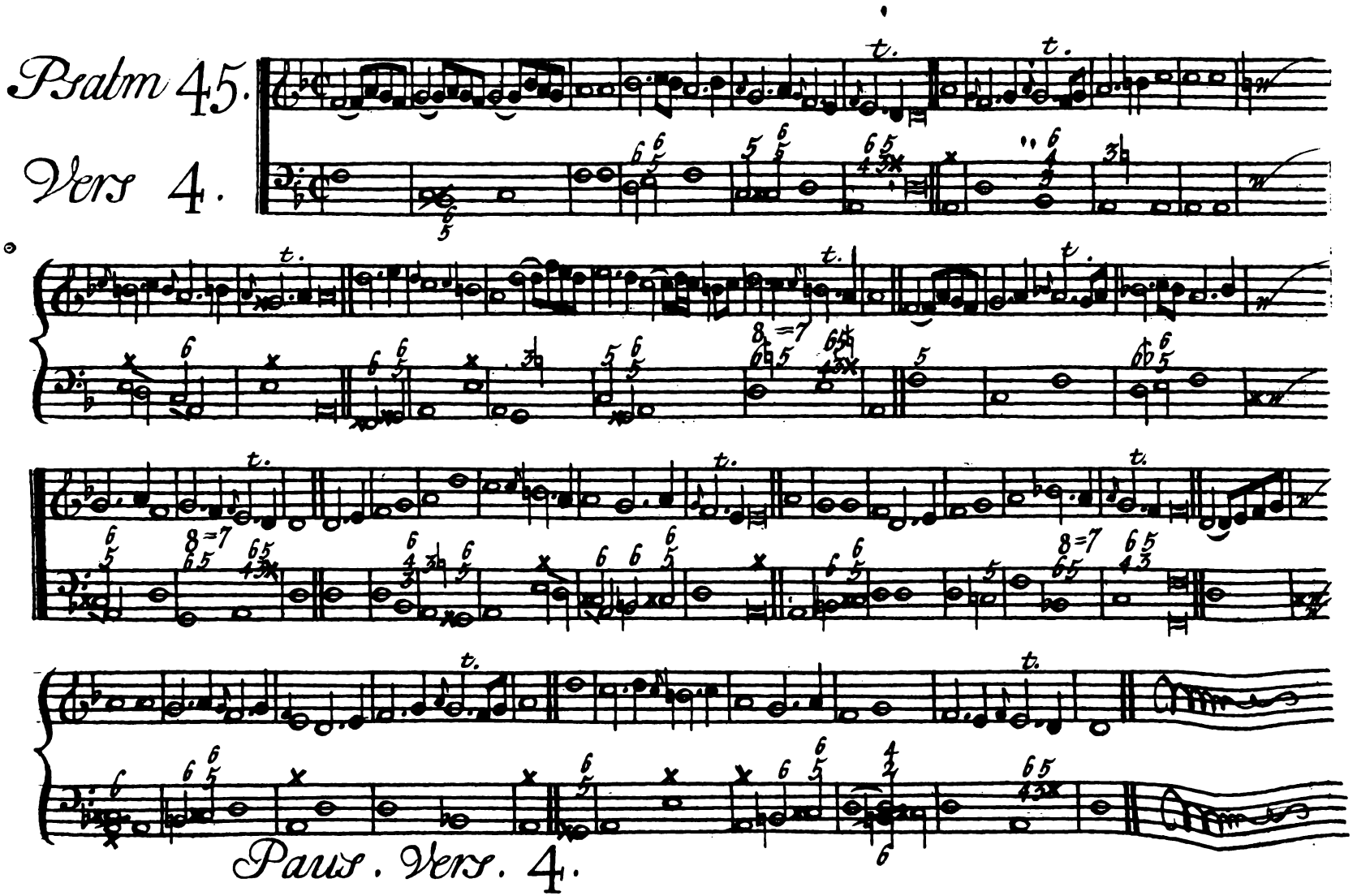
Paus. Vers. 4.


Psalm 41.
Vers. 3.
Vers
J.
Vers. 3 ½.


Psalm 42.
Vers. 4.
Paus. Vers. 3.


Psalm 43.
Vers. 5.

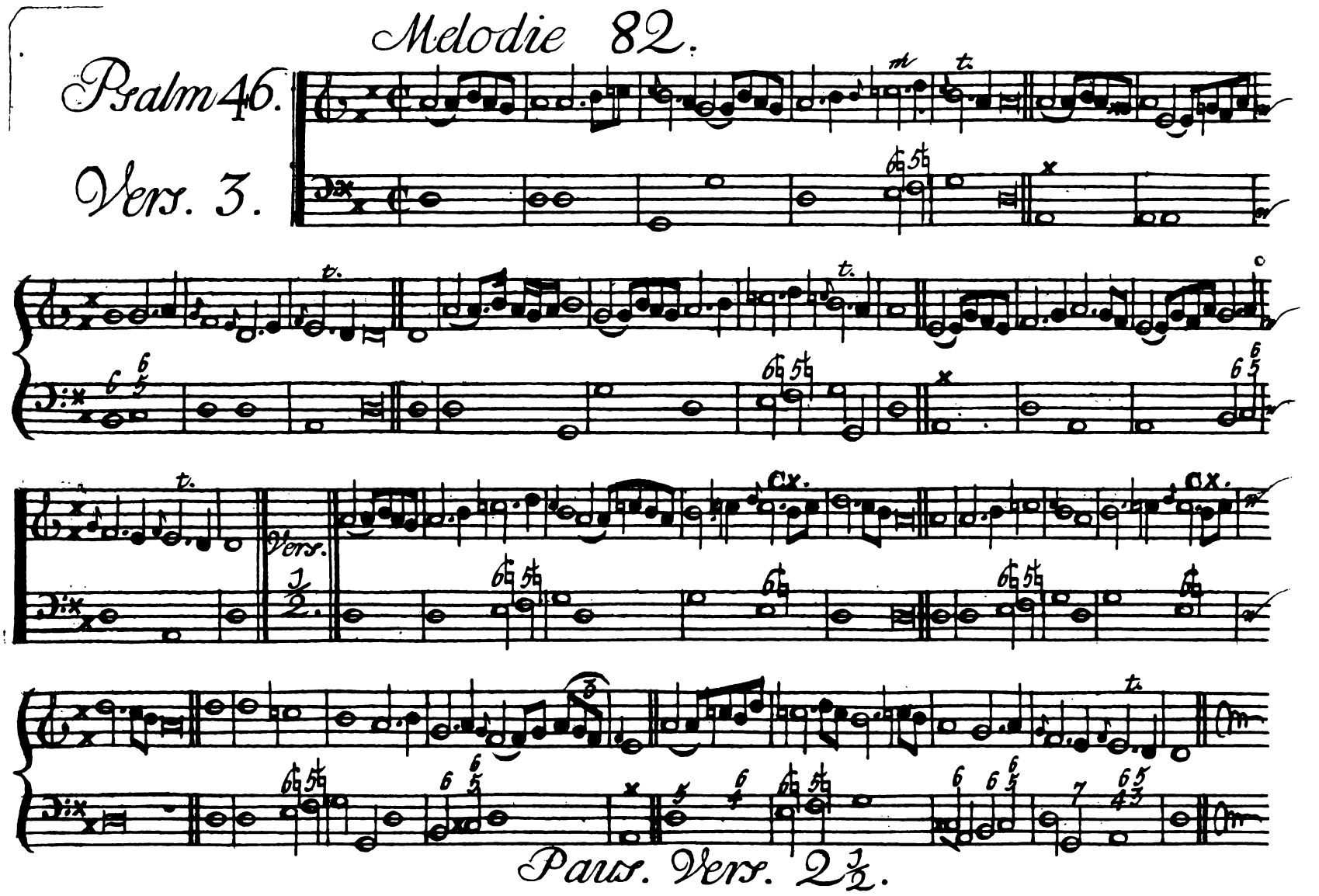

Psalm 44.
Vers. 4.
Vers
2. Pars. Vers. 5=4½.

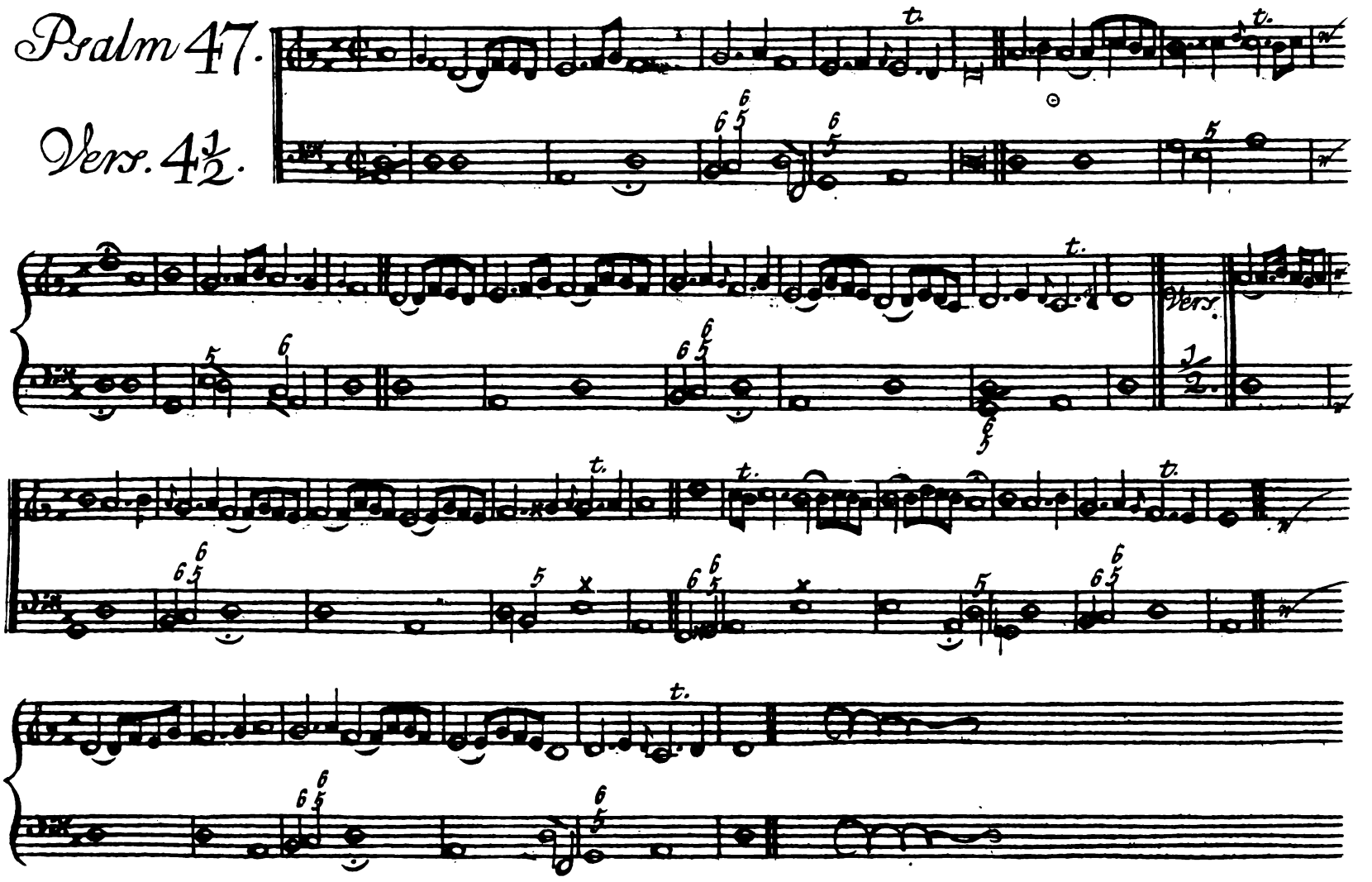

Psalm 45.
Vers 4.
Paus. Vers. 4.

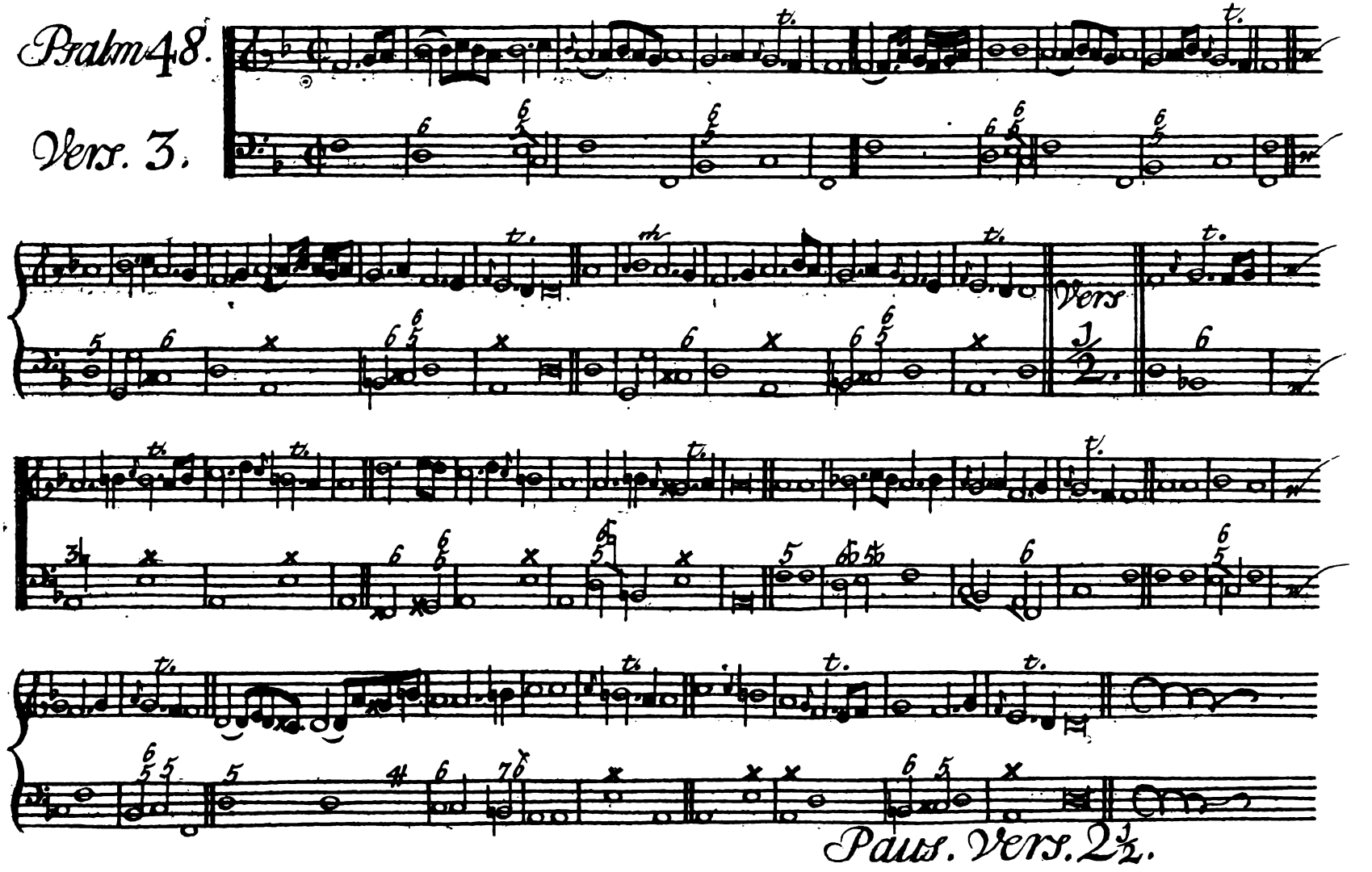
# Melodie 82.

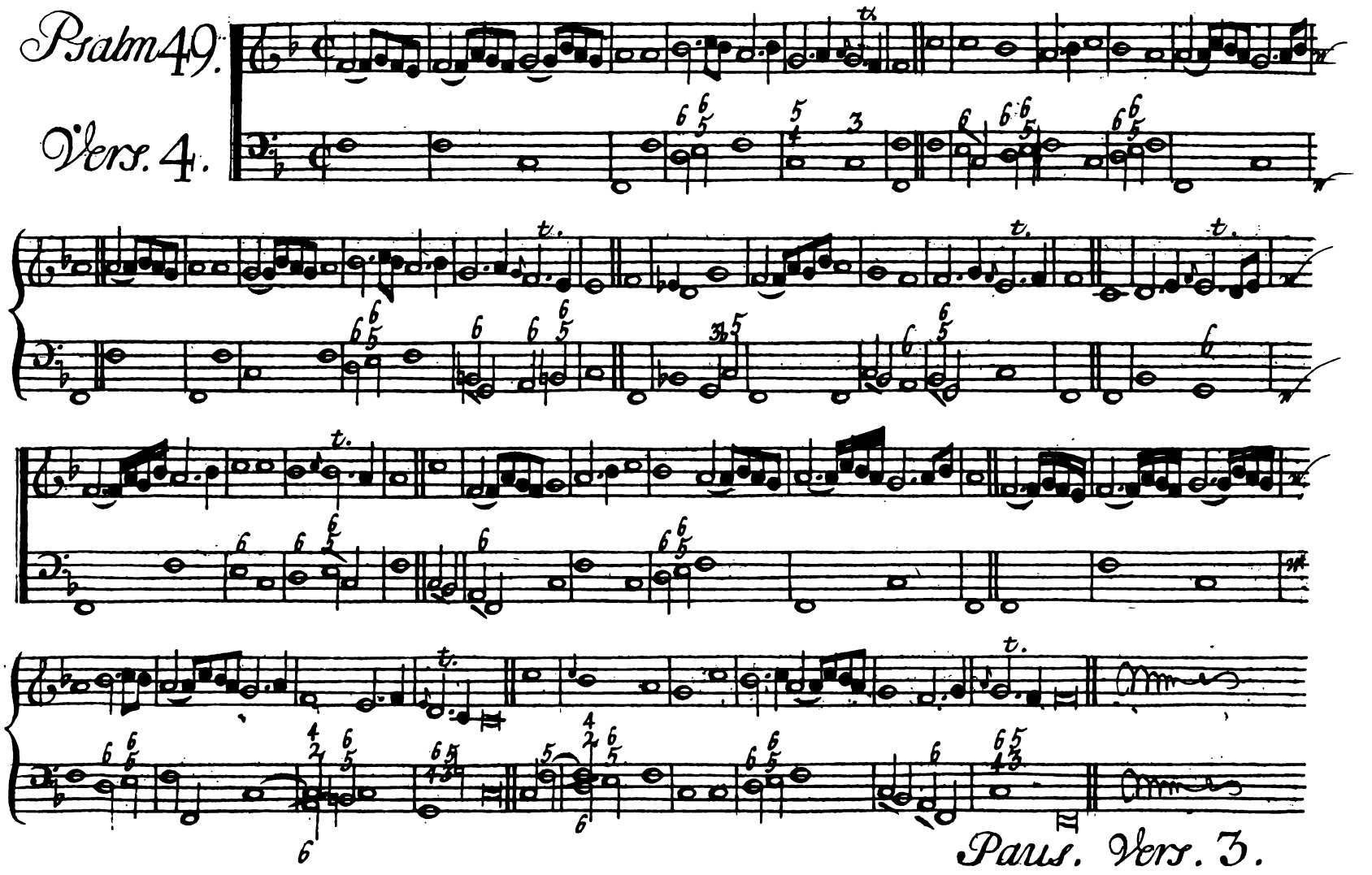
Psalm 46.

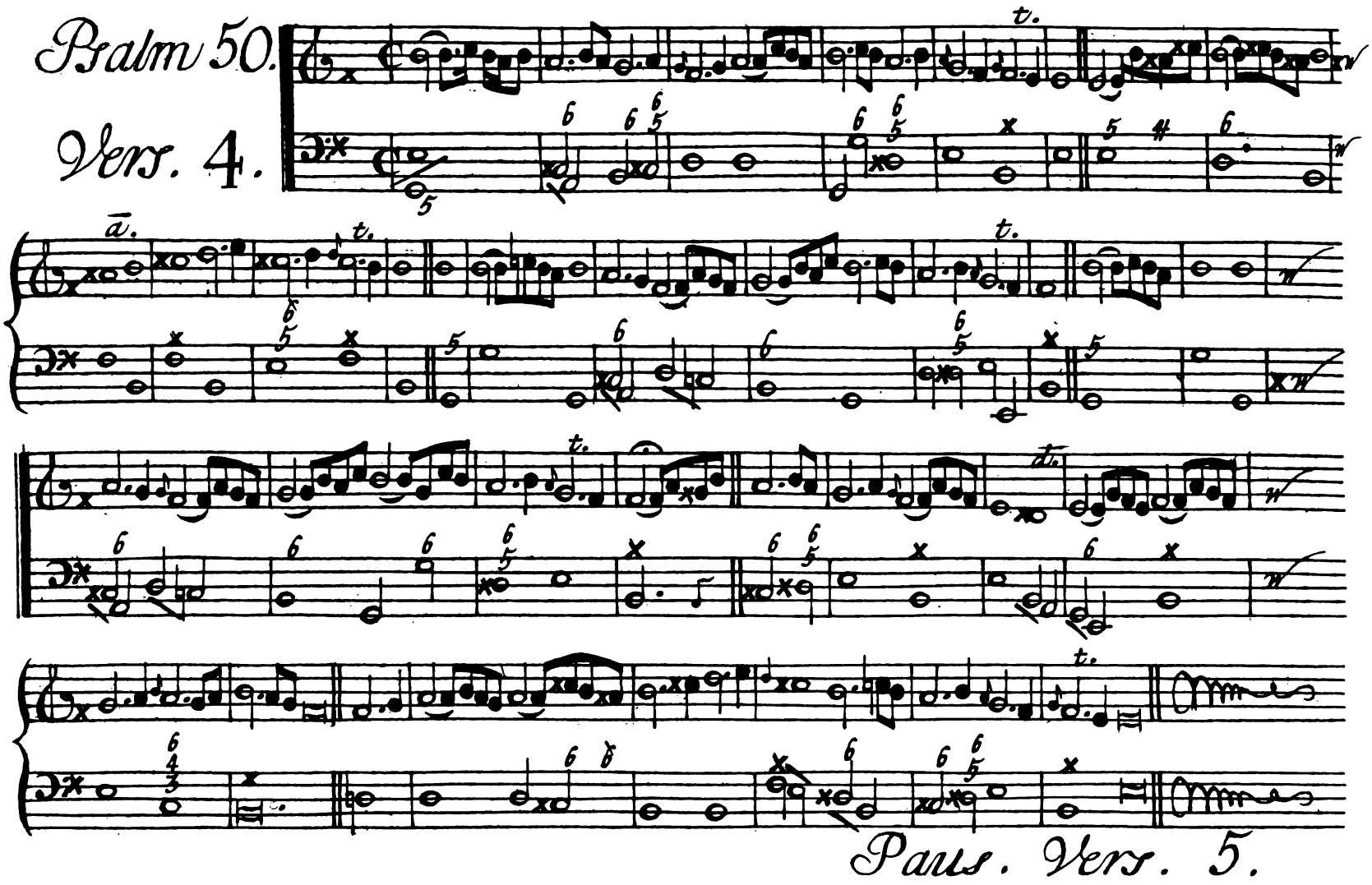
Vers. 3.




Psalm 47.
Vers. 4½.
Vers.


Psalm 48.
Vers. 3.
Vers
1/2.
Paus. Vers. 2 1/2.

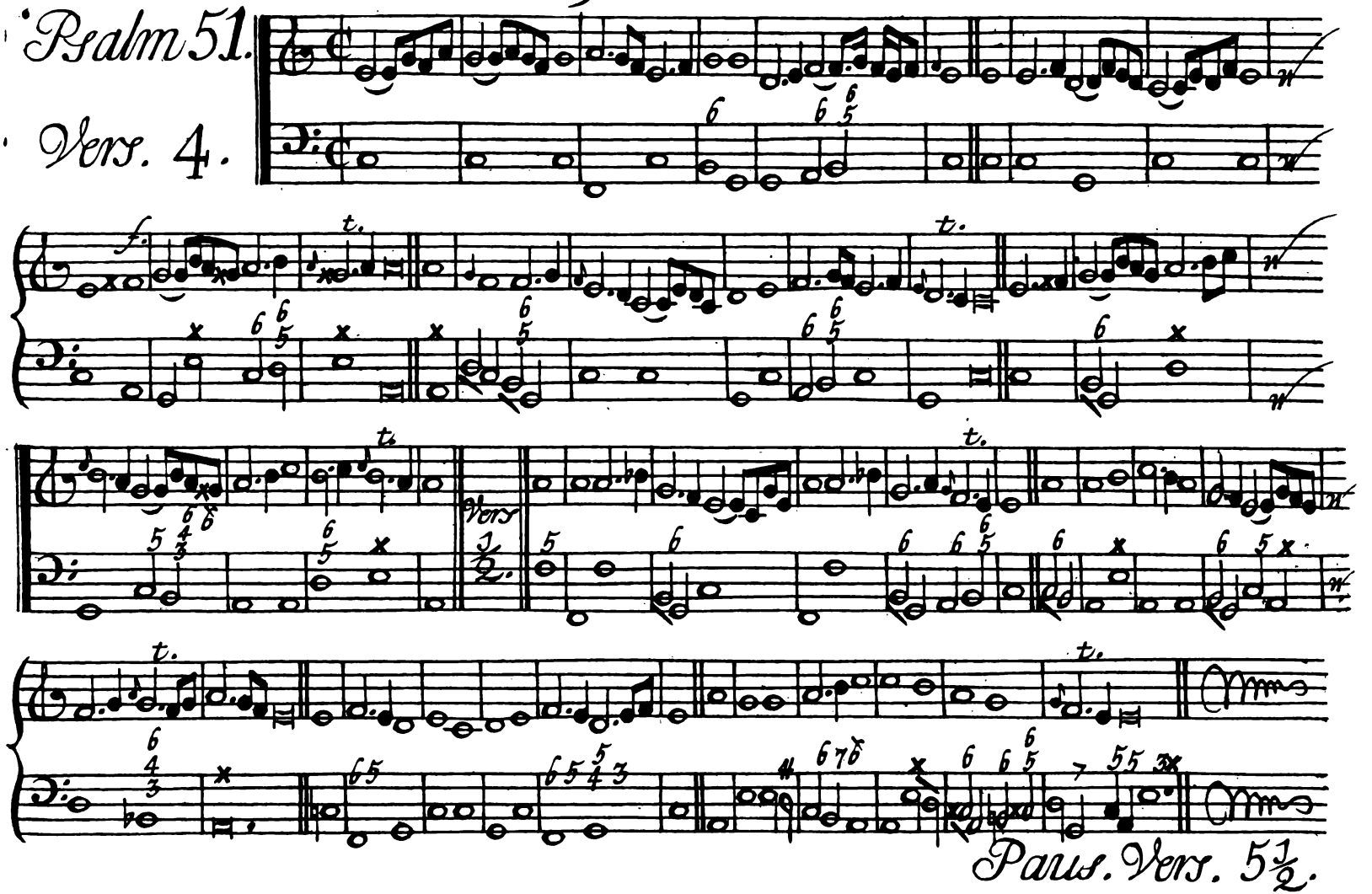

Psalm 49.
Vers. 4.
Paus. Vers. 3.


Psalm 50.
Vers. 4.
Paus. Vers. 5.

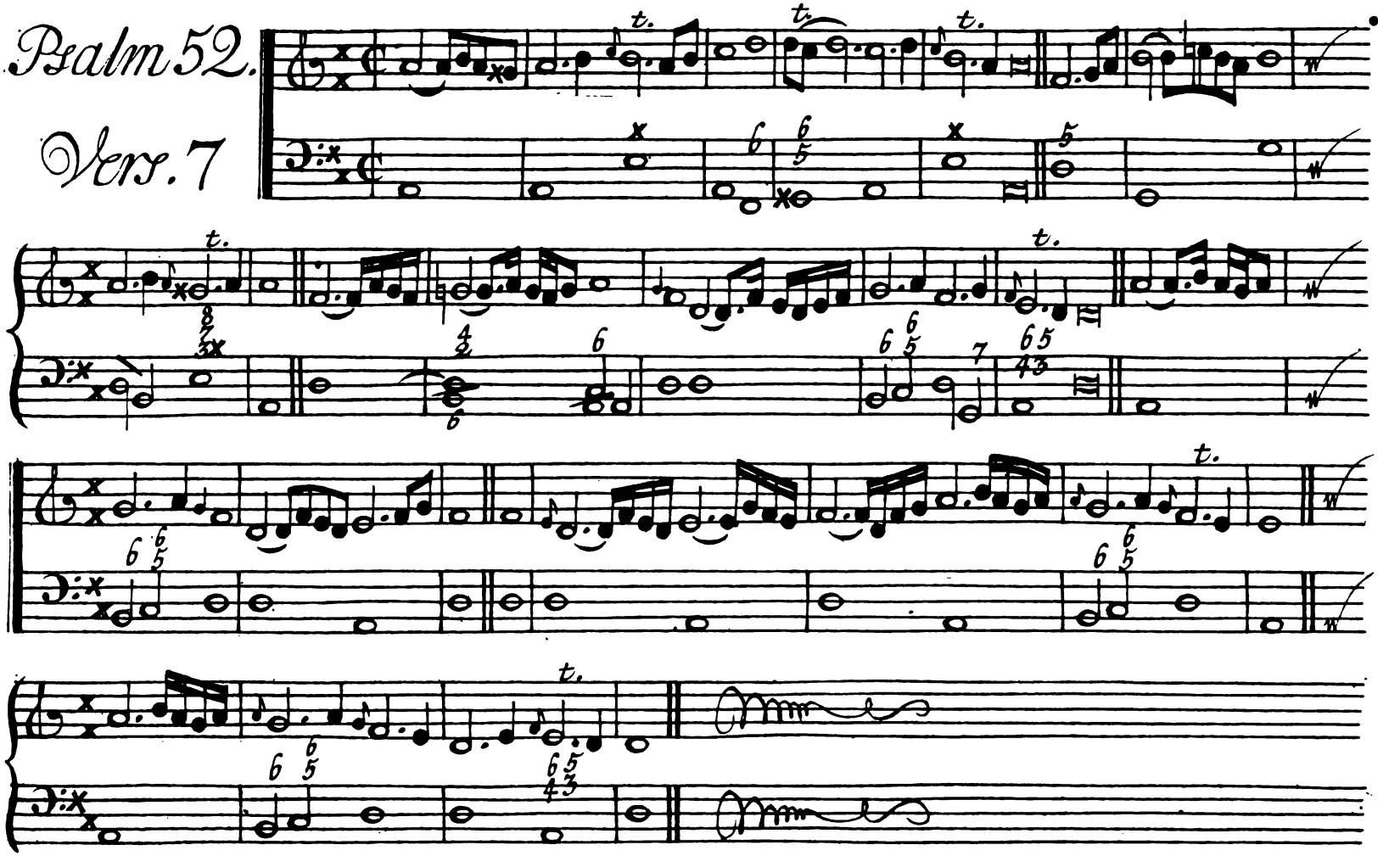
# Melodie 69.

Psalm 51.

Vers. 4.



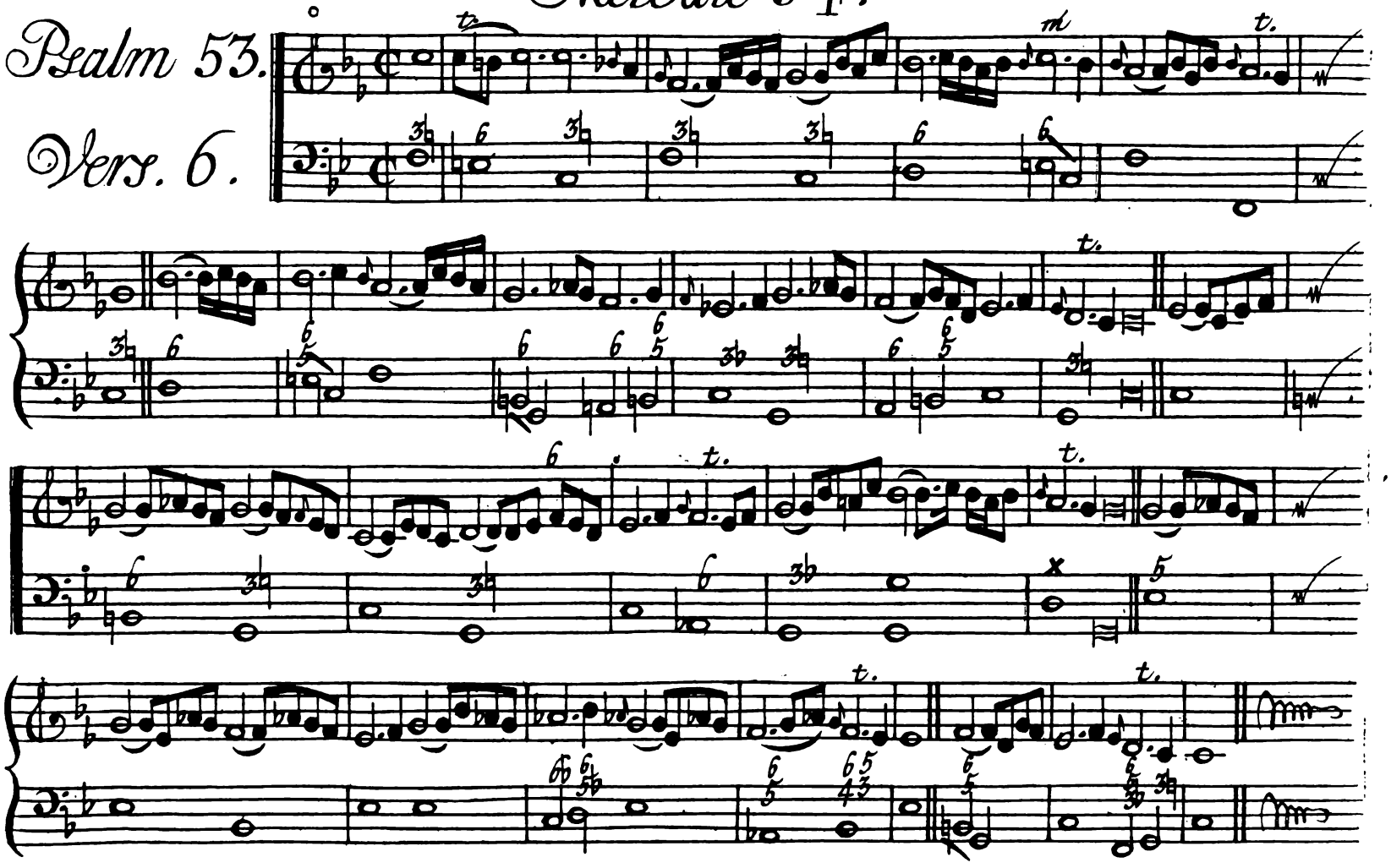

Paus. Vers. 5½.

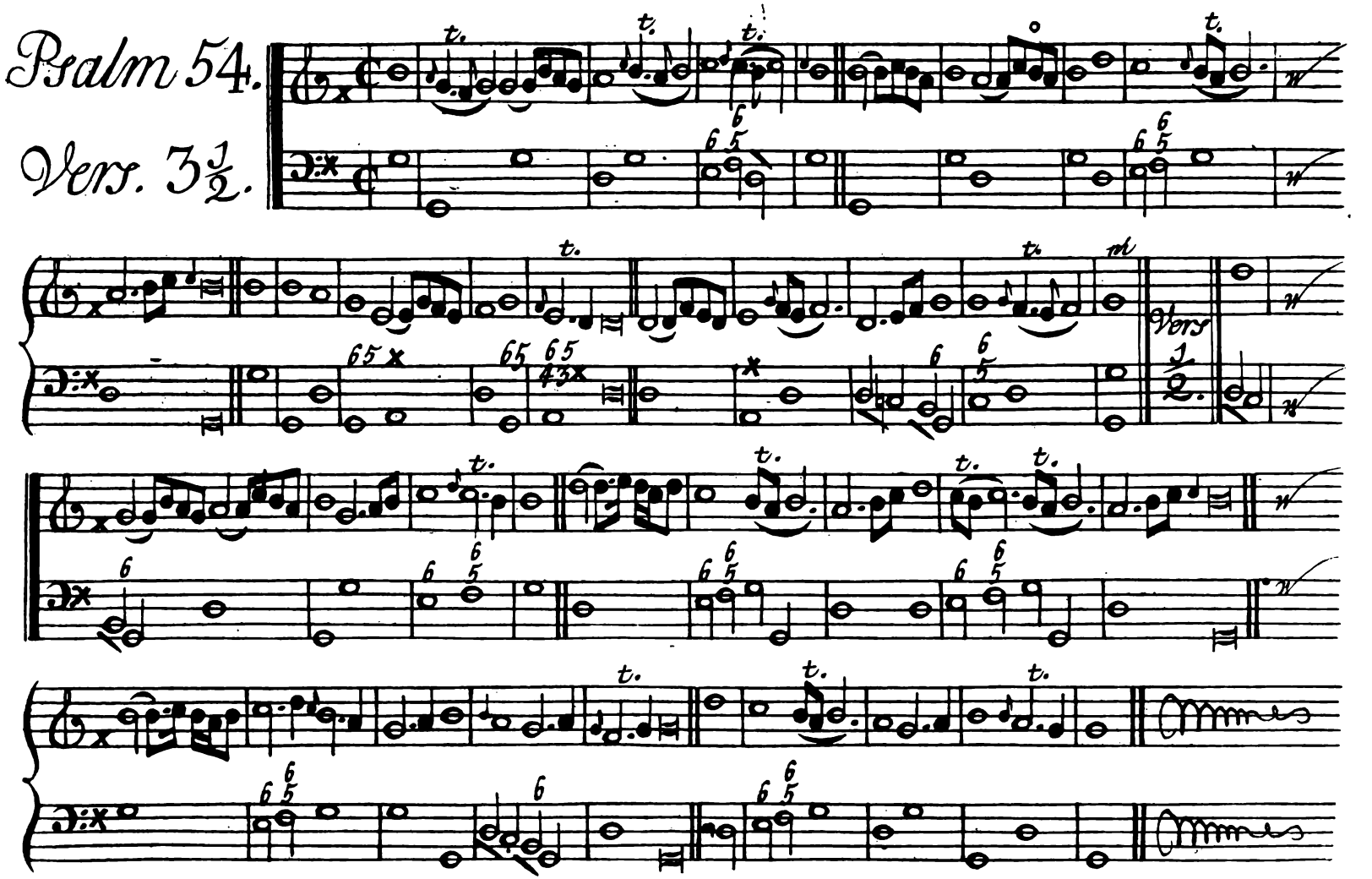

Psalm 52.
Vers. 7

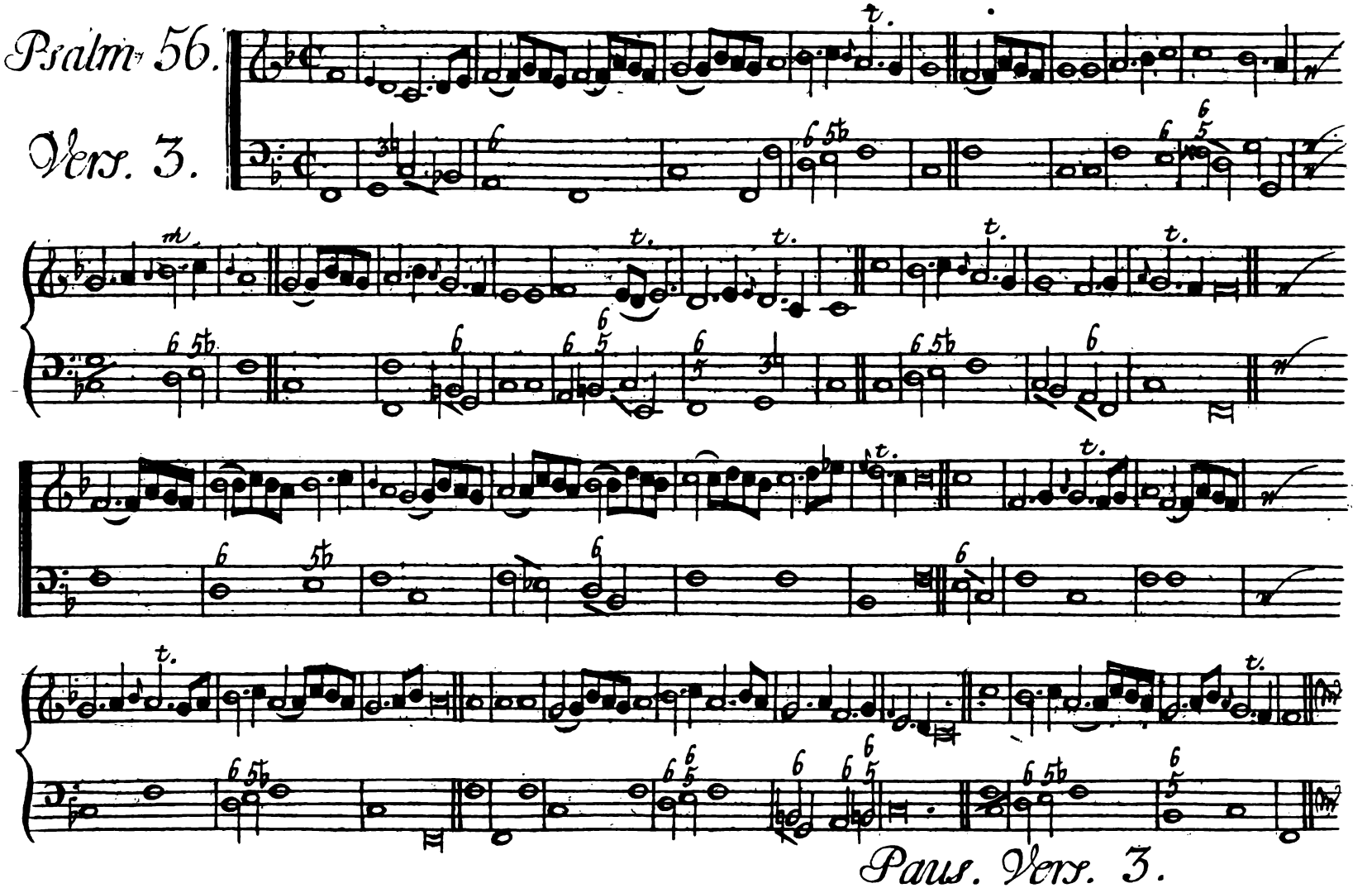
# Melodie 14.

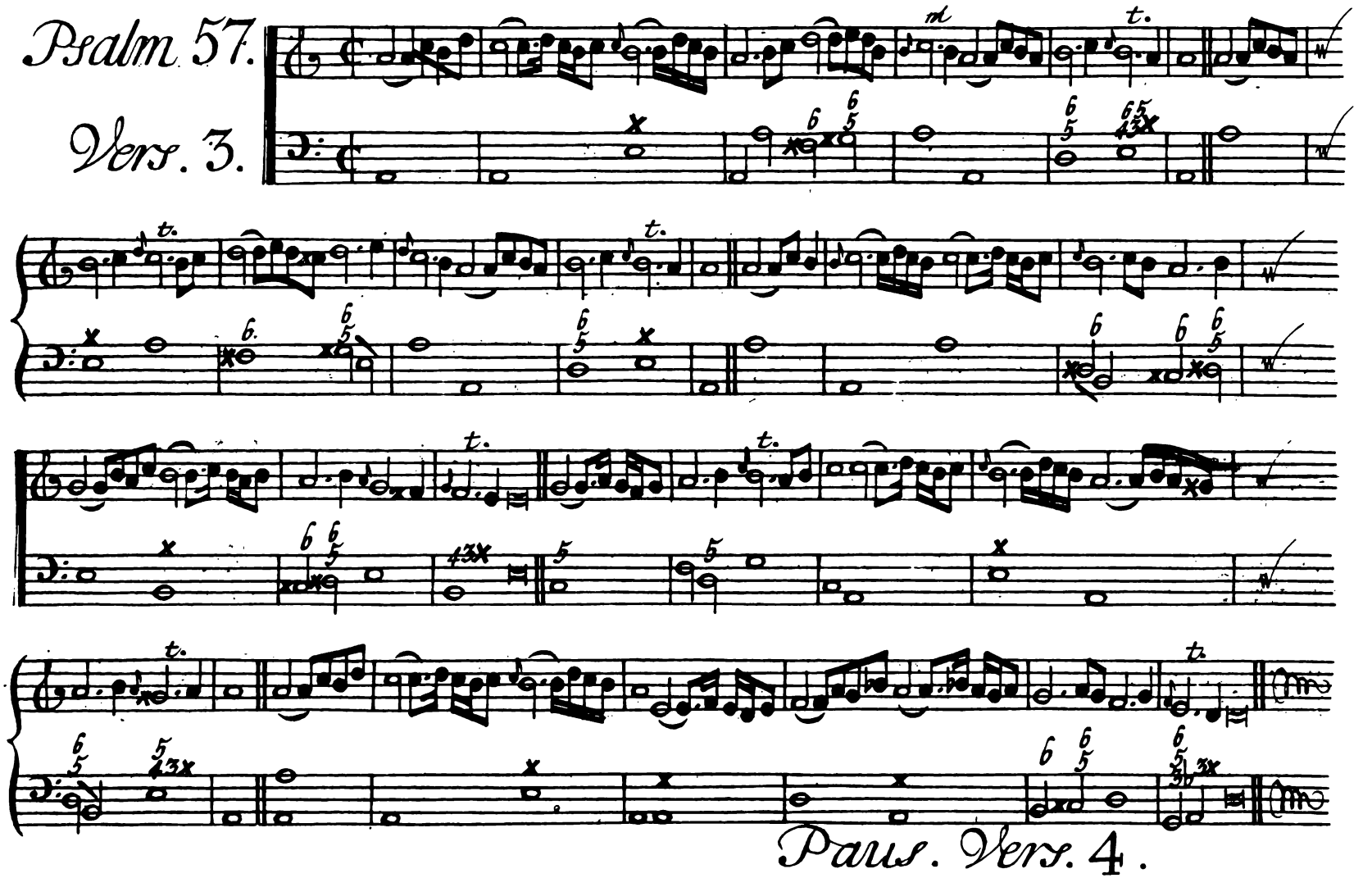
Psalm 53.

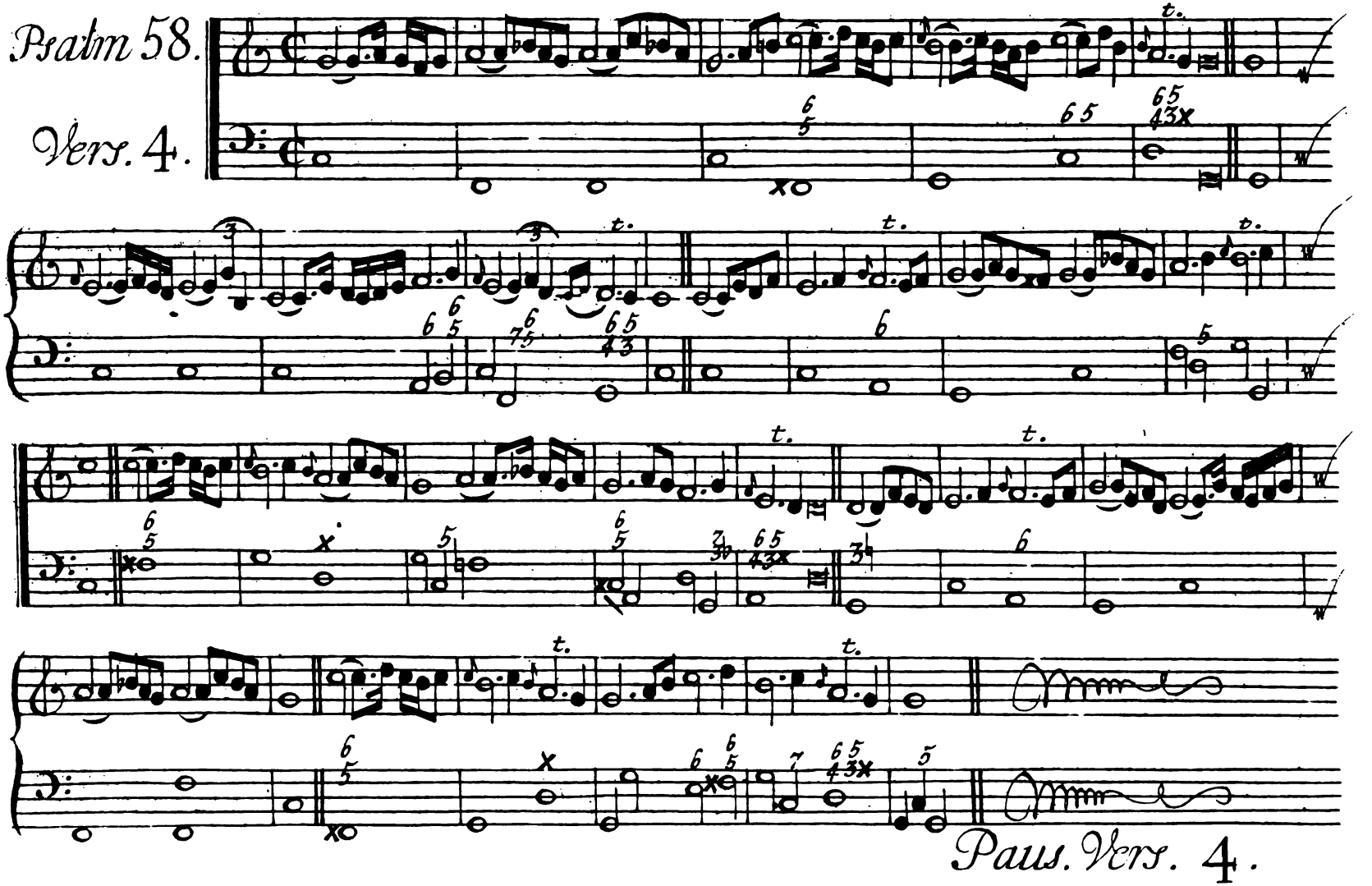
Vers. 6.

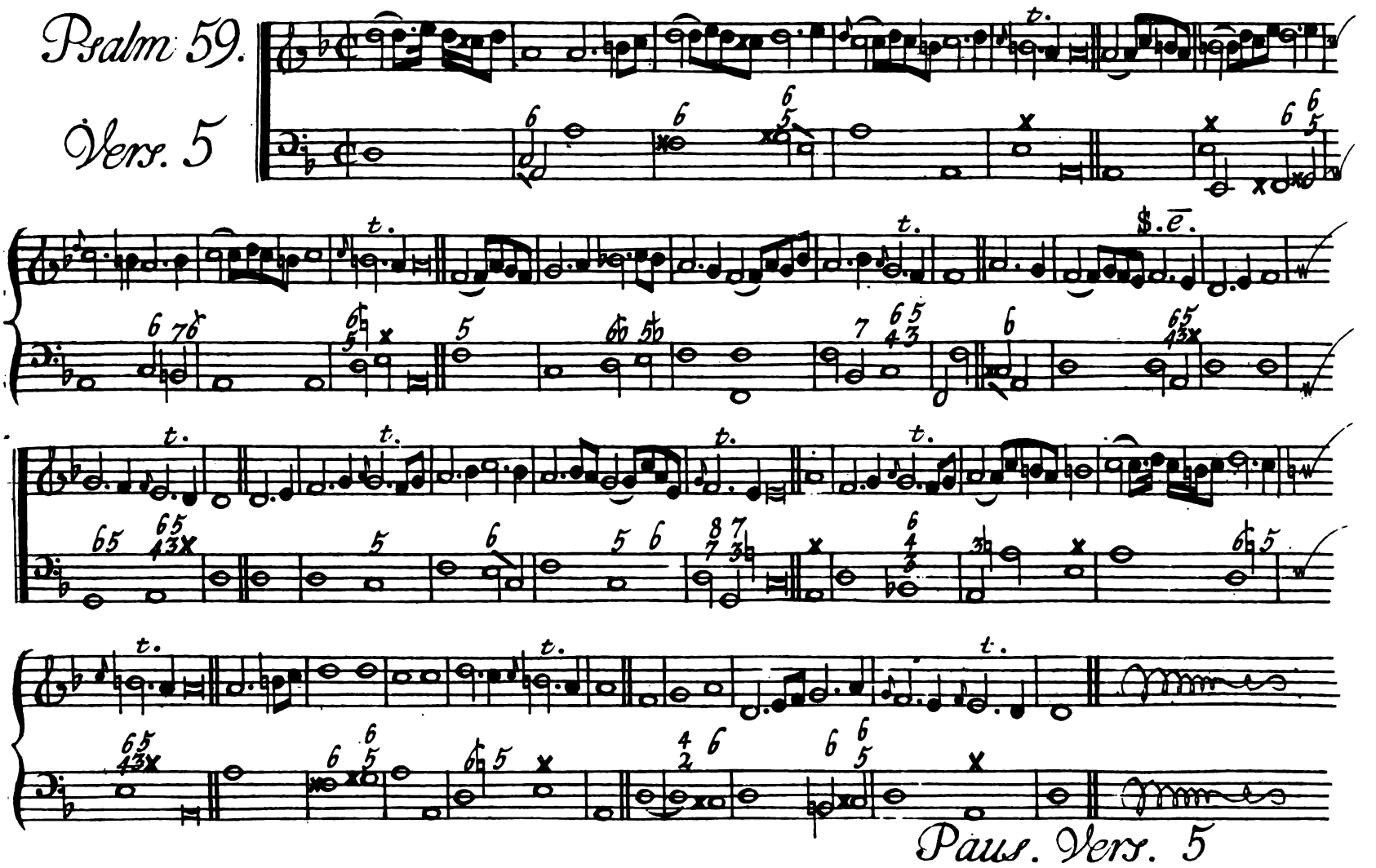



Psalm 54.
Vers. 3½.
Vers 1.


Psalm. 56.
Vers. 3.
Paus. Vers. 3.


Psalm 57.
Vers. 3.
Paus. Vers. 4.

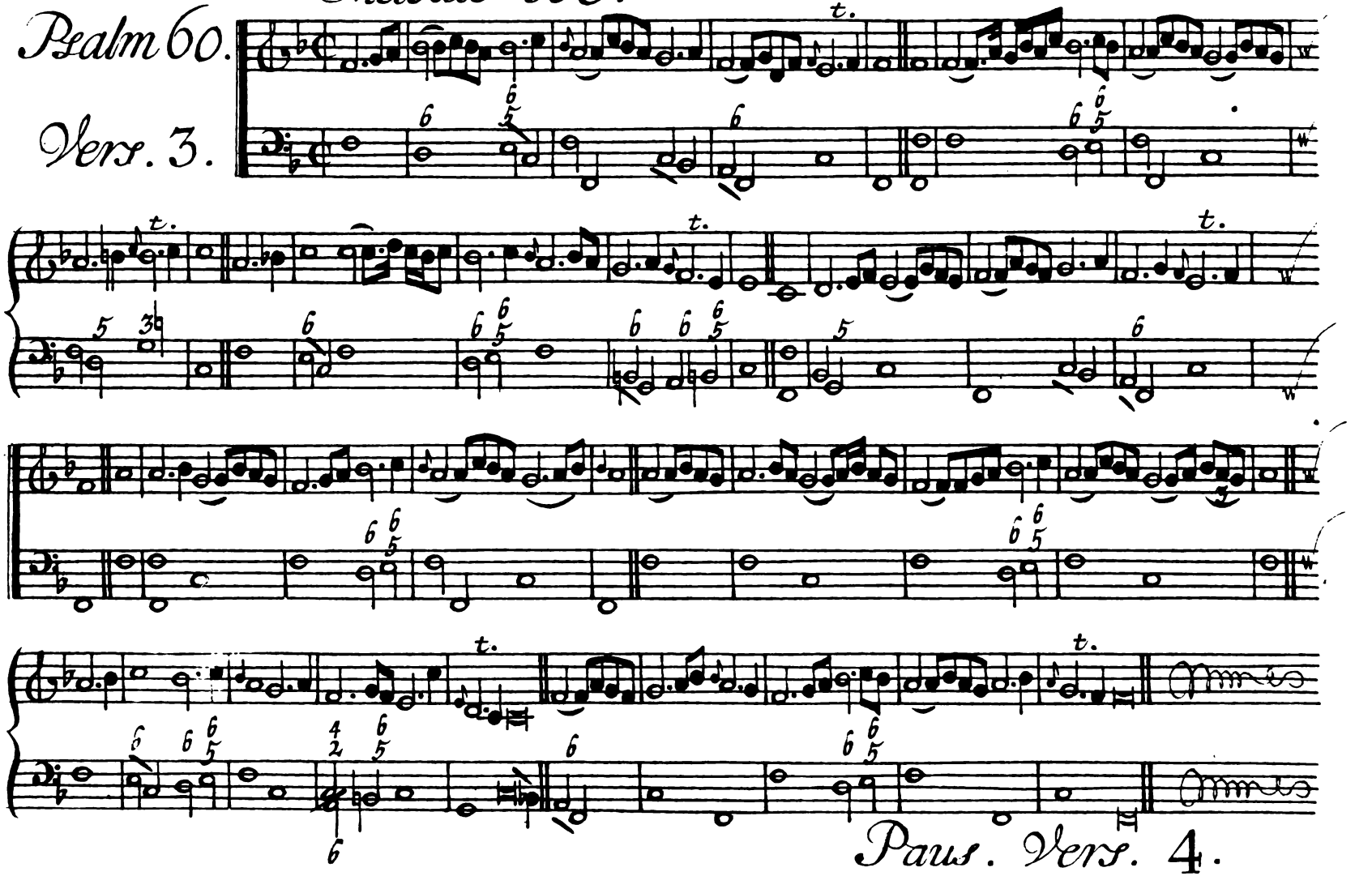

Psalm 58.
Vers. 4.
Paus. Vers. 4.

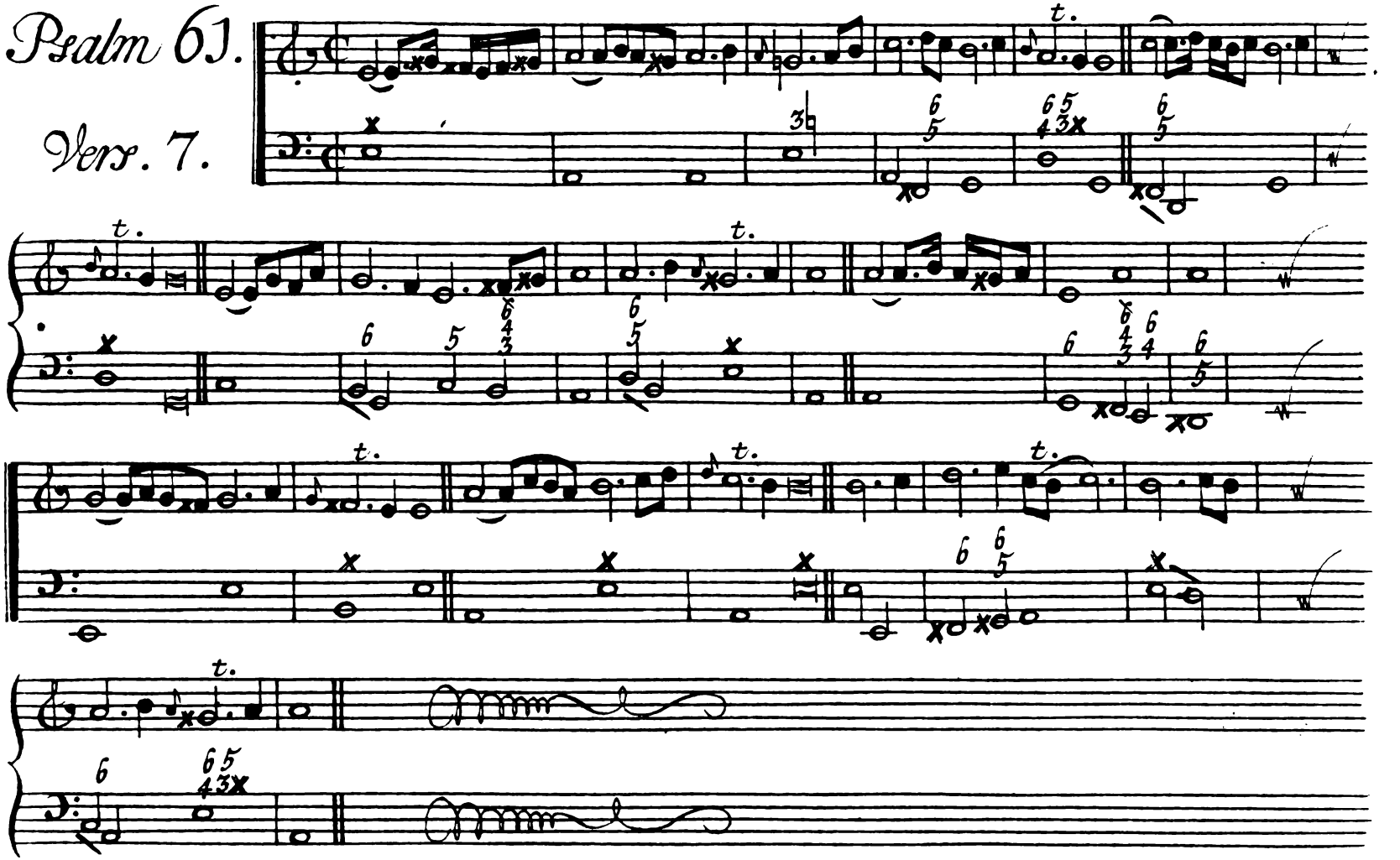

Psalm 59.
Vers. 5
t.
$.e.
Paus. Vers. 5

Melodie 108.

Psalm 60.

Vers. 3.

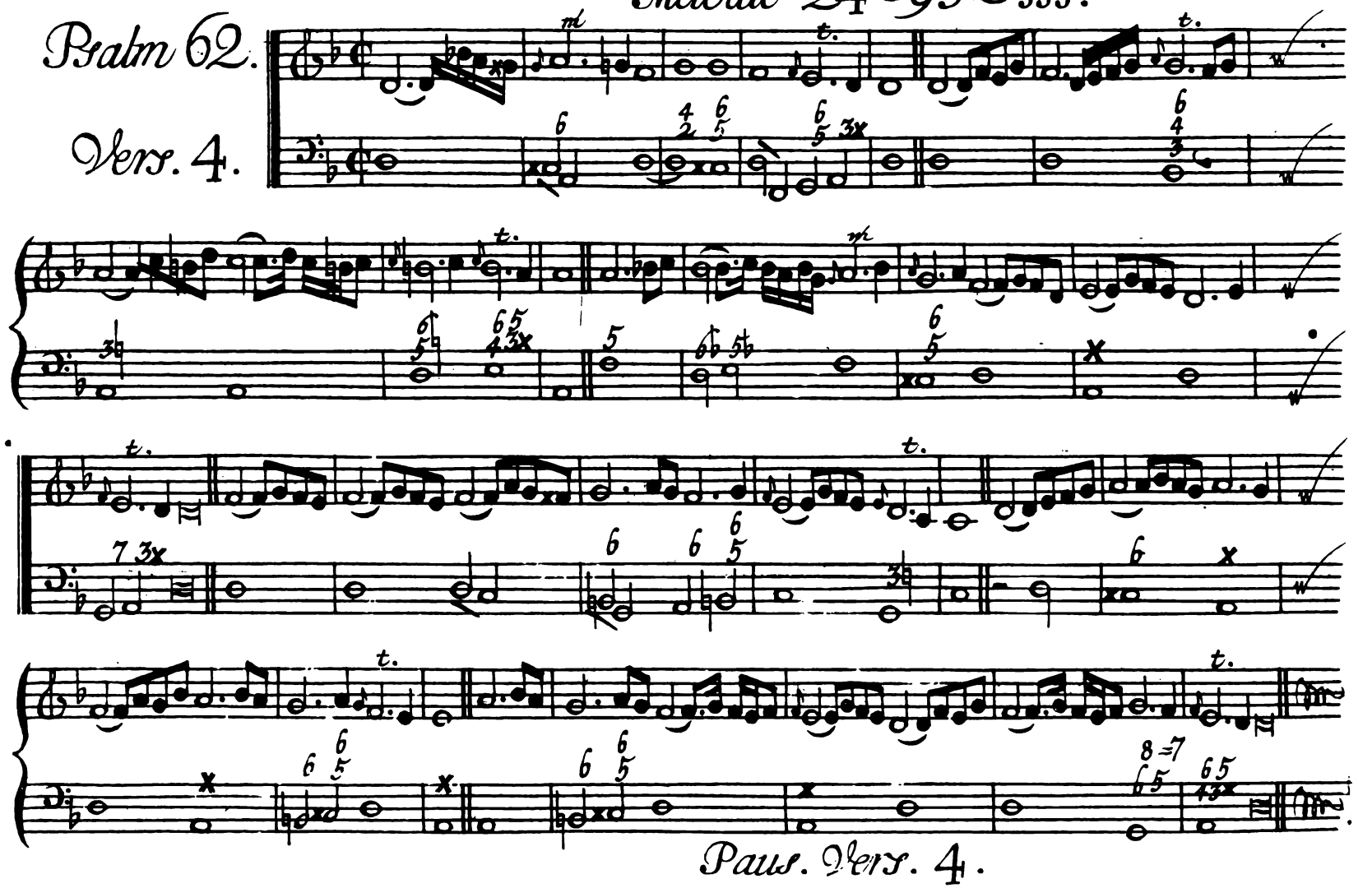


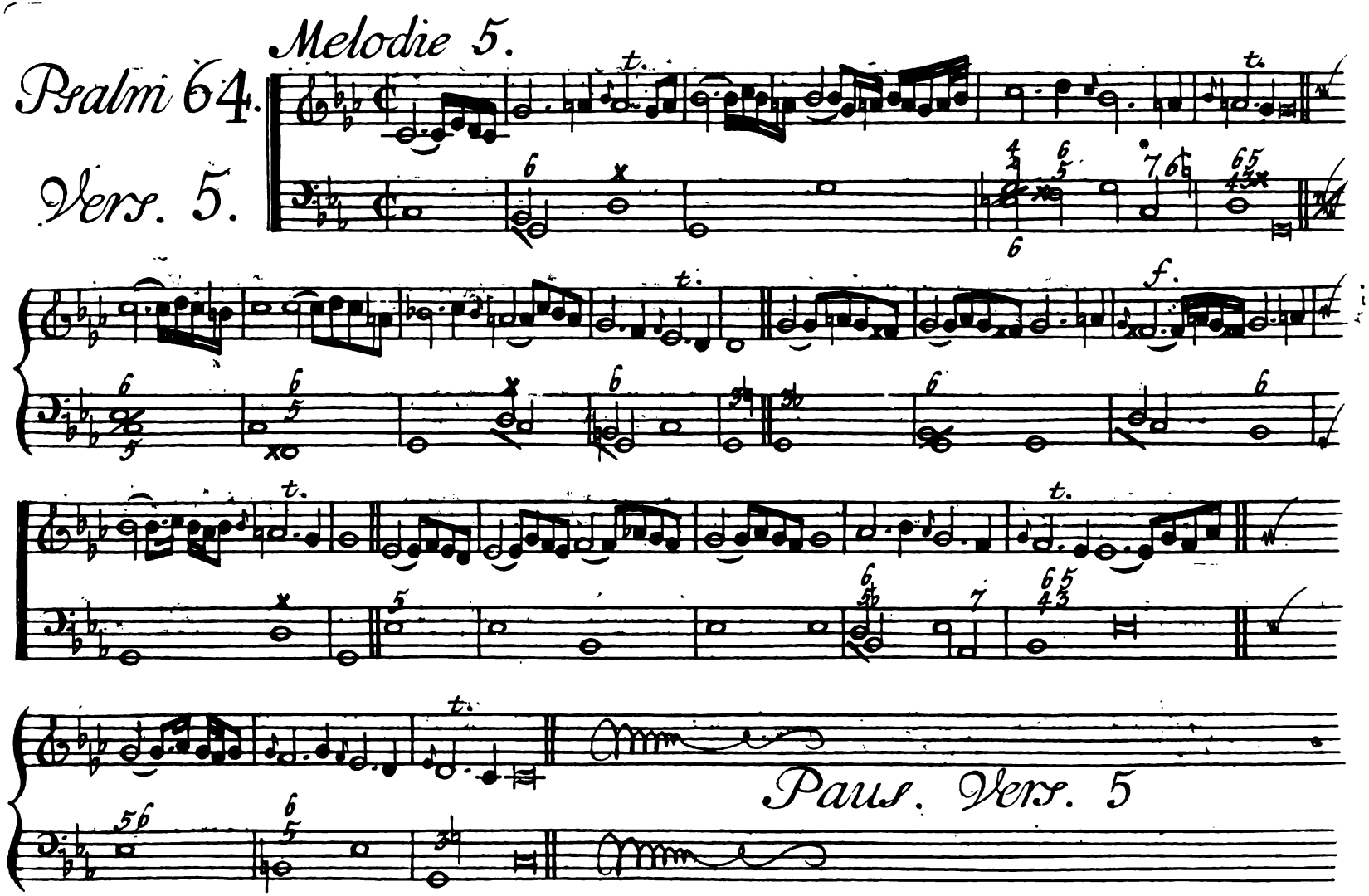

Psalm 61.
Vers. 7.

Melodie 24=95=iii.

Psalm 62.

Vers. 4.

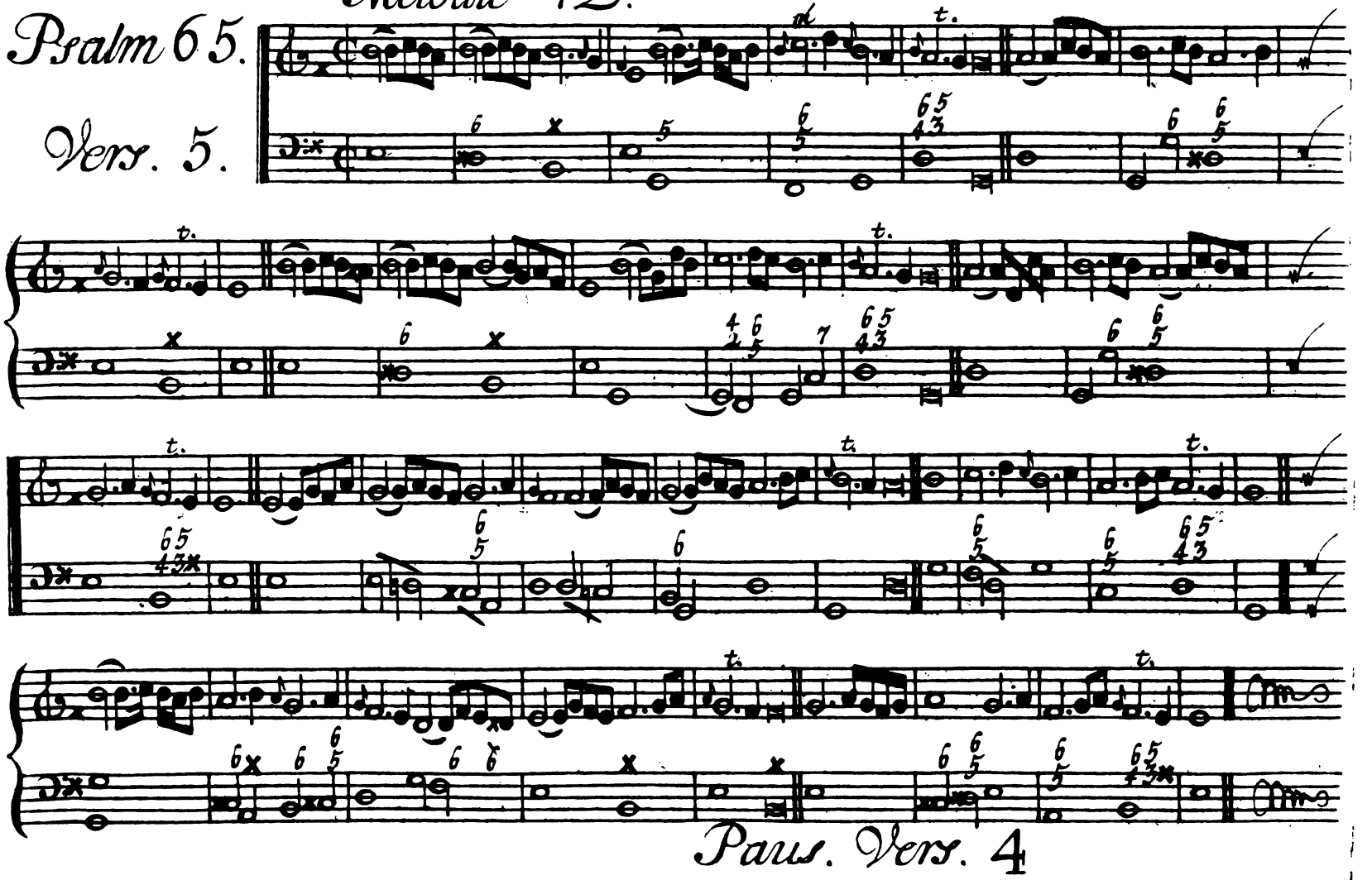



Melodie 5.
Psalm 64.
Vers. 5.
f.
Paus. Vers. 5

## Melodie 72.

Psalm 65.

Vers. 5.

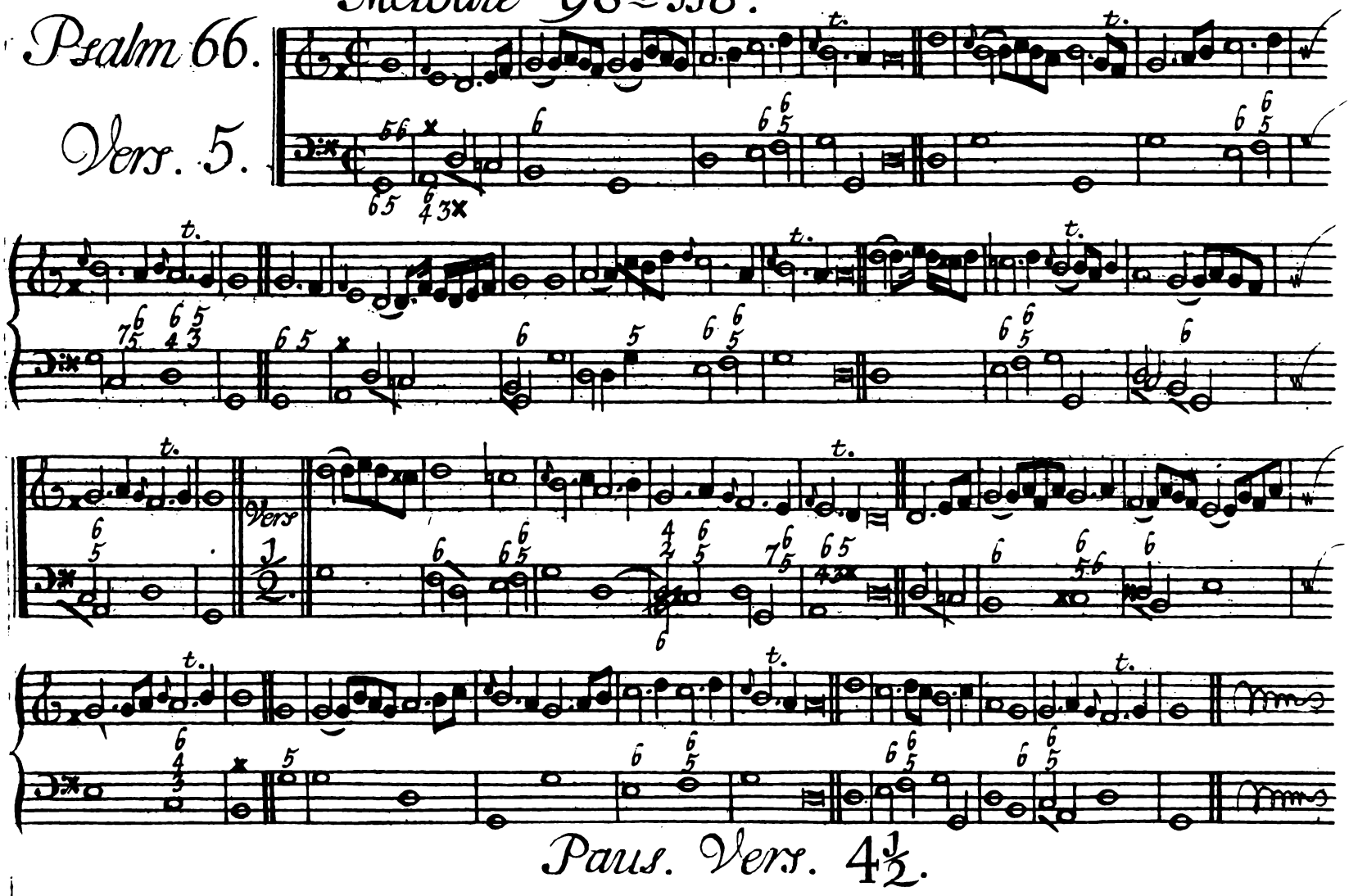


Paus. Vers. 4

Melodie 98 ≈ 118.

Psalm 66.

Vers. 5.

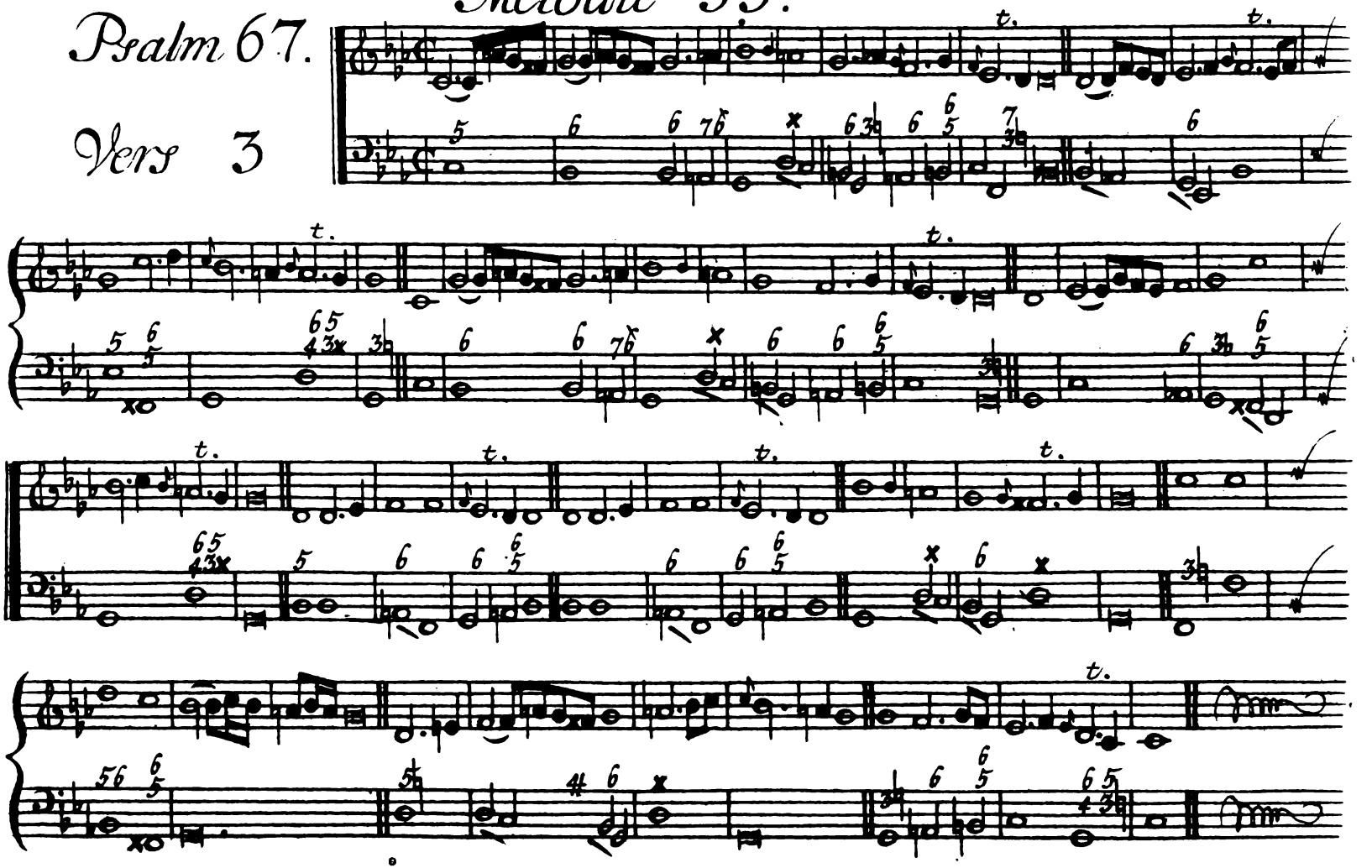


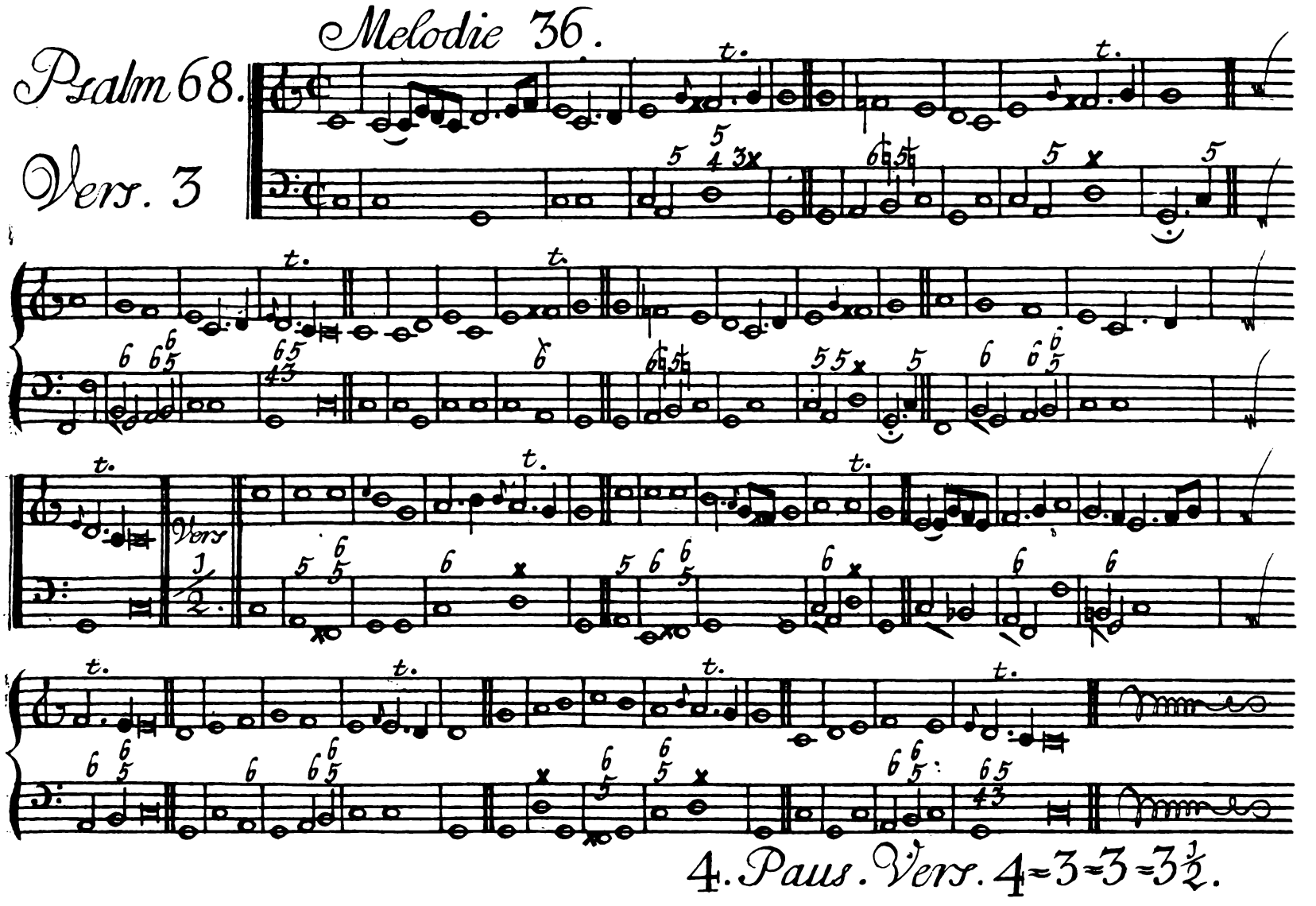

Paus. Vers. 4½.

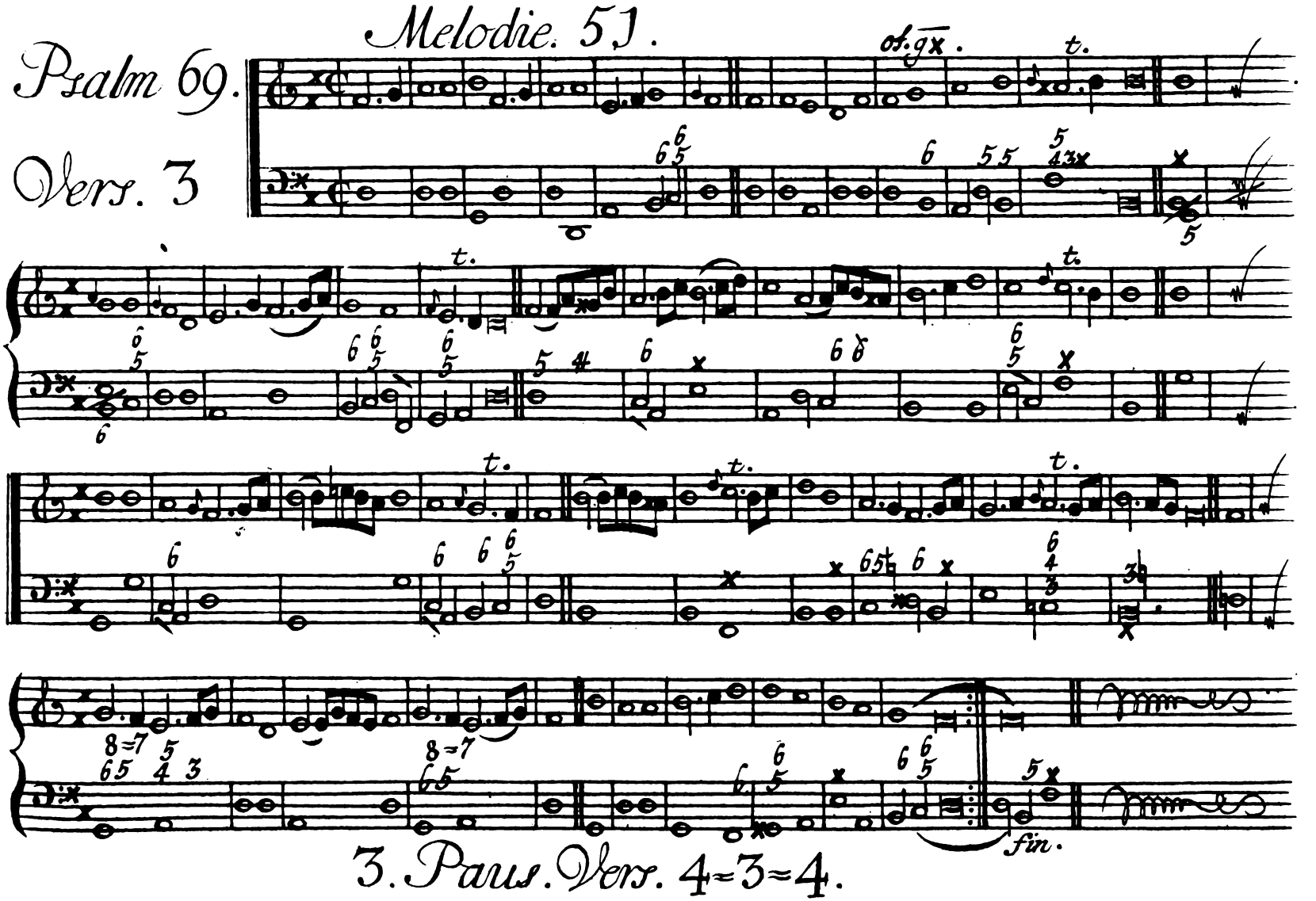
# Mélodie 33.

Psalm 67.

Vers 3




Melodie 36.
Psalm 68.
Vers. 3
Vers 1/2.
4. Paus. Vers. 4=3=3=3½.

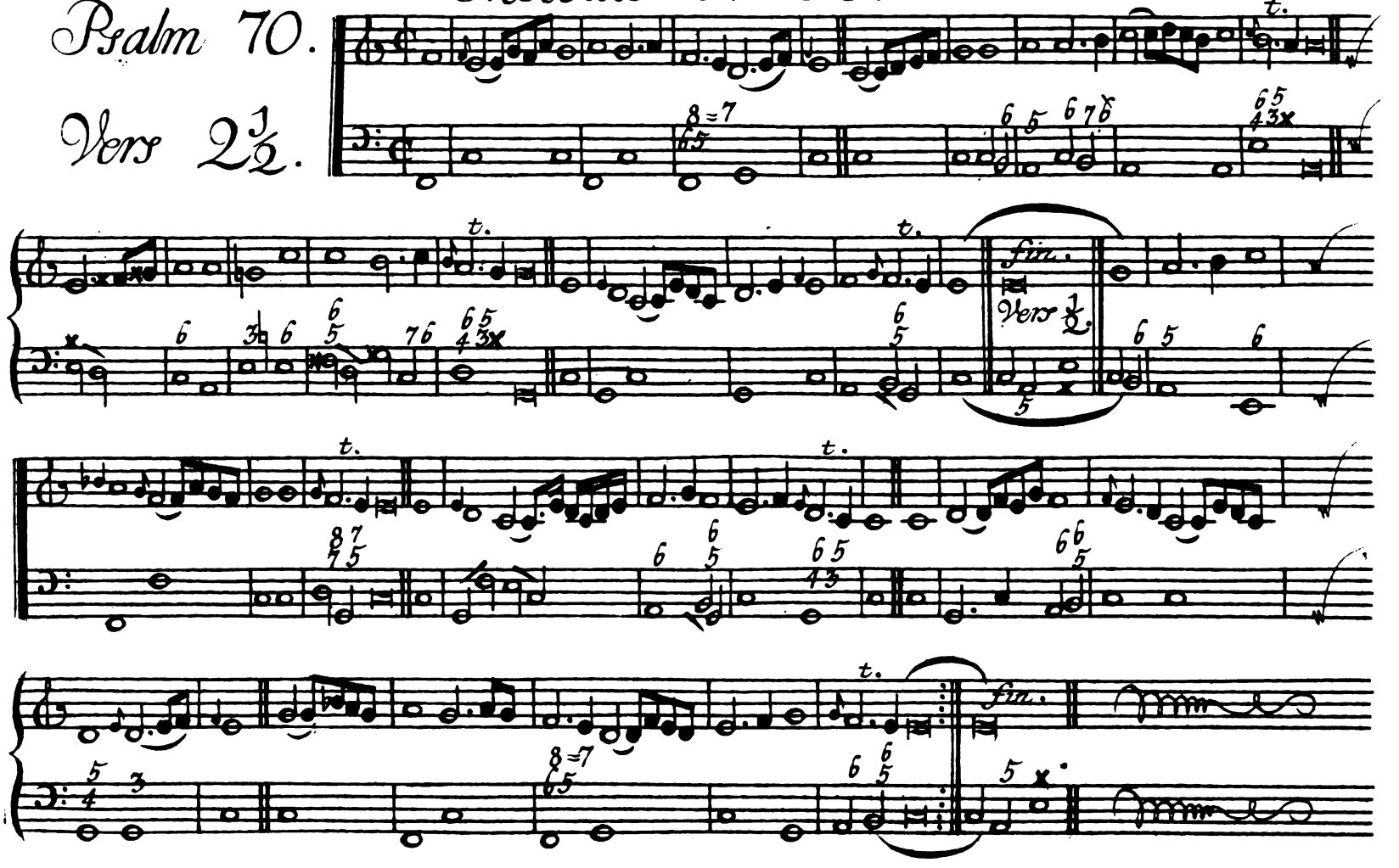



3. Paus. Vers. 4=3=4.

# Melodie J7≈63.

## Psalm 70.

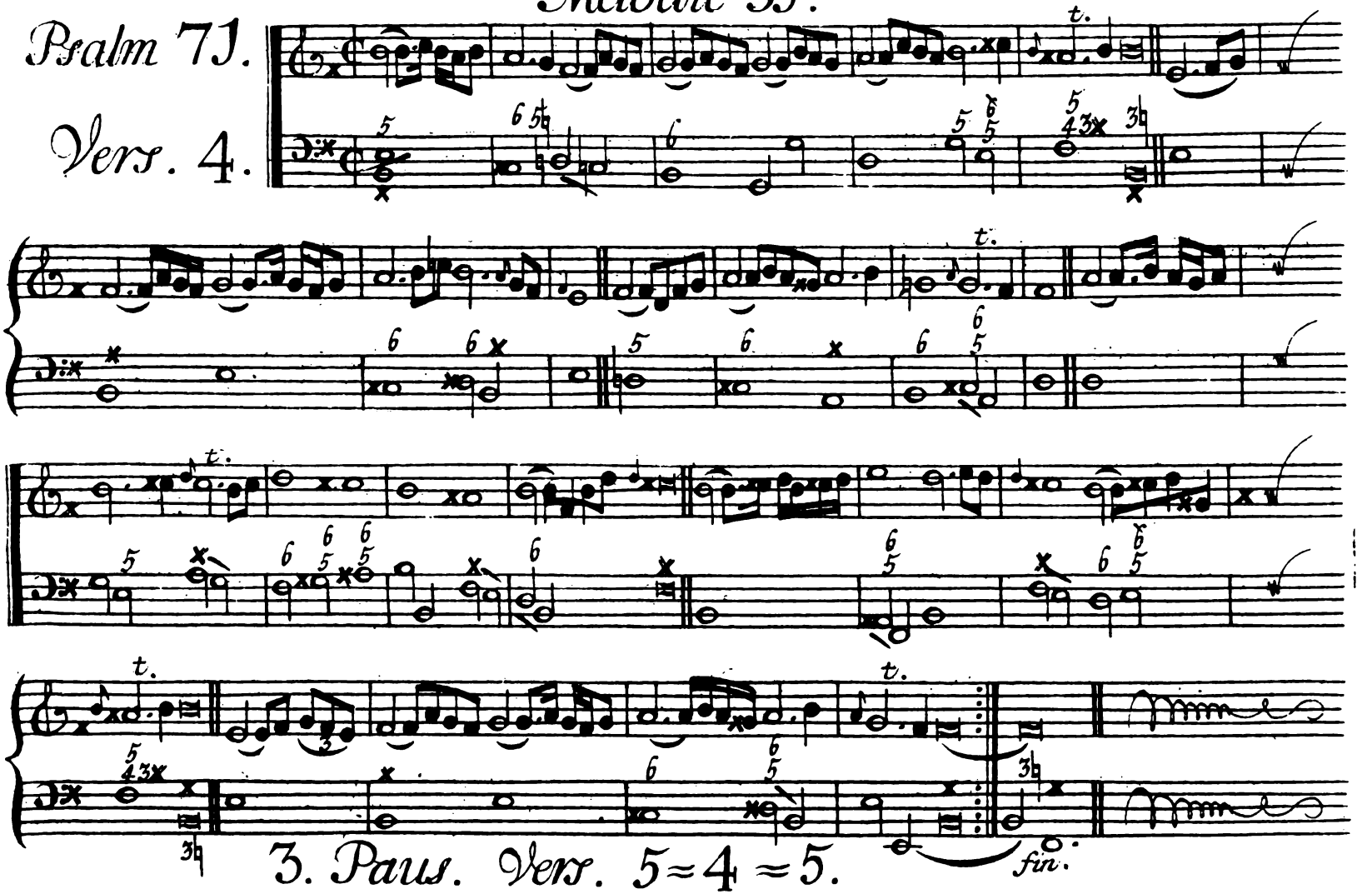
## Vers 2½.



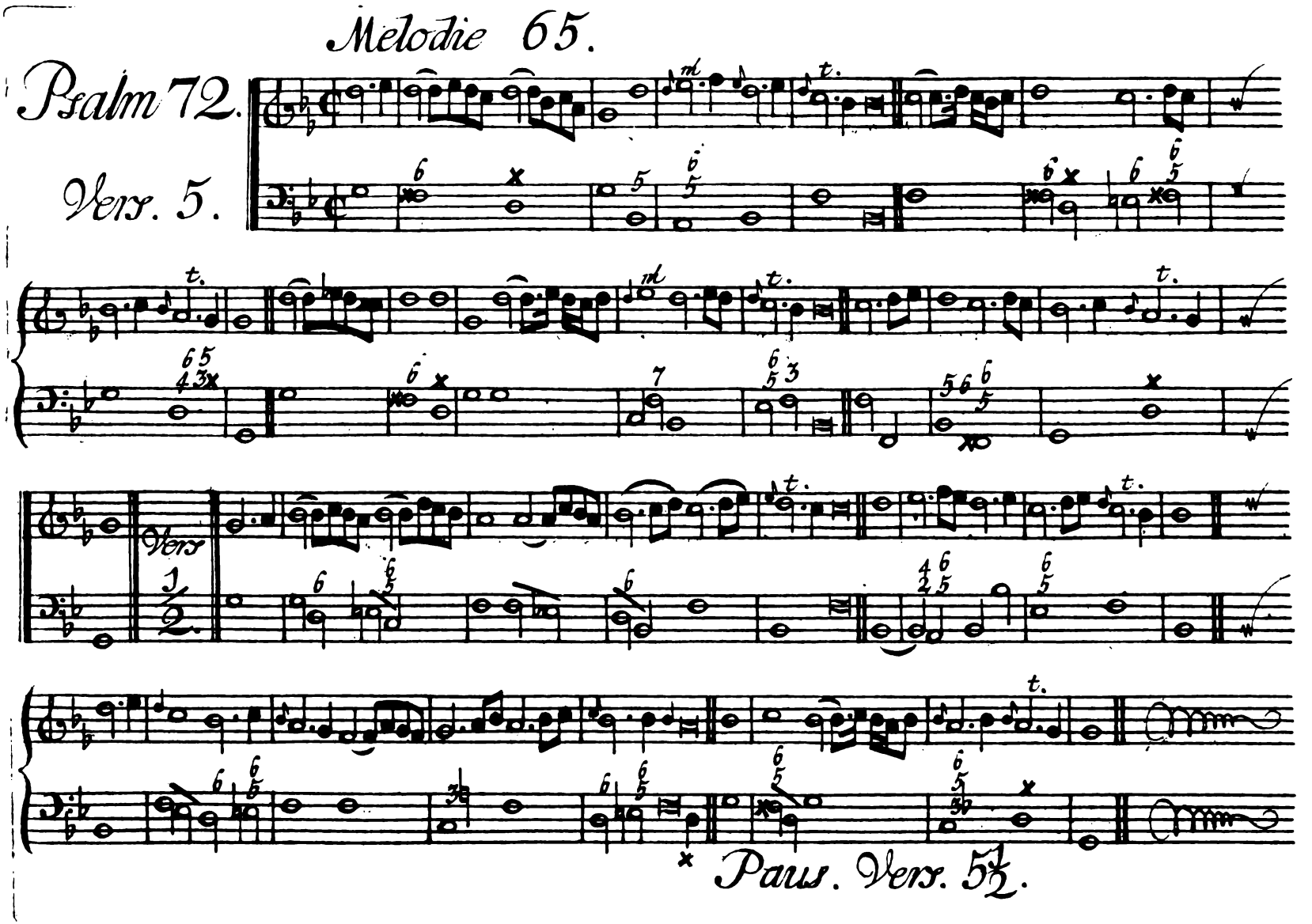
# Melodie 33.

Psalm 73.

Vers. 4.

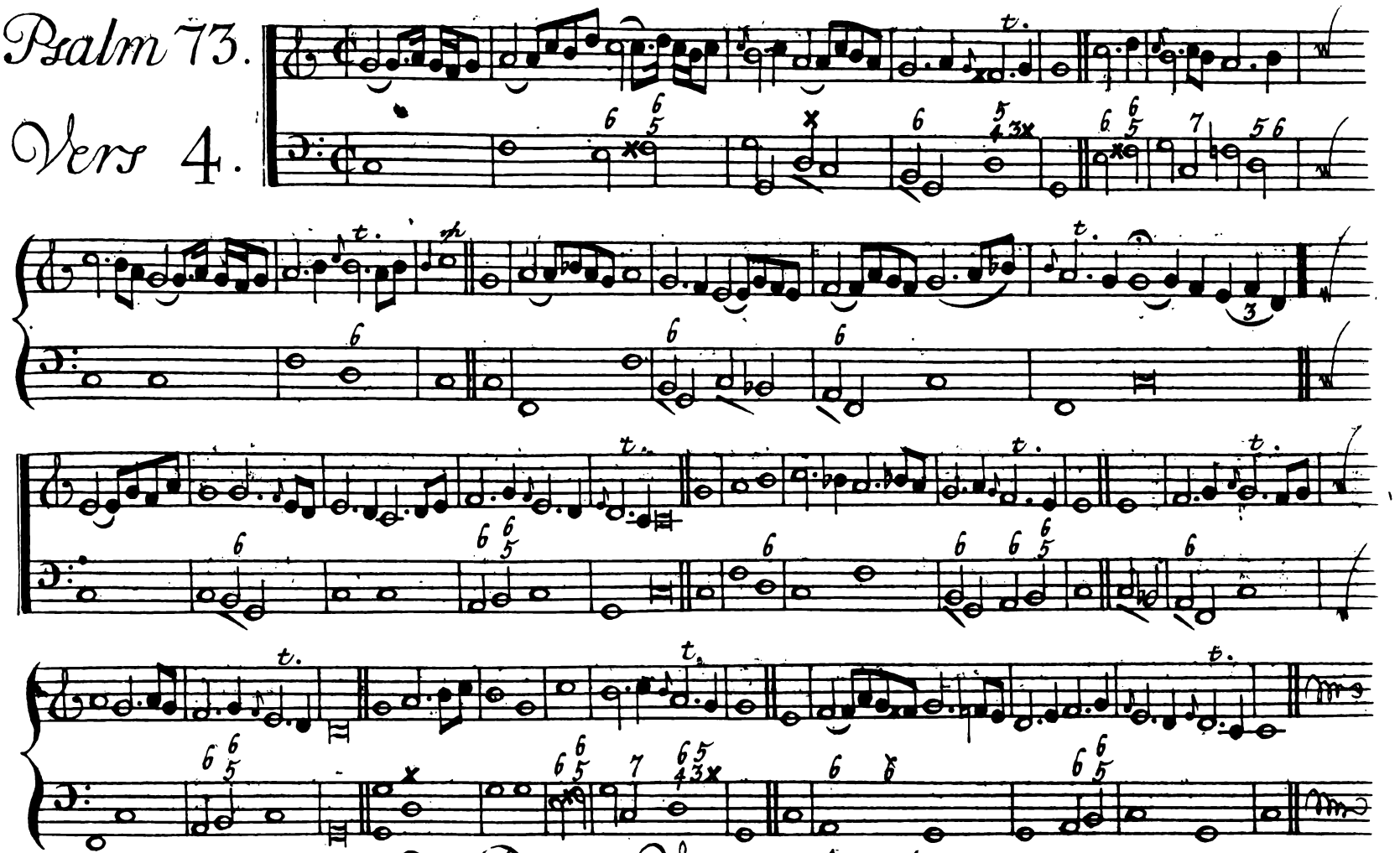



3. Paus. Vers. 5≈4≈5.

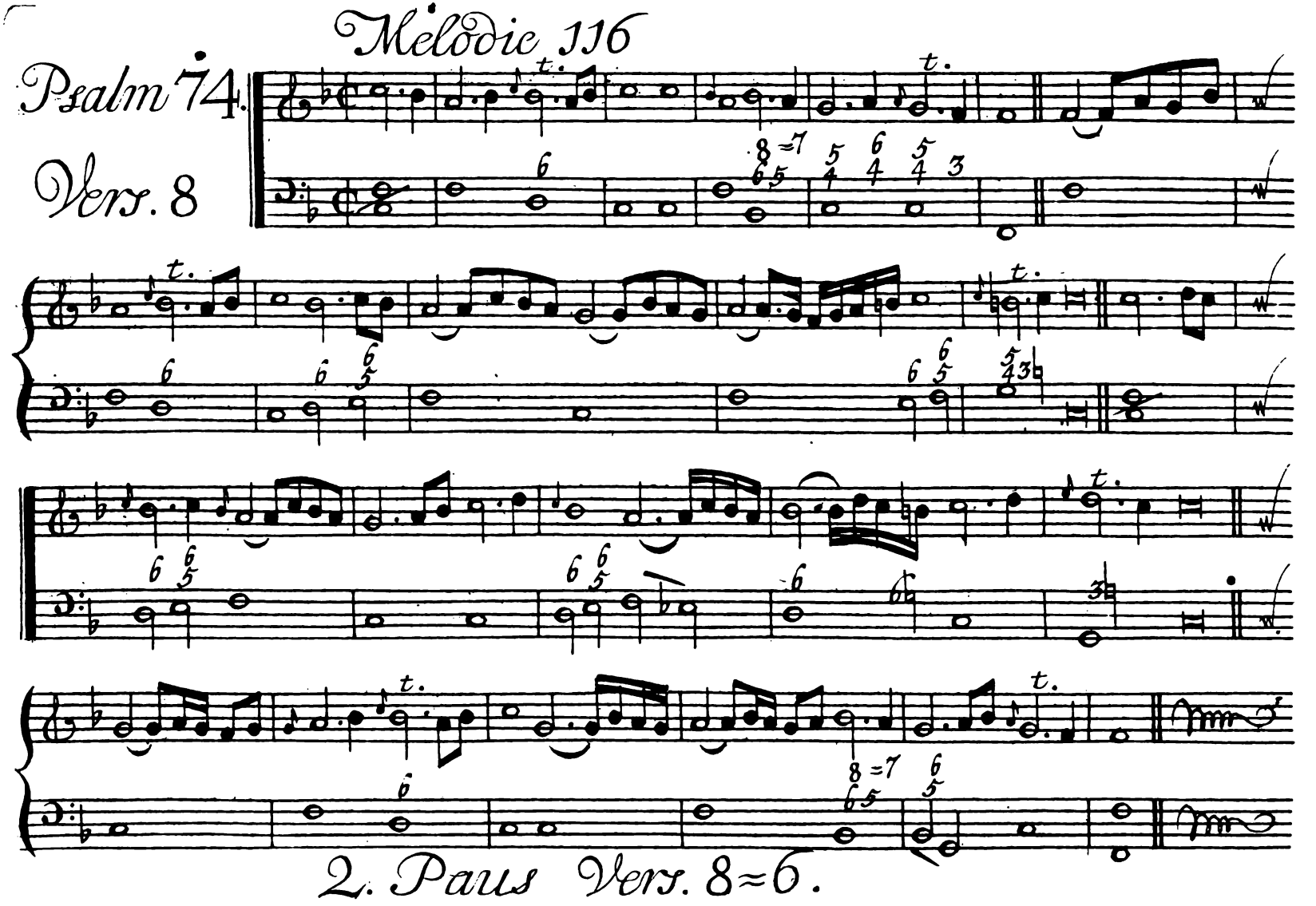

Melodie 65.
Psalm 72.
Vers. 5.
Vers
1/2.
Paus. Vers. 5½.

Psalm 73.

Vers 4.

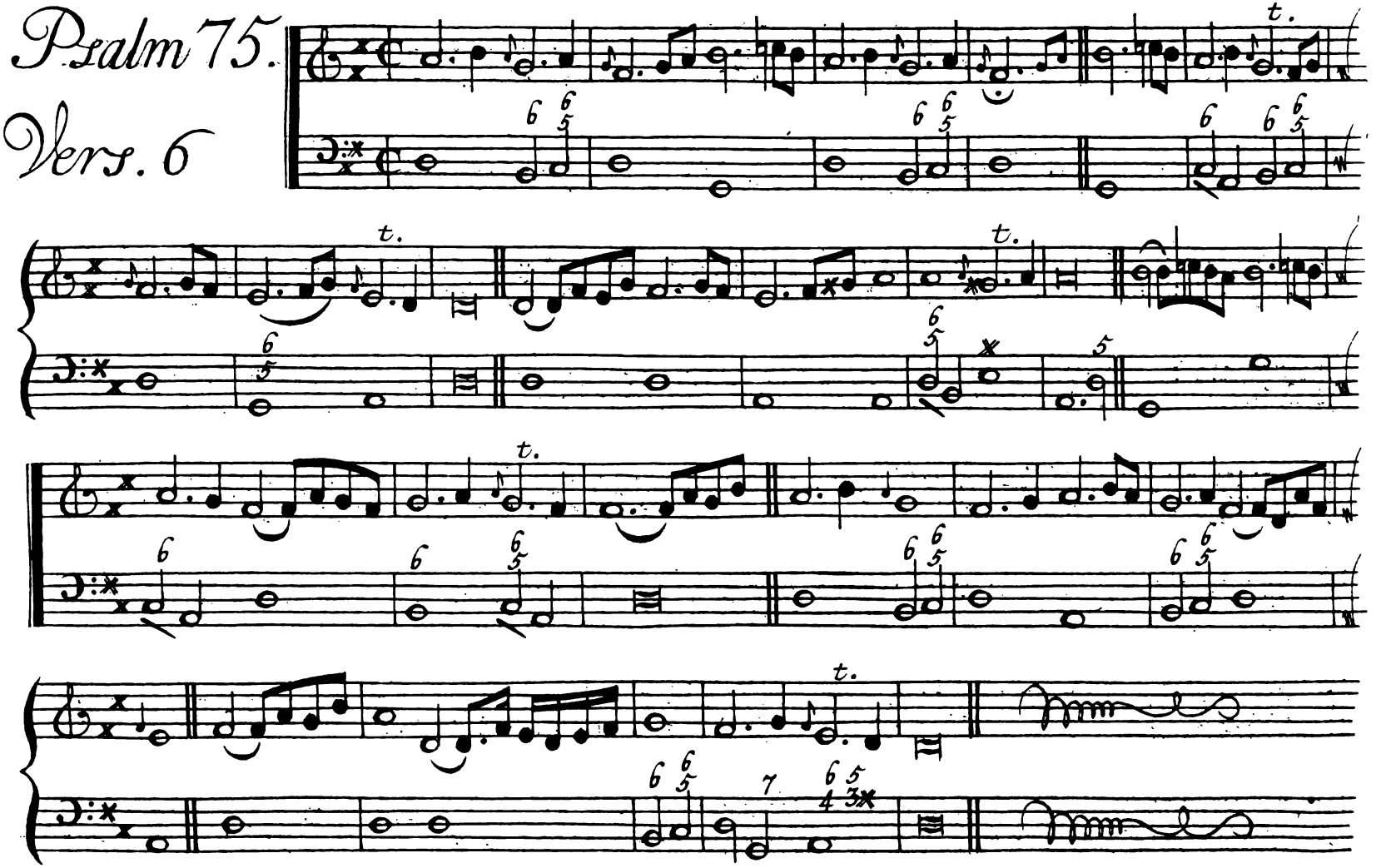


2. Paus Vers 5=5


Mélodie 116
Psalm 74.
Vers. 8
2. Paus Vers. 8=6.

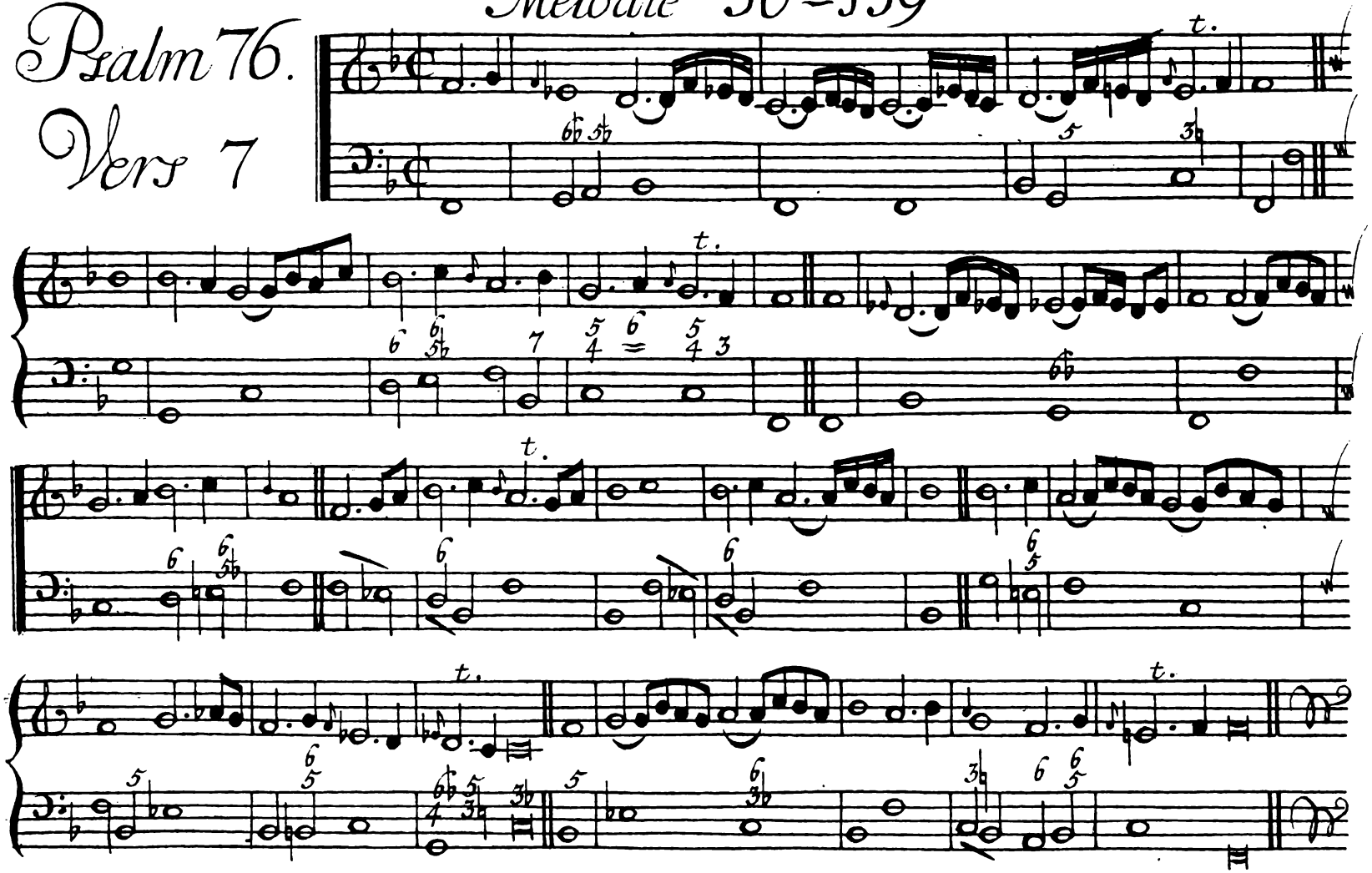
# Psalm 75.

## Vers. 6



# Psalm 76.
## Vers 7

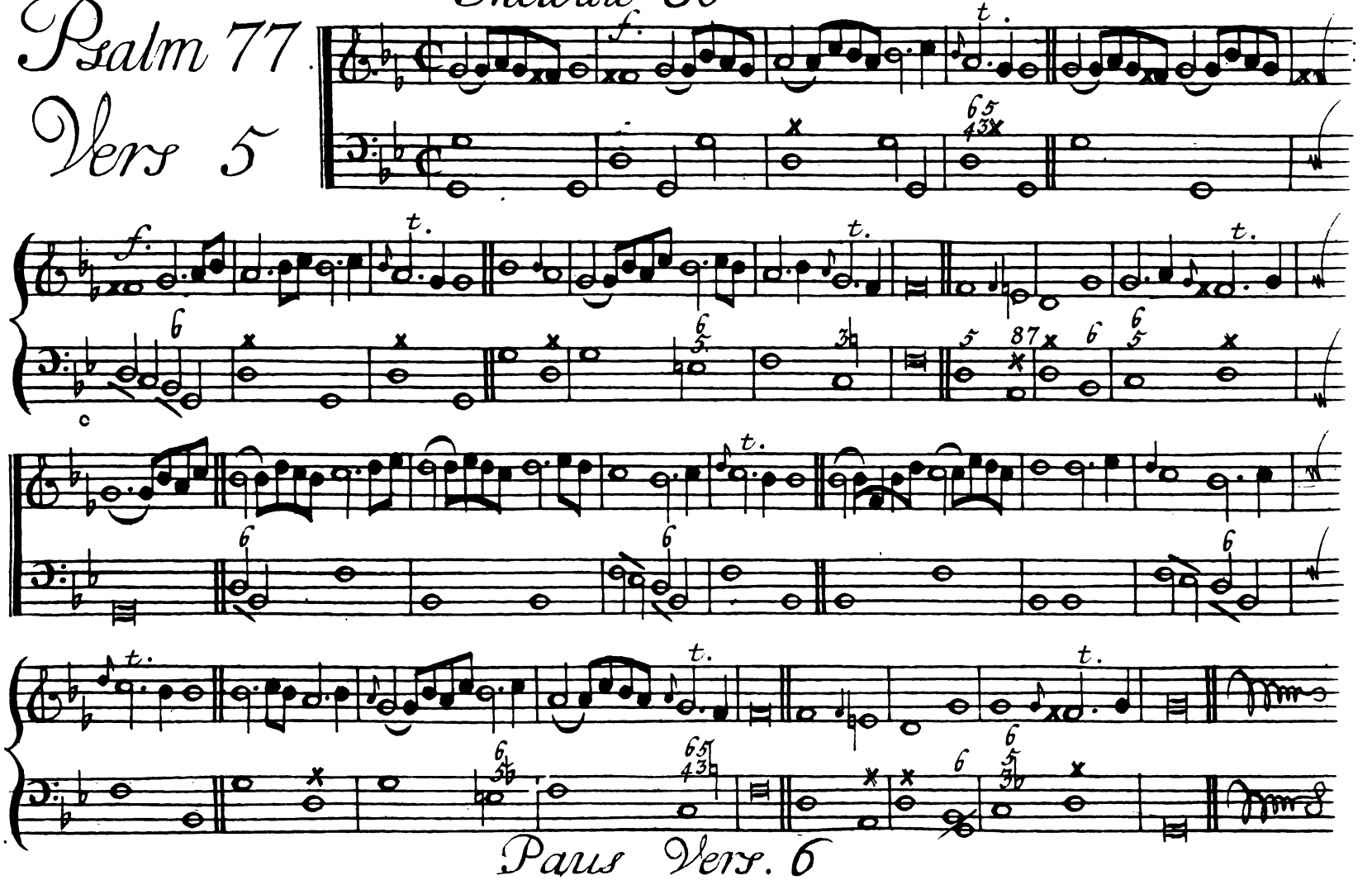
Melodie 30=139



# Psalm 77

## Vers 5

### Melodie 86

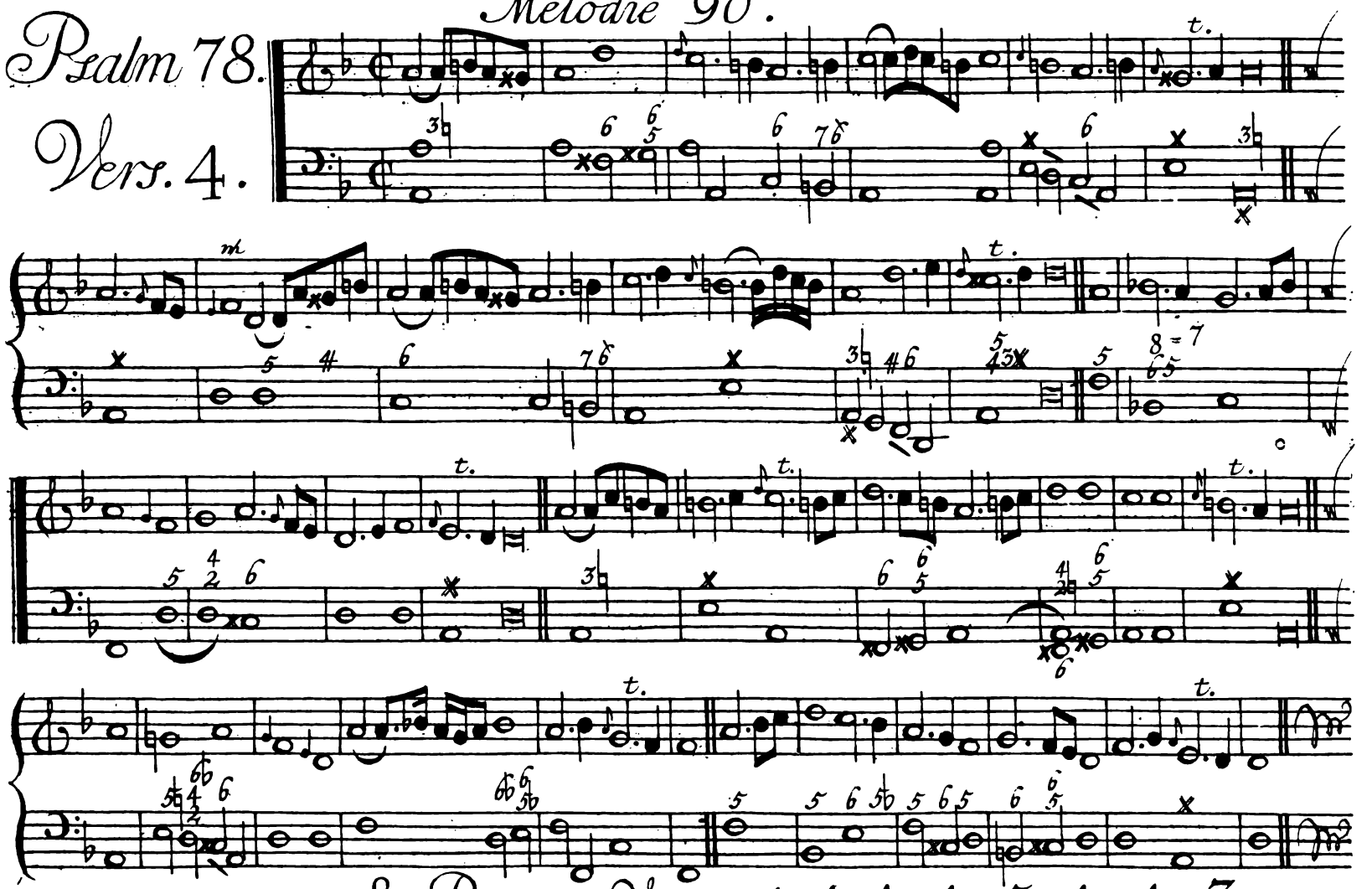


Paus Vers. 6

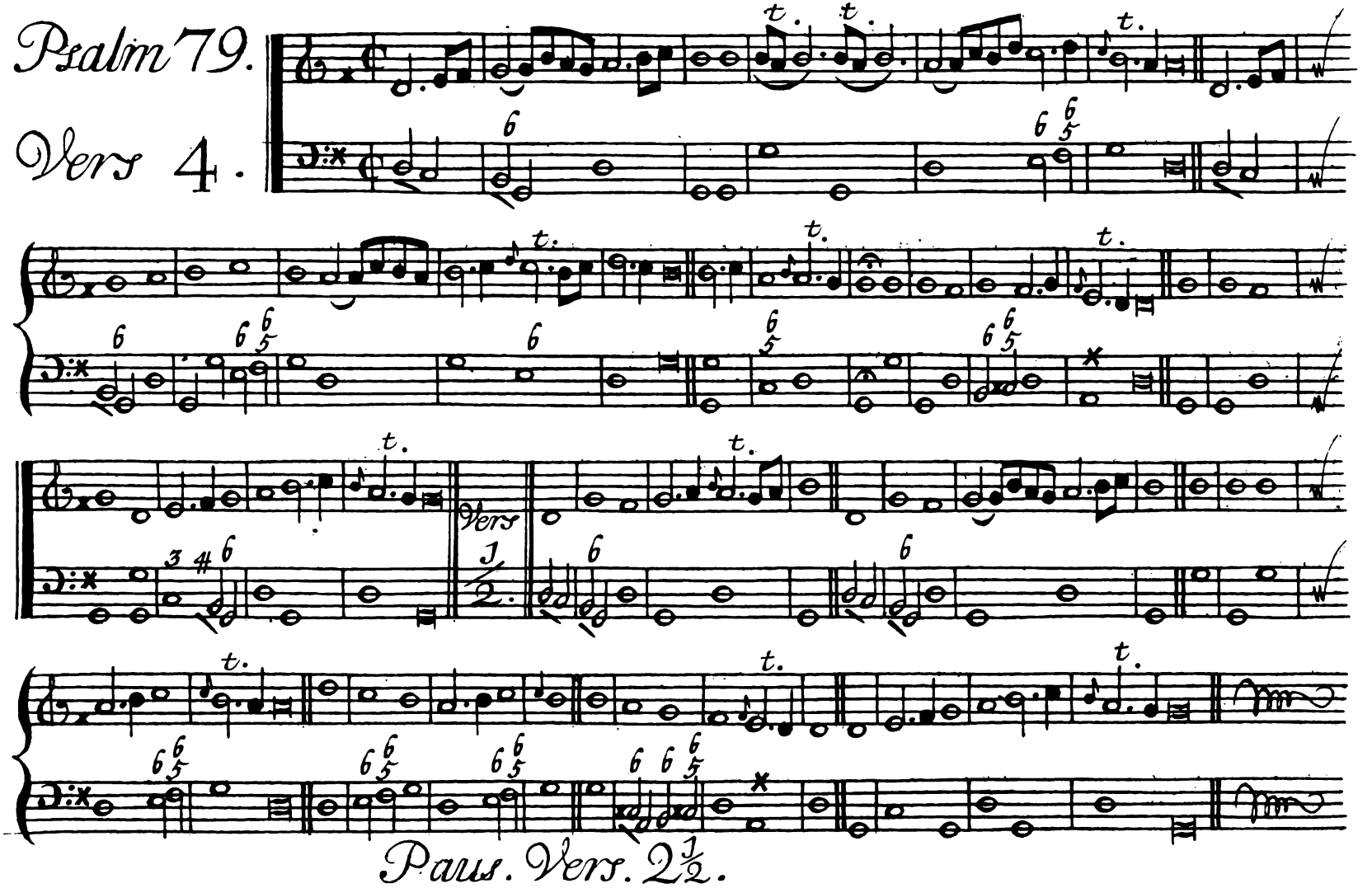
Melodie 90.

Psalm 78.

Vers. 4.

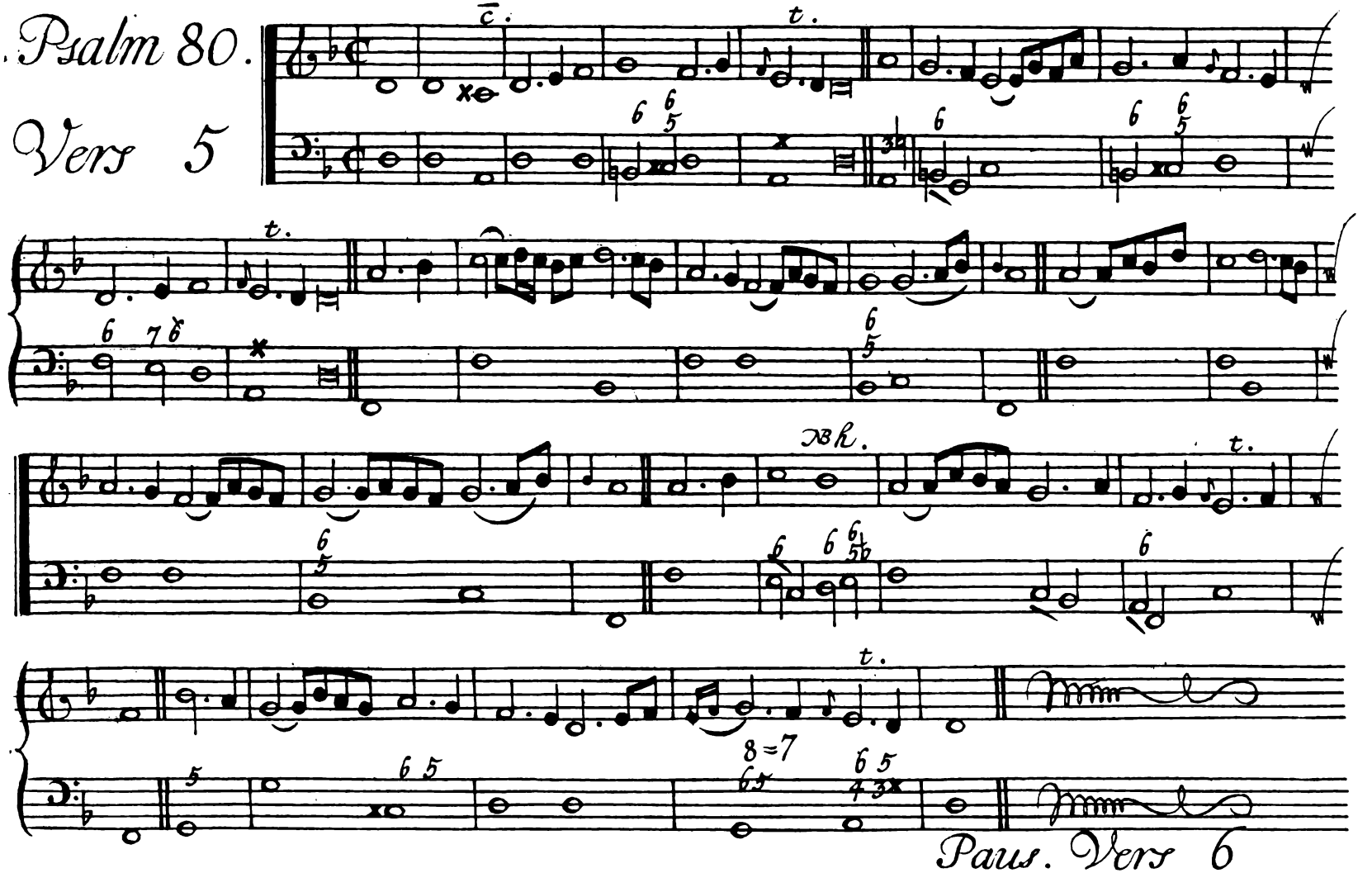


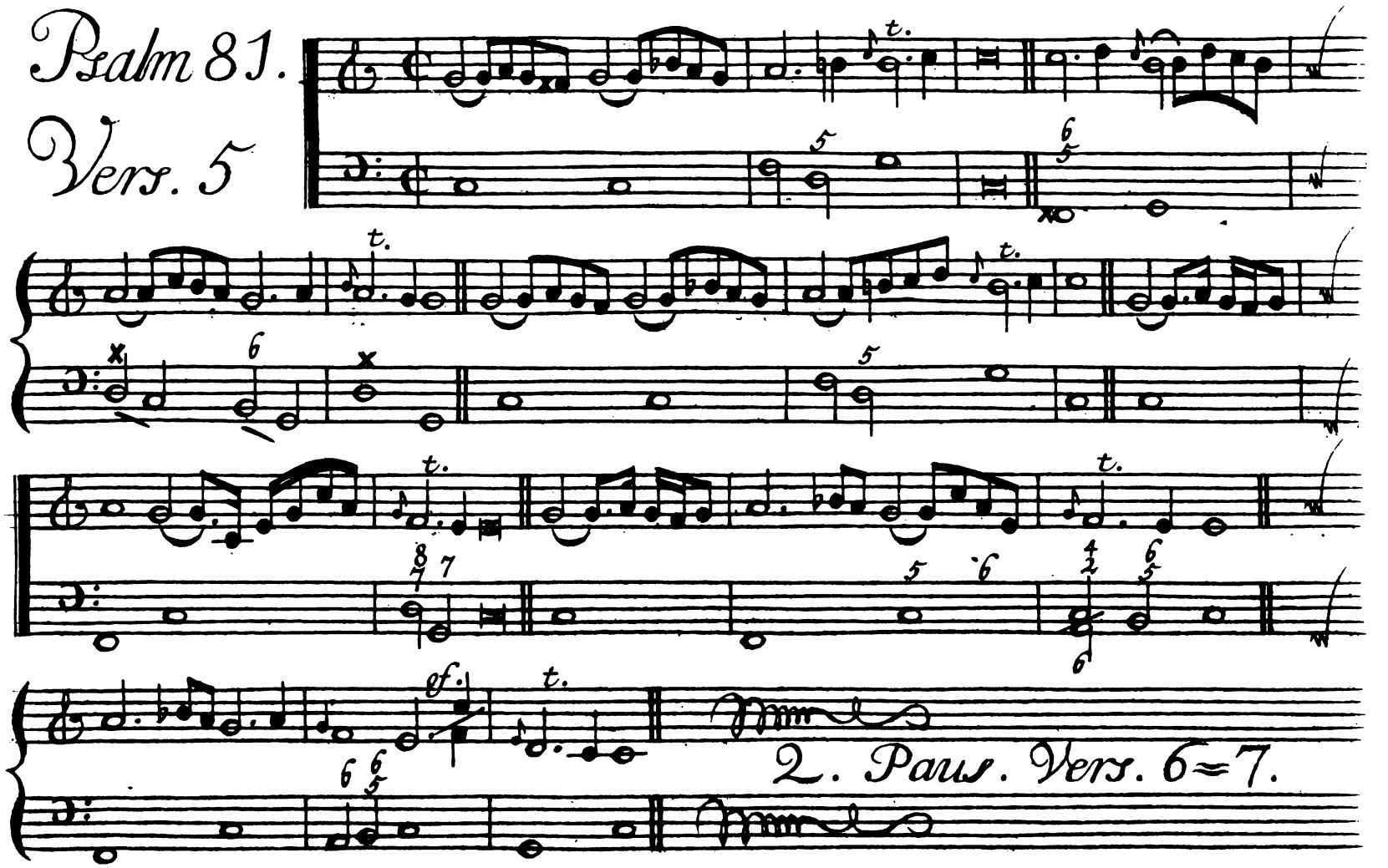
8. Paus Vers. 4=4=4=4=5=4=4=3


Psalm 79.
Vers 4.
Vers
1/2.
Paus. Vers. 2 1/2.

Psalm 80.

Vers 5

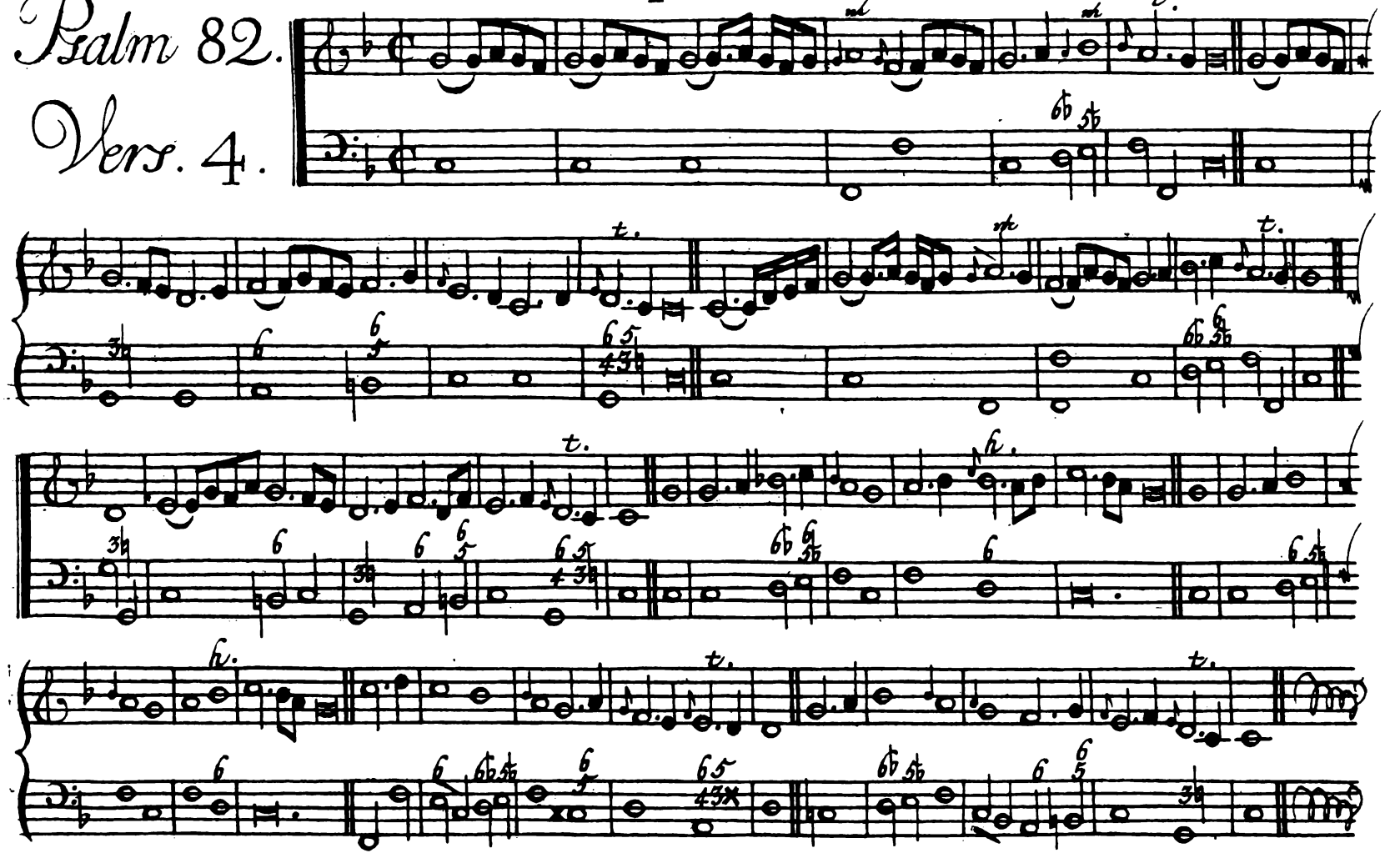



Psalm 81.
Vers. 5
2. Paus. Vers. 6=7.

# Melodie 46.

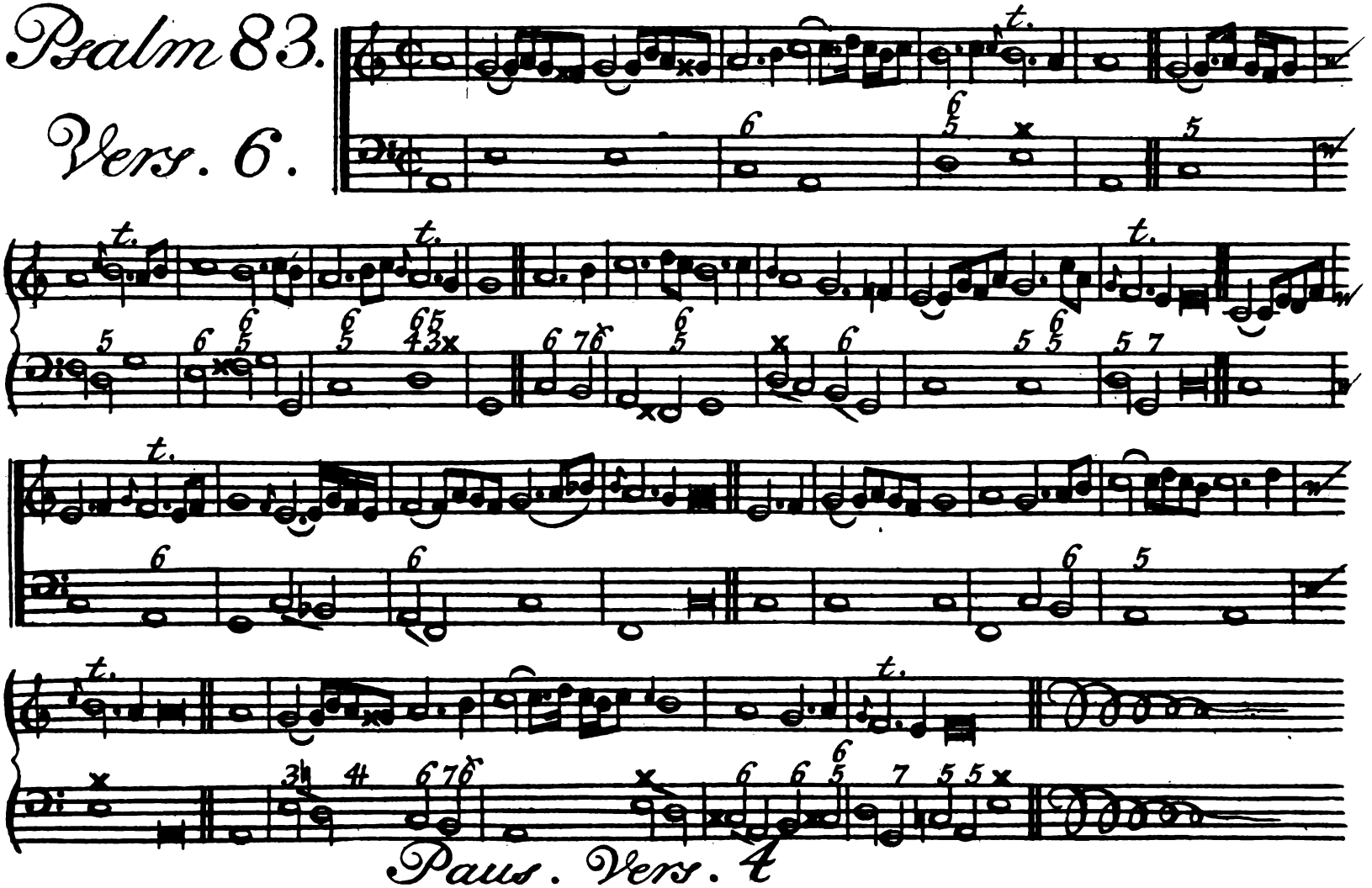
## Psalm 82.

## Vers. 4.

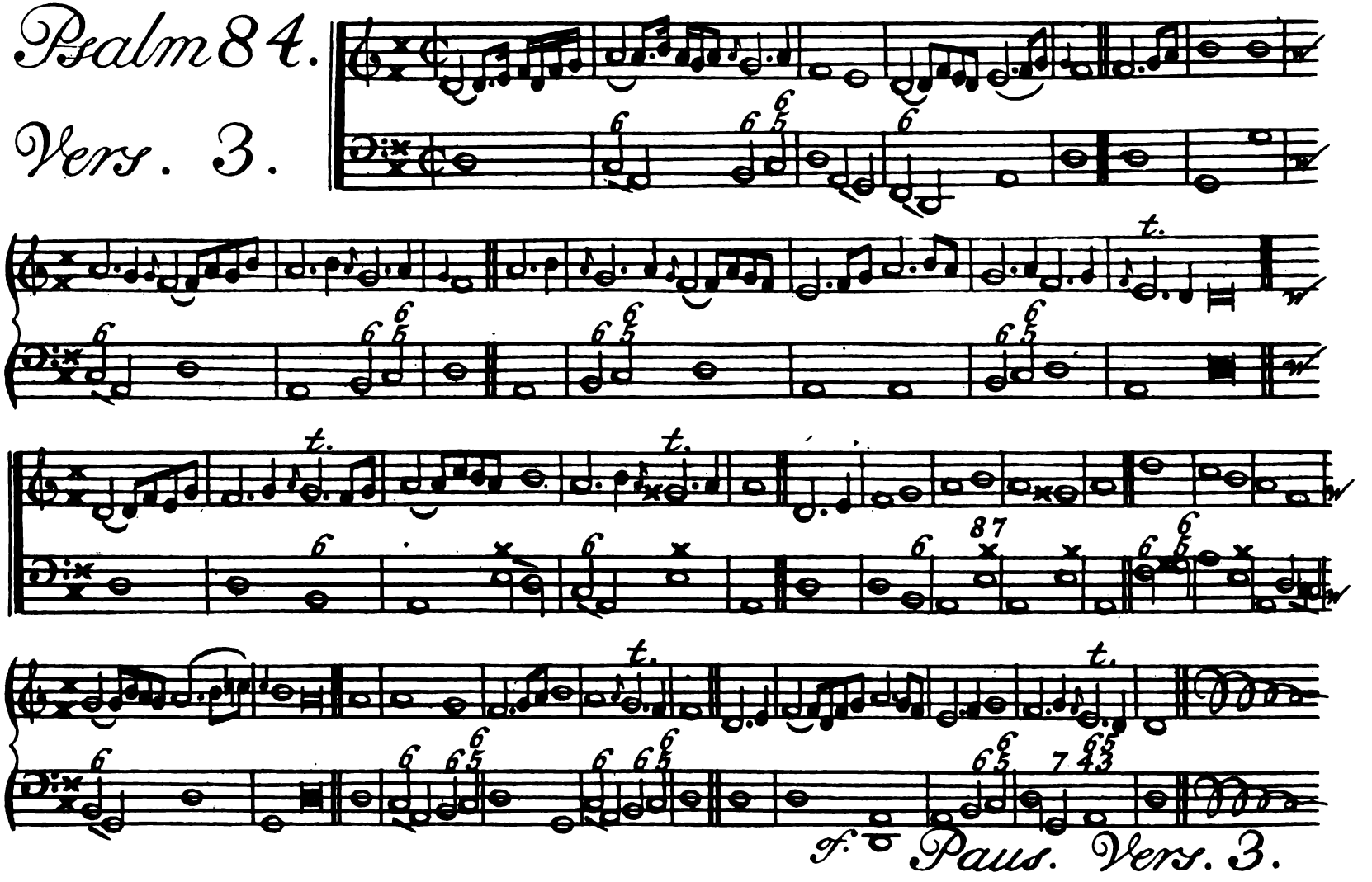


# Psalm 83.

## Vers. 6.

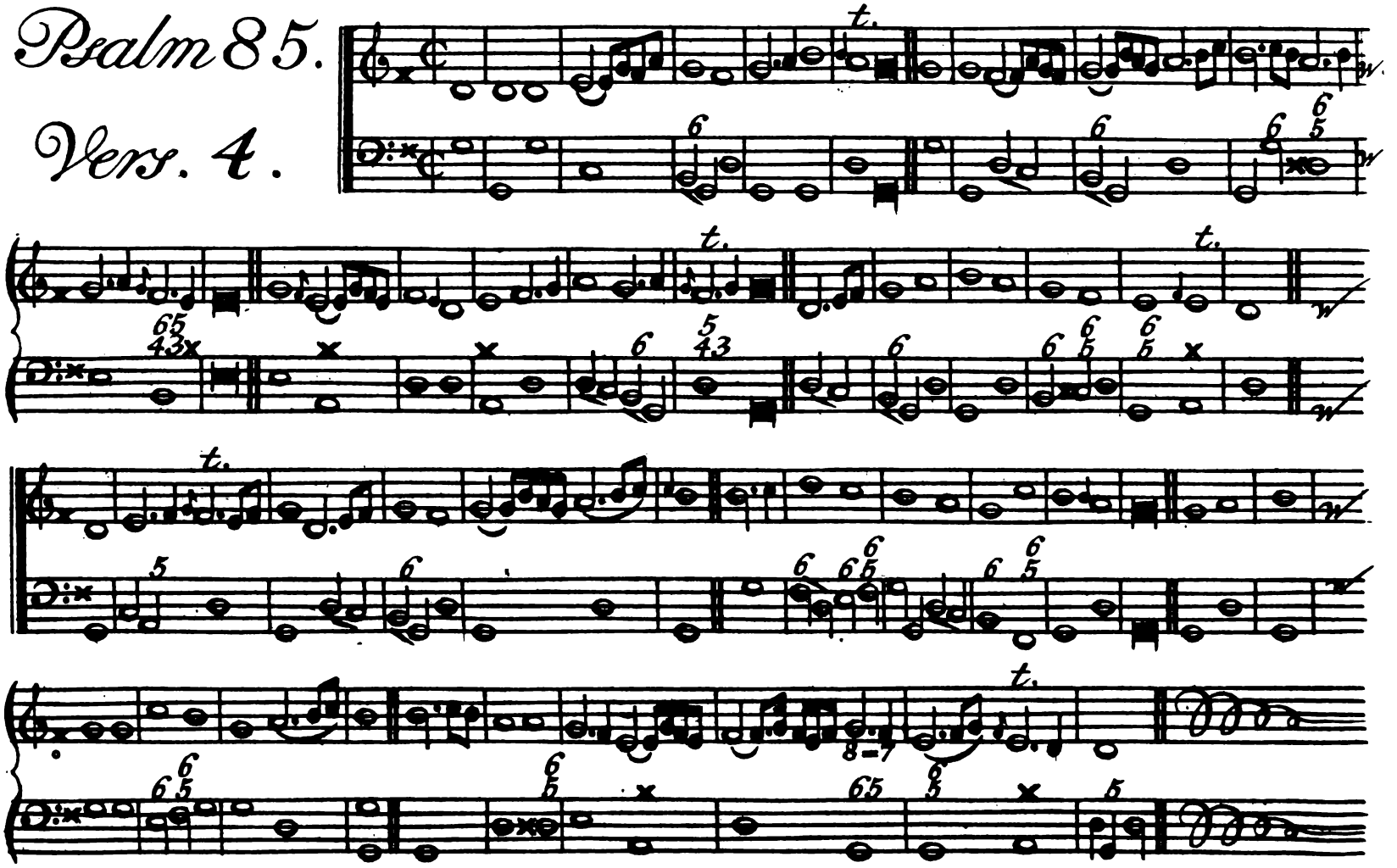


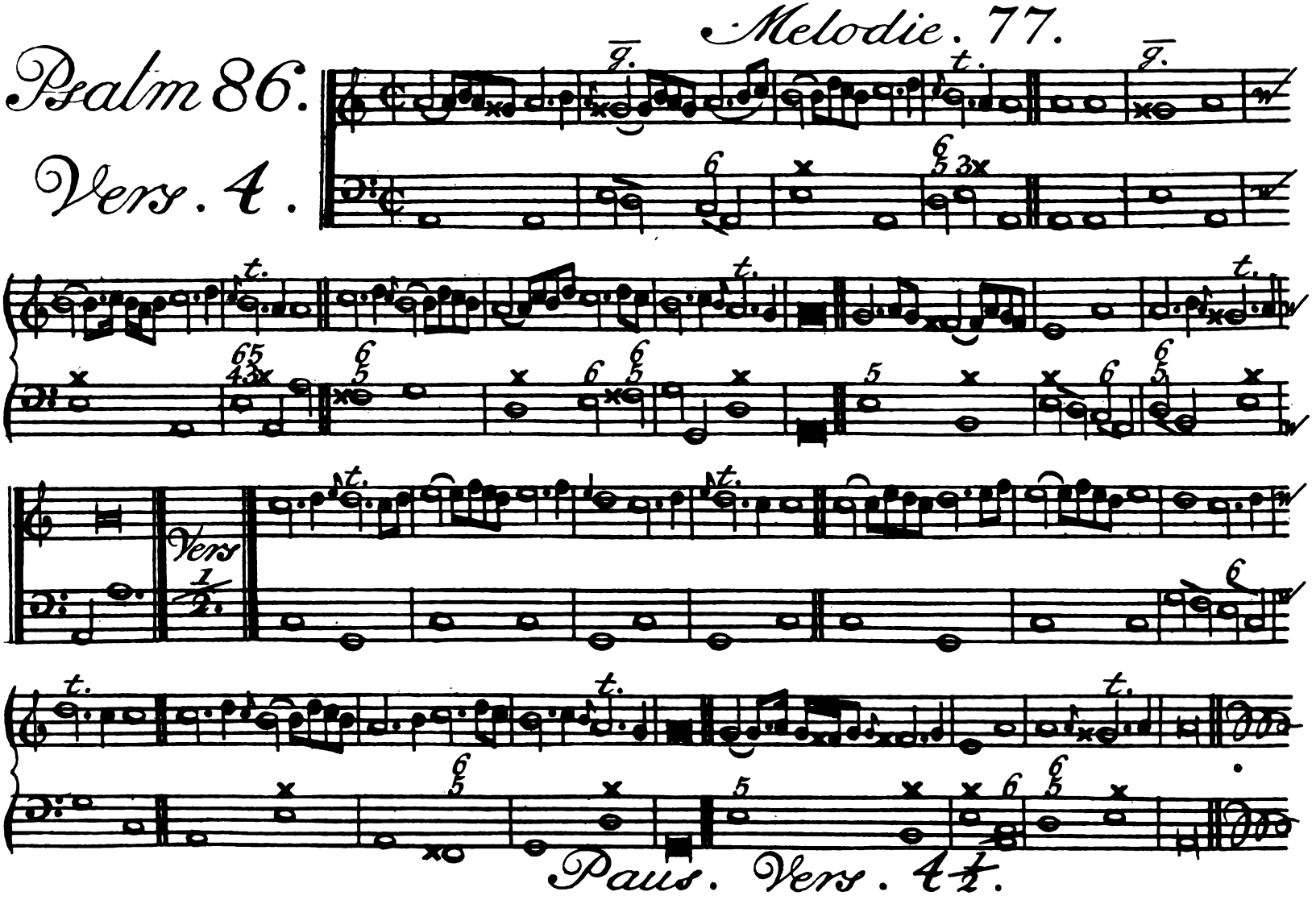
Paus. Vers. 4


Psalm 84.
Vers. 3.
f.
Paus. Vers. 3.

# Psalm 85.

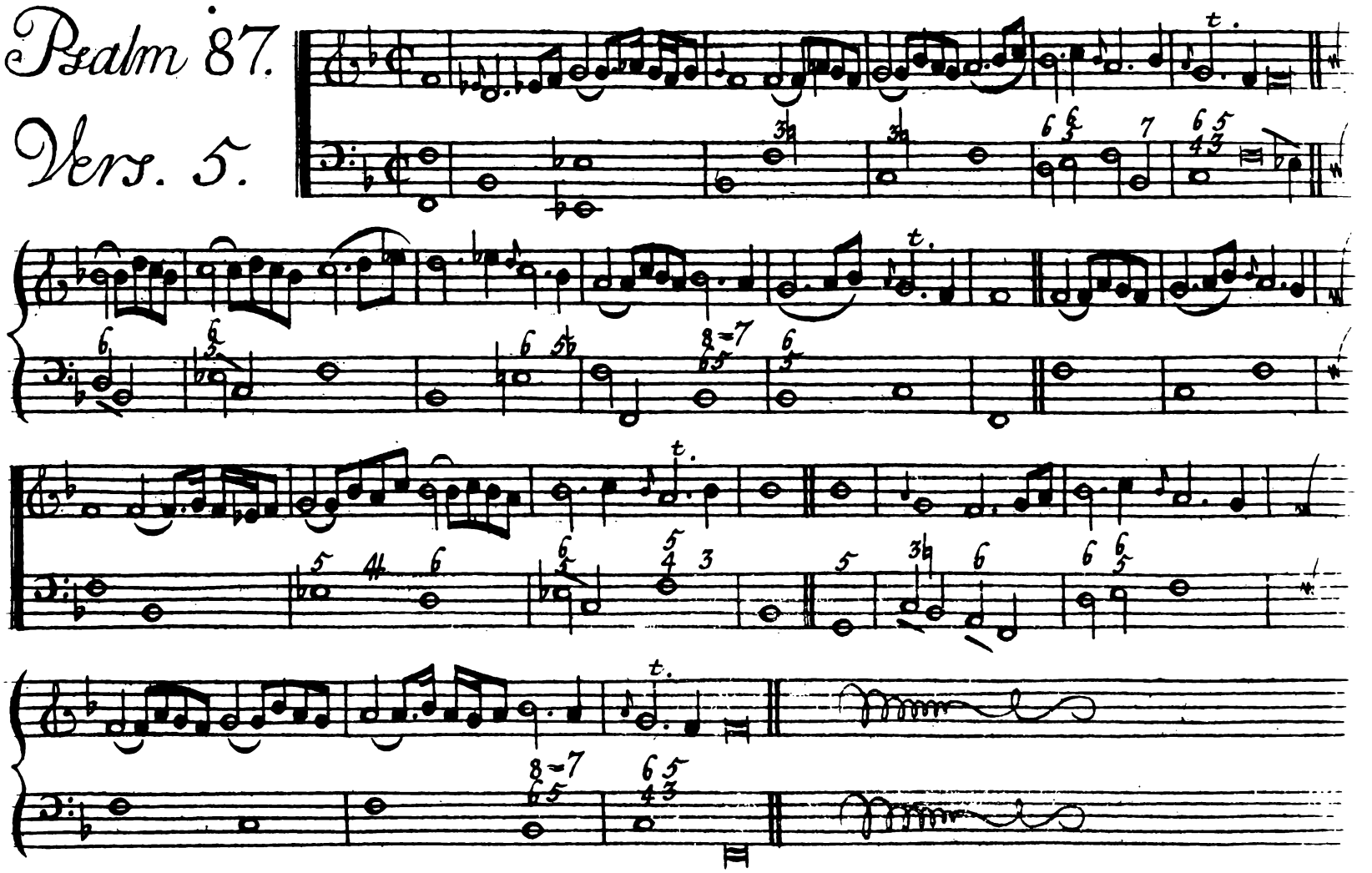
## Vers. 4.

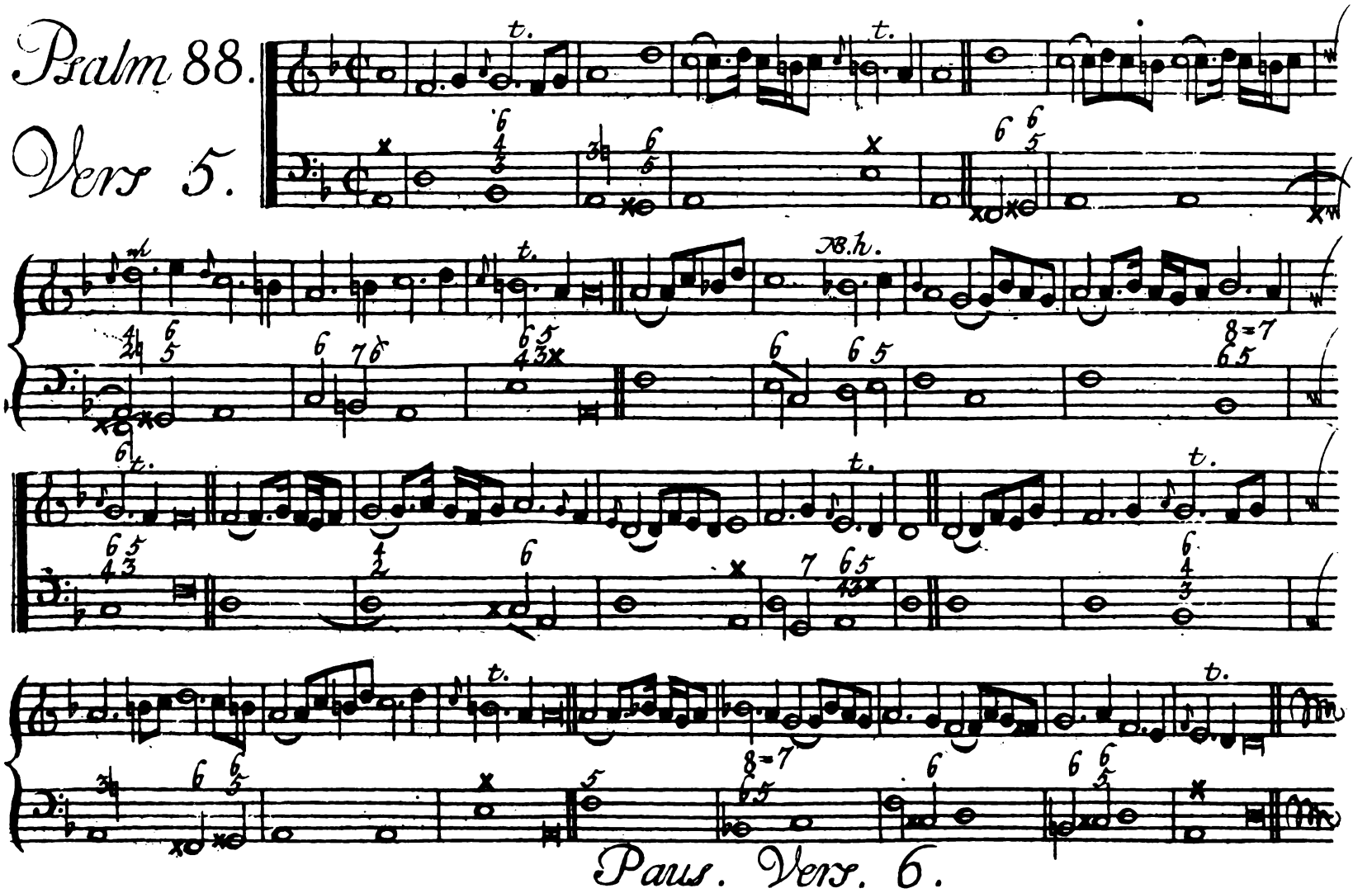



Melodie. 77.
Psalm 86.
Vers. 4.
Vers 1/2.
Paus. Vers. 4 1/2.

# Psalm 87.

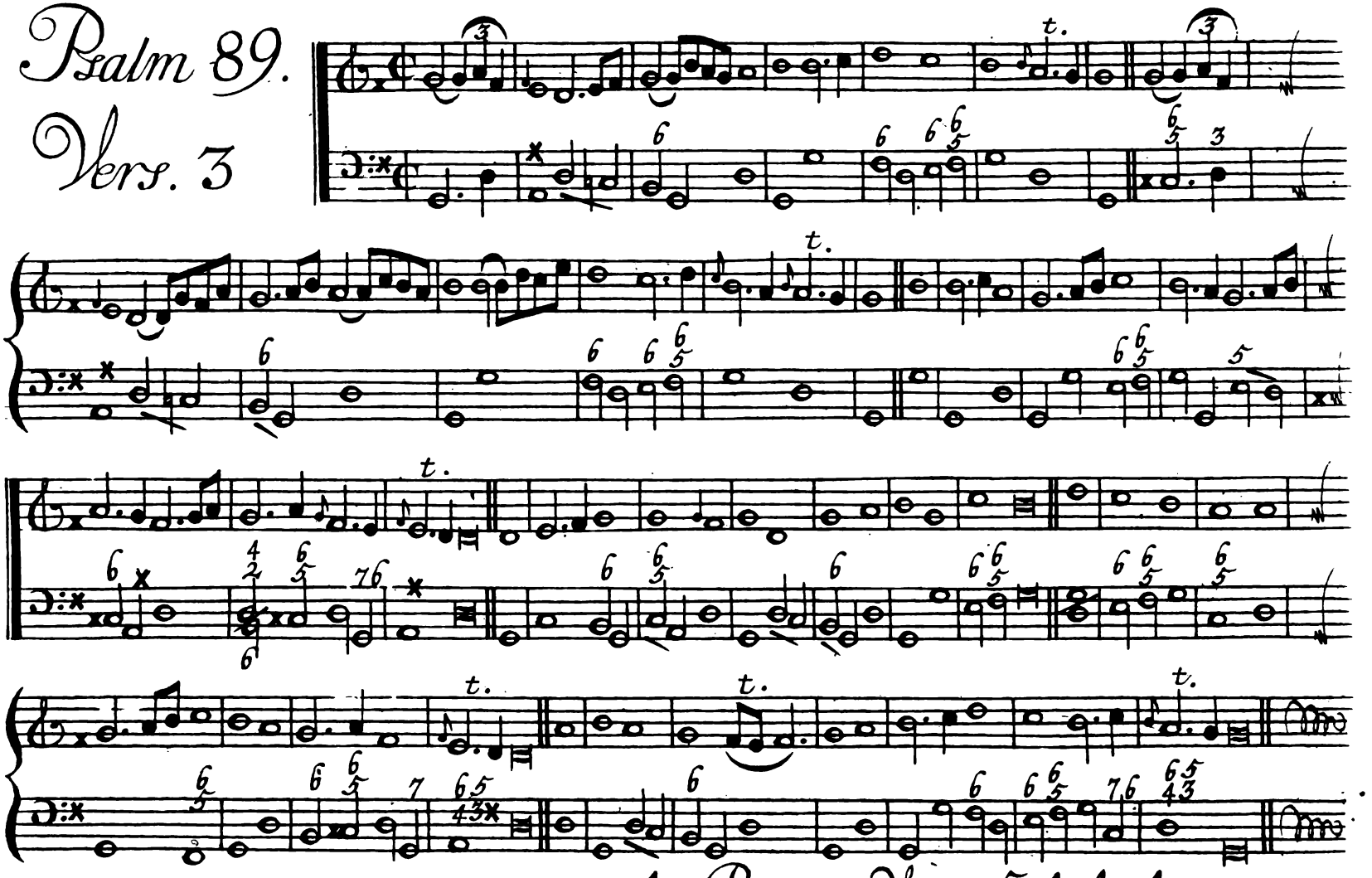
## Vers. 5.




Psalm 88.
Vers 5.
Paus. Vers. 6.

# Psalm 89.

## Vers. 3

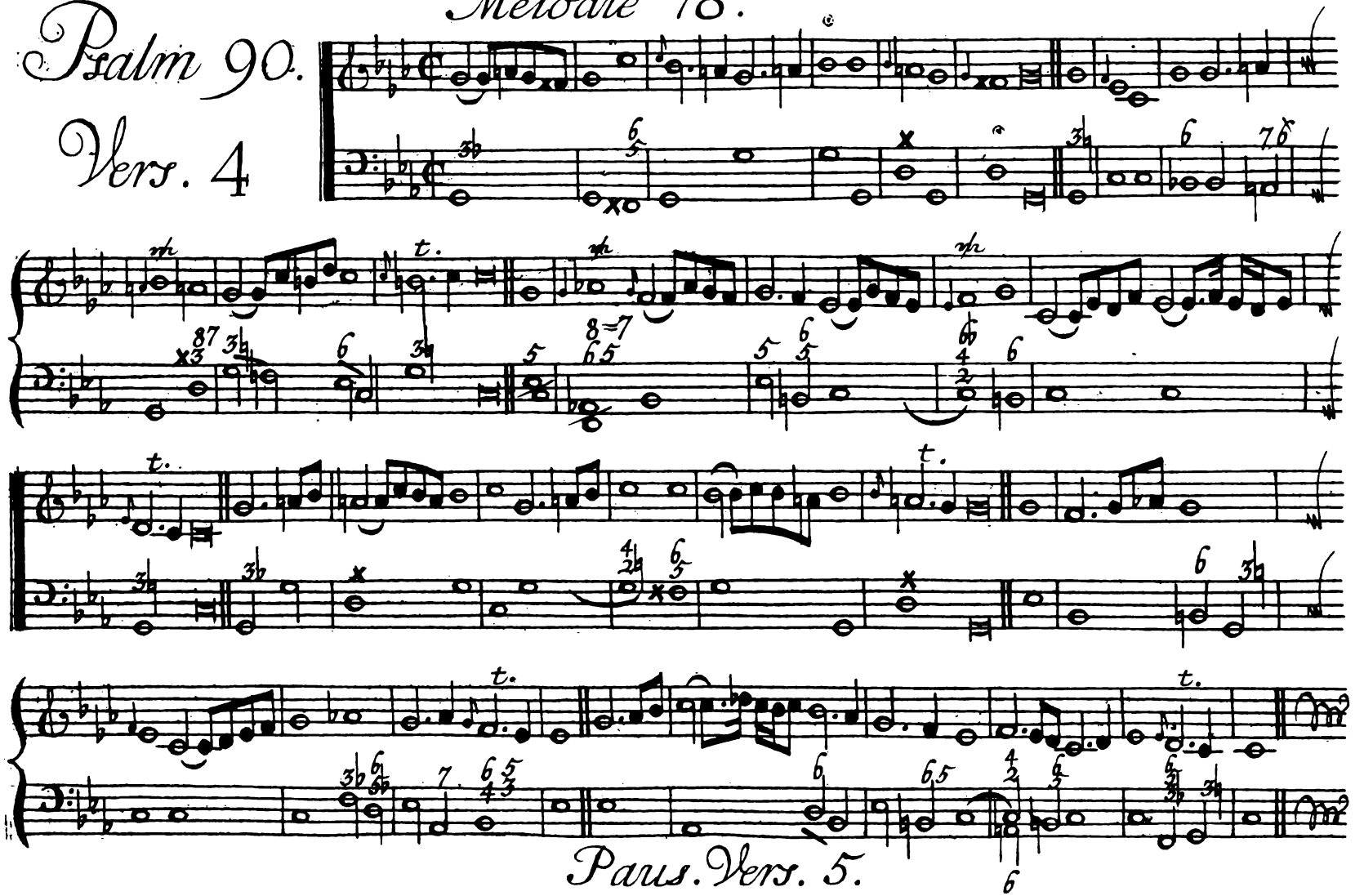


4. Paus. Vers. 5=4=4=4.

# Melodie 78.

## Psalm 90.

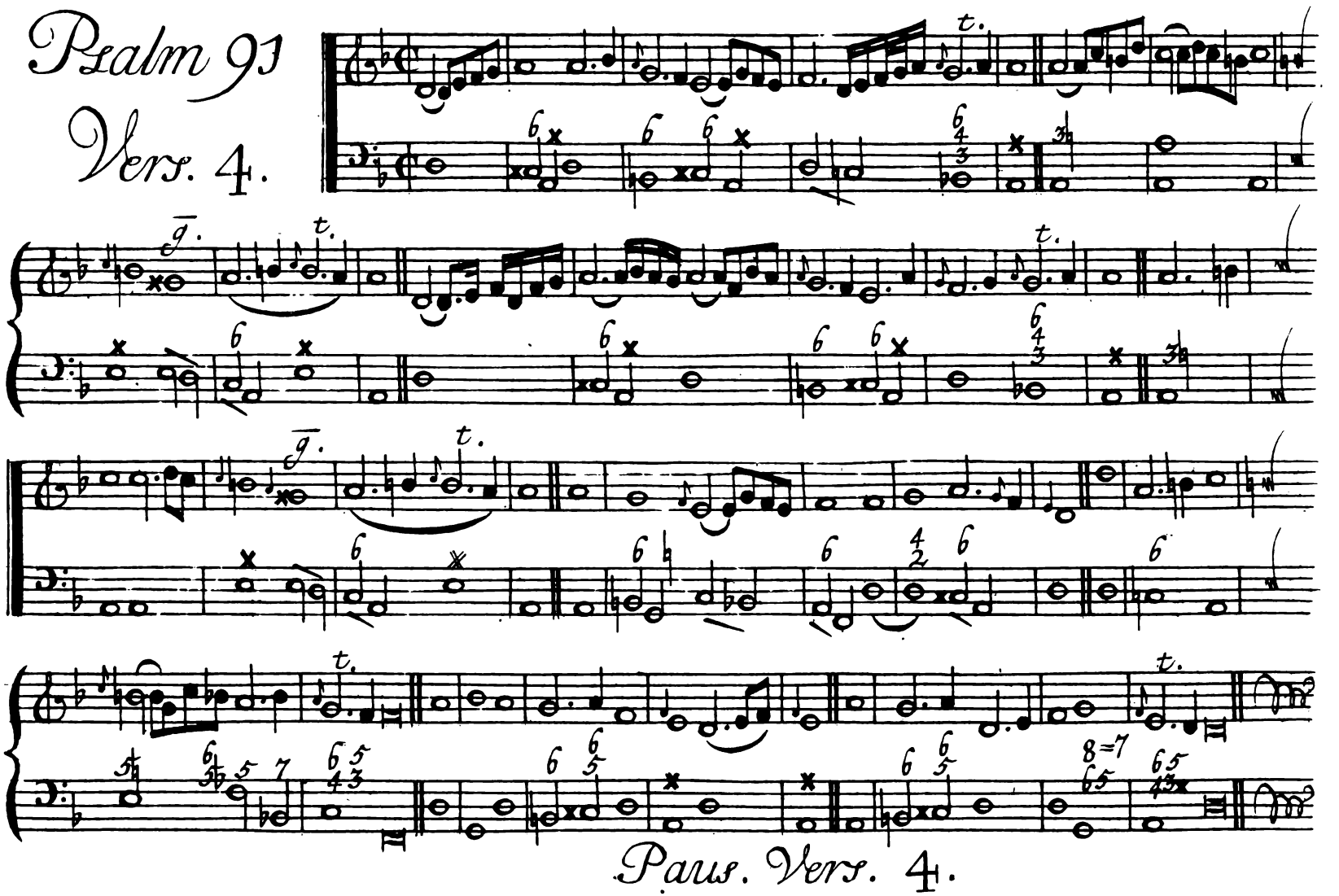
## Vers. 4



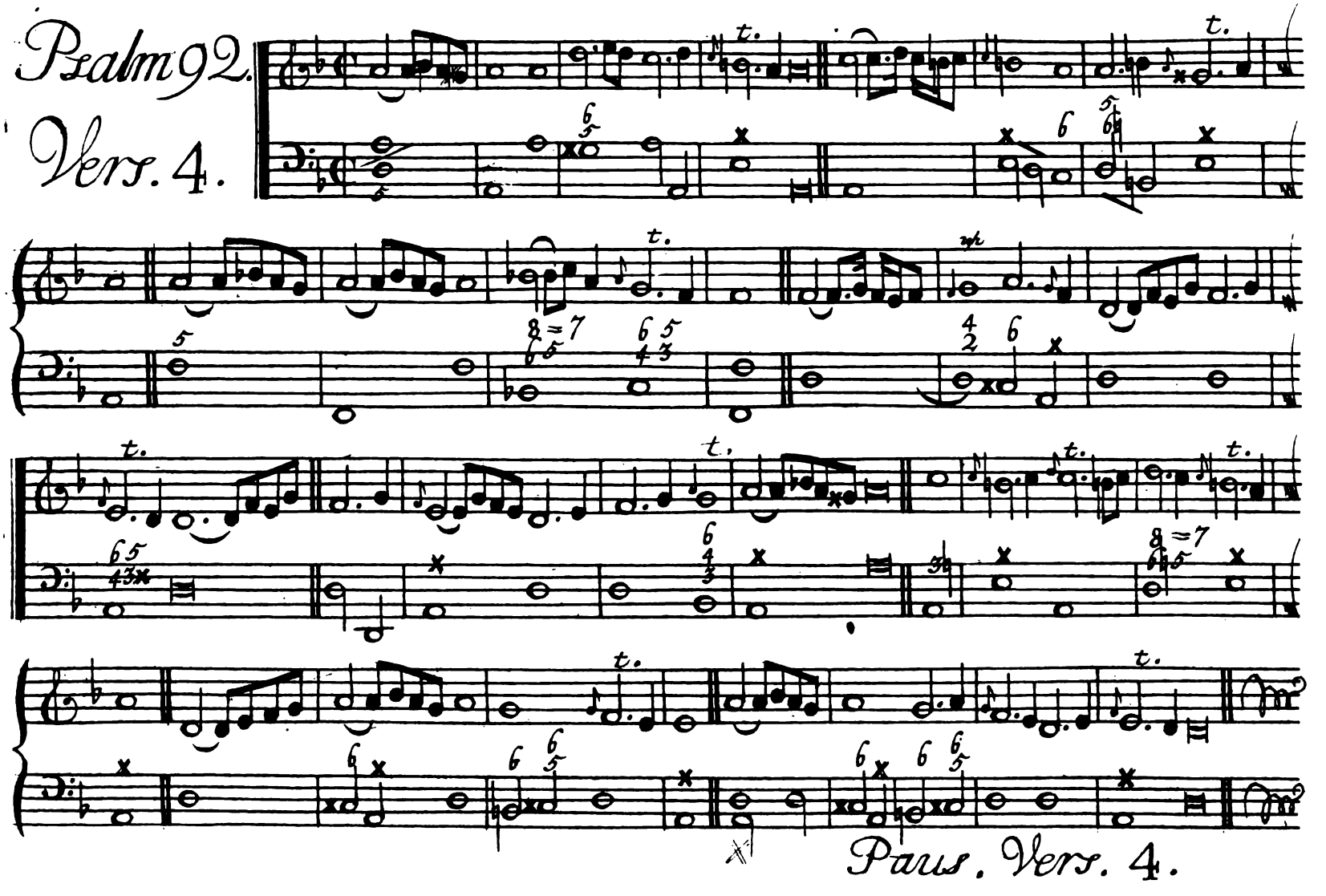
Paus. Vers. 5.

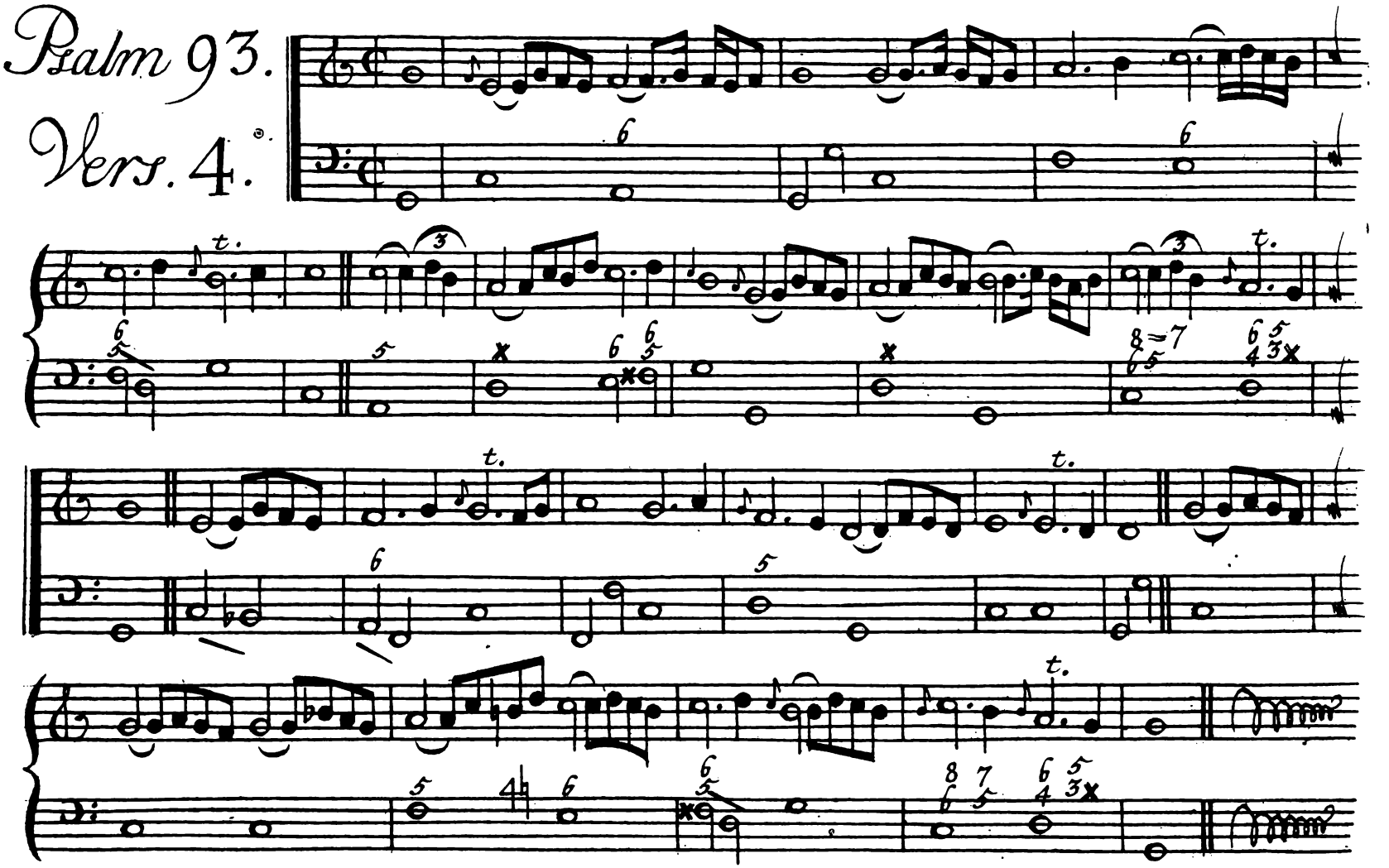
# Psalm 93

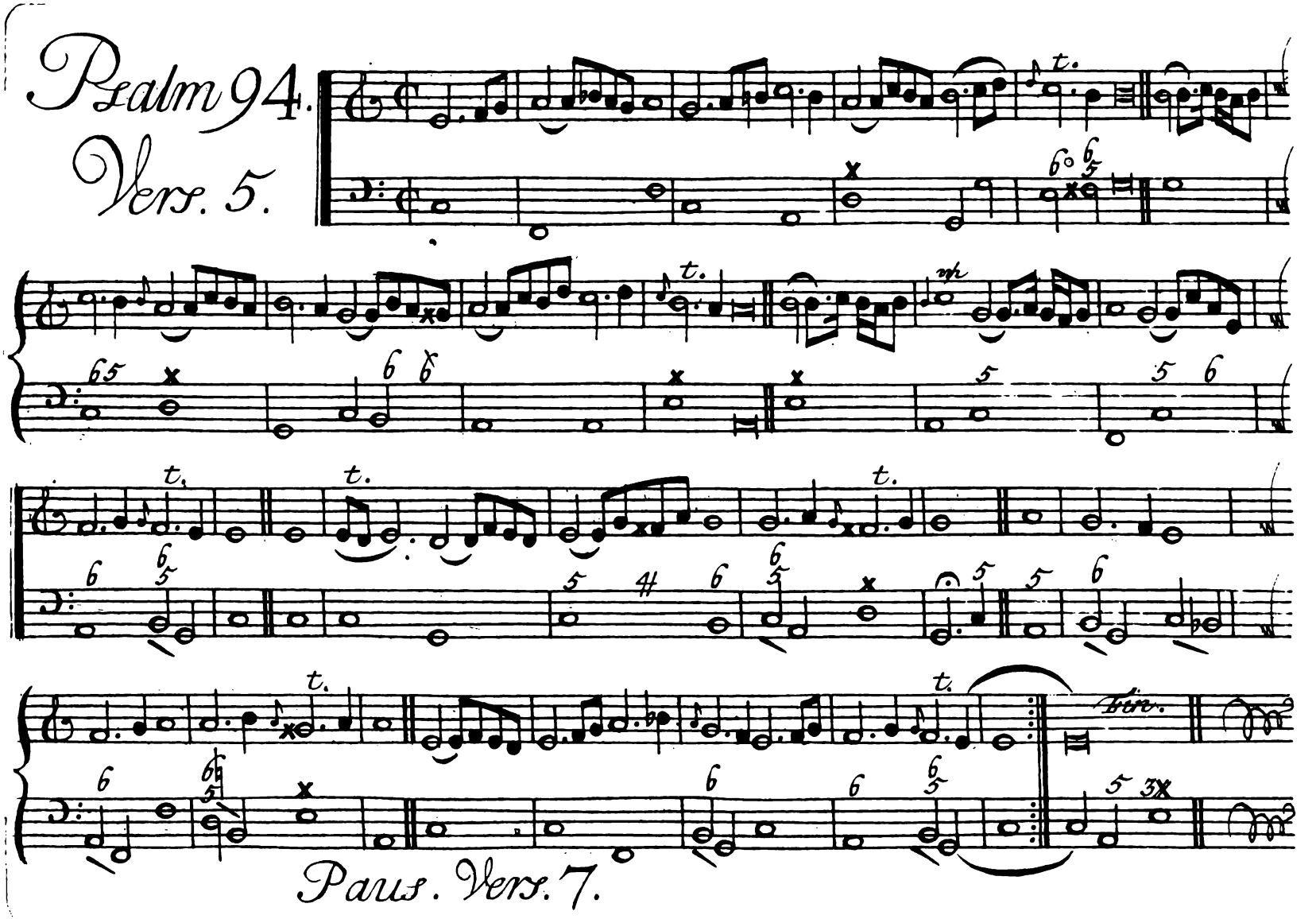
## Vers. 4.




Paus. Vers. 4.


Psalm 92.
Vers. 4.
Pars. Vers. 4.

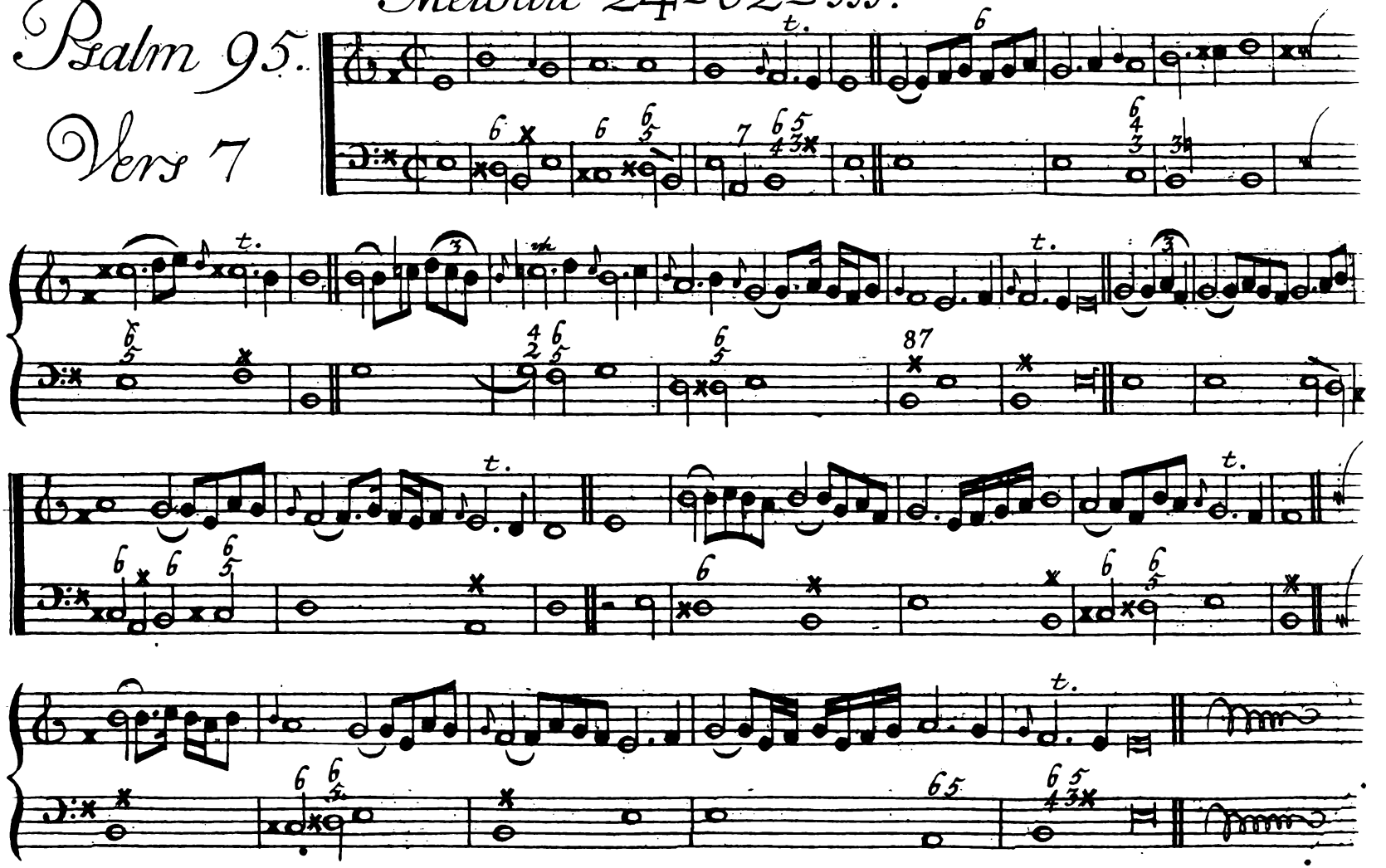

Psalm 93.
Vers. 4.


Psalm 94.
Vers. 5.
Paus. Vers. 7.

# Psalm 95.

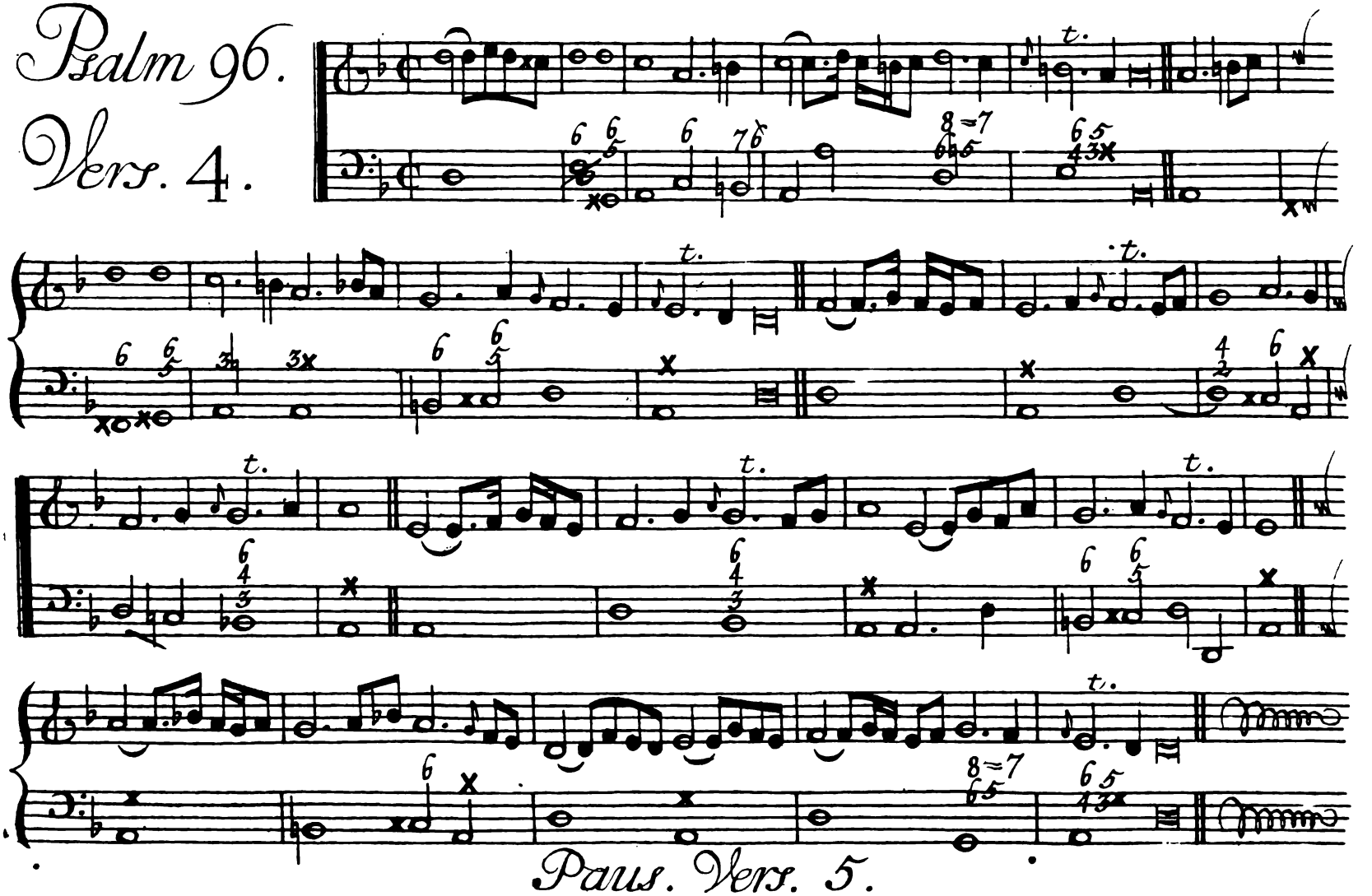
## Vers 7

Melodie 24=62=111.

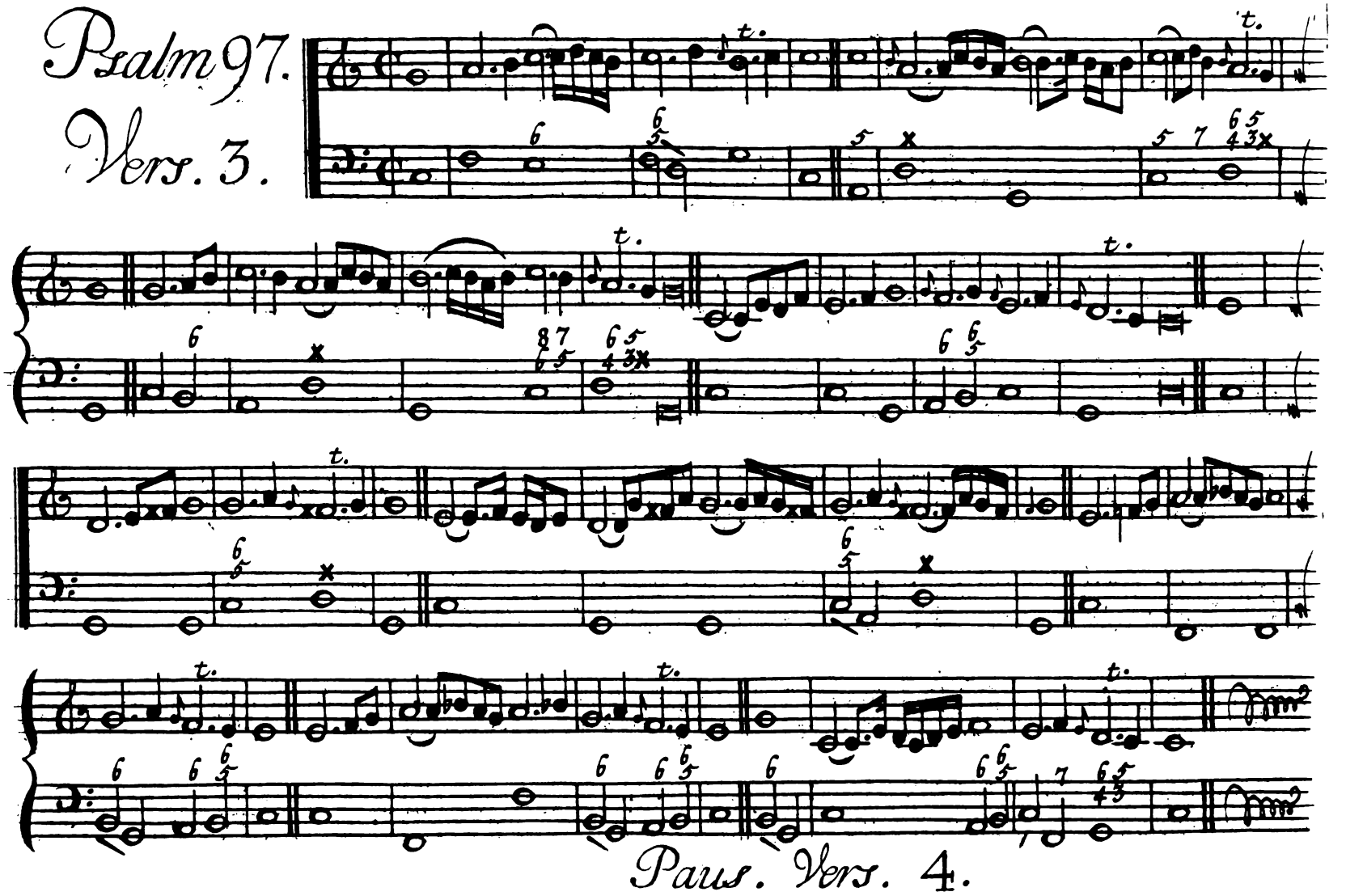


# Psalm 96.

## Vers. 4.



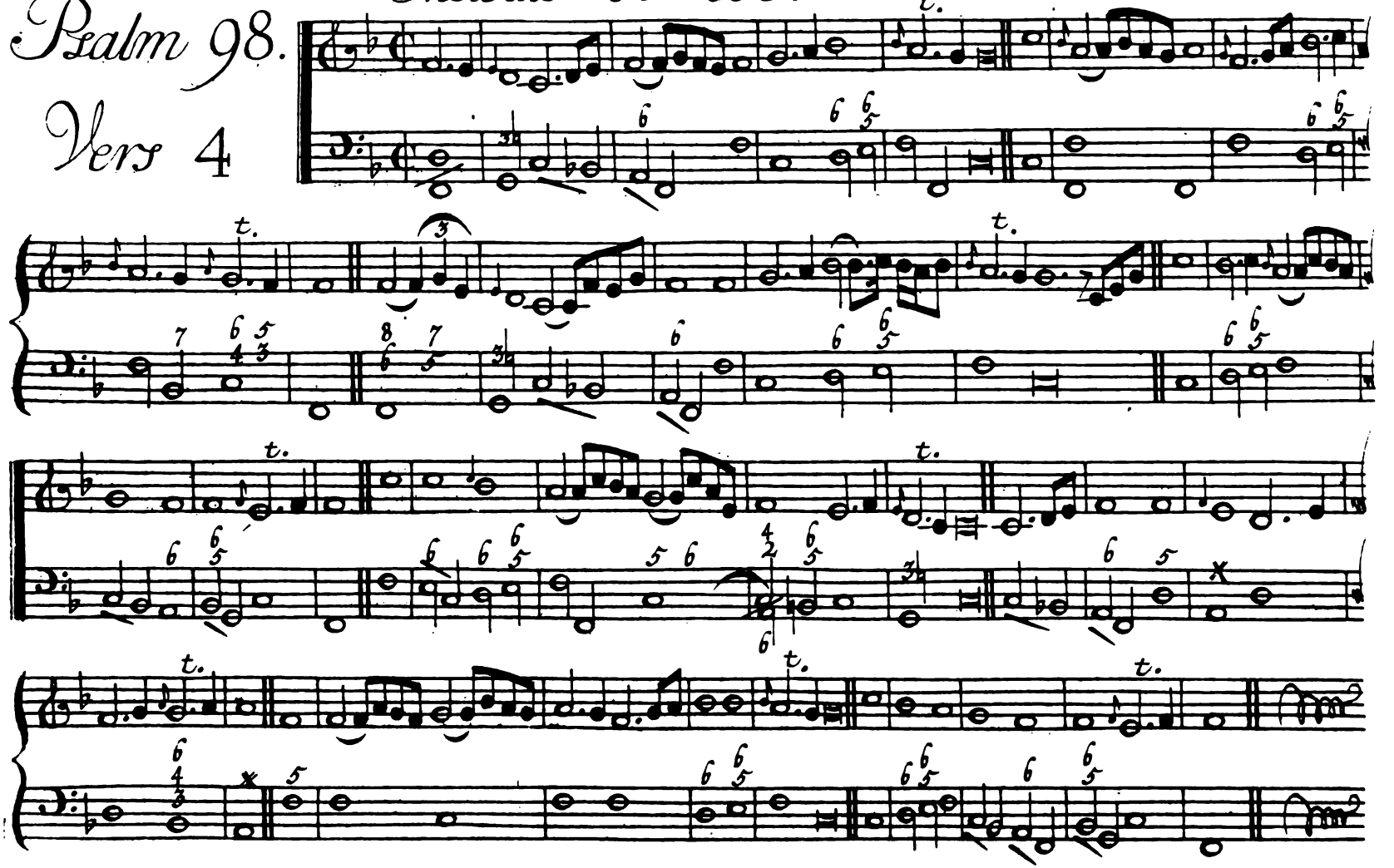
Paus. Vers. 5.


Psalm 97.
Vers. 3.
Paus. Vers. 4.

Melodie 66=118.

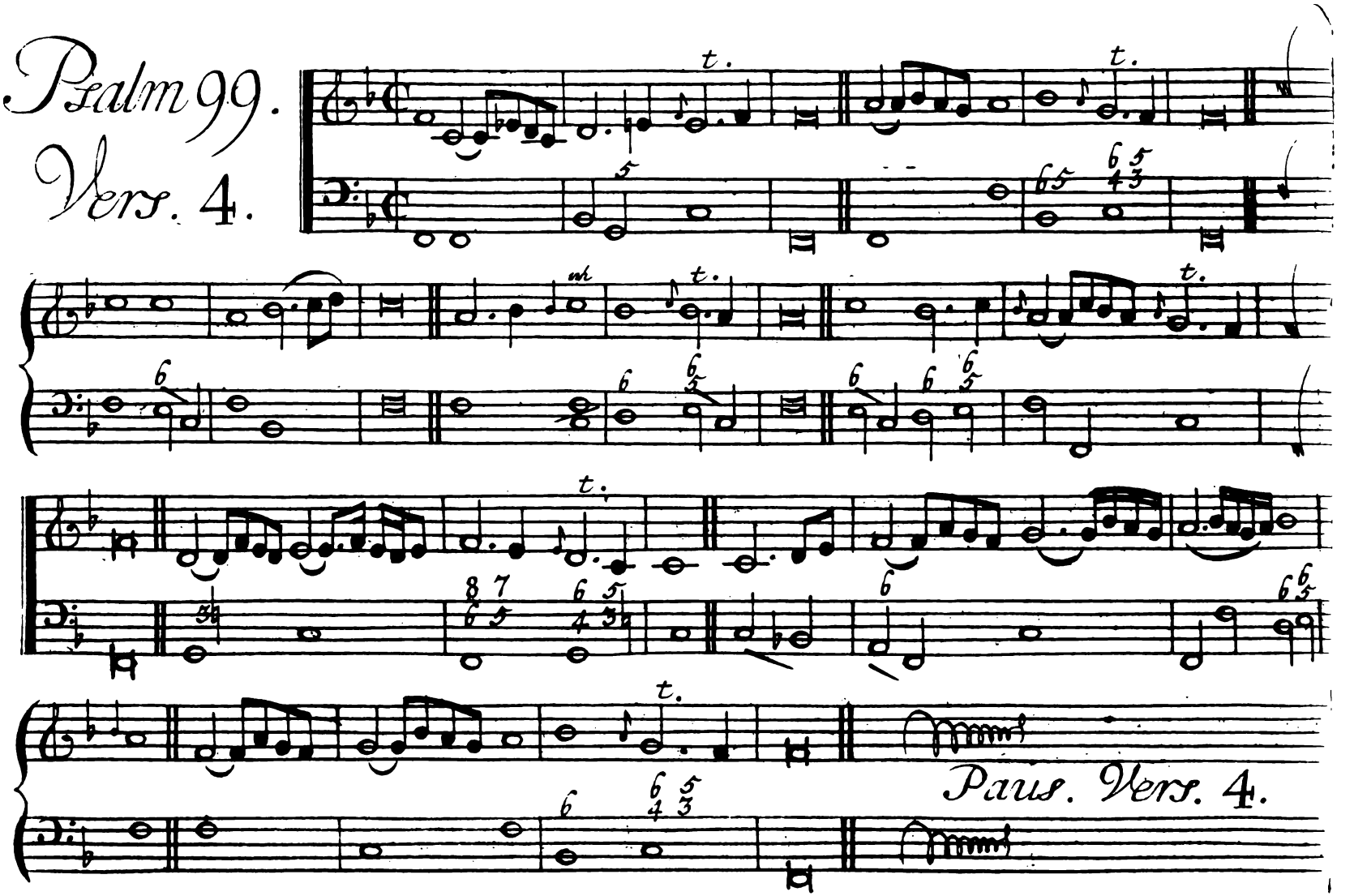
# Psalm 98.

## Vers 4



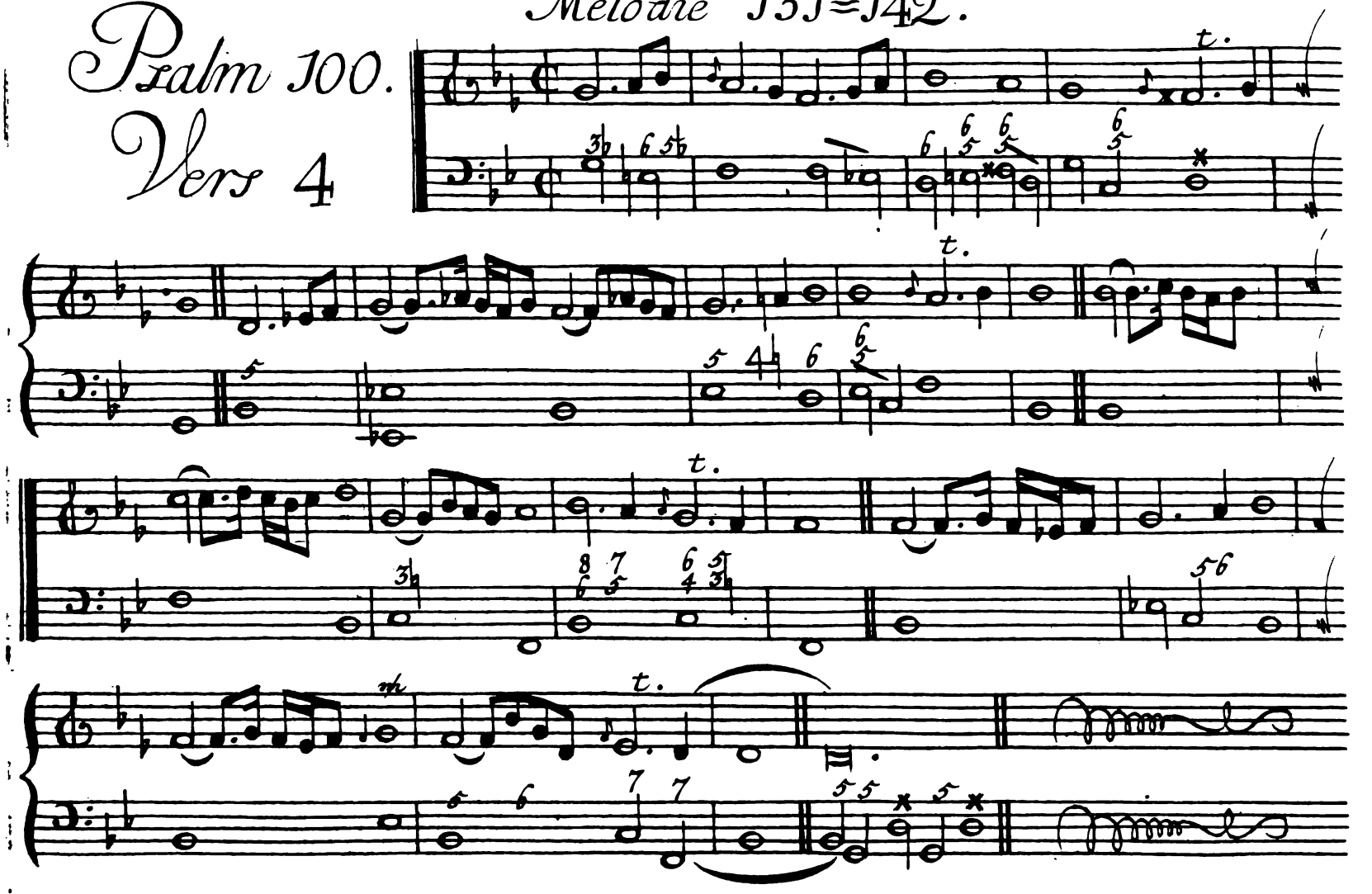
# Psalm 99.

## Vers. 4.



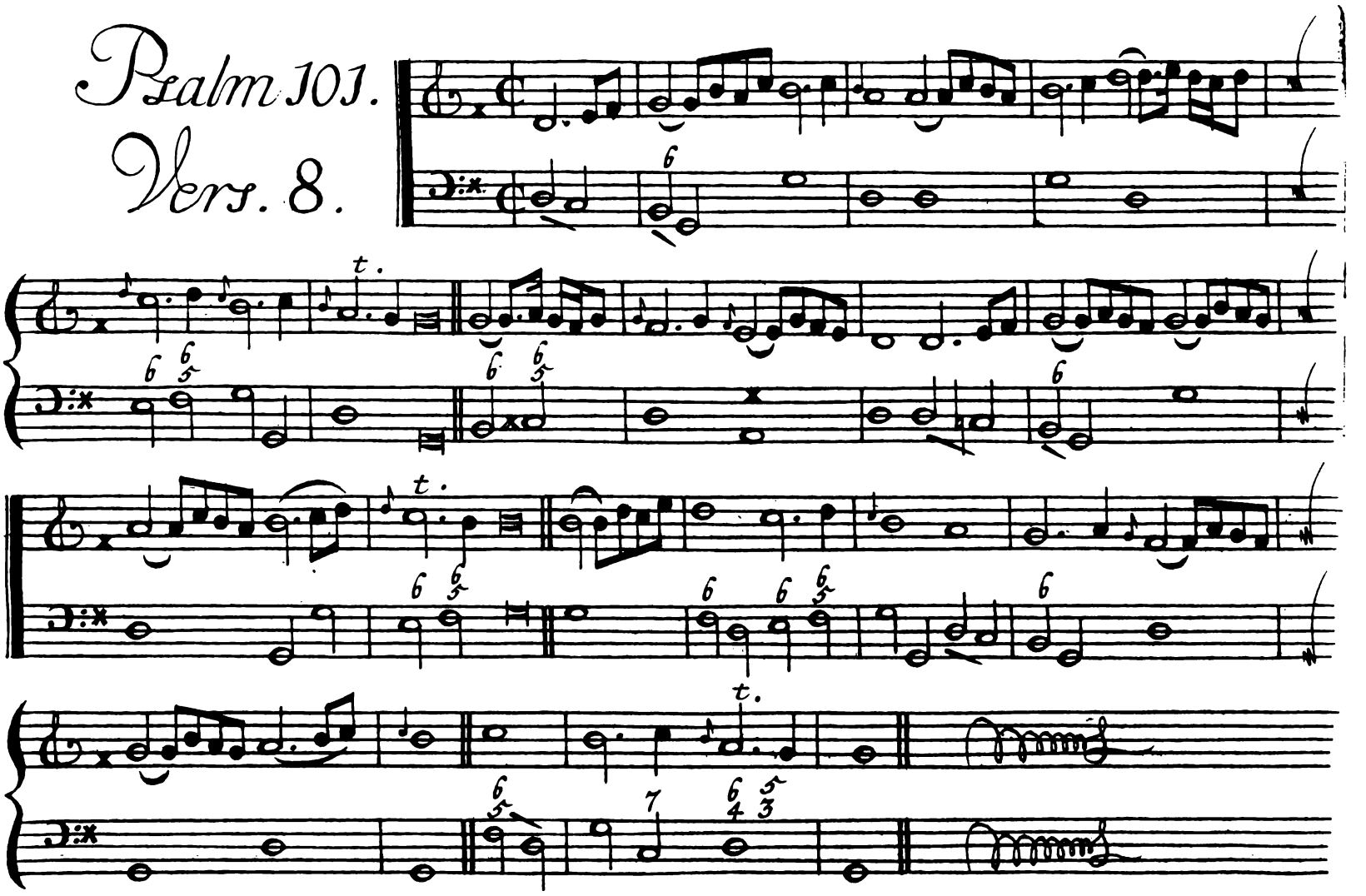
# Psalm 100. Vers 4

Melodie 131=142.



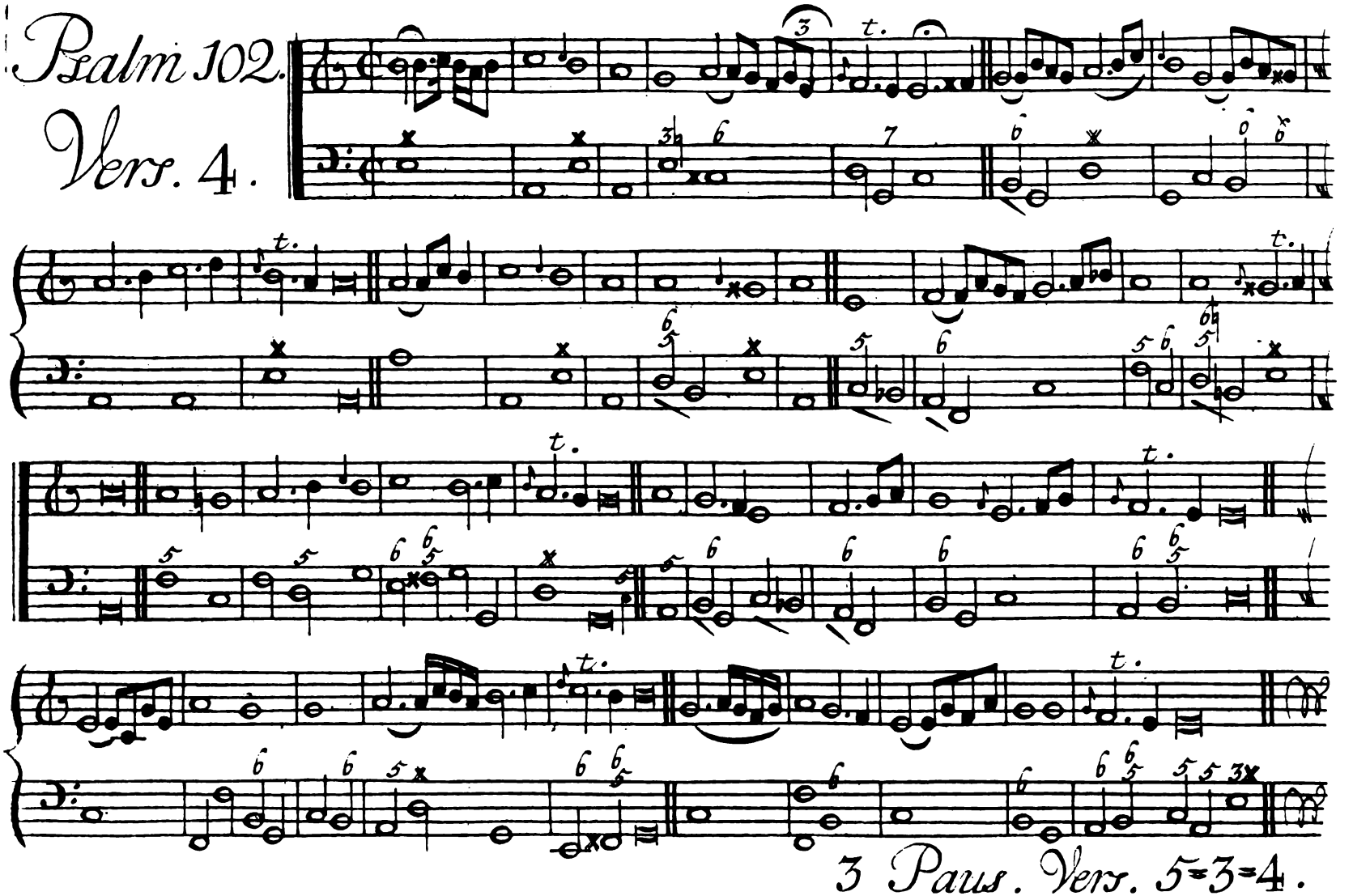
# Psalm 101.

## Vers. 8.



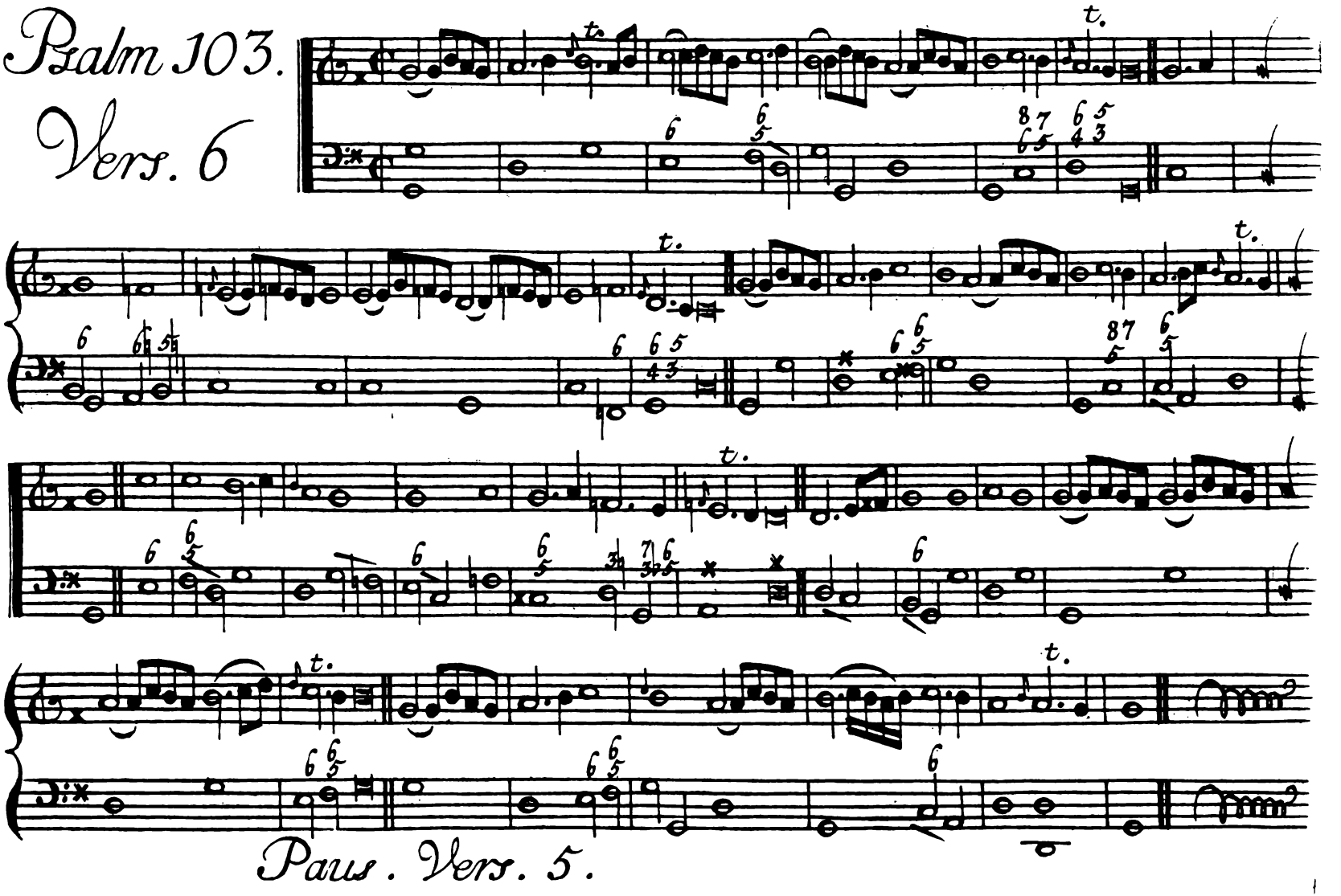
Psalm 102.

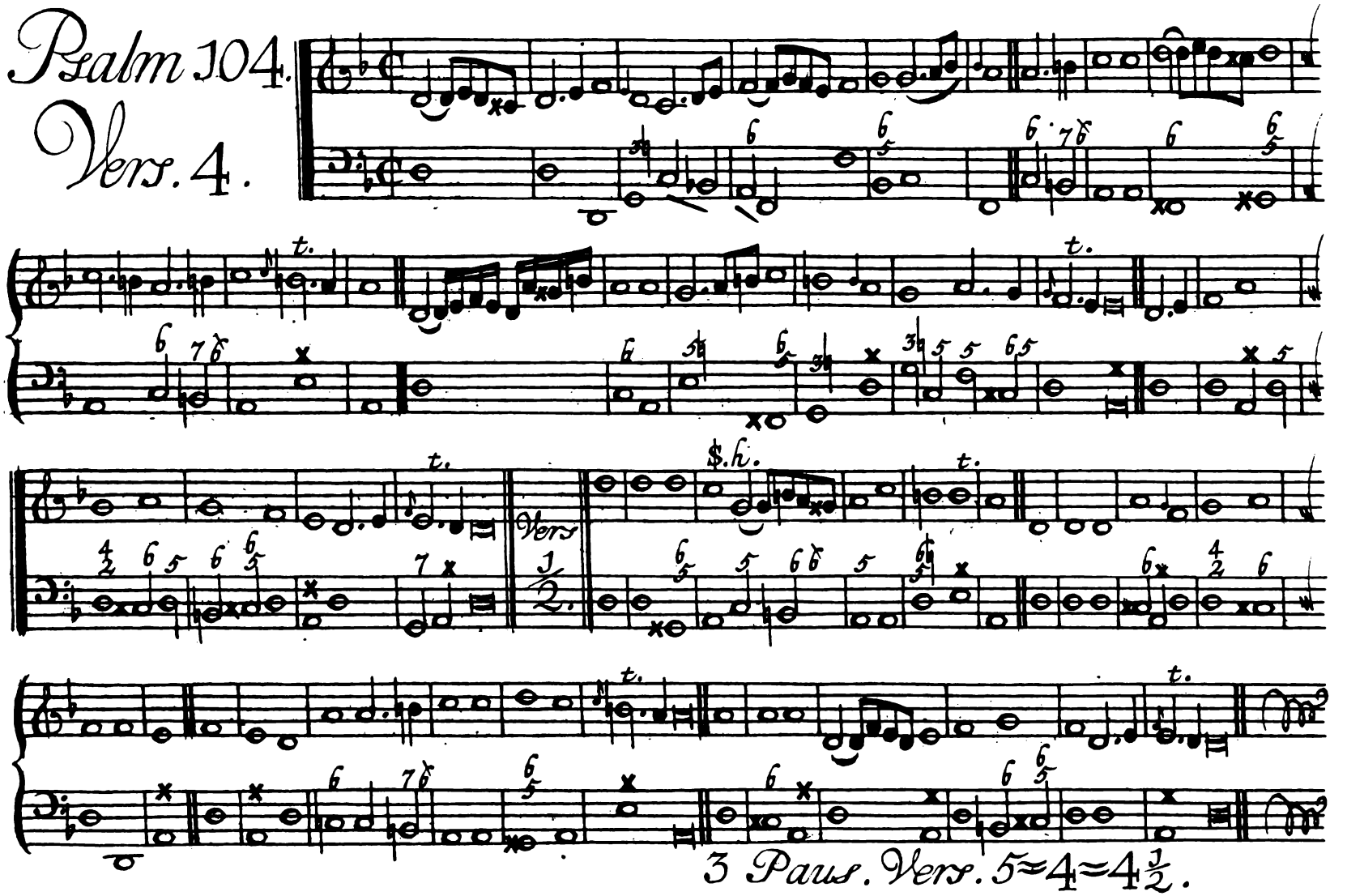
Vers. 4.

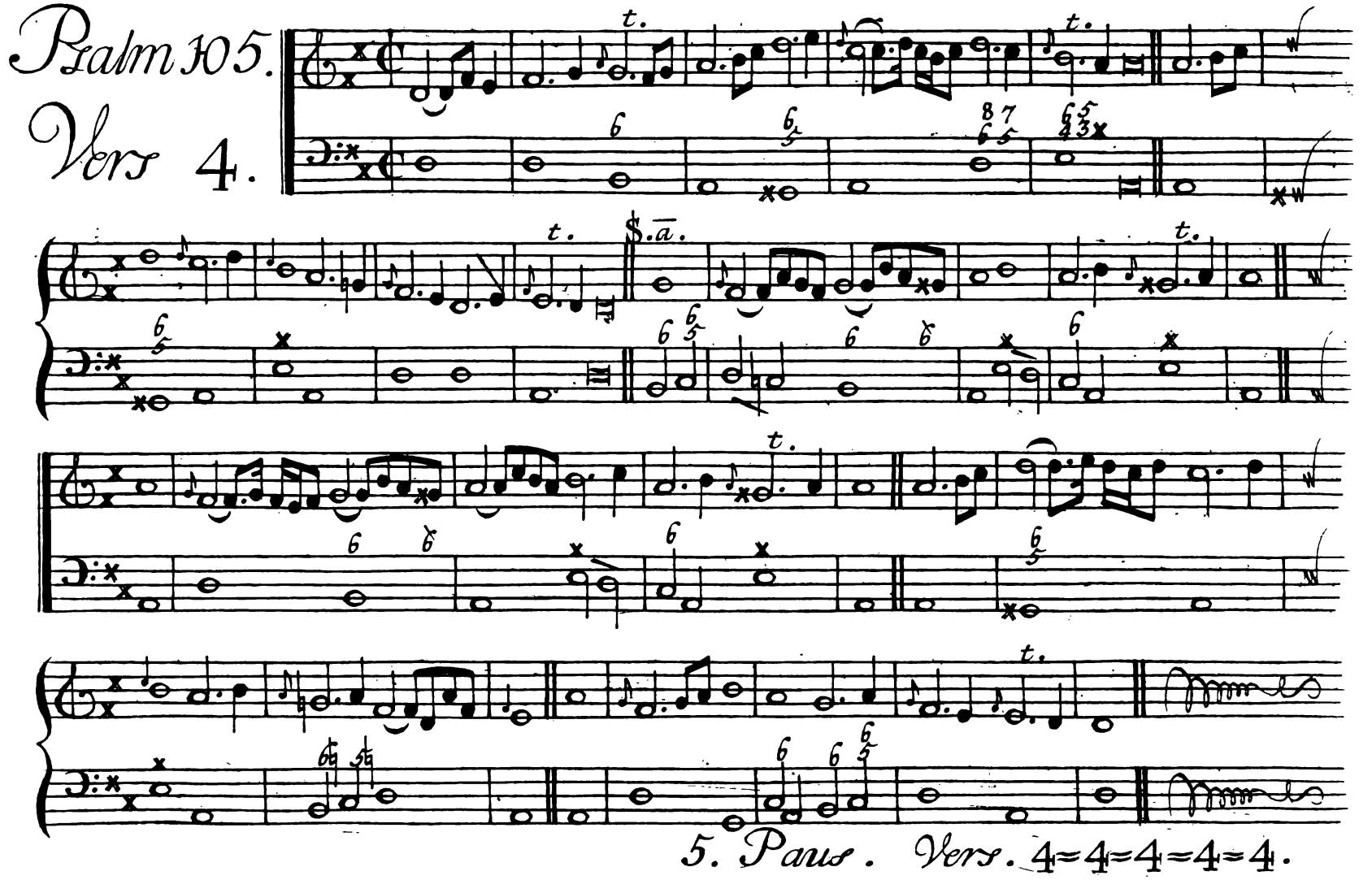


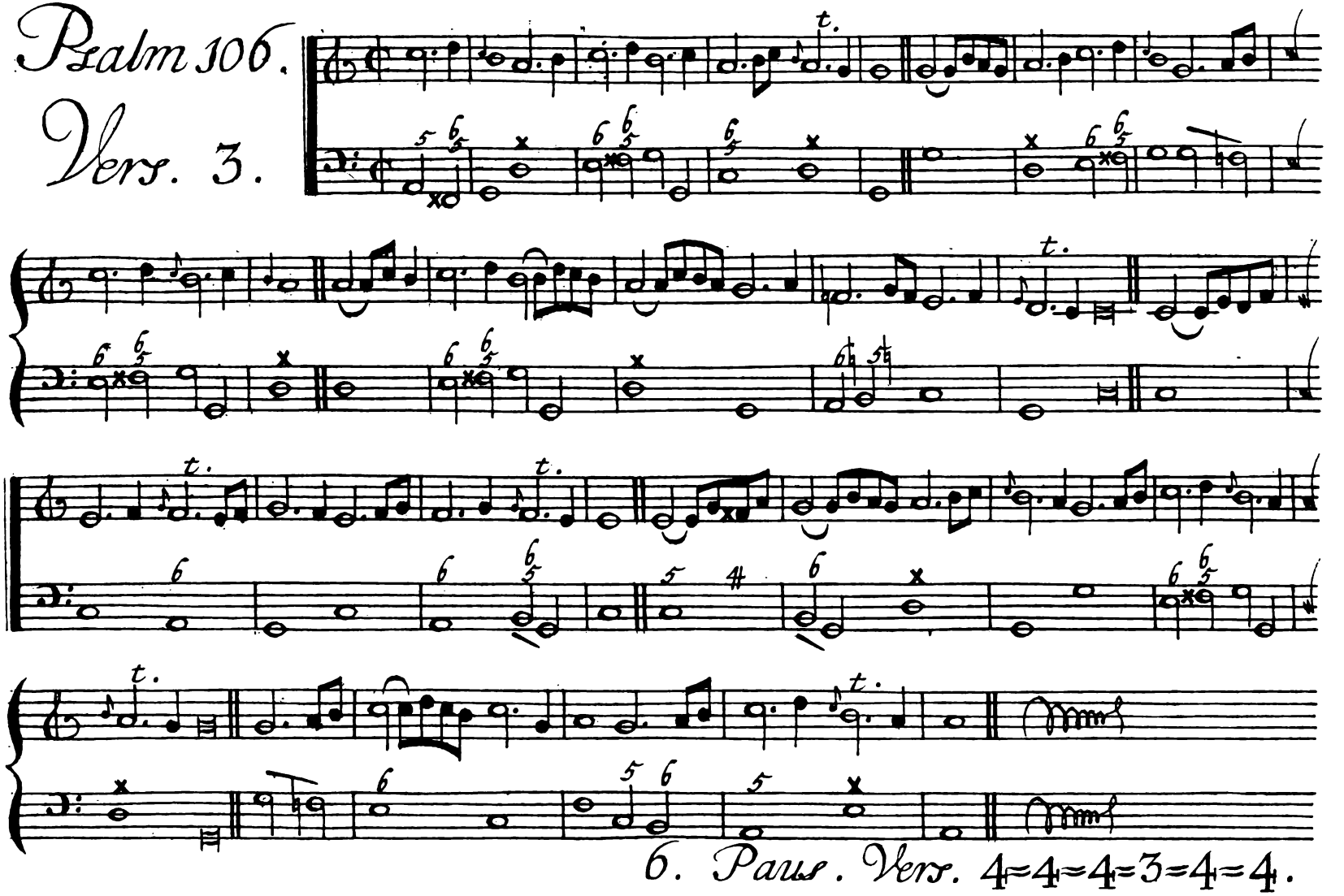
# Psalm 103.

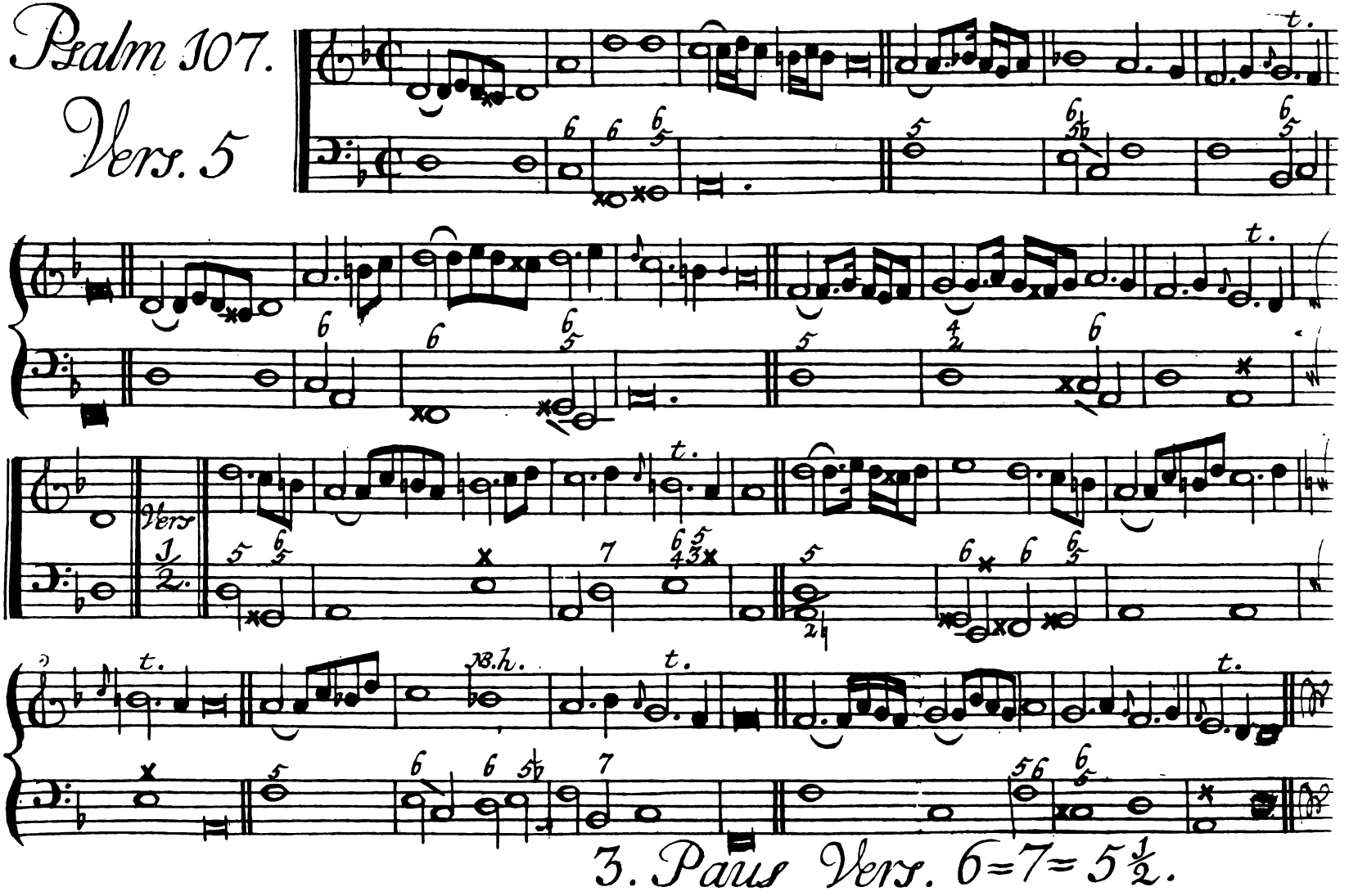
## Vers. 6




Psalm 104.
Vers. 4.
Vers 2.
3 Paus. Vers. 5=4=4½.

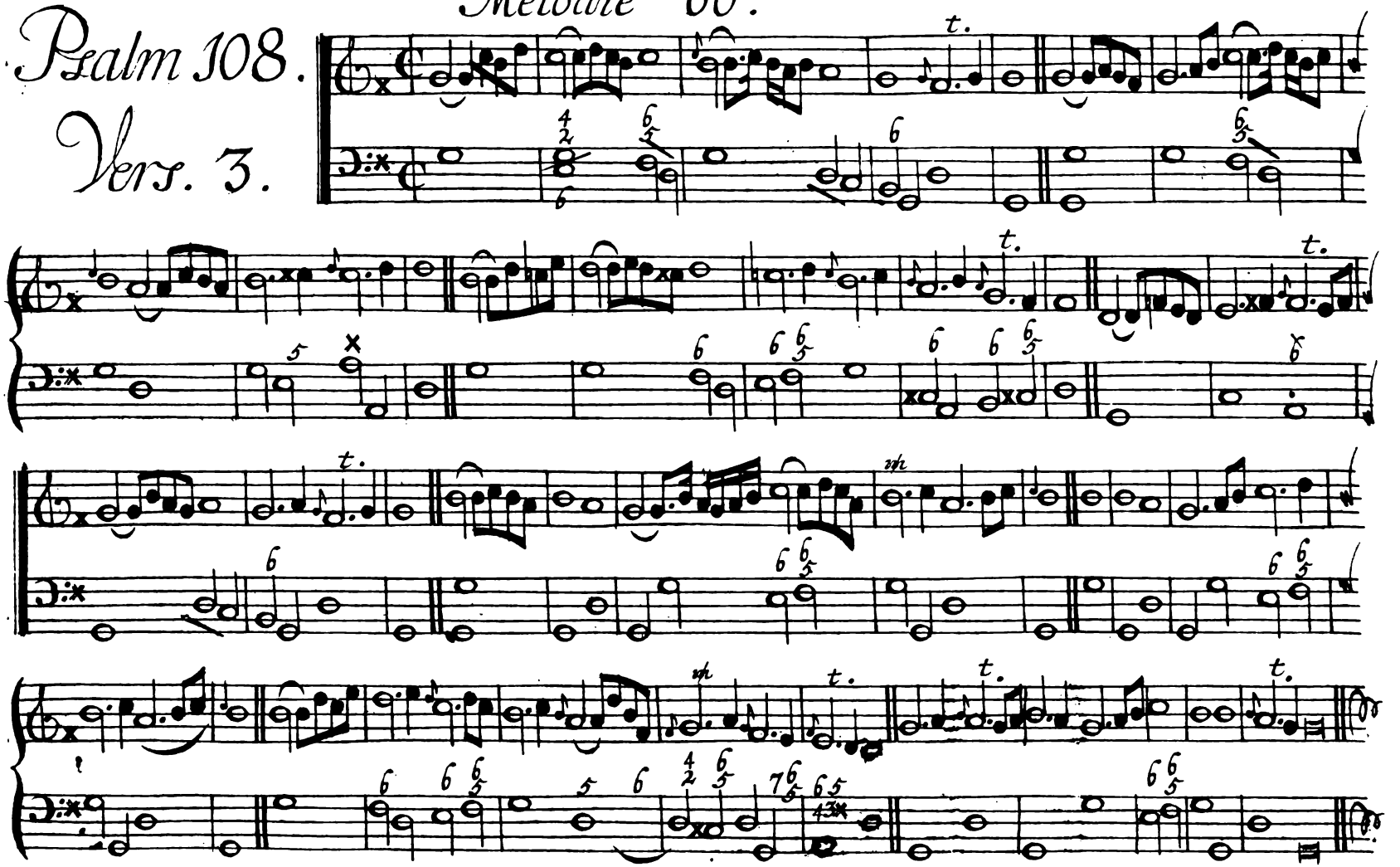

Psalm 105.
Vers 4.
t.
$.a.
5. Paus. Vers. 4=4=4=4=4.


Psalm 106.
Vers. 3.
6. Paus. Vers. 4=4=4=3=4=4.


Psalm 107.
Vers. 5
Vers
1/2.
3. Paus Vers. 6=7=5 1/2.

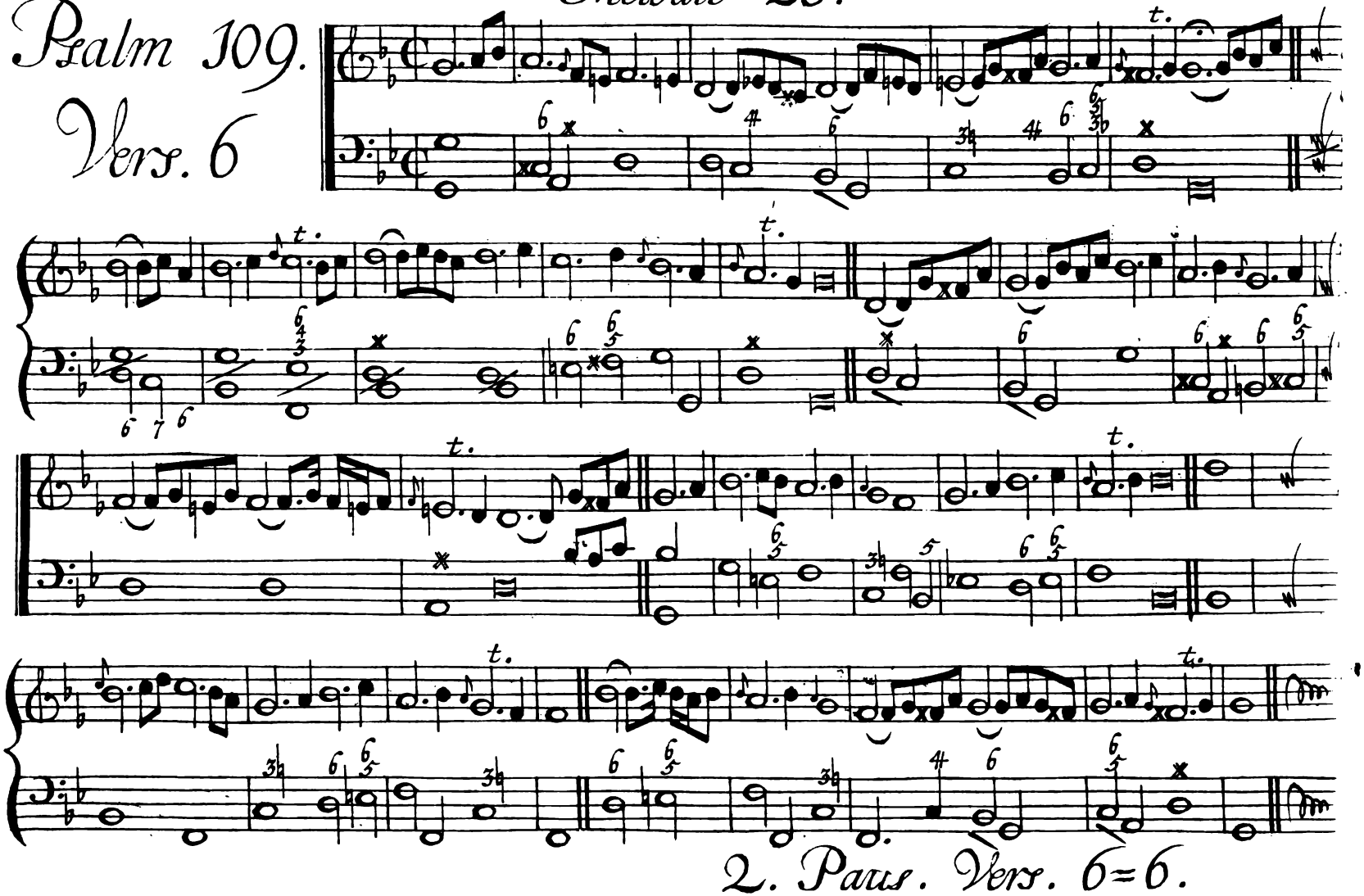
# Melodie 60.

## Psalm 108.
## Vers. 3.



# Melodie 28.

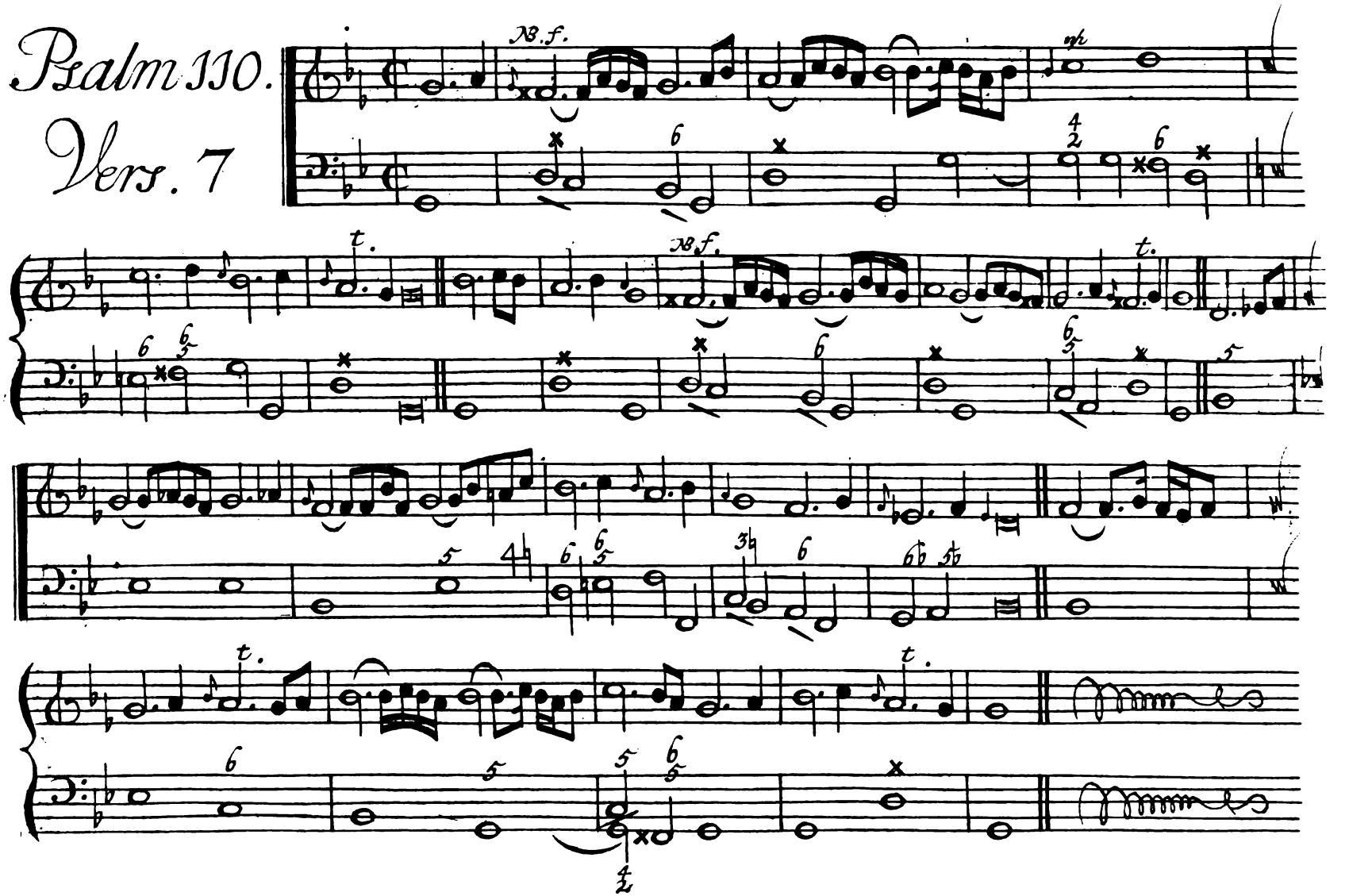
## Psalm 109. Vers. 6



2. Paus. Vers. 6=6.

# Psalm 110.

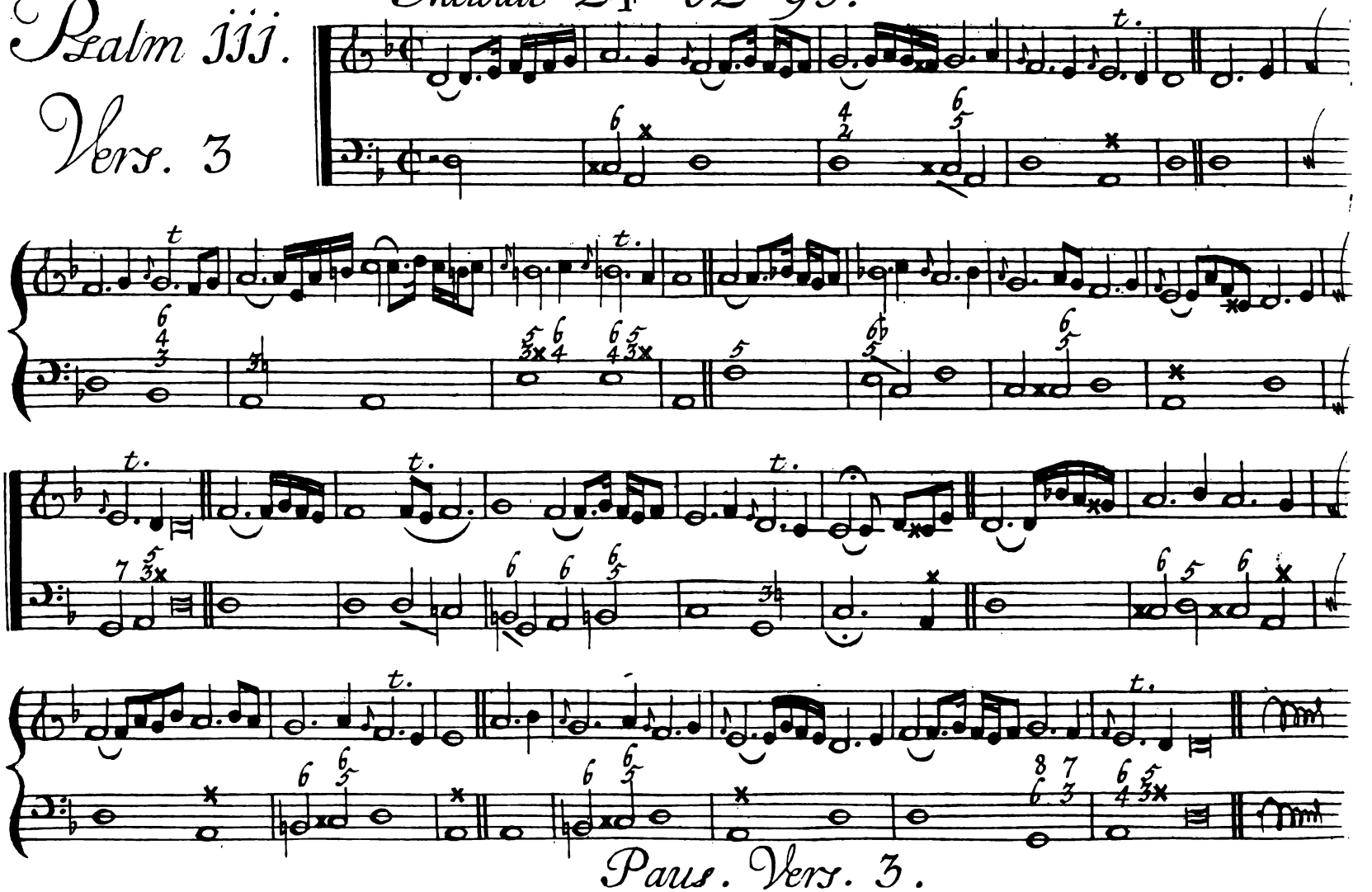
## Vers. 7



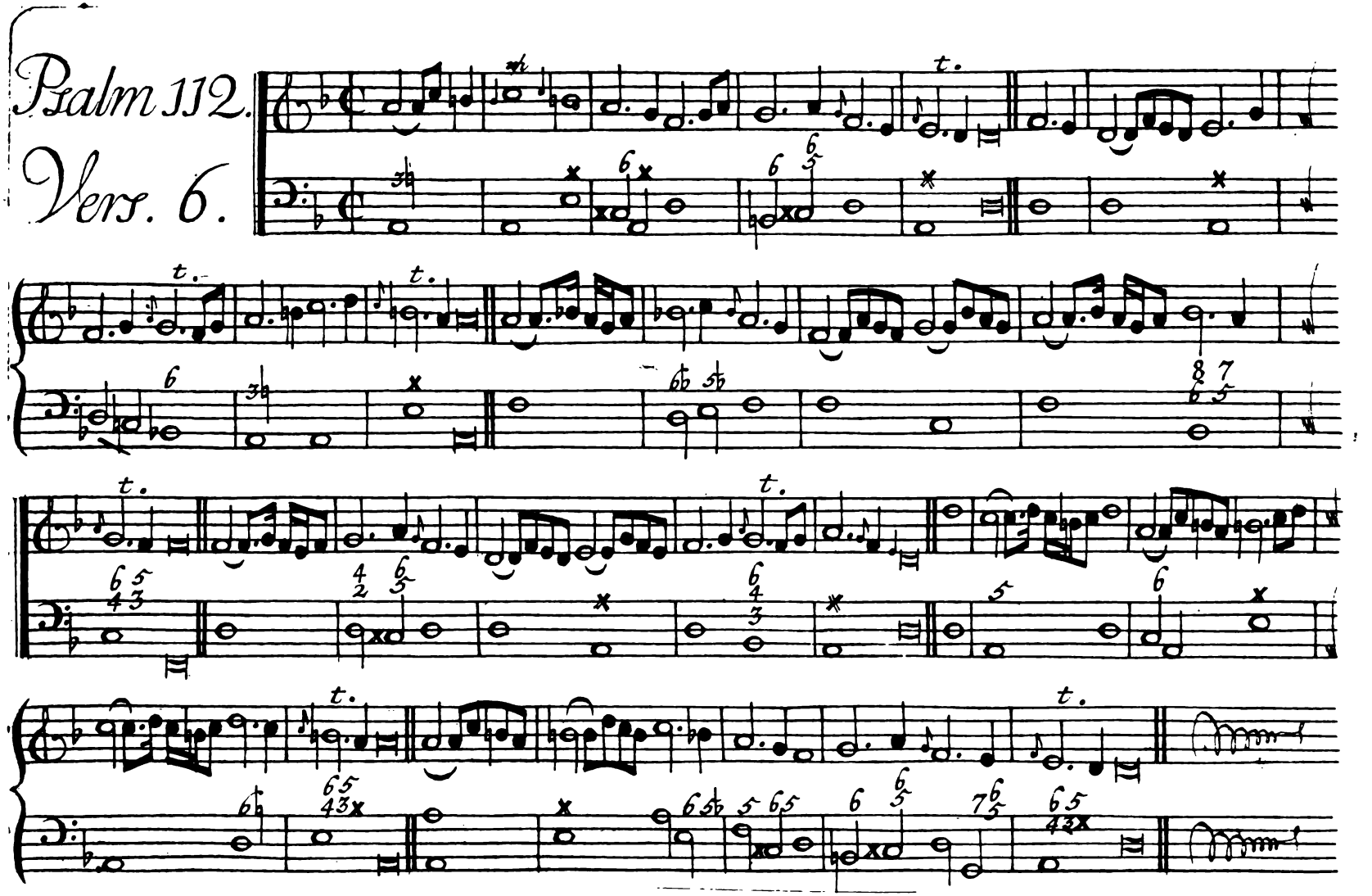
# Psalm iii.

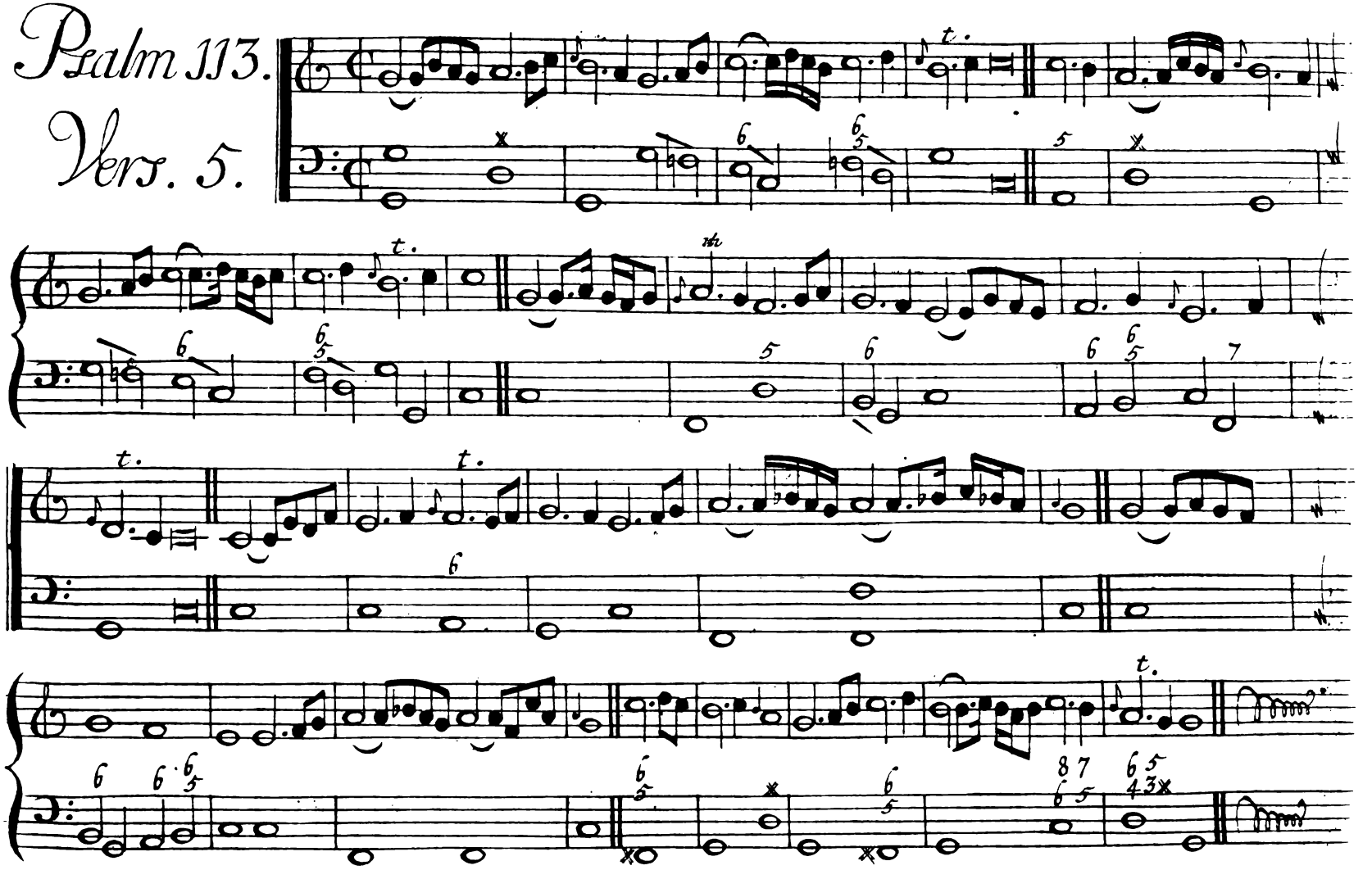
## Vers. 3

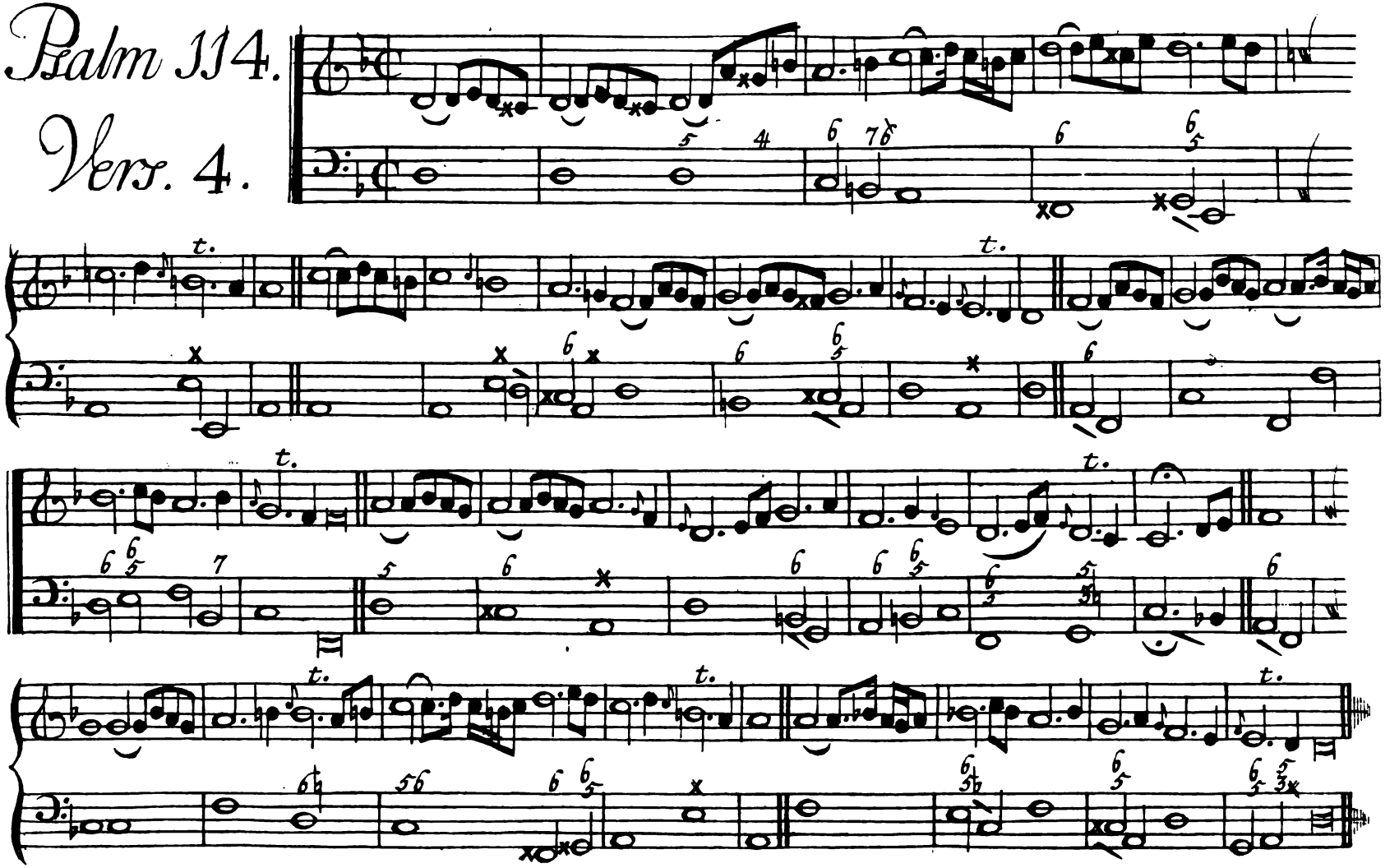
Melodie 24=62=95.

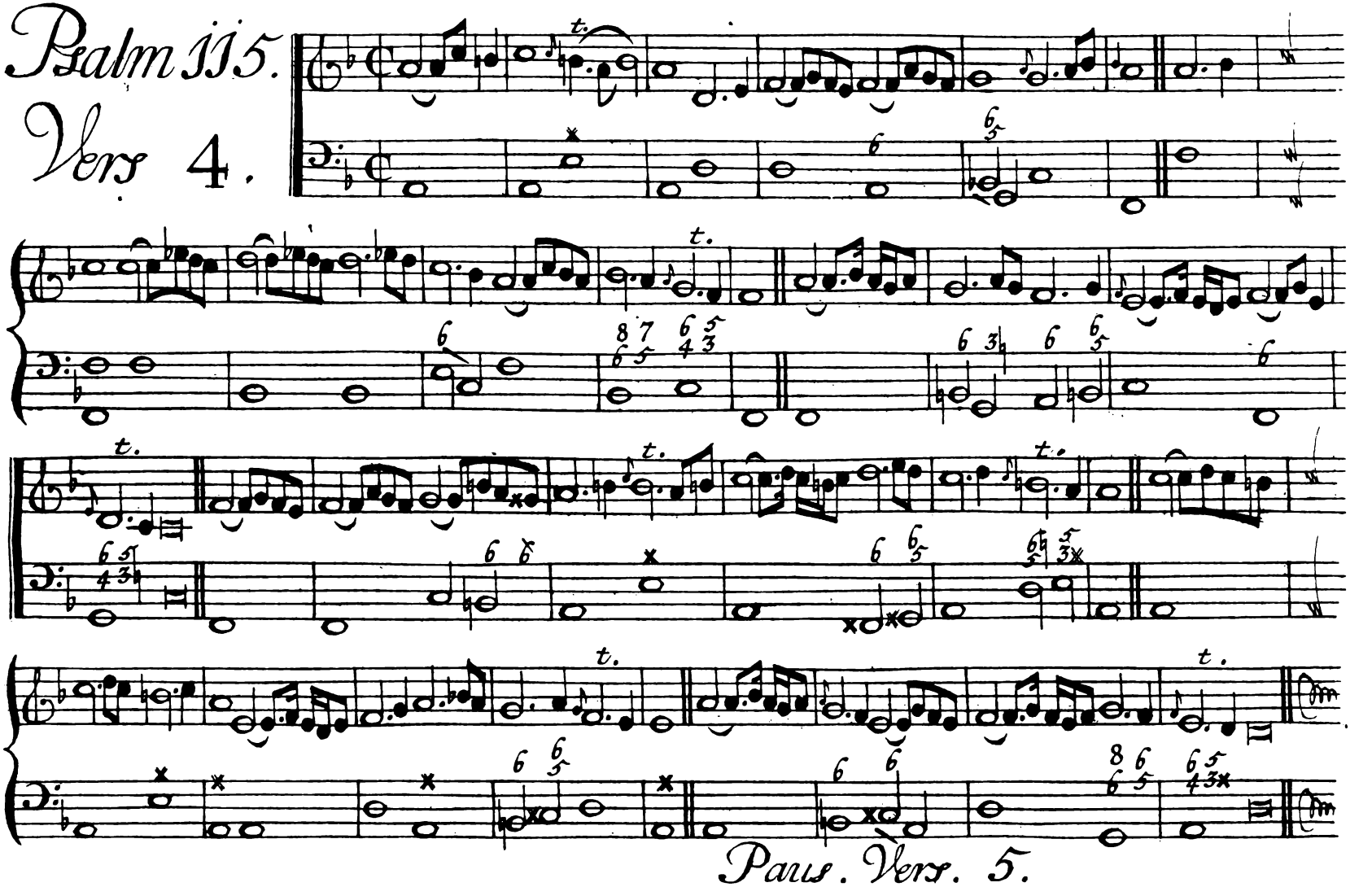


Paus. Vers. 3.


Psalm 112.
Vers. 6.


Psalm 113.
Vers. 5.

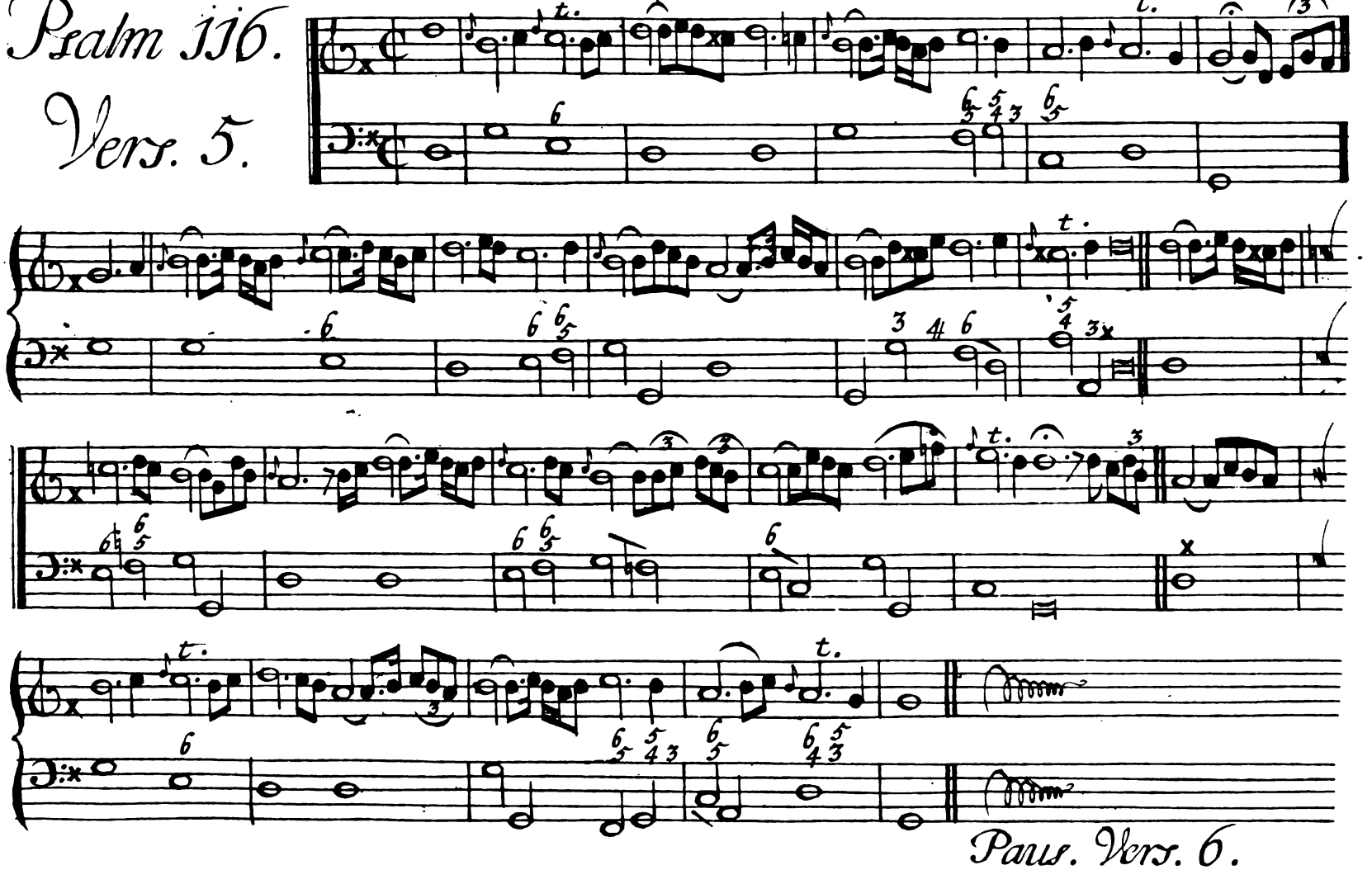

Psalm 114.
Vers. 4.


Psalm 115.
Vers 4.
Paus. Vers. 5.

Melodie 74.

Psalm 116.

Vers. 5.

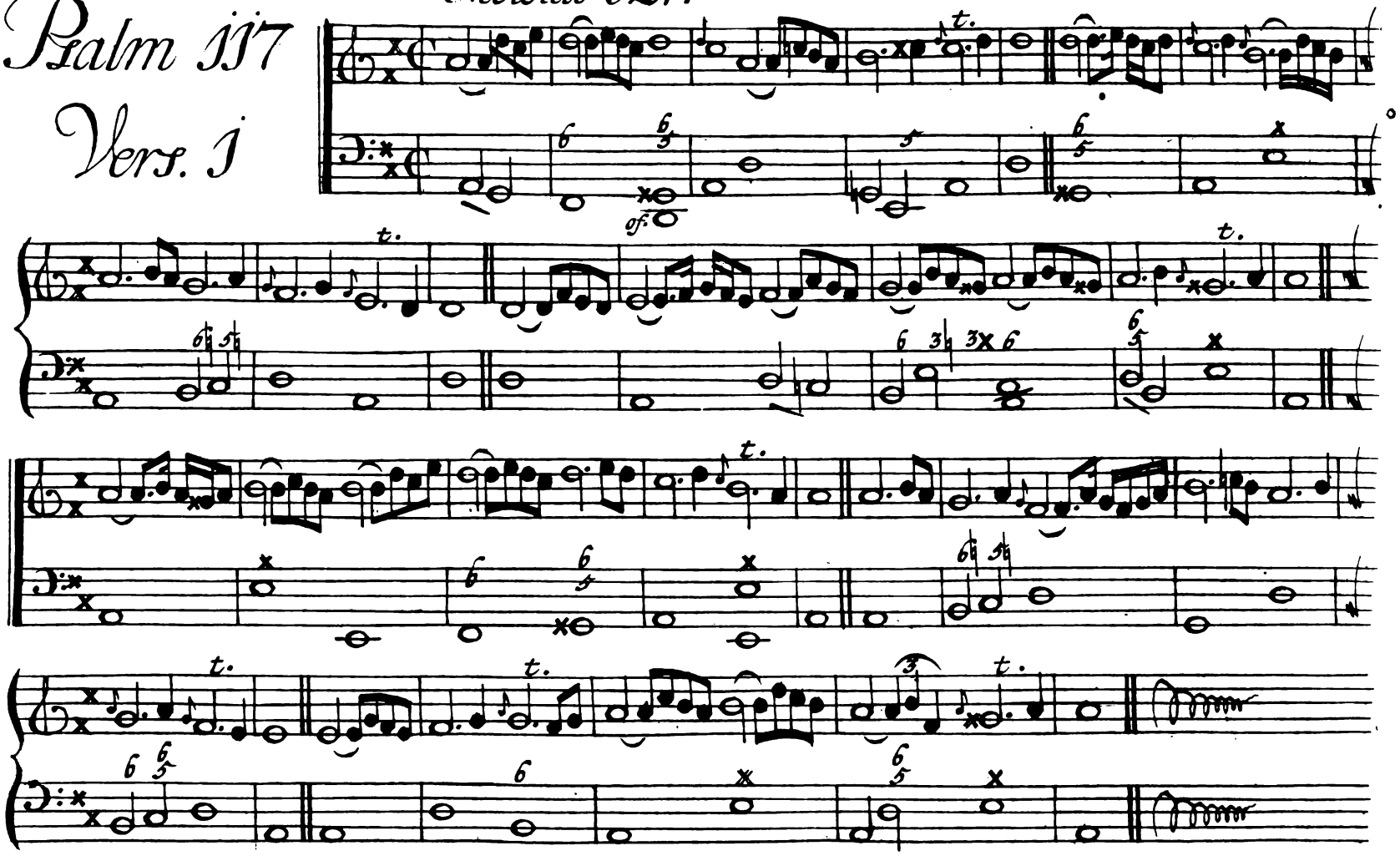


Paus. Vers. 6.

Melodie 127.

# Psalm 137

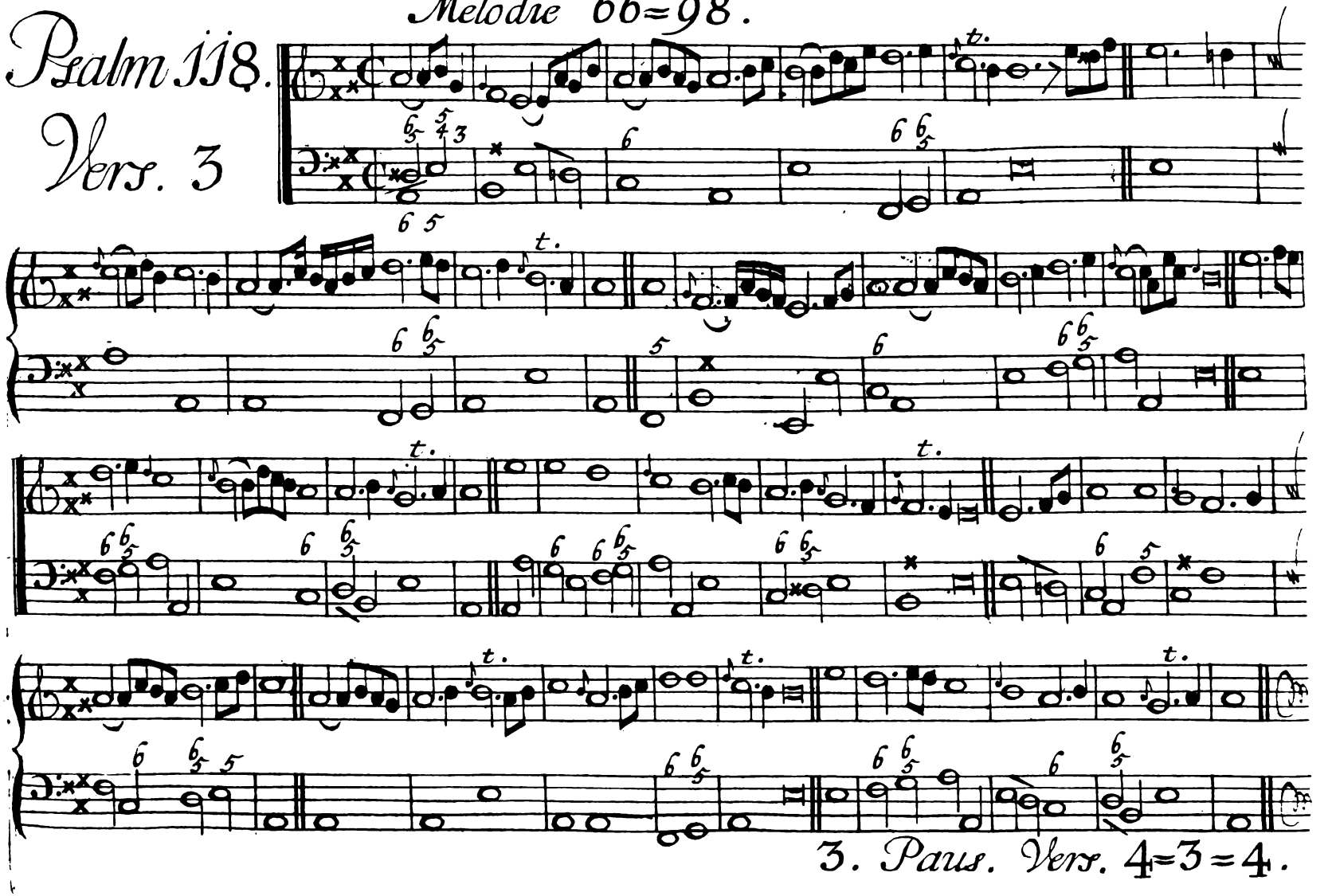
## Vers. 1



Melodie 66=98.

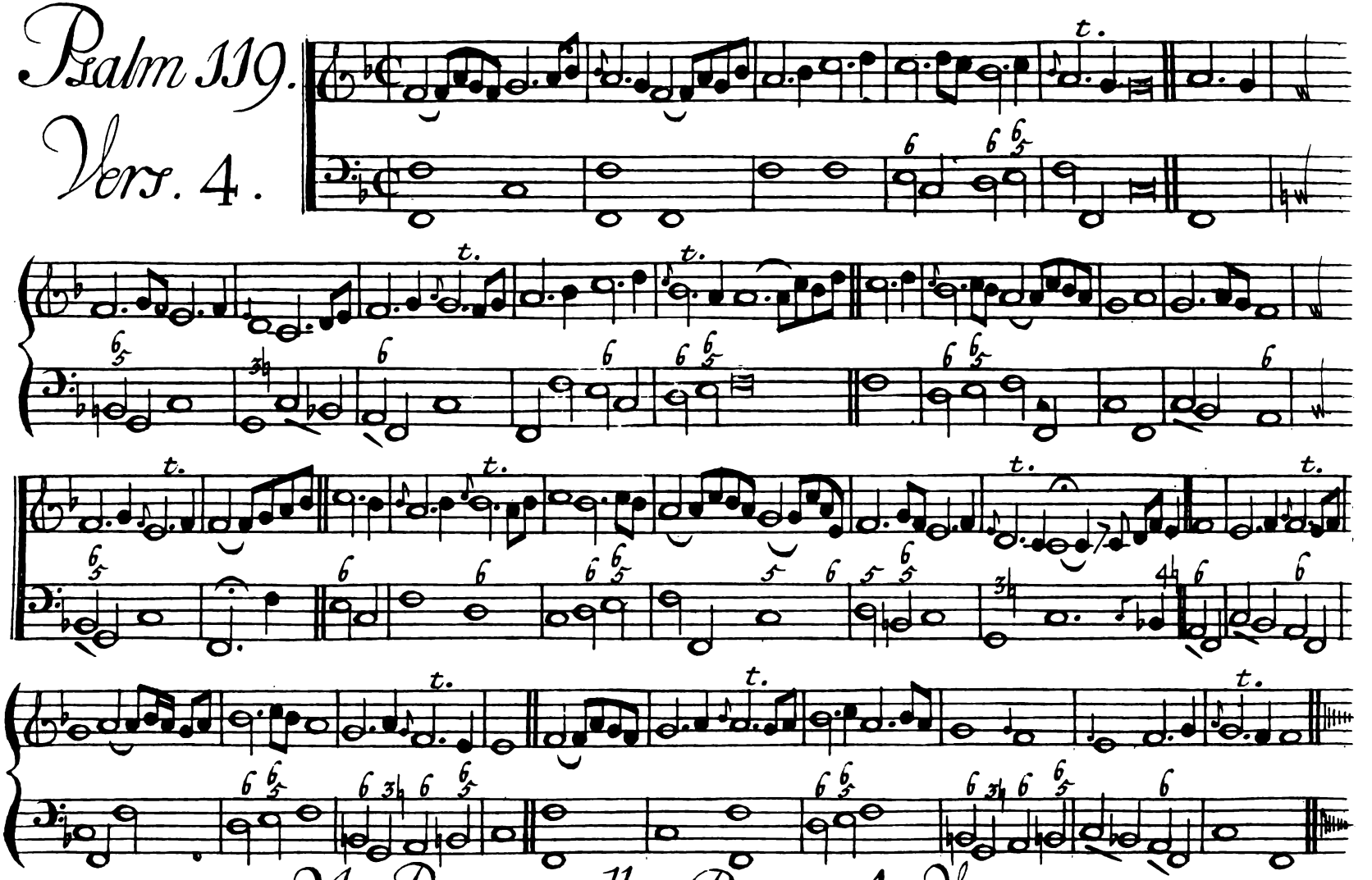
# Psalm 118.

## Vers. 3

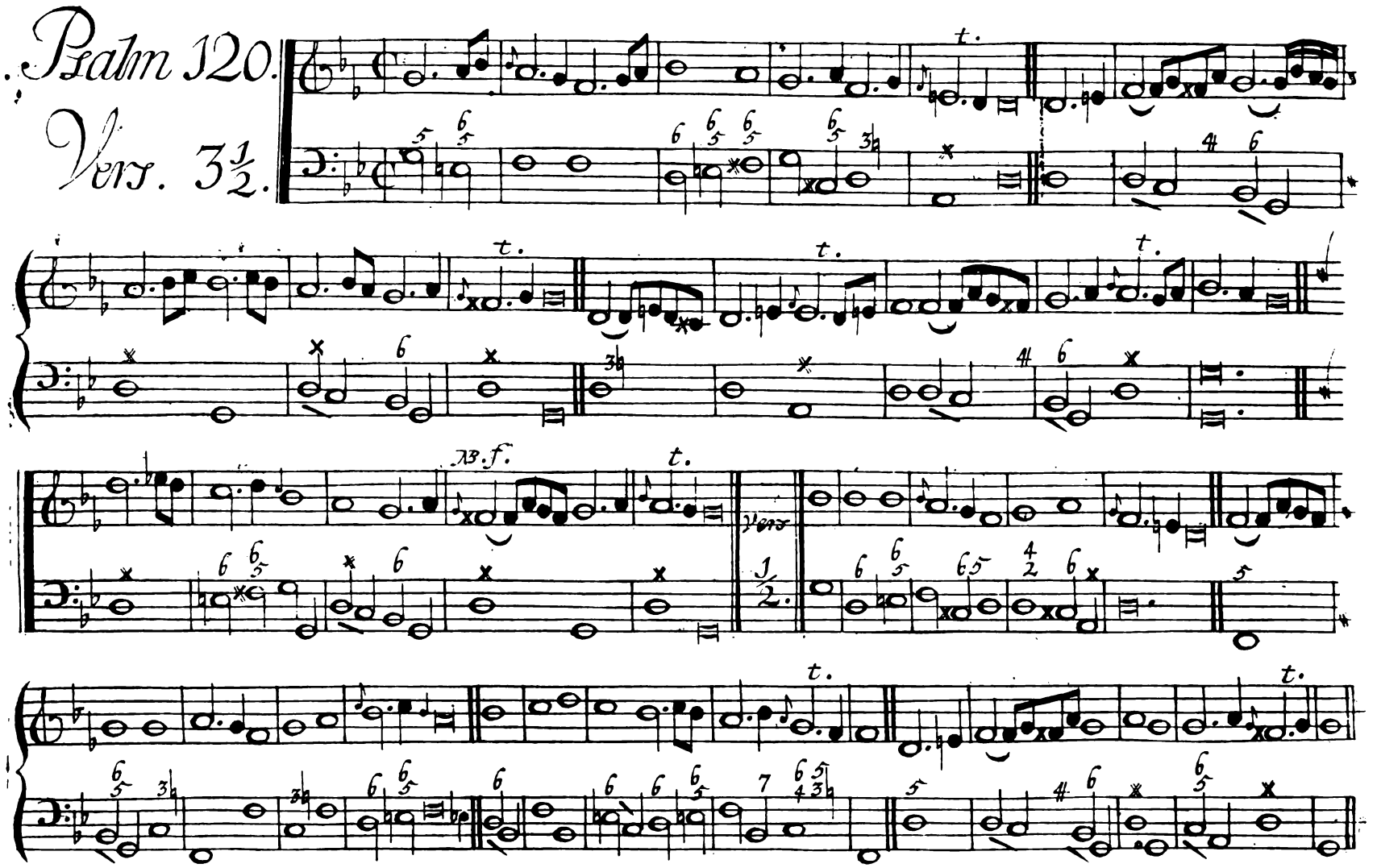


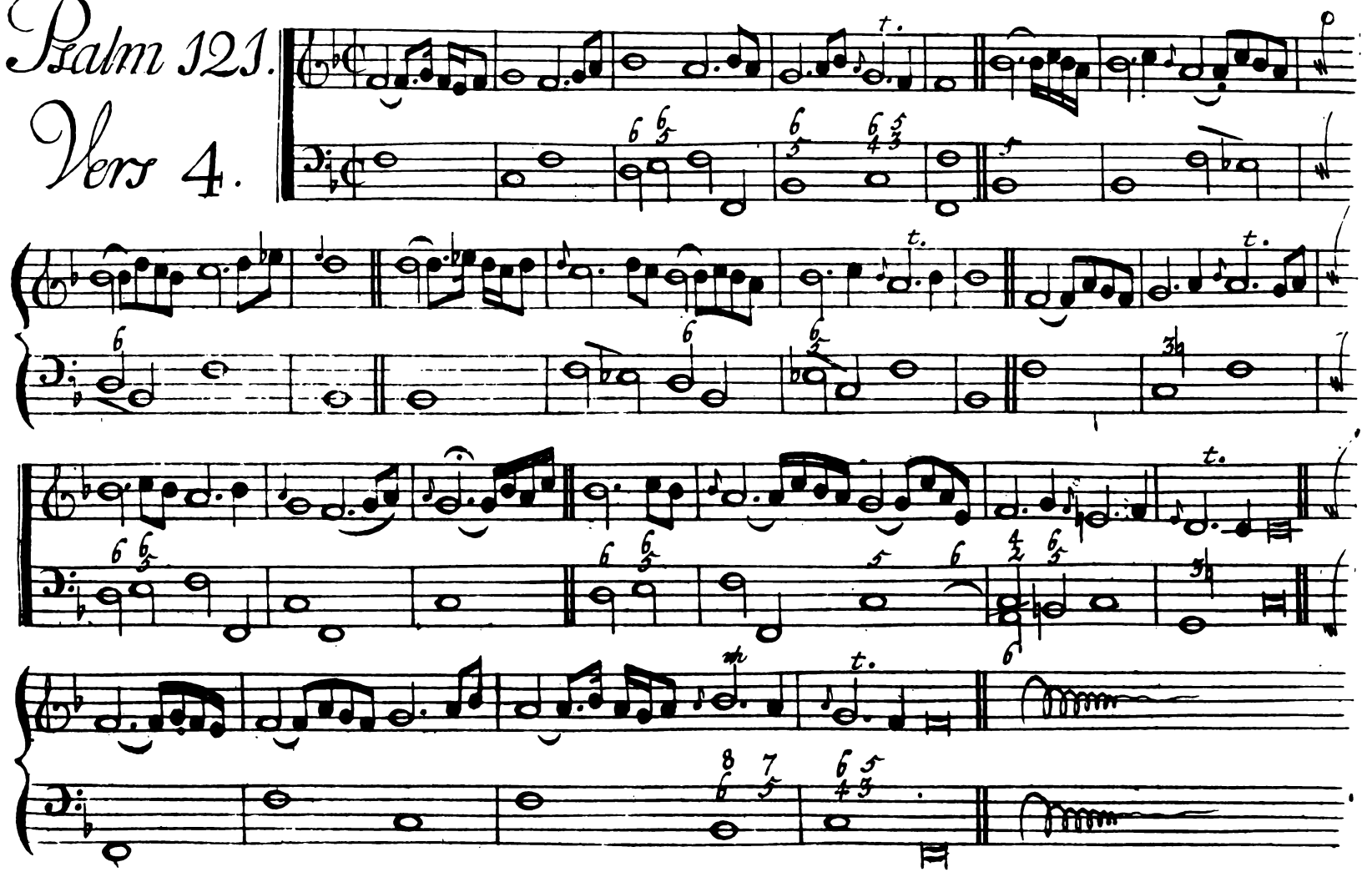
# Psalm 119.

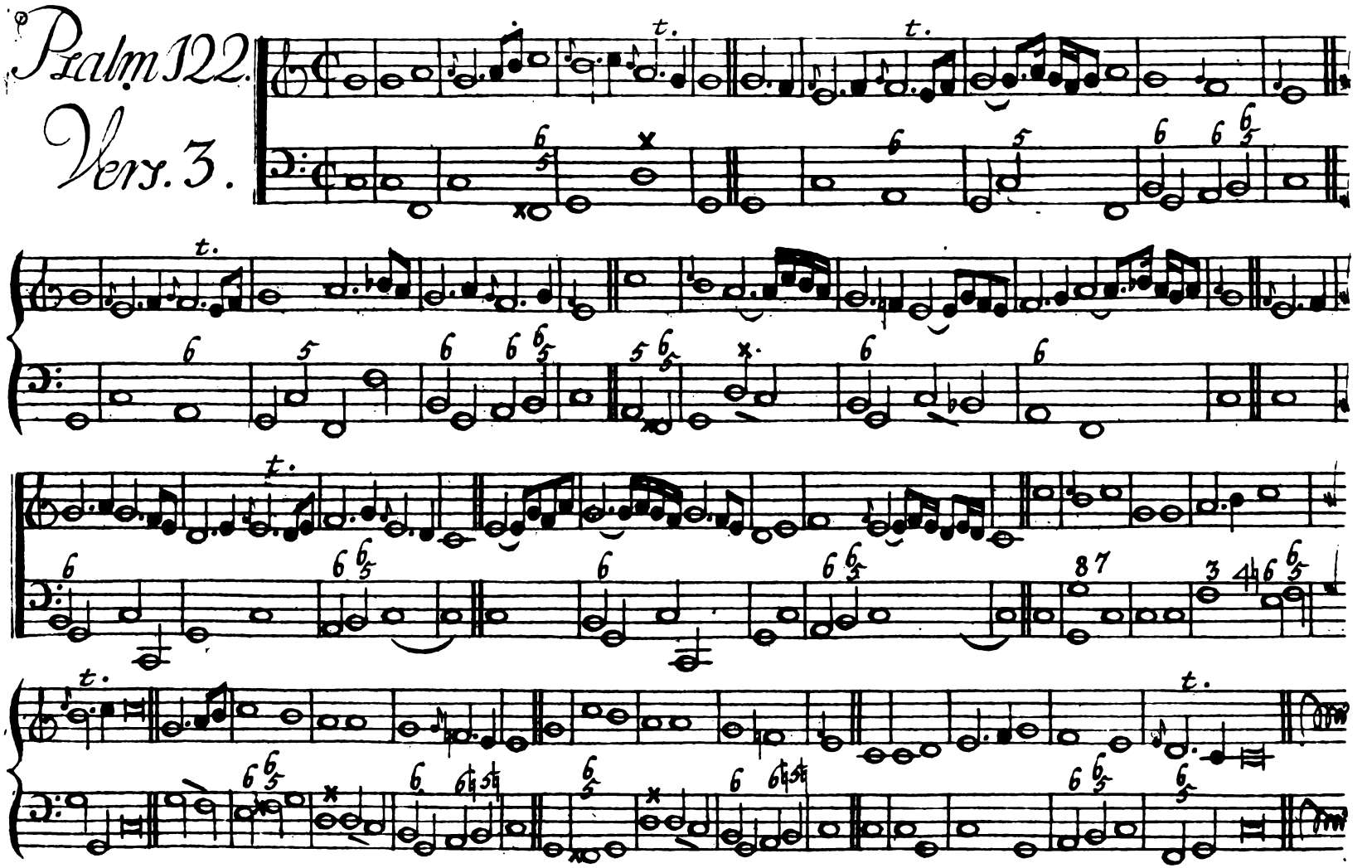
## Vers. 4.



21. Pausen elke Pause 4. Verzen.

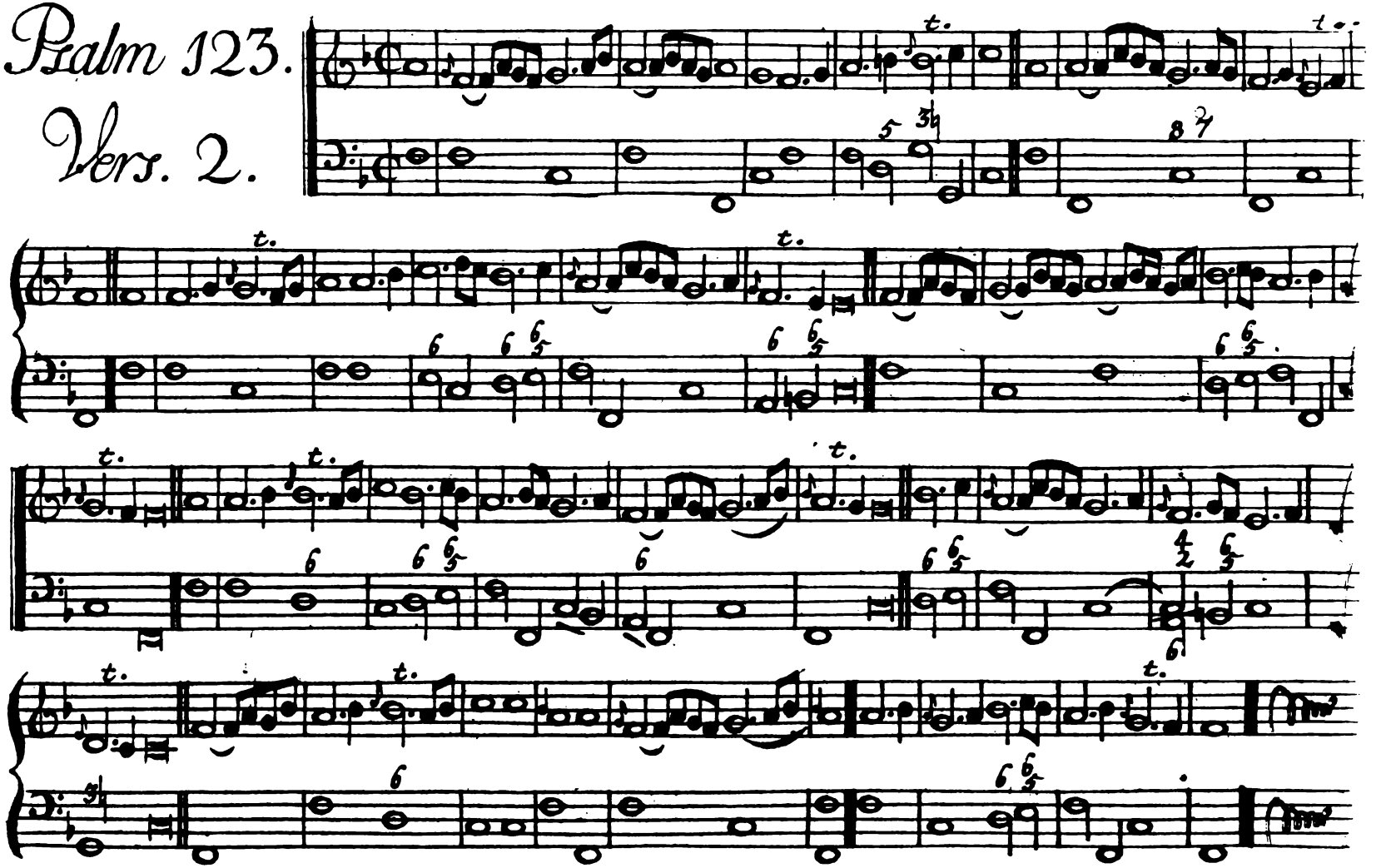

Psalm 120.
Vers. 3½.
t.
B.f.
Vers
½.

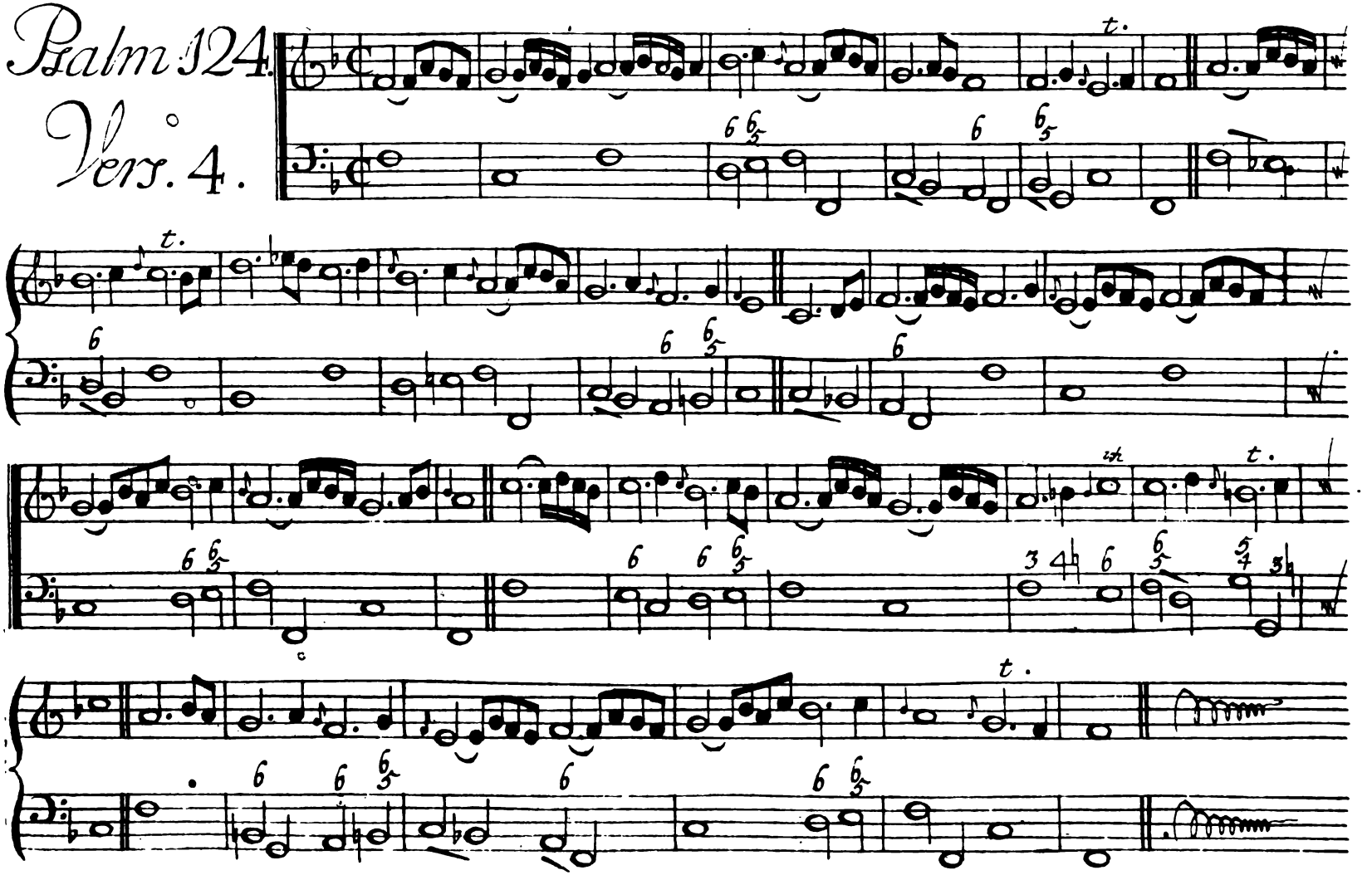

Psalm 121.
Vers 4.

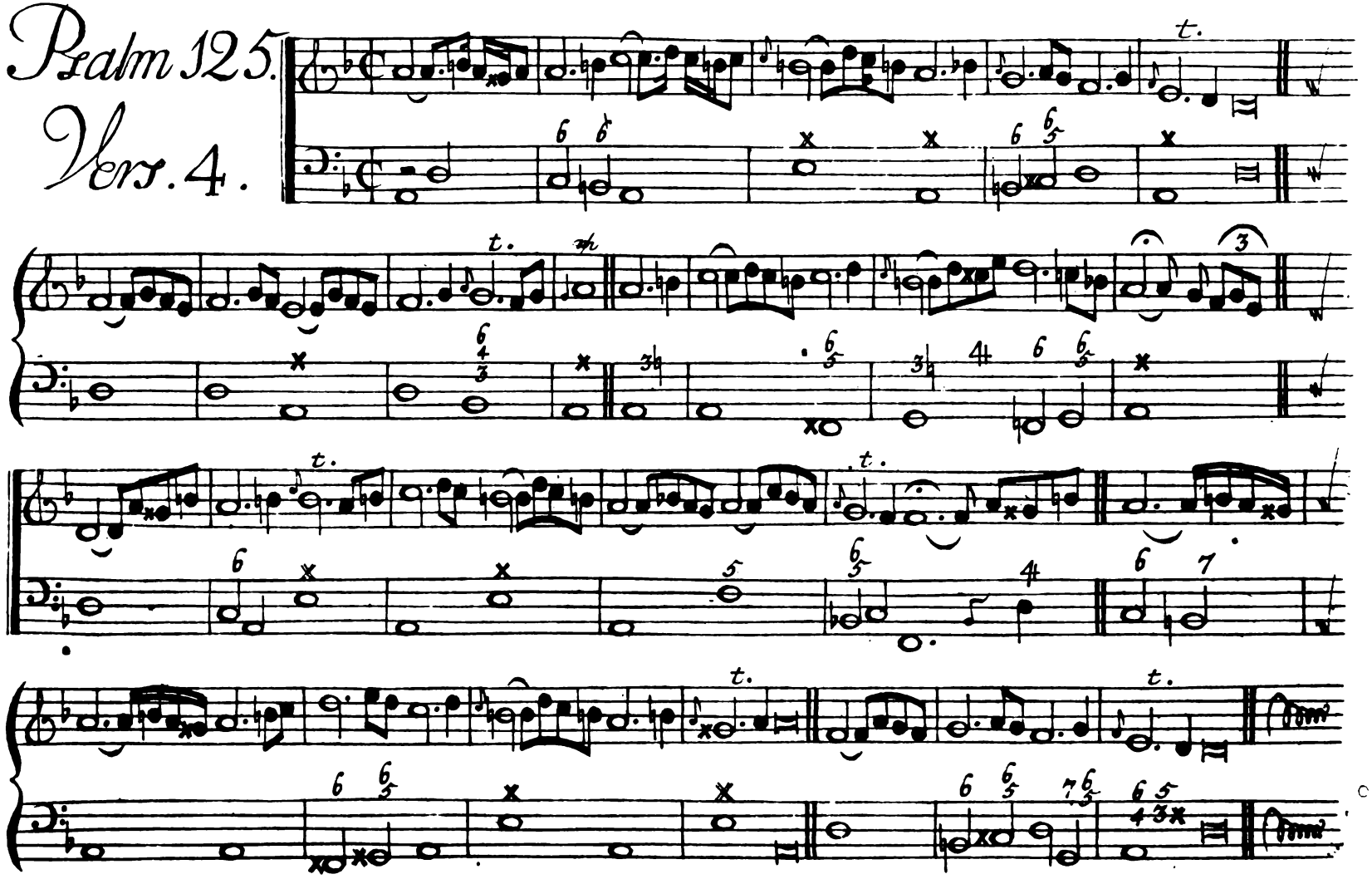

Psalm 122.
Vers. 3.

# Psalm 123.

## Vers. 2.

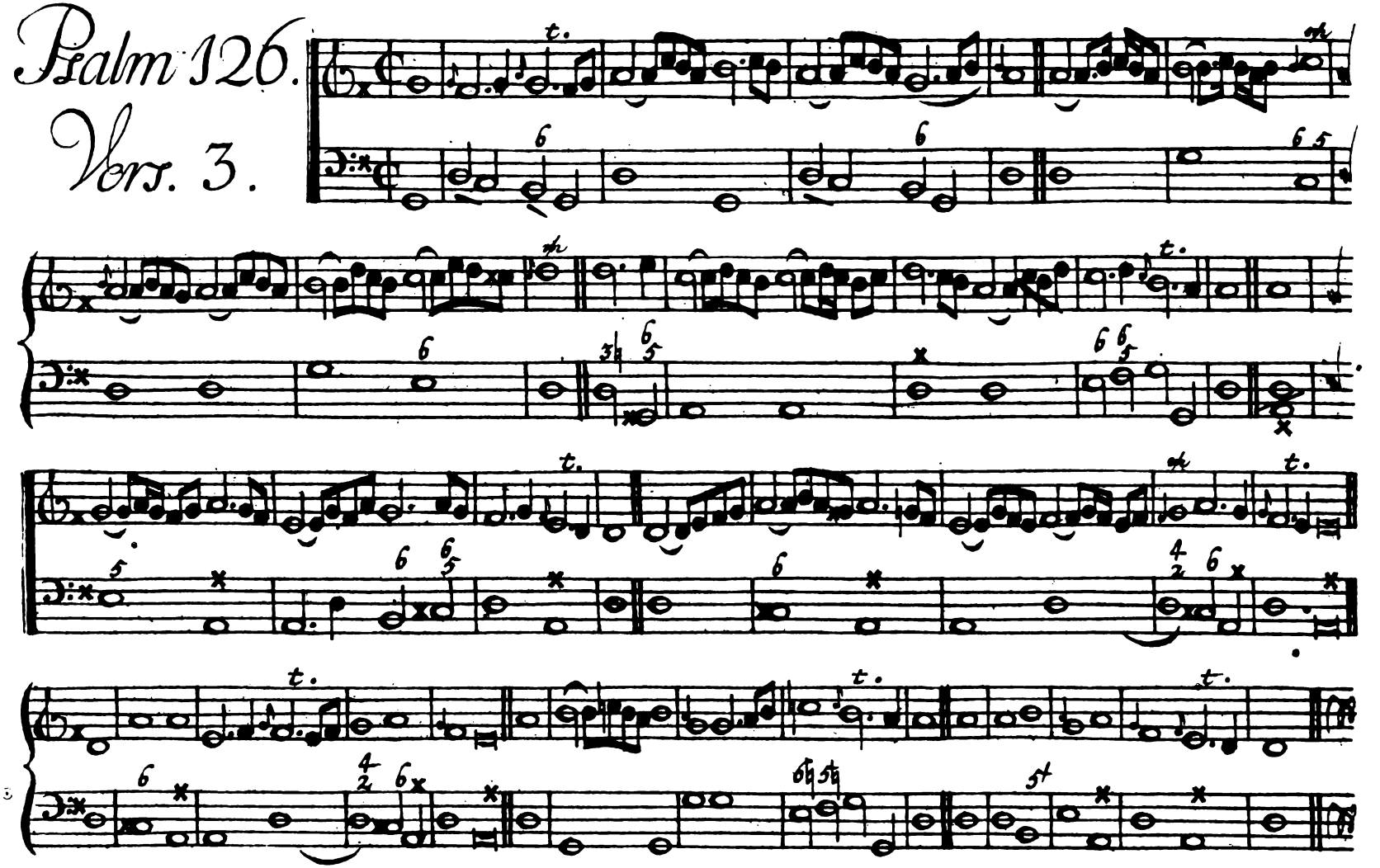



Psalm 124.
Vers. 4.


Psalm 125.
Vers. 4.

# Psalm 126.

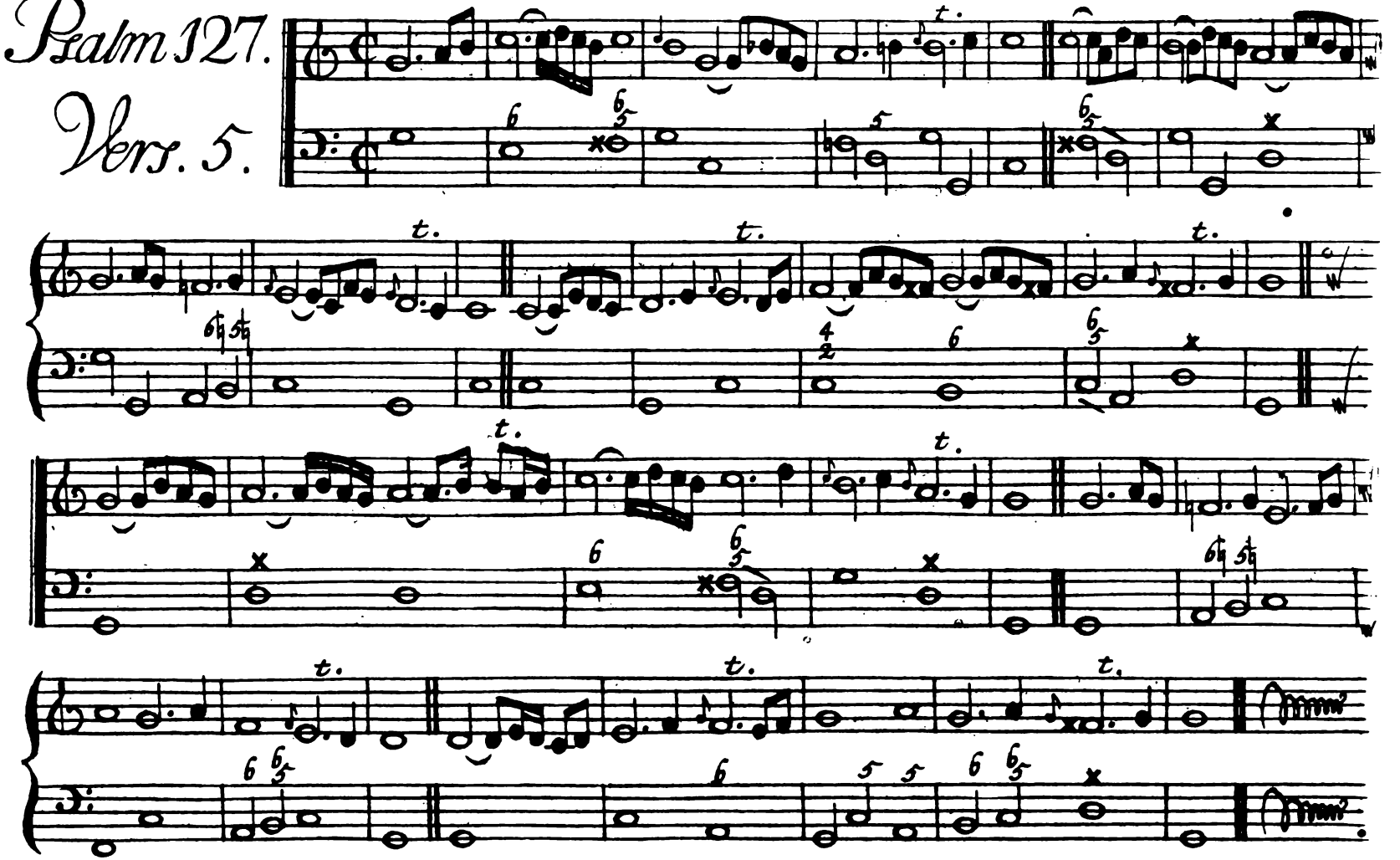
## Vers. 3.

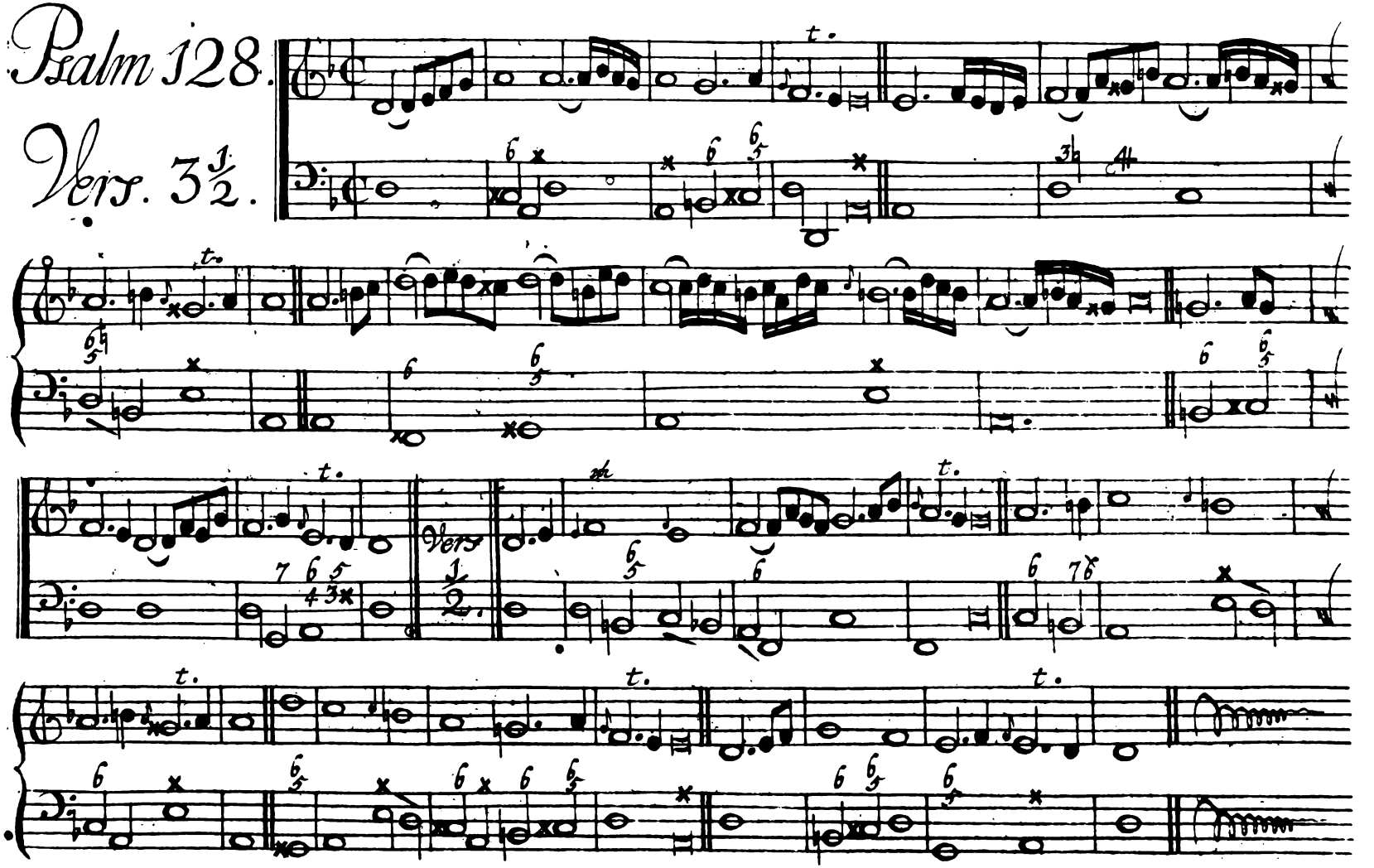


Melodie 137.

Psalm 127.

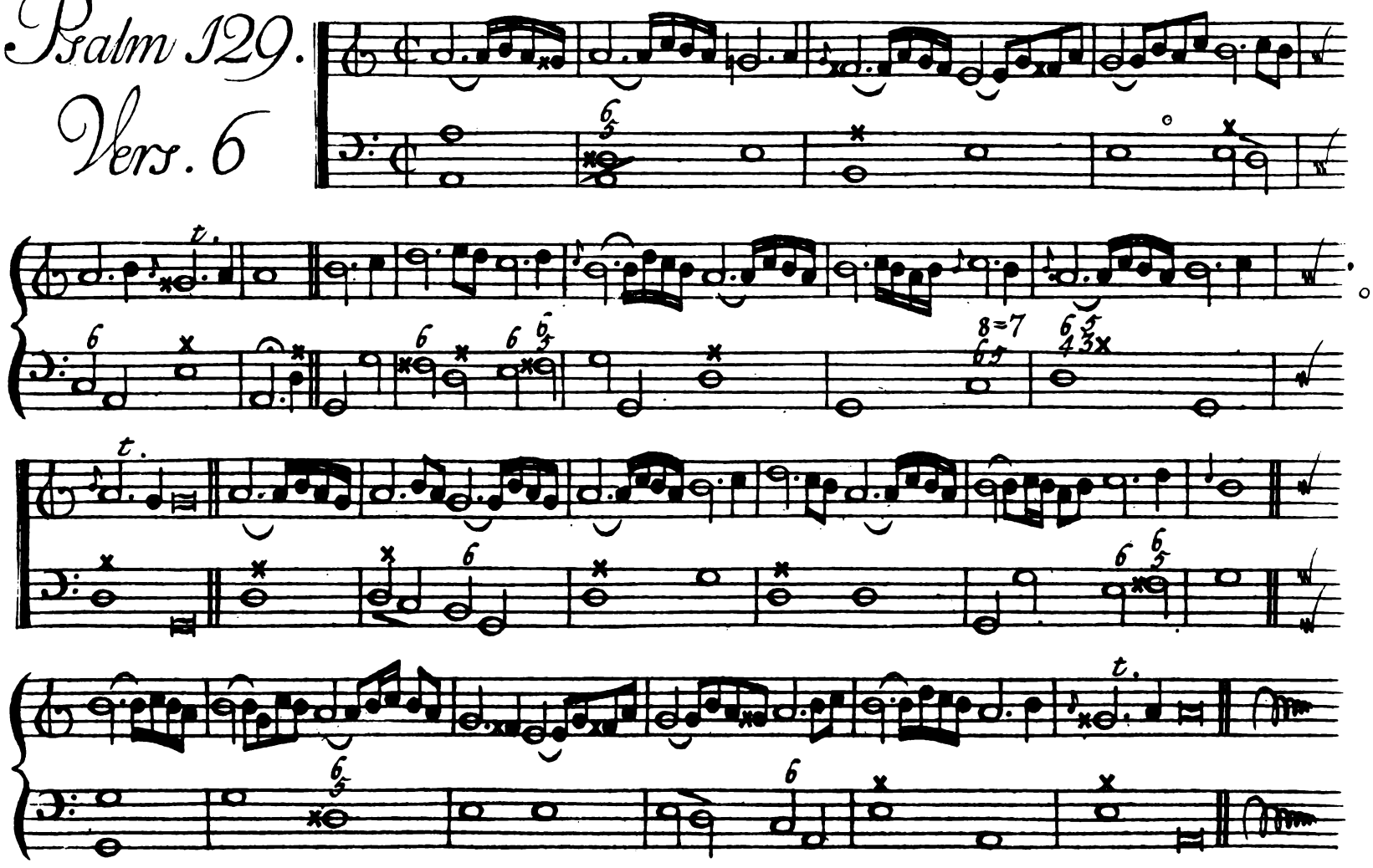
Vers. 5.

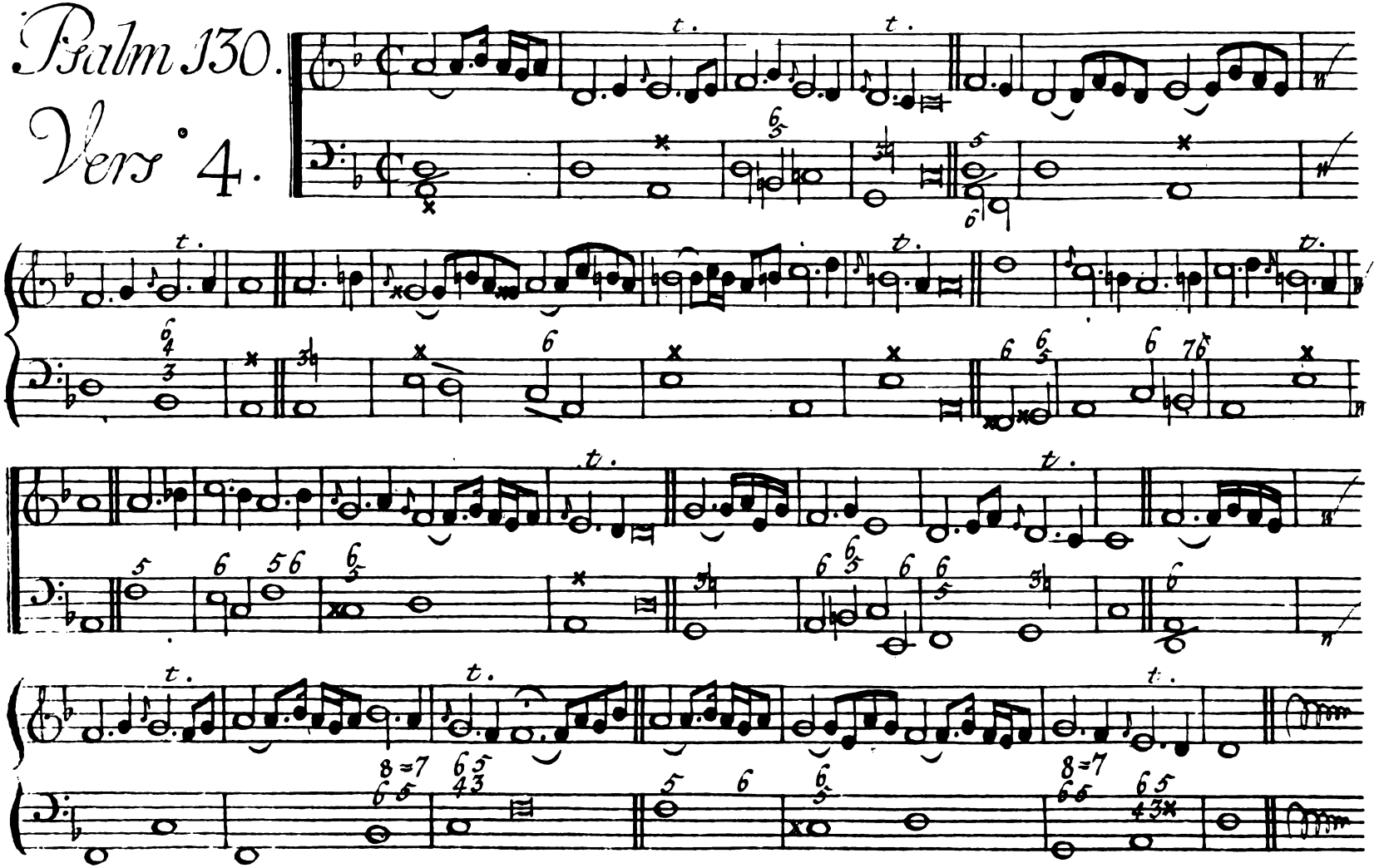



Psalm 128.
Vers. 3½.
Vers. 1/2.

# Psalm 129.

## Vers. 6

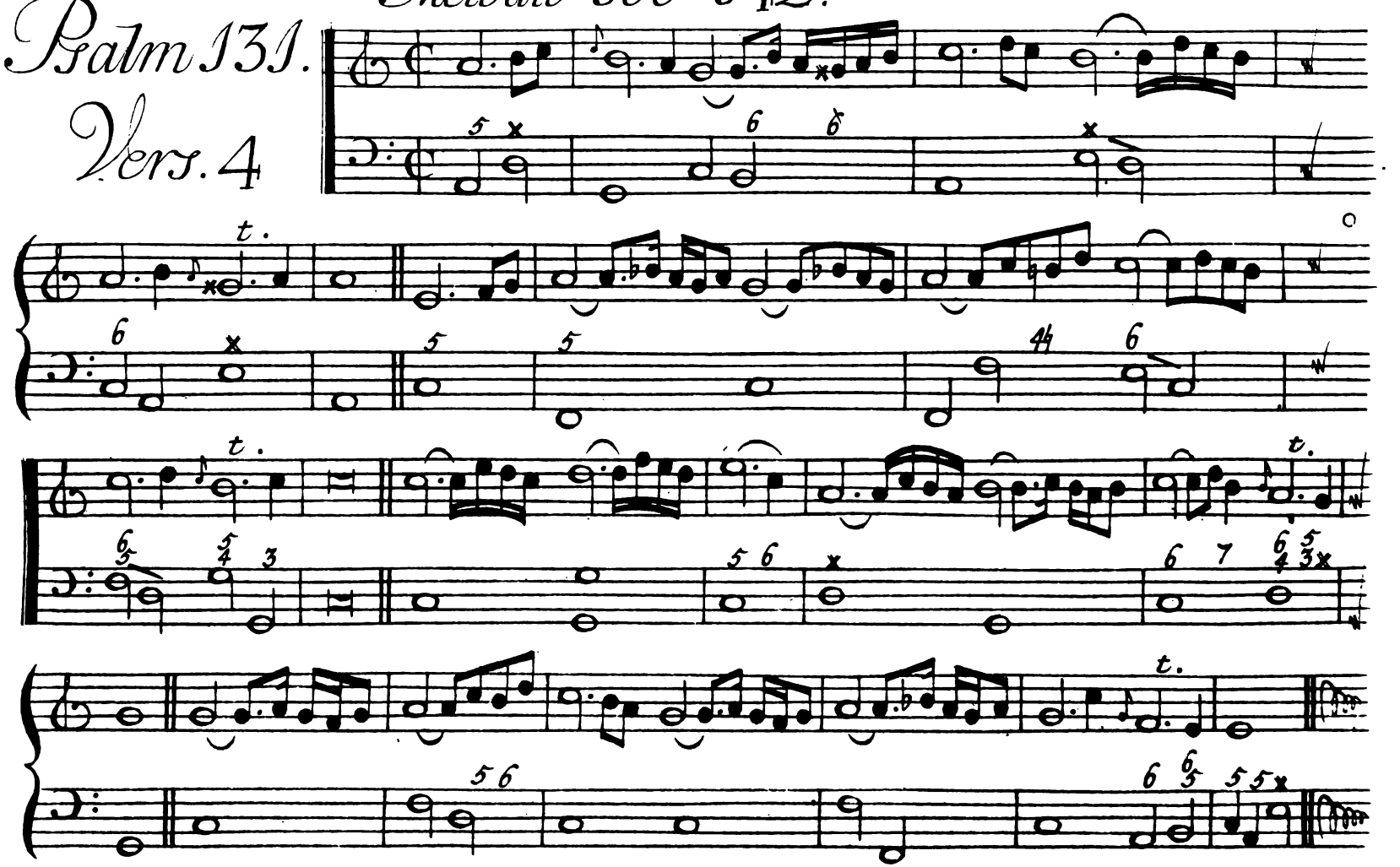


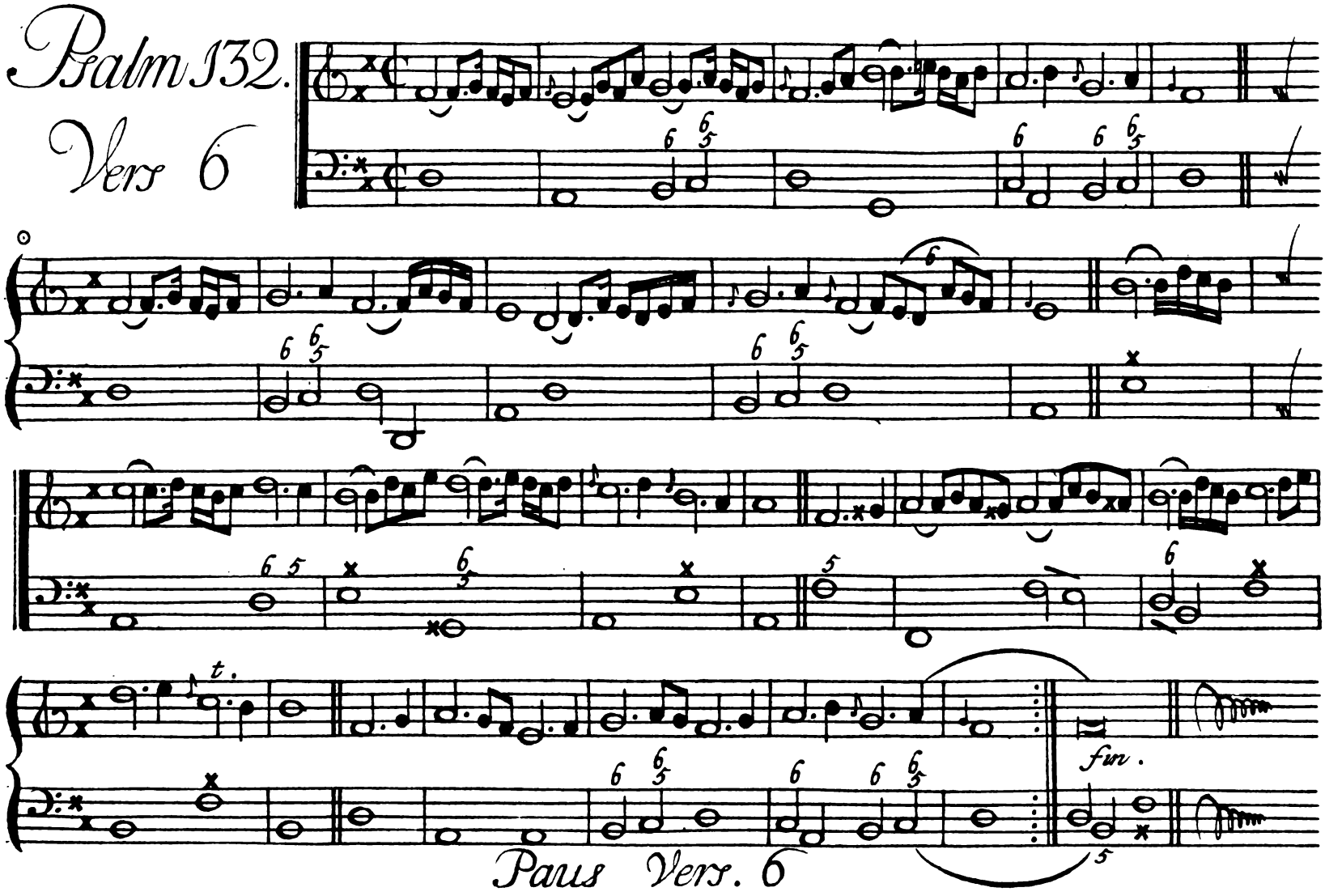

Psalm 130.
Vers. 4.

Melodie 100=142.

# Psalm 131.

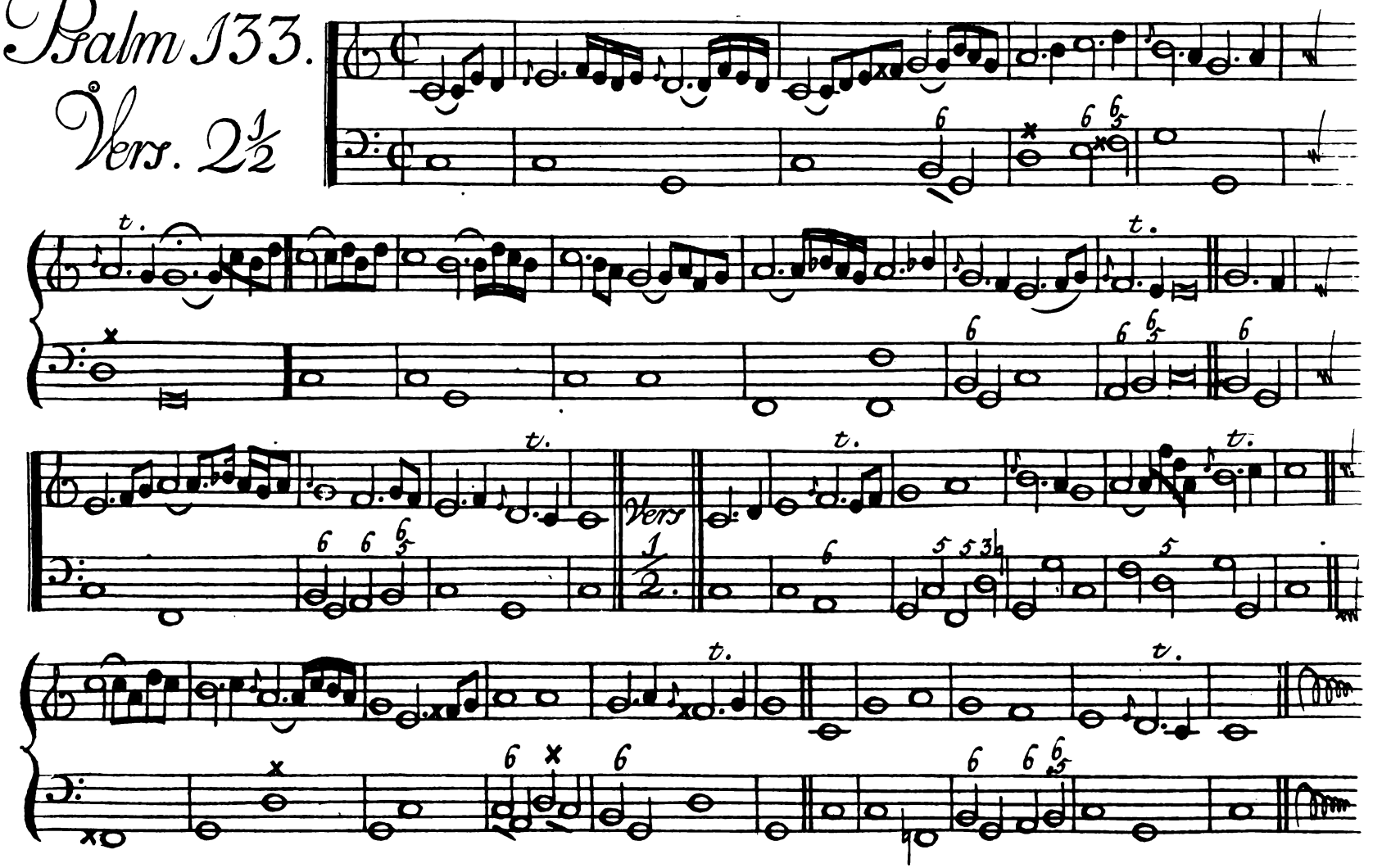
## Vers. 4

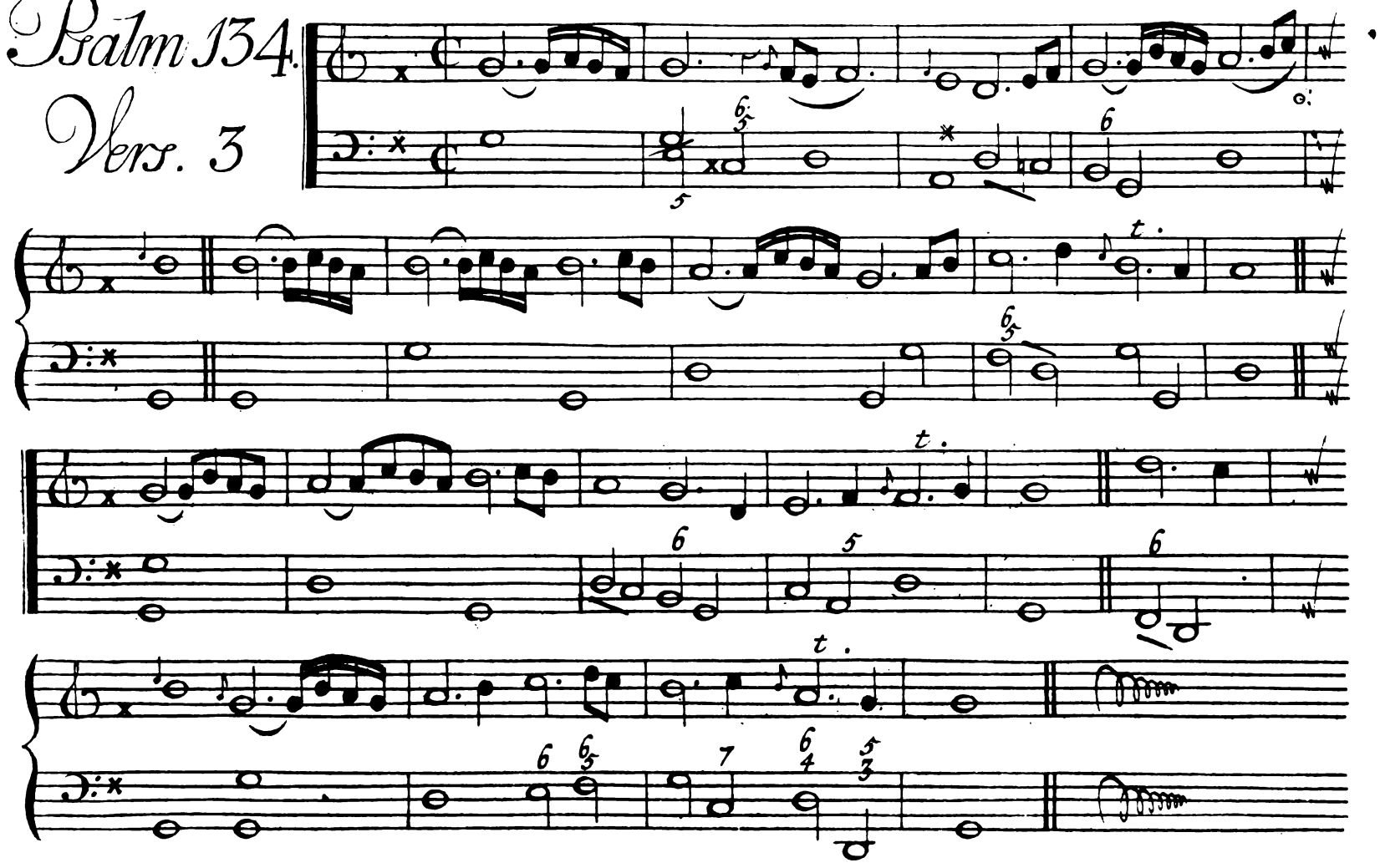


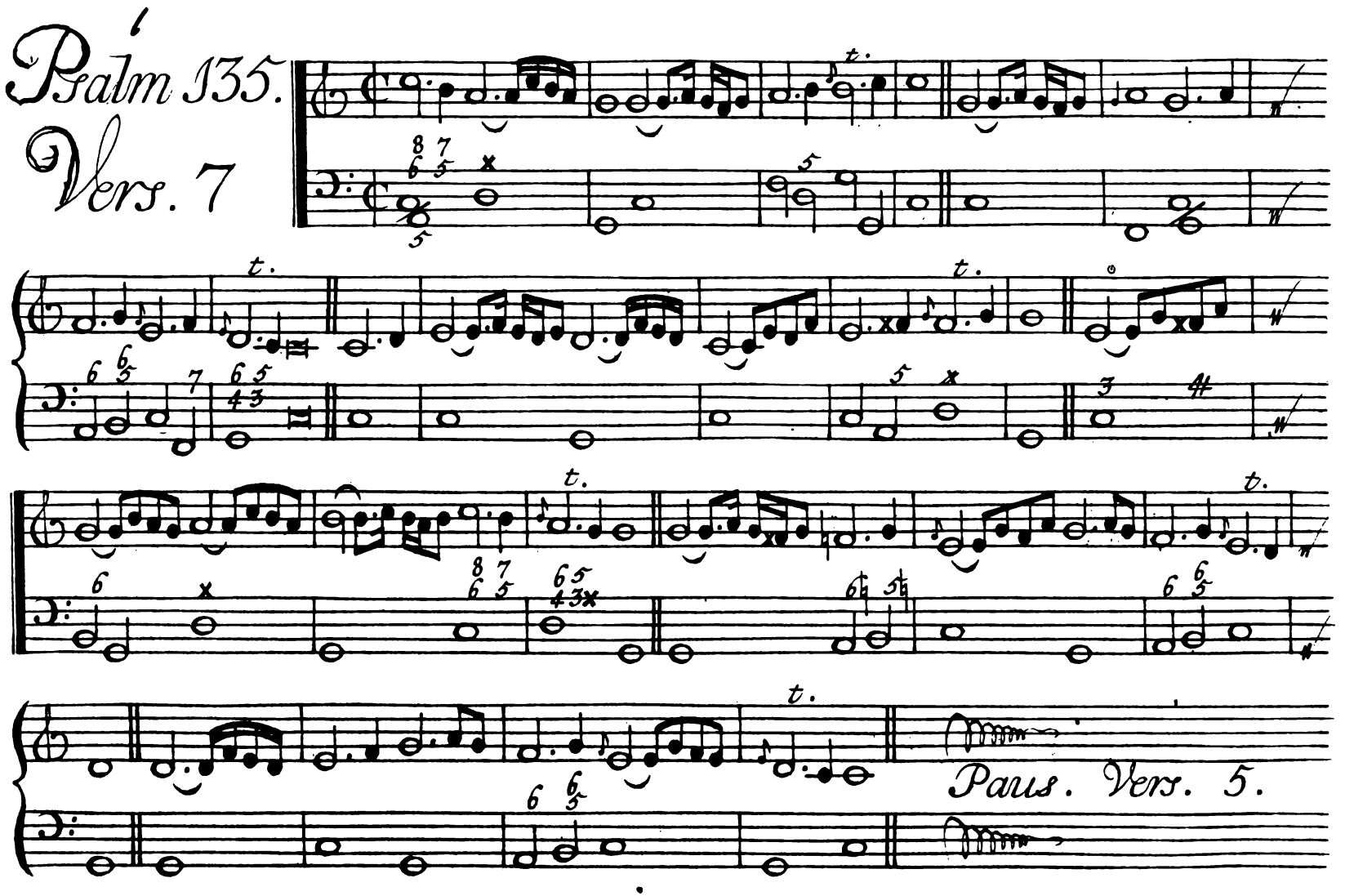

Psalm 132.
Vers 6
t.
fin.
Paus Vers. 6

# Psalm 133.

## Vers. 2½

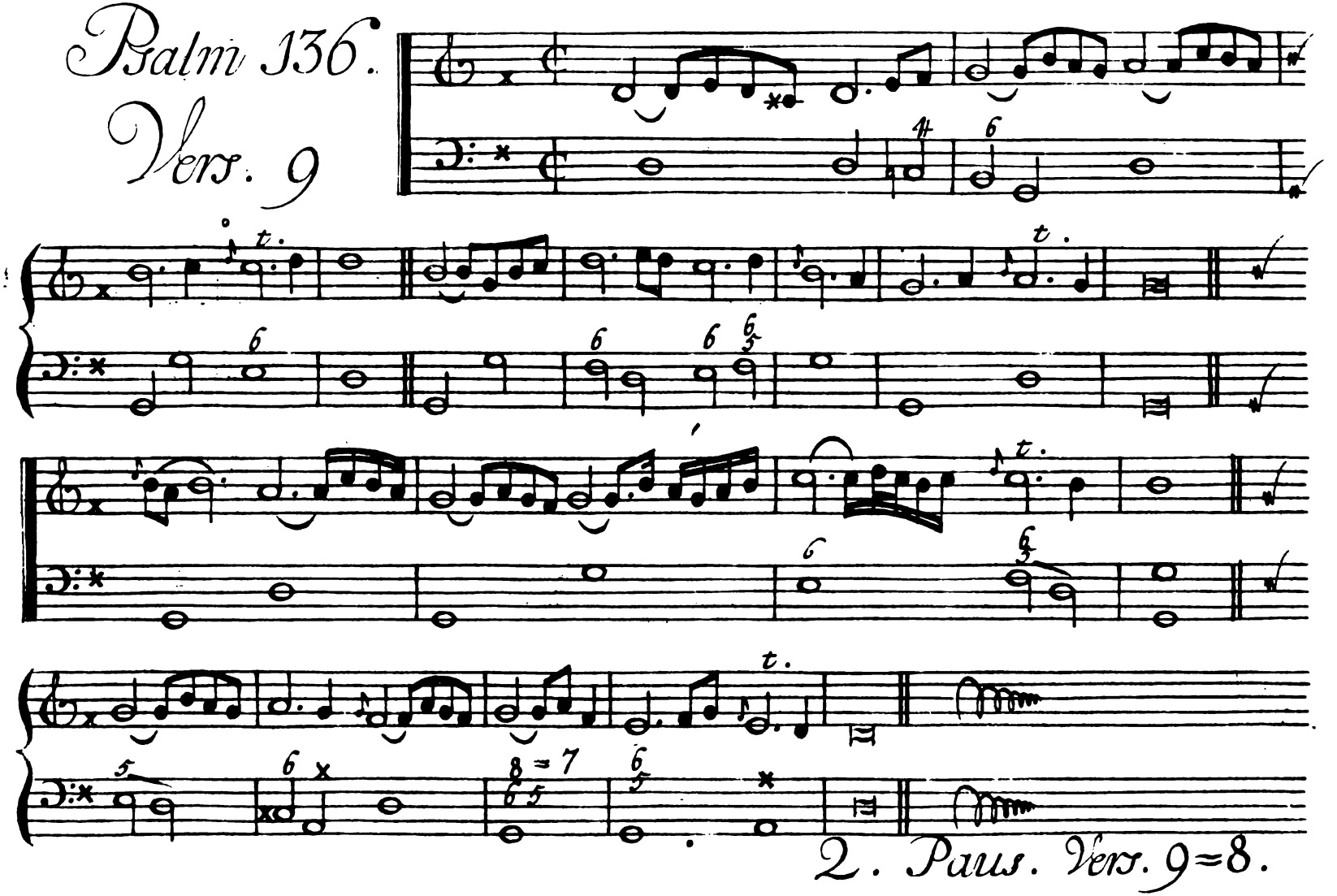



Psalm 134.
Vers. 3


Psalm 135.
Vers. 7
Paus. Vers. 5.

Psalm 136.

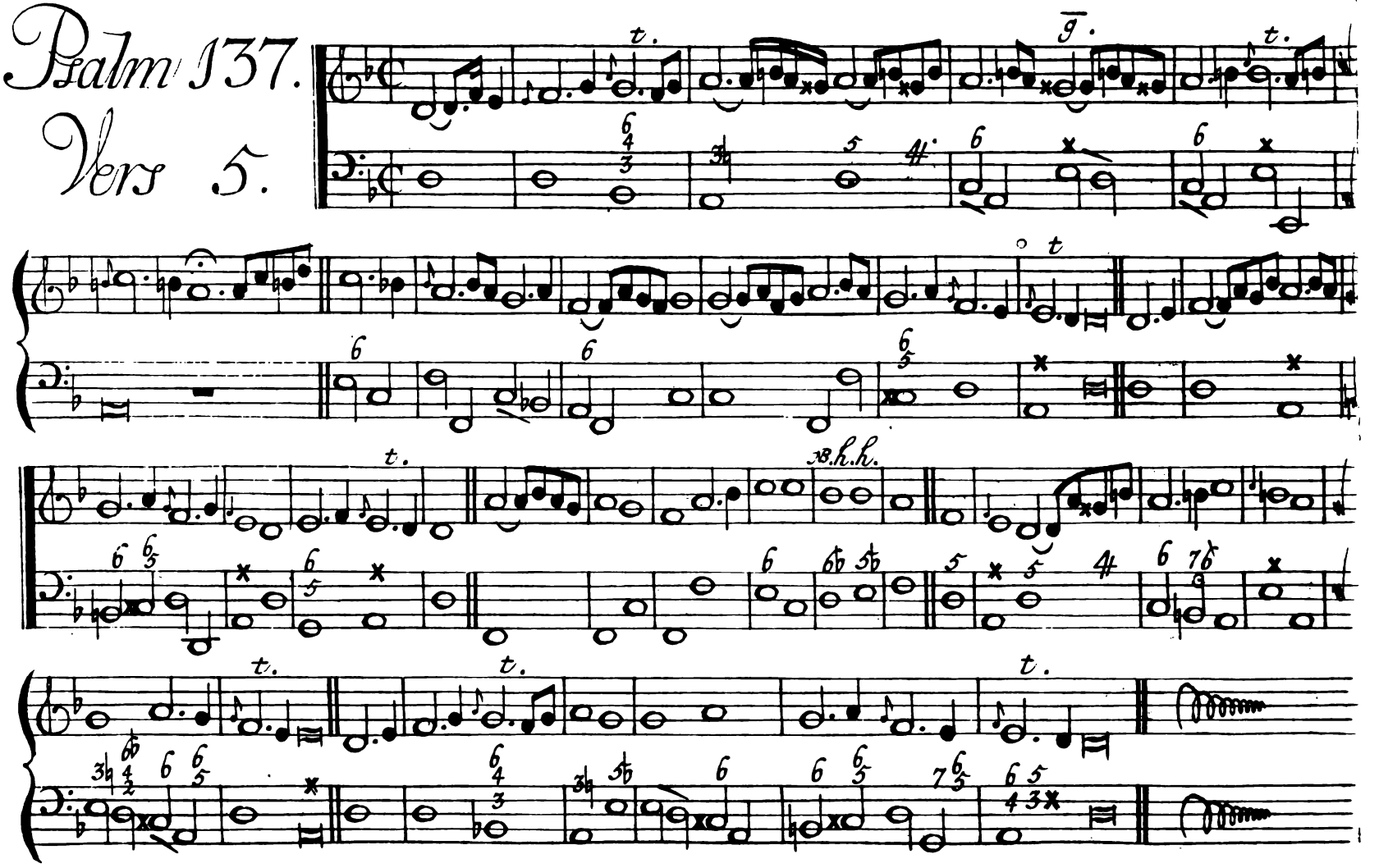
Vers. 9



2. Paus. Vers. 9=8.

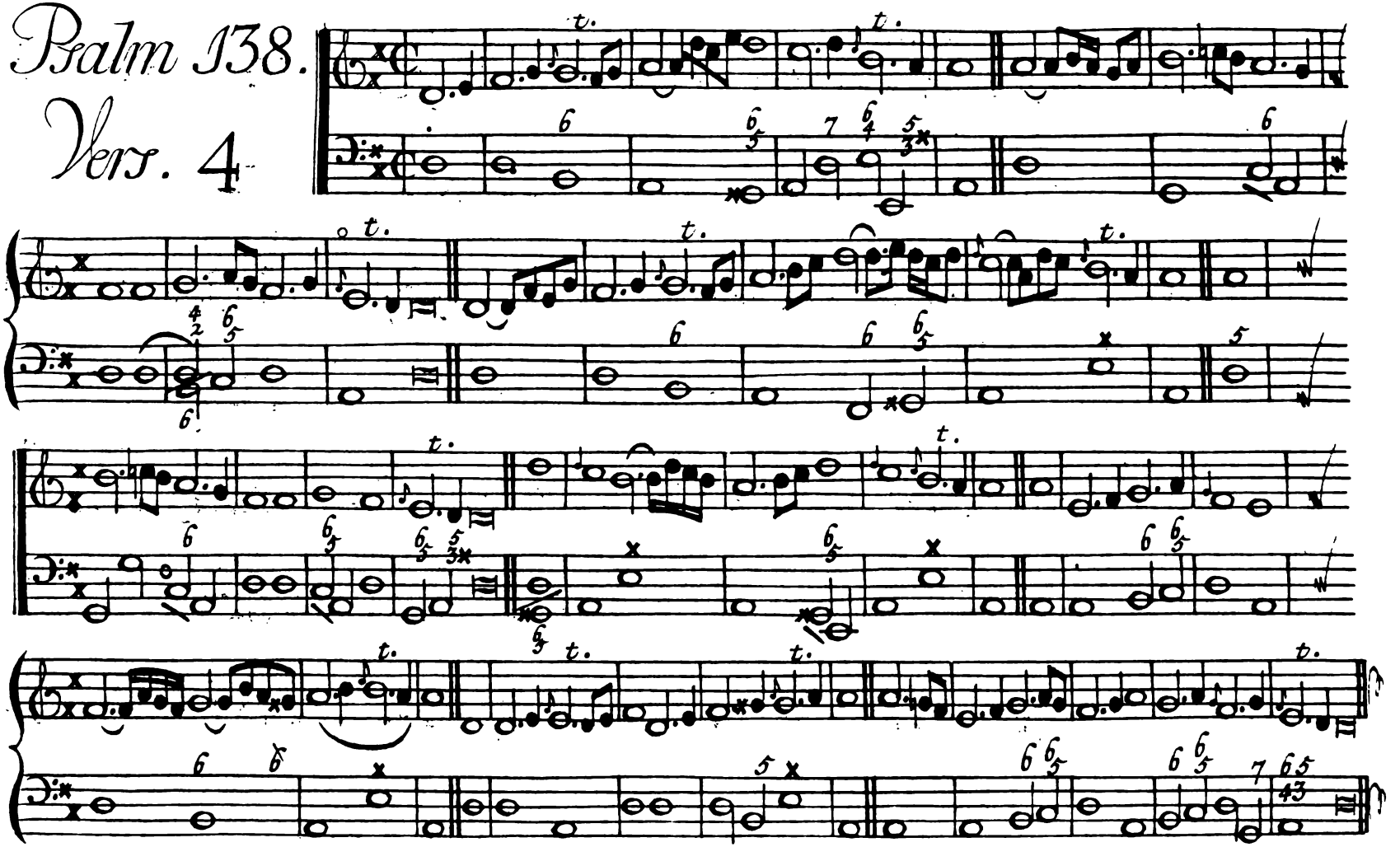
# Psalm 137.

## Vers 5.



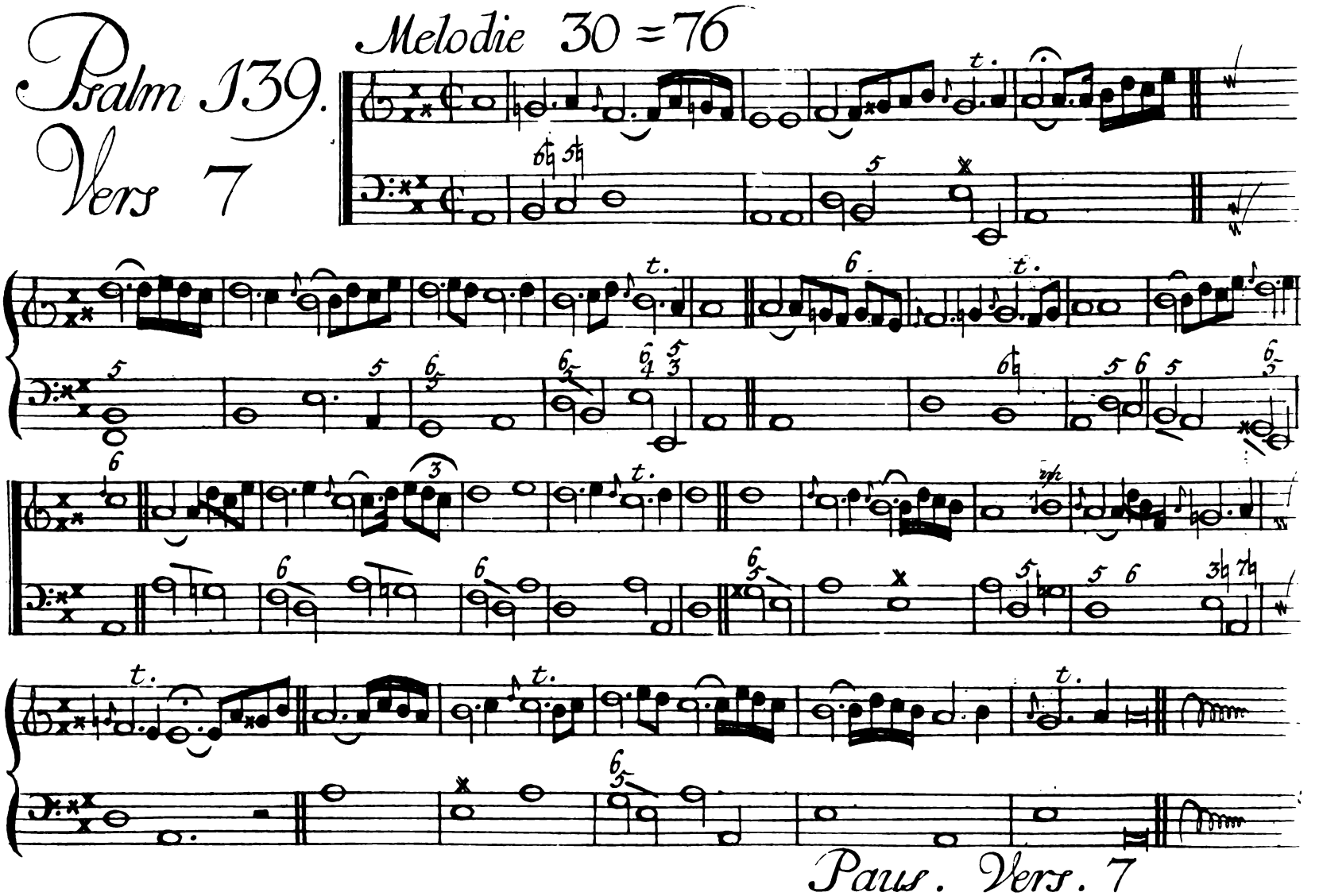
# Psalm 138.

## Vers. 4.



# Psalm 139.
## Vers 7

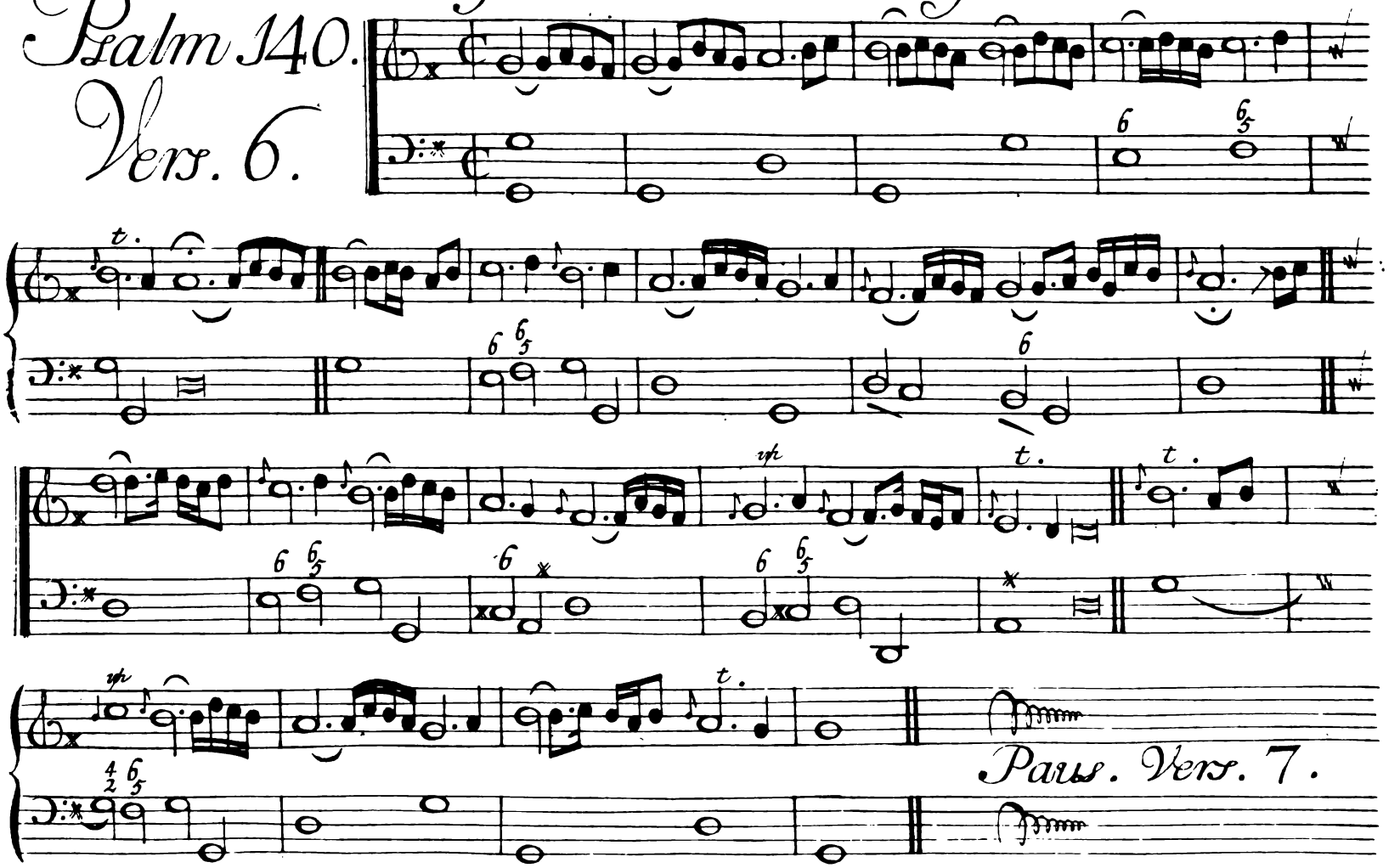
Melodie 30 = 76



Paus. Vers. 7

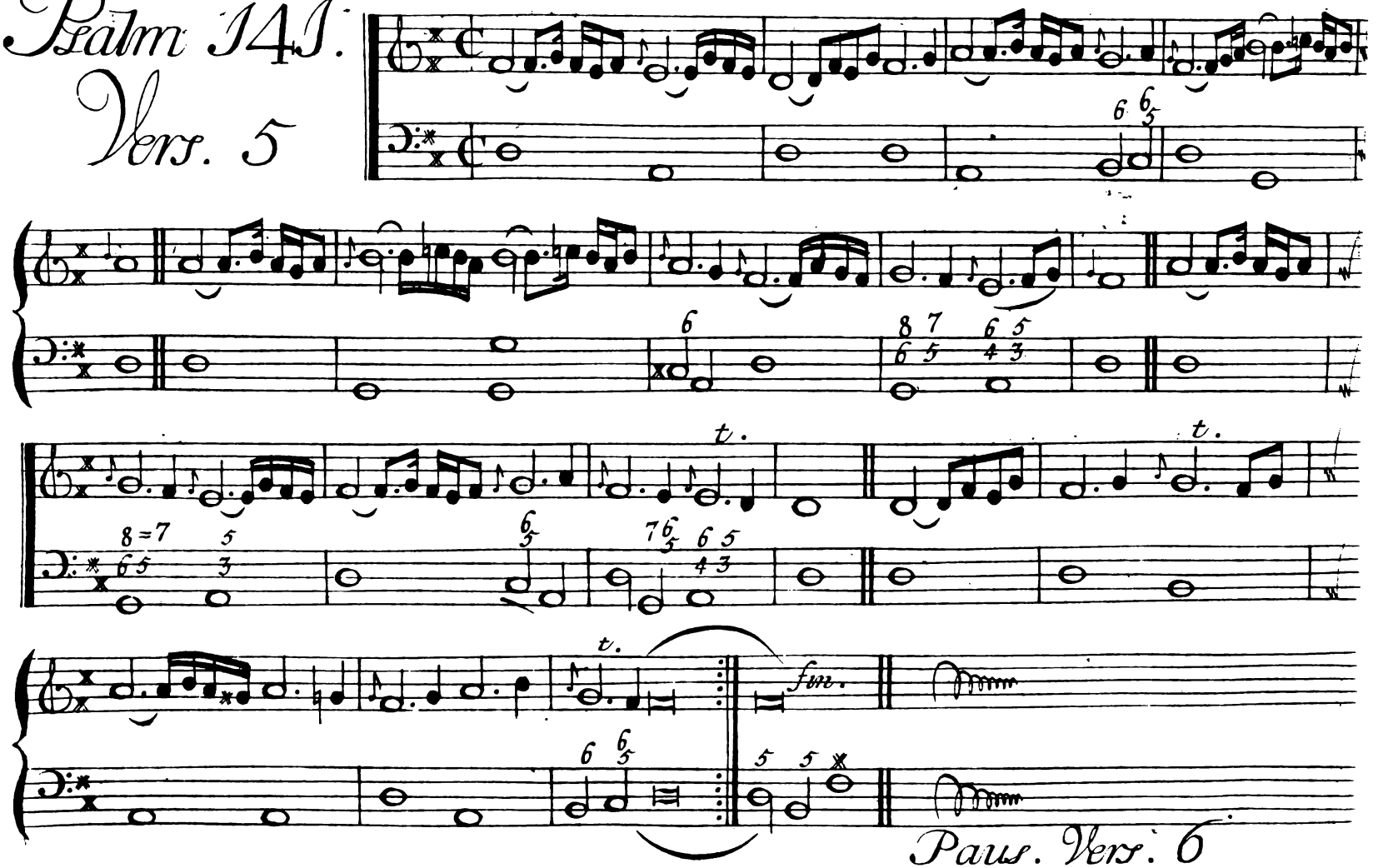
# Psalm 140. Vers. 6.

of Melodie der Thien-Geboden.



# Psalm 141.

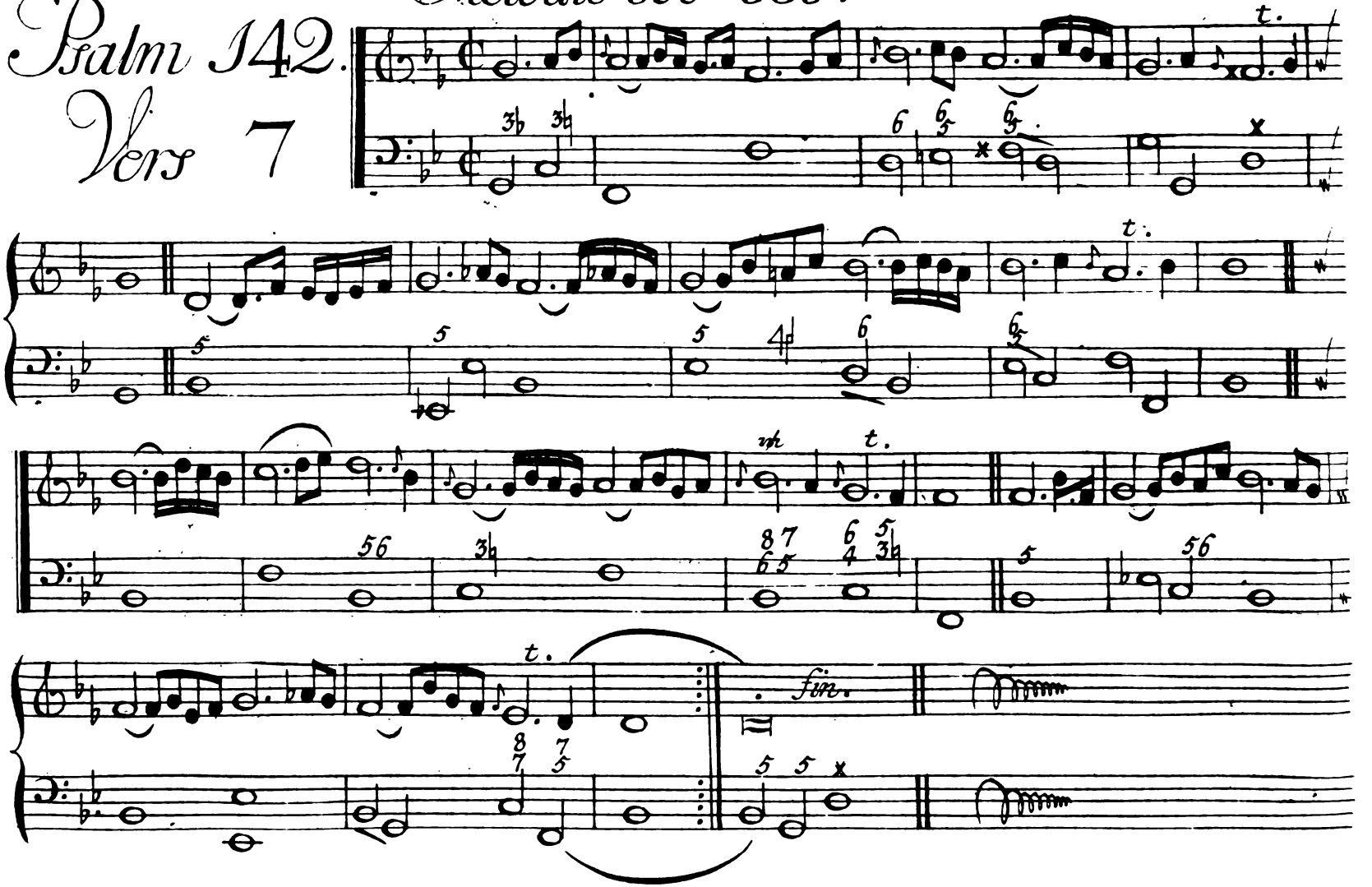
## Vers. 5




Paus. Vers. 6

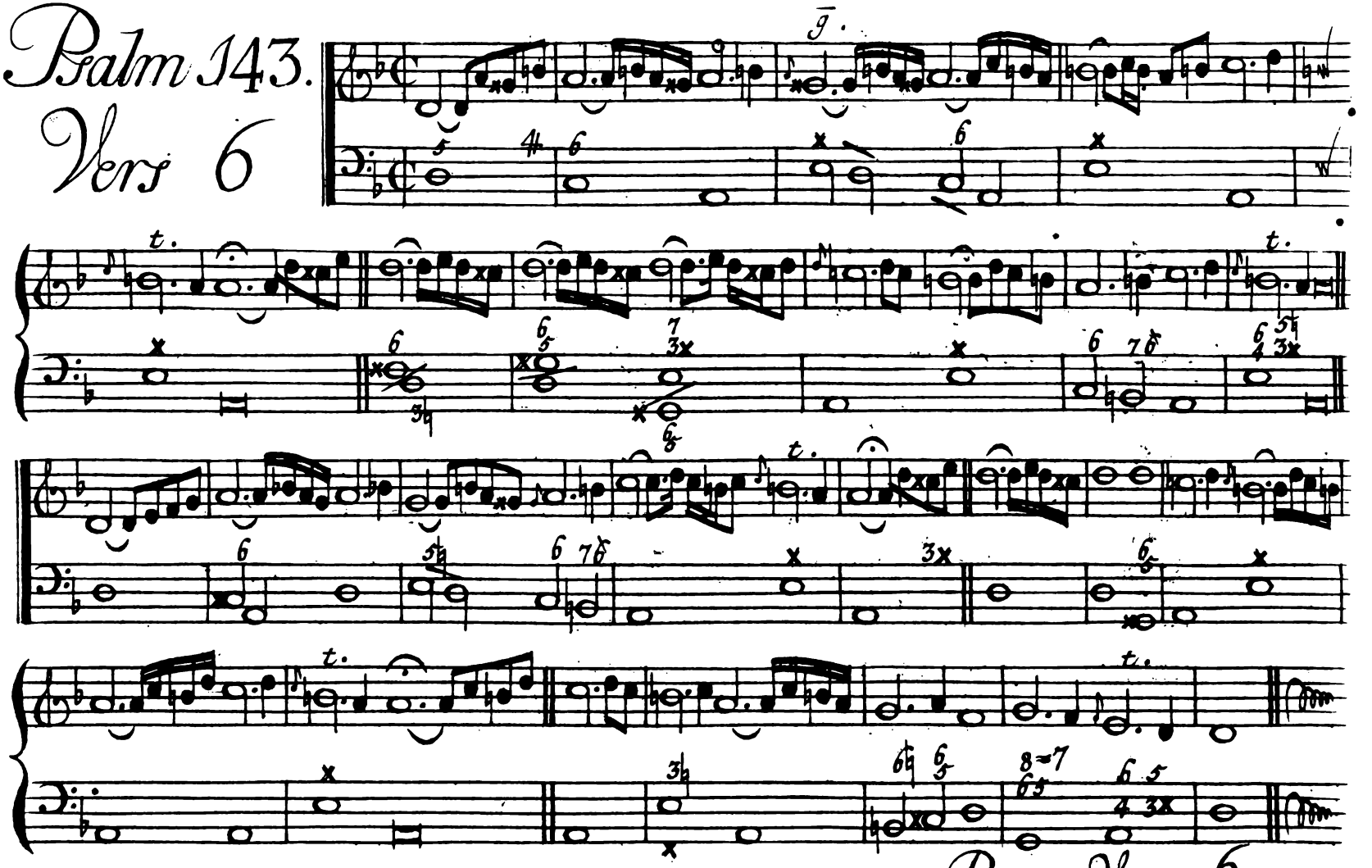
# Psalm 142. Vers 7

Melodie 100=131.



# Psalm 143.

## Vers 6

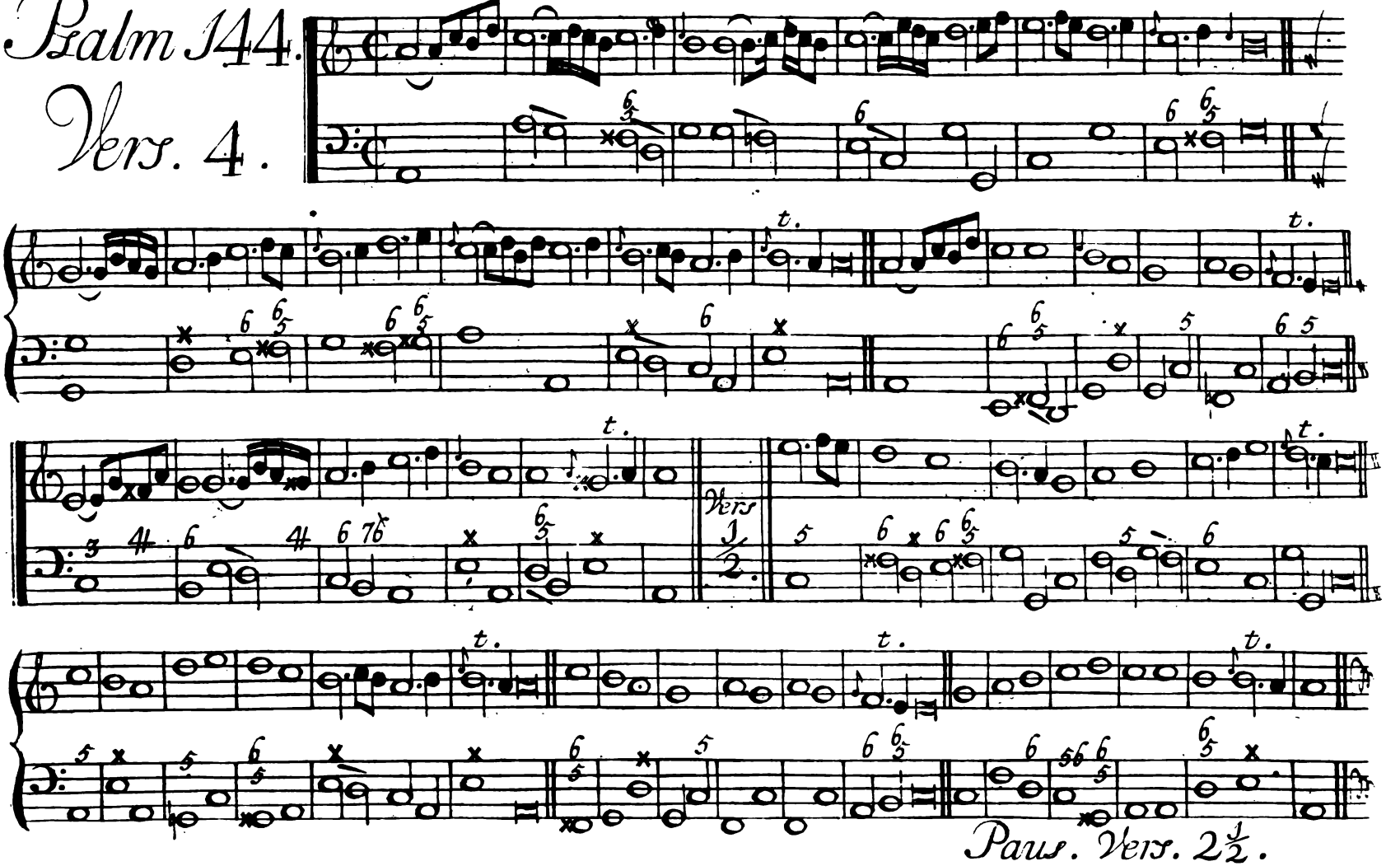


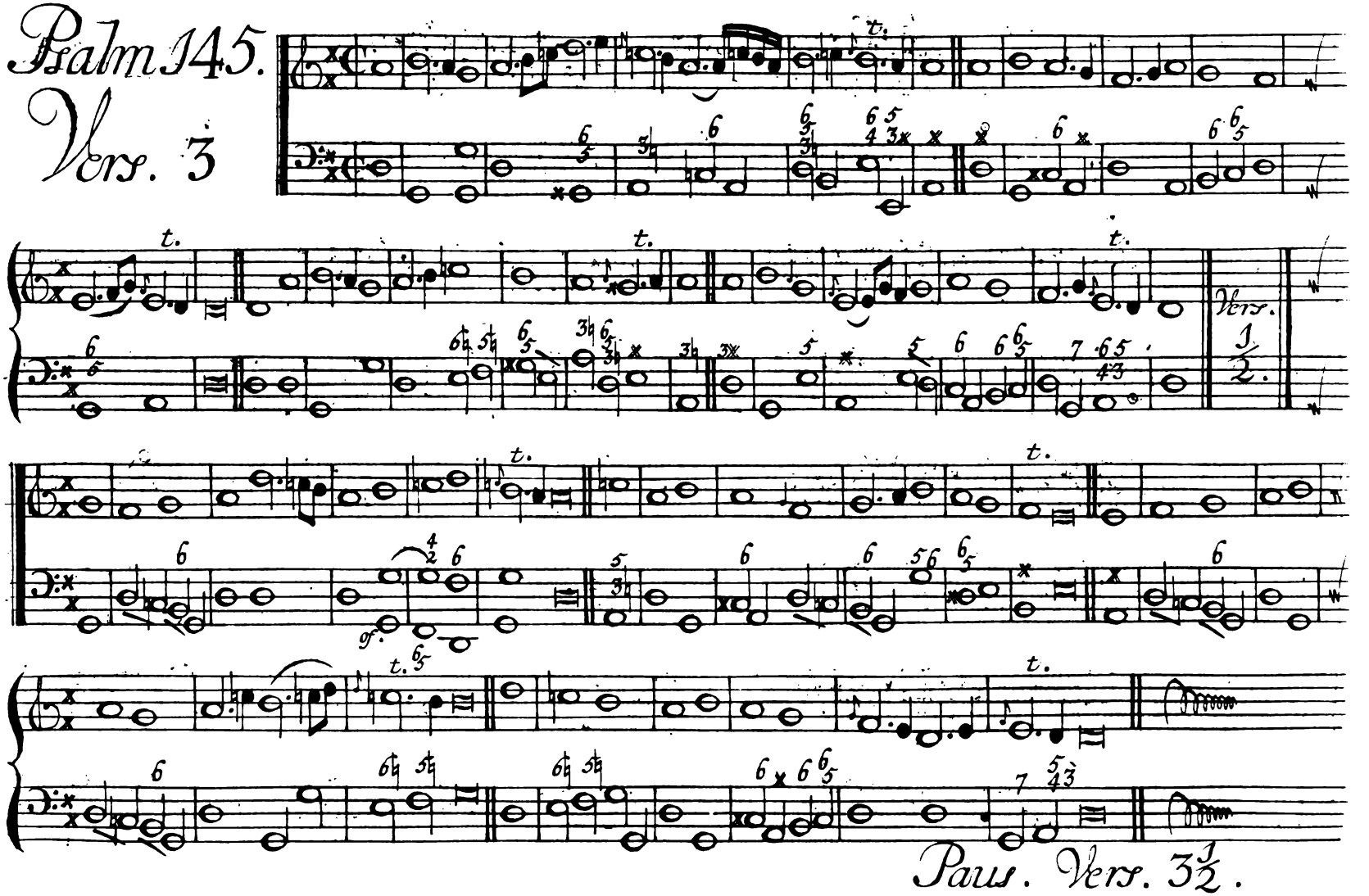
Paus. Vers. 6.

Melodie 18.

Psalm 144.

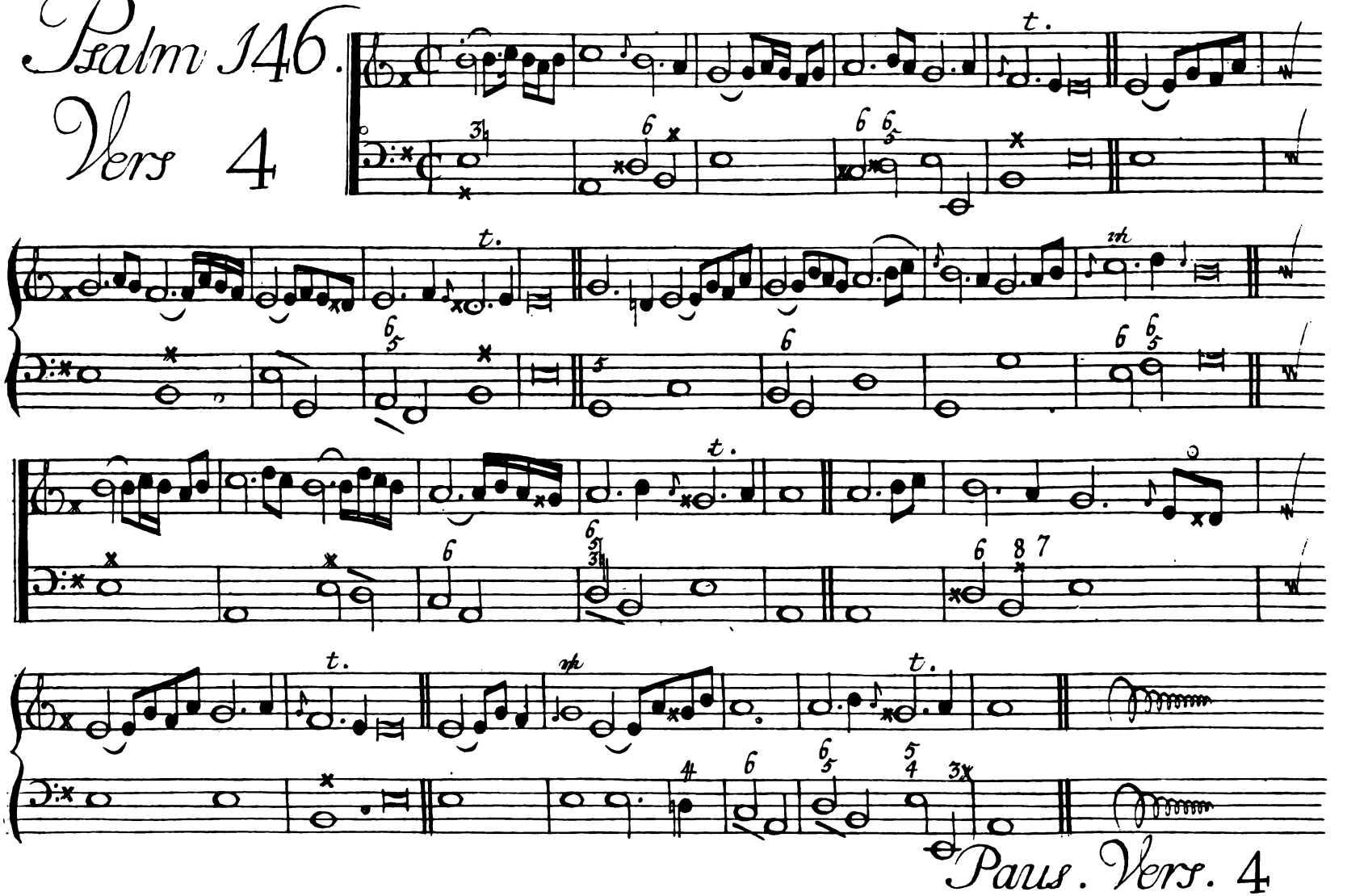
Vers. 4.




Psalm 145.
Vers. 3
Vers. 1/2.
Paus. Vers. 3 1/2.

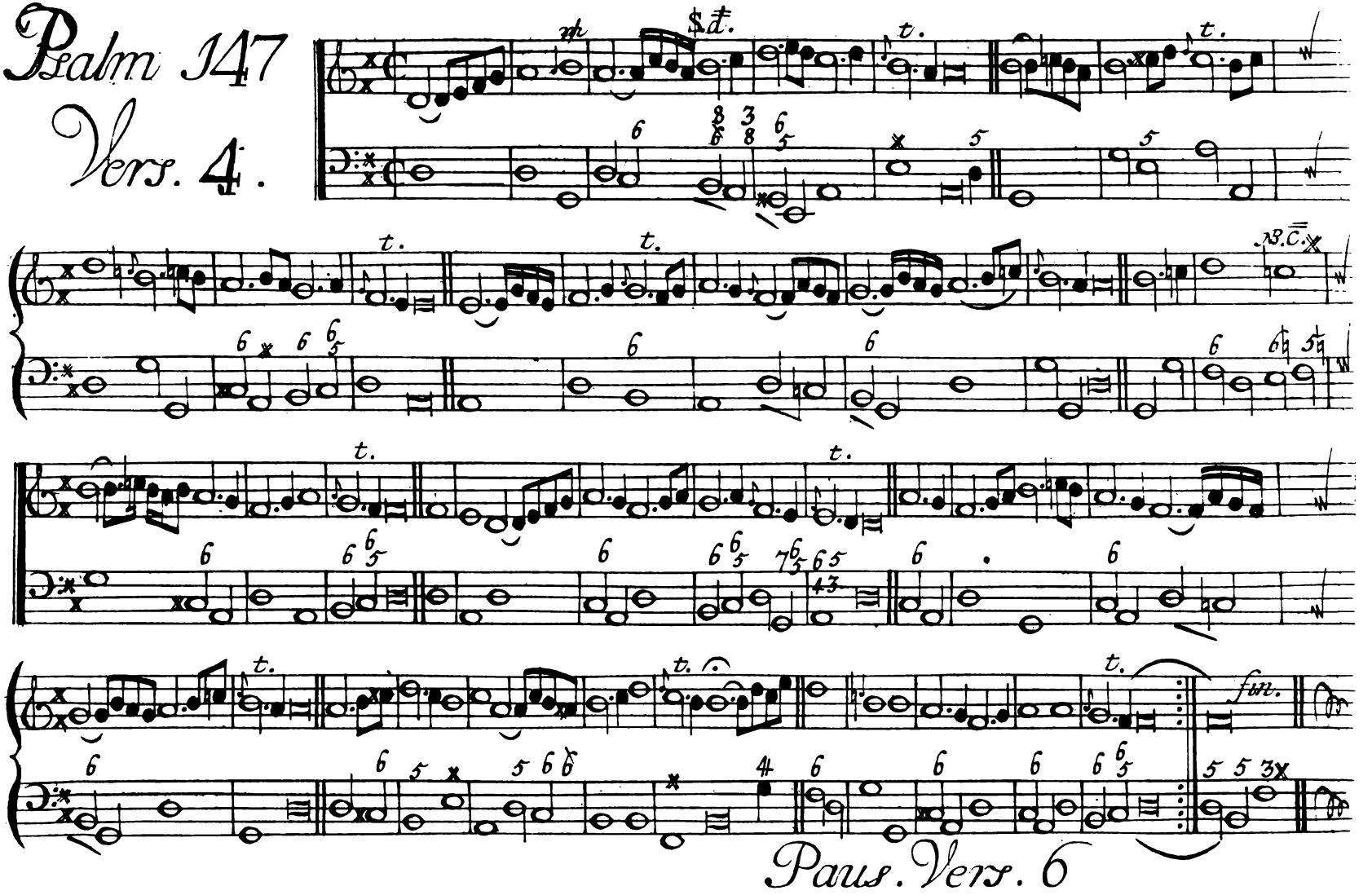
# Psalm 146.

## Vers 4



# Psalm 147

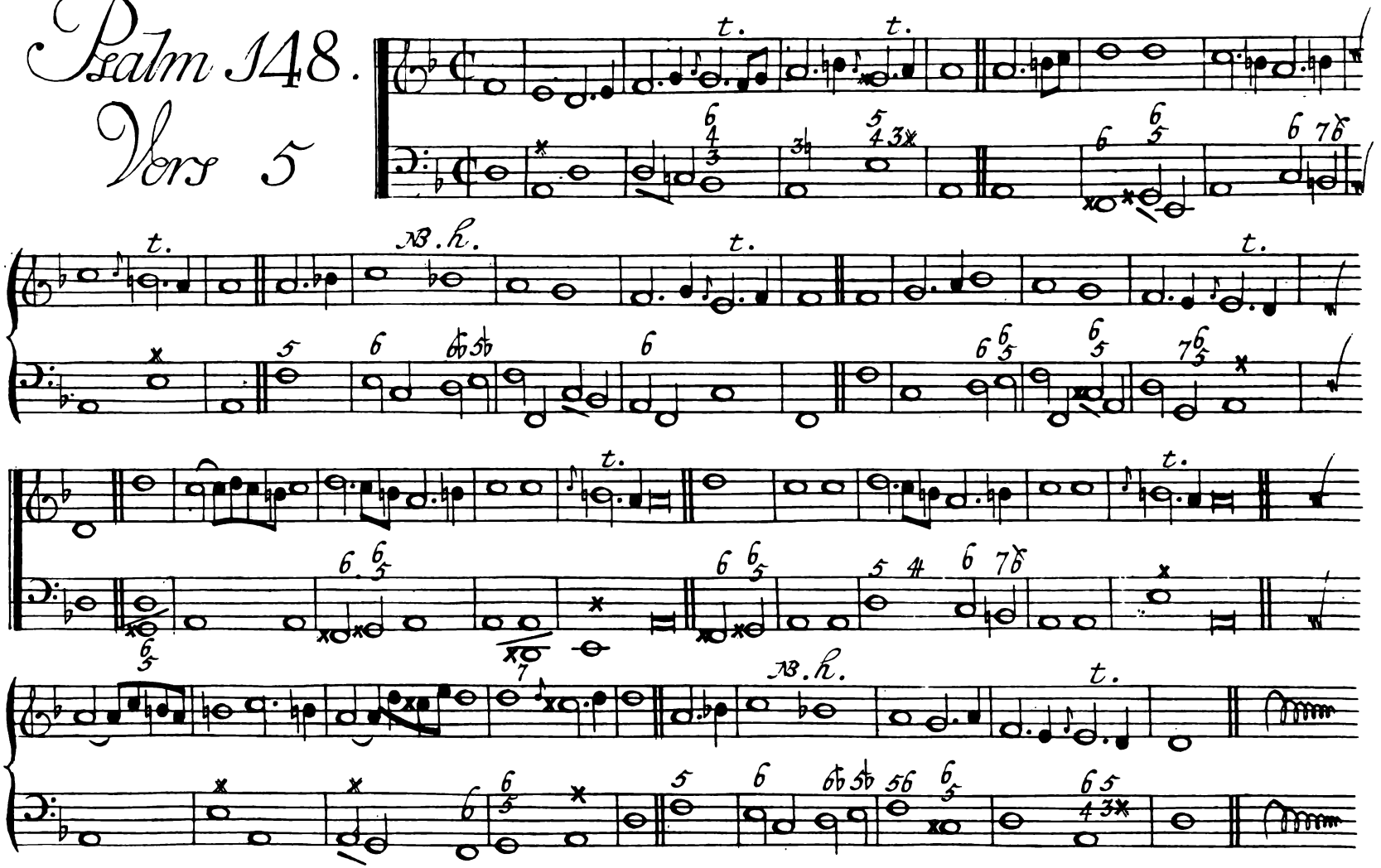
## Vers. 4.

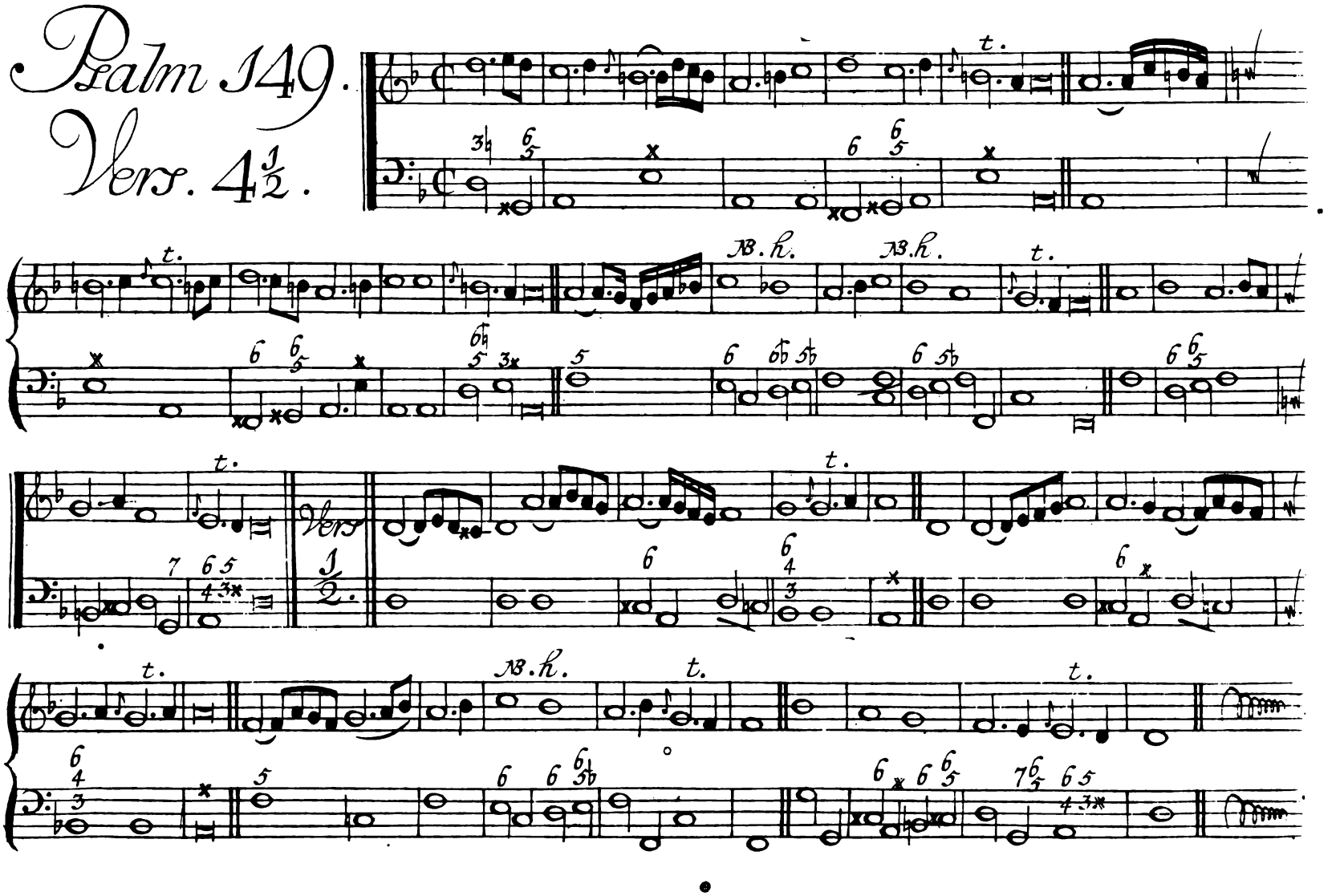


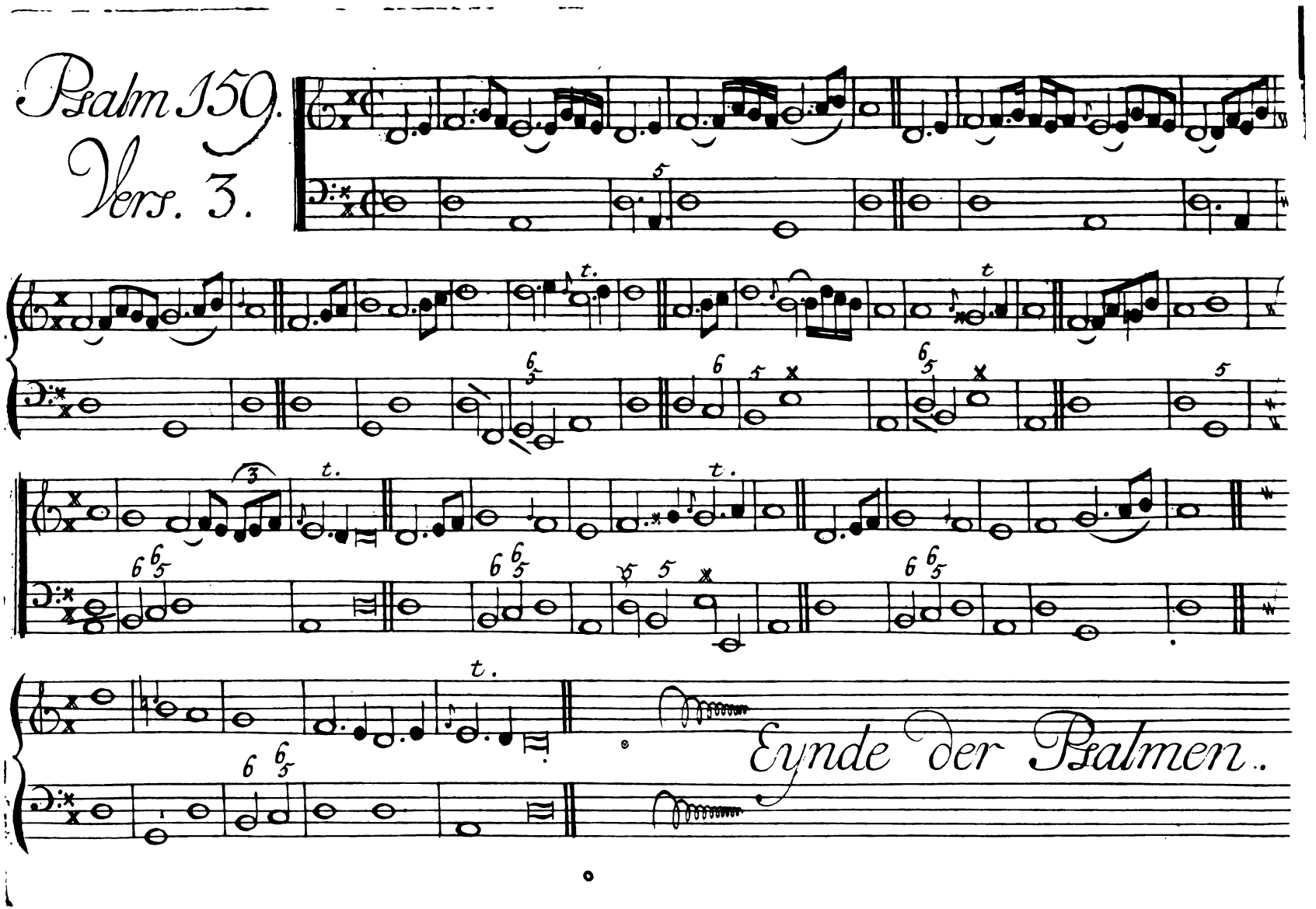

Paus. Vers. 6

# Psalm 148.

## Vers 5

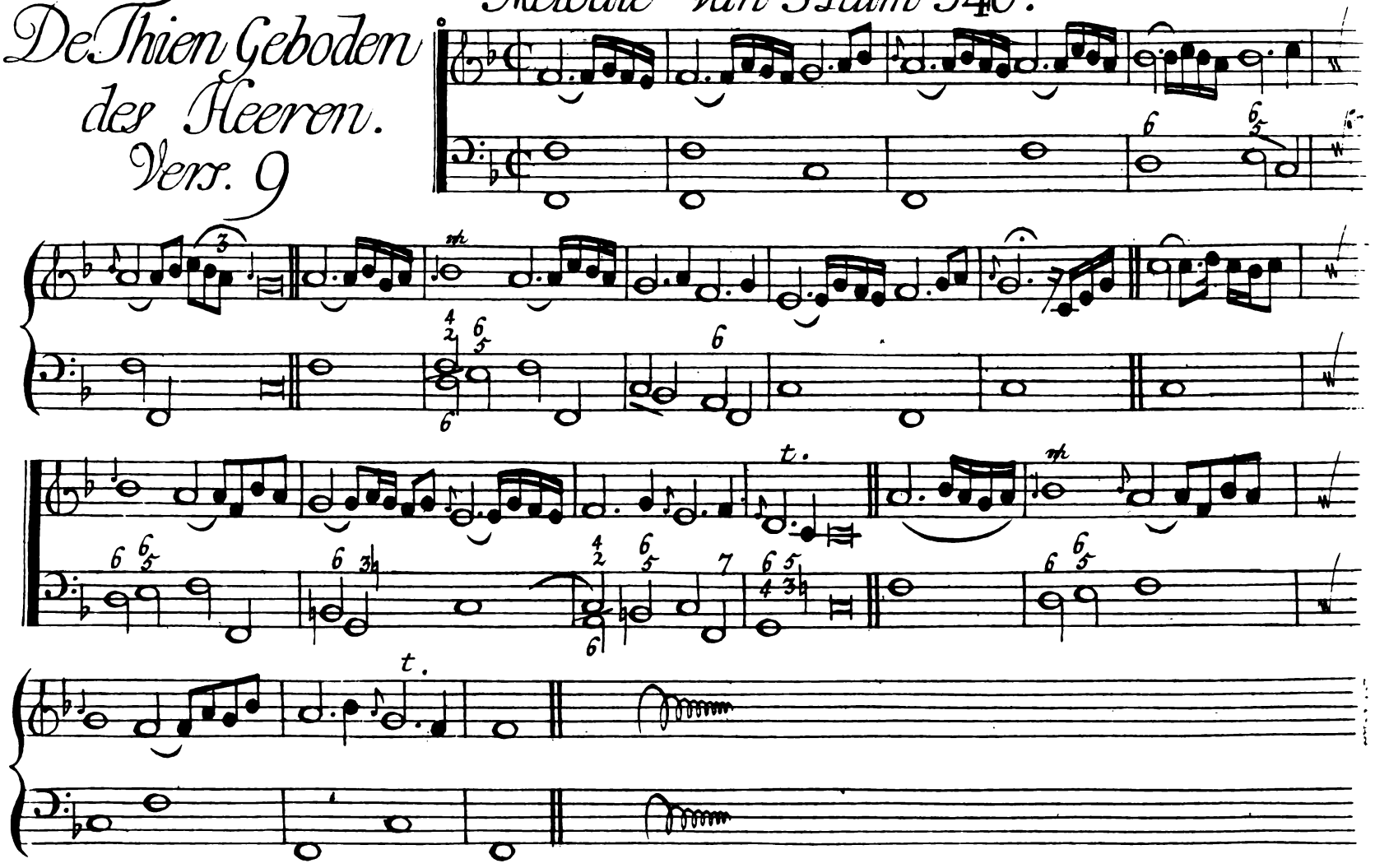


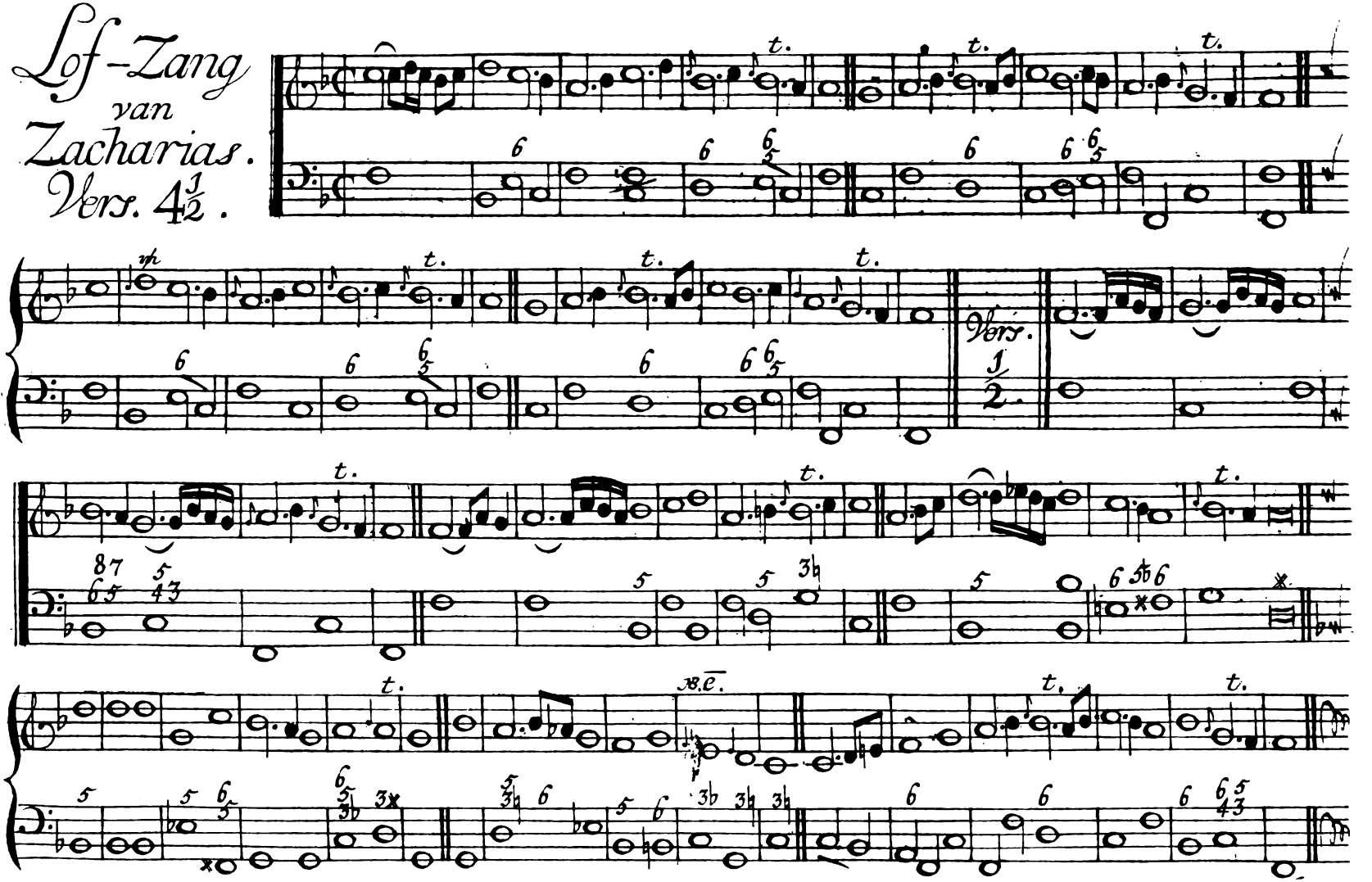

Psalm 149.
Vers. 4½.
t.
N.B.
Vers
1/2.


Psalm 159.
Vers. 3.
Eynde der Psalmen.

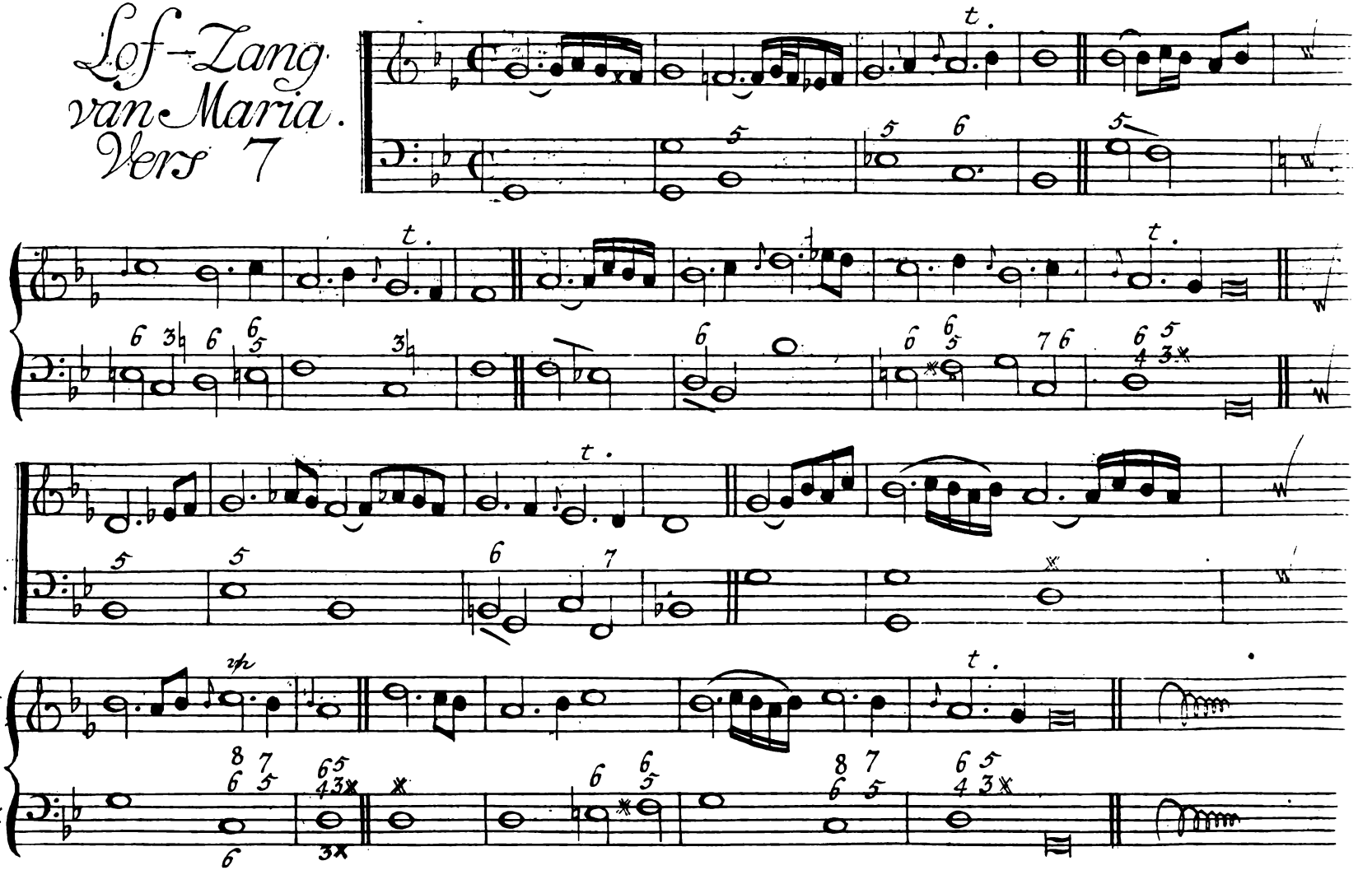
# De Thien Geboden des Heeren. Vers. 9

## Melodie van Psalm 140.



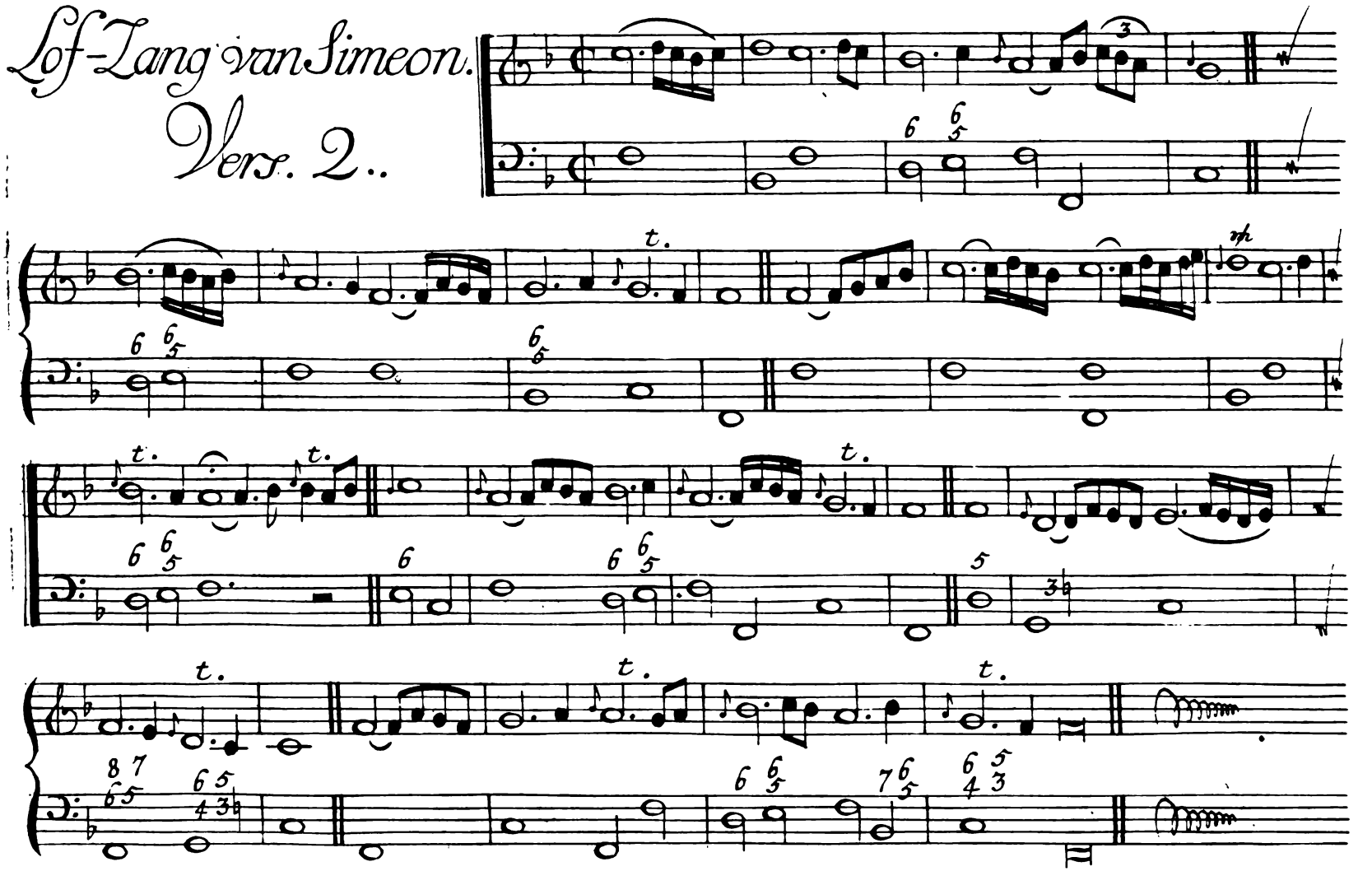

Lof-Zang
van
Zacharias.
Vers. 4½.
Vers.
1/2.

# Lof-Zang van Maria. Vers 7

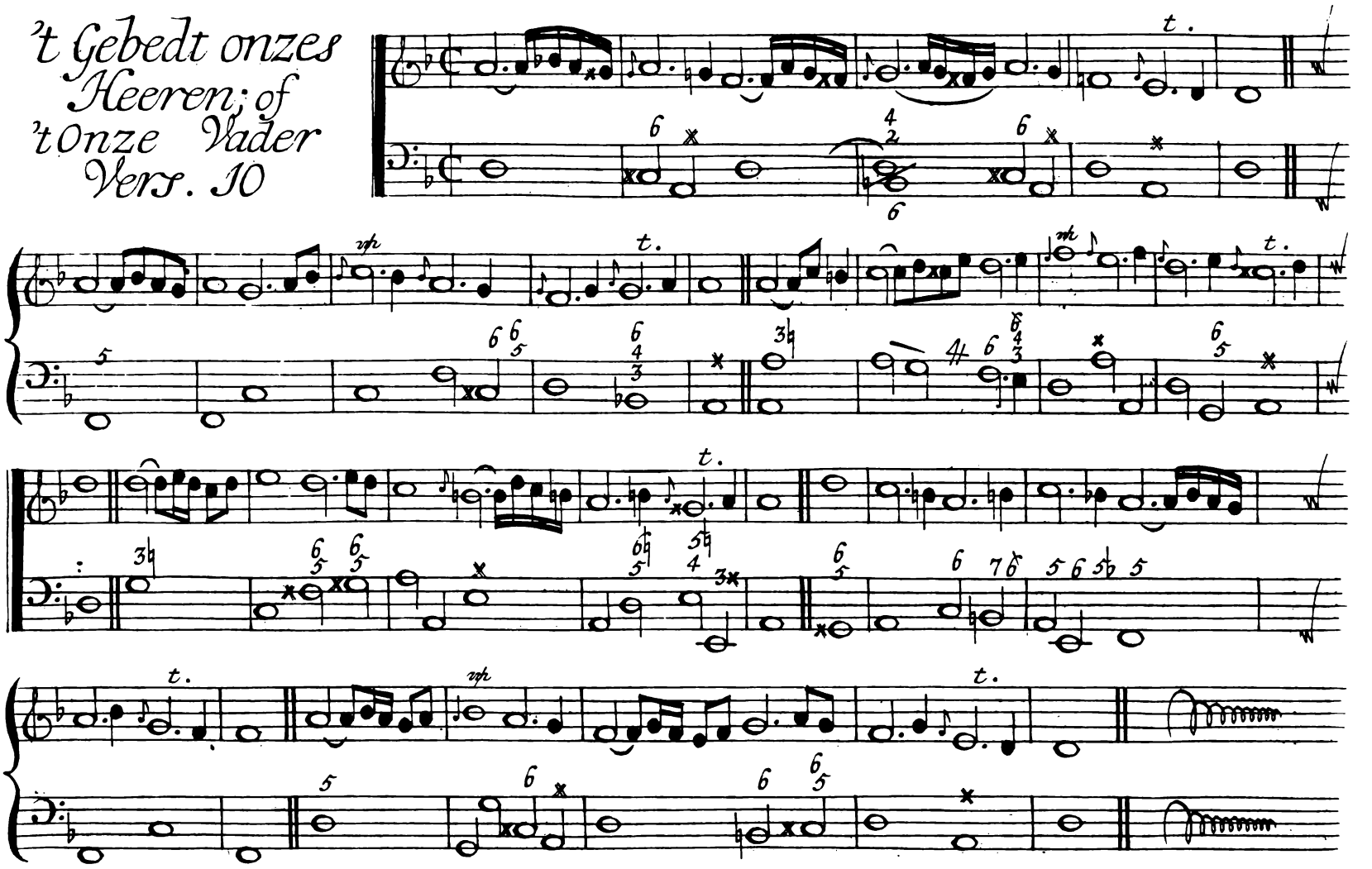


# Lof-Zang van Simeon.

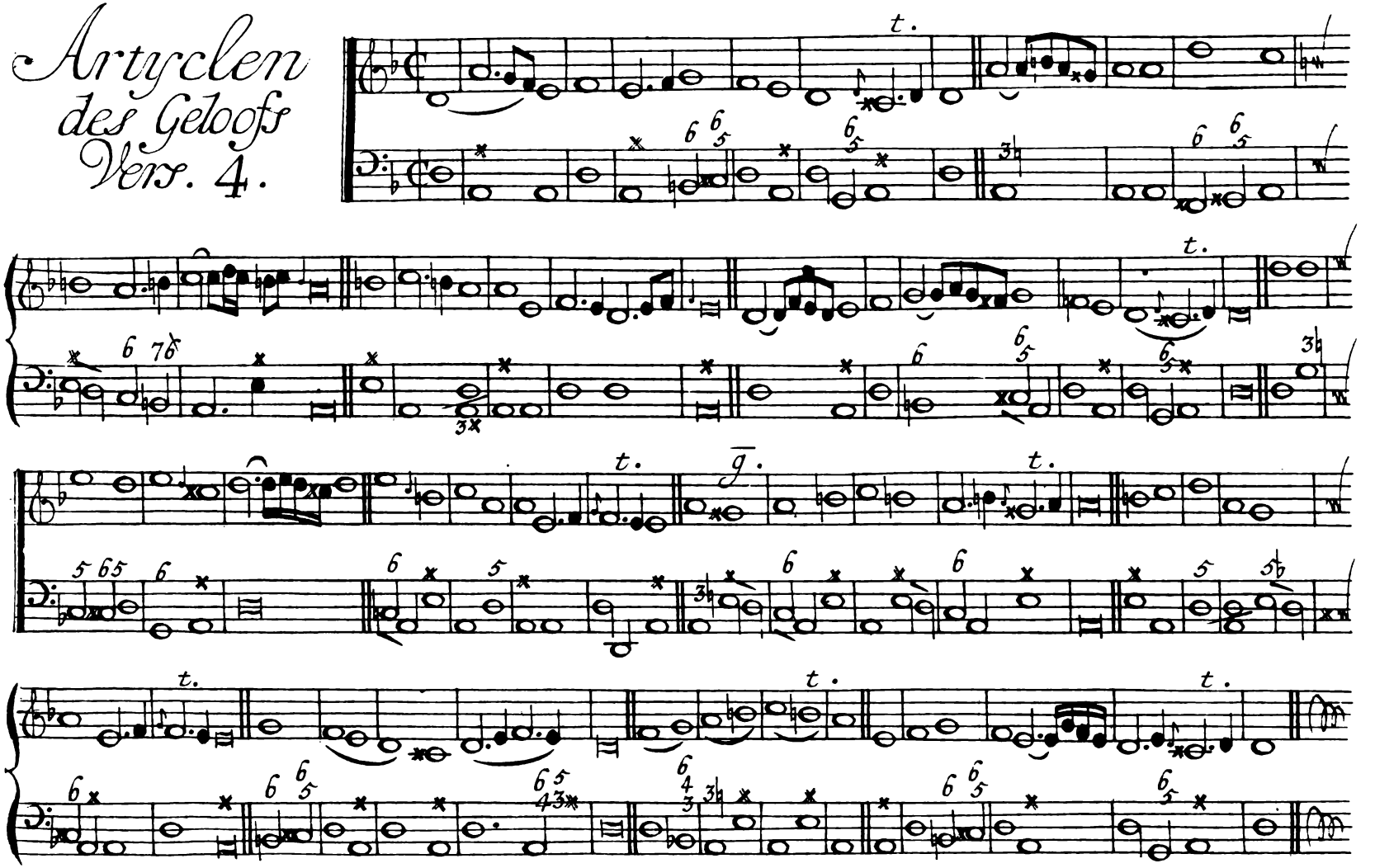
## Vers. 2..



# 't Gebedt onzes Heeren; of 't Onze Vader Vers. 10

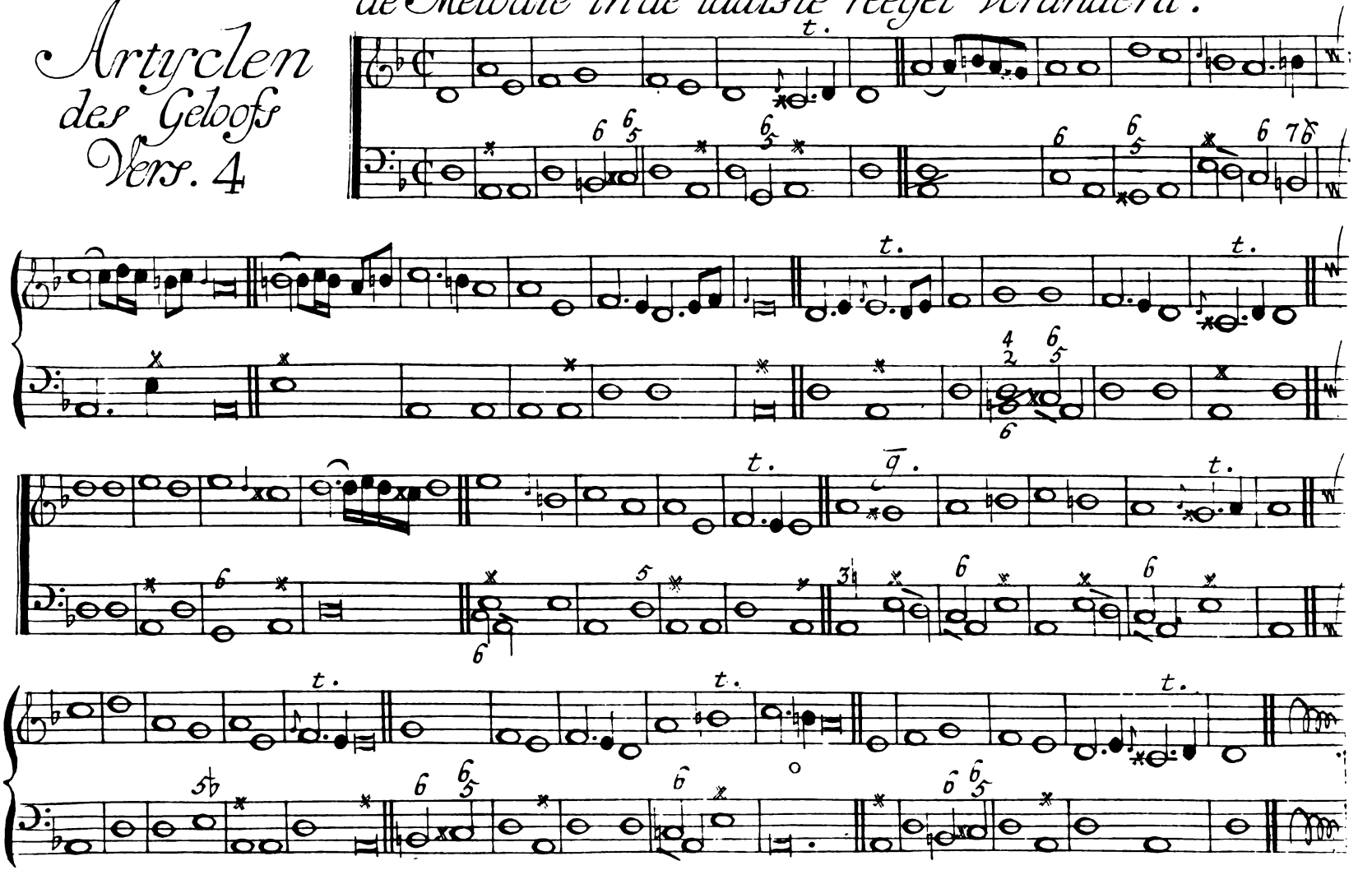


# Artyclen des Geloofs Vers. 4.



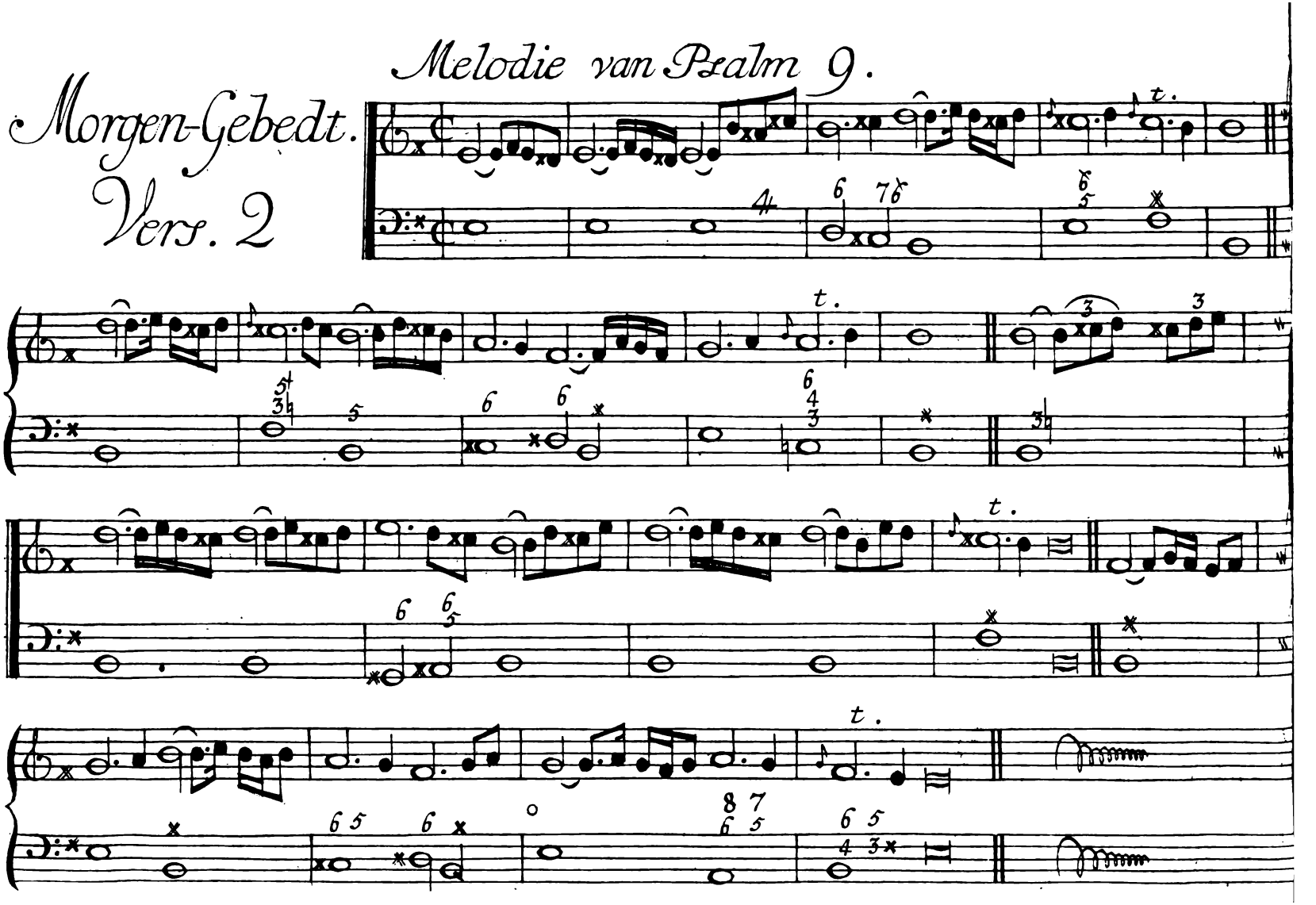
# Artyclen des Geloofs Vers. 4

de Melodie in de laatste reegel veranderd.



# Morgen-Gebedt.

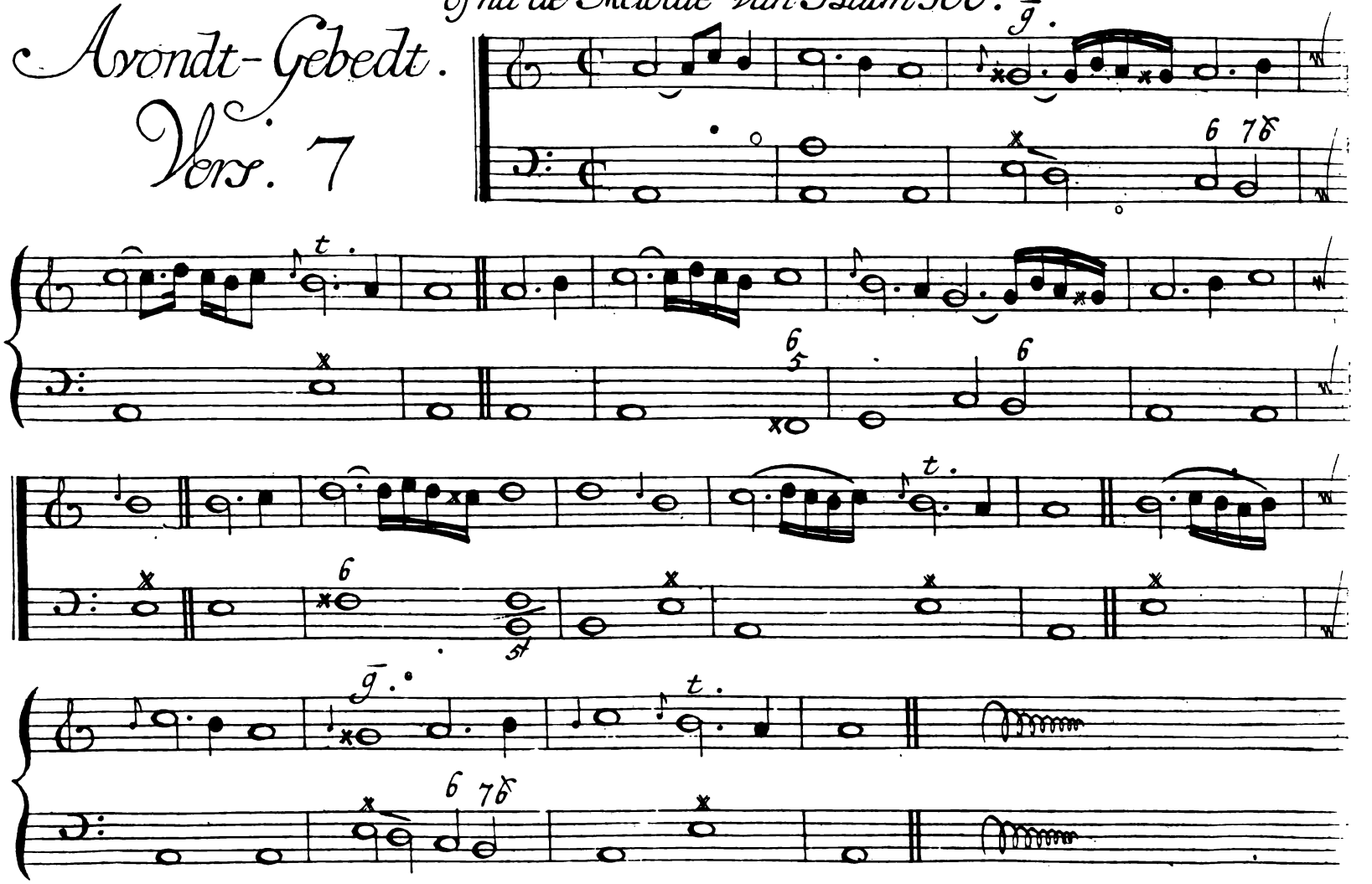
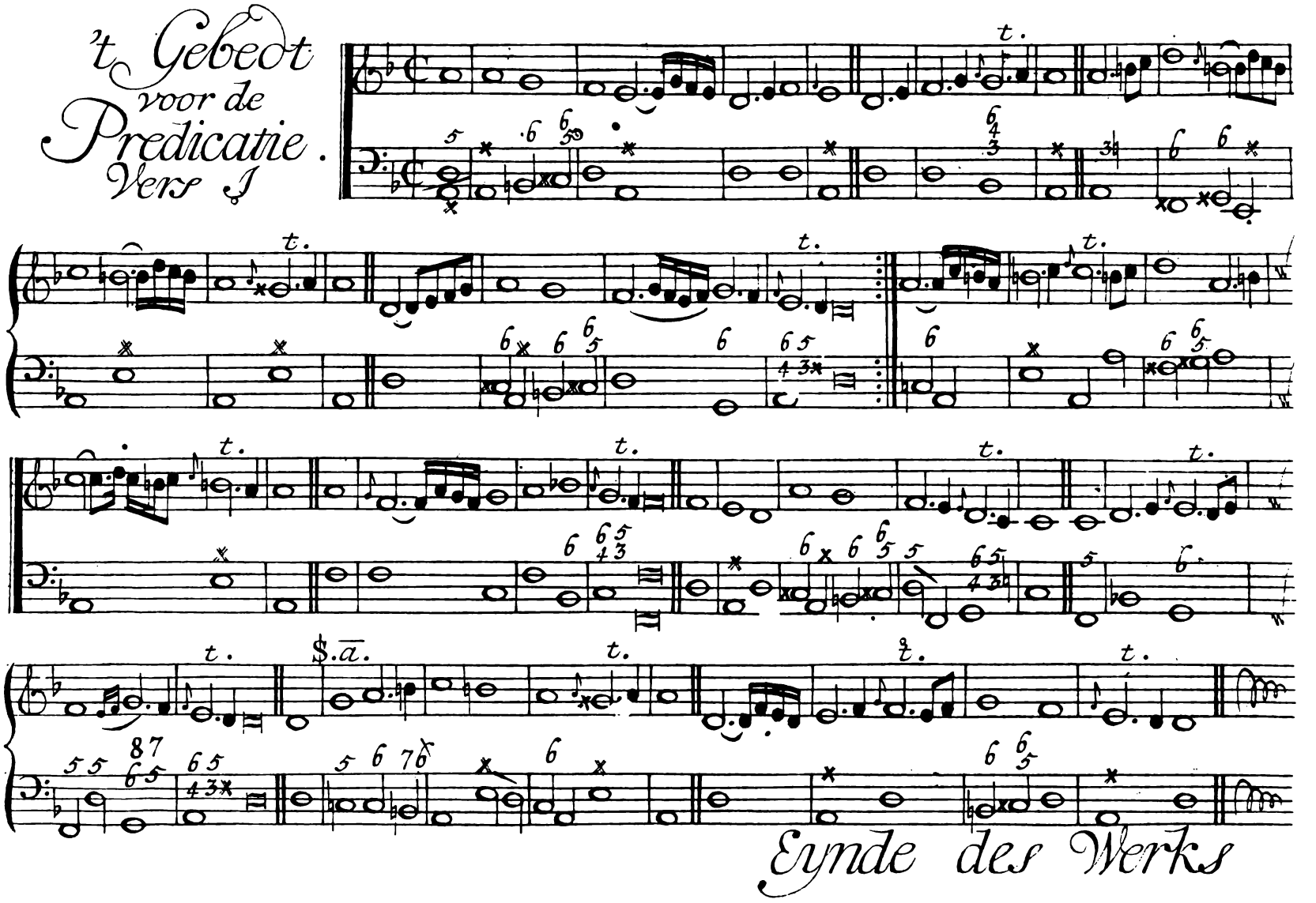
## Vers. 2



# Avondt-Gebedt.

## Vers. 7

of na de Melodie van Psalm 100.



# 't Gebedt voor de Predicatie. Vers 1