

THE
PSALTER,

DEFINED AND EXPLAINED IN ITS MUSICAL BEARINGS, AND
DIVIDED ACCORDING TO ITS

Musical Measures and Cadences:

VINDICATING THE

PSALMS OF DAVID

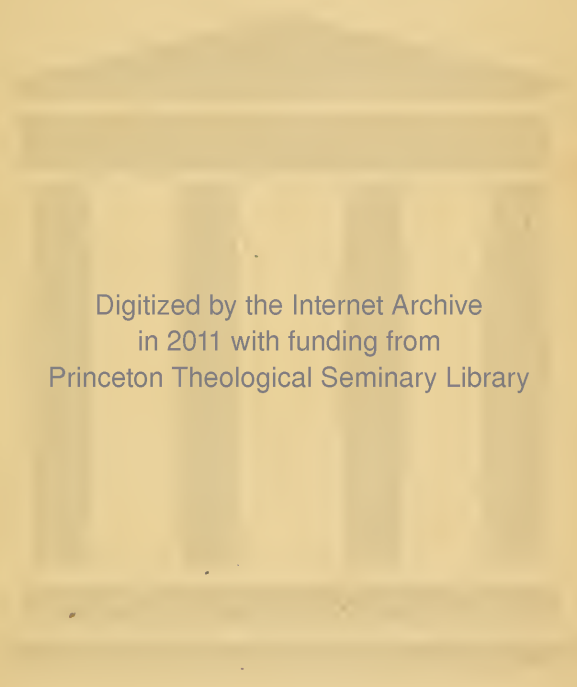
REGARDING THEIR ORIGINAL DESIGN AND SPECIAL ADAPTATION TO THE
PURPOSES OF SACRED SONG, IN ALL AGES.

The sacred themes by David sung,
Of pure poetic fire :
Translated from the Hebrew tongue,
Adapted for the Lyre ;
Designed with care to show the air
And spirit they inspire.

BY ABNER JONES,

PROFESSOR OF MUSIC.

NEW YORK:
MASON BROTHERS, Nos. 5 & 7 MERCER ST.
1860.



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ADVERTISEMENT.

THE PSALTER, as will be seen by a glance at the title-page, goes out unfinished. When completed, it will contain a new rendering of the Psalms, both for reading as well as chanting, according to their musical cadences, which it is confidently believed will give new interest and attractions; the subjects in their present form being exceedingly uneven, besides being interrupted at every step by the improper division of the present verses. The author hopes soon to complete this, when it will constitute a book by itself, or accompany the metrical version as may seem desirable.

As to the tunes it now contains, they will be found, it is hoped, attractive, and, for the department they are intended, useful. They are of the most plain and simple kind, and may serve at least for a beginning, till more suitable ones can be obtained. To bring the entire psalms to the style of Old Hundred, Mear and Dundee, would be to destroy their design at the outset. Still about one-quarter to one-third of the Psalms may be successfully and appropriately sung to that style of music. The author has neither room, time, nor disposition for extended remarks or explanations. The plan of the work originated with himself, and he cannot see anything to prevent its being convenient, more economical, and by far superior to any plan now in use. A little experience, and the tunes will be adapted to the several Psalms with the greatest ease. Besides, the books, when both are opened, become widened so that they will readily remain open on the piano and organ. When, in 1832, the author published "The Melodies of the Church," containing some four hundred tunes, and one thousand two hundred and twenty pieces of sacred poetry, the public were slow to acknowledge the need or utility of having the music and poetry in the same volume; not remembering that music is a part of psalmody, is the oldest or at least of equal age, and is to last the longest. Now the feeling has greatly changed, and such works are by no means scarce. Almost every denomination has them in use.

The type of the music, though small, is clear and beautiful; and it is hoped will be found sufficiently distinct to refresh the memory when needed.

That the work may prove useful, and at least lead to something better is the sincere desire of
THE AUTHOR.

THE PSALTER.

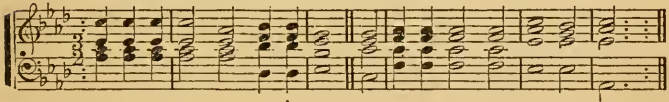
ALEPH. L. M. 6 lines.

Ps. 1.



MISSIONARY CHANT. L. M. 6 lines.

Ps. 1.



NAZARETH. L. M. 6 lines.

Ps. 1.



ENOCH. 8s & 10s. 6 lines.

Ps. 1.

EDEN. 9s & 12s.

Ps. 1.

GIMEL. 7s & 6s. D.

Ps. 1.

SALEM. S.M.D. Omit slurs in 3d & 7th line. The last strain, for 5th & 6th line. Ps. 1.

DALETH. 8s & 7s. D.

Ps. 1.

HAIL TO THE BRIGHTNESS. 12s & 11s.

Ps. 1.

Musical score for 'HAIL TO THE BRIGHTNESS' in G major, 3/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a double bar line and repeat dots.

ALL SAINTS. 12s. 6 lines.

Ps. 1.

Musical score for 'ALL SAINTS' in G major, 3/4 time. It consists of two systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

BETH. S. M. H.

Ps. 1.

Musical score for 'BETH' in G major, 3/4 time. It consists of two systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

SAUL. L. M. D.

Ps. 2.

Musical score for 'SAUL' in G major, 3/4 time. It consists of two systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

ZAIN. 7s & 6s. D

D. C.
Ps. 1.

Musical score for 'ZAIN' in G major, 3/4 time. It consists of two systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

AUTUMN. 8s & 7s, D.

Ps. 2.

Fine

D.C.

MISSION. 7s & 6s, D

Ps. 2.

D.C.

EVENING PSALM. C. M. D.

Ps. 4.

EVENING MEDITATION. 8s & 7s, D.

Ps. 4.

D.C.

PELEW. L. M., 6 lines.

Ps. 5.

SHIELD. 8s & 1s.

Ps. 3.

Musical score for 'SHIELD' (Ps. 3). The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system includes a treble clef with a 'C' time signature and a bass clef. The second system includes a treble clef and a bass clef. The music features a steady accompaniment in the bass and a melodic line in the treble.

SHETLAND. 11s & 8s.

Ps. 3.

Musical score for 'SHETLAND' (Ps. 3). The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system includes a treble clef with a 'C' time signature and a bass clef. The second system includes a treble clef and a bass clef. The music features a steady accompaniment in the bass and a melodic line in the treble.

ABSALOM. C. M. H.

Ps. 3.

Musical score for 'ABSALOM' (Ps. 3). The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system includes a treble clef with a 'C' time signature and a bass clef. The second system includes a treble clef and a bass clef. The music features a steady accompaniment in the bass and a melodic line in the treble.

EDDY: L. M. D.

Ps. 4.

Musical score for 'EDDY' (Ps. 4). The score is in D major (two sharps) and 3/4 time. It consists of two systems of two staves each. The first system includes a treble clef with a 'C' time signature and a bass clef. The second system includes a treble clef and a bass clef. The music features a steady accompaniment in the bass and a melodic line in the treble.

D. C.

WAYS. S. M. H.

Ps. 5.

Musical score for 'WAYS' (Ps. 5). The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system includes a treble clef with a 'C' time signature and a bass clef. The second system includes a treble clef and a bass clef. The music features a steady accompaniment in the bass and a melodic line in the treble.

NEHILOTH. C. M. H.

Ps. 5.

BERFORD. 12s & 8s. D.

Ps. 6.

Omit in repeating & use in Fine.

NEGINOTH. C. M. D.

Ps. 6.

FINE.

D. S.

SAVANNAH. 10s.

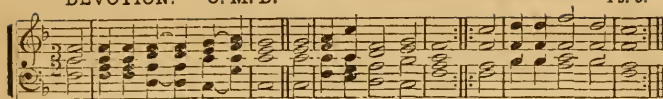
Ps. 7.

SHEMEI. 12s & 9s.

Ps. 7.
FOR FINALE.

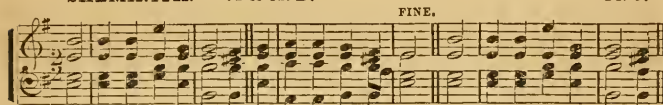
DEVOTION. C. M. D.

Ps. 5.



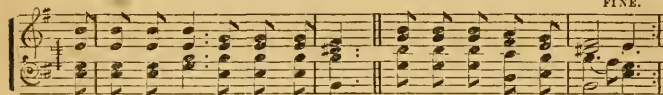
SHEMINITH. 7s & 6s. D.

D. C.
Ps. 6.



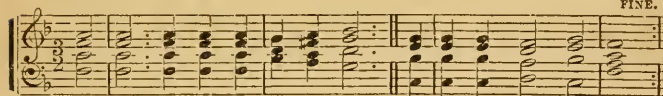
MINOR. 8s & 7s. D.

Ps. 6.
FINE.



CUSH. C. M. D.

Ps. 7.
FINE.



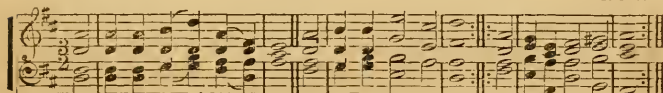
GITTEH: L. M. D.

Ps. 8.



ADORATION. S. M. D.

Ps. 134.



GATH. O. M. D.

Ps. 8.

D. C.

GREENVILLE. 8s & 7s.

Ps. 8.

D. C.

BILLINGS. 12s & 11s D. or C. M. D.

Ps. 9.

D. C.

LABBEN. C. M. D.

Ps. 9.

D. C.

SELAH. C. M. D.

Ps. 11.

D. C.

PHILISTIA. 8s & 7s. D.

Ps. 8.



D. C.



AL-MUTH. L. M. D.

Ps. 9.



D. C.



BENTON. L. M. D.

Ps. 10.



D. C.



ELLIOTT. S. M. D.

Ps. 11.



D. C.



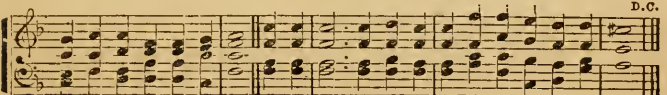
JONAH. 7s & 6s. D.

FINE.

Ps. 12.



D. C.



GOODWIN. 7s & 6s.

Ps. 11.

Musical score for Goodwin, Ps. 11. The score consists of two systems of two staves each. The first system is marked with a '3' above the treble clef. The second system is marked with 'FINE.' and 'D. C.'

MAYHEW. S. M. D.

Ps. 13.

Musical score for Mayhew, Ps. 13. The score consists of two systems of two staves each.

SPEAR. 9s & 8s. D.

Ps. 11.

Musical score for Spear, Ps. 11. The score consists of two systems of two staves each. The second system is marked with 'D. C.'

NOTTING HILL. C. M.

Omit in repeat. . . .

Ps. 15.

Musical score for Notting Hill, Ps. 15. The score consists of two systems of two staves each.

WARD. L. M.

Ps. 23.

Musical score for Ward, Ps. 23. The score consists of two systems of two staves each.

PLEYEL. L. M.

| 1st. | 2d. |

Ps. 23.

Musical score for Pleyel, Ps. 23. The score consists of two systems of two staves each.

MEAD. 8s & 7s.

Ps. 23.

Musical score for Mead, Ps. 23. The score consists of two systems of two staves each. The second system is marked with '1' and '2' above the staves.

BALERMA. 11s & 8s. or C. M.

Ps. 23.

Musical score for 'BALERMA' in 4/4 time, featuring a treble and bass clef with a key signature of one flat. The score consists of two systems of staves, each with a treble and bass line.

SICILY. 8s & 7s.

Ps. 15.

Musical score for 'SICILY' in 4/4 time, featuring a treble and bass clef with a key signature of one flat. The score consists of two systems of staves, each with a treble and bass line.

CREATION. 11s.

Ps. 19.

Musical score for 'CREATION' in 4/4 time, featuring a treble and bass clef with a key signature of one flat. The score consists of three systems of staves, each with a treble and bass line.

GATES. C. M. 6 lines.

Ps. 24.

Musical score for 'GATES' in 4/4 time, featuring a treble and bass clef with a key signature of one flat. The score consists of three systems of staves, each with a treble and bass line. The word 'DUO.' is written above the first staff of the third system.

NEW YORK. 12s & 8s. or C, M.

Ps. 29.

PORTUGUESE HYMN. 11s.

Ps. 16.

MAITLAND. C. M. D.

Ps. 17.

D. C.

CONGREGATIONAL CHANT.

Ps. 18.

WHEELER. L. M. D.

Ps. 20.

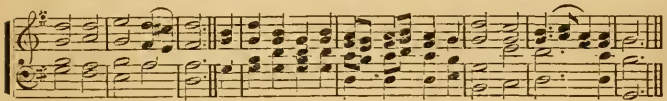


D. C.



CORONATION. C. M. D. *By repeating 1st strain.*

Ps. 21.

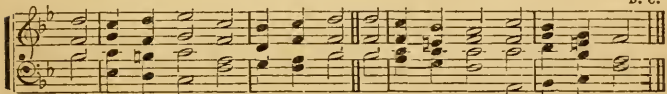


MICHTAM. L. M. D.

Ps. 16.



D. C.



PRINCETON. 7s & 6s. D.

Ps. 24.



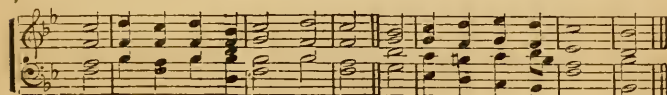
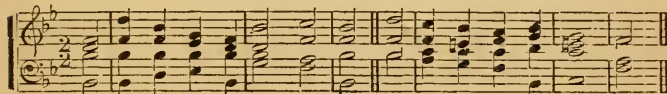
CODA.



Hal - le - lu - jah.

BRAINARD. 8s & 7s.

Ps. 29.



HIND L: M: D.

Ps: 22:

First system of musical notation for 'HIND' in G major, 3/4 time. It consists of a treble and bass staff with a 3-measure rest in the bass staff at the beginning.

Second system of musical notation for 'HIND'.

Fine:

Third system of musical notation for 'HIND'.

CALVARY: 11s & 10s, D:

Ps: 22:

First system of musical notation for 'CALVARY' in D major, 3/4 time.

Second system of musical notation for 'CALVARY'.

D:C:

KINGSTON. 8 & 7. 6 lines.

Ps: 24.

First system of musical notation for 'KINGSTON' in G major, 3/4 time.

Second system of musical notation for 'KINGSTON'.

Fine.

Third system of musical notation for 'KINGSTON'.

UXBRIDGE. L: M:

Ps: 47.

First system of musical notation for 'UXBRIDGE' in D major, 2/4 time.

Second system of musical notation for 'UXBRIDGE'.

Halle - lu - jah.

PISGAH. S. M. H.

Ps. 32.

ROTHWELL. 11s or L. M. *by uniting two 1st notes of each measure.* Ps. 29.

Hal - le - lu - jah.

HARPER. 7s & 6s. D:

Ps. 28.

D. C.

NEWRY. L. M.

Ps. 29.

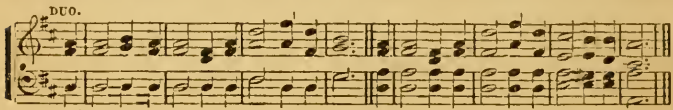
BRADFORD. 8s. D.

Ps. 27.

D. C.

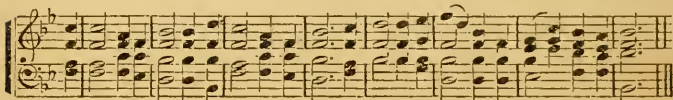
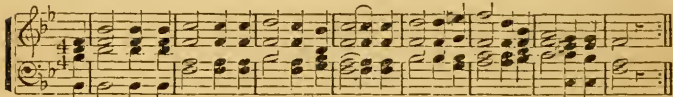
TRENTON. 11s. 6 lines.

Ps. 24



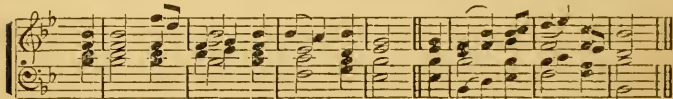
NAYTON. 11s.

Ps. 97.



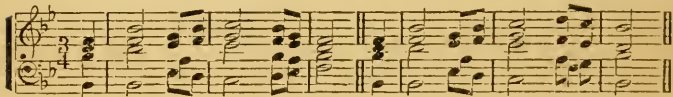
OAKSVILLE. C. M.

Ps. 98.



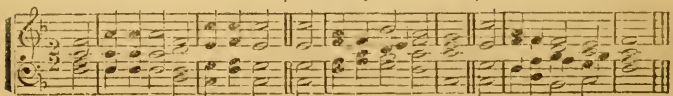
IOWA. S. M.

Ps. 23.



MARLOW. C. M. | Omit in repeat. - - - |

Ps. 119.



THE PSALTER.

HERMON. C: M, 6 lines,

Ps: 32.

Musical score for HERMON, Ps. 32, 6 lines. The score is written in C major, 6/8 time, and consists of two systems of two staves each. The first system includes a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

VINTON. C. M. D.

Ps. 33:

Musical score for VINTON, Ps. 33, C. M. D. The score is written in C major, 4/4 time, and consists of two systems of two staves each. The first system includes a treble clef with a key signature of one flat (B-flat). The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

D. C.

ARCHIBALD. L. M. H.

Ps. 40.

Musical score for ARCHIBALD, Ps. 40, L. M. H. The score is written in C major, 4/4 time, and consists of three systems of two staves each. The first system includes a treble clef with a key signature of one flat (B-flat). The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

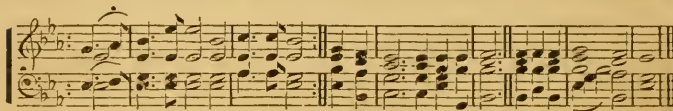
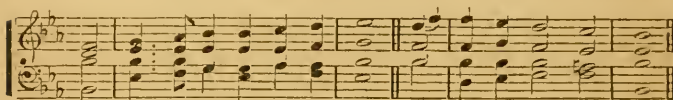
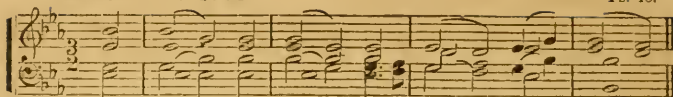
D. C.

ABBA. 8s & 7s, D.

Musical score for ABBA, 8s & 7s, D. The score is written in D major, 4/4 time, and consists of three systems of two staves each. The first system includes a treble clef with a key signature of two sharps (F# and C#). The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

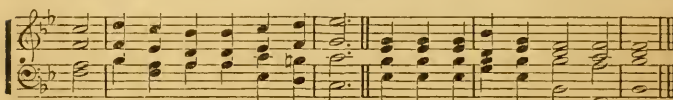
ARIEL. C: P. M.

Ps. 48:



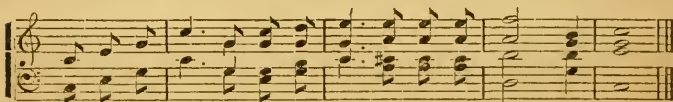
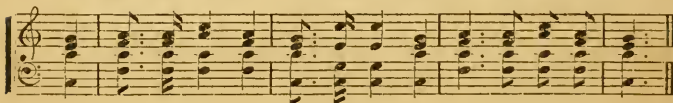
ABIMELECH. C: M. H.

Ps. 24.



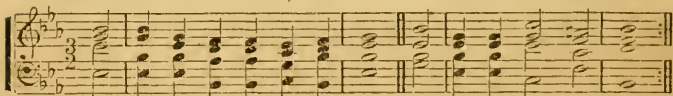
ZERAH. C: M:

Ps. 116:



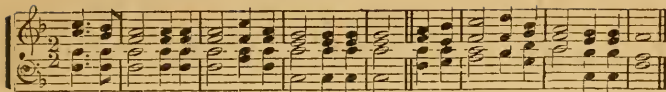
HUNTINGDON. C. M, 6 lines.

Ps. 34.

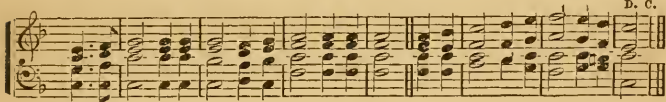


COURT STREET. 11s & 8s D.

Ps. 36.

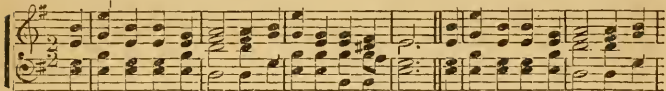


D. C.



VISION. 7s & 6s. D:

Ps. 39.

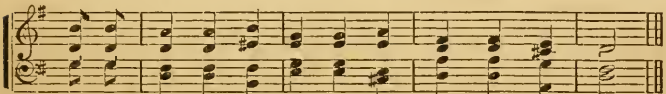


D. C.



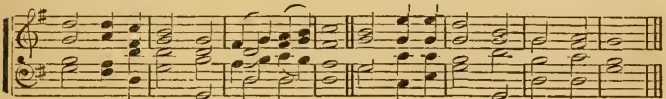
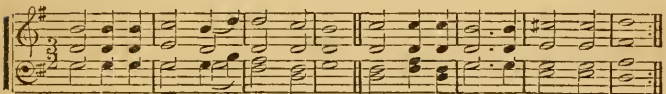
PLEYEL. 11s.

Ps. 41,



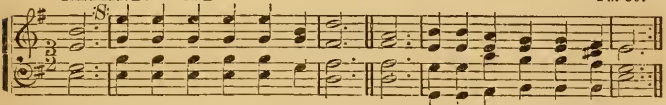
FEDERAL STREET. L. M. 6 lines.

Ps. 41.



REMIND. 8s D.

Ps. 39.

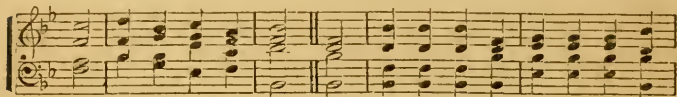
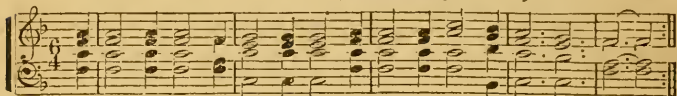


D. C.



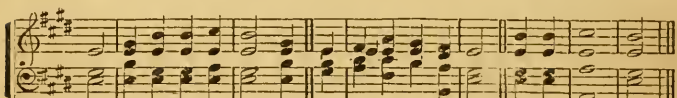
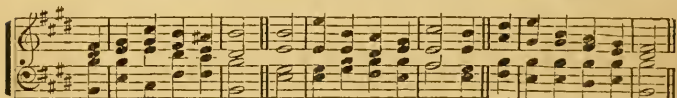
LENOX. S. M. H.

Ps: 97.

MARTYN: L: M: D; Or 7s, *By omitting the first note of each line.* Ps. 36:

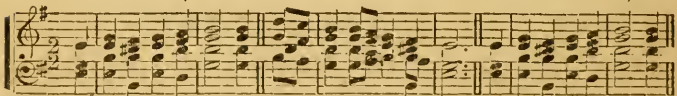
Hal - le - lu - jah, Hal - le - lu - jah.

MISSIONARY HYMN. 7s & 6s, Ps. 27.



Hal - le - lu - jah.

YARMOUTH, 7s & 6s. Ps. 31:



MAYVILLE. C. M.

Ps. 43.

Two systems of musical notation for 'MAYVILLE. C. M.'. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and G major. The first system has two measures, and the second system has two measures. The notation includes chords and single notes.

CARMEL. H. M.

Ps. 45.

Two systems of musical notation for 'CARMEL. H. M.'. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and G major. The first system has two measures, and the second system has two measures. The notation includes chords and single notes.

ALAMOTH. C. M. D.

Ps. 46.

Two systems of musical notation for 'ALAMOTH. C. M. D.'. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and F major. The first system has two measures, and the second system has two measures. The notation includes chords and single notes.

D. C.

DENNIS. S. M. H. Or 11s & 8s, *By omitting the slurs.*

Ps. 76

Two systems of musical notation for 'DENNIS. S. M. H. Or 11s & 8s, By omitting the slurs.'. Each system consists of a treble clef staff and a bass clef staff. The music is in 3/4 time and F major. The first system has two measures, and the second system has two measures. The notation includes chords and single notes.

REFUGE. L. M. D.

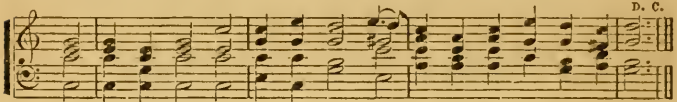
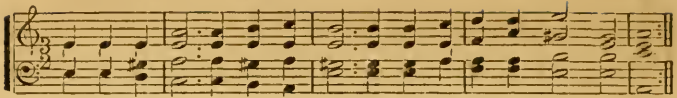
Ps. 46.

Two systems of musical notation for 'REFUGE. L. M. D.'. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and F major. The first system has two measures, and the second system has two measures. The notation includes chords and single notes.

D. C.

JEDUTHAN. L. M. D.

Ps. 39.



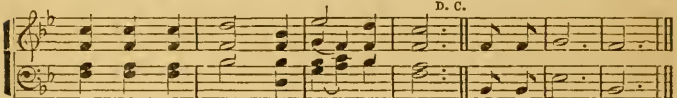
PAUL. 7s & 6s.

Ps. 144.



MENDON. L. M.

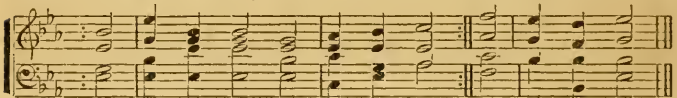
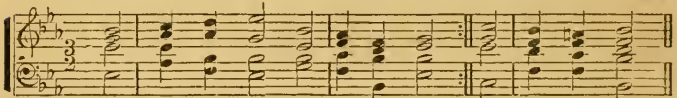
Ps. 96.



Hal - le - lu - jah.

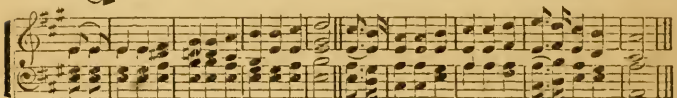
KORAH. S. P. M.

Ps. 42.



LYONS. 10s & 11s.

Ps. 114.



ANGOLA. 8s & 7s. 6 lines.

Ps. 34.

Musical score for 'ANGOLA' in G major, 2/4 time. It consists of two systems of two staves each. The first system contains the first six lines of music, and the second system contains the remaining six lines. The melody is primarily eighth and sixteenth notes.

OLMUTZ. S. M.

Ps. 54.

Musical score for 'OLMUTZ' in G major, 2/4 time. It consists of two systems of two staves each. The first system contains the first four lines of music, and the second system contains the remaining four lines. The melody is primarily eighth and sixteenth notes.

Hal-le - lu - jah.

AERION. L. M. T.

Ps. 81.

Musical score for 'AERION' in G major, 2/4 time. It consists of four systems of two staves each. The first system contains the first four lines of music, the second system contains the next four lines, the third system contains the next four lines, and the fourth system contains the final four lines. The melody is primarily eighth and sixteenth notes.

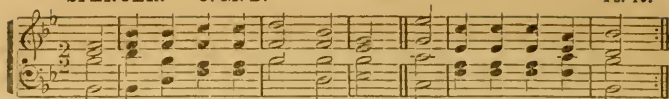
DUNDEE. 11s & 8s. or C. M.

Ps. 15.

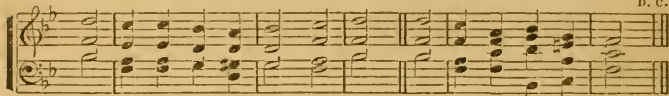
Musical score for 'DUNDEE' in G major, 2/4 time. It consists of two systems of two staves each. The first system contains the first four lines of music, and the second system contains the remaining four lines. The melody is primarily eighth and sixteenth notes.

SPENCER. C. M. D.

Ps. 19.

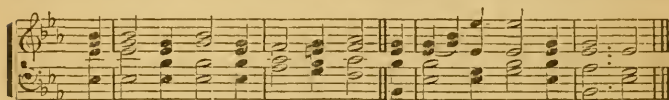
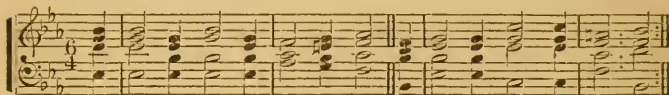


D. C.



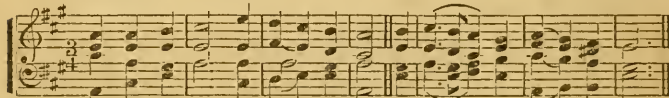
SHEPHERD. 7s & 6s.

Ps. 23.



ARUNDEL. C. M.

Ps. 138.

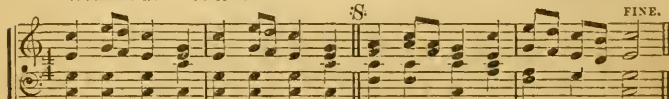


Hal-le-lu-jah.

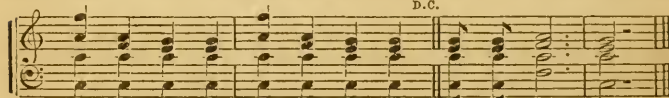
WILMOT. 8s & 7s.

Ps. 149.

FINE.



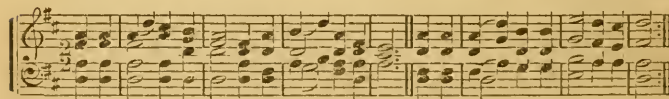
D. C.



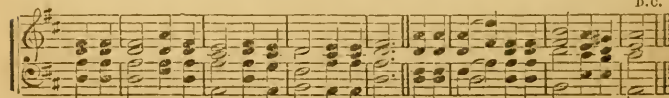
Hal - le - lu - jah.

MOUNT. 12s & 9s. D.

Ps. 91. FINE

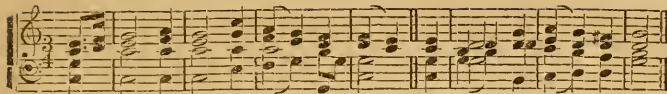


D. C.



HOWARD: C: M:

Ps: 119:



COVENTRY: C: M:

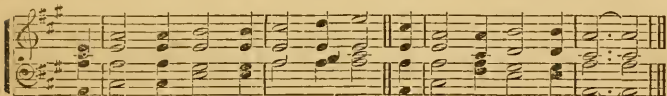
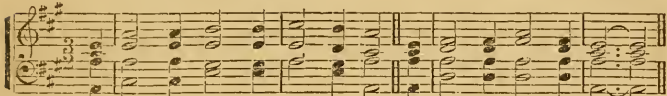
Ps: 149:



Hal-le - lu - jah.

ORTONVILLE. C. M.

Ps: 00:



ARLINGTON, C, M,

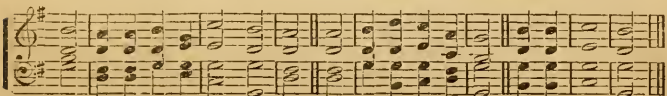
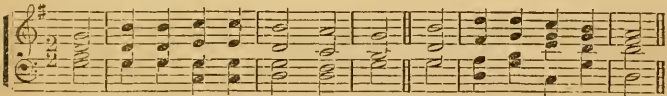
Ps: 82:



Hal - le - lu - jah.

PETERBORO; C: M:

Ps: 119:



Hal - le - lu - jah.

ASAPH. L. M. T.

Ps. 30.

Musical score for 'ASAPH. L. M. T.' in 4/4 time, featuring two systems of treble and bass staves with complex rhythmic patterns.

SAYBROOK. C. M. T.

Ps. 50:

Musical score for 'SAYBROOK. C. M. T.' in 3/4 time, featuring two systems of treble and bass staves. A 'Sya' marking is present below the first system.

WAREHAM: 11s & 9s:

Ps: 30:

Musical score for 'WAREHAM: 11s & 9s:' in 3/4 time, featuring two systems of treble and bass staves.

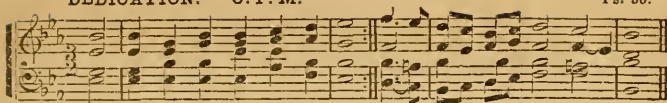
MANCHESTER. C: M: D:

Ps: 27.

Musical score for 'MANCHESTER. C: M: D:' in 3/4 time, featuring two systems of treble and bass staves. A 'D.C.' marking is present at the end of the second system.

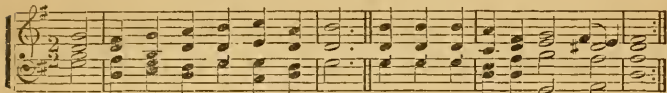
DEDICATION. C. P. M.

Ps. 30.



SABBATH. L. M. 6 lines:

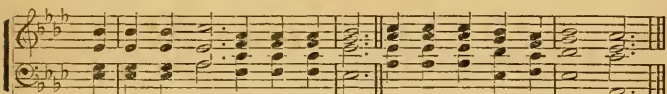
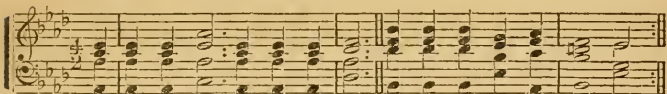
Ps. 92.



Hal-le - lu jah.

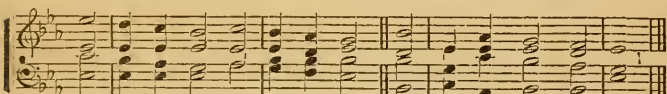
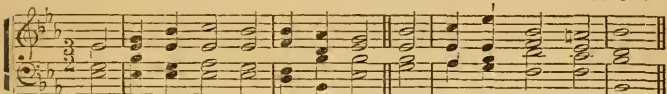
DAYTON. 8s & 7s. 6 lines.

Ps. 32.



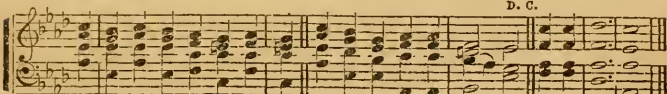
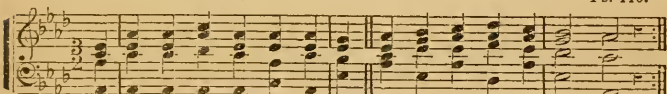
DOWNS. C. M.

Ps. 119.



XENIA. 8s & 7s. D:

Ps. 116.



D. C.

Hal-le - lu jah.

TARSUS. C. M. D.

Ps: 145.

Musical score for TARSUS. C. M. D. Ps: 145. It consists of three systems of two staves each (treble and bass clef). The music is in 3/4 time with a key signature of one flat (B-flat).

BENEVENTO. 7s,

Ps. 103.

Musical score for BENEVENTO. 7s, Ps. 103. It consists of one system of two staves (treble and bass clef). The music is in 3/4 time with a key signature of one flat (B-flat).

FINIS.

D. C. ♩

Musical score for BENEVENTO. 7s, Ps. 103. It consists of one system of two staves (treble and bass clef). The music is in 3/4 time with a key signature of one flat (B-flat).

ITALIAN HYMN. 6s & 4s.

Ps. 123.

Musical score for ITALIAN HYMN. 6s & 4s. Ps. 123. It consists of two systems of two staves each (treble and bass clef). The music is in 3/4 time with a key signature of one sharp (F#).

NARRATIVE CHANT.

Ps. 68.

Musical score for NARRATIVE CHANT. Ps. 68. It consists of three systems of two staves each (treble and bass clef). The music is in 2/2 time with a key signature of one flat (B-flat).

ST. MARTINS. C. M.

Ps. 119.

BACA. C M. D.

Ps. 145:

EVAN. C: M.

Ps. 58.

PALESTINE. 8s & 7s, D.

Ps. 48.

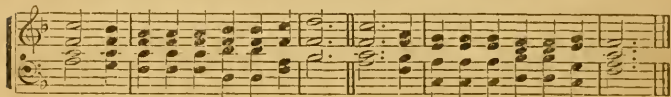
BETHANY. C. M. D.

Hal-le-lu - jah.

Ps. 19.

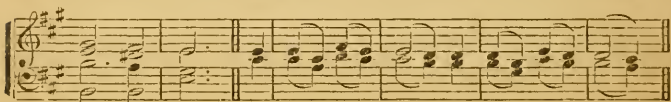
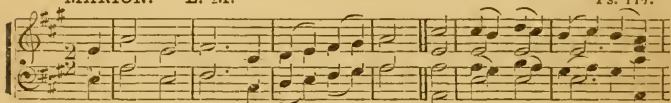
BEVEREDGE. 11s & 9s.

Ps. 40.



MARION. L. M.

Ps. 114.



NATHAN. C. M. D.

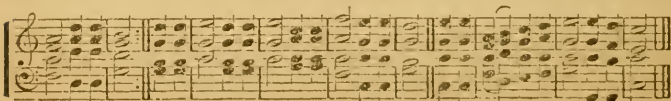
Ps. 51



D. C.

CHESTER. 9s & 12s.

Ps. 123.



TALLIS. C. M.

1st time.

Ps. 119.

2d time.

Hal - le - lu - jah.

RONDOUT. C. P. M.

Ps. 49.

IRVING. L. M.

Ps. 187.

Hal-le-lu- jah.

LOT. 8s & 7s. 6 lines.

Ps. 140.

JORDAN. C. M.

Ps. 47.

Hal-le lu - jah.

MORAVIAN HYMN. C: M: D:

Hal-le - lu-jah.

D. C.

Hal-le - lu-jah.

DECACHORD: 9s., 6 lines.

Ps. 92.

THANKSGIVING; 11s & 8s:

Ps. 35:

SOLO for *triple or tenor.*

CHORUS.

SOLO.

CHORUS.

SOLO.

CHORUS.

ZION. 8s & 7s, or 8s, 7s & 4s.

Omit in 8s & 7s.

Ps. 34.

Hal-le - lu - jah.

MAHALETH. 7s & 6s., D.

Ps. 53:

D. C.

HEBRON. L. M.

Ps. 101.

Musical score for 'HEBRON. L. M.' in G major, 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a simple, hymn-like tune.

DENFIELD. C. M.

Ps. 57.

Musical score for 'DENFIELD. C. M.' in G major, 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff.

CODA.

Musical score for the 'CODA.' section, in G major, 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff.

Hal-le - lu - jah.

BOYLSTON. S. M.

Ps. 100.

Musical score for 'BOYLSTON. S. M.' in G major, 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff.

Hal-le - lu-jah.

LEON. 8s & 7s. D.

Ps. 19.

Musical score for 'LEON. 8s & 7s. D.' in D major, 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff.

MIGDOL. L. M.

Ps. 98.

Musical score for 'MIGDOL. L. M.' in D major, 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff.

Hal-le-lu-jah.

APHEKA. C. M. D. | Omit in repeat. |

Ps. 116.

First system of musical notation for 'APHEKA', featuring a treble and bass clef with a 4/4 time signature. The music consists of two staves with complex rhythmic patterns.

UNISON.

Second system of musical notation for 'APHEKA', continuing the two-staff format with similar rhythmic complexity.

Third system of musical notation for 'APHEKA', concluding the piece with a final cadence.

Hal - le - lu - jah.

NUREMBURG. L. M. D.

Ps. 146.

First system of musical notation for 'NUREMBURG', in a key with two flats and a 3/4 time signature. It includes a repeat sign and a 'FINE.' marking.

FINE.

Second system of musical notation for 'NUREMBURG', featuring a 'D. C.' (Da Capo) instruction.

Hal - le - lu - jah.

PRAISE. C. M. Q.

Ps. 107.

First system of musical notation for 'PRAISE', in a key with two flats and a 3/4 time signature.

Second system of musical notation for 'PRAISE'.

Third system of musical notation for 'PRAISE', including first and second endings.

LILIES. L. M.

Ps. 24.

First system of musical notation for 'LILIES', in a key with two flats and a 3/4 time signature.

Second system of musical notation for 'LILIES', concluding with a 'D. C.' instruction.

D. C.

DELAWARE. 8s, D.

Ps. 81.

Musical score for 'DELAWARE' in D major, 8/8 time. It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. The music features a melody in the upper voice and a supporting bass line in the lower voice.

D.C.

LONDON. 12s & 8s, or C. M.

Ps. 129.

Musical score for 'LONDON' in C major, 4/4 time. It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (F), and a common time signature 'C'. The music features a melody in the upper voice and a supporting bass line in the lower voice.

REMINDING. C. M.. 6 lines.

Ps. 71.

Musical score for 'REMINDING' in C major, 4/4 time. It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (F), and a common time signature 'C'. The music features a melody in the upper voice and a supporting bass line in the lower voice.

ST. LOUIS. C. M.

Ps. 57.

Musical score for 'ST. LOUIS' in C major, 4/4 time. It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (F), and a common time signature 'C'. The music features a melody in the upper voice and a supporting bass line in the lower voice.

Halle-lu-jah:

OLD HUNDRED.* L. M.

Ps. 100.

Musical score for 'OLD HUNDRED' in C major, 4/4 time. It consists of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. The music features a melody in the upper voice and a supporting bass line in the lower voice.

* New arrangement.

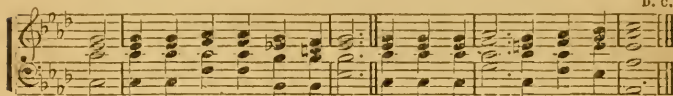
Halle-lu-jah.

RIVINGTON. L. M. D.

Ps. 51.



D. C.



GOLGOTHA. 7s & 6s. D.

Ps. 69.



D. C.



KERR. L. M.

Ps. 150.



Hal-te-lu-jah.



Hal • le • lu • jah.

UZ. C. M. D.

Ps. 62.



CUMMINGS. C. P, M;

Ps. 94.



SIRION. 8s & 7s.

Ps. 10.

MEAR. C. M. Or 12s & 8s, *By omitting the slurs.*

Ps. 117.

ST. ANNS. C. M.

Ps. 119.

Hal - le - lu - jah.

WATTS. 9s & 8s.

Ps. 51.

D. C.

SUPPLICATION, 8s & 7s, 6 lines:

Ps: 61:

SOLOMON. C. M. D.

Ps. 72.

HAMBURG. L. M.

Ps. 64.

Omit in repeating.....

Hal - le - lu - jah.

PSALM. 7s 6 lines.

Ps. 50.

COWPER. C. M.

Ps. 150.

Omit in repeat.....

Hal-le-lu-jah.

NOTTINGHAM. C. M.

Ps. 150.

Hal-le-lu-jah.

LANESBORO. C. M. D.

Ps. 63.

Halle - lu - jah.

EDOM. C. M., 10 lines.

Ps. 60.

KISH. 12s & 9s. D.

Ps. 59.

WARWICK. C. M.

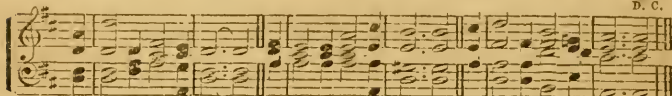
Ps. 119.

KENILWORTH. 7s & 6s. D.

Ps. 84.

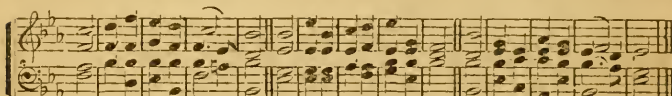
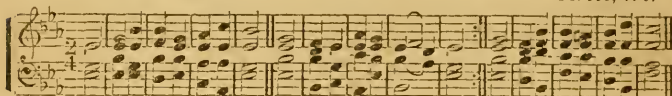


D. C.



GAULET. 8s & 7s.

Ps. 119, v. 9.



NAOMI. C. M.

Ps. 130.



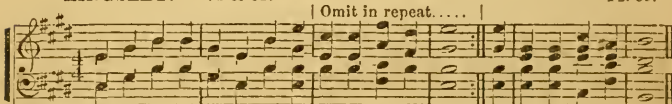
Hal - le - lu - jah.



Hal - le - lu - jah.

KINGSLEY. 7s & 6s.

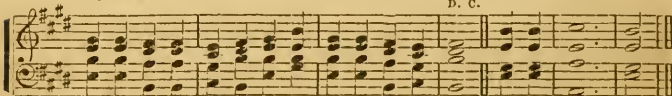
Ps. 59:



| Omit in repeat.... |

UNISON.

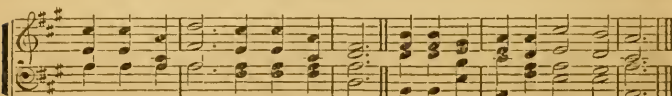
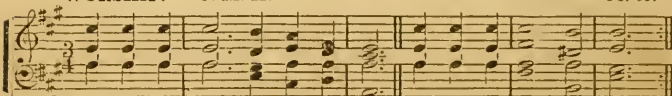
D. C.



Hal - le - lu - jah.

WORSHIP. C. M. H.

Ps. 65.



ORKNEY. 9s.

Ps. 131.



MANHATTAN. 8s & 7s.

Ps. 142.



DOVER. S. M.

Ps. 150.



WATERVILLE. 8s & 7s.

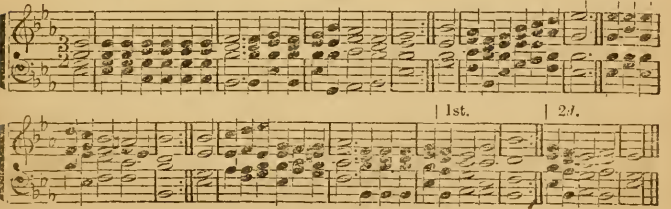
Hal-le - lu jah.

Ps. 147.



ALWAYS. L. M. T.

Ps. 139.



EGYPT. C. M. D.

Ps 116.

Musical score for 'EGYPT' in C Major, 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff with the instruction 'D.C.' above the treble staff. The lyrics 'Hal-le - lu - jah.' are written below the second system.

RINDGE. C: M., 10 lines.

Ps. 60.

Musical score for 'RINDGE' in C Major, 10 lines. It consists of two systems of staves, each with a treble and bass staff.

EVER. C. M. D.

Ps. 139:

Musical score for 'EVER' in C Major, 3/4 time. It consists of two systems of staves, each with a treble and bass staff. The second system includes first and second endings marked with '1' and '2' above the treble staff.

EFFINGHAM. 12s, 6 lines: or L. M.

Ps. 48.

Musical score for 'EFFINGHAM' in C Major, 12 measures, 6 lines. It consists of two systems of staves, each with a treble and bass staff.

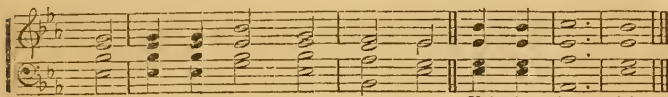
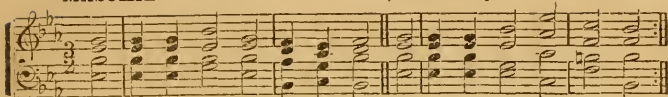
PROCLAMATION: 10s. *By repeating the first half.*

Ps: 49:

Musical score for 'PROCLAMATION' in C Major, 10 measures. It consists of two systems of staves, each with a treble and bass staff.

MASCHIL. 8s & 7s.

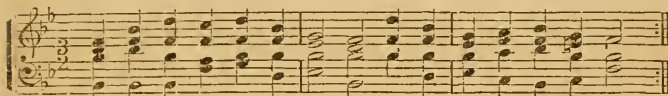
| Omit in repeat. Ps. 42.



Hal - le - lu - jah.

OTTO. 8s & 7s. 6 lines.

Ps. 147.



Hal-le - lu-jah.

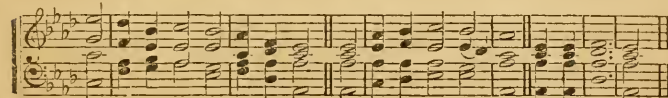
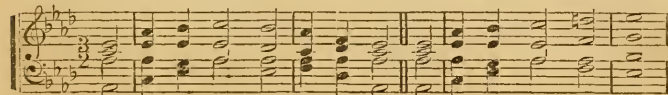
WINCHESTER. 13s & 12s or L. M.

Ps. 125.



MELODY. C. M.

Ps. 119.



Hal-le - lu-jah.

BABEL. C. M, D:

Ps. 137.



D. C.

ARAM. 8s & 11s, 6 lines.

Ps. 60.

FOSTER: 8s.

Ps: 100.

JOSHUA. 8s & 7s, D.

Ps: 146:

STEPHENS: C; M: 6 lines, *By repeating the first part.*

Ps. 92:

QUADRUPLE CHANT: L: M: D.

Ps: 78:

LET EVERY HEART REJOICE. C. M. T:

Ps. 81.

Musical score for 'LET EVERY HEART REJOICE. C. M. T:' in C major, 2/4 time. It consists of four systems of two staves each (treble and bass clef). The music is a rhythmic, joyful setting of Psalm 81.

BROOKLYN. C. P. M:

Ps. 66:

Musical score for 'BROOKLYN. C. P. M:' in C major, 3/4 time. It consists of two systems of two staves each (treble and bass clef). The music is a more solemn and spacious setting of Psalm 66.

REST. L. M., 6 lines, *By repeating the first cadences*

Ps: 97:

Musical score for 'REST. L. M., 6 lines, *By repeating the first cadences*' in D minor, 2/4 time. It consists of two systems of two staves each (treble and bass clef). The music is a simple, repetitive setting of Psalm 97.

WELLS. L. M.

Ps: 150:

Musical score for 'WELLS. L. M.' in D minor, 2/4 time. It consists of two systems of two staves each (treble and bass clef). The music is a simple, repetitive setting of Psalm 150.

Halle - lu - jah.

Hal - le - lu - jah.

ALPHABETICAL INDEX OF TUNES.

	PAGE.	PAGE.	
A			
Aleph—L. M. 6 lines.*.....	1	Evening Psalm—C. M. D.*.....	4
All Saints—12s 6 lines.....	3	Evening Meditation—8s & 7s D.*.....	4
Autumn—8s & 7s D. Arr.....	4	Eddy—L. M. D.*.....	5
Absalom—C. M. H.*.....	5	Elliott—S. M. D.*.....	9
Adoration—S. M. D.*.....	7	Evan—C. M.....	29
Al-muth—L. M. D.*.....	9	Edom—C. M. 10 lines.*.....	39
Archibald—L. M. H.*.....	14	Egypt—C. M. D.*.....	42
Abba—8s & 7s D. Dr. M.....	17	Ever—C. M. T.*.....	42
Ariel—C. P. M. Dr. M.....	18	Effingham—12s 6 lines, or C. M. Arr... 42	42
Abimelech—C. M. H.*.....	18	F	
Almoth—C. M. D.*.....	21	Federal Street—L. M. 6 lines.....	79
Angola—8s & 7s 6 lines.*.....	23	Foster—8s. W. B. B.....	44
Aerion—L. M. T. Dr. M.....	23	G	
Arundel—C. M.....	24	Gimel—7s & 6s D.*.....	2
Arlington—C. M.....	25	Gitteth—L. M. D.*.....	7
Asaph—L. M. T.*.....	26	Gath—C. M. D.*.....	9
Apheka—C. M. D. Dr. M.....	34	Greenville—8s & 7s.....	8
Always—L. M. T.*.....	41	Goodwin—7s & 6s. G. J. W.....	10
Aram—8s & 11s 10 lines.*.....	44	Gates—C. M. 6 lines.*.....	11
B			11
Beth—S. M. H.*.....	3	Golgotha—7s & 6s D.*.....	36
Berford—17s & 8s D. Arr.....	6	Gaulet—8s & 7s. Dr. M.....	40
Billings—12s & 11s D., or C. M. D. Arr. 8	8	H	
Benton—L. M. D.*.....	9	Hall to the Brightness—12s & 11s. Dr. M. 3	3
Balerma—11s & 8s, or C. M.....	11	Hind—L. M. D.*.....	14
Brainerd—8s & 7s.*.....	13	Harper—7s & 6s D.*.....	15
Bradford—8s D.*.....	15	Hermon—C. M. 6 lines. Dr. M.....	17
Benevento—7s.....	28	Huntingdon—C. M. 6 lines.*.....	18
Baca—C. M. D. W. B. B.....	29	Howard—C. M.....	25
Bethany—C. M. D.*.....	30	Hebron—L. M. Dr. M.....	33
Beveridge—11s & 9s.*.....	30	Hamburg—L. M.....	38
Boylston—S. M. Dr. M.....	33	I	
Babel—C. M. D.*.....	46	Iowa—S. M.....	16
Brooklyn—C. P. M.*.....	45	Italian Hymn—6s & 4s.....	28
C			31
Cowper—C. M. Dr. M.....	33	Irving—L. M.*.....	31
Cummings—C. P. M.*.....	36	J	
Chester—9s & 12s P. Arr.....	30	Jonah—7s & 6s D.*.....	9
Cush—C. M.*.....	7	Jnduthan—L. M. D. W. B. B.....	22
Creation—11s. Arr.....	11	Jordan—C. M.*.....	31
Congregational Chant—*.....	12	Joshua—8s & 7s D.*.....	44
Coronation—C. M. D.....	13	K	
Calvary—11s & 10s D.*.....	14	Kingston—8s & 7s 6 lines.*.....	14
Court Street—11s & 8s D.*.....	19	Korah—S. P. M.*.....	22
Carmel—H. M.*.....	21	Kerr—L. M.*.....	36
Coventry—C. M.....	25	Kish—12s & 9s D.*.....	39
D			40
Daleth—8s & 7s.*.....	2	Kenilworth—7s & 6s D. Dr. M.....	40
Devotion—C. M. D.*.....	7	Kingsley—7s & 6s.*.....	40
Dennis—S. M. H., or 8s & 11s. Arr.....	21	L	
Dundee—11s & 8s, or C. M.....	23	Labben—C. M. D.*.....	8
Dedication—C. P. M.*.....	27	Lenox—S. M. H. Arr. Dr. M.....	20
Dayton—8s & 7s 6 lines.*.....	27	Lyons—10s & 11s.....	22
Downs—C. M. Dr. M.....	27	Lot—8s & 7s 6 lines.*.....	31
Decachord—9s 6 lines.*.....	32	Leon—8s & 7s D. Dr. M.....	33
Denfield—C. M. Dr. M.....	33	Lilies—L. M.*.....	34
Delaware—8s D. W. B. B.....	35	London—12s & 8s, or C. M.....	35
Dover—S. M.....	41	Lanesboro'—C. M. D. Arr.....	33
E			33
Enoch—8s & 10s—6 lines.....	2	Let Every Heart Rejoice—C. M. T. Arr. 5	5
Eden—9s & 12s.*.....	2	G. J. W.....	4

M		PAGE.	PAGE.
Missionary Chant—L. M. 6 lines. Ch. Z.	1	Reminding—C. M. 6 lines.	35
Mission—7s & 6s D.*	4	Rivington—L. M. D.*	36
Minor—8s & 7s D.*	7	Rest—L. M. 6 lines. W. B. B.	45
Mayhew—S. M. D.*	10	Rindge—C. M. 10 lines. Arr.	42
Maitland—C. M. D. Arr.	12	S	
Michtam—L. M. D.*	13	Salem—S. M.*	2
Marlow—C. M. Dr. M.	16	Saul—L. M. D.*	3
Martin—L. M., or 7s.	20	Shield—8s & 11.*	5
Missionary Hymn—7s & 6s. Dr. M.	20	Shetland—12 & 8s. Dr. M.	5
Mayville—C. M.*	22	Savannah—10s. Arr.	5
Mendon—L. M. Arr.	22	Shemei—12s & 9s.*	6
Mount—12s & 9s D.*	24	Shemith—7s & 6s D.*	7
Manchester—C. M. D.*	26	Selah—C. M. D.*	8
Marion—L. M. Dr. M.	30	Spier—9s & 8s.*	10
Moravian Hymn—C. M. D. Arr.	32	Sicily—8s & 7.	11
Mahaaleth—8s & 6s D.*	32	Spencer—C. M. D.*	24
Migdol—L. M. Dr. M.	33	Shepherd—7s & 3s.*	24
Mear—C. M., or 12s and 8s.	37	Saybrook—C. M. T. Dr. M.	26
Manhattan—8s & 7s.*	41	Sabbath—L. M. 6 lines.*	27
Melody—C. M.	43	St. Martin's—C. M.	29
Maschil—8s & 7s.*	43	St. Louis—C. M.*	35
N		Sirion—8s & 7s.*	37
Nazareth—L. M. 6 lines. Arr.	1	St. Ann's—C. M.	37
Nehiloth—C. M. H.*	6	Supplication—8s & 7s 6 lines*.	37
Neginoth—C. M. D.*	6	Solomon—C. M. D.*	38
Notting Hill—C. M.	10	Stephens—C. M. 6 lines.	44
New York—12s & 8s, or C. M.	12	T	
Newry—L. M.	15	Tallis—C. M. Arr.	31
Nayton—11s. Dr. M.	16	Tarsus—C. M. D. Dr. M.	23
Narrative Chant—*	29	Thanksgiving—11s & 8s.*	23
Nathan—C. M. D.*	30	Trenton—11s 6 lines.*	16
Nuremberg—L. M. D. Arr.	34	U	
Nottingham—C. M. Arr.	38	Uxbridge—L. M. Dr. M.	14
Naomi—C. M. Dr. M.	40	Uz—C. M. D.*	36
O		V	
Oakville—C. M. Ch. Z.	16	Vinton—C. M. D.*	17
Ohmutz—S. M.	23	Vision—7s & 6s D.*	19
Ortonville—C. M. H.	25	W	
Old Hundred—L. M. Arr.	35	Watts—9s & 8s.*	37
Orkney—9s. Dr. M.	41	Warwick—G. M.	39
Otto—8s & 7s 6 lines.*	43	Ward—L. M. Dr. M.	10
P		Wareham—11s & 9s. Arr.	26
Pelew—L. M. 6 lines.*	4	Waterville—8s & 7s.*	41
Pleyel—L. M. Arr.	10	Ways—S. M. H.*	6
Pleyel—11s. Arr.	19	Weils—L. M. Arr.	45
Portuguese Hymn—11s. Arr.	12	Wheeler—L. M. D. A. W. J.	13
Princeton—7s & 6s D.*	18	Wilnot—8s & 7s. Arr.	24
Pisgah—S. M. H.*	15	Worship—C. M. H.*	40
Peterboro'—C. M. Arr.	25	Winchester—13s & 12s, or L. M. Arr.	44
Palestine—8s & 7s D.*	29	X	
Praise—C. M. Q.*	34	Xenia—8s & 7s.*	27
Psalm—7s 6 lines.*	38	Y	
Paul—7s & 6s.*	22	Yarmouth—7s & 6s.*	20
Proclamation—10s.*	44	Z	
Q		Zain—7s & 6s 6 lines.*	3
Quadruple Chant—L. M. D.*	44	Zerah—C. M. Dr. M.	18
R		Zion—8s & 7s, or 8, 7, & 4. Dr. M.	32
Rothwell—11s, or L. M.	15		
Remind—8s D.*	19		
Refuge—L. M. D.*	21		
Rondout—C. P. M.*	31		