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.

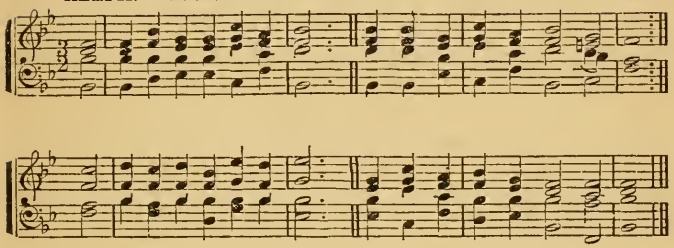
As to the tunes it now contains, they will be found, it is hoped, attractive, and, for the department they are intended, useful. They are of the most plain and simple kind, and may serve at least for a beginning, till more suitable ones can be obtained. To bring the entire psalms to the style of Old 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.

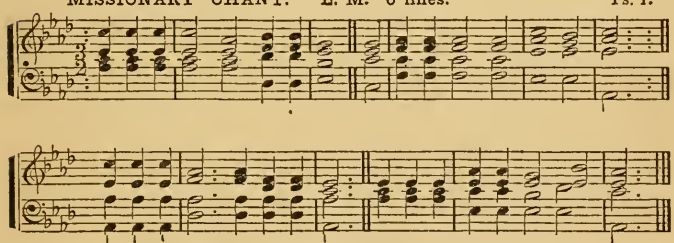
That the work may prove useful, and at least lead to something better is the sincere desire of THE AUTHOR.

THE PSALTER.

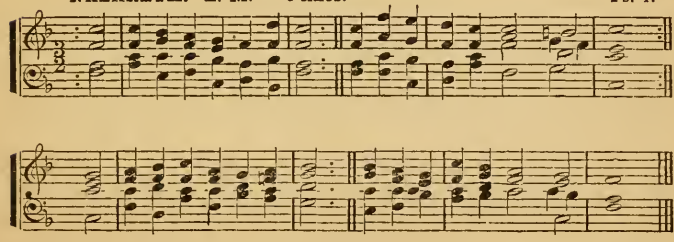
ALEPH. L. M. 6 lines. Ps. 1.



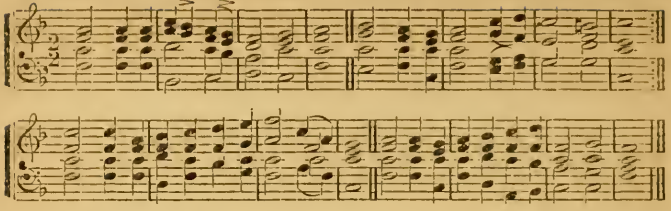
MISSIONARY CHANT. L. M. 6 lines. Ps. 1.



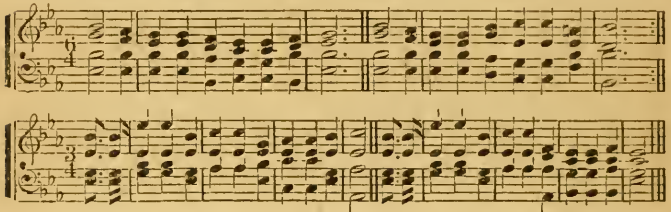
NAZARETH. L. M. 6 lines. Ps. 1.



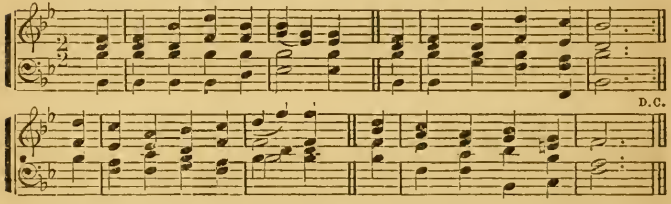
ENOCH. 8s & 10s. 6 lines. Ps. 1.



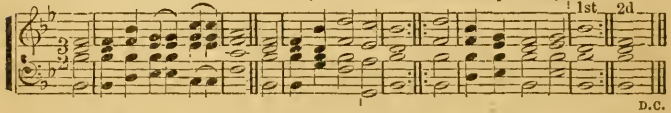
EDEN. 9s & 12s. Ps. 1.



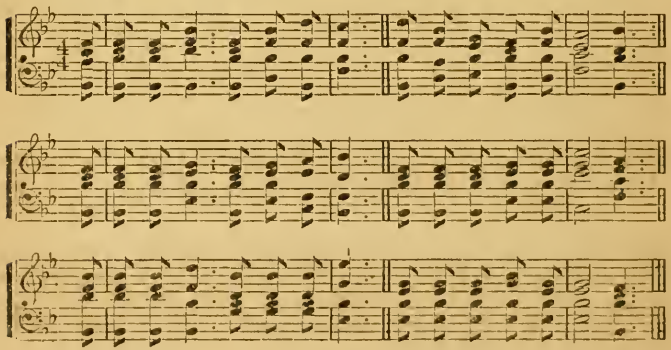
GIMEL. 7s & 6s. D. Ps. 1.



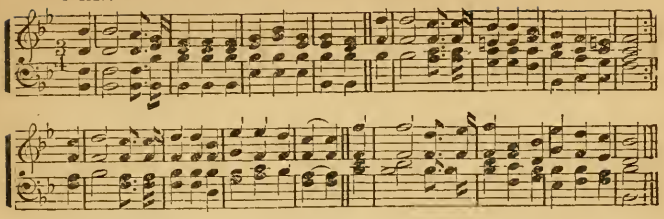
SALEM. S.M.D. *Omit slurs in 3d & 7th line. The last strain, for 5th & 6th line.* Ps. 1.



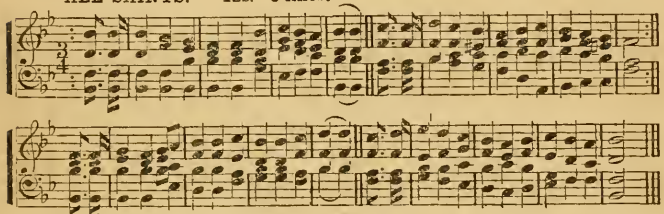
DALETH. 8s & 7s. D. Ps. 1.



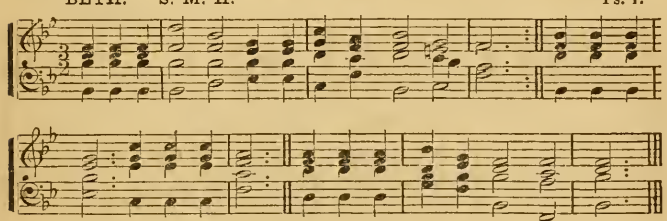
HAIL TO THE BRIGHTNESS. 12s & 11s. Ps. 1.



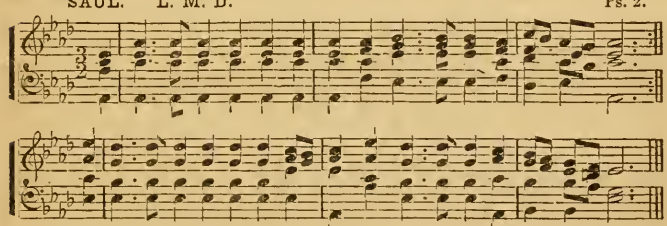
ALL SAINTS. 12s. 6 lines. Ps. 1.



BETH. S. M. H. Ps. 1.

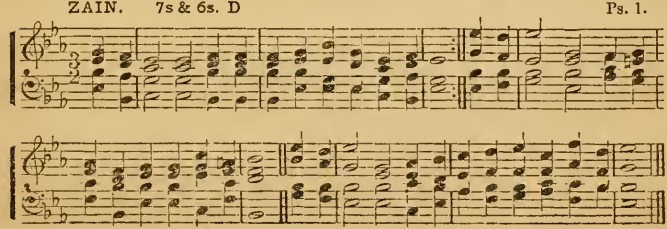


SAUL. L. M. D. Ps. 2.

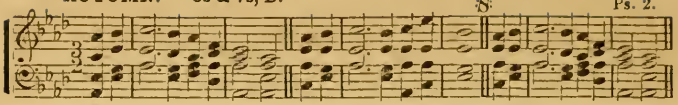


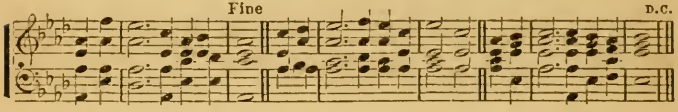
D. C.

ZAIN. 7s & 6s. D Ps. 1.

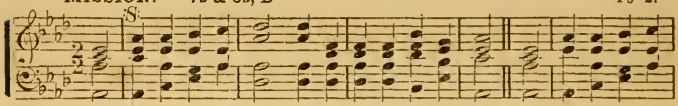


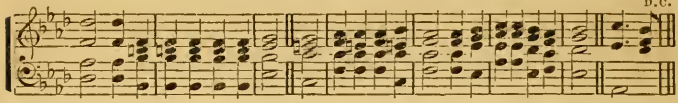
AUTUMN. 8s & 7s, D. Ps. 2.



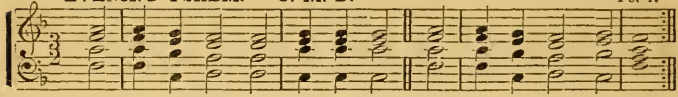


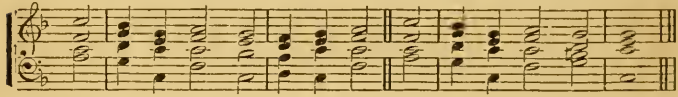
MISSION. 7s & 6s, D Ps 2.



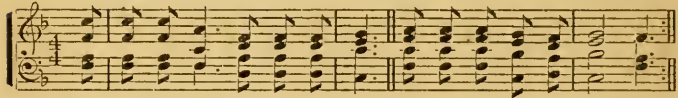


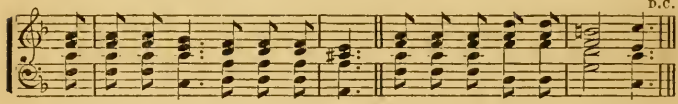
EVENING PSALM. C. M. D. Ps. 4.



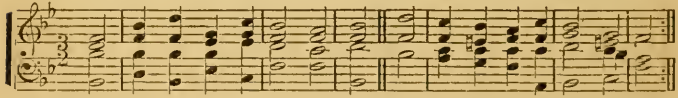


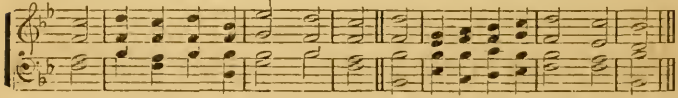
EVENING MEDITATION. 8s & 7s, D. Ps. 4.



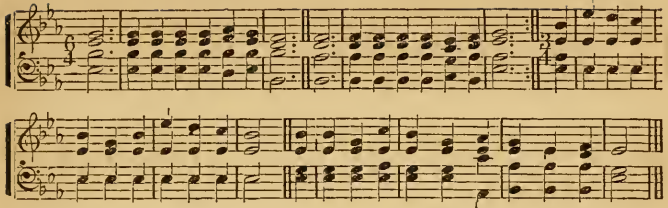


PELEW. L. M., 6 lines. Ps. 5.

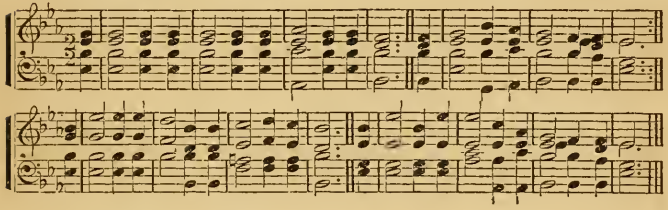




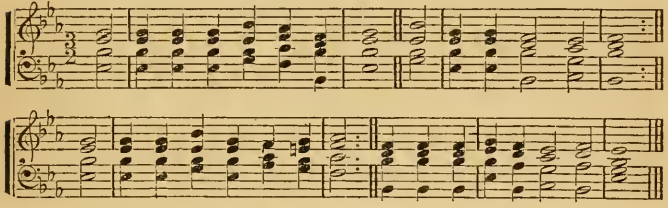
SHIELD. 8s & 7s. Ps. 3.



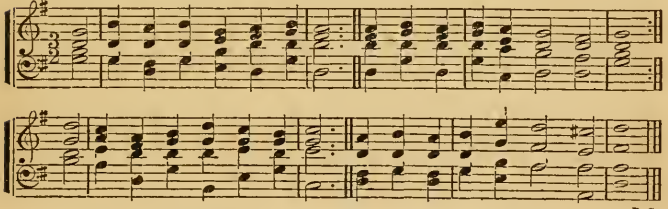
SHETLAND. 11s & 8s. Ps. 3.



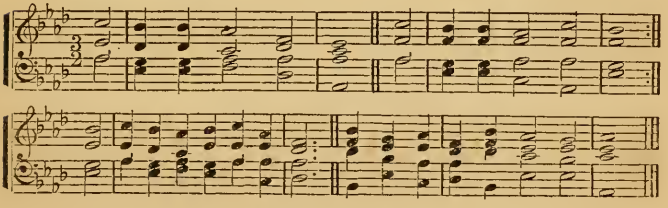
ABSALOM. C. M. H. Ps. 3.



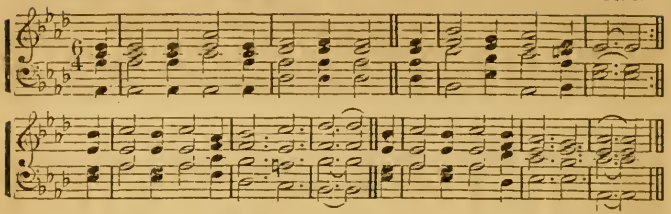
EDDY: L. M. D. Ps. 4.



WAYS. S. M. H. Ps. 5.

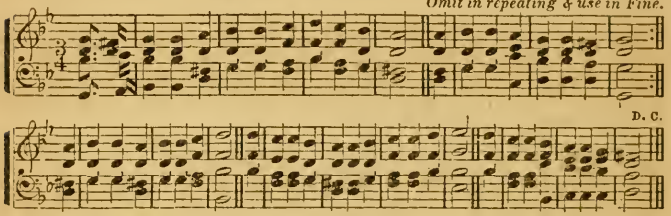


NEHILOTH. C. M. H. Ps. 5.



BERFORD. 12s & 8s. D. Ps. 6.

Omit in repeating & use in Fine.



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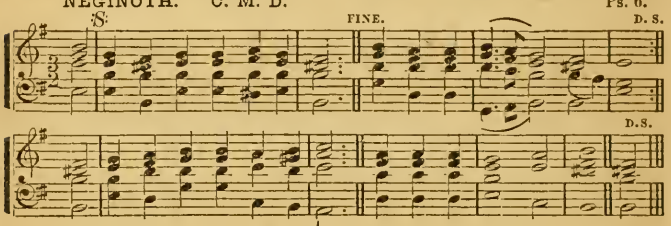
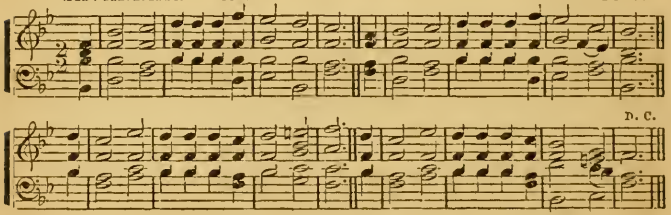
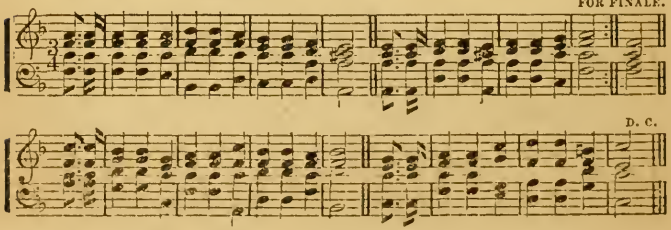


SAVANNAH. 10s. Ps. 7.



SHEMEI. 12s & 9s. Ps. 7,

FOR FINALE.



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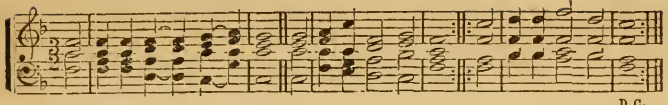
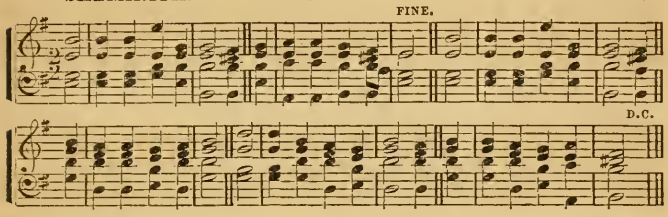
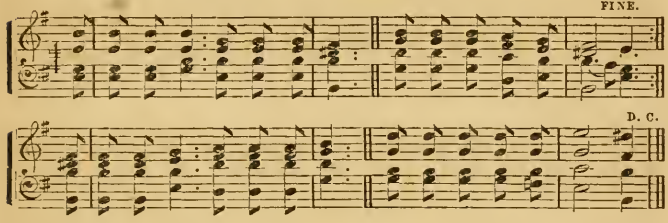


D.C.

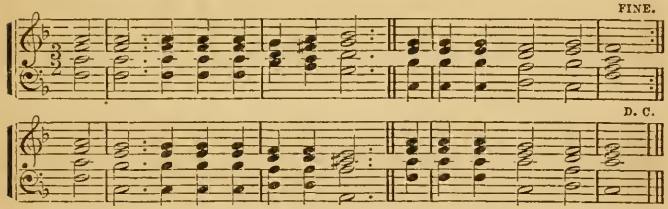
SHEMINITH. 7s & 6s. D. Ps. 6.



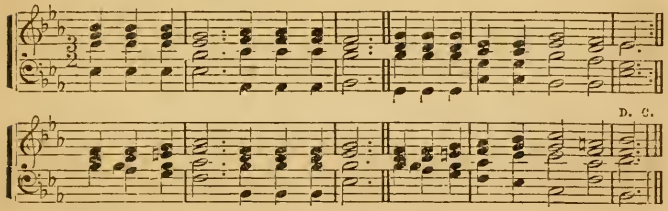
MINOR. 8s & 7s. D. Ps. 6.



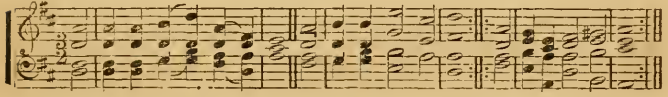
CUSH. C. M D. Ps. 7.



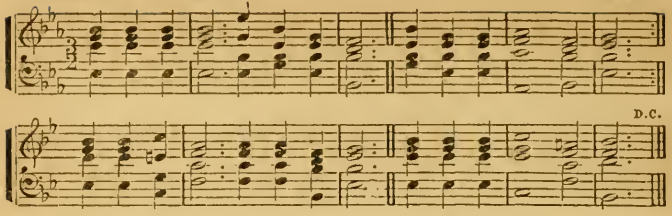
GITTETH: L. M. D. Ps. 8.



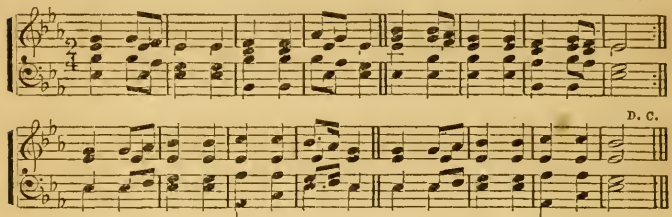
ADORATION. S. M. D. Ps. 134.



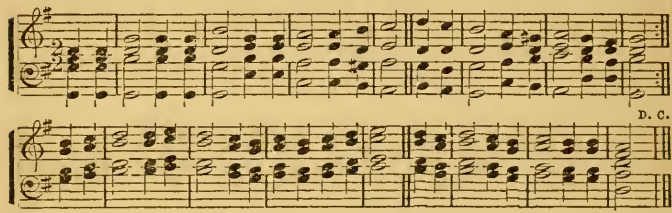
GATH. C. M. D. Ps. 8.



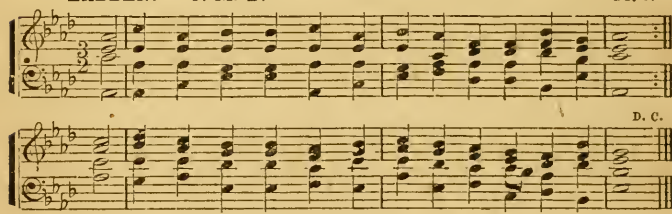
GREENVILLE. 8s & 7s. Ps. 8.



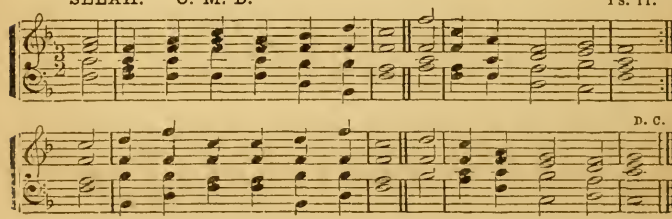
BILLINGS. 12s & 11s D. or C. M. D. Ps. 9.



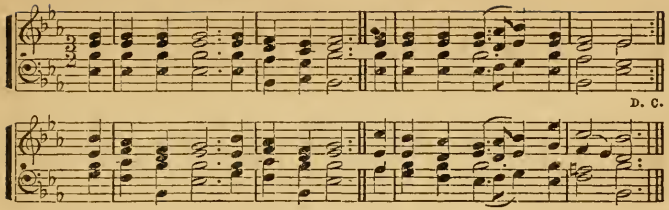
LABBEN. C. M. D. Ps. 9.



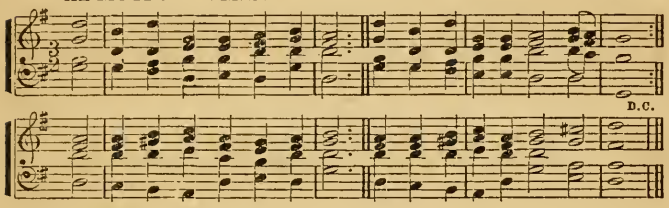
SELAH. C. M. D. Ps. 11.



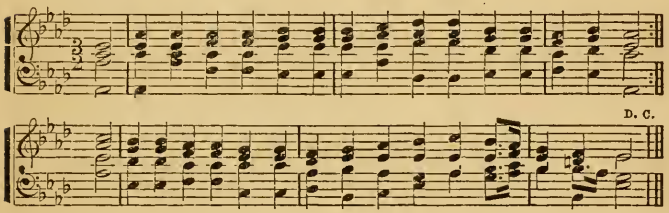
PHILISTIA. 8s & 7s. D. Ps. 8.



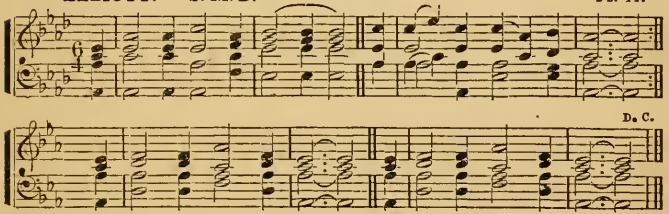
AL-MUTH. L. M. D. Ps. 9.



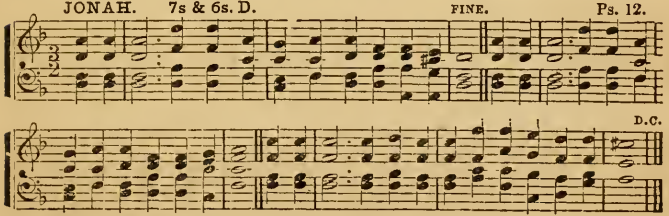
BENTON. L. M. D. Ps. 10.



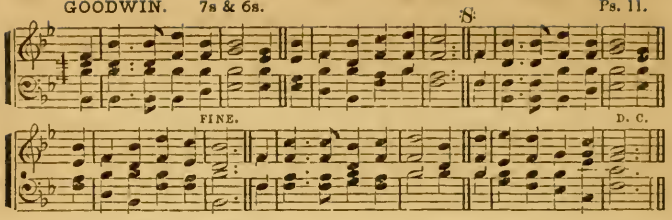
ELLIOTT. S. M. D. Ps. 11.



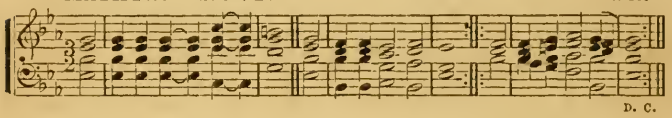
JONAH. 7s & 6s. D. FINE. Ps. 12.



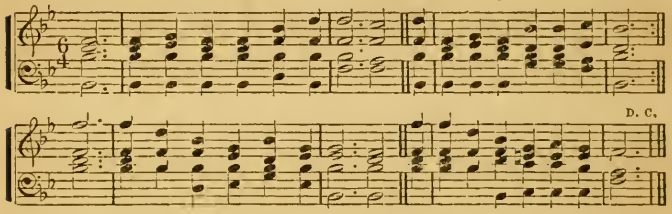
GOODWIN. 7s & 6s. Ps. 11.



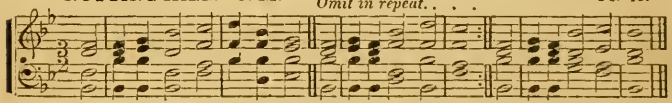
MAYHEW. S. M. D. Ps. 13.



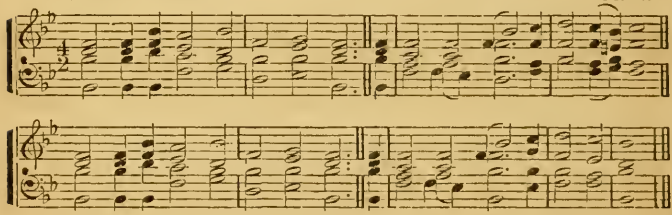
SPEAR. 9s & 8s. D. Ps. 11,



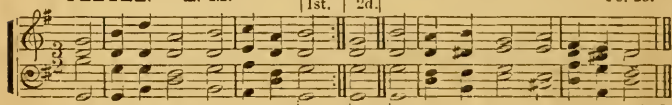
NOTTING HILL. C. M. *Omit in repeat. . . .* Ps. 15.



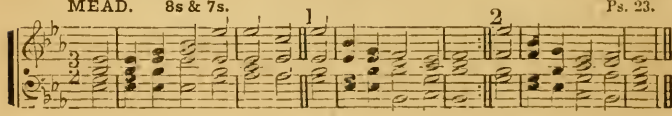
WARD. L. M. Ps. 23.



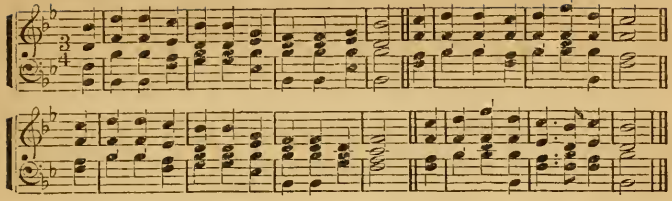
PLEYEL. L. M. |1st. | 2d.| Ps. 23.



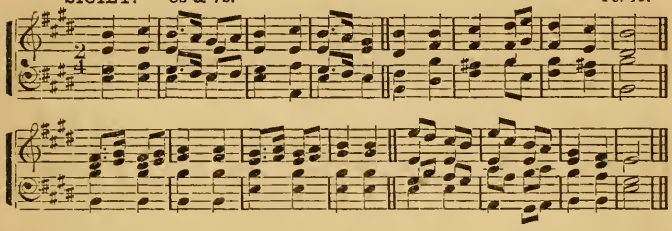
MEAD. 8s & 7s. Ps. 23.



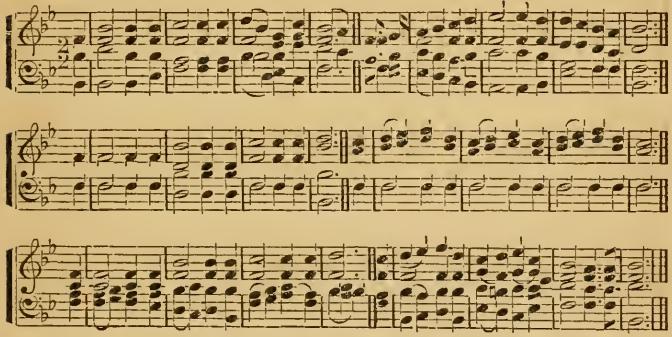
BALERMA. 11s & 8s. or C. M. Ps. 23.



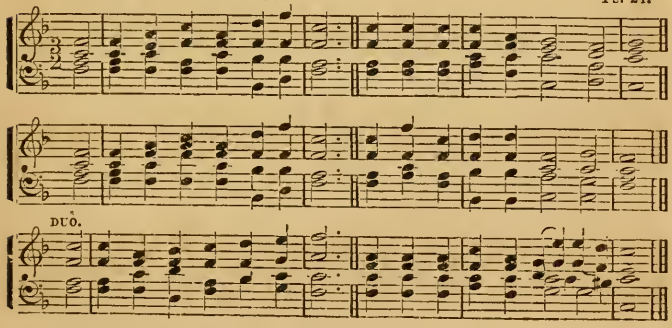
SICILY. 8s & 7s. Ps. 15.



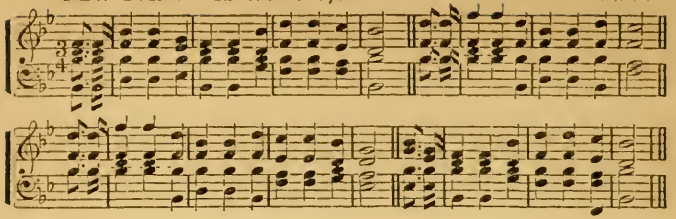
CREATION. 11s. Ps. 19.



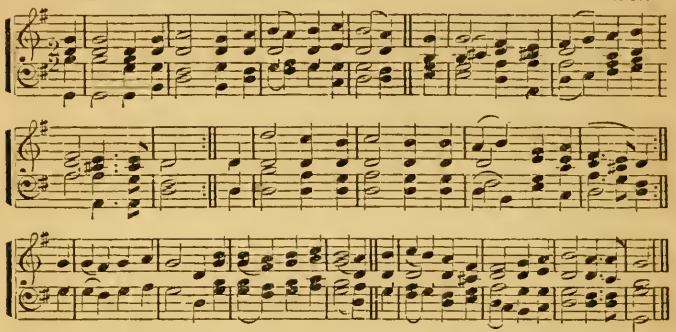
GATES. C. M. 6 lines. Ps. 24.



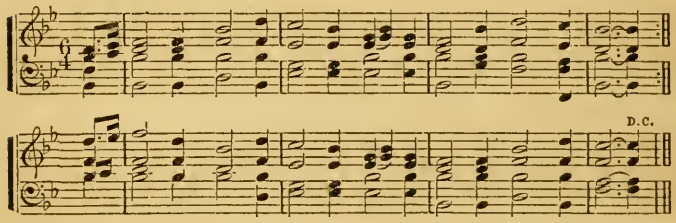
NEW YORK. 12s & 8s. or C, M. Ps. 29.



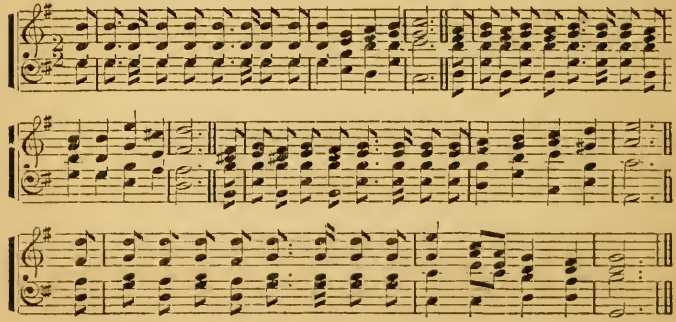
PORTUGUESE HYMN. 11s. Ps. 16.



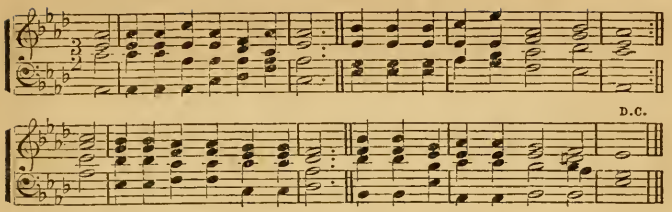
MAITLAND. C. M. D. Ps. 17.



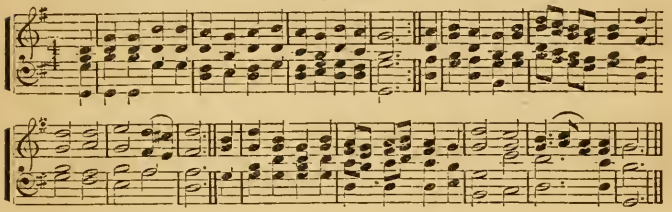
CONGREGATIONAL CHANT. Ps. 18.



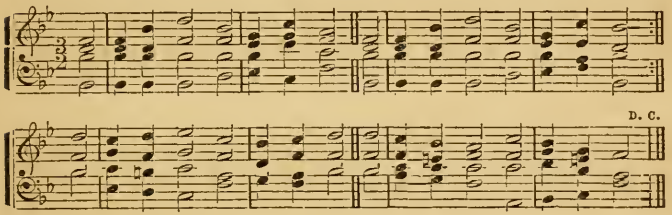
WHEELER. L. M. D. Ps. 20.



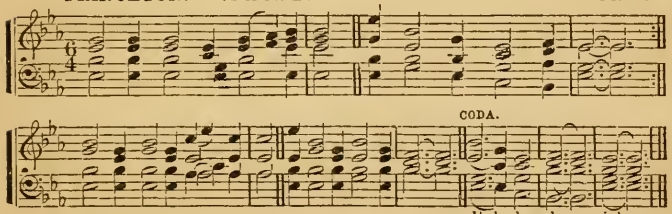
CORONATION. C. M. D. *By repeating 1st strain.* Ps. 21.



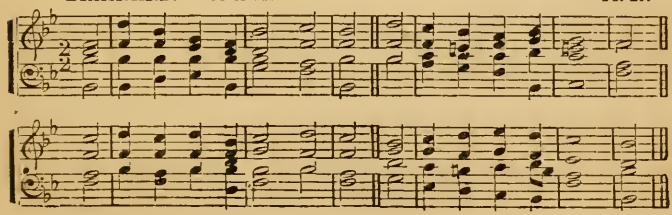
MICHTAM. L. M. D. Ps. 16.



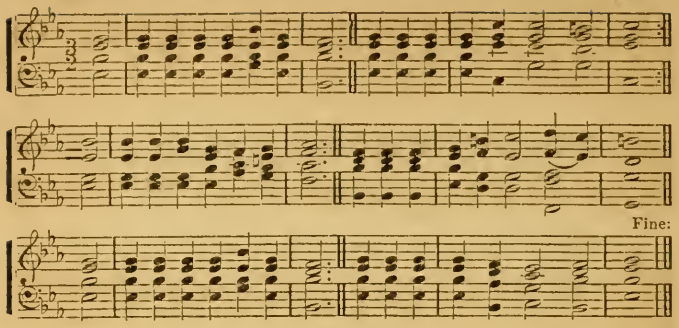
PRINCETON. 7s & 6s. D. Ps. 24.



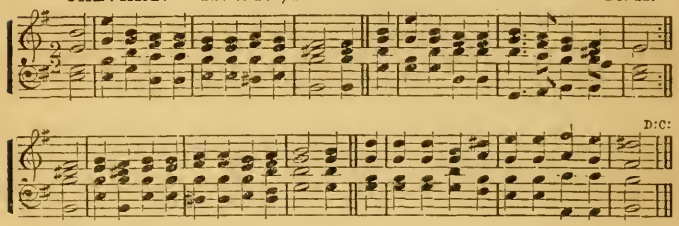
BRAINARD. 8s & 7s. Ps. 29.



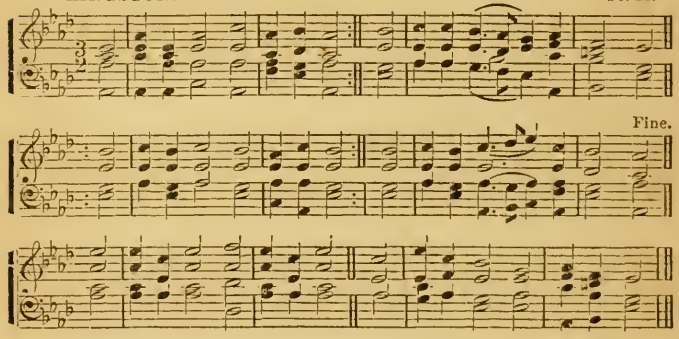
HIND L: M: D. Ps: 22:



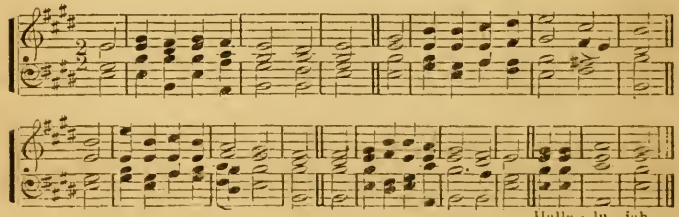
CALVARY: 11s & 10s, D: Ps: 22:



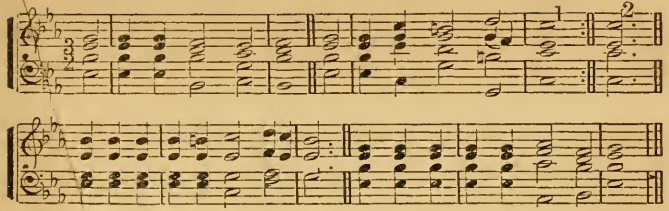
KINGSTON. 8 & 7. 6 lines. Ps. 24.



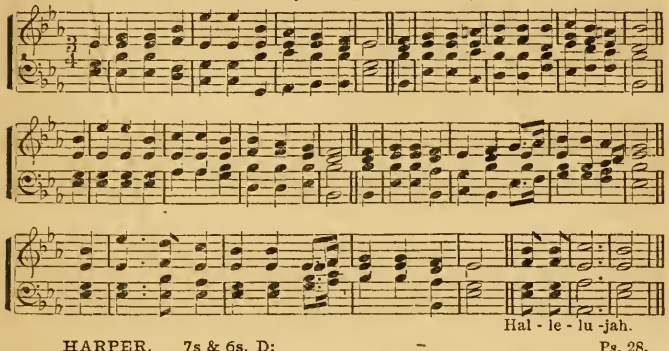
UXBRIDGE. L· M: Ps. 47.



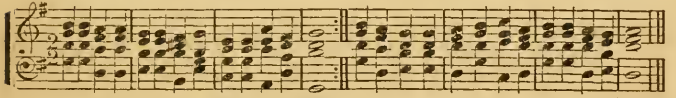
PISGAH. S. M. H. Ps. 32.



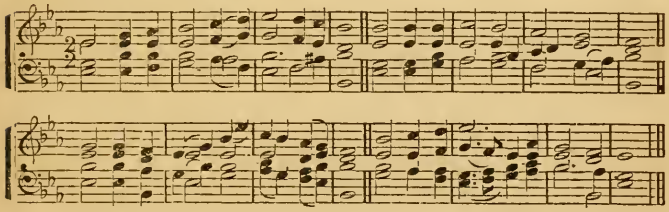
ROTHWELL. 11s or L. M. *by uniting two 1st notes of each measure.* Ps. 29.



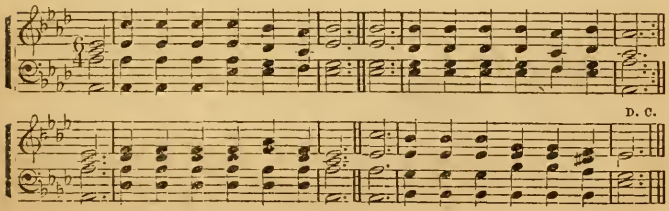
HARPER. 7s & 6s. D: Ps. 28.



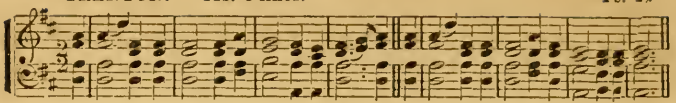
NEWRY. L. M. Ps. 29.



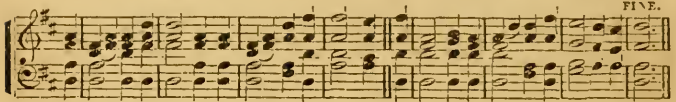
BRADFORD. 8s. D. Ps. 27.



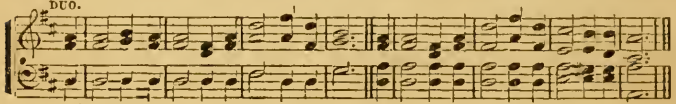
TRENTON. 11s. 6 lines. Ps. 24



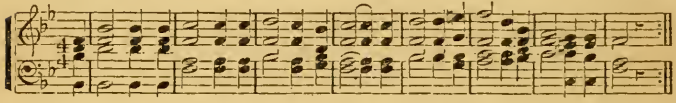
FINE.

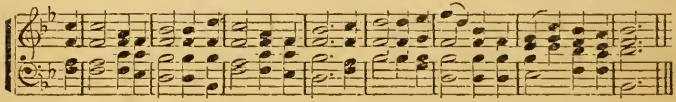


DUO.

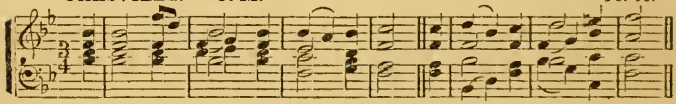


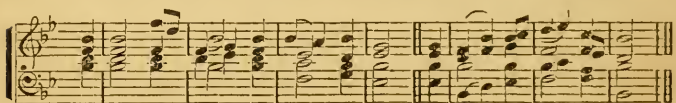
NAYTON. 11s. Ps. 97.



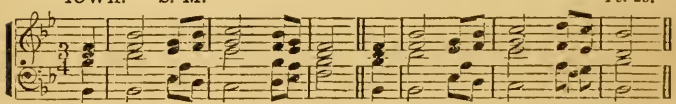


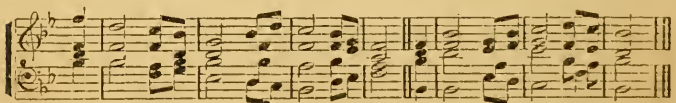
OAKSVILLE. C. M. Ps. 98.



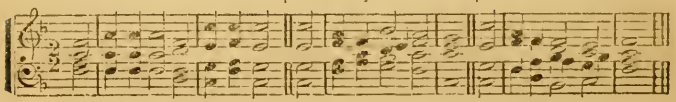


IOWA. S. M. Ps. 23.

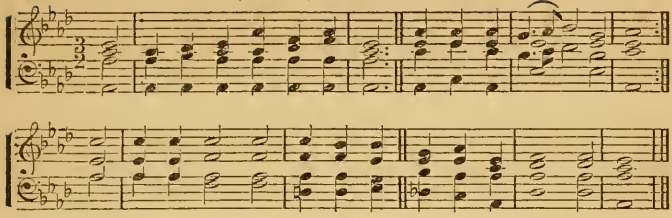




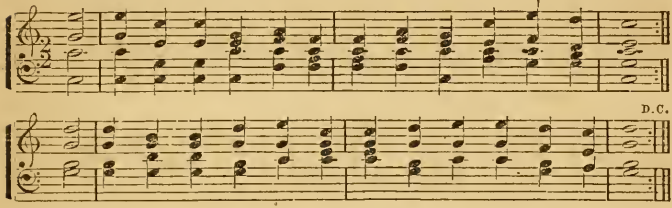
MARLOW. C. M. | *Omit in repeat.* - - - - | Ps. 119.



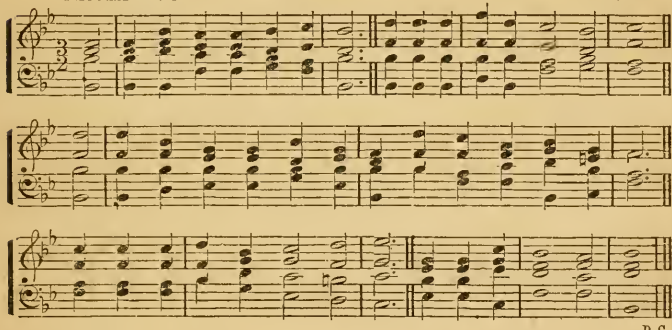
HERMON. C: M, 6 lines, Ps: 32.



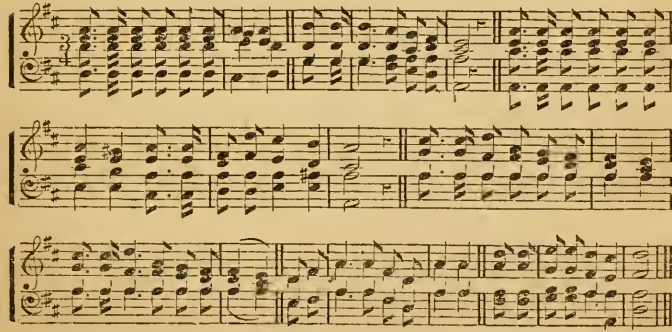
VINTON. C. M. D. Ps. 33.



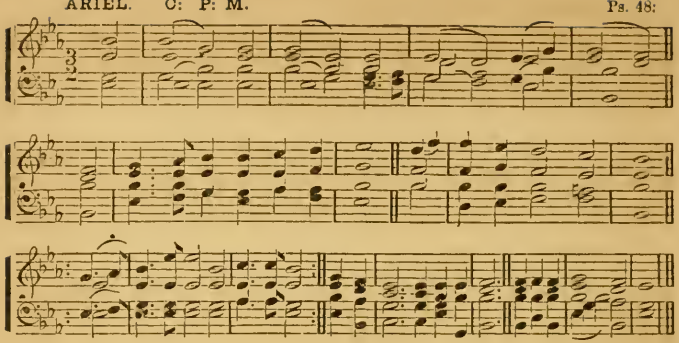
ARCHIBALD. L. M. H. Ps. 40.



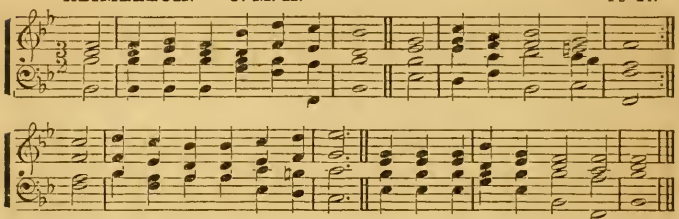
ABBA. 8s & 7s, D.



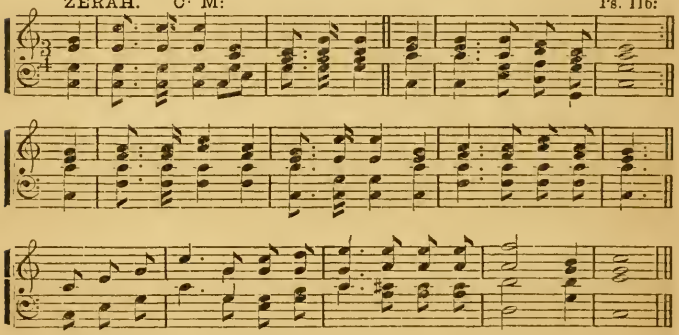
ARIEL. C: P: M. Ps. 48:



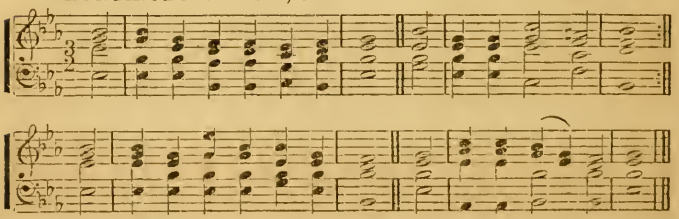
ABIMELECH. C: M. H. Ps 24.



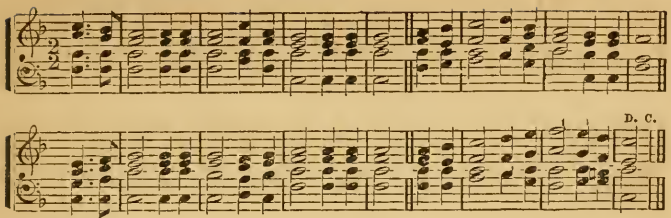
ZERAH. C· M: Ps. 116:



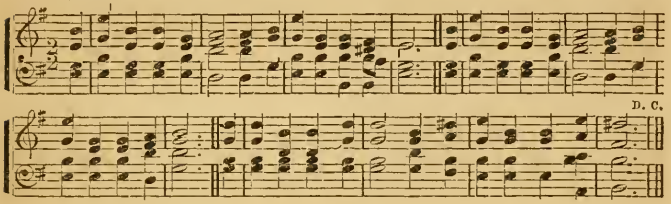
HUNTINGDON. C. M, 6 lines. Ps. 34.



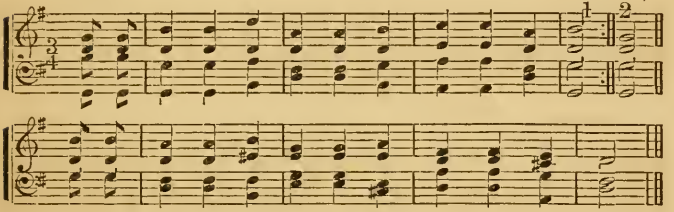
COURT STREET. 11s & 8s D. Ps. 36.



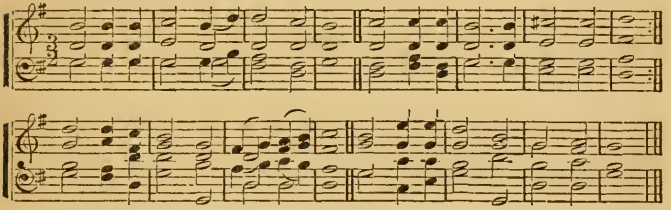
VISION. 7s & 6s. D: Ps. 39.



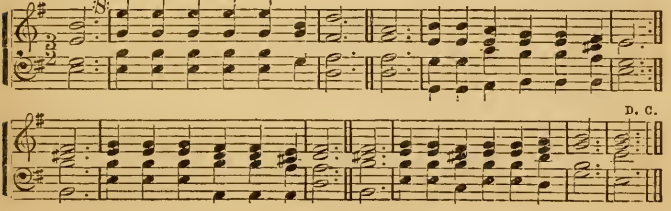
PLEYEL. 11s. Ps. 41,



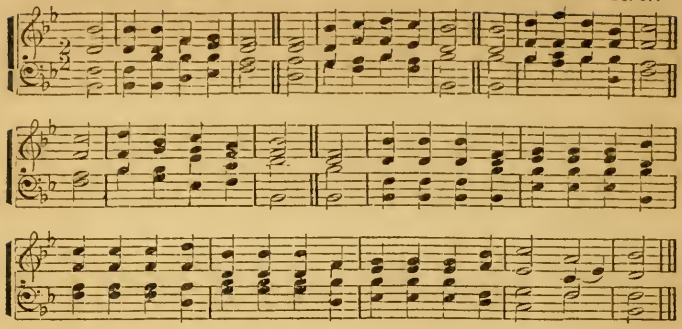
FEDERAL STREET. L. M. 6 lines. Ps. 41.



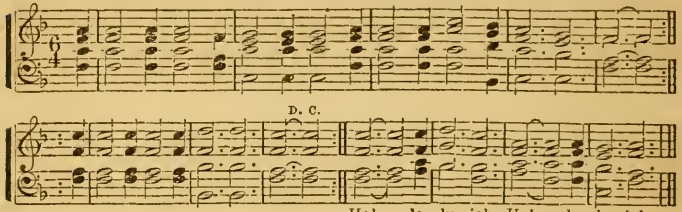
REMIND. 8s D. Ps. 39.



LENOX. S. M. H. Ps: 97.

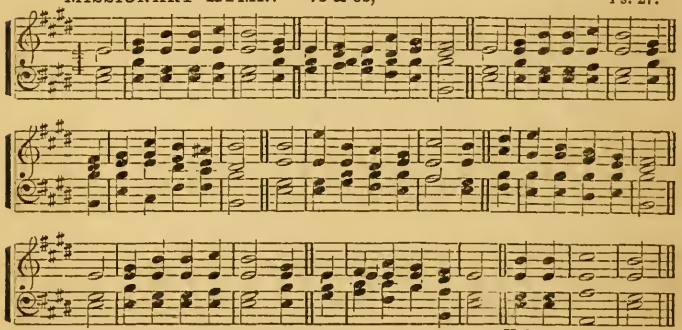


MARTYN: L: M: D; Or 7s, *By omitting the first note of each line.* Ps.36:



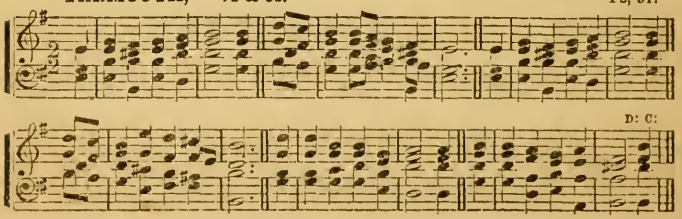
Hal - le - lu - jah, Hal - le - lu - jah.

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

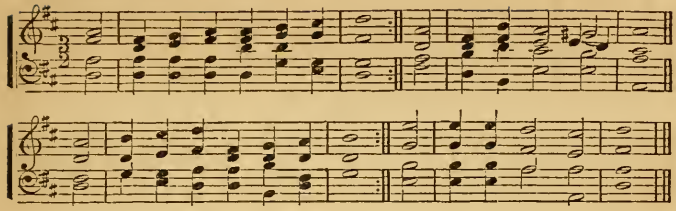


Hal - le - lu - jah.

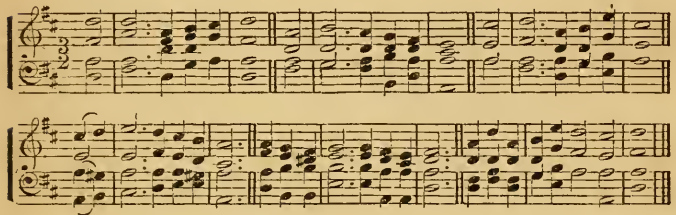
YARMOUTH, 7s & 6s. Ps, 31:



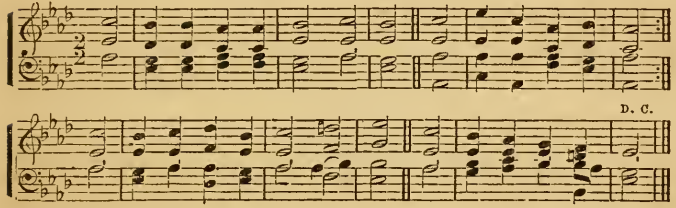
MAYVILLE. C. M. Ps. 43.



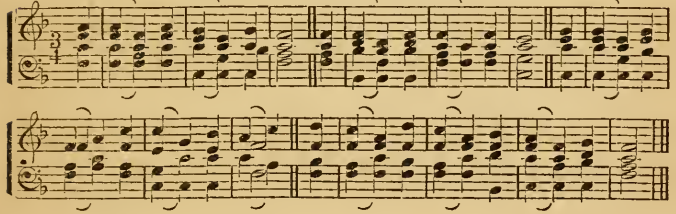
CARMEL. H. M. Ps. 45.



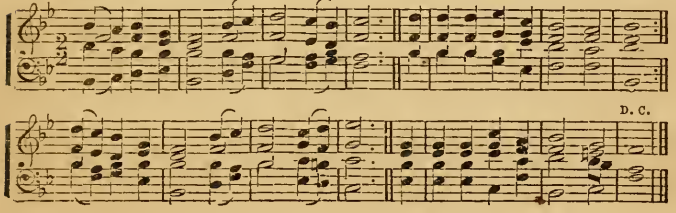
ALAMOTH. C. M. D. Ps. 46.



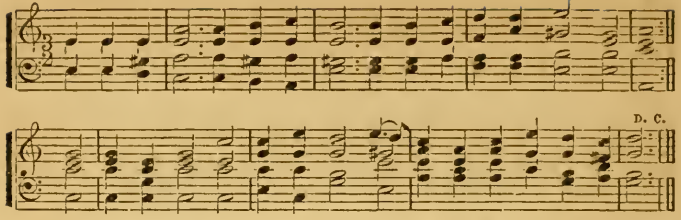
DENNIS. S. M. H. Or 11s & 8s, *By omitting the slurs.* Ps. 76



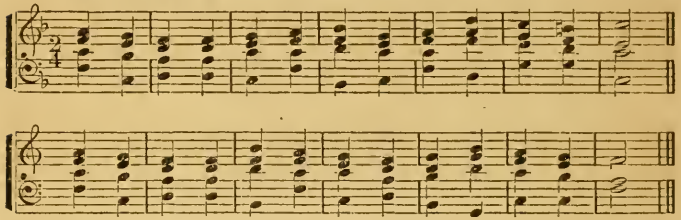
REFUGE. L. M. D. Ps. 46.



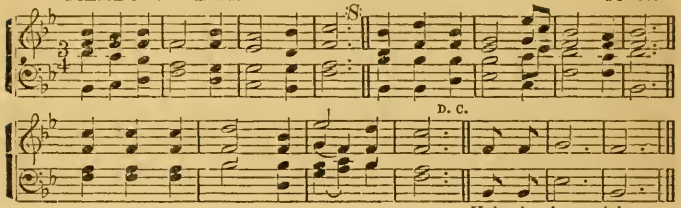
JEDUTHAN. L. M. D. Ps. 39.



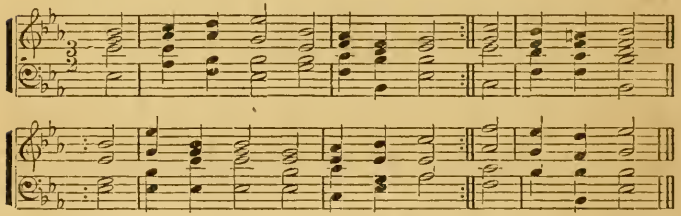
PAUL. 7s & 6s. Ps. 144.



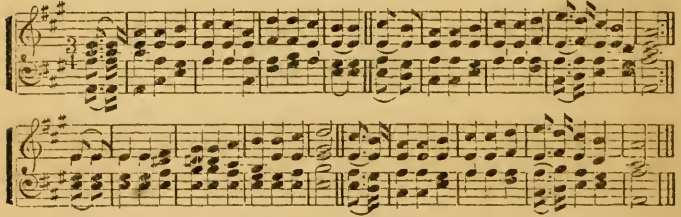
MENDON. L. M. Ps 96.



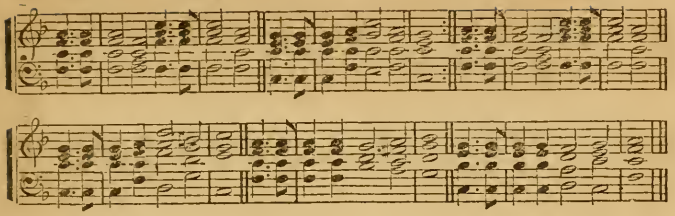
KORAH. S. P. M. Ps. 42.



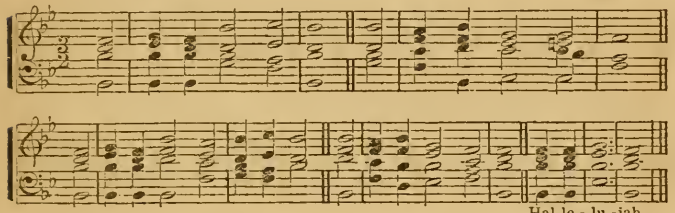
LYONS. 10s & 11s. Ps. 114.



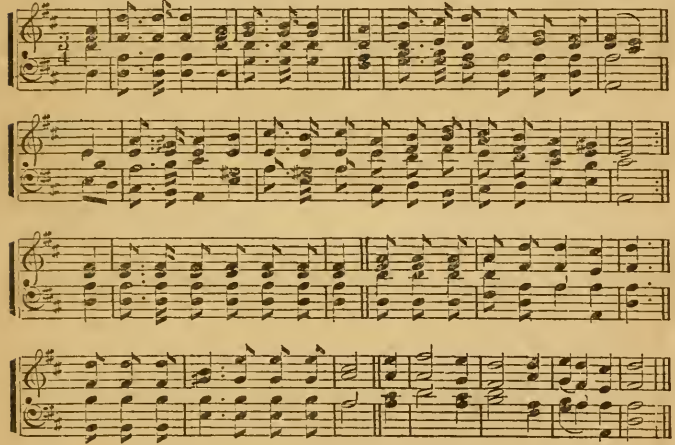
ANGOLA. 8s & 7s. 6 lines. Ps. 34.



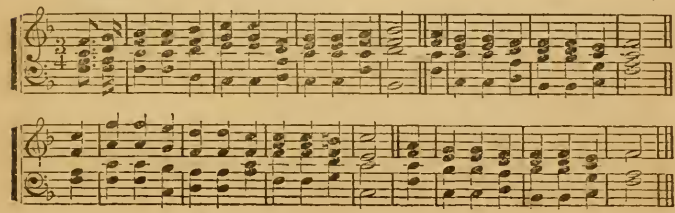
OLMUTZ. S. M. Ps. 54.



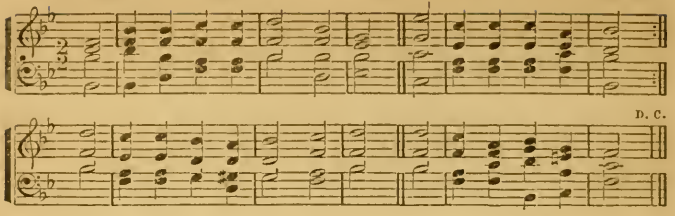
AERION. L. M. T. Ps. 81.



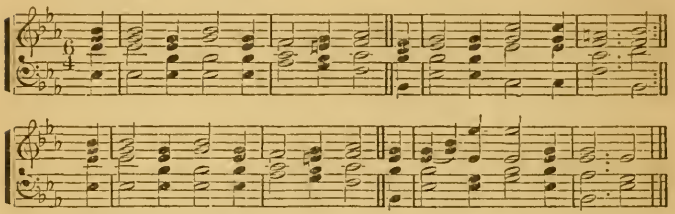
DUNDEE. 11s & 8s. or C. M. Ps. 15.



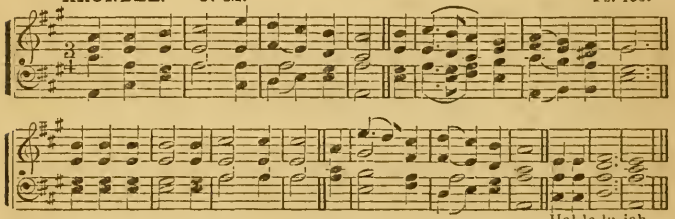
SPENCER. C. M. D. Ps. 19.



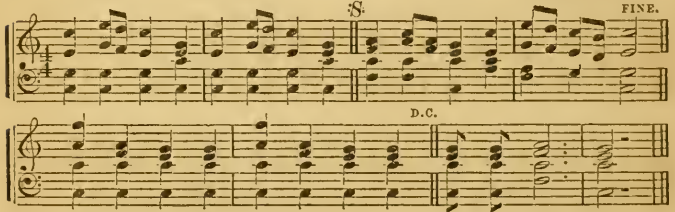
SHEPHERD. 7s & 6s. Ps. 23.



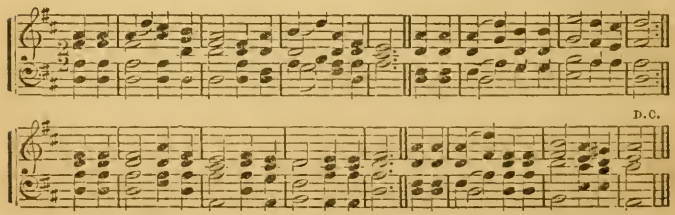
ARUNDEL. C. M. Ps. 138.



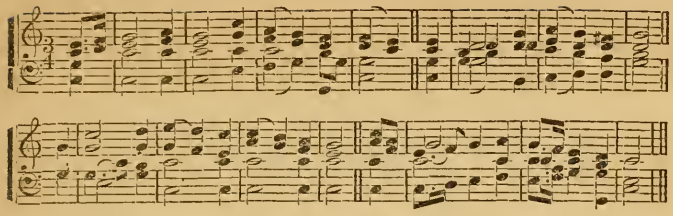
WILMOT. 8s & 7s. Ps. 149.



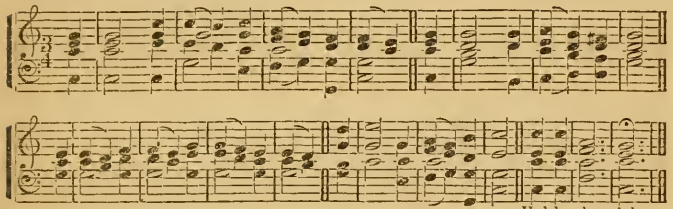
MOUNT. 12s & 9s. D. Ps. 91. FINE



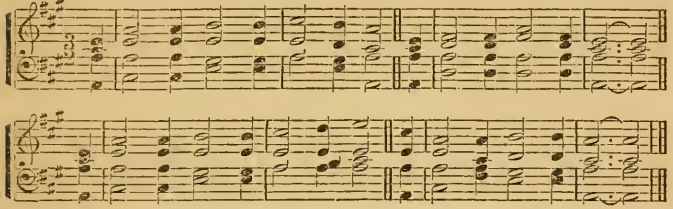
HOWARD: C: M: Ps: 119:



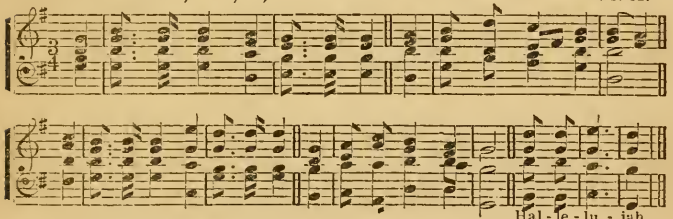
COVENTRY: C: M: Ps: 149:



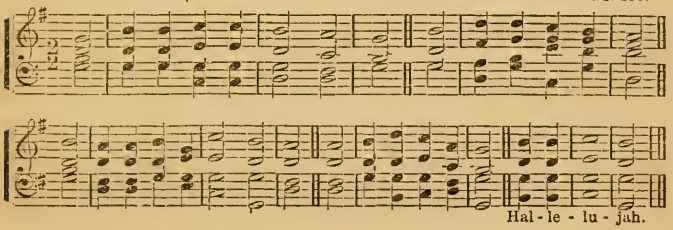
ORTONVILLE. C. M. Ps: 00:



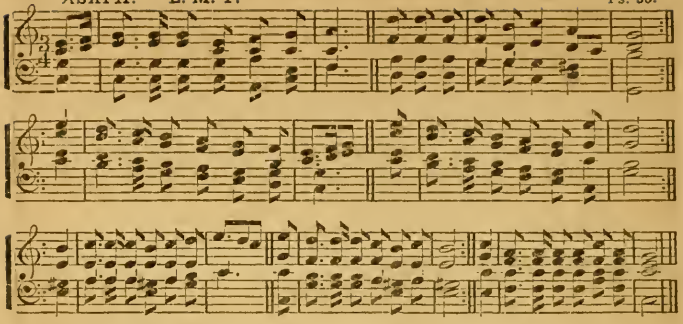
ARLINGTON, C, M, Ps: 82:



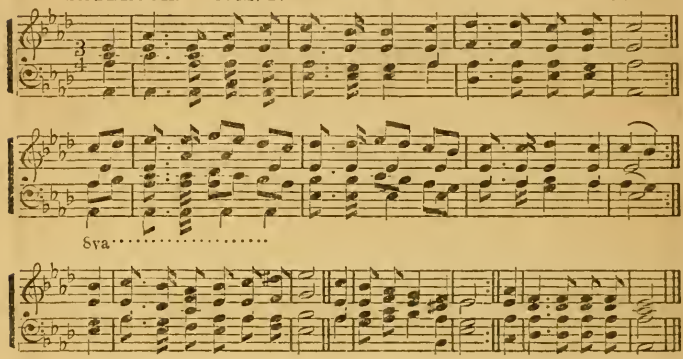
PETERBORO; C: M: Ps. 119:



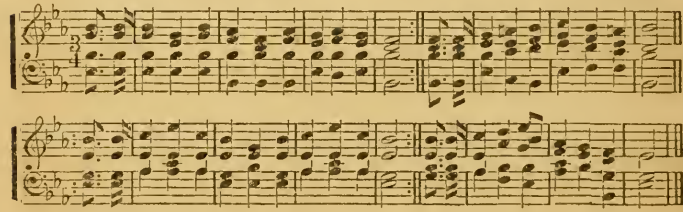
ASAPH. L. M. T. Ps. 30.



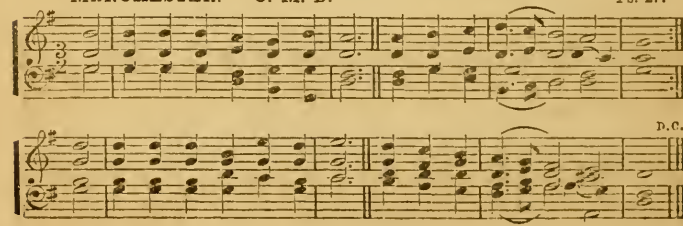
SAYBROOK. C. M. T. Ps. 50:



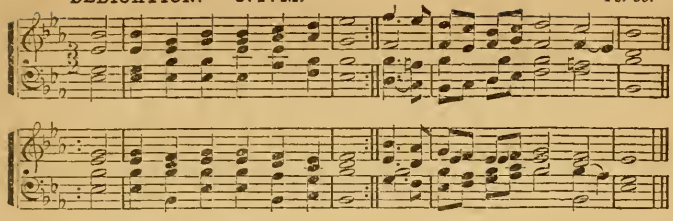
WAREHAM: 11s & 9s: Ps: 30:



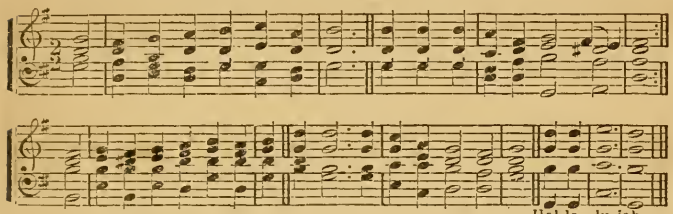
MANCHESTER. C: M: D: Ps: 27.



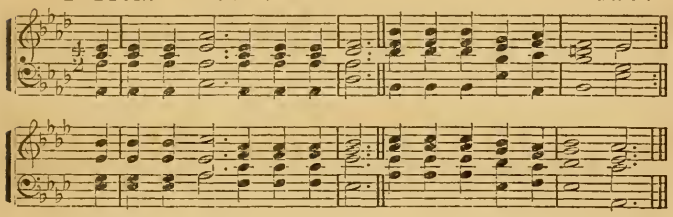
DEDICATION. C. P: M. Ps. 30.



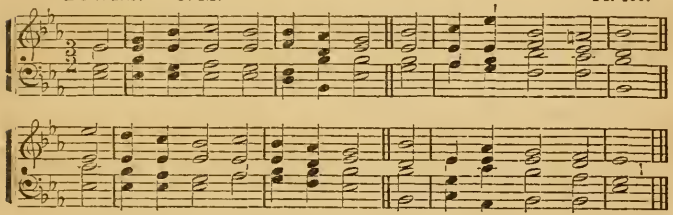
SABBATH. L. M. 6 lines: Ps. 92.



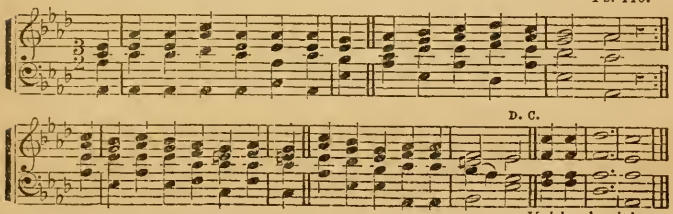
DAYTON. 8s & 7s. 6 lines. Ps. 32.



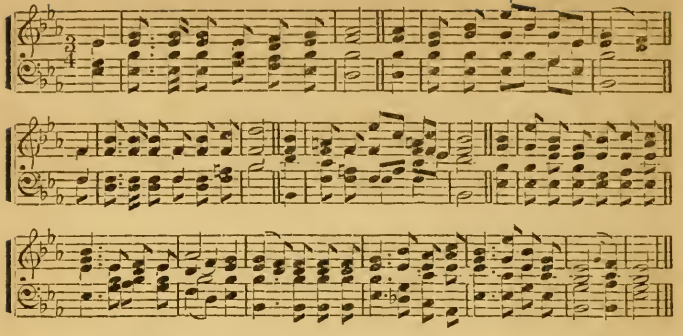
DOWNS. C. M. Ps. 119.



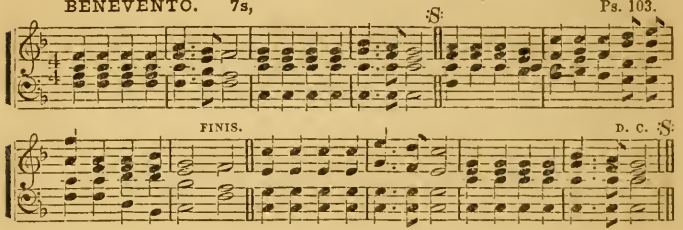
XENIA. 8s & 7s. D: Ps. 116.



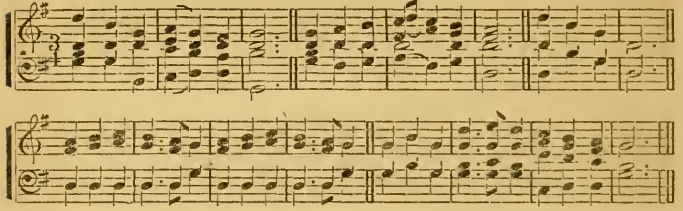
TARSUS. C. M. D. Ps: 145.



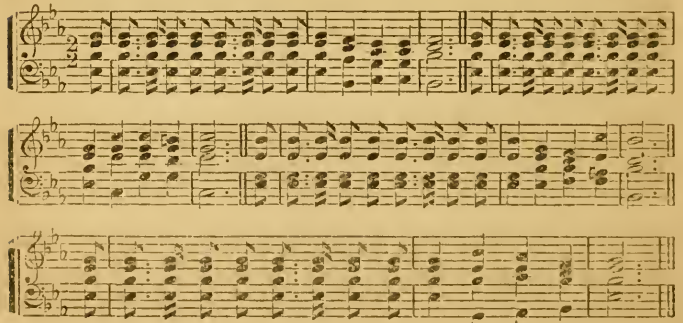
BENEVENTO. 7s, Ps. 103.



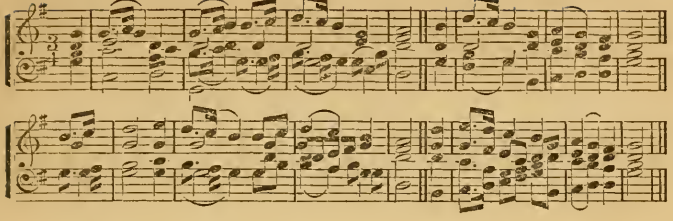
ITALIAN HYMN. 6s & 4s. Ps. 123.



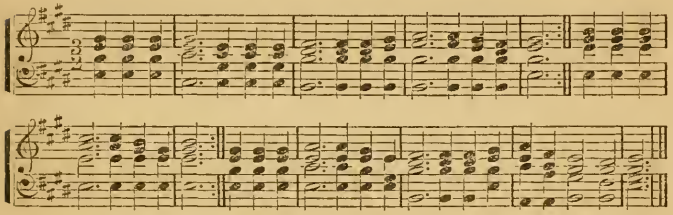
NARRATIVE CHANT. Ps. 68.



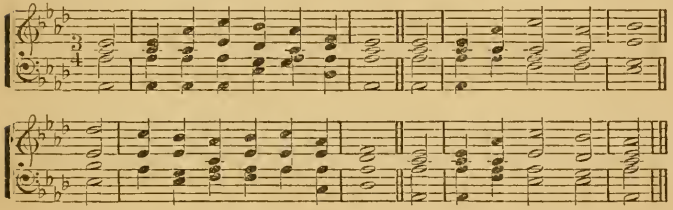
ST. MARTINS. C. M. Ps. 119.



BACA. C M. D. Ps. 145:

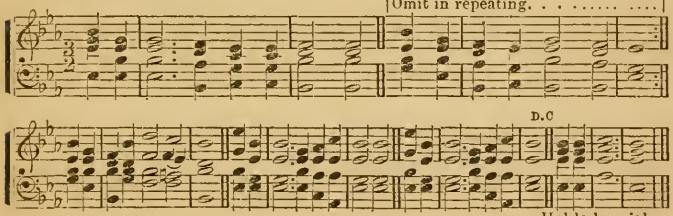


EVAN. C: M. Ps 58.

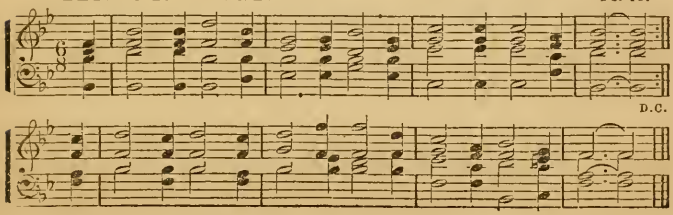


PALESTINE. 8s & 7s, D. Ps. 48.

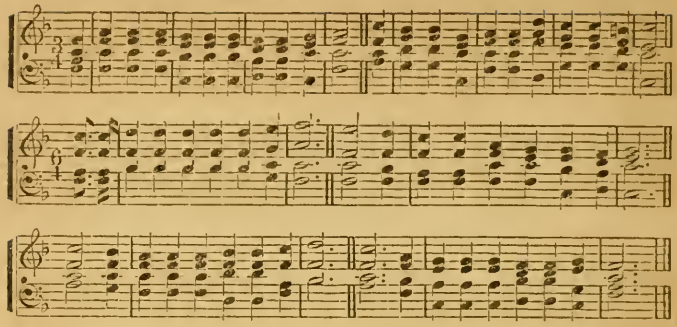
[Omit in repeating. . . . .]



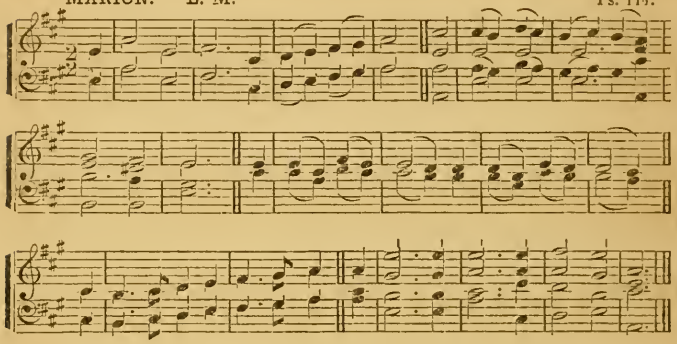
BETHANY. C. M. D. Ps. 19.



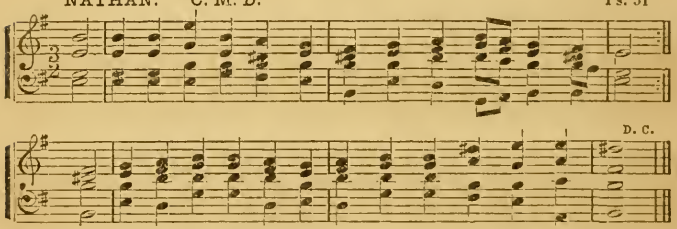
BEVEREDGE. 11s & 9s. Ps. 40.



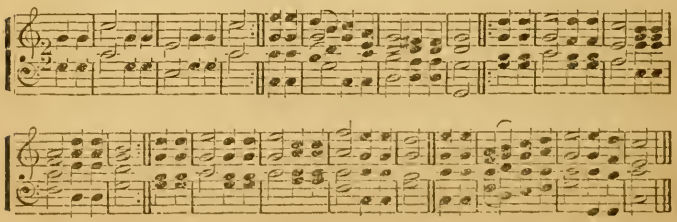
MARION. L. M. Ps. 114.



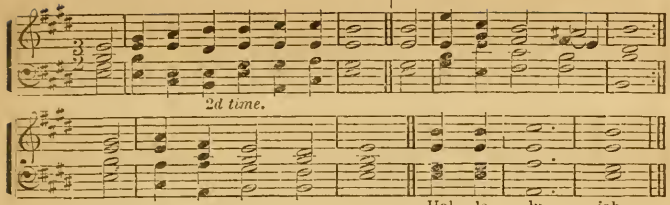
NATHAN. C. M. D. Ps. 51



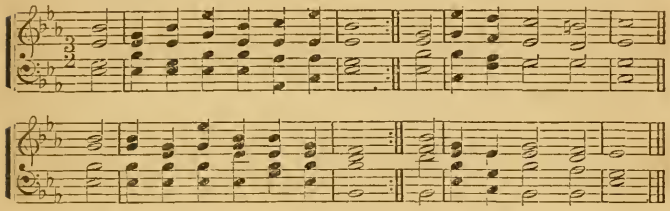
CHESTER. 9s & 12s. Ps. 123.



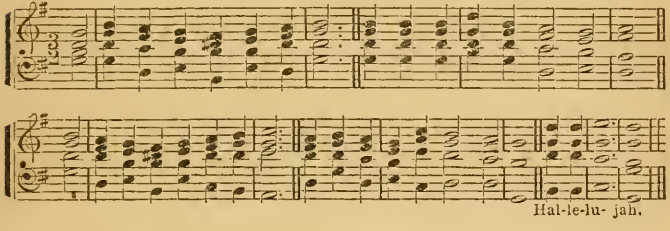
TALLIS. C. M. | 1st time. Ps. 119.



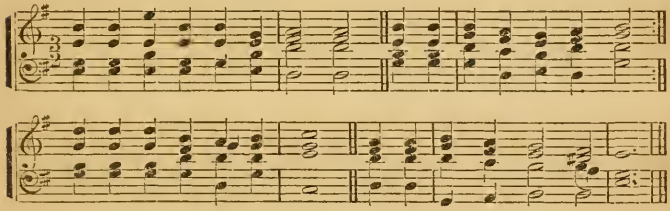
RONDOUT. C. P: M. Ps. 49.



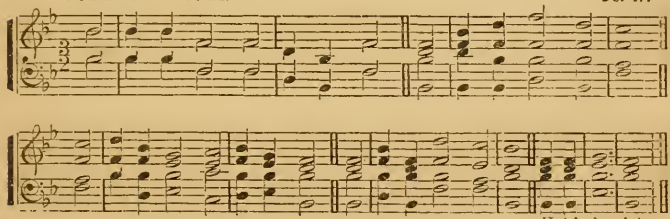
IRVING. L. M. Ps. 187.



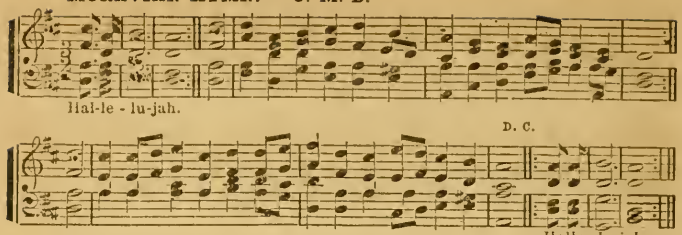
LOT. 8s & 7s. 6 lines. Ps. 140.



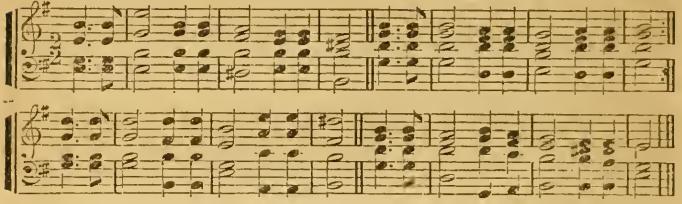
JORDAN. C. M. Ps. 47.



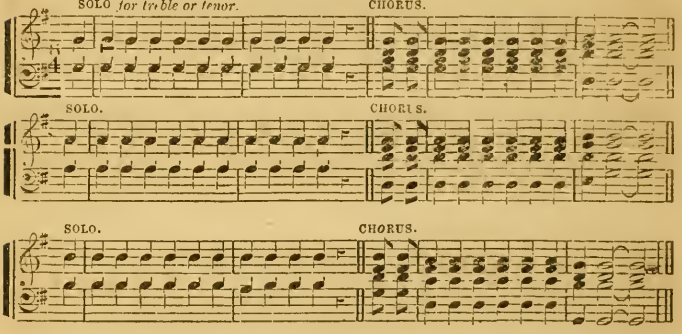
MORAVIAN HYMN. C: M: D:



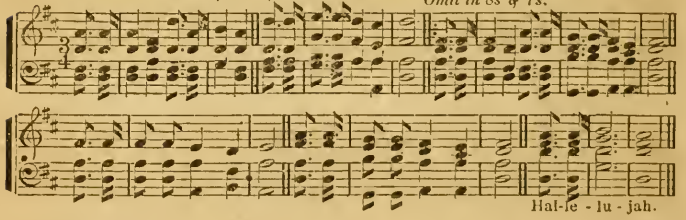
DECACHORD: 9s., 6 lines. Ps: 92.



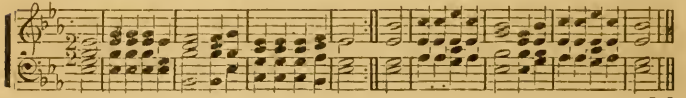
THANKSGIVING; 11s & 8s: Ps. 35:



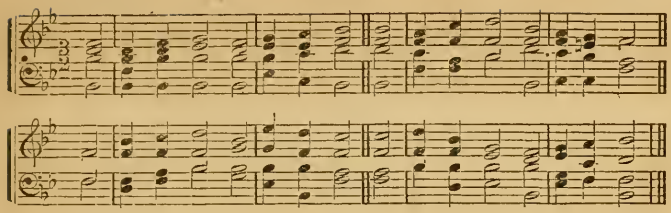
ZION. 8s & 7s, or 8s, 7s & 4s. *Omit in 8s & 7s.* Ps. 34.



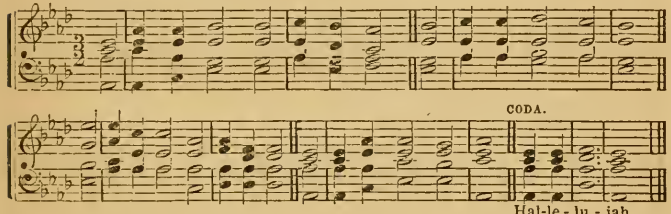
MAHALETH. 7s & 6s., D. Ps: 53:



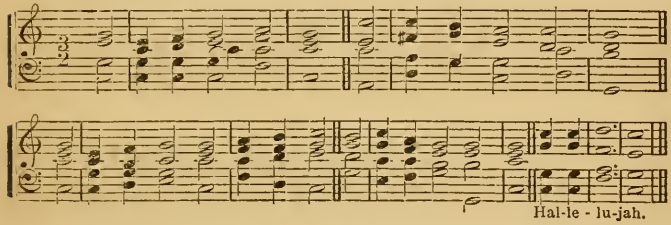
HEBRON. L. M. Ps. 101.



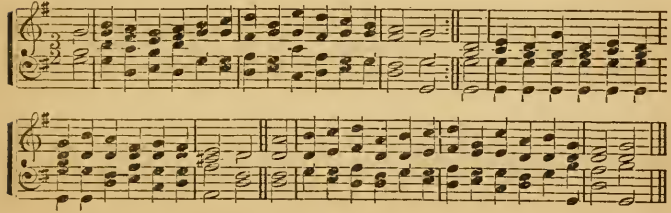
DENFIELD. C. M. Ps. 57.



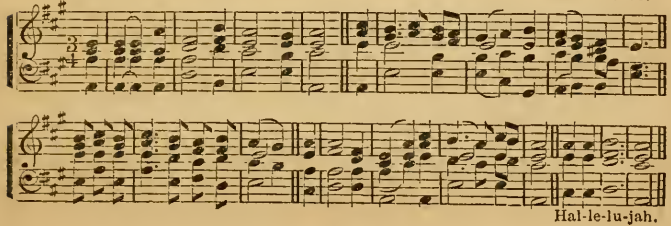
BOYLSTON. S. M. Ps. 100.



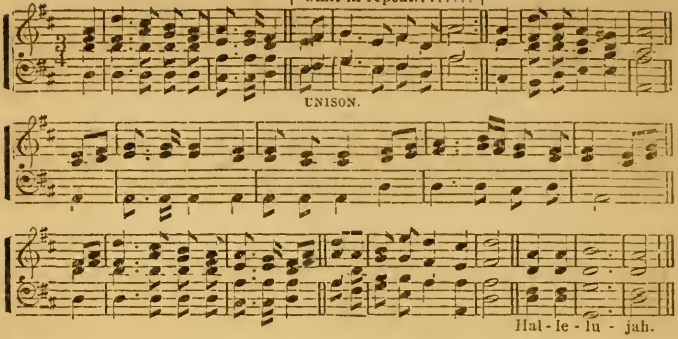
LEON. 8s & 7s. D. Ps. 19.



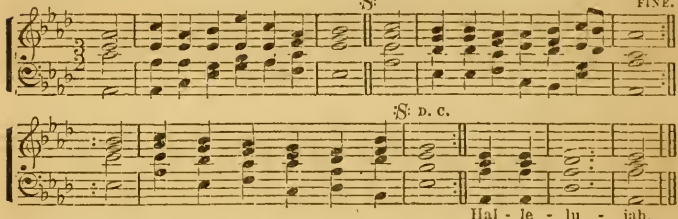
MIGDOL. L. M. Ps. 98.



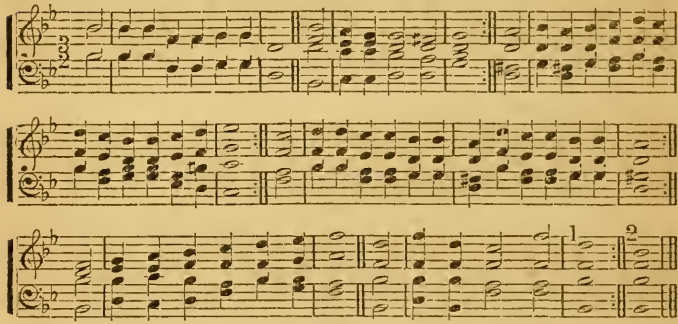
APHEKA. C. M. D. | Omit in repeat..... | Ps. 116.



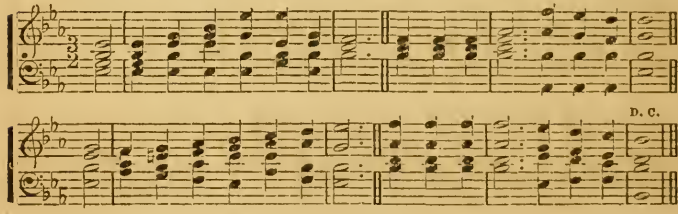
NUREMBURG. L. M. D. Ps. 146.



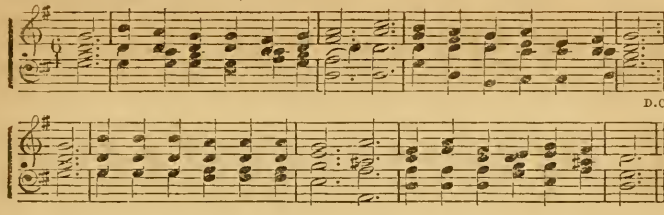
PRAISE. C. M. Q. Ps. 107.



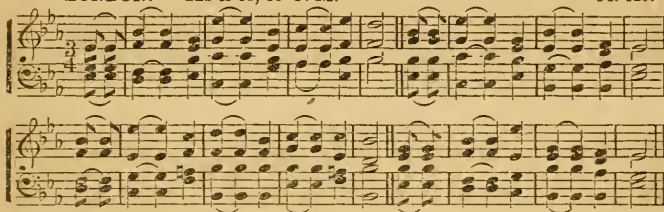
LILIES. L. M. Ps. 24.



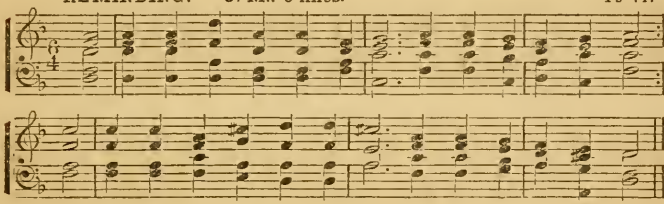
DELAWARE. 8s, D. Ps. 81.



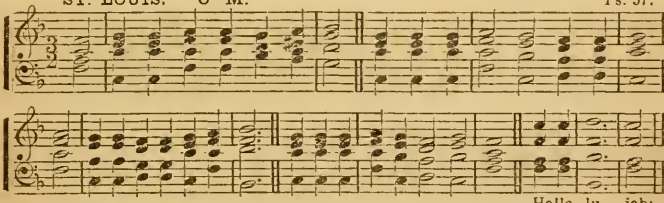
LONDON. 12s & 8s, or C. M. Ps. 129.



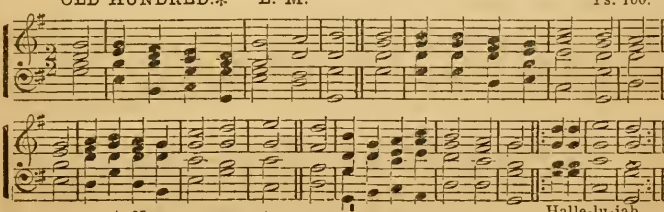
REMINDING. C. M.. 6 lines. Ps 71.



ST. LOUIS. C M. Ps. 57.

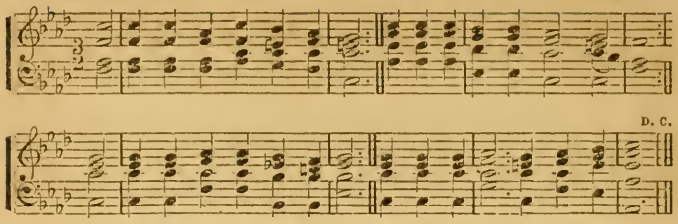


OLD HUNDRED.* L. M. Ps. 100.

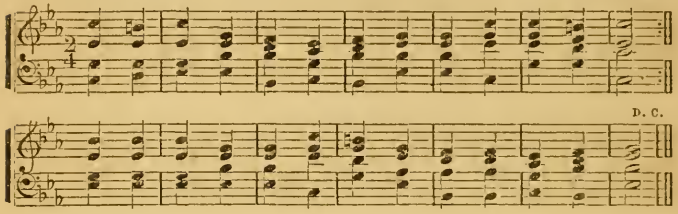


* New arrangement.

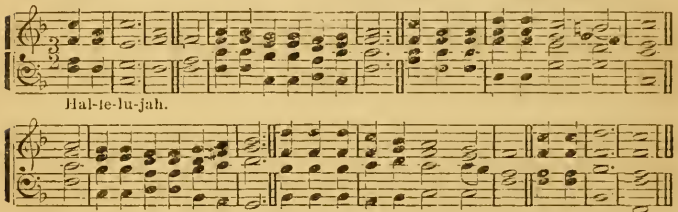
RIVINGTON. L. M. D. Ps. 51.



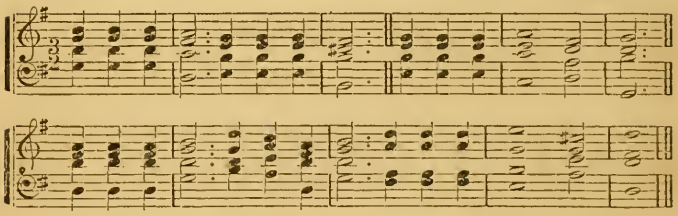
GOLGOTHA. 7s & 6s. D. Ps. 69.



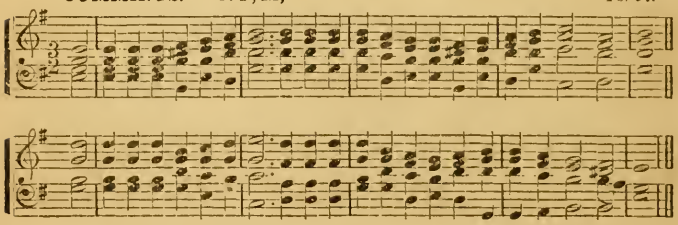
KERR. L. M. Ps. 150.



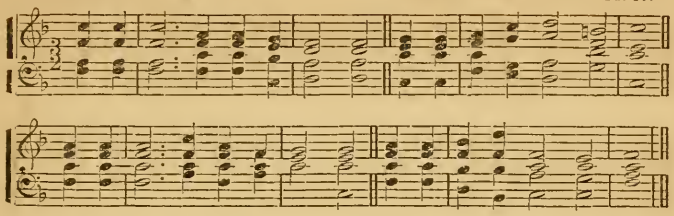
UZ. C. M. D. Ps. 62.



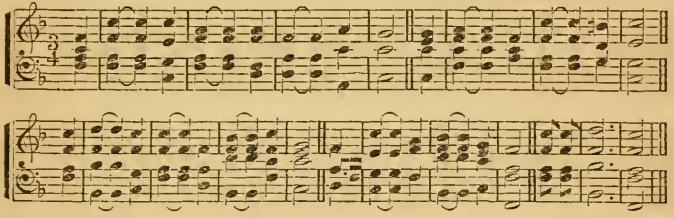
CUMMINGS. C. P, M; Ps. 94.



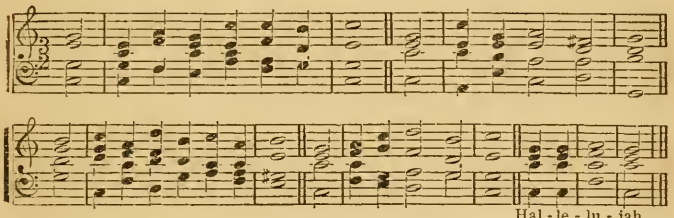
SIRION. 8s & 7s. Ps. 10.



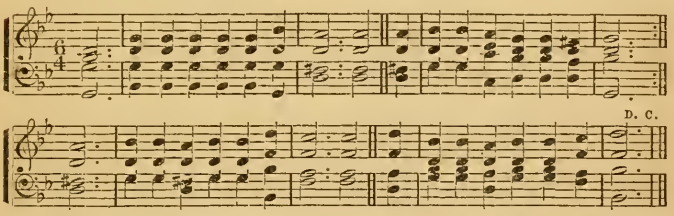
MEAR. C. M. Or 12s & 8s, *By omitting the slurs.* Ps. 117.



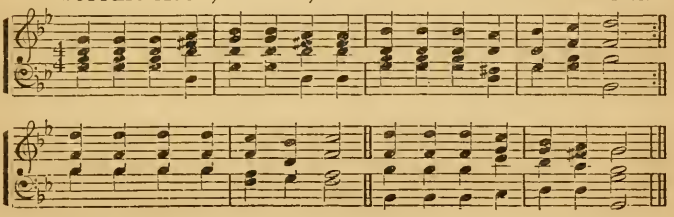
ST. ANNS. C. M. Ps. 119.



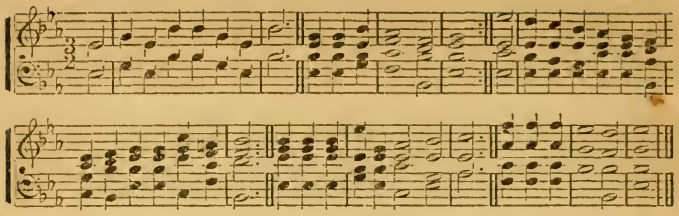
WATTS. 9s & 8s. Ps. 51.



SUPPLICATION, 8s & 7s, 6 lines: Ps: 61:

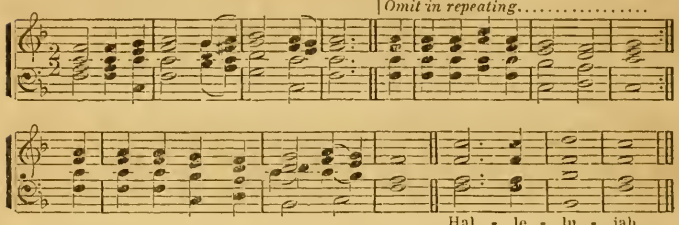


SOLOMON. C. M. D. Ps. 72.

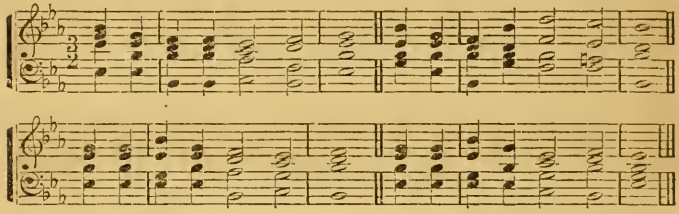


HAMBURG. L. M. Ps. 64.

Omit in repeating.....

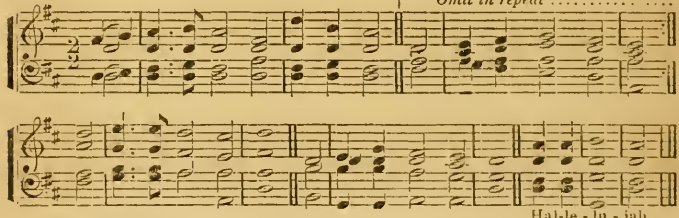


PSALM. 7s 6 lines. Ps. 50.

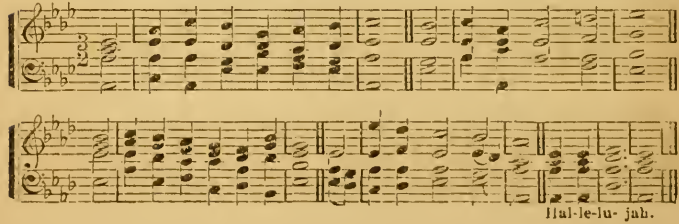


COWPER. C. M. Ps. 150.

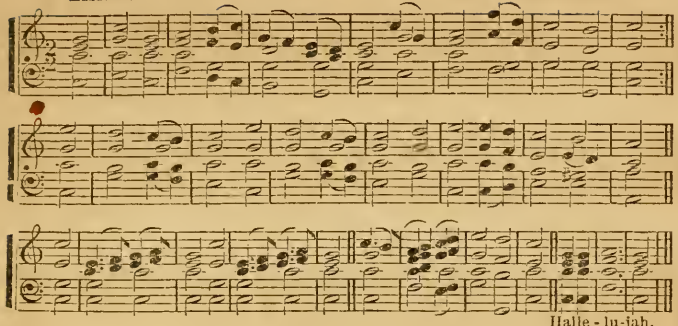
Omit in repeat .....



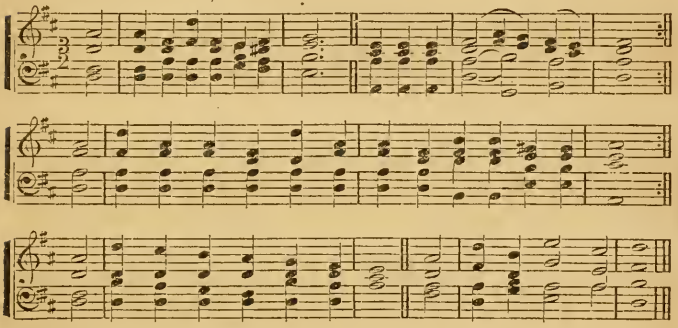
NOTTINGHAM. C. M. Ps. 150.



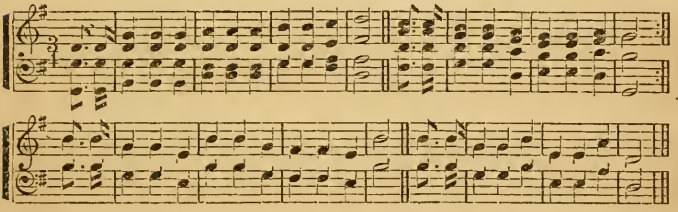
LANESBORO. C. M. D. Ps. 63.



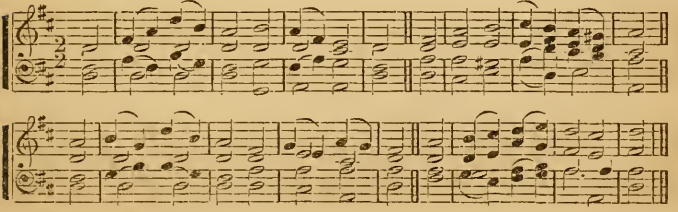
EDOM. C. M., 10 lines. Ps. 60.



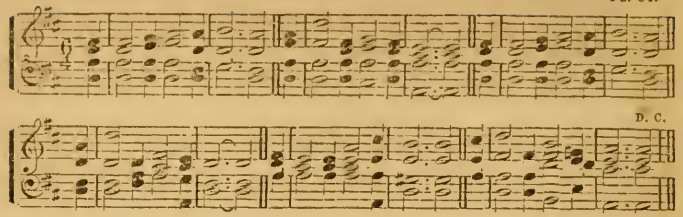
KISH. 12s & 9s. D. Ps. 59.



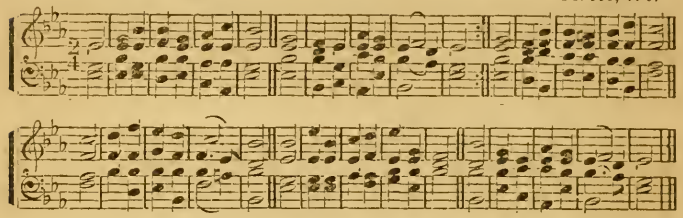
WARWICK. C. M. Ps. 119.



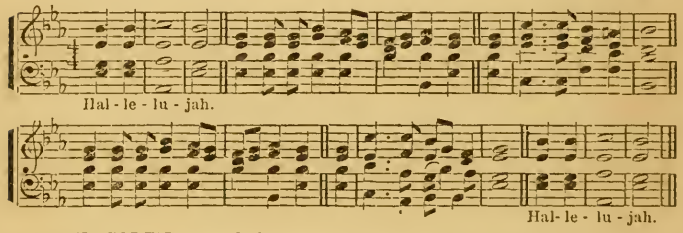
KENILWORTH. 7s & 6s. D. Ps. 84.



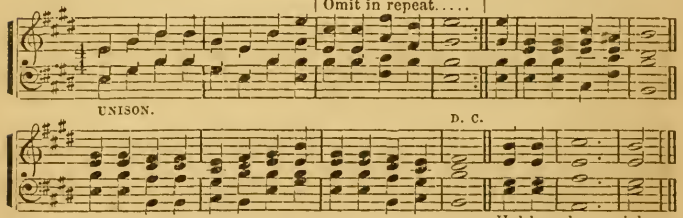
GAULET. 8s & 7s. Ps. 119, v: 9.



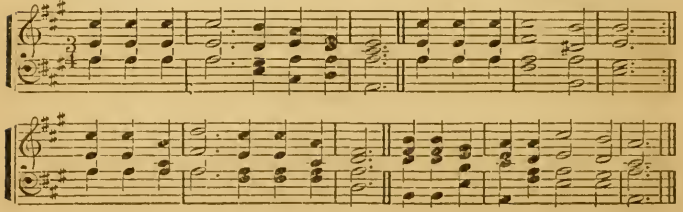
NAOMI. C. M. Ps. 130.



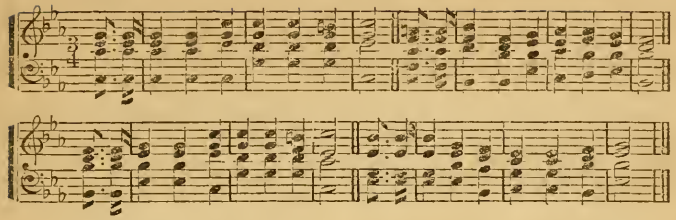
KINGSLEY. 7s & 6s. Ps. 59:



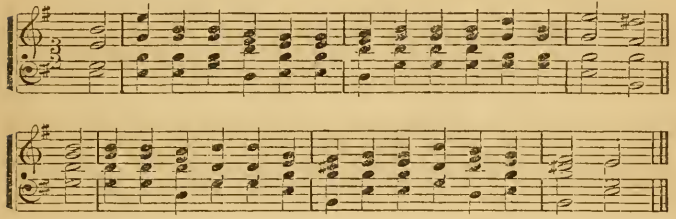
WORSHIP. C. M. H. Ps. 65.



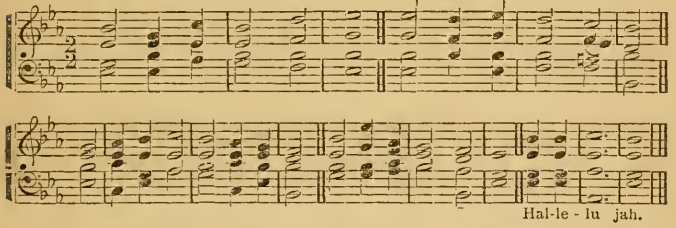
ORKNEY. 9s. Ps. 131.



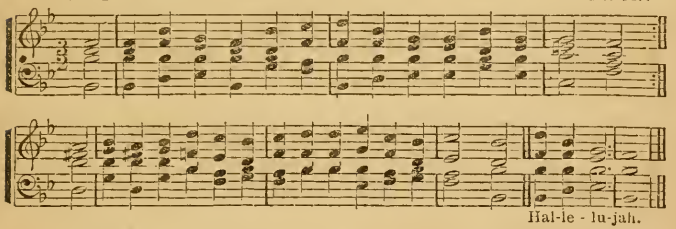
MANHATTAN. 8s & 7s. Ps. 142.



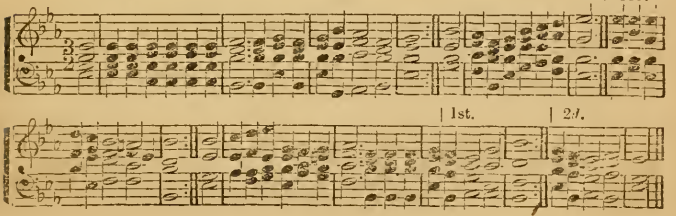
DOVER. S. M. Ps. 150.



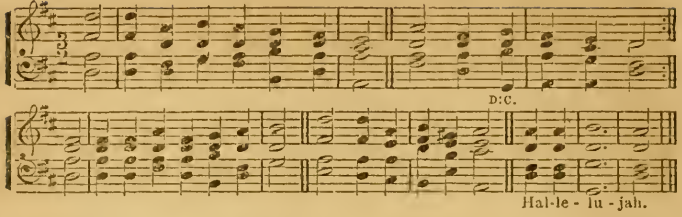
WATERVILLE. 8s & 7s. Ps. 147.



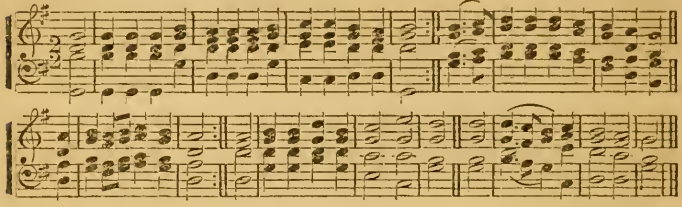
ALWAYS. L. M. T. Ps. 139.



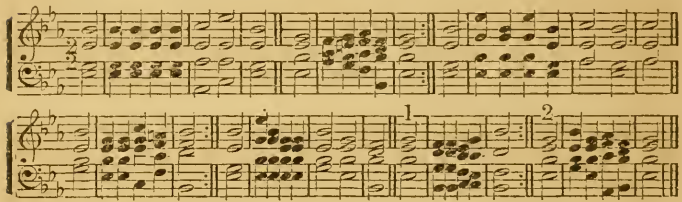
EGYPT. C. M. D. Ps 116.



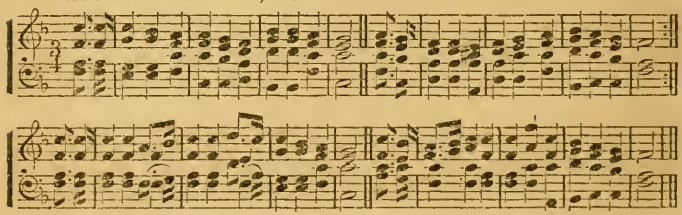
RINDGE. C. M., 10 lines. Ps. 60.



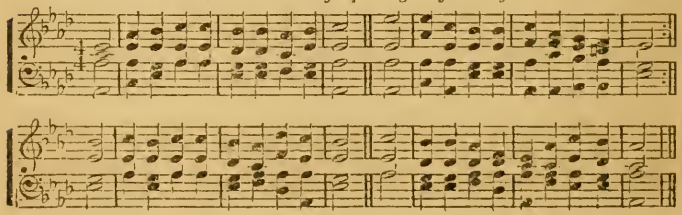
EVER. C. M. D. Ps. 139.



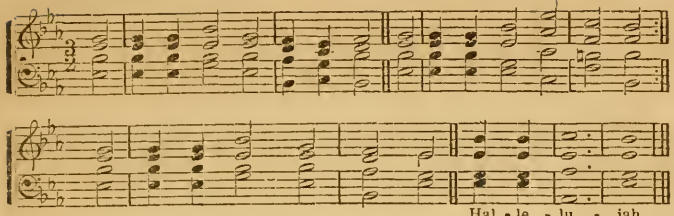
EFFINGHAM. 12s, 6 lines: or L. M. Ps. 48.



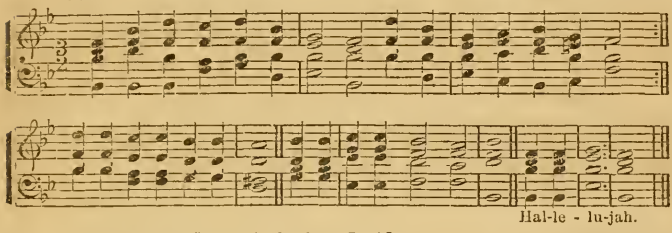
PROCLAMATION. 10s. *By repeating the first half.* Ps. 49.



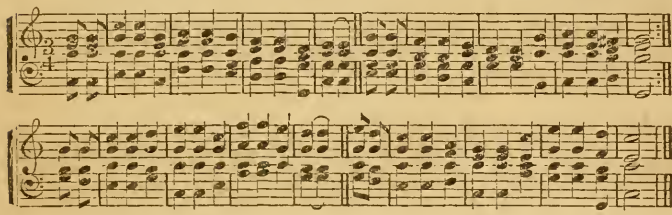
MASCHIL. 8s & 7s. | *Omit in repeat*.....Ps. 42.



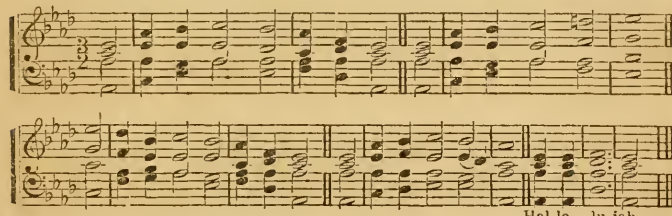
OTTO. 8s & 7s. 6 lines. Ps. 147.



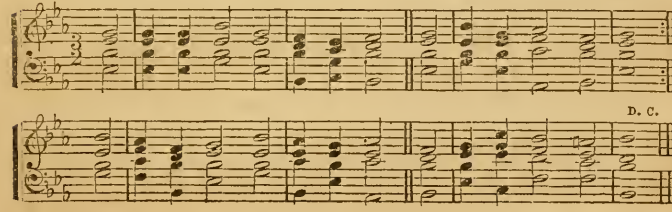
WINCHESTER. 13s & 12s or L. M. Ps. 125.



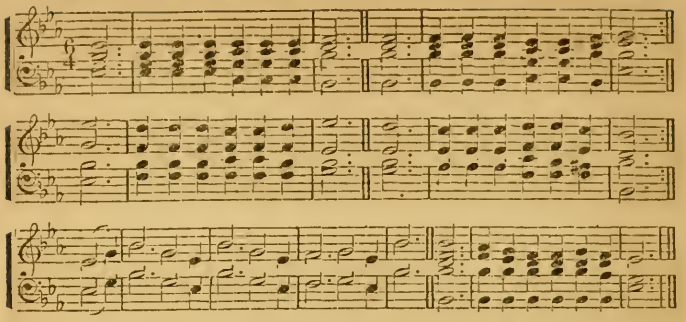
MELODY. C. M. Ps. 119.



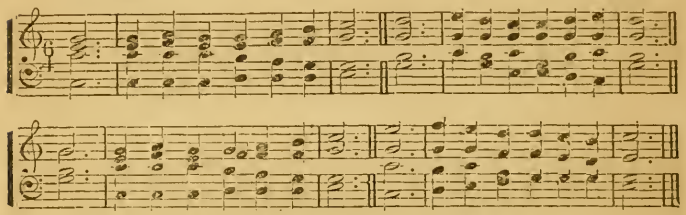
BABEL. C. M, D: Ps. 137.



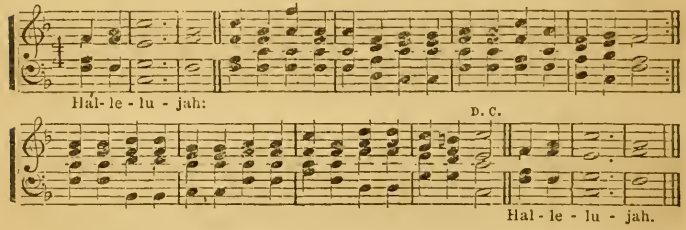
ARAM. 8s & 11s, 6 lines. Ps. 60.



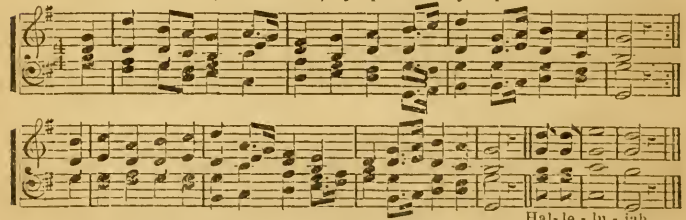
FOSTER: 8s. Ps: 100.



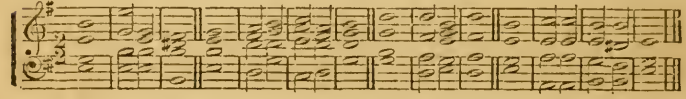
JOSHUA. 8s & 7s, D. Ps: 146:



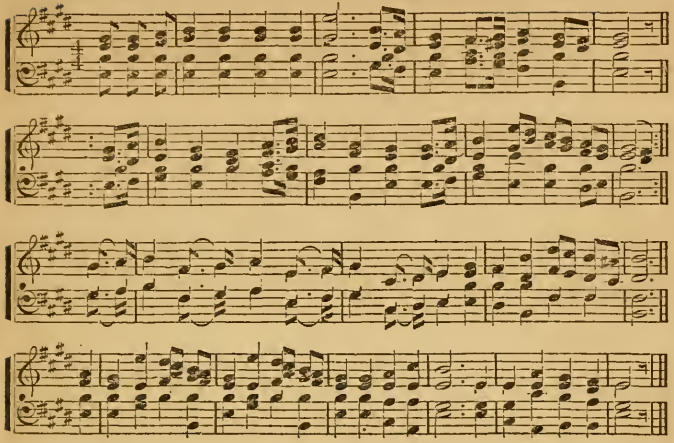
STEPHENS: C; M: 6 lines, *By repeating the first part.* Ps. 92:



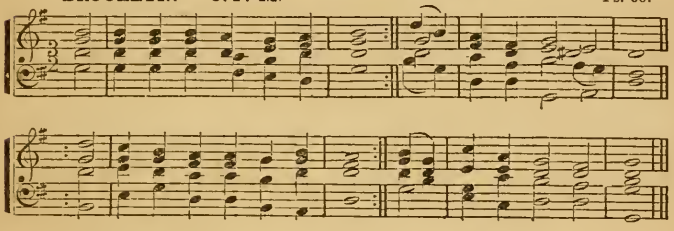
QUADRUPLE CHANT: L: M: D. Ps: 78:



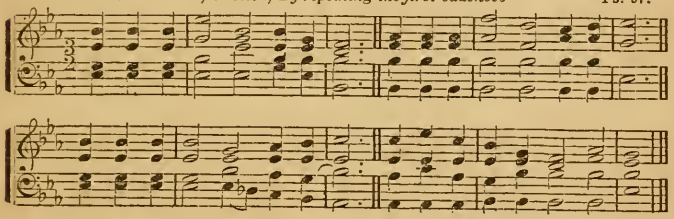
LET EVERY HEART REJOICE. C. M: T: Ps. 81.



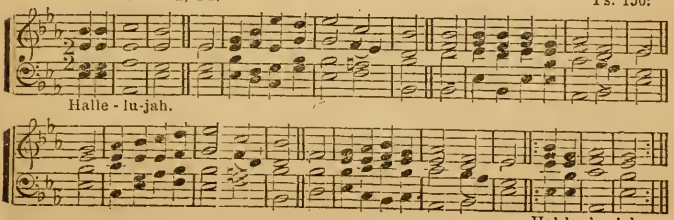
BROOKLYN. C. P. M: Ps. 66:



REST. L. M., 6 lines, *By repeating the first cadences* Ps: 97:



WELLS. L, M. Ps: 150:



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