THE CONGREGATIONAL PSALMIST. (SECOND SECTION.) CHANTS, SANCTUSES, ETC., BY THE BEST COMPOSERS, ANCIENT AND MODERN

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649554706

The Congregational Psalmist. (Second Section.) Chants, Sanctuses, Etc., by the Best Composers, Ancient and Modern by Henry Allon

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

www.triestepublishing.com

HENRY ALLON

THE CONGREGATIONAL PSALMIST. (SECOND SECTION.) CHANTS, SANCTUSES, ETC., BY THE BEST COMPOSERS, ANCIENT AND MODERN

Trieste

THE

Congregational Psalmist.

(SECOND SECTION.)

CHANTS, SANCTUSES,

ETC.,

BY THE BEST COMPOSERS, ANCIENT AND MODERN.

The Music and Words arranged for Congregational Use.

EDITED BY

HENRY ALLON, D.D.

EIGHTY-THIRD THOUSAND.

LONDON:
HODDER AND STOUGHTON, 27, PATERNOSTER ROW;
NOVELLO, EWER, & Co., BERNERS STREET, OXFORD STREET, AND
QUEEN STREET, CHEAPSIDE.

1879.

DIRECTIONS FOR CHANTING.

THE multiplication of artificial marks in chants, generally produces a mechanical result; these, therefore, are avoided as much as possible; but the following general explanations and rules may be of service:—

1. The hyphen [-] *connects* syllables, which are to be sung to one note of the music.

2. The diæresis [...] *separates* syllables, which are to be sung to different notes.

3. The circumflex [⁀] indicates that two or more notes are to be sung to the syllable over which it is placed.

4. Good chanting is simply good reading, only in a musical tone; the grouping of the words, emphasis, expression, &c., should be the same as in reading. The first thing in the study of a chant, therefore, is to determine upon the most natural and emphatic expression of the words. Hence, the words recited to the first note, which is *ad libitum*, are not to be sung faster than the words that follow, but as the natural expression may require. Musical time begins only with the first bar.

5. The first bar is not intended to indicate a rest after the recitative, but only the beginning of musical time; neither in a tune nor in a chant is a bar intended as a resting place, *e.g.*—

"I will bless the Lord, who hath | given me | counsel:"

The pause is not after the word "hath," but after the word "Lord." What follows is to be sung as one phrase, the words "who hath" as two short notes introductory to the cadence.

6. No chant should be used in a congregation until the precentor or choir shall have carefully studied the grouping, emphasis, and natural expression of the words.

INDEX.

Number.	Psalm.	Composer.	Key.	
29	XC.	Dr. Gauntlett	C	Double.
30	XCI.	Dr. T. S. Dupuis	A	Double.
31	XCII.	Lord Mornington	D	Double.
32	XCVIII.	Savage	B	Single.
33	XCV.	Dr. Alcock	A	Single.
		Dr. Blow	F	Single.
34	LXXXVII.	Dr. R. Woodward	C	Single.
35	XCVI.	Jones	D	Double.
36	C.	Pelham Humphreys	C	Single.
37	CIII.	Lord Mornington	E	Double.
		J. Weldon	G	Single.
38	CXXII.	Kelway	D	Single.
39	CII.	Purcell	G	Single.
		Higgins	G	Double.
40	CIV.	Soaper	A	Double.
41	CXI.	Dr. Crotch	A	Double.
42	CXXI.	Gregorian, 7th Tone	G	Single.
43	CXV.	Gregorian, 5th Tone	E	Single.
44	CXVI.	Dr. Gauntlett	E	Single & Double.
45	CXVIII.	Rev. P. Henley	F	Double.
46	CXXX.	Farrant	A	Single.
		H. Purcell	F	Single.
47	CXXXII.	Soaper	A	Double.
48	CXXXVI.	Gregorian, 5th Tone	E	Single.
49	CXXXVIII.	Croft	B	Single.
50	CXXXIX.	Dr. W. Hayes	G	Double.
51	CXLII.	Tallis	A	Single.
52	CXLIII.	Flintoft	G	Double.
53	CXXXIV.	Dr. Nares	A	Single.
54	CXLV.	Lord Mornington	D	Double.
55	CXLVI.	J. Robinson	E	Double.
56	CXLVII.	Dr. W. Boyce	D	Double.
57	CXLVIII.	Dr. Randall	E	Double.
58	CL.	Gregorian, 8th Tone	G	Single.
59	Numbers VI. 22—26	Gregorian, 1st Tone	F	Single.
60	1 Sam. II. 1—10	S. Wesley	G	Double.
61	1 Chron. XXIX. 10—13	Dr. Wm. Chard	E	Single.
62	Proverbs II. & III.	Dr. Crotch	G	Double.
63	Isaiah XI. 1—10.	From Handel	F	Double.

Number.	Psalm.	Composer.	Key.	
64	Isaiah XII.	Rev. P. Henley	F	Double.
65	Isaiah XXV. 1—9	Dr. Wm. Russell	E	Double.
66	Isaiah XXVI. 1—13	Anonymous	F	Double.
67	Isaiah XL. 1—11	Gregorian, from the 7th Tone	F	Double.
68	Isaiah LII. 7—10	Dean Aldrich	G	Double.
69	Isaiah XL., &c.	Langdon	F	Double.
70	Isaiah LIII.	Anonymous	C	Double.
71	Isaiah LX.	W. Hawes	E	Double.
72	Habakkuk III.	Rev. D. Thomas	G	Double.
73	Luke I. 68—79	Attwood	E	Double.
74	Luke II. 22—32	Gregorian, 7th Tone	F	Single.
75	Luke I. 46—55	Gregorian, 1st Tone	F	Single.
76	1 Cor. V., &c.	Gregorian, 6th Tone	G	Single.
77	1 Cor. XV.	W. Morley	D	Double.
78	Revelation I.	Dr. Blow	E	Single.
79	Benedicite, Opera Omnia	Gregorian, 5th Tone	E	Single.
80	Doxologies from the Apocalypse	Gregorian, &c.		Single.
81	Songs of Victory from the Apocalypse	Dr. Gauntlett		Single.
82	Alleluias from the Apocalypse	Dr. Gauntlett		Single.
83	"Gloria in Excelsis"	Dr. Gauntlett		Single.
84	"We praise thee, O God" (Te Deum)	Dr. Gauntlett		Single.
85	"We praise thee, O God" (Te Deum)	Gregorian		Single.
86	Sanctus, No. 1	Giovanni Croce.		
87	Sanctus, ,, 2	Dr. Gauntlett.		
88	Sanctus, ,, 3	From Kocher's "Zionsharfe."		
89	Sanctus, ,, 4	Old Latin, from Marbecke.		
90	Sanctus, ,, 5	Dr. Gauntlett.		
91	Sanctus, ,, 6	Dr. Camidge.		
92	Sanctus, ,, 7	Lutheran Sanctus.		
93	Sanctus, ,, 8	Orlando Gibbons.		
94	Sanctus, ,, 9	Arranged from Spohr.		
95	Sanctus, ,, 10	Arranged from a Gregorian Cantus.		

ADDITIONAL CHANTS.