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HYMNODY AND PSALMODY - 18th and 19th Centuries

A SHORT LIST

1. ADDINGTON, Stephen. [*A Collection of Psalm and Hymn Tunes, for public Worship. Selected from the most eminent composers, and adapted to the meters of the Church of England and Dr. Watts; with an easy and concise introduction to singing, etc.*] London: : H. Gray, 1807. Oblong 8vo, orig. speckled paper boards, crimson vellum spine, with title label "Dr. Addington's Collection of Tunes." Engraved title, leaf of adv., pp. viii, 338 engraved music, (4) + 2 corrected leaves of engraved music. \$350.

The last and largest edition of a popular English collection of hymns, published in 8 parts by subscription. The present copy was issued without the printed title, which according to the ad leaf was available separately, but includes the extra engraved title, with the imprint: London: Published June 11, 1807, by H. Gray... and sold by L. Higham..." A leaf bearing a manuscript index of the 8 parts is bound in, and two leaves of corrected music are bound at the rear. An attractive, uncut copy in original state.

2. Anon. *An Inquiry into the Nature and design of Music: Being a series of numbers, first published in The American Traveller, signed, 'A Friend to Stoughton Collection of Church Music.'* Boston: Marsh, Capen & Lyon, 1831. 8vo, stitched. Pp. 45 + 3 pp. ads. Moderate damp stains at rear, paper clip rust stain; a very good copy. \$135.

Sole ed. Long essay, printed in small type, analyzing the power and place of music in church and society, issued specifically to endorse the influential "Stoughton Collection", published two years before. Imprints 7675.

3. BABCOCK, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Oblong 12mo, original marbled wrappers, stitched. Pp. 55, (1). Lightly browned, discreet institutional labels on front and inside wrapper.; fine. \$2,600.

First edition. A collection of twenty-six original compositions. Babcock (d. 1813) was a singing master in Watertown, Mass. An edition of his collected works was published in 1999, edited by Laurie Sampsel, who writes: "Best known for his tunebook, *Middlesex Harmony*, Babcock composed extended and plain psalm tunes, set pieces, fusing tunes, and anthems, and frequently used three-part vocal textures. He uniquely combined elements of both traditional and newer Methodist styles of psalmody." A handsome piece of printing by Thomas and Andrews, as the imprint boasts "printed typographically" (as opposed to the more typical engraving of musical works), with a title page in black-letter and Roman types, within an ornamental border. A perfect copy in original state. Evans 28221; Britton & Lowens 31.

4. BROWN, Rev. Hugh. *Discourses on Scripture Psalmody in Praising God; and Against Instrumental Music in Public Worship*. North White Creek, N.Y.: R. K. Crocker, Washington Co. Post Print, 1859. 8vo, removed. Pp. 64. \$65.

Extensive scriptural-based argument, by a Presbyterian minister in East Salem, N.Y.

5. (Church Music - Chanting.) *Canticles of the Church From the Morning and Evening Services: together selections for the appointed special occasions: arranged in bars for chanting*. New York: James A. Sparks, 1842. 12mo, printed blue wrappers. Pp. 29. \$85.

A rare Episcopal guide for orderly congregational chanting. "It cannot be too much impressed upon the mind of the performers, that chanting is not properly singing; that it takes rather of the nature of reading in tune..." OCLC shows copies at Harvard Divinity, and Trinity College.

6. DAMON, Luther, [Jr.]. *Autograph Letter to his father Luther Damon of Windsor Vt, and his Uncle Urias Damon, mentioning "a Shaker tune" and enclosing words and music for the popular song "I Have Come From A Happy Land."* Meriden, NH, March 5, 1842. 2 pp. 4to, minor wear at folds, very good. \$125.

In the first part of the letter, Damon, away at school in Meriden, NH, assures his father of his diligence at study and asks for money. In the separate message to Urias, he writes "I will give you a Shaker tune to play, it is one of the first, best in existence." Below on two inked staves, notated in pencil, are the music and words for R. A. Smith's "I Have Come From A Happy Land - The Celebrated Dancing Girl's Song," a song "set to a Hindostan air" with words by William Kennedy, first published in Edinburgh, 1827. The tune was appropriated for the well-known hymn by Andrew Young, beginning "There is a happy land, far far away." Both versions became widely popular in America. Though it was not a Shaker hymn, Damon's identifying it as such is intriguing: Meriden, NH is only a few miles away from the Shaker community at Enfield, where he could easily have observed a meeting.

7. GOULD, N[athaniel] D[uren.] *Companion for the Psalmist; containing Original Music, arranged for the hymns in "The Psalmist," of peculiar character and metre; and to most of which no tunes, found in the collection now in use, are adapted*. Boston: Gould, Kendall and Lincoln, 1845. Oblong 8vo, orig. printed wraps. Pp.32 \$225.

First ed. Not in Imprints; OCLC locates copies at Yale and Harvard only.

8. [GRAM, Hans, Oliver Holden, and Samuel Holyoke.]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music. Together with a Musical Dictionary. And a variety of Psalm Tunes, Chorusses, &c. Chiefly selected from modern European publications*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Oblong 4to, contemp boards, paper spine. Pp [v], vi-xxxvi, 71, (1). Spine worn, front board detached, moderately browned and foxed; a very good, uncut copy. With the ownership signature "Otis Everett, 1813." \$1,500.

First edition. An influential compilation which contributed to the eventual domination of American psalmody by European models. There are six American compositions among the seventy-two included, and of the total, fifty-five are identified by Britton & Lowens as first American printings, notably "Hark the Herald Angels Sing.". Evans 28848 (under Holden); Britton and Lowens 226.

9. HARMON, Joel. *Musical Primer; Containing a Concise Introduction to Music, and a Selection of Psalm and Hymn Tunes, Adapted to the Various Metres in general Use: Arranged for two, three, or four, voices; Designed for the use of Worshipping Assemblies and Singing Societies*. Harrisburg: Printed by Greer & Minshall, nd [1824]. 12mo, contemp. leather-backed boards. Pp. 71, [1]. Contemp. ownership

inscription, "this is the property of Conrad Alleman, bought November 3th A.D. 1824." Covers worn, shaken. \$250.

First ed. Harmon (1773-1833) was a composer and singing master who lived in Connecticut, New York and Pennsylvania. He was compiler of *The Columbian Sacred Minstrel* (1809), which contained many of his own tunes, as does the present collection. Not in Imprints; OCLC records the Eastman School copy only. Metcalf, "American Writers and Compilers of American Music", says "Printed in Harrisburg about 1814", but it looks more like the 'twenties, and our ownership inscription (with Pr. 50 cents) supports this.

10. HOLT, Benjamin. *Begin the High Celestial Strain. A Hymn, Suitable For a Thanksgiving Day, and Some Other Public Occasions; Set to Original Music.* Boston: Richardson & Lord, 1825. Oblong folio, original printed wrappers, stitched. Pp. 8, uncut. Margins quite worn, some stains within. \$325.

First edition. Three hymns composed by a teacher of music in Boston. Holt (1773-1861) was the author of the *New England Sacred Harmony* (1812), and second president of the Handel and Haydn Society. Wolfe 3930 records this title by advertisement only, with no copies located. Not in OCLC; Imprints 20935, locating a single copy at AAS. A nice copy in original state.

11. HOOD, George. *A History of Music in New England: With biographical sketches of Reformers and Psalmists.* Boston: Wilkins, Carter & Co., 1846. 12mo, orig. brown blind-stamped cloth. Pp. 252, with 4 preliminary pp. of testimonials. Spine ends a little chipped, otherwsie a fine, bright copy. Ownership signatures "Lydia Gates [to] Henry Phelps." \$250.

First ed. An early contribution to American musicology, entirely devoted to the history of sacred music, including a history of singing schools and choirs, with a 9-page list of tune books published before 1800. Hood was manager of a music academy in Philadelphia. "This was the first work published in this country that contained a connected history of psalmody from the landing of the Pilgrims."-- Appleton's. Imprints 3422; Howes H-621; Sabin 32801.

12. HULL, Asa. *Palm Leaves of Sacred Melody, suitable for social worship and revival occasions.* Boston: James P. Magee, nd (c. 1867). 12mo, printed wrappers. Pp. 3. Lightly stained, very good. \$60.

An early compilation, with music, by the noted hymn publisher, writer and musician.

13. (Juvenile Hymnal.) *The Children's Tune Book: A Collection of Music for Sunday Schools. Part I - For Advents, Christmas and Epiphany [with:] Part II. For Lent, Easter and Trinity [with:] The Children's Chant Book: A Collection of Chants and Carols for Sunday Schools and Choirs. Part I.* New York: General Protestant Episcopal Sunday School Union & Church Book Society, 1861. 3 vols. Oblong 12mo, stitched title wrappers. Pp. 30; 32-59; 32. \$250.

All published in the series. OCLC locates only 2 complete sets

14. LAW, Andrew. *Select Harmony. Containing in a plain and concise manner the Rules of Singing. Together with a Collection of Psalm Tunes, Hymns and Anthems.* Np [?Cheshire, Ct.]: [?Andrew Law], Nd [1782-87]. Oblong 4to, contemp plain paper boards, calf spine. Pp. 4 (letterpress), 100 (engraved). Moderate wear to boards, lacking flyleaves; a very good copy. Early ownership signatures of Sarah Bradley and Josiah Bellows, of Vermont. \$1,650.

Second edition of the first copyrighted American tune book, first published in 1778, this being one of a number of issues printed in the 1780's. These issues are generally thought to have been published by Law himself in Cheshire, Ct., based on evidence in the Law papers. Lowens sorted out the various issues using typographical evidence (see B&L, p. 430) and this appears to be his edition 'M'. Britton & Lowens 359A; Evans 23492.

15. (Manuscript Tune Book - Shape-note.) ERWIN, Matthew, of Strasburgh, Franklin County, Pa., b. 1781. **Manuscript Shape-Note Hymnal, ca. 1808.** Oblong 8vo, contemp. polished calf. 27 leaves of music related manuscript, with additional genealogical lists. Front board detached; pages browned, with a little wear to the outer edges of the first few leaves. \$2,650.

A handsome, carefully executed manuscript in typographical calligraphy, from the early years of shape-notation. The system was first printed in William Smith and William Little's *The Easy Instructor* in 1801, but Smith and Little claim the system was invented in 1790 by John Connelly of Philadelphia, by whom they were assigned rights. The purported Pennsylvania origins for shape-note instruction would account for the earliness of this manuscript, suggesting the system had been in general practice long enough to be circulated by hand. The contents begin with a 5 pp. "Gamut or Scale of Music," with charts and explanations of the fa-so-la 4-shape system, the keys, transposition and time moods. This is followed by a selection of 36 hymns with words, set for three and four parts. About half of the tunes fall into the core repertory that makes up much of early American hymnody. Thirteen were later included in William Walker's influential *Southern Harmony* (1835,) a fundamental source for modern shape-note practice. A few are less traceable and suggest local origin. Tunes included: America, Suffield, Lisbon, Rochester, Virginia, Coles Hill, Meditation, Sutton, 24th Hymn, Faducia (sic,) Repentance, Ex[h]ortation, Westminster, Newburgh, Livonia, Saint's Repose, Macedonia, Delight, Mortality, Stillwater, Carlisle, Sutton (long,) Wells, Ocean, Courier, Whitestown, Symphony, Landaff, Lenox, Silver Spring, Amanda, Middleton, Grafton, Heavenly Vision. More than one hand likely contributed to the manuscript. The volume is signed "Matthew Erwin's Book" at front, with the notice, "Musicians all, who are you be,/ Know that this book belongs to me. And when you sing, I hope you try/ To guard against profanity." It also is signed "James Austin his book, February -March 1809." Erwin's ownership is noted elsewhere, and on the last leaf Austin has repeated the notice verse, and signed it "James Austin his hand and pen."

16. (Psalmody, etc.) Williams, Thomas and others. **Bound volume of seven pamphlets published 1814-1831, four of which by Thomas Williams, as below.** 8vo, mid-19th century half calf, marbled boards. Front board detached, spine gone. Bearing the binder's ticket "J. A. M. Hosington, Binder, Saint Paul, M. T." \$650.

A number of interesting pamphlets, bound up by a Minnesota Territory binder, with his ticket. Several relate to music, including a rarity by Andrew Law. The majority are by Thomas Williams, a New England minister (1779-1876) who attended Williams and Yale, and settled in Providence. Two bear his ownership signature and the volume might have been Thomas' own collection, were it not for the Minnesota provenance, where Thomas appears never to have been. Contents of the volume:

1. LAW, Andrew. *Essays on Music*. Philadelphia: for the author, 1814. Pp. 24. Rare printing of two essays by the early American psalmist, who founded the first American music periodical. AI31899, locating two copies.

2. Anon. *An Inquiry into the Nature and design of Music: Being a series of numbers, first published in The American Traveller, signed, 'A Friend to Stoughton Collection of Church Music.'* Boston: Marsh, Capen & Lyon, 1831. Pp. 45 + 3 pp. ads. Long essay, printed in small type, analyzing the power and place of music in church and society, issued specifically to endorse the influential "Stoughton Collection", published two years before. AI 7675

3. HALL, Robert. *A Sermon, Occasioned by the Death of Her Late Royal Highness The Princess Charlotte of Wales, preached at Harvey Lane, Leicester, November 16, 1817.* Boston: James Loring [1817]. First Am. ed. AI 40977.

4. WILLIAMS, Thomas. *Psalmody: A Sermon on Lord's Day, Second March, 1822; in the Pacifick Congregational Meetinghouse.* Providence: John Miller, printer, 1823. Pp. 19. First ed. On the appropriateness of music in church, and strongly advocating the proper instruction of those who perform it. AI 14928.

5. [_____ .] *An Explicit Avowal of Nothingarianism, in a Sermon, Fourth of March, 1823. By Demens Egomet [pseud.] Printed and Published, Nowhere by Nobody, Price Nothing less than 12 1/2 cents.* [Providence: 1823.] Pp. 9. First ed. An extended satire on rationalism. AI 14927, MBC only.

6. [_____ .] *The Greatest Sermon, That Ever Was Preached. Second Edition. By Demens Egomet [pseud.]* New-England: Printed for the publisher, 1825. Pp. 32. Another satirical sermon, with much opining on the state of New-England factions and respective orators. First published in 1822. AI 12234.

7. _____ . *An Address Before the Attleborough Agricultural Society, Fourth July, 1825.* Providence: Printed by Barnum Field & Co., 1825. Pp. 22; errata slip pasted to final leaf. AI 2337. Hole in title affecting imprint. Signature Thomas H. Williams.

17. (Psalmody - Scotland.) *Seann Fhuinn Nan Salm Mar Tha Iad An Seinn Anns A' Ghaeltachd Mu Thuath; or The Old Gaelic Psalm Tunes as Sung in the Congregations of the Free Church of Scotland in the North Highlands. Taken Down by T[homas] L[edgerwood] Hately.* Edinburgh: Thomas Nelson and Sons, 1862. Oblong 12mo, orig. printed wrappers. Pp. [4], 12. Text with printed music. Wrappers moderately soiled. Old inscription heavily inked on verso of title. Very good. \$135.

Second ed.; first published in 1845. The first attempt to formally document the ancient melodies of Northern Scottish psalmody, preserving the irregular timing and avoiding harmonization. With a brief, interesting preface, noting the practice of 'lining out' the hymns by the pastor, which was carried over into American congregational singing in the southern Appalachians. Several early printings noted in OCLC by one or two copies, mostly as appended to larger hymn collections.

18. Reformed Church in the United States. *Neu-vermehrt-und vollständiges Gesang-Buch, worinnen sowohl die Psalmen Davids, nach D. Ambrosii Lobwassers Uebersetzung hin und wieder verbessert, als auch 750. auserlesener alter und neuer geistreichen Liedern begriffen sind, welche anjetzo sämtlich in denen Reformirten Kirchen der Hessisch-Hanauisch-Pfältzisch- Pensylvanischen und mehreren andern angränzenden Landen zu singen gebräuchlich, in nützlicher Ordnung eingetheilt, auch mit dem Heydelbergischen Catechismo und erbaulichen Gebätern versehen.* Philadelphia: Ernst Ludwig Baisch, 1774. 12mo, original full calf, ruled in blind, with original clasps, with brass human face ornaments. Pp. 190, [2], 480, [12], 24, 72. Crude woodcut frontis. of David at his harp. Moderate wear and rubbing at extremities, transverse tear to one leaf, no loss, trimmed close at top, occasionally touching running title. \$600.

"Vierte auflage", first published by Saur in 1753. Nice example of this hymn-book, combining the Psalms in German, with printed music, and 'Kern Alter and Neuer, in 750 bestehender, Geistricher Lieder', with separate title page and pagination, with occasional printed music. 'Kern alter and neuer' was first printed in 1752, and it was the first German language tune book printed in America. The present edition differs some in the text from former editions, and the frontispiece has been recut. Evans suggest the sheets for this edition were printed in Germany, and this is picked up in other entries, but Britton & Lowens does not confirm this. Britton & Lowens 435; Evans 13565; Hildeburn 3023.

19. (Revival hymns.) WALTER, J. J., compiler. *Revival Melodies for the Prayer, Class and Camp Meeting.* Bloomington, Ill.: Leader Publishing Company Print, 1884. 12mo, printed wrappers. Pp. 62. Ads for Illinois Wesleyan Univ. on wrappers, etc. Wrapper chipped and soiled, lib stamp on title. \$60.

Lyrics for 88 hymns, indexed. A scarce imprint.

20. (Shakers.) *Millennial Praises, Containing a Collection of Gospel Hymns, in four parts; adapted to the day of Christ's Second Appearing. Composed for the use of his people.* Hancock [Mass.]: Printed by Josiah Tallcott, Junior, 1813. 8vo, original full tree calf. Pp. viii, 288, [4, index]. Slight wear at top of front hinge, a discreet modern signature at top of title and bookplate. \$1,200.

First edition, a choice copy of this seminal collection of Shaker hymns. Some thirty years ago, we dispersed a small remainder of this hymnal purchased from Faith Andrews, a cache she and her husband Ted had discovered years before in a trunk at Hancock. Prior to that, the book was difficult to obtain, and it has become scarce once again in the ensuing years. Apart from the discreet modern signature on the title, this is as fine a copy as we have seen, an opinion echoed by the bibliographical expert on the subject, to whom we showed it. With the early ownership stamp of "A S Ring." Richmond 1415/16; Sabin 9783; Imprints 27517.

21. (Shape note.) SMITH, Henry. *The Church Harmony. Containing a Selection of Approved Psalm and Hymn Tunes, adapted to the divine worship of the various religious denominations.* Chambersburg: Printed for the proprietor by Henry Buist, 1831. Oblong 12mo, orig. illustrated boards, calf spine, ruled in gilt. Pp. xii, 136, (2.) Minor rubbing and soiling; a fine, fresh copy. \$950.

First edition of this popular shape-note hymnal, which went through five more editions before the end of the decade. A presentation copy, inscribed within a printed frame "J. H. Rahausser presented by Henry Smith, Chambersburg Pa., 1831." Imprints 9209.

22. SMITH, Rev. William. *The Churchman's Choral Companion to His Prayer Book. Consisting of chants, responses, and anthems, with Scripture hymns set to appropriate melodies; composed, selected and adapted to the use of the Protestant Episcopal Church in the United States of America.* New York: Printed for the author, 1809. Oblong 4to, contemp. marbled boards, calf spine. Pp. 8 (letterpress), 45 (engraved.) Boards worn, spine lacking; old paper tape repair to inner hinges; still a good, sound copy. Old inscription on title, "George Grundy. Gift To his daughter Mary Grundy. Baltimore, Feby. 1810." \$600.

First edition, the second issue, enlarged with five additional pages of music. Scarce compilation, including 17 American compositions, some composed specifically for the work. Smith was a Scottish-born clergyman, composer and teacher, and "an early and effective advocate of chanting in the Episcopal church service." - B&L. Imprints 18644, 2 copies; Britton and Lowens 473A, 4 copies: NUC, 1 copy.

23. (Sol fa - literal notation) **Manuscript sol fa tune book in literal notation.** American, mid-19th c., in ink with pencil additions. Oblong, 4 3/8 x 11 inches. 8 leaves, both sides, crudely stitched into waste paper wrappers. Worn, in a fragile state, with tears and marginal chipping at bottom; good. \$425.

A highly unusual manuscript collection of hymn tunes, notated in ruled block grids, with seven letters representing do, re, mi, fa, so, la, ti, with words beneath.. This simple method of notation was introduced in printed works in America in the early 18th c., but was later abandoned for shape-note or conventional notation. Here is evidence that the method survived in practice well into the 19th century. Tunes include 'Chant,' Old Hundred, Soldau, Langdon's Chant, Salzburg, three benedictions, Come to Jesus, and bugle calls. Could the last suggest Civil War use? A hymn "Come to Jesus" appeared in Hoffman and Tenney's compilation *Spiritual Songs for Gospel Meetings and the Sunday School*, Cleveland, 1878. The pencil notations suggest earnest study or perhaps teaching; one note advises "Hold your head up in Sol fal-ing, open well your mouth when La-ing." There is no indication of place, date or ownership here. A rare format; this is the first such we have seen.

24. (Songster - Revival.) NEALE, Rev. Rollin Heber, comp. *Revival Hymns; Principally selected by the Rev. R. H. Neale: Set to some of the most familiar and useful Revival Tunes, many of which have never before been published; arranged and newly harmonized by H. W. Day.* Boston: Published at the Musical Visitor Office, by Hartley Wood, 1842. 12mo, stiff plain wrappers, cloth spine. Pp. 71, (1). \$175.

First ed. of an interesting revival collection, with music. A few of the tunes are accompanied by interesting notes, such as "Hale": "The following tune has been used very much, and with great effect in the vicinity of Beverly, Mass. While the congregation are assembling, the tune is commenced and continued, until a

dozen verses or more are sung, in a slow and solemn style, by the whole congregation. The effect is most heavenly..." Imprints 4262.

25. (Split Hymnal.) WATTS, Isaac. *The Psalms of David, Imitated in the Language of the New Testament. [with:] A Valuable Collection of Sacred Musick, Adapted to the Various Metres in Watts.* Exeter, N. H.: J. J. Williams, 1818. 8vo, contemp full calf, spine ruled in gilt. Double text; bound above and below. Pp. 250, (5); 250, entirely music. Calf rubbed; lower rear pastedown and endpapers wanting? A very good sound copy. \$125.

First edition thus; a curious divided format. With an advertisement, signed by Moses Eliot, noting the format, executed "in such a manner that any tune may be presented to the eye with any psalm or hymn," is patented by the inventor. Imprints 46717, variant.

26. (Swedish-American.) ENGBERG, Jonas, comp.; Oscar Ahnfelts. *Melodier Till Hemland-Sånger, samt Ahnfelts Sånger. Samlade och utgifne af Jonas Engberg.* Chicago: Engberg, Holmberg & Lindells Förlag, 1873. 8blong 8vo, brown cloth gilt. Pp. viii, 9-216. Rubbed, a little shaken; a very good copy. \$125.

Enlarged ed. of this hymnal, with added original title page: *Melodier till Hemlands-Sanger, samlade och utgifne af Svenska Lutherska Tryckföreningen* [Swedish Lutheran Printing Association]. Chicago, 1873. A collection of 486 hymns, combining Engberg's and Ahnfelt's collections. Scarce.

27. (Tune book - flute.) "*Flute Melodies.*" **Manuscript tune book of John Henry Cornell.** New York, 1820. Oblong 24mo, 2 ½ x 4 ½ inches, Half crimson morocco, limp marbled boards, with gilt label "I. H. C." on front panel. Title + 29 leaves, ruled by hand, of which 19 bear music, executed in a fine calligraphic hand. Text block loosely laid into boards; very good. \$850.

An appealing manuscript pocket-sized collection of church tunes for flute comprising 27 tunes, confidently notated in a fine, precise hand, each titled in bold Gothic script. The title leaf has "I. H. C." in shaded block letters at top, "New York 14 August 1820" in Gothic and other scripts below, with a delicately drawn flute and book bearing the title "Flute Melodies" at center. 16 of the tunes are signed at the end with Cornell's initials, but these are not all original compositions. It is likely that Cornell was the namesake father of the composer and music theorist John Henry Cornell (1828-1894,) whose scrapbooks were in the same family lot that included the present tunebook. Tunes included here are: Devizes, Portugal, Wells, Alesbury, Bedford, Bramcoat, Bristol, Bethel, Thirty-Fourth, Islington, Abingdon, Rochester, Sacramental, Trumpet of Portsmouth, Pleyel's German Hymn, Windham, Truro, Triumph, St. Michaels, Newton, Strike the Cymbal, Portuguese Hymn, Martin's Lane, Littleton, Evening Hymn, Silver Street, New Sabbath.