

JOHN COSYN'S *MUSIKE IN SIX AND FIUE PARTES*
NEWLY NOTATED AND COMPLETED

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To the Faculty of Washington State University:

The members of the Committee appointed to examine the thesis of MARK REAGAN find it satisfactory and recommend that it be accepted.

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ABSTRACT

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May 2010

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In 1585, English musician John Cosyn (d. 1609) published his *Musike of Six, and Fiue partes*, a collection of harmonized metrical psalms. Unfortunately this work has not survived in complete form to the present. This thesis reconstructs the missing cantus¹ (i.e. highest-most) part and assembles this in full score with the remaining parts (altus, tenor, quintus, sextus, and bassus) all transcribed into modern notation. The thesis includes eighteen settings of tunes that remain in modern print and usage.² Also included are nine additional transcriptions from Cosyn's work that require no part-reconstruction, but are included because they are in fact complete in the available sources and therefore most clearly of any of the music in this collection uncover Cosyn's purpose and compositional approach. Commentary on and analysis of Cosyn's overlooked collection and biographical detail about Cosyn himself accompany the twenty-seven modern-notation transcriptions. It is the writer's intent to make a

¹ In one case it is the altus, and not the cantus that is reconstructed. This is explained in Part II of the thesis.

² Inclusion of tunes in Vaughn Williams's *English Hymnal* has been the criteria for inclusion in this thesis.

significant portion from Cosyn's ambitious work accessible and available to scholars and performers for the first time.³

³ Psalms 124, 127, 130, and 150 reconstructed and transcribed in this thesis have already undergone similar treatment by Philip Brett. Brett's transcriptions have not been consulted or relied upon for the work in this thesis. See Philip Brett, ed, *Consort Songs*, vol. 22, *Musica Britannica* (London, Stainer and Bell Ltd., 1967), 69-72.

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DEDICATION

for Corinne

"you come too"

Part I: Historic Context

Introduction

John Cosyn's (d. 1609) *Musike of Six, and Fiue partes*,¹ a collection of harmonized metrical psalms, published in 1585, is a little-known work by a likewise little-known musician. In scholarship, almost nothing appears to be known about the origins and original use of *Musike of Six, and Fiue partes* (a fact, no doubt intensified by only five of the six part books apparently having survived to the present time). Nevertheless, the skillful crafting of the music warrants attention.

Before 1585, only two collections of harmonized metrical psalms were published in England.² Compared with the great number of monophonic metrical psalm collections printed by John Day and others,³ published collections of harmonized settings appear in strikingly small number. By 1585 only two harmonized collections had appeared: the first published by John Day himself in 1563 and the second by John Bull in 1579. Both were composed in four parts and were almost exclusively homorhythmic in texture. In comparison, Cosyn's settings are much more elaborate, featuring some forty homorhythmic settings in six voices and fourteen polyphonic settings in five parts.

¹ Throughout this thesis the spelling, characters, capitalization of Cosyn's title and the titles of contemporary literature will appear in their original form. Other texts, the metrical psalm texts specifically, will appear with the characters updated, while spelling and capitalization will remain untouched. Effort has been taken to be as consistent and precise in this as possible.

² John Day printed a harmonized collection of metrical psalms in 1563 and William Daman set metrical psalms harmonically in 1579, although the publication of these settings occurred without Daman's knowledge. See below for a lengthier discussion of Daman's work.

³ About one hundred and fifty editions of the "Sternhold and Hopkins" psalter were published during Elizabeth I's reign. Of these only nine editions include harmonized settings. Beth Quitslund, *The Reformation in Rhyme* (Burlington: Ashgate Publishing, 2008), 1, 241.

Whatever the circumstances of the publication of Cosyn's unique work, Cosyn apparently saw a need for psalm settings of somewhat grander proportion than what had previously appeared. In the work's dedication to Elizabeth I's principle secretary, Francis Walsingham, Cosyn claimed that he "was encouraged by some to publish [the settings] for the private use and comfort of the godlie."⁴ Thus, based on Cosyn's own claims, the pieces were not originally composed with publication specifically in mind. In print, these pieces were intended for private recreation and devotion. If the original motivation for setting these pieces was also private we can assume that whatever and wherever the original use, those who knew and performed these expansive settings were competent musicians themselves. If they were members of Cosyn's own household, then the Cosyns were certainly a highly skilled lot.

The apparently high level of musical skill of the Cosyns can effectively be proven in two ways: first, John Cosyn has traditionally been considered the father of the somewhat more-famous composer and virginal player, Benjamin Cosyn;⁵ second, John Cosyn may have been the father-in-law of Cesar Galliardello, kinsman to a family of musicians in Elizabeth I's court.⁶

⁴ John Cosyn, dedication from *Musike of Six, and Fiue partes* (London: John Wolfe, 1585), [a2].

⁵ Sir John Hawkins, *A General History of the Science and Practice of Music* (London: J. Alfred Novello, 1853; reprint, New York: Dover, 1963), 552. Hawkins, writing in the eighteenth century notes: "It is probable that [Benjamin Cosyn was the son] of John Cosyn, who in 1585 published the Psalms in music of five and six parts."

⁶ Brett Usher, "The Cosyns and the Galliardellos: Two Elizabethan Musical Dynasties," *The Consort* 50, no. 2 (1994): 95.

The Life of John Cosyn

A look into the events of John Cosyn's life is in itself a fascinating study and the picture drawn from the clues presents an interesting profile of this apparently famous, but today little-known, musician. Other than his *Musike of Six, and Fiue partes*, John Cosyn's reputation as a musician is maintained primarily by a fellow composer, Thomas Whythorne. Whythorne mentions Cosyn in a very brief reference written by hand sometime after 1592.⁷ In this reference, Whythorne counted 'John Cosen' among "the most famous musicians in this time," in a list that included other such notables as Thomas Tallis, William Byrd, Richard Farrant, John Farmer, and William Daman. Whythorne offers no further information about 'Cosen.'⁸

Beginning with John Hawkins's *A General History of the Science and Practice of Music*, compiled in the late eighteenth century, it has been assumed that John Cosyn was the father of the more famous keyboard composer, Benjamin Cosyn,⁹ an assertion that has only recently been demonstrated by church historian Brett Usher.¹⁰

Usher's recent research unearths a good deal of information about the Cosyn family based primarily on the hastily drafted will of a Margaret Cosin (thought to be

⁷ James M. Osborn, ed. *The Autobiography of Thomas Whythorne* (Oxford: Clarendon Press, 1961), appendix III, 302. Whythorne's reference oddly comes from a "loose slip of paper" that has been bound with the original manuscript; this paper has been nicknamed the 'musical scrap.'

⁸ This thesis assumes the variant spellings of "Cosyn" to refer to the same individual. This is the first and foremost assumption of Susi Jeans, writer of the Grove's article on John Cosyn: Susi Jeans, and church historian Brett Usher.

⁹ Hawkins, 552.

¹⁰ Usher, 95.

John's wife)¹¹ who died in London in 1610,¹² only a year after John Cosyn's death. For Usher, this document is a link connecting the Cosyn family by marriage with the Galliardellos, another well-known family of musicians who served in Elizabeth's court.¹³ From Margaret Cosin's will and the familial connection it suggests, Usher has assembled the most complete biography of John Cosyn to date.

Usher counts the first reference to John Cosyn to be in the will of Thomas Crawley of Essex, dated May of 1559. At his death Crawley leaves to his servant 'Cosyn' (apparently spelled this way) "40 shillings and a cow."¹⁴ Cosyn's dependency on the Crawley family connects him to Queen Elizabeth's principal secretary, Francis Walsingham. Walsingham was a close relative of the Crawleys, and the one to whom Cosyn would dedicate his *Musike in Six, and Fiue partes* in 1585.

The second reference to Cosyn in historical records dates from the will of Puritan merchant Nicholas Culverwell, 1569. Culverwell lived in St. Martin Vintry parish, City of London.¹⁵ It is unknown how long Cosyn lived there, although Usher believes he must have resided there into the early 1580s when a 'John Cosen,' was given custody of the estate of his mother Anne, a woman resident at St. Martin Vintry.¹⁶ It is possible

¹¹ Ibid.

¹² Ibid.

¹³ Ibid., 97.

¹⁴ Brett Usher, "The Silent Community: Early Puritans and the Patronage of the Arts," in *The Church and the Arts*, Studies in Church History, vol. 28, ed. by Diana Wood (Cambridge, MA: Blackwell Publishers, 1992; in paperback, 1995), 295.

¹⁵ Usher, 292.

¹⁶ Ibid., "The Cosyns and the Galliardellos," 101.

that Cosyn was the parish clerk at St. Martin Vintry¹⁷ where his duties would have included the leading of singing, particularly of metrical psalms, in public worship.¹⁸ St. Martin Vintry parish burned down in the London fire of 1666 and further parish records that might confirm the verity of Cosyn's position are assumed to be lost. Whether or not Cosyn was employed as clerk, Usher is fairly certain that it was under the patronage of the Culverwells of St. Martin Vintry that Cosyn began to compose his settings that would eventually be printed 1585.¹⁹

In the midst of the years of Cosyn's residency at St. Martin Vintry, another reference dated June of 1575 from the house records of Sir Thomas Kytson, Hengrave Hall, Suffolk, is cited for the further whereabouts of John Cosyn.²⁰ Here it was recorded that 'Cosen' was paid "for teaching the children of the virginals from Christmas until Easter, £ 3.0.0."²¹ It is impossible to say whether this refers to the same Cosyn or another since no first name is given; nevertheless it is not improbable, knowing Cosyn's apparent fame and skill, that he was temporarily employed there.²² Why he may have

¹⁷ Usher, "Early Puritans and the Arts," 296.

¹⁸ Nicholas Temperley. "Parish Clerk." *New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: McMillan, 2001), xix, 126-127.

¹⁹ Usher, "Early Puritans and the Arts," 296-297.

²⁰ Susi Jeans. "Cosyn, John." *The New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: McMillan, 2001), vi, 539.

²¹ J. Gage, *The History and Antiquities of Hengrave in Suffolk* (London and Bury St Edmunds, 1822); quoted in Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton: Princeton University Press, 1953), 264.

²² Certainly, if as the evidence maintains, the Cosyn family was highly skilled in music it is not unlikely for John Cosyn or any one of his family members to have enjoyed employment among the Kytsons. However, the only Cosyn known to have played the virginal was Benjamin Cosyn (John was probably skilled on this instrument as well), who, according to *Groves Dictionary*, was born circa 1580. See John Caldwell and Orhan Memed. "Cosyn, Benjamin." *The New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: McMillan, 2001), vi, 538. The Crawley will mentions John Cosyn's brother, Reynold, although, like John, without any mention of musicianship. Nevertheless,

been there and why only temporarily are questions that cannot be answered, especially if, as Usher maintains, he was already gainfully employed at St. Martin Vintry, London.

In any case, given Thomas Whythorne's ascription of fame to Cosyn, John would have fit in well with the Kytsons. The Kytson house was known for extravagant music-making and notably for being the lifelong employer of madrigalist John Wilbye and composer Edward Johnson.²³ Johnson was employed by the Kytson house as early as 1572.²⁴ It is thus possible that he and Cosyn were acquainted and that Johnson helped to secure the job for Cosyn.

Much later in 1605 a 'John Cosens' is mentioned in the court minutes of Christ's Hospital (a charitable school for the poor) as a musician from Peckham, Kent,²⁵ and finally, that 'John Cosyn' was buried in Camberwell, February 5, 1609.²⁶ These two contrasting names of locality can easily be reconciled in spite of the differences in name. Peckham and Camberwell are in close proximity, located south of the Thames in the vicinity of London. Based on persons mentioned in Margaret's will and baptismal records from Camberwell parish, it follows that Cosyn had moved from St. Martin

if the Crawley John Cosyn was a servant musician, so also were his siblings. See Usher, "Early Puritans and the Arts," 295.

²³ David Brown. "Wilbye, John." *The New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: McMillan, 2001), xxvii, 378-379.

²⁴ David Brown and Ian Harwood. "Johnson, Edward." *The New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: McMillan, 2001), xii, 157.

²⁵ Jeans, 539.

²⁶ Ibid.

Vintry parish to Camberwell south of the Thames in 1599 or earlier²⁷ and remained there until the end of his life.

Despite the sketchy details of Cosyn's biography, Brent Usher's portrait of Cosyn is convincing and reveals a number of Cosyn's musical and religious connections. Cosyn's employment with Nicholas Culverwell aligns Cosyn with the Puritans, a movement that emerged not only as a religious force but also one that asserted capital influence (i.e. the worn-out phrase 'the Protestant work ethic') within a new middle class.²⁸ Usher maintains that Cosyn's Puritan connection likely associated him with people inhabiting the Minories, an east-lying suburb of London: "a hotbed of radical religion and a refuge for aliens...[and] colonized by royal musicians."²⁹ Cosyn's presumed association with the Puritans in the Minories reasonably explains the marriage of one Elizabeth Cosin to Caesar Galliardello, son of Mark Anthony Galliardello, viol player in Elizabeth's court.³⁰ From these bits of biographical information, coupled with an apparently pious intent of Cosyn's *Musike in Six, and Fiue partes*, it is reasonable to assume that Cosyn was himself a Puritan.

Historic Context of *Musike in Six, and Fiue partes*

Cosyn's Life and Work

Musike of Six, and Fiue partes is Cosyn's only known work although subtle hints of other compositions exist. His name appears over a galliard in *Ben Cosyn's Virginal*

²⁷ Usher, "The Cosyns and the Galliardellos," 102.

²⁸ Usher, "Early Puritans and the Arts," 287ff.

²⁹ Usher, "Cosyns and Galliardellos," 99.

³⁰ *Ibid.*, 97-98.

Booke, although Benjamin Cosyn's name confusingly appears at the end of it. Susi Jeans claims that because of wrongly attributed authorship throughout this book, it is doubtful that the dance was composed by John Cosyn.³¹ Beth Quitslund suggests that Cosyn may have composed earlier music than what is found in the 1585 collection.³² She deduces this based on Cosyn's own words in his dedication to Francis Walsingham, that Cosyn published his psalm settings "in place of many other Songs neither tending to the praise of God, nor containing anything fit for Christian ears."³³ It is unclear how specifically Cosyn intended this statement to be read. If he meant that in publishing he hoped to effectively replace, with the psalm settings, pieces he had previously composed, then he certainly succeeded. It is possible, since we have no record of other published Cosyn works, he collected and destroyed manuscripts of earlier material.³⁴ In any case, from what we have extant in *Musike of Six, and Fiue partes*, Cosyn certainly was a skilled musician; whatever became of music he might have composed before and after 1585, it is unlikely that Cosyn composed nothing else.

Controversy Surrounding *Musike of Six, and Fiue partes*

Like the life of Cosyn himself, very little can be said about the origins of his only surviving work. The historical circumstances surrounding the publication of Cosyn's *Musike of Six, and Fiue partes* are of interest and demonstrate some of the confusion over

³¹ Jeans, 539.

³² Quitslund, 248.

³³ Cosyn, [a2].

³⁴ William Daman may have performed a similar act of destruction on his 1579 psalter, published without his permission. See Ronald Eugene Anderson, "Richard Alison's Psalter (1599) and Devotional Music in England to 1640" (Ph.D. diss., The University of Iowa, 1974).

printing rights in Elizabethan England. At the time when Cosyn's work was published, harmonized settings of melodies from the *Whole Booke of Psalmes* were rather rare. Whereas editions of the monophonic psalms "with apt Notes to synge the[m] with al"³⁵ abounded in print³⁶ there had only been two harmonized versions published up to that time: *The whole psalms in foure partes*, published by John Day 1563, and William Daman's *The Psalmes of David in English Meter*, published by John Bull and printed by John Day in 1579. Day had been granted by the Crown the sole privilege of printing the Sternhold and Hopkins metrical psalm texts and the tunes later applied to them in 1559 and this right was renewed in 1567 and 1577. Day's printing privilege for *The Whole Booke* made Day the head of a huge printing monopoly, one which apparently was the envy of other printers. Unauthorized printings of *The Whole Booke* were not uncommon at that time.³⁷

In 1575 William Byrd and Thomas Tallis received an exclusive patent of their own to print part music and manuscript paper. Under this privilege they published their joint volume *Cantiones sacrae* later that year. The issue of this second patent caused confusion over whether Day was licensed to print harmonized settings of psalms from *The Whole Booke*. His 1563 harmonized version and its subsequent editions had, in a sense, given him precedent for publishing other such volumes. Day went on to publish Daman's psalm harmonizations in 1579. It appears that Day was in violation of the

³⁵ As stated in Day's first edition of *The Whole Booke of Psalmes*, 1562.

³⁶ Ian Green, see Quitslund, 1.

³⁷ I. Gadd, "Wolfe, John," *Oxford Dictionary of National Biography*, ed. H. C. G. Matthew and Brian Harrison (Oxford: Oxford University Press, 2004), lix, 967-969.

privilege given solely to Byrd and Tallis for the printing of harmonized music.³⁸ In spite of the confusion, there is no evidence that Day's printing of Daman's psalms caused any immediate controversy.

John Day died in 1584 and his printing privileges passed to his son Richard. Richard delegated the printing of the *Whole Booke of Psalmes* to five different printers, one of whom was Cosyn's printer, John Wolfe.³⁹ Wolfe, a former apprentice of John Day, was known just previous to Day's death as a renegade printer⁴⁰ who had regularly infringed on the printing rights of others including Day himself. Day's assigning Wolfe the task of printing the psalms explains the appearance of Wolfe's colophon at the end of Cosyn's work rather than that of the patent-holder himself, Richard Day.

Since Cosyn's *Musike of Six, and Fiue partes* was largely a collection of arrangements from the *Whole Booke of Psalmes*, it could thus be considered illegal as a collection of printed part-music; yet it is uncertain whether Cosyn knew anything of the controversy over printing rights. Cosyn probably had approached Richard Day for the work's publication since it was Richard's father who had printed not only the monophonic psalms but also a collection of harmonized settings as well.

³⁸ Robert Illing, "Barley's Pocket Edition of Est's Metrical Psalter," *Music & Letters* 49, no. 3 (1968): 222.

³⁹ Gadd, 967-969.

⁴⁰ London printer John Wolfe was made notorious partially for his printing of Italian edition of Machiavelli's *The Prince*, claiming the place of publication as Palermo. John Allen Roe, *Shakespeare and Machiavelli* (Cambridge: D.S. Brewster, 2002), 4. Wolfe is also known for having printed Spencer's *Faerie Queene*. I. Gadd, "Wolfe, John," *Oxford Dictionary of National Biography*, ed. H. C. G. Matthew and Brian Harrison (Oxford: Oxford University Press, 2004), lix, 967-969.

Further confusion would ensue after 1585. After Tallis's death, Byrd began to capitalize in earnest on his part-music patent, releasing his *Psalmes, Sonets, and Songs* in 1588, and *Songs of Sundrie Natures* in 1589. In these collections Byrd makes use of the metrical psalm texts of the Sternhold and Hopkins collection in some of his compositions while the original tunes, as found in Day's books, are not used. Both Daman's two new psalters (published posthumously in 1591) and the psalters of Thomas East (published respectively in 1592 and 1594) utilize the texts and tunes of Day's *Whole Booke of Psalmes* but with new four-part harmonizations. These works were all published under Byrd's name. Again, the privilege to print harmonized music belonged to Byrd, yet the metrical psalm texts were Richard Day's prerogative.

Cosyn's Dedication to Francis Walsingham

Cosyn's dedicatee, Sir Francis Walsingham, principal secretary and privy counselor to Queen Elizabeth, was known primarily as a man of state, famous for his efforts in uncovering treachery against the English crown in and out of the realm: most importantly, he discovered the threat of invasion by the Spanish Armada that would occur in 1588.⁴¹

Walsingham, as an influential courtier, was also interested in intellectual pursuits. He was known for a sophisticated taste he developed from time spent in Italy as a young man⁴² and took great interest in navigation and expanding the English

⁴¹ Conyers Read, *Mr. Secretary Walsingham and the Policy of Queen Elizabeth*, vol. III (Hamden, CT: Archon Books, 1967), 218ff.

⁴² *Ibid.*, 433-434.

imperial influence through exploration.⁴³ Theologically, he was sympathetic to the Puritan cause and Protestantism in general,⁴⁴ which partially accounts for Cosyn's praise of him:

"...my desire was to dedicate those labours taken for the furtherance of godlie exercises, to a Patrone of godliness, and mainteiner of true religion. And among many such...I have now a long time speciallie been devote to your honour, as one most joyfull to heare both of your singular zeale to the trueth, and of your manifold and honourable actions to advance the same. Herein I may seeme bold in so simple a worke to crave your honorable protection, but my trust is, that the least things tending to the praise of God, and furtherance of pietie, are not litle to your honour..."⁴⁵

Such a lofty dedication of praise was not uncommon for Walsingham, recipient of numerous such dedications.⁴⁶ There is no documented response about the work from Walsingham, thus it cannot be said what Walsingham thought of Cosyn's work or whether it was used at all in his house.

Uses

Cosyn's "dedication itself makes [his] attitudes toward devotion plain and moreover indicates his intention that the settings be used privately."⁴⁷ Cosyn wrote:

Howsoever the abuse of Musicke may be great, when it is made an instrument to feede vaine delightes, or to nourish and entertaine superstitious devotion: yet the right use thereof is commanded in singing Psalmes, and making melodie to God in our harts. Therefore... as by the grace of God I labour to avoide the former, so have been carefull in my profession to further the second. And having in this

⁴³ Ibid., 370ff.

⁴⁴ Ibid., 437.

⁴⁵ John Cosyn, dedication from *Musike of Six, and Fiue partes* (London: John Wolfe, 1585), [a3].

⁴⁶ Referring to Spenser's dedication of the *Faerie Queen* Read says "...so many of the prominent men at Court were marked by the same measure of the poet's notice that his verses to Walsingham can hardly be taken to signify much." Read, 436.

⁴⁷ Ronald Eugene Anderson, "Richard Alison's Psalter (1599) and Devotional Music in England to 1640" (Ph.D. diss., The University of Iowa, 1974), 244.

care set Six & Five parts upon the tunes ordinarily sung to the Psalmes of David, I was encouraged by some to publish them for the private use and comfort of the godlie, in place of many other Songs neither tending to ther praise of God, not containing any thing fit for Christian eares...⁴⁸

Such a statement of intent is not unique to Cosyn's work. Devotional use had long been the claimed purpose in the opening pages of psalm collections. Day's 1563 *Whole Psalmes* states the psalms have been "set forth for the encrease of virtue and abolishing of other vayne and triflyng ballades,"⁴⁹ while the Daman collection of 1579 was for Christian recreation "in stede of fond and unseemly Ballads."⁵⁰

As already mentioned, it is possible that Cosyn intended his psalms to replace other less-worthy pieces he had previously composed. If indeed this is true, then Cosyn's purpose for his publication was somewhat unique among contemporary works composed and published for use in household devotions. Cosyn did not merely make music available for pious exercise, but, purposed to *replace* music "unfit for Christian ears" – perhaps music of his own composition – with something Cosyn deemed more worthy. Therefore, personal reasons may have helped motivate the publication of *Musike of Six, and Five partes*.

Finally, the idea that Cosyn's settings were intended for private use is evident not only because of a direct statement of intent but also because of the manner of composition in which Cosyn decided to publish. Here, the sheer number of voices in the six-part settings as well as the dense polyphony of the five-part settings would have made the work impractical for church performance and more fundamentally would not

⁴⁸Cosyn, [a2].

⁴⁹Day, *The Whole Booke of Psalmes...foure partes to sing withal*, 1563.

⁵⁰Guilielmo Daman, *The Psalmes of David in English meter*, 1579.

have been tolerated in worship. By 1585 the English church had swung away from “curious” polyphonic music in favor of monophonic and homorhythmic music.⁵¹ Polyphonic technique figures minimally in English church compositions of the Elizabethan period although it was acceptable for private use.

Content and Style

Unlike other harmonized editions of *The Whole Booke of Psalmes*, Cosyn’s work incorporates only psalm texts and tunes. Other harmonized collections include service music for morning prayer, evening prayer, and Holy Communion in addition to the psalm settings. It is unknown why Cosyn omits the additional material; yet, it follows from his stated purpose of private devotional use that service music would be out of place in this collection. Although there is no evidence that other harmonized psalters of the time were used in public worship, the inclusion of both psalms and service music in them certainly could have readily lent them to public use. By including only psalms in his collection, Cosyn created the only compilation of harmonized psalms where private use seems to have been the exclusive goal.

In his dedication, Cosyn claimed he had been “encouraged by some to publish” the settings, implying that the settings already existed in manuscript form. Like that of his contemporary William Daman,⁵² Cosyn’s work was admired by others and it was on the suggestion of “some” (or in Daman’s case, by the unsolicited *action* of one John

⁵¹ Edward Hake, preface to William Daman’s *The Psalms of David in English meter* (London: John Daye, 1579). See also Thomas Est, “Epistle to the Reader” in *The Whole Booke of Psalmes with their wonted Tunes* (London: Thomas Est, 1592).

⁵² See William Damon, *The former Booke of the Musicke of M. William Damon*, (London?: William Swayne, 1591; STC 6220), “to the reader.”

Bull⁵³) that the settings were published. Therefore, it is likely that, because the music was privately used in manuscript form for some time, in publishing *Musike of Six, and Fiue partes* Cosyn was merely making it available to a greater number of people.

Moreover, Cosyn's initial intent of creating music for domestic use is evidenced by the presence of two contrasting textures among the settings in the collection. One might expect that, unlike Cosyn's collection, music composed expressly for the purpose of publication would tend to be unified texturally in the printed sources. In fact, musicians composing with the intent of publication would rather publish different textural styles in separate books in order to increase revenue.⁵⁴ In Cosyn's case, despite the similarity in number of voices, the six-part settings could not be more different from the five-part settings.

The six-part settings are simple and thoroughly homorhythmic, featuring very little rhythmic independence among the parts. These settings were composed in a rather simple way that skilled amateurs could sight-read. In cases where two verses are set, the second verse exchanges vocal parts among the counterpart voices: cantus exchanges with altus and quintus exchanges with sextus while the tenor and bass parts tend to remain the same, one verse to the next. The counterpart voices thus share the

⁵³Ibid., cf. Daman's 1579 collection.

⁵⁴ This is in fact just what William Daman would do in 1591, publishing two different volumes of harmonized metrical psalms, one with the tune in the tenor and the other with the tune in the soprano voice. See Peter le Huray and John Morehen, "Daman, William" *The New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: Macmillan, 2001), vi, 868-869. William Byrd's collection *Psalmes, Sonets & Songs* published in 1588, in its title alone demonstrates a diversity of styles or kinds of songs. Again, as with Cosyn, the music in Byrd's collection had been composed at an earlier date, initially without the purpose of publication in mind. To some degree, then, these collections could be considered, in a way, "thrown-together" for publication. For a discussion of the diversity of styles in Byrd's collection see Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York: American Musicological Society, 1962), 102-105.

same clef and vocal range. Furthermore, the phrases of the settings are distinctly separated by rests and thus the music proceeds neatly, phrase by phrase, without transition or overlap between them.

The five-part settings, on the contrary, are polyphonic and often imitative. They are at the opposite extreme of complexity from the homorhythmic six-part settings. Ronald Anderson suggests Cosyn's five-part settings are the "first [psalm settings] in which an instrumentally accompanied performance is the primary method."⁵⁵ If this is true, Cosyn's five-part settings appear in the style of the consort song (traditionally one singing voice accompanied by four viols in polyphonic texture) which makes Cosyn the first to publish metrical psalms in this style.

The consort song was largely influenced by William Byrd, whose concern was "to integrate voice and accompaniment, largely by means of imitation...[Byrd] seems to have been largely responsible for expanding the [consort] form into what has been termed...the verse anthem."⁵⁶ The connection between Byrd and Cosyn is uncertain at best. Byrd's 1588 collection entitled *Psalmes, Sonets, and Songs* consists of fully vocal settings that had formerly appeared as consort songs. Byrd apparently wanted to capitalize on the new madrigal craze in England, and so published previously-composed consort settings with text underlying each part.⁵⁷ The close proximity in time of Byrd's publication to Cosyn's could be simply incidental, or Byrd may have

⁵⁵ Anderson, note 1, 244.

⁵⁶ Philip Brett, ed, *Consort Songs*, vol. 22, *Musica Britannica* (London, Stainer and Bell Ltd., 1967), xv.

⁵⁷ Joseph Kerman. "Byrd, William." *The New Grove Dictionary of Music and Musicians*, ed. by S. Sadie and J. Tyrrell (London: McMillan, 2001), iv, 714-731.

seen it as a good time to take advantage of the copyright privilege he had shared with Thomas Tallis. It is likely that Byrd knew Cosyn's 1585 publication and wanted to publish something of his own to compete with it.

Susi Jeans suggests Cosyn's five-part polyphonic settings are like the "reports" or imitative settings found in contemporary Scottish sources.⁵⁸ Part-music in "reports" is frequently underlaid with text in all parts, making it chiefly a vocal style much like the Renaissance motet. Cosyn's tenor, quintus, and bassus are accompanied only with a minimal amount of text,⁵⁹ about as much text as is printed in the table of contents at the beginning of the part books. It is unclear from the parts themselves how these brief texts are to be matched to the pitches and rhythms of these parts. It is possible then, that the texts are present as a reminder to the viol player of which song is being performed. In contrast to the lower three parts, the altus book which carries the psalm tune for these settings is fully underlaid with text.⁶⁰

Anderson notes that the lower parts proceed in consort style without interruption of rests while regular, phrase-marking rests are present in the melodic altus part. He also notes that Cosyn's style is comparatively plain and conservative for the instrumental consort song, partially owing to the fact that the work was intended as

⁵⁸ Jeans, 539.

⁵⁹ Ibid.

⁶⁰There is no reason to assume that Cosyn exclusively intended the five-part settings to be performed by a solo vocalist accompanied by instruments, or for that matter that the six-part settings were exclusively intended for voices. Printed music at time was published with a flexible intent that accommodated either voices, instruments, or both. See Anthony Newcomb, "Secular Polyphony in the Sixteenth Century," in *Performance Practice: Music Before 1600*, ed. by H. M. Brown and S. Sadie (New York: MacMillan, 1989), 231-232. Anthony Newcomb comments that even "textless canzonas" were intended to be sung or played.

devotional material, but also because the work was published before the madrigal style was established in England.⁶¹ Nevertheless, this “conservatism” is perceived within the instrumental context, and *not* within a vocal one. It appears that the five-part settings were instrumentally conceived although could have been sung by those ambitious enough to try.

The reason Cosyn published such a diverse collection of settings seems baffling if it were not that the pieces were originally composed with domestic use in mind. Thus, looking simply at the contents of the collection itself, one gets the impression that Cosyn was a successful work-a-day musician skilled in composing music for different amateur and domestic music-making settings. Cosyn’s own claim that his psalm settings were published at the suggestion of other people is certainly consistent with the varied five- and six-part compositions of the collection.

Models and Parallel Works

Compared to harmonized settings of metrical psalms, Cosyn’s work is unique in the number of voices he chose to set. Collections both in England and on the Continent tend to be less extensive, limiting the number of voices to four or five at the most.⁶² Yet, it does not appear that Cosyn merely modeled his psalm settings upon other psalm collections, but possibly upon a broader collection of music and styles.

⁶¹Anderson, 247.

⁶² See contemporary harmonized versions by Goudimel and Le Jeune.

The style of Byrd's pieces bears a lot in common with Cosyn's, although in *Psalmes, Sonets, and Songs* Byrd's pieces are underlaid with text in all the parts, imitating the Italian madrigal that was coming in vogue in England around that time. This was not how Byrd originally composed them, however, for earlier versions of the settings show that these had been composed originally as consort songs.⁶³

John Day's harmonized psalter of 1563 suggests that the psalm settings "may be song to al musicall instrumentes"⁶⁴ although all four parts are underlaid with text. All but approximately a dozen of the one hundred forty-seven psalm settings are in familiar (homorhythmic) style. The few polyphonic settings incorporate points of imitation as well as homorhythmic sections. The motet setting of Psalm 44 in Day's collection may have served as a model for Cosyn's work. William Parson's second homorhythmic setting of the same Psalm 44 tune involves a canon between the upper two voices.

William Daman's psalm collections interestingly straddle Cosyn's 1585 work on either side by six years: a single volume in 1579 and two posthumous volumes in 1591. William Swayne, Daman's publisher, indicates in the forward to the first of the 1591 collections that Daman's first effort in 1579 had been published mistakenly by John Bull:

these Psalmes so set, & made without labour of purpose to publish them, were notwithstanding published by the same friend of M. Damon; which not answering the expectation that many had of the Auctors skill, gave him occasion to take upon him a new labour to recover the wrong his friend did in publishing

⁶³ Anderson, 250.

⁶⁴ John Day, ...*the whole psalmes foure partes*, 1563.

that that was so done, as might well please him, but was not purposed or framed for the learned eares of our times.⁶⁵

Because of the present scarcity⁶⁶ of Daman's 1579 work and its lack of musical polish, it is likely that Cosyn did not rely on it heavily as a model for his collection. However, Cosyn was able to borrow tunes from that collection for his settings of Psalms 6, 23, and 134.⁶⁷

Cosyn's Use Established Psalm Tunes

In general, Cosyn's use of tunes parallels previous metrical-psalm publications, but some interesting differences should be noted. Cosyn's work uniquely consists purely of psalm settings without canticles, hymns, or service music of any kind to be found in the work. This fact alone makes Cosyn's work unusual, and certainly supports the idea that the settings were intended purely for private and domestic use. However, while limiting his settings to psalms, Cosyn apparently saw merit in the tunes associated with non-psalm pieces in earlier works. Seven examples can be cited: five are six-part settings and two are in five parts. Cosyn's Psalm 34 (six parts) and Psalm 40 (five parts) make use of the metrical "Veni Creator" tune which first appeared in 1561.⁶⁸ His Psalm 38 uses the tune of "Humble Suit of a Sinner" composed in 1562.⁶⁹ Psalm 55 uses the metrical "Te Deum" from 1561 and his Psalm 59 uses the tune to "Lamentation

⁶⁵ William Daman, *The former Booke of the Musicke of M. William Damon*, (London?: William Swaney, 1591; STC 6220), "to the reader."

⁶⁶ Anderson, 203, referencing Hawkins.

⁶⁷ The Hymn Tune Index clearly indicates that these tunes first appeared in Daman's 1579 work. Cosyn is only the second to use them. See Nicholas Temperley, "Contents of Selected Sources," Hymn Tune Index, University of Illinois, <http://hymntune.library.uiuc.edu/CitationSC.asp?B2=Find+Citations&R1=no&box1=ON&records=1> (accessed January 25, 2010).

⁶⁸ *Psalmes of David in English Metre* (London, 1560; STC 2429).

⁶⁹ *The Residue of All Davids Psalmes in Metre* (London, 1562; STC 2429.5).

of a Sinner," 1561. Finally, for both the six- and five-part settings of Psalm 127, Cosyn uses Martin Luther's tune "Vater Unser," also used for the metrical version of the "Lord's Prayer" found in English psalters dating from 1560.⁷⁰

At the time of Cosyn's publication, the distinction of "common" and "proper" tunes would not have been fully established. Much of the poetry of the Sternhold and Hopkins Psalter was metrified in so-called "ballad meter," or in church parlance, "common meter," consisting of four lines alternating respectively eight and six syllables.⁷¹ Because of its pervasive use in Sternhold and Hopkins (and later metrical psalters that were to follow), common meter allowed for a single common-meter tune to be used for virtually all the psalms. Although early musical versions of the Sternhold and Hopkins Psalter included nearly a tune per psalm,⁷² later versions often included fewer tunes, expecting psalm tunes to be used for multiple psalms.⁷³ Thus came about the "common tune," one that could be applied to any common-meter text.⁷⁴ The antecedent to the common tune is the "proper tune," meaning a tune that applies to a

⁷⁰ *Psalmes of David in Englishe Metre*, by Thomas Sternholde and Others (London?, 1560; STC 2427).

⁷¹ The hymn "Amazing Grace" is among the most famous common-meter hymns.

⁷² See, Robert Crowley's *Psalter of David* (London, 1549; STC 2725), ++iii. Published coincidentally the same year of Sternhold's psalms, 1549, Crowley's psalter provides only one common-meter tune for all his metered for the psalms and canticles.

⁷³ See Este's forward to his psalter of 1594. Este is cited in Beth Quitslund, *Rhyming the Reformation*, St Andrews Studies in Reformation History (Burlington: Ashgate Publishing Company, 2008), 242-243.

⁷⁴ Common-tunes, i.e. common meter tunes, are frequently identified by a town name or place, although this phenomenon also occurs with short meter and long meter tunes as well. E.g. the tune to "Amazing Grace" is sometimes identified as "New Britain."

single text. The Genevan psalm tunes as used on the Continent and in psalters from the British Isles are almost entirely proper tunes.⁷⁵

In using the canticle tunes for psalms, Cosyn was in effect treating them as common tunes. The common-tune concept, however, is expanded in *Musike of Six, and Fiue Partes*. Four tunes accompany psalm texts differently than had been established in earlier collections: the five-part version of Psalm 3 makes use of the tune from Psalm 88, in psalters from 1562; his six-part version of Psalm 6 originally occurs as Psalm 33 in William Daman's 1579⁷⁶ work; Cosyn's six-part version of Psalm 72 uses the tune for Psalm 145 from 1562; and his six-part version of Psalm 134 occurs as Psalm 45 in Daman's 1579 collection. Cosyn's only apparently original tune that appears in his collection has been known since 1585 by three tune names: London, Southwell (Old), and Cambridge Short. Cosyn uses this tune for Psalm 67.

⁷⁵ See appendix table of pertinent setting information. The Genevan tunes show a clear tendency toward irregularity of phrase length, thus relegating them to "proper" use rather than "common."

⁷⁶ William Daman, *The Psalmes of David in English Meter* (London, 1579; 4 partbooks; STC 6219).

Part II: Explanation of the Method of Transcription

Observations about the Six-Part Settings

Most of Cosyn's six-part homorhythmic settings consist of a single setting of the psalm melody in an inner voice, altus, tenor, or quintus (Psalms 25, 44, 81, 113, 120, 122, 124, 127, 130, 132, 137, 150). There are a few instances, Psalms 6, 23, 65, 67, 100, and 134, in which two stanzas of the text are set and the melody migrates from one part to another adjacent part in the second stanza. This fact is observed in two relevant characteristics: 1. four of the parts found in two groups of adjacent voice pairs swap in successive verses while; 2. the remaining two parts, one of which is always the bassus part, remains the same in both verses. (In Psalm 125 the melody remains in the tenor in two successive stanzas while other adjacent voices exchange parts.) In the case where the altus part begins with the melody the cantus features the melody in the second verse. A similar arrangement occurs in which the melody is exchanged between quintus and sextus parts.

Thus no reconstruction of the cantus is necessary for the six psalm settings listed above, but only the transcription of successive stanzas of the altus part, swapping and then notating them in the cantus part. Because the cantus part is identical to the altus part, the clef that appears in the altus part is used for the cantus part. Each of the migrating melody settings has been included among the transcriptions. These six settings are indeed the only complete pieces of music known to be from Cosyn's hand,

and are therefore instructive for determining characteristics of Cosyn's style and the character of cantus parts for the other incomplete settings.

Observations about Five-Part Settings

The perplexing fact of the missing cantus book is exacerbated by what appears, at first glance to be mislabeled parts in the five-part altus book. Of the fourteen five-part settings in the altus book, four (psalms 3, 126, 127, and 148) are labeled "cantus" and notated with either a high soprano C-clef or standard treble G-clef. In the five-part settings the altus book contains all the psalm tunes⁷⁷ while the other parts provide accompanimental counterpoint. It is unusual that the altus book should contain four settings labeled "cantus" as if a printing mistake had occurred. However, it is plausible that Cosyn or his publisher desired to keep all the psalm tunes together in the same book, regardless of the part in the ensemble that was to perform it. If true, as the title of the work indicates, that all of these settings were composed for five parts, then it is most likely that the parts missing correspond conversely with the part names found in the altus book: where a particular setting in the altus book is labeled "altus" the missing part is the cantus (i.e. soprano); where a part is labeled "cantus," the missing part then is the altus (i.e. alto). Of the four "confused" settings only Psalm 127 has been transcribed in this thesis and with the assumption in mind that, consistent with the

⁷⁷ The Hymn Tune Index web site indicates that the cantus part carries the tune in all the five-part settings. See Nicholas Temperley, "Contents of Selected Sources," Hymn Tune Index, University of Illinois, <http://hymntune.library.uiuc.edu/CitationSC.asp?B2=Find+Citations&R1=no&box1=ON&records=1> (accessed January 25, 2010).

“cantus” part name at the top of the page, the altus is the missing part in this case, not the cantus.

The table below shows the clef layout for all of Cosyn’s five-part settings. The italicized entries suggest the likely clef of the missing part.

Table of Clefs Used in Cosyn’s Five Part Settings					
Psalm number	Cantus⁷⁸	Altus	Tenor	Quintus	Bassus
3	Soprano C	<i>Mezzo-C</i>	Alto C	Tenor C	Bass F
25	<i>Soprano C</i>	Mezzo-C	Alto C	Tenor C	Bass F
40	<i>Soprano C</i>	Mezzo-C	Tenor C	Tenor C	Bass F
50	<i>Soprano C</i>	Mezzo C	Alto C	Tenor C	Bass F
104	<i>Treble G</i>	Soprano C	Alto C	Tenor C	Bass F
113	<i>Soprano C</i>	Mezzo C	Alto C	Tenor C	Bass F
122	<i>Soprano C</i>	Mezzo C	Alto C	Tenor C	Bass F
124	<i>Soprano C</i>	Mezzo C	Alto C	Tenor C	Bass F
126	Soprano C	<i>Mezzo C</i>	Alto C	Tenor C	Bass F
127	Treble G	<i>Soprano C</i>	Alto C	Tenor C	Bass F
130	<i>Treble G</i>	Soprano C	Alto C	Tenor C	Bass F
137	<i>Soprano C</i>	Mezzo C	Alto C	Tenor C	Bass F
148	Treble G	<i>Soprano C</i>	Alto C	Baritone F	Bass F
150	<i>Soprano C</i>	Mezzo C	Alto C	Tenor C	Bass F

Method of Reconstructing Missing Parts

A number of clues for reconstructing the missing cantus part can be identified given the characteristics of other individual parts and their combined effect.

Clefs and Ranges

The clef of the cantus part is largely determined by the relationships between adjacent clefs found among the lower voices. These clefs normally happen to be a third apart. From these relationships it can be determined that the cantus’s clef is likely to be

⁷⁸ Cantus part printed in the altus book. The cantus book is apparently lost.

a third higher than the altus's clef. As was the practice in sixteenth century the clef accommodates a vocal range of a tenth or an eleventh.⁷⁹ In the case where the altus uses the treble G clef and the part lies quite high, the cantus part likely shares the same clef and a similar range. As already mentioned, in instances where two verses of text are set, the notes and rhythms comprising the second verse of the altus comprise the first verse of cantus and *visa versa*. Where the quintus and sextus parts swap between stanzas the clefs are the same for the two parts from beginning to end of the setting.

Voice Leading

In several of the settings the lower three parts tend to be more disjunct. For this reason it may be assumed that Cosyn composed the quintus and sextus parts after first setting down the melody, the bass, the parts adjacent to the melody, and the cantus part. If this is true then the cantus will tend to have smoother voice leading.

Chord Voicing

Where there is no third provided by any of the lower voices but only roots and fifths, the cantus will cover the third, often decorated by a suspension when preceding cadences.

⁷⁹ Newcomb, 234.

Voice Crossing and Positioning

Where the altus and tenor parts are an octave or more apart the cantus will likely fill the space between unless one of the lower voices has crossed above the tenor to fill in this gap.

In the transcriptions the notes of the reconstructed part are reduced in size to indicate they are not original. Incipits include the original opening pitches and rhythms. Naturally no incipit is provided for the reconstructed part. For Psalms where no true reconstruction was required the notes are normal size and the incipits are included.

Principles of Text Setting

The eight five-part settings included in this thesis have been full texted in all the parts. Traditional rules of Zarlino, Morley, and their contemporaries have served to guide this process. The principles numbered below are referenced from Jeppeson's *Counterpoint*.

1. In general, only notes longer than an eighth note (i.e. minim) may carry a single syllable of text. However, individual eighths carry syllables as madrigalistic license.⁸⁰
2. Melismas occur only on accented syllables.
3. A melisma cannot terminate on the last of two or more eighth notes, but on a note longer than an eighth note (i.e. a semibreve or breve).

⁸⁰ Don Harrán, *Word-tone relations in musical thought : from antiquity to the seventeenth century* (Stuttgart: American Institute of Musicology/Hänssler-Verlag, 1986), 250-251.

4. A succession of two or more sixteenth notes (i.e. semiminims) is treated melismatically, and thus should occur on accented syllables. However, at cadences in which sixteenth notes decorate a suspension, the sixteenths occur on the unaccented, penultimate syllable. Calvisius, to name one contemporary theorist, allowed for violations of text setting rules at cadences.⁸¹
5. Accented syllables in the text fall on accented beats in the measure whenever possible.
6. Where imitative textures occur the text is applied in a similar manner in all the voices.
7. When a tone is repeated, a new syllable is assigned to the second note.⁸²

In addition to these principles, aesthetic considerations in text painting have been taken into account. For example, in Psalm 25 the word “rejoice” has been melismatically elongated and repeated in character with the meaning of the word. In Psalm 137 the bass part features a series of leaps that color the words “burst out,” portraying people unable to hold back their sobs. In such instances Cosyn’s lines strongly imply the emotions of the words even though he did not print the texts throughout the settings.

Incipits and Format

In the transcriptions, the notes of the reconstructed part are reduced in size to indicate they are not original. Incipits include the original opening pitches and

⁸¹ Ibid., 272.

⁸² Knud Jeppesen, *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*, trans. Glen Haydon (New York: Prentice-Hall, 1939), 159-160.

rhythms. Naturally no incipit is provided for the reconstructed part. For Psalms where no true reconstruction was required the notes are normal size and the incipits are included.

Errors

A small number of errors have been determined in the part books and are listed below. These have been corrected in the transcriptions.

Six-Part

Psalm 134, quintus part, third note should read C1, not B; second verse of the psalm text is not numbered.

Five-Part

Psalm 127, bassus part, 2nd system in original part book, mid-system rest should read a whole-rest.

Part III: Transcriptions

Psalm 6

Cantus

Lord in thy wrath re - prove me not, though I de - serve thine

Altus

Lord in thy wrath re - prove me not, though I de - serve thine

Tenor

Tune

Lord in thy wrath re - prove me not, though I de - serve thine

Quintus

Lord in thy wrath re - prove me not, though I de - serve thine

Sextus

Lord in thy wrath re - prove me not, though I de - serve thine

Bassus

Lord in thy wrath re - prove me not, though I de - serve thine

5

C

ire, ne yet cor - rect me in thy rage, O Lord I thee de - sire.

A

ire, ne yet cor - rect me in thy rage, O Lord I thee de - sire.

T

ire, ne yet cor - rect me in thy rage, O Lord I thee de - sire.

Q

ire, ne yet cor - rect me in thy rage, O Lord I thee de - sire.

S

ire, ne yet cor - rect me in thy rage, O Lord I thee de - sire.

B

ire, ne yet cor - rect me in thy rage, O Lord I thee de - sire.

Psalm 6

11

C
2. For I am weake ther - fore O Lord of mer - cy me for - beare,

A
2. For I am weake ther - fore O Lord of mer - cy me for - beare,

T
2. For I am weake ther - fore O Lord of mer - cy me for - beare,
Tune

Q
2. For I am weake ther - fore O Lord of mer - cy me for - beare,

S
2. For I am weake ther - fore O Lord of mer - cy me for - beare,

B
2. For I am weake ther - fore O Lord of mer - cy me for - beare,

16

C
and heale me Lord for why thou knowest my bones _____ do quake for feare.

A
and heale me Lord for why thou knowest my bones _____ do quake for feare.

T
and heale me Lord for why thou knowest my bones _____ do quake for feare.

Q
and heale me Lord for why thou knowest my bones _____ do quake for feare.

S
and heale me Lord for why thou knowest my bones do quake for feare.

B
and heale me Lord for why thou knowest my bones _____ do quake for feare.

Psalm 23

Cantus

My shep - heard is the liv - ing Lord, no - thing ther - fore I

Altus

Tune

My shep - heard is the liv - ing Lord, no - thing ther - fore I

Tenor

My shep - heard is the liv - ing Lord, no - thing ther - fore I

Quintus

My shep - heard is the liv - ing Lord, no - thing ther - fore I

Sextus

My shep - heard is the — liv - ing Lord, no - thing ther - fore I

Bassus

My shep - heard is the liv - ing Lord, no - thing ther - fore I

8

C

neede: in pastures faire with wa - ters calme, he set me for to feede.

A

neede: in pastures faire with wa - ters calme, he set me for to feede.

T

neede: in pastures faire with wa - ters calme, he set me for to feede.

Q

neede: in pastures faire with wa - ters calme, he set me for to feede.

S

neede: in pastures faire with wa - ters calme, he set me for to feede.

B

neede: in pastures faire with wa - ters calme, he set me for to feede.

Psalm 23

17 Tune

C 2. He did con - vert and glad my soule, and brought my mind in frame,

A 2. He did con - vert and glad my soule, and brought my mind in frame,

T 2. He did con - vert and glad my soule, and brought my mind in frame,

Q 2. He did con - vert and glad my soule, and brought my mind in frame,

S 2. He did con - vert and — glad my soule, and brought my mind in frame,

B 2. He did con - vert and glad my soule, and brought my mind in frame,

26

C to walke in pathes of right - eous - nes for his most ho - ly name.

A to walke in pathes of right - eous - nes for his most ho - ly name.

T to walke in pathes of right - eous - nes for his most ho - ly name.

Q to walke in pathes of right - eous - nes for his most ho - ly name.

S to walke in pathes of right - eous - nes for his most ho - ly name.

B to walke in pathes of right - eous - nes for his most ho - ly name.

Psalm 25

OLD 25th

Cantus
I lift my hart to thee, my God and guide — most just,

Altus
Tune
I lift my hart to thee, my God and guide most just,

Tenor
I lift my hart to thee, my God and guide most just,

Quintus
I lift my hart to thee, my God and guide — most just,

Sextus
I lift my hart to thee, my God and guide most just,

Bassus
I lift my hart to thee, my God and guide most just,

5
C
now suf - fer me to take no shame, for in thee doe I trust.

A
now suf - fer me to take no shame, for in thee doe I trust.

T
now suf - fer me to take no shame, for in thee doe I trust.

Q
now suf - fer me to take no shame, for in thee doe I trust.

S
now suf - fer me to take no shame, for in thee doe I trust.

B
now suf - fer me to take no shame, for in thee doe I trust.

Psalm 25

10

C 2. Let not my foes re - joyce, nor make a scorne of me,

A 2. Let not my foes re - joyce, nor make a scorne of me,

T 2. Let not my foes re - joyce, nor make a scorne of me,

Q 2. Let not my foes re - joyce, nor make a scorne of me,

S 2. Let not my foes re - joyce, nor make a scorne of me,

B 2. Let not my foes re - joyce, nor make a scorne of me,

15

C and let them not bee o - ver - throwne that put their trust in thee.

A and let them not bee o - ver - throwne that put _____ their trust in thee.

T and let them not bee o - ver - throwne that put _____ their trust in thee.

Q and let them not bee o - ver - throwne that put their trust in thee.

S and let them not bee o - ver - throwne that put their trust in thee.

B and let them not bee o - ver - throwne that put _____ their trust in thee.

Psalm 44

OLD 44th

Cantus
Our eares have heard our Fa - thers tel, and re - verent-ly re -

Altus
Our eares have heard our Fa - thers tel, and re-verent-ly re -

Tenor
8
Our eares have heard our Fa - thers tel, and re-verent-ly re -

Quintus
Tune
8
Our eares have heard our Fa - thers tel, and re-verent-ly re -

Sextus
Our eares have heard our Fa - thers tel, and re-verent-ly re -

Bassus
Our eares have heard our Fa - thers tel, and re-verent-ly re -

5
C
cord, the won - drous workes that thou hast done in ald - er time O

A
cord, the won - drous workes that thou hast done in ald - er time O

T
8
cord, the won - drous workes that thou hast done in ald - er time O

Q
8
cord, the won - drous workes that thou hast done in ald - er time O

S
cord, the won - drous workes that thou hast done in ald - er time O

B
cord, the won - drous workes that thou hast done in ald - er time O

Psalm 44

10

C Lord. 2. How thou didst cast the Gen-tiles out and stroydst them with strong

A Lord. 2. How thou didst cast the Gen-tiles out and stroydst them with strong

T 8 Lord. 2. How thou didst cast the Gen-tiles out and stroydst them with strong

Q 8 Lord. 2. How thou didst cast the Gen-tiles out and stroydst them with strong

S Lord. 2. How thou didst cast the Gen-tiles out and stroydst them with strong

B Lord. 2. How thou didst cast the Gen-tiles out and stroydst them with strong

15

C hand: plant - ing our fa - thers in their place and gavest to them their land.

A hand: plant - ing our fa - thers in their place and gavest to them their land.

T 8 hand: plant-ing our fa - thers in their place and gavest to them their land.

Q 8 hand: plant - ing our fa - thers in their place and gavest to them their land.

S hand: plant - ing our fa - thers in their place and gavest to them their land.

B hand: plant - ing our fa - thers in their place and gavest to them their land.

Psalm 65

Cantus

Thy praise a - lone O Lord doth raigne, in Sy - on thine owne hill:

Altus

Tune

Thy praise a - lone O Lord doth raigne, in Sy - on thine owne hill:

Tenor

Thy praise a - lone O Lord doth raigne, in Sy - on thine owne hill:

Quintus

Thy praise a - lone O Lord doth raigne, in Sy - on thine owne hill:

Sextus

Thy praise a - lone O Lord doth raigne, in Sy - on thine owne hill:

Bassus

Thy praise a - lone O Lord doth raigne, in Sy - on thine owne hill:

8

C

their vowes to thee they do main - taine, and thy be - hestes full - fill.

A

their vowes to thee they do main - taine, and thy be - hestes full - fill.

T

their vowes to thee they do main - taine, and thy be - hestes full - fill.

Q

their vowes to thee they do main - taine, and thy be - hestes full - fill.

S

their vowes to thee they do main - taine, and thy be - hestes full - fill.

B

their vowes to thee they do main - taine, and thy be - hestes full - fill.

Psalm 65

17 Tune

C
2. For that thou doest their pray - er heare, and doest there-to a - gree:

A
2. For that thou doest their pray - er heare, and doest there-to a - gree:

T
2. For that thou doest their pray - er heare, and doest there-to a - gree:

Q
2. For that thou doest their pray - er heare, and doest there-to a - gree:

S
2. For that thou doest their pray - er heare, and doest there-to a - gree:

B
2. For that thou doest their pray - er heare, and doest there-to a - gree:

25

C
the peo - ple all both farre and neare, with trust shall come to thee. _____

A
the peo - ple all both farre and neare, with trust shall come to thee. _____

T
the peo - ple all both farre and neare, with trust shall come to thee. _____

Q
the peo - ple all both farre and neare, with trust shall come to thee. _____

S
the peo - ple all both farre and neare, with trust shall come to thee. _____

B
the peo - ple all both farre and neare, with trust shall come to thee. _____

Psalm 67

Cantus
 Altus
 Tenor
 Quintus
 Sextus
 Bassus

Have mer - cy on us Lord: and graunt to us thy grace:
 Have mer - cy on us Lord: and graunt to us thy grace:
 Have mer - cy on us Lord: and graunt to us thy grace:
 Tune
 Have mer - cy on us Lord: and graunt to us thy grace:
 Have mer - cy on us Lord: and graunt to us thy grace:
 Have mer - cy on us Lord: and graunt to us thy grace:

5
 C
 A
 T
 Q
 S
 B

to shew to us do thou ac - cord, the bright - nesse of thy face.
 to shew to us do thou ac - cord, the bright - nesse of thy face.
 to shew to us do thou ac - cord, the bright - nesse of thy face.
 to shew to us do thou ac - cord, the bright - nesse of thy face.
 to shew to us do thou ac - cord, the bright - nesse of thy face.
 to shew to us do thou ac - cord, the bright - nesse of thy face.

Psalm 67

10

C 2. That al the world maie know the waie to god - lie wealth, and

A 2. That al the world maie know the waie to god - lie wealth, and

T 2. That al the world maie know the waie to god - lie wealth, and

Q 2. That al the world maie know the waie to god - lie wealth, and

S ^{Tune} 2. That al the world maie know the waie to god - lie wealth, and

B 2. That al the world maie know the waie to god - lie wealth, and

15

C al the na - - tions on a row, maie see thy sav - ing health.

A al the na - - tions on a row, maie see thy sav - ing health.

T al the na - - tions on a row, maie see thy sav - ing health.

Q al the na - tions on a row, maie see thy sav - ing health.

S al the na - - tions on a row, maie see thy sav - ing health.

B al the na - - tions on a row, maie see thy sav - ing health.

Psalm 81

OLD 81st (OLD 77th)/OLD 120th

Cantus

Be light and glad in God re - joyce which is our strength and

Altus

Tune

Be light and glad in God re - joyce which is our strength and

Tenor

Be light and glad in God re - joyce which is our strength and

Quintus

Be light and glad in God re - joyce which is our strength and

Sextus

Be light and glad in God re - joyce which is our strength and

Bassus

Be light and glad in God re - joyce which is our strength and

8

C

stay: be joy - full and lift up your voyce to Ja - cobs God I say.

A

stay: be joy - full and lift up your voyce to Ja - cobs God I say.

T

stay: be joy - full and lift up your voyce to Ja - cobs God I say.

Q

stay: be joy - full and lift up your voyce to Ja - cobs God I say.

S

stay: be joy - full and lift up your voyce to Ja - cobs God I say.

B

stay: be joy - full and lift up your voyce to Ja - cobs God I say.

Psalm 81

17

C
2. Pre - pare your in - stru - ments most meete some joy - full psalme to sing:

A
2. Pre - pare your in - stru - ments most meete some joy - full psalme to sing:

T
2. Pre - pare your in - stru - ments most meete some joy - full psalme to sing:

Q
8
2. Pre - pare your in - stru - ments most meete some joy - full psalme to sing:

S
8
2. Pre - pare your in - stru - ments most meete some joy - full psalme to sing:

B
2. Pre - pare your in - stru - ments most meete some joy - full psalme to sing:

25

C
strike up with harpe and lute so sweete on ev - ery plea-sant string.

A
strike up with harpe and lute so sweete on ev - ery plea-sant string.

T
strike up with harpe and lute so sweete on ev - ery plea-sant string.

Q
8
strike up with harpe and lute so sweete on ev - ery plea-sant string.

S
8
strike up with harpe and lute so sweete on ev - ery plea-sant string.

B
strike up with harpe and lute so sweete on ev - ery plea-sant string.

Psalm 100

OLD HUNDREDTH

Cantus

Altus

Tenor

Quintus

Sextus

Bassus

All peo-ple that on earth do dwell, sing to the Lord with chear-full voyce:

Tune

C

A

T

Q

S

B

6

him serve with feare his prayse forth tell, come ye be - fore him and re - joyce.

Psalm 100

12 Tune

C 2. The Lord ye know is God in-deed, with - out our ayd he did us make,

A 2. The Lord ye know is God in-deed, with - out our ayd he did us make,

T 2. The Lord ye know is God in-deed, with - out our ayd he did us make,

Q 2. The Lord ye know is God in-deed, with - out our ayd he did us make,

S 2. The Lord ye know is God in-deed, with - out our ayd he did us make,

B 2. The Lord ye know is God in-deed, with - out our ayd he did us make,

18

C we are his flocke he doth us feede, and for his sheepe he doth us take.

A we are his flocke he doth us feede, and for his sheepe he doth us take.

T we are his flocke he doth us feede, and for his sheepe he _____ doth us take.

Q we are his flocke he doth us feede, and _____ for his sheepe he doth us take.

S we are his flocke he doth us feede, and for his sheepe _____ he doth us take.

B we are his flocke he doth us feede, and for his sheepe he doth us take.

Psalm 113

PSALM 68

Cantus
Ye child-ren which do serve the Lord, prayse ye his name with one ac - cord,

Altus
Ye child-ren which do serve the Lord, prayse ye his name with one ac - cord,

Tenor
Tune
Ye child-ren which do serve the Lord, prayse ye his name with one ac - cord,

Quintus
Ye child-ren which do serve the Lord, prayse ye his name with one ac - cord,

Sextus
Ye child-ren which do serve the Lord, prayse ye his name with one ac - cord,

Bassus
Ye child-ren which do serve the Lord, prayse ye his name with one ac - cord,

8
C
yea bles-sed be alwayes be his name, who from the ris-ing of the Sunne,

A
yea bles-sed be alwayes be his name, who from the ris-ing of the Sunne,

T
yea bles-sed be alwayes be his name, who from the ris-ing of the Sunne,

Q
yea bles-sed be alwayes be his name, who from the ris-ing of the Sunne,

S
yea bles-sed be alwayes be his name, who from the ris-ing of the Sunne,

B
yea bles-sed be alwayes be his name, who from the ris-ing of the Sunne,

Psalm 113

14

C
till it re - turne where it be - gun, is to be prays - ed with great fame,

A
till it re - turne where it be - gun, is to be prays - ed with great fame,

T
till it re - turne where it be - gun, is to be prays - ed with great fame,

Q
till it re - turne where it be - gun, is to be prays - ed with great fame,

S
till it re - turne where it be - gun, is to be prays - ed with great fame,

B
till it re - turne where it be - gun, is to be prays - ed with great fame,

20

C
the Lord all peo - ple doth sur - mount, as for his glo - ry we may count,

A
the Lord all peo - ple doth sur - mount, as for his glo - ry we may count,

T
the Lord all peo - ple doth sur - mount, as for his glo - ry we may count,

Q
the Lord all peo - ple doth sur - mount, as for his glo - ry we may count,

S
the Lord all peo - ple doth sur - mount, as for his glo - ry we may count,

B
the Lord all peo - ple doth sur - mount, as for his glo - ry we may count,

Psalm 113

26

C
a - bove the hea - vens hie to be, with God the Lord who may com - pare?

A
a - bove the hea - vens hie to be, with God the Lord who may com - pare?

T
a - bove the hea - vens hie to be, with God the Lord who may com - pare?

Q
a - bove the hea - vens hie to be, with God the Lord who may com - pare?

S
a - bove the hea - vens hie to be, with God the Lord who may com - pare?

B
a - bove the hea - vens hie to be, with God the Lord who may com - pare?

32

C
whose dwell - inges in the hea - vens are, of such great power and force is he.

A
whose dwell - inges in the hea - vens are, of such great power and force is he.

T
whose dwell - inges in the hea - vens are, of such great power and force is he.

Q
whose dwell - inges in the hea - vens are, of such great power and force is he.

S
whose dwell - inges in the hea - vens are, of such great power and force is he.

B
whose dwell - inges in the hea - vens are, of such great power and force is he.

Psalm 120

OLD 81st (OLD 77th)/ OLD 120th

Cantus
In trou - ble and in thral, un - to the Lord I cal,

Altus
In trou - ble and in thral, un - to the Lord I cal,

Tenor
Tune
In trou - ble and in thral, un - to the Lord I cal,

Quintus
In trou - ble and in thral, un - to the Lord I cal,

Sextus
In trou - ble and in thral, un - to the Lord I cal,

Bassus
In trou - ble and in thral, un - to the Lord I cal,

5
C
and he___ doth me com - fort: de - liv - er me I saie

A
and he___ doth me com - fort: de - liv - er me I saie

T
and he___ doth me com - fort: de - liv - er me I saie

Q
and he___ doth me com - fort: de - liv - er me I saie

S
and he___ doth me com - fort: de - liv - er me I saie

B
and he___ doth me com - fort: de - liv - er me I saie

Psalm 120

10

C
from ly - ers lips al - waie and toong of false re - port. _____

A
from ly - ers lips al - waie and toong of false re - port. _____

T
from ly - ers lips al - waie and toong of false re - port. _____

Q
from ly - ers lips al - waie and toong of false re - port. _____

S
from ly - ers lips al - waie and toong of false re - port. _____

B
from ly - ers lips al - waie and toong of false re - port. _____

Psalm 122

O SEIGNEUR

Cantus
I did in hart re-joyce, to heare the peo - ples voice,

Altus
I did in hart re-joyce, to heare the peo - ples voice,

Tenor
Tune
I did in hart re-joyce, to heare the peo - ples voice,

Quintus
I did in hart re-joyce, to heare the peo - ples voice,

Sextus
I did in hart re-joyce, to heare the peo - ples voice,

Bassus
I did in hart re-joyce, to heare the peo - ples voice,

5
C
in of - fer - ing so will - ing - ly: for let us up say they,

A
in of - fer - ing so will - ing - ly: for let us up say they,

T
in of - fer - ing so will - ing - ly: for let us up say they,

Q
in of - fer - ing so will - ing - ly: for let us up say they,

S
in of - fer - ing so will - ing - ly: for let us up say they,

B
in of - fer - ing so will - ing - ly: for let us up say they,

Psalm 122

10

C and in the Lords house pray, thus spake the folke full lov - ing - ly:

A and in the Lords house pray, thus spake the folke full lov - ing - ly:

T and in the Lords house pray, thus spake the folke full lov - ing - ly:

Q and in the Lords house pray, thus spake the folke full lov - ing - ly:

S and in the Lords house pray, thus spake the folke full lov - ing - ly:

B and in the Lords house pray, thus spake the folke full lov - ing - ly:

15

C out feete that wan - dred wide, shall in thy gate a - bide, O thou Je -

A out feete that wan - dred wide, shall in thy gate a - bide, O thou Je -

T out feete that wan - dred wide, shall in thy gate a - bide, O thou Je -

Q out feete that wan - dred wide, shall in thy gate a - bide, O thou Je -

S out feete that wan - dred wide, shall in thy gate a - bide, O thou Je -

B out feete that wan - dred wide, shall in thy gate a - bide, O thou Je -

Psalm 122

20

C
ru - sa - lem full faire, which art so seeme - - ly set, ——— much like a

A
ru - sa - lem full faire, which art so seeme - ly set, much like a

T
ru - sa - lem full faire, which art so seeme - ly set, much like a

Q
ru - sa - lem full faire, which art so seeme - ly set, much like a

S
ru - sa - lem full faire, which art so seeme - ly set, much like a

B
ru - sa - lem full faire, which art so seeme - ly set, much like a

25

C
cit - ie neat, the like where - of is not else - where.

A
cit - ie neat, the like where - of is not else - where.

T
cit - ie neat, the like where - of is not else - where.

Q
cit - ie neat, the like where - of is not else - where.

S
cit - ie neat, the like where - of is not else - where.

B
cit - ie neat, the like where - of is not else - where.

Psalm 124

OLD 124th

Cantus
Now Is - ra - el maie saie and that true - lie, If that the

Altus
Now Is - ra - el maie saie and that true - lie, If that the

Tenor
Now Is - ra - el maie saie and that true - lie, If that the

Quintus
Now Is - ra - el maie saie and that true - lie, If that the

Sextus
Now Is - ra - el maie saie and that true - lie, If that the

Bassus
Now Is - ra - el maie saie and that true - lie, If that the

6
C
Lord had not our cause main - taind, If that the Lord had not—

A
Lord had not our cause main - taind, If that the Lord had

T
Lord had not our cause main - taind, If that the Lord had

Q
8
Lord had not our cause main - taind, If that the Lord had not—

S
8
Lord had not our cause main - taind, If that the Lord had

B
Lord had not our cause main - taind, If that the Lord had

Psalm 124

11

C — our right sus - teind, when all the world a - gainst us fu - rious -

A not our right sus - teind, when all the world a - gainst us fu - rious -

T not our right sus - teind, when all the world a - gainst us fu - rious -

Q — our right sus - teind, when all the world a - gainst us fu - rious -

S not our right sus - teind, when all the world a - gainst us fu - rious -

B not our right sus - teind, when all the world a - gainst us fu - rious -

16

C lie, made their up - roares and said we should all die.

A lie, made their up - roares and said we should all die.

T lie, made their up - roares and said we should all die.

Q lie, made their up - roares and said we should all die.

S lie, made their up - roares and said we should all die.

B lie, made their up - roares and said we should all die.

Psalm 125

version 2

LE COMMENDEMENTS DE DIEU

Cantus

Those that do put their con - fi - dence, up -

Altus

Those that do put their con - fi - dence, up -

Tenor

Tune

Those that do put their con - fi - dence, up -

Quintus

Those that do put their con - fi - dence, up -

Sextus

Those that do put their con - fi - dence, up -

Bassus

Those that do put their con - fi - dence, up -

5

C

on the Lord our God on - ly: and flee to him for their -

A

on the Lord our God on - ly: and flee to him for

T

on the Lord our God on - ly: and flee to him for

Q

on the Lord our God on - ly: and flee to him for their -

S

on the Lord our God on - ly: and flee to him for

B

on the Lord our God on - ly: and flee to him for

Psalm 125
version 2

10

C
— de - fence, in all their neede and mi - se - ry:

A
their de - fence, in all their neede and mi - se - ry:

T
their de - fence, in all their neede and mi - se - ry:

Q
— de - fence, in all their neede and mi - se - ry:

S
their de - fence, in all their neede and mi - se - ry:

B
their de - fence, in all their neede and mi - se - ry:

15

C
their faith is sure firme to — en - dure ground - ed on Christ

A
their faith is sure firme to — en - dure ground - ed on Christ the

T
their faith is sure firme to — en - dure ground - ed on Christ the

Q
their faith is sure firme to — en - dure ground - ed on Christ the —

S
their faith is sure firme to — en - dure ground - ed on Christ the

B
their faith is sure firme to — en - dure ground - ed on Christ the

Psalm 125
version 2

20

C
the corn - er stone: moved with none ill, but

A
corn - er stone: moved with none ill, but stand -

T
8
corn - er stone: moved with none ill, but

Q
8
_ corn - er stone: moved with none ill, but

S
corn - er stone: moved with none ill, but stand -

B
corn - er stone: moved with none ill, but

24

C
stand - eth still, sted - fast like to the mount Sy - on.

A
- - eth still, sted - fast like to the mount Sy - on.

T
8
stand - eth still, sted - fast like to the mount Sy - on.

Q
8
stand - eth still, sted - fast like to the mount Sy - on.

S
- - eth still, sted - fast like to the mount Sy - on.

B
stand - eth still, sted - fast like to the mount Sy - on.

Psalm 127

VATER UNSER

Cantus
Ex - cept the Lord the house do make, and there-un - to do

Altus
Ex - cept the Lord the house do make, and there-un - to

Tenor
Ex - cept the Lord the house do make, and there-un - to do

Quintus
Tune
Ex - cept the Lord the house do make, and there-un - to do

Sextus
Ex - cept the Lord the house do make, and there - un - to do

Bassus
Ex - cept the Lord the house do make, and there-un - to do

7
C
set his hand: what men do build it can - not stand.

A
do set his hand: what men do build it can - not stand.

T
set his hand: what men do build it can - not stand.

Q
set his hand: what men do build it can - not stand.

S
— set his hand: what men do build it can - not stand.

B
set his hand: what men do build it can - not stand.

Psalm 127

13

C Like - wise in vaine men un - der - take, cit - ies and holds to

A Like - wise in vaine men un - der - take, cit - ies and holds

T Like - wise in vaine men un - der - take, cit - ies and holds to watch —

Q Like - wise in vaine men un - der - take, cit - ies and holds to

S Like - wise in vaine men un - der - take, cit - ies and holds to

B Like - wise in vaine men un - der - take, cit - ies and holds to

19

C watch and ward, ex - cept the Lord be their save - gard.

A to watch and ward, ex - cept the Lord be their save - gard.

T — and ward, ex - cept the Lord be their save - gard.

Q watch and ward, ex - cept the Lord be their save - gard.

S watch and ward, ex - cept the — Lord be their save - gard.

B watch and ward, ex - cept the Lord be their save - gard.

Psalm 130

AU FORT DE ME DETRESSE

Cantus

Lord to thee I make my mone, when daun - gers me op - presse,

Tune

Altus

Lord to thee I make my mone, when daun-gers me op - presse,

Tenor

Lord to thee I make my mone, when daun-gers me op - presse,

Quintus

Lord to thee I make my mone, when daun - gers me op - presse,

Sextus

Lord to thee I make my mone, when daun-gers me op - presse,

Bassus

Lord to thee I make my mone, when daun-gers me op - presse,

6

C

I call I sigh, — plaine and grone, trust - ing to finde — re - lease,

A

I call I sigh, plaine and grone, trust - ing to finde re - lease,

T

I call I sigh, plaine and grone, trust - ing to finde re - lease,

Q

I call I sigh, plaine and grone, trust - ing to finde re - lease,

S

I call I — sigh, plaine and grone, trust - ing to finde — re - lease,

B

I call I sigh, plaine and grone, trust - ing to finde re - lease,

Psalm 130

11

C
heare now O Lord my — re - quest, for it is full — due time,

A
heare now O Lord my re - quest, for it is full due time,

T
heare now O Lord my re - quest, for it is full due time,

Q
8
heare now O Lord my — re - quest, for it is full due time,

S
8
heare now O Lord my re - quest, for it is full due time,

B
heare now O Lord my re - quest, for it is full due time,

16

C
and let thine eares aye be prest, — un - to this pray - er mine.

A
and let thine eares aye be prest, un - to this pray - er mine.

T
and let thine eares aye be prest, un - to this pray - er mine.

Q
8
and let thine eares aye — be prest, un - to this pray - er mine.

S
8
and let thine eares aye be prest, un - to this pray - er mine.

B
and let thine eares aye be prest, un - to this pray - er mine.

Psalm 132

ST. FLAVIAN

Cantus

Re - mem-ber Da-vid's trou-bles Lord, how to — the Lord he swore,

Altus

Tune

Re - mem-ber Da-vid's trou-bles Lord, how to — the Lord he swore,

Tenor

Re - mem-ber Da-vid's trou-bles Lord, how to — the Lord he swore,

Quintus

Re - mem-ber Da-vid's trou-bles Lord, how to — the Lord he swore,

Sextus

Re - mem-ber Da-vid's trou-bles Lord, how to — the Lord he swore,

Bassus

Re - mem-ber Da-vid's trou-bles Lord, how to — the Lord he swore,

6

C

and vowd a vow to Ja - cobs God to kepe — for ev - er - more.

A

and vowd a vow to Ja - cobs God to kepe — for ev - er - more.

T

and vowd a vow to Ja - cobs God to kepe — for ev - er - more.

Q

and vowd a vow to Ja - cobs God to kepe — for ev - er - more.

S

and vowd a vow to Ja - cobs God to kepe — for ev - er - more.

B

and vowd a vow to Ja - cobs God to kepe — for ev - er - more.

Psalm 132

11

C I will not come with - in my house, nor clime up to my bed,

A I will not come with - in my house, nor clime up to my bed,

T I will not come with - in my house, nor clime up to my bed,

Q I will not come with - in my house, nor clime up to my bed,

S I will not come with - in my house, nor clime up to my bed,

B I will not come with - in my house, nor clime up to my bed,

16

C nor let my tem - ples take their rest, or the eies in my head.

A nor let my tem - ples take their rest, or the eies in my head.

T nor let my tem - ples take their rest, or the eies in my head.

Q nor let my tem - ples take their rest, or the eies in my head.

S nor let my tem - ples take their rest, or the eies in my head.

B nor let my tem - ples take their rest, or the eies in my head.

Psalm 134

OLD 134h

Cantus
Be - hold and have re - gard, ye ser - vants of the Lord,

Altus
Be - hold and have re - gard, ye ser - vants of the Lord,

Tenor
Be - hold and have re - gard, ye ser - vants of the Lord,

Quintus
Tune
Be - hold and have re - gard, ye ser - vants of the Lord,

Sextus
Be - hold and have re - gard, ye ser - vants of the Lord,

Bassus
Be - hold and have re - gard, ye ser - vants of the Lord,

5
C
which in his house by night do watch, prayse him with one ac - cord.

A
which in his house by night do watch, prayse him with one ac - cord.

T
which in his house by night do watch, prayse him with one ac - cord.

Q
which in his house by night do watch, prayse him with one ac - cord.

S
which in his house by night do watch, prayse him with one ac - cord.

B
which in his house by night do watch, prayse him with one ac - cord.

Psalm 134

9

C
2. Lift up your hands on high, un - to his ho - ly place,

A
2. Lift up your hands on high, un - to his ho - ly place,

T
Tune
2. Lift up your hands on high, un - to his ho - ly place,

Q
2. Lift up your hands on high, un - to his ho - ly place,

S
2. Lift up your hands on high, un - to his ho - ly place,

B
2. Lift up your hands on high, un - to his ho - ly place,

13

C
and geve the Lord his pray - ses due, his be - ne - fites em - brace. _____

A
and geve the Lord his pray - ses due, his be - ne - fites em - brace. _____

T
and geve the Lord his pray - ses due, his be - ne - fites em - brace. _____

Q
and geve the Lord his pray - ses due, his be - ne - fites em - brace. _____

S
and geve the Lord his pray - ses due, his be - ne - fites em - brace. _____

B
and geve the Lord his pray - ses due, his be - ne - fites em - brace. _____

Psalm 137

OLD 137th

Cantus

When as we sat in Ba - bi - lon, the ri - vers round a - bout,

Altus

When as we sat in Ba - bi - lon, the ri - vers round a - bout,

Tenor

Tune

8

When as we sat in Ba - bi - lon, the ri - vers round a - bout,

Quintus

8

When as we sat in Ba - bi - lon, the ri - vers round a - bout,

Sextus

8

When as we sat in Ba - bi - lon, the ri - vers round a - bout,

Bassus

8

When as we sat in Ba - bi - lon, the ri - vers round a - bout,

7

C

and in re - mem - brance of Sy - on, the teares for grieve burst out,

A

and in re - mem - - brance of Sy - on, the teares for grieve burst out,

T

8

and in re - mem - - brance of Sy - on, the teares for grieve burst out,

Q

8

and in re - mem - - brance of Sy - on, the teares for grieve burst out,

S

8

and in re - mem - brance of Sy - on, the teares for grieve burst out,

B

8

and in re - mem - - brance of Sy - on, the teares for grieve burst out,

Psalm 137

13

C we hangd — our harpes and in - stru - ments, the wil - low trees — up - on:

A we hangd — our harpes and in - stru - ments, the wil - low trees up - on:

T we hangd — our harpes and in - stru - ments, the wil - low trees up - on:

Q we hangd — our harpes and in - stru - ments, the wil - low trees up - on:

S we hangd — our harpes and in - stru - ments, the wil - low trees up - on:

B we hangd — our harpes and in - stru - ments, the wil - low trees up - on:

19

C for in that place men for their use, had plant - ed — ma - ny one.

A for in that place men for their use, had plant - ed ma - ny one.

T for in that place men for their use, had plant - ed ma - ny one.

Q for in that place men for their use, had plant - ed ma - ny one.

S for in that place men for their use, had plant - ed ma - ny one.

B for in that place men for their use, had plant - ed ma - ny one.

Psalm 150

Old 81st (OLD 77th)/ OLD 120th

Cantus
Yeld un - to God the might - y Lord, prayse in his sanc-tuar - y,

Altus
Tune
Yeld un - to God the might - y Lord, prayse in his sanc-tuar - y,

Tenor
Yeld un - to God the might - y Lord, prayse in his sanc - tuar - y,

Quintus
8
Yeld un - to God the might-y Lord, prayse in his sanc-tuar - y,

Sextus
8
Yeld un - to God the might - y Lord, prayse in his sanc-tuar - y,

Bassus
Yeld un - to God the might - y Lord, prayse in his sanc-tuar - y,

9
C
and prayse him in the fir - ma - ment, that shewes his power on hye.

A
and prayse him in the fir - ma - ment, that shewes his power on hye.

T
and prayse him in the fir - ma - ment, that shewes his power on hye.

Q
8
and prayse him in the fir - ma - ment, that shewes his power on hye.

S
8
and prayse him in the fir - ma - ment, that shewes his power on hye.

B
and prayse him in the fir - ma - ment, that shewes his power on hye.

Psalm 150

17

C
2. Ad - vance his name, and prayse him in his might - y ——— actes al - wayes,

A
2. Ad - vance his name, and prayse him in his might - y actes al - wayes,

T
2. Ad - vance his name, and prayse him in his might - y actes al - wayes,

Q
8
2. Ad - vance his name, and prayse him in his might - y actes al - wayes,

S
8
2. Ad - vance his name, and prayse him in his might - y actes al - wayes,

B
2. Ad - vance his name, and prayse him in his might - y actes al - wayes,

25

C
ac - cord - ing to his ex - cellen - cy of great - nes geve him prayse. ———

A
ac - cord - ing to his ex - cellen - cy of great - nes geve him prayse. ———

T
ac - cord - ing to his ex - cellen - cy of great - nes geve him prayse. ———

Q
8
ac - cord - ing to his ex - cellen - cy of great - nes geve him prayse. ———

S
8
ac - cord - ing to his ex - cellen - cy of ——— great - nes geve him prayse. ———

B
ac - cord - ing to his ex - cellen - cy of great - nes geve him prayse. ———

Psalm 25

OLD 25th

Cantus

I lift, I lift my hart to thee, I lift my hart

Altus

Tenor

I lift my hart to thee, I lift my hart, my hart to thee, I lift

Quintus

I lift my hart to thee, I

Bassus

I lift

6

C

to thee, to thee, I lift my hart to thee, my God and guide

A

Tune

I lift my hart to thee, my God and guide

T

my hart, my hart to thee, my God and guide most

Q

lift my hart to thee, my God and guide most just, now

B

my hart to thee, my God and guide most just,

Psalm 25

11

C
— most just, now suf fer me, now suffer me to take no shame, take no shame, for

A
most just, now suf fer me to take no shame,

T
just, now suf- fer me to take no shame, take no shame, for in thee

Q
suf- fer me to take no shame, for in thee

B
now suf - - - fer me to take no shame, for in thee

16

C
in thee do I trust, in thee do I trust 2. Let not my foes re - joyce, let not my foes re -

A
for in thee do I trust. 2. Let not my foes re

T
do I trust. 2. Let not my foes re - joyce, re - joyce,

Q
do I trust, 2. Let not my foes re - joyce, re - joyce,

B
do I trust. 2. Let not my foes re - joyce, re -

Psalm 25

21

C joyce, nor make a scorne of me, nor make a scorne of me, scorne of me, and let them

A joyce, nor make a scorne of me, and let them not be ov

T nor make a scorne, nor make a scorne of me, and let them

Q nor make a scorne, a scorne of me, and let them not be ov - er - throwne

B joyce, and let them not be ov - ver -

27

C not be ov - erthrowne, let them not be ov - er - throwne that put their trust in thee.

A er throwne that put their trust in thee.

T not be over - - - that put their trust in thee, trust in thee.

Q that put their trust in thee, trust in thee.

B throwne, be ov - er - throwne that put their trust in thee.

Psalm 113

OLD 113th

Cantus

Ye child - ren which do serve the

Altus

Tune

Ye child - ren

Tenor

Ye child - ren which do serve the Lord, ye child - ren which -

Quintus

Ye child - ren which do serve - the Lord, ye child - ren

Bassus

Ye child - ren which do serve the Lord,

4

C

Lord, prayse ye his name with - one ac - cord, prayse

A

which do serve the Lord, prayse ye his

T

- do serve the Lord, prayse ye his name, prayse

Q

which to serve the Lord, prayse ye his name with one ac -

B

ye child - ren which to serve the Lord, prayse ye his

Psalm 113

7

C
ye his name with one _____ ac - cord, yea bless-ed be all - wayes his name.

A
name with one ac - cord, yea bles-sed be all - wayes his

T
ye his name, prayse ye his name with one ac - cord, _____ yea bless-ed be all-wayes his

Q
cord, yea bless-ed, bless - - ed be all - wayes his name.

B
name with one ac - cord, _____ yea bless-ed be his name.

11

C
Who from the ris - - - - - ing of the

A
name. Who from the ris - ing of the Sunne,

T
name. Who from the ris - - - ing _____ of the Sunne, _____ of the Sunne,

Q
Who from the ris - - - ing, who from the ris - ing of the

B
Who from the ris - ing of the Sunne, of the Sunne, till it

Psalm 113

15

C Sunne, till it re-terne where it be - gun, is to be prays-ed, prays - - -

A till it re - turne where it be - gun, is to be

T 8 till it re - turne where it _____ be - gun, is to _____ be prays -

Q 8 Sunne, till it returne where it _____ be - gun, _____ is to be

B re - - - turne where it be - gun, is to be prays-ed

19

C ed with great fame. The Lord all

A prays - ed with great fame. The Lord all peo - ple doth sur -

T 8 - - - ed with great fame. The Lord all peo - - - ple doth sur -

Q 8 prays - ed with great fame. The Lord all peo - - - ple doth sur -

B with great fame. The Lord all peo-ple doth sur - mount, sur -

Psalm 113

23

C
peo-ple doth sumount, as for his glo - ry, as for his glo-ry we may count, may count,

A
mount, as for his glo - ry we may count,

T
8
mount, as for _____ his glo-ry we may count, we may

Q
8
mount, as for his glo-ry we may count, above the

B
mount, as for his glo - - - - ry we may count, _____

27

C
a - bove the hea - vens _____ hie to be, with God the

A
a - bove the hea - vens hie to be, with God the

T
8
count, a - bove the heavens _____ hie to be, with

Q
8
hea - vens hie to be, with God the Lord _____ who

B
_____ a - bove the hea - vens hie to be, _____ with God the

Psalm 113

31

C Lord who may com - pare, whose dwell-inges in the hea-vens are, of such great

A Lord who may com - pare, whose dwell-inges in the hea - vens

T God the Lord who may com - pare, whose dwell - ings in the hea - vens

Q may com-pare, whose dwell - ings in the hea - vens are, of such

B Lord who may com - pare, whose dwell-inges in the heavens

35

C power - - - and force is he, great power and force is he.

A are, of such great power and force is he.


T are, of such great power and force is he, great power and force is he.


Q great power and force is he.


B are, of such great power and force is he.


Psalm 122


OLD 122nd


Cantus  I did in


Altus 


Tenor  I did in hart re-joyce, I did in hart re-joyce, I did in hart re -


Quintus  I did in hart re - joyce, I did in hart re - joyce, I did in

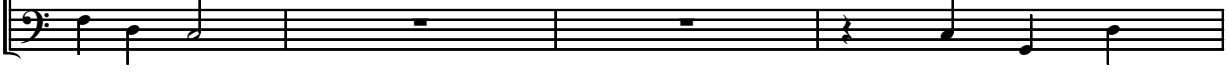
Bassus  I did in hart re-joyce, I did in

⁶
C  hart re - joyce, I did in hart re-joyce, to hear the peo - ples

A  *Tune*
I did in hart re - joyce, to hear the

T  joyce, to hear the peo-ples voice in

Q  hart re - joyce, to hear the peo - ples voice, peo - ples voice

B  hart re - joyce, to hear the

Psalm 122

10

C voice in of - fer-ing so will - - - ing - ly: for let us

A peo - ples voice in of - fer - ing so will - ing - ly: for

T of - fer - ing so will-ing - ly: for let us up

Q in of - fer - ing so will-ing - ly: for let us up say

B peo - ples voice in of - fer - ing so will-ing - ly: for let us up say they,

15

C up say they, up say they, and in the Lords house

A let us up say they, and in the Lords house pray:

T say they, and in the Lords house pray: thus spake the

Q they, and in the Lords house pray, the Lords house pray, in the Lords house

B and in the Lords house pray:

Psalm 122

19

C
 pray: _____ thus spake the folke full lov - ing - lie. _____

A
 thus spake the folke full lov - ing - lie. Our

T
 folke _____ full lov - ing - lie. Our _____ feete that wan -

Q
 pray: _____ thus spake the folke _____ full lov - ing - lie. Our _____ feete that wan - dred,

B
 thus spake the folke full lov - ing - lie. _____ Our feete that

23

C
 Our feete that wan - dred wide, shall in thy gate _____ a - bide,

A
 feete that wan - dred wide, shall in thy gate a - bide, O

T
 - dred wide, wan - dred wide, shall in thy gate a - bide, _____ O thou Je -

Q
 wan - dred wide, shall in _____ thy gate a - bide, _____ O thou _____ Je - ru -

B
 wan - dred wide, _____ shall in thy gate a - bide, O thou Je - ru -

Psalm 122

28

C O thou Je - ru - - - sa - lem full fayre, _____ which

A thou Je - ru - sa - lem full fayre, _____ which

T 8 ru - sa - lem full fayre, _____ fayre, _____ so

Q 8 - - sa - lem full fayre, _____ which art so seem - ly

B sa - lem _____ full fayre, _____

31

C art so seeme - ly set, much like _____ a cit - ie _____ neat, cit - ie

A art so seeme - ly set, _____ much like a cit - ie neat,

T 8 seem - ly set, _____ much like a cit - ie neat, the like where -

Q 8 set, much like _____ a cit - - - - ie neat, _____ the like where -

B _____ much like a cit - - - - ie neat, _____

Psalm 122

35

C
neat, the like where-of _____ is not _____ els - where. _____

A
the like where - of is not els - where. _____

T
of is not _____ where, _____ is not els - where. _____

Q
of, _____ the like where-of is not els - where. _____

B
_____ the like whereof is not els - - - where. _____

Psalm 124

OLD 124th

Cantus

Now Is - ra - ell may say and that _____ true -

Altus

Tune

Now Is - ra -

Tenor

Now Is - ra - ell may say, say _____

Quintus

Now Is - ra - ell, Is - ra - ell may say and

Bassus

Now Is - ra - ell may

4

C

ly, may _____ say and that true - ly, if that _____ the -

A

ell may say and that true - ly, if that the

T

_____ and that true - ly, and that true - - - - ly, if

Q

that true - ly, _____ if that the Lord had not our cause main -

B

say, _____ may say and that true - ly, if that the Lord had

Psalm 124

8

C Lord had not our cause main - taind, ___ if that the Lord had not our right sus - taind, the

A Lord had not our cause main - taind, if that the

T that the Lord had not our ___ cause main - taind, if that ___ the Lord had

Q taind, ___ if that the Lord had not our right ___ sus - taind,

B not our cause main - taind, ___ our cause main - - - - taind, ___

12

C Lord had ___ not our right sus - taind, ___ our right sus - taind, when all ___

A Lord had not our right sus - taind, when all the

T not our right sus - taind, When all, when all ___ the world, when

Q ___ sus - - - taind, when all the world ___ a - gainst ___ us, a -

B if that the Lord had not our right sus - taind, ___ when all the

Psalm 124

16

C
— the world a - gainst us fu - rious - ly, made —

A
world a - - - gainst us fu - rious - ly,

T
8 all the world a - gainst us fu - - - rious - ly, —

Q
8 gainst us fu - rious - ly, made their up -

B
world a - gainst us fu - rious - - - ly, made

19

C
— their up - rores, and said we should — all — dye.

A
made their up - rores, and said we should all dye.

T
8 — made their up - rores, and said — we should all dye.

Q
8 rores, and said we should all — dye.

B
their up rores, — and said we should all

Psalm 127

VATER UNSER

Cantus

Altus
Ex - cept the Lord, ex - cept the Lord the house do

Tenor
Ex - cept the Lord the house do make, —

Quintus
Ex - cept the Lord the house do make, ex - cept the Lord the

Bassus
Ex - cept the

4

C Tune
Ex - - - cept the Lord

A
make, ex - cept — the Lord the house do make, the Lord — the house do make,

T
— ex - cept the Lord the house — do — make, ex - cept the Lord

Q
house do make, ex - - - - cept, ex - cept the Lord the house do make, and there-un -

B
Lord, — ex - - - - cept the Lord

Psalm 127

8

C the house do make, and

A and there - un - to do set his hand, do set his

T the house do make, and there-un - to do

Q to do set his hand, do set his hand, there - un - to do set, there un - to do

B the house do make, and there-un - to do set his hand,

11

C there - un - to do set his hand, what

A hand, do set his hand, what men do build, what men do build it can-not

T set his hand, set his hand, do set his hand, what men do build

Q set, do set, do set his hand, what men do build it can-not

B set his hand, there-un - to do set his hand,

Psalm 127

15

C
men do build in can - not stand. Like -

A
stand, what men do build, do__ build it can - notstand. Like - wise in

T
it can - not stand, it can - not stand. Like - wise in vaine, like -

Q
stand. Like - wise__ in vaine, in__

B
what men__ do build it can - not stand, it can - not stand. Like - wise in__ vaine__

19

C
wise in vaine men un - der - take, cit - - -

A
vaine,__ in vaine men__ do__ un - der take, cit - ies and holdes to watch and

T
- wise in vaine men un - der - take,__ men__ un - der - take, cit - ies

Q
vaine, in__ vaine men un - der - take, men un - der - take, cit - ies and holdes to

B
__ men un - der - take, in vaine men un - der - take, un - der - take,

Psalm 127

23

C
ies and holdes to watch and ward, ex -

A
ward, cit - - - ies and holdes to watch and ward, ex - cept, ex -

T
- and holdes, and holdes to watch and ward, ex - cept the Lord, ex -

Q
watch, cit - ies and holdes to watch and ward, ex - cept the Lord, ex -

B
cit-ies and holdes to watch and ward, watch and ward,

27

C
cept the Lord be their save - - - gard. _____

A
cept the Lord be their save - gard, be their - save _____ gard. _____

T
cept _____ the Lord be their save - - - gard. _____

Q
cept _____ the Lord, _____ the Lord be their save - gard. _____

B
ex - cept the Lord be their save-gard, save - - - gard. _____

Psalm 130

AU FORT DE ME DETRESSE

Cantus

Altus

Tenor

Quintus

Bassus

Lord to thee I make

Tune

Lord

Lord to thee I make my _____ mone, _____ I

Lord to thee I make ___ my ___ mone, make my mone, make my ___

Lord to thee I make my

5

C

A

T

Q

B

my mone, when dan - gers me op - press, when dan-gers me op - press, I call _____ I sigh,

to thee I make my mone, when dangers me op - presse,

make my _____ mone, _____ when dan - - - gers me op - presse, I call I sigh,

_____ when dangers me op - presse, when dan - - - gers me _____ oppresse, I

mone, Lord to thee I make my mone, when dan - gers _____ me _____ op - press, I call

Psalm 130

10

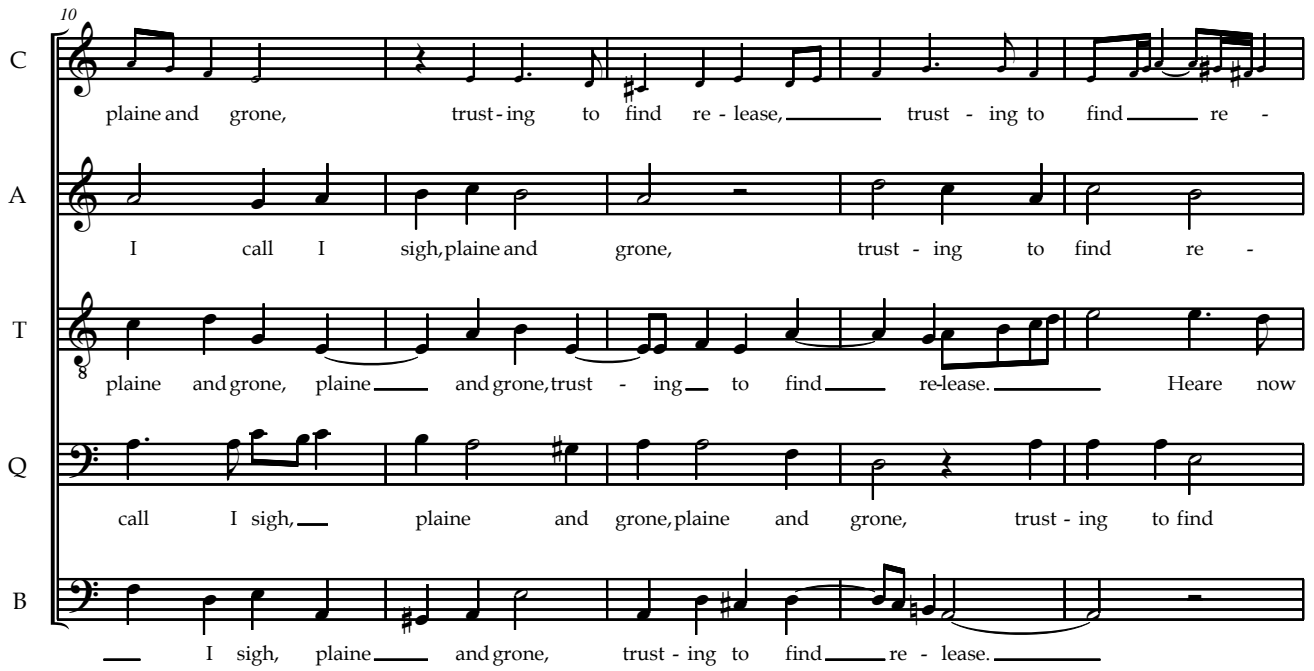
C
plaine and grone, trust-ing to find re - lease, trust - ing to find re -

A
I call I sigh, plaine and grone, trust - ing to find re -

T
plaine and grone, plaine and grone, trust - ing to find re - lease. Heare now

Q
call I sigh, plaine and grone, plaine and grone, trust - ing to find

B
I sigh, plaine and grone, trust - ing to find re - lease.



15

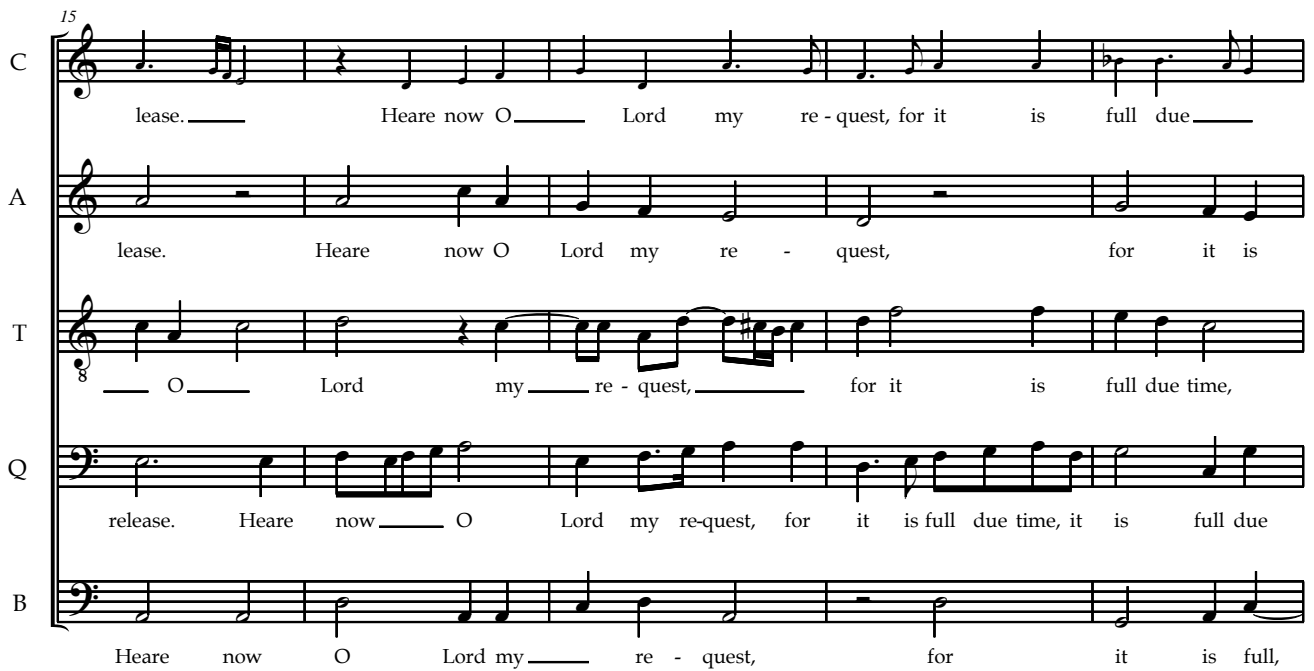
C
lease. Heare now O Lord my re - quest, for it is full due

A
lease. Heare now O Lord my re - quest, for it is

T
O Lord my re - quest, for it is full due time,

Q
release. Heare now O Lord my re - quest, for it is full due time, it is full due

B
Heare now O Lord my re - quest, for it is full,



Psalm 130

20

C
time, and let thine eares be prest un - to this pray-er mine, —

A
full due time, and let thine eares aye be prest un -

T
and let thine eares aye be prest, eares aye be prest un - to this pray - er mine, pray-

Q
time, and let thine eares aye be prest un - to this prayer mine, un - to this

B
— it is full due time, and let thine eares aye be un -

25

C
— this pray - - - er mine. —

A
to this pray - - - er mine. —

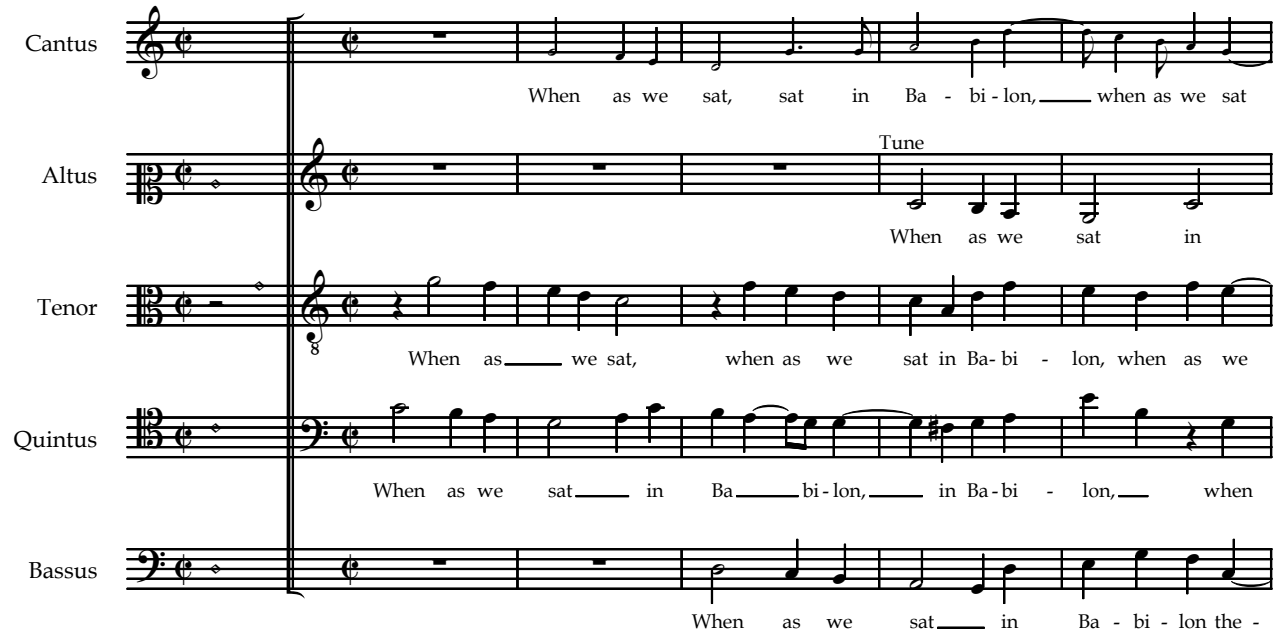
T
er mine, this pray - - - er mine. —

Q
pray - er mine, pray - er mine. —

B
to this pray - - - er mine. —

Psalm 137

OLD 137th



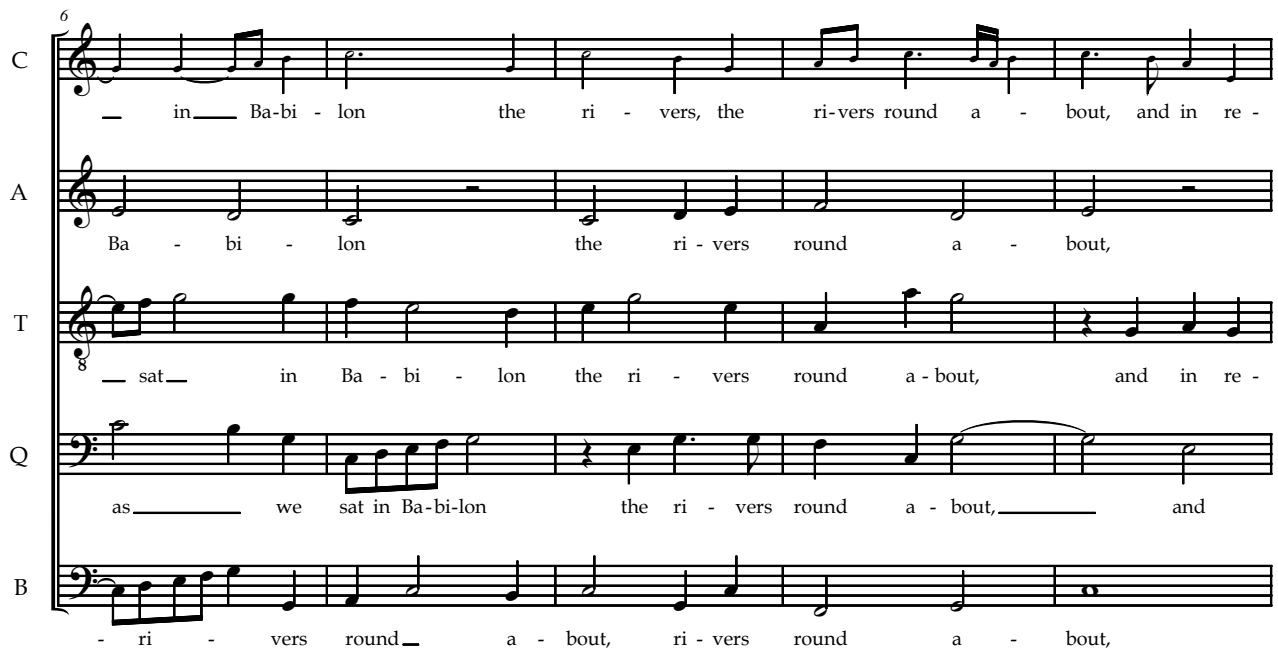
Cantus
When as we sat, sat in Ba - bi - lon, ___ when as we sat

Altus
Tune
When as we sat in

Tenor
When as ___ we sat, when as we sat in Ba - bi - lon, when as we

Quintus
When as we sat ___ in Ba ___ bi - lon, ___ in Ba - bi - lon, ___ when

Bassus
When as we sat ___ in Ba - bi - lon the -



6
C
___ in ___ Ba - bi - lon the ri - vers, the ri - vers round a - bout, and in re -

A
Ba - bi - lon the ri - vers round a - bout,

T
8
___ sat ___ in Ba - bi - lon the ri - vers round a - bout, and in re -

Q
as ___ we sat in Ba - bi - lon the ri - vers round a - bout, ___ and

B
- ri - vers round ___ a - bout, ri - vers round a - bout,

Psalm 137

11

C mem-brance of Sy - on, and in re - mem-brance of Sy - on, the teares for grieffe

A and in re - mem-brance of Sy - on, the teares for grieffe

T mem - brance of Sy - on, the teares for grieffe burst out, the teares for

Q in re-mem-brance of Sy - on, the teares for grieffe burst

B and in re - mem-brance of Sy - on, the teares for grieffe

16

C — burst out. 2. We hangd our harpes and in - - - stru - ments, the

A burst out. 2. We hangd our harpes and in - stru - ments,

T grieffe burst out. 2. We hangd our harpes and in - stru - ments, the wil-low trees up -

Q out. 2. We hangd our harpes and in - stru - ments, and in - stru - ments,

B burst out, burst out, burst out. 2. We hangd our harpes and in - stru - ments, the wil -

Psalm 137

21

C wil-low trees, the wil - low trees up - on: for in that place men for

A the wil-low trees up - on: for in that place men for

T on, the wil - low trees up - on: for in that place men for their use, men for their

Q the wil - low, wil-low trees up-on: for in that place men for their use, for their

B - low trees up - on: for in that place men for their use, in that place men

26

C their use had plant - ed ma - ny one, had plant-ed ma - ny one.

A their use had plant - ed ma - ny one.

T use had plant - ed ma - ny one, had plant - ed ma - ny one.

Q use had plant - ed, had plant - ed ma - ny one.

B for their use had plant - ed ma - ny one.

Psalm 150

OLD 81st (OLD 77th)/OLD 120th

Cantus
Yeld un - to God, yeld un - to God the

Altus
Tune
Yeld

Tenor
Yeld un - to God the might - ie Lord, the

Quintus
Yeld un - to God the might - ie

Bassus
Yeld un - to God the might - ie Lord, yeld

C
might - ie Lord, the might - ie Lord, praise in his

A
un - - to God the might - ie Lord, praise in his

T
might - ie Lord praise in his sanc - - - -

Q
Lord, praise in his sanc - tu - ar - ie, his sanc - tu - ar -

B
un - - to God, the might - ie Lord, praise in his

Psalm 150

10

C
sanc - tu - ar - - - ie, and praise him in the

A
sanc - tuar - - - ie, and praise him in the

T
8 tu - ar - - ie, and praise him in the firm - - - ma -

Q
ie, his sanc - tu - ar - - ie, and praise him in the

B
sanc tuar - - - ie, and praise him, and praise him in the

15

C
firm - a - - ment, firm - a - ment, that shewes his power on hye.

A
fir - ma - - ment, that shewes hie power on hye.

T
8 ment, that shewes his power, his power on hye.

Q
firm - a - - - - ment, that shewes his power on hye. 2. Ad-

B
firm - a - - ment, that shewes his power on hye. 2. Ad-

Psalm 150

20

C
2. Ad - vance his name _____ and praise him in his

A
2. Ad - vance his name, and praise him in his

T
8 2. Ad - - vance his _____ name, _ and praise him in his

Q
vance, ad - vance his _____ name, _____ praise _____

B
vance his name, and praise him in his _____ might - ie

25

C
might - ie _____ acts al - - - waies, ac - cord - - - ing

A
might - ie acts al - - - waies, ac -

T
8 might - ie acts al - - - waies, ac - cord - - - ing

Q
_____ his _____ might - ie acts _____ al - waies, ac - - -

B
acts al - - - - - - - waies, ac - cord - ing _____

Psalm 150

29

C
to his ex - cel - len - cy of great - nes give him

A
cord - ing to his ex - - - cellen - cy of

T
to his ex - - cellen - cy, ex - cel - len - - cy of

Q
cord - ing to his ex - cel - len - - cy of

B
to his ex - - cellen - cy of great - - - -

33

C
praise, of great - nes give him praise.

A
great - - - nes give him praise.

T
great - - - nes give him praise.

Q
great - - - nes give him praise.

B
- - - nes give him praise.

Appendix 1		
TABLE OF VARIANT SPELLINGS BETWEEN TRANSCRIBED SETTINGS FROM <i>Musike in Six and Fiuve partes</i>		
Psalm	Six-part settings	Five-part settings
25	Doe	Do
25	Bee	Be
113	Alwayes	Allwayes
122	Hearre	Hear
122	Lovingly	Lovinglie
122	Faire	Fayre
122	Elsewhere	Elsewhere
124	Israel	Israell
124	Maie	May
124	Saie	Say
124	Truelie	Truly
124	Susteind	Sustaind
124	Furtouslie	Furiously
124	Uproares	Uprores
124	Die	Dye
127	Holds	Holdes
130	Daungers	Dangers
130	Finde	Find
150	Mighty	Mightie
150	Sanctuary	Sanctuarie
150	Prayse	Praise
150	Actes	Acts
150	Always	Alwaies
150	Geve	Give

Appendix 2

TABLES OF TUNE INFORMATION FOR *Musike in Six and Five partes*

SIX-PART SETTINGS

Transcribed in this thesis	Psalm number	Tune name and information	Tune's meter*	Voicing of tune	Frost's number	HTI number	English Hymnal Number
	1		D.C.M.	Quintus	15	158a	
	3		D.C.M.	Altus	17	62a	
X	6	Tune previously used as Psalm 33, Damon 1579	C.M.	change of part	19	250b	
	18		D.C.M.	Quintus	36	159a	
	21		D.C.M.	Altus	40	160a	
X	23		C.M.	change of part	42	249a	
X	25	OLD 25 TH	D.S.M.	Altus	44	114	149
	30		D.C.M.	Quintus	51	84b	
	34	Tune previously appeared as 'Veni Creator,' 1561	D.C.M.	Altus	1	168a	
	38	Tune previously appeared as 'Humble Suit of a Sinner' / Psalm 35, 1562	D.C.M.	Quintus	8	170a	
X	44	OLD 44 TH	D.C.M.	Quintus	63	91a	211
	50	Genevan Psalm 50	10.10.10.10.11.11	Tenor	69	116a	
	51		D.L.M.	Quintus	71	43a	
	55	Tune previously appeared as 'Te Deum,' 1561; first instance with variant text	D.C.M.	Sextus	2, alt.	166b	
	59	Tune previously appeared as 'Lamentation of a Sinner,' 1561	D.C.M.	Sextus	10	155	
X	65	Only instance of Psalm 65 with this tune	C.M.	change of part	121	201	

SIX-PART SETTINGS (CONTINUED)									
Transcribed in this thesis	Psalm number	Tune Information	Tune's meter	Voicing of tune	Frost's number	HTI number	English Hymnal Number		
X	67	HTI notes that this tune first appeared in Cosyn, 1585	S.M.	change of part	45	269a			
	68		D.C.M.	Quintus	85	117a			
	69		D.C.M.	Altus	86	162			
	72	Tune previously appeared as Psalm 145, 1562	D.C.M.	Quintus	169	182			
	78		D.C.M.	Sextus	95	164a			
X	81	OLD 81 ST (OLD 77 TH)/OLD 120 TH	D.C.M.	Altus	93, 99, 106	175a	209, 461, 464		
X	100	OLD HUNDRETH, Genevan Psalm 134	L.M.	change of part	114	143a	365		
	103		D.C.M.	Quintus	117	101a			
	104	Genevan Psalm 104	Double	Quintus	118	144a			
	111	Genevan Psalm 19	6.6.6.6.6.6.6.6.7	Quintus	123	145a			
X	113	PSALM 68, Genevan Psalm 36	Triple L.M.	Tenor	125	146a	544		
	119		D.C.M.	Altus	132	120a			
X	120	OLD 81 ST (OLD 77 TH)/OLD 120 TH	6.6.6.6.6.6	Tenor	135	175b	461		
	121	Genevan Psalm 121	8.6.6.8.7.7	Quintus	136	122a			
X	122	O SEIGNEUR, Genevan Psalm 3	6.6.8.6.6.8.6.6.8.6.6.8	Tenor	137	147a	512		
X	124	OLD 124 TH , Genevan Psalm 124	10.10.10.10.10	Altus	139	123a	114, 352		
	125	Genevan Psalm 21	8.8.8.6.6.6	Tenor	144	148a			
X	125	LES COMMANDEMENS DE DIEU, Genevan Decalogue	L.M.	Tenor	75, 178	111a	277		
	126	Genevan Psalm 78/90	12.12.12.12.10.10	Altus	145a	149a			
X	127	VATER UNSER, Lutheran origin, tune used as Lord's Prayer, 1560	8.8.8.8.8.8	Quintus	180	130a	462		

SIX-PART SETTINGS (CONTINUED)							
Transcribed in this thesis	Psalm number	Tune Information	Tune's meter	Voicing of tune	Frost's number	HTI number	English Hymnal Number
X	130	AU FORT DE MA DÉTRESSE, Genevan Psalm 130	Double 7.6.7.6	Altus	149a	107a	252
X	132	ST. FLAVIAN	D.C.M.	Altus	150	178a	161
X	134	ST. MICHAEL (OLD 134 TH), originally Psalm 45 in Damon, 1579	S.M.	change of part	65	251	27
	136		Double 8.10.8.10	Tenor	156	180a	
X	137	OLD 137 TH	D.C.M.	Tenor	157	109a	404
	148		6.6.6.8.8	Altus	174	126a	
X	150	OLD 81 ST (OLD 77 TH)/OLD 120 TH ; Cosyn is the only source to set Psalm 150 text to this tune	D.C.M.	Altus	93, 99, 106	175a	461

FIVE-PART SETTINGS							
	3	Tune previously set as Psalm 88, 1562	D.C.M.	Cantus	108	176a	
X	25	OLD 25 TH	D.S.M.	Altus	44	114	149
	40	Tune previously as 'Veni Creator' in 1561	D.C.M.	Altus	1	168a	
	50	Genevan Psalm 50	10.10.10.10.11.11	Altus	69	116a	
	104	Genevan Psalm 104		Altus	118	144a	
X	113	PSALM 68, Genevan Psalm 36	Triple C.M.	Altus	125	146	544
X	122	O SEIGNEUR, Genevan Psalm 3	6.6.8.6.6.8.6.6.8.6.6.8	Altus	137	147a	512
X	124	OLD 124 TH , Genevan Psalm 124	10.10.10.10.10	Altus	139	123a	114, 352
	126	Genevan Psalm 78/90	12.12.12.12.10.10	Cantus	145a	149a	
X	127	VATER UNSER, Lutheran origin, tune used as Lord's Prayer, 1560	8.8.8.8.8.8	Cantus	180	130a	462

FIVE-PART SETTINGS (CONTINUED)							
Transcribed in this thesis	Psalm number	Tune Information	Tune's meter	Voicing of tune	Frost's number	HTI number	English Hymnal Number
X	130	AU FORT DE MA DÉTRESSE, Genevan Psalm 130	Double 7.6.7.6	Altus	149a	107a	262
X	137	OLD 137 TH	D.C.M.	Altus	157	109a	404
X	148	OLD 81 ST (OLD 77 TH)/OLD 120 TH ; Cosyn is the only source to set Psalm 150 text to this tune	6.6.6.6.8.8	Cantus	174	126a	
	150		D.C.M.	Altus	93, 99, 106	175a	461

* **Abbreviations**

- C.M. – common meter; 8.6.8.6
D.C.M. – double common meter; 8.6.8.6.8.6.8.6
D.L.M. – double long meter; 8.8.8.8.8.8.8
D.S.M. – double short meter; 6.6.8.6.6.6.8.6
L.M. – long meter; 8.8.8.8
S.M. – short meter; 6.6.8.6

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