

A
COLLECTION

O F

PSALM TUNES

Usually

SUNG with the ORGAN

I N

NEWBURY-CHURCH.

B A S S U S.












L O N D O N :

Printed for *Thomas Batten*, and Sold by *Church Simmons* Bookseller in *Newbury*, 1715.

2000

The Gamut, or Scale of Musick.

G solreut in Alt	S	S	L
F faut	F	F	S
E la	L	M	<i>b</i> F
D lafol	S	L	L
C solfa	F	S	S
B fabemi	M	<i>b</i> F	<i>b</i> F
A lamire	L	L	M
G solreut	 S	 S	 L
F faut	F	F	S
E lami	L	M	<i>b</i> F
D lafolre	S	L	L
C solfaut	 F	 S	 S
B fabemi	M	<i>b</i> F	<i>b</i> F
A lamire	L	L	M
G solreut	S	S	L
F faut	 F	 F	 S
E lami	L	M	<i>b</i> F
D folre	S	L	L
C faut	F	S	S
B mi	M	<i>b</i> F	<i>b</i> F
A re	L	L	M
Gamut	S	S	L

*If that no Flat be set in B,
 Then in that place standeth your Me;
 But if your B alone be Flat,
 Then E is Me be sure of that:
 If both be Flat, your B and E,
 Then A is Me, as you may see.*

There will nothing be more conducive to the perfect attain-
 ing to the Skill of Singing, than a serious application to
 the following Rules. You must learn the *Gamut* by heart,
 serve the Lines and Spaces up and down, for each Line
 and each Space is a several degree, as you may observe in the
Gamut, or Scale of MUSIC K.

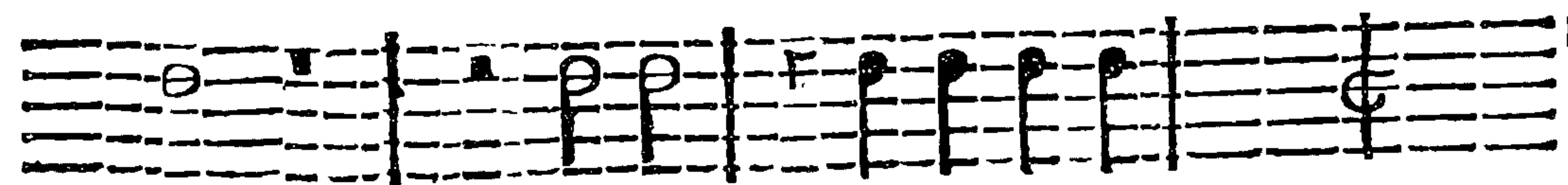
T H E

GAMUT

O R

Scale of MUSICK Explain'd.

A SCALE of the different Measures of the Notes, as they bare Proportion to one another, with the Names of the Notes, with the Rests proper to each sort of Notes.



Semibreve. 2 Minims. 4 Crotchets. Common time Mood.

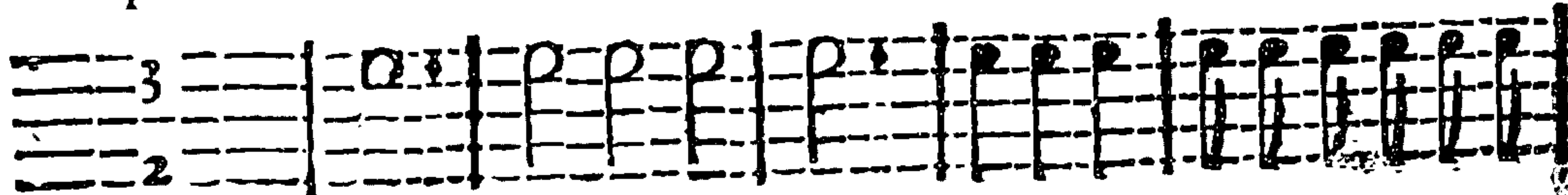
8 Contains 16



Quavers.

Semiquavers.

Triple Time.



A Prickt Semibreve is as Long as 3 Minims.

A Prickt Minum is as Long as three Crotchets.




Three Crotchets as Long as six Quavers.

Of the Scale of Musick.

The End and Office of the Scale of Musick is to show the Degrees, by which a Voice Natural, or Artificial, may either ascend or descend; those Degrees are numbred by Seven. Our common Scale, to mark or distinguish those seven Degrees, make use of the same seven Letters, which in the alendar denote the seven Days of the Week, *viz.* A, b, c, d, e, f, g, after which, follow A, b, c; &c. over again, so often repeated as the Compass of Musick doth require. The Order of those Letters are such as you see in the Scale; to wit; in ascending, we reckon them forward; in descending, backward. Where, Note, that every eighth Letter, together with its Degree of Sound (whether you reckon upwards, or downwards) is still the like, as well in Nature as Denomination.

Together with those Letters, the Scale consists of Lines and Spaces, each Line and Space being a several Degree, as you may perceive by the Letters standing in them.

Those Letters are call'd *Cliffs*, *Claves*, or *Keys*, because they open to us the meaning of every Song.

On the middle of the Scale, you see three of those Letters and different Characters, of which, some one is set at the beginning of every Song. The lowest of them is the *f Cliff*, marked thus,  which is peculiar to the Bass. The highest is the *g Cliff*, marked thus,  and belongs to the Treble or highest Part. Betwixt these two stands the *C Cliff*, marked thus,  which is a fifth below the *G Cliff*, and a fifth above the *f Cliff*, as you may observe by counting the Degrees in the Scale, reckoning both the Terms inclusively; this Cliff stands in the middle, and serves for all inner Parts.

When

When we see any of those Cliffs, we know thereby what Part it is, and also what Letters belong to each Line and Space, in such Order as they stand in the Scale itself.

Note also, that the Scale consists of eleven Lines, the five uppermost for the Treble, and the five lowermost for the Bass, the Tenor Cliff being placed down the middle Line, between the Bass and the Treble, and borrows two Lines of each, which in all make fifteen Lines; when divided and put at length, will appear thus:

S	L	M	F	S	L	F	S	L	
F	S	L	M	F	S	L	F	S	
L	F	S	L	M	F	S	L	F	S

Of naming the Degrees of Sound.

BEfore we come to the tuning of those Degrees, you may observe, that a Voice doth express a Sound best, when it pronounceth some Word or Syllable with it.

We will therefore make use of four Syllables out of the Scale, viz. *Mi, fa, sol, la*, and apply them to the seven Letters which

which stand for the Degrees of sound, in order to which, we must first find out where *Mi* is to be placed, which being known, the Places of the other three are known by Consequence for *Mi* hath always *fa*, *sol*, *la* both above and under it, in such Order and Manner as you see them set in the Margin. I will therefore give you a Rule for placing of *Mi*, and the Work is done.

La
Sol
Fa
Mi
La
Sol
Fa

Bass Cliff Thirds.



Tenor Cliff Thirds.



A Rule for placing of Mi.

The first and most natural Place for *Mi* is in *B*, but if you find in that Line or Space which belongs to *B*, such a little mark or Letter as this (*b*) which is called a *b* Flat, and excludes *Mi* Wheresoever it comes, than is *Mi* to be placed in which is its second natural Place: If *E* have a *b* flat in it, then of Necessity you must place your *Mi* in *A*, with *fa*, *sol*, *la* above it and under it as before.

Concerning b Flat and # Sharp.

As for the flat we last mentioned, take Notice, that when it is set at the beginning of any Song, it causes all the Notes standing in the Line or Space, to be called *fa*, throughout the whole Song; in any other place it serves only for that particular Note before which it is placed.

Mark also, (and bear it well in mind) that wheresoever you sing *fa*, that *fa* is but the distance of a Semitone, or half Note from the Sound of that Degree which is next under it; which Semitone, together with its *fa*, must of Necessity come twice in every Octave; the reason whereof is, that the two principal Concords in Musick (which are a fifth and an Eighth) would without that Abatement, be thrust out of their proper Places.

There is yet another mark in Musick necessary to be known, in order to the right tuning of a Song, which is this \sharp called a Sharp: This Sharp is of a contrary Nature to the *b* Flat, for whereof the Flat takes away a Semitone from the sound of the Note before which it is set, to make it more grave or flat; this \sharp Sharp doth add a Semitone to his Note, to make it more acute or sharp.

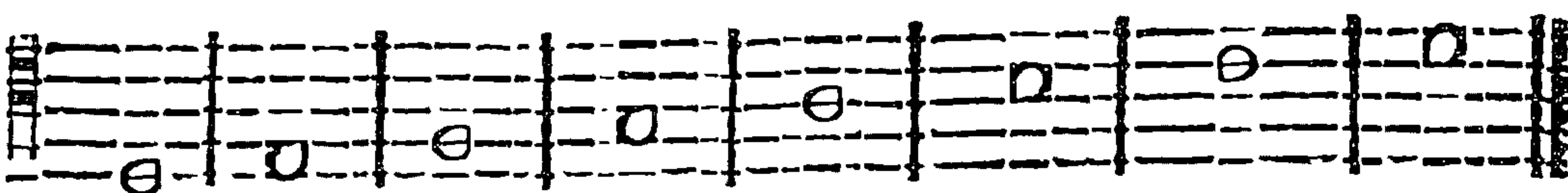
If it be set at the beginning of a Song, it makes all the Notes standing in that Line or Space to be sharp; that is half a tone higher throughout the whole Song or Lesson, without changing their Name: In any other Place, it serves only for that particular Note before which it is placed.

As it was mentioned before; you must sing twice *fa sol la* above *Mi*, and twice *la sol fa* under *Mi*, find your *Mi* and you have all.

F I N I S.

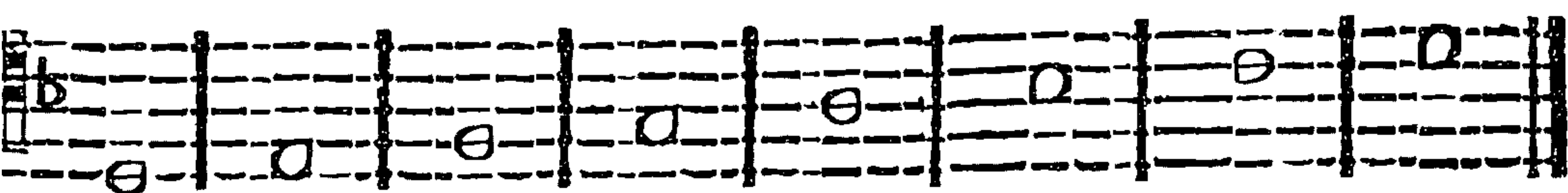
TENOR Cliff, *Mi in Befabemi.*

S L F S L M F S.



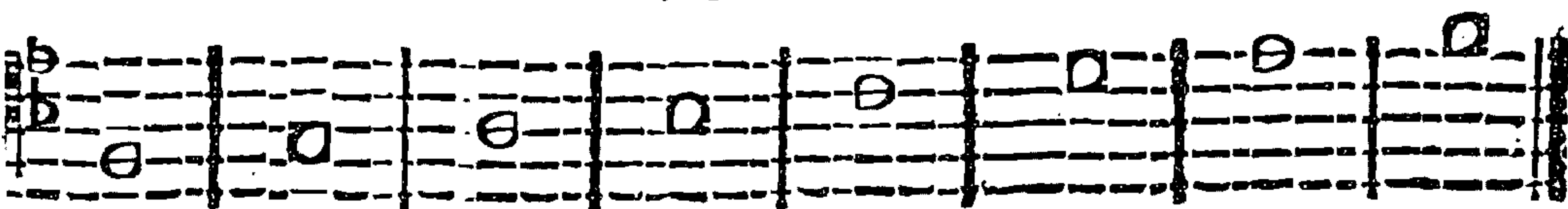
Dsolre. Elami. Ffaut. Gsolreut. Alamire. Bfabemi. Csolfaut. Delasolre.

Mi in Elami.



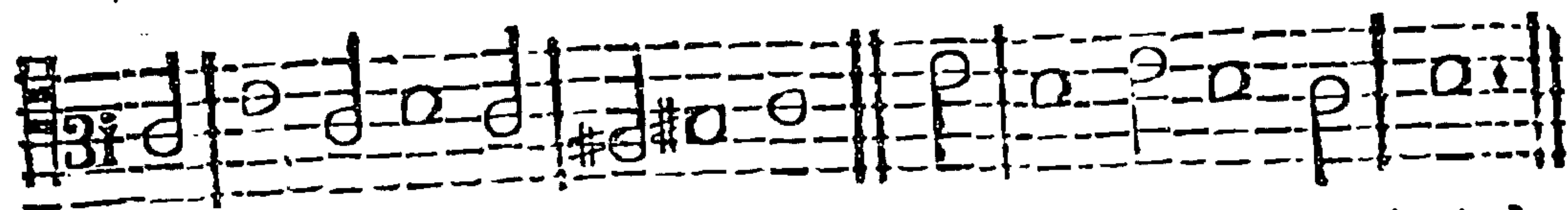
L M F S L F S L.

Mi in Alamire.

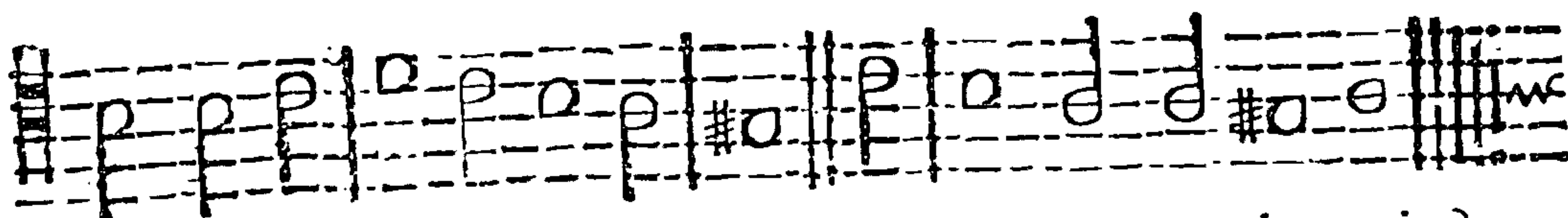


S L M F S L F S.

T E N O R.

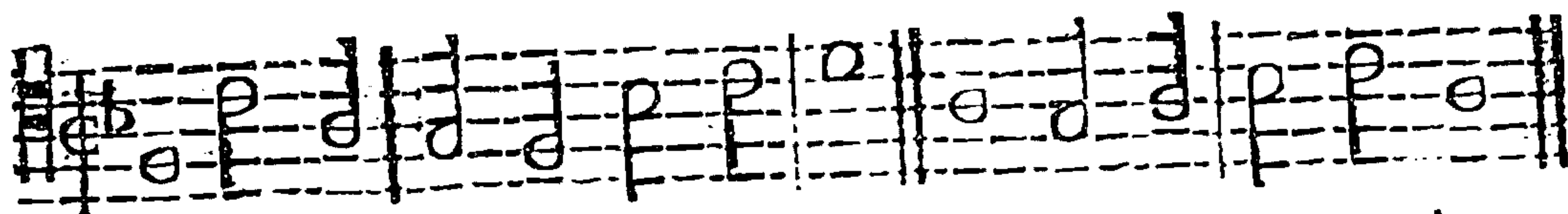
PSALM II. *Long Cambridge Tune.*

Why did the Gentiles tumults raise, what rage was in their brain?

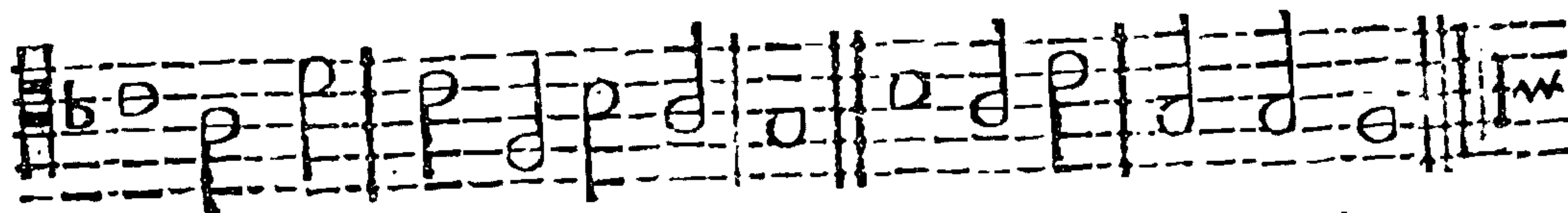


Why do the people, still contrive, a thing that is but vain?

T E N O R.

PSALM VIII. *Gloucester Tune.*

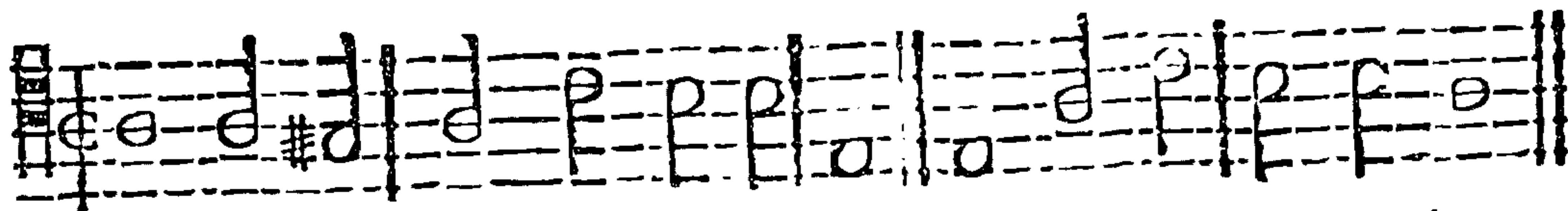
O God our Lord how won-der-ful, are thy works ev'ry where;



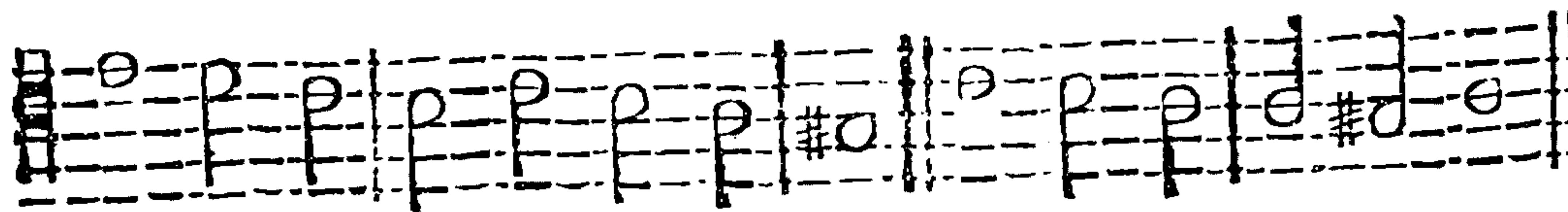
thy fame surmounts in dig-ni-ty, above the heavens clear.

T E N O R.

PSALM XVIII.

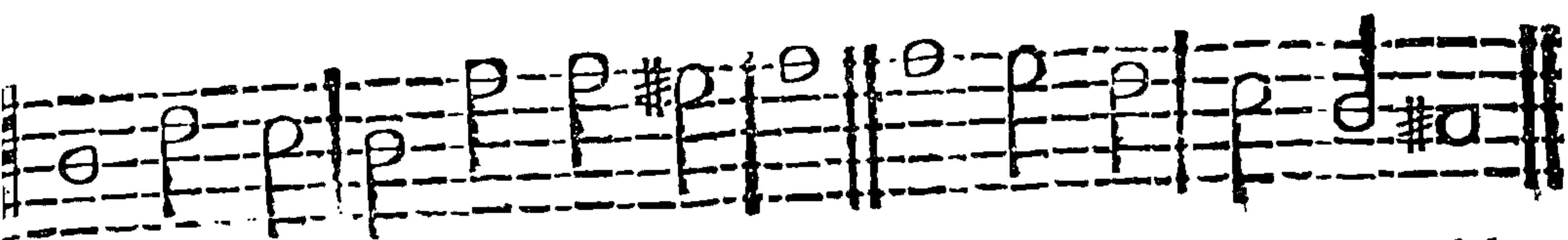


O God, my strength and for-ti-tude, of force I must love thee;

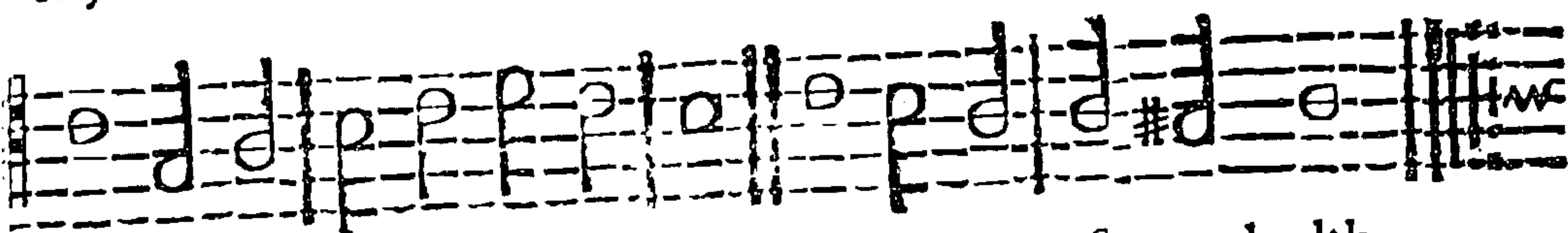


Thou art my castle and de-fence, in my ne-ces-si-ty.

T E N O R.



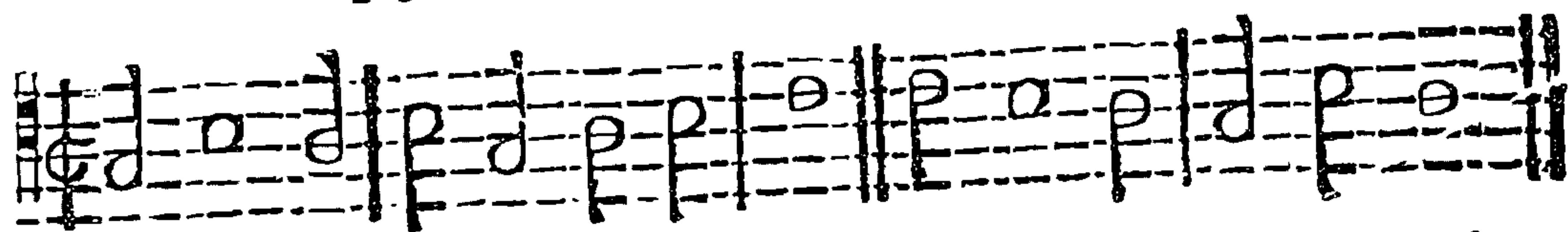
My God, my rock, in whom I trust, the wor--ker of my wealth;



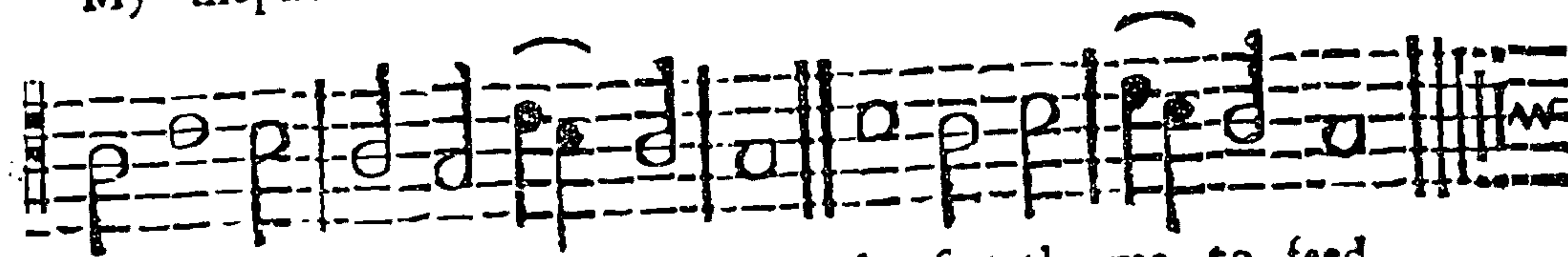
My refuge, buckler, and my shield, preserver of my health.

T E N O R.

PSALM XXIII. *Low Dutch Tune.*



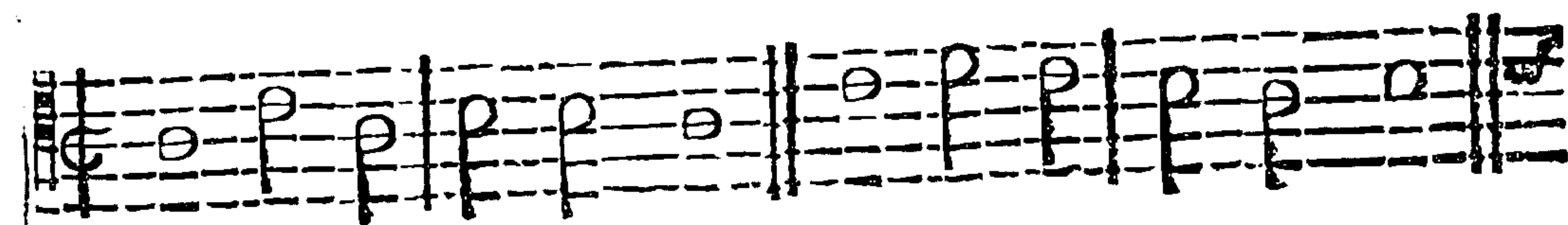
My shepherd is the living Lord, nothing therefore I need;



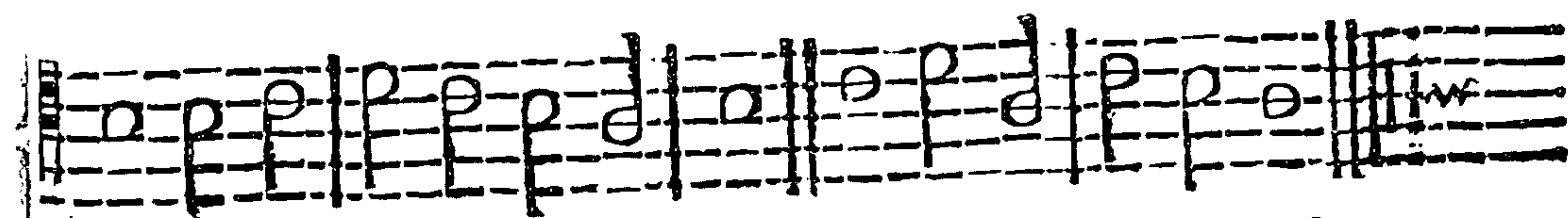
In pastures fair, with waters calm, he setteth me to feed.

T E N O R.

PSALM XXV. *Short Cambridge Tune.*



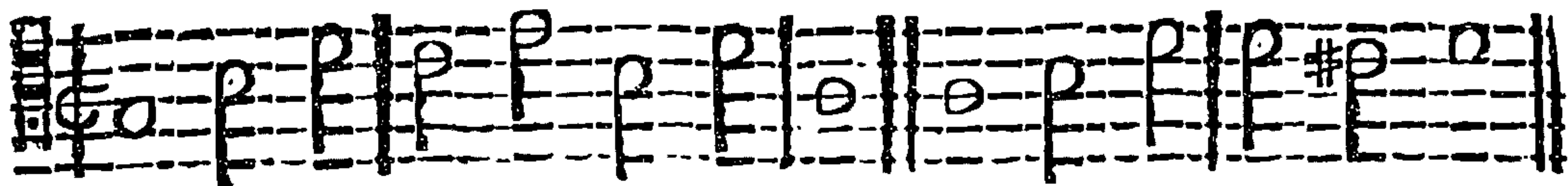
I lift my heart to thee, my God and guide most just;



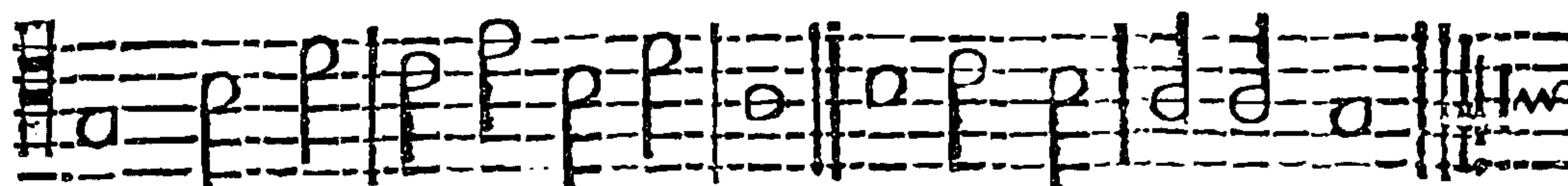
Now suffer me to take no shame, for in thee do I trust.

T E N O R.

PSALM XL. York Tune.

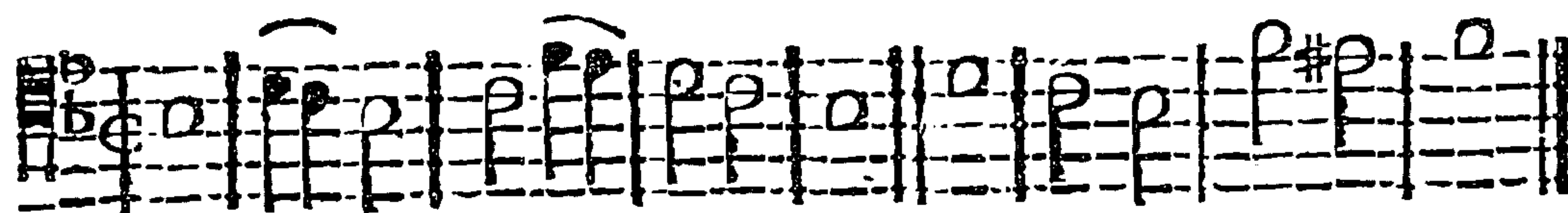


I waited long and sought the Lord, and pa—-tiently did bear ;

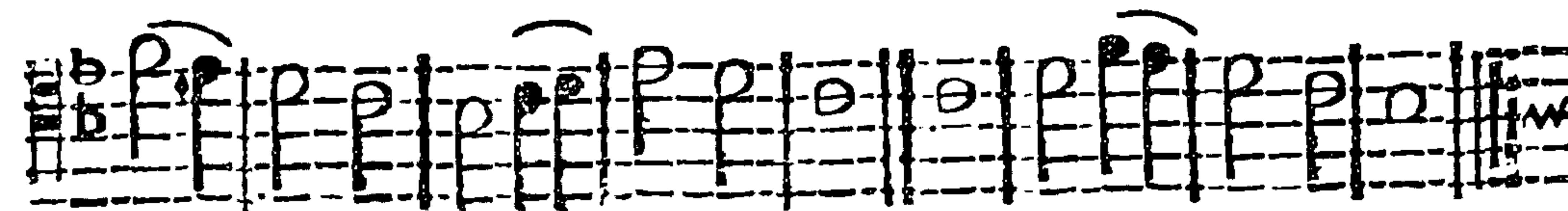


At length to me he did ac-cord, my voice and cry to hear.

T E N O R.

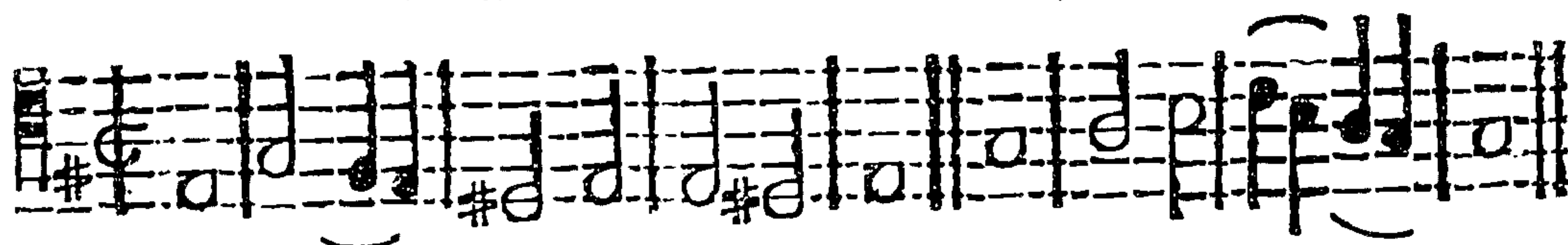
PSALM LXXI. *Petersfield Tune.*

My Lord, my God, in all distress, my hope is whole in thee;



then let no shame my soul oppress, nor once take hold on me.

T E N O R.

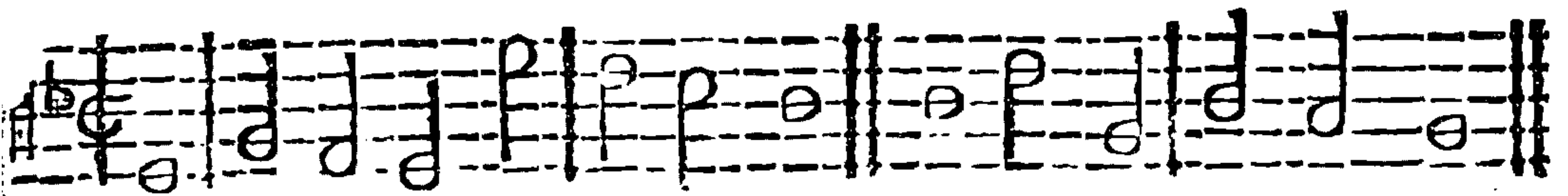
PSALM LXXXVI. *Newbury Tune.*

Lord bow thine ear to my request, and hear me in—stant—ly ;

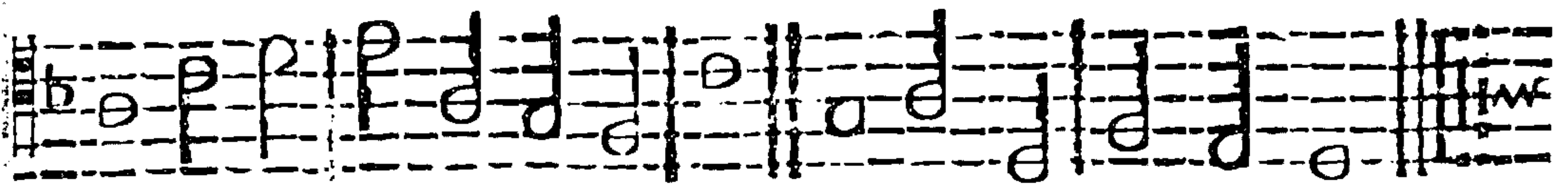


For with great pain and grief op—prest, full poor and weak am I.

T E N O R.

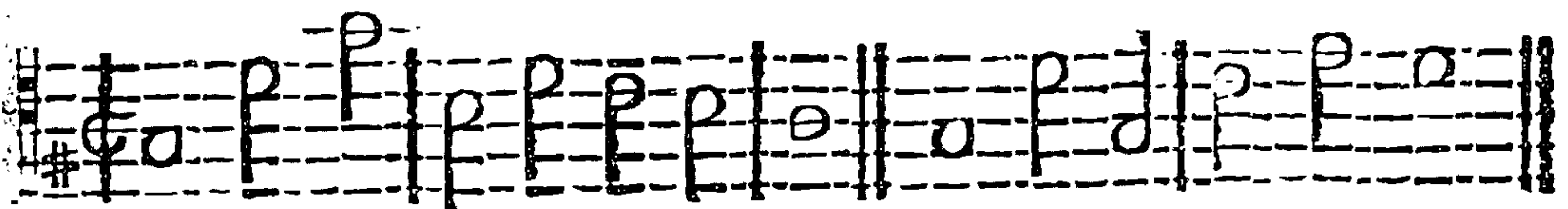
PSALM XCI. *St. Mary's Tune.*

He that within the secret place, of God most high doth dwell;

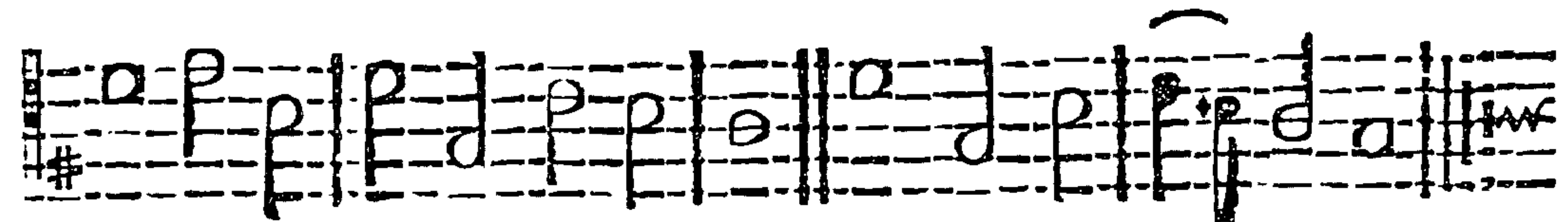


In shadow of the mightiest grace, at rest shall keep him well.

T E N O R.

PSALM XCV. *St. David's Tune.*

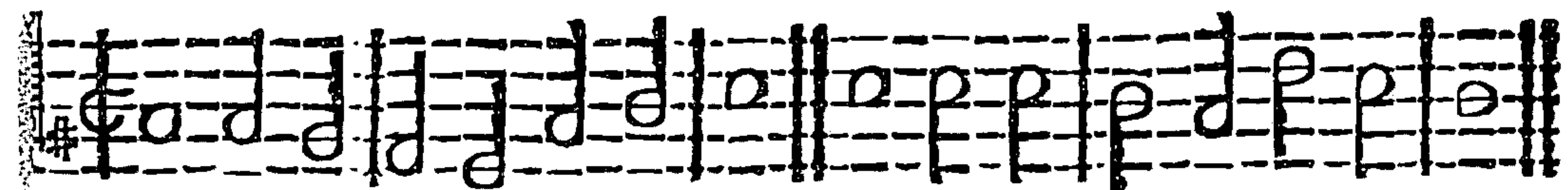
O come let us lift up our voice, and sing un-to the Lord;



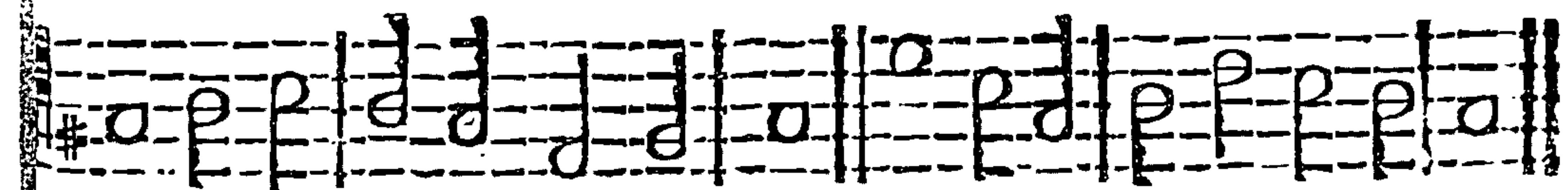
In him our rock of health rejoice, let us with one accord.

T E N O R.

PSALM C.



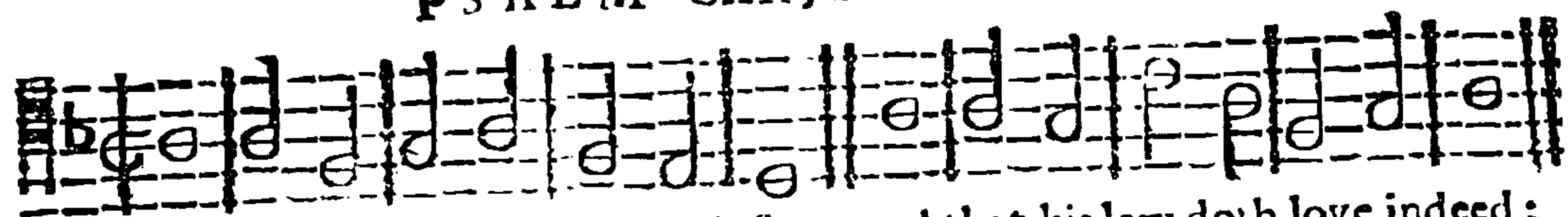
All people that on earth do dwell, sing to the Lord with chearful voice :



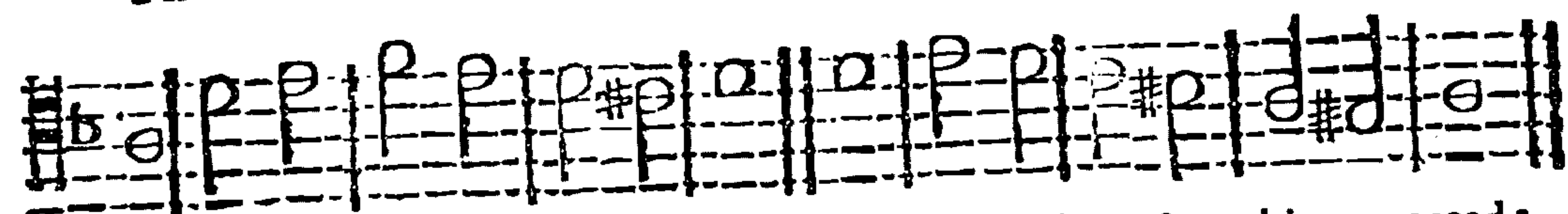
Him serve with fear, his praise forthtel, come ye before him and rejoice.

T E N O R.

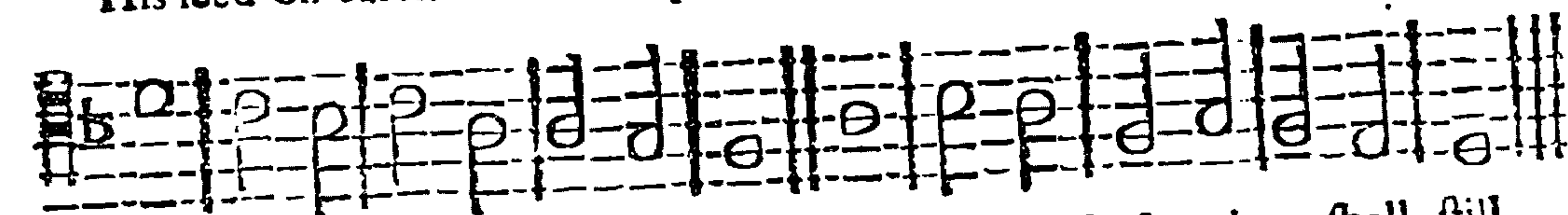
P S A L M CXII, and CXXVIII.



The man is blest that God doth fear, and that his law doth love indeed ;



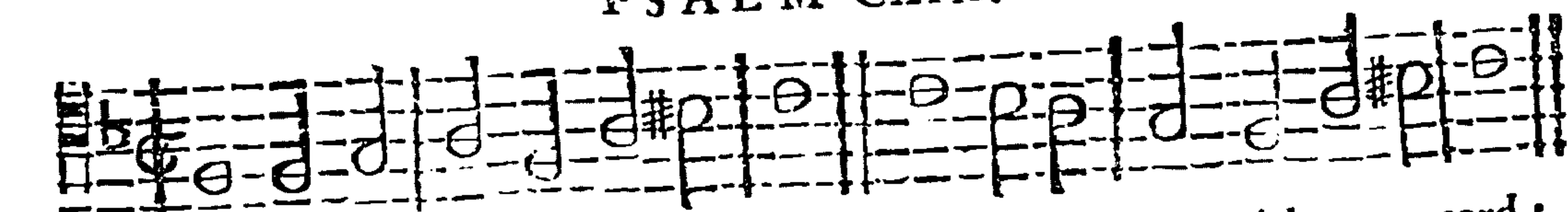
His seed on earth God will uprear, and blest such as from him proceed :



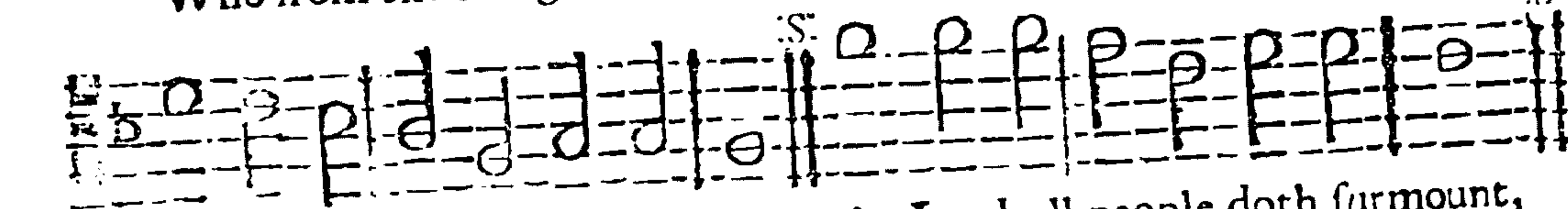
His house with riches he will fill, his righteousness endure shall still.

T E N O R.

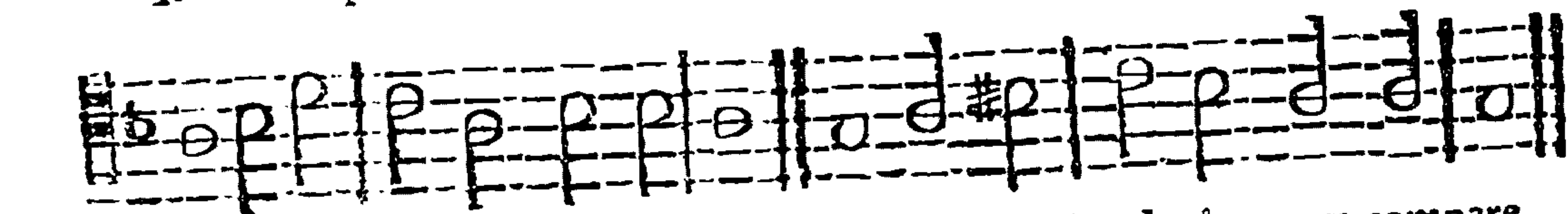
P S A L M CXII.



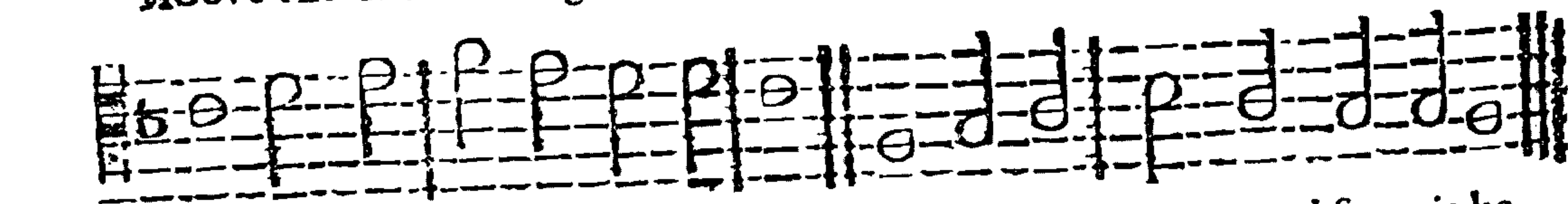
Ye children wch do serve the Lord, praise ye his name with one accord ;
Who from the rising of the sun, till it return where it begun ;



Yea blessed be always his name, The Lord all people doth surmount,
Is to be praised with great fame. As for his glory we may count,

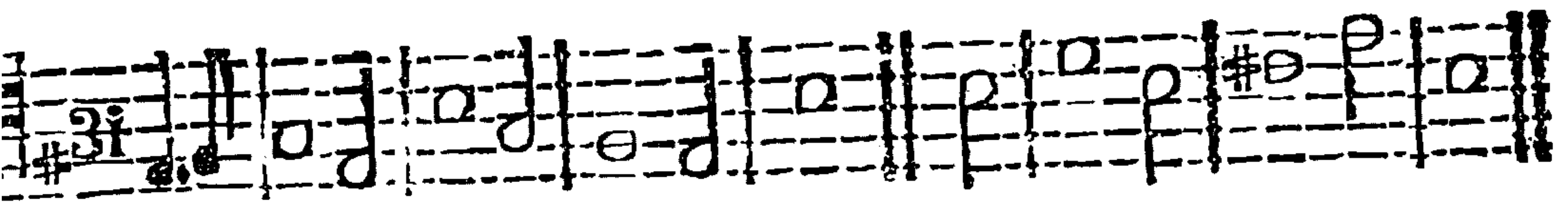


Above the heavens high to be. With God the Lord who may compare,

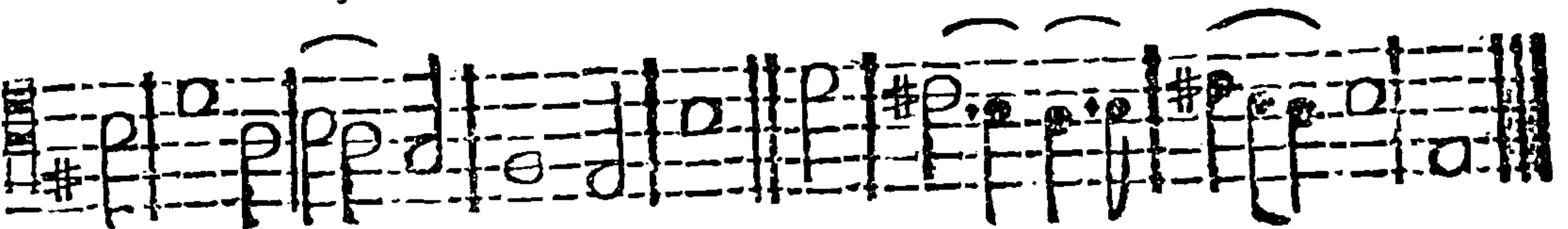


Whose dwellings in the heavens are ? Of such great power and force is he.

T E N O R.

P S A L M CXVII. *Martyrs Tune.*

O all ye nations of the world, praise ye the Lord always;



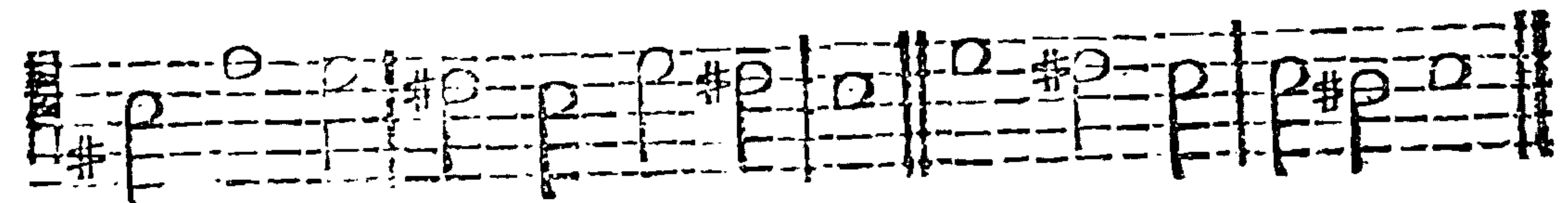
and all ye people ev'ry where, set forth his no—ble praise.

T E N O R.

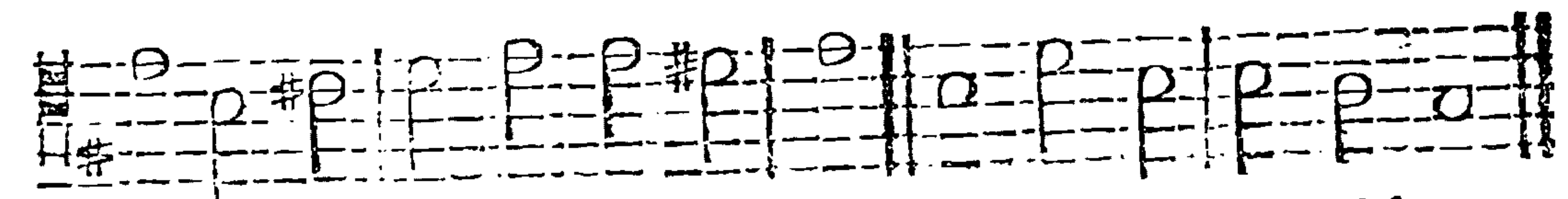
P S A L M CXIX.



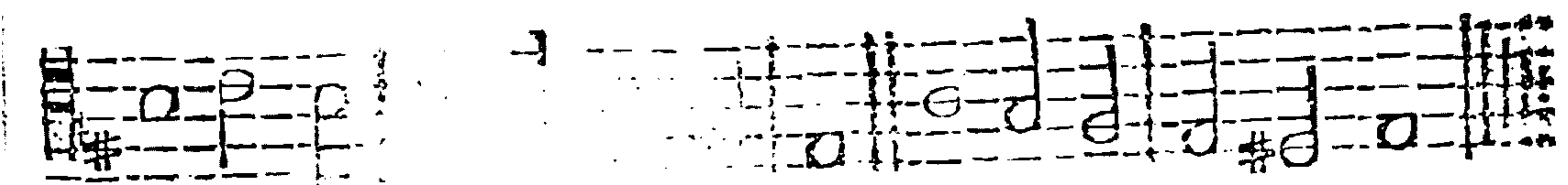
Blessed are they that perfect are, and pure in mind and heart;



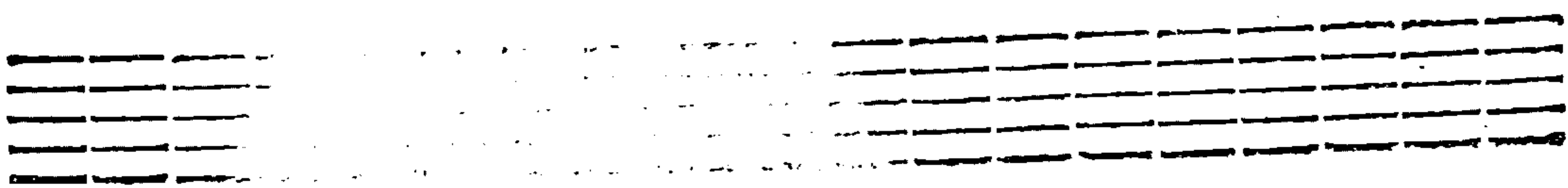
Whose lives and con-ver—sa—ti—ons, from God's laws never start:



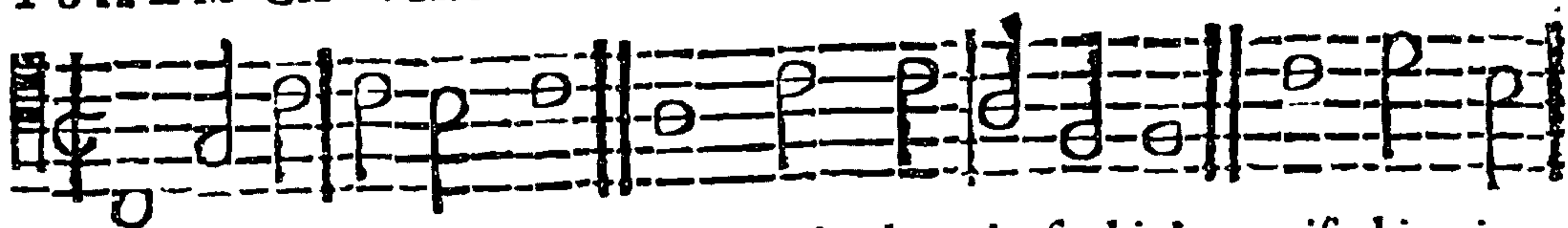
Blessed are they that give themselves, his statutes to observe;



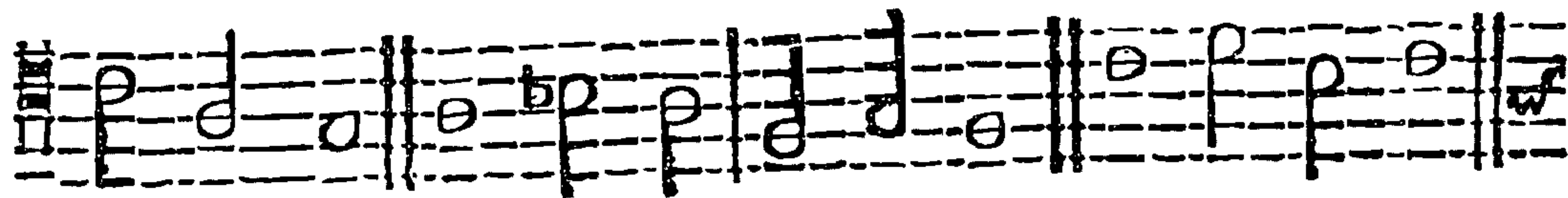
Seeking the Lord with all their heart, and never from him swerve.



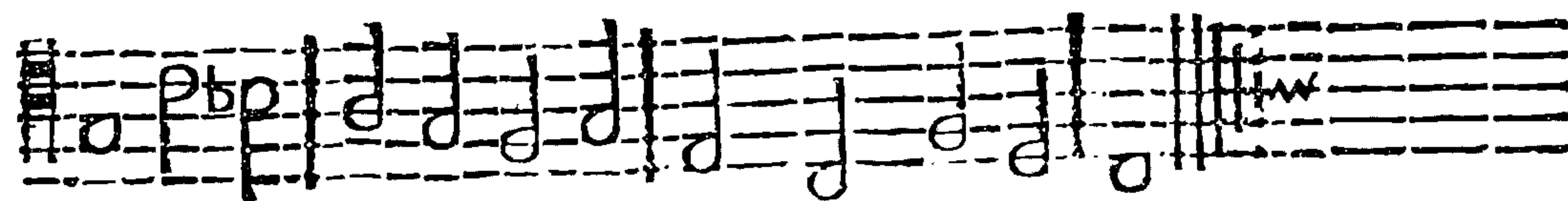
PSALM CXLVIII. Tenor.



Give laud unto the Lord, from heav'n that is so high ; praise him in



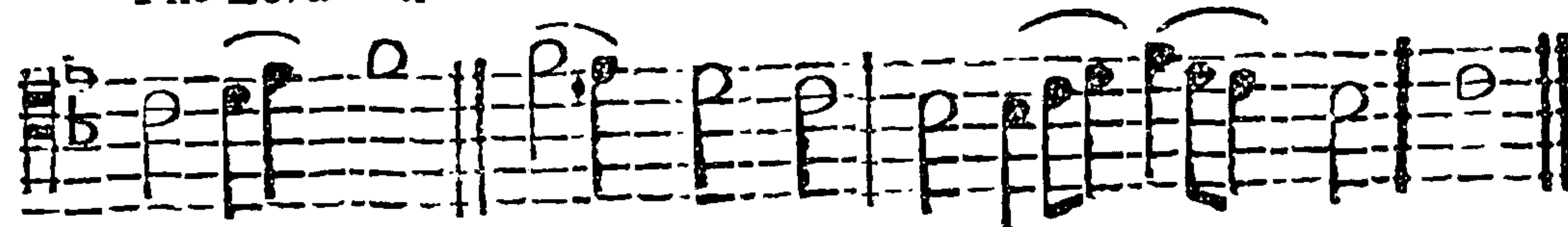
deed and word, a—bove the star—ry skie ; and al—so ye,



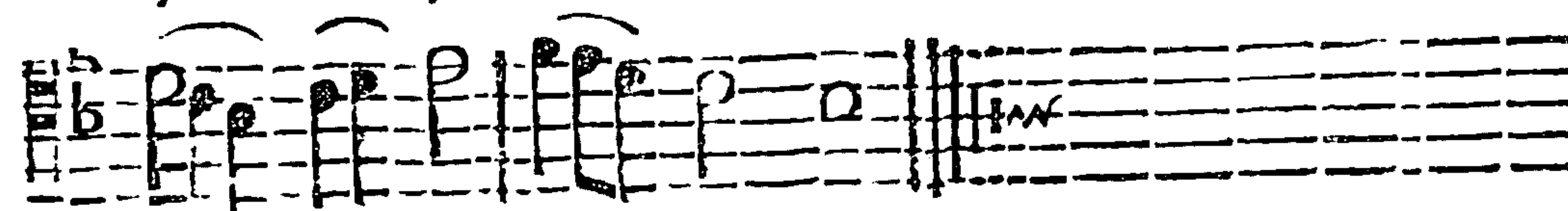
his Angels all, armies roy--al, praise joy--ful—ly.

PSALM XLVI, or CXLIX. Tenor. *Southmorton Tune.*

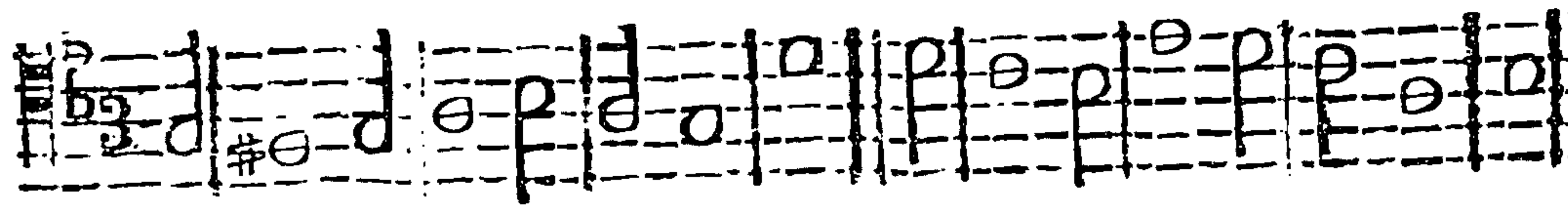
The Lord is our de--fence and aid, the strength where—



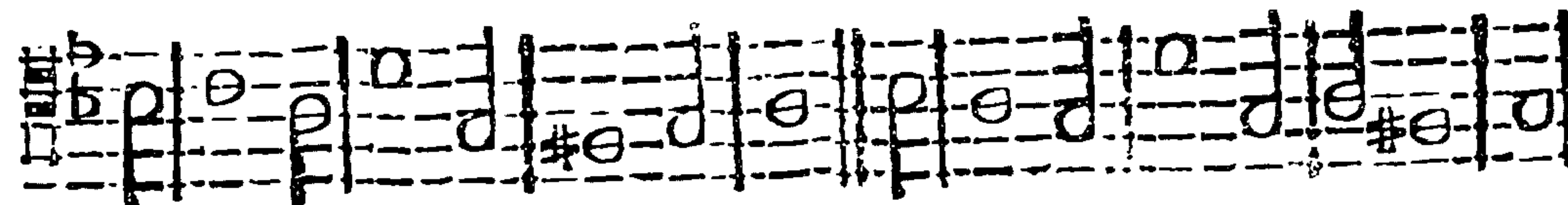
—by we stand ; When we with wo are much dis—may'd,



he is our help at hand.

PSALM. CXXXVII. Tenor. New Version. *Ardington Tune.*

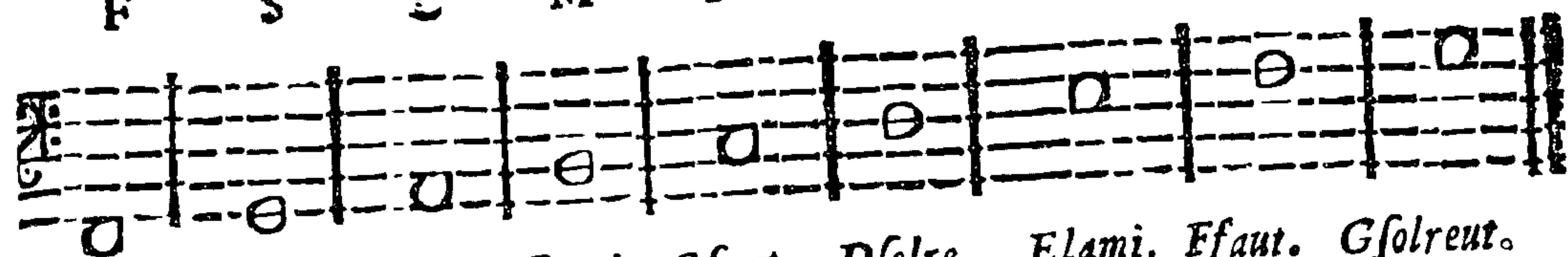
When we our weary limbs to rest, sat down by proud Euphrates stream ;



We wept with doleful thoughts oppress'd, and Sion was our mournful theme.

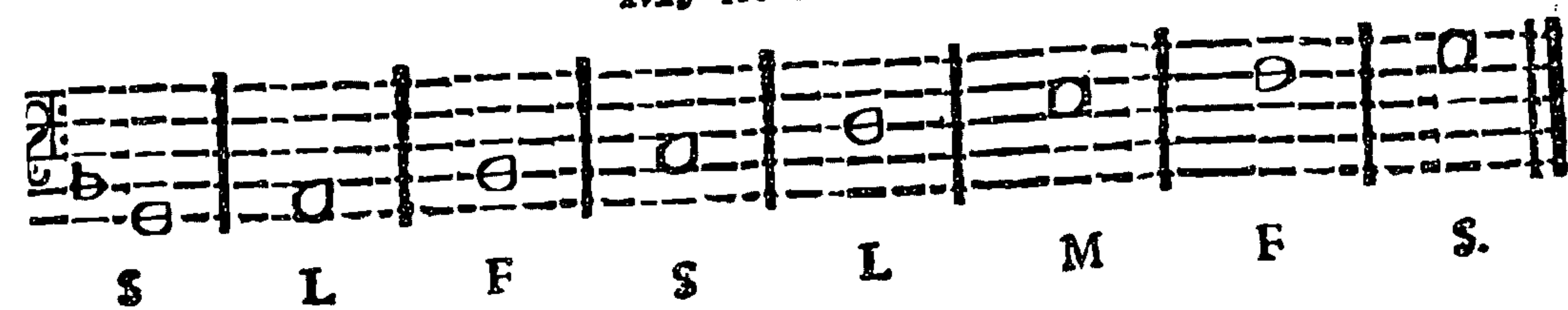
BASS Cliff, *Mi* in *Bemi*.

F S L M F S L F S.



FFaut. Gamut. Are. Bemi. Cfaut Dsolre. Elami. Efaut. Gsolreut.

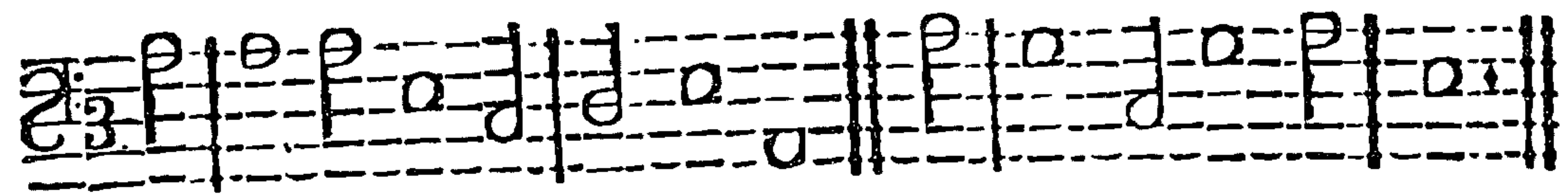
Mi in *Elami*.



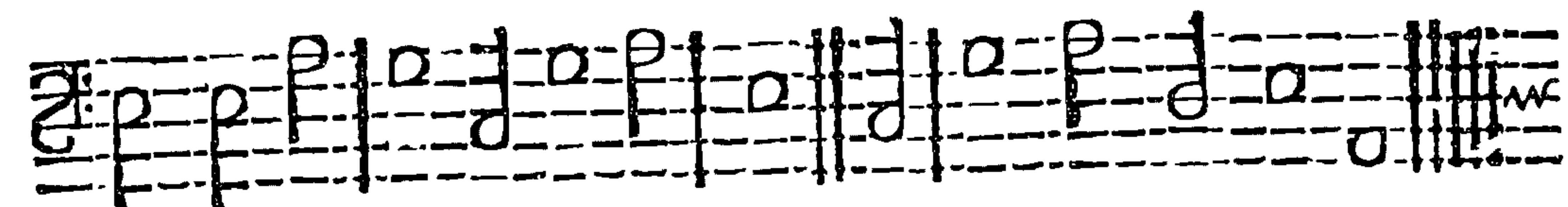
Mi in *Are*.



B A S S U S.

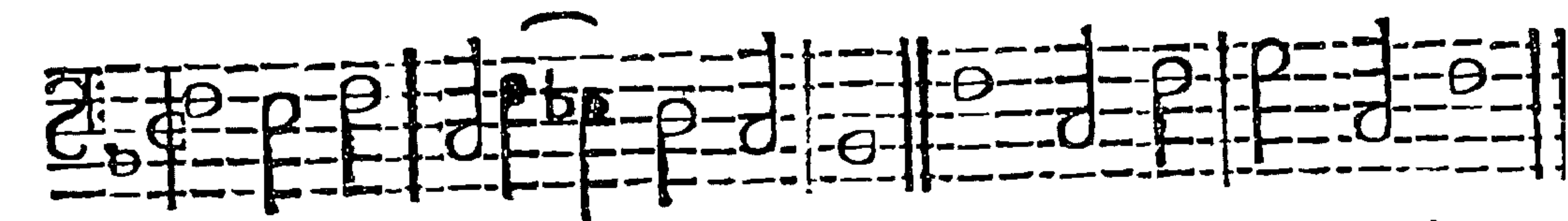
PSALM II. *Long Cambridge Tune.*

Why did the Gentiles tumults raise, what rage was in their brain ?

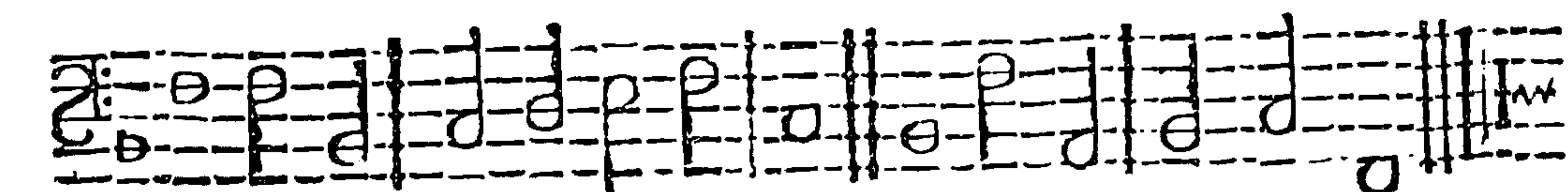


Why do the people, still contrive, a thing that is but vain ?

B A S S U S.

PSALM VIII. *Gloucester Tune.*

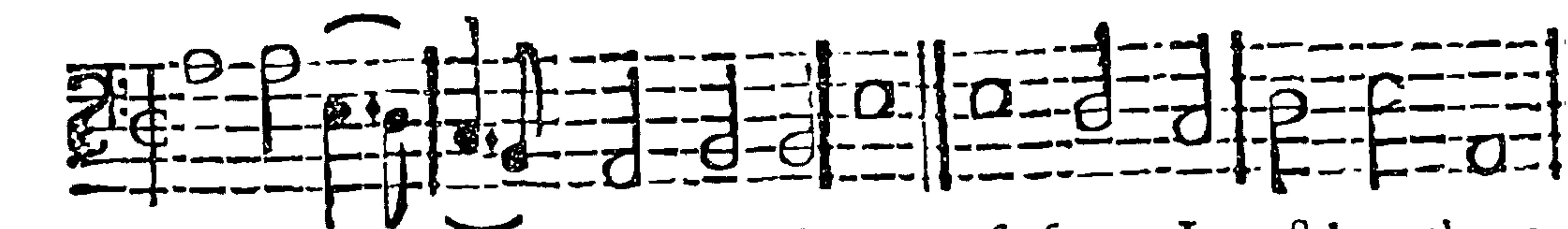
O God our Lord how won-der-ful, are thy works ev'ry where ;



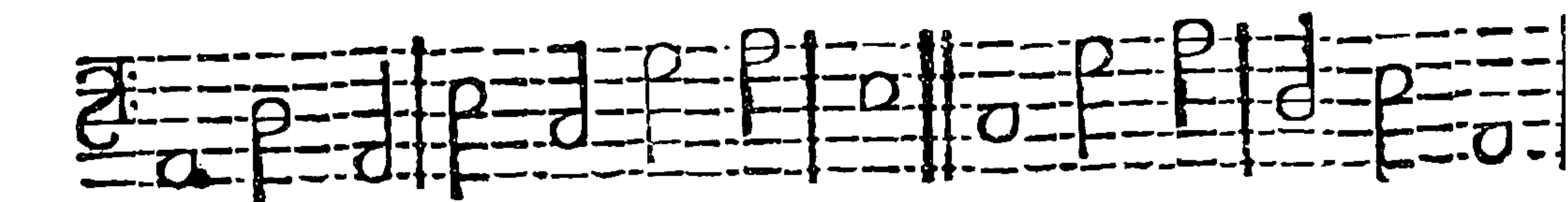
thy fame surmounts in dig-ni-ty, above the heavens clear.

B A S S U S.

PSALM XVIII.

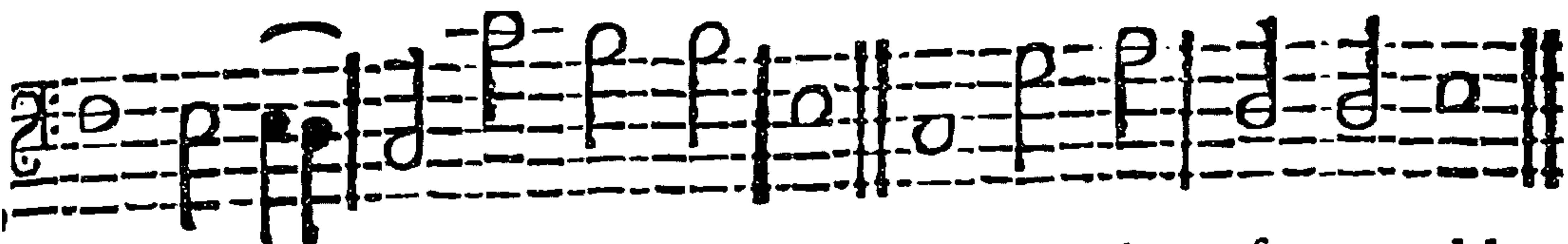


O God, my strength and for-ti-tude, of force I must love thee ;

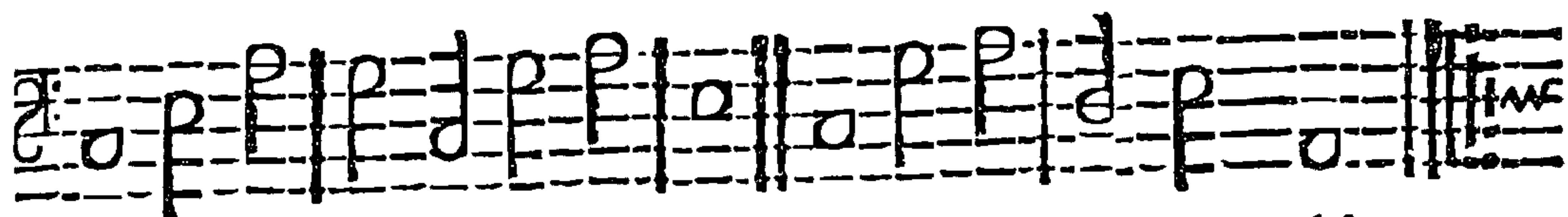


Thou art my castle and de-fence, in my ne-ces-si-ty.

B A S S U S.



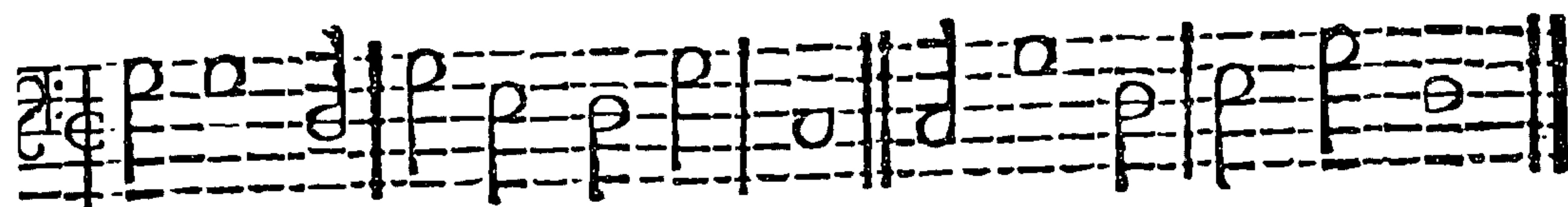
My God, my rock, in whom I trust, the wor-ker of my wealth;



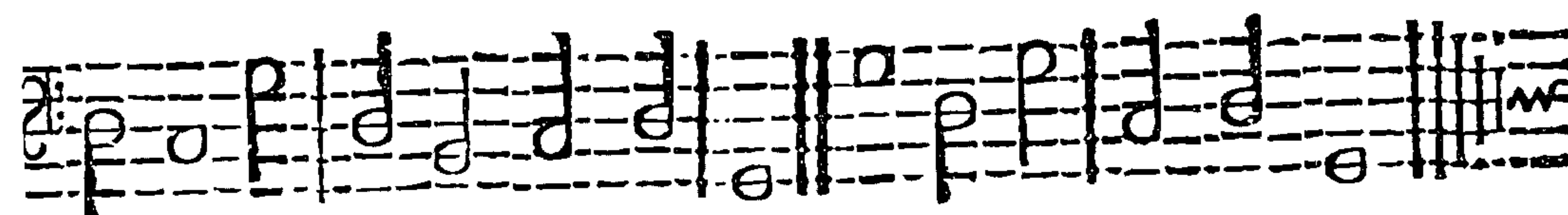
My refuge, buckler, and my shield, preserver of my health.

B A S S U S.

PSALM XXIII. *Low Dutch Tune.*



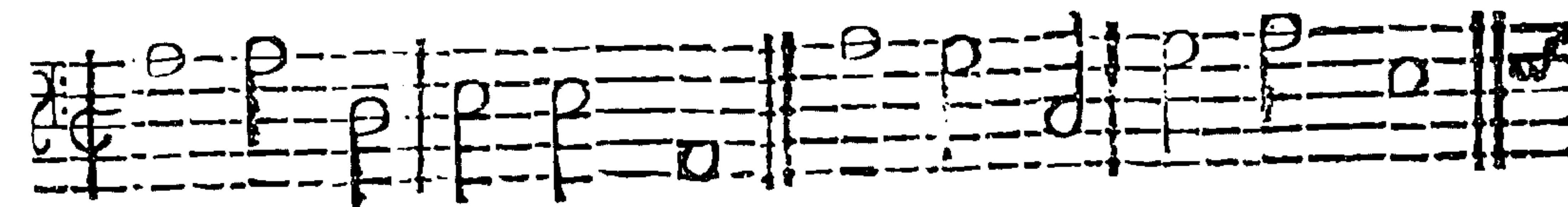
My shepherd is the living Lord, nothing therefore I need;



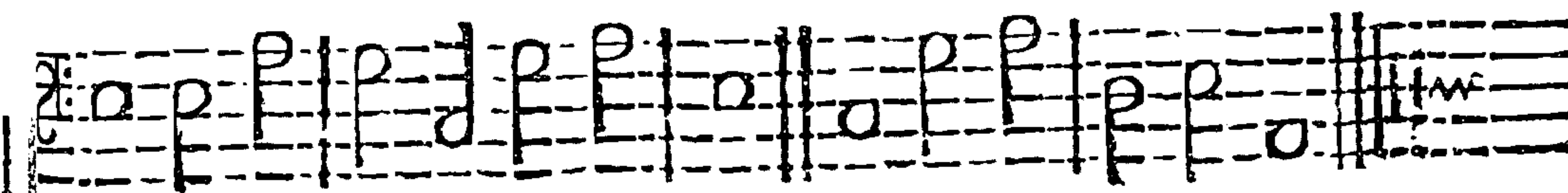
In pastures fair, with waters calm, he setteth me to feed.

B A S S U S.

PSALM XXV. *Short Cambridge Tune.*

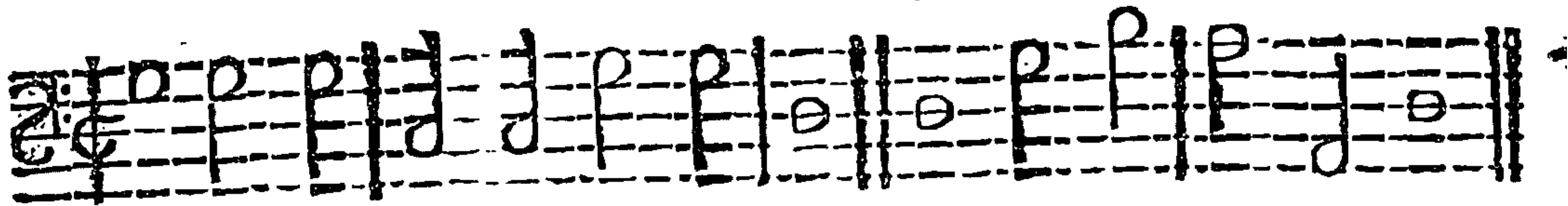


I lift my heart to thee, my God and guide most just;

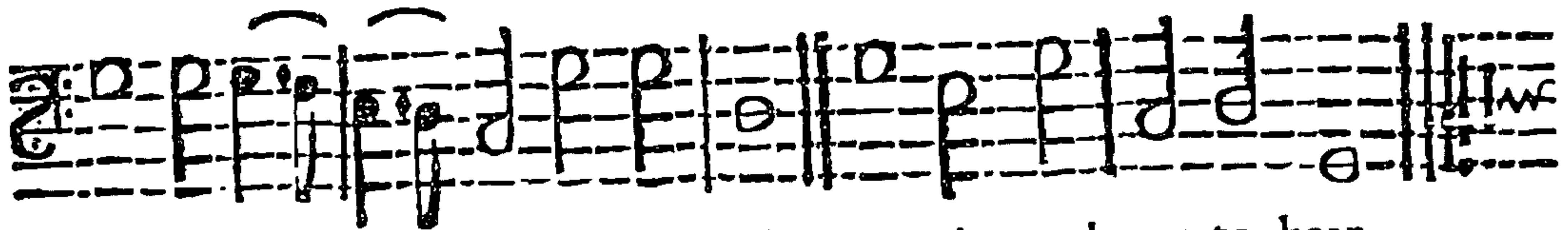


Now suffer me to take no shame, for in thee do I trust.

BASSUS.

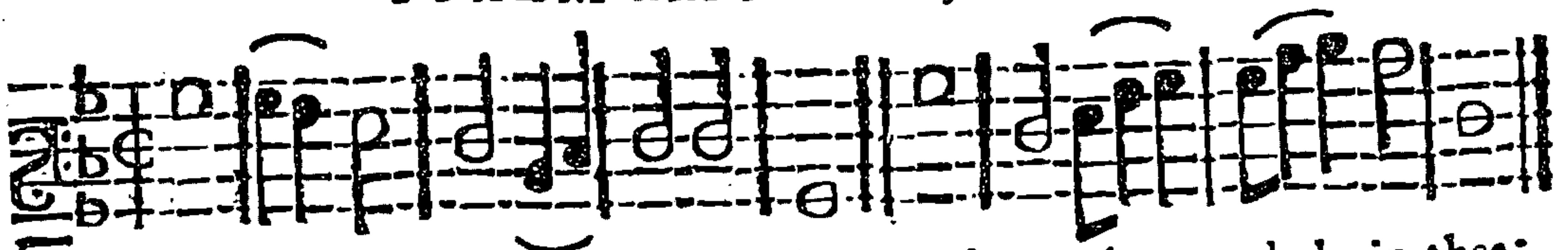
PSALM XL. *York Tune.*

I waited long and sought the Lord, and pa—tiently did bear;

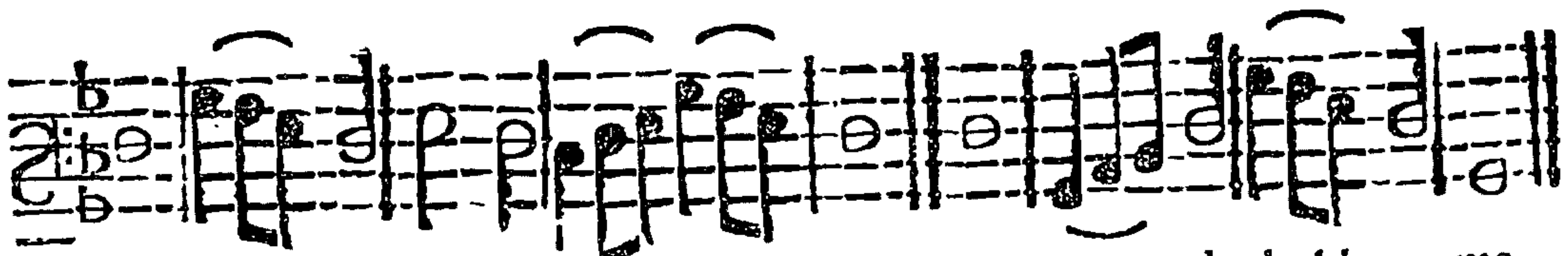


At length to me he did ac-cord, my voice and cry to hear.

BASSUS.

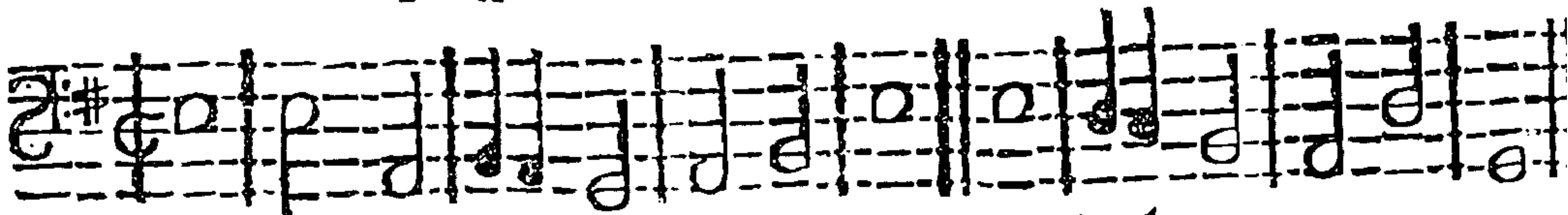
PSALM LXXI. *Petersfield Tune.*

My Lord, my God, in all distress, my hope is whole in thee;

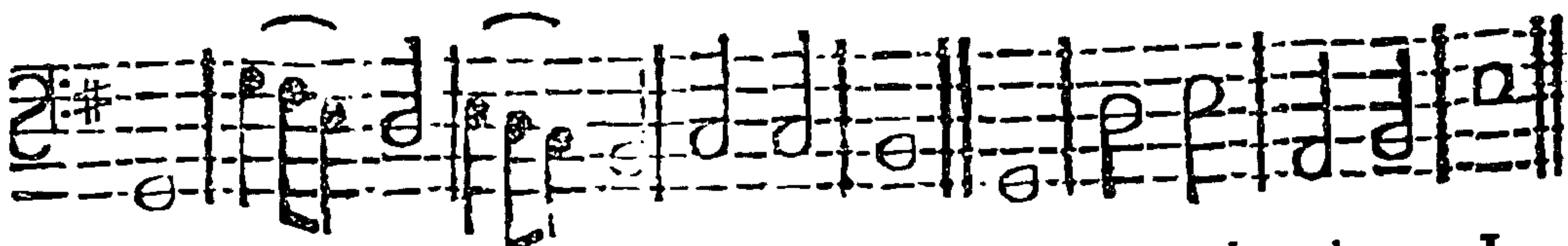


then let no shame my soul op—press, nor once take hold on me.

BASSUS.

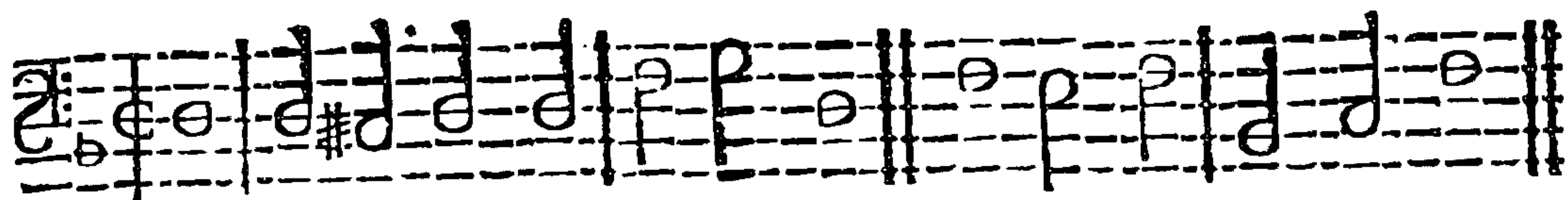
PSALM LXXXVI. *Newbury Tune.*

Lord bow thine ear to my request, and hear me in—stant—ly;

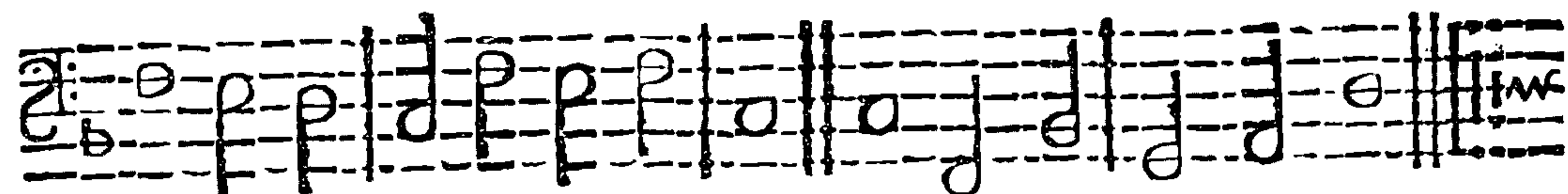


For with great pain and grief op—prest, full poor and weak am I.

B A S S U S.

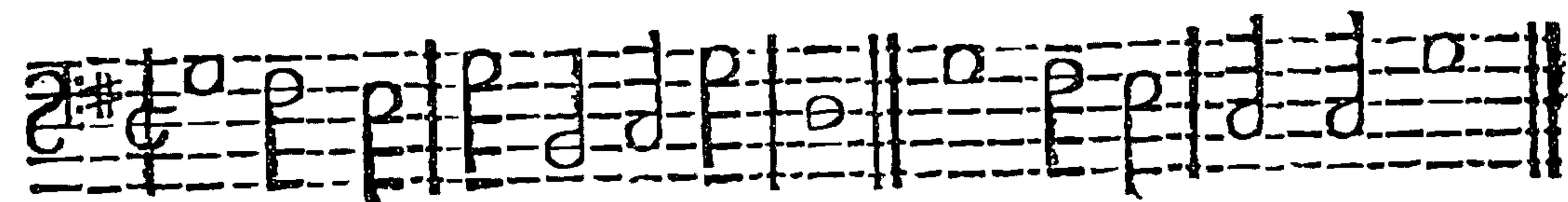
PSALM XCI. *St. Mary's Tune.*

He that within the se-cret place, of God most high doth dwell;

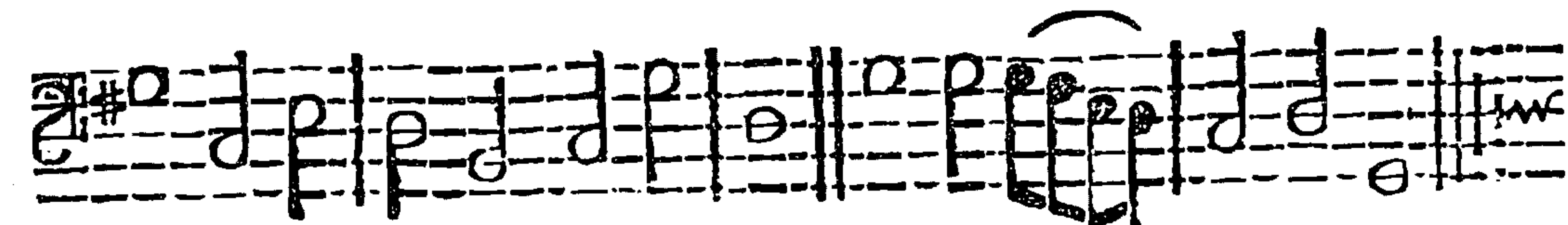


In shadow of the mightiest grace, at rest shall keep him well.

B A S S U S.

PSALM XCV. *St. David's Tune.*

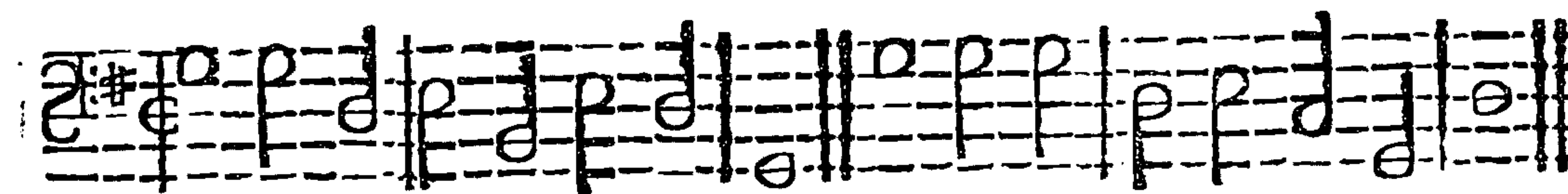
O come let us lift up our voice, and sing un-to the Lord;



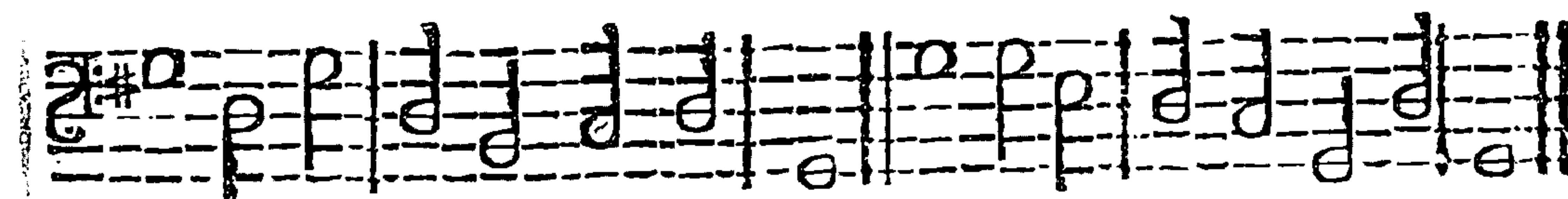
In him our rock of health rejoice, let us with one accord.

B A S S U S.

PSALM C.



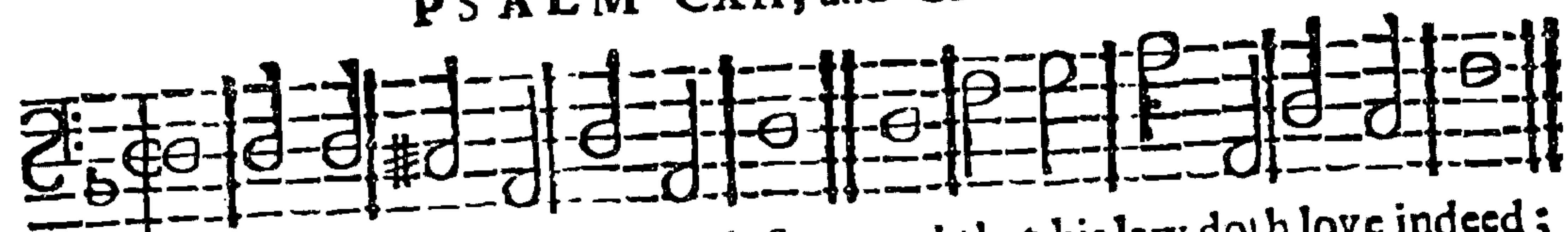
All people that on earth do dwell, sing to the Lord with chearful voice :



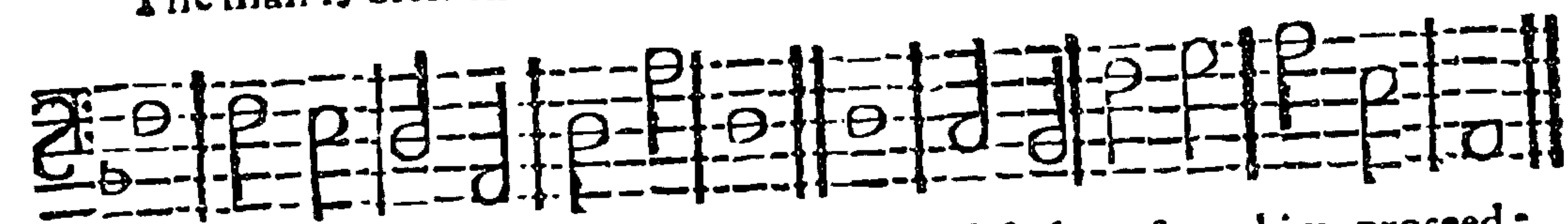
Him serve with fear, his praise forthtel, come ye before him and rejoice.

B A S S U S.

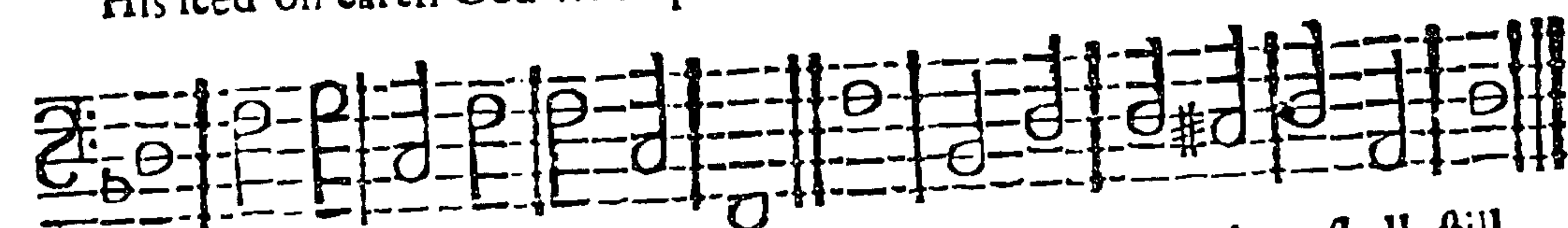
P S A L M CXII, and CXXVIII.



The man is blest that God doth fear, and that his law doth love indeed ;



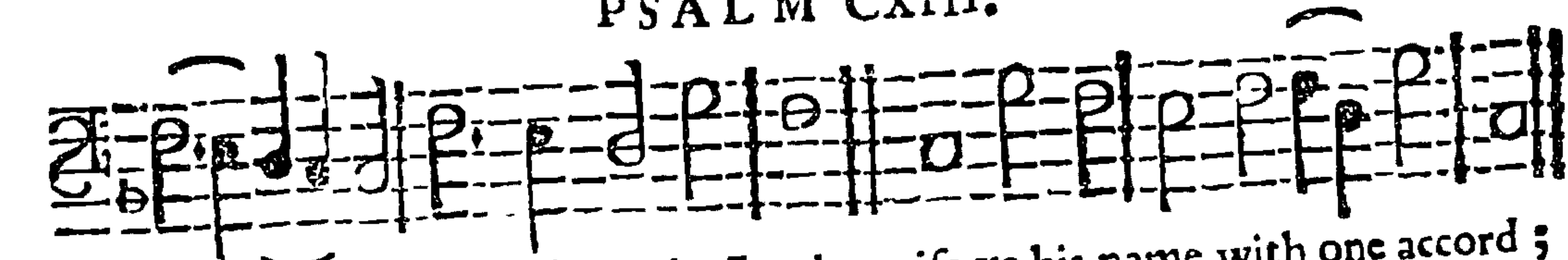
His seed on earth God will uprear, and bless such as from him proceed :



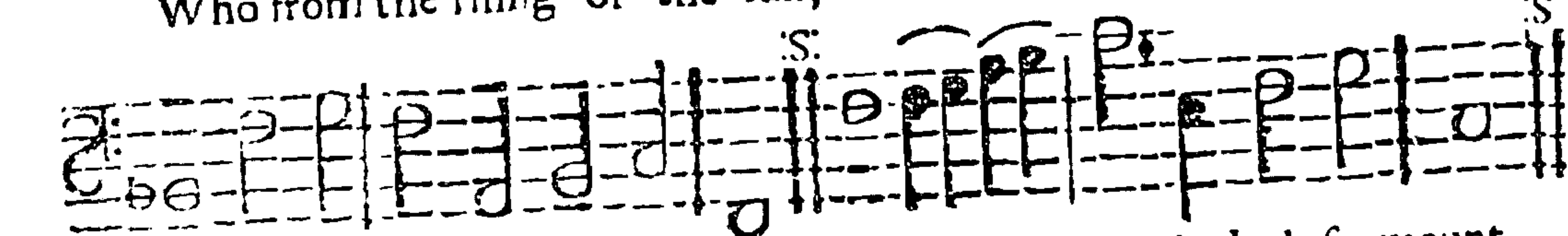
His house with riches he will fill, his righteousness endure shall still.

B A S S U S.

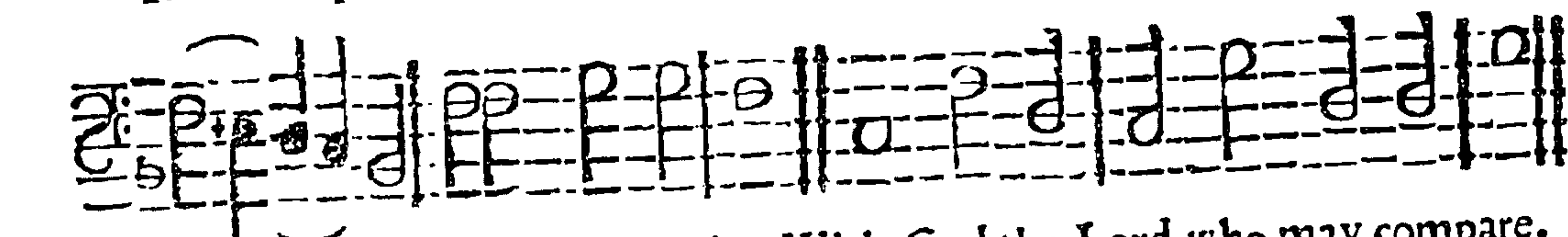
P S A L M CXIII.



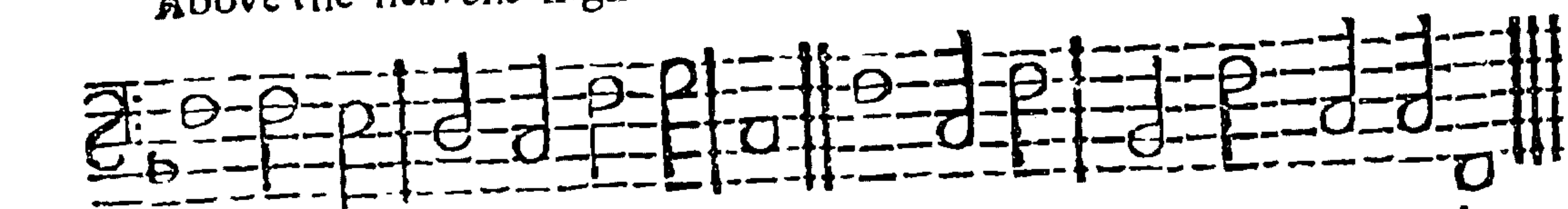
Ye children wch do serve the Lord, praise ye his name with one accord ;
Who from the rising of the sun, till it return where it begun ;



Yea blessed be always his name, The Lord all people doth surmount,
Is to be praised with great fame. As for his glory we may count,

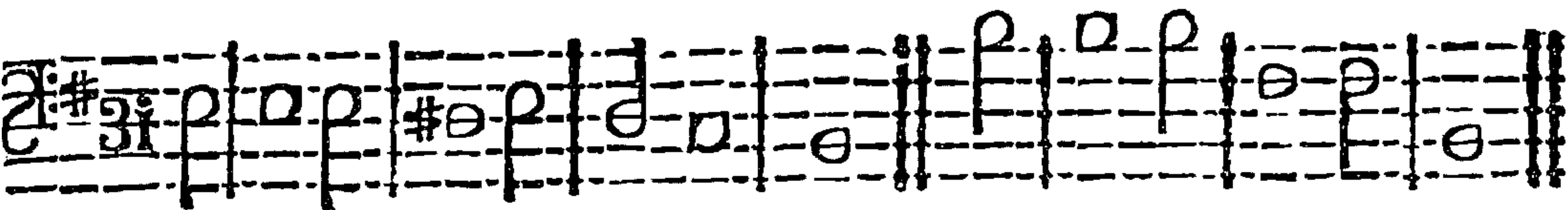


Above the heavens high to be. With God the Lord who may compare,

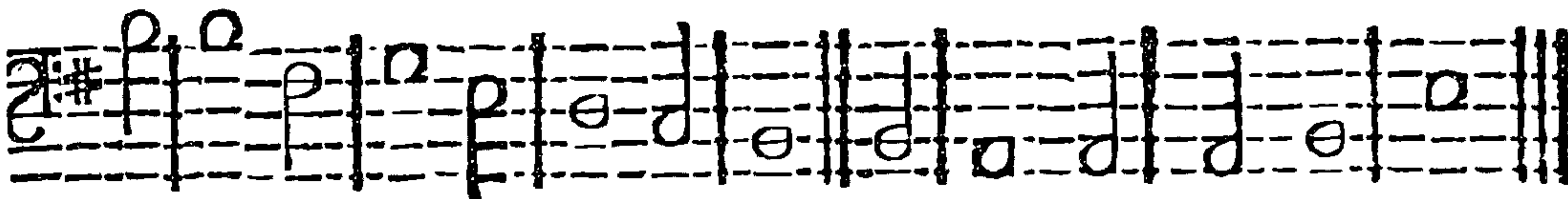


Whose dwellings in the heavens are? Of such great power and force is he.

B A S S U S.

PSALM CXVII. *Martyrs Tune.*

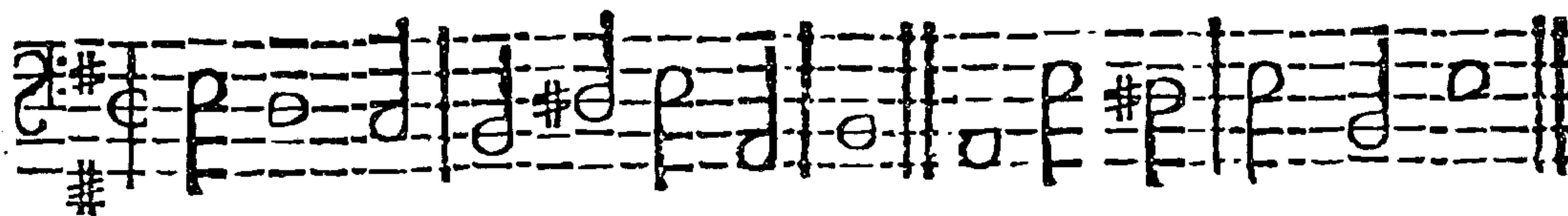
O all ye nations of the world, praise ye the Lord always;



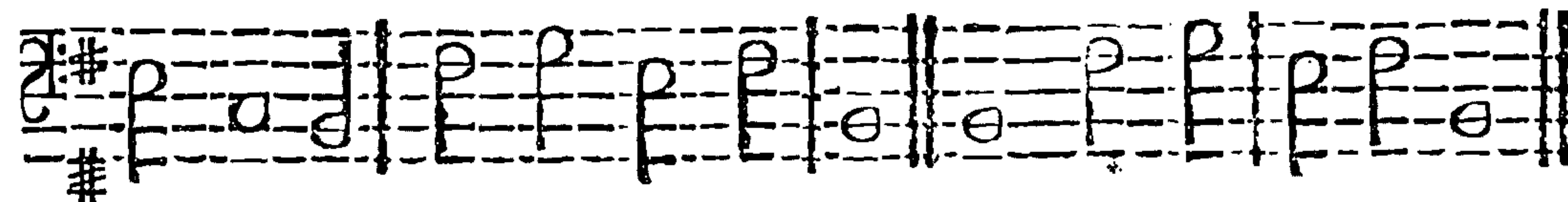
and all ye people ev'ry where, set forth his no—ble praise.

B A S S U S.

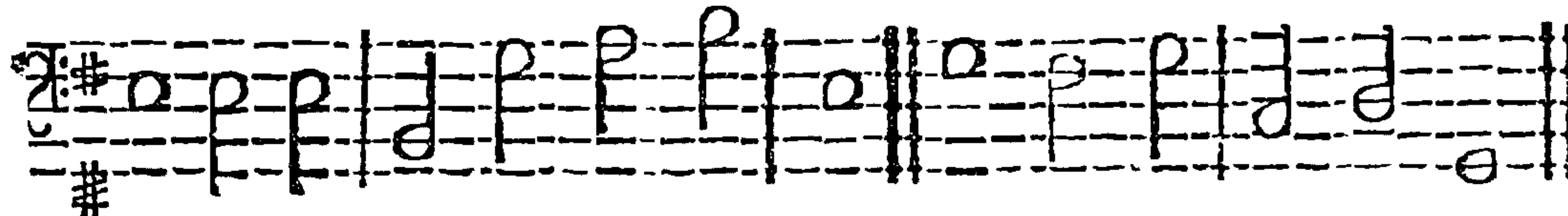
PSALM CXIX.



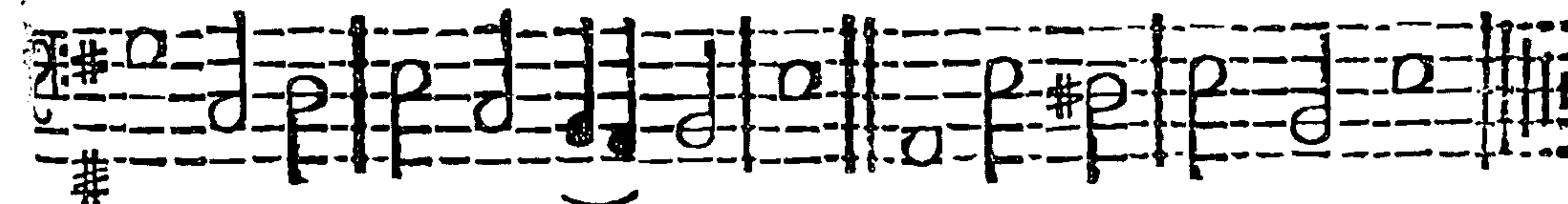
Blessed are they that perfect are, and pure in mind and heart;



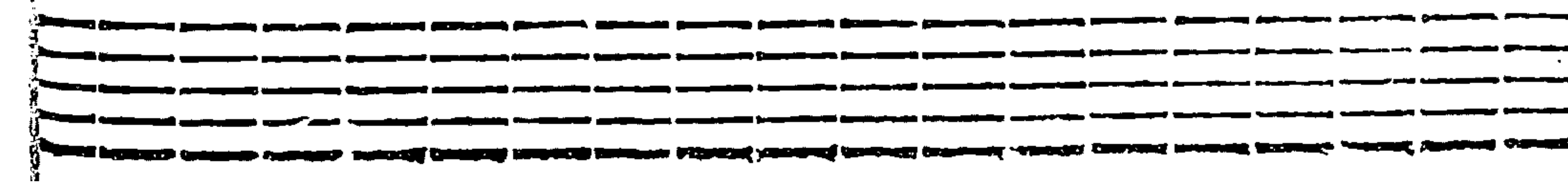
Whose lives and con-ver—sa—ti—ons, from God's laws never start:



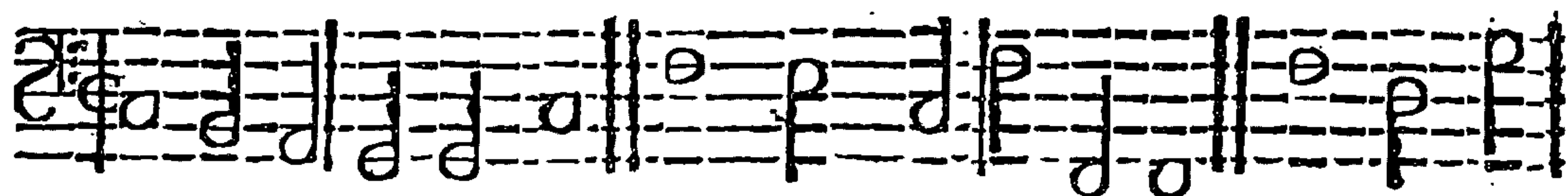
Blessed are they that give themselves, his statutes to observe;



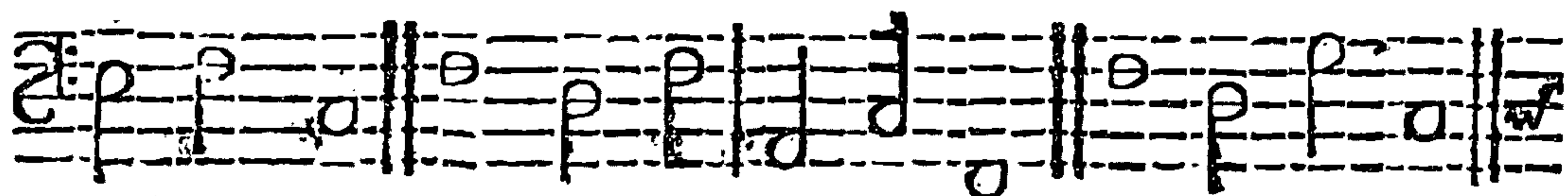
Seeking the Lord with all their heart, and never from him swerve.



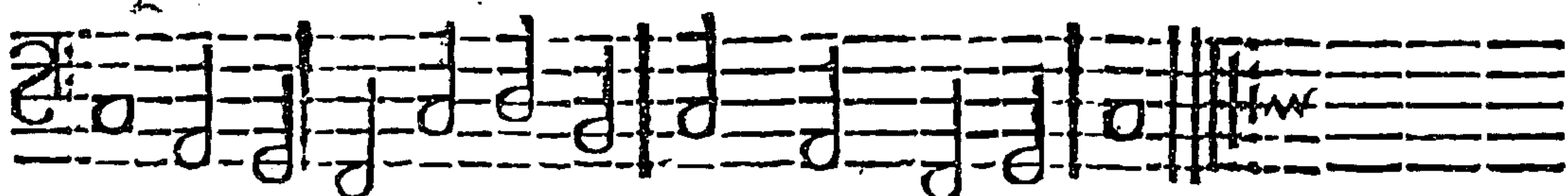
PSALM CXLVIII. Bassus.



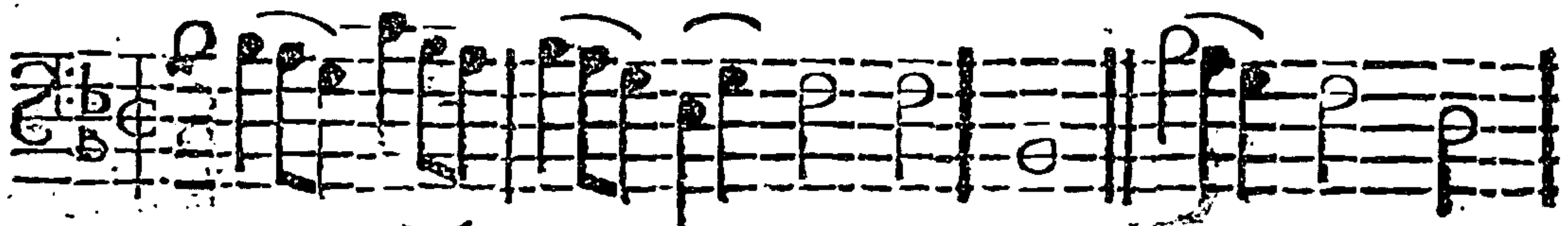
Give laud unto the Lord, from heav'n that is so high; praise him in



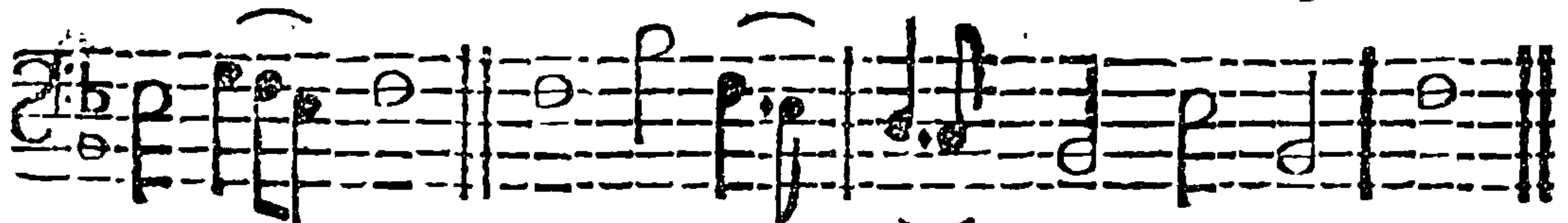
deed and word, a—bove the star—ry skie; and al—so ye,



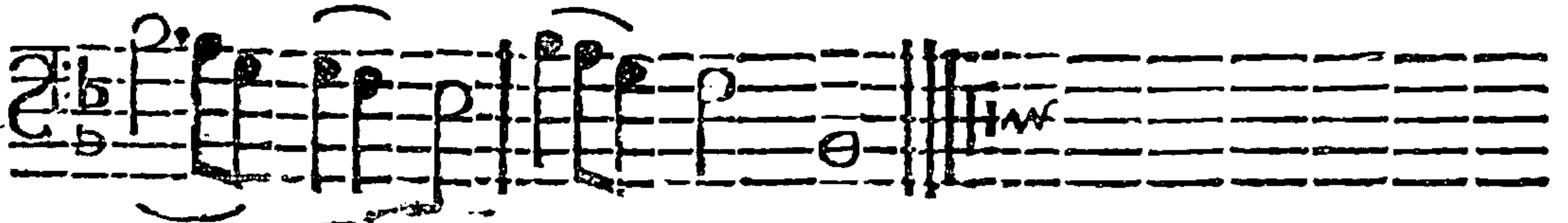
his Angels all, armies roy--al, praise joy--ful—ly.

PSALM XLVI, or CXLIX. Bassus. *Southmorton Tune.*

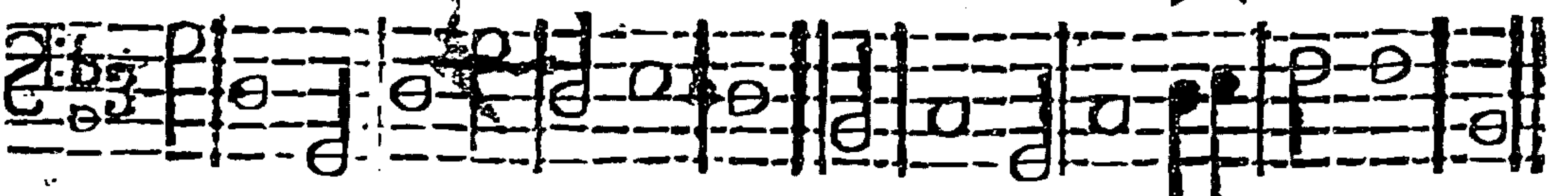
The Lord is our de--fence and aid, the strength where—



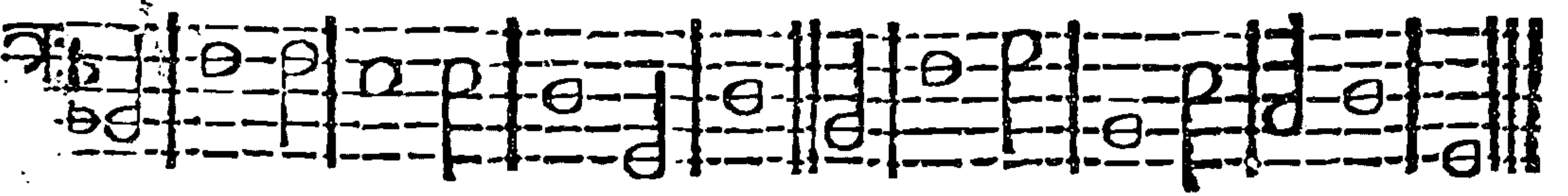
—by we stand; When we with wo are much dis—may'd,



he is our help at hand.

PSALM. CXXXVII. Bassus. New Version. *Ardington Tune.*

When we our weary limbs to rest, sat down by proud Euphrates stream;



We wept with doleful thoughts oppress'd, and Sion was our mournful theme: