

The whole Book of  
PSALMS

WITH THEIR WANTED TIVES.

Harmonized in Four Parts by

# The PRINCIPAL MUSICIANS of

# The Reign of Elizabeth

And First Published by

Thomas Este. A.D. 1592.

dated by

Edward F. Rimbault, LL.D., F.S.A.

Member of the Royal Academy of Music

In Stockholm.

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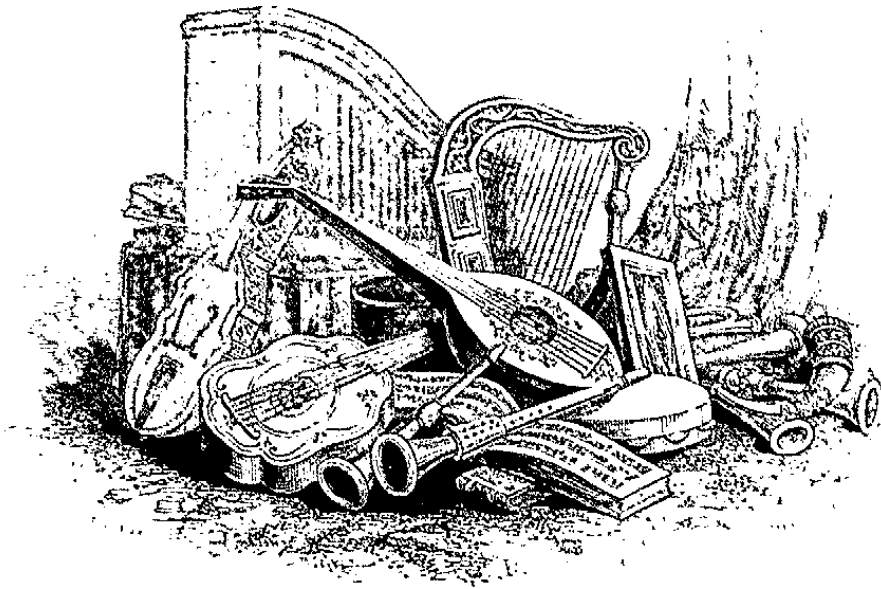
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## INTRODUCTION.

THE Metrical version of the "Whole Booke of Psalmes," commonly known as the joint production of Sternhold and Hopkins, first appeared in print in 1562\*, when it was accompanied with the melodies usually called the "Church-Tunes"; and in the following year John Day put forth ¶ "The whole Psalmes in foure partes, whiche may be song to al musical instrumentes, set forth for the encrease of vertue, and abolishyng of other vayne and trifyng ballads. *Imprinted at London by John Daye, dwelling over Aldersgate beneath Saynt Martyns. Cum gratia et privilegio Regie Majestatis per septennium, 1563.*" oblong quarto†. The composers who harmonized the "Church Tunes" in this primitive Psalter were Richard Brimle, William Parsons, Thomas Causton, Nicholas Southerton, John Hake, Richard Edwards, and Thomas Tallis. It was again printed in 1565, but without any material alteration.

In 1579 John Day published ¶ "The Psalmes of David in English Meter, with Notes of foure partes set unto them by Guilielmo Damon, for John Bull‡, to the use of the godly Christians for

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\* In 1549 Sternhold published a portion of the Psalms, *thirty-seven* in number, not *fifty-one*, as stated by Sir John Hawkins and Warton. In 1551 Sternhold's Psalms were republished, with *seven* additional ones by John Hopkins. These were soon adopted by the English Calvinists at Geneva; and after undergoing such alterations as to them seemed meet, they were, with the addition of *seven* others by W. Whityngham, at that time residing at Geneva, printed there in 1556. The number *thus* became *fifty-one*; and perhaps it was a hasty sight of this edition which misled Hawkins and Warton.

† The discovery of Day's harmonized Psalter, *sixteen years earlier than the first work of the kind was supposed to have appeared*, forms a new era in musical archæology. The only *perfect* copy known of this rare work is now in the editor's library, from which a reprint, accompanied by a history of the old church-tunes, and a collation with the early Genevan Psalters, will shortly be presented to the Members of the Musical Antiquarian Society. There is an *imperfect* copy in the library of Brasenose College, Oxford, from which it has been bibliographically described by Dr. Dibdin.—See Dibdin's edition of *Ames's Typographical Antiquities*.

‡ In the preface this person is called "Citezen and Goldsmith of London."

recreatyng themselves in stede of fond and unseemly Ballades. Anno, 1579. *At London, Printed by John Daye, Cum privilegio.*" oblong quarto. Six years after this date another work, of greater pretensions, was put forth with the following title: ¶ "Musicke of six and five partes, made upon the common tunes used in singing of the Psalmes. By John Cosyn. *London, Printed by John Wolfe, 1585.*" oblong quarto. This edition of the Psalter contains sixty of the old church tunes, harmonized, like the former, in plain counterpoint.

In 1591 another edition of Damon's work appeared, under the title of ¶ "The former Booke of the Musicke of M. William Damon, late one of her Majesties Musitions, containing all the tunes of David's Psalmes, as they are ordinarily sung in the Church: most excellently by him composed into 4 partes. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke, by W. Swayne\*, Gent. *Printed by T. Este, the assignē of W. Byrd, 1591.*" quarto. This work is divided into two parts, and dedicated to the Lord Treasurer Burleigh. The latter is entitled, ¶ "The second Booke of the Musicke of M. William Damon, containing all the Tunes of David's Psalmes, differing from the former in respect that the highest part singeth the Church-tune."

Having thus briefly described the harmonized Psalters printed in England before the year 1592, we now proceed to the account of that reprinted in the following pages.

Thomas Este, although generally considered to have been merely the printer and publisher of the following Psalter, was undoubtedly also the editor. The Dedication is signed with his name at full length, and the Preface has his initials at the end. There appears to be no foundation for the assertion of Ames†, that Sir John Puckering (to whom the book is dedicated) wrote the Preface. Este was intimately connected with the musical profession, and was the printer and publisher of most of the musical works printed in England under the Patent granted by Queen Elizabeth to Tallis and Byrd, and afterwards to Thomas Morley. In 1609, for some reason not now known, he changed his name to Snodham. The imprint of Wilbye's "Second Set of Madrigals," 1609, is—*Printed by Tho. Este alias Snodham*; and in the same year, the "Ayres by Alfonso Ferrabosco" are stated to be *Printed by T. Snodham*. After this period he always adopted the latter cognomen. Este lived through the whole of the Madrigalian era, in the exercise of his art as a printer. The first musical work that issued from his press was Byrd's "Psalmes, Sonnets and Songs," 1588; and the last, Michael Este's "Sixth set of Bookes," 1624.

The first edition of Este's Psalter seems to have been entirely unknown to our musical historians and writers upon Psalmody. Burney‡ and Sir John Hawkins§ both give the date 1594, which is that of the second impression. The correct title of this edition (which slightly differs from that of the first) is as follows:—¶ "The Whole Booke of Psalmes, with their wonted

\* Damon's Psalmes were evidently intended for private practice, and were never used in the Church. The author was dead when W. Swayne undertook the task of producing the second edition. The first edition had been published without the sanction of the author, who shortly afterwards revised and partly recomposed the whole. "By comparison of these with the former (says W. Swayne in his Preface) the reader may by triall see that the auctor could not receive in his art such a note of disgrace by his friend's oversight before, but that now the same is taken away, and his worthy knowledge much more graced by this second travaile." No perfect copy of either edition of Damon's Psalmes is known to be in existence. Several odd parts are in the British Museum and Bodleian libraries.

† Typographical Antiquities, 337.

‡ History of Music, iii. 54.

§ Ibid. iii. 522.

Tunes, as they are sung in Churches composed into foure parts : Being so placed that foure may sing each one a severall part in this booke. Wherein the Church tunes are carefully corrected, and thereunto added other short tunes usually sung in London and most places of this Realme. With a table in the beginning of this Booke, of such tunes as are newly added, with the number of each Psalme placed to the sayd Tune. Compiled by X Sundry Authors, who have so laboured heerin, that the unskilful with small practice may attaine to sing that part, which is fittest for their voyce. *In London, Printed by Thomas Este, &c. 1594.*" A *third* edition, which seems also to have escaped all notice, was printed in 1604. It corresponds precisely with the *second* edition in every particular but the imprint, which runs thus—*Printed by Thomas Este for the Companie of Stationers\**.

Dr. Burney's account of the following Psalter is singularly inaccurate in many respects. He says, after speaking of some of the earlier Psalters, "But the most ample and complete edition of the Psalms in parts, that appeared in England during the sixteenth century, was the following :— 'The whole Book of Psalmes, with their wonted tunes as they are song in churches, composed into foure parts, by *nine*† sondry authors. *Imprinted at London by T. Este, 1594.*'" He then gives the names of *nine* of the arrangers, omitting that of Michael Cavendish. Again he says, "The former publication contained only forty tunes, but this furnishes one to every Psalm." Este's Psalter does not furnish a *different* tune to every Psalm, although the whole one hundred and fifty are provided with tunes. The same tune is repeated very frequently, as in the case of the *fourth* Psalm, which is adapted to no less than *thirty-three* different Psalms. Este's publication in reality contains only *fifty-seven* tunes, exclusive of those of the Spiritual Songs and Hymns.

The practice of calling tunes by particular names seems to have originated (in England at least) with Thomas Este, and not with Ravenscroft, as stated by Hawkins, Burney, and a host of modern writers. Psalm 88 is designated "Glassenburie Tune,"—Psalm 92, "Kentish Tune,"—and Psalm 146, "Cheshire Tune." Many of the tunes in Andrew Hart's Scotch Psalter, 1615‡, are also designated by the names of cities, towns, &c.; so that the practice was common long before the time of Ravenscroft.

There is a peculiarity in the mode of harmonizing the Church-tunes in the sixteenth and early part of the following century which requires notice : the melody or "plain song," as it is sometimes called, is given to the *tenor* voice, and not, as in the generality of modern music, to the *treble*. This mode of arrangement was derived from the Romish church, where the *canto-fermo* or plain song is to this day always sung by men's voices. It was no doubt intended that the congregation should sing the tune (which from its pitch and compass would suit any kind of

\* This is the first edition of Sternhold and Hopkins printed for the Company of Stationers. Between this date and 1624 (the date of Ravenscroft's Psalter) there were at least *twenty-four* editions of the *old version* accompanied with the Church-tunes put forth by this industrious Company.

† The word *nine* is not to be found in the title-page to *any* edition of Este's Psalter. It seems perfectly clear that Burney had never seen the work in question, but contented himself by making up his account from Hawkins. The latter has given the title correctly, "X Sundry Authors"; but in his enumeration of the composers' names he has omitted *one*. Hence Burney's mistake : finding only *nine* names, he concluded that the figure X in the title-page was a mistake, and altered it accordingly. Mr. John Hullah, in his Psalter, has made the same error, and misquoted the title-page.

‡ The Scotch Psalter of this date contains only the melodies. In 1635, the same printer published a harmonized Psalter. Mr. Hullah speaks of an edition with the harmonies in 1615, but no such thing was ever printed.

voice), and that the accompanying parts should be sung by a choir of voices. Such is the manner in which the tunes are harmonized in the following work. The *cantus* or upper part is the work of the arranger; whilst the *tenor* (or line above the bass, for it is sometimes written in the alto cleff,) is *invariably* that of the melody or “old church-tune.”

In reprinting the present work, the editor has endeavoured to give a faithful version of the original text without venturing upon any conjectural emendations. He has also scrupulously adhered to the cleffs in which the different parts are written, although in many cases the changes in the original seemed arbitrary. The signatures at the commencement of each tune have also been retained, in order to render the present reprint a faithful record of the practice of our ancestors, and a safe authority for reference in the absence of the original.

EDWARD F. RIMBAULT.

Grosvenor Cottage, Park Village, Regent's Park,  
October 20, 1844.

BIOGRAPHICAL NOTICES  
OF  
THE TEN COMPOSERS

WHO ASSISTED IN THE ARRANGEMENT OF THE FOLLOWING TUNES.

RICHARD ALLISON, a musician of some note at the end of the sixteenth and beginning of the following century. He published ¶ “The Psalmes of David in Meter, the plaine Song beeing the common tune to be song and plaide upon the Lute, Orpharyon, Citterne, or Base Violl, severally or altogether, the singing part to be either Tenor or Treble to the Instrument, according to the nature of the voyce, or for four voyces. With tenne short Tunes in the end, which for the most part all the Psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serveth to practise. By Richard Allison, Gent. Practitioner in the Art of Musicke; and are to be solde at his house in the Dukes place neere Alde-gate. *London, Printed by William Barley, the Assignē of Thomas Morley. 1599.*” folio. The work is dedicated to “The Right Honorable and most vertuous Lady, the Lady Anne Countesse of Warwicke.” The tunes are all harmonized by Allison in four parts, with the melody or “Church-tune” in the *upper* part. This musician was also the author of a work entitled ¶ “An Howres Recreation in Musicke, apt for Instrumentes and Voyces; Framed for the delight of Gentlemen and others which are well affected to that qualitie; all for the most part with two trebles, necessarie for such as teach in private families, with a prayer for the long preservation of the King and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late conspiracie. By Richard Alison, Gentleman and practitioner in this Arte. *London, Printed by John Windet the Assigne of William Barley, and are to be sold at the Golden Anchore in Pater Noster Row, 1606.*” 4to. Dedicated to his “singular good patrone Sir John Scudamore, Knight.” The name of *Robert* Allison (possibly a mistake for that of *Richard*) appears in a list of Gentlemen of the Chapel Royal, who petitioned James the First (soon after his accession to the throne) for an increase of salary. The petition and list of names are entered in the cheque book of the Royal Chapel, and bear date December 5, 1604.

E. BLANCKS is named in a list of “famous English Musicians” in Francis Meres’s “*Palladis Tamia, Wits Treasury*,” 1598. Nothing further is known of him.

MICHAEL CAVENDISH was the author of a Madrigal, “Come gentle swains,” published by Morley in “*The Triumphs of Oriana*,” 1600. He also published in the previous year ¶ “Ayres for four Voyces, Composed by Michael Cavendish. *Imprinted by Peter Short. 1599.*” folio. This work is among the rarest of its class. It is not mentioned by Hawkins or Burney, nor does it occur in any sale-catalogue. The above title is supplied from a rare sheet-catalogue of “*Musick Bookes printed in England*,” and published by Thomas Este in 1609.

WILLIAM COBBOLD was the author of a Madrigal, “With wreaths of rose and laurel,” published in “*The Triumphs of Oriana*,” 1600. Nothing is known of his biography.

JOHN DOULAND.—See the Introductory Notice appended to Douland's "First Booke of Songes or Ayres of four parts, 1597," (printed by the Musical Antiquarian Society,) for a full account of this eminent musician.

JOHN FARMER was the author of a learned work, entitled ¶ "Divers and Sundry waies of two parts in one, to the number of fortie, uppon one playnsong, sometimes placing the ground above, and two parts beneath, and other while the ground beneath, and two parts above: or againe otherwise the ground sometimes in the midst betweene both, likewise other conceites, which are plainly set downe, for the profite of those which would attaine unto knowledge. Performed and published by John Farmer in favour of such as love Musicke, with the ready way to perfect knowledge. *Imprinted at London by Thomas Este, the assignē of William Byrd, and are to be sould in Broad-streete neere the Royall exchange at the Authors house, 1591.*" 12mo. Dedicated to "Edward de Vere, Earle of Oxenford." In 1599 he published ¶ "The First set of English Madrigals to Foure Voyces. Newly composed by John Farmer, Practitioner in the Arte of Musicke. *Printed at London in Little Saint Helens by William Barley the assigne of Thomas Morley, and are to be solde at his shoppe in Gratiuous-streete, Anno Dom. 1599.*" This work is also dedicated to the "Earle of Oxenford," whom Farmer calls his "very good Lord and Master." In the Address to the Reader the author claims the merit of having "fitly linkt" his "Musicke to number," thus giving to each "their true effect." Charles Butler in his "Principles of Musik, 1636," speaks of "M. John Farmer, author of the Sixteen [*seventeen*] Madrigals in 4, and the Seventeen in twice 4 partes," but it does not appear that more than one set was published.

GILES FARNABY, of Christ-Church, Oxford, was admitted Bachelor of Music in that University in 1592, the year in which the following Psalter was published. Anthony Wood says he was a native of Truro in Cornwall, and nearly related to Thomas Farnabie, the famous Kentish school-master. He published ¶ "Canzonets to Four Voices, with a Song of Eight Parts. *London, Printed for Thomas Este, 1598.*" 4to.

EDMUND HOOPER was Master of the Choristers of Westminster Abbey at the beginning of the seventeenth century, and also Organist and one of the choir of the Chapel Royal. From the books of the Abbey it appears that he was sometimes employed to "mend the organ," and also in "pricking new song books." He died in 1621, and was buried in the Cloisters adjoining to the Abbey in which he was employed. "Margaret Hooper, widow of Edmund Hooper," was also buried "near her husband's grave," March 7, 1651.

EDWARD JOHNSON, of Emanuel College, and Bachelor of Music in the University of Cambridge at the end of the sixteenth century, was a voluminous composer of church music, and some of his works are still preserved in Ely Cathedral. The words of several Anthems may also be seen in James Clifford's "Divine Services and Anthems, 1664." He was also a writer for the Virginals, and many of his compositions for that instrument are still preserved in the Library of Christ-Church, Oxford, and in the Fitzwilliam Museum, Cambridge.

GEORGE KIRBYE was a musician in the service of Sir Robert Jermin at the close of the sixteenth century. He published ¶ "The First Set of English Madrigals to 4, 5 and 6 voyces by George Kirbye. *London, Printed by Thomas Este dwelling in Aldersgate street, 1597.*" He also contributed a Madrigal, "As Vesta was from Latmos hill," for the "Triumphs of Oriana, 1600." Nothing further is known of him.



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A.D. 1592,

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<sup>a</sup> Psalm 38 in subsequent editions.

<sup>b</sup> Psalm 9 in subsequent editions.

<sup>c</sup> Psalm 4 in subsequent editions.

<sup>d</sup> Psalm 38 in subsequent editions.

<sup>e</sup> Psalm 38 in subsequent editions.

<sup>f</sup> Psalm 38 in subsequent editions.

<sup>g</sup> Psalm 38 in subsequent editions.

<sup>h</sup> Psalm 4 in subsequent editions.

<sup>i</sup> Psalm 38 in subsequent editions.

<sup>j</sup> Psalm 9 in subsequent editions.

<sup>k</sup> Psalm 38 in subsequent editions.

<sup>l</sup> Psalm 38 in subsequent editions.

<sup>m</sup> Psalm 38 in subsequent editions.

<sup>n</sup> Psalm 9 in subsequent editions.

<sup>o</sup> Psalm 50, 2nd vers. in subseq. edits.

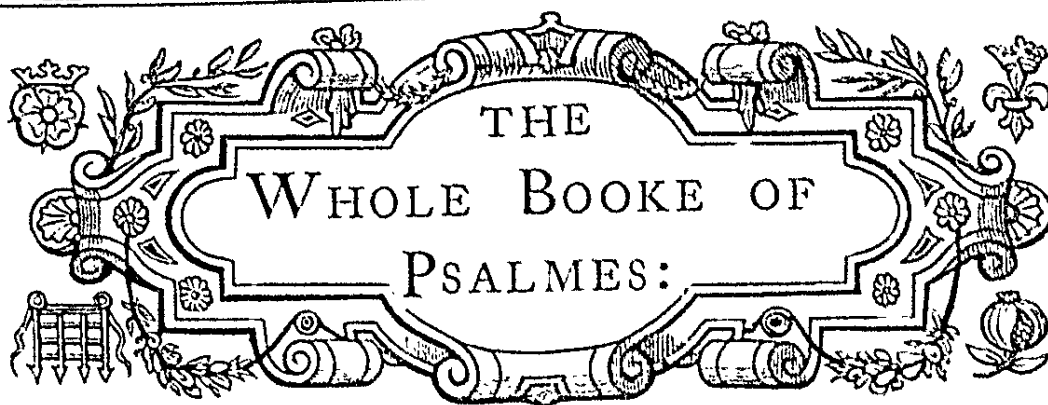
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<sup>a</sup> Psalm 9 in subsequent editions.  
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<sup>c</sup> Psalm 38 in subsequent editions.

<sup>d</sup> Psalm 38 in subsequent editions.  
<sup>e</sup> Psalm 38 in subsequent editions.

<sup>f</sup> Psalm 38 in subsequent editions.  
<sup>g</sup> Omitted in edition of 1604.



WITH THEIR WONTED  
Tunes, as they are song  
*in Churches, composed into*  
*four parts:*

All which are so placed that foure may sing ech  
one a seuerall part in this booke. Wherein the Church tunes are care-  
fully corrected, and thereunto added other short tunes vsually  
song in London, and other places of this Realme. With  
a Table in the end of the booke of such tunes as  
are newly added, with the number of ech  
Psalme placed to the said Tune.

COMPILED BY SONDRY AVTHORS  
who haue so laboured heerin, that the vnskilfull with small  
practice may attaine to sing that part, which is  
fittest for their voice.



IMPRINTED AT LON-  
DON by THOMAS EST, the assigné  
*of William Byrd: dwelling in Aldersgate*  
*streete at the signe of the Black Horse*  
*and are there to be sold.*

1592.



TO THE RIGHT HO-  
norable Sir John Pvcke-  
*ring Knight Lord Keeper of the great*  
*Seale of England.*

**T**He woord of God (Right honorable) delighteth those which are spiritually mynded: the Art of Musick recreateth such, as are not sesually affected: Wher zeal in the one, and skill in the other doe meet, the whole Man is reuined. The mercies of God are great prouoking vnto thankfulness: the necessities of Man are daily, enforcing vnto praiers: the state of vs all is such, that the publishing of Gods glory for the edifying one of another cannot be ouerslipped: In all these the hart must be the workmaster, the tongue the instrument, & a sanctified knowledge as the hand to publish the work. The Psalmes of Dauid are a Paraphrase of the Scriptures: they teach us thankfulness, praier, & all the duties of a christian whatsoeuer: they haue such comfort in them, that such as wil bee conuersant in the same, cannot possibly loose their labour. Blessed is that man, which delighteth therein, and meditateth in the same continually. He that is heauy, hath the Psalmes to help his prayer: He that is merry, hath the Psalms to guide his affections: and he, that hath a desire to be seriously employed in either of these duties, hath this excellent gift of God the Knowledge of Musike offered him for his further help: that the hart reioycing in the word, and the eares delighting in the Notes and Tunes, both these might ioyne together

*unto the praise of God. Some haue pleased themselves with Pastoralls, others with Madrigalls, but such as are endued with Davids hart, desire with David to sing vnto God Psalmes & Hymnes, and spirituall songs. For whose sake I have set forth this woorke, that they may busie themselues in the Psalmes of this holy man, beeing by men of skill put into foure parts, that ech man may sing that part, which best may serue his voice In this booke the Church Tunes are carefully corrected & other short Tunes added, which are song in London, & other places of this Realme. And regarding chiefly to help the simple, curiositie is shunned. The profit is theirs that will vse this booke, the paynes theirs that haue complied it, the charges his, who setting it foorth, respecteth a publique benefit, not his priuate gaine. Now hauing finished it, in most humble manner I present it vnto your Honour, as to a maintainer of godlines, a friend to Vertue, and a louer of Musick: hoping of your Lordships fauorable acceptance, craving your honorable Patronage & countenance, and praying vnto God long to continue your Lordship, a protectour of the iust, and the same God to bee a protectour of your Lordships welfare for euer*

Your good L. most humbly  
at command

*Thomas Est.*