

T H E

First Fifty Psalms.

Set to Music by.

Benedetto Marcello.

PATRIZIO VENETO,

and adapted to the

ENGLISH VERSION,

BY

John Garth.

VOL. I.

Engrav'd by Will^m Clark.

L O N D O N,

Printed for John Johnson, at the Harp & Crown, Cheapside.

M. D. C. C. L. V. I. I.

To the Honourable and Right Reverend,

RICHARD

Lord, Bishop of Durham

The PSALMS of

MARCELLUS

Are Humbly Dedicated By

HIS LORDSHIP'S

most Obliged, and
Obedient Servant

John Garth.

GEORGE R.

GEORGE the Second, by the Grace of G O D, King of *Great-Britain, France, and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas our trusty and well-beloved JOHN GARTH, of *Durham*, hath, by his Petition, humbly represented unto Us, That he has, with great Labour and Trouble, prepared a Musical Work, to be printed in Eight Volumes Folio, and intituled, *The First Fifty Psalms, set to Music by Benedetto Marcello Patrizio Veneto, and now adapted to the English Version by the said Petitioner*, with several other Pieces of Vocal and Instrumental Music; and hath therefore humbly besought Us to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to His Request; and We do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him, the said JOHN GARTH, his Executors, Administrators, and Assigns, Our Licence for the sole Printing and Publishing the said Work, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects within Our Kingdoms and Dominions to reprint or abridge the same, either in the like or any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said JOHN GARTH, His Heirs, Executors, and Assigns, under their Hands and Seals first had and obtained, as They will answer the contrary at their Perils; whereof the Commissioners and other Officers of our Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience may be rendered to Our Pleasure herein declared. Given at Our Court at *Kensington*, the Twenty-first Day of *May* 1756, in the Twenty-ninth Year of Our Reign.

By His Majesty's Command,

A

HOLDERNESSE.

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A D V E R T I S E M E N T.

I N adapting MARCELLO'S Psalms to the *English* Version, I have followed the Original, Verse by Verse, throughout each Psalm; and have endeavoured to preserve each particular Design in this Work, by strictly adhering to every Change of Sentiment and Passion, and by adapting the *Melody* and *Expression* of MARCELLO'S Music, to the *Construction* and *Profody* of the *English* Language.

To accomplish this, and to keep up, as near as possible, to the Variety and Spirit of the Original, which was composed for a poetic and diffusive Paraphrase, it was necessary to change the Words and Sentences in many Places, to adopt others of the same Signification in the Room of those which were found deficient, or improper in their Accent, and to provide a Supply for every Subject in the Music, except in those Subjects where I judged the Repetition of the same Words might have no bad Effect.

For this Purpose, Recourse was had to various Places in the same Version, and to the Bible Translation; also to That of MR EDWARDS on the Plan of BISHOP HARE, and sometimes to other Parts of Scripture: And that this might be done with the utmost Propriety, in Regard to the Connection and Sense of the Words, every Alteration, and Addition of Words, which was thought essential for the Sake of the Music, has been examined and approved by several of our most learned Divines.

With Respect to the Music, it is hoped, no Alterations in That will be found, wherein any *material* Design of the Composer is injured: Where it was necessary to *shorten the Recitative*, the *principal Modulation* is preserved: And where Words of different Syllables required either the dividing of the *Minim* into *Crotchets*, &c. or the reducing of *Crotchets*, &c. to *Minims*, the original Air, notwithstanding these Alterations, is yet nearly the same; and in both Cases, the *Harmony remains untouched*: But in most Places, the *Melody of Marcello*, and the *Construction of the English Words*, very happily coincide.

From an impartial View of the Whole of this Work, I flatter myself it will appear, that the Spirit of our *sublime* and *expressive Psalms*, is every where preserved in these inimitable Compositions; and that, therefore, they will be considered as proper Performances for the Service of our Cathedrals, for which Purpose chiefly they are adapted to the *English* Version: And that they will now not only prove useful on this Account, but also give great Pleasure to Lovers of Music in general, I have been encouraged to hope from the Approbation of many Judges who have perused them in Manuscript.

Should the Success of this Publication enable me to proceed according to the Proposals annexed, the same Method and Care which have been employed in this Part, shall be continued throughout the Whole, to render it as worthy as possible of MARCELLO'S Name, and the Encouragement of those who have been pleased to approve and promote this Design.

B

Durham, March, 1757.

JOHN GARTH.

P R E F A C E

TO THE

O R I G I N A L W O R K.

THE following Poetic and Harmonical Work is now submitted to the Judgment of the Learned, notwithstanding the Disadvantage under which it must necessarily appear, being the first of its Kind, and introduced into the World without any Precedent that might have directed the Method and Disposition of it: But as it pleased the Almighty to suggest to the Minds of its Authors, the Idea of a Design never attempted before, and indeed of too arduous a Nature with regard to their own weak Abilities, it was also the divine Will to endow them with Powers sufficient for the conducting it, in some respect, towards a prosperous End.

The Translation is a Poetical Paraphrase of the *Psalms*, set off with some Ornaments of Poetry, and enlarged by some Expositions, which are, however, founded on the Authority of our most venerable Commentators; without which Liberty of paraphrasing, it would have been difficult to have connected the Sense, so as to have rendered them easy and intelligible to every one.

And as this Paraphrase, for the most Part, is rather literal than allegorical, we have, in the Construction of it, chiefly followed the Sentiments of those Interpreters who have explained the Sense of the Text according to the Letter.—It differs also from a close and chastised Translation in this respect, that we have sometimes made Choice of those Terms and Expressions, which we judged not only more suitable to the Idiom of our Language, but also of greater Efficacy for enforcing the Sense: And this we have done for the Sake of Perspicuity, every Language having its natural and peculiar Phraseology, the Propriety and Freedom of which are most difficult to be preserved in Translations.

The Verse is, for the most Part, *without Rhyme*, and of various Metre; and of *such are the Psalms themselves in the Hebrew Text*. Besides, the *Variety and Sublimity* of the Subject will scarce admit of an uniform Metre confined to a *determinate Number of Verses or Rhymes*, as is usually practised in profane Writings. Neither will there be found in this Work any of those arbitrary and fabulous Allegories, never dictated from above to the Royal Prophet, but of which, some Translators have nevertheless thought proper to avail themselves.

On the contrary, we have rather expressly avoided those swelling poetic Terms, and superfluous Digressions, which agree but little with the Subject, and still less with the warm Devotion of the Heart addressing itself to Heaven.—Add to this, that we have written for a kind of Music, which, in its various solemn Airs, should be removed as far as possible from every trivial Expression that may vainly flatter the common Ear.

If this Paraphrase, which is chiefly formed from the Text of the *Vulgate*, should be found in some Parts to differ from it, let it be considered, that for the Sake of Clearness and Connexion, Recourse was sometimes had, both to the *Hebrew*, and to the Septuagint Version.

With regard to the Music, it is adapted to a Subject which requires, principally, the Expression of the Words and the Sentiments. Hence it is, for the most Part, composed for *two Voices* only, in order to produce more happily the Effect intended. It was for the same

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Purpose, and to move the Passions and Affections, that Music was made Use of by the Ancients in *Unisons* only, particularly by the *Hebrews*, *Phœnicians*, and *Greeks*. And tho' it was sung by many and various Kinds of Voices, yet, till the Time of *Guido Aretino*, who lived about the eleventh Century, the *Air* was one and the same through all the Parts; sometimes accompanied with one Instrument, and sometimes with another; which founded the *Air* or vocal Part itself: And both the Vocal and Instrumental were no otherwise diversified, than by taking the *Tone*, or *Pitch*, either above or below: (*a*) And of those Instruments there are still remaining some imperfect Resemblances among the Monuments of Antiquity, as may be seen in the printed Collections of the Curious, (*b*) tho' they are not at all suitable to the present State of Music amongst us: It should also be observed, that Harmony, (*c*) which is understood by the Moderns to imply a *various Mixture* of Voices and Instruments, was anciently no other than a *Progression* of Sounds, *various* indeed in respect of their simple or compound Intervals, (*d*) yet *the same* considered in *Unison*.—Such was their *Melopœia*.—But in our Days, the Ear being accustomed to the harmonic Institution of many Parts, the Attempt to approach too nearly to that most happy and simple Melody of the Ancients, might prove no less difficult than dangerous; it was, therefore, judged not improper to compose for *two*, sometimes for *three* and *four* Parts, as may be seen in the following Volumes.

After all, it must be confessed, this Kind of Composition, which may rather be termed an ingenious Counterpoint than natural Melody, is more likely to excite the Admiration of the learned Inquirer, who examines it in Writing, than to affect the Heart and move the Passions of those who hear it in the Performance. And this arises, as well from the perpetual *Conflict of Fugues*, or *Imitations*, in the different Parts, as from the Multiplicity of *mixed Harmonies*, which accompany them, in order to fill and complete the Chorus: And these, in fact, are not *real* Harmonies according to the undeniable Geometric and Arithmetical Experiments made by the ancient *Greek* Philosophers, who have discovered a profound Skill in investigating whatever is truly excellent in this Science. (*e*)

On the other Hand, it is most certain that during a long Series of Time new Laws, both in Theory and Practice, were continually added; to which, at this Time, we must entirely submit, although far different from those ancient Rules, which produced, in their Music, those marvellous Effects, fully attested by Historians both sacred and profane; who inform us likewise of the magnificent Use, and the sacred Purposes to which it was applied.

Those who imagine that Simplicity was a Defect in the ancient Music, are greatly deceived; since it was, in Fact, one of its noblest Perfections. Indeed it cannot be doubted, but that by multiplying Instruments and Voices we have rendered our Compositions, in Comparison of those of the Ancients, full of Ornaments and Beauty of a different Kind; more laboured by the many Subjects of which they are composed; more harmonious by the Diversity

(*a*) The Ancients composed their Melodies in *three different Tones*; namely, the *Tragic*, in deep or grave Sounds, for *simple Declamation*.—The *Dithyrambic*, in middle Sounds, for *musical Song*.—And the *Nomic*, in the highest, for the *Promulgation of their Laws*. The Melodies were also divided, with regard to the *Intervals* or *Genera* they observed, into the *Diatonic*, *Chromatic*, and *Enharmonic*; and with respect to the *Modes*, into the *Phrygian*, *Doric*, and *Lydian*. [See critical Reflections on Poetry, Painting, and Music by the *Abbé des Bos*. Vol. 3. Chap. 4.]

(*b*) Calmet *Dictionnaire de la Bibl.* Perrault *de la Musique des Anciens*.

(*c*) Among the Ancients *Harmony* was intended to signify only the *Ratios*, or *Proportions of the Intervals of Sounds*, as measured upon Strings; or calculated by Numbers.—Thus far was Theory.—The reducing this to Practice, considered as an Art, was their *Melopœia*, or the Method of composing Melody. The Effect was *musical Declamation*; *musical Air*; or *musical Accent* put in Practice. Hence it appears that the intermediate *Melopœia* was the only one that produced the Effect of what we call Melody.

(*d*) Simple Intervals are those which proceed by *contiguous, harmonical Sounds*, and the *Compound* by *Thirds, Fourths, &c. &c.*

(*e*) The Discords which are introduced in the present System of Music, are not according to the arithmetical Calculations of the harmonical Proportions. Nevertheless, tho' a complex and studied Harmony may not produce so instantaneous an Effect; yet, perhaps, when this Kind of Harmony is once understood, the various Simplicities of which it is capable, when joined to some natural Melody, may as forcibly affect the Mind, and possess it much longer.

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versity of Voices, and the various Combinations of Concords and Discords, which must necessarily follow in their Construction; and more full and sonorous by the many and different Instruments united in Concert which accompany them. But the simple and unadorned Music of the Ancients, which, according to the divine *Plato*, consisted, not in Harmony, (f) but in Unisons, did produce, in a better Manner, its proper Effect of moving the Passions; for this Philosopher judged, that the Graces and affected Delicacies of Harmony enervated and broke the Strength and Manliness of the Art; (g) and therefore that this plain and simple Music was more agreeable to Nature, than That which is fet off with too many laboured and artificial Ornaments.

If the Ancients, as it is said, had various Instruments and various Kinds of Voices, which variously proceeded, according to the various Properties and Distributions of their several Systems, *Tetrachords*, *Genera*, and *Tones* (one of which *Genera*, namely, the *Enharmonic*, most powerful to excite the Passions, and the most perfect Ornament of the *natural Diatonic* and *artificial Chromatic Genera*, is now quite lost in the present Harmonic Construction of Music) It must however be supposed that their Songs, Voices, and Instruments, did not confound the Words or perplex the Sense; and though they sung in a numerous Chorus, and sometimes in Harmony, (h) yet was each Word distinctly pronounced by every Singer at the same Moment, nor were then heard any confused Repetitions, or vain Passages, every *Interval*, or *Note*, in its minutest Difference, being sensibly felt and enjoyed; nor was one Mode ever mixed with another, but with the utmost Care and Art; lest one Passion might be raised instead of another, each particular Passion having its proper *Mode*, or *Melody*, assigned to it. Now whoever seriously considers this, will doubtless own, that all these Circumstances must concur to produce all the great Effects of Music, namely, to delight the Ear, affect the Heart, and to enliven and recreate the Mind.

But how far the present Music may be destitute of these Powers, either by the Introduction of new Laws; or, perhaps, by our Negligence in the Use and Application of those Powers, may easily be perceived, when its *real* Effects are considered, and compared with those mentioned above: For tho' it be copious in its various Harmonies, and various in its pleasing Movements, yet does it not, even in the lowest Degree, produce any of those wonderful Effects of the ancient Music, which, when related, seem (and not without all Appearance of Reason) rather fabulous than true: Let us not, however, suppose, that the modern Music does not give us great Pleasure by its Harmony; for surely, if harsh and discordant Sounds strike the Air with a jarring Shrillness and wound the Ear, those which are smooth and concordant must fill it with Pleasure.

This, upon the whole, is certain, that since those happy Days, these internal Passions have been raised, and are still raised, by Music; but this is rather the Effect of *Melody* than a *combined* and *full Harmony*: We cannot, however, in any Case expect these Effects without an awakened Attention and Sensibility in the Hearer, and a Mind free from the tumultuous and unruly Passions: Now from the Application and frequent Use of this excellent Cause we may clearly derive the wonderful Effects of ancient Music. To attain the same
End,

(f) We must here distinguish the *Harmony of Air in Music*, as the *Harmony of Numbers in Poetry*: for it nowhere appears, that the Ancients ever made use of Harmony according to the modern System: But it is evident every where, that they had a Kind of Declamatory Music (perhaps like the Recitative) or simple Melody, *without a musical Song*. In this Case, the Words must have been distinctly pronounced and heard; whereas in the other, the *Air* becoming more principal, the Words, of course, would be less understood. But, it seems, the Simplicity of *ancient Air* was such, that our Author, a little below, supposes it rather to have assisted than to have destroyed the Sense.

(g) It is more than probable, that *Plato* disapproved the Additions that were made in his Time to the Compasses of Instruments: For in his Book of Laws, he forbids the Entertainment of Persons who make and use Instruments of many Strings; as the *Trigonus* and *Pectis*: but admits the *Lyra* (with seven Strings) and the *Cithara*, and some simple *Fistulae*. Therefore, perhaps, what is here meant by the *Graces of Harmony*, may have been the Additions made to their simple Music by increasing the Scale, and multiplying Strings. Or, perhaps, by extending the Compasses of their Instruments, they might have formed some Kind of harmonical Accompaniments, which it is highly probable they did; because, in the Progression of their Scale, they had the very Means directly before them; and because such a Harmony might have been produced, without reducing it to the System which it is brought to at present.

(h) See the Notes (e) and (f) above.

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And, we have found it necessary to use the same Means in our present Labours, as far as the received Taste and Rules of our Times would allow us.

Thus much may be said, as well for the Sake of Truth, as for obtaining, if not some Praise, at least some favourable Excuse, that we have not in this Work *always* introduced the present fashionable airy Stile; though we would not be thought to take upon us to reform it; and that, to support, in some Measure, the true Simplicity and manly Gravity of the ancient Stile, we have *sometimes* transgressed against the Elegancies of the Modern.

But these Prejudices against Music do not merely arise from the Art itself; which is often debased by mean and trivial Poetry, which, instead of rendering it a Subject of Philosophical Speculation, by its Magnificence and Sublimity, produces a contrary Effect, of little or no Estimation, how pleasing soever it may be to some. And this Abuse is not wholly confined to the Theatre, but has even intruded into Places of sacred Worship; where it is sometimes rather fitted to excite the soft and effeminate Passions, than to fill the Mind with an honest and calm Delight—to regulate the Manners—to revive Courage—and to inspire us with an awful Veneration of the Most High and his sacred Laws. And for these Purposes was this Art learned and cultivated by the Ancients, who, by applying it to the great End for which it was given us by the Almighty, tasted it in its highest Perfection. And to this we must attribute all those wonderful Effects mentioned above, when they sung the Actions of their illustrious Men, their Triumphs, the public Laws, Tragedies, moral Instructions, and the Praises of their Gods.

In order therefore to restore Music to its former Dignity and Service, we have chosen the divine Subject of the Psalms; and to render it again, if not of equal Efficacy with That of the Ancients, by Reason of its different Laws, at least more conformable to the sacred Use for which it was principally intended; namely, the Worship of the Deity.

But tho' the greatest Part of these Psalms, as remarked above, are composed for two Voices only, they ought sometimes to be sung with a *Reinforcement* of Voices, agreeably to the Directions annexed to the Work itself: And our Reasons for this Conduct in the Performance, which will hereafter be subjoined, may serve to give some Idea of the particular Method which was observed by the *Hebrews* in singing their Psalms and Canticles.

We may observe in the Holy Scriptures, that *Moses*, after his miraculous Passage through the Red Sea, composed, on the Occasion, a Canticle or Hymn, which he sung, not alone, but together with the Children of *Israel*; while his Sister *Miriam*, at the Head of the Women with Timbrels, according to the Custom of that Time, gave the *Intonation* of the same Hymn.⁽ⁱ⁾—That *David* afterwards introduced the Method of singing in many Choruses.—That he composed many Hymns and Psalms which were sung in the Tabernacle, and in other Religious Ceremonies.—That the Sons of *Asaph*, of *Heman*, and of *Jeduthun* (chief Directors of the Music in the Temple under the Reigns of *David* and *Solomon*) presided at the Head of twenty-four Choruses of Musicians, which Choruses were distinguished and divided according to the different Instruments they sounded (which were preserved in the Temple to an almost infinite Number) and according to the different Places which they occupied in the Temple: Hence the Sons of *Jeduthun* sounded the *Kinor*, or *Lyre*: Those of *Asaph*, the *Nabal*, or *Psalter*: And those of *Heman*, the *Mezilothaim*; which was a Kind of Bell, or hollow Instrument of Metal.

When we consider the prodigious Number which were here employed in celebrating the Praises of the Deity, we shall see it is highly reasonable to multiply our Voices in this Case; which must, however, be done in some just Proportion: For in the first Place, the Chorus of those who exalt the divine Praises, should be as numerous and full as possible; and also these Psalms, tho' for the most Part composed for *two Voices only*, will produce a more noble Effect, *when the Chorus Parts are reinforced*, than when they are performed *only by two Singers*; and these, perhaps, not always ready in their Execution: Or however skilful they may be in this, or excellent in other Respects, yet if they be too long heard, their Performance

⁽ⁱ⁾ Perhaps, gave the Pitch, or led the Chorus, or repeated with her Chorus of Women, at proper Intervals, the Intercalary Verse, or Burthen of the Song. See *Exod.* 15.

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formance will be less pleasing, than when the Parts are redoubled; this being necessary to render it sometimes more solemn or more enlivening and full, according as the Words or Sentiments require a more powerful Emphasis and Expression; which was usually practised among the *Hebrews*, not by one or two Persons, as now a Days, but by a great Number together.

In some Parts of this Work, besides some Psalms which are composed throughout for *one Voice only*, are also introduced *Recitatives*, and a *Species of Airs* to be sung by *one Voice only*, or, *alternately by two*, (which was likewise in Use among the Ancients, and was called *Alternate Singing*) to diversify the Hearers Pleasure by some Variety borrowed from modern Practice, and at the same Time to approach, in some Degree, to that of the *Præcentors*, or *Chief Musicians* among the *Hebrews*, as may be collected from Scripture.

We have for this Reason more frequently composed for *Tenors* than for *Trebles*; seeing these latter too delicate and acute Voices, were not used by the *Hebrews*, or other ancient Nations; *Pythagoras* having forbid the exceeding the *Quadrupla*: In the first Place, that Harmony, according to *Theory*, might always be heard; which cannot arise from any Proportion of the *Multiple, Super-particular, or Super-partient kind*, among the Numbers 5, 4, 3, 2, 1. And also, that the Voices, according to *Practice*, might not be carried beyond their natural Compass; as in this Case, by exceeding the *Quadrupla*, they would either be feigned or forced, so as easily to render them offensive to the Ear (*k*) —It is true, indeed, that the Necessity of the modern *Figurate Descant*, (*l*) for the Institution of which the *fifth Tetrachord* was added to the ancient System by *Guido Aretino*, often requires us to exceed the Scale of *Pythagoras*; yet not in the *Tenors*, but in the *Trebles* only: And of these, which have, in general, but a moderate Compass, none should exceed the last *super-added Tetrachord*.

It was thought not improper to introduce, in these Psalms, several of the most ancient and most common *Intonations*, or *Chants* of the *Hebrews*, which were formerly, and are still sung by the *Jews*, as a Species of Music peculiar to that People. These *Chants* we have sometimes accompanied after the modern artificial System, as will be seen in the second, and more diffusively in the third and fourth Volumes, together with some ancient *Greek Odes*, taken from printed and manuscript Remarks on those Hymns; although made Use of by the Heathens to celebrate the Praises of their false Gods. And these we have interpreted, with the utmost Care, according to the musical Characters of two ancient Greek Philosophers, *Alipius* and *Gaudentius*, which we have now adapted to the modern Practice.

Nor was it thought inexpedient to adapt a peculiar Kind of Music to those Mysterious and Emphatic Sentences, in which the Royal Prophet hath denounced the dreadful Vengeance of Divine Justice. These we have attempted to express by some foreign and uncommon Researches in the most extreme *Diatonico-chromatic Modulation*, leaning upon the *Equivocal Chord*, (*m*) and, therefore, imperfect in the Scale of our modern Instruments, particularly in that of the Harpsicord. In this Case, our present Labours, not unaptly, may be considered like that of the Pilot, who, in a wide and tempestuous Ocean, embraces every Wind that may conduct him safe to the desired Port; yet, in a long and dangerous Voyage, is sometimes constrained to vary his Course.

We come now to the Execution of the Psalms: This ought to be exact throughout; more especially in the Chorus; as when Music is intended for the Solemnity of divine Worship,
we

(*k*) This Conduct, however must not be applied to the Construction of *Instrumental Music*: since the greater the Scale, the more Room both for Melody and Accompaniment: And where the former is not carried to an extravagant Compass, and the latter not crowded, the Effects of extended Melodies and distant Harmonies are sometimes very pleasing.

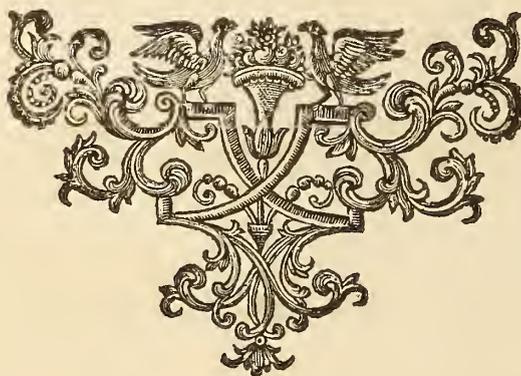
(*l*) The Use of Discords as practised by modern Composers.

(*m*) The *Chromatic Diesis*, or *extreme Sharp*, which by the Composers Art, may be contrived to dwell upon the Ear, so as to leave it doubtful to what Harmony it properly belongs, and may be carried into extreme different Melodies at Pleasure. Hence it is called the *Equivocal Chord*. But the *Enharmonic Diesis*, or *quarter Tone*, can only be expressed by the Voice, and by that with great Difficulty ascertained, therefore it is not used in the present System of Harmony.

P R E F A C E, &c.

we should never attempt those vague and florid Ornaments, which but ill suit with the truly devout and attentive Mind. Let not the Performer, therefore, embellish the Subject, unless he can form his Graces, *like the skilful Musician*, in perfect Cadence of Time, and Decorum of Manner and Voice; and, with Clearness of Expression, *distinctly articulate and resound each Syllable and Note*. Also, the Ripieno Accompaniments of various Basses ought to be as numerous, and disposed in as exact Proportion as possible, in order to supply, in the best Manner, the Use of the ancient Instruments, that from the *whole together* may be derived the *full and proper* Effect for which it was composed.

The first twenty five Psalms are here offered to the Public. If they meet with a favourable Reception, the Authors will think themselves well rewarded for their Labours bestowed on this, *no inconsiderable* Work. But if such and so various are its Defects, as rather to merit the Severity of Censure than an indulgent Approbation, may it please the Almighty (for whose Service they have employed those Talents he imparted to them) to inspire others with a like Ardour and Resolution to pursue this Track; which, however is neither easy nor plain: And in this Case, they will at least, have the Consolation of being the first that led the Way; and, at the same Time, may be admonished of those Errors, into which, through the Weakness of the human Mind, they may inadvertently have been betrayed.



M E M O I R S

O F T H E

L I F E

O F

B E N E D E T T O M A R C E L L O , N . H . *

BENEDETTO MARCELLO, Patrician of *Venice*, was born at *Venice* on the 24th of *July* 1686.

His Father was *Agostino Marcello*, (a) a most worthy Senator, Son of *Alessandro Marcello*; his Mother, *Paolina*, was Daughter of *Girolamo Cappello*, (b) both of them illustrious, as well for their singular Endowments of Mind, as for the Nobility of their Birth.

Benedetto gave very early and sure Indications of his peculiar Talent, which, continually improving and displaying itself, rose, at length, to a great Excellence in Poetry and Music.

In the Year 1718, he published a little Collection of Love Sonnets, under the Title of *Driante Sacreo Pastor Arcade*; which he dedicated to the celebrated *Giovanni Mario Crescembeni* of *Macerata*, under the Name of *Alfisevo Curio* |, one of the Founders of the Academy of *Arcadians*, into which *Benedetto*, from his great Reputation, had been some Time before elected; as appears from the Catalogue of illustrious *Arcadians* given in the History of the *Italian Poetry*, Vol. vi. P. 378. of the *Venice* Edition 1730 in 4to.

In the Year 1722, he published an elegant little Work, intitled, *Teatro alla Moda*, of which there have been a great many Editions. The Judgment which the Marquis *Scipio Maffei* has given of this excellent Performance, which is in the gay, lively, and facetious Stile, may be seen in the third Volume of his *Literary Observations*, P. 308, Edition of *Verona* 1738; and that of Signior *Appostolo Zeno* in his Letters; both of them much to the Honor of the Author.

But his principal Faculty, and that in which he was chiefly employed, was Music. His natural Genius and strong Propensity to this Study was first awakened by a pleasant Incident in his own Family, which raised in his Mind a high Spirit of Emulation and Honor, and which deserves to be mentioned.

The Princes of *Brunswick* happened to be at *Venice*; and as *Alessandro Marcello*, his elder Brother, used to hold regularly, one Day in the Week at his own House, an Academy of Music, in which his own Compositions, both Vocal and Instrumental, were performed; the Princes being at one of these Assemblies, and understanding that *Benedetto*, who was present and at that Time very young, was *Alessandro's* Brother, they took Occasion to ask him in a polite Manner, in what Study He employ'd himself: Oh, says *Alessandro*, with an Air of Banter,

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* The following Account of the Life of *Benedetto Marcello* was procured from the Family at *Venice*, and communicated to us by an *English* Lady of Distinction, now residing in that City.

(a) In the Line of those of *La Maddalena*.

(b) She was Sister to the Father of *Pietro Andrea Cappello*, Ambassador at the Courts of *Spain*; *Vientna*, *England* and *Rome*, at which last Place he is now for the second Time in the same Character.

† It is to be observed, that all the Members of the *Accademia degli Arcadi* (a famous Literary Society at *Rome*) take upon themselves, as such, fictitious Names, and stile themselves *Pastori Arcadi*.

M E M O I R S, &c.

Banter, His Employment is to fetch me my Papers, *which suits well enough with one of his Age.* This innocent Pleasantry of his Brother pierced the sensible Mind of *Benedetto*: He was piqued, and from a Point of Honor, gave himself up from that Time wholly to Music; and he succeeded in it to Admiration.

It is as impossible to recount the Number and Variety of his Compositions, as to speak of them in Terms equal to their superior Excellence. §

In the Year 1716, when the Birth of the eldest Son of the Emperor *Charles VI.* was celebrated at *Vienna*, he composed the Music for the *Serenata* which was performed there on that Occasion. Concerning this Incident and our Author's Composition, the Reader may see what the above-mentioned Signior *Appostolo Zeno* has written in his Letters which are printed; as likewise what is said in the Conclusion of the Dedication of a Book, intitled, *Trattato delle viziose maniere di difender le Cause nel Foro*, printed at *Venice* 1748, where in a clear, but a little too concise Manner, an Account is given of Him, and of his two Brothers (c).

The Fifty *Psalms* of *David* set to Music by Him (d) were received with the highest Applause.

The *Muscovites* translated the *Italian* Paraphrase into their own Language, that they might have the Pleasure of enjoying the Music; and some Sheets of this Performance were transmitted to the Author in his Life-time at *Venice* †. One of these *Psalms* was performed every Week at the Palace of Cardinal *Ottoboni* at *Rome*, where the principal Nobility, both Ecclesiastical and Secular, were assembled. When the News of the Death of *Benedetto*, in the Year 1739, was brought thither, his Eminence did him the Honor to give a public Testimony of the Esteem and Affection which he had for him.—He ordered, that on the Day appointed for the usual Assembly, a solemn Academy should be held in Mourning: The Room where they met was hung with Black; Father *Santo Canal*, a Jesuit, made the Oration; and the most eminent of the Learned of that Time rehearsed their respective Compositions upon the Occasion in various Languages, in the Presence of the many considerable Personages there assembled.

He

§ There are many *Cantatas* and *Duetts* of our Author to be met with in the Collections of Manuscript Music in these Kingdoms. We have also a complete Performance with his Name to it, dated 1733, and intitled *Il Trionfo della Poesia edella Musica, nel celebrarsi La Morte, &c. di Maria sempre Virgine assunta in Cielo, Oratorio sacro a sei Voci*, the Music of which bears the strong Characters of *Marcello's* great and affecting Simplicity in Composition.

(c) “Of his great Skill in Music, we shall not here repeat what has been already said: The many and elaborate Performances which he has given to the Public will for ever remain an ample and undoubted Proof of it; in which, having surpassed all that have gone before him, he has cut off from those that shall succeed him all Hopes of ever being able to equal him.”

(d) “Who is there among either the Professors or Lovers of Music, that is not acquainted with his great Work upon the Fifty *Psalms* of *David*, printed in Eight Volumes in Folio? A Work, which comprehends all the Kinds, and all the Modes of the Music of every polite Nation; the Copies of which were quickly spread thro' all the Courts of *Europe*.”

In the several Volumes of this Work, there are Letters addressed to the Author from most of the distinguished Composers who lived at that Time; and all of them express their Admiration of *Marcello's* happy Talent in the Execution of this Design. In a Letter from *Gasparini*, printed in the first Volume, it appears that *Marcello* received his first Rudiments of Music from that eminent Composer during his Residence at *Venice*: and after *Gasparini's* Departure to *Rome*, that a Correspondence, by Letters, subsisted long between them. *Marcello* submitted these *Psalms* to the Inspection of his old Master, who, with great Justice and Candour, acknowledges the superior Genius of his illustrious Pupil, as the only Composer who, to the Simplicity of the Ancient, had added the Graces of the modern Music, and thence formed a System of Harmony *entirely his own*.

† In *Matheson's* Letter from *Hamburgh*, which is printed in the sixth Volume of this Work, there is an Account, that Part of *Marcello's* *Psalms* had been adapted to the *German* Language, and performed by a select Band of Singers to a numerous Congregation in the Cathedral there; and, that all expressed a Pleasure and Admiration never known before on any like Occasion. It does not, however, appear, that these *Psalms* have been published any where, but at *Venice* by the Author himself: And, perhaps, the Publication of this great Work, adapted to our own Version of the *Psalms*, may be reserved for the Honor of this Nation, where every Work of Genius is sure to find Encouragement and Protection.

M E M O I R S, &c.

He distinguished himself in a very extraordinary Manner by two Cantatas, the one intitled *Il Timoteo*; the other *La Cassandra* *; in which he wonderfully displayed his extensive Knowledge and Abilities. The Reader may see what the learned Signior *Abate Conti* says of them, in the First Volume of his Works, printed at *Venice* in the Year 1739 (e).

He composed likewise many excellent Pieces of sacred Music for the Service of the Church. His *Cantata for the Mass*, is highly celebrated, and was performed for the first Time, in the Church of *Santa Maria della Celestia*, on Occasion of *Donna Alessandra Maria Marcello*, his Brothers Daughter, taking the Veil in that Monastery.

The *Lamentations of Jeremiab*, the *Miserere*, the *Salve*, and a great many other Compositions of the same Kind, he gave to the Clergy of *Santa Sophia*, and instructed them in the just Execution of them.

He many Years held a musical Academy at the House of *Agostino Coletti*, Organist of the Church of the Holy Apostles; where he always presided at the Harpsicord, and kept all the Performers, Instrumental and Vocal, under his own Direction; who, in their respective Appointments, always acknowledged his Authority, and the Improvement they received from it.

He printed a Collection of Sonnets, which he intitled *Sonetti a Dio*, with various other Compositions on sacred Subjects, of which there were two numerous Impressions in a short Time. This Work he published as a Forerunner of another infinitely greater, which he did not live to finish, as he hoped to have done: To prepare himself for this learned and sublime Undertaking, he first employed some Years in the Study of Theology and the Holy Fathers. See what the Author of the Dedication prefixed to the Treatise above-mentioned, *Delle viziose maniere di difender le Cause nel Foro*, says of it. (f)

At the same Time that he was employed in such Studies, and so many and various Works, he moreover executed, with great Attention for many Years, the honorable but delicate Office of Judge in the Councils of Forty; † from which, he removed to the Charge of Count and Proveditor of *Pola*; afterwards to that of Chamberlain or Treasurer in the City of *Brescia*; where he gained the Affection and Esteem of all Orders of Men, and above all of

* This latter *Cantata*, which is in the Possession of several of our musical Virtuosi in *England*, contains a Variety of Movements sufficient for an Entertainment of three Hours Performance.

(e) Signr. *Abate Conti* expresses himself as follows, in a Letter to his Excellence Signr. *Girolamo Ascanio Giustiniani*, with which he sends the two Cantatas of *Timoteo* and *Cassandra*.

“ *Dryden*, a celebrated *English* Poet, in an Ode for Music introduces *Timotheus*, who, singing to *Alexander*, one while of Wars and Victories; another, of Tenderness and Love; then of the slain in Battle and their Ghosts; and of other Subjects which move Terror or Compassion, raises in him, by turns, all the softest, and the most furious Passions. I was so pleased with the Newness of this Thought, that so long ago as when I was in *France*, I translated it out of *English* into *Italian* Verse, changing the Lyric Form of the Poem into Dramatic, by introducing the Chorus, and two Persons, one of which explains the Subject of the Song, the other is *Timotheus* himself, who sings. *Benedetto Marcello* being pleased with the Poem, composed of it that noble *Cantata*, in which he so greatly displayed the Fruitfulness, and, at the same Time, the Depth of his Art: And afterwards desired to have the whole Variety of Passions, expressed in *Timotheus*, brought into a Poem, by Means of some other Fable or Story, in which one Person only should speak. I, recollecting that first *Euripides*, and then *Lycophron*, introduce *Cassandra* to foretell the Misfortunes that should befall, in the one Case the *Greeks*, in the other the *Trojans*, undertook to imitate them; and to give Magnificence and Beauty to the Imaginations of Poetry, I put into the Mouth of *Cassandra*, in the Form of a Prophecy, the most memorable Events celebrated by *Homer* in the *Iliad*. *Marcello* was pleased with the Invention, and adorned it with all those Colours of Harmony, which are most interesting, surprising, and delightful: And I think I say every thing, when I compare the Music of the *Cassandra*, making due Allowance for the Difference of the Subject, to *That of the Psalms* paraphrased by your Excellence, and sung with so much Applause at *Venice*, *Vienna*, and *Padua*.”

“ (f) *Benedetto* was not only possessed of those admirable Qualities, the Genius, and Spirit formed by Nature for Lyric Poetry, as appears evidently from his celebrated Sonnets, both amorous and sacred, which are published; but in the last Years of his Life, he had undertaken, and carried on with incredible Application, an Epic Poem, on the Subject of the Redemption of Mankind: A Work, which, by his untimely Death, is left imperfect, but which is full of a most profound Theology, and furnished with select Authorities, both sacred and profane. It is written with great Purity of Style, and shews that he had a singular Readiness and Power of Expression in Poetry.”

† There are at *Venice* three different Councils of Forty: They are Courts of Justice, and consist each of Forty Judges.

M E M O I R S, &c.

of his Eminence Cardinal *Querini*, who encouraged frequent Visits from him in the most familiar Manner, and had oncé a Week a Literary Conference with him upon his Epic Poem mentioned above.

He died at *Brescia* in the Year 1739, in the Month of July, at Ten o'Clock at Night, on the Eve of *St James's* Day, aged 52 Years, 11 Months, and 28 Days. § He was buried in the Church of the Fathers Minor Observants of *St Joseph* in *Brescia*, with very honorable Funeral Pomp; and on his Tomb Stone of Marble, in the middle of the Church, is engraved the following Inscription.

BENEDICTO. MARCELLO. PATRITIO. VENETO.
PIENTISSIMO. PHILOGOGO. POETÆ. MUSICES. PRINCIPI.
QUESTORI. BRIXIENSI. UXOR. MOESTISSIMA.
POSUIT.
ANNO. MDCCXXXIX. VIII. KALENDAS. AUGUSTI.
VIXIT. ANNOS. LII. MENSES. XI. DIES. XXVIII.

While he was at *Brescia* he wrote a very elegant Poem, which he intitled *Volo Pindarico Eroico-comico*, in which, feigning himself to be carried with a sudden Flight to the Coffee-House in the *Campo † of St Felice*, at *Venice*, which he used to frequent to meet the many Friends he had there, he describes, in a pleasing and lively Strain of Humour, the peculiar Manners and Character of each of them; and then gives them the like Information of his own Way of Life at *Brescia*, and of the most respectable Persons among those, whose Friendship he there enjoyed.

He left in Manuscript some Admonitions in Prose, to his Nephew *Lorenzo Alessandro*, a Person of great Genius and Learning, Son of *Alessandro*, a most worthy Senator. These Admonitions consist of Counsels and Precepts, expressing his own great Piety and Religion, and full of that Prudence which he himself had acquired.—Also, twenty-five Cantos of the Poem above-mentioned.—A Treatise of Proportions.—Another of the Musical System.—Another of the Harmonical Concords, and a great Number of Compositions, serious and pleasant, in various Measures; as *Sonetti*, *Canzoni*, *Terzine*; which are in the Possession of the abovementioned Signior *Lorenzo Alessandro*, his Nephew.

His Pourtrait has been done from the Life, by Father *Molino*, Patrician of *Venice*, Benedictine Monk of the Convent of *St Giorgio Maggiore*, and Brother of *Sabastiano*, a most honorable Senator.

Of the most noble Family of *Marcello*, ancient in its Origin, and famous for the illustrious Persons which in every Age have flourished in it, Mention is made by all the Historians of *Venice*, and the oldest Chronicles in Manuscript: And among the Moderns, by *Casimire Frescobaldi*, *Bruzen la Martiniere* in his Geographical Dictionary under the Article *Venice*, and *Marco Foscarini* in his excellent Treatise of the Italian Literature.

§ *Morì nell'anno 1739, nel Mese di Agosto all'ore dieci della notte venendo il giorno di S. Giacomo, in età d'anni 52, Mesi 11 Giorni 28.*

There is some Mistake in the Date of the Day of *Marcello's* Birth, or in that of his Death. It appears, by this Account, that he died on his Birth Day; consequently he must have been full 53 Years old: But where the Error lies, we cannot take upon us to determine; we have, therefore, given it to the Reader as it stands in the Manuscript. In *Italy* the Day begins an Hour after Sun-set, whence they compute the Hours 24 to Sun-set again: But among the better Sort of People, our Way of telling the Hours begins to prevail; and, in this Account of *Marcello's* Death, they are reckoned according to our Manner, tho' at the same Time, the Day is made to begin at Sun-set, which is somewhat inconsistent. What is called in the Manuscript 10 o'Clock at Night, *St James's Day coming on* (i. e. the 25th of *July* and the 8th of the Kalends of *August*) we should call the Night of the 24th of *July*.—The Author has made another Mistake, and put *Augusti* (which Word he happened to cast his Eye upon, in the Epitaph, without attending to the Use of it there) for *July*.

† Square or Court.

R E M A R K S

O N T H E

P S A L M S

O F

M A R C E L L O.

MARCELLO'S PSALMS, notwithstanding their Excellence, are far from being generally known in *England*; and, perhaps, there are some, even of our best Judges, who cannot at present determine what Rank of Merit they may deserve amongst musical Performances: But it is hoped they will soon be universally known, by Means of the present extensive Design of adapting them to the *English* Version. For this Purpose, the following Account and Character of the original Work is now laid before the Public, as also this Specimen in our own Language; and I hope those who are capable of judging, will impartially consider, how far some effectual Encouragement for publishing the whole Work would improve our present Music, and redound to the Honor of the *British* Virtuosi.

We may observe in the Preface of MARCELLO, but more especially in his Method of Composition, how greatly the *Melody of the Ancients* hath engaged his Attention; and how copiously he hath exerted his deep Skill in a great Variety of *unaccustomed Harmonies*.—Hence the *Simplicity* of those *grand* and *affecting* *Modulations*, which abound in this Work; and the many *uncommon Transitions* which excite, not only our Pleasure, but Admiration, that such natural and obvious Beauties should not occur to every Composer.

Inequalities, indeed, are to be found in the best Performances; and I am ready to acknowledge, that the Psalms of *Marcello* are not free from Imperfections; but these, I think, are the Imperfections of Genius; and therefore I freely leave them to the candid Censure of those whose Genius and Capacity make them Judges. Some Objections, however, have been made to this Work, which do not appear just; and the taking Notice of these will give me an Opportunity of saying something on the Character of the Author.

First, It has been alledged, that, if particular Psalms, or Parts of Psalms, had been selected for this Work, instead of proceeding regularly so far as it is carried, the Music would not only have been more useful for the Church, but even more entertaining in the Chamber.

Secondly, It has been said, that the Movements, are, in general, too short; and that often one Subject is no sooner produced than it is quitted for another.

Lastly, That many Passages in this Work have been taken from CORELLI.

To remove these OBJECTIONS I shall observe,

First, That a Succession of very different Movements, which are intended to express very different Passions, is much more likely to keep Attention awake, and to afford, on the Whole, a much greater Degree of Pleasure through a long Performance, than if it were only sustained by some continued Chain of uniform Movements.

REMARKS, &c.

Secondly, As the Subjects of the Psalms are various and desultory, so that the Passions and Sentiments are frequently and suddenly changed in the same Psalm; the Composer was to express these Changes in his Music. And in this chiefly consists the superior Excellence of the Work. It was this great Variety and frequent Change of Sentiments and Passion, which gave Scope to the unbounded Genius of MARCELLO; and gave him Occasion to invent so various a Melody. And this will render his Work an inexhaustible Resource for all future Composers.

As to the last Objection, it must be owned, that some of the finest Harmonies of CORELLI appear to be adopted by MARCELLO: But I think this no Diminution of *Marcello's* Talents. The numerous Excellencies, which are *confessedly his own*, will ever secure him the Character of an original Composer. It may be observed, that Persons of real Genius often strike out the same great and beautiful Sentiments, without any Communication with each other; and, I believe, an Author often uses the Images and Sentiments of another of similar Genius, whom he has read with Admiration, even without suspecting they are not his own. Besides, there is, perhaps, as much Art often shewn in the Improvement and happy Expression of the Thoughts of another, or in adapting them justly to a new Purpose, as in the original Invention: And I desire it may be considered, whether MARCELLO has not done this in the Harmonies he is supposed to have taken from CORELLI.—We may say he seems to *create the Harmonies of CORELLI*, and make them his own, as LA BRUYERE said, BOILEAU did the Thoughts of other Poets. “Celui—cy passe Juvenal, atteint Horace, semble creer les Penſees d'autrui et se rendre propre tout ce qu'il mani; il a dans ce qu'il emprunt des autres toutes les Graces de la nouveauté, et toute le merite de l'invention.”

The Work of every *true* Genius is, as I apprehend, a *Whole*; and the Excellence and Beauty of it arises from the just Harmony and Fitness of the several Parts: And in this Light I could wish every Psalm of MARCELLO may be viewed by the best Judges.

Let the general Design of the *Whole* be first considered; let the just Expression of every particular Part be attended to; let the *Whole* have an adequate Performance; and then the Genius and Talents of MARCELLO will appear in their full Lustre: These Psalms will then be found so excellent; and the great and affecting Strokes, both of Nature and Art so numerous, that few Subjects of Censure will be found. But these Beauties may not, indeed, be so easily comprehended from any *partial, desultory, or imperfect* Performance; nor yet from the *nicest* Examination of them in *Writing*: Since many, very singular Beauties, entirely arise from certain Contrivances in the Composition, which can never be fully tasted and known, if not effectually performed: Of which many remarkable Instances will be observed in this Work—.

—Such are the Changes from lively Movements to pathetic; and *e contra*, in their various Degrees.—The Breaks and Pauses, which mark the Bounds of the Passions:—The extreme Modulacions, which denote some Elevation or Enthusiasm in the Sentiments:—Such also, in a particular Manner, is the noble Contrast between the *Solo* and the *Chorus* of many Voices; which *Fullness* is intended, not only for enforcing some peculiar Expression, but also, *as a general Aid*, for relieving the Ear by every possible Variety.—To these we may add, the Imitation of Thunder; the raging of the Sea and of Floods and Tempests, &c. by the accompanying Basses, while the Vocal Parts are employed in some awful and correspondent Expression. And this is also the Case, where EXPRESSION alone is required; as in the SUBLIMITY OF PRAISE—The CHEARFULNESS OF DEVOTION—And the SORROW OF CONTRITION: Each of which are expressed in their respective Stiles, and can be fully felt *in the Performance only*.

To illustrate what has been said, I shall now refer to the Works themselves; and point out such Parts of them, as perfectly coincide with the several Characters of Expression here noted. And as the want of Attention, rather than the want of Abilities, often prevents us from discerning the Beauties in Music; it will, I hope, be thought no ill Expedient, to distinguish, in the following Manner, those Beauties in MARCELLO, which deserve a more particular Observation.

R E M A R K S, &c.

In the 9th Psalm, which includes also the 10th of our Version, * and in the 18th Psalm, (both which are very long Performances) the Subjects are remarkably various, and some of them carried into extreme Modulations. — In the 29th and 33d Psalm are several very grand Imitations in the *Instrumental Basses*: And where these are employed, there is always some Stroke of natural Beauty in the *Vocal Melody*.

Under the various Stiles of Expression, the respective Psalms may be classed thus: — Under the *Sublime*; the 2, 18, 19, 24, 26, 29, 35, 48, and 50th Psalm. — The *Joyous*; the 21, 33, and 47th. — The *Learned*; the 37, 44, and 49th. — The *Chearful*; the 45, and 34th. — The *Serene*; the 1, 8, 15, 16, 28, 40, 41, and 42d. — The *Pastoral*; the 23d. — The *Devout*; the 4, 5, 25th, and 39th. — The *Plaintive*; the 3, 6, and 38th. — The *Sorrowful*; the 22, and 51st Psalm.

I cannot omit, under this Head, a more particular Mention of the Penitential Psalms. The 22d is composd for one Voice only, accompanied by *Tenor* Violins; which Instruments, when skilfully managed, are the best adapted for expressing mournful Sounds. The 51st, for three Voices, is also accompanied by Tenors; and designed for the Reinforcement of many Voices and Instruments of the same Kind. The Subject, in both these Psalms, is the Prayer of a deeply afflicted and penitent Sinner. And as Music, perhaps, may be made more expressive of the Passion of Grief than of any other: The Composer, in these Performances, hath expressed this Passion by such various moving Accents in his Melody, that the sensible Hearer is every where affected by them.

It must, however, be observed, that most of these Psalms have *some* Movements different from the general Character, which is here appropriated to them: And also, that the Psalms, not specified, are too various in their Meanings to be classed under any *one* general Character; some of them containing, in themselves, almost *all* the various Stiles of Expression. The principal Movements of those, are —

— The 8, 13, 14, 15, and 17th Verse of the 7th Psalm. — The 7th V. of the 11th P. — The 1st and 7th V. of the 12th P. — The 1, 2, and 6th V. of the 13th P. — The 1, 6, 7, and 11th V. of the 14th P. — The 3d and 6th V. of the 17th P. — The 1, 2, and 10th V. of the 20th P. — The 1, 2, and 20th V. of the 27th P. — The 1st and 15th V. of the 30th P. — The 1, 5, 8, 11, 19, 23, &c. of the 31st P. — The 1st, 3, 8, and 11th V. of the 32d P. — The 36th Psalm throughout. — The 4th and 11th V. of the 46th Psalm.

The Verses here specified are, in general, adapted to *regular* Movements; and their respective Characters will be easily distinguished by those who are Judges of Music, and of the Passions which it can best express. The entire Psalms referred to have also their *regular* Movements, consisting in *grand and joyous Fugues*; *serene and graceful Airs*; and *devoutly pathetic Strains*, eminently distinguished, as the *Master-Works* of each Design, amongst numerous *solemn* and *rapid short Airs*: And by a just Expression of these, in their several Stiles, a *sentimental* or *impassioned* Music is every where produced.

Those Psalms which are classed under the Character of the *Learned*, are of that Species of Music which is distinguished by the Term *Da Capella*; and are composd, like our *Full Anthems* and *Services*, for the more frequent Uses of Divine Service.

Most of the other Psalms may be considered as *Verse Anthems*, containing different Movements for *two, three, or four* Voices; and, like them, may be reinforced in the Chorus, at Pleasure. But of these Psalms (excepting those for two Voices, which may also be reinforced in the Chorus) there are none in this Volume; which, however excellent in all other respects, is yet inferior to the other Volumes, in regard to the Variety, Grandeur, and Solemnity of the Subjects.

T H E

* The 9th and 10th Psalms being united in the *Italian Paraphrase*, our 51st Psalm becomes included in this Work. It is necessary, therefore, to observe, that the following References are made to the Psalms, as they are numbered in the *English* Version.

R E M A R K S, &c.

The Solo Psalms, are the 8th, 15, 16, 22, 39, 43, and 47th. Some of these are accompanied with *Tenors* or *Violoncellos*: And, where these Instruments are wanting, they may be supplied by the Organ, with nearly the same Effect. Others again are intended for the Reinforcement of many Voices, in Imitation of the ancient Music, as sung by a numerous Chorus *in Unisons*.

At the Close of the eighth and last Volume, there is a *perpetual Canon* for six Voices, set to Part of the 4th Verse of the 19th Psalm.—“ Their Sound is gone out into all Lands: “ and their Words into the Ends of the World.”—This abstruse and laboured Piece the Composer hath annexed to his Work; to shew the Admirers of *Counterpoint*, how far he might have extended his Skill in this perplexed Branch of Harmony. But he was sensible, that the Music, which required an intense Application in the Composition, must also require a severe Attention to the Performance of it. Consequently, that this kind of *artful Harmony* could never produce the ready and happy Effects of a *natural Music*.

From this short View of the Character of MARCELLO's Psalms, together with the first Volume now published, it is hoped at least to raise so much Attention, that they may be impartially considered by the best Judges. And since there is a proper and solemn Music, which, from Time immemorial, has been appointed for the Service of Religion; the Psalms of MARCELLO, I hope, will be found to deserve that Character; and prove, as they are now adapted to the *English* Version, of great and signal Use; particularly the Full Psalms, which every accustomed Singer may execute with Ease, and, at the same Time, hear with Pleasure and Improvement. Were these Psalms circulated through this Kingdom, and joined to some established Collection of the *Old Services*, as a Body of solemn Compositions for the Church, (which is now proposed to the Public by Dr *Boyce*, after the Plan of the late Dr *Green*) they would soon be found a most noble and useful Acquisition to the *Choir Music*: and that such Improvements are *not* unnecessary, may reasonably be presumed, from the Design of these two eminent Masters, for restoring its *Services* to their original Correctness and Excellence.

Upon the whole, I flatter myself, it will appear, that most of those Things which have been deemed Imperfections in MARCELLO's Work, chiefly arose from the great Extent and Variety of his Genius; and are, in Reality, his greatest Excellencies. Upon a serious Review of what has been said, I do not think I have exaggerated the Genius of MARCELLO. His Psalms, after long Experience, appear to me fraught with *every* musical Beauty: And I believe, that, from *every* Improvement in the Performance, fresh Beauties will be discovered in the Composition.—In fine; wherever the Psalms of MARCELLO have been known, they have been admired: And every Succession of true Lovers of Music will admire them, till Time, and the Art itself, shall be no more.

Newcastle, March 1757.

CHARLES AVISON.

PSALM I

A DUE

ALTO, E BASSO.

Beatus vir qui non abiit in consilio impiorum &c.

Grave

Bleffed is the man that hath not walked in the coun - - - - - cel of the un -

Tutti

Bleffed is the man that hath not walked in the coun - - - - - cel of

- - god - - - - - ly, nor standeth in the way nor standeth in the way nor

the un - - god - - - - - ly, nor standeth in the way nor standeth in the

standeth in the way in the way of fin - - - - - ners: nor sitteth in the seat of y scornfull.

way nor standeth in the way in the way of fin-ners: nor sitteth in the seat of the scorn - full.

Engrav'd by Tho^s Baker.

4#3

Bleffed is the man that hath not walk-ed in the coun - cel of the un-god - -ly,

Bleffed is the man that hath not walked in the coun - cel of the un -

5#6 #

nor standeth in the way. nor standeth in the way in the way of fin-ners in the.

- god =lv, nor standeth in the way in the way of fin-ners

6# # b

way of finners nor fitteth in the feat the feat the feat

in the way of finners nor fitteth in the feat the feat the

q6 #3 5 4#3 q # 43 98 5 5 q 98

of the scorn - - - full.

feat - - - of the scorn - - - full.

b76 q # q# # 5 43 6 5 43

Solo Adagio.

But his delight is in the law but his delight is in the law his delight is in the

Tutti Largo

law the law of the Lord: and in his law doth he me-di--tate and in his law doth he

Tafo Solo

Tutti 4#3

doth he me-di-tate and in his law doth he me-di = tate day and
me-di-tate doth he me-di-tate and in his law doth he me-di-tate

night day and night day and night.
day and night day and night day and night.

Solo Lento.

He shall be like a tree plant-ed he shall be like a tree plant-ed by the rivers of

wa - ter: that will bring forth his fruit that will bring forth his fruit

in due fea - - - fon. that will bring forth his fruit that will bring

forth his fruit in due fea - - - fon. Segue

Tutti Largo. His leaf

His leaf shall not wither but shall for e - - ver flourish his leaf

shall not wither. but shall for e - - ver flourish but shall for e-ver flourish and
 shall not wither. but shall for e - - ver flourish. and shall not fear the

shall not fear the drought his leaf shall not wi - - ther
 drought. and shall not fear the drought his leaf shall not wither and

Soli

and look what-fo-e-ver he doeth and look what-fo-e-ver he doeth and
 look what-fo-e-ver he doeth. and look what-fo-e-ver he doeth and look

look whatfo-e-ver he doeth whatfo - - e - - ver he doeth it shall prof - -
 whatfo-e-ver he doeth. and look - - - whatfo-e-ver he doeth it shall prof - -

tutti

-per. and look what - - fo - - e - - - ver he doeth and

tutti

per. and look what-fo = e = ver he doeth. and look what-fo = e = ver he doeth. and look

9 8 9 8
4 3 6

look what-fo = e = ver he doeth and look whatfo = e = ver he doeth. it shall prof - - per.

- - what - - fo - - e - - - - ver he doeth it shall prof - - per.

9 6 6 6 6 9 8
4 4 5 4 3

Solo

As for the un-godly, it is not fo with them: *Largo* but they are like the

4 2 7 5

chaff but they are like the chaff but they are like the chaff which the wind.

scat-ter-eth but they are like the chaff but they are like the chaff but they are

like the chaff which the wind sca -

tteth a-way from the face of the earth.

Tutti

Therefore the un-godly shall not stand in the judgment: Therefore the ungod -

There - fore the un-god = ly shall not stand in the judgment: There-fore

Tafo Solo Tutti *Tafo Solo Tutti*

- ly shall not stand in the judgment shall not stand in the judgment

the ungod - - ly shall not stand in the judgment shall not stand in the judgment

neither the finners in the congregation neither the finners in the congre-gation of the righteous.

neither the finners in the congregation neither the finners in the congre-gation of the righteous.

Solo

For the Lord knoweth the way of the righteous:

Tutti Largo

But the way of the un - - - god - - ly shall

shall perish shall vanish shall vanish shall perish shall perish shall vanish

Tafo Solo Tutti

perish shall vanish shall perish shall vanish shall per = ish shall vanish

shall per = ish shall vanish shall vanish shall perish shall perish shall vanish

shall van = ish shall per = ish shall per = ish shall van = ish

but the way of the un - - - god - - ly shall

but the way of the un - -
 perish shall vanish shall vanish shall perish shall perish shall vanish shall per-ish

god - - ly shall vanish shall perish shall perish shall vanish shall vanish shall perish shall
 shall van-ish but the way of the un - -

per-ish shall van-ish shall per-ish shall van-ish
 - god - - - ly shall van-ish shall per-ish shall per-ish shall van-ish shall

but the way of the un - - - god - - ly
 vanish shall perish shall perish shall vanish shall per-ish shall van-ish shall

shall per-ish shall per-ish shall van-ish shall per-ish shall
 van-ish shall per-ish shall per-ish shall per-ish shall van-ish

van-ish shall per-ish shall per-ish shall van-ish shall per-ish shall van-ish
 but the way of the un - - - god - ly shall.

7 #3 #

shall per-ish shall van-ish shall van-ish shall per -
 van-ish shall per-ish shall van-ish shall per-ish shall

- ish shall per-ish shall van - - ish.
 per - ish shall van - ish.

PSALM II

a Due

ALTO, E BASSO.

Quare fremuerunt gentes &c.

Tutti

Why do

Rifoluto.

the hea - - - - - then so furiously

Why do the hea - - -

rage to - ge - ther: why do the people i -

- - - - - then so furiously rage to - ge - ther:

ma - - - gine i - ma - - gine a vain thing i -

why do the people i - ma - - - gine i - ma - - gine a vain thing i -

fermo

- ma - - gine a vain thing? why do the heathen rage to - gether

- ma - - gine a vain thing? why do the heathen fo furiously rage

fermo

why do the people i - ma - - - gine i - ma - -

why do the people i ma - - - gine i ma - -

- gine a vain thing i - ma - - gine a vain thing?

- gine a vain thing i - ma - - gine a vain thing?

fermo #5 *fermo*

Largo. The Kings of the earth stand up. the ru - - - lerstake

The Kings of the earth stand up. the ru - - - lers take council take council to

4#3 4#3 4#3

council to - - ge - - ther the ru - lers take council to - - ge - - ther the rulers take

- ge - - ther the ru - lers take coun - cel to - - ge - - ther the rulers take council to -

5 6

council to - - ge - - ther a = gainst the Lord most mighty al - - - fo a - - gainst

- - ge - - ther the ru - lers take council a = gainst the Lord most

6/5

his anointed King. al - - fo al - - - fo a - - gainst - - - his anointed King.

mighty al - - fo a - gainst his anointed King, al - - - fo against his a - - noint - ed King.

6/5

Rifoluto e Staccato.

Let us break their

Let us break their bonds a-funder: and cast a-way their cords

bonds a-funder: and cast a-way their cords from us. and cast a-

from us. Let us break their bonds a-funder: and cast a-

-way their cords from us. Let us break their bonds a-funder: and cast a-

-way their cords from us. Let

-way their cords from us. Let us break their bonds a-

us break their bonds a-funder: and cast a-way their cords from

funder: and cast a - way their cords from us. and cast a - way
 us. Let us break their bonds a - funder: and cast

and cast a - way and cast a - way and cast a - - - way
 a - - - way their cords and cast a - way and cast a - way

their cords and cast a way their cords from us.
 and cast a - way and cast a - way their cords from us.

Solo

He that dwelleth in heaven, shall laugh them to scorn: the Lord

shall have them in de-ri-sion.

Tutti Largo e Staccato

Then in his dreadfull wrath in his dreadfull wrath in his dreadfull wrath shall he speak un-

Then in his dreadfull wrath in his dreadfull wrath in his dreadfull

to them: Then in his dreadfull wrath in his dreadfull wrath in his dreadfull

wrath shall he speak un-to them: Then in his dreadfull wrath in his dreadfull

wrath shall he speak un-to them: and vex them in his fore dif-plea -

wrath in his dreadfull wrath shall he speak un - to them: and vex them in his fore dif -

--- fure. and vex them in his fore dif - - plea - - -

pleasure in his fore dif-plea - sure. and vex them in his fore dif-plea -

6 7 6

- fure. and vex them in his fore dif-plea - - - fure.
 - - fure. and vex them in his fore dif-plea-fure.

4 3

Solo

Yet have I fet my King: up-on my ho-ly hill of Sion. I will preach the.

Solo

Solo Largo

law, whereof the Lord hath said un-to me. Thou art my Son, this day have I begotten thee. this

day have I begotten thee. thou art my Son thou art my Son this day have

I be-gotten thee. this day have I be-gotten thee thou art thou art my Son, this.

day have I be-gotten thee.

Desire of me, and I shall give thee the heathen for thine inheritance.

A tempo

and the utmost parts of the earth for thy possession. the utmost parts of the earth

Desire of me. and I shall give thee the heathen for thine inheritance. and the ut - most parts of the earth

for thy possession. the utmost parts of the earth for thy possession. Thou shalt bruise them with a

Presto

rod of Iron: and break them in pieces break them in pieces like a potters vessel. like a potters

vessel. and break them in pieces. break them in pieces like a potters ves - - - - sel.

Tutti Grave

Be wise now there — fore be wise now therefore O ye Kings.

Be wise now there — fore be wise now therefore. O ye Kings.

and be instruc-ted O ye jud-ges of the earth. O ye

and be in struc-ted O ye jud-ges of the earth. O ye judges

jud-ges of the earth. and be in-structed ye judges of the earth. and be in-

O ye judges of the earth and be in-structed ye judges of the earth and be in-

-structed ye judges of the earth O ye judges of the earth.

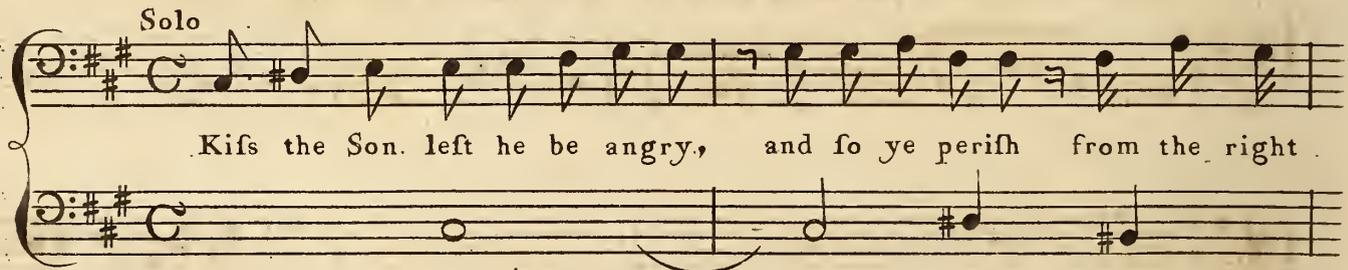
-structed, ye judges of the earth O ye judges of the earth

Solo Adagio

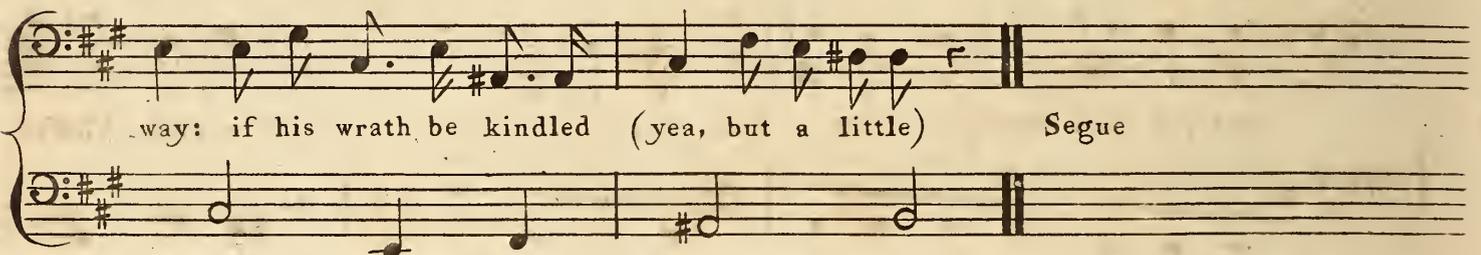


Serve the Lord in fear: serve the Lord in fear and rejoyce unto him with reverence.

Solo



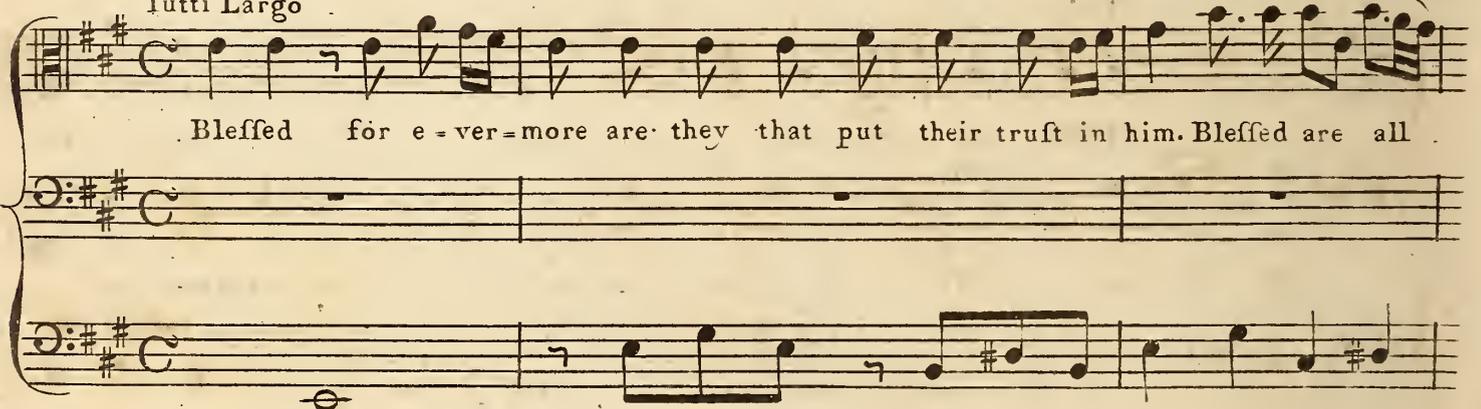
Kifs the Son. lest he be angry, and so ye perish from the right



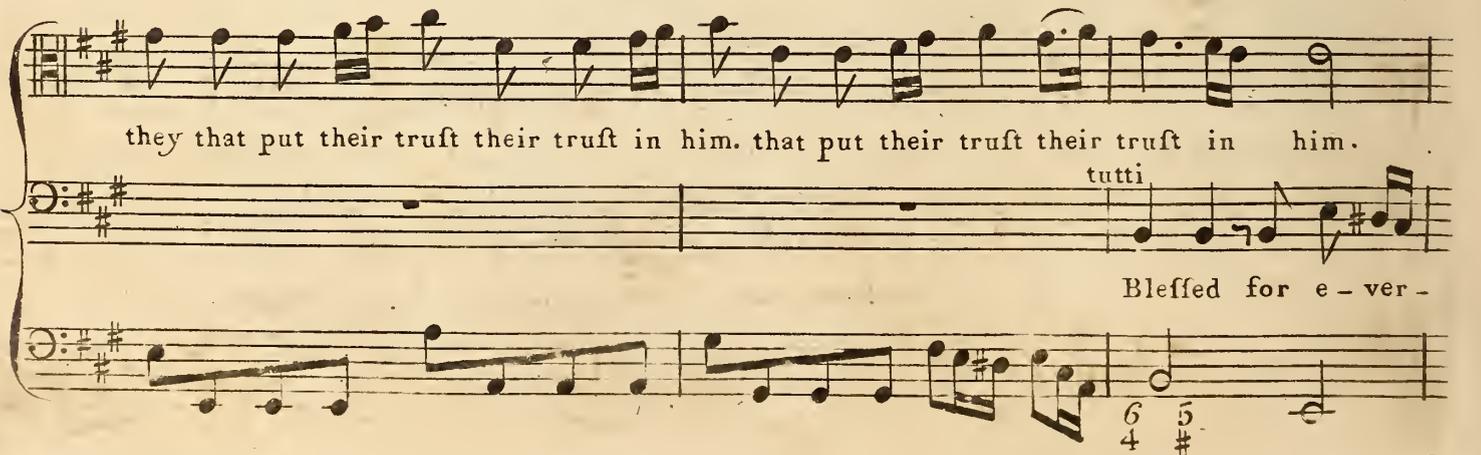
way: if his wrath be kindled (yea, but a little) Segue

Tutti Largo

Solo



Blessed for e-ver-more are: they that put their trust in him. Blessed are all



they that put their trust their trust in him. that put their trust their trust in him. tutti Blessed for e-ver-

6 5
4 #

Tutti Solo

for e--ver-more bleffed are all

- more. are they that put their trust in him. bleffed are all they

they bleffed are all they

that put their trust their trust in him. that put their trust their trust in him. bleffed

9 5

Tutti.

bleffed for e--ver-more. for e-ver-- more for e--ver-

tutti

are all they bleffed for e-ver-more. are they that put their trust in

Solo Tutti

- more. bleffed are all they bleffed for e--ver-more. are they that

him. bleffed for e--ver- more. for e--ver--more

5

Solo

put their trust in him. Solo that put their trust their trust in him. that put their tutti

for e - -vermore. bleffed are all they blef - -fed

Solo

trust their trust in him. for e - ver - more for e - -ver - more. bleffed.

bleffed for e - ver - more. are they that put their trust in him.

Tutti Solo

are all they for e - ver - more that put their trust their trust in him. that put their

blef - -fed for e ver more for e - -vermore. for e - ver -

Tutti

trust their trust in him for e - -ver - - more bleffed

- more bleffed for e - -ver - more. are they that put their trust in him.

for e-ver-more are they that put their trust in him Solo that put their
 for e-ver-more for e-vermore blessed are all they

trust their trust in him. that put their trust their trust in
 that put their trust their trust in him. that put their

him. that put their trust that put their trust in him that put their.
 trust their trust in him. that put their trust that put their.

trust that put their trust their trust in him.
 trust their trust in him.

PSALM III

A DUE

CANTO, E ALTO.

Domine quid multiplicati sunt &c.

Solo.

O Lord my God, O Lord my God, O how are they in-creafed that trouble me, O how

Largo.

O Lord my.

are they increafed that trouble me how are they in - - creaf - - ed. my God. O

God, O Lord my God, O how are they increafed that trouble me, O how are they increafed

how are they increafed that trouble me, O how are they increafed O Lord my.

that trouble me how are they in - - creaf - - ed, O Lord my God, O Lord my God, O

God, O Lord my God, O how are they increased that trouble me, O how are they
 how are they increased that trouble me. O how are they in - creased that trou - ble

7 6 5 4 #3 9 b

in - - creaf - - ed that trouble me how are they in - - creaf - - - - - ed.
 me that trouble me how are they in - - creaf - - - - - ed.

6 5 6 5 b

many are they that rife up against me many are they that rife up a - gainst
 many are they that rife up a - gainst me ma - - - - ny are they that rife

9 5 4 3 9 8

me that rife up a - gainst me ma - - ny are they that rife up that rife up a - - gainst me.
 up that rife up a - gainst me many are they that rife up a - gainst me that rife up a - - gainst me.

7 b7 6 9 b # b 6

Tutti Presto

There be many that fay of my foul. there be many *tutti* there be

There be many that fay

many there be many There be many that fay

of my foul. there be many There be many that fay of my foul there be

of my foul. there be many there be many There be many that

many there be many there be many there be many

fay of my foul. there be many there be ma - - -

there be many There be many that fay of my

b 5 4 6 4

Largo

ny that say of my soul there is no help for him there.

soul there be many that say of my soul there is no help for him

3 4 3

is no help for him there is no help no help for him there is no

there is no help for him there is no help no help for him there

b 6 b

help no help for him there is no help no help for him

is no help no help for him there is no help for him

5 6

there is no help there is no help for him in his God.

there is no help there is no help for him in his God.

Solo A tempo Largo

But thou, O Lord, thou art my defender. my faviour, my God, in whom I trust; thou

Solo

thou art my worship, and the lifter up of my head thou.

art my worship, and the lifter up of my head thou art my wor = ship, and my defender

Largo #3 6 b #

tutti.

art my worship, and my de = fen - der thou art my wor = ship, and my defender. thou

tutti

thou art my wor = ship, and my defender. thou art my worship, and the lifter up of my head

b # 5 b 6 b b b #

art my worship, and the lifter up of my head thou art my worship, and my de - fen - der de - liver .

thou art my wor = ship, and my defender thou art my wor = ship, and my defender

b b b # b # 6

me out of the hand of the ungod - - - ly

deliver me out of the hand of the un-god - ly deliver me out of the

6 5 7 # 9 # 5 # 6 #

deliver me out of the hand of the un - - god - - - ly.

hand of the un-god - - - - - ly.

9 8 7 5 9 8 7 6 6 5 #

Solo

Adagio.

In my distrefs I called

upon the Lord Jehovah in my distrefs I called upon Je-hovah and he did hear me out of his holy

hill I calld in my distrefs upon Jehovah and he did hear me out of his holy hill.

Solo *Lento*

And my complaint came be-fore him, it enter'd e-ven in-to his ears. I

Solo

I-laid me down I laid me down and slept - - - - -

laid me down I laid me down and slept - - - - - I laid me down I

6 b b b

- - - - - I laid me down I laid me down and slept - - I laid me down I

laid me down and slept - - - - - I laid me down I laid me

6 6 b6 6

Allegro

laid me down and slept and rose up a-gain and rose up a-gain and rose up a-

down - - and slept and rose up a-gain and rose up a-gain and rose

5/4 3/4 *Allegro* b

-gain rose up a - gain for the Lord suf - tain - - - ed me.
 up a - gain rose up a - gain for the Lord suf - tain - - ed me

Tutti Presto

I will not fear ten thousands of the peo - ple ten thou - sands of the
 I will not fear ten thou - sands of the

peo - ple I will not fear ten thousands of the peo - ple ten thousands of the
 peo - ple I will not fear ten thousands of the peo - ple ten thousands

Adagio Solo

peo - - ple: that have fet themselves a - gainst me round a - - bout
 of the peo - ple: a - gainst me round a - bout that have

a - gainst me round a - - bout have fet themselves a - gainst me .
 fet themselves a - gainst me round a - - bout have fet themselves a -

4 b 3 4

a - gainst me round a - bout a - gainst me round a - - bout .
 - gainst me a - gainst me round a - bout a - gainst me round a - - bout .

9 8 # 7 5 9 8 # 7 5

Tutti Presto

Up Lord and help me and help me O my God and help me O my
 Up Lord and help me and help me O my

6 9 b7

God help me help me help me
 God help me help me help me

Solo

Thou smitest all mine e - - -

Thou smitest all mine e - - - ne - - - mies smitest all mine.

4 3 5 6 4 3

ne - - - mies up-on the cheek up-on the

e - - - ne - - - mies up-on the cheek up-on the cheek thou.

4 3 6 b 5 4 5 5 6

cheek thou smitest all mine e - ne - mies up - on the cheek

smitest all mine e - ne - mies up - - on the cheek - -

9 8 7 6

bone.

bone.

of the un-god-ly thou hast broken the teeth of the un--god-ly

thou hast broken the teeth of the un-god-ly hast broken the teeth of the un-

5 4 6 b b 5 b 0

hast broken the teeth the teeth of the un-god-ly .hast broken the teeth of the un-

-god-ly the teeth of the un-god-ly .hast broken the teeth of the un--god-ly

5 4 6 4 6 5 4 6 b 5 6 5 6 b 5

-god-ly hast broken the teeth the teeth of the un--god--ly.

hast broken the teeth the teeth the teeth of the un--god--ly. Segue

4 5 # 6 4 7 6 4 # 0

Soli. To Je-hovah be-longeth fal--va--tion:

Soli. To Je--ho-vah be-longeth fal--va--tion:

#

Solo Lento tutti

And thy blef sing thy blefs - ing is up - on thy people up - on thy people up - - on thy

is up - on thy people up - on thy people up - - on thy people

Solo tutti

people is up - on thy people up - on thy people blef sed .

and thy blef sing thy blefs - - ing is up - on thy people up - on up - on thy people

Solo

blef sed are thy people and thy blef sing thy blefs - - ing is up - on thy

blef sed blef sed are thy people is up - on thy people up -

tutti Solo

people up - on thy people blef sed blef sed are thy people is up -

- on thy people blef sed blef sed are thy people and thy blef sing thy blefs -

tutti
 - on thy people up - on thy people blefsed blefsed blefsed blefsed
 - ing is up - on thy people up - on thy people blefsed blefsed are thy

Solo.
 are thy people and thy blefsing thy blefs - - ing is up - on thy people up - on thy.
Solo.
 people are thy people is up - on thy people up - on thy people

tutti
 people blefsed blefsed are thy people blefsed are thy people
tutti
 blefsed blefsed are thy people blefsed are thy peo ple

Solo.
 blefs - - ed blefs - - ed *tutti* blefsed are thy peo - - - ple.
Solo.
 blefs - - ed blefs - - ed *tutti* blefsed are thy peo - - - ple.

PSALM IV

A DUE

CANTO, E ALTO.

Cum invocarem exaudivit me Deus &c.

System 1:
 Canto: Tutti Hear me when I
 Alto: Grave Hear me when I call O - God of my righ -
 Piano: Accompaniment with figured bass (6/5, 4, 6/5, b)

System 2:
 Canto: call, O - God of my righ - - - - - teouf - nefs hear me
 Alto: - - - teouf - nefs O God of my righteouf - nefs hear me when I call,
 Piano: Accompaniment with figured bass (6/5, 6, 9, b6, b7, 5, 6/5, 5, 6)

System 3:
 Canto: when I call O - God of my righteouf - nefs O - God of my righteouf - nefs:
 Alto: O - - God of my righ - teouf - nefs O God of - my righteouf - nefs:
 Piano: Accompaniment with figured bass (4, 4 b3, 7, 5, 9 #, 9, 9)

Hear me thou hast set me at li-ber-ty when I was in trou-ble hear me when
 Hear me hear me when I call, O God of my righ - - -

6/5 9 6/5 4/3 4/6 5

I call, O God of my righ - - - - - teouf nefs. hear me
 - - - - - teouf - nefs. hear me when I call, thou

4 #6 9 6 4 5/4

when I call thou hast set me at li-ber-ty when I was in trouble thou hast set
 haft set me at li-ber-ty when I was in trou - ble hear me when I

b 5 6

me at li-ber-ty when I was in trou - - - - - ble thou.
 call, thou hast set me at li-ber-ty when I was in trouble thou hast set me

4 b3 6 b5 6 9

haftfet me thou haftfet me at liberty when I was in trou - - ble;

thou haftfet me at li - - - berty when I was in trou - ble;

7 6 9 7 b6 9 4 4 b3 b5 6 5 6 5

Largo Solo

have mercy up - on me and hearken unto my prayer. and hearken unto my prayer. have

Solo

have mercy up - on me and hearken unto my prayer. and hearken unto my prayer.

tutti

mer-cy up - on me have mer-cy up - - on me have mer - cy up - - on

tutti

have mercy up - on me have mer-cy up - on me, and hearken un - to my

5 #6

me and hearken un - to my prayer and heark - en un - - to my prayer.

prayer and heark - - en un - - to my pray - er un - to my prayer.

9 8 4 3 9 6 5 9 8

Solo tutti

Ye fons of men, how long will ye blaspheme mine honour: O ye

Solo tutti

O ye fons of men, how long will ye O ye fons of.

9 8 4 3 4 # 3

fons of men, O ye fons of men, ye fons of men, how long how long will ye blaspheme mine hon -

men, O ye fons of men, ye fons of men, how long how long will ye blas-pheme mine hon -

7 6

Solo

- our: how long will ye have pleasure in vanity, and seek after leasing?

- our: Solo Know this al-fo, that the Lord hath

Solo

when I call upon the Lord, he will hear me. Stand in awe, stand in

chosen to himself the man that is godly:

tutti

awe, and fin not: *tutti* commune with your own heart, with your own heart,

commune with your own heart, with your own heart, and in your

b6

and in your cham=ber, and in your cham - - - - - ber, and in your chamber,

cham-ber, and in your cham - - ber, and in your chamber, in your cham - ber, and be

9 4 b3

in your cham - ber, and be still. and in your chamber, in your cham - ber, and be still. and in your cham

still. and in your chamber, in your cham - ber, and be still. and in your chamber, in your cham=ber,

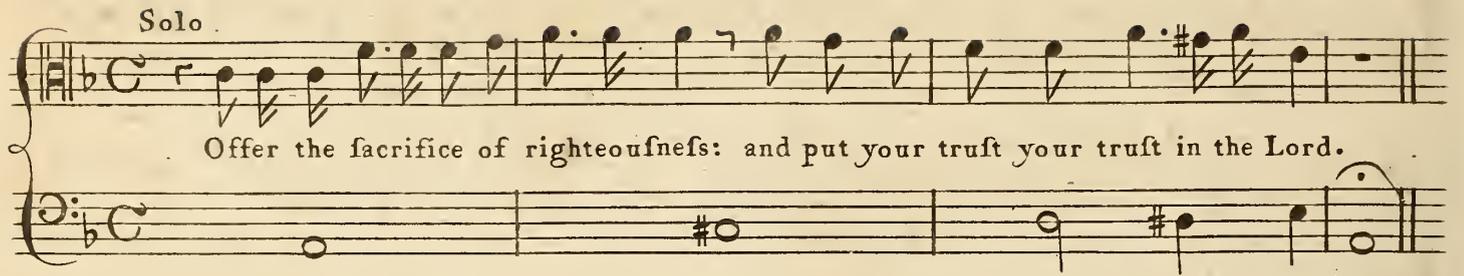
b5 b4/2 b5 43 b5 b6 4b3 b5 b7/9

- - - - - ber, in your chamber, and in your cham - - - - - ber, and be still.

and be still. and in your chamber, in your cham - - - - - ber, and be still.

98 b 65 b9 6 9 6

Solo



Offer the sacrifice of righteousness: and put your trust your trust in the Lord.

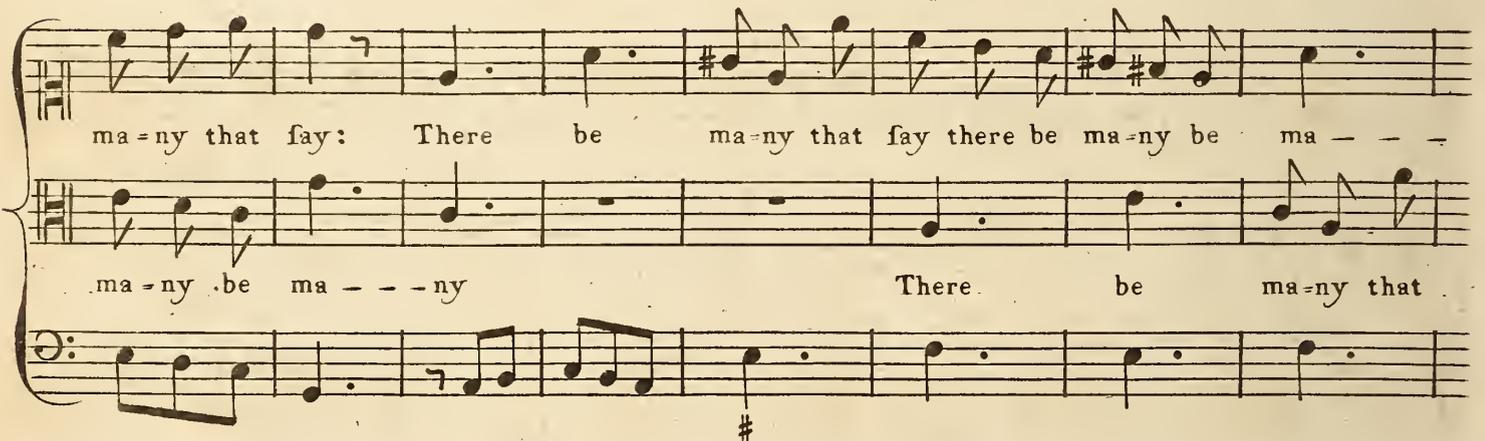
Tutti



There be many that say there be many be ma - - - ny be

tutti

There be many that say there be



ma - ny that say: There be ma - ny that say there be ma - ny be ma - - -

ma - ny be ma - - - ny There be ma - ny that

Solo



- ny be ma - ny that say: who will shew us a - - ny

Solo

say there be ma - ny be ma - - - - ny who will shew us

good who will shew us a - ny good who will shew us a - ny
 a - - ny good who will shew us a - - ny good who will shew us

98 98 98 98 #

good a - ny a - ny good *tutti* who will shew us a - ny good who will
 a - ny a - ny good *tutti* who will shew us a - ny good - - - -

98 98 76 9 #

Solo
 shew us a - ny good? Lord, lift thou up: the light of thy
 - who will shew us a - ny good?

#

countenance up - on us.

#

Tutti

Tutti Presto

Thou hast put gladness in my heart:

Thou hast put gladness in my heart: Thou hast put gladness

thou hast put gladness in my heart: since the time that their corn, and

in my heart: thou hast put gladness in my heart: since the time that their corn, and

wine increased. thou hast put gladness in my heart: thou hast put gladness in my

wine increased. thou hast put gladness in my heart:

heart: since the time that their corn, and wine increased. since ^e time that their corn, and wine increased.

since the time that their corn, and wine increased. since ^e time that their corn, and wine increased.

Solo a tempo

I will lay me down in peace, will lay me down in peace,

I will lay me down in peace, will lay me down in

I will lay me down in peace, will lay me down in peace,

peace, I will lay me down in peace, will lay me down in

will lay me down in peace, will lay me down in peace, in peace, and take my

peace, will lay me down in peace, will lay me down in peace, and take my

Tutti

rest: will lay me down in peace, will lay me down in peace, in peace, and take my rest:

rest: will lay me down in peace, will lay me down in peace, and take my rest:

Solo

Solo Allegro

For 'tis thou, O Lord, on-ly that.

For 'tis thou, O Lord, on-ly that makest me dwell in safe-ty. dwell in

mak-est me dwell in safe-ty. dwell in safe-ty. mak-est me dwell in safe-

safe-ty. For 'tis thou O Lord on-ly that mak est me dwell

-ty. dwell in safety. makest me dwell in safe = ty. For

in safety. dwell in safety makest me dwell in safe = ty.

'tis thou, O Lord, makest me dwell dwell in safe-ty.

For 'tis thou, O Lord, on-ly that makest me mak -

The musical score is written for a solo voice and piano. It consists of five systems of music. Each system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The tempo is marked 'Solo Allegro'. The lyrics are: 'For 'tis thou, O Lord, on-ly that. For 'tis thou, O Lord, on-ly that makest me dwell in safe-ty. dwell in mak-est me dwell in safe-ty. dwell in safe-ty. mak-est me dwell in safe- safe-ty. For 'tis thou O Lord on-ly that mak est me dwell -ty. dwell in safety. makest me dwell in safe = ty. For in safety. dwell in safety makest me dwell in safe = ty. 'tis thou, O Lord, makest me dwell dwell in safe-ty. For 'tis thou, O Lord, on-ly that makest me mak -'. The piano accompaniment includes various fingering numbers (6, 5, 2, 5, 6, 7, 7, 6, 6, 5, 7, 4, 3, 7, 5, 9, 7, 7, 6, 4, 6, 7, 7, 5, 6, #, 7) and dynamic markings like 'tutti'. There are also some handwritten annotations in the score, such as 'v' and 'tr'.

For 'tis thou, O Lord, mak - - est me dwell thou,
 - est me dwell in safe-ty. on-ly that mak = est me dwell in

4 #3 6 # 7 # 6 5

Lord, mak - est me dwell in safe = ty. mak - - est me dwell
 safe-ty. makest me dwell in safe - ty. For 'tis thou, O

6 5

mak - - est me dwell dwell in safe-ty. thou, Lord, mak -
 Lord, on = ly that mak - - est me mak - - est me dwell in safe -

7 5 4 3 5 7

- est me dwell dwell in safe-ty. makest me dwell in safe = ty. For
 - ty. dwell in safe-ty. makest me dwell in safe - ty.

9 5 7 7 6

'tis thou, O Lord, on=ly that mak - - - est me
 For 'tis thou, O Lord, on=ly that mak-est me dwell

dwell in safe-ty. dwell in safe-ty. mak - - - est me
 in safe-ty dwell in safe-ty. mak - - - est me mak - -

dwell in safe - - ty. mak - - est me dwell
 - - est me dwell in safe - ty. mak - - est me mak - - - - est me

in safe - - ty.
 dwell in safe - - ty.

PSALM V

A DUE

ALTO, E BASSO.

Verba mea auribus percipe Domine &c.

Tutti

Pon - - - der my words. O Lord Pon - - - der

Grave

Pon - - - der my words. O Lord Pon - - - der

Tutti

my words. O Lord: at-tend un--to my cry and hear me

my words O Lord: at-tend un--to my cry and hear me when I call

when I call O con - - - fi - - - der my me - - - di - - - ta - - - tion.

O con - - - fi - - - der my me - - - di - - - ta - - - tion.

give ear un - - - to my voice give ear

give ear un - - - to my voice give ear

un - - - to my voice when I cry un - - - to thee O hear - - ken

un - - - to my voice when I cry un - - - to thee O hear - - ken

#6

thou un - - - to my call - - ing my King and my

thou un - - - to my call - - ing my King and my

God my King and my God:

God my King and my God:

In - - - - cline thine ear to me In - - - - cline

In - - - - cline thine ear to me In - - - - cline

thine ear to me when I call up - - - - on thee for un - to

thine ear to me when I call up - - - - on thee for

Solo

thee O Lord for un - - to thee O Lord will I

un - - to thee O Lord for un - - - to thee O Lord will

- - - make my prayer. Segue Subito.

I make my prayer. Segue Subito.

Tutti *be.*

Thou shalt hear me be times

Tutti *be.*

Thou shalt hear me be times

Presto

Solo

O Lord ear-ly in the morn-ing

Solo

O Lord ear-ly in the morn-ing

will I direct my prayer ear-ly in the

will I direct my prayer ear-ly in the morn-ing

morn-ing will I direct my prayer un-to thee.

will I direct my prayer un-to thee.

Tutti

For thou Je - - - - ho - - - - vah thou art a

For thou Je - - - - ho - - - - vah

God that haft no plea - - - - fure in

thou art a God that haft no

wick - - - - ed - - - - nefs that haft no

plea - - - - fure in. wick - - - - ed - - - - nefs

plea - - - - fure in wick - - - - ed - - - - nefs:

that haft no plea - - - - fure in wick - - - - ed - - - - nefs:

as for the sin - - ners they shall not en - - - ter

as for the sin - - ners they shall not en - - - ter in - - to thy

in - - to thy pre - - - fence they shall not en - - - ter in - - - to thy

pre - - fence they shall not en - - - ter in - - to thy pre - - - fence

pre - - - fence nei - - ther shall e - - - vil dwell - - - - with thee

nei - - ther shall e - - - - vil nei - - ther shall e - - - vil dwell with thee

Segue

fubito

Presto

Such as be fool - - ish such as be fool - - ish they shall not stand

Presto

Such as be fool - - ish such as be fool - - ish they shall not

in thy fight they shall not stand in thy fight:
 stand in thy fight they shall not stand in thy fight:

thou O Je---ho---vah hatest all them thou hatest all them that are workers of
 thou O Je---ho---vah hatest all them thou hat-est all them that are

va-ni-ty thou O Je---ho---vah thou O Je---ho---vah hat-est all them
 work-ers of va--ni--ty thou O Je---ho---vah thou O Je---ho---vah hat-est all

thou hat-est all them that work va--ni---ty.
 them thou hat-est all them that work va--ni---ty.

Solo

Thou shalt destroy them that speak leaf--ing. thou shalt de-destroy them that speak

Solo

Thou shalt de-destroy them that speak leafing. thou shalt destroy them that speak

Tutti

leafing: Thou shalt destroy them that speak leaf--ing. thou shalt de--stroy them that speak leaf-

Tutti

leafing: Thou shalt destroy them that speak leafing. thou shalt de-destroy them that speak leaf-

Solo

-ing: and the de---ceit--full man Je-ho-vah will ab-hor the blood-thirsty and de-

Solo

-ing: Je-ho-vah will ab-hor the blood-thirsty and de-ceitfull man and the de---ceit--full

Tutti

ceitfull man and the de---ceit--full man and the de---ceit--full man.

Tutti

man Je-ho-vah will ab-hor the blood-thirsty and de=ceitfull man and the deceitfull man.

Solo.

But as for me. I will come in-to thine house even up-on the mul-ti-tude of thy

mercy: and in thy fear will I worship toward thy ho-ly temple.

Allegro Solo.

Solo Lead me lead me O Lord lead me Lead me lead me O

Lead me lead me O Lord lead me Lead me lead me O Lord lead

Lord lead me lead me in righ- - - - teoufnefs and guide me in thy truth

me lead me in righ- - - - teoufnefs and guide me in thy truth - - - -

Tutti

Tutti lead me in righ- - - - teoufnefs and guide me in thy truth

lead me in righ- - - - teoufnefs and guide me in thy truth - - - -

Solo

Shew me thy ways, O Lord, teach me thy paths, and lead me in the right way de-li-ver me be -

Tutti

- cause of mine e-ne-mies O Lord my God, make thy way plain before me. O

Tutti Presto

O Lord my God. make thy way plain before me O Lord my God make

Lord my God make thy way plain before me. O Lord my God. make thy way plain before me. make.

thy way plain before me. O Lord my God. make thy way plain before me. make thy way plain before me.

thy way plain before me O Lord my God. make thy way plain be fore - - - me.

make thy way plain before me O Lord my God make thy way plain be - - fore me.

Solo

For in their mouth. no faith-ful-ness a -

- bideth no faith-ful-ness a - bideth their inward thoughts are wholly bent on mischief are

wholly bent on mischief no faithfulness a - bideth no not in their mouth for wholly bent on

mischief are their inward thoughts no faith-ful-ness a - bideth their thoughts are bent on

mischief no faith-ful-ness a - bideth no not in their mouth for wholly bent on mischief are

their inward thoughts their inward thoughts are wholly bent on mis-chief.

Tutti Largo

Their throats are open sepulchres

Their throats their throats are o - - - pen fe -

Tutti

Their throats their throats are o - - - pen fe - pul - chres

Their throats

- pul - chres

Their throats their throats are o - - - - pen fe - - pul - - chres their throats are o -

their throats are o - - - pen fe - pul - chres

Their throats their throats -

- - pen fe - - - pul - - - chres are o - pen fe - - pul - chres: With their flatt'ring tongues have they de -

Their throats their throats - are o - pen fe - pul - chres: With their

- ceived and difsembled in their double heart with their flatt'ring tongues have .

flatt'ring tongues have they deceived and difsembled in their double heart

they de - ceiv - ed and diffebled in their double heart and
 with their flatt'ring tongues have they de - - ceived and diffebled in their double heart

with their flatt'ring tongues have they have they have they deceived: the poison of asps is.
 and with their flatt'ring tongues have they have they have they deceived: the poison of

under their lips is un - - - der their lips is un - der their lips is un - - - der their
 asps is un - der their lips is under their lips the poison of asps is un - der their lips is under.

- - - lips the poison of asps is un - der their lips is un - - - der their lips.
 their lips the poison of asps is un - der their lips is under their lips.

Tutti *Presto*

Destroy them, destroy them O God, let them perish let them per -

Tutti *Presto*

Destroy them, destroy them O God, let them per-ish let them perish by their own.

- ish by their own coun-cels by their own coun-cels let them per - ish by their own coun - - - - cels:

coun-cels by their own coun-cels let them perish by their own coun-cels by their own coun-cels:

Tutti Presto

cast them out O Je -- ho -- vah in the

tutti

cast them out O Je -- ho -- vah

mul-titude of their un - - - god - - -

in the mul-titude of their un - - god - - - li -

- - li-nefs. for they have re - bel - led for they have re - bel - led for they have re -

- nefs; for they have re - - bel - - led for they have re - bel - led

- bel - led they have re - - bel - - led a - - gainst thee

for they have re - - bel - - led they have re - - bel - - led a - -

6/5 #

they have re - - bel - - led a - - gainst thee they have re - - bel - - led a - -

- gainst thee they have re - - - bel - - led a - - gainst thee

6/5

- gainst thee they have re - - bel - led a - - - gainst thee .

they have re - - bel - led a - - gainst thee re - - bel - led a - - - gainst thee !

b

Solo

Allegro

Let those rejoyce that

put their trust their trust in thee, let those rejoyce that put their trust their trust in thee,

let those re=joyce let those rejoyce that put their trust in thee, *Segue Subito.*

let them e--ver shout for joy, be--cause thou de--fend--est them:

let them that love thy name, be joy=full in thee. *Segue*



Tutti

Grave

For thou Lord wilt give thy blefs - - - - ing

For thou Lord wilt give thy blefs - - - - ing

wilt give thy blefs - - - - ing un - - - - to the

wilt give thy blefs - - - - ing un - - - - to the righ - - - -

righ - - teous: wilt give thy blefs - - - - ing un - - - - to the

- - - - teous: wilt give thy blefs - - - - ing un - - - - to the

righ - - teous: For thou Lord wilt give thy

righ - - - teous: For thou Lord wilt give

blefs-ing thou Lord wilt give thy blefs-ing
 thy blefs-ing thou Lord wilt give thy blefs-ing un-to the righ - -

un-to the righ - - - teous: and al - - - fo with thy fa - vour - a - - ble.
 - - - - - teous: and al - - - fo with thy fa - vour - a - - ble.

kind - - - - nefs thou shalt compafs him as with a shield
 kind - - - - nefs thou shalt compafs him as with a

thou shalt
 shield - - - - - thou shalt compafs him as with a shield

compafs him as with a shield - - - - - thou shalt compafs him
 - - - - - thou shalt

thou shalt compafs him as with a shield - - - - -
 compafs him - - - - - thou shalt compafs him as with a shield - - - - -

- - - - - with thy fa - - - - - vour thou shalt compafs him thou shalt compafs him with
 - - - - - with thy fa - - - - - vour thou shalt compafs him. thou shalt compafs him. with thy.

thy fa - - - - - vour as with a shield.
 fa - - - - - vour as with a shield.

PSALM VI

A DUE
ALTO, E BASSO.

Domine, ne in furore tuo arguas me &c.

Solo.

O Lord, re-buke me not in thine in-dig-

Solo.

Lento.

O Lord re-buke me

-- na - - - tion in thine in-dig - na - - - tion:

not in thine in-dig - na - - - tion: nei - - - ther

nei - - - ther chaf - ten me in thy dif - - plea - - fure.

chaf - ten me in thy dif - - plea - - fure in thy dif - - plea - - fure.

Tutti

O Lord, re-buke me not in thine in-dig-na-tion.

tutti

O Lord re-buke me not in thine

Solo

in thine in-dig-nation: nei-ther chaf-ten

Solo

in-dig-na-tion: in thine in-dig-nation: nei-

Tutti

me in thy dif-pleasure. in thy dif-pleasure. in thy dif-pleasure. nei-

tutti

-ther chaf-ten me in thy dif-pleasure. in thy dif-pleasure.

Solo.

Tutti

-ther chaf-ten me in thy dif-pleasure. in thy dif-pleasure. in thy dif-

Solo

tutti

nei-ther chaf-ten me in thy dif-pleasure. in thy dif-

1

6

Solo Tutti

- pleasure O Lord re-buke me not Tutti nei - - ther chaf - - ten .

- pleasure Tutti nei - - ther chaf - - ten me nei - - ther chaf - - ten me

b5 q b qb

Solo

me in thy dif-pleasure in thy dif-pleasure nei -

in thy dif-pleasure in thy dif-pleasure in thy dif-pleasure Solo nei - - - - ther.

#

Tutti

- - - ther chaf - - - ten me nei - - ther chaf - - - ten me

chaf - - ten me tutti nei - - ther chaf - - - ten me in thy dif-pleasure in

qb

in thy dif-pleasure in thy dif-pleasure in thy dif-plea - - - fure. Segue.

thy dif-pleasure in thy dif-pleasure in thy dif-plea - - - fure. Segue.

Solo

Adagio Solo. Hear me O Lord. and be

Hear me O Lord. and be gracious un-to me have

Tutti

gracious un--to me. have mer-cy up-----on me. have mer-cy up-

mer-cy up-----on me. have mer-cy up-----on

7 5 b6 5 3 4 4 3 4 3 6 5 4 3 5 6 4 3 5 6 4 3

Solo. Tutti

-----on me, O hear me and that foon O Lord for

me. have mer-cy up-----on me, O hear me and that foon O Lord.

5 6 5 3 4 4 3 5 3 7 b6 b5 6 5

I am weak O Lord for I am weak O Lord. heal me. for my.

for I am weak O Lord for I am weak

b2 b5 6 7 b6 5 4 4 b3 #

bones my bones are vex - - - ed. for my bones are vexed. O

O Lord heal me for my bones my bones are vex - - -

9 b 7/5 9 8

Lord heal me for my bones my bones are vex - - - - - ed. O

- - - ed. for my bones my bones are vex - - - - - ed.

9 b 7/5 b 7/5 b 7/5 4/3 b 7/5

Lord heal me for my bones my bones are vex - - - - -

O Lord heal me for my bones my bones are

- - - ed. for my bones are vex - - - - - ed.

vex - - - ed. for my bones are vex - - - - - ed.

4 b 3 6 7 6 # 4 3

Solo

Yea and my soul is troubled Yea and my soul is troubled is fore troubled but thou,

Solo

Largo. My heart is vexed my heart is vexed is fore vexed but thou,

O Lord how long? how long wilt thou punish me. how long wilt thou pun - - - ish me?

O Lord how long? how long wilt thou punish me. how long wilt thou punish me?

76

Tutti

how long wilt thou punish me Lord how long wilt thou punish me. how long wilt.

tutti

Lord how long wilt thou punish me. how long wilt thou Lord how long

5 5 4 3 b4 3 6 5 4 3 b5 b4 3

thou Lord how long wilt thou how long wilt thou pun - - - ish me?

wilt thou punish me Lord how long how long wilt thou pun - - ish me?

6 5 4 3 b6 5 4 3 4 b3 b5 6

Solo

Return, O Lord of hosts, de-li-ver my foul: be gracious un-

- to me, O save me for thy mer - - - cies sake.

Tutti

Tutti Presto.

For in death in death there is none that re-mem-breth thee

there is none that re-mem-breth thee none that re-mem-breth thee

thee and who will give thee thanks who will give thee thanks in the pit.

For in death in death there is none that re-mem-breth thee

Tafo Solo For in death in death

tutti # 6/4

and who will give thee thanks in the pit. there is

there is none that re-mem-breth thee and who will give

none that re-mem-breth thee and who will give thee thanks in the

thee thanks in the pit. there is none that re-mem-breth

6/4

pit. For in death in death none that re-

thee none that re-membreth *Tafo Solo* For in death

tutti

- membreth For in death in death there is .
 in death there is none that re - mem - breth thee and who will give

7 6

none that re - mem - breth thee and who will give thee thanks in the .
 .. thee thanks in the pit thanks in the pit

pit and who will give thee and who will give thee
 and who will give thee thanks in the pit and who will give thee

thanks in the pit. thanks in the pit.
 thanks in the pit. thanks in the pit.

Solo Andante

I am wea-ry I am wea-ry of my groan-ing of my

Solo

I am wea--ry I am

5 6 7 6 7 b5 6 5

groan-ing I am wea--ry I am wea-ry of my groan-ing of my

wea-ry of my groan-ing of my groan--ing of my groaning am

6 b5 5 6 4

groaning am wea-ry of my groan-----ing.

wea-ry of my groan-----ing. every night wash I my

bed: and wa--ter my couch with my tears.

Tutti

Tutti Andante My beauty is gone my beauty is gone is gone for

My beauty is gone my beauty is gone is gone for ve - - ry

ve - - ry trou - ble and worn a - way be -

trou - - - ble and worn a - - way be - cause of all mine e - - - ne - -

5

- cause of all mine e - - - ne - - - mies. of all mine e - ne - - - mies and worn .

- mies and worn a - way be - cause of all mine e - - - - ne - - - - mies and

a - way be - cause of all of all mine e - - ne - - - mies .

worn a - way be - - cause of all of all mine e - - ne - - - mies .

7 6 7 #

Tutti

Tutti Presto. Away from me a-way from me away from me ye workers of va-ni-ty. a--

Away from me. away from me. a-way from me ye workers of va-ni-ty. away from

b b #

-way from me. a--way from me ye work-ers of va-----ni-ty. ye work-

me. a--way from me ye work-----ers of va--ni-----ty.

b b b3

-ers of va-----ni--ty. ye work-ers of va--ni--ty. a-way from me. a-way from

a-way from me. a-way from me. a-way from me. a-way from me.

7 # 6 2 6

me a-way from me. a-way from me. a-way from me. a-way from me. ye work-

ye work-ers of va-----ni--ty. ye work--ers of va--ni--ty. away from

#

-----ers of va-----ni--ty. a-way from me away from .
 me. a-way from me. a-way from me. a-way from me a-way from me. ye work--

me. a-way from me. ye work--ers of va--ni--ty.
 -----ers of va-----ni--ty.

Solo .

For the Lord hath heard the voice of my weep-ing the Lord

hath heard my pe--ti--tion: the Lord will receive my prayer.
 Segue Subito

Tutti

All they that are mine e--ne-mies shall e-ver be con-

Largo All they that are mine e - - - - - ne - -

found--ed All they that are mine

- mies shall e-ver be con-found-ed shall be con-founded All they that are mine

e - - - - - ne - - - - - mies shall e-ver be con-found--ed

e - ne-mies shall e-ver be con-found-ed All they that are mine.

$b\frac{4}{2}$

shall e-ver be con - found - ed shall be con-founded All they that are mine.

e - ne - - - - - mies All they that are mine

b $\frac{4}{4}$

e - ne-mies shall e-ver be con-found - ed All they that

e - - - - ne - - - - mies shall e-ver be con-found - - ed shall be con -

4
2

are mine e - - - - ne - - - - mies shall e-ver be con -

founded All they that are mine e - ne-mies shall e-ver be con-found - - ed

b6
4 b7
5

- found - - ed they shall be turn - - - - ed

shall e-ver be con - - found - - ed they shall be turned

back - - - - ward and put to shame and per - - ish be turned

back-ward and vexed e-ver more and more they shall be

backward they shall be turned backward and vexed e-ver more and more and put to shame and
 turn - - - - - ed back - - - - - ward and vex-ed e-ver.

b5

per--ish and vex-ed e--ver more and more and put to shame and per--ish be turned.
 more and more and put to shame and per--ish be turned backward

backward be turned backward they shall be turned backward and vex-ed e-ver.
 be turned backward be turn - - - - - ed

more and more and put to shame and per- ish be
 back - - - - - ward and put to shame and per- ish they shall be turned.

turn - - - ed back - - - ward be turned backward
backward and vexed e-ver more and more and put to shame and per - - ish be turned.

be turned backward and put to shame and per - - ish and vex-ed e-ver
backward . be turned backward and vexed e-ver more and more and put to shame and.

more and more and put to shame and per - - ish.
per - - ish and put to shame and per - - ish.

PSALM VII

A DUE
CANTO, E BASSO.

Domine Deus meus in te speravi &c.

Solo

O Lord my God in thee have I trusted O

Solo

O Lord my God in thee have I trusted O let me never never be confounded

let me never never be confounded. let me never be confounded O Lord my God in

O Lord my God O Lord my God in thee have I trusted O let me never

thee have I trusted let me ne - - ver never be con - - found - - ed

never be confounded let me ne - - ver ne-ver be con-found-ed

tutti

O Lord my God in thee have I trusted O let me never never be confounded

tutti

let me never be confounded O Lord my God in thee have I trusted O

O Lord my God let me ne - - ver never be con - - found - - ed let me ne -

let me never never be confounded let me ne - - ver be confounded let me ne - - ver

- ver never be con - - found - - ed O let me ne - - ver be con-found-ed

never let me ne - - ver be confounded let me ne - - ver never be con-found-ed

Adagio Solo.

Solo

O fave me. fave me. O fave me. fave me

O fave me. fave me O fave me. fave me

tutti Solo

from them that per - fe - cute me. from them that per - fe - cute me. from the hand of the wick - - ed

tutti tutti

from them that perfe - cute me. from them that perfe - cute me from them that

tutti

from the hand of the wick - ed from them that persecute me from them that persecute

persecute me from them that persecute me. from the hand of the wick - ed from them that.

Solo tutti

me. from them that persecute me. from the hand of the wick - ed from them that

per - fe - cute me from them that persecute me. from the hand of the

perfe - cute me from them that persecute me from them that per - - fe - cute me .

wick - ed from the hand of the wick - ed from them that per - - fe - - - cute " me .

6 5 4 #3 6 5 4 3 6

Solo Largo.

O de-liver me from mine enemy from mine enemy and save me

Solo

O de-liver me from mine enemy and save me save

save me save me save me from the blood-thirsty man lest he devour

me save me save me save me from the blood-thirsty man lest he de -

lest he devour devour my soul and like a lion tear it in

- vour lest he de-vour de-vour my soul

tutti Presto

Presto

pieces tear it in pieces and like a lion tear it in pie - - - ces

tear it in pie - - - ces and like a lion tear it in pieces tear it in pieces

tear it in pieces and like a li-on

and like a li-on tear it in pieces tear it in

Handwritten annotations: 4 4, 4 3, 6 5, 4 3

tear it in pie - - - ces and like a li-on tear it in pie-ces while

pieces tear it in pie - - - ces and like a li-on tear it in

Handwritten annotations: 4 3, 4 3 6

there is none there is none to help tear it in pie - - -

pieces while there is none there is none to help - - - and like a li-on

Handwritten annotations: 4 3, 4 3, 4 3, b5 3

- - - ces while there is none there is none to help.

tear it in pieces while there is none there is none to help.

Handwritten annotations: 9 6 6 4

Solo

O Lord my God if I have done a=ny such thing: or if there be a=ny

wick-ed-nefs in my hands. if I have reward-ed evil unto him that dealt friendly

with me *tutti* Yea I have de-livered him I have de-livered
Presto Yea. I have de-livered him I have de-livered him. Yea I have de-livered

him. Yea. I have de-livered him de-livered him de-livered
 him I have de-livered him. Yea. I have Yea I have I

Solo.

him. Yea. I have Yea I have that with out a - ny cause that
 have de - livered him de - livered him that without a - ny cause

tutti

with - out a - ny cause is mine e - - - ne - my that .
 that with out a - ny cause is mine e - - - ne - - my

tutti

with - out a - ny cause that with - out a - ny cause is mine e - ne - my .
 that without a - ny cause that without a - ny cause is mine e - - - ne -

mine e - - - ne - - my mine e - - - ne - - - my .
 - my mine e - - - ne - - my mine e - - - ne - - - my .

Tutti Rifoluto

Then let the e-ne-my now per-fe-cute my foul yea let him per - - -

Rifoluto

Then let the

fe - cute my foul. then let the e-ne-my now per-fe -

e-ne-my now per-fe-cute my foul yea let him per - - - fe-cute my foul. and

-cute my foul yea let him per - - - fe-cute my foul and take it

take it then let the e-ne-my now per-fe-cute my foul. yea let him

then let the e-ne-my now per-fe-cute my foul yea let him per-fe-cute my foul and.

per - - - fe-cute my foul and take it yea let him per-fe-cute my

Adagio

take it let him tread down my life and smite it to
 foul and take it let him tread down my life and smite it

Adagio

Tafo Solo Tutti

the earth and smite it to the earth and lay mine hon-our
 to the earth and smite it to the earth and lay mine hon-our

in the dust let him tread down my life and smite it to
 in the dust let him tread down my life and smite it

- the earth and lay mine hon-our in the dust.
 to the earth and lay mine hon-our in the dust

Solo Adagio *Tutti Risoluto*

But be not thou far from me, Lord, be thou my helper. Stand up O Lord a-rise in thy

Stand up O Lord a -

anger a - rise in thy anger a - rise in thy anger and

- rise in thy anger a - - rise in thy anger and in thy wrath O Lord stand up

Solo Adagio

in thy wrath O Lord stand up: lift up thy self lift up thy self Je-ho-vah .

and in thy wrath stand up: lift up thy self lift up thy self Je-ho-vah .

Tutti

because of the indig-na-tion of mine e - - ne - - mies.

because of the indig-na-tion of mine e - ne - - mies.

sentence give sentence with me O Lord according to my righteousness my
 Lord give sentence give sentence with me O Lord

righteousness O Lord according to my righteousness my righteous-
 according to my righteousness my righteous-ness O Lord ac-

-ness according to my righteousness my righteousness give sentence give sentence with me O
 -cording to my righteousness my right- - teouf - ness O Lord ac-

Lord according to my righteousness according to my righteousness.
 -cording to my righteousness my righteous-ness according to my righteousness my righteousness.

Solo

O let the

Solo

And ac-cord-ing to mine in-te-gri-ty that is with-in me

tutti

wicked-nefs of the un-god-ly.

Tutti Presto

come to an

come to an end O let the wickednefs

end O let the wickednefs of the un-god-ly come to an end O

of the un-god-ly come to an end come to an end come

let their wicked nefs come to an end come to an end

to an end O let their wickednefs come to an end O let their wicked nefs

come to an end O let their wicked nef s come to an end

come to an end O let their wicked =nefs of the un -

#

come to an end come to an end

-god =ly come to an end O let their wicked =nefs

O let their wick =ed =nefs come to an end O let their

come to an end O let their wick =ed =nefs come

wick =ed =nefs come to an end an end.

to an end an end an end an end.

Solo Allegro

But in thy wif-dom O Lord most ho-ly who lovest righteousnes

and hatest wick-ed-nefs whose truth en-du-reth for e-ver-laft-ing

guide thou the just but in thy wif-dom O Lord most ho-ly

who lovest righteousnes and hatest wick-ed-nefs whose truth en-du-reth

for e-ver-laft-ing for e-ver-laft-ing guide thou guide thou the

just. guide thou guide thou the just.

The righteous God, trieth the ve-ry hearts, and reins. my de-fence is of

God, who saveth the upright in heart.

Solo Largo

God is a judge in righteousnes he shall come to judge the earth

and he shall iudge the world according to his righteousnes and he shall judge the world ac-

- cording to his righteousnes. he - is a righ-teous judge he is a righteous iudge. strong

strong and pa - - - tient.

Tutti

God is pro - vok - ed he is pro - vok - ed he is pro -

Tutti risoluto.

God is pro - vok - ed he is pro - vok - ed with the un - god - ly

- vok - ed with the un - - god - - ly with the un -

he is pro - vok - ed with the un - god - - ly

- god - - ly with the un - god - - ly he is pro - vok - ed with the un -

he is pro - vok - ed he is pro - vok - ed with the un - god - - ly

- god - - ly with the un - god - ly pro - voked provoked ev' ry day. *Segue*

with the un - god - ly he is pro - vok - ed ev' - - ry day. *Segue*

Solo *Tutti Presto*

If a man will not turn, he will whet his sword: He will whet

his deadly sword, and will prepare it for the slaugh - - - ter he will whet

tutti.

He will whet his deadly sword, and will prepare it for the.

his deadly sword, and will prepare it for the slaugh - - - ter he will whet

slaugh - - - ter he will whet his deadly sword, and will prepare it for the.

Solo

his deadly sword, and will prepare it for the slaugh - - -

f

slaugh - - - ter for the slaughter he will whet his deadly

ter he will whet his deadly fword he
 fword he will whet his deadly fword, and prepare it for the slaugh

will whet his dead - - - ly fword and prepare it for the slaughter
 - - - ter he will whet his deadly fword

he will whet his deadly fword he hath bent his bow
 and prepare it for the slaughter bent his bow and made it ready he hath

bent his bow and made it ready he hath bent his bow he
 bent his bow bent his bow and made it ready

hath bent his bow he hath bent his bow his bow and hath made it
 he hath bent his bow he hath bent his bow hath bent his

ready he hath bent his bow and made it ready.
 bow and hath made it ready and hath made it ready.

Tutti
 He pre-pareth the in-stru-ments of
Rifoluto tutti.
 He pre-pareth the in-stru-ments of death he pre-

death he pre-pareth pre-pareth pre-pareth he pre-
 -pareth pre-pareth pre-pareth he pre-pareth the

-pareth the in - stru - ments of death he or - daineth or -

in - stru - ments of death he or - daineth he or - daineth

- daineth or - daineth he or - daineth his arrows or -

his arrows his arrows he or - daineth his

- daineth his arrows or - daineth his arrows a - gainst the per - - -

arrows or - daineth his arrows or - daineth his arrows a - gainst the

- - - fe - - - cu - - - tors

per - - - fe - - - cu - - - tors

Solo

Behold, there is no fear of God before his eyes:

Tutti

he trusts in va-ni=ty he trusts in va-ni=ty

Tutti,

Largo he trusts in va-ni=ty he trusts in va ni ty he speak-eth

he trusts in va-ni=ty he speaketh vain things he speaketh

vain - things he trusts in va-ni--ty

vain things he speaketh vain things

he trusts in va-ni=ty he trusts in va-ni=ty and in his

and in his heart he hath conceived forrow and in his heart con -

heart he hath conceived for - row and in his heart and in his

-- ceiv - ed forrow con - - ceiv - ed for - row and in his

heart hath con - ceiv - - ed for - row and in his heart he hath conceived.

heart he hath conceived for-row and in his heart con - - ceiv - ed

for - - row and in his heart and in his heart

forrow con - - ceiv - ed for - - row con - - - - ceived for - - - - row.

hath con - ceiv - - ed for - row con - - - - ceived for - - - - row.

7

Tutti.

with i - - - ni - - - qui - -

he is in tra - - - vail

- ty he is in tra - - vail and bringeth forth un -

and bringeth forth un - - god - - li - nefs he is in

- god - li - nefs bringeth forth un - god - - li - - - nefs bringeth forth un -

tra - - - vail and bringeth forth un = god = li = nefs bringeth forth and bringeth

- god - - - li - - - nefs bringeth forth un - god - - - li - - - nefs.

forth un - - god - li - - nefs and bringeth forth un - god - li - - nefs.

Tutti.

He made a pit and digg'd it up and he is fallen

tutti

Rifoluto He made a pit and he is fallen in to the

and he is fallen he made a pit and he is

pit in to the pit and he is fallen

fallen in--to the pit in--to the pit

in to the pit which he hath made which he hath made.



Solo

For his travail his tra - - - - -vail com - - -

Solo

cometh down up - - on him -

4b 3 6b

tutti

--eth down cometh down up-on him - - self and his

- self cometh down up - - - on him - - self

7

tutti

vi-o-lence, yea and his mischief, sure-ly falleth up-on his own.

and his vi-o-lence, yea and his mischief, surely falleth up -

6 4 6

head sure - - - ly fall - - - eth sure - - - ly

- on his own head sure-ly falleth up - - on his own head sure-ly

6

fall - - - eth fure-ly fall-eth fure-ly fall-eth up - on his own.

fall-eth up - on his own head fure - - - ly fall - - - eth

head fure-ly fall-eth up - on his own head

fure - - - ly fall - - - eth fure-ly fall-eth up - on his own

fure-ly fall-eth up - - on his own head fure-ly fall-eth

head fure-ly fall-eth up - - on his own head fure-ly

up - - on his own head.

fall-eth up - - on his own head.

I believe you have the Chorus parts of
and it has been done before with almost

116

Solo Tutti

I will give thanks un-to the Lord according to his righteoufnefs. Segue Subito

according to his righteoufnefs. Segue Subito

Solo

I will sing will sing prai - - -

Presto. I will sing will sing prai - - - fes I will

fes unto the name of the Lord most high.

ing will sing prai - - - fes unto the name of the Lord most high.

tutti

high. the Lord most high. I will sing will sing prai - - - fes

tutti

of the Lord most high. I will sing will sing prai - - -

I will sing will sing prai - - - - - fes I will

- - - - - fes I will sing will sing prai - - - - - fes I will.

sing will sing prai - - - - - fes I will sing will sing

sing I will sing I will sing will sing prai - - - - - fes.

prai - - - - - fes unto the name of the Lord most high.

I will sing will sing prai - - - - - fes un-to the name of the Lord most.

of the Lord most high. I will sing will sing prai - - - - - fes.

high. the Lord most high. I will sing I will sing will sing prai - - - - - fes.

Solo

I will sing will sing prai - - - fes I will

Solo

I will sing I will sing I will sing will sing

Tutti

sing will sing prai - - - fes un-to the name of the Lord

prai - - - fes

tutti

most high. I will sing will sing prai - - - fes I will

will sing will sing prai - - - fes I will sing will sing prai - - -

Solo

sing I will sing will sing prai - - - fes un-to the name of the Lord

Musical score system 1, first system. It consists of three staves: a treble clef staff with a key signature of one flat (B-flat), a bass clef staff, and a lower bass clef staff. The lyrics are: "fes un-to the name of the Lord". The lower bass clef staff includes the instruction "7 most high." and the number "6" above the notes. The lyrics continue: "I will sing will sing prai".

Musical score system 2, second system. It consists of three staves. The lyrics are: "most high. tutti un-to the". The lower bass clef staff includes the instruction "6" above the notes. The lyrics continue: "fes un-to the name of the Lord".

Musical score system 3, third system. It consists of three staves. The lyrics are: "name of the Lord most high. of the Lord most high. of the Lord most high. of the". The lower bass clef staff includes the instruction "6" above the notes.

Musical score system 4, fourth system. It consists of three staves. The lyrics are: "Lord most high. of the Lord most high." and "Lord most high." The lower bass clef staff includes the instruction "6" above the notes.

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

117 17-10-23

Solo

O Lord our Governor, O how excellent O how excellent is thy name

in all the world how excellent is thy name in all the world O Lord our

Governor, O how excellent O how excellent is thy name

in all the world how excellent is thy name in all the world O

Lord our Go - - - ver - - - nor, how excellent

is thy name in all the world how excellent is thy name in all the world:

Tutti

Solo

Tutti



Solo

Piano. thou, O Je--hovah, hast fet thy



glo-ry a-bove the heavens' hast fet thy glo--ry a-bove the heavens



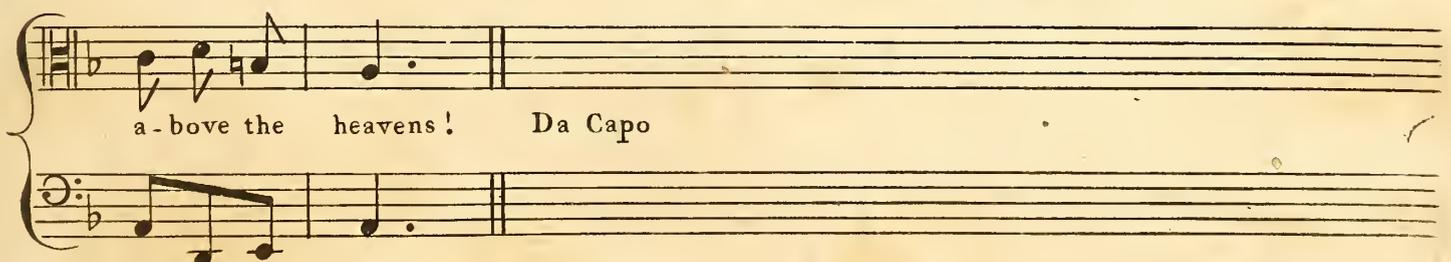
Tutti. thou, O Je--ho-vah, hast fet thy glo-ry a-bove the heavens hast fet thy



Solo glo-ry hast fet thy glo--ry a-bove the heavens *Tutti* hast fet thy glo--ry



a-bove the heavens! Da Capo



Out of the mouth of very babes and sucklings hast thou or-dained strength, be-

- cause of thine e-ne-mies be-cause of thine e-ne-mies: that thou mightest still the fruitless

rage of the e-ne-my and the a-venger.

Adagio I will con-fi-der will consider thy hea- - - - -vens. will con-fi-der.

will con-fi-der thy heavens. e=ven the work of thy al-migh-ty hands: the moon and the

stars which thou haft or=dain=ed. e=ven the work of thy al-migh-ty hands:

the moon and the stars which thou haft or-dain---ed.

Lento What is a mortal, O Je--hovah, that thou art mindfull

art mindfull of him; and the fon of a mortal that thou

vi-fi-test him: vi--fi-test him;

that thou art mindfull art mindfull of him and the fon

of a mor-tal that thou vi--fi--test him, vi---fi-test him;

6

For thou hast made him a lit-tle low-er than the An-gels:

and hast crown'd him with glo-ry and honour.

Tutti
Thou hast made him to have do--mi--nion

of the works of thine own hands; thou hast put all things in sub-

--jec-tion un--der his feet;

Thou hast made him to have do - - mi - - nion of the works of .

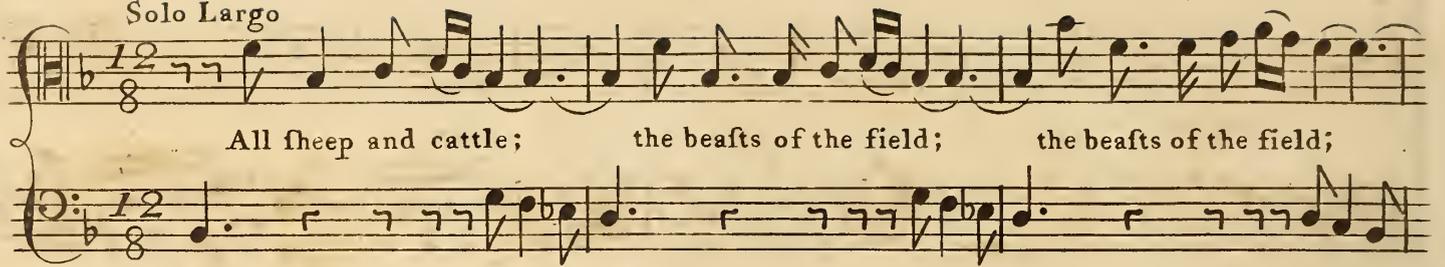
thine own hands. thou hast put all things in sub - - jection. un - - der his

feet. thou hast made him to have do - -

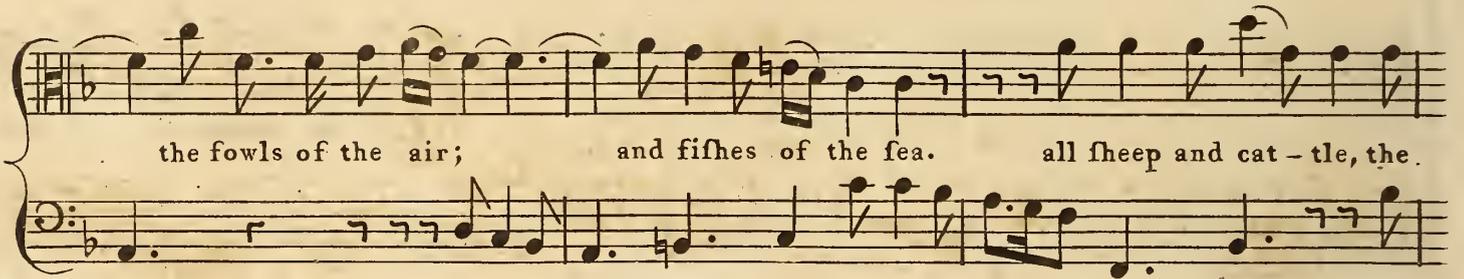
- mi - nion to have do - - - mi - nion of thy works thou hast put

all things in sub - jec - tion un - - - - - der his feet ;

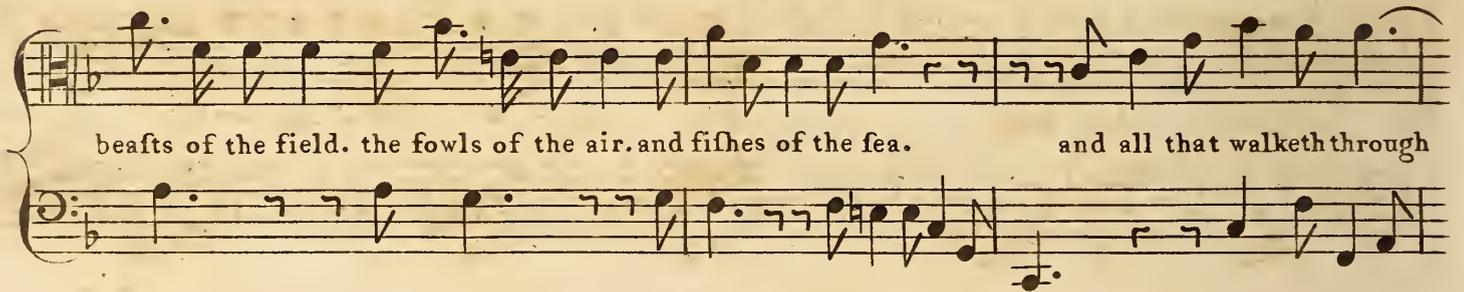
Solo Largo



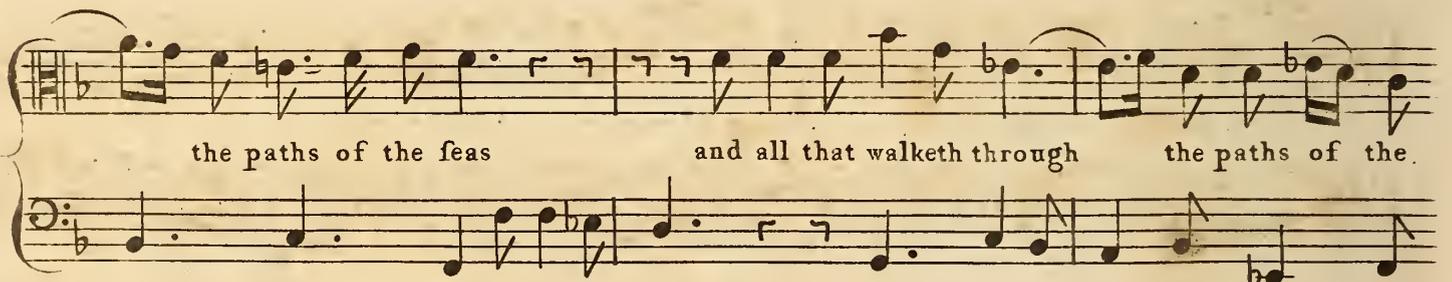
All sheep and cattle; the beafts of the field; the beafts of the field;



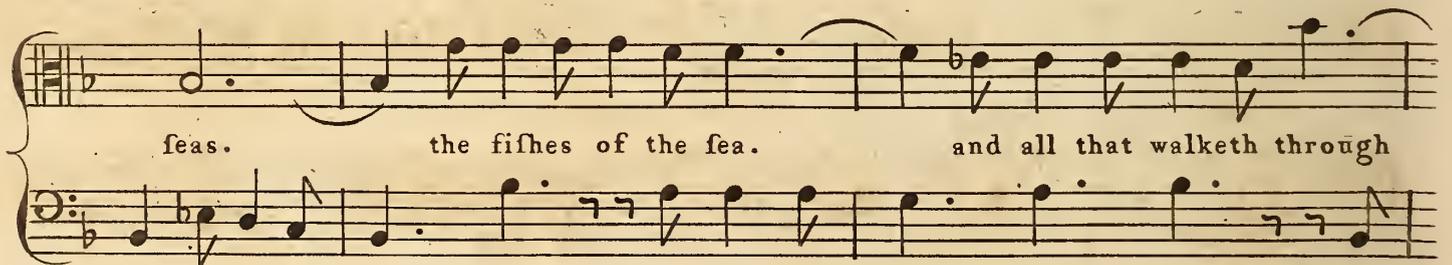
the fowls of the air; and fishes of the fea. all sheep and cat - tle, the.



beafts of the field. the fowls of the air. and fishes of the fea. and all that walketh through



the paths of the feas and all that walketh through the paths of the.



feas. the fishes of the fea. and all that walketh through



the paths of the feas. through the paths of the feas.

Allegro.

Piano Forte

6/4 6/4 6/4 6/4 6/4 6/4

Piano Forte

O Lord our Governor, O how

excellent is thy name O how excellent is thy name in all the world. O how

Tutti

ex-cel-lent in all the world: O how ex-cel-lent in all the world:

Solo

Piano

O Lord our Governor O how excellent O how

6/4 6/4 6/4 6/4

excellent is thy name in all the world. how excellent is thy name in all the world.

Tutti.

O Lord our Governor, O how excellent O how excellent is thy

name in all the world. how excellent is thy name in all the world.

Solo . . .

O Lord our Go - - - ver - - - nor, how excellent.

Tutti

is thy name in all the world. how excellent is thy name in all the world:

Piano. Forte..

End of the First Volume.

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P R O P O S A L S

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