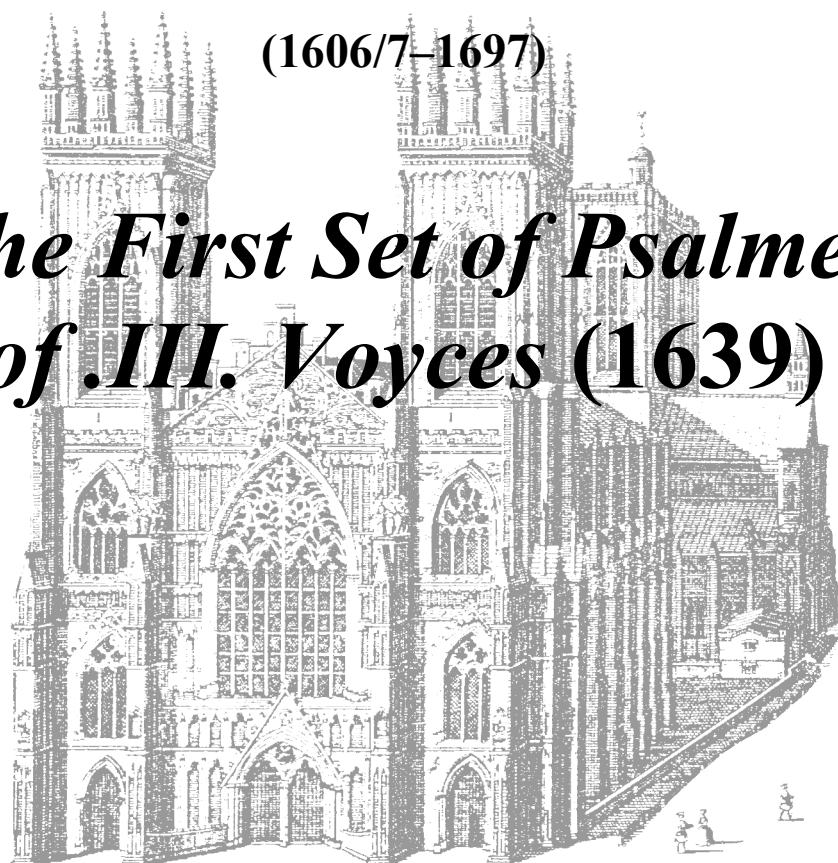


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M U S I C
P R E S S

William Child

(1606/7–1697)

The First Set of Psalmes of .III. Voyces (1639)

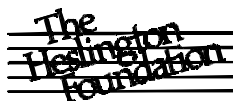


Edited by Jonathan P. Wainwright

In association with



THE UNIVERSITY *of York*



William Child (1606/7–1697)

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INTRODUCTION

WILLIAM CHILD (1606/7–1697)

William Child was born in Bristol in 1606 or possibly early in 1607 and, according to Anthony Wood, was taught by the Bristol Cathedral organist, Elway Bevin;¹ however, there is no evidence that he was a chorister at the Cathedral. Child spent his entire professional career at St George's Chapel, Windsor: first as lay-clerk (from 19 April 1630) and then organist (from 26 July 1632);² St George's Chapel was closed between 1643 and 1660 and he 'retired to a small farm' and composed;³ at the Restoration he returned to his post as organist at Windsor where he remained until his death in 1697.⁴ In 1660 he also became one of the three organists of the Chapel Royal and was in addition appointed composer in ordinary for wind music.⁵ He took the Oxford degrees of B.Mus. and D.Mus. in 1631 and 1663 respectively.⁶ Child's Windsor career was relatively uneventful – the only notable exception is reported in the Windsor Chapter minutes of 1 August and 23 October 1668 where it is noted that Child had been attacked and 'unhumanly' beaten by Matthew Green the Windsor master of the choristers; Green was asked to apologize, pay £5 to Child and promise that there would not be a repetition!⁷ The diary of Samuel Pepys also provides information about Child's later life, including the fact that he served as private organist to Lord Sandwich.⁸

Child's surviving music is predominantly for the Anglican Church. There are at least 17 services (as well as a Latin morning service 'made for the right worshipful Dr. Cosin') and around 60 anthems, not counting *The First Set of Psalmes* and 13 Latin motets that are strictly devotional music. Judging from the wide distribution of his music in Restoration sources, Child's services and anthems were popular. Ian Spink sums up Child's musical style as follows: 'He belongs... to a transitional generation of church composers, and in works written before the Civil War we find elements of the traditional English polyphonic style with its fluid part-writing and uninhibited false relations side by side with Italianate idioms involving homophonic declamation, striking harmonic juxtapositions, and expressive chromaticisms.'⁹

¹ Anthony Wood, 'Notes on the Lives of Musicians', Oxford, Bodleian Library MS Wood 19(4), f. 17^v. For full details of Child's life and compositions, see Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols (Aldershot, 1998), i, pp. 244–9; Frederick Hudson, W. Roy Large, 'William Child (1606/7–1697): a New Investigation of Sources', *Music Review*, 31 (1970), pp. 265–84; Frederick Hudson, W. Roy Large and Ian Spink, 'Child, William', *New Grove Dictionary of Music and Musicians*, 2nd edn (London, 2001), v, pp. 607–11; Peter le Huray, *Music and the Reformation in England, 1549–1660* (London, 1967), 356–63 & 396–8; H. Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), pp. 344–6; Ian Spink, 'Child, William, (1606/7–1697)', *Oxford Dictionary of National Biography* (Oxford, 2004), xi, pp. 435–6; and I. Spink, *Restoration Cathedral Music, 1660–1714* (Oxford, 1995), pp. 373–9.

² Watkins Shaw, *The Succession of Organists*, pp. 344–5.

³ Samuel Arnold, *Cathedral Music* (London, 1790), i, p. 39. In 1644 Child composed an anthem 'on the occasion of the abolishing of the Common Prayer and overthrowing of the Constitution both in Church and State' using text from Psalm 79: 'O Lord God, the heathen are come into thine inheritance: thy holy temple have they defiled, and made Jerusalem an heap of stones.'

⁴ Watkins Shaw, *The Succession of Organists*, pp. 344–5.

⁵ Andrew Ashbee ed., *Records of English Court Music*, Volume I (1660–1685) (Snodland, 1986), *passim*.

⁶ Anthony Wood, *Athenae Oxonienses... An Exact History of all the Writers and Bishops Who have had their Education in the Most Ancient and Famous University of Oxford.... To Which are Added, Fasti or Annals, of the Said University.... The First Volume* (London: Thomas Bennet, 1691), columns 869 & 893.

⁷ St George's Chapel, Windsor, Chapter Acts 1660–72 (WR/VI.B.3); calendared in Shelagh Bond ed., *The Chapter Acts of the Dean and Canons of Windsor, 1430, 1523–1672*, Historical Monographs Relating to St George's Chapel, Windsor Castle, xiii (Windsor, 1966), 280–1.

⁸ Robert Latham and William Matthew, eds., *The Diary of Samuel Pepys*, (London, 1970–1983), *passim*.

⁹ I. Spink, *Restoration Cathedral Music*, 373–9 (at 376); see also le Huray, *Music and the Reformation*, 357–63 and Christopher Batchelor, 'William Child: an Examination of the Liturgical Sources, and a Critical and Contextual Study of the Church Music' (Ph.D. dissertation, University of Cambridge, 1990).

THE FIRST SET OF PSALMES OF .III. VOYCES (1639)

Child's *First set of Psalmes... newly composed after the Italian way* is one of the earliest examples of an Italianate *concertato* sacred-music publication by an English composer. Only Richard Dering's small-scale *concertato* motets and Walter Porter's 'O Praise the Lord', published in his *Madrigales and Ayres* of 1632, are demonstrably earlier. Child's psalms for three-voices are simple pieces with figured bass that mix homophony with sections of imitation following Italian models of the sort pioneered by Lodovico Viadana in his seminal collection *Cento Concerti Ecclesiastici* (Venice, 1602), and many employ declamatory counterpoint after the manner of Alessandro Grandi and his contemporaries.¹⁰ It is conceivable that the musicians of Henrietta Maria's chapel introduced Child to Italian music,¹¹ although it was probably the small-scale Latin *concertato* motets of Richard Dering (c.1580–1630) that provided Child with an immediate model.¹²

Dering returned to England in 1625 and was appointed as one of the King's 'lutes, viols and voices' and organist to Queen Henrietta Maria.¹³ Before that he had travelled in Italy, converted to Catholicism, and served as organist to the English Benedictine nuns of the Convent of Our Lady of the Assumption in Brussels.¹⁴ While he was in the Low Countries Dering published two motet collections and two sets of canzonettas,¹⁵ and composed at least some of his small-scale *concertato* Latin motets. These Italianate works all include a part for continuo instruments, and show a complete assimilation of the techniques of contemporary Italian *concertato* music (which he probably studied during his travels in Italy or from printed Italian music circulating in the Low Countries).¹⁶ Dering brought this style back to England with him and must have influenced Child to some degree because their music shares a number of stylistic features. Their two- and three-voice pieces are characterized by imitative sections which contrast with homophonic writing; the contrapuntal sections are typified by the interplay of short motifs; standard harmonic formulae are used in a tonal framework, with consonance and dissonance being regulated by the regular stresses of a vertically-oriented chordal scheme in defined duple or triple metres; changes from duple to triple metres (or vice

¹⁰ On the dissemination and influence of Italian music in England in the first half of the seventeenth century, see Jonathan P. Wainwright, 'The Dissemination and Influence of Monteverdi's Music in England in the Seventeenth Century', in *Claudio Monteverdi und die Folgen: Bericht über das Internationale Symposium, Detmold 1993*, ed. Silke Leopold and Joachim Steinheuer (Kassel, 1998), pp. 105–21; *idem*, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), *passim*; and Andrew J. Cheetham, 'The Baroque Concertato in England, 1625–c.1660' (Ph.D. dissertation, University of Huddersfield, 2014).

¹¹ See Jonathan P. Wainwright, 'Images of Virtue and War: Music in Civil War Oxford', in *William Lawes, 1602–1645: Essays on His Life, Times and Work*, ed. Andrew Ashbee (Aldershot, 1998), pp. 121–42, and *idem*, 'Sounds of Piety and Devotion: Music in the Queen's Chapel' in *Henrietta Maria: Piety, Politics and Patronage*, ed. Erin Griffey (Aldershot, 2008), pp. 195–213. Ian Spink (*Oxford Dictionary of National Biography*, xi, pp. 435–6) hypothesizes that Child had links with Henrietta Maria's household while the Queen was in Oxford in 1643–4. The suggestion is based on the fact that thirteen Latin motets by Child survive in Oxford, Bodleian Library, Mus. Sch. MSS C. 32–7; however, the manuscript parts were copied after 1663 (Child is referred to as 'Dr. Childe' throughout) and a Latin text does not necessarily indicate a Roman Catholic provenance.

¹² See *Richard Dering: Motets for One, Two or Three Voices and Basso Continuo*, ed. Jonathan P. Wainwright, *Musica Britannica*, lxxxvii (London, 2008).

¹³ See Ashbee et al., eds., *Biographical Dictionary*, i, pp. 344–5.

¹⁴ For full details of Dering's life see Peter Platt, 'Dering's Life and Training', *Music & Letters*, 33 (1952), pp. 41–9, and Jonathan P. Wainwright, 'Dering, Richard (c.1580–1630)', *Oxford Dictionary of National Biography*, xv, pp. 883–4.

¹⁵ *Cantiones Sacrae Quinque Vocum* (Antwerp, 1617; ed. Jonathan P. Wainwright, *Richard Dering: Motets and Anthems*, *Musica Britannica*, xcvi, London, 2015); *Cantica Sacra... Senis Vocibus* (Antwerp, 1618; ed. Peter Platt, *Richard Dering: Cantica Sacra, 1618*, *Early English Church Music*, xv, London, 1974); and *Canzonette a Tre Voci and Canzonette a Quattro Voci* (both Antwerp, 1620; ed. Peter Platt, *Richard Dering: Secular Vocal Music*, *Musica Britannica*, xxv, London, 1969).

¹⁶ See Jonathan P. Wainwright, 'Richard Dering's Few-Voice *Concertato* Motets', *Music & Letters*, 89 (2008), pp. 165–94.

versa) are occasionally used to provide contrast; and the voices are always supported by a basso continuo part. Another feature shared by the two composers is the over-use of the clichéd 3–4–3 pattern at cadences and, particularly in Child’s case, the frequent use of the a sharp third with the flat 6th.

Each of Child’s pieces is a setting of (usually two) verses of a psalm taken from the Bible or the Book of Common Prayer (i.e., the texts are not metrical psalm versions). The *Psalmes* were composed for two high voices and a bass voice with basso continuo¹⁷ and were designed for a devotional context in, according to the title-page, ‘private Chappells or other private meetings’. Such settings obviously proved popular – particularly during the Commonwealth period – for Child’s psalms were reprinted in 1650 and, under the title *Choise Musick to the Psalmes of David*, again in 1656, the year before Walter Porter and John Wilson published their devotional collections (the *Mottets of Two Voyces* and *Psalterium Carolinum* respectively).¹⁸ Child’s psalm settings are rarely anything but ‘soberly expressive’,¹⁹ hardly ever use melisma, and consist of short, concise and clearly articulated themes in an ever-changing texture of imitative duets or trios (often with one voice pitted against the other two) and homophonic sections; there is much parallel movement in thirds and sixths and often use sequential repetition; expressive descending intervals, including diminished fourths and fifths, appear frequently; and the clear two-section demarcations are in two cases only (**9** and **17**) enlivened with changes from duple to triple metre. Just occasionally ‘word painting’ brightens the otherwise unexciting music (see, for example, the setting of the word ‘fly’ in **11** *In the Lord put I my trust*, bb. 4–6; and the triple-time setting of the words ‘Then should Jacob rejoyce’ in **17** *O that the salvation were given unto Israell*, bb. 17–22), and there is sporadic use of ornamental flourishes (such as in **9** *I will give thanks*, bb. 19–20). These examples are rare, however, and the *Psalmes* usually have little or no direct musical representation of the meaning of the text: the preference was obviously for a clear declamation of the words rather than an exploration of expressive qualities. Indeed, Child’s *Psalmes* are, certainly in comparison with the small-scale *concertato* motets of Alessandro Grandi and his Italian contemporaries, rather conservative in approach – but, when sung by solo voices with a carefully-judged accompaniment on the organ and/or theorbo, and with a flexible approach to tempo and dynamics, they can be direct and effective.

THE SOURCES USED IN THE EDITION

The primary source for this edition is Child’s only printed collection of music and was issued by James Reave in 1639. The publication was ‘neatly engraved in a flowing Italic hand’,²⁰ and was published in four oblong quarto partbooks ‘resembling contemporary French secular song books in their appearance.’²¹ John Playford acquired the plates and, no doubt to cater for the needs of private devotions during the Commonwealth years, twice reissued the publication, first in 1650 (with the imprint on the title-page re-engraved to read: ‘LON^D’:

¹⁷ As noted below in the Performance Notes, sixteen of the twenty psalms can be performed by two tenors and bass with the two upper voices transposed down an octave, and 11 of the pieces work as duets for two equal voices by omitting the Bass voice.

¹⁸ Both collections have been edited by Jonathan P. Wainwright: *Walter Porter: Collected Works*, Recent Researches in the Music of the Baroque Era (Middleton WI, forthcoming 2016); and *John Wilson: Psalterium Carolinum (1657)* (York Early Music Press, forthcoming 2015).

¹⁹ Andrew Robinson, ‘“Choice Psalmes”: A Brother’s Memorial’, in *William Lawes, 1602–1645: Essays on his Life, Times and Work*, ed. Andrew Ashbee (Aldershot, 1998), pp. 175–96 (at 180).

²⁰ Le Huray, *Music and the Reformation*, p. 397. On the process of engraving, see H. Edmund Poole, ‘Engraving’ in *Music Printing and Publishing*, ed. D.W. Krummel and Stanley Sadie (New York and London, 1990), pp. 40–54.

²¹ D.W. Krummel, *English Music Printing, 1553–1700* (London, 1975), p. 77; Krummel is incorrect in stating that the collection was issued ‘first in three and later in four voices’.

printed for Iohn Playford and sould att his Shopp in y^e: inner Temple: 1650.')

²² and again in 1656 (now called *Choise Musick to the Psalmes of Dauid* and with a completely new title-page). Brief descriptions of the secondary manuscript sources are given on pp. 43–4 below: these were all copied from the printed sources and offer no important variants (details are, however, given in the Textual Commentary on pp. 45–7).

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SUMMER 2015

JONATHAN P. WAINWRIGHT

²² The 1650 reissue is probably John Playford's earliest publication.

EDITORIAL NOTES

PREFATORY STAVES

Original clefs, ‘key’-signatures and time-signatures are given on the prefatory staves, together with the first rest(s) and note of each part. The vocal ranges are given at the beginning of the first bar.

NOTE-VALUES, BARRING AND TIME-SIGNATURES

Original note-values are retained throughout with the exception of final notes, where semibreves or breves are regularized in accordance with the prevailing barring. Barring is editorial. At changes of metre during a piece, the original time-signatures are noted above the staff. No attempt has been made to regularize the rhythmic inconsistencies between parts (e.g., **1** b. 6 and **17** bb. 9, 12 & 17–21) thereby leaving performers to make their own decisions regarding the extent of uniformity.

ACCIDENTALS

Sharps and flats used as naturals are modernized (i.e., replaced by naturals). Accidentals added editorially are printed in small type, including those necessitated by added bar-lines, cancellations within the bar, cautionary accidentals, and those suggested by *musica ficta* considerations. (The context will make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Original accidentals that are redundant in a modern barred edition have been omitted without comment.

BASSO CONTINUO FIGURING

The figuring indicated here is that of the printed source, but sharps and flats used as naturals are modernized (i.e., replaced by naturals). No attempt has been made to supplement the figuring other than in those instances where the omission of an accidental to an explicit figure renders the original figuring inconsistent with the vocal part(s). The basso continuo parts of the secondary sources occasionally contain additional figures, and these are recorded in the Textual Commentary.

OTHER NOTATIONAL FEATURES

Beaming has been modernized and regularized throughout. Ties and slurs are original and any editorial additions are indicated by dashes. The original note lengths (e.g., a semibreve indicated as two tied minims) and associated ties and slurs in the basso continuo are retained as they indicate a chord change. All ornamentation (e.g. **9** bb. 19–20) is original (see Performance Notes: Ornamentation below).

TEXTS

Throughout this edition, the lyrics follow the archaic spelling of the primary printed source (excepting the modernizing of i as j, u as v, v as u, as appropriate), in order to maintain as much as possible the integrity of the original musical source, and in the event that the spelling may influence the pronunciation in performance. Capitalization and punctuation are, however, regularized and abbreviations – including ampersands (and), ‘y^e’ (the) and ‘y^t’ (that) – have

been expanded without comment. Where the text is inconsistent between parts or sections of a piece, the edition follows the most predominant reading. Italic text is used where the source has *iterum* marks indicating repetition, and for any conjectural restoration of underlay that seems faulty in the source (in which case details are given in the Textual Commentary).

PERFORMANCE NOTES

VOICES AND INSTRUMENTS

The title-page of Child's *First Set of Psalmes* indicates that the pieces were intended for private devotions; in this context they were most likely performed by solo voices with accompanying instrument(s). In the cases of **1–3**, **7**, and **9–20** the two 'cantus' parts can be transposed down an octave and performed by two tenors,²³ and the bass voice can be dispensed with altogether in a number of the *Psalmes* (the exceptions are **7**, **9–12**, **14–16**, and **19**). There is no doubt that the performance of domestic-devotional music in the seventeenth century was characterized by its variety and freedom, and modern performers should feel free to follow suit. A chamber organ and/or a theorbo/lute are the most suitable accompanying instruments; a string bass is unlikely to have been used in the seventeenth century. Pre-Civil War chamber organs were single manual instruments with wooden pipes. An example of such an instrument, dating from the early seventeenth century, survives at Knole in Kent; it has a low chest case with four ranks of oak pipes: Stopped Diapason 8', Principal 4', Twelfth $2^{2/3}$ ', and Fifteenth 2'.²⁴ Another slightly later organ is now at St Luke's near Smithfield in Virginia, USA. This instrument came from Hunstanton Hall in Norfolk where John Jenkins (1592–1678) was, for a time, a resident musician and is probably the organ ordered in 1630 by Sir Nicholas Le Strange (1603–55).²⁵ It has the following specification: Open Flute 8', Stop Diapason 8', Principal 4' and Fifteenth 2' (the compass of the Open Flute is c to c''', and the other stops, C to c'''); all the pipes are made of pine. These organs probably represent the sort of instrument that Child had in mind to accompany his psalms.²⁶ The sound of these organs is determined by the very narrow scale of the open wood pipes, which produce a soft and stringy tone without any noticeable 'chiff' – a sound calculated to blend with voices or a consort of viols.

BASSO CONTINUO

Although the use of figured basses was well established on the continent by the second and third decade of the seventeenth century, in England it was, at least for organists, comparatively rare. Whilst Jacobean and Caroline lutenists were well used to performing from unfigured basses, organists tended to play from scores (full or short) or written-out

²³ **2** and **9–11** are performed by two tenors, bass and basso continuo on Charivari Agréable's 2007 recording 'The Oxford Psalms' (Signum Classics SIGCD093).

²⁴ See Stephen Bicknell, *The History of the English Organ* (Cambridge, 1996), p. 198; and Dominic Gwynn, 'The Sound of the Seventeenth-Century English Chamber Organ', *Chelys*, 25 (1996–7), pp. 22–31.

²⁵ Andrew Ashbee, *The Harmonious Musick of John Jenkins*, i: *The Fantasias for Viols* (Surbiton, 1992), pp. 52–3; and Dominic Gwynn, 'From Stops Organical to Stops of Variety: The English Organ from 1630 to 1730', in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, ed. Jonathan P. Wainwright and Peter Holman (Aldershot, 2005), pp. 211–25.

²⁶ Chamber organs were based on a 4/8-ft pitch standard rather than the 5/10-ft standard of the 'transposing' church organ; for an examination of the issue of organ and choir pitch see Andrew Johnstone, "'As it was in the beginning': Organ and Choir Pitch in Early Anglican Church Music", *Early Music*, 31 (2003), pp. 507–25.

parts.²⁷ Collections of domestic vocal music which specify organ continuo parts – such as Martin Peerson’s *Mottects; or, Grave Chamber Musique* (London, 1630) and Child’s *First Set of Psalmes* – are rare and it was not until the 1660s that the practice became widespread; the first published English continuo tutor was Matthew Locke’s *Melothesia; or, Certain General Rules for Playing upon a Continued-Bass* (London, 1673).²⁸ However, earlier in the century continuo organists would have been aware of continental practices through musicians such as Richard Dering, who had worked abroad, and through foreign lutenists who settled in London during the reign of James I, such as Angelo Notari and Jacques Gautier.²⁹ It is possible that the organ was joined by the theorbo as the basso continuo accompaniment or, as the title-page suggests, that the theorbo/lute provided the accompaniment alone.³⁰

PITCH

Dominic Gwynn’s survey of surviving English chamber organs from the seventeenth century reveals that they were usually pitched higher than the modern $a' = 440$ Hz.³¹ For example, the Knole chamber organ, mentioned above, was at $a' = c.446$ Hz (i.e., a quarter of a semitone sharp of the modern a'). The Hunstanton organ, however, is an exception, being at $a' = 430$ Hz (half a semitone below the modern standard).³² The pragmatic modern approach is to use a pitch that suits the singers.

EXPRESSION AND TEMPO

The First Set of Psalmes, as was the usual practice of the time, does not include expression indications and no attempt has been made to add interpretative indications in this edition. The performer should determine the speeds and dynamic nuances with due consideration to the meaning and expression of the words. Only two pieces include a section in triple metre (**9** and **17**, indicated by $\frac{c}{3}$ and $\frac{3}{3}$ respectively): performers should choose a speed relationship between the duple and triple sections that works in relation to the chosen tempo of the opening duple section.

PRONUNCIATION

Original spelling is retained in this edition as it may give some hints of contemporary pronunciation (e.g., ‘marveilous’ in **9** *I will give thanks*, bb. 5–10). For detailed discussion of

²⁷ See Peter Holman, “‘Evenly, Softly, and Sweetly Acchording to All’: The Organ Accompaniment of English Consort Music”, in *John Jenkins and His Time: Studies in English Consort Music*, ed. Andrew Ashbee and Peter Holman (Oxford, 1996), pp. 353–82.

²⁸ Facsimile reprint (London, 1975); ed. Christopher Hogwood (Oxford and New York, 1987). William Penny’s *Art of Composition, or Directions to Play the Thorow Bass* was apparently published in 1670, but no copies have survived; see Thurston Dart, ‘A Hand-List of English Instrumental Music Printed before 1681’, *Galpin Society Journal*, 8 (1955), pp. 13–26 (at p. 25).

²⁹ See F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (London, 1931; repr. New York, 1965), chapter 1, and Wendy Hancock, ‘General Rules for Realising an Unfigured Bass in Seventeenth-Century England’, *Chelys*, 7 (1977), pp. 69–72. The preface to Walter Porter’s *Madrigales and Ayres* (1632) includes the first English instruction on thorough-bass, although Porter’s method of indicating the chords is rather idiosyncratic; see Jonathan P. Wainwright ed., *Walter Porter: Collected Works* (Middleton WI, forthcoming 2016).

³⁰ See Thomas Mace, ‘Directions for Playing a Part upon the Theorboe’, in *Musick’s Monument* (London, 1676), pp. 216–30; and Edward Huws Jones, ‘The Theorbo and Continuo Practice in the Early English Baroque’, *Galpin Society Journal*, 25 (1972), pp. 67–72.

³¹ Gwynn, ‘The Sound of the Seventeenth-Century English Chamber Organ’, p. 26.

³² The pitch has been altered over the years by moving the keys or the pipes and cutting the pipes down, but Gwynn (‘The Sound of the Seventeenth-Century English Chamber Organ’, p. 26) was able to calculate the approximate original pitches. The pitch of early seventeenth-century church organs was approximately $a' = 475$ Hz; see Johnstone, “As it was in the beginning”, *passim*, and Bruce Haynes, *A History of Performing Pitch: The Story of ‘A’* (Lanham MD, 2002), pp. 86–92.

the pronunciation of English at this period, the performer is referred to the specialist writings.³³

ORNAMENTATION

Although Child's *First Set of Psalmes* contain very few notated ornaments and embellishments, Jacobean and Caroline court musicians would undoubtedly have been acquainted with Italian vocal practices through foreign musicians such as Angelo Notari, and from Caccini's instructions on singing in the preface to *Le nuove musiche*. It is very likely, therefore, that performers were expected to add ornaments to the vocal lines. This is indicated by the presence of graces (small melodic figures) and divisions (more elaborate musical embellishments that replace a long note or several notes) in English songs of the early seventeenth century – including the songs in British Library, Add. MS 11,608 copied by John Hilton.³⁴ Just how much ornamentation was added is open to debate and, because different sources of the same piece do not agree on matters of embellishment, it is difficult to offer specific advice about ornamentation.³⁵ Much has to be left to the taste and skill of the individual singer, but the absence of ornaments in a piece should not be taken to indicate that they were not used in performance. It should further be noted that, in the sources, florid embellishments are not always attached to important words (for some expressive purpose), but also appear on unimportant words, and are thus present primarily for musical reasons.

The examples of ornamentation given below are taken from the fourth edition of Playford's *A Brief Introduction to the Skill of Musick* (1664), pp. 68–9; material enclosed in square brackets and set beneath the stave is additional information added in the seventh edition, *An Introduction to the Skill of Musick* (1674), pp. 47–9. These may seem late sources, but John Playford notes that the Italian Graces are not 'new Invention, but have been used here in *England* by most of the Gentlemen of His Majesties Chappel above this 40 years.'³⁶ In fact the degree of agreement between this text and the written-out graces notated in early seventeenth-century English song manuscripts is remarkable.³⁷ It would not be out of place, therefore, for performances of Child's *First Set of Psalmes* to include divisions and use at least some of the following graces:

³³ Charles Kreidler, *The Pronunciation of English* (Oxford, 1989); Alison Wray, 'Authentic Pronunciation for Early Music', in *Companion to Contemporary Musical Thought*, ed. John Paynter et al. (London, 1992), pp. 1051–64; Alison Wray, 'Restored Pronunciation for the Performance of Vocal Music', in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London, 1992), pp. 292–9; Alison Wray, 'English Pronunciation, c.1500–c.1625', in *English Choral Practice, 1400–1650*, ed. John Morehen (Cambridge, 1995), pp. 90–108; and Timothy J. McGee ed., with A. G. Rigg and David N. Klausner, *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington and Indianapolis IN, 1996).

³⁴ See Mary Chan, 'John Hilton's Manuscript British Library Add. MS 11608', *Music & Letters*, 60 (1979), pp. 440–49, and 'A Mid-Seventeenth-Century Music Meeting and Playford's Publishing', in *The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance: Essays in Honour of F. W. Sternfeld*, ed. John Caldwell, Edward Olleson and Susan Wollenberg (Oxford, 1990), pp. 231–44. For English song in general, see Ian Spink, *English Song: Dowland to Purcell* (London, 1974; 2nd edn: 1986); and on divisions and graces, see Robert Toft, *Tune Thy Musicke to Thy Hart: The Art of Eloquent Singing in England, 1597–1622* (Toronto, 1993), pp. 85–108.

³⁵ See Vincent Duckles, 'Florid Embellishment in English Song of the Late Sixteenth and Seventeenth Centuries', *Annales musicologiques*, 5 (1957), pp. 329–45.

³⁶ John Playford, *A Brief Introduction to the Skill of Musick*, 4th edn (London, 1664), p. 76. Ian Spink has speculated that this somewhat distorted English version of Caccini's preface to *Le nuove musiche* was made by Walter Porter; there is no specific evidence for this, but Porter may fit Playford's description of the translator being 'an English Gentleman who lived many years in Italy'; see Ian Spink, 'Playford's "Directions for Singing after the Italian Manner"', *Monthly Musical Record*, 89 (1959), pp. 130–35 (at 131–2).

³⁷ For further details see Toft, *Tune Thy Musicke*, pp. 99–108.



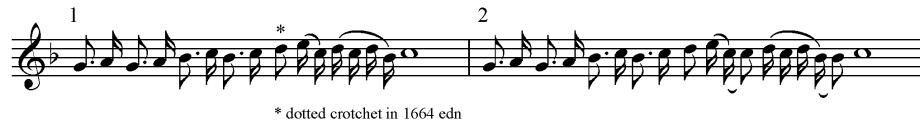
The *Trill* described by me is upon one Note only, that is to say, to begin with the first *Cro[t]chet*, and to beat every Note with the throat upon the vowel (*a*) unto the last *Brief* [*Breve*]. As likewise the *Gruppo* or *double Relish*...³⁸

Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that *Grace* which is most desired for *Singing well* ... I will shew not only how they may be used, but also all the effects of them described in two manners, with the same value of the Notes...

Example of the most usual Graces.



The beating of the throat.



* dotted crotchet in 1664 edn

Trill



[*Trill*]



1 *A plain falling.*

2 *Double fall.*



A fall to take breath.

Another fall like to It.



[Where this Mark + is set over a Note, the *Trill* is to be used.]

³⁸ A further explanation is offered by 'A. B., Philo-Mus.' in his *Synopsis of Vocal Musick* (London, 1680), p. 44:

A *Trillo* is a shaking of the *Uvula* on the *Throat* in one *Sound* or *Note*, as the *Gruppo* is in two *Sounds* or *Notes*, the one being by one degree higher than the other [i.e., the modern trill], and are commonly used in *cadences* and *closes*.

These *Ornaments* are not to be used in *Airy Songs*, which require only a *lively* and *cheerful* kind of *Singing*, carried by the *Air* it self: but in *Passionate Musick*, wherein must be kept a *command* of the *breath*, by taking heed, that by spending much in one place it do not afterward fail in another when it is needful. Besides the ordinary measure of *Time* is here less regarded, for many times is the value of the *Notes* made less by half, and sometimes more, according to the conceit of the words, with a *graceful neglect*.

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*THE FIRST SET OF PSALMES OF .III. VOYCES
Fitt for private Chappells or other private meetings with
a continuall Base either for the Organ or Theorbo
newly composed after the Italian way*

By

*William Childe Bachelor in Musicke and Organist
of his Ma^{ties} free Chappell
of Windsor.*

London printed by Iames Reaue. 1639.

Blessed is the man

C1
Bless - ed is the man that hath not walk - - ed in the

C2
Bless - ed is the man that hath not walk - ed in

B
Bless - ed is the man that hath not walk - ed in

bc

6 6 5 6

3
coun - sell of the un - god - ly, nor stood in the way of sin - ners: and

— the coun-sell of the un-god - ly, nor stood in the way of sin - ners:

— the coun-sell of the un-god - ly, nor stood in the way of sin - ners:

6 [b]6 [b]7 6 4 [q]3 6 5 6 5 4 [q]3

6
— hath not sate in the seat of the scorn - full, the scorn -

and hath not sate in the seat of the scorn - - -

and hath not sate in the seat of the scorn - - -

4 3

8
- full, and hath not sate in the seat of the scorn-full, the seat of the scorn - full.

- full, and hath not sate in the seat of the scorn-full, the scorn - - full.

- full, and hath not sate in the seat of the scorn - full.

[b]6 [b]6 4 [q]3

11

But his de - light is in the law of the Lord, but his de-light is in the law

But his de - light is in the law of the Lord, but his de - light is in the

But his de - light is in the law of the Lord, but his de - light is in the

6 7 b7 4 3 6 7 7

13

— of the Lord: and in his law will he ex - er-cise him-self, will he

law of the Lord: and in his law will he ex - er-cise him-self, him -

law of the Lord: and in his law will he ex - er-cise him - self

4 [#]3 [b]6 6 6

15

ex - er - cise him - self day and night, and in his law will he ex -

- self day and night, and in his law will he

— day — and — night, and in his law will he

[#]3 4 [#]3 6

17

- er-cise him-self day and night, day and night, day and night, day and night.

ex - er-cise him-self day and night, day and night, ex-er-cise him-self day and night.

ex - er-cise him-self day and night, day and night, day and night, day and night.

[b]6 6 6 b6 [b]7 6 4 [b]3

Why do the heathen so furiously rage together

Psal: 2 [vv. 1-2]

William Child

C1 Why do the heath - en so fu - ri-ous-ly rage to-geth - er, to-

C2 Why do the heath - en so fu - ri-ous-ly rage to-geth - er, to-

B Why do the heath - en so fu - ri-ous-ly rage to-geth - er, to-

bc

6 5

3

- geth - er: and why do the peo - - ple i - mag -

- geth - er: and why do the peo - - ple i - mag - - ine a

- geth - er: and why do the peo - - ple i - mag -

4 # 6 6 6

5

- ine a vaine thing, and why do the peo -

vaine thing, and why do the

- ine a vaine thing, and why do the

6 4 5 4 #

7

- ple i - mag - - ine a vaine thing?

peo - - ple i - mag - - ine a vaine thing?

peo - - ple i - mag - - ine a vaine thing?

6 [b] 4 5 4

9

The kings of the earth stand up, and the rul -

The kings of the earth stand up, and the rul -

The kings of the earth stand up, and the rul - - ers take

6 7

11

- ers take coun - sell to - geth - er, to - geth - er, and the rul - ers take coun -

- ers take coun - sell to - geth - - er, and the rul - ers take coun - sell to -

coun - sell to - geth - er, to - geth - er, and the rul - - ers take coun - sell

6 4 3

13

- sell to - geth - er: a - gainst the Lord, and a - gainst his A - noynt - ed,

- geth - er, to - geth - er: a - gainst the Lord, and a - gainst his A - noynt - ed,

to - geth - - er: a - gainst the Lord, and a - gainst his A - noynt - ed,

[b]6 [b]4 3 6 6 6 #

15

a - gainst the Lord, and a - gainst his A - noynt - - - ed.

a - gainst the Lord, and a - gainst his A - noynt - - - ed.

a - gainst the Lord, and a - gainst his A - noynt - ed, his A - noynt - ed.

6 6 6 6 4 ♯

3 Lord, how are they increas'd that trouble me

Psal: 3 [vv. 1-4]

William Child

C1 Lord_____ how are they in-creas'd that trou - ble me: man-y are

C2 Lord,_____ how are they in-creas'd that trou - ble me:

B Lord_____ how are they in- creas'd_____ that trou - ble me: man-y are

bc

6 4 5 3 6 6 3 4 3

4 they that rise a-against me, that_rise a - gainst me. Man - y a one there be that say of my soule,

man - y are they that rise__ a - gainst me. Man-y a one there be that say of my soule, man-y a

they that rise a - gainst_____ me. Man - y a one there be that say of my soule,

[b]6 [b]6 6 6 7 6 [#]3 4 [#]3 6 7

7 man - y a one there be that say of my soule: There is no help for him in_____

one there be that say of my soule: There is no help for him in his God, there is_____

man - y a one there be that say of my soule: There is no help for him in his

6 6 6 5 7

9 _ his God, for him in his God. But thou, O Lord, art my de-fend - er, but thou, O Lord, art

_ no help for him in his God. But thou, O Lord, art my de-fend - er, but thou, O Lord, art

God, in his God. But thou, O Lord, art my de - fend - er, but thou, O Lord, art

6 6 6 4 5 3 5 4 3 5 3 6 4 5 3

13

my de-fend-er: thou art my wor - ship, and the lift-er up of my head, of my head, and the lift-er—

my de-fend-er: thou art my wor - ship, and the lift-er up of my head,

my de - fend-er: thou art my wor - ship, and the lift-er up of my head, and the lift - er up of—

5 6 4 [#]3 6 7 6 3 4 3 6 6 6 6 6

16

up of my head. I did call up-on the Lord with my voyce, I did call up-on the Lord with my—

of my head. I did call up-on the Lord with my voyce, I did call up-on the Lord with my—

— my head. I did call up-on the Lord with my voyce, I did call up-on the Lord with my—

6 [#]3 4 [#]3 6 6 6 3 4 3

19

voyce: and he heard me out of his ho - -

voyce: and he heard me out of his ho - ly—

voyce: and he heard me out of his ho - - - -

5 6 5 4 6 6 6 7 6 [b]6 [b]7 6

22

- ly place, out of his ho - ly place, his ho - ly place.

— place, out of his ho - ly place, out of his ho - - - ly place.

-ly place, out of his ho - - - - ly place.

[#]3 4 [#]3 6 6 6 6 6 6 4 5 6 6 7 6 [#]3 4 [#]3

Heare me when I call

C1 Heare me when I call, O God of my right - eous - ness, heare

C2 Heare me when I call, O God of my right - eous - ness, heare me when I

B Heare me when I call, O God of my right - eous - ness, heare me when I

bc

6 7 [b]6 5 3 4 3

4

me when I call, O God of my right - eous - ness: for thou hast set me at lib - er - tie,

call, O God of my right - eous - ness: for thou hast set me at lib - er -

call, O God of my right - eous - ness: for thou hast set me at lib - er -

6 7 6 5 6 [#]3 4 [#]3 6

7

for thou hast set me at lib - er - tie, for thou hast set me at lib - er - tie

- tie, for thou hast set me at lib - er - tie, for thou hast set me at lib - er -

- tie, for thou hast set me at lib - er - tie, for thou hast set me at lib - er -

♯3 #3

10

when I was in trou - ble, when I was in trou - ble; - ble; have mer -

- tie when I was in trou - ble, when I was in trou - ble; - ble; have mer - cy up - on

- tie when I was in trou - - - ble; - ble; have mer - cy up -

6 #3 6 4 [#]3 4 [#]3 6

1. 2. 1. 2.

13

- cy up-on me, have mer - cy up-on me, have mer-cy up-on me, and
me, have mer - cy up-on me, have mer - cy up-on me,
-on me, have mer - cy up-on me, have mer - cy up-on me, and

#3 4 [#]3 [4]3 4 [4]3 5 6 6 6 [#]3 6/4 [#]3

17

hark - en to my pray - er, and hark - en to my pray - er,
and hark - en to my pray - er, and hark - en to my pray - er, have mer -
hark - en to my pray - er, and hark - en to my pray - er, have

6 3 4 3 [#]3 4 [#]3

20

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

6 #3 4 [#]3 [4]3 4 [4]3 5 6 6 6 [#]3 6/4 [#]3

24

me, and hark - en to my pray - er, and hark - en to my pray - er.
me, and hark - en to my pray - er, and hark - en to my pray - er.
me, and hark - en to my pray - er, and hark - en to my pray - er.

6 3 4 3 [#]3 4 [#]3

Ponder my words, O Lord

C1
Pon - der my words, O Lord, pon - der my

C2
Pon - der my words, O Lord, pon -

B
Pon - der my words, O Lord, pon - der my words,

bc
4 [#]3

3
words, O Lord: con - sid - er my med - i - ta - ti - on, con - sid - er my med - i - ta - ti -

- der my words, O Lord: con - sid - er my med - i - ta - ti - on, con - sid - er my med - i - ta - ti -

O Lord: con - sid - er my med - i - ta - ti - on, con - sid - er my med - i - ta - ti -

6 4 [#]3 [#]3 6

6
- on. O hark - en thou un - to the voyce of my call - -

- on. O hark - en thou un - to the voyce of my call - - - -

- on. O hark - en thou un - to the voyce of my call - -

b3 6 6 [b]6 [b]7 6 4 [b]3

8
- ing, O hark - en thou un - to the voyce of my call - ing, O hark - en thou un - to the

- ing, O hark - en thou un - to the voyce of my call - ing, O hark - en thou un - to the

- ing, O hark - en thou un - to the voyce of my call - ing, O hark - en thou un - to the

[#]3

11

voyce of my call - ing, my King, and my God:

voyce of my call - ing, my King, and my

voyce of my call - - - ing, my King, and my God:

13

for un - to thee will I make, will I make, will I make my pray -

God: for un - to thee will I make, will I make my pray -

for un - to thee will I make my pray - - -

15

-er, for un - to thee will I make my pray - - -

-er, for un - to thee will I make my pray - - -

-er, for un - to thee will I make my pray - - -

17

-er, for un - to thee will I make my pray - er.

-er, for un - to thee will I make, will I make my pray - - er.

-er, for un - to thee will I make my pray - - er.

O Lord, rebuke me not in thine indignation

Psal: 6 [vv. 1-2]

William Child

C1 O Lord, re - buke me not in thine in - dig - na - ti -

C2 O Lord, re - buke me not in thine in - dig - na -

B O Lord, re - buke me not in thine in - dig - na - ti -

bc O Lord, re - buke me not in thine in - dig - na - ti -

#3 6 #3 7 6

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

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

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

5 4 [#]3 #10 6 [4]3 #10

7 - na - ti - on: nei - ther chast - en me in thy heav - y dis -

- na - ti - on: nei - ther chast - en me

- na - ti - on: nei - ther chast - en me in thy

7 [4]6 5 4 [#]3 [#]3 [#]3 6

10 - pleas - ure. Have mer - cy up - on me, O Lord, have

in thy heav - y dis - pleas - ure. Have mer - cy up - on me, O Lord, have

heav - y dis - pleas - ure. Have mer - cy up - on me, O Lord, have

3 4 3 4 4 [#]3

13

mer-cy up-on me, O Lord, for I am weake, for I am weake, am

mer-cy up-on me, O Lord, for I am weake, for I am weake, am

mer-cy up-on me, O Lord, for I am weake, am weake, for I am

8 #4 6 4 #3 4 5 4 5 6 5 5 6 5 6 6

15

weake: O Lord, heale me, for my bones are vex-ed, O Lord, heale me,

weake: O Lord, heale me, for my bones are vex-ed, are vex-ed

weake: O Lord, heale me, for my bones, O Lord, heale me for my

6 [#]6 5 6 [b]6 6 6 5 6 6 5 [#]6 6 6

17

O Lord, O Lord, heale me, for my bones are vex-ed.

-ed, O Lord, heale me for my bones are vex-ed.

bones are vex-ed, O Lord, heale me, for my bones are vex-ed.

4 3 6 [#]6 6 7 6 7 [#]6 4 [#]3

7

O Lord my God, in thee have I put me trust

Psal: 7 [vv. 1-2]

William Child

C1 O Lord my God,

C2 O Lord my God, in thee

B O Lord my God, in

bc

6

3
in thee have I put my trust:
have I put my trust, my trust:
thee have I put my trust: save me from all them that per - se -

6 6 6 # 4 [#]3 6

5
save me from all them that per - se -cute me,
save me from all them that per - se -cute me,
-cute me, and de-

4 # 4 # 6 4 3

8
and de - liv - er me, and de - liv - er me, and de - liv - er me.
and de - liv - er me, and de - liv - er me.
-liv - er me, and de - liv - er me, de - liv - er me.

5 4 3 b6 6 5 4 6 6 6 4 #

O Lord our Governour

William Child

C1 O Lord our Governour, how

C2 O Lord our Governour, how

B O Lord our Governour, how

bc O Lord our Governour, how

5 [b]6 [b]4 3 4 3

3

ex - cel-ent is thy Name, how ex - cel-ent is thy Name in all the world: thou

ex - cel-ent is thy Name, how ex - cel-ent is thy Name in all the world:

ex - cel-ent is thy Name, how ex - cel-ent is thy Name in all the world:

6 [b]6 6 [#]6 6 4 [#]3

6

— that hast set thy glo - - ry a - bove the heavens, thou

thou that hast set thy glo - - ry a - bove the heavens,

thou that hast set thy glo - ry a - bove the heavens,

6 6 4 [#]3

8

— that hast set thy glo - - ry a - bove the heavens,

thou that hast set thy glo - - ry a - bove the heavens, thou

thou that hast set thy glo - ry a - bove the heavens,

6 6 4 [b]3

10

thou that hast set thy glo - - - ry a - bove the heavens!

— that hast set thy glo - - ry a - bove the heavens!

thou that hast set thy glo - ry a - bove the heavens!

6 6 4 [#]3

12

O Lord our Gov - ern - our, how ex - cel - ent is thy Name, how

O Lord our Gov - ern - our, how ex - cel - ent is thy Name, how

O Lord our Gov - ern - our, how ex - cel - ent is thy Name, how

5 [b]6 [b]4 3 5/4 3 6 [b]6

15

ex - cel - ent is thyName in all the world, the world.

ex - cel - ent is thyName in all the world, the world.

ex - cel - ent is thyName in all the world, in all the world, the world.

6 [#]6 4 [#]3

9 I will give thanks unto thee, O Lord

Psal: 9 [vv. 1-2]

William Child

C1 I will give thanks un-to thee, O Lord, O Lord,

C2 O Lord, with my

B O Lord, with my

bc b^3 b^6 [b]6 6

4 with my whole heart:

whole heart: I will speake of all thy mar - veil - ous

whole heart:

7 [b]7 6 4 ♯ 6 6 7 4 ♯

7 I will speake of all thy mar - veil-ous workes, I will

workes, I will speake of all thy mar - veil-ous workes, I will speake of

I will speake of all thy mar - veil - ous workes, I will speake of all thy

6 5 6 [b]6 [b]7 4 ♯ 6 6 [b]6

10 C $\frac{3}{2}$ speake of all thy mar - veil-ous workes. I will be glad and re -

all thy mar - veil - ous workes. I will be glad and re -

mar - veil - ous workes. I will be glad and re -

6 6 [b]4 3 ♯

14

- joyce in thee: yea, my songs will I make of thy

- joyce in___ thee: yea, my songs will I make of thy

- joyce in thee: yea, my songs will I make of thy

#6 ♭ b3 6 6 6 4 3

18

Name, O thou most High,

Name, O thou most High,

Name, O thou most High,

21

O thou most High, thou most High, thou most High.

O thou most High, thou most High, O thou most High.

O thou most High, thou most High, O thou most High.

[b]6 6 6 6 6 4 ♭

Why standest thou so farr off, O Lord

Psal: 10 [vv. 1-2]

William Child

C1

C2

B

bc

Why stand - est thou so farr off, O

Why stand - est thou so farr off, O Lord:

b6 ♯

3

Lord:

And hid - est thy face in the need - ful time of trou -

6 5 b6 6 7 6 4 ♯

5

and hid - est thy

-ble,

and hid - est thy face in the need - ful time of trou - ble,

6 b5 4 3 ♯6 6

7

face in the need - ful time of trou - ble, in the need - ful time of trou - ble?

in the need - ful time of trou - ble?

in the need - ful time of _____ trou - ble?

7 b7 4 ♯ 6 [b]7 [b]7 [b]6 5 6 6 4 ♯

10

The un - god - ly for his owne lust, the *un - god - ly for his owne lust* doth per - se -

The un - god - ly for his owne lust doth per -

The un - god - ly for his owne lust doth per - se -

6 6 # 6 6 b6 5 6

12

-cute the poore, doth *per - se - cute the poore:* let them be tak -

- se - cute the poore, per - se - *cute the poore:* let them be tak -

-cute the poore, doth *per - se - cute the poore:* let them be tak -

6 b6 4 # 6

14

- en in the craft - y wi - li - nesse that they have i - mag - in - ed.

- en in the craft - y wi - li - nesse that they have i - mag - in - ed.

- en in the craft - y wi - li - nesse that they have i - mag - in - ed, i - mag - in - ed.

6 7 6 4 3 [b]6 6 6 4 #

11 In the Lord put I my trust

C1 In the Lord put I my trust:

C2 In the Lord put I my

B In the Lord put I my

bc b^3 4 \natural 6 \flat 6

3

how say yee then to my soule,

trust: how say yee then to my soule,

trust: how say yee then to my soule, that she should fly

4 \natural b

5

that she should fly like a bird

that she should fly like a bird

like a bird un-

b $\#$ 6 6 5

7

1. un - to the hill? 2. un - to the hill? For loe, the un-god - ly

un - to the hill? un - to the hill? For loe, the un- god -

-to the hill, the hill? to the hill, the hill? For loe, the un- god -

1. 2.

4 3 4 $\#$ 4 3 4 $\#$

9

bend their bowe, and make ready their arrowes with -
 - ly bend their bowe and make ready their arrowes with -
 - ly bend their bowe and make ready their arrowes with -
 - ly bend their bowe and make ready their arrowes with -

b6 6 6

11

- in the quiver: that they may privately
 - in the quiver: that they may privately
 - in the quiver: that they may privately
 - in the quiver: that they may privately

4 #

13

shoot at them that are true of heart. For
 shoot at them that are true of heart, are true of heart.
 shoot at them that are true of heart, of heart.
 shoot at them that are true of heart, are true of heart.

4 b 7 4 #

15

loe, the ungodly true of heart.
 For loe, the ungodly true of heart, are true of heart.
 For loe, the ungodly true of heart, of heart.
 For loe, the ungodly true of heart, are true of heart.

7 4 #

Help me, Lord

William Child

C1 Help me, Lord, for there is not one god-ly man left:

C2 Help me, Lord, for there is not one god-ly man left:

B Help me, Lord, for there is not one god-ly man left:

bc 6 6 7 2 4 ♯

3 for the faith - full are min - ish - ed from a -

for the faith - full are min - ish - ed from a -

for the faith - full are min - ish - ed

6 5 6 6 6 6 5

5 -mong the child - ren of men. They talke of van - i - ty

-mong the child - ren of men.

from a - mong the child - ren of men. They

6 4 3 b6 [b]4 3

7 ev - ery one to his neigh -

They talke of van - i - ty ev - ery one to his neigh -

talke of van - i - ty ev - ery one to his neigh -

6 4 3 6 4 3 6 6 [b]7 6 4 ♯

9

-bour: they do but flat-ter with their_

-bour: they do but flat-ter with their_

-bour: they do but flat-ter with_ their

7 6 5 6 6 5 6 6

11

lips, and dis- sem - ble with their dou - - ble heart,

lips, and dis- sem - - ble with their dou - ble heart, and *dis- sem -*

lips, and dis- sem - - ble with their dou - ble heart, and *dis -*

4 3 4 #

13

and *dis - sem - - - ble* with their dou - ble heart.

- ble with their dou - - - - ble heart.

- sem - - - - ble with their dou - - - - ble heart.

6 3 4 3

How long wilt thou forget me, O Lord

Psal: 13 [vv. 1 & 3]

William Child

C1 How long wilt thou for- get me, O Lord, for ev -

C2 How long wilt thou for-get me, O Lord, for ev -

B How long wilt thou for-get me, O Lord, for

bc 6 6

3 er: how long wilt thou hide thy face from me?

er: how long wilt thou hide thy face from me?

ev - er: how long wilt thou hide thy face from me?

7 7 4 3 4 ♯

5 me? Con - sid - er, and heare me, O Lord my God, con -

me? Con - sid - er, and heare me, O Lord my God, con - sid - er, and

me? Con - sid - er, and heare me, O Lord my God, con -

2. 4 #

7 - sid - er, and heare me, O Lord my God: light - en mine eyes, that I sleepe -

heare me, O Lord my God: light - en mine eyes, that I

- sid - er, and heare me, O Lord my God: light - en mine eyes, that I

b6 4 ♯ 6

9

not in death, light - en mine eyes, that I sleepe not in

sleepe not in death, light - en mine eyes, that I sleepe not in

sleepe not in death, light - en mine eyes, that I sleepe not in

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

11

death. Con - sid - er, and heare me, O Lord my

death. Con - sid - er, and heare me, O Lord my

death. Con - sid - er, and heare me, O Lord my

4 #

13

God, con - sid - er, and heare me, O Lord my God: light - en mine eyes,

God, con - sid - er, and heare me, O Lord my God: light - en mine

God, con - sid - er, and heare me, O Lord my God: light - en mine

b6 4 6

15

that I sleepe not in death, light - en mine eyes, that I sleepe not in death.

eyes, that I sleepe not in death, light - en mine eyes, that I sleepe not in death.

eyes, that I sleepe not in death, light - en mine eyes, that I sleepe not in death.

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

14 The foole hath said in his heart

William Child

C1 The foole hath said in his heart: There is no God.

C2 The foole hath said in his heart: There is no God.

B The foole hath said in his heart: There is no God.

bc

6 4 4

3

They are cor-rupt, and be-come a - bom - i - na - ble in their

They are cor-rupt, they *are* cor-rupt,

They are cor-rupt,

5 6 6 5 6 b 6 6

5

do - ings, and be-come a - bom -

and be-come a - bom - i - na - ble in their do - ings, and be-come a - bom -

and be-come a - bom -

4 # 6 b5 4 3 b6

7

- i - na - ble in their do - - - ings: there is not

- i - na - ble in their do - - - ings:

- i - na - ble in their do - - - ings:

4 3

10

one that doth good, there is not

there is not one that doth good, there is not

there is not one that doth good, there is not

6 b [b]6 4 6 6 6 6

12

one, there is not one that doth good, no not one.

one, there is not one that doth good, no not one.

one, there is not one that doth good, no not one.

6 b6 6 6 4 3

Lord, who shall dwell in thy tabernacle

Psal: 15 [vv. 1-2 & 4]

William Child

C1 Lord, who shall dwell in thy tab - er - na - cle: or who shall rest

C2

B

bc #3 #6 #3 #3

4 up - on thy ho - ly hill?

Even he that lead - eth an un - cor - rupt

#3 #3 4 3

7 And doth the thing which is right, and doth the thing which is -

life: and doth the thing which is right, the thing which

9 4

9 and speak - eth the truth from his

right, and speak - eth the truth, the truth from his

is right, and speak - eth the truth from his heart, the truth from his

4 # # 6 6 4 #

11

heart. He that set - teth not by him-selfe,

heart. He that set - teth not by him-selfe,

heart. He that set - teth not by him-selfe,

14

he that set - teth not by him - selfe, but is

he that set - teth not by him selfe, but is

he that set - teth not by him - - - selfe, but is low - ly

b6 4 # 6 7

16

low-ly, but is low-ly in his owne eyes: and mak-eth much of them that feare the Lord.

low-ly, but *is low-ly* in his owne eyes: and mak-eth much of them that feare the Lord.

in his owne, his owne eyes: and mak-eth much of them that feare the Lord.

7 6 4 # 6 6 4 #

Preserve me, O God

William Child

C1 Pre-serve me, O God: for in thee have I put my trust.

C2 Pre-serve me, O God: for in thee have I put my trust. O

B Pre-serve me, O God: for in thee have I put my trust.

bc

6 7 [#]6

4

O my soule, O my soule, thou hast said

my soule, O my soule, O my soule,

O my soule, O my soule, O my soule, thou hast

6 4 #

7

un - to the Lord: thou art my

thou hast said un - to the Lord: thou art my

said un - to the Lord, thou hast said un - to the Lord: thou art my

#3 6 6

9

God, my goods are no-thing, are no-thing un - to thee.

God, my goods are no-thing un - to thee, un - to thee.

God, my goods are no-thing un - to thee, are no - thing un - to thee.

#3 #3 4 3

11

All my de-light is up - on the saints, that are in the earth,

All my de-light is up-on the saints,

4 6 4 3 6 4 6 4 # 6 4 # 6

14

that are

that are in the earth, that are

All my de-light is up - on the saints, that are

6 4 3 6 4 # 6 7

16

in the earth: and up - on such as ex - cell in ver - - -

in the earth, and up - on such as ex - cell in ver -

in the earth, and up - on such as ex - cell in ver -

4 # 6 5 4 #

18

- tue, and up-on such as ex - cell in ver - tue, in ver - tue, in ver - tue.

- tue, and up-on such as ex - cell in ver - tue, in ver - tue.

- tue, and up-on such as ex - cell in ver - tue, in ver - tue.

6 5 6 4 #

O that the salvation were given unto Israell

Psal: 53 [vv. 7-8]

William Child

C1 O that the sal-va-ti - on, O that the sal-va-ti - on

C2 O that the sal-va - ti-on, O that the sal-va - ti-on were

B O that the sal-va - ti-on, O that the sal-va - ti-on

bc 6 b6 5/4 3 6 3 4 4 3

3 were given un - to Is - ra - ell out of Sy - - - on:

given un - to Is - ra - ell out of Sy - on, of Sy - on: O

were given un - to Is - ra - ell out of Sy - - - on:

6 6 6 6 4 [#]3 b6

5 O that the Lord would de - liv - er his peo - ple, O that the Lord would de -

that the Lord, O that the Lord, O that the Lord would de - liv - er his

O that the Lord, that the Lord, O that the Lord would de - liv - er his

[b]6 b6 6 6

7 - liv - er his peo - ple out of cap-tiv - i - ty! O that the Lord would de - liv - er his

peo - ple out of cap - tiv - i - ty! O that the Lord would de - liv - er his

peo - ple out of cap-tiv - i - ty! O that the Lord would de - liv - er his

[b]6 [b]5 [b]4 [b]6 6 4 [b]3 6 6

11

peo - ple, O that the Lord would de - liv - er his peo - ple, O that the Lord would de - liv - er his peo - ple, O that the Lord would de - liv - er his peo - ple, O that the Lord would de - liv - er his peo - ple

4 3 6 6 4 [#]3

14

- ple out of cap-tiv - i - ty, out of cap-tiv - i - ty! - ple out of cap-tiv - i - ty, out of cap-tiv - i - ty, cap-tiv - i - ty! - ple out of cap-tiv - i - ty, out of cap-tiv - i - ty, cap-tiv - i - ty!

b6 6 7 b5 [b]6 6 6 4 3

17

Then should Ja - cob re - joyce, then should Ja - cob re - joyce, then should Ja - cob re - joyce: Then should Ja - cob re - joyce, then should Ja - cob re - joyce, then should Ja - cob re - joyce: Then should Ja - cob re - joyce, then should Ja - cob re - joyce, then should Ja - cob re - joyce:

b3 b3 b3 b3 b3 b3

22

- joyce: and Is - ra - ell should be right glad. - joyce: and Is - ra - ell should be right glad, should be right glad. - joyce: and Is - ra - ell should be right glad, right glad.

5 6 5 6 6 b6 [b]5 [b]7 [b]6/4 5 [b]3

Save me, O God

William Child

C1 Save me, O God, save me, O God, for thy

C2 Save me, O God, save me, O God, for thy name

B Save me, O God, save me O God,

bc $\frac{9}{7}$ 4 # $\frac{9}{7}$ # 6

4 name sake: and a - venge me in thy strength, and a-venge me in thy

sake, thy name sake: and a-venge me in thy strength, and a-venge

for thy name sake: and a-venge me in thy strength, and a-venge

4 # 6 b6

6 strength, and a-venge me in thy strength. Hear me pray-er, O Lord:

me in thy strength, in thy strength. Hear me pray-er, O Lord:

me in thy strength, in thy strength. Hear me pray-er, O

#3 #3 6 4 # #3 6 6

9 and hark-en un-to the words of my mouth, and

and hark-en un-to the words of my mouth, and hark-

Lord: and hark-en un-

6 6 5 4 # 6 6 4 3 b5

12

hark-en un - to the words of my mouth. For strang - ers, for strang - ers

- en un - to the words of my mouth. For strang - ers, for strang - ers

-to the words of my mouth. For strang - ers are

[b]6 4 3 7 6 4 3 4 # 4 #

15

are ris-en up a-against me, are ris-en up a-against me: and ti - rants, and ti -

are ris-en up a-against me: and ti - rants,

ris-en up a-against me, are ris-en up a - gainst me: and ti - rants, and ti - rants, and

3 4 5 6 6 [b]6 [b]7 4 # #3 #3

18

- rants, which hath not God be - fore their eyes, seeke

and ti - rants, which hath not God be - fore their eyes,

ti - rants, and ti - rants, which hath not God be - fore their eyes, seeke

4 # #3

20

af - ter my soule, seeke af - ter my soule.

seeke af - ter my soule, seeke af - ter my soule.

af - ter my soule, seeke aft - er my soule.

3 4 3 #3 4 #3

O that my wayes were made so direct

Psal: 119 [vv. 5-6]

William Child

C1 O that my wayes were made so di-rect,

C2 O that my wayes were made so di-

B

bc 4 6 #6 6 4 3 6

4

O that my wayes were made - rect,

O that my wayes were

O that my wayes were made so di-rect, O that my

4 # 6 4 3 4 3 2 6 6

7

so di - rect: that I might keep thy stat -

made so di - - rect: that I might keep thy stat -

wayes were made so di - rect: that I might keep thy stat -

7 6 7 6 7 4 # 4 3

10

-utes, that I might keep thy stat - utes! So shall I not be con-found -

-utes, that I might keep thy stat - - utes!

-utes, that I might keep thy stat - utes!

4 # 6 4 #

13

-ed, so shall I not

So shall I not be con-found - ed, so shall I

So shall I not be con-found - ed, so shall I

6 4 3 4 3

17

be con-found - ed:

not be con-found-ed: while I have re-spect un-to all thy com-mand-e-ments,

not be con-found - ed: while I have re-spect un-to all

4 6 4 3

21

while I have re-spect un-to all thy com-mand - e-ments,

thy com-mand - e-ments,

while

6 4 6 4 3

24

while I have re-spect un-to all thy com-mand - e-ments.

while I have re-spect un-to all thy com-mand - e-ments.

I have re-spect un-to all thy com-mand - e-ments.

b3 4 #

Praise ye the Lord

William Child

C1 *Praise ye the Lord, praise the Lord, praise ye the Lord, praise the Lord,*

C2 *Praise ye the Lord, praise the Lord, praise ye the Lord, praise the*

B *Praise ye the Lord, praise the Lord, praise ye the Lord, praise the*

bc *Praise ye the Lord, praise the Lord, praise ye the Lord, praise the*

#3

4 *praise the Lord, O my soule, praise the Lord, praise the*

Lord, praise the Lord, O my soule, praise the Lord, praise the

Lord, praise the Lord, O my soule, praise the Lord, praise the

4 5 6 6 6

6 *Lord, O my soule; while I live will I praise the Lord: I will sing prais -*

— O my soule; while I live will I praise the Lord: I will sing prais - es un-

Lord, O my soule; while I live will I praise the Lord: I will sing prais - es un-

b6 5 6 6

9 *- es un - to my God, while I have an - y be - - ing.*

- to my God, while I have an - - y be - - - ing.

- to my God, while I have an - ny be - - ing.

3 4 3 6 [#]3 4 [#]3

12

O put not your trust in prin-ces, O put not your trust in prin-ces, nor in an - y childe.

O put not your trust in prin-ces, O put not your trust in prin-ces, nor in an -

O put not your trust in prin-ces, O put not your trust in prin-ces, nor in an -

6 6 6

15

of man, of man: in whom there is no help, no help, in whom

-y childe of man: in whom there is no help, there is no help, in

-y childe of man: in whom there is no help, in

7 4 [#]3 6 6 [#]3 4 [#]3

18

there is no help, there is no help, in whom there is no

whom there is no help, no help, in whom there is no

whom there is no help, in whom there is

6 6 4 3 6 6

20

help, no help, in whom there is no help, there is no help.

help, there is no help, in whom there is no help, no help.

no help, in whom there is no help.

3 4 3 b6 6 [b]3 4 4 [b]3

LIST OF SOURCES AND THEIR ABBREVIATIONS

PRIMARY SOURCE

- 1639** *THE FIRST SET OF PSALMES OF .III. VOYCES* | *Fitt for private Chappells or other private meetings with | a continuall Base either for the Organ or Theorbo | newly composed after the Italian way | By | William Childe Bacheler in Musicke and Organist | of his Ma^{ties} ffree Chappell | of Windsor. | London printed by Iames Reaue. 1639.*¹

Dedication: ‘To the high and mighty Charles | Kinge of greate Brittain France & Ireland, etc. | Soueraigne of the most noble order of | the Garter and to the rest of y^e Princes | Peers and Companions of that | Sacred Order. | William Childe Organist of his | Ma^{ties} free Chappell of S^t George | at Windsor consecrateth these | Sacred Hymnes his most | humble endeauours.’

Four oblong small-format engraved partbooks: CANTVS PRIMVS, CANTVS SECVND⁹ [*sic*], BASSVS, BASSO CONTINVO; music printed on recto only: no pagination; includes dedication to, and portrait of, Charles I. *RISM A/I*: C 2056. Extant copies: Glasgow, University Library (Euing Collection): Sp Coll R.c.19 (lacks bc partbook and **19** is wanting in C1 partbook); London, British Library: K.2.a.11 (the title-page, dedication and portrait only of a single part); Oxford, Bodleian Library: Wood 119b (C2 partbook only) – flyleaf signed ‘Samuel Aldrige[?] His book 1651’; Oxford, Christ Church: Mus. 338 (B partbook only); Paris, Bibliothèque Nationale de France (lacks B partbook).

Reissued twice (without the dedication and portrait):

THE FIRST SET OF PSALMES OF .III. VOYCES | *Fitt for private Chappells or other private meetings with | a continuall Base either for the Organ or Theorbo | newly composed after the Italian way | By | William Childe Bacheler in Musicke and Organist | of his Ma^{ties} ffree Chappell | of Windsor. | LON^D: printed for Iohn Playford and sould att his Shopp in y^e: inner Temple: 1650.*

RISM A/I: C 2057. Extant copies: Glasgow, University Library (Euing Collection): Sp Coll R.c.20–20(4) – inscription on title page of C1: ‘Sent, & given mee by my Honoured friend. M^f Tho: Peirce. | 11 September. 1650. Ed: Lowe.’; Oxford, Bodleian Library: (OC) 30 c.11; Oxford, Christ Church: Mus. 339 (bc only).

Choise MUSICK to the Psalmes of | Dauid for Three Voices with a | continuall Base either for the | Organ or Theorbo | Composed by William Child Batchelor in Musick | and Organist of Windsor | London | Printed for John Playford and are to bee sold | at his shopp in the Inner Temple 1656.

RISM A/I: C 2058. Extant copies: London, British Library: K.2.a.12 (C2 only); London, British Library: K.8.a.11 – inscribed ‘Tho: Barkas. 1st. January. 1673.’; London, Royal College of Music: F5/1–4; Los Angeles, University of California, William Andrews Clark Memorial Library (lacks B and bc partbooks): *M2136 B58 C5 1656; Washington, Library of Congress: M1490.C54 Case (lacks bc partbook).²

¹ The title-page is reproduced in Peter le Huray, *Music and the Reformation in England, 1549–1660* (London, 1967), Plate 8.

² The *English Short Title Catalogue* <<http://estc.bl.uk>> lists a copy of the 1656 edition in Dublin, Trinity College Library; this is incorrect. I am grateful to Mr Roy Stanley for confirming this.

SECONDARY SOURCES³

- London, British Library**
- Add. 34,289** Add. MS 34,289: 18th-century score of *The First Set of Psalmes* (complete) – minor variants are not noted in the Textual Commentary.
- Oxford, Bodleian Library**
- Mus. Sch. C.32–6** Mus. Sch. MSS C.32–6: partbooks of devotional music by William Child copied from the **1639** publication after 1663 and before 1682; the parts are listed in the 1682 catalogue of the Music School (Oxford, Bodleian Library Mus. Sch. C.204*[R]) under the heading ‘The Gift of Mr Lowe late Professour...’ as ‘Lattin Songs for 3, 4, and 5 Voices by D^r Child in folio cover’d with black Leather’.⁴ Contains: **1–3** (all parts), **4–5** (lacking C2), and **6** (C1 & bc only, incomplete).
- York, Minster Library**
- M.5/1–3** MSS M.5/1–3(S): three partbooks compiled by ‘J. W.’ and dated 1688.⁵ Contains: **16** (copied from the **1639** publication: M.5/1 f. 154^v is annotated ‘London 1639’).
- M.58** MS M.58: score, copied 1760–c.1800, of *The First Set of Psalmes* (complete) – minor variants are not noted in the Textual Commentary.⁶
- Rome, Accademia Nazionale di Santa Cecilia, Bibliomediateca**
- A.Ms.3749** A.Ms.3749: 18th-century score that includes three of the psalms copied from the 1656 edition. Contains: **1**, **15**, and **18** – minor variants are not noted in the Textual Commentary.

³ Frederick Hudson & W. Roy Large, ‘William Child (1606/7–1697): a New Investigation of Sources’, *Music Review*, 31 (1970), 265–84 (at 280) contains three mistaken concordances: Child’s ‘O Lord rebuke me not’ in Cambridge, Fitzwilliam Museum Music MS 117 and his ‘Praise ye the Lord’ in Oxford, Christ Church Mus. 438 are not the 1639 three-voice pieces; and ‘Praise ye the Lord’ in Cambridge, University Library Ely Cathedral Music MS 1 is by Henry Loosemore not Child (the incorrect identifications are followed in Ralph T. Daniel and Peter le Huray eds., *The Sources of English Church Music, 1549–1660*, Early English Church Music, supplement i (London, 1972)).

⁴ See Margaret Crum, ‘Early Lists of the Oxford Music School Collection’, *Music & Letters*, 48 (1967), pp. 23–34.

⁵ See David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York, 1981), pp. 42–65.

⁶ See Griffiths, *Catalogue of the Music Manuscripts in York Minster Library*, p. 114.

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES	C1	Cantus Primus
	C2	Cantus Secundo
	B	Bassus
	bc	Basso Continuo
NOTE VALUES	<i>b</i>	breve
	<i>s-rest</i>	semibreve rest (etc.)
	<i>s</i>	semibreve
	<i>m.</i>	dotted minim (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet
	<i>q</i>	quaver
	<i>sq</i>	semiquaver
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C). #, b: if functioning as a natural, are shown in the Commentary as ♮.	
OTHERS	o	no accidental(s) in source
	sl	slur(red)
	t	tied (to)
SYSTEM OF REFERENCE	References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as ¹ in the new bar), the part name (and if necessary the feature which is signalled), the error or variant, followed by the source(s) in which it appears. Thus: ‘13 ⁶ C2: o (1639)’ would indicate that the accidental is omitted on the sixth symbol of bar 13 of the second cantus part in the printed sources; and ‘6 ³ bc: <i>ma^b ca^b</i> (Mus. Sch. C.34) would indicate that the third symbol of the sixth bar of the basso continuo part is a minim ‘tenor’ A-flat and a crotchet ‘tenor’ A-flat in Oxford, Bodleian Library, Music School MS C.34.	
1 BLESSED IS THE MAN	3 ³ bc is figured: <i>b6</i> (Mus. Sch. C.34)	
Source: 1639	3 ⁴ bc is figured: $\frac{6}{7}$ (1639)	
Concordances: Mus. Sch. C.32–6: C1 & bc	4 ³⁻⁴ bc: no t (Mus. Sch. C.35)	
(Mus. Sch. C.34 ff. 12 ^{r-v}), C2 & bc (Mus. Sch. C.35 f. 10 ^{r-v}), B (Mus. Sch. C.32 f. 10); attrib. ‘D ^f Will Childe’; Add. 34,289; M.58; A.Ms.3749.	6 ³ bc: o (1639)	
2 ³⁻⁴ bc: <i>cd cd</i> (figured 6) <i>cd</i> (Mus. Sch. C.34 & C.35)	9 ¹ bc: <i>md cd</i> (Mus. Sch. C.35)	
	10 ⁵⁻⁶ C1: sl (rather than 10 ⁴⁻⁵) (Mus. Sch. C.34)	
	11 ⁷ bc is figured: <i>b4 3</i> (1639)	
	14 ³ bc: o (Mus. Sch. C.34)	

14⁴⁻⁵ bc: no t (Mus. Sch. C.35)
 15² B: cc' (Mus. Sch. C.32)
 15³⁻⁴ bc are figured: # ♯ (Mus. Sch. C.35)
 18³ bc: o (1639)
 18⁴ bc: mB♯ (figured 6) cB♯ (figured 6) (Mus. Sch. C.35)
 18⁵ bc is figured: 6 4 (1639, Mus. Sch. C.34 & C.35)
 19¹ bc is figured: \flat_6 (1639, Mus. Sch. C.34 & C.35)
2 WHY DO THE HEATHEN SO FURIOUSLY RAGE TOGETHER
Source: 1639
Concordances: Mus. Sch. C.32–6: C1 & bc (Mus. Sch. C.34 f. 12^v–13), C2 & bc (Mus. Sch. C.35 f. 10^v–11), B (Mus. Sch. C.32 f. 10^v) – attrib. 'D^r Will Childe'; **Add. 34289; M.58.**
 1² C1 text: 'doth' (1639)
 2¹⁻² bc: no t (Mus. Sch. C.34 & C.35)
 3⁵ bc: o (Mus. Sch. C.34)
 3⁵–4¹ bc: no t (Mus. Sch. C.34 & C.35)
 4³⁻⁴ bc: no t (Mus. Sch. C.34 & C.35)
 4⁵ bc: o (Mus. Sch. C.34 & C.35)
 5⁴⁻⁵ figured: 4 6 4 5 (1639 & Mus. Sch. C.34)
 6³ bc: mab cab (Mus. Sch. C.34)
 7¹⁻² bc: no t (Mus. Sch. C.34 & C.35)
 8² B: ♮ (1639)
 9⁴ bc: o (1639)
 9⁵⁻⁶ C2: qa' qbb' (Mus. Sch. C.35)
 10⁴⁻⁵ bc: no t (Mus. Sch. C.34 & C.35)
 10⁶–11¹ bc are figured: 6 7 (Mus. Sch. C.35)
 11¹ bc figured: 7 (Mus. Sch. C.34)
 11³ bc figured: 5 6 (Mus. Sch. C.34)
 11⁵ bc: o (1639)
 11⁶⁻⁷ bc: c.f qf (Mus. Sch. C.34)
 11⁷ bc is figured: 6 (Mus. Sch. C.35)
 11⁸–12¹ C2: sl (rather than 11⁷⁻⁸) (Mus. Sch. C.35)
 12²(last crotchet)⁻³ bc are figured: 6 ♯6 (Mus. Sch. C.35)
 12³ bc figured: ♯6 (Mus. Sch. C.34)
 12³⁻⁴ C1: qa' qa' (1639)
 13⁵⁻⁶ C2: sl (rather than 3⁴⁻⁵) (Mus. Sch. C.35)
 13⁶ C2: o (1639)
 15⁷⁻⁸ bc: no t (Mus. Sch. C.34 & C.35)
 16² bc: o (Mus. Sch. C.35)

3 LORD, HOW ARE THEY INCREAS'D THAT TROUBLE ME

Source: 1639

Concordances: Mus. Sch. C.32–6: C1 & bc (Mus. Sch. C.34 f. 13^v–14), C2 & bc (Mus. Sch. C.35 f. 11^v–12), B (Mus. Sch. C.32 f. 11) – attrib. 'D^r Childe'; **Add. 34,289; M.58.**

1²⁻³ C1: no t (Mus. Sch. C.34)
 2¹⁻² bc figured: $\frac{5}{3} \frac{6}{4}$ (1639)
 2¹⁻³ bc: no t (Mus. Sch. C.35)
 3¹⁻³ bc: sf (Mus. Sch. C.35)
 4¹⁻² bc: no t (Mus. Sch. C.34 & C.35)
 4² C2: o (Mus. Sch. C.35)
 5¹⁻² bc: no t (Mus. Sch. C.34 & C.35)
 7¹ bc: qf (1639) & qf qf (Mus. Sch. C.34 & C.35)
 8⁵ B: o (Mus. Sch. C.32)
 8⁶ C2: o (Mus. Sch. C.35)
 8⁶⁻⁷ bc: no t (Mus. Sch. C.34 & C.35)
 9¹⁻² bc: no t (Mus. Sch. C.34 & C.35)
 9⁴–10¹ C1 text: 'in his God' and 9⁵⁻⁹ sl (1639) & 'in his God' and 9⁴⁻⁵ & 6⁻⁹ sl (Mus. Sch. C.34)
 9⁴–10¹ B: ♮ (1639 & Mus. Sch. C.32)
 9⁵ bc: md md (Mus. Sch. C.34)
 9⁵–10¹ bc: no t (Mus. Sch. C.35)
 9⁶⁻⁷ C2: sl only (Mus. Sch. C.35)
 10¹ C1 & bc: ♮ (Mus. Sch. C.34)
 10¹ C2: bf'♯ (1639)
 12²⁻³ bc: no t (Mus. Sch. C.34 & C.35)
 12²⁻³ bc figured: $\frac{6}{4} \frac{5}{3}$ (Mus. Sch. C.35)
 12⁴ bc figured: $\frac{6}{4}$ (Mus. Sch. C.35)
 12¹¹ bc figured: 4 (Mus. Sch. C.35)
 13²⁻³ bc: no t (Mus. Sch. C.34 & C.35)
 15¹⁻² bc: no t (Mus. Sch. C.34 & C.35)
 15⁴⁻⁵ bc: ceb (Mus. Sch. C.34)
 15⁶⁻⁷ bc: no t (Mus. Sch. C.34 & C.35)
 18⁶⁻⁷ C2: sl (rather than t 18⁷⁻⁸) (Mus. Sch. C.35)
 18⁶⁻⁷ B: sl (rather than 18⁷⁻⁸) (Mus. Sch. C.32)
 20¹⁻² & 4⁻⁵ bc: no t (Mus. Sch. C.34 & C.35)
 21¹⁻³ & 4⁻⁵ B: sl (rather than 21¹⁻⁵) (Mus. Sch. C.32)
 21⁶⁻⁷ bc: no t (Mus. Sch. C.34 & C.35)
 22¹ C2: t md" (1639)
 22²⁻³ bc: no t (Mus. Sch. C.34 & C.35)
 23²⁻³ C2: sl (Mus. Sch. C.35)
 23²–24¹ C1 text: 'and he heard me out' (1639)

23⁵⁻⁶ bc: no t (Mus. Sch. C.34 & C.35)

23⁵⁻⁶ & 24¹⁻² B: sl (1639)

23⁵⁻⁶ & 24¹⁻³ B: sl (Mus. Sch. C.32)

24²⁻⁵ C2: sl (1639)

24³⁻⁵ C2 sl only (Mus. Sch. C.35)

4 HEARE ME WHEN I CALL

Source: 1639

Concordances: **Mus. Sch. C.32–6:** C1 & bc (Mus. Sch. C.34 f. 14^v–15), B (Mus. Sch. C.32 f. 11^v) – attrib. ‘D^r Childe’; **Add. 34,289; M.58.**

7⁴ bc is figured: 56 (Mus. Sch. C.34)

11⁵⁻⁶ B: sl only (1639)

12: the 1st- and 2nd-time bars are not written out in full and the original repeat signs appear after 12¹; the alterations to the note values of C2, B & bc in the first-time bar are therefore editorial (1639)

12¹ C1: \curvearrowright (1639)

12¹ C1 & bc: \curvearrowright (Mus. Sch. C.34)

15³⁻⁴ bc: no t (Mus. Sch. C.34)

17⁶⁻⁸ & 25¹⁻³ C1: no sl (Mus. Sch. C.34)

18² & 25³–26¹ bc: *meb ceb* (Mus. Sch. C.34)

5 PONDER MY WORDS, O LORD

Source: 1639

Concordances: **Mus. Sch. C.32–6:** C1 & bc (Mus. Sch. C.34 f. 15^{r-v}), B (Mus. Sch. C.32 f. 12) – attrib. ‘D^r Childe’; **Add. 34,289; M.58.**

3² bc figured: 6 (Mus. Sch. C.34)

5⁴ C1: *c.a'* (1639)

7⁴ bc: o (1639)

9³ B: *qc* (1639)

11⁵ bc is figured: $\frac{3}{4}$ (1639)

12⁷⁻⁸ bc: no t (Mus. Sch. C.34)

14⁴ bc is figured: 3 (1639)

14⁵ bc is figured: 4 (1639)

15¹⁻² bc: no t (Mus. Sch. C.34)

19 B & bc: no repeat (1639 & Mus. Sch. C.32)

6 O LORD, REBUKE ME NOT IN THINE INDIGNATION

Source: 1639

Concordances: **Mus. Sch. C.32–6:** C1 & bc (Mus. Sch. C.34 f. 16, incomplete) – attrib. ‘D^r Childe’; **Add. 34,289; M.58.**

1² bc is figured: $\frac{6}{\#3}$ (Mus. Sch. C.34)

3⁶⁻⁷ bc: no t (Mus. Sch. C.34)

7²⁻³ bc: no t (Mus. Sch. C.34)

10^{2-3 & 4-6} C1: sl (1639)

12¹⁻² bc: no t (Mus. Sch. C.34)

13¹ bc is figured: #8 (1639)

13⁵⁻⁶ bc: no t (Mus. Sch. C.34)

7 O LORD MY GOD, IN THEE HAVE I PUT MY TRUST

Source: 1639

Concordances: **Add. 34,289; M.58.**

3⁹ C2: *q.g'* (1639)

12⁶⁻⁷ bc: figuring $\flat 3$ appears below 12⁷ (1639)

19⁴⁻⁵ C2: *c.g' qf'#* (1639)

8 O LORD OUR GOVERNOUR

Source: 1639

Concordances: **Add. 34,289; M.58.**

16^{2-3 & 4-6} C1: sl (1639)

9 I WILL GIVE THANKS UNTO THEE, O LORD

Source: 1639

Concordances: **Add. 34,289; M.58.**

10¹⁻² bc: figure 6 is under 10¹ (1639)

10 WHY STANDEST THOU SO FARR OFF, O LORD

Source: 1639

Concordances: **Add. 34,289; M.58.**

9¹⁻² bc is figured: $\flat 7$ (1639)

11³ bc: o (1639)

15² C1: *b-rest* (1639)

11 IN THE LORD PUT I MY TRUST

Source: 1639

Concordances: **Add. 34,289; M.58.**

5¹⁰ C1: o (1639)

5¹³ C1: *m.eb''* (1639)

7–8: the 1st- and 2nd-time bars are not written out in full and the original repeat signs appear after 7⁶ in C1 and after 8¹ in C2, B & bc; the alterations to the last beat of the 1st-time bar are therefore editorial (1639)

14–15: the 1st- and 2nd-time bars are not written out and the original repeat signs appear after 14⁶ in C1 and after 15¹ in C2, B & bc; the alterations to the last beat of

- the 2nd-time bar are therefore editorial (1639)
- 12 HELP ME, LORD**
Source: **1639**
Concordances: **Add. 34,289; M.58.**
- 13 HOW LONG WILT THOU FORGET ME, O LORD**
Source: **1639**
Concordances: **Add. 34,289; M.58.**
 4^2 B: $qa\sharp$ (1639)
 5: the 1st- and 2nd-time bars are not written out in full and the original repeat signs appear after 5^1 ; the note values of the 1st-time bar are therefore editorial (1639)
 7^1 & 13^3 bc is figured: #6 (i.e. $\sharp 6$) (1639)
 11^2 B: *b*-rest (1639)
- 14 THE FOOLE HATH SAID IN HIS HEART**
Source: **1639**
Concordances: **Add. 34,289; M.58.**
 6^7 bc is figured: #6 (i.e. $\sharp 6$) (1639)
- 15 LORD, WHO SHALL DWEL IN THY TABERNACLE**
Source: **1639**
Concordances: **Add. 34,289; M.58;**
A.Ms.3749.
 17^6 C1: *c.e*" (1639)
- 16 PRESERVE ME, O GOD**
Source: **1639**
Concordances: **M.5/1–3:** C1 (M.5/3 f. 109), C2 (M.5/1 f. 155), B (M.5/1 f. 154^v), bc (M.5/3 f. 108^v); attrib. 'D^f W^m Childe'.
Add. 34,289. M.58.
 3^{1-2} C1: *se*" *t c.e*" (1639)
 3^3 bc is figured: #6 (M.5/3)
 6^{6-7} C1: *t* (1639)
 7^3 bc: *o* (M.5/3)
 8^1 bc is figured: #3 (M.5/3)
 8^5 bc: no figure (M.5/3)
 $9^3 \&^4$ bc are figured: #3 (M.5/3)
- 10^4 B: *o* (M.5/1)
 10^{4-5} bc: no figures (M.5/3)
 10^8 C2: *cb'* (M.5/1)
 11^7 C1: *qa'* (M.5/3)
 12^2 bc is figured: # (M.5/3)
 13^{3-4} bc: no figures (M.5/3)
 14^5 B: *o* (M.5/1)
 15^6 bc: no figure (M.5/3)
 17^{2-3} bc is figured: 6 5 (rather than on 17^{1-2}) (1639)
- 17 O THAT THE SALVATION WERE GIVEN UNTO ISRAELL**
Source: **1639**
Concordances: **Add. 34,289; M.58.**
 5^2 bc is figured: # (i.e. \sharp) (1639)
 8^1 B: \curvearrowright (1639)
 10^{2-3} bc: *qd* (figured 6) *qd* (1639)
 21^{3-4} bc: figure $\sharp 3$ appears under 21^4 rather than 21^3 (1639)
 27 all parts: no repeat indication (the repeat is indicated in b. 8) (1639)
- 18 SAVE ME, O GOD**
Source: **1639**
Concordances: **Add. 34,289; M.58;**
A.Ms.3749.
 15^8 bc: *o* (1639)
 16^2 bc is figured: 76 (1639)
 18^6 C2 text: 'have' (1639)
 20^6 B: *mf* (1639)
- 19 O THAT MY WAYES WERE MADE SO DIRECT**
Source: **1639**
Concordances: **Add. 34,289; M.58.**
 1^2 bc is figured: 46 (1639)
 2^7 bc: *o* (1639)
- 20 PRAISE YE THE LORD**
Source: **1639**
Concordances: **Add. 34,289; M.58.**
 9^{2-4} C2 text: 'the Lord' (1639)
 10^{5-7} C2: *sl* only (1639)
 11^1 C1 & C2: \curvearrowright (1639)