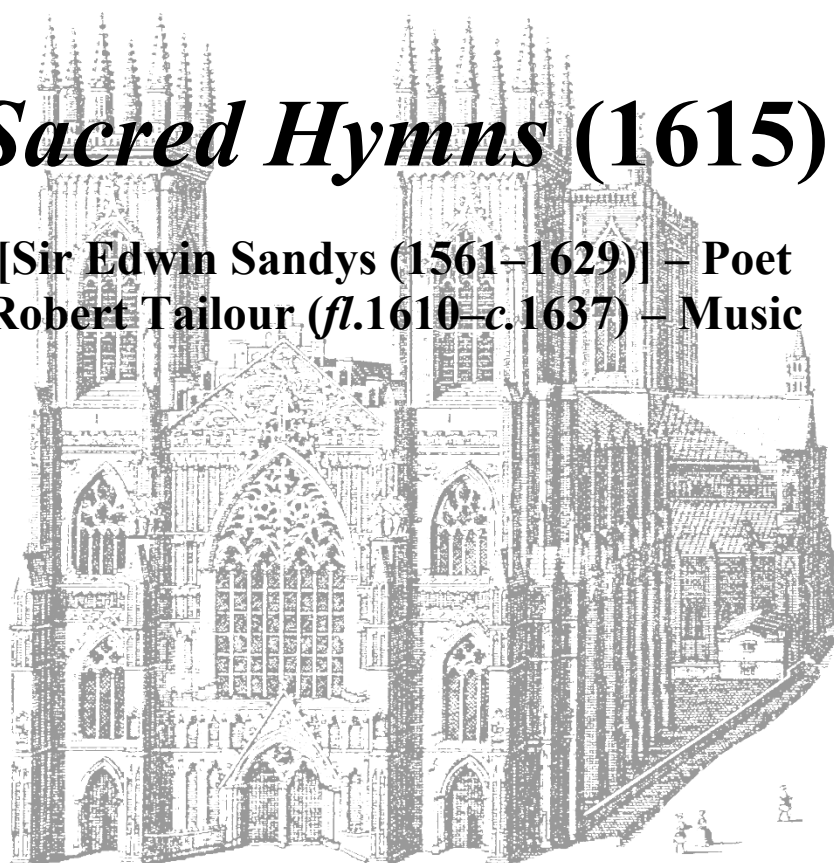


Y O R K 
E A R L Y
M U S I C
P R E S S

Sacred Hymns (1615)

[Sir Edwin Sandys (1561–1629)] – Poet
Robert Tailour (*fl.*1610–*c.*1637) – Music



Edited by Jonathan P. Wainwright

In association with

THE UNIVERSITY *of York*

York Early Music Press

In association with the Department of Music, University of York

at

The Department of Music

University of York

York

YO10 5DD

E-mail: jo.wainwright@york.ac.uk

<https://www.york.ac.uk/music/about/music-presses/yemp/>

Phone: 01904 324748

© 2022 York Early Music Press

Sacred Hymns (1615)

[Sir Edwin Sandys (1561–1629) – Poet]
Robert Tailour (*fl.*1610–*c.*1637) – Music

Edited by Jonathan P. Wainwright

		<i>Page</i>
Introduction		vii
Editorial Notes		xii
Notes on Performance		xiii
Acknowledgements		xiv
<i>An Hymn to God</i>		1
<i>The FIRST tune</i>		
PSALM. 8. Eternal Lord (a)	Treble, lyra viol and bass viol	5
8. Eternal Lord (b)	Five part and lute (or orpharion)	10
<i>FIRST tune</i> (textless) (a)	Treble, lyra viol and bass viol	18
<i>FIRST tune</i> (textless) (b)	Five part and lute (or orpharion)	23
20. In day of trouble	Words	31
111. My hart dooth	Words	32
118. Sing, ô, sound out	Words	33
145. Great Lord, my God	Words	35
<i>The SECOND tune</i>		
16. Then thow preserve me (a)	Treble, lyra viol and bass viol	39
16. Then thow preserve me (b)	Five part and lute (or orpharion)	44
<i>SECOND tune</i> (textless) (a)	Treble, lyra viol and bass viol	53
<i>SECOND tune</i> (textless) (b)	Five part and lute (or orpharion)	58
2. What graceles fears	Words	67
25. To thee his faithful soule	Words	68
37. Let not unpleazing vieu	Words	69
119. O blessed they; who men	Words	72
<i>The THIRD tune</i>		
19. The heavens declare (a)	Treble, lyra viol and bass viol	81
19. The heavens declare (b)	Five part and lute (or orpharion)	86
<i>THIRD tune</i> (textless) (a)	Treble, lyra viol and bass viol	95
<i>THIRD tune</i> (textless) (b)	Five part and lute (or orpharion)	100
34. The Lord for ever	Words	109
36. The bestial mynd	Words	110
50. The mighti God	Words	111
104. Magnanimous	Words	113

	<i>The FOURTH tune</i>		
PSALM.	21. The King (Lord) (a)	Treble, lyra viol and bass viol	117
	21. The King (Lord) (b)	Five part and lute (or orpharion)	122
	<i>FOURTH tune</i> (textless) (a)	Treble, lyra viol and bass viol	133
	<i>FOURTH tune</i> (textless) (b)	Five part and lute (or orpharion)	136
	67. Be gracious Lord	Words	143
	100. With raized voice	Words	144
	122. My longing hart	Words	145
	146. My soule, with joy	Words	146
	<i>The FIFT tune</i>		
	42. As chased Hart (a)	Treble, lyra viol and bass viol	149
	42. As chased Hart (b)	Five part and lute (or orpharion)	154
	<i>FIFT tune</i> (textless) (a)	Treble, lyra viol and bass viol	165
	<i>FIFT tune</i> (textless) (b)	Five part and lute (or orpharion)	170
	15. Lord: who shal	Words	181
	32. The blessed man!	Words	182
	73. Yet surely God	Words	183
	79. The Hethen, ô God	Words	185
	<i>The SIXT tune</i>		
	84. The fair aspect (a)	Treble, lyra viol and bass viol	189
	84. The fair aspect (b)	Five part and lute (or orpharion)	193
	<i>The SEVENTH tune</i>		
	90. In pilgrim life (a)	Treble, lyra viol and bass viol	203
	90. In pilgrim life (b)	Five part and lute (or orpharion)	208
	<i>SEVENTH tune</i> (textless) (a)	Treble, lyra viol and bass viol	218
	<i>SEVENTH tune</i> (textless) (b)	Five part and lute (or orpharion)	223
	49. Ye sons of men	Words	233
	68. Let please our God	Words	234
	110. The Lord said	Words	236
	<i>The EIGHT tune</i>		
	94. Avenger great (a)	Treble, lyra viol and bass viol	239
	94. Avenger great (b)	Five part and lute (or orpharion)	245
	<i>EIGHT tune</i> (textless) (a)	Treble, lyra viol and bass viol	256
	<i>EIGHT tune</i> (textless) (b)	Five part and lute (or orpharion)	262
	17. High Judge of world	Words	273
	107. Ye woorthi myndes	Words	275
	139. Eternal Light	Words	278
	141. To thee, ô Lord	Words	280
	<i>The NINTH tune</i>		
	103. Pure light of soule (a)	Treble, lyra viol and bass viol	285
	103. Pure light of soule (b)	Five part and lute (or orpharion)	293
	<i>NINTH tune</i> (textless) (a)	Treble, lyra viol and bass viol	307
	<i>NINTH tune</i> (textless) (b)	Five part and lute (or orpharion)	311
	45. A noble act	Words	319
	92. A good, a gracious act	Words	321

	<i>The TENTH tune</i>		
PSALM.	112. Alleluia. O happi man (a)	Treble, lyra viol and bass viol	325
	112. Alleluia. O happi man (b)	Five part and lute (or orpharion)	331
	<i>TENTH tune</i> (textless) (a)	Treble, lyra viol and bass viol	344
	<i>TENTH tune</i> (textless) (b)	Five part and lute (or orpharion)	350
	101. Of Judgements, Lord	Words	363
	128. O blessed they, whose	Words	364
	<i>The ELEVENTH tune</i>		
	130. Out from the deep (a)	Treble, lyra viol and bass viol	367
	130. Out from the deep (b)	Five part and lute (or orpharion)	371
	<i>ELEVENTH tune</i> (textless) (a)	Treble, lyra viol and bass viol	378
	<i>ELEVENTH tune</i> (textless) (b)	Five part and lute (or orpharion)	382
	22. My God, my God	Words	389
	40. Long patient hope	Words	391
	51. My sinful soule	Words	393
	69. Help Lord, and save	Words	395
	<i>The TWELVTH tune</i>		
	137. By Babel streams (a)	Treble, lyra viol and bass viol	401
	137. By Babel streams (b)	Five part and lute (or orpharion)	405
	<i>TWELVTH tune</i> (textless) (a)	Treble, lyra viol and bass viol	413
	<i>TWELVTH tune</i> (textless) (b)	Five part and lute (or orpharion)	417
	1. O Blessed wight!	Words	425
	44. Our pleazed ears	Words	426
	82. The soverain Lord	Words	428
	Sources		429
	Textual Commentary		430

INTRODUCTION

THE COMPOSER: ROBERT TAILOUR (*fl.* 1610–*c.* 1637)¹

No information is currently available concerning the life of Robert Tailour [Taylor, Taylour] before 13 November 1610 when he registered the birth of his son (also) Robert in the parish of St Dunstan-in-the-West, London. On 13 February 1613 he received £2 as part of a group of Prince Henry's musicians for playing the lute in a performance of George Chapman's *The Memorable Masque of the Middle Temple and Lincoln's Inn*. He was formally appointed to the musicians of Charles, Prince of Wales from Lady Day 1617. This was an important group that contained musicians such as Alfonso Ferrabosco the younger (*c.* 1575–1628), John Coprario (*c.* 1570/80–1626), Orlando Gibbons (1583–1625) and Thomas Lupo (1571–1627), and together they were responsible for extending the range of scorings employed in the English fantasia idiom and for the introduction of the violin into contrapuntal music. It is significant that in a warrant dated 4 June 1621 Tailour was paid £23 for 'five Instrumentes [probably viols] boughte and delivered' for Prince Charles's household.² In 1620 he was appointed as a member of the London Waits to play 'orpheryon and basse vyoll and poliphon',³ and in the 1620s he was paid 6s a month to teach viol to a member of the Middle Temple.⁴ At Charles's accession to the throne in 1625, Tailour joined the newly-formed 'Lutes, Viols and Voices' and served until his death in the autumn of 1637 (sometime before 11 October) when he was succeeded by his son John.⁵ He was also a member of the Corporation of Musick of Westminster after it was reconstituted by charter on 15 July 1635.

Sacred Hymns. Consisting of Fifti Select Psalms of David and Others, Paraphrastically Turned into English Verse (London, 1615) is Tailour's only published work. His other music survives in manuscript: 'a pavin by Mr Robert Taylor: Ye devisions sett by mr Tho Greaves' is in Trinity College, Cambridge MS O.16.2; 'Antiq Masque per Confesso [Nicolas Cofesse] set by Mr Taylor' is in the 'Board Lute Book', Royal Academy of Music Library, London MS 603; and other instrumental outputs consisting of consort almans, preludes for solo bass viol, dances for solo lyra viol and almans for three lyra viols.⁶ There are also two songs, which may be autograph, in Christ Church, Oxford Mus. 439: 'I never laid me down to rest' and a setting of Sidney's 'Go my flock, go get you hence', and it is possible that the anonymous lyra viol music in the manuscript is also by Tailour.⁷

¹ The biographical information is taken from Andrew Ashbee, 'Taylor, Robert', *A Biographical Dictionary of English Court Musicians, 1485–1714*, ed. Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby (Aldershot, 1998), ii, 1074; and Peter Holman, 'Taylor [Tailour, Taylour], Robert', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd edn (London, 2001) [hereafter *NGD*], xxv, 141.

² Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540–1690* (Oxford, 1993), 213.

³ See Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953), 33–53. A poliphon or poliphant is an English plucked chordophone of the early seventeenth century; see Ian Harwood, 'Poliphant [polyphant, polyphon(e)]', *NGD*, xx, 33.

⁴ Wilfrid R. Prest, *The Inns of Court under Elizabeth I and the Early Stuarts, 1590–1640* (London, 1972), 154.

⁵ See Andrew Ashbee, 'Taylor, John', *A Biographical Dictionary of English Court Musicians*, ii, 1073.

⁶ For details see the Viola da Gamba Society's *Thematic Index of Music for Viols* <<https://vdgs.org.uk/thematic/T.pdf>> [consulted on 15 June 2021]. For Taylor's lyra viol music, see John Cunningham, *The Consort Music of William Lawes 1602–1645* (Woodbridge, 2010), 98–9 and 113.

⁷ See John Milsom, *Christ Church Library Music Catalogue* <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+439>> [consulted on 15 June 2021].

THE POET: SIR EDWIN SANDYS (1561–1629)⁸

Sir Edwin Sandys is not named as the poet on the title page of *Sacred Hymns* but he is confidently confirmed as the author by Anthony à Wood,⁹ and the attribution is supported by a manuscript annotation, ‘Sir E. S.’, in the hand of Bishop Hugh Percy (1784–1856) in one of the copies of the publication in the Lambeth Palace library.¹⁰ This does not seem like much evidence but the poetic and musical interests of Edwin Sandys and his immediate family would appear to support the attribution. Edwin Sandys was the second son of Edwin Sandys (?1519–1588), Archbishop of York, and elder brother of the better-known paraphrast George Sandys who, in 1636, published his *A Paraphrase upon the Psalmes of David* – a devotional collection that became one of Charles I’s favourite books.¹¹ Edwin was born in Worcester in 1561, the same year as his father’s translation from the bishopric of Worcester to that of London. He attended the Merchant Taylors’ School in London alongside the likes of Lancelot Andrewes (1555–1626) and Edmund Spenser (1552/3–99). When his father was made Archbishop of York in 1576, the younger Edwin proceeded to Corpus Christi College, Oxford, where he studied with the influential theologian Richard Hooker (1554–1600); he graduated BA in 1579 and proceeded to MA in 1583. After Cambridge he moved to Yorkshire and in 1581 he was given the prebendary of Wetwang in East Yorkshire and the patent for the chancellorship of the diocese of York by his father (nepotism was, it seems, alive and well!) Edwin Sandys’ parliamentary career may have begun as early as the 1586 session (although it is possible that the MP named Edwin Sandys was his cousin and namesake); he was certainly an MP by 1589 when he was elected to represent Plympton in Devon. In February 1590 he entered the Middle Temple and it may well have been there that he met the composer Robert Tailour (who had connections with the Middle Temple; see above). In 1603, having supported the succession of James I, Edwin was knighted but soon found himself opposing the King’s proposal for a union of England and Scotland. In the following years he became an important and influential parliamentarian. His associations with Hooker, Andrewes and his close friends John (1588–1657) and Nicholas Ferrar (1592–1637) indicate Anglican ‘High Church’ sympathies and this provided the backdrop to his publications *A Relation of the State of Religion* (1605) and his psalm paraphrases in *Sacred Hymns* (1615). Edwin Sandys was also an influential member of the second London Company for Virginia for whom he acted as treasurer 1619–20 (his re-election being forbidden by King James with whom Sandys had a particularly antagonistic relationship). By the time of Charles I’s accession to the throne in 1625 Edwin Sandys’ parliamentary career was waning; he died in 1629.

The poetry of the *Sacred Hymns. Consisting of Fifti Select Psalmes of David and Others Paraphrastically Turned into English Verse* has received little attention. John Holland derived ‘little interest from the merit of the work’,¹² but Hannibal Hamlin sees some skill in Sandys’

⁸ The biographical information is taken from Theodore K. Rabb, *Jacobean Gentleman: Sir Edwin Sandys, 1561–1629* (Princeton, NJ, 1998); *idem*, ‘Sandys, Sir Edwin’, *The Oxford Dictionary of National Biography* (Oxford, 2004), xlviii, 922–7; and Andrew Thrush, ‘Sandys, Sir Edwin’, *The History of Parliament* <<https://www.historyofparliamentonline.org/volume/1604-1629/member/sandys-sir-edwin-1561-1629>> [consulted on 17 June 2021].

⁹ Anthony à 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, The Fasti or Annals, of the Said University* (London, 1691), i, 462–3.

¹⁰ See John Holland, *The Psalmists of Britain* (London, 1843), i, 270.

¹¹ For George Sandys see Richard Beale Davis, *George Sandys Poet-Adventurer: A Study in Anglo-American Culture in the Seventeenth Century* (London, 1955); James Ellison, *George Sandys: Travel, Colonialism and Tolerance in the Seventeenth Century* (Cambridge, 2002); and *idem*, ‘Sandys, George’, *The Oxford Dictionary of National Biography*, xlviii, 929–32. For Henry Lawes’s musical settings of *A Paraphrase upon the Psalmes of David* (1637/8), see Jonathan P. Wainwright ed., *Henry Lawes: Sacred Music*, Early English Church Music 61 (London, 2020), 115–43.

¹² Holland, *The Psalmists of Britain*, i, 271.

wordplay.¹³ There is no doubt that Edwin Sandys' paraphrases do not match the quality or popularity of his brother George's in *A Paraphrase upon the Psalmes of David* (1636) but, however inadequate, they did provide yet another alternative set of psalm texts for the domestic market of devotional singing.¹⁴

SACRED HYMNS (1615)¹⁵

The practice of singing metrical psalms can be dated back to the appearance in print of Miles Coverdale's *Goostly Psalmes and Spirituall Songes* in c.1535, which perhaps inspired the most influential of biblical psalm publications in English poetic metre: Thomas Sternhold's *Certayne Psalmes Chosen out of the Psalter of David* printed in 1548/9 (and its later incarnation, Thomas Sternhold and John Hopkins, *The Whole Booke of Psalmes, Collected into Englysh Metre* (London, 1562) with its many subsequent reprints).¹⁶ Tailour's psalm settings are, however, very different to the simple 'common tunes' sung in the church and chamber of the Edwardian and Elizabethan era. Given the instrumentation of the Tailour's settings, these are definitely intended for a domestic-devotional context rather than a liturgical situation. The instrumentation compares with Richard Allison's 1599 *Psalmes of David in Meter*, that has parts for the lute, orpharion, cittern, and bass viol, but Tailour's vocal parts are far more contrapuntally complex than Allison's rather plain vocal lines. The Tailour settings also have some similarity with Sir William Leighton's near contemporary *The Teares or Lamentacions of a Sorrowfull Soule* (1614), where the first eighteen pieces are scored for four voices accompanied by the mixed (or 'broken') consort of lute, cittern, bandora, with treble viol, flute and bass viol doubling the Cantus, Altus and Bassus voices respectively.¹⁷ Tailour's use of the lyra viol – an instrument that he probably played at court – is, however, unusual (perhaps unique) in this repertoire.

Sacred Hymns (1615) presents fifty psalms in Sandys' paraphrased verse with twelve psalms (8, 16, 19, 21, 42, 84, 90, 94, 103, 112, 130 and 137) also set musically to an individual 'tune'; for details see the transcription of the original contents – 'The Table' – below.

¹³ Hannibal Hamlin, *Psalm Culture and Early Modern English Literature* (Cambridge, 2004), 233, 236–7 and 241–2.

¹⁴ On devotional psalm singing, see inter alia: Timothy Duguid, *Metrical Psalmody in Print and Practice: English 'Singing Psalms' and Scottish 'Psalm Buiks', c. 1547–1640* (Farnham, 2014); Beth Quitslund, 'Singing the Psalms for Fun and Profit', in Jessica Martin and Alec Ryrie eds., *Private and Domestic Devotion in Early Modern Britain* (Farnham, 2012), 237–58; and Rivkah Zim, *English Metrical Psalms: Poetry as Praise and Prayer, 1535–1601* (Cambridge, 1987).

¹⁵ See also C. M. Thomas, 'Sacred Hymns by Robert Tailour: A Critical Study and Transcription' (M.Mus. diss., King's College, London, 1983).

¹⁶ See, inter alia, Ian Green, 'The Mystery of the Metrical Psalm', Chapter 9 of *Print and Protestantism in Early Modern England* (Oxford, 2000), 503–52; Robin A. Leaver, 'Goostly Psalmes and Spirituall Songes': *English and Dutch Metrical Psalms from Coverdale to Utenhove, 1535–1566* (Oxford, 1991); Christopher Marsh, 'Parish Church Music: The Rise of "the Singing Psalms"', Chapter 8 of *Music and Society in Early Modern England* (Cambridge, 2010), 391–453; Nicholas Temperley, 'Victims of Compromise: The Elizabethan Psalm Tunes', *Journal of the Royal Musical Association*, 146 (2021), 3–46; and Beth Quitslund, *The Reformation in Rhyme: Sternhold, Hopkins and the English Metrical Psalter, 1547–1603* (Aldershot, 2008).

¹⁷ See Cecil Hill ed., *Sir William Leighton: The Tears or Lamentations of a Sorrowful Soul*, *Early English Church Music* 11 (London, 1970).

THE TABLE.

PSALM.	1. O Blessed wight!	<i>To the 12. tune.</i>	<i>or to the 6.</i>
	2. What graceles fears,	<i>To the 2. tune.</i>	
	8. Eternal Lord,	<i>The FIRST tune.</i>	
	15. Lord: who shal	<i>To the 5. tune.</i>	
	16. Then thow preserve me,	<i>The SECOND tune.</i>	
	17. High Judge of world,	<i>To the 8. tune.</i>	
	19. The Heavens declare	<i>The THIRD tune.</i>	
	20. In day of trouble,	<i>To the 1. tune.</i>	
	21. The King (Lord)	<i>The FOURTH tune.</i>	
	22. My God, my God;	<i>To the 11. tune.</i>	
	25. To thee his faithful soule	<i>To the 2. tune.</i>	
	32. The blessed man!	<i>To the 5. tune.</i>	
	34. The Lord for ever	<i>To the 3. tune.</i>	
	36. The bestial mynd,	<i>To the 3. tune.</i>	
	37. Let not unpleazing view	<i>To the 2. tune.</i>	
	40. Long patient hope	<i>To the 11. tune.</i>	
	42. As chased Hart,	<i>The FIFT tune.</i>	
	44. Our pleazed ears,	<i>To the 12. tune.</i>	
	45. A noble act,	<i>To the 9. tune.</i>	
	49. Ye sons of men,	<i>To the 7. tune.</i>	
	50. The mighti God,	<i>To the 3. tune.</i>	
	51. My sinful soule,	<i>To the 11. tune.</i>	
	67. Be gracious, Lord,	<i>To the 4. tune.</i>	
	68. Let please our God	<i>To the 7. tune.</i>	
	69. Help Lord, and save,	<i>To the 11. tune.</i>	
	73. Yet surely God	<i>To the 5. tune.</i>	
	79. The Hethen, ô God,	<i>To the 5. tune.</i>	
	82. The soverain Lord,	<i>To the 12. tune.</i>	
	84. The fair aspect	<i>The SIXT tune.</i>	
	90. In pilgrim life,	<i>The SEVENTH tune.</i>	
	92. A good, a gracious act	<i>To the 9. tune.</i>	
	94. Avenger great,	<i>The EIGHT tune.</i>	
	100. With raized voice,	<i>To the 4. tune.</i>	
	101. Of Judgements, Lord,	<i>To the 10. tune.</i>	
	103. Pure light of soule,	<i>The NINTH tune.</i>	
	104. Magnanimous,	<i>To the 3. tune.</i>	
	107. Ye woorthi mynd,	<i>To the 8. tune.</i>	
	110. The Lord said	<i>To the 7. tune.</i>	
	111. My hart dooth	<i>To the 1. tune.</i>	
	112. O happi man;	<i>The TENTH tune.</i>	
	118. Sing, ô sound out	<i>To the 1. tune.</i>	
	119. O blessed they; who men	<i>To the 2. tune.</i>	
	122. My longing hart.	<i>To the 4. tune.</i>	
	128. O blessed they, whose	<i>To the 10. tune.</i>	
	130. Out from the deep	<i>The ELEVENTH tune.</i>	
	137. By Babel streams,	<i>The TWELVTH tune.</i>	
	139. Eternal light,	<i>To the 8. tune.</i>	
	141 To thee, ô Lord,	<i>To the 8. tune.</i>	
	145. Great Lord, my God,	<i>To the 1. tune.</i>	
	146. My soule, with joy	<i>To the 4. tune.</i>	

A note below ‘The Table’ indicates how the words of the thirty-eight text-only psalms are to be fitted to the music:

THE Music beeing applied (as was fit) to serve the matter; and the matter being divided into his several parts by beginning with a woord in Capital Letters: it foloeth that in the same place the Music dooth also begin again. Howbeit where the length of Music did conveniently extend it selfe to two branches of matter, by reason of their brevitie: it is signified in the margent by this mark { . Where a branch of matter continueth on beyond the length of the Music, whereby som strains of the Music are to be repeated: the verses on which that repetition dooth fall, are noted by a mark of the same fashion, but larger size. And lastly, where the matter ends before the Music, it is expressed by these prict lines : : : : at which the Music is to break off: and beginneth (as from the head) at the verse ensuing. And it hath been so provided in composing the Music, that the same may be doon without disgrace unto it. Som other small varieties are not difficult to be perceived.¹⁸

The music in the original printed source is presented for each of the twelve tunes as follows: the first stanza only of the representative psalm is given in the Treble voice accompanied by lyra viol (notated in tablature) with the (untexted) Base part usually below,¹⁹ and this is followed on subsequent pages by the other viol/voice parts (Meane, Countertenor, Tenor) and a lute (or orpharion) tablature page.²⁰ The title page makes it clear that, although not texted in the music, there is a performance option of singing the five parts (for more on the issues of improvised underlay see Notes on Performance below). Regardless of the number of voices and instruments chosen, a single copy of the publication would not have sufficed in performance and either multiple printed copies were required or manuscript parts needed to be made. The current edition presents each tune in two versions: the first for Treble voice, lyra viol and bass viol, and the second for five voices and/or viols and lute or orpharion; all stanzas of the representative psalm paraphrase are included editorially for each voice. A further textless copy of the two versions of each tune is also included for use with the other prescribed psalms for which the text only is given in the pages following the music. (For further comments on the performance possibilities, see Notes on Performance below.)

UNIVERSITY OF YORK
JUNE 2022

JONATHAN P. WAINWRIGHT

¹⁸ This paragraph is followed by a list of *corrigenda* entitled ‘Falts escaped’; the entries are listed in the Textual Commentary on page 430 below.

¹⁹ The textless Base part usually appears below the voice and lyra viol presentation, indicating that it could be played with the voice and lyra viol; on two occasions (Tunes 4 and 10) there is not room for the Base at the bottom of the voice and lyra viol parts and it appears below the other viol parts.

²⁰ The orpharion is not mentioned in the settings of the tunes but is noted as an alternative to the lute on the title page of the publication.

EDITORIAL NOTES

PREFATORY STAVES

Original clefs, forms of signatures and first notes are given on the prefatory staves.

NOTE-VALUES

Original note-values are retained throughout.

BARRING

Barring has been regularized throughout. Dashed bar-lines are used in individual parts in order to avoid anachronistic ties across bar-lines.

ACCIDENTALS

Sharps and flats used as naturals are modernized (i.e., replaced by naturals). Accidentals added editorially are printed in small type; these include those necessitated by added bar-lines, cancellations within the bar, editorially added cautionary accidentals, and those suggested by *musica ficta* considerations. (The context will invariably 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. Accidentals that are redundant in a modern barred edition have been omitted without comment.

TEXTS

Text in roman type is that in the printed source and follows the archaic spellings used therein (excepting the modernization of *i* as *j*, *u* as *v*, and *v* as *u*, *VV* as *W*, 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. (For detailed discussion of the pronunciation of English at this period, the performer is referred to the specialist writings.²¹) Capitalization and punctuation follow the source. Where the spelling and punctuation is inconsistent between the musical setting and the poetic presentation of the text, the edition follows the latter without comment. Text in square brackets is underlaid editorially; italic text is used where the source has *iterum* marks indicating repetition; abbreviations (including ampersands) have been expanded tacitly. In the poetic texts, the layout of the text follows the printed source with two exceptions: in order to aid performance, the division into strophes (corresponding to the tunes) is indicated editorially by line-divides; and words marked in the original with a diacritic (e.g., *gracĕd*), indicating treatment as a single syllable rather than two, are in the edition indicated by underlining (e.g., graced).

²¹ 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), 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), 292–9; Alison Wray, 'English Pronunciation, c.1500–c.1625', in *English Choral Practice, 1400–1650*, ed. John Morehen (Cambridge, 1995), 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, Indiana, 1996).

TABLATURE

Both the lyra viol and lute (or orpharion) tablatures are presented as in the printed source (including redundant repeated rhythmic signs), and an idealized stave realization is given in order to facilitate study. Lyra viol tunings are given at the beginning of each piece following the standard system of naming the tunings with a series of tablature letters, each of which represents the interval between two adjacent open strings from highest to lowest respectively. Thus *c* = major second; *d* = minor third; *e* = major third; *f* = perfect fourth; *g* = diminished fifth; *h* = perfect fifth; and *u* = octave. Tailour uses only two tunings: either *ffeff* (d' a e c G D, the normal bass viol tuning) or *ffefh* (d' a e c G C).²²

OTHER NOTATIONAL FEATURES

Editorial slurs (added to melismas for consistency throughout) are indicated by dashes.

NOTES ON PERFORMANCE

SCORING

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. *Sacred Hymns* gives a variety of option for the performers in terms of possible scorings: solo Treble voice accompanied by lyra viol, lute or orpharion, with or without bass viol; five unaccompanied voices; or one to five voices with any number of the five viols doubling, with or without lyra viol, lute or orpharion. In a vocal performance, it is likely that solo voices were envisaged; but in private-domestic performances anything was, of course, possible in terms of vocal numbers and doubling or replacement with instruments.

VOICES AND VOCAL PERFORMANCE

In a domestic situation the performance of the upper vocal parts would not be limited to boys or falsettists and women may have taken the Treble and Meane parts. The tessitura of the Countertenor parts in *Sacred Hymns* is often low for modern altos or countertenors, and the part was probably originally intended for high tenors; in this edition, therefore, the Countertenor part is notated in transposed-treble clef throughout. In solo-voice accompanied performances it would be possible for a Tenor to sing the Treble part down an octave.

If the five-voice performance option was taken the underlay of the text to the textless Meane, Countertenor, Tenor and Base parts at sight would have been very difficult. That said, we should not underestimate the skill of seventeenth-century performers – although a keen ear and quick-wittedness as regards which notes to slur and, on occasion, which words need repeating would have been required.²³ (One wonders if there were occasions when voices found themselves vocalizing to a vowel rather than attempting to underlay the words! Private domestic performances would not necessarily have had the expectations of quality that professional musicians perhaps envisage today.) This edition includes suggested underlay for

²² See Frank Traficante, 'Lyra Viol Tunings: "All Ways have been Tried to do it"', *Acta Musicologica*, 42 (1970), 183–205.

²³ See for example Psalm 94 (5vv setting) Bass part bb. 10–12.

all the stanzas of the representative psalms used for the twelve tunes, and also includes a textless version of the five parts for each tune so that performers can underlay the other psalms as required.

INSTRUMENTS

Sacred Hymns utilises three instruments with parts notated in tablature: the lyra viol (not mentioned by name in the 1615 publication), the lute and (given as an alternative) the orpharion. The lyra viol is a small bass viol that was popular in England in the seventeenth century.²⁴ Although as an instrument it differs very little from the standard consort bass viol (smaller with lighter strings and a less rounded bridge), the lyra viol has an associated specialist (often court-related) repertoire that generally utilises so-called French lute tablature (the system that uses a series of letters in order to indicate the fret on which a string should be stopped). As the bow is used to generate the notes, lyra viol music has a very distinct character with chords always calling for adjacent strings only (as it is impossible to leave out intervening strings); as a result, unison double stops are a frequent occurrence. Another distinctive feature of the lyra viol is the number of different tunings possible for the six strings: nearly sixty tunings have been identified, although Tailour's *Sacred Hymns* use only two similar tunings with just the bottom string changing: either d' a e c G D (the normal bass viol tuning) or d' a e c G C.²⁵

Sacred Hymns requires a six-course lute with g' d' a e c G tuning and two or three bass ('diapason') strings (tuned to F, D and C: the tunings are indicated at beginning of the tablature for each piece). The orpharion (given as an alternative to the lute) is a wired-stringed plucked instrument of the bandora family that uses the same tuning and tablature system as the lute.²⁶

ACKNOWLEDGEMENTS

The Editor wishes to thank the British Library and York Minster Library for the facilities offered in consulting the sources used in the preparation of this volume. Individual thanks are due to Dr David Griffiths for his help and advice.

²⁴ See Frank Traficante, 'Lyra viol [leero, leerow, liera, lyro]', *NGD*, xv, 418–21.

²⁵ See Traficante, 'Lyra Viol Tunings'.

²⁶ See Ian Harwood/Lyle Nordstrom, 'Orpharion', *NGD*, xviii, 749–52.

AN HYMN TO GOD.

*In thee, we live; moove, Lord, by thee:
From thee pure myndes thee-knoweing light derive.
How then, save through thy grace, may wee
That honour high to sing thy bliss atchieve?
Then thow draw up my lowe desire: [5]
And love of thee let noble thoughts inspire.*

*Eternal God! whose boundles time, not led by circling sky,
Then former day, now later lewes; whence wee som prime descry,
Whence first, time gan his coorse; thus parts which may arrange: [10]
But thy blest time unmooving stands, ay perfect, void of change,
With thee eternal, present all, unknoweing first or last,
Desiring nothing yet to com, regretting nothing past.*

*Thow infinite, (great Self-beeing Lord,) first, highest, pure, unmixt:
Unbounded sole, to all thy woorks wel-measured bounds hast fixt. [15]
That glorious Sun, fair moon, and Stars, finite since wee doo knowe;
Nor Gods themselves, and made by thee, more glorious Light, may shew.
And dread we yet, who serve this Lord, have prov'd his helpful might,
Mans, Feends assaults? May earth with power above-celestial fight?*

*But Hee, though world conteins and fils, comprehended though of none;
Yet gracious, to his chozen train, his vieu in supreme throne [20]
(Their eyes with light of glori' encleerd,) pure blessednes, presents.
Abiss of joy! that thought exceeds; yet woords fresh thought prevents.
For thow, Perfection ô entire, perfections all containst:*

*No good, not in thee; 'above thee, none; whole Good, pure Bliss remainst.
What Beauties ey, what mynd delight; what Sweetnes drawth desire; [25]
What Majesties we high revere; what Glorious states admire;
What wisdom richly vests the mynd, and makes it All possess,
Redoubling all by right-drawn shapes; what Goodnes things dooth bless,
Diffuzing round it self; from thence what Vertues noble spring*

*By woorthi acts to cheer the world, and better age to bring; [30]
What Happi life our thoughts conceive; (for ah how small a mite
Of happi life we here enjoy?) what Joy, what deer delight,
What flagrant Pleasures, full, and mere, in blessed state are found;
In thee, great Fountain of them all, united all abound.*

*From thee, as beams from beauteous Sun, what ever is goodli seen [35]
In heaven or earth; what rich, what fair, what ever we loveli deem,
And pleazed will alures. fears thee, high Cause of All, derived;
By thyn aspect is all maintaind; yea dead, by thee revived.
That all thy creatures, supreme Lord, thee Goodnes high define:*

*Themselves from thee agnize; to thee their praises all resign. [40]
And dote we still on creatures mene; in their perfections dwell:
Nor raize our loves toward Him, who them must thousand folds excell?*

For as the matchles Sun, though one imbued with vertu high
 From richnes thyn, in glorious walk brought round the broad-sprede sky,
 And lustring earth; (how poor a clod?) with beams and influence sweet [45]
 Of spirit sublime, dooth various lifes (each graced with beauties meet)
 Through land and sea disperse; hence beasts, hence fish, each crawling thing,
 Birds, trees, herbs, flours, fruits, spices rare, yea mettals deep respring:
 All whose perfections, great and mene, in thousand kynds renewed
 Whom thousand graces deck, and yet with vertues more endued, [50]
 In Sun himself, thy master-woork, Cause whence they all proceed,
 Must needs excell; not beeing as here, (not so hast thow decreed,)
 By matter course, embased; empaird, by distance great; by site
 Oblique, alaid; diversified, (repugnant that they fight,) [55]
 By mixtures of ten thousand forms; but there they all refine;
 Unite in one; one uniform, high, rich perfection shine:
 So (glorious Cause of all,) in thee; what lifeful Light in Sun;
 What Greatnes fair in Heavens dooth shine; through Orbs what Beauties run;
 What Powers, what Vertues nobly rich, Intelligence what cleer, [60]
 What Wisdom, Freedom, Goodnes sweet, in Angels blest appear;
 What flagrant Loves, what glorious Joys, Celestial Coorts embless;
 In thee unite; doost all in one eternally possess,
 In infinite perfection more, so sort in more sublime.
 O purenes high, whereto not mans, nor Angels thoughts can clime!
 For thow, who Beeing art it self; doost Beeings all contain: [65]
 Perfections all, thence o derived, more perfect there remain.
 Then Lord, from thee sith all proceed; to thee in just desire
 They bend: at thee, whence first they came, Content they last require.
 For thow, First Cause; Great End of all. What ever true rest affects, [70]
 Perfection his what e're dooth seek, what happi state expects;
 Thee, Lord, o thee it still pursueth: som beam of bliss divine,
 As due from bounti thyn it craves. Even senseles creatures thyn,
 Through natures force inclin'd by thee, woork out their Beeing best,
 And place, preserving seek. But man, with understanding blest, [75]
 And Spirits celestial, strive to knowe thee: who knowne, doost Love alure.
 (Grove Knowelege; Love wil growe.) True love, dooth woorthi harts procure
 Thy will to woork, thy Laws to keep: which kept, thow doost requite
 With high Reward, with God himself. Here blest with glorious sight,
 They thee enjoy; to thee with love (Eternal Bliss) adhere. [80]
 O source of joys! Toward which our hope (unwoorthi though) we rear;
 And thee, ah thee pursue. Tbow Lord, in mortal life belowe,
 (Where hundred snares our soules beset, where sin dooth all oreflowe,)
 Conduct us with thy grace; and safe to life immortal bring:
 With Angels, where triumphant wee shal ay thy praises sing.

The FIRST tune.

For use with Psalms 8, 20, 111, 118 and 145.

Metre: 8 8 8 8 8 8 8 8

Psalm 8

(a) Voice, Lyra Viol and Bass Viol version

The Prophet DAVID admireth Gods graciousnes toward Man: particularly in the future humiliation of Christ; and in the exaltation of Mans nature, in him, and by him, ensuing. Where together with the supernatural dominion of Man intimated, the restauration also of the natural is expressed. By the way the Childrens acclamation to our Saviour, at his solemn entri into the Temple, and the powerful effect thereof, are pointed at.

TREBLE

1. E - ter - nal Lord; th'il - lust - rous
 [2. When up my wond - ring eys I
 [3. A lit - tle thou wilt man ab -
 [4. The cat - tle myld his ser - vice

[Lyra Viol]

[Tuning: ffe^h]

[Tablature Realization]

BASE
[Viol]

4

fame
raize
-base,
bear:

That sounds through world thy glo - ri - ous
Toward high - er co - orts which preach thy
Be - neath thy bliss - ful An - gels
Yea beasts most wyld his frouns doo

8

name!
praise;
place:
fear:

Whose_ great - nes_ fair trans - cends the_
The_ heavens so_ huge, the_ stars so_
Then_ ay shal_ man re - main re -
What_ fly - ing_ wing the_ air di -

12

skys; bright, - nound, - vides, Whose good - nes That Prince of With prime of What swim - ming earth day, glo - ri fin dooth not de - this Queen of ri prince - ly through wa - ter

16

- spize. night; cround. glides, Even ten - der All which doo To him as What creep - ing lips thee King thing of__ in - fans_ their_ ma - ker_ thy_ crea - tures_ in__ sea or__

yong knowe, Thy grace in - spires with praise - ful
 bow, Of peer - les hand the match - les
 land, And due - ti prest shal joy - ful
 Hast all sub - ject ed to his

[repeat from
 here in v. 2]

song: Whose force thy foes re - venge - ful
 showe: Lord, what is man, poor clot of
 [2b.]Or son of man, de - fi - led
 [3.]vow: What e're a - gainst his scep - ter
 [4.]hand. O Lord, our Lord; what glo - ri - ous

rage mold, worm, swell, fame

All dan - ted strange - ly

That him in mynd thou_ still_ shouldst hold; [to b. 24]

Thy gra - cious thoughts toward_ him_ to turn!]

His powr - ful foot thou_ doun_ makest quell.]

Re - sounds through world thy_ gra - cious name!]

a b d a b d c d c d c d d d

c c a c a c c c c d c c c a a

Psalm 8

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

E - ter - nal Lord; th'il - lust - rous
 [2. When up my wond - ring eyes I
 [3. A lit - tle thou wilt man ab -
 [4. The cat - tle myld his ser - vice

[E - ter - nal Lord; th'il - lust - rous
 [2. When up my wond - ring eyes I
 [3. A lit - tle thou wilt man ab -
 [4. The cat - tle myld his ser - vice

[E - ter - nal Lord; th'il - lust - rous
 [2. When up my wond - ring eyes I
 [3. A lit - tle thou wilt man ab -
 [4. The cat - tle myld his ser - vice

[E - ter - nal Lord; th'il - lust - rous
 [2. When up my wond - ring eyes I
 [3. A lit - tle thou wilt man ab -
 [4. The cat - tle myld his ser - vice

[E - ter - nal Lord; th'il - lust - rous
 [2. When up my wond - ring eyes I
 [3. A lit - tle thou wilt man ab -
 [4. The cat - tle myld his ser - vice

g'
a d a c d a d c a c d a d a d a d c
 a b c b a e c a a a
 c c a a a
 G
 C D F
 (Tuning) //a

fame That sounds through world thy glo - ri - ous
 raize Toward high - er co - orts which preach thy
 - base, Be - neath thy blis - ful An - gels
 bear: Yea beasts most wyld his frouns doo

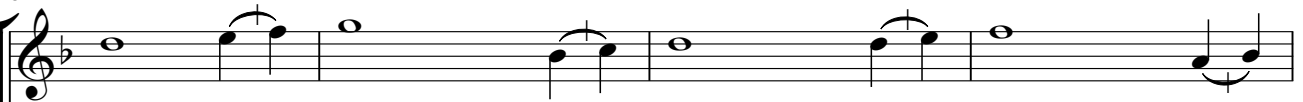
fame That sounds through world thy glo - ri - ous
 raize Toward high - er co - orts which preach thy
 - base, Be - neath thy blis - ful An - gels
 bear: Yea beasts most wyld his frouns doo

fame That sounds through world thy glo - ri - ous
 raize Toward high - er co - orts which preach thy
 - base, Be - neath thy blis - ful An - gels
 bear: Yea beasts most wyld his frouns doo

fame That sounds through world thy glo - ri - ous
 raize Toward high - er co - orts which preach thy
 - base, Be - neath thy blis - ful An - gels
 bear: Yea beasts most wyld his frouns doo

fame That sounds through world thy glo - ri - ous
 raize Toward high - er co - orts which preach thy
 - base, Be - neath thy blis - ful An - gels
 bear: Yea beasts most wyld his frouns doo

<i>d</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>f</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>e</i>
<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>c</i>



name! Whose great - nes fair trans - cends the
 praise; The heavens so huge, the stars so
 place: Then ay shal man re - main re -
 fear: What fly - ing wing the air di -



name! Whose great - nes fair trans - cends the
 praise; The heavens so huge, the stars so
 place: Then ay shal man re - main re -
 fear: What fly - ing wing the air di -



name! Whose great - nes fair trans - cends the
 praise; The heavens so huge, the stars so
 place: Then ay shal man re - main re -
 fear: What fly - ing wing the air di -

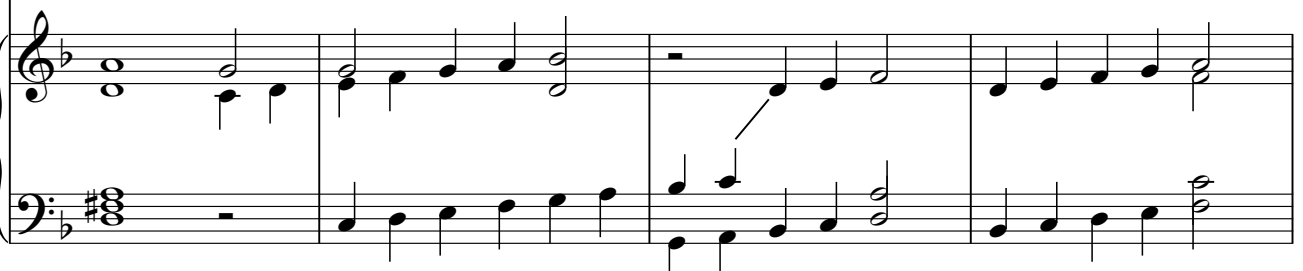


name! Whose great - nes fair trans - cends the
 praise; The heavens so huge, the stars so
 place: Then ay shal man re - main re -
 fear: What fly - ing wing the air di -



name! Whose great - nes fair trans - cends the
 praise; The heavens so huge, the stars so
 place: Then ay shal man re - main re -
 fear: What fly - ing wing the air di -

<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>
<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>d</i>
<i>b</i>				<i>a</i>	<i>c</i>				<i>a</i>	<i>c</i>			<i>a</i>
<i>c</i>				<i>a</i>	<i>c</i>	<i>e</i>			<i>a</i>	<i>c</i>	<i>d</i>		<i>d</i>





skys; Whose good - nes earth dooth not de -
bright, That Prince of day, this Queen of
- noumd, With prime of glo - - ri prince - ly
- vides, What swim - ming fin through wa - ter



skys; Whose good - nes earth dooth not de -
bright, That Prince of day, this Queen of
- noumd, With prime of glo - - ri prince - ly
- vides, What swim - ming fin through wa - ter



skys; Whose good - nes earth dooth not de -
bright, That Prince of day, this Queen of
- noumd, With prime of glo - - ri prince - ly
- vides, What swim - ming fin through wa - ter



skys; Whose good - nes earth dooth not de -
bright, That Prince of day, this Queen of
- noumd, With prime of glo - - ri prince - ly
- vides, What swim - ming fin through wa - ter



skys; Whose good - nes earth dooth not de -
bright, That Prince of day, this Queen of
- noumd, With prime of glo - - ri prince - ly
- vides, What swim - ming fin through wa - ter

a	b	d	d	d	d	b	c	d	d	a	c	a	a
a				a				f					
a	a	c	d	a	c	c	a	d	a	c	d	c	e
a								d					



- spize. night; cround. glides, Even ten - der lips of in - fants All which doo thee their ma - ker To him as King thy crea - tures What creep - ing thing in sea or

- spize. night; cround. glides, Even ten - der lips of in - fants All which doo thee their ma - ker To him as King thy crea - tures What creep - ing thing in sea or

- spize. night; cround. glides, Even ten - der lips of in - fants All which doo thee their ma - ker To him as King thy crea - tures What creep - ing thing in sea or

- spize. night; cround. glides, Even ten - der lips of in - fants All which doo thee their ma - ker To him as King thy crea - tures What creep - ing thing in sea or

- spize. night; cround. glides, Even ten - der lips of in - fants All which doo thee their ma - ker To him as King thy crea - tures What creep - ing thing in sea or

c	a	a	a	a	b d	a	d b a
a	b	a	b	b	a	d	d b d c
b		c	c	c	a	c	c
c	a	a	a		d c	a	

/a

yong knowe, bow, land, Thy grace in - spires Of peer - les hand And due - ti prest Hast all sub - ject with praise - ful the match - les shal joy - ful ed to his

yong knowe, bow, land, Thy grace in - spires Of peer - les hand And due - ti prest Hast all sub - ject with praise - ful the match - les shal joy - ful ed to his

yong knowe, bow, land, Thy grace in - spires Of peer - les hand And due - ti prest Hast all sub - ject with praise - ful the match - les shal joy - ful ed to his

yong knowe, bow, land, Thy grace in - spires Of peer - les hand And due - ti prest Hast all sub - ject with praise - ful the match - les shal joy - ful ed to his

yong knowe, bow, land, Thy grace in - spires Of peer - les hand And due - ti prest Hast all sub - ject with praise - ful the match - les shal joy - ful ed to his

Musical notation includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The piano part features a treble and bass clef with chords and melodic lines. A basso continuo line is provided with figured bass notation:

Figured Bass: *a c d c a* | *a d a f a* | *a c a a a c e* | *a c f e c e c*

Performance markings include *//a* and */a*.

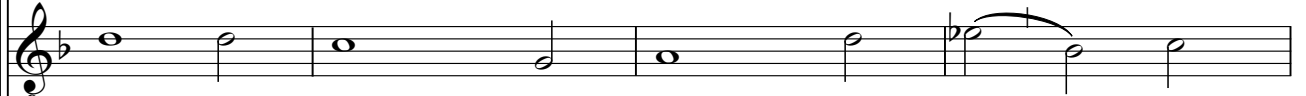
[repeat from here in v. 2]



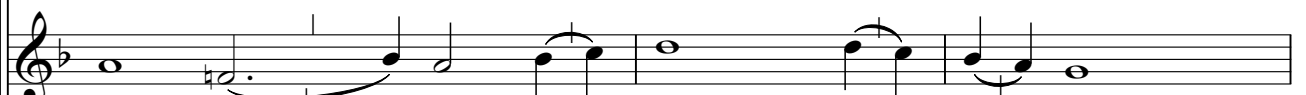
song: Whose force thy foes re - venge - ful
 showe: Lord, what is man, poor_ clot_ of_
 [2b.]Or son of man, de - fi - led
 [3.]vow: What e're a - gainst his_ scep - ter_
 [4.]hand. O Lord, our Lord; what_ glo - rious_



song: Whose force thy foes re venge - ful
 showe: Lord, what is man, poor clot of
 [2b.]Or son of man, de - fi - led
 [3.]vow: What e're a - gainst his scep - ter
 [4.]hand. O Lord, our Lord; what glo - rious



song: Whose force thy foes re - venge - ful
 showe: Lord, what is man, poor clot____ of
 [2b.]Or son of man, de - fi - led
 [3.]vow: What e're a - gainst his scep - ter
 [4.]hand. O Lord, our Lord; what glo - rious



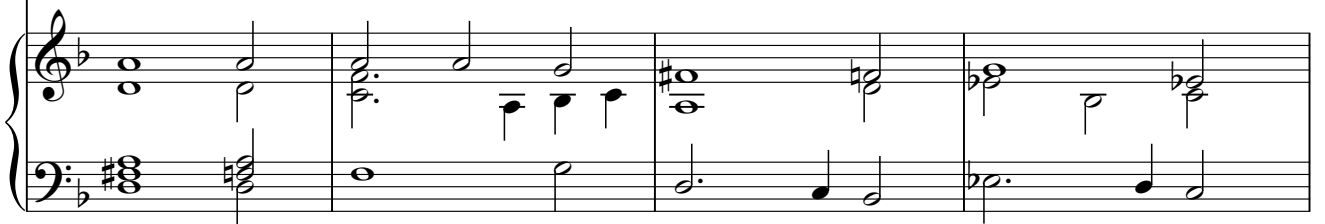
song: Whose_____ force thy_ foes re - venge - ful
 showe: Lord,_____ what is_ man, poor_ clot_ of
 [2b.]Or_____ son of_ man, de - fi - led
 [3.]vow: What_____ e're a - gainst his_ scep - ter
 [4.]hand. O_____ Lord, our_ Lord; what_ glo - rious



song: Whose force thy foes re - venge - ful
 showe: Lord, what is man, poor clot of
 [2b.]Or son of man, de - fi - led
 [3.]vow: What e're a - gainst his scep - ter
 [4.]hand. O Lord, our Lord; what glo - rious

c	c	c	c	a	d.	d	a	d	d
a	a	d	a	a	e	d	b	b	b
a	a	d	a	a	a	f	b	b	d
b	a	a	a	a	a	a	d	d	d
c	c	a	a	c	c	a	d	d	a

[repeat from here in v. 2]





rage All dan - ted strange - ly dooth as - swage.
 mold, That him in mynd thou still shouldst hold; [to b. 24]
 worm, Thy gra - cious thoughts toward him to turn!
 swell, His powr - ful foot thou doun makest quell.]
 fame Re-sounds through world thy gra - cious name!]



rage All dan - ted strange - ly dooth as - swage.]
 mold, That him in mynd thou still shouldst hold; [to b. 24]
 worm, Thy gra - cious thoughts toward him to turn!
 swell, His powr - ful foot thou doun makest quell.]
 fame Re-sounds through world thy gra - cious name!]



rage All dan - ted strange - ly dooth as - swage.]
 mold, That him in mynd thou still shouldst hold; [to b. 24]
 worm, Thy gra - cious thoughts toward him to turn!
 swell, His powr - ful foot thou doun makest quell.]
 fame Re-sounds through world thy gra - cious name!]



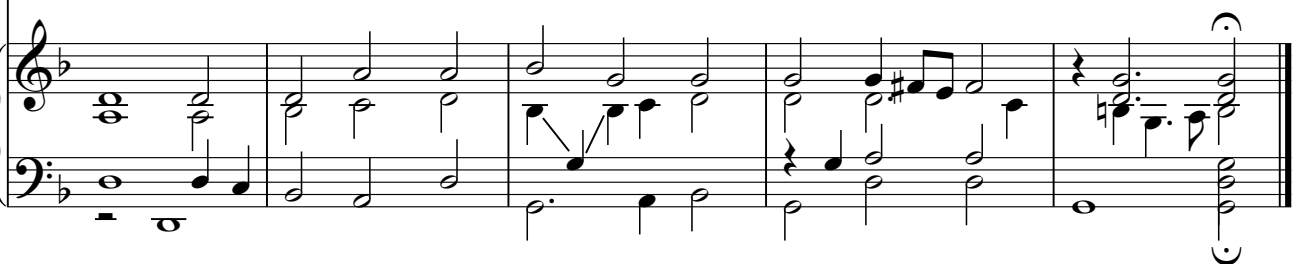
rage All dan - ted strange - ly dooth as - swage.]
 mold, That him in mynd thou still shouldst hold; [to b. 24]
 worm, Thy gra - cious thoughts toward him to turn!
 swell, His powr - ful foot thou doun makest quell.]
 fame Re - sounds through world thy gra - cious name!]



rage All dan - ted strange - ly dooth as - swage.]
 mold, That him in mynd thou still shouldst hold; [to b. 24]
 worm, Thy gra - cious thoughts toward him to turn!
 swell, His powr - ful foot thou doun makest quell.]
 fame Re - sounds through world thy gra - cious name!]

<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>
<i>c</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>

/a



The *FIRST* tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

The musical score is presented in four staves, all in a key signature of one flat (Bb) and a 3/2 time signature. A vertical line separates the first measure from the rest of the piece.

- TREBLE:** The top staff is in treble clef. It begins with a 3/2 time signature and a key signature of one flat. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4.
- [Lyra Viol]:** The second staff is a six-line tablature. Above the lines are letters representing frets: a, b, d, d', a, b, a, d, c, d, a, b, d, c, d, f. The staff starts with a 3/2 time signature and a key signature of one flat. A tuning change to 2/2 is indicated after the first measure. The tuning is specified as [Tuning: ffe^h].
- [Tablature Realization]:** The third staff is in bass clef and shows the realization of the tablature as chords and notes. It starts with a 3/2 time signature and a key signature of one flat. A tuning change to 2/2 is indicated after the first measure.
- BASE [Viol]:** The bottom staff is in bass clef. It begins with a 3/2 time signature and a key signature of one flat. The bass line consists of a half note G3, a quarter note A3, a quarter note Bb3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb3.

4

Musical score for measures 4-7. The score consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The treble staff contains a melodic line with a fermata over the final note. The grand staff contains a piano accompaniment with chord diagrams below the notes. The bass staff contains a bass line. The piano part includes chord diagrams with letter names:
 Measure 4: $\begin{matrix} b \\ b \\ c \\ d \end{matrix}$ $\begin{matrix} d \\ c \\ a \end{matrix}$ $\begin{matrix} d \\ c \\ a \end{matrix}$ $\begin{matrix} d \\ a \\ a \end{matrix}$ $\begin{matrix} b \\ b \\ c \end{matrix}$ $\begin{matrix} a \\ a \\ b \end{matrix}$ $\begin{matrix} a \\ d \\ f \\ f \end{matrix}$ $\begin{matrix} e \\ f \\ f \end{matrix}$

8

Musical score for measures 8-11. The score consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The treble staff contains a melodic line with a fermata over the final note. The grand staff contains a piano accompaniment with chord diagrams below the notes. The bass staff contains a bass line. The piano part includes chord diagrams with letter names:
 Measure 8: $\begin{matrix} a \\ a \\ c \\ c \end{matrix}$ $\begin{matrix} d \\ a \end{matrix}$ $\begin{matrix} a \\ c \end{matrix}$ $\begin{matrix} a \\ b \\ d \end{matrix}$ $\begin{matrix} b \\ b \end{matrix}$ $\begin{matrix} a \\ b \end{matrix}$ $\begin{matrix} a \\ a \\ b \end{matrix}$ $\begin{matrix} a \\ b \end{matrix}$

12

Musical score for measures 12-15. The score is written in a key signature of one flat (B-flat major or D minor). It consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The grand staff includes a piano part with notes and a figured bass part with letters and dynamics.

Measures 12-15:

- Measure 12: Treble clef has a whole rest. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 13: Treble clef has a half note G4, half note A4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 14: Treble clef has a whole note G4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 15: Treble clef has a half note G4, half note A4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Figured Bass (Grand Staff):

<i>f</i> a c d a c	b b d f c c a a	b b b c a c d	b d a b d c e
--------------------	--------------------	------------------	------------------

16

Musical score for measures 16-19. The score is written in a key signature of one flat (B-flat major or D minor). It consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The grand staff includes a piano part with notes and a figured bass part with letters and dynamics.

Measures 16-19:

- Measure 16: Treble clef has a whole note G4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 17: Treble clef has a half note G4, half note A4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 18: Treble clef has a whole note G4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 19: Treble clef has a half note G4, half note A4. Bass clef has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Figured Bass (Grand Staff):

a a c c	c c c a a a	d b d c c a a	a d c f a a a
---------	-------------	------------------	------------------

20

Musical score for measures 20-23. The score consists of three staves: a treble clef staff at the top, a grand staff in the middle (with a piano part), and a bass clef staff at the bottom. The treble staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with complex chordal textures and many accidentals. The bass staff contains a bass line. The piano part includes a dynamic marking of 'p'.

24

Musical score for measures 24-27. The score consists of three staves: a treble clef staff at the top, a grand staff in the middle (with a piano part), and a bass clef staff at the bottom. The treble staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with complex chordal textures and many accidentals. The bass staff contains a bass line. The piano part includes a dynamic marking of 'f' and a crescendo hairpin.

The musical score for page 28 consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The second staff is a guitar chord chart with six lines, showing chords for each measure. The third staff is a bass line in bass clef with a key signature of one flat, featuring complex chordal textures. The bottom staff is another bass line in bass clef with a key signature of one flat, showing a simpler melodic line. The score is divided into four measures.

	<i>a</i>	<i>b</i> <i>d</i> <i>a</i>	<i>b</i>	<i>d</i> <i>c</i> <i>d</i>	<i>c</i> <i>d</i>
<i>c</i>	<i>b</i> <i>a</i> <i>c</i>	<i>d</i> <i>a</i> <i>c</i>	<i>c</i> <i>d</i>	<i>c</i> <i>d</i> <i>c</i>	<i>d</i> <i>d</i>
<i>c</i>	<i>c</i> <i>a</i>	<i>c</i> <i>a</i> <i>c</i>	<i>a</i> <i>c</i> <i>d</i>	<i>a</i> <i>c</i>	<i>c</i> <i>c</i>
<i>c</i>	<i>d</i> <i>c</i>	<i>a</i>	<i>a</i> <i>c</i>	<i>c</i>	<i>a</i> <i>a</i>

The FIRST tune

(b) Five part and Lute (or Orpharion) version

Textless for use with the Psalm texts below

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

The musical score is arranged in five systems. The first four systems are vocal parts: TREBLE, MEANE, COUNTERTENOR, and TENOR, each with a [Voice &/or Viol] instruction. The fifth system is for the LUTE (or Orpharion), featuring a 3/2 time signature and a tuning of C D F. The LUTE part includes a tablature line with letters a, b, c, d, e and a realization line with notes. The sixth system is a [Tablature Realization] for the LUTE part, showing a piano-style realization of the tablature. The score is in 3/2 time and includes a tuning of C D F.

The image shows a musical score for voice and piano. It consists of five staves for the vocal line and piano accompaniment, and a chord chart. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line is written in a soprano clef. The piano accompaniment is written in a bass clef. The chord chart is located below the piano accompaniment and shows the chords for each measure. The piano accompaniment features a steady bass line and chords that support the vocal melody. The vocal line has a melodic line with some phrasing slurs and accents.

<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>
<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>
<i>b</i>			<i>a</i>	<i>c</i>	<i>a</i>		<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>
<i>c</i>			<i>a</i>	<i>c</i>	<i>e</i>		<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>

The musical score for page 12 consists of five vocal staves and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano accompaniment is in the bass clef, and the vocal parts are in the treble clef. The vocal line includes lyrics written below the notes.

Vocal Line Lyrics:

a	b	d	d	d	d	a	c	d	d	a	c	a	a
a	c	d	a	c	c	c	a	d	a	c	d	c	e

Piano Accompaniment:

The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The right hand includes a triplet of eighth notes in the first measure and a sustained chord in the second measure.

Musical score for five staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, measures 16-20. The score includes various note values, rests, and phrasing slurs.

<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>b</i>
<i>b</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>a</i>
<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>

/a

Piano accompaniment for measures 16-20, showing the left and right hand parts with chords and melodic lines.

The musical score is written for voice and piano. It consists of five vocal staves and a piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal staves contain a melody with various note values, rests, and phrasing marks. Below the vocal staves is a chord chart with letter-based notation (a, c, d, e, f) and dynamic markings (f, //a). The piano part is written in a grand staff format.

Musical score for measures 24-28. The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is a bass line. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various note values, rests, and phrasing slurs.

o	o	o	o	o	o	o	o	o	o
c	c	c	c	a	e	d	a	b	b
a	a	d	a	b	a	f	b	b	d
a	a	d	a	b	a	f	b	b	d
b	a	a	a	c	c	a	d	d	c
c	c	a	a	c	c	a	d	d	a

Piano accompaniment for measures 24-28. The score is written for the piano, with a grand staff (treble and bass clefs). The music features chords and single notes, primarily in the bass register, with some chords in the treble. The key signature is one flat and the time signature is common time.

The image shows five staves of musical notation for page 28. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and slurs. The staves are arranged vertically, with the first staff at the top and the fifth staff at the bottom. Each staff contains a sequence of musical notes and rests, with some notes connected by slurs. The notation is presented in a clean, professional style.

\dot{a}	\dot{a}	\dot{a}	\dot{c}	\dot{c}	\dot{d}	\dot{a}	\dot{a}	\dot{a}	\dot{a}	\dot{a}	\dot{e}	\dot{c}	\dot{e}	\dot{a}	\dot{a}	\dot{a}
\dot{a}	\dot{a}	\dot{b}	\dot{d}	\dot{a}	\dot{b}	\dot{b}	\dot{d}	\dot{a}	\dot{a}	\dot{a}	\dot{e}	\dot{c}	\dot{e}	\dot{a}	\dot{d}	\dot{a}
\dot{c}	\dot{c}	\dot{a}	\dot{d}	\dot{c}	\dot{c}	\dot{a}	\dot{c}	\dot{d}	\dot{a}	\dot{c}	\dot{c}	\dot{c}	\dot{c}	\dot{c}	\dot{c}	\dot{c}
\dot{a}	\dot{a}	\dot{d}	\dot{c}	\dot{c}	\dot{a}	\dot{c}	\dot{d}	\dot{a}	\dot{a}	\dot{c}	\dot{c}	\dot{c}	\dot{c}	\dot{a}	\dot{a}	\dot{a}

The image shows two staves of musical notation for page 30. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and slurs. The staves are arranged vertically, with the first staff at the top and the second staff at the bottom. Each staff contains a sequence of musical notes and rests, with some notes connected by slurs. The notation is presented in a clean, professional style.

PSALM 20 [To the 1. tune.]

*The praier of the faithful people of God, for the safeti and victori of their King going
foorth unto war; recorded by King DAVID himself.*

IN day of trouble, ò woorthi king;
God cheer thee; thence high valure spring:
And mighti name of *Jacobs* Lord,
Protect from stroke of hostile swoord.
That day from sacred throne to thee [5]
On Angels wings aid heavenli flee:
And strength, by profrate Church implored,
From Sion great Ark be fresh restored.

THY praier stil pierce his gracious ears,
As pious soule it humbly rears: [10]
Thy gifts his eys benign receive;
And offrings burnt all cinders leave.
His light illustrate so thy face;
So favour his thy ways entrace;
That wish of hart, that woork of brain, [15]
Succesful end stil blest attain.

THUS wee, enfreed from feard annoy,
For safeti thyn, our deerest joy,
All thankful shall Gods praises sing;
And glorious name to heavens upring. [20]
Yea when thy praiers his power performs,
And thee victorious (ò) returns:
We banners, ensigns of his praise,
And trophes to his great name wil raize.

O FAITH assured; inspyrd from high! [25]
Now knowe I, God, even God drawth nigh:
Our King, the Lords anointed deer,
Celestial sanctuari dooth hear.
There see I, aid divine decreed,
To save his person in hours of need: [30]
There Victori, by Gods right hand,
By power gainst which no power can stand:

SOME charrets make their strength and grace:
In horses som proud glori place. [35]
Fond joy, false strength! at thundring call,
Horse, charrets, men, to ground doo fall.
We then to heavens address our ey,
Where surer trust faiths eys descry:

{ A trust, which, whilst they doun are brought,
Our standing strength and triumph hath wrought. [40]
Then hear us, Lord: let heavens great king.
Our king on earth home safely bring.

PSALM 111 [To the 1. tune.]

The Psalmist here sings the praises of God, both for his glorious woorks, and for his gracious acts toward the Israelites, in mercifully conducting them from the serviliti of Ægypt, to the happi land of Canaan; and therein chiefly for establishing to their everlasting good his sacred Law met Covenant. In observance whereof true wisdom consisteth.

ALLELU-IA

MY hart dooth heavenli heat enflame,
To sound high praise to glorious name:
Th'alglorious Lord, midst righteous press,
In sacred senate shall I bless.

Great are Gods woorks; and bless their sight [5]
Whose mynds in knowelege high delight:

{ His gracious hand all good hath formd,
All beauteous, all with grace adornd.
Over all Gods Justice glorious raigns:
Which righteous ay, unswaid remains. [10]

— HIS acts which wondring Fathers saw,
So live, enrold, as guiding law;
That ages all with joy recount
Those graces, thoughts which all surmount.

{ Hee gracious Lord, with merci fraught, [15]
His race elect, from thraldom brought,
In desert bare, in hungers raig, n,
With food celestial did sustain.

{ Hee, who his covenant still remynds, [20]
Where righteous fear, true faith he fynds;
To *Israel* deer his power expresd,
Which them of Hethens land possesd.

— THUS all his woorks are trueth and right;
Prints of his hand, sparks of his light:

{ His sacred precepts faithful all; [25]
And dying man to life recall:
Unchanging rule; unerring guid:
So Lord and Law stil same abide.

{ For when he first redemption sent, [30]
And feet late thrald at freedom went:

{ He law, he leaug with them ordaind, [35]
Eternal bothe from heaven proclaimd.
That man should awful thereto frame:
Sith holi' and dreadful lives his name,

— PRIME entrance unto wisdom true, [35]
Gods greatnes is to fear. O you,
Sole you right understandings bless,
Who tremble his mandates to transgress;

Adore him then; whose praises pure, [40]
As sun, illustrious ay endure.
[Adore him then; whose praises pure,
As sun, illustrious ay endure.]

PSALM 118 [To the 1. tune.]

The Psalm is with great reason conjectured to have been made by King David, and at his first coming to the possession of the kingdom of Juda. It containeth first his inward great thankfulnes to God for deliveri by divine hand from so mani strong attempts against him: admonishing no assurance to be like unto trust in God. Secondly it reciteth the verse which the People had taken up to magnifi God with, far this victori as it were atchieved in advancing David above his enimies. And lastly it setteth foorth the dueti of a truly noble and religious King, in the example of this King David, who besides his private thankfulnes, maketh here a solemn entri into the Coorts of God; there prostrateth himself publicly in thanks and praier to the Almighty: which doon, he is blest of the Priests of God, and received as beeing sent to them from God to be their Governour. In fine, legal sacrifices are slain and offered up, with sound of triumphing praises, to the eternal Lord and King. In the person of King David, his Son our Saviour is here prefigured: who beeing refuzed by the Archbuilders, the Prelates and Potentates of his time; yet became by Gods grace the head-stone of the corner, whereupon the spiritual Church is builded, and wherein the Jues and Gentiles were united: beeing received of the true Israel, as sent unto them from God.

SING, ô, sound out Gods woorthi praise,
 Who goodnes pure, stil grace displays.
 Let *Israels* race agnize the same:
 And thankful now renoum his name.
 Great *Aarons* house, thou blest to bless, [5]
 Same goodnes, same sweet grace confess.
 Yea, all who fear our glorious King,
 His rich, his endles merci sing.

 IN streit distress the Lord I sought; [10]
 Who gracious, fair enlargement brought.
 That sith my God dooth mee assist;
 Sith aiders myn his aid hath blist:
 Nor fear I man, doo man his woorst.
 Nor faun on fo, with rancour burst.
 { Much better ô in God to trust, [15]
 { Then ground on man, whose ground is dust:
 { On God yea better to rely,
 { Then Princes; lo, even Princes dy. _____
 MEE nations all encloz'd, as toil; [20]
 But Gods great help all put to foil:
 As circle, they did mee surround;
 But Gods great help bare all to ground.
 Yea even as cloud of Bees they swarmd,
 With ireful stings against me armd:
 As cracling fire of thorns soon spent, [25]
 By Gods great help to smoke they went. _____
 THOU sore at mee, my fo, hast thrust;
 My wrongful fo: but God, God just,
 Wit succoring hand me staid from fall;
 Thy plots, thyn hopes defeated all. [30]
 He, hee my strength, my verse of praise;
 Sole health, sole joy for ending days.

 :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::

cont.

HARK: voice of joy, triumphing sound,
 Fils righteous tents, with safeti croud: [35]
Sing, God, our God, this sight hath wrought;
Whose right-hand valiant acts hath sought:
Advanced stands that powrful hand;
And powers terrene makes all disband.
 IT'S true, God mee did sore correct: [40]
 Yet still from death my soule protect.
 Then live I shall; (where's death thy sting?)
 O God, thy woorks, thy praise to sing. _____

NOW toward th'Eternals glorious place,
 With reverence bend we joyful pace. [45]
 Ye sacred Priests, to heavens great King,
 Who vows, who praiers, sweet praises sing;
 Uncloze your gates: give praise access,
 At gates which praises all possess.
 Hence crue profane: Gods gates are pure;
 Sole righteous mynd, clean thoughts endure. _____ [50]

»O KING of Kings; who ear didst bend
 »To just requests; and safeti send :
 »Lo prostrate here thy servant true,
 »Yields thanks, brings praise, great Lord thy due. [55]
 »What stone th'Archbuilders did reject;
 »Their foloers scorn; the world neglect;
 »Same stone now angles fronted head,
 »Thy peoples strength and rest hath bred. _____
 »O GRACIOUS Lord, thyn act it is;
 »Great act of merci, act of bliss: [60]
 »Our ravisht thoughts, our wondring eys,
 »Thy woork makes mortal woorks despize.
 »This day thy grace hath made us see:
 »Which ay to joy shal sacred bee.
 »Then still, great King, thy goodnes raign: [65]
 »Stil safeti, still this joy maintain. _____

O BLESSED thow, whom God hath sent;
And here dooth King in grace prezent.
We Priests of God, Gods merci seat
Who ay atend, ay God entreat [70]
Appeaz'd his people deer to bless;
We bless you: Long Gods bliss possess.
 :: :: :: :: :: :: :: :: :: :: :: :: :: ::

HEE th'onli God, this light hath raiz'd,
This joying light: He sole be praiz'd.
To altars horns beasts festive bynd: [75]
{ Let sacred bloud seal faithful mynd.
 {THOU art my God; I'le bless thy name:
 Our Lord; to heavens wee'le raize thy fame
 Sing then, sound out Gods glorious praise:
 Who goodnes pure, stil grace displays. [80]

PSALM 145 [To the 1. tune.]

King DAVID now flourishing as it seemeth with prosperiti, applieth most woorthily his thankful soule to sound out the high praises of the Author thereof. He celebrateth therefore most excellently in this Psalm, the incomprehensible Greatnes, and glorious Majesti of the Eternal King. Then he singeth Gods Goodnes, his Justice, and Merci, embracing all his woorks with all favorable benigniti. All which therefore he exciteth to return praise to their Lord and Maker: And chiefly the true servants and Saints of God, that by their menes the glori of the kingdom of God, may be made knowne over all the world. Himself then in example, describeth the boundles extent and amplitude of Gods everlasting kingdom: his assistance where need is: his fatherli providence, ministring food duely to all things whole lifes are therby sustained: his justice, and holines, in all his ways and actions; especially in his gracious attentivenes to the just petitions of his servants, ever saving all those that love him; as contrarily in his provoked severitie toward the wicked, retributing to them their just and deserved destruction. For which he inviteth all men to join with him in ever praising God.

GREAT Lord, my God, and glorious King;
 My soule triumphs thy bliss to sing:
 While heavens shal last, with grateful praise
 Bove heaven of heavens thy name I'le raize. [5]
 When Sun with Eastern rays up-springs;
 And when down West his flames he brings;
 In toils of day, at nightli rest,
 Ay praiz'd, and ay shalt thou be blest. _____
 THY Greatnes first my mynd admires;
 (Whofe right like praises great requires;) [10]
 Thy boundles beeing: which gulf to thought,
 In bounds each creature fit hath wrought.
 Thy woorks each age with praise recounts;
 And power, which puisance all surmounts:
 { And I, with wondrous acts, that light [15]
 Of glorious state will glad indite.
 They prowes and valures strange confess:
 I beauteous Majesti would express. _____
 THY Goodnes next prezents sweet vieu:
 Where bounties rich stil gifts renue. [20]
 Glad hands receive: and thankful tongs
 Shal sound what praise such grace belongs.
 Here who thy Justice can forget;
 Where hymns, where joys are sweetly met:
 Thy justice fair, with merci croud; [25]
 Of glorious bliss th'al-gracious ground? _____
 O LORD benign, of best desires,
 To piti'ay prone, unprone to ires,
Toward all, thou good, thou full of grace;
 { Thy Mercies all thy woorks embrace. [30]
 THERFORE Great Sire, shal all thy woorks,
 In heaven what shines, midst earth what lurks,
 What e're disperst through worlds great frame,
 Ay blaze, ay bless thy gracious name. _____

cont.

THEY chief, who deer of thee esteemd, [35]
 Live Saints on earth, from earth redeemd:
 Thy kingdoms glories they shal teach;
 Thy peerles strength they fearles preach.
 That power magnificent, bliss divine,
 And beauties there which glorious shine, [40]
 May sons of men, to all made knowne,
 _____ All win to love and serve thy throne. _____

THY Kingdom, Lord, nought Kingles leves;
 Nor mesure of things, nor times receives:
Dominion boundles; everi place, [45]
 Each time, all things, dooth round embrace.
 Here reigns our Lord, our bliss to breed;
 Stil true of woord, stil just of deed:
 Who gracious, fallen man erects;
 _____ The sliding stays, the staid protects. _____ [50]

HERE eys of all thy care attend;
 Thy care, due food which still dooth send:
 Thou plenteous hand o're world doost spred;
 Whence each thing living rests largely fed.
 Thus all thy pleasure, Lord, partake; [55]
 Thy pleasure, still to good awake:
 In righteous ways thus ay doost raign;
 _____ Ay kynd in all thy woorks remain. _____

AND lastly, Lord, thou dwellest on high;
 Yet still to just requests art nigh: [60]
 Thy servants suits fynd gracious ear;
 Their safeti shewth thy aid is neer.
 For impious race wilt all destroy:
 And all who love thee seat in joy.

{ Wherfore my mouth incessant praise [65]
 To thee shal pour: and all my days
 My tong excite all humane flesh
 Ay ay that sacred name to bless.

The SECOND tune.

For use with Psalms 16, 2, 25, 37 and 119.

Metre: 12 12 12 12 12 12

Psalm 16

(a) Voice, Lyra Viol and Bass Viol version

The Prophet DAVID in this Psalm, noted with a mark of excellenci, declareth that (beeing first prepared in soule, by betaking himself wholly to the service and protection of God,) he had received supernatural infusion, of Divine Wisdom: By vertue whereof with much joy and exultation he foreprophecieth the speedi Resurrection of our Holi Saviour from death, (the ground of mans hope and comfort;) and the happines of the Life to com in the vision of God.

TREBLE

1. Then thow pre - serve me, Lord,
 2. But sor - roes them be - fall,
 3. Thow art my God, my Lord;
 4. The Lord with thank - ful praise
 5. Wher - fore my hart with joy,

[Lyra Viol]

[Tuning: ffe|sh]

[Tablature Realization]

BASE [Viol]

3

thou an - chor_ of my_ mynd; My wand - ring
 yea heap - ed_ plagues op - press; Who gifts_ from
 the por - tion_ I love_ best; My health_ and
 my hum - ble_ mynd a - dores, Who mee_ with
 my spirit ex - ults in_ praise: And soule_ hir

6

thoughts_ no rest_ save in the fa - vour_ fynd. Thee,
 thee_ to dum_ or damn - ed gods ad - dress. Their
 wealth;_ my joy;_ my bliss, and glo - rious_ rest. And
 coun - seil deep_ in night - li muz - ing_ stores. For
 dy - ing flesh_ in hope - ful rest doun - lays. For

9

thee my soule hath cho - zen, thee vovd hir Lord to___
 murd - ring sac - ri - fice___ shal nev - er soil my___
 thow my earth - li lot,___ in place both rich and___
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou'lt leve from_

b d b f b a a d
c d c f c d c a d a c d
d d d c a d a c d

12

bee: Though ser - vice myn I
 face: Their Gods ac - curs - ed
 pure, A good - li seat, shalt
 - grave: He at my right hand
 thee: Ne let thyn HO - LI

d a c d a b a d d d
c a c c d a c d a
a a c e a a

14

knowe can_ noth - ing ad to_____ thee.
 names my_ lips - shal nev - er_____ grace.] [vv. 2-4
 long to_ mee and myn se - - cure.] conclude
 stands, from_ fall - ing me to_____ save.] here.]
 ONE im - pure cor - rup - tion_____ see.

d c b d d d c a c d b d c a c d b a a a a

[vv. 2-4
conclude
here.]

[vv. 2-4
conclude
here.]

17

Yet to thy ser - vants_ may; in whom thy
 [5.]But paths of life wilt_ shew, which to thy

b a d d c b d a c d a a c d a b c d

gifts ex - cell; Ter - re - strial Saints; midst_ whom
 pres - ence bring; Where ful - lest joys for_ ay,

d a b b d a c c a d c
d a b b d a c c a d c
d a b b d a c c a d c

my high de - lights doo dwell.
 and pur - - est plea - sures spring.]

b a d d c a c b d d
d c a d d c a c b d d
a a c e a a a a a a

Psalm 16

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

1. Then thou pre - serve me, Lord,
 2. But sor - roes them be - fall,
 3. Thou art my God, my Lord;
 4. The Lord with thank - ful praise
 5. Wher - fore my hart with joy,

1. Then thou pre - serve me, Lord,
 2. But sor - roes them be - fall,
 3. Thou art my God, my Lord;
 4. The Lord with thank - ful praise
 5. Wher - fore my hart with joy,

1. Then thou pre - serve me, Lord,
 2. But sor - roes them be - fall,
 3. Thou art my God, my Lord;
 4. The Lord with thank - ful praise
 5. Wher - fore my hart with joy,

1. Then thou pre - serve me, Lord,
 2. But sor - roes them be - fall,
 3. Thou art my God, my Lord;
 4. The Lord with thank - ful praise
 5. Wher - fore my hart with joy,

1. Then thou pre - serve me, Lord,
 2. But sor - roes them be - fall,
 3. Thou art my God, my Lord;
 4. The Lord with thank - ful praise
 5. Wher - fore my hart with joy,

o a b d c a
 g' d' a f c G
 a b d c a
 a d b a b a d c a
 c a d c a
 C D F
 (Tuning)

thou an - chor of my mynd; My wand - ring
 yea heap - ed plagues op - press; Who gifts from
 the por - tion I love best; My health, and
 my hum - ble mynd a - dores, Who mee with
 my spirit ex - ults in praise: And soule hir

thou an - chor of my mynd; My wand - ring
 yea heap - ed plagues op - press; Who gifts from
 the por - tion I love best; My health and
 my hum - ble mynd a - dores, Who mee with
 my spirit ex - ults in praise: And soule hir

thou an - chor of my mynd; My wand - ring
 yea heap - ed plagues op - press; Who gifts from
 the por - tion I love best; My health and
 my hum - ble mynd a - dores, Who mee with
 my spirit ex - ults in praise: And soule hir

thou an - chor of my mynd; My wand - ring thoughts
 yea heap - ed plagues op - press; Who gifts from thee
 the por - tion I love best; My health and wealth;
 my hum - ble mynd a - dores, Who mee with coun -
 my spirit ex - ults in praise: And soule hir dy -

thou an - chor of my mynd; My wand - ring
 yea heap - ed plagues op - press; Who gifts from
 the por - tion I love best; My health and
 my hum - ble mynd a - dores, Who mee with
 my spirit ex - ults in praise: And soule hir

a b a a d b a e a a a d a
 d b d a a d c c a a a d b b
 c c a d c a c c d a c c d

thoughts_ no rest_ save in thy fa - vour_ fynd. Thee,
 thee_ to dum_ or damn - ed gods ad - dress. Their
 wealth;_ my joy;_ my bliss, and glo - rious_ rest. And
 coun - seil_ deep_ in night - li muz - ing_ stores. For
 dy - ing flesh_ in hope - ful rest doun - lays. For

thoughts no rest save in thy fa - vour fynd. Thee,
 thee to dum or damn - ed gods ad - dress. Their
 wealth; my joy; my bliss, and glo - rious rest. And
 coun - seil_ deep in night - li muz - ing stores. For
 dy - ing_ flesh in hope - ful rest doun - lays. For

thoughts no rest save in thy fa - vour fynd. Thee,
 thee_ to dum_ or damn - ed gods ad - dress. Their
 wealth;_ my joy;_ my bliss, and glo - rious rest. And
 coun - seil_ deep_ in night - li muz - ing stores. For
 dy - ing flesh_ in hope - ful rest doun - lays. For

no rest save in thy fa - vour fynd. Thee,
 to dum or damn - ed gods ad - dress. Their
 my joy; my bliss, and glo - rious rest. And
 - seil_ deep in night - li muz - ing stores. For
 - ing flesh in hope - ful rest doun - lays. For

thoughts no rest save in thy_ fa - vour fynd. Thee,
 thee to dum or damn - ed_ gods_ ad - dress. Their
 wealth; my joy; my bliss, and_ glo - rious rest. And
 coun - seil_ deep in night - li_ muz - ing stores. For
 dy - ing flesh in hope - ful_ rest_ doun - lays. For

c a c d d a a a b a a d f d c a d c a c f a d

thee my soule hath cho - zen, thee vovd hir Lord to
 murd - ring sac - ri - fice___ shal nev - er soil my___
 thow my earth - li lot,___ in place both rich and___
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou't leve from_

thee my soule hath cho - zen thee vovd hir Lord to
 murd - ring sac - ri - fice shal nev - er soil my
 thow my earth - li lot, in place both rich and
 him be - fore me ay my faith - ful eys en -
 not my soule be - neath ex - il'd thou't leve from

thee my soule hath cho - zen, thee vovd hir Lord to
 murd - ring sac - ri - fice___ shal nev - er soil my
 thow my earth - li lot,___ in place both rich and
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou't leve from

thee my soule hath cho - zen, thee vovd hir Lord to
 murd - ring sac - ri - fice___ shal nev - er soil my
 thow my earth - li lot,___ in place both rich and
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou't leve from

thee my soule hath cho - zen, thee vovd hir Lord to
 murd - ring sac - ri - fice___ shal nev - er soil my
 thow my earth - li lot,___ in place both rich and
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou't leve from

thee my soule hath cho - zen, thee vovd hir Lord to
 murd - ring sac - ri - fice___ shal nev - er soil my
 thow my earth - li lot,___ in place both rich and
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou't leve from

thee my soule hath cho - zen, thee vovd hir Lord to
 murd - ring sac - ri - fice___ shal nev - er soil my
 thow my earth - li lot,___ in place both rich and
 him be - fore me ay___ my faith - ful eys en -
 not my soule be - neath___ ex - il'd thou't leve from

bee: Though ser - vice myn I
 face: Their Gods ac - curs - ed
 pure, A good - li seat, shalt
 - grave: He at my right hand
 thee: Ne let thyn HO - LI

bee: _____ Though ser - vice myn I
 face: _____ Their Gods ac - curs - ed
 pure, _____ A good - li seat, shalt
 - grave: _____ He at my right hand
 thee: _____ Ne let thyn HO - LI

bee: _____ Though ser - vice myn I
 face: _____ Their Gods ac - curs - ed
 pure, _____ A good - li seat, shalt
 - grave: _____ He at my right hand
 thee: _____ Ne let thyn HO - LI

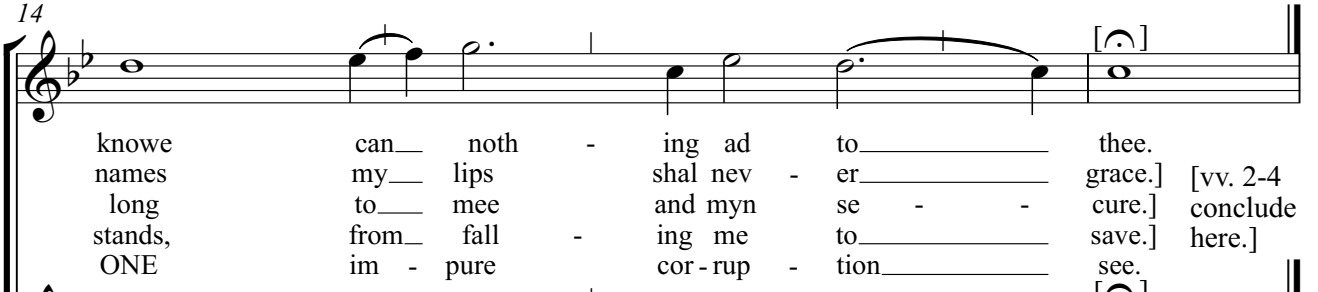
bee: Though ser - vice myn I
 face: Their Gods ac - curs - ed
 pure, A good - li seat, shalt
 - grave: He at my right hand
 thee: He let thyn HO - LI

bee: Though ser - - - vice myn I
 face: Their Gods ac - curs - ed
 pure, A good - - - li seat, shalt
 - grave: He at my right hand
 thee: He let thyn HO - LI

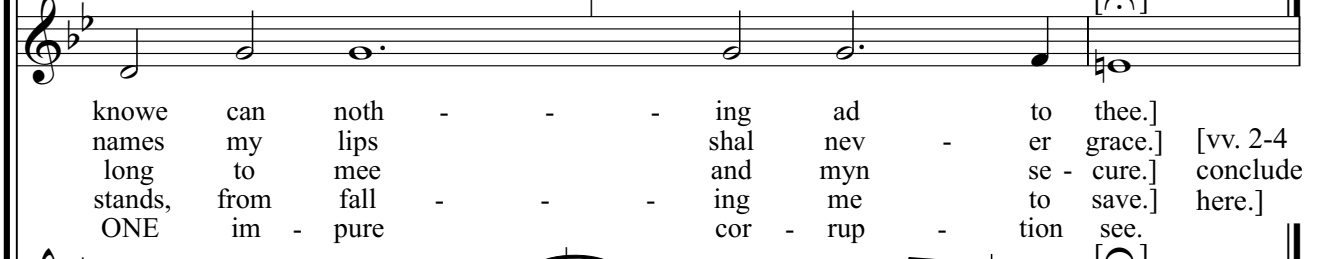
a a a b a a a a b d b

c d c d a b a d d c b

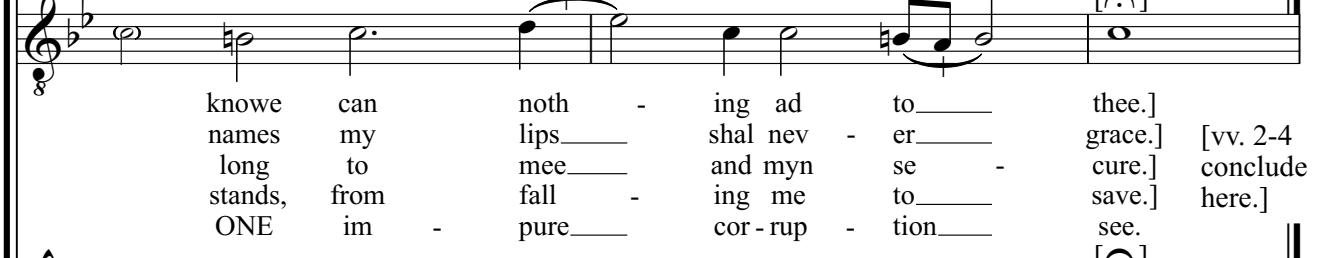
a a c e a a a a



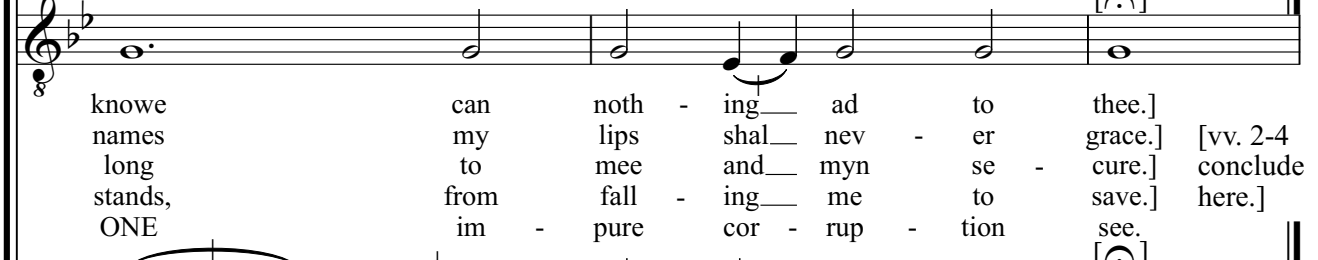
knowe names long stands, ONE can my to from im - pure noth lips mee fall pure - ing ad and myn ing me cor - rup - tion to nev - er se - cure. thee. grace.] [vv. 2-4 conclude here.]



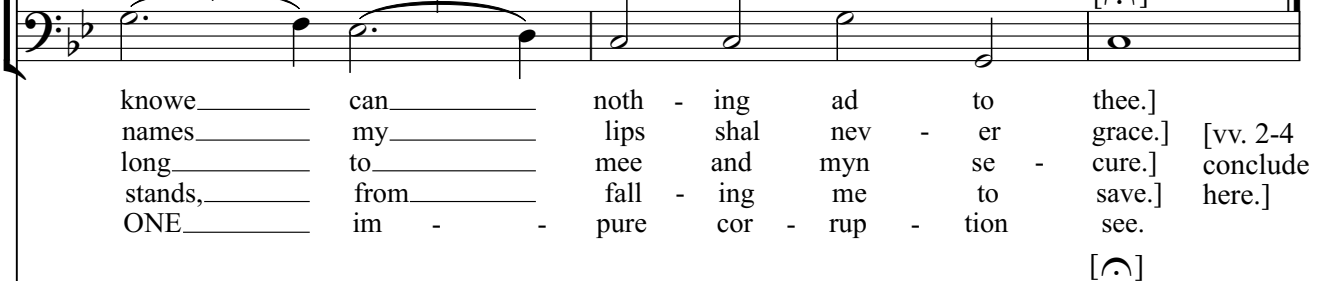
knowe names long stands, ONE can my to from im - pure noth lips mee fall pure - ing ad and myn ing me cor - rup - tion to nev - er se - cure. thee. grace.] [vv. 2-4 conclude here.]



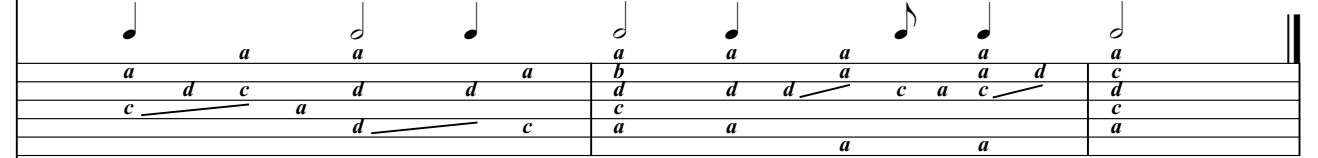
knowe names long stands, ONE can my to from im - pure noth lips mee fall pure - ing ad and myn ing me cor - rup - tion to nev - er se - cure. thee. grace.] [vv. 2-4 conclude here.]



knowe names long stands, ONE can my to from im - pure noth lips mee fall pure - ing ad and myn ing me cor - rup - tion to nev - er se - cure. thee. grace.] [vv. 2-4 conclude here.]



knowe names long stands, ONE can my to from im - pure noth lips mee fall pure - ing ad and myn ing me cor - rup - tion to nev - er se - cure. thee. grace.] [vv. 2-4 conclude here.]



a a a a a a a a a a a a a a a



a d c a d d a a d c a c d a a

//a [vv. 2-4 conclude here.]

Yet to thy ser - vants may; in whom thy
[5.]But paths of life wilt shew, which to thy

Yet to thy ser - vants may; in whom thy
[5.]But paths of life wilt shew, which to thy

Yet to thy ser - vants may; in whom thy
[5.]But paths of life wilt shew, which to thy

Yet to thy ser - vants may; in whom thy gifts
[5.]But paths of life wilt shew, which to thy pres -

Yet to thy ser - vants may; in whom thy
[5.]But paths of life wilt shew, which to thy

Yet to thy ser - vants may; in whom thy
[5.]But paths of life wilt shew, which to thy

gifs ex - cell; Ter - re - strial Saints; midst_ whom
 pres - ence bring; Where ful - lest joys for_ ay,

gifs ex - cell; Ter - re - strial Saints; midst whom____
 pres - ence bring; Where____ ful - lest_ joys for ay,_____

gifs ex - cell; Ter - re - strial Saints;_ midst
 pres - ence bring; Where ful - lest joys____ for

ex - cell; Ter - re - strial Saints; midst whom____
 - ence bring; Where ful - lest joys for ay,_____

gifs_ ex - cell;_____ Ter - re - strial Saints; midst whom
 pres - ence bring;_____ Where ful - est joys for ay,

a	d	a	a	a	a	a	c	e	a	c	e
b	a	b	b	a	a	d	b	a	d	a	a
d	a	a	a	c	c						
		d	c	a	a	c	d	a	c	/	

my high de - lights doo dwell.
and pur - - est plea - sures spring.]

my high de - lights doo dwell.]
and pur - - est plea - sures spring.]

whom my high de - lights doo dwell.]
ay, and pur - est plea - sures spring.]

my high de - lights doo dwell.]
and pur - est plea - sures spring.]

my high de - lights doo dwell.]
and pur - est plea - sures spring.]

The SECOND tune

(a) Voice, Lyra Viol and Bass Viol version
Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tuning: ffeh]

[Tablature Realization]

BASE [Viol]

3

Musical score for measures 3-5. The treble staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano staff shows a sequence of chords: D4, F4, A4, C5, D4, C5, A4, D4, C5, D4. The bass staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

6

Musical score for measures 6-8. The treble staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The piano staff shows a sequence of chords: B3, D4, A4, B4, C5, D4, B4, D4, C5, A4, F4, D4, B4, A4, G3. The bass staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

9

Musical score for measures 9-11. The top staff is in treble clef with a key signature of two flats. The middle section consists of two grand staves (bass clef) and a piano accompaniment section with letter-based notes. The piano accompaniment section has three systems of notes: the first system has notes *b*, *d*, *b*, *f*; the second system has notes *b*, *d*, *f*, *a*; and the third system has notes *a*, *b*, *d*. The grand staves contain musical notation for the lower parts, including chords and melodic lines.

12

Musical score for measures 12-14. The top staff is in treble clef with a key signature of two flats. The middle section consists of two grand staves (bass clef) and a piano accompaniment section with letter-based notes. The piano accompaniment section has two systems of notes: the first system has notes *d*, *a*, *c*, *d*; the second system has notes *a*, *b*, *a*, *d*. The grand staves contain musical notation for the lower parts, including chords and melodic lines.

14

Musical score for measures 14-16. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves: a treble clef staff at the top, a grand staff in the middle (with a piano part), and a bass clef staff at the bottom. The piano part includes dynamic markings such as *f* and *a*. The bass line provides a steady accompaniment.

17

Musical score for measures 17-19. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves: a treble clef staff at the top, a grand staff in the middle (with a piano part), and a bass clef staff at the bottom. The piano part includes dynamic markings such as *c* and *d*. The bass line provides a steady accompaniment.

20

Musical score for measures 20-22. The score consists of three systems. The first system has a treble clef staff with notes and a grand staff with two bass clef staves. The piano accompaniment section has a treble clef staff with notes and a grand staff with letter-based chord symbols. The notes in the treble clef staff are: *d*, *a*, *b*, *b*, *a*, *d*, *c*, *a*, *c*, *d*, *f*, *c*. The piano accompaniment grand staff contains letter-based chord symbols: *d*, *a*, *b*, *b*, *a*, *d*, *c*, *a*, *c*, *d*, *f*, *c*.

23

Musical score for measures 23-25. The score consists of three systems. The first system has a treble clef staff with notes and a grand staff with two bass clef staves. The piano accompaniment section has a treble clef staff with notes and a grand staff with letter-based chord symbols. The notes in the treble clef staff are: *b*, *a*, *d*, *d*, *c*, *a*, *c*, *d*, *d*, *a*, *a*, *a*. The piano accompaniment grand staff contains letter-based chord symbols: *b*, *a*, *d*, *d*, *c*, *a*, *c*, *d*, *d*, *a*, *a*, *a*.

The SECOND tune

(b) Five part and Lute (or Orpharion) version
 Textless for use with the Psalm texts below

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

o a b d c a

g' a b c G

C D F (Tuning)

4/2

a a d b a b a d a a c a

c a d c a c a

Musical score for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) in a minor key. The score consists of five staves with various note values, rests, and phrasing marks.

<i>d</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>
<i>c</i>			<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>d</i>
<i>d</i>		<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>		<i>d</i>	<i>a</i>	<i>c</i>	<i>c</i>
											<i>/a</i>

Musical score for piano accompaniment in a minor key. It features a grand staff with treble and bass clefs, including chords, arpeggios, and a dynamic marking of 'p'.

Musical score for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) in a minor key. The score consists of five staves with various note values, rests, and phrasing marks.

<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>d</i>
<i>a</i>	<i>b</i>	<i>d</i>	<i>b</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>d</i>
<i>a</i>		<i>a</i>	<i>c</i>		<i>a</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>f</i>
				<i>d</i>							<i>d</i>

Piano accompaniment for the piece, consisting of two staves (treble and bass clef) with chords and melodic lines.

Musical staff 1: Treble clef, key signature of two flats. Melody consisting of quarter and eighth notes.

Musical staff 2: Treble clef, key signature of two flats. Melody consisting of quarter and eighth notes.

Musical staff 3: Treble clef, key signature of two flats. Melody with a dashed slur over a pair of notes.

Musical staff 4: Treble clef, key signature of two flats. Melody with a dashed slur over a pair of notes.

Musical staff 5: Bass clef, key signature of two flats. Melody consisting of quarter and eighth notes.

Fingering chart with three staves showing letter-based fingering for notes.

<i>d</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>b</i>		<i>b</i>	<i>a</i>	<i>f</i>	<i>f</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>d</i>	<i>d</i>	
<i>a</i>		<i>a</i>	<i>a</i>	<i>f</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	
<i>c</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>d</i>		<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>

Piano accompaniment with grand staff showing chords and arpeggios.

The image shows a musical score for voice and piano. It consists of five staves of music. The first four staves are vocal lines in treble clef, and the fifth staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and ties. Below the piano staff, there is a guitar chord chart with three systems of strings, each containing notes labeled with letters 'a', 'b', 'c', and 'd'. The notes are positioned on the strings to indicate fingerings for specific chords.

a		a		a	a	a	
a		a	b	a	b	a	b
c	d	c	d	c	d	d	d
c		c		c	a	a	c
	a	a	c	e	a	a	a

Musical score for five staves. The top four staves are in treble clef with a key signature of two flats. The fifth staff is in bass clef. The music consists of various note values, rests, and slurs.

Musical notation with letters 'a', 'b', 'c', 'd' placed below the notes. The notation includes slurs and beams connecting the letters.

//a

Musical score for a grand piano, showing both treble and bass clefs. The music features chords and melodic lines in both hands.

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of five vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part includes chords and a melodic line in the bass. The lyrics are written below the vocal staves.

Lyrics:
a a a a a a a a a b d b d a b d a c d a a c d a a c d d a c d

<i>a</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>e</i>
<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>
<i>d</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	/	

Five staves of musical notation in G major, 4/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs and a key signature of two flats. The fourth and fifth staves have treble clefs and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. Each staff ends with a repeat sign.

A system of three staves with letter-based notation (a, b, c, d) placed below the notes. The notation is arranged in three rows, with the top row corresponding to the first staff, the middle to the second, and the bottom to the third. The notation includes slurs and repeat signs.

A grand staff (treble and bass clefs) with musical notation. The treble clef staff has a key signature of one flat. The bass clef staff has a key signature of one flat. The notation includes chords and melodic lines.

PSALM 2 [*To the 2. tune.*]

The Prophet King DAVID (though not here in the title, yet elsewhere in holi scripture, named author of this Psalm,) foresheweth the vain conspiraci of the Princes of the world, against Christ and his Kingdom, proclaimed by God, and established over all the world: And advizeth them therfore, for their owne everlasting good, to assubject themselves to him, and it.

WHAT graceles fears, strange hates, may Nations so affright,
Infuriate so; gainst God with mad attempts to fight?
Gainst God, and gainst his Christ, earths Kings and Peers shal band,
To force joyn fraud, (ah fools!) Heavens kingdom to withstand.
Fond, earthi mynds! ye hate your bliss: Gods gracious hests, [5]
Free laws, as thraulng tys, your lawles life detests. _____

BUT Hee in heavens that sits, whose ey their thoughts divides;
Their wicked mynd abhors; their vain attempts derides.
He then in wrath shal speak; in wrath which sore shal vex,
And with distracted thoughts their troubled mynds perplex. [10]
And then shal glorious voice from heavenli throne proceed;
Lo here my Son, a King to sacred Sion decreed. _____

THEN this decree I'le shew: God spake it first to Mee;
My Son thou art: this day have I begotten thee.
Thy kingdom shal encrease: Ask me; and Gentile lands; [15]
Yea utmost ends of earth, I'le render to thy hands.
Whom thou, obdur'd in sin, with rod of iron shalt bruze:
As earthen pot shalt crash, while they thy laws refuze. _____

THEN ô, advize ye kings; and ye instruction take
Who Judges are of earth, your judgements right to make. [20]
Serve God with fear: (with fear best wisdom is begon:)
With dread your joys asseazon. Then homage to his Son

{ With kiss present: So so his kindling ire prevent,
Which them and all their ways, gainst whom least spark is bent,
With horroure dire consumes. But blessed ay the wight [25]
Who trusts in him; to him who sacred faith hath plight.

PSALM 25 [To the 2. tune.]

DAVID (as it seemeth) upon his last farewell and flight from the Court of Saul, understanding perhaps of the great Levi of forces to pursue him; and entering in that distress of state, as well into a review of sins of his courtly life past, as into a foreview of troubles which in this banishment he must endure: wholly casteth himself upon the merci and favour of God. Whom he praieth for Protection from his wrongful enemies, for Remission of his sins, and for Direction in the best course of life. Withall he celebrateth Gods graciousnes toward his faithful servants; and concludeth with a petition in behalf also of the people.

TO THEE his faithful soule thy servant, Lord, dooth rear:
 My God, my trust: ô dain hir humblest suits to hear.
 And let not black disgrace my lifes pure light obscure;
 And frustrate hope proud foes insulting joys alure.
 Let none who thee attend, abasing shame depress: [5]
 Depress it those, thy law who causeles ah transgress. _____
 IN LIGHTEN Lord my soule so with thy guiding grace,
 That I thy trueth may fynd, and found may firm embrace.
 Revele thy paths divine: ô thow my Saviour deer:
 To thee perennal hope, eternal love adhere. [10]
 :: _____
 THOSE gracious mercies, Lord, which from thy goodnes spring,
 And ay thy woorks orespred, to myndful presence bring.
 And from thy light remoove, the wyldnes of my youth,
 The sins age more mature with sad remorse persueth.
 O thow who goodnes art! even for that goodnes sake, [15]
 With merci mee behold, so soules juft grief asslake. _____
 MOST righteous gracious Lord! He sinners shew'th his way;
 To humble mynds, myld spirits, his justice will display.
 All trueth, yea merci all, his paths to them remain,
 His witnest will who seek, and covenant great maintain. [20]
 Then for thy gracious name, propitious mee behold:
 My sin (ah Lord, how great?) in merci great upfold. _____
 THRISE happi man, whose hart Gods sacred fear endues:
 For him shal grace direct, to bliss right way to chooze.
 And here his soule at ease midst blessings rich shal sit: [25]
 And goods wel got, secure, to childrens seed transmit.
 There heavenli leaug partake: yea misteries high, conceald
 From worldli wits, to them from heaven shal be reveald. _____
 O THEN my waiting eys, on God stil fixed bee:
 For hee from snaring net my feet wil righteous free. [30]
 Turn then at length thy face, in bliss who sitst on high;
 Since poor abandond wretch to onli thee dooth fly.
 { Ah Lord; as wave dooth wave, so wo dooth wo pursue:
 As day dooth day, fresh griefs to griefs forepast renue.
 But thow, my streits, my pain, my labours, Lord, respect: [35]
 And on my sins, their cause, ah merci, Lord, reflect. _____
 BEHOLD my raging foes; how thick their musters growe;
 Whose poisoned gals, uncausd, with bitterest hate oreflowe.
 But thow, Preserver great, my soule from force unjust,
 My face from shame protect: who livest my onli trust! [40]
 { My onli trust, and hope! on safegard none I build;
 Save what myn upright cause, and goodnes thyn shal yield.
 These then my gardians stand. And thow, benign, with mee,
 Thyn Israel deer, great Lord, from pressures all enfree.

PSALM 37 [To the 2. tune.]

King DAVID, now full of years and experience, remooveth here those great and difficult scandals of wicked mens prosperiti, and good mens afflictions. He sheweth that the godli, who delight in the law of God, and exercize themselves in heavenli wisdom live alwaies in the favour of God, and under divine protection: that God maketh them partakers even of the temporal blessings of this life; though not alwaies in the largest, yet in a sufficient and contentful propotion, and such as is for their greatest good: which blessings are to them also more constant and permanent: and that Gods holi hand, both delivereth them from the malignant practices of the wicked; and preserveth them in times of publick plagues and calamities; furnishing them with abiliti to be helpful also to others: yea, that though they fall, he raizeth them up again; and what troubles soever they pass thorough in this life, that their end yet is assured peace. Wherein they have also this pleazing comfort, that God will continue his blessings even to their seed and posteriti. Contrarily he intermixeth a discoveri of the truly calamitous state of the wicked: who beeing the enimies of God, and deprived of his protection; though they flourish for a while, yet have no stabiliti, but are sodainly cut off: yea in the midst of their wealth and pomp, they are not only uncontent and restles, but endure also much want through inordinate desires and misgovernment: As for their attempts against the good, they return upon themselves, beaten back upon them to their owne confusion: And lastly, their end is assured destruction, involving with it often the ruine of their unblest posteriti. Upon these grounds and reasons, he exhorteth the good, not to fret at the wickeds so false and fading prosperiti: but to be careful to avoid sin; to delight in God; and to employ themselves wholly in dooing that which is good. So trusting in God, and waiting patiently upon him, committing also their ways unto him; they shal be both safe under his protection, and happi by his blessing.

LET not unpleazing vieu of bad mens flouring state,
Through indignation sour, thy joious thoughts abate.
For down, like withering grass, they quicly shall be mowne:
As bloom of tenderst herb, their flour away be blowne.

:: ::

BUT thow Gods servant true, on him thy Lord rely; [5]

In him delight: and thoughts to righteous woorks apply.

Inhabite then the land: thou by thy land shalt live:

Yea God thy godli hart his full desires shal give.

IF troubles thee assail; to God thy ways commit;

And truft to him; who them to happiest end shal fit. [10]

No shame shal thee attaint: thy justnes, fair as light;

And cleer as shining noon, he shall produce thy right. _____

THEN rest on God: his will with patient hope attend.

And let not woorthles man, who brings leud thoughts to end,

And prospers in his coorse, thy discontent imbreed. [15]

Shun wrath, fierce cholere rein: great sins from rage proceed.

For proud misdoer shal rot: while root they lasting take

Who humbly wait on God; his law their mirroure make. _____

BUT yet a while; and lo, the wicked shall not bee:

His stateli seat, no place for him or his shal see. [20]

When as the myld with joy shal pleasant land possess:

Where length of plenteous peace shal thankful joy rebless.

:: ::

cont.

THESE eys of myn have seen, th'unjust, like self-sprung tree;
With arms all gay dissprede, in flourishing beauti glee.
But see the end: he past; and lo, away was gone:
The vanisht man I sought; but nues returned none.

[75]

Now vieu the upright man, observe his sweet encrease:
His small in more, his war stil ende in endles peace.
Not so defectours proud; who marke of heavenli ire,
At once destroyd, shal never to end dezired aspire.

[80]

BUT from the righteous Lord stil saving grace descends,
Which servants his from wrack in needful hours defends.
For God shal them protect, protect from hate unjust;
Hee save them, since in him they chooze to place their trust.

:: ::

PSALM 119 [To the 2. tune.]

This Psalm, conceived to be Davids, and after a long time of persecution under King Saul, for that God had declared David for his successour; is a treasuri of mans excellent parts of devotion, mani choise things for instruction: each Section beeing not incoherent within it self for matter, though not so in form of speach, by reason of tying the verse to an alphabetical order; (uzed also in som other Psalms, but in differing maner;) either in assistance of memori, or to make the matter more remarkable.

David then first laieth here the ground of true blessednes to consist in converting our harts to God, by seeking to knowe him in his woord, and by bending to serve him in observing his commandments: which infer an aversion from their contraries, namely lying ways and sin. He sheweth (and often by his owne example) the excellenci, and blessed effects of Gods Law and Woord. Gods woord is a light of heavenli trueth: It illuminateth the understanding: and bringeth life unto man; conducting him thereunto, as a lamp or star, through the pilgrimage of this cloudi world, wherein we are strangers. The Law also of God comprized in this woord, is a law everlasting; a law of perfect righteousnes, continuing when all worldli perfections shall perish. Wonderful are the treasures of Wisdom, Vertu, and Joy, wrapped up in this woord and law of God: and which beeing unfolded, bring understanding to the simple: and are directions even for the yong. They advance man in wisdom, above the wit of his enimies, the science of the learned, the experience of the aged. In cases doubtful, they are counselors; in dangers, they are hopes; in disgraces, countenancers; in afflicted estate, comforters; in calm meditations, most pure delights and joys, far exceeding the joys of wealth and worldli prosperiti. Lastly they place their foloers in so great repose of soule, that no offence from the world can subvert or interrupt it. Contrariwise we beeing all the woork of Gods hands, who hath made the whole world and all parts thereof to serve him, even as at this day they continue; and seeing also our ways ly open to the sight of God: what can the proud despizers of Gods Law expect, but the curse of divine vengeance persuing them by divers judgements to everlasting destruction, til as dross they be consumed from off Gods earth? For although it be true that the mercies of God are great, yea and that the whole earth is replenished with them; yet far is salvation from the obduredly wicked. The horror of whose ends represented to prudent mynds, breedeth in them a fear of the judgements of God; and maketh them more resolvedly to hate the vain inventions of godles persons, whose trics and falshoods are but deceivings of themselves; as also more carefully to consider their owne courses, and choozing the way of trueth, to make hast to serve God, refraining from everi evil and unapproved way which might to his divine Majesti be displeasing.

But David now applying these generals to his owne particular, discovereth an extraordinari spirit and admirable desire, toward God, his woord, his law, and judgements: professing they were his studi, meditation, delight, yea and matter of his speach: that he dezired nothing so much, as to have his hart, and ways so addressed toward God, as to knowe him, and keepe his laws. Seven times a day, did he praise God for his justice: His praiers to God for assisting grace and protection, were earlier then the dawning of the toilsom day: his meditation on the woord of God and heavenli misteries, prevented the nightli watches: yea all the day long, his loving and longing thoughts, ran wholly upon the law of God: And at midnight also, when other men were at their natural rest, and slept; he wakening roze up to give thanks unto God in contemplation of his righteous judgements. These were his trust, hope, comfort, and joy. Love of these bred an hatred in him of all lying and false ways: a care to refrain from transgressing their rules in ani thing: a lothing of the veri compani of ungodli persons: an endeavour to make his companions of them who feared God and kept his precepts: a zele that even consumed him with bitternes of grief, to see his enimies not forget only and violate the law of God, but with wicked desires and the pride of an high hand attempt utterly to displace it; which called on God himself to take his quarrel in hand. Lastly this love of Gods woord and law, cauzed him to speak boldly thereof before Kings. And though Princes traduced him in unprinceli maner; yea and persecuted him without a cause: though the pride of his enimies sought maliciously and wrongfully, to bereave and deprive him, of his goods, robbing him; of his good name and reputation, by forging lys and dispersing reproaches against him; and lastly of life it self, by lying in ambush to surprize him: yet his hart beeing held in aw by the woord of God, he forbare to repay wrong with wrong, sin with sin: but in silent sorro, even with streams of tears, bewailed their offences, and ensuing punishment. And for himself he confesseth this affliction was for his good; that God sent

it him in veri faithfulnes, to reform his straying coorses; which effect it had wrought: and that his delight in the law of God, and hope in his woord, did both preserve and comfort him in all those troubles. This beeing Davids estate and disposition of soule, his praiers are sutable. He praieth God, that looking upon him, and considering he was his, and a lover of his law; he would vouchsafe to teach him it, by inlightning his understanding, and by induing him with good sense and judgement: that he would give him a sound hart; and so inlarge and quicken it with heavenli joy and cheerfulness, as redily to run the way of Gods commandments: That having inclined him to the way of righteousnes, he would disturn his eys, from regarding vaniti; his hart, from being caught with covetousnes: that he would deliver him from lying ways; and preserve him in such strength of vertu, that no iniquiti might get ani dominion over him. And where it had pleased God, by private message, to cauze David to be anointed King over Israel; and on that promise to rely; for which his proud enimies did deride and persue him: he praieth God to be myndful and confirm that woord; that having how to answer the reproaching him with that trust; the shame might redound upon his scorning adversaries. From whose oppression also he praieth now at length to be delivered: that walking at liberti, he might freely apply and exercise the law of God: and good men might freely also associate themselves unto him. And for observance of the divine law for the time to com, he maketh here a solemn vow unto God: whom he humbly withall praieth to accept that and other free offrings of his mouth, vows, praiers, and praises, beeing all he could offer. Finally he concludeth with the sum of his suit, the gift of understanding, and freedom from his enimies: that his life being continued, he might praise the goodnes of God: who now beeing chased out by Saul, and wandring up and doun like a sheep that had straied, yet did not, ne could forget Gods commandments; whose favour he again imploereth, to give end to that extremity. This Psalm (for the woorthines thus largely abridged) remaineth a cleer mirrour of the godli hart of David: which cauzed him to be a man after the hart of God, and to wear the honour of that incomparable title.

ALEPH.

O BLESSED they; who men upright in mynd and way,
 In Gods pure law delight, his sacred will obey.
 Yea blessed, who embrace his woord that witnes true:
 And God their soverain good with flaming harts pursue.
 Such men sure sin decline; in paths divine proceed: [5]
 Them careful hold: which held, have high reward decreed.
 O THEN, sith thow so strait thy hests to keep hast charged;
 My ways were so addressd, my feet so, Lord, enlarged,
 As free thy steps to trace: no blot shal mee distain,
 No shame confound; on thee while fixt myn eys remain. [10]
 Right hart thy praise shal sound, for law of justice taught:
 Which learnd, Ile keep: at length reduce me ô to thought.

BETH.

WHEREWITH may careles youth his falti paths amend?
 If heedful by thy woord he them to guid attend. [15]
 Ah Lord, with hart entire I thee have truly sought:
 O let not straying soule with trains of vice be caught.
 Long I thy precious laws have treasured in my hart,
 To purge out sin: Blest Lord, stil teach that sacred art.
 REMEMBER Lord, my lips, and not unthankful tong,
 How free thy woord have taught, how glad thy praise have song: [20]
 How deer delight I take in way from heaven declared:
 Vain joys breeds world of wealth, with these true joys compared.
 With musing mynd I vieu, and still thy law admire:
 Nor sight gives end to search; nor search to sweet desire.

cont.

GIMEL.

THIS gift, this favour, Lord, on servant thyn bestowe; [25]
 That live I may; and live, thy saving grace to knowe,
 Yea sacred woord to keep. Then thow myn eys unsele;
 And wonders of thy law to groping mynd revele.
 I stranger rome on earth; my seat with thee abides:
 O hide not heavenli way which to thy presence guides. _____ [30]
 DESIRE my soule consumes, stil musing on that path:
 Which pride derides; dead pride, devowd to firi wrath.
 But thou repell their scorns. Ah zele to sacred law,
 From Princes feats did griev'd unprinceli censures draw.
 Yet still, I still thy woord in studious thoughts renue: [35]
 _____ Sole solace in my griefs, in douts adviser true. _____

DALETH.

MY humbled soule to dust, prostrate on earth, dooth cleve;
 Remynd thy woord; and up revived servant heve.
 My hart, my state, and ways, to thee I did unfold:
 Thou heard'st with grace: then still me precepts thyn, enrold [40]
 In faithful brest, direct. Discloze thy beauteous way:
 _____ And moorning soule recheerd thy merveils let display: _____
 REMOOVE by-paths of lys: thy trueth hath been my choise;
 Thy law my mirroure. O, make cleer thy gracious voice:
 And foloer of thy woords grant through that favour high, [45]
 Be not asham'd to live, nor Lord afraid to dy.
 Yea when my narrowed hart shal noble grace enlarge;
 _____ Base lets despiz'd, I'le run what race thy mandates charge. _____

HE.

GREAT Guid of men, my feet address in righteous way:
 My feet; by thee address, which ne're from thee shal stray. [50]
 Recleer my dimmed mynd, sweet beauti of thy laws
 To vieu: which vieud, from hart like love abundant draws.
 Thus hart deject erect, thy rizing paths to clime;
 _____ Thy woord, my high delight, in raized thoughts to shrine. _____
 BUT from unwoorthi gain; from vain aspects, which fire [55]
 Unwari brests; disturn myn eys and frail desire.
 And quicken me in thy way. Ah to thy servant true,
 Devoted to thy fear, thy roial woord renue.
 So feard reproach discharge: with judgements just recheer
 _____ The fainting soule which longs thy statutes to endeer. _____ [60]

VAU.

LET then thy mercies deer, salvation, favours high,
 Foretold by gracious woord, at length great Lord draw nigh.
 That those who mee reproach depending thus on thee;
 Confounded quite, their scorns my glori high may see.
 Mene while let woord so true toward him not wholly sleep, [65]
 _____ Who trusts in thy decree, stil still thy law wil keep. _____
 AND keeping thus thy law, abroad I'le boldly walk:
 And of thy woord fore kings undanted freely talk.
 O King of kings, thou thow my love and sole delight:
 Thy hests my joy; on them I still defix my sight; [70]
 _____ Toward them my hands I'le raize, to act what they require;
 _____ Who sole possess my thoughts, command my chief desire. _____

cont.

ZAIN.

THEN myndful of thy speach, thou Lord stil true and just,
 Shine foorth; sith in that woord hast causd thy servant trust.
 Sole this to grieved mynd sweet comfort still derives; [75]
 This pressed date supports; this dulled sprites revives.
 The proud both it and mee with scorns profane deride:
 Nor pride, nor scorns profane, from thee can mee divide. _____
 FOR judgements thyn of old my muzing thoughts review:
 Which mee secure: but ah still horror then renue, [80]
 When ends of lawles men my pitying mynd foresees.
 But I, in pilgrim life, stil singing thy decrees;
 In silent night, with joy revolving Lord thy name;
 Thy statutes keep; which kept, there joys in mee enframe. _____

CHETH.

MY portion, Lord, art thow: my thankful mynd, resolv'd [85]
 Thy woords to keep, hir cares on thee hath all devolv'd.
 And hart with fervent suit thy gracious face hath sought:
 Let then those mercies shine which gracious woord hath taught.
 For strait my earthli ways, with view impartial eyd,
 Delay cut off, I glad to heavenli coorse applyd. _____ [90]
 THIS worldlings hate procures; whose troops make me their prey.
 Nor hate of world, nor wrongs, me from thy paths can fray.
 Thou witness, Night; whose midst with thanks me rize dooth hear
 Gods judgements just to bless: thou Day; which God who fear,
 His laws who love, my deer companions all doost see. [95]
 Thow then, whose grace earth fils, thow, Lord, my leader bee. _____

TET.

I MUST confess, my Lord, that graciously with mee,
 As was thy woord, hast dealt: ô grant, from passions free,
 With sence and science right, thy servant still esteem.
 For even afflictions all I now thy favours deem: [100]
 Which straying soule reduced; who since beleeves thy law.
 Thow good, and good who doost; stil me to goodnes draw. _____
 THE proud with conscious guilt have lys gainst mee devized:
 I careful kept thy woord; that kept, their lys despized.
 Their harts hath tallo' obdured: thy hests are my delight. [105]
 And since thy chastning hand my humbled soule aright
 In wisdoms school hath framed; more deer thy laws I hold,
 Then streams of silver fine, then hils of purest gold. _____

JOD.

THY hands me made, and formd: reform thy servant, Lord;
 And understanding give, which sin may make abhor'd. [110]
 Thy judgements all are just: I knowe, in faithful trueth,
 And for my good, thy love, thus scurged hath my youth.
 But now let promis'd grace, with comfort shine: that they
 Who fear thee, knoweing my case, thy praise may glad display. _____
 YEA let thy mercies shour, and wearied soule refresh: [115]
 That withering hart revived may life from thee confess.
 Let pride ashamed remain to seek my causeles bane:
 Whose harmles thoughts thy law their sole delight doo frame.
 Let zelers of thy hests to mee themselves adjoin:
 And clenze my hart; that shames sad scandal none eloin. _____ [120]

cont.

CAPH.

MY long erected soule, stil looking for thy grace,
 Thy woord stil trusting, now bends doun hir fainting face.
 Consumed are my spirits; consumed my waiting eys:
 Like bottle parch'd with smoke, my self now self despize.
 Yet still beleeve thy woord; thy precepts still apply. [125]
 _____ How mani rest my days? when draw thy comforts nigh? _____
 AND when shal I my Lord see sword of justice draw,
 Gainst proud persuing foes; who pits, (not so thy law,)
 For righteous steps have delved? Ah hate the most unjust!
 Thow then whose hests are trueth, my life neer trod to dust, [130]
 If still thy law I love, if mercies thyn attend,
 _____ In merci keep; which kept, I'le thy service spend. _____

LAMED.

THY woord for ever, great Lord, in heavens enthroned remains:
 Thy woord, which all did make, and all things made sustains.
 Thy trueths through age to age with stedfast coorse proceed. [135]
 Stands peized earth, ne mooves, by thee so Lord decreed.
 Thus lo, as thow ordainedst, they all this day persist;
 _____ Thy servants all, to act what e're thy judgements list. _____
 MY woes had mee consumed, had solace in thy law
 Not cheerd that hart, which nought can e're from thence withdraw. [140]
 For thyn I am: ô thyn preserve from wicked sword,
 Which dogs my life; who live in studying Lord thy woord,
 In tracing Lord thy ways. O ways of widening joys!
 _____ When else perfections all see fretting time destroys. _____

MEM.

WHAT, Lord, what heat my soule with sacred love inspires [145]
 Of law divine? what power thus rapt my strong desires?
 All day to quicned cares, to pozed thoughts at night,
 It self prezents: stil shines high mynd admired light.
 A light, whose rays infuzed, more scient me make and sage;
 _____ Then teachers, books; wit, foes; or gray experience, age. _____ [150]
 O LAW, my thoughts delight! desire those mandates pure,
 Lawgiver great, to pleaze, dooth wari feet inure,
 All sinful ways to shun, thy woords high paths to hold;
 Makes judgements thyn observe, which sacred rols have told.
 Yea sweetest juice my tast not so with sweetnes feeds: [155]
 _____ As woord, wich wisdom true, vyld falshoods hate, imbreeds. _____

NUN.

THY woord, a lamp divine, fair star that leads the day,
 To paths obscure dooth shine; and guides to heavenli way.
 And I by sacred vow, a vow in heavens enroll,
 Stand bound, and rest resolv'd that woords just rules to hold. [160]
 Afflictions mee extreme bere doun: let promis'd grace,
 _____ Revive me: 'ô then, I pray, poor lips frank gifts embrace. _____
 MY soule see still in hand stands prest away to fly;
 Such snares my life beset: yet still thy hests I ey;
 Can not thy Law forget. O teach me Lord thy ways: [165]
 Thy woord since all my state, sole joy my hart to raize;
 And thow my soverain good; since soule entire I bend
 _____ Thy will to doo, in this lifes breth extreme to spend. _____

cont.

SAMECH.

THY Law I deerly love; mans vain conceits despize;
 Thow refuge myn, and shield; whose woord my waiting eys [170]
 Stil holds in hope. Avant, avant then crue profane;
 Gods mandates just I'le keep: sole thow my hope from shame,
 (The hope thy speach hath raiz'd,) with life persued, defend.
 _____Saved lifes so whole delight I'le in thy statutes spend. _____
 AND lo transgressours proud, whose fraud shal self deceive, [175]
 Thyn earths inutil load, of grace whom doost bereave;
 As basest mire doun trod, as dross with purging fire
Consumed, shal sole remain sad marks of heavenli ire.
 Therefore thy woord I love: in love, yet quake with fear,
 _____When judgements thyn I vieu; yea hair dire horrors rear. _____ [180]

HAIIN.

I RIGHT and just have wrought; thy law hath been my guid.
 Abandon then me not t'unjust oppressing pride.
 But intercede with help, my sureti and witnes true:
 And failing eys with strength of righteous speach renue.
 Thy servant, I: deer Lord, thy servant not forsake: [185]
 _____Give science, thy hests me teach; and to thy favour take. _____
 THUS I thy will shal knowe. But time for thee, great Lord,
 For thee to woork: whose laws, of lawles mynds abhord,
 Quite now they would displace. I, Lord, so much the more
 Bove finest gold them prize; thee fountain just adore; [190]
 Their vertues high admire, in all things alwaies right:
 _____And falshoods ways perverse all spurn with just despite. _____

PE.

So merveilous shines thy woord, in power, in wisdom high,
 In goodnes; that my soule with wingd desire dooth fly,
 And pant, it to attain. Lo then thy sacred light [195]
 I folo Lord with joy: since understanding bright
Disclozed even simple mynds it gives. Thow mee with grace
 _____Aspect, as those who thee in highth of loves doe place. _____
 AND first my steps so guid in path of heavenli woord,
 That sins dark power decay. Then mee with Justice sword [200]
 From mans oppression free: free man thy ways I'le trace:
 O thow thy servant teach. And with thy gracious face
 Cheer up my griev'd eys: whence streaming tears doo thrill,
 _____To see unthankful man neglect thy saving will. _____

TZADE.

HIGH Judge of worlds, from whom pure Justice doun dooth flowe; [205]
 Whose law, worlds perfect rule; whose woord, hid trueth makes knowe;
 And judgements all are right: thou these with charge severe
 Hast man enjoind to keep: that mee griev'd zeles dooth wear,
 To see my foes forget thy speach proclaim'd above;
 _____Thy speach, which pure as heavens, drawth up thy servants love. _____ [210]
 I SMALL, and am despized: thy precepts yet apply:
 Which mirrour true of thee; which rule derived from high
 Of justice firmly pitcht, of never changing right;
 In toils, in grasping griefs, stil yield me sweet delight.
 Sole thow my dazeling mynd, (pure lights eternal spring,) [215]
 _____Illuminate: which light shalt life eternal bring. _____

cont.

KOPH.

PROSTRATE with ardent hart, with tear-distilling eys,
 I call, I cry: ô thow who just complaints despize
 Nor doost, nor canst, thou hear; and save him, who thy hests,
 And witnest will wil keep: if undefiled requests [220]
 Morns dawning oft; if oft my waking thoughts prevent
 Nights watches, toward thy woord, their hope, in muzing bent. _____
 LO, fainting voice to thee my still unfainting hart
 Sends up: send down thy strength: and Prince of grace who art,
 Revive me' as is thy wont. See, neer toward me they draw, [225]
 Who mischief dire pursue; far they from (Lord) thy law.
 But thou art neer: whose hests for never-changing trueth
 _____ Long since thy teaching woord assured my learning youth. _____

RESCH.

AT length let pitying ey respect afflicted wight.
 And thow, mans hart who seest, art conscious of my right, [230]
 And pressing so observest; plead thow my cause; and free
 Soule cheered through thy woord, addicted whole to thee.
 Thy mercies Lord are wide: yet far from godles crue;
 _____ Who seek not thee; nor way to bliss that leads pursue. _____
 BUT mee thy doom revive: whom now persuing foes, [235]
 Not faithles to thy woord, with swarming troops encloze.
 O grief! myn ey to see men break thy righteous law;
 Despize celestial blis: in lines of love which draw
 Thy servants soule: see Lord; and quicken them with thy grace,
 _____ Who just, eternal woord, trueths sum, with joy embrace _____ [240]

SCHIN.

WITH causeles hate, ô Lord, and not unwronging sword,
 Have Princes mee persued: yet aw of heavenli woord
 My hart restrained from sin. O woord, whose joys more draw,
 My ly-detesting mynd, and mynd that loves thy law,
 Then joy which Princes gifts, or foes rich spoils can bring! [245]
 _____ Seven times yea daily I thy righteous judgements sing. _____
 IN throng of worldli waves, which sweet of life devour,
 Their mynds stil calm abide, no scandal there hath power,
 Where love of thee directs. Lo then thy saving grace
 My hoping eys attend: sole thow his love embrace, [250]
 Whose pure affection seeks thy pleasure to fulfill.
 _____ I fain not, Lord: my ways, yea hart, thou vicust at will. _____

THAU.

THEN let at length approach, ô Lord, my fainting cry;
 Vouchsafe my suit access: sole understanding I,
 And riddance from my foes, (which promized hast,) require. [255]
 Thus taught thy will, and free; toward thee my quick desire
 Shal spring; my lips thy praise, glad tong thy woord shal sound,
 _____ Where trueth, where wisdom pure, where statutes just abound. _____
 LET then thy hand now help; if not with cold pursuit
 Salvation thyn I seek. Vouchsafe me Lord this fruit [260]
 Of making thee my hope, thy law my choise delight;
 O let my soule yet live, preserv'd from tyrants might;
 And it shal praise thy name. Seek then thy straying sheep,
 Who wandring now, as lost, yet strives thy law to keep.

The THIRD tune.

For use with Psalms 19, 34, 36, 50 and 104.

Metre: 14 14 14 14 14 14

Psalm 19

(a) Voice, Lyra Viol and Bass Viol version

The Almighty Lord beeing made knowne to the World by his glorious woorks, (amongst which the Sun for beauti and power is eminent;) and moreover beeing attained to by menes of his Law and gracious Woord, the vertues and happi effects whereof are mani and memorable: DAVID praieth as wel for remission of secret, as for preservation from presumptuous transgressions of that divine Law; that so, secured from final defection, himself and his devotions may be accepted of God his Redeemer.

TREBLE

1. The heavens de - clare the glo - ri of
 [2. He here the Sun in bour hath__
 [3. Gods law is per - fect; soules to__
 [4. Then Lord, be - hold, thy ser - vant__

[Lyra Viol]

[Tuning:
ff]

[Tablature Realization]

BASE
 [Viol]

Detailed description: The image shows a musical score for Psalm 19. It consists of four staves. The top staff is a Treble clef staff with a key signature of one sharp (F#) and a 4/2 time signature. The second staff is a Lyra Viol tablature staff with a 4/2 time signature, showing fret numbers for strings d, c, a, G, and D. The third staff is a Tablature Realization staff in bass clef with a 4/2 time signature, showing chordal realizations. The bottom staff is a Bass clef staff with a 4/2 time signature. The lyrics are written between the Treble and Lyra Viol staves.

3

God; that worlds great arch foorth - tels,
 placed: the Sun, like bride - grome brave
 him re - stor - ing it be - takes:
 warn'd, to keep thy law de - zires:

6

"His han - di woork we are him - self who_
 Who com - ing foorth, like Gi - ant stout to_
 His te - sti - mo - ni is sure in woork; and_
 De - zires thy law to keep; which kept, to_

9

thou - sand_ heavens_ ex - cels. Both day to day re -
 run_ his_ race_ dooth_ crave. His course from ut - most
 wise_ even_ child - ren_ makes. Gods jus - ti - fyings are
 high_ re - ward_ a - spires. Then thow in - spire thy

12

- sounds these woords, and night to night in - ures This
 end of heaven he takes, and round a - main By
 sound and straight; to raize the hart_ with joy: His
 grace: and Lord, (for who his falts_ can_ knowe?) To

knowe - lege high; which vieu - ing ey to muz - ing_ mynd_ as -
 migh - ti com - pas to ut - most end of heaven re - turns_ a -
 man - dates cleer; from cloud - ed eys to chase their_ dark_ an -
 clenze my stains through sins un-knowne thy gra - cious_ mer - ci

- sures. No speach, no lan - guage_ un - der sky, which
 - gain. His glis - tering rays all_ guild the world: no
 - noy. The fear of God is_ pure; and keeps from
 showe. [3b.]More woorth de - sire then_ trea - sures huge of
 [4.]But strange pre - sump - tuous sins keep off, that
 [4b.]And so my words from_ hum - ble lips, my

[repeat from
 ||: here in vv. 3 & 4]

- sures. No speach, no lan - guage_ un - der sky, which
 - gain. His glis - tering rays all_ guild the world: no
 - noy. The fear of God is_ pure; and keeps from
 showe. [3b.]More woorth de - sire then_ trea - sures huge of
 [4.]But strange pre - sump - tuous sins keep off, that
 [4b.]And so my words from_ hum - ble lips, my

- sures. No speach, no lan - guage_ un - der sky, which
 - gain. His glis - tering rays all_ guild the world: no
 - noy. The fear of God is_ pure; and keeps from
 showe. [3b.]More woorth de - sire then_ trea - sures huge of
 [4.]But strange pre - sump - tuous sins keep off, that
 [4b.]And so my words from_ hum - ble lips, my

hath not heard their voice: Their words through earth to
 less his quic - ning heat, What earth what air, what
 dire cor - rup - tion free: His judge - ments all as
 pearl and fi - nest gold; More sweet then sweet - est
 those may ne - ver rain: So from the great de -
 thoughts from thank - ful hart, Thou shalt ac - cept; O

a b f e e a a d
c a b e e b c c d c c a a

ends of world run ruled with glo - rious noise.
 sea con - tain - th, cheers up with com - fort great.]
 true and just, of heavens a - dor - ed bee: [to b. 18]
 food which Bee in cu - rious cels dooth hold.]
 - fect - ing sin I cleer shall ay re - main. [to b. 18]
 Lord, my strength, re - deem - er myn that art.]

d a c e a d d c a c d c d
a b c c e f a c c c a c a c a

Psalm 19

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1.The heavens de - clare the glo - ri of
 [2.He here the Sun in bour hath_
 [3.Gods law is per - fect; soules to_
 [4.Then Lord, be - hold, thy ser - vant_

MEANE
[Voice &/or Viol]

[1.The heavens de - clare the glo - ri of
 [2.He here the Sun in bour hath
 [3.Gods law is per - fect; soules to
 [4.Then Lord, be - hold, thy ser - vant

COUNTERTENOR
[Voice &/or Viol]

[1.The heavens de - clare the glo - ri of
 [2.He here the Sun in bour hath
 [3.Gods law is per - fect; soules to
 [4.Then Lord, be - hold, thy ser - vant

TENOR
[Voice &/or Viol]

[1.The heavens de - clare the glo - ri of
 [2.He here the Sun in bour hath_
 [3.Gods law is per - fect; soules to_
 [4.Then Lord, be - hold, thy ser - vant_

BASE
[Voice &/or Viol]

[1.The heavens de - clare the glo - ri of
 [2.He here the Sun in bour hath
 [3.Gods law is per - fect; soules to
 [4.Then Lord, be - hold, thy ser - vant

LUTE
[or Orpharion]

C D F
(Tuning)

[Tablature
Realization]

God; that worlds great arch foorth - tels,
 placed: the Sun, like bride - grome brave
 him re - stor - ing it be - takes:
 warn'd, to keep thy law de - zires:

[viol]

God; that worlds great arch foorth - tels, "His____
 placed: the Sun, like bride - grome brave Who____
 him re - stor - ing it be - takes: His____
 warn'd, to keep thy law de - zires: De -

God that worlds great arch foorth - tels, "His____
 placed: the Sun like bride - grome brave Who____
 him re - stor - ing it be - takes: His____
 warn'd, to keep thy law de - zires: De -

God that worlds great arch foorth - tels, "His____
 placed: the Sun like bride - grome brave Who____
 him re - stor - ing it be - takes: His____
 warn'd, to keep thy law de - zires: De -

God that worlds great arch foorth - tels, "His____
 placed: the Sun like bride - grome brave Who____
 him re - stor - ing it be - takes: His____
 warn'd, to keep thy law de - zires: De -

God that worlds great arch foorth - tels, "His____
 placed: the Sun like bride - grome brave Who____
 him re - stor - ing it be - takes: His____
 warn'd, to keep thy law de - zires: De -



"His han - di work we are him - self who
Who com - ing foorth, like Gi - ant stout to
His te - sti - mo - ni is sure in woork; and
De - zires thy law to keep; which kept, to



han - di work we are him - self who
com - ing foorth, like Gi - ant stout to
te - sti - mo - ni is sure in woork; and
- zires thy law to keep; which kept, to



han - di work we are him - self who
com - ing foorth, like Gi - ant stout to
te - sti - mo - ni is sure in woork; and
- zires thy law to keep; which kept, to



han - di work we are him - self who thou
com - ing foorth, like Gi - ant stout to run
te - sti - mo - ni is sure in woork; and wise
- zires thy law to keep; which kept, to high



han - di work we are him - self who
com - ing foorth, like Gi - ant stout to
te - sti - mo - ni is sure in woork; and
- zires thy law to keep; which kept, to

a	a	a	a	a	a	d	c	a	a	a	d	c	a
a	a	a	a	a	a	d	c	a	d	d	d	c	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	c	e	a	c	e	a	c	e	a	a	a



thou - sand heavens ex - cels. Both day to day re -
 run his race dooth crave. His course from ut - most
 wise even child - ren makes. Gods jus - ti - fyings are
 high re - ward a - spires. Then thow in - spire thy

thou - sand heavens ex - cels. Both day to day re - sound
 run his race dooth crave. His course from ut - most end
 wise even child - ren makes. Gods jus - ti - fyings are sound
 high re - ward a - spires. Then thow in - spire thy grace:

thou - sand heavens ex - cels. Both day to day re -
 run his race dooth crave. His course from ut - most
 wise even child - ren makes. Gods jus - ti - fyings are
 high re - ward a - spires. Then thow in - spire thy

- sand heavens ex - cels. Both day to day re -
 his race dooth crave. His course from ut - most
 even child - ren makes. Gods jus - ti - fyings are
 re - ward a - spires. Then thow in - spire thy

thou - sand heavens ex - cels. Both day to day re -
 run his race dooth crave. His course from ut - most
 wise even child - ren makes. Gods jus - ti - fyings are
 high re - ward a - spires. Then thow in - spire thy

//a

- sounds these words, and night to night in - ures This
 end of heaven he takes, and round a - main By
 sound and straight; to raize the hart with joy: His
 grace: and Lord, (for who his falts can knowe?) To

[viol]
 these words, and night to night in - ures This
 of heaven he takes, and round a - main By
 and straight; to raize the hart with joy: His
 and Lord, (for who his falts can knowe?) To

8
 - sound these words, and night to night in - ures This
 end of heaven he takes, and round a - main By
 sound and straight; to raize the hart with joy: His
 grace: and Lord, (for who his falts can knowe?) To

- sound these words, and night to night in - ures This
 end of heaven he takes, and round a - main By
 sound and straight; to raize the hart with joy: His
 grace: and Lord, (for who his falts can knowe?) To

- sound these words, and night to night in - ures This
 end of heaven he takes, and round a - main By
 sound and straight; to raize the hart with joy: His
 grace: and Lord, (for who his falts can knowe?) To

c d a a d a c a a e d
 c c c c c c a a
 a c e a e a a a c a c e a
 a



know - lege high; which vieu - ing ey to muz - ing mynd as -
 migh - ti com - pas to ut - most end of heaven re - turns a -
 man - dates cleer; from cloud - ed eys to chase their dark an -
 clenze my stains through sins un-knowne thy gra - cious mer - ci



know - lege high; which vieu - ing ey to muz - ing mynd as -
 migh - ti com - pas to ut - most end of heaven re - turns a -
 man - dates cleer; from cloud - ed eys to chase their dark an -
 clenze my stains through sins un-knowne thy gra - cious mer - ci



know - lege high; which vieu - ing ey to muz - ing mynd as -
 migh - ti com - pas to ut - most end of heaven re - turns a -
 man - dates cleer; from cloud - ed eys to chase their dark an -
 clenze my stains through sins un - knowne thy gra - cious mer - ci



know - lege high; which vieu - ing ey to muz - ing mynd as -
 migh - ti com - pas to ut - most end of heaven re - turns a -
 man - dates cleer; from cloud - ed eys to chase their dark an -
 clenze my stains through sins un-knowne thy gra - cious mer - ci



know - lege high; which vieu - ing ey to muz - ing mynd as -
 migh - ti com - pas to ut - most end of heaven re - turns a -
 man - dates cleer; from cloud - ed eys to chase their dark an -
 clenze my stains through sins un - knowne thy gra - cious mer - ci

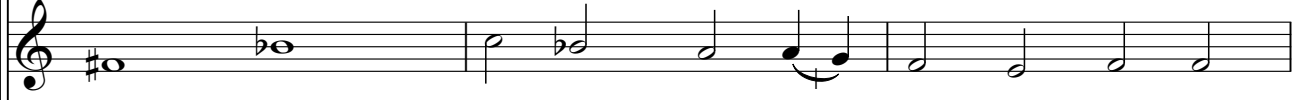
$\overset{c}{\underset{a}{d}}$	$\overset{c}{\underset{a}{d}}$	$\overset{c}{\underset{a}{a}}$	$\overset{c}{\underset{a}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{c}}$
$\overset{c}{\underset{a}{a}}$	$\overset{c}{\underset{a}{a}}$	$\overset{c}{\underset{a}{c}}$	$\overset{c}{\underset{a}{c}}$	$\overset{a}{\underset{c}{c}}$	$\overset{a}{\underset{c}{c}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{c}}$
				$\overset{a}{\underset{c}{c}}$	$\overset{a}{\underset{c}{c}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{d}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{a}}$	$\overset{a}{\underset{c}{c}}$



||: [repeat from here in vv. 3 & 4]



- sures. No speach, no lan - guage un - der sky, which
 - gain. His glis - tering rays all guild the world: no
 - noy. The fear of God is pure; and keeps from
 showe. [3b.]More woorth de - sire then trea - sures huge of
 [4.]But strange pre - sump - tuous sins keep off, that
 [4b.]And so my woords from hum - ble lips, my



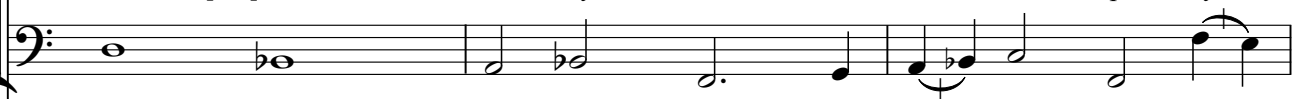
- sures. No speach, no lan - guage un - der sky, which
 - gain. His glis - tering rays all guild the world: no
 - noy. The fear of God is pure; and keeps from
 showe. [3b.]More woorth de - sire then trea - sures huge of
 [4.]But strange pre - sump - tuous suns keep off, that
 [4b.]And so my woords from hum - ble lips, my



- sures. No speach, no lan - guage un - der sky, which
 - gain. His glis - tering rays all guild the world: no
 - noy. The fear of God is pure; and keeps from
 showe. [3b.]More woorth de - sire them trea - sures huge of
 [4.]But strange pre - sump - tuous suns keep off, that
 [4b.]And so my woords from hum - ble lips, my



- sures. No speach, no lan - guage un - der sky, which
 - gain. His glis - tering rays all guild the world: no
 - noy. The fear of God is pure; and keeps from
 showe. [3b.]More woorth de - sire them trea - sures huge of
 [4.]But strange pre - sump - tuous suns keep off, that
 [4b.]And so my woords from hum - ble lips, my

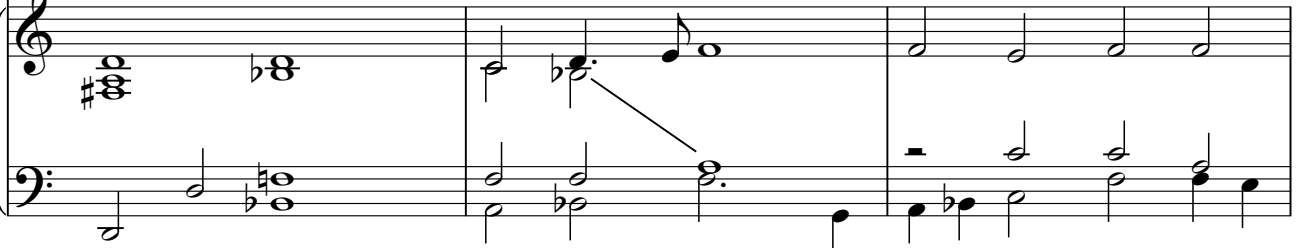


- sures. No speach, no lan - guage un - der sky, which
 - gain. His glis - tering rays all guild the world: no
 - noy. The fear of God is pure; and keeps from
 showe. [3b.]More woorth de - sire them trea - sures huge of
 [4.]But strange pre - sump - tuous suns keep off, that
 [4b.]And so my woords from hum - ble lips, my



a	a	d	a	c	d	d	c	d	d
a	b	a	b	a	a	a	d	d	a
b	a	a	a	a	a	a	a	a	a
	c						a		e
/a	d	c	d	a	c	d	a		

||: [repeat from here in vv. 3 & 4]



hath not heard their voice: Their woords through earth to
 less his quic - ning heat, What earth, what air, what
 dire cor - rup - tion free: His judge - ments all as
 pearl and fi - nest gold; More sweet then sweet - est
 those may ne - ver rain: So from the great de -
 thoughts from thank - ful hart, Thou shalt ac - cept; O

hath not heard their voice: Their woords through earth to
 less his quic - ning heat, What earth, what air, what
 dire cor - rup - tion free: His judge - ments all as
 pearl and fi - nest gold; More sweet then sweet - est
 those may ne - ver rain: So from the great de -
 thoughts from thank - ful hart, Thou shalt ac - cept; O

hath not heard their voice: Their woords through earth to
 less his quic - ning heat, What earth, what air, what
 dire cor - rup - tion free: His judge - ments all as
 pearl and fi - nest gold; More sweet then sweet - est
 those may ne - ver rain: So from the great de -
 thoughts from thank - ful hart, Thou shalt ac - cept; O

hath not heard their voice: Their woords through earth to
 less his quic - ning heat, What earth, what air, what
 dire cor - rup - tion free: His judge - ments all as
 pearl and fi - nest gold; More sweet then sweet - est
 those may ne - ver rain: So from the great de -
 thoughts from thank - ful hart, Thou shalt ac - cept; O

hath not heard their voice: Their woords through earth to
 less his quic - ning heat, What earth, what air, what
 dire cor - rup - tion free: His judge - ments all as
 pearl and fi - nest gold; More sweet then sweet - est
 those may ne - ver rain: So from the great de -
 thoughts from thank - ful hart, Thou shalt ac - cept; O

d a c h g f c d d d a a
d a e e c c a d f f a c



ends of world run ruled with glo - rious noise.
 sea con - tain - th, cheers up with com - fort great.]
 true and just, of heavens a - dor - ed bee: [to b. 18]
 food which Bee in cu - rious cels dooth hold.]
 - fect - ing sin I cleer shall ay re - main. [to b. 18]
 Lord, my strength, re - deem - er myn that art.]



ends of world run ruled with glo - rious noise.]
 sea con - tain - th, cheers up with com - fort great.]
 true and just, of heavens a - dor - ed bee: [to b. 18]
 food which Bee in cu - rious cels dooth hold.]
 - fect - ing sin I cleer shall ay re - main. [to b. 18]
 Lord, my strength, re - deem - er myn that art.]



ends of world run ruled with glo - rious noise.]
 sea con - tain - th, cheers up with com - fort great.]
 true and just, of heavens a - dor - ed bee: [to b. 18]
 food which Bee in cu - rious cels dooth hold.]
 - fect - ing sin I cleer shall ay re - main. [to b. 18]
 Lord, my strength, re - deem - er myn that art.]



ends of world run ruled with glo - rious noise.]
 sea con - tain - th, cheers up with com - fort great.]
 true and just, of heavens a - dor - ed bee: [to b. 18]
 food which Bee in cu - rious cels dooth hold.]
 - fect - ing sin I cleer shall ay re - main. [to b. 18]
 Lord, my strength, re - deem - er myn that art.]



ends of world run ruled with glo - rious noise.]
 sea con - tain - th, cheers up with com - fort great.]
 true and just, of heavens a - dor - ed bee: [to b. 18]
 food which Bee in cu - rious cels dooth hold.]
 - fect - ing sin I cleer shall ay re - main. [to b. 18]
 Lord, my strength, re - deem - er myn that art.]

<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>d</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>d</i>	<i>a</i>
<i>a</i>	<i>c</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

//a /a



The THIRD tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tablature Realization]

BASE
[Viol]

[Tuning:
ffeff]

Detailed description: The score is arranged in four staves. The top staff is a Treble clef staff in common time (C), starting with a whole note G4, followed by a 4/2 time signature change. The second staff is a Lyra Viol staff with a C-clef and common time, showing a sequence of notes: d, c, a, d', a, e, c, G, D, d, c, a, c, c, a, c, d, a, c, d, a, a. The third staff is a Tablature Realization staff in bass clef with a 4/2 time signature, showing chordal structures and a sharp sign. The bottom staff is a Bass Viol staff in bass clef with a 4/2 time signature, showing notes: G2, D2, G2, F#2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

3

Musical notation for measures 3-5. The top staff is a treble clef with notes: measure 3 (quarter rest, quarter note), measure 4 (quarter note, quarter note, quarter note), measure 5 (half note, quarter rest). Below it is a three-staff system with letter-based chord symbols:

a	a	a	a	a	a	a	a
a	d	d	c	a	c	d	a
c	c	c	a	c	a	a	c

Bass clef staff with chords and notes for measures 3-5. Measure 3 has a whole chord. Measure 4 has a quarter note followed by a whole chord. Measure 5 has a quarter note followed by a whole chord.

Bass clef staff with notes for measures 3-5. Measure 3 has a whole note. Measure 4 has a quarter note followed by a whole note. Measure 5 has a quarter note followed by a whole note.

6

Musical notation for measures 6-8. The top staff is a treble clef with notes: measure 6 (quarter rest, quarter note), measure 7 (quarter note, quarter note, quarter note), measure 8 (half note, quarter note). Below it is a three-staff system with letter-based chord symbols:

c	d	d	d	b	a	d	d
d	c	a	c	a	a	c	d
a	a	c	e	a	c	e	a

Bass clef staff with chords and notes for measures 6-8. Measure 6 has a whole chord. Measure 7 has a quarter note followed by a whole chord. Measure 8 has a quarter note followed by a whole chord.

Bass clef staff with notes for measures 6-8. Measure 6 has a whole note. Measure 7 has a quarter note followed by a whole note. Measure 8 has a quarter note followed by a whole note.

9

Musical notation for measures 9-11. The top staff is a treble clef with a slur over measures 9 and 10. The vocal line below it has notes: a, f, e, c, a, e, c, a, d, a, c, d, a, a. The piano accompaniment consists of two staves with notes and fingerings: *a*, *f*, *e*, *c*, *a*, *e*, *c*, *a*, *c*, *a*, *e*, *e*, *a*, *c*, *a*, *c*, *e*, *a*.

Musical notation for measures 10-11. The middle staff is a bass clef with notes: a, c, e, a, e, c, a, d, a, c, d, a, a. The piano accompaniment consists of two staves with notes and fingerings: *a*, *c*, *e*, *a*, *e*, *c*, *a*, *d*, *a*, *c*, *d*, *a*, *a*.

12

Musical notation for measures 12-14. The top staff is a treble clef with a slur over measures 12 and 13. The vocal line below it has notes: a, c, e, a, e, c, a, d, a, c, d, a, a. The piano accompaniment consists of two staves with notes and fingerings: *a*, *c*, *e*, *a*, *e*, *c*, *a*, *d*, *a*, *c*, *d*, *a*, *a*.

Musical notation for measures 13-14. The middle staff is a bass clef with notes: a, c, e, a, e, c, a, d, a, c, d, a, a. The piano accompaniment consists of two staves with notes and fingerings: *a*, *c*, *e*, *a*, *e*, *c*, *a*, *d*, *a*, *c*, *d*, *a*, *a*.

15

Musical score for measures 15-17. The top staff is a treble clef with a melody. The middle section consists of three staves with figured bass notation. The bottom staff is a bass clef with a bass line.

Figured Bass Notation (Middle Section):

$\overset{a}{\underset{b}{\circ}}$	$\overset{c}{\underset{d}{\circ}}$	$\overset{c}{\underset{a}{\circ}}$	$\overset{c}{\underset{d}{\circ}}$	$\overset{c}{\underset{d}{\circ}}$	$\overset{c}{\underset{d}{\circ}}$	$\overset{a}{\underset{b}{\circ}}$	$\overset{a}{\underset{c}{\circ}}$	$\overset{d}{\underset{a}{\circ}}$	$\overset{c}{\underset{a}{\circ}}$
			$\overset{c}{\underset{a}{\circ}}$	$\overset{d}{\underset{a}{\circ}}$					
d	c	a							

18

Musical score for measures 18-20. The top staff is a treble clef with a melody. The middle section consists of three staves with figured bass notation. The bottom staff is a bass clef with a bass line.

Figured Bass Notation (Middle Section):

$\overset{a}{\underset{a}{\circ}}$	$\overset{c}{\underset{d}{\circ}}$	$\overset{a}{\underset{c}{\circ}}$	$\overset{c}{\underset{d}{\circ}}$	$\overset{a}{\underset{d}{\circ}}$	$\overset{a}{\underset{d}{\circ}}$	$\overset{a}{\underset{c}{\circ}}$	$\overset{a}{\underset{d}{\circ}}$	$\overset{a}{\underset{b}{\circ}}$	$\overset{b}{\underset{a}{\circ}}$	$\overset{b}{\underset{a}{\circ}}$

21

Musical score for measures 21-23. The score is written for three staves: a treble staff (melody), a grand staff (piano accompaniment), and a bass staff (bass line). The piano accompaniment includes letter-based chord diagrams.

Measure 21: Treble staff has notes G4, A4, B4, C5, B4, A4. Bass staff has notes G2, A2, B2, C3, D3, E3. Grand staff has chords: C4, A4, B4, F4, E4.

Measure 22: Treble staff has notes G4, A4, B4, C5, B4, A4. Bass staff has notes G2, A2, B2, C3, D3, E3. Grand staff has chords: A4, A4, B4, C5, C4, C4, D4.

Measure 23: Treble staff has notes G4, A4, B4, C5, B4, A4. Bass staff has notes G2, A2, B2, C3, D3, E3. Grand staff has chords: C4, C4, D4, A4, C4, A4.

24

Musical score for measures 24-26. The score is written for three staves: a treble staff (melody), a grand staff (piano accompaniment), and a bass staff (bass line). The piano accompaniment includes letter-based chord diagrams.

Measure 24: Treble staff has notes G4, A4, B4, C5, B4, A4. Bass staff has notes G2, A2, B2, C3, D3, E3. Grand staff has chords: D4, A4, B4, C5, C4, C4, E4.

Measure 25: Treble staff has notes G4, A4, B4, C5, B4, A4. Bass staff has notes G2, A2, B2, C3, D3, E3. Grand staff has chords: A4, D4, D4, C4, A4, C4, C4, D4.

Measure 26: Treble staff has notes G4, A4, B4, C5, B4, A4. Bass staff has notes G2, A2, B2, C3, D3, E3. Grand staff has chords: C4, D4, D4, C4, A4, C4, A4.

The THIRD tune

(b) Five part and Lute (or Orpharion) version

Textless for use with Psalm texts below

The musical score is arranged in seven staves. The first five staves are for vocal parts: TREBLE, MEANE, COUNTERTENOR, TENOR, and BASE. Each staff begins with a common time signature (C) and a 4/2 time signature. The MEANE, COUNTERTENOR, and TENOR parts include an 8va marking. The LUTE part is written on a six-line staff with a common time signature and a 4/2 time signature. It includes a tablature section with letters (a, c, g, d, f, b) and a tuning section labeled 'C D F (Tuning)'. The final staff is a 'Tablature Realization' in 4/2 time, showing the vocal lines realized on a lute.

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

Musical score for five vocal parts. The parts are arranged vertically from top to bottom: Soprano, Alto, Tenor 1, Tenor 2, and Bass. Each part has its own staff with a clef (treble or bass) and a key signature of one sharp (F#). The music consists of several measures with various note values and rests.

e	e	a	a	c	c	a	a	a	c	e	a
a	a	c	c	a	b	a	c	d	e	a	d
	c	a			b	c	a			c	d
/a										e	c

Piano accompaniment for the piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features chords and single notes in both hands, corresponding to the vocal parts above.

6

a *a* *a* *a* | *a* *a* *d* *c* *a* | *a* *a* *d* *c* *a*
a *a* *a* *a* | *a* *a* *d* *c* *a* | *d* *d* *d* *c* *a*
c *c* *c* *c* | *c* *c* *c* *c* | *c* *c* *c* *c* *c*
a *a* *c* | *e* *a* *c* *e* | *a* *c* *e* *a*

9

The score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The score includes a piano introduction section with a table of notes and a final piano accompaniment section.

<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>b</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>
<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>b</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>

//a

The musical score consists of five vocal staves and a grand staff for piano accompaniment. The vocal parts are arranged from top to bottom: Soprano, Alto, Tenor, Bass, and a lower staff containing the lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: *c d a a d a c a a e d a c a c e a*.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are written below the vocal staves.

Vocal Staves:

- Staff 1: Treble clef, contains the vocal melody with a sharp sign on the final note.
- Staff 2: Treble clef, contains a vocal line.
- Staff 3: Treble clef, contains a vocal line.
- Staff 4: Treble clef, contains a vocal line.
- Staff 5: Bass clef, contains the bass vocal line.

Lyrics:

c	c	c	c	a	a	a	a	a	a	d	a	c	a	c
d	d	a	a	a	a	c	d	a	d	c	a	d	c	a
a	a	c	c	c	a	a	a	c	a	c	c	a	c	c

Piano Accompaniment:

The piano part is written in bass clef and consists of two staves. It features a steady accompaniment with chords and single notes.

Musical staff 1: Treble clef, G4 quarter, B4 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter.

Musical staff 2: Treble clef, F#4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter, F3 quarter, E3 quarter, D3 quarter.

Musical staff 3: Treble clef, G4 quarter, B4 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter. Includes [viol] markings.

Musical staff 4: Treble clef, G4 quarter, B4 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter. Includes slurs.

Musical staff 5: Bass clef, G3 quarter, B3 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter, F3 quarter, E3 quarter, D3 quarter.

Vocal line with lyrics: a a d a c d d c d d a a a c d a e.

Piano accompaniment with treble and bass staves, including chords and arpeggios.

Five staves of musical notation. The top four staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and articulation marks. The bottom staff is labeled with "[viol]" above the staff.

Musical notation with letter-based notes (a, c, d, e) on a staff. The notes are arranged in a sequence across the staff, with some notes having stems and others being whole notes. There are also some notes with dots above them.

Piano accompaniment notation consisting of two staves (treble and bass clef). The notation includes chords, arpeggios, and various note values. The right hand has a more complex melodic line, while the left hand provides a harmonic accompaniment.

PSALM 34 [To the 3. tune.]

The Prophet DAVID, to escape the cruel hands of King Saul, being forced to fly to a neighbour King of the Philistims; where the qualiti and woorth of his person beeing to his great danger discovered, he counterfeited himself distract; and so was driven from thence, and closely returned to the confines of his countri; whether his friends and other distressed persons assembled him: here he yieldeth to God solemn thanks for this strange deliveri; encouraging withal and instructing his associats to serve God; who never faileth to protect his Righteous servants from mischief; neither yet to destroy their persecutours. By the way is interlaced a prophoci of the not breaking of ani one Bone of our Saviours: who was the veri pattern and perfection of Righteousnes.

THE Lord for ever with humblest joy my thankfulst thoughts shal bless;

In him my soule triumph; my mouth his glorious praise express.

Let myld & righteous mynd, earths Saints, with gladnes hear this praise:

Yea all unite, harts, spirits, and sounds, to heavens his name to raize.

When chased from home, in strangers land, midst Hethen crue, I moornd, [5]

And sought my God; my sighs he heard, and safely mee returnd.

That mee his Saints example great shal cheerful ay recite;

This poore man cryd, the Lord him heard, and freed from hostile spite.

O THOUGHT-surmounting grace! to earth from heavenli host descends

Gods Angel great, and servants his as rampire round defends. [10]

Then tast, and see, how good the Lord; how sweet his merci flowes;

How blest the man who trusts in him, on him vow'd love bestowes.

And ye, Gods Saints, his fear maintain: when lions through hunger wast;

Yet scarsenes none, of no thing good sour want, his servants tast.

O COM deer children; listen well, while Gods true fear I teach; [15]

How life to win; how length of days in happiest state to reach.

Thy tong from venomed woords refrain; thy lips let shun deceit:

Decline from evil; doo good: seek peace; this this be thy retreat.

The eys of God with pleazing vieu the righteous race behold;

Their suits his gracious ears attend; ful deer their lifes are sold: [20]

But countenance stern the mighti Lord gainst proud malfactors bends;

And cursed names, corrupted seed, from earths fair bosom rends.

TRUE servants plaints just Lord dooth hear; their tears and fears discharge;

Their contrue harts, enanguisht spirits, from pressures streit enlarge.

Afflictions great, it's true ful oft most righteous Man endures: [25]

God rids them all: and in their midst his bones from brack assures.

No bone of *His* shal broken be. But those who hate the just,

Shal perish all: the wicked harts owne malice grynds to dust.

Their owne desires them plague. But God shal righteous souls redeem;

And none shal quail, to him that trust, who him their life esteem. [30]

PSALM 36 [To the 3. tune.]

DAVID here entituled the servant of God, having described first the reprobate sence of the wicked; breaketh out into admiration of the divine infinitnes in all perfections; in the participation and fruition of which consisteth the final beatitude of Gods true Servants; when the rebellious shal ly under everlasting destruction.

THE bestial mynd, forsaking God, resolv'd to joy in sin;
To shun remorse, first natures light t'extinguish dooth begin:
Then cheers himself in blyndest ways; no vyld desire refrains;
Til, in my hart, no dread of God before his eys remains.
At length even glorieth in his shame: and joith (ah wretched state!) [5]

_____ Inventing ill; which well adviz'd his trembling soule would hate. _____
DEFYLD, distuned soule! His lips, which ought Gods praises sound,
And world with trueth assist; in leud, and lying woords abound.
His mynd, of understanding pure, good thoughts, it self deprives:
And nought but mischief, fraud, and wrong, on silent bed contrives. [10]
In sum, estranged from goodnes all, enthral'd to ill; he bends
_____ His steps toward death: where vengeance due rebellious soules attends. _____

O LORD, what highth, what depth, what bredth, thy greatnes may profess?
What hart can goodnes thyn conceive? what tong thy praise express?
Thy bounteous grace from heavens to earth thy creatures all comprehends: [15]
Thy justice mountains huge surmounts: thy trueth yond clouds extends:
A deep abiss thy judgements rest: O thow doost all protect;
_____ Thou man doost save; ne simplest beast in needful things neglect. _____

BUT ô, how precious toward mankynd thy mercies Lord redound?
Whence servants thyn thy shadoing wings their sure retrait have found. [20]
And when at last, through ended toils, they at thyn House arrive;
There pleasantst food, there sweetest streams, ay pure delights revive.
For thow, ô fountain great of life, their life doost still refresh:
_____ And beams from thee deriv'd, their eys with sight al-glorious bless. _____

THEN Lord, hold on thy kyndnes deer, toward those that knowe thy name: [25]
And justice thyn array the soules, whom sacred loves enflame.
And let not proud oppressing foot my gracious ways deface:
Nor sinning hand misdraw my soule thoughts sinful to embrace.
Lo, sinners proud, defecting soules, throwne down in dreadful guise,
In dead destruction ay involv'd, to life shall never rize. [30]

PSALM 50 [To the 3. tune.]

This Psalm, beeing made by ASAPH, that Master of Musick (who was also a Composer of sacred hymns, and a Prophet;) introduceth God revealing himself to the world, by his Creatures, by his Oracles, and by his Judgements. Then falling to debate matters with his chozen people, God sheweth that it is not their sacrifices wherein he taketh pleasure; beeing a service to him, neither proper of it self, and which in fine should cease: but in the spiritual sacrifices of praise, thankful vows, and invocation. And he reproveth those hypocrites, that durst talk of the woord of God, denying him and it in their lifes and manners: whose end, unless they repented, should be helpes destruction.

THE mighti God, our Lord, from heavens first glorious voice hath sent,
To call earths whole from rizing sun to sun declynd extent.
And then Sion, (a complete world of beauties all refin'd,)
By oracle, by sacred woord, more cleer to his hath shin'd.

To judgement rests our God proceed. In judgements he dooth com, [5]
To teach, reprove; afflict, raize up: then then cometh final doom.

Before the Judge a purging fire corruption shall devour:
And hideous tempest round about from gloomi clouds shal shour. _____

BUT now with his peculiar folk to sweet debate he fals:
And heavens fair eys, and earths rich womb, as conscious witnes cals. [10]

„Assemble me my chozen race, taken up from world forlorn:
„Who law; who sacred leaug with mee through sacrifice have sworn.
(O righteous Judge! thy justice bright the heavens great host proclaims:
_____ Thow fountain whence all justice flowes, thy self more just remains.) _____

„HEAR, ô my people; I wil speak: thou Israel; for with thee [15]
I will contest; Thou knowest me God, yea thy true God to bee.

That sacrifices rare to mee thy scanti hands have brought,
And sacred fire on altar oft in vain burnt-hosts hath sought;
Nor charge I thee: nor bull from stall, or goats from fold, wil take.
_____ Who world of wealth enjoys, think'st hee penurious stores should rake? _____ [20]

NOT so: for midst the spatious woods what beast untam'd dooth breed,
What cattle sparst through thousand mounts on budding shrubs doo feed,
What bird the hils, what savage fierce the desert plains dooth ply;
Are all myn owne; and in my vieu; at will, serve; live, and dy. [25]

If hunger frail (unwoorthi thought) could me assail, would I
Who world and worlds rich store possess, to thee for food apply?
Or when thy sacrifice thow kilst, canst thow so fondly think
_____ Bare flesh of buls that I should eat, or goats foul bloud should drink? _____

NAY: if thyn humble thankful hart with sacrifice dezire [30]
The power divine to please, and give what God dooth most require:

Pure sacrifice of praises bring; the sacred tribute due
From creature blest to King of bliss: and of thy vows be true.
Then in thy troubled state, toward heaven thy soule perplexed raize:
_____ Crave help of mee: thy suit I'le hear: thou me eftsoon shalt praize. _____

cont.

BUT unto th'impious, thus saith God: How dar'st thou, wretch, presume [35]
To teach my Law; my gracious leaug in graceles lips t'assume?
Thy life for thereunto to frame, through hate thou standst agast:
And woord divine, thy speach promotes, thy facts behynd thee cast.

{ A thief thy greedi ey hath seen; thy hand with him conspires: [40]
Adultrous crue; with them leud hart combines in foul desires.
Malicious mouth addict'st to rail: sly tong to forge deceit:
And envious lips owne mothers son to closely slander wait._____

THUS slave to passions vyld thou livest: and I have silent been:
Whence, yet more impious, like thy selfe even mee thou didst esteem. [45]
But I, not like to thee, at length thy just reproof have sent:
And ougli sins to fearful eys wil all aray present.

{ Consider this, ô ye who God, and Gods pure law neglect:
Least unrepenting harts I rend; when none can them protect. [50]
Who incense sweet of thankful praise sends up, me right adores:
And righteous life who leads, from fall to bliss my grace restores.

PSALM 104 [To the 3. tune.]

A Psalm, of Bliss and Glori, prezented unto God, as well in contemplation of his glorious estate, as also of the round world, and all the furniture and gests thereof; beeing created, governed, and constantly preserved, by the magnificent power, wisdom, and goodnes of God. A petition is annexed, to consume utterly the wicked and sweep them out of the world, beeing the cause of all the dishonour and calamities thereof.

Magnanimous, mighti, glorious Lord; my soule shal sing thy praise:
 Whose Greatnes greatest heavens surmounts; whose Beauti dims their rays.
 Thee, King, imperial Glories croun; thee Majesties dread attire:
 Magnificence thyn whole world refiles; high Bliss transcends desire. [5]
 Great Lord, my God; eternal Lift; Perfection; purest Light;
 Unbounded Goodnes; robest thy self with beams of glorious sight. _____
 CREATOUR high, first cause of all: Hee beeing to all things gave:
 Hee Heavens like courtains fair dissprede, with stars bespangled brave:
 Grand Lights as lamps illuster all. Those lighter Waters, see, [10]
 As chambers how midst air he rears: thick Clouds his charriots bee:
 On wings of Wynds he swiftly walks: Oft wynds as Angels makes;
 And service dire to flying flames of high-bred Fire betakes. _____
 THE Earth midst air hath rarely hangd: yet hangd by rule so sure,
 As never to moove, while light in sun, while stars in skys endure. [15]
 It first with cristal robe had heled: all Sea, no land was seen;
 Deep floods surrounding highest mounts: no seat for man had been.
 But strait at thy rebuke they fly; them thundring voice dooth chase,
 Up hill, doun vale, by shortest coorse, to their commanded place:
 Vast deep their foming streams receives. Here bounds their surges fynd,
 Proud waves to break; here laws from thee their roring rage to bynd. [20]
 THUS land from sea ay free remains. Then Springs to land dooth send,
 Tween hils which run; fair vales enrich; encreasd to seas descend.
 Hence moisture sweet draw flouri medes: hence drink myld cattle take:
 Here beasts of field doo quench their thirst; wyld ass dry heat asslake. [25]
 By these wingd birds, sweet gests of air, on native arbours mount;
 And pleazing notes mongst greeni leafs in cooling shade recount. _____
 THE mountains from his raized lofts with sweet concocted Rain
 He watreth so, that rich in fruits all parts of earth remain.
 Pure fatnes drops: strait pregnant earth in various robe arraid,
 Sees Grass for beasts, sees Herbs for man, as tribute duely paid. [30]
 Man thus sustaind, assisted thus; by art derived from high,
 By gift of thyn, the earths rich womb t'improve dooth soon apply.
 Here Corn, here Vines, there Olives plants; with bread his hart to cheer;
 With wine his drooping spirits to glad; with oil his face to cleer. _____
 THE Trees of God like blessing draw: the Cedars, which his hand, [35]
 Not care of man, on *Liban* plants; there ages long doo stand.
 Here Birds their curious nests doo build: the Storks midst lofti boughs
 Of stateli Fir with parted love themselves half strangers houze.
 Nought useles stands: to Mountains steep, the Shamois make retreat;
 The craggi Rocks, weak Connies shield; thick Woods, give Deer receipt. [40]

cont.

LOOK up eftsoons; see changing Moon made changing seasons to shew:

The Sun his certain race dooth run; his nightli settings knowe.

Strait darknes black bids light withdraw: withdrawn, the forest mooves:

Wyld beasts in woods that lurk, creep foorth; seek food what each behooves.

Yong Lions rage and roar for prey; from God their meat require: [45]

And fed, at suns return to dens their cooching lims retire.

Then foorth goeth Man, their Lord by thee: hee at his daili toil,

Deserving so, til evening bides; and earth in earth dooth moil. _____

O LORD, how manifold are thy woorks? high wisdom all did frame:

Thy goods which earth, which sea doo store, no tong, no thought can name. [50]

The Sea, a place of vast extent, where cralling things abound;

Where swimming beasts both great and small past number all are found:

Here walk the Ships; which worlds whole wealth dispersd by trade unite:

Stands wondring Whale, there made to play; himself more wondrous sight. _____

THESE creatures all thy care attend, meet food in season to have. [55]

Thow scattring, they it spars'd colect; larg'd hand, gives all they crave.

Is gracious face thou once avert; they troubled all doo moorn:

Their spirit withdraw; they breath gasp out, and to their dust return.

If spirit of life thy grace send foorth, which world with beeing endues;

Thow recreatst his wasted store; so face of earth renues. [60]

BE then, ô glori'ay be to God: Thow praiz'd from thankful voice,

Receive due tribute, gracious Lord: So in thy woorks rejoice.

Repair at length worlds great defects; ô thow whose ires consume:

Whose stern aspect shakes trembling earth; whose touch makes mountains fume.

I whilst my life, while beeing dooth last, shal still thy praises sing: [65]

Sweet joy shal thoughts of thee imbue; ô thow my blisful King.

Let sinners foul, who earth defile, defiled have made abhord;

Consumed from earth pay vengeance due. Soule myn, praize thow the Lord.

Allelu-ia.

The FOURTH tune.

For use with Psalms 21, 67, 100, 122 and 146.

Metre: 8 8 8 8 8 8

Psalm 21

(a) Voice, Lyra Viol and Bass Viol version

King DAVID yieldeth solemn Thanks unto God, at his return with Victori over Gods enimies: and farther foresheweth their utter extermination.

TREBLE

1.The King, (Lord,) toward thy glo - rious
 [2.Yea whether his thoughts had never a -
 [3.What ma - jes - ti on earth can
 [4.Then joy his thank - ful hart hath

[Lyra Viol]

[Tuning:
 ffe'fh]

[Tablature
 Realization]

BASE
 [Viol]

3

face Vic - to - rious eyes_ dooth joy - ful rear:
 - spyr'd, Thy bles - sing ro - ial him_ pre - vents:
 shine; What woor - ship mor - tal man_ may grace;
 fraught; Which from thy face_ se - rene_ de - rives:

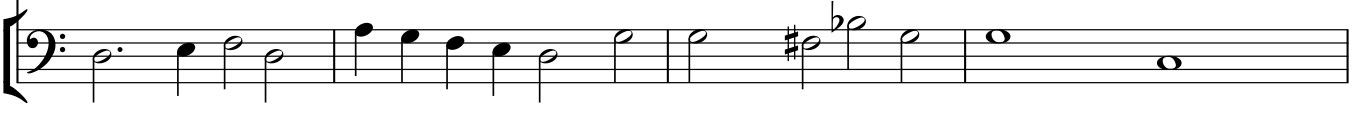
6



His strength, thy spirit; his health, thy grace; With dou - bled tri-umphs his__
 Of pu - rest gold croun un - de - syr'd To hum - ble head__ rich__
 What glo - ri, on - ly not di - vine; Thy good - nes all__ on__
 Which firm af-fiance hath like - wise wrought: Which joy a - gain__ stil__



<i>a</i> <i>b</i>	<i>a</i> <i>d</i> <i>b</i> <i>a</i> <i>d</i>	<i>c</i> <i>a</i> <i>c</i> <i>g</i> <i>d</i>	<i>d</i> <i>b</i> <i>a</i> <i>c</i> <i>a</i>
<i>c</i> <i>c</i>	<i>c</i>		<i>f</i> <i>a</i>



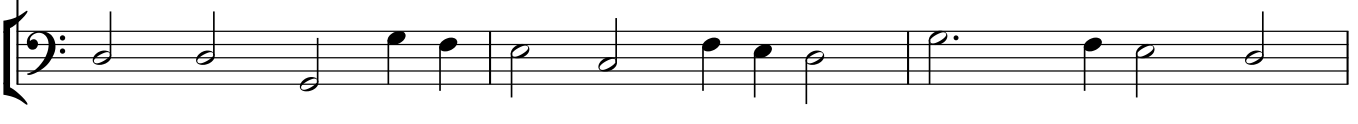
10



soule_ dooth cheer. What_ hart could_ wish, what lips did
 hand_ pre - zents. Then_ lire he__ ask'd: thou long to
 him_ dooth place. That_ him all__ a - ges, pat - tern
 fresh_ re - vives. For_ sith the_ King in th'Highest dooth



<i>d</i> <i>c</i> <i>d</i> <i>d</i> <i>b</i>	<i>a</i> <i>a</i> <i>a</i> <i>b</i> <i>d</i> <i>c</i>	<i>d</i> <i>d</i> <i>b</i> <i>a</i> <i>d</i> <i>c</i>
<i>c</i> <i>c</i> <i>a</i>	<i>e</i> <i>c</i>	<i>a</i> <i>c</i>



13

crave, Thy bounteous hand him strangely gave.
 live Yea life eternal didst him give.]
 rare Of matchless bliss, shall ay declare.]
 trust; Thou'rt safe; ô King; ô Highest, thou'rt just.]

The musical notation for measures 13-15 includes a vocal line in treble clef, a figured bass line, and a piano accompaniment in bass clef. The lyrics are aligned with the vocal line. The figured bass line contains the following figures: *d a e c a e c a c a c e c e c d c d c c a*.

16

[5. For as on thyn thy love is sign'd: So
 [6. With curs - ed sires, cor - rupt - ed seed, From
 [7. O thow, who ev - er - last - ing reins Of

The musical notation for measures 16-18 includes a vocal line in treble clef, a figured bass line, and a piano accompaniment in bass clef. The lyrics are aligned with the vocal line. The figured bass line contains the following figures: *d a c d c d a a c e a f a c d d c c c a*.

powr - ful hand_ those mon - sters dire, Which hate the
 face of earth_ thou shalt_ de - stroy. For spite gainst
 world al- migh - ti Guid_ doost sway; Ad - vance thy

a *d* *b* | *a* *c* *d* *c* | *a* *b*
c *a* *c* | *a* *c* *c* | *c* *c*
e *a* *a*

sov - erain good, shal fynd; And found, con - found_ in__
 thee their brains doo breed: Vain spite, which woorks_ but__
 strength; and proud dis - dains Of mis - creants vyld_ great_

a *d* *b* *a* *c* *d* | *c* *a* *c* *g* *d* | *d* *b* *a* *c* *a*
f *a*

day_ of ire. As_ fi - ri_ fur - nace they shal
 self - an - noy. As_ mark, their_ fa - ces thou shalt
 Lord_ re - pay. So_ we thy_ power shal sing and

The musical score for measures 25-27 consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle two staves are a keyboard accompaniment in figured bass notation. The bottom staff is a bass line in bass clef.

fume; Which_ kin - dled_ once dooth_ self_ con - sume.]
 lay; On_ which thy_ wing - ed_ shafts_ may play.]
 praize; Which_ foes dooth_ quell, thy_ ser - vants raize.]

The musical score for measures 28-30 consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle two staves are a keyboard accompaniment in figured bass notation. The bottom staff is a bass line in bass clef.

Psalm 21

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1. The King, (Lord,) toward thy glo - rious
 [2. Yea whether his thoughts had never a -
 [3. What ma - jes - ti on earth can
 [4. Then joy his thank - ful hart hath

MEANE
[Voice &/or Viol]

[1. The King, (Lord,) to - ward thy glo - rious
 [2. Yea whether his thoughts had never a -
 [3. What ma - jes - ti on earth can
 [4. Then joy his thank - ful hart hath

COUNTERTENOR
[Voice &/or Viol]

[1. The King, (Lord,) toward thy glo - rious
 [2. Yea whether his thoughts had never a -
 [3. What ma - jes - ti on earth can
 [4. Then joy his thank - ful hart hath

TENOR
[Voice &/or Viol]

[1. The King, (Lord,) toward thy glo - rious
 [2. Yea whether his thoughts had never a -
 [3. What ma - jes - ti on earth can
 [4. Then joy his thank - ful hart hath

BASE
[Voice &/or Viol]

[1. The King, (Lord,) toward thy glo - ri - ous
 [2. Yea whether his thoughts had nev - er a -
 [3. What ma - jes - ti on earth can
 [4. Then joy his thank - ful hart hath

LUTE
[or Orpharion]

a g' a a c e a f a a
 a d a a c a a d a d
 c f c c a
 a G a a b a c e a //a
 C D F
 (Tuning)

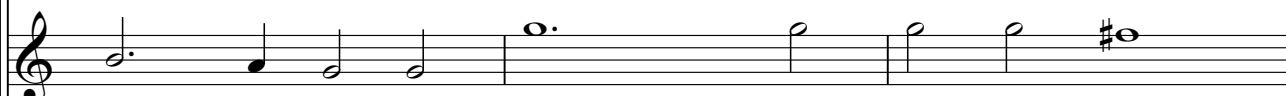
[Tablature Realization]



face Vic - to - rious eys_ dooth joy - ful rear:
 - spyr'd, Thy bles - sing ro - ial him_ pre - vents:
 shine; What woor - ship mor - tal man_ may grace;
 fraught; Which from thy face_ se - rene_ de - rives:



face Vic - to - rious eys dooth joy - ful rear:
 - spyr'd, Thy bles - sing ro - ial him pre - vents:
 shine; What woor - ship mor - tal man may grace;
 fraught; Which from thy face se - rene de - rives:



face Vic - to - rious eys dooth joy - ful rear:
 - spyr'd, Thy bles - sing ro - ial him pre - vents:
 shine; What woor - ship mor - tal man may grace;
 fraught; Which from thy face se - rene de - rives:



face Vic - to - rious eys_ dooth_ joy - ful rear:
 - spyr'd, Thy bles - sing ro - ial_ him pre - vents:
 shine; What woor - ship mor - tal_ man may grace;
 fraught; Which from thy face_ se - rene de - rives:



face Vic - to - rious eys_ dooth joy - ful rear: His
 - spyr'd, Thy bles - sing ro - ial him_ pre - vents: Of
 shine; What woor - ship mor - tal man_ may grace; What
 fraught; Which from thy face_ se - rene_ de - rives: Which

a	a	a	a	a	a	a	a	a	a
c	a	a	c	d	a	d	a	c	a
		c				c	a	c	a
a	a	a	c	e	a	a	e	a	

/a





His strength, thy spirit; his health, thy grace; With
Of pu - rest gold croun un - de - syr'd To
What glo - ri, on - ly not di - vine; Thy
Which firm af - fiance hath like - wise wrought: Which



His strength, thy spirit; his health, thy grace; With
Of pu - rest gold croun un - de - syr'd To
What glo - ri, on - ly not di - vine; Thy
Which firm af - fiance hath like - wise wrought: Which



His strength, thy spirit; his health, thy grace; With
Of pu - rest gold croun un - de - syr'd To
What glo - ri, on - ly not di - vine; Thy
Which firm af - fiance hath like - wise wrought: Which



His strength, thy spirit; his health, thy grace;
Of pu - rest gold croun un - de - syr'd
What glo - ri, on - ly not di - vine;
Which firm af - fiance hath like - wise wrought:



strength, thy spirit; his health, thy grace; With
pu - rest gold croun un - de - syr'd To
glo - ri, on - ly not di - vine; Thy
firm af - fiance hath like - wise wrought: Which

a	c	d	a	c	c	c	c	a	c	c	a	a
a			a	d	d	c	d	a	a	a	b	a
c			e	a	c		c	a	e	c	c	a



dou - bled tri - umphs his soule dooth chear. What hart could
 hum - ble head rich hand pre - zents. Then lire he
 good - nes all on him dooth place. That him all
 joy a - gain stil fresh re - vives. For sith the

dou - bled triumphs his soul dooth chear. What hart could
 hum - ble head rich hand pre - zents. Then lire he
 good - nes all on him dooth place. That him all
 joy a - gain stil fresh re - vives. For sith the

dou - bled triumphs his soul dooth chear. What hart could
 hum - ble head rich hand pre - zents. Then lire he
 good - nes all on him dooth place. That him all
 joy a - gain stil fresh re - vives. For sith the

With dou-bled triumphs his soul dooth chear. What hart could
 To hum-ble head rich hand pre - zents. Then lire he
 Thy good-nes all on him dooth place. That him all
 Which joy a - gain stil fresh re - vives. For sith the

dou - bled triumphs his soul dooth chear. What hart could
 hum - ble head rich hand pre - zents. Then lire he
 good - nes all on him dooth place. That him all
 joy a - gain stil fresh re - vives. For sith the

a c e a a a e a a a d c a c a e
 a c d e a a c c a d a
 c a a //a /a /a a e a e c



wish, what lips did crave, Thy
ask'd: thou long to live Yea
a - ges, pat - tern rare Of
King in th'Highest dooth trust; Thou'rt



wish, what lips did crave, Thy bount -
ask'd: thou long to live Yea life -
a - ges, pat - tern rare Of life
King in th'High-est dooth trust; Thou'rt match -
safe;



wish, what lips did crave, Thy bount - eous
ask'd: thou long to live Yea life e -
a - ges, pat - tern rare Of match - les
King in th'Highest dooth trust; Thou'rt safe; ô



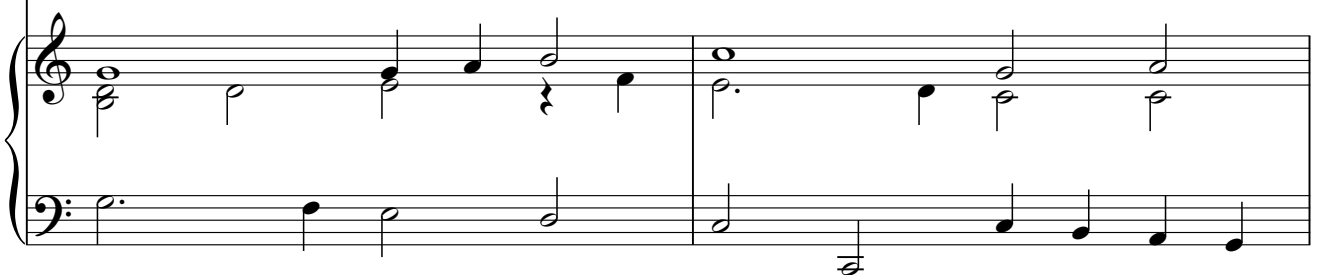
wish, what lips did crave, Thy bount -
ask'd: thou long to live Yea life
a - ges, pat - tern rare Of match -
King in th'Highest dooth trust; Thou'rt safe;

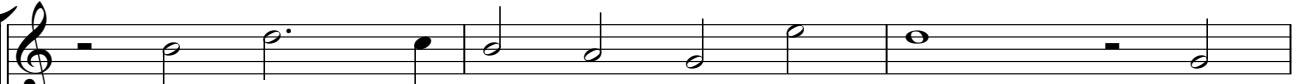


wish, what lips did crave, Thy
ask'd: thou long to live Yea
a - ges, pat - tern rare Of
King in th'Highest dooth trust; Thou'rt

a	a	a	c	c	e	d	f	a	a	c
a	a	c	c	e	d	f	c	a	d	d
c	a	e	c	a	a	a	e	c	a	

//a





[5. For as on thyn thy love is sign'd: So
 [6. With curs - ed sires, cor - rupt - ed seed, From
 [7. O thow, who ev - er - last - ing reins Of



[5. For as on thyn thy love is sign'd: So
 [6. With curs - ed sires, cor - rupt - ed seed, From
 [7. O thow, who ev - er - last - ing reins Of



[5. For as on thyn thy love is sign'd: So powr - ful
 [6. With curs - ed sires, cor - rupt - ed seed, From face of
 [7. O thow, who ev - er - last - ing reins Of world al -

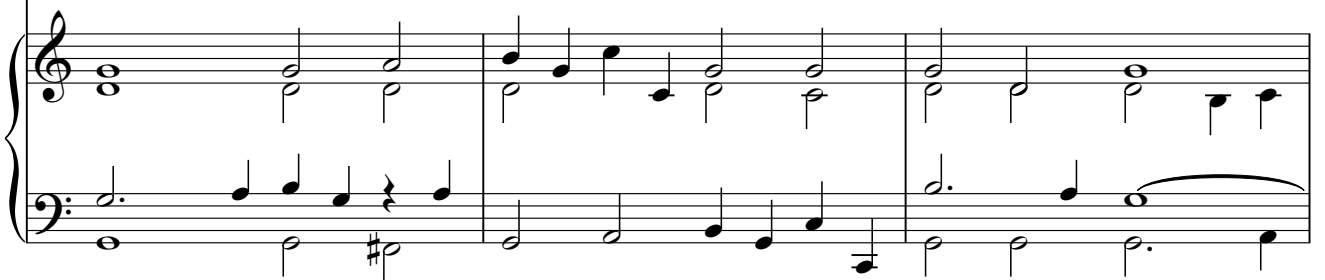


[5. For as on thyn thy love is sign'd: So powr - ful
 [6. With curs - ed sires, cor - rupt - ed seed, From face of
 [7. O thow, who ev - er - last - ing reins Of world al -



[5. For as on thyn thy love is sign'd: So powr - ful
 [6. With curs - ed sires, cor - rupt - ed seed, From face of
 [7. O thow, who ev - er - last - ing reins Of world al -

<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>f</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	// <i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>



powr - ful hand_ those mon - sters dire, Which hate the
 face of earth_ thou shalt_ de - stroy. For spite gainst
 world al - migh - ti Guid_ doost sway; Ad - vance thy

powr - ful hand those mon - sters dire, Which_ hate the
 face of earth thou shalt de - stroy. For_ spite gainst
 world al - migh - ti Guid doost sway; Ad - vance thy

hand those mon - sters dire, Which hate the
 earth thou shalt de - stroy. For spite gainst
 - migh - ti Guid doost sway; Ad - vance thy

hand_ those_ mon - sters dire, Which_ hate
 earth_ thou_ shalt de - stroy. For_ spite
 - migh - ti_ Guid doost sway; Ad - vance

hand_ those mon - sters_ dire, Which hate_ the
 earth_ thou shalt_ de - stroy. For_ spite_ gainst
 - migh - ti Guid_ doost_ sway; Ad - vance_ thy

a	c	a	a	a	a	e	a	a	a	c	d	a	c	c
a	d	a	c	a	c	a	a	a	a	a	a	a	d	d
c	c	c	c	a	b	c	c	c	c	c	c	a	a	a
e	a	a	e	a			c	c	c	c	e	c	c	c

/a

sov - erain good, shal fynd; And found, con - found in
 thee their brains doo breed: Vain spite, which woorks but
 strength; and proud dis - dains Of mis - creants vyld_ great_

sov - erain good, shal fynd; And found, con - found in
 thee their brains doo breed: Vain spite, which woorks but
 strength; and proud dis - dains Of mis - creants vyld great

sov - erain good, shal fynd; And found, con - found in
 thee their brains doo breed: Vain spite, which woorks but
 strength; and proud dis - dains Of mis - creants vyld great

the sov - erain good, shal fynd; And found, con - found in
 gainst thee their brains doo breed: Vain spite, which woorks but
 thy strength; and proud dis - dains Of mis - creants vyld great

sov - erain good, shal fynd; And found, con -
 thee their brains doo breed: Vain spite, which
 strength; and proud dis - dains Of mis - creants

c	c	d	a	c	c	a	a	a	a	a	c	e	a	a
c		d		a	a	a	a	a	a	a	c	e	a	a
a	c	a	e	c	c	c	b	b	c	a	c		d	d
		e	c			c	b	b	c	a	c		d	d
													a	a

//a



day of ire. As fi - ri fur - nace they shal
self - an - noy. As mark, their fa - ces thou shalt
Lord re - pay. So we thy power shal sing and



day of ire. As fi - ri fur - nace they shal
self - an - noy. As mark, their fa - ces thou shalt
Lord re - pay. So we thy power shal sing and



day of ire. As fi - ri fur - nace thy shal
self - an - noy. As mark, their fa - ces thou shalt
Lord re - pay. So we thy power shal sing and



day of ire. As fi - ri fur - nace thy shal
self - an - noy. As mark, their fa - ces thou shalt
Lord re - pay. So we thy power shal sing and



found in day of ire. As fi - ri fur - nace thy shal
woorks but self - an - noy. As mark, their fa - ces thou shalt
vyld great Lord re - pay. So we thy power shal sing and

e	a	e	a	a	d	c	a	c	a	e	a	a	a	a	c	e	d
a		d	c					d	a			c		c			
			a		e	a		a	e	c			c	a		e	c
/a	/a																



fume; Which kin - dled once dooth self con - sume.]
 lay; On which thy wing - ed shafts may play.]
 praise; Which foes dooth quell, thy ser - vants raize.]

fume; Which kin - dled once dooth self con - sume.]
 lay; On which thy wing - ed shafts may play.]
 praise; Which foes dooth quell, thy ser - vants raize.]

fume; Which kin - dled once dooth self con - sume.]
 lay; On which thy wing - ed shafts may play.]
 praise; Which foes dooth quell, thy ser - vants raize.]

fume; Which kin - dled once dooth self con - sume.]
 lay: On which thy wing - ed shafts may play.]
 praise; Which foes dooth quell, thy ser - vants raize.]

fume; Which kin - dled once dooth self con - sume.]
 lay: On which thy wing - ed shafts may play.]
 praise; Which foes dooth quell, thy ser - vants raize.]

The *FOURTH* tune

(a) Voice, Lyra Viol and Bass Viol version
Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tuning: *ffeh*]

[Tablature Realization]

BASE [Viol]

The first system of music is divided into four staves. The top staff is a Treble clef staff with a common time signature (C) and a 4/2 time signature. The second staff is a Lyra Viol tablature staff with a common time signature (C) and a 4/2 time signature. The third staff is a Bass clef staff with a common time signature (C) and a 4/2 time signature. The fourth staff is a Bass clef staff with a common time signature (C) and a 4/2 time signature. The Lyra Viol tablature staff contains letters 'd', 'a', 'c', 'd', 'a', 'c' and 'a', 'c', 'e', 'a', 'f', 'a' under the notes. A tuning instruction '[Tuning: ffeh]' is written below the tablature staff.

3

The second system of music is divided into four staves. The top staff is a Treble clef staff with a common time signature (C) and a 4/2 time signature. The second staff is a Lyra Viol tablature staff with a common time signature (C) and a 4/2 time signature. The third staff is a Bass clef staff with a common time signature (C) and a 4/2 time signature. The fourth staff is a Bass clef staff with a common time signature (C) and a 4/2 time signature. The Lyra Viol tablature staff contains letters 'c', 'd', 'd', 'c', 'a', 'c', 'a', 'c', 'e', 'a', 'c', 'a', 'a', 'c', 'd', 'b', 'a', 'c', 'd', 'c', 'c', 'c', 'a', 'c', 'c' under the notes.

6

Musical notation for measures 6-9. The top staff is a treble clef with notes: [rest], G4, A4, B4, C5, B4, A4, G4, [rest], F4, E4, D4, C4. The three-staff system below contains letter-based notes:
 Staff 1: G4, A4, B4, C5, B4, A4, G4, [rest]
 Staff 2: c, a, b, c | a, d, b, a, c, d | c, a, c, g, d | d, b, a, c, a
 Staff 3: [rest], [rest], [rest], [rest], [rest], [rest], [rest], [rest] | [rest], [rest], [rest], [rest], [rest], [rest], [rest], [rest] | [rest], [rest], [rest], [rest], [rest], [rest], [rest], [rest] | [rest], [rest], [rest], [rest], [rest], [rest], [rest], [rest]

Bass clef staff for measures 6-9. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Bass clef staff for measures 6-9. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

10

Musical notation for measures 10-12. The top staff is a treble clef with notes: G4, A4, B4, C5, B4, A4, G4, [rest], A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The three-staff system below contains letter-based notes:
 Staff 1: G4, A4, B4, C5, B4, A4, G4, [rest] | A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
 Staff 2: d, c, d, d, b | a, a, b, d, c | d, d, b, a, d, c
 Staff 3: c, c, a | [rest], [rest], [rest], [rest], [rest], [rest], [rest], [rest] | a, [rest], [rest], [rest], [rest], [rest], [rest], [rest]

Bass clef staff for measures 10-12. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Bass clef staff for measures 10-12. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The image shows a musical score for three staves. The top staff is in Treble clef and contains a melody with slurs and a fermata. The middle staff is a vocal line with lyrics: *d d a e c a e c a c a c e a c e c d c d c c a*. Below the first measure of the vocal line is a *g*. The bottom staff is in Bass clef and contains a bass line with a fermata at the end.

The *FOURTH* tune

(b) Five part and Lute (or Orpharion) version
 Textless for use with Psalm texts below

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

g' a c e a f a a
a d a a c a a a d a d
c f c c a a a c e a //a
 C D F (Tuning) *b*

a	a	a	a	a	a	a	a
a	a	a	c	d	a	c	a
c	a	a	c	d	a	c	a
a	a	a	c	e	a	a	e
							a
							/a

6

8

8

a	c	d	a	c	c	c	c	d	a	c	c	a	a
a			a	d	d	a	a	d	c	a	a	b	a
c			e	a	c		c	e	c	c	b	c	a

Musical score for five vocal parts: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The score consists of five staves with various musical notations including notes, rests, and slurs.

Lyrics for the vocal parts, including vocalizations like 'a', 'c', 'e', 'd', 'a', 'e', 'c', 'a', 'd', 'c', 'a', 'e', 'c', 'a', 'e', 'c'.

Piano accompaniment for the piece, showing chords and bass lines.

Musical score for five staves. The first four staves are vocal parts in treble clef, and the fifth is a bass line in bass clef. The music consists of two measures. The first measure has a vocal line with a slur over the last two notes, and a bass line with a slur over the last two notes. The second measure continues the vocal and bass lines.

Soprano: a a c e d f a a c
Alto: a a c e d f a a c
Bass: c a e c a //a a e c a

Piano accompaniment for two staves. The right hand is in treble clef and the left hand is in bass clef. The music consists of two measures. The first measure has a chord in the right hand and a bass line in the left hand. The second measure continues the piano accompaniment.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems. The first system has five staves: the top two are treble clef, the third is treble clef with an '8' below it, the fourth is treble clef with an '8' below it, and the fifth is bass clef. The second system has three staves: the top is treble clef, the middle is treble clef with an '8' below it, and the bottom is bass clef. The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs). A large bracket on the left side groups the vocal staves. Below the vocal staves, there are several lines of letter-based notation (c, a, b, e, f, d) corresponding to the notes in the vocal parts. The notation includes notes, rests, and dynamic markings like 'f' and 'c'.

PSALM 67 [*To the 4. tune.*]

A praier of the Church unto God, to be gracious unto mankynd, and to enlarge his blessed Kingdom over all the world; whence happines both earthli and celestial shall ensue: as hath been fulfilled by the coming of Christ.

BE gracious Lord: Let cleerly shine
The beauties of thy blisful face:
That earth may see thy ways divine,
And nations all thy saving grace.

Let people bless thy sacred name: [5]

Let people all renoum the same. _____

ALL wo exil'd, let joy return:
For thow who right doost still protect,
Shalt judge them who for justice moorn;
And erring nations here direct.

[10]

Let people praize thy glorious name:

Let people all adore the same. _____

THEN shall the earth, as fild with love,
Hir gifts in great abundance poure:
And God, our God, from heaven above
His choisest blessings richly shoure.

[15]

God shall us bless: and utmost lands
Shal all submit them to his hands.

PSALM 100 [*To the 4. tune.*]

An Invitation to all Nations, to present themselves cheerfully in the Courts of God, with exclaiming thanks and praises, for his constant goodnes and merci toward man-kynd; whom he hath made and framed peculiarly to be his.

WITH raized voice, and cheerful grace,
Approach, ye Nations all, our king:
On bended knees present his face
With hymn of bliss, which Angels sing.

For knowe, Hee formd us, (God, not wee,) [5]

His flock, his folk, yea sons to bee. _____

_____ O THANKFUL enter then his gate;
His coorts high praises make exclaim:
Resound his acts, and glorious state;
And prostrate bless his sacred name.

[10]

Whose goodnes, great; and favour, sure;
Whose trueth, like heavens unchang'd dooth dure.

PSALM 122 [*To the 4. tune.*]

King DAVID having reduced the three parts of Jerusalem, that of Juda, that of Benjamin, and the Mount held by the Jebusites, into one entire Citi; and there in Sion seated the Ark of God: having also according to the Law, established there supreme Coorts juridical, for administration of Justice to all Gods people: taking a view of this woork performed by divine grace; and of the peoples alacriti in frequenting Gods service: he expresseth in this Psalm his religious joy for the same: and blessing Jerusalem, and all them that bless hir; concludeth with a promise on his owne behalf, both for the peoples sake, (his brethren in race and religion,) and especially for the Temples sake of God, to procure studiously the good of that chozen Citi.

MY longing hart deer joy assaid,
As gracious sound strook grateful ear:
Religious mynds! Each neighbour praid,
In Gods fair house let's all appear.

Jerusalem, our peaceful feet [5]

Now frequent in thy gates shal meet. _____

JERUSALEM, the earths delight;

A Citie, three compact in one:

To thee the Tribes, in legal rite,

Gods chozen Tribes ascend alone. [10]

Sole here shines out heavens glorious King:

Here *Israel* all his praises ring. _____

RELIGION Justice dooth embrace;

Who doubled bliss through land derive:

For judgement thrones here hold their place; [15]

And wronged right with aid revive.

Judicial thrones, the Kingdoms power;

Of *Davids* croun most glorious flour. _____

O THEN *Jerusalem* respect;

Hir peace with vows to heaven commend. [20]

Jerusalem! who thee affect,

Them joy, them bliss, stil prest attend.

O peace ay in thy towers reside:

In houses plenti ay abide. _____

I FOR my frends, my brethrens sake, [25]

Whom race, whom rites, in love combine;

Shal alwaies pray; Earths peace partake;

And heavens rich light upon thee shine.

For Gods fair house, my joy, I'le sure

Stil studious, still thy good procure. [30]

PSALM 146 [To the 4. tune.]

The Psalmist vowing perpetual praise to God, advizeth not to fix our trusts or hope on perishing Princes; but upon the unchanging trueth and fideliti of God, the Creatour of all things: who is the Protectour and reliever of all that are in distress; the overthrower of the wicked with all their ways and counseils; and the King of his Church for ever.

ALLELU-IA

MY soule, with joy thy self address,
The mighti Lord, thy God to praise:
My tong his sacred name shal bless;
My hart toward him I'le alway raize.

While life dooth last, the glorious King, [5]

Yea whilst I am, his praise I'le sing. _____

NO Towers of hopes on Princes raize.
What aid can mortal man perform?
Whose breath departs; and ended days
From dust derived to dust return. [10]

His thoughts and projects dy withall:

Your towring hopes to ground doo fall. _____

BUT blessed they who chooze his name,
Whose hopes and helps with him abide,
Who heavens and earth and seas did frame, [15]
And world of gests which there reside.

His thoughts no wavering can assail:

His woords are deeds, and never fail. _____

THEN thee our Lord and God we sing;
Thow *Jacobs* God stil blessed bee: [20]
Who justice to the wrong'd doost bring;
The hungri feed, the prisoner free.

Who blynd with joious sight doost cheer;

And curbed lims doost upright rear. _____

THE just he loves; the stranger gards; [25]
He wido shields, and orphane guid;
But mischief dire just wrath awards
To wretch who righteous way derides.

The Lord eternal King shal raign;

And *Sions* God ay so remain. [30]

Allelu-ia.

The FIFT tune.

For use with Psalms 42, 15, 32, 73 and 79.

Metre: 10 10 10 10 | 10 10 10 10

Psalm 42

(a) Voice, Lyra Viol and Bass Viol version

The Psalmist (it seemeth DAVID under Sauls persecution) bewaileth with much passion his constrained absence from Gods presence in his Ark and Tabernacle: and after a sharp combate of soule with mani dejecting afflictions, in fine getteth above them by the strength of his faith and hope in God.

TREBLE

1. As cha - sed Hart, with drouth_

[3. Sweet - sour re - vieu my hart_

[5. Yet Lord my soule be - hold_

[7. Yet gra - cious Lord stil suc -

[9. O thow who sole su - stein'st_

[Lyra Viol]

[Tuning: *ffeff*]

[Tablature Realization]

BASE [Viol]

3

en - ra - ged first, Then joid with hope,

through eys di - stils, How earst high joys

stil damp't with grief: While *Jor - dans* reeds,

- coring hand dooth reach. His face se - rene

my wea - ried life, My wea - ried life,

6

toward wa - tri__ streams dooth_bray: So Lord, my
 midst march - ing__ troop I__ broacht: And sac - red
 while *Her* - *mons_* rocs she_hants; While *Ju - ri*
 re - turn - ned__ joy shal_bring: And glad - som
 whom power_____ of__ right be - reves; Yet judge that

d b d a c d c a d c a c c c c c d
a c a c a c a c c a

9

soule, my pant - ing soule_____ dooth_____ thirst,
 House, whom beau - teous pre - sence_____ fils,
 mounts af - foord their poor_____ re - lief:
 day shal thank - ful eve - ning_____ teach,
 cry, mongst braid - ing foes_____ so_____ rife,

c c c d f d c d a b b d
a c c c a d c d

At lifes high spring hir__ rest - les__ love to
 With songs and praise in__ fe - sti-vest guise ap -
 Re - mem - brance thyn where_ melt - ing__ hart re -
 With praise - ful hymn th'al - glo - rious_ name to
 "Where's now thy God?" My__ bones it__ sword - like

a *d* *b* / *d* *b* *a* / *d* *b* *a* *d* *a* *d* *b* *a* *d* *d* *c* *a* *c* *c* *a* *c* *c* *a*

stay. 2.Ah__ life__ of lifes! when shall__ that
 - proacht. 4.Why__ then,__ ô why, my sad__ de -
 - dants. 6.See,__ gulf__ of woes, nue gulf__ stil
 sing. 8.Mene. while__ to God thy chas - ed
 cleves. 10.But__ why,__ ô why, my sad__ de -

o o d o d

d *a* *d* *a* *d* *b* *d* *a* *c* *a* *c* *d* *a* *a* *c* *d*

joy - ing sight Of pre - sence thyn re - joice my joy -
 - ject - ed mynd, Should trou - bled thoughts thee rest - les now___
 due - ly cal: Thy thun - ders roar; thy_ fires com stream -
 life___ be - take; And dole - ful tune ex - il - ed wretch___
 - ject - ed mynd, Should troub - led thoughts thee rest - les still___

- les___ ey? Whom now___ salt teares are food___
 ___ tor - ment? Ah___ thank - ful wait: stil gra -
 - ing___ down: And_ rag - ing storm, from clou -
 ___ re - nue: My_ God,___ my strength; why doost___
 ___ tor - ment? Com_ grate - ful hope. My gra -

— to day and night, "While chas - ing foes,
 - cious Lord shalt fynd, In bands of woes
 - di spouts which fals, With shour - ing fluds
 — thou me for - sake? Why moorn - ing soule
 - cious God, I fynd, In throng of woes

Tablature:
 b a d f d c a b d a d a b
 d c c c c c d a b c
 a a c a a c a

— Where's now thy God? stil cry.
 — re - lease who al - times sent.]
 — my pin - ing soule dooth droun.]
 — dooth mur - drous foe per - sue?]
 — still swift re - lief hath sent.]

Tablature:
 d a b a b d c d c d d d
 d b d c d c a c d d d
 d a c c a c a

Psalm 42

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

1. As cha - sed Hart, with drouth
 [3. Sweet - sour re - vieu my hart
 [5. Yet Lord my soule be - hold
 [7. Yet gra - cious Lord stil suc -
 [9. O thow who sole su - stein'st

1. As cha - sed Hart, with drouth
 [3. Sweet - sour re - vieu my hart
 [5. Yet Lord my soule be - hold
 [7. Yet gra - cious Lord stil suc -
 [9. O thow who sole su - stein'st


1. As cha - sed Hart, with drouth
 [3. Sweet - sour re - vieu my hart
 [5. Yet Lord my soule be - hold
 [7. Yet gra - cious Lord stil suc -
 [9. O thow who sole su - stein'st

1. As cha - sed Hart, with drouth
 [3. Sweet - sour re - vieu my hart
 [5. Yet Lord my soule be - hold
 [7. Yet gra - cious Lord stil suc -
 [9. O thow who sole su - stein'st

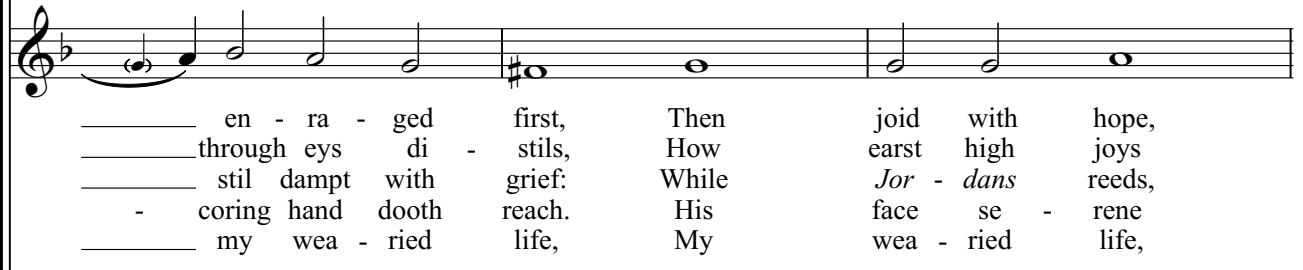
1. As cha - sed Hart, with drouth
 [3. Sweet - sour re - vieu my hart
 [5. Yet Lord my soule be - hold
 [7. Yet gra - cious Lord stil suc -
 [9. O thow who sole su - stein'st

DF
(Tuning)

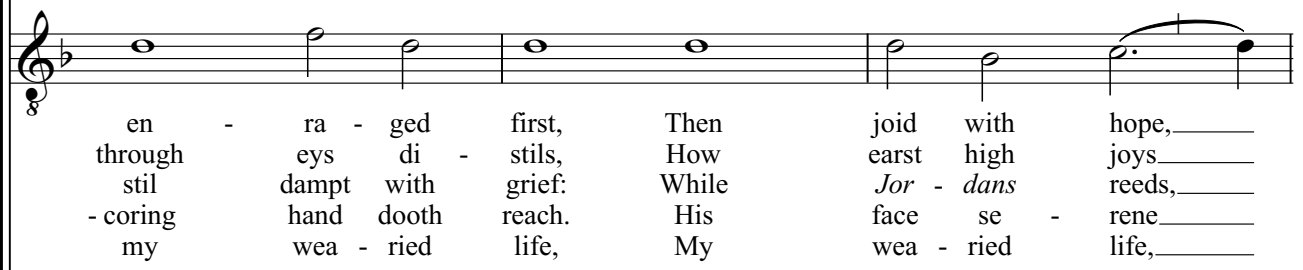
g' a e c e / a d b a a /
 a a c e / a d b a a /
 c c c a / d c a a c /
 a G a c a / d c a a c /



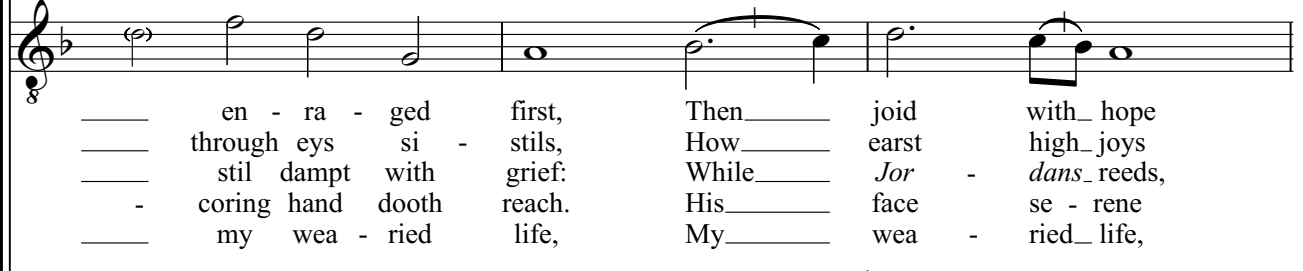
_____ en - ra - ged_ first, Then joid_ with_ hope,
 _____ through eys_ di - stils, How earst_ high_ joys
 _____ stil damp_ with_ grief: While *Jor - dans_* reeds,
 _____ - coring hand_ dooth reach. His face_ se - rene
 _____ my wea - ried_ life, My wea - ried_ life,



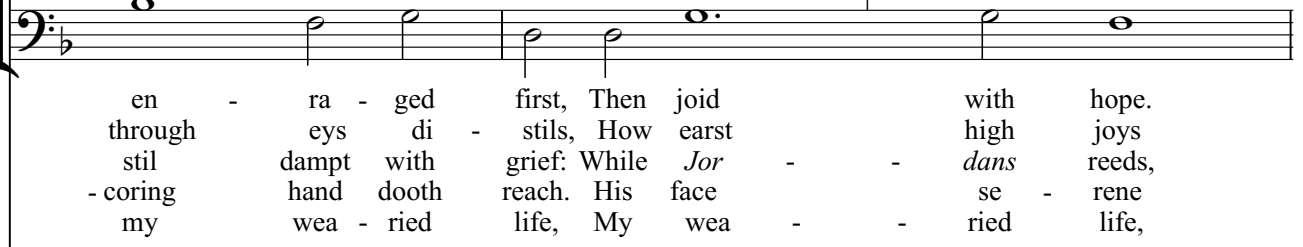
_____ en - ra - ged first, Then joid with hope,
 _____ through eys di - stils, How earst high joys
 _____ stil damp_ with_ grief: While *Jor - dans* reeds,
 _____ - coring hand dooth reach. His face se - rene
 _____ my wea - ried life, My wea - ried life,



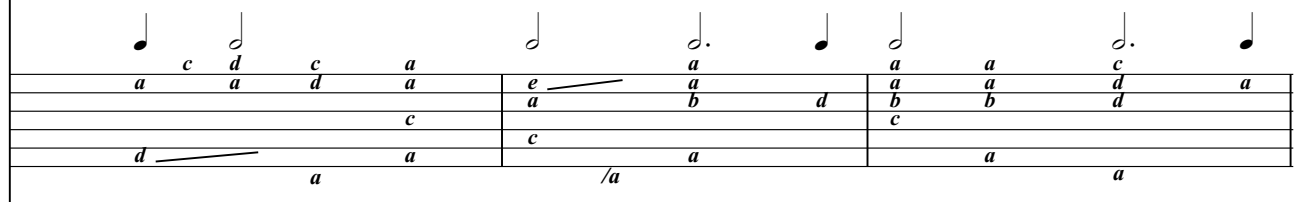
en - ra - ged first, Then joid with hope, _____
 through eys di - stils, How earst high joys _____
 stil damp_ with_ grief: While *Jor - dans* reeds, _____
 - coring hand dooth reach. His face se - rene _____
 my wea - ried life, My wea - ried life, _____



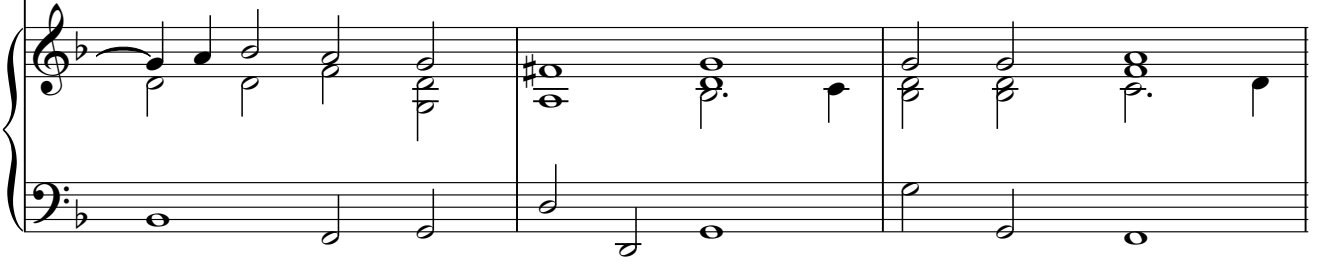
_____ en - ra - ged first, Then_____ joid with hope
 _____ through eys si - stils, How_____ earst high joys
 _____ stil damp_ with_ grief: While_____ *Jor - dans* reeds,
 _____ - coring hand dooth reach. His_____ face se - rene
 _____ my wea - ried life, My_____ wea - ried_ life,



en - ra - ged first, Then joid earst with hope.
 through eys di - stils, How earst high joys
 stil damp_ with_ grief: While *Jor - dans* reeds,
 - coring hand dooth reach. His face se - rene
 my wea - ried life, My wea - ried life,



a c d c a e a a a c
 a a d a a a b d b b d a
 c c c a a a
 d a a /a a a a





toward wa - tri streams dooth bray: So Lord, my
 midst march - ing troop I broacht: And sac - red
 while *Her* - *mons* rocs she hants; While *Ju - ri*
 re - turn - ed joy shal bring: And glad - som
 whom power of right be - reve; Yet judge that



toward wa - tri streams dooth bray: So Lord, my
 midst march - ing troop I broacht: And sac - red
 while *Her* - *mons* rocs she hants; While *Ju - ri*
 re - turn - ed joy shal bring: And glad - som
 whom power of right be - reve; Yet judge that



toward wa - tri streams dooth bray: So Lord, my
 midst march - ing troop I broacht: And sac - red
 while *Her* - *mons* rocs she hants; While *Ju - ri*
 re - turn - ed joy shal bring: And glad - som
 whom power of right be - reve; Yet judge that



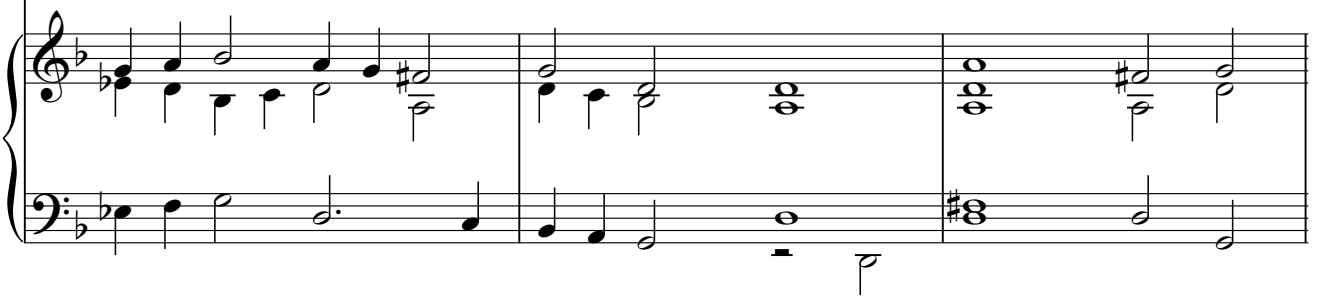
toward wa - tri streams dooth bray: So Lord, my
 midst march - ing troop I broacht: And sac - re
 while *Her* - *mons* rocs she hants; While *Ju - ri*
 re - turn - ed joy shal bring: And glad - som
 whom power of right be - reve; Yet judge that



toward wa - tri streams dooth bray: So Lord, my
 midst march - ing troop I broacht: And sac - red
 while *Her* - *mons* rocs she hants; While *Ju - ri*
 re - turn - ed joy shal bring: And glad - som
 whom power of right be - reve; Yet judge that

a	c	d	c	a	a	a		c		a
b	a	b	d	a	e	a		a	e	a
d	a	c	c	a				b	a	c
								c	c	a

/a



soule, my pant - ing soule dooth thirst,
 House, whom beau - teous pre - - sence fils,
 mounts af - foord their poor re - lief:
 day shal thank - ful eve - ning teach,
 cry, mongst braid - ing foes so rife,

soule, my pant - ing soule dooth thirst,
 House, whom beau - teous pre - - sence fils,
 mounts af - foord their poor re - lief:
 day shal thank - ful eve - ning teach,
 cry, mongst braid - ing foes so rife,

soule, my pant - ing soule dooth thirst,
 House, whom beau - teous pre - sence fils,
 mounts af - foord their poor re - lief:
 day shal thank - ful eve - ning teach,
 cry, mongst braid - ing foes so rife,

soule, my pant - ing soule dooth thirst,
 House, whom beau - teous pre - sence fils,
 mounts af - foord their poor re - lief:
 day shal thank - ful eve - ning teach,
 cry, mongst braid - ing foes so rife,

soule, my pant - ing soule dooth thirst,
 House, whom beau - teous pre - sence fils,
 mounts af - foord their poor re - lief:
 day shal thank - ful eve - ning teach,
 cry, mongst braid - ing foes so rife,

e a c a e a c d d c d d
 a a a a a c d d d d
 c c c c a c d a d

At lifes high spring hir rest - les love to
 With songs and praise in fe - sti - vest guise ap -
 Re - mem - brance thyn where melt - ing hart re -
 With praise - ful hymn th'al - glo - rious name to
 "Where's now thy God? My bones it sword - like

At lifes high spring hir rest - les love to
 With songs and praise in fe - sti - vest guise ap -
 Re - mem - brance thyn where melt - ing hart re -
 With praise - ful hymn th'al - glo - rious name to
 "Where's now thy God? My bones it sword - like

At lifes high spring hir rest - les love to
 With songs and praise in fe - sti - vest guise ap -
 Re - mem - brance thyn where melt - ing hart re -
 With praise - ful hymn th'al - glo - rious name to
 "Where's now thy God? My bones it sword - like

At lifes high spring hir rest - les love to
 With songs and praise in fe - sti - vest guise ap -
 Re - mem - brance thyn where melt - ing hart re -
 With praise - ful hymn th'al - glo - rious name to
 "Where's now thy God? My bones it sword - like

At lifes high spring hir rest - les love to
 With songs and praise in fe - sti - vest guise ap -
 Re - mem - brance thyn where melt - ing hart re -
 With praise - ful hymn th'al - glo - rious name to
 "Where's now thy God? My bones it sword - like

f *d* *a* *d* *e* *c* *e* *a* *a* *b* *d* *a* *a* *a* *a* *e* *c* *e* *d*
d *a* *c* *a* *d* *c* *a* *a* *b* *d* *b* *a* *a* *a* *e* *c* *e* *a* *d*
d *a* *c* *a* *d* *c* *a* *a* *a* *a* *c*

The page contains a musical score for a vocal piece. It features five vocal staves (Soprano, Alto, Tenor, Bass, and a fifth staff) and a piano accompaniment at the bottom. The lyrics are repeated across the vocal staves, with some variations in the second and fourth staves. The piano accompaniment includes a treble and bass staff with various notes and rests. There are also some letters (a, c, d, e, b) written below the piano accompaniment, possibly indicating fingerings or specific notes.

stay. 2.Ah life of lifes! when shall that
- proacht. 4.Why then, ô why, my sad de -
- dants. 6.See, gulf of woes, nue gulf stil
sing. 8.Mene while to God thy chas - ed
cleves. 10.But why, ô why, my sad de -

stay. 2.Ah life of lifes! when shall that
- proacht. 4.Why then, ô why, my sad de -
- dants. 6.See, gulf of woes, nue gulf stil
sing. 8.Mene while to God thy chas - ed
cleves. 10.But why, ô why, my sad de -

stay. 2.Ah life of lifes! when shall that
- proacht. 4.Why then, ô why, my sad de -
- dants. 6.See, gulf of woes, nue gulf stil
sing. 8.Mene while to God thy chas - ed
cleves. 10.But why, ô why, my sad de -

stay. 2.Ah life of lifes! when shall that
- proacht. 4.Why then, ô why, my sad de -
- dants. 6.See, gulf of woes, nue gulf stil
sing. 8.Mene while to God thy chas - ed
cleves. 10.But why, ô why, my sad de -

stay. 2.Ah life of lifes! when shall that
- proacht. 4.Why then, ô why, my sad de -
- dants. 6.See, gulf of woes, nue gulf stil
sing. 8.Mene while to God thy chas - ed
cleves. 10.But why, ô why, my sad de -

a c c a c
a d d a e d d a c
c c d a b c a a
a a a /a a

joy - ing sight Of pre - sence
 - ject - ed mynd, Should trou - bled
 due - ly cal: Thy thun - ders
 life be - take; And dole - ful
 - ject - ed mynd, Should trou - bled

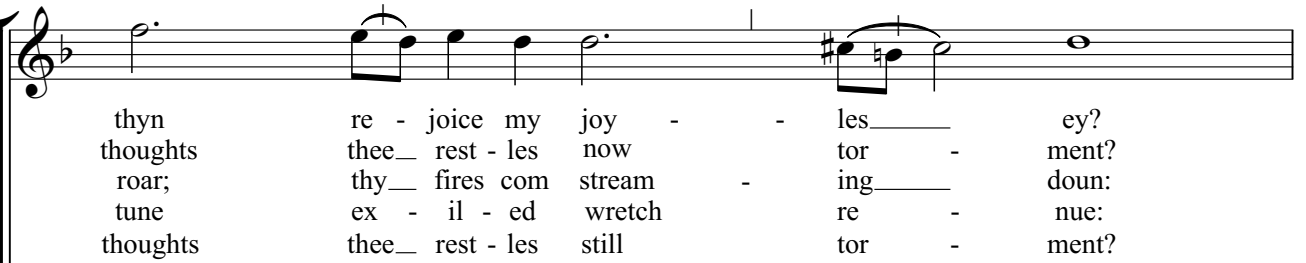
joy - ing sight Of pre - sence
 - ject - ed mynd, Should trou - bled
 due - ly cal: Thy thun - ders
 life be - take; And dole - ful
 - ject - ed mynd, Should trou - bled

joy - ing sight Of pre - sence
 - ject - ed mynd, Should trou - bled
 due - ly cal: Thy thun - ders
 life be - take; And dole - ful
 - ject - ed mynd, Should trou - bled

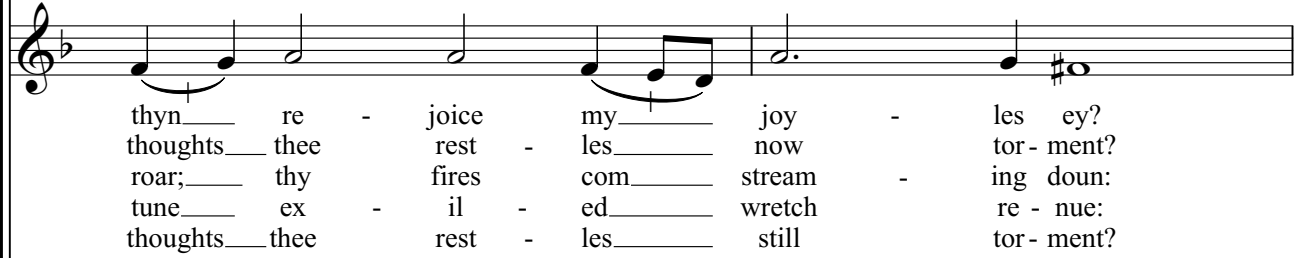
joy - ing sight Of pre - sence
 - ject - ed mynd, Should trou - bled
 due - ly cal: Thy thun - ders
 life be - take; And dole - ful
 - ject - ed mynd, Should trou - bled

joy - ing sight Of pre - sence thyn re -
 - ject - ed mynd, Should trou - bled thoughts thee
 due - ly cal: Thy thun - ders roar; thy
 life be - take; And dole - ful tune ex -
 - ject - ed mynd, Should trou - bled thoughts thee

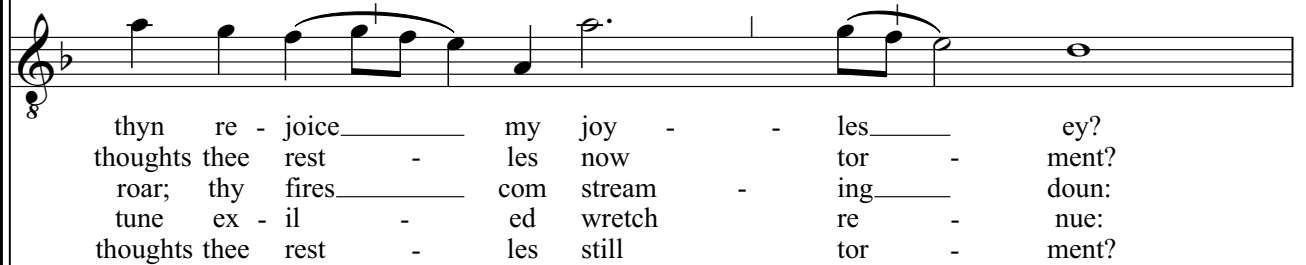
a *a* *b* *d* *a* *c* *d* *a* *a* *c* *c* *a* *c* *d* *f* *d* *c*
a *c* *d* *a* *e* *c* *e* *c* *a* *e* *c* *a*



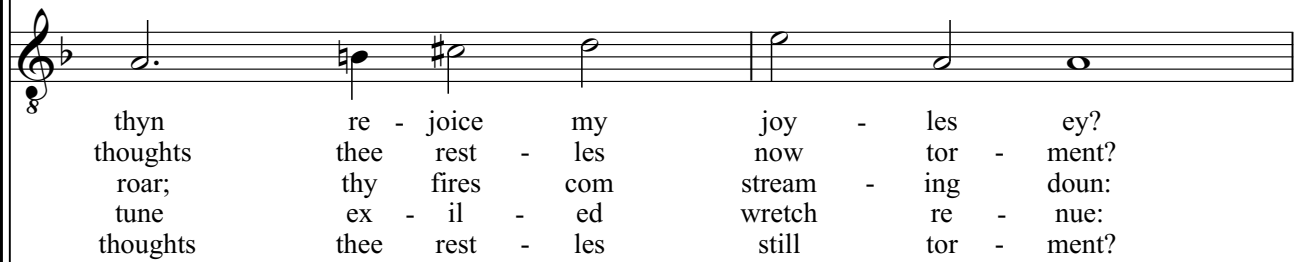
thyn re - joice my joy - les ey?
 thoughts thee rest - les now tor - ment?
 roar; thy fires com stream - ing doun:
 tune ex - il - ed wretch re - nue:
 thoughts thee rest - les still tor - ment?



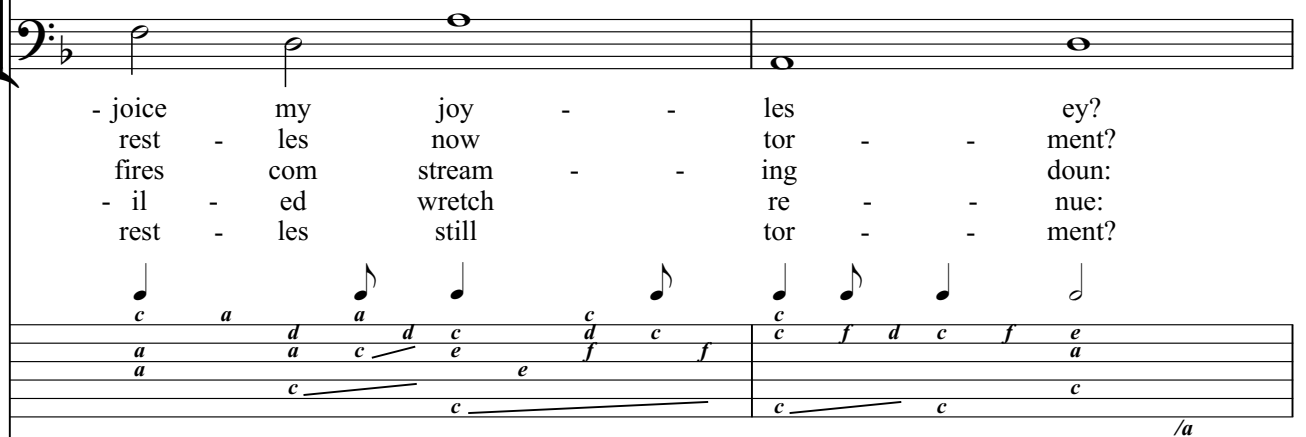
thyn re - joice my joy - les ey?
 thoughts thee rest - les now tor - ment?
 roar; thy fires com stream - ing doun:
 tune ex - il - ed wretch re - nue:
 thoughts thee rest - les still tor - ment?



thyn re - joice my joy - les ey?
 thoughts thee rest - les now tor - ment?
 roar; thy fires com stream - ing doun:
 tune ex - il - ed wretch re - nue:
 thoughts thee rest - les still tor - ment?

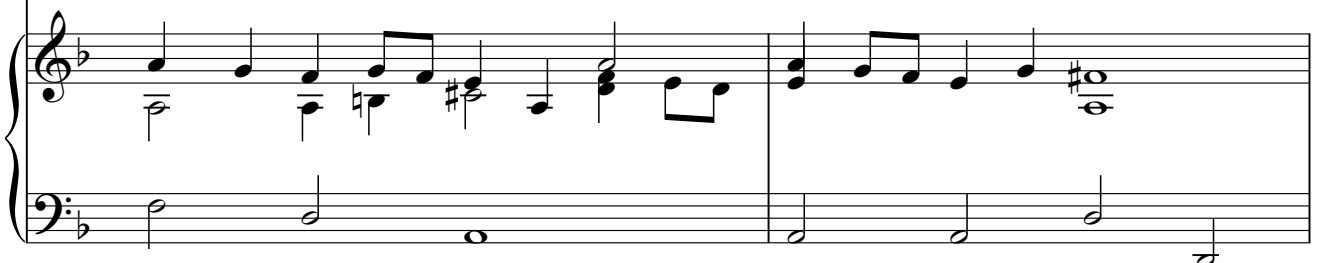


thyn re - joice my joy - les ey?
 thoughts thee rest - les now tor - ment?
 roar; thy fires com stream - ing doun:
 tune ex - il - ed wretch re - nue:
 thoughts thee rest - les still tor - ment?



- joice my joy - les ey?
 rest - les now tor - ment?
 fires com stream - ing doun:
 - il - ed wretch re - nue:
 rest - les still tor - ment?

c a d a c d c c c f d c f e
a a c e e f c f a
a c c c c
 /a



- joice my joy - les ey?
 rest - les now tor - ment?
 fires com stream - ing doun:
 - il - ed wretch re - nue:
 rest - les still tor - ment?

Whom_ now_ salt teares are food to day and
 Ah_ thank - ful wait: stil gra - cious Lord shalt
 And_ rag - ing storm, from clou - di spouts which
 My_ God, my strength; why doost thou me for -
 Com_ grate - ful hope. My gra - cious God, I

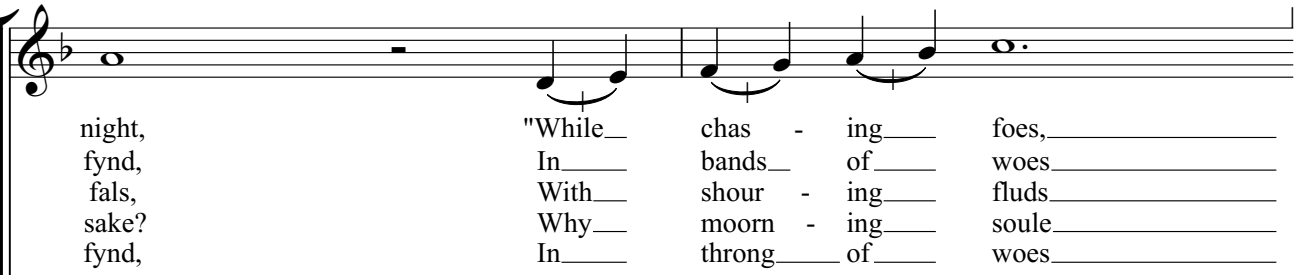
Whom_ now salt teares are food to day and
 Ah_ thank - ful wait: stil gra - cious Lord shalt
 And_ rag - ing storm, from clou - di spouts which
 My_ God, my strength; why doost thou me for -
 Com_ grate - ful hope. My gra - cious God, I

Whom now salt teares are food_ to day and
 Ah_ thank - ful wait: stil gra - cious Lord shalt
 And_ rag - ing storm, from clou - di spouts which
 My_ God, my strength; why doost thou me for -
 Com_ grate - ful hope. My gra - cious God, I

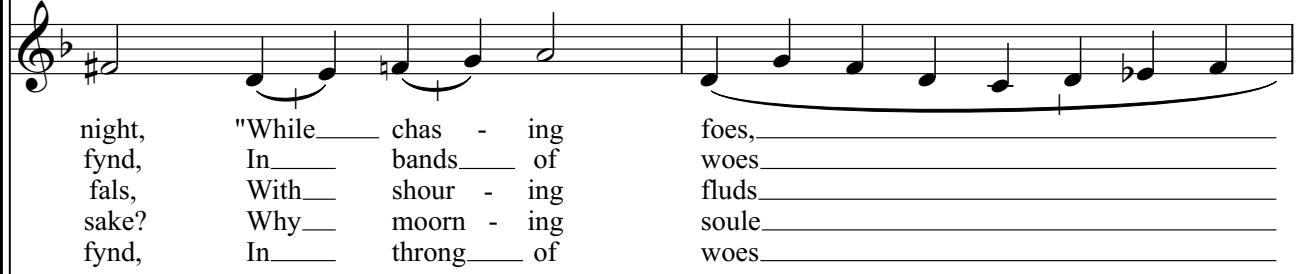
Whom now salt teares are food_ to day and
 Ah_ thank - ful wait: stil gra - cious Lord shalt
 And_ rag - ing storm, from clou - di spouts which
 My_ God, my strength; why doost thou me for -
 Com_ grate - ful hope. My gra - cious God, I

Whom now salt teares are food to day and
 Ah_ thank - ful wait: stil gra - cious Lord shalt
 And_ rag - ing storm, from clou - di spouts which
 My_ god, my strength; why doost thou me for -
 Com_ grate - ful hope. My gra - cious God, I

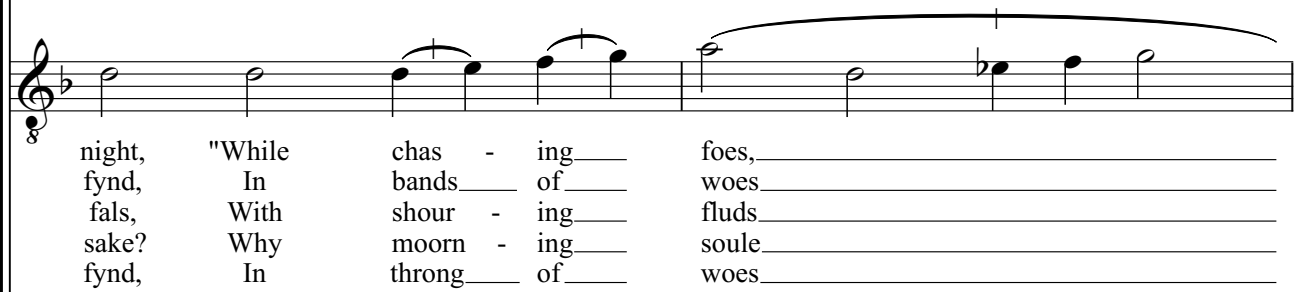
Whom now salt teares are food to day and
 Ah_ thank - ful wait: stil gra - cious Lord shalt
 And_ rag - ing storm, from clou - di spouts which
 My_ god, my strength; why doost thou me for -
 Com_ grate - ful hope. My gra - cious God, I



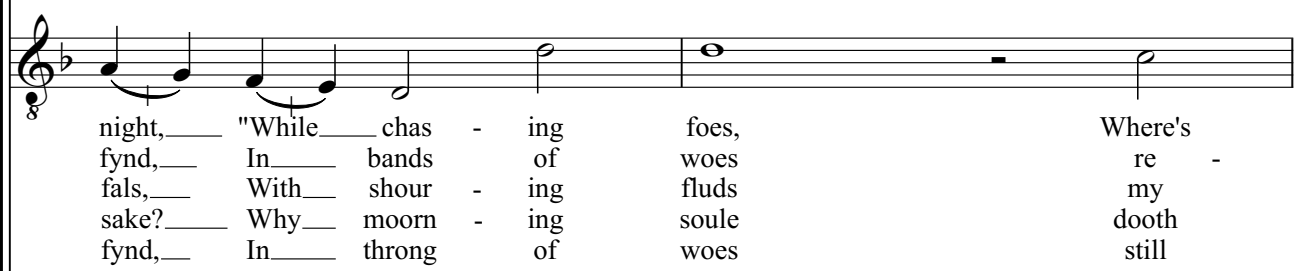
night, "While chas - ing foes,
 fynd, In bands of woes
 fals, With shour - ing fluds
 sake? Why moorn - ing soule
 fynd, In throng of woes



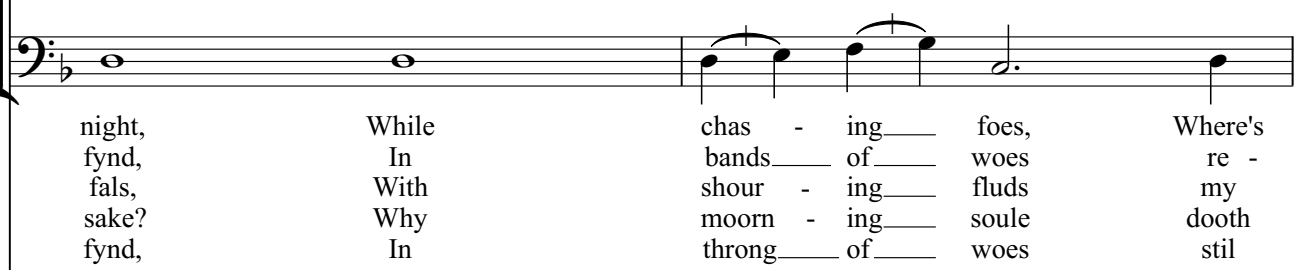
night, "While chas - ing foes,
 fynd, In bands of woes
 fals, With shour - ing fluds
 sake? Why moorn - ing soule
 fynd, In throng of woes



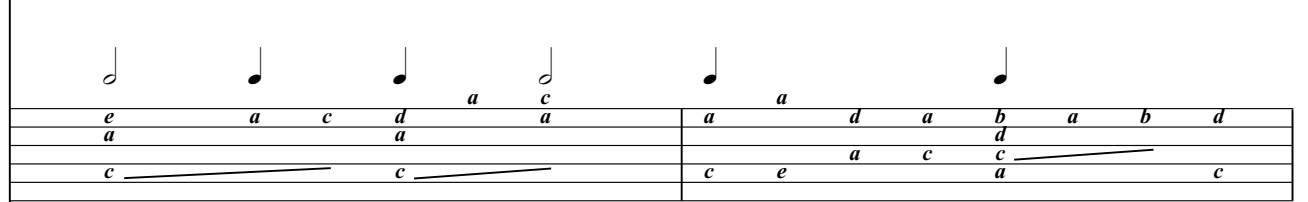
night, "While chas - ing foes,
 fynd, In bands of woes
 fals, With shour - ing fluds
 sake? Why moorn - ing soule
 fynd, In throng of woes



night, "While chas - ing foes, Where's
 fynd, In bands of woes re -
 fals, With shour - ing fluds my
 sake? Why moorn - ing soule dooth
 fynd, In throng of woes still

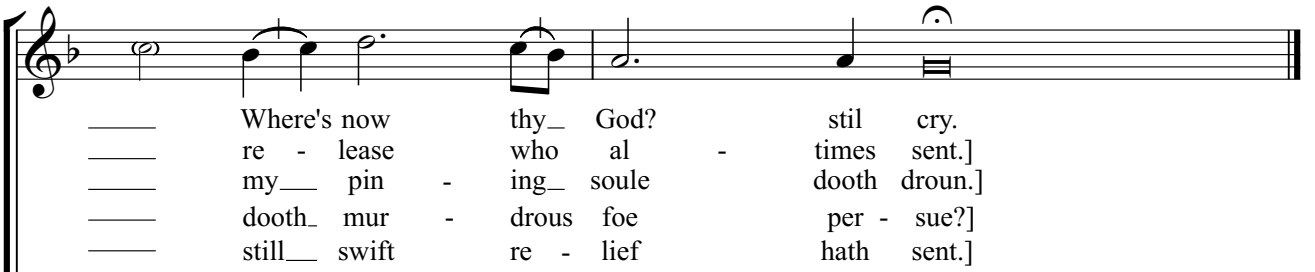


night, While chas - ing foes, Where's
 fynd, In bands of woes re -
 fals, With shour - ing fluds my
 sake? Why moorn - ing soule dooth
 fynd, In throng of woes stil

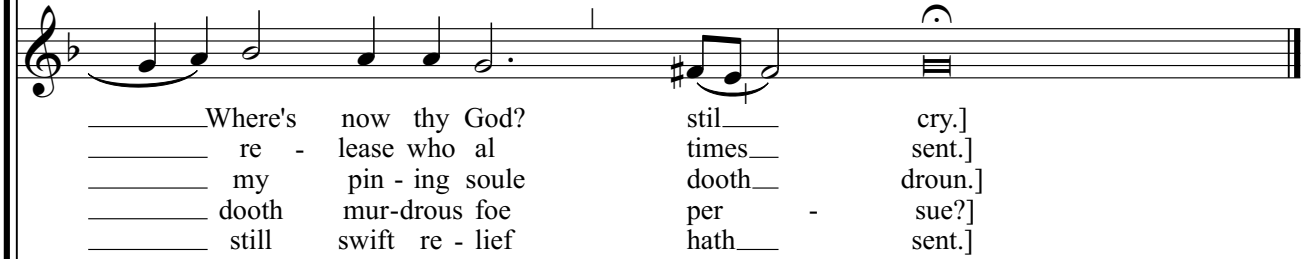


e a c d a c a a a d a b a b d
 a a c d c a c a c
 c c c e a c a c

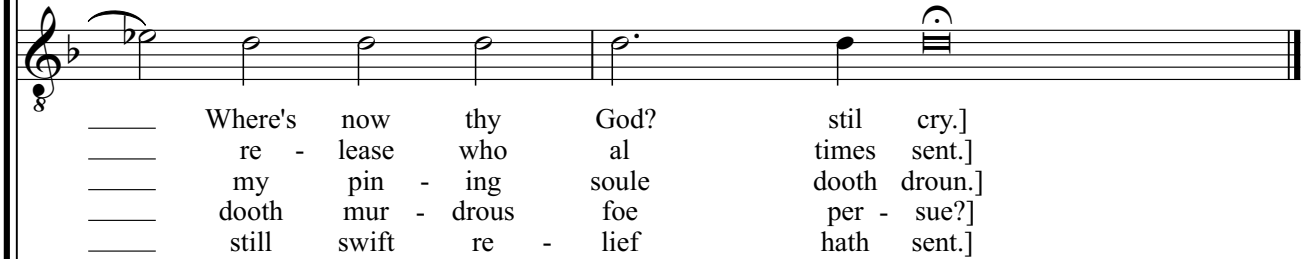




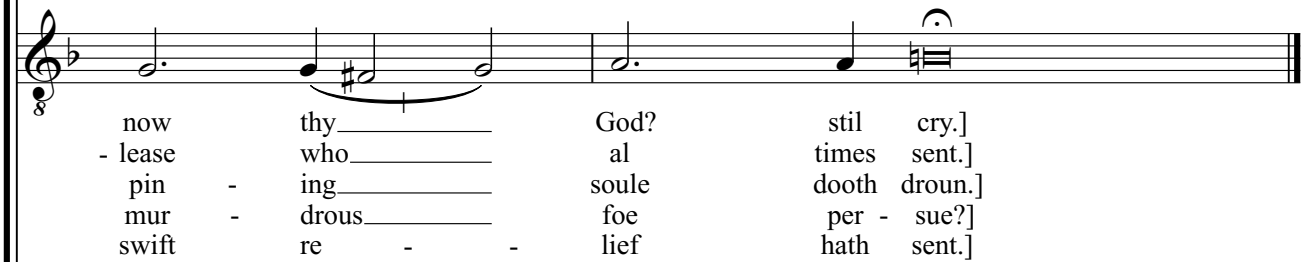
Where's now thy God? stil cry.
 re - lease who al - times sent.]
 my pin - ing soule dooth droun.]
 dooth mur - drous foe per - sue?]
 still swift re - lief hath sent.]



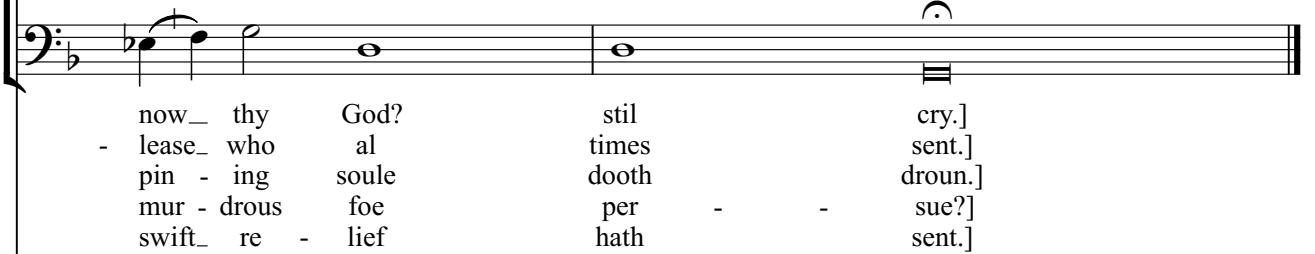
Where's now thy God? stil cry.]
 re - lease who al times sent.]
 my pin - ing soule dooth droun.]
 dooth mur-drous foe per - sue?]
 still swift re - lief hath sent.]



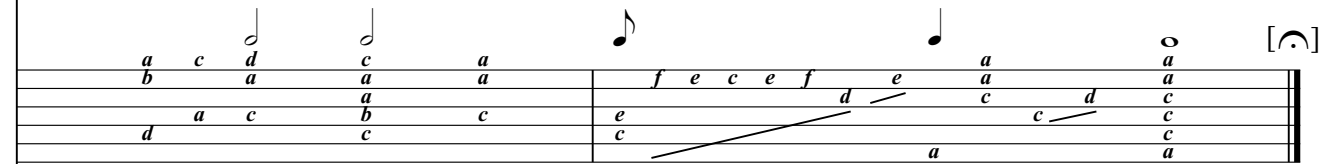
Where's now thy God? stil cry.]
 re - lease who al times sent.]
 my pin - ing soule dooth droun.]
 dooth mur - drous foe per - sue?]
 still swift re - lief hath sent.]



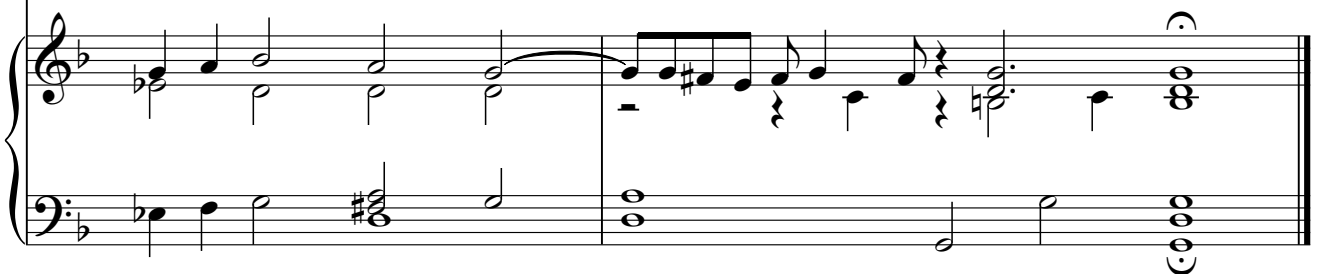
now thy God? stil cry.]
 - lease who al times sent.]
 pin - ing soule dooth droun.]
 mur - drous foe per - sue?]
 swift re - lief hath sent.]



now thy God? stil times cry.]
 - lease who al times sent.]
 pin - ing soule dooth droun.]
 mur - drous foe per - sue?]
 swift re - lief hath sent.]



a c d c a a f e c e f d e a a a a a c c c c a



The FIFT tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tablature Realization]

BASE
[Viol]

[Tuning: *ffeff*]

Detailed description: This system contains the first two measures of the piece. The top staff is a Treble clef with a common time signature. The Lyra Viol part is a six-line staff with letters b, d, c, a on the first four lines and d', a, e, c on the fifth and sixth lines. The Bass Viol part is a bass clef with a common time signature. The tablature realization is a bass clef with a 4/2 time signature. A tuning instruction [Tuning: ffeff] is placed between the Lyra Viol and Tablature Realization staves.

3

Detailed description: This system contains measures 3 through 5. It follows the same layout as the first system, with Treble clef, Lyra Viol tablature, Tablature Realization, and Bass Viol notation. The tablature realization is in 4/2 time. Measure 3 starts with a treble clef and a common time signature.

6

Musical score for measures 6-8. The score consists of three staves: a treble clef staff at the top, a grand staff in the middle (with two staves), and a bass clef staff at the bottom. The treble staff contains a melodic line with a slur over measures 6 and 7. The grand staff contains a piano accompaniment with many sixteenth notes and slurs. The bass staff contains a bass line. The key signature has one flat (B-flat).

9

Musical score for measures 9-11. The score consists of three staves: a treble clef staff at the top, a grand staff in the middle (with two staves), and a bass clef staff at the bottom. The treble staff contains a melodic line with a slur over measures 9 and 10. The grand staff contains a piano accompaniment with many sixteenth notes and slurs. The bass staff contains a bass line. The key signature has one flat (B-flat).

12

Musical score for measures 12-14. The score is written for three staves: a treble clef staff at the top, a grand staff (two five-line staves) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with notes and rests. The grand staff contains a complex texture with many notes and slurs. The bass staff contains a lower melodic line. The key signature has one flat (B-flat).

15

Musical score for measures 15-17. The score is written for three staves: a treble clef staff at the top, a grand staff (two five-line staves) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with notes and rests. The grand staff contains a complex texture with many notes and slurs. The bass staff contains a lower melodic line. The key signature has one flat (B-flat).

18

Musical score for measures 18-20. The score includes a treble clef staff with a melodic line, a middle section with rhythmic notation and letter-based chord symbols, and two bass clef staves with harmonic accompaniment. The key signature has one flat (B-flat).

Chord symbols for measures 18-20:

<i>d</i>	<i>b</i>	<i>d</i>	<i>a</i>				<i>a</i>	<i>a</i>
<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>		<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>b</i>
			<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>
							<i>e</i>	<i>d</i>
							<i>a</i>	<i>b</i>
								<i>d</i>
								<i>b</i>
								<i>d</i>
								<i>b</i>
								<i>d</i>

21

Musical score for measures 21-23. The score includes a treble clef staff with a melodic line, a middle section with rhythmic notation and letter-based chord symbols, and two bass clef staves with harmonic accompaniment. The key signature has one flat (B-flat).

Chord symbols for measures 21-23:

	<i>a</i>		<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>f</i>
<i>e</i>	<i>a</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>d</i>
<i>c</i>	<i>b</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>
	<i>a</i>						<i>a</i>	<i>d</i>
								<i>c</i>
								<i>d</i>

24

Musical score for measures 24-26. The score is written for three staves: a treble staff (top), a middle staff (middle), and a bass staff (bottom). The treble staff contains a melodic line with notes and rests. The middle staff contains a figured bass line with letters (a, b, c, d, f) and slurs. The bass staff contains a bass line with notes and rests. The music is in a minor key and features various rhythmic patterns and articulations.

27

Musical score for measures 27-29. The score is written for three staves: a treble staff (top), a middle staff (middle), and a bass staff (bottom). The treble staff contains a melodic line with notes and rests. The middle staff contains a figured bass line with letters (a, b, c, d) and slurs. The bass staff contains a bass line with notes and rests. The music is in a minor key and features various rhythmic patterns and articulations.

The FIFT tune

(b) Five part and Lute (or Orpharion) version

Textless for use with Psalm texts below

TREBLE
[Voice &/or Viol]

Musical staff for Treble voice/viol in G minor, 4/2 time. The melody begins with a whole note G, followed by a half note A, a quarter note B, and a quarter note C. The second measure contains a whole note D, followed by a half note E, a quarter note F, and a quarter note G. The third measure contains a whole note A, followed by a half note B, a quarter note C, and a quarter note D. The fourth measure contains a whole note E, followed by a half note F, a quarter note G, and a quarter note A.

MEANE
[Voice &/or Viol]

Musical staff for Meane voice/viol in G minor, 4/2 time. The melody begins with a whole note G, followed by a half note A, a quarter note B, and a quarter note C. The second measure contains a whole note D, followed by a half note E, a quarter note F, and a quarter note G. The third measure contains a whole note A, followed by a half note B, a quarter note C, and a quarter note D. The fourth measure contains a whole note E, followed by a half note F, a quarter note G, and a quarter note A.

COUNTERTENOR
[Voice &/or Viol]

Musical staff for Countertenor voice/viol in G minor, 4/2 time. The melody begins with a whole note G, followed by a half note A, a quarter note B, and a quarter note C. The second measure contains a whole note D, followed by a half note E, a quarter note F, and a quarter note G. The third measure contains a whole note A, followed by a half note B, a quarter note C, and a quarter note D. The fourth measure contains a whole note E, followed by a half note F, a quarter note G, and a quarter note A.

TENOR
[Voice &/or Viol]

Musical staff for Tenor voice/viol in G minor, 4/2 time. The melody begins with a whole note G, followed by a half note A, a quarter note B, and a quarter note C. The second measure contains a whole note D, followed by a half note E, a quarter note F, and a quarter note G. The third measure contains a whole note A, followed by a half note B, a quarter note C, and a quarter note D. The fourth measure contains a whole note E, followed by a half note F, a quarter note G, and a quarter note A.

BASE
[Voice &/or Viol]

Musical staff for Base voice/viol in G minor, 4/2 time. The melody begins with a whole note G, followed by a half note A, a quarter note B, and a quarter note C. The second measure contains a whole note D, followed by a half note E, a quarter note F, and a quarter note G. The third measure contains a whole note A, followed by a half note B, a quarter note C, and a quarter note D. The fourth measure contains a whole note E, followed by a half note F, a quarter note G, and a quarter note A.

LUTE
[or Orpharion]

Lute tablature for the piece. The first measure shows fret numbers: d (4th), a (2nd), c (3rd), a (2nd), a (2nd), c (3rd), e (5th), e (5th). The second measure shows: g' (7th), a (2nd), a (2nd), c (3rd), a (2nd), e (5th), c (3rd), e (5th). The third measure shows: a (2nd), a (2nd), d (4th), b (3rd), a (2nd), c (3rd), c (3rd). The fourth measure shows: a (2nd), d (4th), c (3rd), a (2nd), a (2nd), c (3rd).

D F
(Tuning)

[Tablature
Realization]

Musical staff for Tablature Realization in G minor, 4/2 time. The piece is written for a lute or orpharion, showing the realization of the tablature in a grand staff format. The melody is in the upper register, and the bass line is in the lower register.

The image shows a musical score for voice and piano. It consists of several staves. The top five staves are vocal lines in treble clef, with a key signature of one flat (B-flat). The sixth staff is a piano accompaniment in bass clef. The seventh staff is a vocal line with letter syllables (a, c, d, a, d, a, e, a, a, b, d, a, a, a, b, b, d, c, a) written below the notes. The eighth staff is a piano accompaniment in treble clef. The ninth staff is a piano accompaniment in bass clef. The score is divided into measures by vertical bar lines.

Five staves of musical notation. The first four staves are in treble clef, and the fifth is in bass clef. The music consists of melodic lines with various note values and rests.

A system of four-line musical notation with letter-based notes (a, b, c, d, e) and slurs. It appears to be a simplified or shorthand notation for a specific part of the piece.

A grand staff of musical notation, consisting of a treble clef and a bass clef joined by a brace. It contains two staves of music, likely for piano accompaniment.

9

8

e *a* *c* *a* *e* *a* *c* *d* *c* *d* *d* *d* *d* *d* *d*
a *a* *a* *a* *a* *c* *d* *d* *d* *d* *d* *d* *d* *d* *d*
c *c* *c* *c* *a* *c* *d* *a* *d* *d* *d* *d* *d* *d* *d*

6

Musical staff 1: Treble clef, first system of notes. It begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a dotted half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5.

Musical staff 2: Treble clef, second system of notes. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5.

Musical staff 3: Treble clef, third system of notes. It begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a dotted half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5.

Musical staff 4: Treble clef, fourth system of notes. It begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a dotted half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5.

Musical staff 5: Bass clef, fifth system of notes. It begins with a whole rest, followed by a half note G3, a half note A3, a half note B3, a dotted half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

Fingering diagram for the right hand. It shows a sequence of notes with fingerings: d, a, e, c, e, a, b, d, a, a, e, c, e, d. The notes are arranged in a grid-like structure across three staves.

Musical staff 6: Grand staff, sixth system of notes. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords and notes, while the bass staff contains a sequence of notes.

The musical score for page 15 consists of five vocal staves, a guitar chord chart, and a piano accompaniment. The vocal staves are arranged in a system with a brace on the left. The first four staves are in treble clef, and the fifth is in bass clef. The guitar chord chart is positioned between the vocal staves and the piano accompaniment. The piano accompaniment is at the bottom of the page, with a grand staff (treble and bass clefs).

The guitar chord chart shows the following chords and notes across four measures:

$\begin{matrix} \text{a} \\ \text{a} \\ \text{c} \end{matrix}$	$\begin{matrix} \text{c} \\ \text{d} \\ \text{d} \end{matrix}$	$\begin{matrix} \text{c} \\ \text{d} \\ \text{d} \end{matrix} \quad \text{a} \quad \text{a} \quad \text{b} \quad \text{a}$	$\begin{matrix} \text{d} \\ \text{a} \\ \text{c} \end{matrix} \quad \text{d} \quad \text{d} \quad \text{a} \quad \text{d} \quad \text{a} \quad \text{c}$
a	a	a	/a

The musical score for page 18 consists of several staves. At the top, there are five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) in G major, 4/4 time. The Soprano part begins with a half note G4, followed by a quarter note A4, and a half note B4. The Alto part starts with a half note G4, followed by a quarter note A4, and a half note B4. The Tenor 1 part begins with a half note G4, followed by a quarter note A4, and a half note B4. The Tenor 2 part starts with a half note G4, followed by a quarter note A4, and a half note B4. The Bass part begins with a half note G3, followed by a quarter note A3, and a half note B3. Below the vocal staves is a system of three staves for figured bass, with notes labeled with letters: a, b, c, d, e, f. The first staff of the figured bass system contains the notes: a, d, a, c, a, c, c, a, c, d, f, d, c. The second staff contains: d, d, a, a, d, d, a, e, c, e, c, a, e, c. The third staff contains: a, c, d, a, e, c, e, c. Below the figured bass system is a piano accompaniment system with two staves (treble and bass clef). The piano accompaniment begins with a half note G3, followed by a quarter note A3, and a half note B3. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and a half note B3.

The musical score for page 20 consists of five vocal staves and a piano accompaniment. The first four staves are vocal parts, and the fifth staff is the piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature. The piano accompaniment features a melodic line with various dynamics and articulations, including slurs and accents. The vocal line includes lyrics written below the notes.

c a d a d c d c c f d c f e
a a c e e f c f a
a c c c c c /a

The musical score consists of several staves. The top five staves are vocal lines in treble clef, with a key signature of one flat (B-flat). The sixth staff is a vocal line with letters written below it. The bottom two staves are piano accompaniment in bass clef, with a key signature of one flat. The piano part includes chords and single notes.

<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>c</i>
<i>a</i>		<i>a</i>	<i>a</i>		<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>		<i>b</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>b</i>	
<i>c</i>		<i>c</i>		<i>c</i>	<i>c</i>		<i>c</i>	<i>c</i>	<i>d</i>	<i>a</i>					<i>a</i>

The musical score consists of five staves of notation. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The notation includes various note values, rests, and phrasing slurs. A central section contains letter-based notes (e, a, c, d, a, c, a, a, d, a, b, a, b, d, c, e, a, c, a) with stems and beams, likely representing a specific exercise or a transcription of a vocal line. The bottom two staves are in treble and bass clef, respectively, and contain more complex notation with chords and phrasing.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat major/D minor). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staves.

a c d c a
b a a a a
d a c b c

f e c e f d e
e c c d
a

a a a a a
c c c c c
a

PSALM 15 [*To the 5. tune.*]

The moral furniture of a true member of Gods Church, set out by King DAVID.

LORD: who shal in thy roial tent reside?

Whom shal thy sacred mount his dweller claim?

The man whose feet in paths direct abide;

{ Whose lips at trueth, whose hands at justice aim. [5]
NO wronging tale his tong hath twynd; no deed
Of his hath neighbour harmd; yea slander vile
Gainst neighbour raiz'd, which itching ears dooth feed,
With stern rebuke his righteous ears exile. _____

THE godles wretch, from heavenli coort rejected,

As foe, he shuns; as outcast base, despizeth: [10]
The godli wight, by grace divine elected,

{ As frend, he loves; as precious, highly prizeth.

{ HIS woord as oath, his oath as sacred vow, [15]
He firm observes; though harm he thence endure:
Usurious trade, the idles biting plow,

Ne gain nor ease can him to hold alure. _____

THE upright cause, sole object of his sight,

No bribe can hurt, no present needs to mend: [20]
So hee the man, whom nought shal shake or fright;
Whom sacred place, and blisful joys attend.

::
:: ::

PSALM 32 [To the 5. tune.]

DAVID here. out of the sence of his owne experience, teacheth that he is happi, to whom God in merci imputeth not his sins: which merci is obtained, by seasonable confessing them; must be continued, by thankfully reforming our lifes; which shall be accompanied with true joy of spirit.

THE blessed man; whom spring of boundles grace
 With mercies ey a Father-judge dooth vieu;
 Whose crimes and guilt with pardon free efface;
 { Foul stains orehele; so pristin shape renue. [5]
 { Yea thrice he blest; whom, who Creatour kynd
 All perfect framed, declynd dooth not forsake:
 Dooth not his sins impute; and darkned mynd,
Discharged of guile, to justice dooth awake. _____

I WHILST my sin in silent brest conceald,
 Benumbd, asham'd; at length with sicnes scurged, [10]
 My bones consum'd; and roars sharp grief reveald,
 { Which tiring pain, my strength now tired, urged.
 { Thy grievous hand stil presd me day and night;
 Nor Sun could cheer, nor darknes rest present: [15]
 On faded face deaths name seemd palenes write;
 { So native juice unnative heat had spent.
 { ADVIS'D, I then to thee my sins confesd,
 In vain conceald; bade idle vail adieu:
 I said, Be now to God my falts expresd;
 Who guilt from soule, strait plague from corps withdrew. _____ [20]

O GRACIOUS Lord, therefore our hopes abound:
 And godli men, excited by these fruits,
 In time accepted, when thou maist be found,
 { With faithful harts shal bring their needful suits. [25]
 { And thow benign, from worlds tempestuous seas
 Wilt them remooove: and mee, (my hiding place,)
Preserved from wrack, discharged of streit unease,
 With joiious crys of freedom round embrace. _____

THEN I, who e're Gods service doost profess,
 Wil make thee scient, what paths thou must ascend; [30]
 What dounfals shun; how errors to redress:
 { And guiding ey thy cariage shall attend.
 { BUT men by kynd, transform not into guise
 Of sturdi horse, or more unthankful mule; [35]
 Whose brutish brests no mutual duties prize;
 Sole sharpest bits their mouths from mischief rule. _____

THE wicked hart, whose swarms of woes shal seaze;
 Of help without, within of rest deprived;
 While faithful soule, who gracious Lord shal please,
 { With mercies fenced, with joys shal be revived. [40]
 { THEN righteous myndes, divorce your careful fear;
 Gods woord who trust, shout out with sounds of joy;
 His ways who walk, your hopeful heads uprear:
 Your light appears, sad darknes to destroy.

PSALM 73 [To the 5. tune.]

The Prophet ASAPH, by the sence of his owne afflictions, and by contrari view of the exulting prosperiti of godles persons, who pass on a pleasant time, blaspheming God, and oppressing his servants; having endured (like as other of the people of God,) a sore temptation of calling into question the veri Omniscience of God, and his government over this loweër world: at length getting the victori by Gods especial assistance, he sheweth that out of the Sanctuari of God, where his Oracles were delivered, he had learned that it was not the condition of this transitori life, but the end it self, whereby the state of the good and bad was to be esteemed. Seeing then the end of the wicked to be utter destruction, and everlasting happines to attend the righteous; he betaketh himself wholly to the conduct of divine direction; with great assurance to be guided by Gods counseil in this life, and afterward to be received by God into eternal glori. In expectance whereof his soule repozeth.

YET surely God benign to Israel stands;
 To pure in hart. But I was sore declynd.
 Griev'd vieu of fools, of wicked prospering hands,
 { Had welnigh sapt my weak unwari mynd.
 { FROM bands of death, by sicnes, force, or snare, [5]
 They free pass on: live lusti; puft with joy:
 With humane toils and cares untroubled are:
 Yea publick plagues them least and last annoy. _____
 THIS makes with pride, their out-stretcht necks, like chein;
 With violence fierce, as robe, they lims attire. [10]
 Their plenteous fare red strouting eys proclaim:
 { While heaping wealth surmounts even harte desire.
 { FROM poizoning filth their lothsom talk they change
 Oppressions proud with lofti stile to sound.
 Their tongues through earth in wronging men doo range: [15]
 And hellish mouths gainst heaven dead curse upbound. _____

THESE sights Gods folk to grievous thoughts reduce:
 (To whom full cups of mingled bitter geer
 „Are wringd:) Dooth Heaven, say they, knowe earths abuse?
 „Or mortals coorse dooth power immortal steer? [20]
 „But vieu these men; the heavenli leaug who shun,
 „Earths shame, mans wrong: see how in calmest peace,
 „Devoid of storm, here lengthned race they run:
 „They health stil keep; stil wealth and power encrease. _____
 IN vain then I, ah all in vain have sought, [25]
 With careful thoughts my hart from stain to cleer:
 In vain my hands, in woorthiest actions wrought,
 Themselves to God in purenes washt doo rear.
 For as stern fires their sons of sweet of life
 With four reproofs, and bitter strokes bereve: [30]
 With mee so griefs, so blowes are daily rife;
 Ne joy sharp fits of mornli chastment leve. _____

BUT ô my God, should I these thoughts embrace;
 Should mazed soule illusions these entrance:
 Lo, impious wrong, gainst thee, gainst happiest race [35]
 { Of children thyn, I faithles should advance.
 { PERPLEXED I, then sought this dout t'untwine:
 But ah in vain; stil tangled stood my wit.
 At length I pierced the Sanctuari divine:
 _____ There learnd mens ends: then then the knot unknit. [40] cont.

SURE wicked men aloft on slipperi brows
 Thy hand dooth place, with greater noise to fall.
 Doun headlong rush they: vain fly faithles vows.
 { How soon, how sore, thy frights their joys appall?
 MUCH like as dream unguided fanci fils [45]
 With shapes untrue; which wakened all are gone:
 So when thou stirst, their image Lord it spils;
 Their pompous shews despiz'd from world are flowne. _____
 THUS whilest my soule on bitter grief did bite;
 While thorni thoughts my fuming hart did wound: [50]
 As brutified, my mynd had lost hir light;
 { Yea groveling beast I in thyn eys was found.
 YET stil was thyn: and thyn shal ay abide:
 By right hand taken thou staidst me with thy grace:
 Thy counseil mee in beauteous way shal guid: [55]
 And lastly safe in happiest glori place.
 FOR whom can heaven, whom earth save thee display,
 In whom or joy, or rest, my soule might fynd?
 O spring of life! when flesh, when hart decay,
 { Tower, partage thow eternal standst assignd. [60]

 LO Creatures stranged, to thee, Crëatour great,
 Alegiance due who faithles soules deny,
 Shal fail; who thee of spouzed love defeat,
 { Adultring harts, in ireful vengeance dy.
 THAT good for mee, estranged from pleazing sin,
 With God sole spring of pure delights to dwell; [65]
 There fixt to reft. My trust then joy in him:
 His gracious woorks my thankful hart fourth-tell.

PSALM 79 [To the 5. tune.]

This Psalm, (which seemeth to have been compozed in the time of Antiochus the persecutour, by som descendent of the famous ASAPH, and who bare also his name, which in that Tribe was frequent,) containeth a most lamentable complaint unto God, of the ruins of Jerusalem, the defilements of the Temple, and massacre of Gods faithful servants. Then praying first for propitiation for the sins of the people, (the true cause of that calamiti;) he presseth on with most fervent suit, for speedi delivrance, and large revenge upon their Hethen enimies.

THE Hethen, ô God, who fear not, no nor knowe
 Thy glorious name; into thy land are com:
 And in thyn House, whence blessings pure did flowe,
 { With hands impure polluting facts have doon.
 DEFYLD thy sacred seat; thy rites profaned; [5]

Thy treasures robd; thy Citti set on fire.
 Jerusalem, earths joy which earst was named,
 Throwne down on heaps, sits now in lothed mire. _____
 THY servants slain for loial love to thee:
 Their bodies dead heavens fouls cast out to feed: [10]
 And flesh of Saints, whose faith thyn eys did see,
 { To earths wyld beasts ingluous throats decreed.
 THEIR blood, as torrent, streams about the wals
 Of sad Jerusalem: no burrier found.
 Opprobrious scorn, us grievous lot befalls; [15]
 And laughings proud in neighbours mouths abound. _____

HOW long, ô Lord? shal ever flame thyn ire?
 Can no distress once moove to pittie take?
 Thy jealous wrath, and shal it rage, like fire
 { Which water none, no tears, may e're asllake? [20]
 AH turn it first, gainst those, who nor invoke
 Thy name, great Lord; nor knowe, or seeke thy face:
 Gainst Hethen kingdoms; who with mortal stroke
 Thy *Jacob* wound; lay wast his resting place. _____

REDUCE not, Lord, to thyn offended eys, [25]
 Those falts forepast, which, still unthankful, wee,
 And fathers our, have doon: let grace arize,
 { Our soules from gilt of sorroed sins to free.
 AND thou arize; and with thy mercies deer, [30]
 Prevent our instant deaths. Ah, case extreme
 Denys delay. Help, source of goodnes meer;
 And save us thow, whence safeties all doo stream. _____

RESPECT, great Lord, the glori of thy name;
 Which wee revere; our enimies proud despize,
 Insulting Hethen: to say they doo not shame, [35]
 { „Where's now the God on whom their hope relys?
 BUT let our God make noble, in our sight,
 To Hethen eys, his high revenging hand;
 That gittles blood, pourd out, and not in fight,
 Of servants thyn, may full revenged stand. [40]

cont.

AND let the sighs and moornings of thy Saints,
Who grone in chains, to thee access obtain:
And mighti arm, excited by their plaints,
{ Them rescue who now to death consignd remain.
THUS neighbours scorns, wherewith they thee reproach, [45]
Sevenfold to them in bosom, Lord, restore.
We then thy folk, and flock, thyn acts shal broach;
With thanks and praise will ever our God adore.

The SIXT tune.

For use with Psalm 84 and, as an alternative to Tune 12, Psalm 1 (see p. 425 for the text).

Metre: 10 10 10 10 10 10

Psalm 84

(a) Voice, Lyra Viol and Bass Viol version

King David, (who in great likelihood was author of this Psalm, and at such time as he was either driven from Sion by Absalom, or withheld by the necessiti of som war far off;) displaieth here his great longing love, toward the Temple, and solemn service of God there performed; accounteth them happiest, who alwaies reside in Gods house to praise him; them happi also, who at the state times, according to the law, held their voiges thether, through what difficulties of way so ever. So, earnestly praying God to be returned to that place of joy; he joineth with them in spirit, who profess their true life, safeti, and happines, to be placed in God.

TREBLE

1.The fair a - spect of Ta -
 [2.Ah, ab - sent I: when yet
 [3.And bles - sed hee, far off
 [4.Then Lord of hosts, then Ja -
 [5.Our sun, our shield; whence life,

[Lyra Viol]

[Tuning:
 ffeff]

[Tablature Realization]

BASE
 [Viol]

3

- ber - na - cles thyn, Great Lord of hosts,
 - - - - - poor spar - ro may, When swa - lo wyld,
 - - - - - who, cheerd_ in thee, On cau - sies thinks
 - - - - - cobs God, our shield; Ah, ey the face,
 - - - - - whence light_ de - rives; Whence sure de - fence,

6

how_ love - li_ to ab - sent ey It self pre -
 hir_ house, hir_ nest - let cling Neer Al - tars
 which_ to thy_ moun - tain guide. Dry vales they
 with_ fa - vours_ thyn en - dued, With sa - cred
 whence strength proud foes to quell: He right - eous

9

- zents? my long - ing_ soule dooth pine, And
 thyn, and there hir_ young - lings lay: Yet
 pass: sweet springs by_ art yet see: And
 oil per - fuzed. Hear_ Lord, and yield Those
 mynds of no - thing good de - prives; They

d c a c d a *d* *d b a* *d* *d* *d* *c* *b* *d* *d* *d*
d *a* *a* *a* *c* *d* *c* *a*
a

12

pin - ing faint, til shee thy_ Coorts_ des - cry. Nor earth, nor
 ab - sent I, from thee, my_ God, and King. Twice blest be
 gra - cious rain fore-drouth of_ pools_ dooth hide. From wast - ing
 long - ed Coorts; where one sole_ day_ ac - crued, Whole thou - sand
 here in grace, in glo - ri a - bove_ shal dwell. That earth, that

d b d c d *b d* *d* *d* *c* *d* *d* *d* *c* *d* *d* *c* *a* *c*
d *a* *a* *a* *a* *f* *e* *f* *c*

heaven; sole thow lifes glo - rious_ spring, To hart, to_
 they, who in thy house re - side: Thy praise with_
 strength, by strength they walk re - nued; To Si - on_
 stains. With mee Gods door ex - cell The state - liest_
 heaven, Lord God of hosts may_ cry; Thrise blest the_

Figured Bass:
 a b a b a d a a c d a c a c d a

flesh, re - viv - ing joy doost_ bring.
 them, their_ loves with thee a - - - - - bide.]
 fair, where_ God of Gods is_ - - - - - viewed.]
 tents, with_ im - pious pride that_ swell.]
 man, whose_ hopes on thee re - - - - - ly.]

Figured Bass:
 a d b a d c a d c a c d c d d c a c d c a

Psalm 84

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1. The fair a - spect of Ta -
 2. Ah, ab - sent I: when yet
 3. And bles - sed hee, far off
 4. Then Lord of hosts, then Ja -
 5. Our sun, our shield; whence life,

MEANE
[Voice &/or Viol]

[1. The fair a - spect of
 2. Ah, ab - sent I: when
 3. And bles - sed hee, far
 4. Then Lord of hosts, then
 5. Our sun, our shield; whence

COUNTERTENOR
[Voice &/or Viol]

[1. The fair a - spect of
 2. Ah, ab - sent I: when
 3. And bles - sed hee, far
 4. Then Lord of hosts, then
 5. Our sun, our shield; whence

TENOR
[Voice &/or Viol]

1. The fair a - spect of Ta -
 2. Ah, ab - sent I: when yet
 3. And bles - sed hee, far off
 4. Then Lord of hosts, then Ja -
 5. Our sun, our shield; whence life,

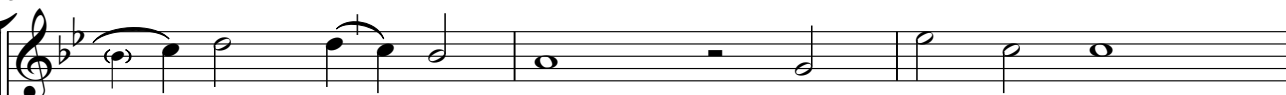
BASE
[Voice &/or Viol]

1. The fair a - spect of Ta -
 2. Ah, ab - sent I: when yet
 3. And bles - sed hee, far off
 4. Then Lord of hosts, then Ja -
 5. Our sun, our shield; whence life,

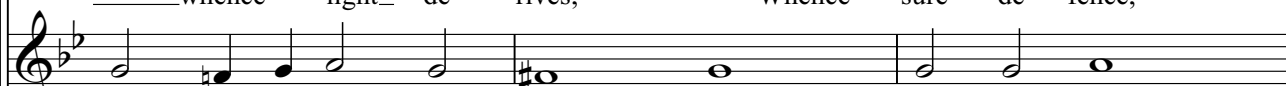
LUTE
[or Orpharion]

g' a a a a a a
 a a a a a a
 b b a c c
 c c c c c c
 G
 D F
 (Tuning)

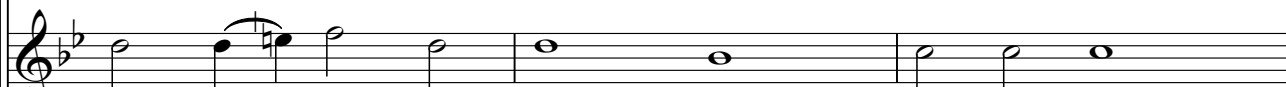
[Tablature Realization]



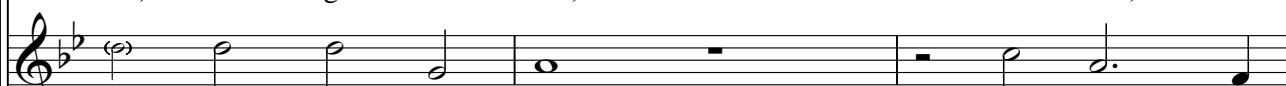
- ber - na - cles thyn, Great Lord of hosts,
 — poor spar - ro may, When swa - lo wyld,
 — who, cheerd in thee, On cau - sies thinks
 - cobs God, our shield; Ah, ey the face,
 — whence light de - rives; Whence sure de - fence,



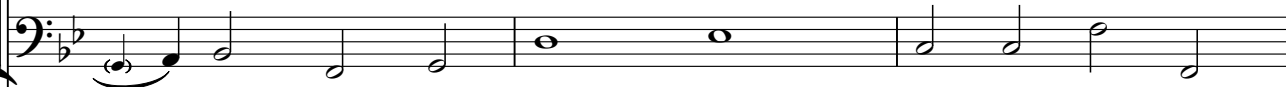
Ta - ber - na - cles thyn, Great Lord of hosts,
 yet poor — spar - ro may, When swa - lo wyld,
 off who, — cheerd in thee, On cau - sies thinks
 Ja - cobs — God, our shield; Ah, ey the face,
 life, whence light de - rives; Whence sure de - fence,



Ta - ber - na - cles thyn, Great Lord of hosts,
 yet poor — spar - ro may, When swa - lo wyld,
 off who, — cheerd in thee, On cau - sies thinks
 Ja - cobs — God, our shield; Ah, ey the face,
 life, whence light de - rives; Whence sure de - fence,

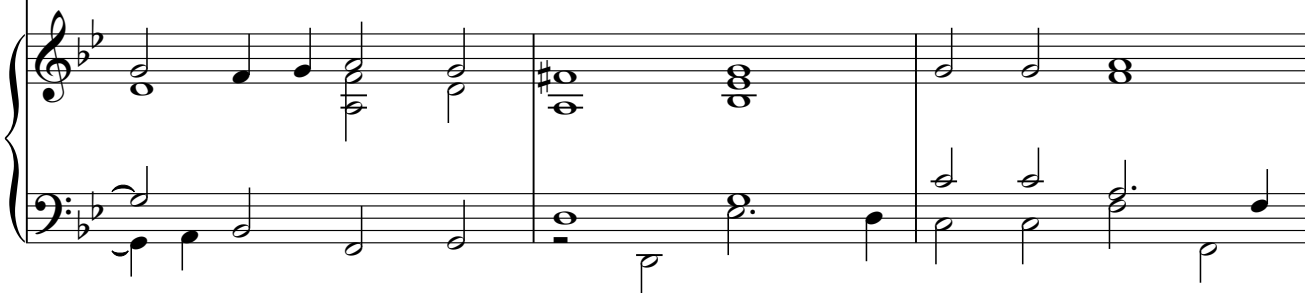


- ber - na - cles thyn, Great Lord of
 poor spar - ro may, When swa - lo
 who, cheerd in thee, On cau - sies
 - cobs God, our shield; Ah, ey the
 whence light de - rives; Whence sure de -



- ber - na - cles thyn, Great Lord of hosts, how
 — poor spar - ro may, When swa - lo wyld, hir
 — who, cheerd in thee, On cau - sies thinks which
 - cobs God, our shield; Ah, ey the face, with
 — whence light de - rives; Whence sure de - fence, whence

<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>c</i>
<i>a</i>		<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>d</i>
			<i>a</i>		<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>
	<i>c</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>
			<i>a</i>		<i>/a</i>			<i>a</i>



how love - li to ab - sent ey It self pre -
 hir house, hir nest - let cling Neer Al - tars
 which to thy moun - tain guide. Dry vales they
 with fa - vours thyn en - dued, With sa - cred
 whence strength proud foes to quell: He right - eous

how love - li to ab - sent eye It self pre -
 hir house, hir nest - let cling Neer Al - tars
 which to thy moun - tain guide. Dry vales they
 with fa - vours thyn en - dued, With sa - cred
 whence strength proud foes to quell: He right - eous

how love - li to ab - sent ey It self pre -
 hir house, hir nest - let cling Neer Al - tars
 which to thy moun - tain guide. Dry vales they
 with fa - vours thyn en - dued, With sa - cred
 whence strength proud foes to quell: He right - eous

hosts, how love - li to ab - sent ey It self pre -
 wyld, hir house, hir nest - let cling Neer Al - tars
 thinks which to thy moun - tain guide. Dry vales they
 face, with fa - vours thyn en - dued, With sa - cred
 fence, whence strength proud foes to quell: He right - eous

love - li to ab - sent ey It self pre -
 house, hir nest - let cling Neer Al - tars
 to thy moun - tain guide. Dry vales they
 fa - vours thyn en - dued, With sa - cred
 strength proud foes to quell: He right - eous

d a c a d a a a b d a a a c a c a

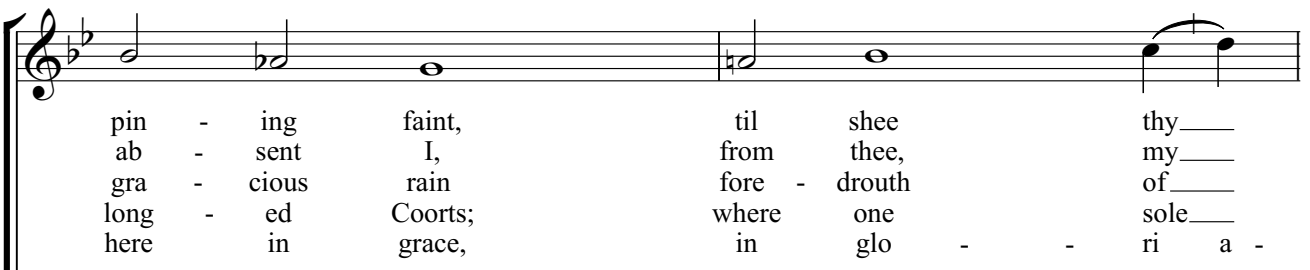
- zents? my long - ing soule dooth pine, And
thyn, and there hir young - lings lay: Yet
pass: sweet springs by art yet see: And
oil per - fuzed. Hear Lord, and yield Those
mynds of no - thing good de - prives; They

- zents? my long - ing soule dooth pine, And pin -
thyn, and there hir young - lings lay: Yet ab -
pass: sweet springs by art yet see: And gra -
oil per - fuzed. Hear Lord, and yield Those long -
mynds of no - thing good de - prives; They here

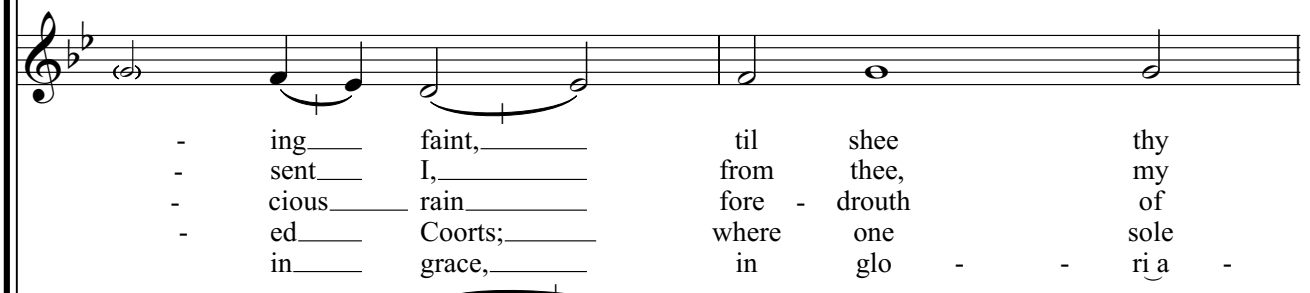
- zents? my long - ing soule dooth pine. And
thyn, and there hir young - lings lay: Yet
pass: sweet springs by art yet see: And
oil per - fuzed. Hear Lord, and yield Those
mynds of no - thing good de - prives; They

- zents? my long - ing soule dooth pine. And
thyn, and there hir young - lings lay: Yet
pass: sweet springs by art yet see: And
oil per - fuzed. Hear Lord, and yield Those
mynds of no - thing good de - prives; They

- zents? my long - ing soule dooth pine, And
thyn, and there hir young - lings lay: Yet
pass: sweet springs by art yet see: And
oil per - fuzed. Hear Lord, and yield Those
mynds of no - thing good de - prives; They



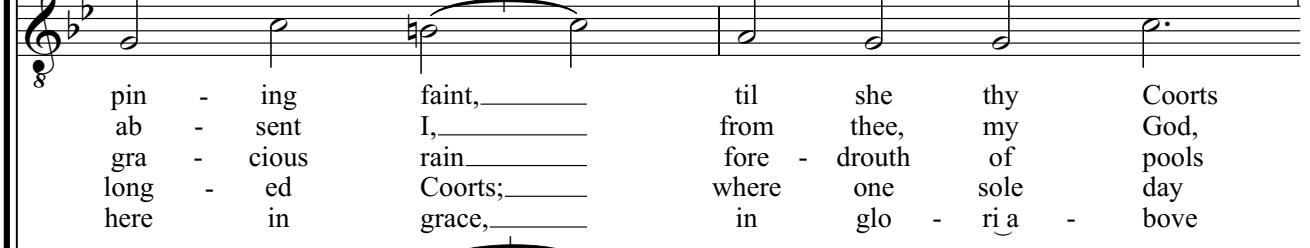
pin - ing faint, til shee thy
 ab - sent I, from thee, my
 gra - cious rain fore - drouth of
 long - ed Coorts; where one sole
 here in grace, in glo - - ri a -



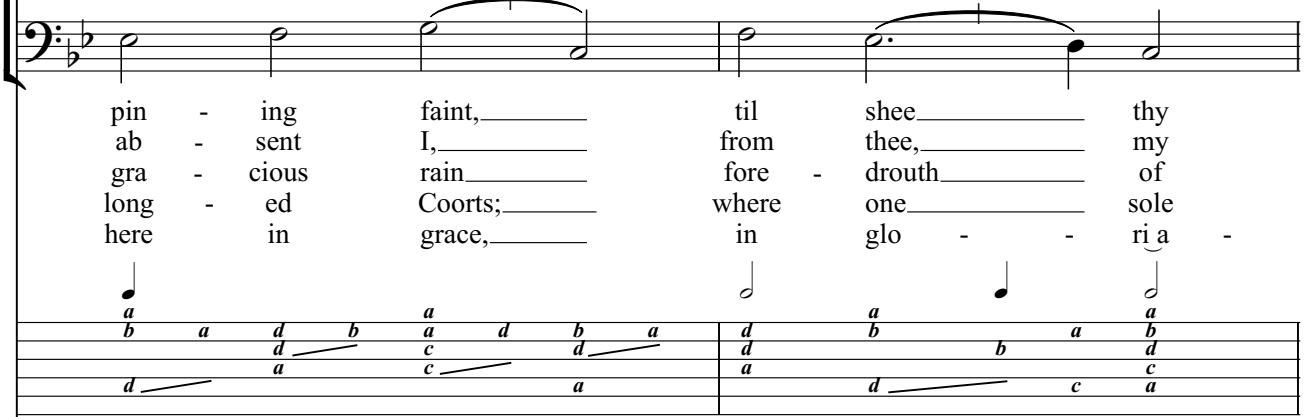
- ing faint, til shee thy
 - sent I, from thee, my
 - cious rain fore - drouth of
 - ed Coorts; where one sole
 in grace, in glo - - ri a -



pin - ing faint, til shee thy Coorts
 ab - sent I, from thee, my God,
 gra - cious rain fore - drouth of pools
 long - ed Coorts; where one sole day
 here in grace, in glo - ri a - bove



pin - ing faint, til shee thy Coorts
 ab - sent I, from thee, my God,
 gra - cious rain fore - drouth of pools
 long - ed Coorts; where one sole day
 here in grace, in glo - ri a - bove



pin - ing faint, til shee thy
 ab - sent I, from thee, my
 gra - cious rain fore - drouth of
 long - ed Coorts; where one sole
 here in grace, in glo - - ri a -

a a d b a d b a d b a b
 b a d b a c d b a d d b a b
 d a c a c a d c a



Coorts des - cry. Nor earth, nor
 God, and King. Twise blest be
 pools dooth hide. From wast - ing
 day ac - crued, Whole thou - sand
 - bove shal dwell. That earth, that

Coorts des - cry. Nor earth, nor
 God, and King. Twise blest be
 pools dooth hide. From wast - ing
 day ac - crued, Whole thou - sand
 - bove shal dwell. That earth, that

des - cry. Nor earth, nor
 and King. Twise blest be
 dooth hide. From wast - ing
 ac - crued, Whole thou - sand
 shal dwell. That earth, that

des - cry. Nor earth, nor
 and King. Twise blest be
 dooth hide. From wast - ing
 ac - crued, Whole thou - sand
 shal dwell. That earth, that

Coorts des - cry. Nor earth, nor
 God, and King. Twise blest be
 pools dooth hide. From wast - ing
 day ac - crued, Whole thou - sand
 - bove shal dwell. That earth, that

heaven; sole thow lifes glo - rious spring, To hart, to
 they, who in thy house re - side: Thy praise with
 strength, by strength they walk re - nued; To Si - on
 stains. With mee Gods doors ex - cell The state - liest
 heaven, Lord God of hosts may cry; Thrise blest the

heaven;_ sole thow lifes glo - rious spring, To hart, to
 they,___ who in thy house re - side: Thy praise with
 strength, by strength they walk re - nued; To Si - on
 stains. With mee Gods doors ex - cell The state - liest
 heaven, Lord God of hosts may cry; Thrise blest the

heaven; sole thow lifes glo - rious spring, To hart to
 they, who in thy house re - side: Thy praise with
 strength, by strength they walk re - nued; To Si - on
 stains. With mee Gods doors ex - cell The state - liest
 heaven, Lord God of hosts may cry; Thrise blest the

heaven; sole thow lifes glo - rious spring, To hart to
 they, who in thy house re - side: Thy praise with
 strength, by strength they walk re - nued; To Si - on
 stains. With mee Gods doors ex - cell The state - liest
 heaven, Lord God of hosts may cry; Thrise blest the

heaven; sole thow lifes glo - rious spring, To hart to
 they, who in thy house re - side: Thy praise with
 strength, by strength they walk re - nued; To Si - on
 stains. With mee Gods door ex - cell The state - liest
 heaven, Lord God of hosts may cry; Thrise blest the

a c d d a a a a
b a b b d a a
d a c c a c
a a d b b d b
a a c
d c a c d a



flesh, re - viv - ing joy doost bring.
them, their loves with thee a - - - - - bide.]
fair, where God of Gods is vieued.]
tents, with im - pious pride that swell.]
man, whose hopes on thee re - - - - - ly.]



flesh, re - viv - ing joy doost bring.]
them, their loves with thee a - bide.]
fair, where God of Gods is vieued.]
tents, with im - pious pride that swell.]
man, whose hopes on thee re - ly.]



flesh, re - vi - ving joy doost bring.]
them, their loves with thee a - bide.]
fair, where God of Gods is vieued.]
tents, with im - pious pride that swell.]
man, whose hopes on thee re - ly.]



flesh, re - vi - ving joy doost bring.]
them, their loves with thee a - bide.]
fair, where God of Gods is vieued.]
tents, with im - pious pride that swell.]
man, whose hopes on thee re - ly.]



flesh, re - viv - ing joy doost bring.]
them. their loves with thee a - bide.]
fair, where God of Gods is vieued.]
tents, with im - pious pride that swell.]
man, whose hopes on thee re - ly.]

Handwritten musical notation for figured bass, consisting of three staves with letters (a, b, c, d, e) and slurs indicating fingerings and phrasing.



The SEVENTH tune.

For use with Psalms 90, 49, 68 and 110.

Metre: 12 14 12 14 12 14

Psalm 90

(a) Voice, Lyra Viol and Bass Viol version

MOSES here intituled the man of God, beeing in his charge of conducting the Israelites in the wilderness; where for their increduliti and murmuring, the divine indignation brake oftentimes out upon them, til in fine an irrevocable sentence of death was pronounced against that whole generation, from twenti years old upward, which had seen Gods miracles in Ægypt, (two only excepted,) to be executed in that wildernes before their entrance into the dezired land: in this Psalm discovereth his extreme grief of hart for that miserable estate; the Peoples sins provoking God, and Gods punishments consuming then; unto whom God in all former ages had been a stay and protection. Therefore presenting unto God the remembrance of his former graciousnes; the consideration of his owne Eterniti, and of humane mortaliti in general (whose life groweing shorter by sundri degrees, was now at length reduced to a period of about seventi or fourescore years ordinarily:) he beseecheth God to have particular compassion upon this his chozen people, sore wasted with the punishments which their sins had called down upon them; to make them wise by his grace; to comfort them with his returning favour; and lastly so to frame the coorse of their labours, that his promise continuing cleer and hopeful to them, might at length yet in their children have a glorious accomplishment.

TREBLE

1. In pil - grim life, our rest;
 [2. When thou - sand years we lived,
 [3. Ah men un - blest! thy wrath
 [4. Mans short - ned life, as now,
 [5. Oh who dooth due - ly waigh
 [6. And com - fort, cheer us, Lord:

[Lyra Viol]

[Tuning: ffeff]

[Tablature Realization]

BASE [Viol]

3

in thrald e - state our stay; From
 those thou - sand_____ in thy sight Not
 our wea - ried_____ life con - sumes: Thy
 sole seven - ti_____ years dooth bid: Great
 the power of_____ heaven - li ire? As
 as cha - stiz'd_____ long by thee Much

6

age to age thou Lord hast been, and_ saved us
 more ap - pear'd then one day past, then_ watch in
 ter - rours great our soules af - fright: so_ sore thyn
 strength to four - score may at - tain. Of_ these eeven
 ter - rours thyn, so is thy wrath; ô_ thow con -
 evil our woe - ful eys have seen; like_ joy so

9

from de - cay. Thy self, ere birth to hills,
 short - est night. Yet soon en - creas - ing sin
 an - ger fumes. Our sins, our foul re - volts,
 flour, and pride, What is't but toil, and grief;
 - sum - ing fire! Then teach us so our days,
 cauze us see. This joy with life shal last.

a *c* *d* *c* *d* *a* | *b* *d* *a* *b* *a* | *c* *d* *a* *c* *d* *c*

12

to earth ere form didst give, Ere world hadst
 those years much short - er makes; While ven - geance
 be - fore thy face hast set: And se - cretst
 but vain pur - suits, and sin? Which spent, we
 our wast - ing years to count; That wis - dom
 Then let thy woork growe cleer Toward ser - vants

d *c* *a* *c* *d* | *a* *b* *d* *c* *c* *a* | *c* *d* *a* *b* *d* *a*

[v. 4 concludes here.]

15

framed; from ay to ay al - glo - rious God doost live.
 due de - fil - ed world to droun - ing flud be - takes.
 falts to cleer - est light of eys dis - pleazed are fet.
 hence to du - sti home a - way to post be - gin.]
 true our thoughts toward thee our end - les end may mount.
 thyn: on child - ren their thy glo - ri make ap - pear.

[v. 4 concludes here.]

18

[1.]But man thy crea - ture fallen, thy ju - stice
 [2.]Since when, our dream - like life, as weak - est
 [3.]What have our toils at - chiev'd? through an - ger
 [5.]Re - turn, ô Lord: (how long?) at length ap -
 [6.]And let Gods pleaz - ed face us with his

dooth per - sue "To dust: and faith, Ye
 herb, soon dys; Which morn makes flour, hote
 thyn, our day Black night de - vours: our

-peazd, for - give Thy folk: let fa - vour shour
 beau - ties bless: And form our woorks; ô

a b d a a c
d b d c

b b b d a d d c a
c c c

a

A - dams sons, re - turn whence first ye grew.
 noon bids fade, sad even mowes doun and drys.]
 fruit - les years as thought fly vain a - way.]

in time, that dy - ing harts may live.]
 thow, our woorks to hap - piest end ad - dress.]

d d d f b b a d d c d c d d c a d
a a d c a c c c c a c a c a

Psalm 90

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1. In pil - grim life, our rest;
 [2. When thou - sand years we lived,
 [3. Ah men un - blest! thy wrath
 [4. Mans short - ned life, as now,
 [5. Oh who dooth due - ly waigh
 [6. And com - fort, cheer us, Lord:

MEANE
[Voice &/or Viol]

[1. In pil - grim life, our rest;
 [2. When thou - sand years we lived,
 [3. Ah men un - blest! thy wrath
 [4. Mans short - ned life, as now,
 [5. Oh who dooth due - ly waigh
 [6. And com - fort, cheer us, Lord:

COUNTERTENOR
[Voice &/or Viol]

[1. In pil - grim life, our rest;
 [2. When thou - sand years we lived,
 [3. Ah men un - blest! thy wrath
 [4. Mans short - ned life, as now,
 [5. Oh who dooth due - ly waigh
 [6. And com - fort, cheer us, Lord:

TENOR
[Voice &/or Viol]

[1. In pil - grim life, our rest;
 [2. When thou - sand years we lived,
 [3. Ah men un - blest! thy wrath
 [4. Mans short - ned life, as now,
 [5. Oh who dooth due - ly waigh
 [6. And com - fort, cheer us, Lord:

BASE
[Voice &/or Viol]

[1. In pil - grim life, our rest;
 [2. When thou - sand years we lived,
 [3. Ah men un - blest! thy wrath
 [4. Mans short - ned life, as now,
 [5. Oh who dooth due - ly waigh
 [6. And com - fort, cheer us, Lord:

LUTE
[or Orpharion]

[Tablature
Realization]

in thrald e - state our stay; From
 those thou - sand in thy sight Not
 our wea - ried life con - sumes: Thy
 sole seven - ti years dooth bide: Great
 the power of heaven - li ire? As
 as cha - stiz'd long by thee Much

in thrald e - state our stay; From age
 those thou - sand in thy sight Not more
 our wea - ried life con - sumes: Thy ter -
 sole seven - ti years dooth bide: Great strength
 the power of heaven - li ire? As ter -
 as cha - stiz'd long by thee Much e -

in thrald e - state our stay; From
 those thou - sand in thy sight Not
 our wea - ried life con - sumes: Thy
 sole seven - ti years dooth bide: Great
 the power of heaven - li ire? As
 as cha - stiz'd long by thee Much

in thrald e - state our stay; From
 those thou - sand in thy sight Not
 our wea - ried life con - sumes: Thy
 sole seven - ti years dooth bide: Great
 the power of heaven - li ire? As
 as cha - stiz'd long by thee Much

in thrald e - state our stay; From
 those thou - sand in thy sight Not
 our wea - ried life con - sumes: Thy
 sole seven - ti years dooth bide: Great
 the power of heaven - li ire? As
 as cha - stiz'd long by thee Much

e a c e a b a b d b d d a b a a d b d
 a a c e b a b d d a b a a b b b
 c d c c a a a a a a a a c

//a a d d c

age to age thou Lord hast been, and saved us
 more ap - peard then one day past, then watch in
 ter - rours great our soules af - fright: so sore thyn
 strength to four - score may at - tain. Of these eeven
 ter - rours thyn, so is thy wrath; ô thow con -
 evil our woe - ful eys have seen; like joy so

— to age thou Lord hast been, and saved us
 — ap - peard then one day past, then watch in
 - rours great our soules af - fright: so sore thyn
 — to four - score may at - tain. Of these eeven
 - rours thyn, so is thy wrath; ô thow con -
 -vil our woe - ful eys have seen; like joy so

age to age thou Lord hast been, and saved us
 more ap - peard then one day past, then watch in
 ter - rours great our soules af - fright: so sore thyn
 strength to four - score may at - tain. Of these eeven
 ter - rours thyn, so is thy wrath; ô thow con -
 evil our woe - ful eys have seen; like joy so

age to age thou Lord hast been, and saved us
 more ap - peard then one day past, then watch in
 ter - rours great our soules af - fright: so sore thyn
 strength to four - score may at - tain. Of these eeven
 ter - rours thyn, so is thy wrath; ô thow con -
 evil our woe - ful eys have seen; like joy so

age to age thou Lord hast been, and saved us
 more ap - peard then one day past, then watch in
 ter - rours great our soules af - fright: so sore thyn
 strength to four - score may at - tain. Of these eeven
 ter - rours thyn, so is thy wrath; ô thow con -
 evil our woe - ful eys have seen; like joy so

a	a	a	a	b	b	a	b	b	a	a	a	a	a
a	a	b	a	b	a	b	a	d	b	a	a	d	b
c	a	c	d	d	c	a	a	a	a	a	a	a	c
c	a	d	d	d	c	a	d	a	c	a	a	a	a

from de - cay. Thy self, ere birth to hils,
 short - est night. Yet soon en - creas - ing sin
 an - ger fumes. Our sins, our foul re - volts,
 flour, and pride, What is't but toil, and grief;
 - sum - ing fire! Then teach us so our days,
 cauze us see. This joy with life shal last.

from de - cay. Thy self, ere birth to hils,
 short - est night. Yet soon en - creas - ing sin
 an - ger fumes. Our sins, our foul re - volts,
 flour, and pride, What is't but toil, and grief;
 - sum - ing fire! Then teach us so our days,
 cauze us see. This joy with life shal last,

from de - cay. Thy self, ere birth to hils,
 short - est night. Yet soon en - creas - ing sin
 an - ger fumes. Our sins, our foul re - volts,
 flour, and pride, What is't but toil, and grief;
 - sum - ing fire! Then teach us so our days,
 cauze us see. This joy with life shal last.

from de - cay. Thy self, ere birth to hils,
 short - est night. Yet soon en - creas - ing sin
 an - ger fumes. Our sins, our foul re - volts,
 flour, and pride, What is't but toil, and grief;
 - sum - ing fire! Then teach us so our days,
 cauze us see. This joy with life shal last.

from d - cay. Thy self, ere birth to hils,
 short - est night. Yet soon en - creas - ing sin
 an - ger fumes. Our sins, our foul re - volts,
 flour, and pride, What is't but toil, and grief;
 - sum - ing fire! Then teach us so our days,
 cauze us see. This joy with life shal last.

a a a a c d
 a a c a c
 b c b c a c
 c c c a e
 a a c a c
 d d a b d

Piano accompaniment for the final section of the page, showing the left and right hand parts.

to earth ere form didst give, Ere world hadst
 those years much short - er makes; While ven - geance_
 be - fore thy face hast set: And se - cretst_
 but vain pur - suits, and sin? Which spent, we_
 our wast - ing years to count; That wis - dom_
 Then let thy woork growe cleer Toward ser - vants

to earth ere form didst give, Ere world hadst
 those years much short - er makes; While ven - geance_
 be - fore thy face hast set: And se - cretst
 but vain pur - suits, and sin? Which spent, we
 our wast - ing years to count; That wis - dom
 Then let thy woork growe cleer Toward ser - vants

to earth ere form didst give, Ere world hadst
 those years much short - er makes; while ven - geance_
 be - fore thy face hast set: And se - cretst
 but vain pur - suits, and sin? Which spent, we_
 our wast - ing years to count; That wis - dom_
 Then let thy woork growe cleer Toward ser - vants_

to earth ere form didst give, Ere world hadst
 those years much short - er makes; while ven - geance_
 be - fore thy face hast set: And se - cretst
 but vain pur - suits, and sin? Which spent, we
 our wast - ing years to count; That wis - dom
 Then let thy woork growe cleer Toward ser - vants

to earth ere form didst give, Ere world hadst
 those years much short - er makes; While ven - geance_
 be - fore thy face hast set: And se - cretst
 but vain pur - suits, and sins? Which spent, we
 our wast - ing years to count; That wis - dom
 Then let thy woork growe cleer Toward ser - vants

a a a d a c a c a a c a a b d a
a d b b b d a b e a a a b d a
d c a c d a a c c c c e
a a /a



framed; from ay to ay al - glo - rious God doost live.
 due de - fil - ed world to droun - ing flud be - takes.
 falts to cleer - est light of eys dis - pleazed are fet.
 hence to du - sti home a - way to post be - gin.]
 true our thoughts toward thee our end - les end may mount.
 thyn: on child - ren their thy glo - ri make ap - pear.



framed; from ay to ay al - glo - rious God doost live.
 due de - fil - ed world to droun - ing flud be - takes.
 falts to cleer - est light of eys dis - pleazed are fet.
 hence to du - sti home a - way to post be - gin.]
 true our thoughts toward thee our end - les end may mount.
 thyn: on child - ren their thy glo - ri make ap - pear.



framed; from ay to ay al - glo - rious God doost live.
 due de - fil - ed world to droun - ing flud be - takes.
 falts to cleer - est light of eys dis - pleazed are fet.
 hence to du - sti home a - way to post be - gin.]
 true our thoughts toward thee our end - les end may mount.
 thyn: on child - ren their thy glo - ri make ap - pear.

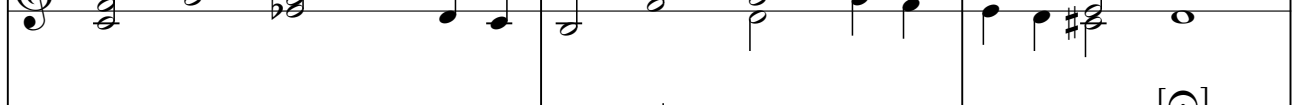
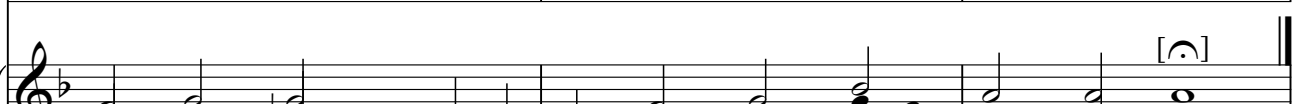


framed; from ay to ay al - glo - rious God doost live.
 due de - fil - ed world to droun - ing flud be - takes.
 falts to cleer - est light of eys dis - pleazed are fet.
 hence to du - sti home a - way to post be - gin.]
 true our thoughts toward thee our end - les end may mount.
 thyn: on child - ren their thy glo - ri make ap - pear.



framed; from ay to ay al - glo - rious God doost live.
 due de - fil - ed world to droun - ing flud be - takes.
 falts to cleer - est light of eys dis - pleazed are fet.
 hence to du - sti home a - way to post be - gin.]
 true our thoughts toward thee our end - les end my mount.
 thyn: on child - ren their thy glo - ri make ap - pear.

<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>a</i>
<i>d</i>				<i>b</i>	<i>d</i>	<i>a</i>	<i>f</i>	<i>c</i>	<i>e</i>	<i>a</i>
<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>
								<i>c</i>	<i>c</i>	<i>c</i>



[1.]But man thy crea - ture fallen, thy jus - tice
 [2.]Since when, our dream - like life, as weak - est
 [3.]What have our toils at - chiev'd? through an - ger

[5.]Re - turn, ô Lord: (how long?) at length ap -
 [6.]And let Gods pleaz - ed face us with his

[1.]But man thy crea - ture fallen, thy jus - tice
 [2.]Since when, our dream - like life, as weak - est
 [3.]What have our toils at - chiev'd? through an - ger

[5.]Re - turn, ô Lord: (how long?) at length ap -
 [6.]And let Gods pleaz - ed face us with his

[1.]But man thy crea - ture fallen, thy jus - tice
 [2.]Since when, our dream - like life, as weak - est
 [3.]What have our toils at - chiev'd? through an - ger

[5.]Re - turn, ô Lord: (how long?) at length ap -
 [6.]And let Gods pleaz - ed face us with his

[1.]But man thy crea - ture fallen, thy jus - tice
 [2.]Since when, our dream - like life, as weak - est
 [3.]What have our toils at - chiev'd? through an - ger

[5.]Re - turn, ô Lord: (how long?) at length ap -
 [6.]And let Gods pleaz - ed face us with his

[1.]But man thy crea - ture fallen, thy jus - tice
 [2.]Since when, our dream - like life, as weak - est
 [3.]What have our toils at - chiev'd? through an - ger

[5.]Re - turn, ô Lord: (how long?) at length ap -
 [6.]And let Gods pleaz - ed face us with his

c a d c a a a c e c b c c d a c e
a a a a c e c b c c d a c e
c c e c c c c c c c

/a

dooth per - sue "To dust: and
herb, soon dys; Which morn makes
thyn, our day Black night de -

- peazd, for - give Thy folk: let
beau - ties ____ bless: And form our

dooth per - sue "To dust: and
herb, soon dys; Which morn makes
thyn, our day Black night de -

- peazd, for - give Thy folk: let
beau - ties ____ bless: And form our

dooth per - sue "To dust: and
herb, soon dys; Which morn makes
thyn, our day Black night de -

- peazd, for - give Thy folk: let
beau - ties ____ bless: And form our

dooth per - sue "To dust: and
herb, soon dys; Which morn makes
thyn, our day Black nights de -

- peazd, for - give Thy folk: let
beau - ties ____ bless: And form our

dooth per - sue "To dust: and
herb, soon dys; Which morn makes
thyn, our day Black night de -
suits, and sin? Which spent, we -
- peazd, for - give Thy folk: let
beau - ties ____ bless: And form our

a *a* *c* *e* *c* *a* *d* *d* *a*

b *a* *c* *a* *a* *a* *a* *a*

d *a* *c* *c* *c* *c* *c*

/a

faith, flour, - vours: Ye hote our *A* noon fruit *dams* bids - les sons, fade, years
 fa - vour shour in time,
 woorks; ô thow, our woorks

faith, flour, - vours: Ye hote our *A* noon fruit *dams* bids - les sons, fade, years
 fa - vour shour in time,
 woorks; ô thow, our woorks

faith, flour, - vours: Ye hote our *A* noon fruit *dams* bids - les sons, fade, years
 fa - vour shour in time,
 woorks; ô thow, our woorks

faith, flour, - vours: Ye hote our *A* noon fruit *dams* bids - les sons, fade, years
 fa - vour shour in time,
 woorks; ô thow, our woorks

faith, flour, - vours: Yes hote our *A* noon fruit *dams* bids - les sons, fade, years re - sad as
 fa - vour shour in time, that
 woorks; ô thow our woorks to

<i>c</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>
<i>d</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>

Piano accompaniment for the musical score, showing the left and right hand parts with chords and melodic lines.

re - turn whence first ye grew.
 sad eeven mowes doun and drys.]
 as thought fly vain a - way.]

that dy - ing harts may live.]
 to hap - piest end ad - dress.]

re - turn whence first ye grew.]
 sad eeven mowes doun and drys.]
 as thought fly vain a - way.]

that dy - ing harts may live.]
 to hap - piest end ad - dress.]

re - turn whence first ye grew.]
 sad eeven mowes doun and drys.]
 as thought fly vain a - way.]

that dy - ing harts may live.]
 to hap - piest end ad - dress.]

re - - turn whence first ye grew.]
 sad eeven mowes doun and drys.]
 as thought fly vain a - way.]

that dy - ing harts may live.]
 to hap - piest end ad - dress.]

turn whence first ye grew.]
 eeven mowes doun and drys.]
 thought fly vain a - way.]

dy - - - ing harts may live.]
 hap - - - piest end ad - dress.]

a c d a a a e d a a a
 b a b a a a c c c
 d d c a a

The SEVENTH tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tablature Realization]

BASE [Viol]

[Tuning: *ff*]

Detailed description: This system contains the first four staves of music. The top staff is a Treble clef with a common time signature. The second staff is a Lyra Viol tablature with a common time signature, showing fret numbers (d, c, a) and a 4/2 time signature. The third staff is a Bass clef with a 4/2 time signature, labeled as 'Tablature Realization'. The fourth staff is a Bass clef with a 4/2 time signature, labeled as 'BASE [Viol]'. A tuning instruction '[Tuning: ff]' is placed between the second and third staves.

3

Detailed description: This system contains the next four staves of music, starting with a measure rest in the Treble clef. The second staff is a Lyra Viol tablature with a common time signature, showing fret numbers (a, c, c, d, c, d, f, g, f, f, b, b, c, c, d, c) and a 4/2 time signature. The third staff is a Bass clef with a 4/2 time signature, labeled as 'Tablature Realization'. The fourth staff is a Bass clef with a 4/2 time signature, labeled as 'BASE [Viol]'. A measure rest is present in the first measure of the Treble clef staff.

6

Musical score for measures 6-8. The system includes a treble clef staff, a grand staff with two bass clef staves, and a figured bass system with three staves. The treble staff contains a melodic line with a fermata over the final note. The grand staff shows harmonic accompaniment with a fermata over the first measure. The figured bass system provides the harmonic structure with letters and accidentals.

Figured Bass (three staves):

<i>b</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>b</i>
<i>d</i>			<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>d</i>
<i>a</i>	<i>d</i>	<i>b</i>					<i>f</i>	<i>c</i>	

9

Musical score for measures 9-11. The system includes a treble clef staff, a grand staff with two bass clef staves, and a figured bass system with three staves. The treble staff contains a melodic line with a fermata over the final note. The grand staff shows harmonic accompaniment with a fermata over the first measure. The figured bass system provides the harmonic structure with letters and accidentals.

Figured Bass (three staves):

<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>
<i>c</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>
<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>

12

Musical score for measures 12-14. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. The figured bass system consists of three staves with letters 'a', 'b', 'c', 'd' indicating fingerings and positions. Measure 12: Treble: [rest], G4, A4, Bb4, C5, Bb4, A4, G4; Bass: D4, C4, A3, C4, D4; Figured Bass: d, c, a, c, d. Measure 13: Treble: G4, A4, Bb4, C5, Bb4, A4, G4; Bass: D4, C4, A3, C4, D4; Figured Bass: a/b, d, c, d, a. Measure 14: Treble: G4, A4, Bb4, C5, Bb4, A4, G4; Bass: D4, C4, A3, C4, D4; Figured Bass: c, d, b, b, a.

15

Musical score for measures 15-17. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a bass line with quarter and eighth notes. The figured bass system consists of three staves with letters 'a', 'b', 'c', 'd', 'e' indicating fingerings and positions. Measure 15: Treble: G4, A4, Bb4, C5, Bb4, A4, G4; Bass: D4, C4, A3, C4, D4; Figured Bass: d, b, d, d, b, c, a, c. Measure 16: Treble: G4, A4, Bb4, C5, Bb4, A4, G4; Bass: D4, C4, A3, C4, D4; Figured Bass: d, b, c, a, c, c, a, b. Measure 17: Treble: G4, A4, Bb4, C5, Bb4, A4, G4; Bass: D4, C4, A3, C4, D4; Figured Bass: a, a, c, e, c, b, c, a.

18

Musical score for measures 18-20. The top staff is in treble clef with a key signature of one flat. The middle section contains rhythmic notation and letter-based notes: *b*, *c*, *a*, *c*, *a*, *c*, *d*, *a*, *c*, *a*, *c*, *d*, *f*, *c*, *c*, *a*. The bottom two staves are in bass clef with a key signature of one flat, providing harmonic accompaniment.

21

Musical score for measures 21-23. The top staff is in treble clef with a key signature of one flat. The middle section contains rhythmic notation and letter-based notes: *d*, *b*, *a*, *b*, *d*, *a*, *a*, *c*, *c*, *a*, *b*, *c*, *b*, *c*, *d*, *a*, *b*, *d*, *d*, *d*, *c*, *a*. The bottom two staves are in bass clef with a key signature of one flat, providing harmonic accompaniment.

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values, including a dotted quarter note, a half note, and a quarter note, with some notes beamed together. The middle staff consists of three horizontal lines with lowercase letters (d, a, b, c, f) placed below them, representing a letter-based notation system. The bottom staff is in bass clef with a key signature of one flat (B-flat) and contains a bass line with chords and individual notes. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line and repeat dots.

The SEVENTH tune

(b) Five part and Lute (or Orpharion) version

Textless for use with Psalm texts below

TREBLE
[Voice &/or Viol]



MEANE
[Voice &/or Viol]



COUNTERTENOR
[Voice &/or Viol]



TENOR
[Voice &/or Viol]



BASE
[Voice &/or Viol]



LUTE
[or Orpharion]



DF
(Tuning)

[Tablature
Realization]



e	a	c	e	a	b	a	d	b	d	a	b	d
a	a			b	a	b	d	d	a	b	b	b
c				d			a		a	a	a	a
				//a				a		d		c

Five staves of musical notation in G major, 4/4 time. The first staff is the vocal line, and the others are instrumental accompaniment. The music consists of a single melodic phrase across five measures.

<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>
<i>c</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>
<i>a</i>									<i>a</i>

Piano accompaniment for the piece, showing the left and right hands. The right hand plays chords and single notes, while the left hand provides harmonic support with chords and moving lines.

9

a a a a c d
 b a b d b a c
 c c c c a

<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>			
<i>a</i>	<i>d</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>
<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>e</i>	
					<i>a</i>	<i>a</i>				<i>/a</i>		

The musical score for page 18 consists of several staves. At the top, there are five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) in G major, 4/4 time. The Soprano part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Alto part starts with a half note G4, a quarter note A4, and a quarter note B4. The Tenor 1 part begins with a whole note G3, a half note A3, and a quarter note B3. The Tenor 2 part starts with a half note G3, a quarter note A3, and a quarter note B3. The Bass part begins with a whole note G2, a half note A2, and a quarter note B2. Below the vocal staves is a system of four staves for figured bass, with notes c, a, d, c, a, a, c, e, c, a, b, c, a, d, a, c, e. The piano accompaniment is shown at the bottom of the page, with a grand staff (treble and bass clefs) in G major, 4/4 time. The piano part features a steady bass line and a treble line with chords and melodic fragments.

The first five staves of music are arranged vertically. The top staff is in treble clef with a key signature of one flat (B-flat). It contains two measures of music with eighth and quarter notes, some beamed together. The second staff is also in treble clef with one flat, featuring a half note, a quarter note, a sharp sign, and a half note. The third staff is in treble clef with one flat, showing a half note, a quarter note, and a half note. The fourth staff is in treble clef with one flat, containing a half note, a quarter note, a half note, and a quarter note. The fifth staff is in bass clef with one flat, starting with a half note and followed by two half notes.

A diagram consisting of a single staff with notes and slurs. The notes are: a quarter note 'a', a quarter note 'a', a quarter note 'c', a quarter note 'e', a dotted quarter note 'c', a quarter note 'a', a quarter note 'd', and a quarter note 'd'. Slurs connect 'a' to 'a', 'a' to 'c', 'c' to 'e', 'c' to 'a', 'a' to 'd', and 'd' to 'd'. Below the staff, there are three lines of text: the first line has 'a', 'a', 'c', 'e', 'c', 'a', 'd', 'd'; the second line has 'b', 'a', 'c', 'a', 'a', 'a', 'a'; the third line has 'd', 'a', 'c', 'c', 'c', 'c', 'c'. A slash with a lowercase 'a' is centered below the diagram.

A grand staff consisting of a treble clef and a bass clef. The treble clef part has two measures of music with chords and individual notes, including a sharp sign. The bass clef part has two measures of music with chords and individual notes. A piano (*p*) dynamic marking is present at the end of the second measure in the bass clef.

Vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score consists of five staves with various melodic lines and rests.

c	a	d	b	d	c	a
a	d	c	a	b	d	b
a	d	c	a	b	d	b
a	d	c	a	b	d	b
a	d	c	a	b	d	b

Piano accompaniment for the vocal score, showing chords and bass lines in G major, 4/4 time.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A slur covers the next two measures: a quarter note C5 and a quarter note Bb4. The piece concludes with a whole note C5.

Musical staff 2: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures: a quarter note C5 and a quarter note Bb4. The piece concludes with a whole note C5.

Musical staff 3: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures: a quarter note C5 and a quarter note Bb4. The piece concludes with a whole note C5.

Musical staff 4: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures: a quarter note C5 and a quarter note Bb4. The piece concludes with a whole note C5.

Musical staff 5: Bass clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line starting with a quarter note G3, followed by quarter notes A3, Bb3, and C4. A slur covers the next two measures: a quarter note C4 and a quarter note Bb3. The piece concludes with a whole note C4.

Musical staff 6: A system of three staves with letter-based notation. The top staff has notes: a, c, d, a, a, e, a, a, a. The middle staff has notes: b, c, b, a, a, d, a, c, c. The bottom staff has notes: d, d, c, a, a. Slurs connect notes across staves. The system ends with a repeat sign [C].

Musical staff 7: Grand staff (treble and bass clefs), key signature of one flat, 3/4 time signature. The staff contains a piano accompaniment with chords and single notes. The piece concludes with a whole note chord in both hands.

PSALM 49 [To the 7. tune.]

The Psalmist taking view of his old age and death approaching; entereth into consideration of the vaniti of worldli mynds, who plot for a perpetuiti of greatnes here, where death and time devour and consume all things: and contrariwise comforteth himself by faith in God; who in the morning of the renued world, wherein righteous men shal bere dominion, shal redeem him from the power of the grave and death; and translate him to his owne everlasting habitation: when as worldli men shal be re-mooved from their graves to hell, to be consumed, as beasts, with death everlasting.

YE sons of men, where-ever o're earths great globe disperst;
 Both ye of noble race, and ye, whom fathers unrehearst
 In menenes have obscured; ye rich, and poor, attend:
 My mouth shal wisdom stream; which hart from muzings deep dooth send.
 My thoughts on sentence grave, on parable profound [5]
 Defixt, at length my matter dark to harp shal cleerly found. _____
 WHY should unpleazing fears my sadded mynd torment,
 When evil days approach, sweet years of pleasure when are spent;
 When sin with death at heels my wasting life persues?
 See mighti man, whose ey his wealth with glorying trust review: [10]
 No one e're brother deer from thralling death redeems;
 Can God the ransom pay: who price too high of soules esteems
 For mortal power to reach: that cease may vain attempt,
 Mans life in line stil on to draw, from jaws of grave exempt. _____ [15]
 HE seeth great sages dy; even so the brutish fool:
 And leve their wealth th'untimeli thirst of thankles heirs to cool.
 In inward thoughts then count, their houses yet secure;
 Their stateli seats shal undevourd through ages all endure;
 And lands shal bere their names. But man in honour placed,
 Like beasts fals down; his house, his seat, his name, from earth effaced. _____ [20]
 LO ways of fool-wise men: which yet their worldli race,
 As projects high of wisdom deep with much applause embrace.
 But they in grave doo ly, like sheep in narroed holds:
 Where death, as wolf, devoured flesh in gnawing panch infolds.
 There dead, they dy. And when worlds morning fair renues, [25]
 Their yelling crys shal judging Saints with lordli doom refuze.
 From grave then hell shal seaze, and seaz'd their shapes consume.
 When God, my soule, mee, shall from bothe to him redeemd resume. _____ [30]
 THEN feare not, grieve not thow, when godles person thrives;
 His house when glorious mounts. For not when death of life deprives,
 He all shal hence transport; ne glori train to grave:
 Though foolish mouth oft cursed soule in life fair blessings gave:
 And though men praise thy mynd stil foloing worlds delight.
 He hence to fathers race shal pack, ay shut from heavnli light
 O man, great woork of price! of wisdom if bereft, [35]
 If beast-like lives, like beast he dys, in dark destruction left.

PSALM 68 [To the 7. tune.]

King DAVID, having assembled the flour of all Israel to conduct the Ark of God with solemnity to mount Zion, the chosen place of rest; (which was the occasion, and is the argument of this Psalm;) beginneth his march with those sacred words, used by Moses alwaies at the remooving of the Ark in the wilderness. Then with great exultation, celebrateth both the Majesti, and the Goodnes of God, as toward mankynd in general, so especially toward his peculiarly elected race, drawn from servitude, and placed in great prosperiti. Afterward prosecuting the occasion, he setteth foorth the great honour of Zion, that chosen to be the onli seat of Gods aspectable presence amongst his people: And upon the consideration of this triumphant ascending of Gods Ark, beeing his Sanctuari upon earth; he breaketh out into a propheticall description of the Ascension of our Saviour, the Lord of that Ark, into the celestial Sanctuari, whereof that terrestrial was a shado and figure; from thence to pour blessings of deliveri from death and of salvation upon mankynd, to subdue all his enimies, and once again to reduce that selected people from dispersion and miseri. Lastly (touching by the way the manner of the marching of the Ark,) he concludeth with a praier to God for the preserving of his people, and repressing of their enimies, that so forain lands may assubject also themselves to God: whom finally he exhorteth all the kingdoms of the world to woorship.

LET please our God to arize, that enimies his disband,
And hating foes in hated flight be chas'd by mighti hand.

As smoke strong wynds doo drive; as fire dooth wax consume;
So shalt thou sweep them from thy face; so wast them all to fume.

Then shall the righteous mynd, whose hopes on God depend, [5]
Rejoice in him; and thankful shouts to heavens high court upsend.

SING, ô sing praise to God; advance that glorious name,
Th'Eternal, Selfbeeing, Lord; who mounts on heavens high arched frame.

Prepare, make plain his way; who o're alpestrious place [10]
Coms marching toward his seat elect: triumph before his face.

Not hee, neglecting man, despizing mortal care,
In sacred throne resides; not so: but chyld of parents bare,
Him Father fynds; him wido, Judge: he prisoner, frees;
To sole, an house; to rebel race, dry parched soil decrees.

WHEN Captain thou, ô God, thy troops from Pharaos thrall [15]
Victorious ledst; through deserts wyld when march'dst before them all:

The mooving sea stood still; th'unmooving earth it shaked;
The heavens at presence thyn dropt sweat; fore thee mount Sinai quaked.

All Israels God did dread. Thow then with bounteous rain, [20]
Didst chosen land enrich, didst strength exhaust repair again.

HERE thow a seat for thyn, thy poor despized bands,
A seat preparedst; where joiouse dwell, and rule should neighbour lands.

Thus did thy goodnes shine: thy goodnes, which their foes [25]
With conquerous arm subduing round, large matter did disclose
For damosels at return with joying note to found;

Kings armies fly, they fly; and spoils wee home-left soules have found.

FOR though in servile state, like scullions, mongst the pots, [30]
With foot ye long have lain begrymd: yet now your happier lots
As dove shal make you shine; who with hir lustring wings,

Now silveri hieu, now golden light, to ey delighted brings.

For when th'Almighti Lord those Kinglets strawd on ground;
Like snowe on Salmon black, dark woes bright joy so then had croud.

cont.

PSALM 110 [*To the 7. tune.*]

The Prophet DAVID foresheweth the everlasting Kingdom and Priesthood of Christ: who after his Ascension, sitting at the Right hand of God, should send out his forces from Sion and Jerusalem, to reduce the world unto him. Which spiritual warfare should take so wonderful effect, that not onli at the veri beginning infinite multitudes should adjoin themselves to the Church: but in short time also the Empire of Rome it self, (then Head of mani Nations,) with other great kingdoms, should be conquered and subdued unto the obedience of Christ and his law. The proof whereof to the later ages did manifestly appear.

THE Lord said to my Lord; *Thow at my right-hand sit;*
While foes their necks I to thy feet as foot-stool make submit.
From *Sion*, seat of Grace, the Lord thy scepters might
Through world shal send: midst all thy foes bear rule thou Prince of light. [5]
What day thy warli rank shal high exploit begin;
The people prest, with cheerful strife, to serve thee shal com in.
Anon, as prime of morn with silveri perls of dew
Al-spreads the world; like troops thy youth in sacred house shal shew. _____
THE Lord, who will not change, hath sworn fair Prince to thee;
A Priest thou art, Melchisedek like, and ay that Priest shal bee. [10]
This Prince, who on thy right hand, great King of heaven, thus shines;
Each earthli King in ire shal crush, that gainst his rule repines.
He Hethen with sword shall judge; fields, streets with corps shal straw;
Imperial Head whom Nations serve, assubject to his law.
As lightning, swift shal run; in way of torrent drink: [15]
Thus glorious head triumphant raize; while danted foes doo shrink.

The EIGHT tune.

For use with Psalms 94, 17, 107, 139 and 141.

Metre: 10 12 10 12 10 12 10 12

Psalm 94

(a) Voice, Lyra Viol and Bass Viol version

The Author of this Psalm, living in time of ungodli tyranni, under which himself did also greatly suffer; prezenteth the state of the Land unto the vieu of Almighty God; whom he calleth on to be an Avenger against those Tyrants, who oppressing Gods people, atheistically scorned his future judgements; the veriti of which he establisheth by invincible argument. Then he comforteth the better sort, by assuring them that this chasticement should turn finally to their good; and Judgement should once again return to true Justice: and encourageth them to make a stand of defence against the wicked: who in wrong-dooing and oppression might execute their owne power, but could not derive such authoriti from God: unto whose gracious protection he in fine betakes himself; with assurance of his owne safeti, and of his enimies destruction. This Psalm is conjectured to have been made by David, at what time he was persecuted by King Saul and his Coortiers: and then, seemeth most fitly to fall into the time, when after that most cruel massacre of Gods Priests, their wives, children, servants, and veri cattle, in hate of David, he began to think of standing upon his owne defence (beeing anointed by God for successour in the Kingdom;) yet without any purpose of attempt against Saul, in his person, peace, authoriti, or digniti.

TREBLE

1.A - ven - ger great;
 [2.Thy ser - vants, Lord,
 [3.Can sov - rain cause,
 [4.O blest that man,
 [5.Ah who for mee
 [6.May vio - lent throne,

[Lyra Viol]

[Tuning:
 ffeff]

[Tablature Realization]

BASE
 [Viol]

3

who mans pre - sum - ptuous sin, Earths right - eous
 with i - ron teeth they grynd; Th'e - lect - ed
 whence all per - fec - tions flowe, Him - self_ not
 whom thow doost Lord cor - rect; And by__ cor -
 dare gainst mal - fac - tors rize; What cou - rage
 from thee, Lord, powers de - rive, That lusts_ for

The musical score for system 3 consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a figured bass line with letters 'd', 'c', 'a' and numbers '1', '2', '3', '4', '5' indicating fingerings. The third and fourth staves are bass lines in bass clef, with the third staff containing a key signature change to D major (one sharp).

6

Judge, with plagues to__ chas - tize doost not_ lin: At
 race op - press: no__ plea to bar - barous mynd, Nor
 knowe; on man yet__ knowe - ing powers be - stowe? Who
 - rect - ing teach toward_ sac - red laws re - spect. Midst
 take my part? If__ thow thy gra - cious_ eyes, If
 laws or - dein, and_ griefs for ease con - trive? By

The musical score for system 6 consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a figured bass line with letters 'c', 'd', 'a' and numbers '1', '2', '3', '4', '5' indicating fingerings. The third and fourth staves are bass lines in bass clef, with the third staff containing a key signature change to D major (one sharp).

9

length shine out, ô spring of pu - rest
 wi - does eys, nor or - phans palms can
 plants the ear; shall hee - hear - ing
 days of evil in rest he safe a -
 suc - coring hand, deer Lord, didst not ex -
 troops they range, the right - eous soule to

12

light; Rize up; pay home the proud in
 make, Nor hum - bled stran - gers knees, their
 bee? Who ey with sight en - dues; him -
 - bides; For wick - ed wretch dead pit while
 - tend; My life toward death, my soule toward
 kill: Yea judge - ment seats a - buze, un -

worlds ap - pa - rent sight. How long, great
mur - dering_ rage to slake: That doon, thus
- self_ (ye_ fools) not see? Round world who
ven - geance_ due pro - vides. For sure our
si - lent_ place did bend. But when I
- gil - ti_ bloud to spill. But God my

Lord, how long shal god - les sect,
say; *Can this to God be told?*
rules; who na - tions all dooth rein;
Lord his folk wil not for - sake:
cry'd; My foot, ah Lord, dooth shake:
tower, my high re - treit hath been;

shames; And griev - ous wrongs con - trive; then
 eys: Look up: why na - tures light doo
 knowe: Yea knoweth in hart of man how
 - turn: And draw all up - right harts, which
 thought, Yet com - forts thyn de - light in
 - store: Yea God our Lord their pride hew

o c a a a
 a b a a b a
 a f f d d c b d d
 b e d
 c

vant their hate - ful names?
 bru - - tish mynds des - pize?
 vain con - ceipts doo growe.]
 now for ju - stice moorn.]
 troub - - led soule have wrought.]
 doun for ev - er - more.]

a c a d c d c a c
 c d c c a c d d c a c
 c a c a a

Psalm 94

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

1. A - ven - ger great;
 [2. Thy ser - vants, Lord,
 [3. Can sov - rain cause,
 [4. O blest that man,
 [5. Ah who for mee throne,
 [6. May vio - lent throne,

[1. A - ven - ger great; who
 [2. Thy ser - vants, Lord, with
 [3. Can sov - rain cause, whence
 [4. O blest that man, whom
 [5. Ah who for mee dare
 [6. May vio - lent throne, from

[1. A - ven - - - ger great;
 [2. Thy ser - - - vants, Lord,
 [3. Can sov - - - rain cause,
 [4. O blest that man,
 [5. Ah who for mee throne,
 [6. May vio - - - lent throne,

[1. A - ven - - - ger great;
 [2. Thy ser - - - vants, Lord,
 [3. Can sov - - - rain cause,
 [4. O blest that man,
 [5. Ah who for mee throne,
 [6. May vio - - - lent throne,

[1. A - ven - ger great, a - ven - ger
 [2. Thy ser - vants, Lord, thy ser - vants,
 [3. Can sov - rain cause, can sov - rain
 [4. O blest that man, o blest that
 [5. Ah who for mee, ah who for
 [6. May vio - lent throne, may vio - lent

a a a c e e c
 a a a a a a
 c c c b c c b a

D F#
 (Tuning)

who mans pre - sump - tuous sin, Earths right - eous
 with i - ron teeth they grynd; Th'e - lect - ed
 whence all per - fec - tions flowe, Him - self not
 whom thow doost Lord cor - rect; And by cor -
 dare gainst mal - fac - tors rize; What cou - rage
 from thee, Lord, powers de - rive, That lusts for

mans pre - sump - tuous sin, Earths right eous
 i - ron teeth thy grind; Th'e - lect - ed
 all per - fec - tions flowe, Him - self not
 thow doost Lord cor - rect; And by cor -
 gainst mal - fac - tors rize; What cou - rage
 thee, Lord, powers de - rive, That lusts for

who mans pre - sump - tuous sin. Earths_ right - eous
 with i - ron teeth they grynd; Th'e - lect - ed
 whence all per - fec - tions flowe, Him - self not
 whom thow doost Lord cor - rect; And_ by cor -
 dare gainst mal - fac - tors rize: What_ cou - rage
 from thee, Lord, powers de - rive, That_ lusts for

who_ mans pre - sump - tuous sin. Earths_ right - eous
 with_ i - ron teeth_ they grynd; Th'e - lect - ed
 whence_ all per - fec - tions flowe, Him - self not
 whom_ thow doost Lord_ cor - rect; And_ by cor -
 dare_ gainst mal - fac - tors rize: What_ cou - rage
 from_ thee, Lord, powers_ de - rive, That_ lusts for

great; who mans pre - sump - tuous sin, Earths right - eous
 Lord, with i - ron teeth thy grynd; Th'e - lect - ed
 cause, whence all per - fec - tions flowe, Him - self not
 man, whom thow doost Lord cor - rect; And by cor -
 mee dare gainst mal - fac - tors rize; What cou - rage
 throne, from thee, Lord, powers de - rive, That lusts for

a a a a a c e a
a a c a c a a a
c a c a c a c c c
e a e e c /a



Judge, with plagues to chas - tize doost not lin: At
 race op - press: no plea to bar - barous mynd, Nor
 knowe; on man yet knowe - ing powers be - stowe? Who
 - rect - ing teach toward sac - red laws re - spect. Midst
 take my part? If thow thy gra - cious eys, If
 laws or - dein, and griefs for ease con - trive? By



Judge, with plagues to chas - tize doost not lin: At
 race op - press: no plea to bar - barous mynd, Nor
 knowe; on man yet knowe - ing powers be - stowe? Who
 - rect - ing teach toward sac - red laws re - spect. Midst
 take my part? If thow thy gra - cious eys, If
 laws or - dein, and griefs for ease con - trive? By



Judge, with plagues to chas - tize doost not lin: At
 race op - press: no plea to bar - barous mynd, Nor
 knowe; on man yet knowe - ing powers be - stowe? Who
 - rect - ing teach toward sac - red laws re - spect. Midst
 take my part? If thow thy gra - cious eys, If
 laws or - dein, and griefs for ease con - trive? By



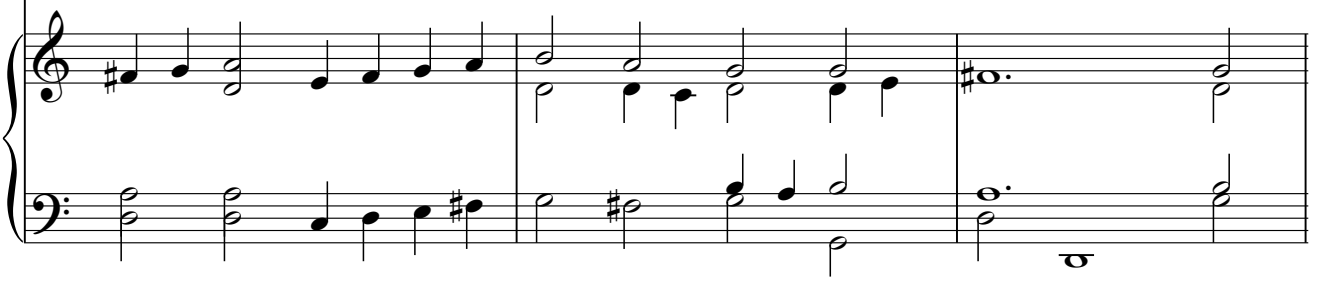
Judge, with plagues to chas - tize doost not lin: At
 race op - press: no plea to bar - barous mynd, Nor
 knowe; on man yet knowe - ing powers be - stowe? Who
 - rect - ing teach toward sac - red laws re - spect. Midst
 take my part? If thow thy gra - cious eys, If
 laws or - dein, and griefs for ease con - trive? By



Judge, with plagues to chas - tize doost not lin: At
 race op - press: no plea to bar - barous mynd, Nor
 knowe; on man yet knowe - ing powers be - stowe? Who
 - rect - ing teach toward sac - red laws re - spect. Midst
 take my part? If thow thy gra - cious eys, If
 laws or - dein, and griefs for ease con - trive? By

e	a	c	e	a	c	e	a	a	a	c	e	a
a	a	c	e	b	c	b	d	c	a	c	c	a
c	c	a	c	e				a				

/a



worlds_ ap - pa - rent sight. How long, great
mur - dering_ rage to slake: That doon, thus
- self_ (ye_ fools) not see? Round world who
ven - geance_ due pro - vides. For sure our
si - lent_ place did bend. But when I
- gil - ti_ bloud to spill. But God my

worlds ap - pa - rent_ sight. How long, great
mur - dering_ rage_ to_ slake: That doon, thus
- self_ (ye_ fools)_ not_ see? Round world who
ven - geance_ due_ pro - vides. For sure our
si - lent_ place_ did_ bend. But when I
- gil - ti_ bloud_ to_ spill. But God my

worlds a - pa - rent sight. How long, great
mur - dering_ rage_ to_ slake: That doon, thus
- self_ (ye_ fools) not see? Round world who
ven - geance_ due_ pro - vides. For sure our
si - lent_ place_ did_ bend. But when I
- gil - ti_ bloud_ to_ spill. But God my

ap - pa - rent sight. How_ long, sight. great_
- dering_ rage_ to_ slake: That_ doon, thus_
- self_ (ye_ fools) not see? Round world who_
- geance_ due_ pro - vides. For_ sure our_
- lent_ place_ did_ bend. But_ when I_
- ti_ bloud_ to_ spill. But_ God my_

worlds ap - pa - rent sight, How long, great
mur - dering_ rage_ to_ slake: That doon, thus
- self_ (ye_ fools) not see? Round world who
ven - geance_ due_ pro - vides. For sure our
si - lent_ place_ did_ bend. But when I
- gil - ti_ bloud_ to_ spill. But God my

e c a *a c e* *e a c a* *a a c a*
a a a c e f e *a a c a* *a c c c a*
c *a c c* *c* *a a a*
/a

8: 8: 8:

Lord, how long shal god - les sect,
 say; *Can this to God be told?*
 rules; who na - tions all dooth rein;
 Lord his folk wil not for - sake:
 cry'd; My foot, ah Lord, dooth shake:
 tower, my high re - treit hath been;

Lord, how long shal god - les sect, Shal wick ed
 say; *Can this to God be told?* Or Ja - cobs
 rules; who na - tions all dooth rein; To check, to
 Lord his folk wil not for - sake: Wil not pe -
 cry'd; My foot, ah Lord, dooth shake: Thy pity - ing
 tower, my high re - treit hath been; My Lord, my

Lord, how long shal god - les sect, Shal
 say; *Can this to God be told?* Or
 rules; who na - tions all dooth rein; To
 Lord his folk wil not for - sake: Wil
 cry'd; My foot, ah Lord, dooth shake: Thy
 tower, my high re - treit hath been; My

Lord, how long shal god - les sect, Shal
 say; *Can this to God be told?* Or
 rules; who na - tions all dooth rein; To
 Lord his folk wil not for - sake: Wil
 cry'd; My foot, ah Lord, dooth shake: Thy
 tower, my high re - treit hath been; My

Lord, how long shal god - les sect, Shal wick - ed
 say; *Can this to God be told?* Or Ja - cobs
 rules; who na - tions all dooth rein; To check, to
 Lord his folk wil not for - sake: Wil not pe -
 cry'd; My foot, ah Lord, dooth shake: Thy pity - ing
 tower, my high re - treit hath been; My Lord, my

a	d	d	a	c	c	a	a
a	d	d	a	a	c	d	d
c	a	a	a	g	e	e	a
c	c	a	e	e	c	e	a
a	c	a	e	e	c	e	a



Shal wick-ed crue tri - umph, who heaven - li_ laws ne - glect?
Or Ja - cobs Lord wil hee from heaven our_ facts be - hold?
 To check, to scourge leud lifes, may care - les_ hee re - main?
 Wil not pe - cu - liar flock t'a - ban - don_ e're be - take.
 Thy pity - ing grace did mee to staid pro - tec - tion take.
 My Lord, my rock as - sured in worlds fair_ vieu was seen.



crue_ tri - umph, who heaven - li_ laws ne - glect?
Lord_ wil hee from heaven our_ facts be - hold?
 scourge_ leud lifes, may care - les_ hee re - main?
 - cu - liar flock t'a - ban - don_ e're be - take.
 grace_ did mee to staid pro - tec - tion take.
 rock_ as - sured in worlds fair_ vieu was seen.



wick - ed crue tri - umph, who heaven li laws ne - glect?
Ja - cobs Lord wil_ hee from heaven our facts be - hold?
 check, to scourge leud_ lifes, may care - les hee re - main?
 not pe - cu - liar_ flock t'a - ban - don e're be - take.
 pity - ing grace did_ mee to staid pro - tec - tion take.
 Lord, my rock as - sured in worlds fair vieu was seen.



wick - ed crue tri - umph, who heaven li_ laws_ ne - glect?
Ja - cobs Lord wil hee from heaven our_ facts_ be - hold?
 check, to scourge leud lifes, may care - les_ hee_ re - main?
 not pe - cu - liar flock t'a - ban - don_ e're_ be - take.
 pity - ing grace did mee to staid pro - tec - tion take.
 Lord, my rock as - sured in worlds fair_ vieu_ was seen.



crue tri - umph, who heaven - li laws ne - glect? Shal
Lord wil hee from heaven our facts be - hold? O
 scourge leud lifes, may care - les hee re - main? Ye as
 - cu - liar flock t'a - ban - don e're be - take. For
 grace did mee to staid pro - tec - tion take. In
 rock as - sured in worlds fair vieu was seen. He

Chord progression for the fifth vocal line:

a	a	a	a	c	e	a	a	a	c	d	c	c	e	a
a	a	a	a	c	e	a	a	a	c	d	c	c	e	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	c	e	a	a	a	c	d	c	c	e	a





Shal ty - rants fierce, im - pune - ly fome their
 O blynd - ed soules! gainst God ye cloze your
 Ye as God dooth see; th'e - ter - nal light dooth
 For judge - ment shall to ju - stice pure re -
 In swarms of cares, midst sad per - plex - ed
 He hee their wrongs, their spite shal them re -



Shal ty - rants fierce, im - pune - ly fome their
 O blynd - ed soules! gainst God ye cloze your
 Ye as God dooth see; th'e - ter - nal light dooth
 For judge - ment shall to ju - stice pure re -
 In swarms of cares, midst sad per - plex - ed
 He hee their wrongs, thier spite shal them re -



Shal ty - rants fierce, im - pune - ly fome their
 O blynd - ed soules! gainst God ye cloze your
 Ye as God dooth see; th'e - ter - nal light dooth
 For judge - ment shall to ju - stice pure re -
 In swarms of cares, midst sad per - plex - ed
 He hee their wrongs, their spite shal them re -



Shal ty - rants fierce, im - pune - ly fome their
 O blynd - ed soules! gainst God ye cloze your
 Ye as God dooth see; th'e - ter - nal light dooth
 For judge - ment shall to ju - stice pure re -
 In swarms of cares, midst sad per - plex - ed
 He hee their wrongs, their spite shal them re -



ty - rants fierce, im - pune - ly fome their
 blynd - ed soules! gainst God ye cloze your
 God dooth see; th'e - ter - nal light dooth
 judge - ment shall to ju - stice pure re -
 swarms of cares, midst sad per - plex - ed
 hee their wrongs, their spite shal them re -

<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>
<i>c</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>e</i>



shames; And griev - ous wrongs con - trive; then
 eys: Look up: why na - tures light doo
 knowe: Yea knoweth in hart of man how
 - turn: And draw all up - right harts, which
 thought, Yet com - forts thyn de - light in
 - store: Yea God our Lord their pride hew

shames; And griev - ous wrongs con - trive; then
 eys: Look up: why na - tures light doo
 knowe: Yea knoweth in hart of man how
 - turn: And draw all up - right harts, which
 thought, Yet com - forts thyn de - light in
 - store: Yea God our Lord their pride hew

shames; And griev - ous wrongs con - trive; then
 eys: Look up: why na - tures light doo
 knowe: Yea knoweth in hart of man how
 - turn: And draw all up - right harts, which
 thought, Yet com - forts thyn de - light in
 - store: Yea God our Lord their pride hew

shames; And griev - ous wrongs con - trive; then
 eys: Look up: why na - tures light doo
 knowe: Yea knoweth in hart of man how
 - turn: And draw all up - right harts, which
 thought, Yet com - forts thyn de - light in
 - store: Yea God our Lord their pride hew

shames; And griev - ous wrongs con - trive; then vant their
 eys: Look up: why na - tures light doo bru - tish
 knowe: Yea knoweth in hart of man how vain con -
 - turn: And draw all up - right harts, which now for
 thought, Yet com - forts thyn de - light in trou - bled
 - store: Yea God our Lord their pride hew down for

shames; And griev - ous wrongs con - trive; then vant their
 eys: Look up: why na - tures light doo bru - tish
 knowe: Yea knoweth in hart of man how vain con -
 - turn: And draw all up - right harts, which now for
 thought, Yet com - forts thyn de - light in trou - bled
 - store: Yea God our Lord their pride hew down for

shames; And griev - ous wrongs con - trive; then vant their
 eys: Look up: why na - tures light doo bru - tish
 knowe: Yea knoweth in hart of man how vain con -
 - turn: And draw all up - right harts, which now for
 thought, Yet com - forts thyn de - light in trou - bled
 - store: Yea God our Lord their pride hew down for

vant their hate - ful names?
 bru - - - tish mynd des - pize?
 vain con - ceipts doo growe.]
 now for ju - stice moorn.]
 trou - - - bled soule have wrought.]
 doun for ev - er - more.]

vant their hate - ful names?
 bru - - - tish mynd des - pize?
 vain con - ceipts doo growe.]
 now for ju - stice moorn.]
 trou - - - bled soule have wrought.]
 doun for ev - er - more.]

vant their hate - ful names?
 bru - - - tish mynd des - pize?
 vain con - ceipts doo growe.]
 now for ju - stice moorn.]
 trou - - - bled soule have wrought.]
 doun for ev - er - more.]

vant their hate - ful names?
 bru - - - tish mynd des - pize?
 vain con - ceipts doo growe.]
 now for ju - stice moorn.]
 trou - - - bled soule have wrought.]
 doun for ev - er - more.]

hate - ful names? then vant their hate - ful names?
 mynd des - pize? doo bru - tish mynd des - pize?
 - ceipts doo growe, how vain con - ceipts doo growe.]
 ju - stice moorn, which now for jus - tice moorn.]
 soule have wrought, in trou - bled soule have wrought.]
 ev - er - more, hew doun for ev - er - more.]

e a c a a e a c a c a a
a c d a a a d c a e a c a c d a
c c b c c c c c c a

The EIGHT tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tablature Realization]

BASE [Viol]

[Tuning: *ffeff*]

Detailed description of the first system: This system contains the first two measures of the piece. The top staff is a Treble clef with a common time signature. The second staff is a Lyra Viol tablature with a 4/2 time signature, showing fret numbers for the strings. The third staff is a Bass clef with a 4/2 time signature, representing the 'Tablature Realization'. The bottom staff is a Bass clef with a 4/2 time signature, representing the 'BASE [Viol]'. A tuning instruction '[Tuning: ffeff]' is placed between the Lyra Viol and Tablature Realization staves.

3

Detailed description of the second system: This system contains measures 3 through 6. It follows the same layout as the first system, with Treble clef, Lyra Viol tablature, Bass clef (Tablature Realization), and Bass clef (BASE [Viol]). The Lyra Viol tablature shows more complex fretting patterns, including triplets and slurs. The Bass clef staves show the corresponding pitch realizations for the Lyra Viol and the Bass Viol.

6

Musical notation for measures 6-8. The system includes a treble clef staff with a melodic line, a piano part with chords, and a figured bass line with letters c, d, a, e and accidentals. The bass clef part is in the key of D major.

9

Musical notation for measures 9-11. The system includes a treble clef staff with a melodic line, a piano part with chords, and a figured bass line with letters d, b, a, c, e and accidentals. The bass clef part is in the key of D major.

12

Musical notation for measures 12-14. The system includes a treble clef staff with a key signature of one sharp (F#), a three-line staff with letter-based notation, a bass clef staff with a key signature of one sharp, and a second bass clef staff. The letter-based staff contains the following notation:

a	d	c	d	f	a	d	d	d	d	a
c	c	c	c	a	a	c	c	c	a	c
c	e	a	c	a	a	e	c	a	e	a

15

Musical notation for measures 15-17. The system includes a treble clef staff with a key signature of one sharp (F#), a three-line staff with letter-based notation, a bass clef staff with a key signature of one sharp, and a second bass clef staff. The letter-based staff contains the following notation:

a	d	a	c	b	c	b	c	d	d	d
c	c	a	b	c	c	b	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a

18

Musical score for measures 18-20, top system. The treble clef staff contains notes: a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest. The keyboard layout below shows the following notes and fingerings:

d		a	a	a	a	a	a
c	c	b	f	e	f	f	e
a			e	e	e		e

Musical score for measures 18-20, middle and bottom systems. The middle system is a bass clef staff with chords: a whole rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole rest. The bottom system is a bass clef staff with notes: a whole rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole rest.

21

Musical score for measures 21-23, top system. The treble clef staff contains notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3. The keyboard layout below shows the following notes and fingerings:

c	d	d	c	a	a	a	a
d	c	c	c	b	b	b	c
a	a	a	a	a	a	a	a

Musical score for measures 21-23, middle and bottom systems. The middle system is a bass clef staff with chords: a whole note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a whole note F2. The bottom system is a bass clef staff with notes: a whole note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a whole note F2.

24

Musical score for measures 24-25. The top staff is in treble clef, showing a melody with eighth and quarter notes, including a sharp sign. The grand staff below contains piano accompaniment with notes labeled with letters: *c*, *c*, *c*, *c*, *c*, *d*, *c*, *a*, *a*. The bottom two staves of the grand staff show further piano accompaniment with notes labeled: *c*, *c*, *c*, *c*, *c*, *c*, *a*, *b*, *d*, *b*, *a*, *b*, *c*.

Musical score for measures 24-25. The middle staff is in bass clef, showing a melody with eighth and quarter notes. The grand staff below contains piano accompaniment with notes labeled with letters: *c*, *c*, *c*, *c*, *c*, *d*, *c*, *a*, *a*. The bottom two staves of the grand staff show further piano accompaniment with notes labeled: *c*, *c*, *c*, *c*, *c*, *c*, *a*, *b*, *d*, *b*, *a*, *b*, *c*.

26

Musical score for measures 26-27. The top staff is in treble clef, showing a melody with quarter and eighth notes, including a sharp sign. The grand staff below contains piano accompaniment with notes labeled with letters: *c*, *a*, *b*, *a*, *a*, *d*, *b*, *a*, *a*, *a*, *d*, *d*. The bottom two staves of the grand staff show further piano accompaniment with notes labeled: *c*, *c*, *a*, *b*, *d*, *b*, *d*, *c*, *b*, *d*, *e*, *d*.

Musical score for measures 26-27. The middle staff is in bass clef, showing a melody with quarter and eighth notes. The grand staff below contains piano accompaniment with notes labeled with letters: *c*, *a*, *b*, *a*, *a*, *d*, *b*, *a*, *a*, *a*, *d*, *d*. The bottom two staves of the grand staff show further piano accompaniment with notes labeled: *c*, *c*, *a*, *b*, *d*, *b*, *d*, *c*, *b*, *d*, *e*, *d*.

Musical score for page 29, featuring a vocal line, a piano accompaniment with figured bass, and a bass line. The score is written in G major and 3/4 time.

Vocal Line: The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: a half note G4 and a quarter note F#4. The piece concludes with a whole note G4.

Piano Accompaniment (Figured Bass): The piano accompaniment is written in a system of two staves. The upper staff contains the figured bass notation, and the lower staff contains the chord symbols. The figures are: *a c c*, *c d d*, *a c c*, *c e a*, *c d a*, *c d c*, *d c a*, *c d c*, *a*. The chord symbols are: *a*, *c*, *a*, *c*, *d*, *c*, *d*, *c*, *a*, *c*, *d*, *a*.

Bass Line: The bass line begins with a whole note G2, followed by a half note A2 and a quarter note B2. A slur covers the next two measures: a half note G2 and a quarter note F#2. The piece concludes with a whole note G2.

The EIGHT tune

(b) Five part and Lute (or Orpharion) version
 Textless for use with Psalm texts below

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

The musical score is arranged in seven staves. The first five staves are for vocal parts: TREBLE, MEANE, COUNTERTENOR, TENOR, and BASE, each with the instruction "[Voice &/or Viol]". The sixth staff is for the LUTE [or Orpharion], featuring a tablature line with letters (a, c, b, a, c, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a) and a standard musical line. Below the tablature, the tuning is specified as "D F# G (Tuning)". The seventh staff is labeled "[Tablature Realization]" and shows a realization of the lute part on a grand staff.

Vocal score for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The score consists of five staves, each with a treble clef (except for the Bass staff which has a bass clef). The music is written in a common time signature. The Soprano part starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Alto part starts with a half note G4, a quarter note A4, and a quarter note B4. The Tenor 1 part starts with a half note G4, a quarter note A4, and a quarter note B4. The Tenor 2 part starts with a half note G4, a quarter note A4, and a quarter note B4. The Bass part starts with a half note G3, a quarter note A3, and a quarter note B3.

Syllable chart for the vocal parts. The chart is organized into four rows and two columns. The first column contains the syllables for the first measure, and the second column contains the syllables for the second measure. The syllables are: Row 1: a, a, a, a, a, a, a, a, a, a; Row 2: a, a, a, a, a, a, a, a, a, a; Row 3: c, a, c, c, c, a, c, c, c, c; Row 4: e, a, e, e, e, e, e, e, e, e. A slash is placed under the 'a' in the second measure of the first row.

Piano accompaniment for the vocal score. The score consists of two staves: a treble clef staff and a bass clef staff. The music is written in a common time signature. The piano part features a steady accompaniment with chords and single notes. The right hand starts with a half note G4, a quarter note A4, and a quarter note B4. The left hand starts with a half note G3, a quarter note A3, and a quarter note B3.

e	a	c	c	e	a	c	e	c	a	a	c	e	a	a	c	e	a	a	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	c	e	b	c	b	d	c	a	c	c	a	a	a	a	a	a	a
																	/a		

Musical staff 1: Treble clef, first system of notes. It begins with a whole note G4, followed by a whole note A4, a whole note B4, and a quarter rest. The final measure contains a dotted quarter note G4, an eighth note F#4, an eighth note E4, and a quarter note D4.

Musical staff 2: Treble clef, second system of notes. It begins with a half note G4, followed by a half note A4, a whole note B4, a whole note C5, a whole note B4, a whole note A4, and a whole note G4.

Musical staff 3: Treble clef, third system of notes. It begins with a whole note G4, followed by a whole note A4, a dotted half note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

Musical staff 4: Treble clef, fourth system of notes. It begins with a dotted half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a whole note B4, a whole note A4, and a whole note G4.

Musical staff 5: Bass clef, fifth system of notes. It begins with a dotted half note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a whole note F#4, a whole note E4, a whole note D4, and a whole note C4.

a	a	d	a	a	a	a	a	a	a	a
c	a	e	c	a	e	c	a	e	c	e
c	a	e	c	a	e	c	a	e	c	e

Musical staff 6: Grand staff, sixth system of notes. The treble clef part consists of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The bass clef part continues the melodic line from the previous system.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The score includes various note values, rests, and dynamic markings such as *f* and *p*. The lyrics are written below the vocal staves, with some notes marked with slurs and accents.

Lyrics:

<i>e</i>	<i>c</i>	<i>a</i>				<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>		<i>a</i>	<i>c</i>	<i>f</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>c</i>						<i>c</i>		<i>c</i>
		<i>a</i>	<i>c</i>	<i>c</i>		<i>a</i>		<i>a</i>

Additional markings: */a*

The musical score is arranged in five systems. The first system contains five vocal staves. The second system contains five vocal staves. The third system contains five vocal staves. The fourth system contains five vocal staves. The fifth system contains five vocal staves and a grand piano accompaniment. The piano accompaniment is written in grand staff notation, with the right hand playing chords and the left hand playing a steady bass line. The vocal parts are written in treble clef and include various note values, slurs, and accents. The score concludes with a fermata on the final note of the vocal line.

The musical score consists of five staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Violoncello/Double Bass), and the fifth staff is for the vocal line. The piano accompaniment is shown at the bottom. The score is in 3/4 time and features a key signature of one sharp (F#). The vocal line includes lyrics: 'a a a a c d c c c a a c', with some notes having a slash below them. The piano accompaniment includes a dynamic marking of *p.* (piano).

Musical score for five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music consists of various note values, rests, and accidentals across three measures.

c	a	d	a	c	c	d	a	a	c	a	c	e	a
c	a	d	a	c	c	d	a	a	a	a	c	d	d
e	e							c	b	a		e	d
c	d			c	c	a	a				e	d	

Musical score for two staves in grand staff notation. The upper staff is in treble clef and the lower in bass clef. The music features chords and melodic lines across three measures.

The musical score for page 29 consists of several parts:

- Vocal Staves (5):** Five staves of music in treble clef, each ending with a fermata. The first staff has a key signature of one sharp (F#). The second staff has a key signature of two sharps (F# and C#). The third, fourth, and fifth staves have a key signature of one sharp (F#).
- Guitar Staff:** A staff with guitar tablature below the notes, showing fret numbers for each string.
- Piano Accompaniment:** A grand staff (treble and bass clefs) at the bottom of the page, providing harmonic support for the vocal lines.

PSALM 17 [To the 8. tune.]

DAVID grounding upon the innocenci of his owne life and conscience, appealeth to God for relief against the oppression and cruelti of his unjust enimies: who men of the world, place their happines wholly in the corporal pleasures of this life. whereas his Feliciti consisteth in enjoying Gods favour in his righteous life here, and in the glorious vision of God in the life after the Resurrection. This Psalm seemeth to have been made, upon occasion of the second expedition which Saul made against David, at the first instigation of the Ziphites: at which time David flying from the Desert of Ziph to that of Maon, was in a plain there between the mountains enclosed by Saul. But by reason of a sodain message that the Philistims did invade the land, Saul left foloing of David; who so escaped.

HIGH Judge of world, cast down thy righteous eys;
 Attentive hear, while right for justice humbly crys.
 Not causeles fear, nor sleight of faining lips,
 Or needles douts presents, or plot disguised uprips: [5]
 Just grief appeals; and sentence from thy face,
 Of thee craves due redress: thou then just plea embrace.

_____ :: _____

THOU oft my soule, yea oft in night didst vieu;
 When thoughts in silent rest prezent appearance true:
 And oft my hart with firi storms hast seen [10]
 Dissolv'd; and trial made what dross therein hath been.
 Nought counterfeit, no palliate thing hast found:
 What secret mynd dooth think, that mouth dooth truly sound.

{ All as my woords, so deeds toward men doo frame:
 Thy sacred woord my rule: the violent wrongers blame,
 I see, and shun. O still my feet contain [15]
 In righteous paths; stil hands from acts not just restrain. _____

THEE Lord I call: for sure thou wilt me hear:
 Ah then receive the plaint which faithful soule dooth rear.
 Divide thy acts: display thy mercies free, [20]
 (Thou Saviour of thy Saints from those who them and thee
 With wicked hate attempt): as light of ey
 Me fenced, under, Lord, thy shadoing wing let fly.

{ There let me rest; there safe from impious crue,
 My deadli foes, protect: who circling rage renue, [25]
 My strength to wast, my life to earth to bring;
 Engrosd with fat; and proud, out thundring threats doo ring. _____

AS Lion fierce, with ireful hunger whet,
 Flings out his prey to seek; which joious having met,
 Stands foming rage: or else as Lions whelp, [30]
 Who coucheth close in cave, his strength with sleight to help,
 Nor bold, nor yet afraid: so Lord my foes,
 Now round with ramping troops our ways and walks enclose,
 Prezenting death: and now with spiteful ey,
 Doun-cast, dissembling leer, advantage to espy. _____

cont.

THEN Lord arize, and with encounter swift [35]
Affront their savage looks: and bloud since is their drift,
Midst wicked troops, that bloud may bloud repay,
To save us by thy hand, with sword mowe doun thy way.

::
:: ::

SO Lord from men, my grieving soule enfree, [40]
From men of baser world: who here we beast-like see
In fading life their portion all possess;
And panches vile, their God, from thy rich storehouse bless.

Like sire, like son: same coorse their ofspring runs;
Ful gorge themselves; what's left, that to their infants comes. [45]
BUT I, by faith, in righteous life shal vieu
Thy gracious face. And when thy power shal death subdue;
Awakened, Lord, eternal glorious sight
Of semblance thyn, me like, shal fill with pure delight.

PSALM 107 [To the 8. tune.]

A Celebration of the gracious providence of God, and of his merci toward mankynd, in relieving them who in ani extreme distress wholly cast themselves upon him in praier. Which is particularized in the examplis of the Israelites in those times, (beeing times of exile and great calamiti:) whereof som in their return, lost their way in wyld deserts: other in not foloing the advice of God, became prisoners in chains and dungeons: A third sort by their wicked and lascivious life, fell into the usual punishment of grievous diseases: And a fourth, endured sore tempests at sea. All whom having had unexpected deliverance by God, he exhortheth to be therfore grateful, and in solemn assembli of Gods people before the senatours to profess their thankfulnes. An advise foloed by the Jues even at this day in those foure cases. Lastly he sheweth that the calamities which fall generally upon Nations, be it barrennes of the earth; by oppression of Tyrants; by contempt growne upon a land in their Nobles and Governours, (whence much mischief ensueth;) or by ani other evil or sorro what-soever; are all brought upon them by their sins and that odious unthankfulnes to God: who yet even in publick miseris preserveth and prospereth his humble servants: and when Nations apply themselves faithfully to his service, poureth upon them all blessings opposite to those former punishments. Which things wise men will consider and make use of; especially so as to knowe and acknowlege the Creatours goodnes.

YE woorthi myndes, in whom Gods gifts excell;
 Whose persons walk on earth, high thoughts in heavens doo dwell;
 Renoum our Lord, ring foorth his glorious name;
 Whose goodnes no time fails, sweet mercies still the same.
 ::
 ::

O BLAZE his acts, ye now at rest that stand, [5]
 From hostile power redeemd, redeemd from strangers land:
 Ye late dispersd, now gathered by his grace;
 From East, from West, from North, yea from great Oceans place.
 In deserts wyld, through uncouth invious ways,
 All tired, all forlorn, they wandred nights and days, [10]
 With fainting spirits, through thirst and hunger pin'd;
 _____ And no relief, no steps toward cultived place could fynd. _____

IN need extreme when lo to God they cry:
 He gracious hears their mone: and help from heaven makes fly. [15]
 So strength renues; so straying feet directs
 To peopled wals; and safe from perils all protects.
 O thankful then to God his grace confess:
 His merveilous woork to men with joiouse tongs express.
 Who thirsting soules with waters sweet refreshd;
 _____ The empti fild; and pace toward longed home address. _____ [20]

IN darknes sad, in shade of grisli death,
 With iron and anguish bound, who sighd their servile breath;
 (Il-ruled myndes, that this and more deserv'd,
 That Highestes woord despysd, from Gods advise that swarv'd:)
 When hart-burst clean, they groveling rold in pain; [25]
 Ne hope of better saw, nor place for worse remain:
 _____ :: _____

cont.

BUT harts puft up, soon spurning heavenli law, [75]
(Ah fools,) in chains of sin enchained tortures draw.

Oppression foul, sad days, unthriving care;
Their joyles myndes abase; their branching numbers bare.

He vyld contempt on woorthles Nobles pours; [80]
And wayles wasts makes walk, chased out from lordli towers.

Yet godli poor, raizd up from pressing need,
As tree makes branch, as flock his branched race to breed.

THESE things the just with reverend joy shal see:
And wicked myndes and mouths appald and stopt shal bee.

Who then is wise, these sights to hart to lay? [85]
Gods goodnes they shal learn; Gods praises they display.

PSALM 139 [To the 8. tune.]

DAVID in this divine meditation, addressed to God, acknowegeth at large Gods knowelege of all things, even before they have beeing; and in particular of all the thoughts and ways of man: rendreth a reason of this Omniscience, from the creation of all, and particularly from the merveilous fabric of man: which ravisheth his mynd into such admiration, that breaking into most affectionate praises of the manifold woorks and ways of God; he professeth also that his thoughts are no sooner after sleep awakened but they first are seasoned with this sweet contemplation. Contrarily falling into extreme detestation yea and imprecation against those wicked ones, who blasphemous toward God, vainly extol Gods enimies: he concludeth with fervent praier, that himself may be purified by the grace of God, & so conducted through the ways of this world, as to attain finally his everlasting rest.

ETERNAL Light; gainst whose al-seeing ey,
Mans thoughts, his cares, and ways, doo all transparent ly:
Lo here my soule; which thou with piercing view,
Hast searched, and doost knowe; so livest hir witnes true. [5]
Great Judge of harts; who secret pleights unfold'st;
Who past with future things all present ay behold'st:
Thou knowest my coorse, when down I sit, when rize;
_____ Yea thoughts unborn far off thy foresight strange descrys. _____
BY day my walks, at night my silent rest
Thou doost environ, with skill to all my paths adrest. [10]
Observest my tong: no woord unwaigh'd doost leve:
Yea, lips ere woords produce, or thoughts hid speach conceive.
And grasp'st me so with thy al-guiding hand,
Behynd, before, as prest at pleasure thyn to stand.
Science profound; of strange transcending law! [15]
_____ That man nor it can sound, nor self from it withdraw. _____
FOR whether go, how should I bend my flight
Thy spirit Lord to balk, or cloud me from thy sight?
If sore toward heavens; in heaven thy throne resides:
If flag longst earth; lo earth thy footstool lowe abides: [20]
If stoop to hell, and jaws which gastly gape;
Nor hell thy view, nor feends thy thundring stroke escape.
If Eastern steeds, and Mornings crimson wings
I timely mount, which round to utmost Ocean brings;
Thou Easts great coorse, and Morns fair wings doost guid, [25]
_____ Nor utmost Oceans gulfs from thyn aspect can hide. _____
PERHAPS might say, yet darknes mee may hele;
Shee with hir sable robe from searchingst ey concele.
And canst once think, weak shade which Sun dispels,
Should Light of lights eclipse, who thousand Suns excels? [30]
Fond, base conceipt! To thee, ô Light divine,
Both dark and bright are like; grim night as day dooth shine.
_____ :: _____

FOR just and right, that thou Creatour high,
Who all hast framed, thy frame shouldst naked all descry:
And who my hart, my reins in womb didst form; [35]
With lims support; attire with skin, with sence adorn;
Shouldst hart and thoughts, shouldst sence and ways possess.
Stupendious woork! which ay great Architect shal bless.
A little world; yet world of wonders great:
_____ Which well my mynd conceipts, and tong of it shal treat. _____ [40] cont.

MY bones in weak, in place obscure my sight,
 In earth beneath my mynd, fair spark of heavenli light,
 Thou didst produce: embroidering everie part
 With woork so rare, that use with beauti strives in art.
 And dout we yet if thow thy woork didst knowe? [45]
 Or can our tongs forbear thy glorious praise to shewe?

{ Yea, tender mass, while formles it remaind,
 And day by day nue shape through vertu thyn aggaind:
 Thyn ey saw all, enrold in book divine;
 Where all thy woorks to com, as present, cleerly shine. [50]

BE blest, great Lord; thy wisdoms beauteous ways
 How precious, deerly sweet, to thee my soule doo raize?
 In skill, mans wit; in count, they pass the sands:
 That still my wakened mynd, with thee first present stands;
 Admiring all thy woorks. O righteous King, [55]
 At length then pleaze thy world to first estate to bring.

{ Extermin race defil'd. Ye men of bloud,
 Whose base flagitious myndes despize th'eternal Good;
 Who grace his foes; of him profanely prate;
 Avant from mee; your selfs, and damned ways I hate. [60]

AH soverain Judge, to thee my soule appeals,
 My witnes true; whole spirit mans secretst thoughts reveals:
 That love of thee, gainst them griev'd hatred breeds,
 Whose venomous hate gainst thee breaks out in hostile deeds.
 Thy foes are myn: with them I leaug forsake: [65]
 And firm in perfect hate to vengeance just betake.

::
 THEN thow, my Lord, to whom I stand, or fall;
 Who righteous myndes approov'st, yet none canst perfect call:
 Revieu my hart, explore my thoughts again;
 And waigh what grieving coorse dooth in my life remain. [70]

Refine my soule: purge out corrupted use:
 And safe through worldli waves to thy sweet rest conduce.
 ::

PSALM 141 [To the 8. tune.]

This Psalm of DAVID seemeth by the matter thereof to have been made, upon som occasion of an accident hapned out in Sauls third expedition against David: when persuing him with three thousand of his choisest men up in the rocks of Engedi: and having there withdrawn himself a side into a cave, he had a skirt of his robe secretly cut off by David, without offer of ani violence to his person. At which time Saul in shew reconciling himself to righteous David, yet afterward renued sharp persuit against him: hoping (how vainly, and from how blynd desire?) at som time or other to effect his destruction, whom God had declared successour in the kingdom.

David therfore in this Psalm, prezenting his humble praiers as a sacrifice to Almighty God, beseecheth him to preserve him in woord thought and deed from sin: preferring the severe reproofs of a just man, before the delicacies and pleasures of the wicked. Then closely intimating how kyndly he had dealt with Saul; and how cruelly he was requited: he praieth God to continue still his gracious protectour; and that the snares laid by his enimies, might entrap their owne gilty selfs, whilst he with his innocenci did happily escape them.

TO thee, ô Lord, to thee my humbled mynd,
 Hir humblest voice presents: ô let me favour fynd:
 And hast my God; let ear benign be lent,
 To pitious cry, to suit, from grieffull hart upsent.

O let my praier, perfumed with heavenli grace, [5]
 So stand, and sweetly smoke, before thy pleased face;
 As incense pure midst holiest altars fire;

_____ And hands let stretch, to thee like eevenings gift aspire. _____
 MY speach so, Lord, my thoughts, and deeds compoze,
 That nothing thee offend. A watch assign, to cloze [10]

My mouth on woords unmeet; the gate to heed,
 That two-leafd gate of lips, whence life and death proceed.
 Retire my hart from poizoned baits of sin:

Renforce my mynd, that no provokements mee may win,
 Untrue to thee, with men that mischief breed [15]
 _____ To join; their coorse to run; on dainties their to feed. _____

LET just mans zele me yea severely beat;
 I kyndnes shall it deem: let his religious heat
 Reproove my life; as precious balm, my head,

Not break, it shall perfume: And thankful hart imbred, [20]
 When change of times with sorroes him may press,
 For comfort his to thee shal fervent suit address.

_____ :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: _____
 NOW these mens Judges, who with chozen bands
 My harmles life persue; withdrawn, were left in hands

Of horrent rock: where terrour none from mee, [25]
 { But pleazing woords they heard, from dout their soules to free.
 { BUT not they so requite. When wee again

Into their claws are light, nought cruel they refrain.
 { But as in woods, when stateli trees to ground
 { Are hewed; the chips, and stics ly sparst on all sides round: [30]

{ So bones of men, devoured by their ire,
 _____ { At graves sad mouth ly strawd, and earths first womb dezire. _____

cont.

NOW then, ô Lord, myn eys since look to thee;
In thee I trust alone; and succour none else see;
My God, my Lord; ô not my suit reject; [35]
Nor bare my soule of shield that sole can it protect.

My chased life from snaring net withdraw;
Which men who love their lusts, not love thy sacred law,
For it have pitcht: destroy deceitful grin,
Which men compact of fraud have set t'entrap me in. [40]
AND thow just Judge, whose ey our mortal ways
With right esteem beholds; and snare with snare repays;
Let impious heads owne tangling nets infold:
While I with myn break through, of thee who safeti hold.

The NINTH tune.

For use with Psalms 103, 45 and 92.

Metre: 8 10 8 10 8 10

Psalm 103

(a) Voice, Lyra Viol and Bass Viol version

King DAVID with great thankfulnes, and high joy of spirit, celebrateth here the excellling graciousnes of God toward himself in particular; the race of Israel in especial; and in general toward all men who fear him and keep his covenant. Where at large he expresseth the goodnes of our heavenli Father, full of compassion and merci; prone to reclaim and forgive mankynd offending; and contrariwise slowe in punishing. In fine he exciteth the happi Angels of God, with all his loial hosts and creatues, to bless their great King, who hath placed his throne in the heavens, embracing them all with his supreme dominion. And himself lastly conjoineth with them in lauding God.

TREBLE

1. Pure light of soule, thou high - bred
 [2. Of grace, which all thy sins re -
 [3. He su - preme judge, whence ju - stice
 [4. Th'al - gra - cious Lord with pit - ti's
 [5. For look how high earth heaven trans -

[Lyra Viol]

[Tuning: ffeff]

[Tablature Realization]

BASE
 [Viol]

3

mynd, De - riv'd from God, and God to__praise as - sign'd;
 - mits; And all thy griefs, sins pay, with_cures be - fits:
 springs, To wrongd on earth from heaven just_judge - ment_brings.
 fraught; (How slowe to wrath, how soon to__mer - ci____wrought?)
 - cends; How far from East to West huge space ex - tends:

a c b d a c d f f b c a d f d c c c a

5

A - dore thy Lord; his beau - -
 Thy life from grave which dooth____
 He ways di - vine to Mo - - -
 Nor strive, nor chide wil al - - -
 So great his grace toward ser - - -

d d c b a c c c c a c a a

7

- ties bless; And glo - rious acts in
 re - deem; Re - deemd - dooth round with
 - ses showne, By *Mo* - ses made to
 - waies hee; Ne let - his ire, though
 - vants prooves; So far our sins deer

a b c c b c b a d c d c b c d

||: [repeat from here in v. 1]

9

prais - ful hymns ex - press. [1a.] Bless still my
 [2.] deer com - pas - sions steem: [1b.] No tract of
 [3.] *Is* - *raels* of - spring knowne. With health-iest
 [4.] just, un - end - ing bee. Same *Is - rael*
 [5.] Lord from soules re - mooves. As fa - ther

d b a b d b a b b d d c d b d b d d c a a

||: [repeat from here in v. 1]

11

soule with all thy powers, That sacred
 time ô e're ef - face, From thank - ful
 food thy mouth which fills; That e - gle -
 race with joy hath seen Those Acts, to
 falts, his strokes were found: Sin wrath pro -
 ten - dreth fee - ble son: With son - li

Tablature:
 b d a b a d d c a c c c d
 d d d c c c c
 a a a c a

13

name whence bliss so rich - ly shours. [to b. 10]
 hart sweet vieu of boun - teous grace.
 - like youths strength through age dis - tils.]
 foes which ter - rour dire have been.]
 - vok'd; grace mer - ci made a - bound.]
 fear like kynd - nes his is won.]

Tablature:
 a b a d d d d d
 c d c a c a d c d c d d
 c c c a d c a c c a a
 a

[6.For well he knoweth our brittle
 [7.But ay be nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

state: Re-mem-bring whom of clay he did cre - ate.
 same, Toward them per - sists, who fear, who love his name:
 placed: With king - li rule, heavens, earth, and seas, em - braced.
 - ranged, In - dus - trious troops, ser - vants of faith un - changed,

As earth - sprung grass, as flour
 Yea right - eous trueth, to fa -
 Ye An - gels then, heavens hap -
 Bless ay his name; whose glo -

Figured bass for piano accompaniment:
 d c a | d c a | c c c | b c a | a c d

of field; So flour - ing man; to
 - thers sworn, With race ob - serves of
 - pi gests, Ex - cel - ling strengths, ob -
 - rious will, Your se - vered ways, u -

Figured bass for piano accompaniment:
 a b c | c b c | c a b | b a b | a b b | b c d

||: [repeat from here in v. 9]

earth whose days must yield: When wynd sweeps
 child - rens child - ren born: Sole that his
 - se - quious to his hests; Ay bless the
 - ni - ted woorks, ful - fill. [9a.]In sum his
 [9b.]Bless, bless our

||: [repeat from here in v. 9]

o're, fair flour is gone; The place earst
 cov - enant they at - tend; And lo - ial
 Lord, a - dore our King; Whose woord ye
 crea - tures great and small, Where ever dis -
 Lord: bless thank - ful mynd, Thy bles - sed

brave, in - glo - rious stands a - lone.]
 harts toward sac - red man - dates bend.]
 serve, whose will to men ye bring.]
 -perst through-out his em - pire all; [to b. 24]
 Lord, whom thow so good doost fynd.]

a b a c a d c d d c d d
c c d c a c a c c c c
c c a d c a c a a

Two staves of bass music. The upper staff is in a higher register with a treble clef and a key signature of one flat. The lower staff is in a lower register with a bass clef and a key signature of one flat. Both staves contain melodic lines with various note values and rests.

Psalm 103

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1.Pure light of soule, thou high - bred
 2.Of grace, which all thy sins re -
 3.He su - preme judge, whence ju - stice
 4.Th'al - gra - cious Lord with pit - ti is
 5.For look how high earth heaven trans -

MEANE
[Voice &/or Viol]

[1.Pure light of soule, thou high - bred
 2.Of grace, which all thy sins re -
 3.He su - preme judge, whence ju - stice
 4.Th'al - gra - cious Lord with pit - ti is
 5.For look how high earth heaven trans

COUNTERTENOR
[Voice &/or Viol]

[1.Pure light of soule, thou high - bred
 2.Of grace, which all thy sins re -
 3.He su - preme judge, whence ju - stice
 4.Th'al - gra - cious Lord with pit - ti is
 5.For look how high earth heaven trans

TENOR
[Voice &/or Viol]

[1.Pure light of soule, thou high - bred
 2.Of grace, which all thy sins re -
 3.He su - preme judge, whence ju - stice
 4.Th'al - gra - cious Lord with pit - ti is
 5.For look how high earth heaven trans -

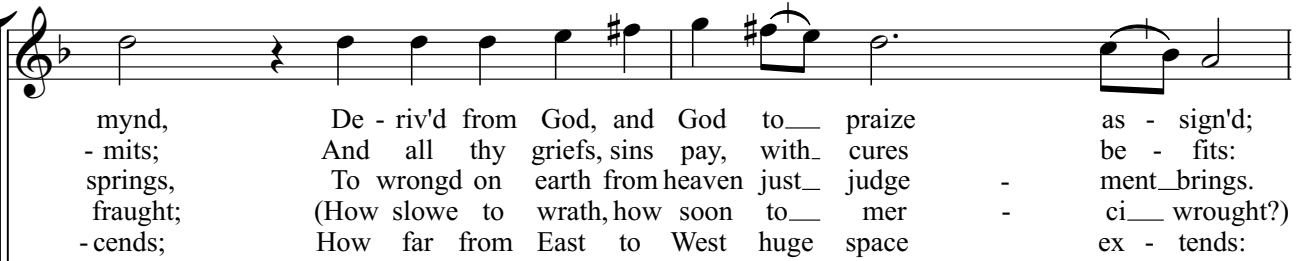
BASE
[Voice &/or Viol]

[1.Pure light of soule, thou high - bred
 2.Of grace, which all thy sins re -
 3.He su - preme judge, whence ju - stice
 4.Th'al - gra - cious Lord with pit - ti is
 5.For look how high earth heaven trans -

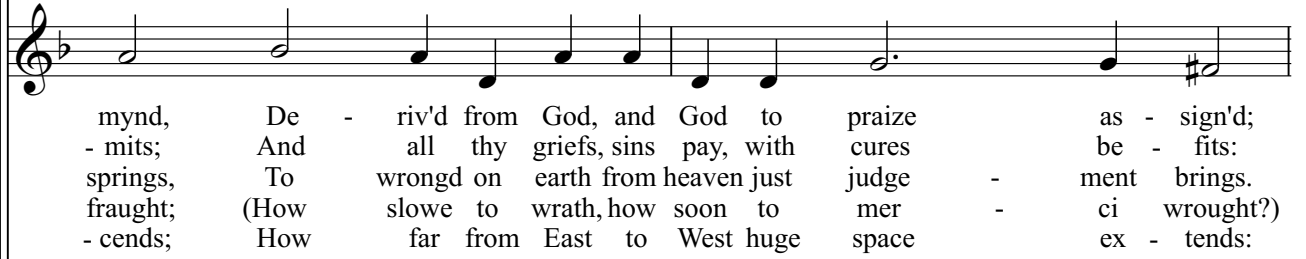
LUTE
[or Orpharion]

(Tuning)

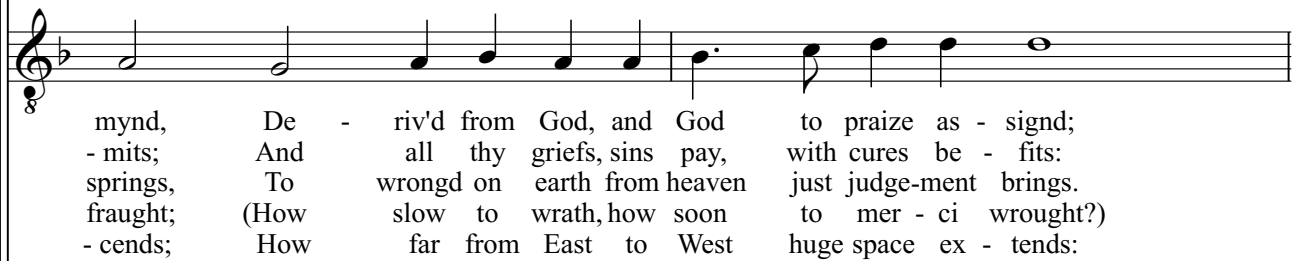
[Tablature
Realization]



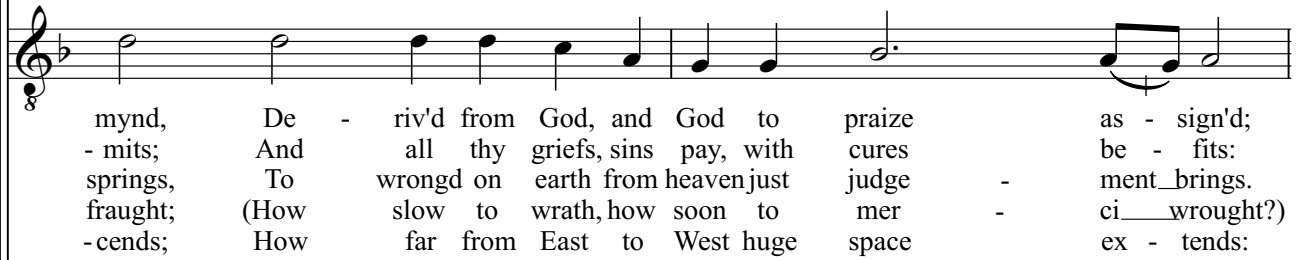
mynd, De - riv'd from God, and God to praise as - sign'd;
 - mits; And all thy griefs, sins pay, with cures be - fits:
 springs, To wrongd on earth from heaven just judge - ment brings.
 fraught; (How slowe to wrath, how soon to mer - ci_ wrought?)
 - cends; How far from East to West huge space ex - tends:




mynd, De - riv'd from God, and God to praise as - sign'd;
 - mits; And all thy griefs, sins pay, with cures be - fits:
 springs, To wrongd on earth from heaven just judge - ment brings.
 fraught; (How slowe to wrath, how soon to mer - ci_ wrought?)
 - cends; How far from East to West huge space ex - tends:



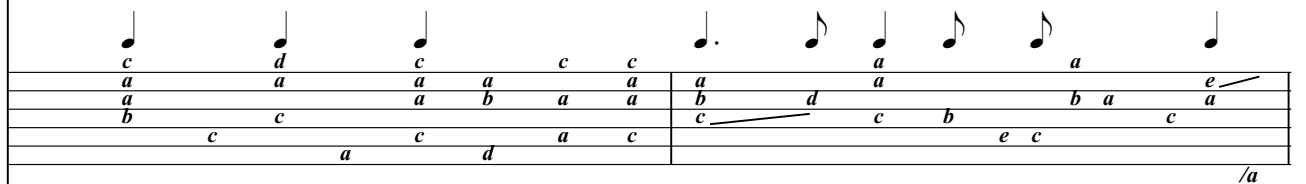
mynd, De - riv'd from God, and God to praise as - sign'd;
 - mits; And all thy griefs, sins pay, with cures be - fits:
 springs, To wrongd on earth from heaven just judge-ment brings.
 fraught; (How slow to wrath, how soon to mer - ci_ wrought?)
 - cends; How far from East to West huge space ex - tends:



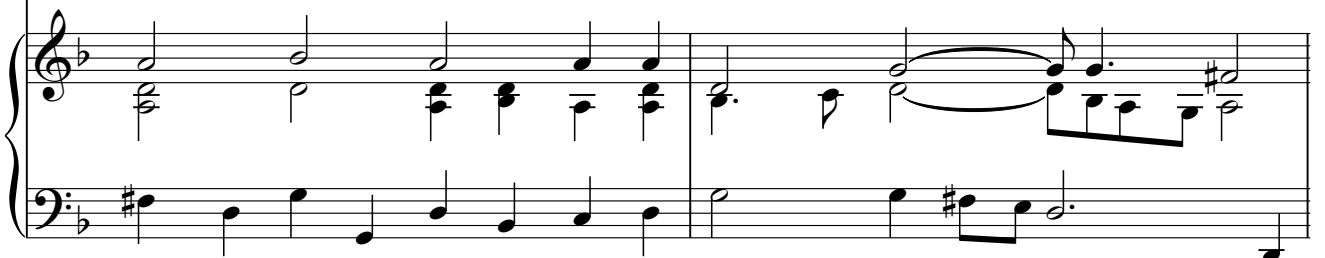
mynd, De - riv'd from God, and God to praise as - sign'd;
 - mits; And all thy griefs, sins pay, with cures be - fits:
 springs, To wrongd on earth from heaven just judge - ment brings.
 fraught; (How slow to wrath, how soon to mer - ci_ wrought?)
 - cends; How far from East to West huge space ex - tends:



mynd, De - riv'd from God, and God to praise as - sign'd; A-
 - mits; And all thy griefs, sins pay, with cures be - fits: Thy
 springs, To wrongd on earth from heaven just judge - ment brings. He
 fraught; (How slow to wrath, how soon to mer - ci_ wrought?) Nor
 - cends; How far from East to West huge space ex - tends: So



c d c c a a
 a a a b a a b d a b a c e
 b c c a c a c c b c e c /a



A - dore thy Lord; his beau - -
 Thy life from grave which dooth
 He ways di - vine to Mo - -
 Nor strive, nor chide wil al - -
 So great his grace toward ser - -

A - dore thy Lord; his beau - -
 Thy life from grave which dooth
 He ways di - vine to Mo - -
 Nor So strive, great his grace toward ser - -

A - dore thy Lord; his beau - -
 Thy life from grave which dooth
 He ways di - vine to Mo - -
 Nor So strive, great his grace toward ser - -

A - dore thy from Lord; his beau - -
 Thy life from grave which dooth
 He ways di - vine to Mo - -
 Nor So strive, great his grace toward ser - -

- dore thy from Lord; his beau - -
 life from grave which dooth
 ways di - vine to Mo - -
 strive, nor chide wil al - -
 great his grace toward ser - -

a a a a c e a d c a
 a a a c f a
 c c e c c a d
 a

- ties bless; And glo - rious acts in
 re - deem; Re - deemd dooth round with
 - ses showne, By *Mo* - ses made to
 - waies hee; Ne let his ire, though
 - vants proves; So far our sins deer

- ties bless; And glo - rious acts in
 re - deem; Re - deemd dooth round with
 - ses showne, By *Mo* - ses made to
 - waies hee; Ne let his ire, though
 - vants proves; So far our sins deer

- ties bless; And glo - rious acts
 re - deem; Re - deemd dooth round
 - ses showne, By *Mo* - ses made
 - waies hee; Ne let his ire,
 - vants proves; So far our sins

- ties bless; And glo - rious acts in
 re - deem; Re - deemd dooth round with
 - ses showne, By *Mo* - ses made to
 - waies hee; Ne let his ire, though
 - vants proves; So far our sins deer

-ties bless; And glo - rious acts in
 re - deem; Re - deemd dooth round with
 -ses showne, By *Mo* - ses made to
 waies hee; Ne let his ire, though
 vants proves; So far our sins deer

c	d	c	d	d	c	a	d
c	c	c	a	a	a	a	d
e	f	e	a	c	a	b	f
c				d			

||: [repeat from here in v. 1]

9

prais - ful hymns ex - press. [1a.] Bless still my
 [1b.] No tract of
 [2.] deer com - pas - sions steem: With health - iest
 [3.] *Is - rael*s of - spring knowne. Same *Is - rael*s
 [4.] just, un - end - ing bee. Not like our
 [5.] Lord from soules re - moves. As fa - ther

prais - ful hymns ex - press. [1a.] Bless still my
 [1b.] No tract of
 [2.] deer com - pas - sions steem: With health - iest
 [3.] *Is - rael*s of - spring knowne. Same *Is - rael*s
 [4.] just, un - end - ing bee. Not like our
 [5.] Lord from soules re - moves. As fa - ther

in praise - ful hymns ex - press. [1a.] Bless still my
 [1b.] No tract of
 [2.] with deer com - pas - sions steem: With health - iest
 [3.] to *Is - rael*s of - spring knowne. Same *Is - rael*s
 [4.] though just, un - end - ing bee. Not like our
 [5.] deer Lord from soules re - moves. As fa - ther

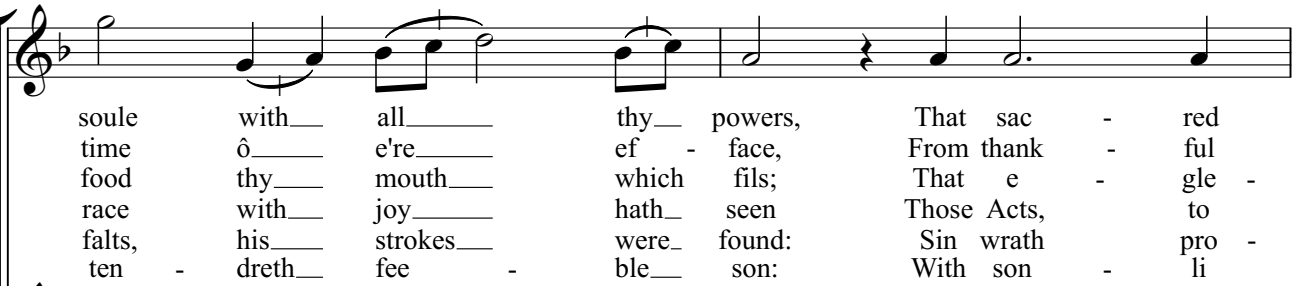
praise - ful hymns ex - press. [1a.] Bless still my
 [1b.] No tract of
 [2.] deer com - pas - sions steem: With health - iest
 [3.] *Is - rael*s of - spring knowne. Same *Is - rael*s
 [4.] just, un - end - ing bee. Not like our
 [5.] Lord from soules re - moves. As fa - ther

praise - ful hymns ex - press. [1a.] Bless still my
 [1b.] No tract of
 [2.] deer com - pas - sions steem: With health - iest
 [3.] *Is - rael*s of - spring knowne. Same *Is - rael*s
 [4.] just, un - end - ing bee. Not like our
 [5.] Lord from soules re - moves. As fa - ther

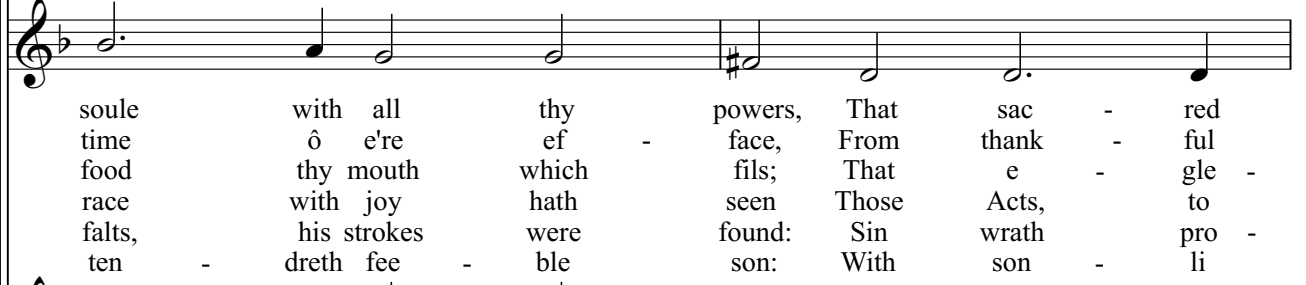
d d d d a b d d d d a a a
f a g f b d a b d d d d b b d a a a
a a c c c
d d d d d c a a

||: [repeat from here in v. 1]

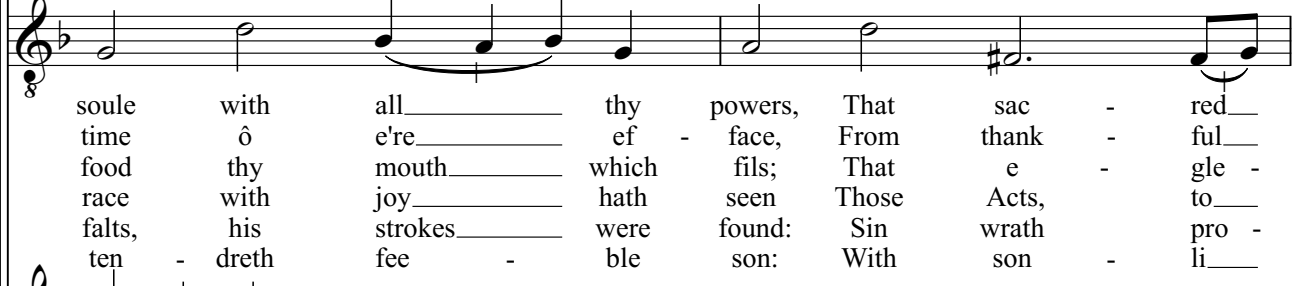
Piano accompaniment for the final system, including treble and bass staves.



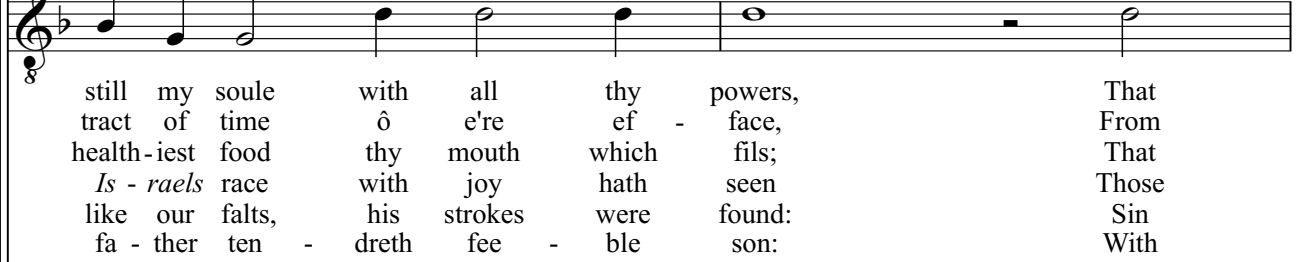
soule with all thy powers, That sac - red
time ô e're ef - face, From thank - ful
food thy mouth which fils; That e - gle -
race with joy hath seen Those Acts, to
falts, his strokes were found: Sin wrath pro -
ten - dreth fee - ble son: With son - li



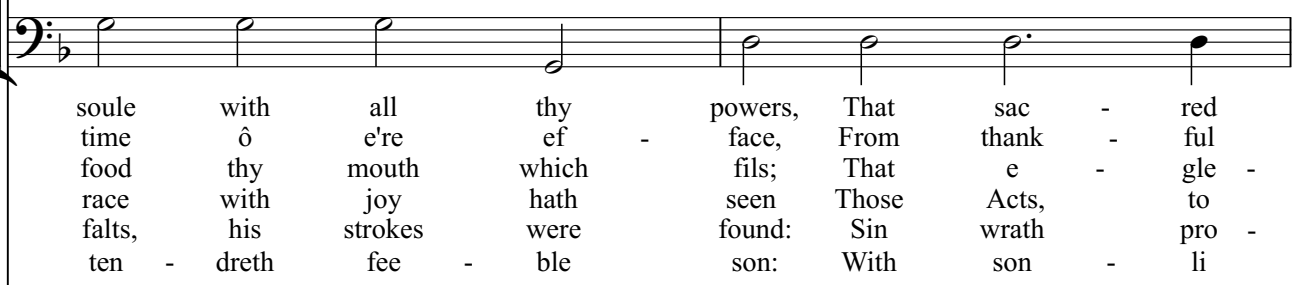
soule with all thy powers, That sac - red
time ô e're ef - face, From thank - ful
food thy mouth which fils; That e - gle -
race with joy hath seen Those Acts, to
falts, his strokes were found: Sin wrath pro -
ten - dreth fee - ble son: With son - li



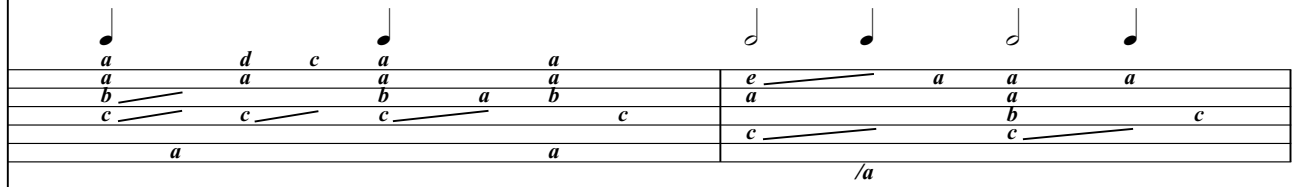
soule with all thy powers, That sac - red
time ô e're ef - face, From thank - ful
food thy mouth which fils; That e - gle -
race with joy hath seen Those Acts, to
falts, his strokes were found: Sin wrath pro -
ten - dreth fee - ble son: With son - li



still my soule with all thy powers, That
tract of time ô e're ef - face, From
health-iest food thy mouth which fils; That
Is - rael's race with joy hath seen Those
like our falts, his strokes were found: Sin
fa - ther ten - dreth fee - ble son: With



soule with all thy powers, That sac - red
time ô e're ef - face, From thank - ful
food thy mouth which fils; That e - gle -
race with joy hath seen Those Acts, to
falts, his strokes were found: Sin wrath pro -
ten - dreth fee - ble son: With son - li



a d c a a e a a a a
a a b a a a a a
b c c c b c c b c
a a /a



name whence bliss so rich - ly shours. [to b. 10]
 hart sweet vieu of boun - teous grace.
 - like youths strength through age dis - tils.]
 foes which ter - rour dire have been.]
 - vok'd; grace mer - ci made a - bound.]
 fear like kynd - nes his is won.]

name whence bliss so rich - ly shours. [to b. 10]
 hart sweet vieu of boun - teous grace.]
 - like youths strength through age dis - tils.]
 foes which ter - rour dire have been.]
 - vok'd; grace mer - ci made a - bound.]
 fear like kynd - nes his is won.]

name whence bliss so rich - ly shours. [to b. 10]
 hart sweet vieu of boun - teous grace.]
 - like youths strength through age dis - tils.]
 foes which ter - rour dire have been.]
 - vok'd; grace mer - ci made a - bound.]
 fear like kynd - nes his is won.]

sac - red name whence bliss so rich - ly shours. [to b. 10]
 thank - ful hart sweet vieu of boun-teous grace.]
 e - gle - like youths strength through age dis - tils.]
 Acts, to foes which ter - rour dire have been.]
 wrath pro - vok'd; grace mer - ci made a - bound.]
 son - li fear like kynd - nes his is won.]

name whence bliss so rich - ly shours. [to b. 10]
 hart sweet vieu of boun - teous grace.]
 - like youths strength through age dis - tils.]
 foes which ter - rour dire have been.]
 - vok'd; grace mer - ci made a - bound.]
 fear like kynd - nes his is won.]

a a a a e a a a a a
 a b a a a e a a a a a
 b c b e c a d c a c a c c c c c
 /a

[6.For well he knoweth our brit - - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

[6.For well he knoweth our brit - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

[6.For well he knoweth our brit - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

[6.For well he knoweth our brit - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

[6.For well he knoweth our brit - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

[6.For well he knoweth our brit - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -

[6.For well he knoweth our brit - tle
 [7.But ay be - nign, still God the
 [8.The Lord in heaven his throne hath
 [9.Yea all his hosts, through world ar -



state: Re - mem - bring whom of clay he_ did cre - ate.
 same, Toward them per - sists, who fear, who love his_name:
 placed: With king - li rule, heavens,earth, and seas, em- braced.
 - ranged, In - dus - trious troops, ser - vants of_ faith un- changed,



state: Re - mem - bring whom of clay he did cre - ate.
 same, Toward them per - sists, who fear, who love his name:
 placed: With king - li rule, heavens,earth, and seas, em - braced.
 - ranged, In - dus - trious troops, ser - vants of faith un- changed,



state: Re - mem - bring who of clay he did cre - ate.
 same, Toward them per - sists, who fear, who love his name:
 placed: With king - li rule, heavens,earth, and seas, em - braced.
 - ranged, In - dus - trious troops, ser - vants of faith un- changed,



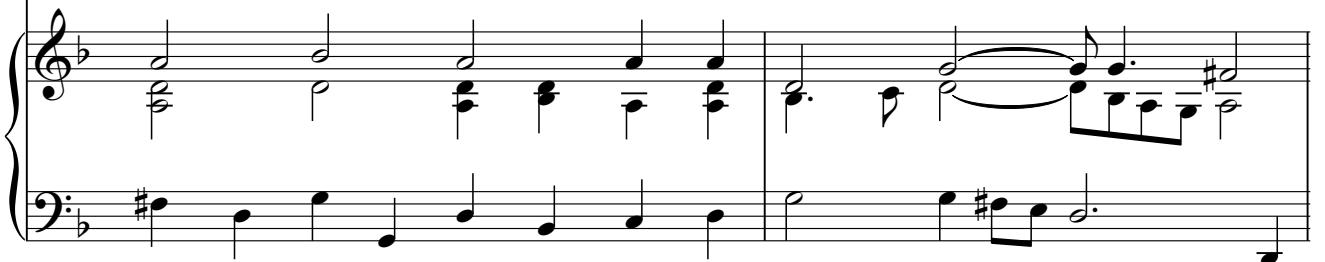
state: Re - mem - bring who of clay he did cre - ate.
 same, Toward them per - sists, who fear, who love his_name:
 placed: With king - li rule, heavens,earth, and seas, em- braced.
 - ranged, In - dus - trious troops, ser - vants of faith un- changed,



state: Re - mem-bring who of clay he did cre - ate. As
 same, Toward them per - sists, who fear, who love his_name: Yea
 placed: With king - li rule, heavens, earth, and seas, em- braced. Ye
 - ranged, In - dus-rious troops, ser - vants of faith un- changed, Bless

c	d	c	a	c	c	a	a	e
a	a	a	a	a	a	b	a	a
b	c	a	c	a	c	c	b	c
		a	c	d	a	c	e	c

/a



As earth - sprung grass, as flour
 Yea right - eous trueth, to fa - - -
 Ye An - - gels then, heavens hap - - -
 Bless ay - his name; whose glo - -

As earth - sprung grass, as flour - - -
 Yea right - eous trueth, to fa - - -
 Ye An - - gels then, heavens hap - - -
 Bless ay - his name; whose glo - -

As earth - sprung grass, as flour
 Yea right - eous trueth, to fa - - -
 Ye An - - gels then, heavens hap - - -
 Bless ay - his name; whose glo - -

As earth - sprung grass, as flour
 Yea right - eous trueth to fa - - -
 Ye An - - gels then, heavens hap - - -
 Bless ay - his name; whose glo - -

earth - - - sprung grass, as flour
 right - - - eous trueth to fa - - -
 An - - - gels then, heavens hap - - -
 ay - his name; whose glo - -

of field; So flour - ing man; to
 - thers sworn, With race ob - serves of
 - pi gests, Ex - cel - ling strengths, ob -
 - rious will, Your se - vered ways, u -

of field; So flour - ing man; to
 - thers sworn, With race ob - serves of
 - pi gests, Ex - cel - ling strengths, ob -
 - rious will, Your se - vered ways, u -

of field; So flour - ing man; to
 - thers sworn, With race ob - serves of
 - pi gests, Ex - cel - ling strengths, ob -
 - rious will, Your se - vered ways, u -

of field; So flour - ing man; to
 - thers sworn, With race ob - serves of
 - pi gests, Ex - cel - ling strengths, ob -
 - rious will, Your se - vered ways, u -

of field; So flour - ing man; to
 - thers sworn, With race ob - serves of
 - pi gests, Ex - cel - ling strengths, ob -
 - rious will, Your se - vered ways, u -

c d c c a a c a a e d
 e f e a b c a b c a f
 c c c c

Chords and notes for piano accompaniment.

||: [repeat from here in v. 9]



earth whose days must yield: When wynd sweeps
 child - rens child - ren born: Sole that his
 -se - quious to his hests; Ay bless the
 -ni - ted woorks, ful - fill. [9a.]In sum his
 [9b.]Bless, bless our



earth whose days must yield: When wynd sweeps
 child - rens child - ren born: Sole that his
 -se - quious to his hests; Ay bless the
 -ni - ted woorks, ful - fill. [9a.]In sum his
 [9b.]Bless, bless our



to earth whose days must yield: When wynd sweeps
 of child - rens child - ren born: Sole that his
 ob - se - quious to his hests; Ay bless the
 u - ni - ted woorks, ful - fill. [9a.]In sum his
 [9b.]Bless, bless our



earth whose days must yield: When
 child - rens child - ren born: Sole
 -se - qui - ous to his hests; Ay
 -ni - ted woorks, ful - fill. [9a.]In
 [9b.]Bless,



earth whose days must yield: When wynd sweeps
 child - rens child - ren born: Sole that his
 -se - quious to his hests; Ay bless the
 -ni - ted woorks, ful - fill. [9a.]In sum his
 [9b.]Bless, bless our

<i>d</i>	<i>d</i>	<i>d</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>b</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>f</i>	<i>d</i>	<i>g</i>	<i>f</i>							<i>a</i>			<i>c</i>		<i>c</i>
<i>d</i>		<i>d</i>	<i>d</i>	<i>d</i>			<i>d</i>		<i>d</i>		<i>c</i>	<i>a</i>	<i>a</i>		<i>a</i>

||: [repeat from here in v. 9]



o're, fair flour is gone; The place earst
 cov - enant they at - tend; And loi - al
 Lord, a - dore our King; Whose woord ye
 crea - tures great and small, Where ever dis -
 Lord: bless thank - ful mynd, Thy bles - sed

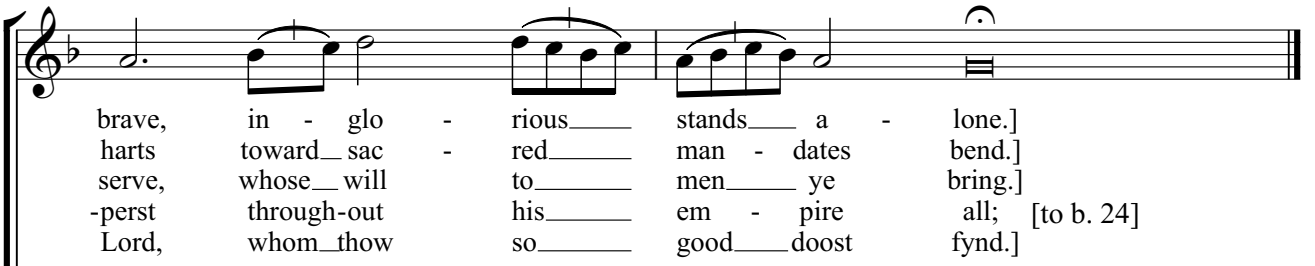
o're fair flour is gone; The place earst
 cov - enant they at - tend; And loi - al
 Lord, a - dore our King; Whose woord ye
 crea - tures great and small, Where ever dis -
 Lord: bless thank - ful mynd, Thy bles - sed

o're fair flour is gone; The place earst
 cov - enant they at - tend; And loi - al
 Lord, a - dore our King; Whose woord ye
 crea - tures great and small, Where ever dis -
 Lord: bless thank - ful mynd, Thy bles - sed

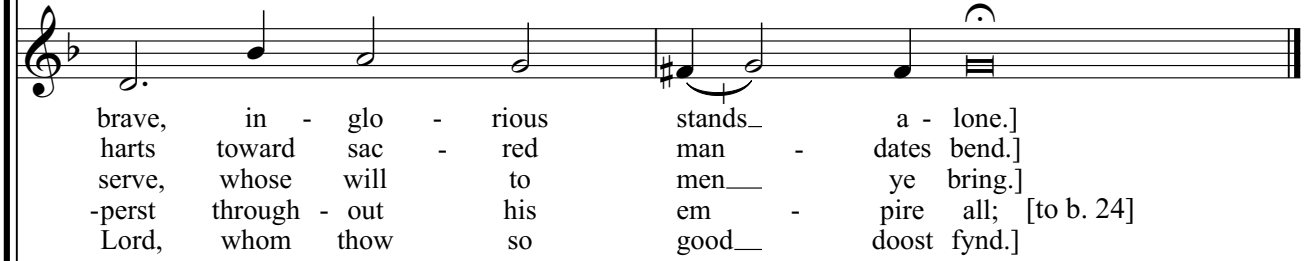
wynd sweeps o're fair flour is gone; The
 that his cov - enant they at - tend; And
 bless the Lord, a - dore our King; Whose
 sum his crea - tures great and small, Where
 bless our Lord: bless thank - ful mynd, Thy

o're fair flour is gone; The place earst
 cov - enant they at - tend; And loi - al
 Lord, a - dore our King; Whose woord ye
 crea - tures great and small, Where ever dis -
 Lord: bles thank - ful mynd, Thy bles - sed

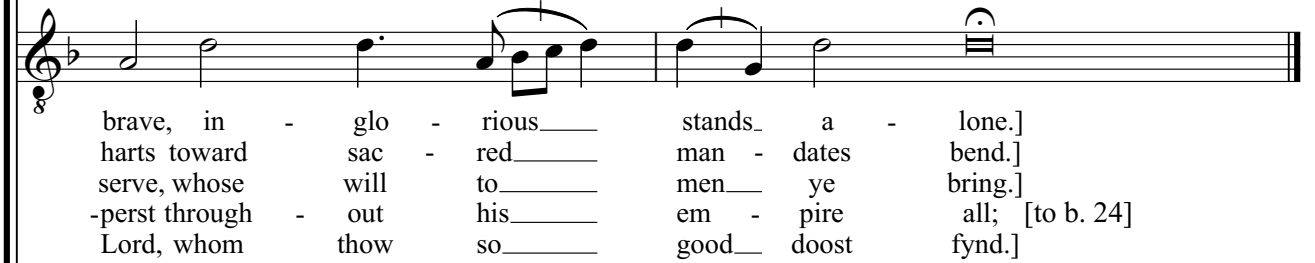
a d c a a a e a a a
 a a a b a b a a a
 c c c b a b c c c
 a a /a



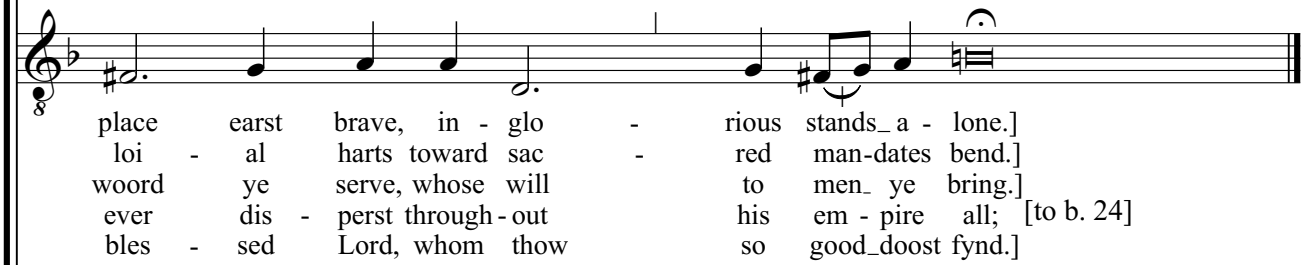
brave, in - glo - rious stands a - lone.]
 harts toward sac - red man - dates bend.]
 serve, whose will to men ye bring.]
 -perst through-out his em - pire all; [to b. 24]
 Lord, whom thow so good doost fynd.]



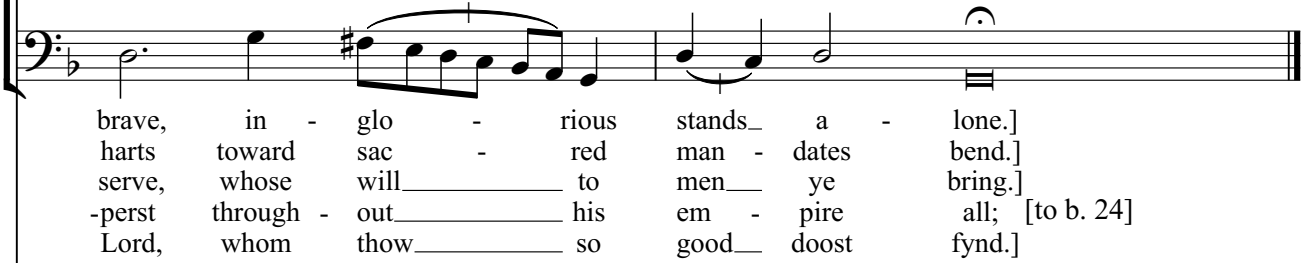
brave, in - glo - rious stands a - lone.]
 harts toward sac - red man - dates bend.]
 serve, whose will to men ye bring.]
 -perst through - out his em - pire all; [to b. 24]
 Lord, whom thow so good doost fynd.]



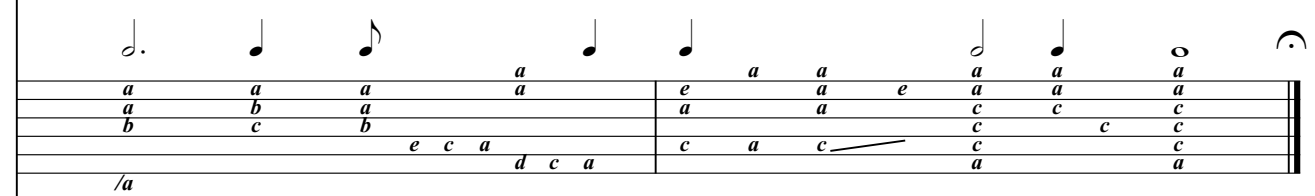
brave, in - glo - rious stands a - lone.]
 harts toward sac - red man - dates bend.]
 serve, whose will to men ye bring.]
 -perst through - out his em - pire all; [to b. 24]
 Lord, whom thow so good doost fynd.]



place earst brave, in - glo - rious stands a - lone.]
 loi - al harts toward sac - red man-dates bend.]
 woord ye serve, whose will to men ye bring.]
 ever dis - perst through-out his em - pire all; [to b. 24]
 bles - sed Lord, whom thow so good doost fynd.]



brave, in - glo - rious stands a - lone.]
 harts toward sac - red man - dates bend.]
 serve, whose will to men ye bring.]
 -perst through - out his em - pire all; [to b. 24]
 Lord, whom thow so good doost fynd.]



a a a a e a a e a a a
 a b a a a a e c c c c
 b c b e c a d c a c a c a a
 /a



p.

The NINTH tune

(a) Voice, Lyra Viol and Bass Viol version
Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tuning: *ffeff*]

[Tablature Realization]

BASE
[Viol]

Detailed description: This system contains the first two measures of the piece. It features four staves: a Treble clef staff with a key signature of one flat and a 4/2 time signature; a Lyra Viol tablature staff with a C-clef and a 4/2 time signature, showing fret numbers (a, b, c, d, f) and a tuning of ffeff; a Tablature Realization staff with a bass clef and a 4/2 time signature, showing chordal realizations; and a Bass clef staff with a key signature of one flat and a 4/2 time signature.

3

Detailed description: This system contains measures 3 and 4. It features four staves: a Treble clef staff with a key signature of one flat and a 4/2 time signature; a Lyra Viol tablature staff with a C-clef and a 4/2 time signature, showing fret numbers (a, b, c, d, f) and a tuning of ffeff; a Tablature Realization staff with a bass clef and a 4/2 time signature, showing chordal realizations; and a Bass clef staff with a key signature of one flat and a 4/2 time signature.

5

Musical score for measures 5-6. The system consists of four staves. The top staff is a treble clef staff with a melodic line. The second staff is a three-staff system with letter-based notes (a, b, c, d) corresponding to the notes in the treble staff. The third staff is a bass clef staff with chords. The fourth staff is a bass clef staff with a bass line.

7

Musical score for measures 7-8. The system consists of four staves. The top staff is a treble clef staff with a melodic line. The second staff is a three-staff system with letter-based notes (a, b, c, d) corresponding to the notes in the treble staff. The third staff is a bass clef staff with chords. The fourth staff is a bass clef staff with a bass line.

9

Musical staff with treble clef and key signature of one flat (Bb). The melody consists of a dotted quarter note followed by eighth notes, a half note with a fermata, and a quarter note.

Two staves of figured bass notation. The upper staff contains notes: d, b, a, b, d, b, a, b, ., a, a, . The lower staff contains figures: d, b, d, c, d, b, d, b, d, c, a, a.

Musical staff with bass clef and key signature of one flat (Bb). The accompaniment features chords and eighth-note patterns.

Musical staff with bass clef and key signature of one flat (Bb). The accompaniment features a steady eighth-note bass line.

11

Musical staff with treble clef and key signature of one flat (Bb). The melody consists of quarter notes, eighth notes, and a quarter note with a fermata.

Two staves of figured bass notation. The upper staff contains notes: b, d, a, b, a, ., a, . The lower staff contains figures: b, d, a, d, d, c, a, c, a, c, c, c, d.

Musical staff with bass clef and key signature of one flat (Bb). The accompaniment features chords and eighth-note patterns, including a key signature change to two flats (Bb, Eb).

Musical staff with bass clef and key signature of one flat (Bb). The accompaniment features a steady eighth-note bass line.

The musical score consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff with a piano accompaniment and a letter-based notation system below it. The bottom staff is a bass clef with a melodic line. The letter-based notation uses lowercase letters a, b, c, d to represent notes.

a	b	a	a	d	c	d	d	c	d	d
c	c	d	c	a	c	a	d	c	c	d
c				d	c	a	c	d	c	d
a								a	a	a

The NINTH tune

(b) Five part and Lute (or Orpharion) version
Textless for use with the Psalm texts below

TREBLE
[Voice &/or Viol]

Musical staff for Treble part, starting with a common time signature and a key signature of one flat. The melody begins with a half note, followed by a quarter rest, then a quarter note, and continues with eighth and sixteenth notes.

MEANE
[Voice &/or Viol]

Musical staff for Meane part, starting with a common time signature and a key signature of one flat. The melody begins with a half note, followed by a quarter rest, then a quarter note, and continues with eighth and sixteenth notes.

COUNTERTENOR
[Voice &/or Viol]

Musical staff for Countertenor part, starting with a common time signature and a key signature of one flat. The melody begins with a half note, followed by a quarter rest, then a quarter note, and continues with eighth and sixteenth notes.

TENOR
[Voice &/or Viol]

Musical staff for Tenor part, starting with a common time signature and a key signature of one flat. The melody begins with a half note, followed by a quarter rest, then a quarter note, and continues with eighth and sixteenth notes.

BASE
[Voice &/or Viol]

Musical staff for Base part, starting with a common time signature and a key signature of one flat. The melody begins with a half note, followed by a quarter rest, then a quarter note, and continues with eighth and sixteenth notes.

LUTE
[or Orpharion]

Lute tablature for the piece, showing rhythmic notation and letter-based fretting instructions. The time signature is 4/2. The letters used are a, b, c, d, e, g', and f. The tablature is written on a six-line staff.

(Tuning)
G
D

[Tablature
Realization]

Musical staff for Tablature Realization, showing the realization of the lute tablature in a 4/2 time signature and one flat key signature. It features a mix of chords and single notes.

The musical score consists of five staves. The top four staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staves.

Lyrics:
c d c a c a a a e
a a a b a a b a c a
b c c a c d a c c b e c /a

<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>
<i>b</i>	<i>c</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>a</i>	
<i>c</i>	<i>c</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>d</i>
<i>a</i>					<i>/a</i>			

c	d	e	f	g	a	b	c	d	e
c	f	e	a	c	a	b	c	a	f
c	c		c	c	b	c	c	c	d

9

Soprano: \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 | \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2

Alto: \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 | \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2

Tenor 1: \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 | \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2

Tenor 2: \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 | \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2

Bass: \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 | \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2

Piano: \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2 | \dot{b}^2 \dot{b}^2 \dot{b}^2 \dot{b}^2

Lyrics: \dot{d} \dot{d} \dot{d} | \dot{b} \dot{d} \dot{a} \dot{b} \dot{d} \dot{d} | \dot{d} \dot{b} \dot{d} \dot{a} \dot{a} \dot{a}
 \dot{d} \dot{d} \dot{g} \dot{f} | \dot{b} \dot{d} \dot{a} \dot{b} \dot{d} \dot{d} | \dot{d} \dot{b} \dot{d} \dot{a} \dot{a} \dot{a}
 \dot{f} | \dot{a} | \dot{a} \dot{b} \dot{d} \dot{c} \dot{c} \dot{c}
 \dot{d} \dot{d} \dot{d} \dot{d} | \dot{d} \dot{c} \dot{a} \dot{a}

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal staves, aligned with the notes. The lyrics are: *a d c a a e a a a a b a b c c a /a*. The piano accompaniment features chords and single notes in both hands, with a key signature change to two sharps (D major) in the second measure of the second system.

Five staves of musical notation. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is one flat (B-flat). The music consists of several measures with various rhythmic values (quarter, eighth, and sixteenth notes), rests, and phrasing marks like slurs and accents. The piece concludes with a fermata on the final note of each staff.

Vocal line notation with lyrics. The notes are aligned with the lyrics below them. The lyrics are:
a a a a a a a a a a a a a a a a
a b a b e c a d c a c a c c c c c c
b c b e c a d c a c a c c c c c c
/a

Piano accompaniment notation. The right hand is in treble clef and the left hand is in bass clef. The key signature is one flat. The music features chords and melodic lines in both hands, with a piano (*p.*) dynamic marking at the beginning. The piece concludes with a fermata on the final chord.

PSALM 45 [*To the 9. tune.*]

A song of honour to the spiritual Marriage of Christ with his Church, for described under the shado of the marriage (as it seemeth) of King Salomon with the Daughter of Pharao: yet so, that som circumstances are verified only in the figure, and som other things only in the divine mysteri figured.

A NOBLE act, of Kings dezired;
 Makes gladsom hart, with high conceipts inspired,
 Boil o're; and tong stream loveli found;
 Which echoing pen through world shal ay rebound.
 Of peerles King my song I frame: [5]
 _____ And to that King, give, consecrate, the same. _____
 NOT mortal beauti decks thy face;
 Ne humane sounds those princeli lips engrace:
 That hieu divine, those heavenli woords,
 Nor race of man, nor bliss of earth affoords. [10]
 Sure heavens, fair wight, thee God hath blest:
 _____ So blest, in bliss eternal shalt thou rest. _____
 THEN on; but first gird sword to thigh,
 Thow puisant Prince; advance with glori high;
 Ride stately foorth, in comli sight: [15]
 Stil prosper, still prevail, brave Lord, in fight.
 So woord of trueth through world disspred;
 Give laws; fierce myndes in love to justice wed:
 With justice myldnes still reside;
 _____ And striking arm, let hart of merci guid. _____ [20]
 BUT foes, whom goodnes none can win,
 Shal lightning hand with terrours dire begin
 To fright; then shafts, as thundred darts,
 Sharp shafts shal pierce their blunt unpliant harts;
 Thus to our King shal Nations bend: [25]
 _____ And arm victorious wide his rule extend. _____
 THY throne, ô God, for ever endures:
 Thy scepter, right through all thy state procures:
 Thow justice lovest; hatest lawles ways:
 Therefore dooth God, thy God, thy glori raize [30]
 Yond all thy troop; whose faithful love,
 _____ Thee serves, by thee partakes same grace above. _____
 BUT thow bove all, with sacred oil,
 With oils of joy, (that earths unpleazing toil
 Alay,) imbued; drawst odour sweet: [35]
 Mir, aloe, cassia, in thy garments meet.
 Thus doost from ivorie rooms proceed;
 _____ Whose pleasures deer stil joying thoughts refeed. _____

STRAIT bevi fair presents sweet vieu;
 Kings daughters chief, and lead the noble crue: [40]
 Bove all the Queen; whom loveli bride
 Thou joious setst on right hand by thy side.
 With gold hir brests, with gold hir head
 _____ Embellisht, best rich *Ophir* which had bred. _____

cont.

FAIR daughter, now a while attend [45]
 To sage advise; thou happi ear shalt lend:
 Thy contries rites, thy peoples guise,
 Yea fathers house forget: fix sole thyn eys
 { On him, who then that beauteous sight
 Shal deerly love, possess with pure delight. [50]
 He now thy Lord: with pleazing grace
 Bow, fair, to him: so love sweet love embrace. _____

LO neighbour *Tyre*, great Queen of seas,
 With curious gift ey finest strives to pleaze:
 With home-bred purple, far-fet gold, [55]
 Wil studious seek thy favoring grace to hold.
 Yea nobles rich; with presents great,
 _____ Shal pleazd aspect of countenance thyn entreat. _____

NOW vieu this Princess, branch of Kings:
 See noble birth what generose presence brings: [60]
 All gorgeous, all with grace performd;
 While wealth hath art, and art hath wealth adorn.
 Yet beauteous robes fair face exceeds:
 _____ But fairest mynd within chief glori breeds. _____

THUS happi King, thy spouse to thee; [65]
 Dezired spouse is led: and Virgin shee,
 With virgin troop, hir sociates deer,
 Attended, all to pleazed eys appear.
 With signs, with sounds of joy they com;
 _____ Where roial palace yields them grateful room. [70]

AND thow, great King, in fathers place:
 Shalt children raize, endued with fathers grace:
 Whom zelous justice to maintain,
 { Shalt Princes high through all thy Lands ordain.
 AND, I thy name shal make renoumd, [75]
 While heaven leads time, where ever fair earth hir ground
 Extends; yea whilest bothe worlds endure,
 { My verse thy praise from peoples shall alure.

PSALM 92 [To the 9. tune.]

This Psalm (consecrated to the Sabbath, as fit for an holi assembli;) exhorteth to praise by voice and musical instruments, Gods goodnes and justice; apparent in the final destruction of the wicked, now miserably flourishing; and in his constant favour to the faithful inhabitants of his Church; prosecuted even in old age with comli grace, and fruitfulness.

A GOOD, a gracious act it is,
 To praise the Lord, to celebrate his bliss:
 Thy name, ô Highest to renoum,
 With hymns, which earth with heavens high honour croun. [5]
 Thy bounteous grace, let springing day;
 Let silent night, thy faithful trueth display.
 Let ten-stringd lute, with viole sweet,
 Melodious harp in sacred consort meet.
 Since joy to me thy woork dooth bring;
 Thy woorks, great Lord, my thankful joy shal sing. [10]
 O LORD, thy woorks how glorious great;
 How deep thy thoughts, thoughts shalo to defeat?
 The floting brain of brutish man,
 Not once observes, not once it fathom can;
 That when as grass the wicked growe; [15]
 When sinners proud, doo sprout, doo bud, and blowe;
 In flouring state they shall be mowne;
 And all for ay to sad destruction throwne.
 While thow, ô Lord, most high, most just,
 Ay happi livest, whole worlds sole endles trust. [20]
 FOR lo, thyn impious foes, ô Lord,
 Thyn impious foes, of heavens and earth abhord,
 From earth and heavens lo chased away,
 In darknes dire their damned heads shal lay. [25]
 My strength but thow, like stateli horn
 Of Unicorn stout, with dread and beauti born,
 Wilt long advance: Oil fresh renued
 On me shal stream with gladnes sweet imbued.
 Any ey shal see, joid ear shal hear,
 Chance wicked foes, what gilti harts did fear. [30]
 THE just mene while, as fenced palm,
 Shal flourish fair, (no storms shal him uncalm:)
 As cedar tall, mount *Libans* praize,
 His lofti top toward heavens high valt shal raize. [35]
 Men planted midst Gods sacred place,
 In sacred coorts shal spring: yea through his grace,
 In age extreme stil fruit shal give;
 Stil juiceful, still with greeni boughs shal live.
 To shew that God, my strength, and light,
 Ay just persists, ay pure from all unright. [40]

The TENTH tune.

For use with Psalms 112, 101 and 128.

Metre: 8 8 8 8 | 8 8 8 8

Psalm 112

(a) Voice, Lyra Viol and Bass Viol version

*A mixed description, aswel of the vertuous, as also of the prosperous life of a good man:
being an hart-grief to the wicked; whose desires all perish.*

TREBLE

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

[Lyra Viol]

[Tuning: *ffefh*]

[Tablature Realization]

BASE [Viol]

4

al - le - lu - ia, al - le - lu - ia, al - le -

14

1. O hap - pi man; with hum - blest fears, And
 [3. His of - spring, no - ble in their race, By
 [5. Hee help - ful, bount - eous, lends, and gives; Re -
 [7. His set - led mynd on God re - lys; No

a b d d d b a f f h d
a a a c a a a a a a a
a a a a a a a a a a a

18

pu - rest loves to - ward God who bends:
 no - blest ver - tues so en - dure:
 - ward from Gods sole grace ex - pects:
 trou - blous nues can him af - fright:

d c d b a d d c
d a a a a a a a a a a
a a c e a c a e a c a

With sweet de - light Gods law he
 Long hold on earth great power - ful
 In choic - est thoughts still bles - sed
 Firm stand his hart, and fears de -

a b a f f i g f b a c a e f h

hears; And heard, through ac - tions all ex -
 place: And world of bles - sings round a -
 lives; Which pru - dence right - ly still di -
 - fys; Which on his e - nimies pates shal

d d d b a a a h d c d f d c a a e a c a c

- bounds: Thy jus - tice yields, and reaps hir
 - rize: To right - eous man; who no mans
 down. Yea gra - cious works of ver - tuous
 feeds: Down glo - rious bles - sing on him
 nought: Sad fears shal due - ly them per -

due; Hir fruit to thee stil blest re - dounds.
 fo, Stil mer - ci - ful, stil mer - ci trys.]
 hand, With fame im - mor - tal shal him croun.]
 shours: Reaps end - les prize of end - ed deeds.] [to b. 31]
 plex; Their deer de - sires to no - thing brought.]

Psalm 112

(b) Five part and Lute (or Orpharion) version

[1.] TREBLE
[Voice &/or Viol]

2. TREBLE/
MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature
Realization]

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le -

Al - le - lu - ia, al - le -

Al - le - lu - ia, al - le - lu - ia,

Al - - le - lu - ia,

g,
d
c
a
f
c
G

d c c c d d d c d c d a d c
c a a a c c a d d c
//a //a //a //a //a

C D F
(Tuning)

al - le - lu - ia, al - le - lu - ia, al - le - lu -

- lu - ia, al - le - lu - ia, all - le - lu - - ia,

⁸ - lu - ia, al - le - lu - ia, Al - le -

⁸ al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - - le - lu - ia, al - - le -

d d c *d d c* *c*
d d *d d d d* *a a f a a a*
a a *a a* *a*
a a *a a* */a /a*

Piano accompaniment for the final section of the page.

- lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia. 3

[1.O hap - pi man; with
[3.His of - spring, no - ble
[5.Hee help - ful, boun - teous,
[7.His set - led mynd on

- lu - ia, al - le - lu - ia. 3

[1.O hap - pi man; with
[3.His of - spring, no - ble
[5.Hee help - ful, boun - teous
[7.His set - led mynd on

8 - lu - ia, al - le - lu - ia. 3

[1.O hap - pi man; with
[3.His of - spring, no - ble
[5.Hee help - ful, boun - teous
[7.His set - led mynd on

8 - ia, al - le - lu - ia. 3

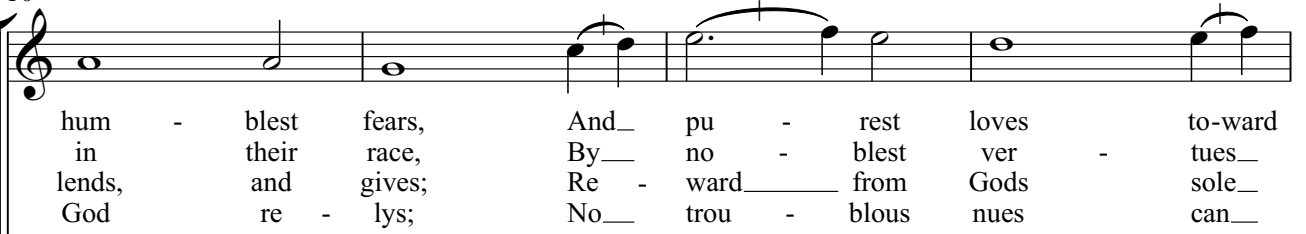
[1.O hap - pi man; with
[3.His of - spring, no - ble
[5.Hee help - ful, boun - teous
[7.His set - led mynd on

- lu - - - ia. 3

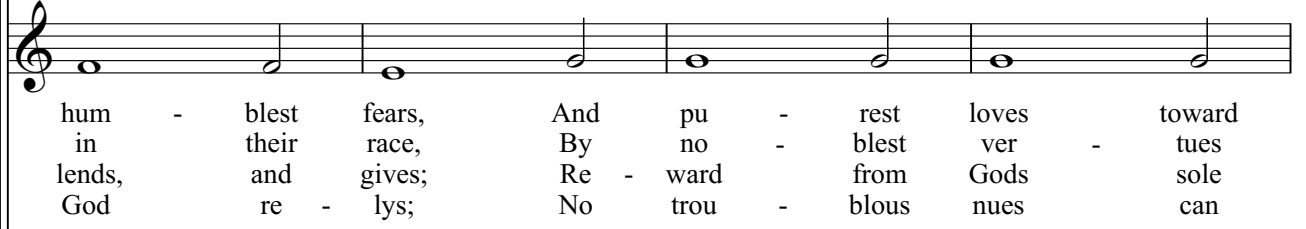
[1.O hap - pi man; with
[3.His of - spring, no - ble
[5.Hee help - ful, boun - teous
[7.His set - led mynd on

a	a	a	c	a	c	c	c	c	c	3	c	d	c	a	a	c	d	a	c
c	c	c	c	d	c	c	c	c	c	c	d	d	d	c	c	c	d	d	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	c	a	a	a	a	a

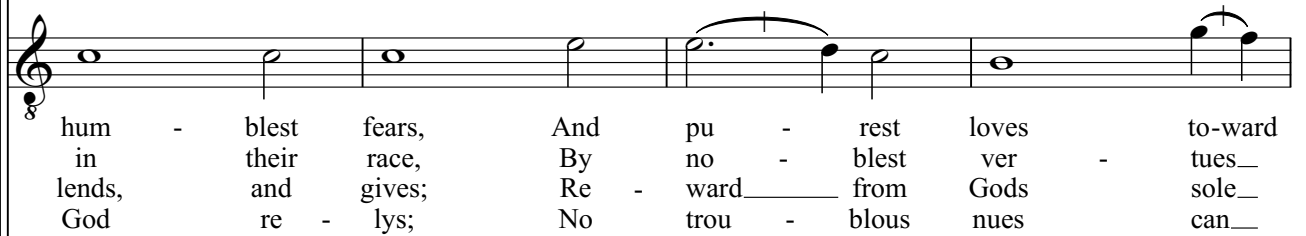
//a



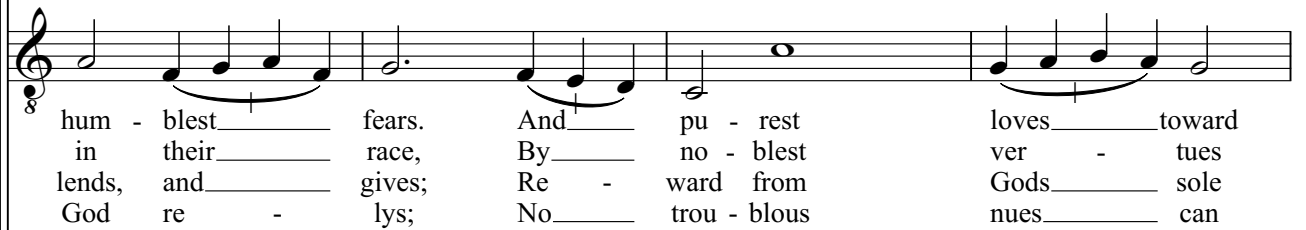
hum - blest fears, And pu - rest loves to-ward
 in their race, By no - blest ver - tues_
 lends, and gives; Re - ward from Gods sole_
 God re - lys; No trou - blous nues can_



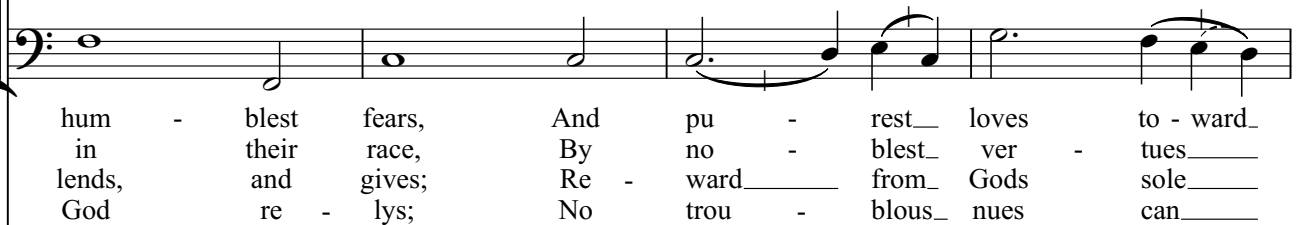
hum - blest fears, And pu - rest loves toward
 in their race, By no - blest ver - tues
 lends, and gives; Re - ward from Gods sole
 God re - lys; No trou - blous nues can



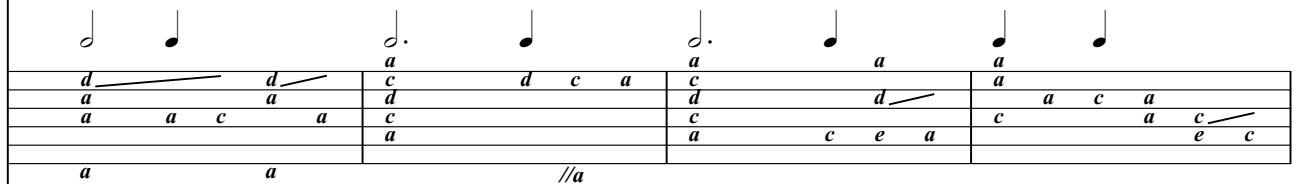
hum - blest fears, And pu - rest loves to-ward
 in their race, By no - blest ver - tues_
 lends, and gives; Re - ward from Gods sole_
 God re - lys; No trou - blous nues can_



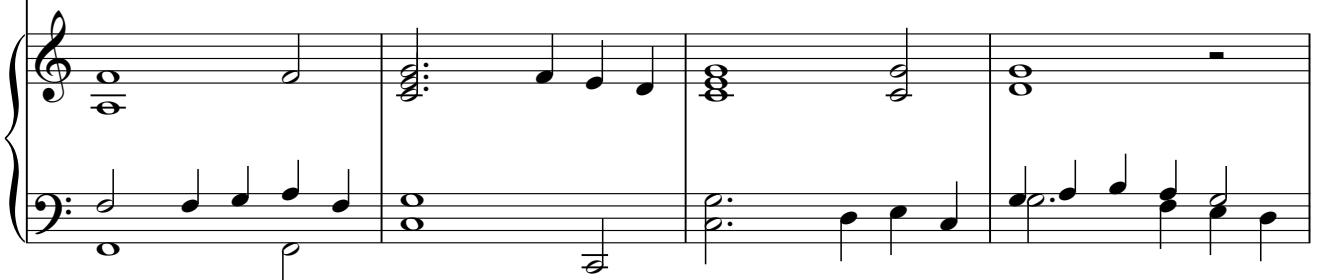
hum - blest fears. And pu - rest loves toward
 in their race, By no - blest ver - tues
 lends, and gives; Re - ward from Gods sole
 God re - lys; No trou - blous nues can



hum - blest fears, And pu - rest_ loves to - ward_
 in their race, By no - blest_ ver - tues_
 lends, and gives; Re - ward from_ Gods sole_
 God re - lys; No trou - blous_ nues can_



a a c a a c d c a c d a c a c e a



a a c a a c d c a c d a c a c e a



God _____ who bends:
 so _____ en - dure:
 grace _____ ex - pects:
 him _____ af - fright:

With sweet de -
 Long hold on
 In choi - cest
 Firm stands his



God _____ who bends:
 so _____ en - dure:
 grace _____ ex - pects:
 him _____ af - fright:

With sweet de - light, de -
 Long hold, long hold on
 In choi - cest thoughts, choic - est
 Firm stands his hart, and



God _____ who bends:
 so _____ en - dure:
 grace _____ ex - pects:
 him _____ af - fright:

With sweet de - light, de -
 Long hold, long hold on
 In choi - cest thoughts stil
 Firm stands his hart, and



God who bends:
 so en - dure:
 grace ex - pects:
 him af - fright:

With sweet de - light, de -
 Long hold, long hold on
 In choi - cest thoughts stil
 Firm stands his hart, and



God _____ who bends:
 so _____ en - dure:
 grace _____ ex - pects:
 him _____ af - fright:

With sweet de - light, de -
 Long hold, long hold on
 In choi - cest thoughts stil
 Firm stands his hart, and



ac - tions all ex - tends.
bles - sings round a - lure.
right - ly still di - rects.
e - nimies pates shal light.



ac - tions all ex - tends. 2.O hap - pi
bles - sings round a - lure. 4.Yea even in
right - ly still di - rects. 6.Ther - fore he
e - nimies pates shal light. 8.Thus spends the
[9.The wick - ed



ac - tions all ex - tends. 2.O hap - pi
bles - sings round a - lure. 4.Yea even in
right - ly still di - rects. 6.Ther - fore he
e - nimies pates shal light. 8.Thus spends the
[9.The wick - ed

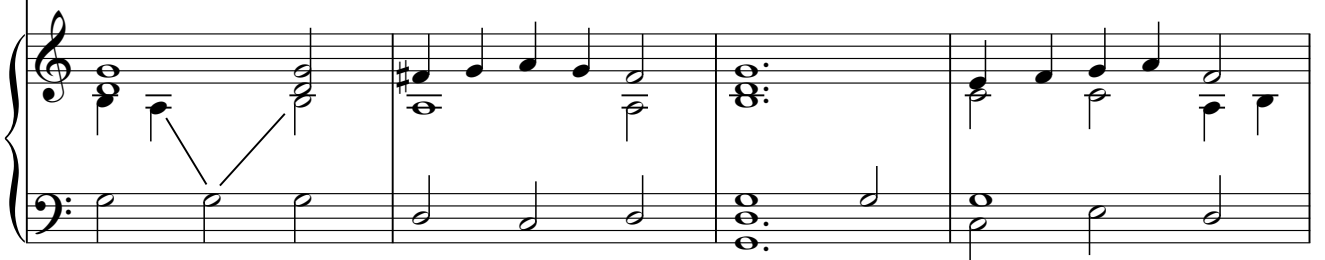


ac - tions all ex - tends. 2.O hap - pi
bles - sings round a - lure. 4.Yea even in
right - ly still di - rects. 6.Ther - fore he
e - nimies pates shal light. 8.Thus spends the
[9.The wick - ed



ac - tions all ex - tends. 2.O hap - pi
bles - sings round a - lure. 4.Yea even in
right - ly still di - rects. 6.Ther - fore he
e - nimies pates shal light. 8.Thus spends the
[9.The wick - ed

a	a	a	e	a	c	a	e	a	a	c	d	a	c
a	a	a	e	a	c	a	e	a	a	c	d	d	d
c	a	c	a	a	c	a	c	c	c	c	d	d	a
c	c	c	c	a	c	c	c	c	c	c	a	e	c



2.O hap - pi man! thy joys are true:
 4.Yea even in time of dark - est wo,
 6.Ther - fore he sta - ble ay shal stand;
 8.Thus spends the just, thus ends his hours:
 [9.The wick - ed this shall see, and vex;

man! thy joys are true, are true:
 time, in time of dark - est wo,
 sta - ble ay shall stand, shall stand;
 just, the just, thus ends his hours:
 this shall see, shall see, and vex;

man! thy joys are true, are true:
 time, in time of dark - est wo,
 sta - ble ay shall stand, shall stand;
 just, the just, thus ends his hours:
 this shall see, shall see, and vex;

man! thy joys are true, are true: Thy
 time, in time of dark - est wo, To
 sta - ble ay shall stand, shall stand; Nor
 just, the just, thus ends his hours: Dis -
 this shall see, shall see, and vex; Shal

man! thy joys are true: Thy house with
 time of dark - est wo, To him dooth
 sta - ble ay shall stand; Nor storm, nor
 just, thus ends his hours: Dis - per - sing
 this shall see, and vex; Shal grynd their

c d c a d a d d a d
 d d c c d a a a d d
 a a a c e a c c e e c

Thy house with plen - teous wealth a - bounds:
 To him dooth cheer - full light a - rize:
 Nor storm, nor en - gin, throwe him down.
 Dis - per - sing hand the nee - di feeds:
 Shal grynd their teeth, and pine to nought:

Thy house with plen - teous wealth a - bounds: Thy
 To him dooth cheer - full light a - rize: To
 Nor storm, nor en - gin, throwne him down. Yea
 Dis - per - sing hand the nee - di feeds: Doun
 Shal grynd their teeth, and pine to nought: Sad

Thy house with plen - teous wealth a - bounds: Thy
 To him dooth cheer - full light a - rize: To
 Nor storm, nor en - gin, throwne him down. Yea
 Dis - per - sing hand, the nee - di feeds: Doun
 Shal grynd their teeth, and pine to nought: Sad

house with plen - teous wealth a - bounds: Thy
 him dooth cheer - full light a - rize: To
 storm, nor en - gin, throwne him down. Yea
 - per - sing hand, the nee - di feeds: Doun
 grynd their teeth, and pine to nought: Sad

plen - teous wealth, with plen-teous wealth a - bounds: Thy
 cheer - full light, dooth cheer-full light a - rize: To
 en - gin, throwne him down, throwne him down. Yea
 hand, the nee - di, the nee - di feeds: Doun
 teeth, their teeth, and pine to nought: Sad

a c a a a a c c d a a a d a c a a d



Thy_ jus - tice yields, and reaps hir due;
To_ righ - teous man; who no mans fo,
Yea_ gra - cious woorks of ver - tuous hand,
Doun glo - rious bles - sing on him shours:
Sad_ fears shal due - ly them per - plex;



jus - tice yields, and reaps hir due;
righ - teous man; who no mans fo,
gra - cious woorks of ver - tuous hand,
glo - rious bles - sing on him shours:
fears shal due - ly them per - plex;



jus - tice yields, and reaps hir due; Hir
righ - teous man; who no mans fo, Stil
gra - cious woorks of ver - tuous hand, With
glo - rious bles - sing on him shours: Reaps
fears shal due - ly them per - plex; Their

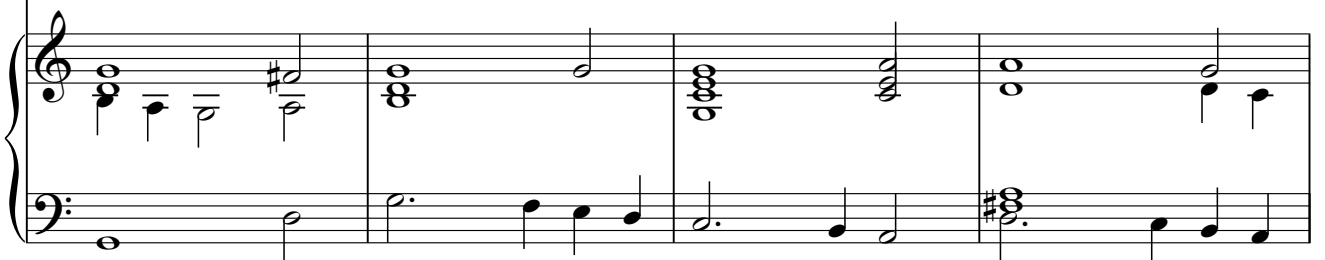


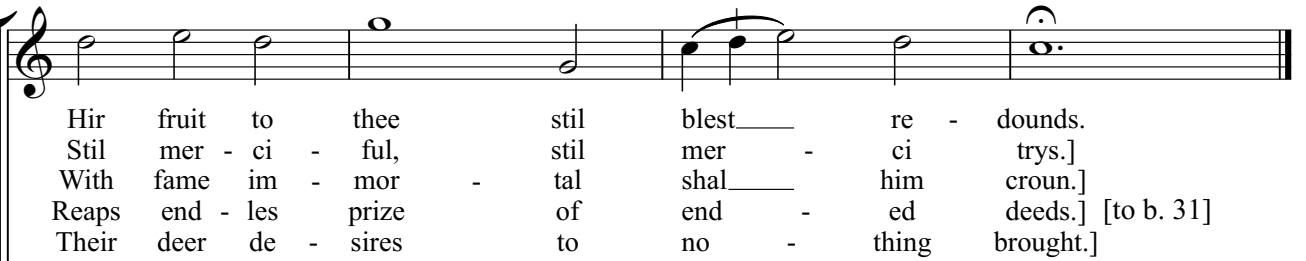
jus - tice yields, and reaps hir due; Hir
righ - teous man; who no mans fo, Stil
gra - cious woorks of ver - tuous hand, With
glo - rious bles - sing on him shours: Reaps
fears shal due - ly them per - plex; Their



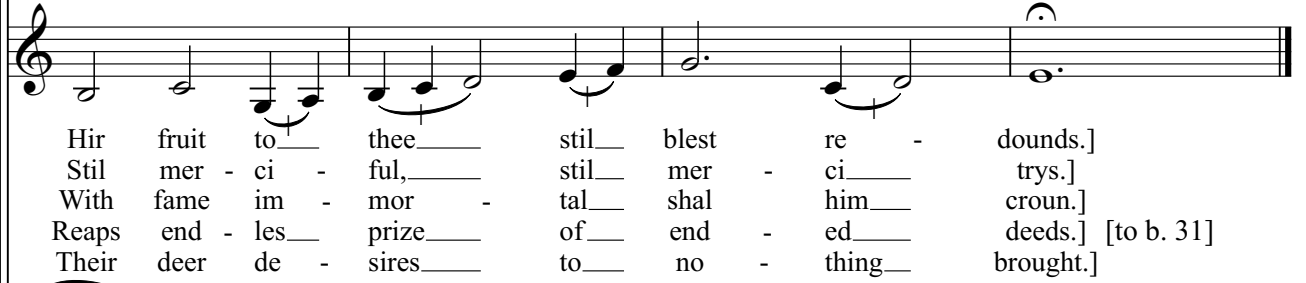
jus - tice yields, and reaps hir due;
righ - teous man; who no mans fo,
gra - cious woorks of ver - tuous hand,
glo - rious bles - sing on him shours:
fears shal due - ly them per - plex;

a		a	a	a	c	c	a
a	a	e	a	a	c	d	a
c	a	c	a	c	d	d	d
a		c		a	e	c	c
a		c		a	e	c	c

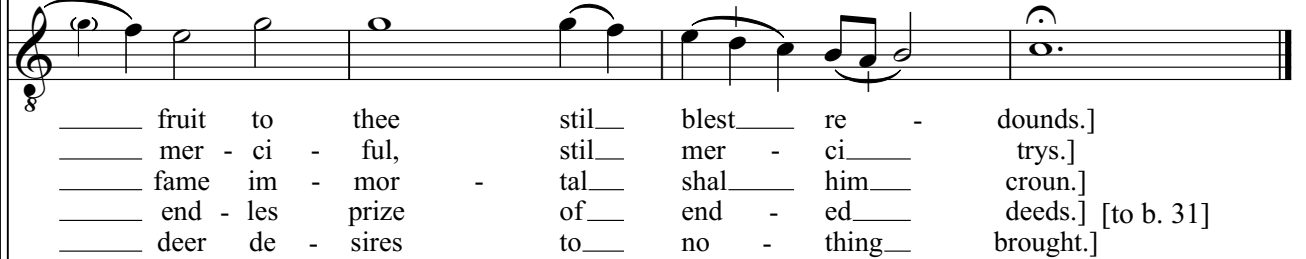




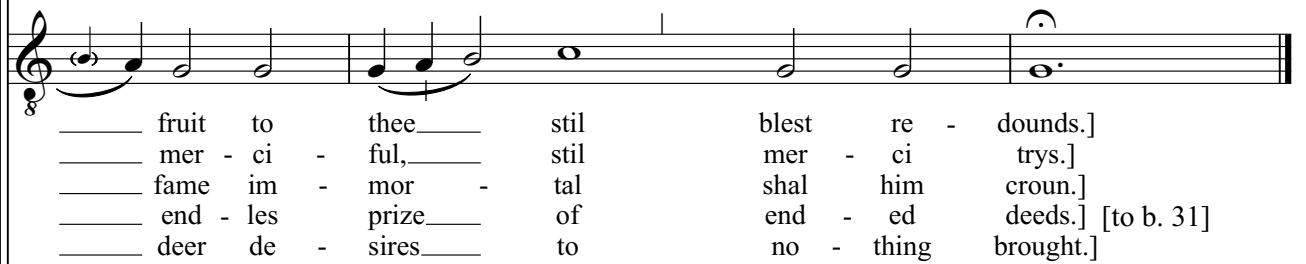
Hir fruit to thee stil blest re - dounds.
 Stil mer - ci - ful, stil mer - ci trys.]
 With fame im - mor - tal shal him croun.]
 Reaps end - les prize of end - ed deeds.] [to b. 31]
 Their deer de - sires to no - thing brought.]




Hir fruit to thee stil blest re - dounds.]
 Stil mer - ci - ful, stil mer - ci trys.]
 With fame im - mor - tal shal him croun.]
 Reaps end - les prize of end - ed deeds.] [to b. 31]
 Their deer de - sires to no - thing brought.]



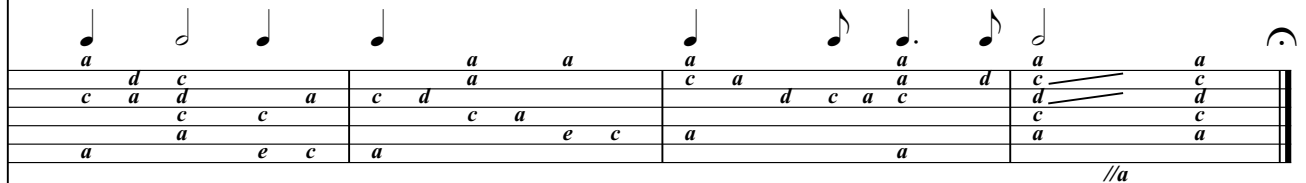
fruit to thee stil blest re - dounds.]
 mer - ci - ful, stil mer - ci trys.]
 fame im - mor - tal shal him croun.]
 end - les prize of end - ed deeds.] [to b. 31]
 deer de - sires to no - thing brought.]




fruit to thee stil blest re - dounds.]
 mer - ci - ful, stil mer - ci trys.]
 fame im - mor - tal shal him croun.]
 end - les prize of end - ed deeds.] [to b. 31]
 deer de - sires to no - thing brought.]



Hir fruit to thee stil blest re - dounds.]
 Stil mer - ci - ful, stil mer - ci trys.]
 With fame im - mor - tal shal him croun.]
 Reaps end - les prize of end - ed deeds.] [to b. 31]
 Their deer de - sires to no - thing brought.]



a d c a a a a a a //a



Hir fruit to thee stil blest re - dounds.]
 Stil mer - ci - ful, stil mer - ci trys.]
 With fame im - mor - tal shal him croun.]
 Reaps end - les prize of end - ed deeds.] [to b. 31]
 Their deer de - sires to no - thing brought.]

The TENTH tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

TREBLE

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

[Lyra Viol]

[Tuning: *ffesh*]

[Tablature Realization]

BASE [Viol]

4

al - le - lu - ia, al - le - lu - ia, al - le -

14

Musical score for measures 14-17. The system includes a vocal line in treble clef, a piano accompaniment in bass clef, and a basso continuo line in bass clef. The piano part includes chord voicings and dynamic markings like 'f' and 'h'. The basso continuo part includes a series of notes: a, b, d, d, d, b, a, f, f, h, d, d, a, f.

18

Musical score for measures 18-21. The system includes a vocal line in treble clef, a piano accompaniment in bass clef, and a basso continuo line in bass clef. The piano part includes chord voicings and a sharp sign on a note in the final measure. The basso continuo part includes a series of notes: d, d, a, a, c, e, a, c, d, b, a, c, d, a, a, c, a, c, a.

22

Musical score for measures 22-25. The score consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with notes and rests. The grand staff contains piano accompaniment with letter-based notation for fingerings and dynamics. The bass staff contains a bass line with notes and rests.

<i>a</i>	<i>a</i>	<i>f</i>	<i>i</i>	<i>g</i>	<i>f</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>f</i>	<i>h</i>
<i>b</i>	<i>b</i>	<i>f</i>	<i>f</i>		<i>f</i>				<i>a</i>		<i>f</i>	
		<i>f</i>			<i>f</i>				<i>a</i>		<i>f</i>	
		<i>f</i>			<i>f</i>				<i>a</i>		<i>f</i>	

26

Musical score for measures 26-29. The score consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with notes and rests. The grand staff contains piano accompaniment with letter-based notation for fingerings and dynamics. The bass staff contains a bass line with notes and rests.

<i>d</i>		<i>a</i>		<i>d</i>		<i>c</i>	<i>d</i>	<i>f</i>	<i>d</i>	<i>c</i>
<i>d</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>		<i>c</i>	<i>a</i>	<i>c</i>	
<i>a</i>		<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>			
<i>a</i>		<i>a</i>	<i>e</i>	<i>h</i>						
<i>a</i>		<i>a</i>	<i>e</i>	<i>g</i>						

30

Musical score for measures 30-34. The system includes a vocal line in treble clef, a piano accompaniment in bass clef, and a figured bass line. The vocal line features a melodic phrase starting with a half rest, followed by quarter notes, and ending with a slur over two quarter notes. The piano accompaniment consists of chords and moving lines in the left hand. The figured bass line contains numerical figures and letter-based chord symbols.

<i>d</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>
<i>a</i>	<i>a</i>			<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>

35

Musical score for measures 35-39. The system includes a vocal line in treble clef, a piano accompaniment in bass clef, and a figured bass line. The vocal line features a melodic phrase starting with a half rest, followed by quarter notes, and ending with a slur over two quarter notes. The piano accompaniment consists of chords and moving lines in the left hand. The figured bass line contains numerical figures and letter-based chord symbols.

<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>e</i>	<i>e</i>	<i>a</i>	<i>f</i>	<i>e</i>	<i>c</i>
<i>c</i>				<i>e</i>	<i>e</i>			<i>c</i>	<i>c</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>e</i>	<i>e</i>	<i>a</i>	<i>f</i>	<i>e</i>	<i>c</i>

39

Musical score for measures 39-42. The system includes a vocal line in treble clef, a piano accompaniment in bass clef, and a figured bass line. The figured bass line contains the following figures:
 Measure 39: d d a a a a
 Measure 40: e c a a c c c
 Measure 41: d b a c c a
 Measure 42: d a a e c a a

43

Musical score for measures 43-46. The system includes a vocal line in treble clef, a piano accompaniment in bass clef, and a figured bass line. The figured bass line contains the following figures:
 Measure 43: a c c a e c
 Measure 44: c d d a a e c
 Measure 45: c d a a f e c
 Measure 46: d d d d a a a a a a

The Tenth tune

(b) Five part and Lute (or Orpharion) version
Textless for use with the Psalm texts below

[1.] TREBLE
[Voice &/or Viol]

2. TREBLE/
MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature
Realization]

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le -

Al - le - lu - ia, al - le -

Al - le - lu - ia, al - le - lu - ia,

Al - - le - lu - ia,

g,
d
c
a
f
c
G

d c c c d d d d d c d a d c
c a a a c c a c
//a //a //a //a //a

C D F
(Tuning)

al - le - lu - ia, al - le - lu - ia, al - le - lu -

- lu - ia, al - le - lu - ia, all - le - lu - - ia,

8 - lu - ia, al - le - lu - ia, Al - le -

8 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - - le - lu - ia, al - - le -

d d c *d d c* *c*
d d *d d d d* *a a f a a a*
a a *a a* *a a* */a* */a*

Piano accompaniment for the final section of the page.

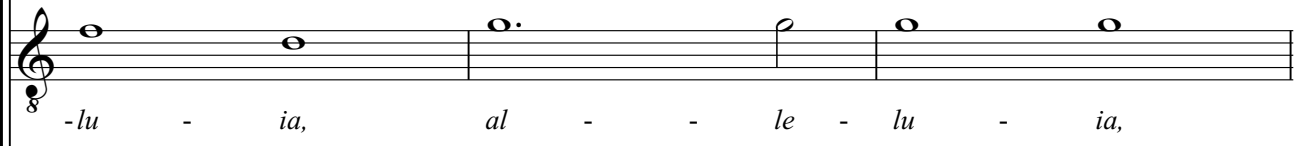
6



 - ia, al - le - lu - ia, al - le - lu - ia, al - le -



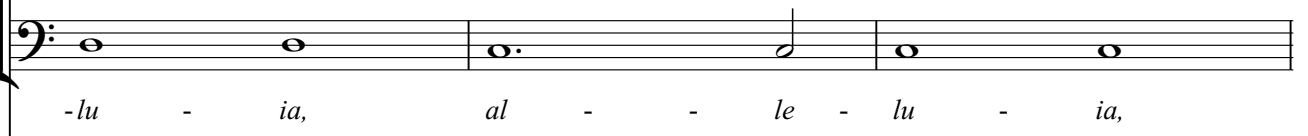
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,



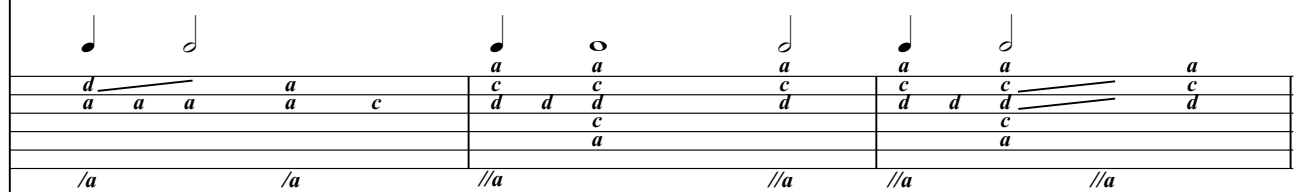
 - lu - ia, al - - le - lu - ia,



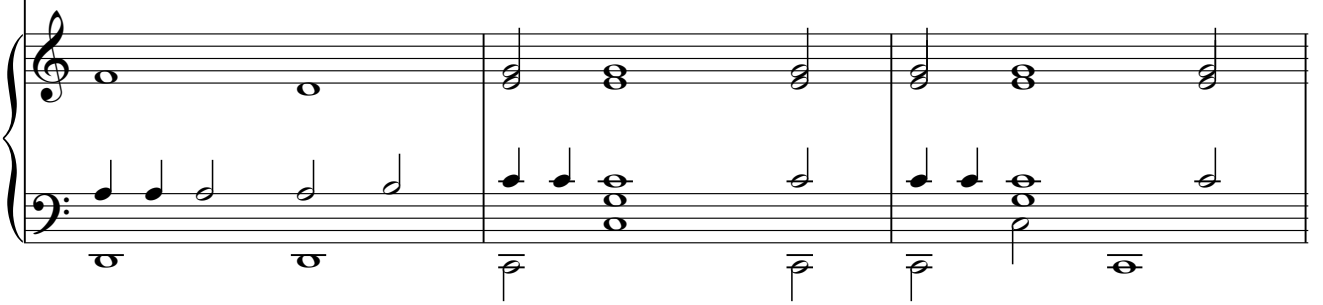
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,



 - lu - ia, al - - le - lu - ia,



 /a /a //a //a //a //a



- lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le -

d	d	$\frac{c}{d}$	d	d	$\frac{c}{d}$	d	$\frac{c}{d}$	d	d	d	d	$\frac{a}{a}$	$\frac{a}{c}$	c	c
		c			c		c					c	c	$\frac{c}{c}$	c
		a	a	e	a		a	a	a	e	a				a

al - le - lu - ia.

- lu - ia, - al - le - lu - ia.

- lu - ia, al - le - lu - ia.

- ia, al - le - lu - ia.

- lu - - - ia.

<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

//a

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clefs). The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features chords and moving lines in both hands.

<i>d</i>	<i>d</i>	<i>d.</i>	<i>d</i>	<i>d.</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>d c a</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a c a a</i>	<i>a</i>		<i>d</i>	<i>a c a</i>	<i>a c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>//a</i>	<i>a c e a</i>	<i>c a c a c</i>	<i>e c</i>

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in bass clef. The music features various note values, rests, and slurs. A piano reduction is shown below the vocal staves, with notes labeled with letters 'a', 'c', 'd', 'e', 'f'.

The musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff being the highest voice and the bottom staff being the lowest voice. The piano accompaniment is located at the bottom of the page, with a grand staff (treble and bass clefs) and a bass line. The lyrics are written below the vocal staves, aligned with the notes. The score includes various musical notations such as notes, rests, and accidentals.

Lyrics:

c		a	c	a	c		
d		d	d	a	d	d	c
a	a	e	c	a	a	a	b

//a

The musical score is divided into five vocal staves and a piano accompaniment section. The vocal staves are arranged vertically, with the top staff being the highest voice and the bottom staff being the lowest voice. The piano accompaniment is shown in a grand staff with a treble and bass clef. The music is in a common time signature. The vocal lines are melodic and include some slurs and accents. The piano accompaniment features chords and arpeggiated figures.

<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>d</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>a</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The score includes a vocal line with lyrics and a piano accompaniment.

Vocal Line with Lyrics:

<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>d</i>
<i>d</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>

The musical score for page 36 consists of several staves. At the top, there are four vocal staves in treble clef. The first staff has a melodic line with a slur over the final two notes. The second staff continues the melody. The third staff has a similar melodic line. The fourth staff features a more complex melodic line with multiple slurs. Below these is a bass staff in bass clef, which provides a harmonic accompaniment for the vocal lines. In the middle of the page, there is a section of figured bass notation consisting of three staves. The first staff contains notes with letters 'a', 'c', 'a', 'a' above them. The second staff contains letters 'c', 'a', 'd', 'a', 'c', 'a' below them. The third staff contains letters 'e', 'e', 'e', 'a', 'e' below them. This section likely represents a basso continuo line. At the bottom of the page, there is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part features chords and moving lines in both hands.

The musical score consists of several parts:

- Vocal Line 1 (Treble Clef):** Measures 40-43. Notes include quarter notes, eighth notes, and a half note with a fermata.
- Vocal Line 2 (Treble Clef):** Measures 40-43. Notes include quarter notes, eighth notes, and a half note with a fermata.
- Vocal Line 3 (Treble Clef):** Measures 40-43. Notes include quarter notes, eighth notes, and a half note with a fermata.
- Vocal Line 4 (Treble Clef):** Measures 40-43. Notes include quarter notes, eighth notes, and a half note with a fermata.
- Vocal Line 5 (Bass Clef):** Measures 40-43. Notes include quarter notes, eighth notes, and a half note with a fermata.
- Piano Accompaniment (Grand Staff):** Measures 40-43. The right hand plays chords and single notes, while the left hand plays a bass line.
- Chordal Section:** A section with four measures of letter-based notes (a, c, e, d, b) on a five-line staff, likely representing a specific voicing or harmonic structure.
- Piano Accompaniment (Grand Staff):** Measures 40-43. The right hand plays chords and single notes, while the left hand plays a bass line.

The musical score for page 44 consists of five vocal staves, a guitar-style chord chart, and a piano accompaniment. The vocal staves are arranged in a system with a large bracket on the left. The first four staves are in treble clef, and the fifth is in bass clef. The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs). The guitar-style chord chart is positioned between the vocal staves and the piano accompaniment, showing chord voicings for the first three measures of the system. The notes in the chart are lowercase letters: a, c, d, e. The piano accompaniment features a steady bass line and chords in the right hand.

PSALM 101 [*To the 10. tune.*]

DAVIDS vow unto God, touching the wel governing of Himself, his Coort, and Kingdom: made it seemeth a little before his actual coming to the Croun.

OF Judgements, Lord, to thee I'le sing;
 Where Justice Merci shall embrace.
 Such thoughts shal righteous use make spring,
 { Toward mee gainst pleazest to bend thy face. [5]
 { MYN house an upright hart shal guid;
 Which vice shal check, which goodnes grace.
 No pleazing sin shal train aside
 Those eys, which thee before them place. _____
 WHO thee forsake, from mee I'le shake;
 Their woorks and them I'le ay detest. [10]
 Nor perverse imp there root shal take,
 { Where evil all shal be supprest.
 { THAT sly deceit, the slanderous tong,
 Which just men heedles may beguile;
 That secret seed of neighbours wrong, [15]
 { Severe reproof shal strait exile.
 { THOSE hauti looks of swelling mynd,
 Which Thee neglect, and equals scorn;
 That self-love, hatred myn shal fynd;
 I'le soon pul down their lofti horn. _____ [20]
 WHAT woorthi person through the Land
 Myn ey can vieu, what faithful wight:
 He graced in my Coort shal stand;
 { His upright service my delight.
 { BUT false, dissembling, flattering mates, [25]
 With lying tricks that plot their owne;
 No harbour get within my gates;
 Their tricks and They shal out be throwne. _____
 MY kingdom then I will begin
 From foul corruptions clean to pare: [30]
 To hunt the wicked to their gin,
 { Shal be my daili earliest care.
 { SO shall Gods Citie brightly shine;
 So shall his people flourish ay:
 When damned cruces exiled pine; [35]
 And lawles folk are swept away.

PSALM 128 [*To the 10. tune.*]

*The prosperous and happi estate, both publick and private, of the man, who fearing God,
leadeth a life full of integri.*

O BLESSED they, whose humble harts
True fear of power divine endues:
Religious soule, that ne're departs
{ From way which blisful life renues.
{ O BLESSED man! thy joys abound: [5]
Thyn house thy cheerful hands shal rear:
And labours just, with blessing croud,
Shal feeding fruit stil plenteous bear. _____

THY wife, a vine on wall disspred,
In fruitful love hast joious met: [10]
Thy children sweet, in vertu bred,
{ Fair olive plants, thy boord beset.
{ LO thus Gods fear thus graced shal bee:
From *Sion* deer thee God shal bless:
And quiet home shal plenti see; [15]
And life contented long possess. _____

THAT all thy days delighted ey
Jerusalems great weal may vieu:
And wasting life it self espy
{ In childrens children to renue. [20]
{ O THANKFUL then Gods love alure;
Stil righteous life with care maintain:
So happi long maist thou endure;
So peace with *Israel* long remain.

The ELEVENTH tune.

For use with Psalms 130, 22, 40, 51 and 69.

Metre: 10 10 10 10 10 10

Psalm 130

(a) Voice, Lyra Viol and Bass Viol version

The Psalmist in the continuance of som great publick calamiti, wherein he had his part, (not unlikeli in the wearisom captiviti of Babilon) sendeth up his humble crys unto almighti God, not to call their falts to a strict account, which the frailti of humane nature is not able to endure; but to express now at length that merci of his, which draweth men to fear and serve him with comfort. So professing his hope in God; and exercizing his patience in that hope; yet continuing still his fervent desire in this patience: he exhorteth all Israel to persevere in like attending trust, assuring them that God would redeem them from all their sins and afflictions.

TREBLE

1. Out from the deep, to thee
[2. With pa - tience then on God

[Lyra Viol]

[Tuning: *ffeff*]

[Tablature Realization]

BASE [Viol]

3

ô Lord I cry: From place far off;
 my soule at - tend: (His woord, my trust:)

Musical score for measures 3-5. The system includes a vocal line with lyrics, a piano accompaniment with figured bass, and a bass line. The key signature has one flat (Bb).

6

yet thou good Lord be nigh. Lord hear my
 Hee'le give thee joy - ful end. As morn - ing

Musical score for measures 6-8. The system includes a vocal line with lyrics, a piano accompaniment with figured bass, and a bass line. The key signature has one flat (Bb).

9

voice, and with at - ten - tive ear Re -
 rays rere sen - ti - nal de - sires: So

b d a a b c d | b b d a b b a | b b a d |

12

- ceive the complaints which_ humb-led soule dooth rear. [1a.]If strict - ly Lord
 so, and more, to-ward thee my soule as - pires. [1b.]But Jus - tice thyn
 [2a.]And pa - tient ô
 [2b.]He mer - ci is:

a b | a b d a b d | a a d d d d b |
d c a d | a c c c | c d d c a |
a

trans - gres - sions thou shalt ey; Lord_
 stil mer - cies thoughts dis - plays: That_
 a - wait him Is - rael deer: His_
 His mer - ci from their thrall, Yea_

who shall stand? in sad des - pair we dy. [to b. 14]
 Great - nes, fear; and Good - nes, love may raize.
 great re - demp - tion now wil soon ap - pear. [to b. 14]
 from their sins, shal ran - som Is - rael all.]

Psalm 130

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1.Out from the deep, to thee
[2.With pa - tience then on God

MEANE
[Voice &/or Viol]

[1.Out from the deep, to
[2.With pa - tience then on

COUNTERTENOR
[Voice &/or Viol]

[1.Out from the deep, to thee ô
[2.With pa - tience then on God, on

TENOR
[Voice &/or Viol]

[1.Out from the deep, to thee ô
[2.With pa - tience then on God, on

BASE
[Voice &/or Viol]

[1.Out from the deep, to thee ô
[2.With pa - tience then on God, on

LUTE
[or Orpharion]

C D F
(Tuning)

[Tablature Realization]

ô Lord I cry: From place far off;
 my soule at - tend: (His woord, my trust:)

thee ô Lord I cry: From place far off;
 God my soule at - tend: (His woord, my trust:)

Lord, ô Lord I cry: From place far off; yet
 God my soule at - tend: (His woord, my trust:) Hee'le

Lord, ô Lord I cry: From place far off;
 God my soule at - tend: (His woord, my trust:)

Lord, ô Lord I cry: From place far off;
 God my soule at - tend: (His woord, my trust:)

a	b	a	b	d	a	a	b	b	a	a	d	b	a	a	b
a	a	a	c	d	b	c	c	b	b	a	c	c	b	a	b
d	a	c	d		c	a	a		d		a	c			

/a

yet thow good Lord be nigh. Lord hear my
Hee'le give thee joy - ful end. As morn - ing

yet thow good Lord be nigh. Lord hear my
Hee'le give thee joy - ful end. As morn - ing

thow good Lord good Lord be nigh. Lord hear my
give, hee'le give thee joy - ful end. As morn - ing

yet thow good Lord be nigh. Lord hear my
Hee'le give thee joy - ful end. As morn - ing

yet thow good Lord be nigh. Lord hear my
Hee'le give thee joy - ful end. As morn - ing

d a d b a c a f e c e a d c a b a b b b c

yet thow good Lord be nigh. Lord hear my
Hee'le give thee joy - ful end. As morn - ing

voice, and with at - ten - tive ear Re - ceive the plaints which_
 rays rere sen - ti - nal de - sires: So so, and more to - ward

voice, and with at - ten - tive ear Re - ceive the plaints which hum -
 rays rere sen - ti - nal_ de - sires: So so, and more toward thee

voice, and with at - ten - tive ear Re - ceive the plaints which_
 rays rere sen - ti - nal de - sires: So so, and more to - ward

voice_ and with at - ten - tive ear Re - ceive the plaints which_
 rays_ rere sen - ti - nal de - sires: So so, and more to - ward

voice_ and with at - ten - tive ear Re - ceive the plaints which_
 rays_ rere sen - ti - nal de - sires: So so, and more to - ward

<i>d</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>d</i>
<i>c</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>d</i>
<i>a</i>	<i>c</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>



Musical staff with notes and lyrics: hum - bled soule dooth rear. [1a.]If strict - ly Lord

thee my soule as - pires. [1b.]But Jus - tice thyn
[2a.]And pa - tient ô
[2b.]He mer - ci is:

Musical staff with notes and lyrics: - bled soule dooth rear. [1a.]If strict - ly Lord

my soule as - pires. [1b.]But Jus - tice thyn
[2a.]And pa - tient ô
[2b.]He mer - ci is:

Musical staff with notes and lyrics: hum - bled soule dooth rear. [1a.]If strict - ly Lord

thee my soule as - pires. [1b.]But Jus - tice thyn
[2a.]And pa - tient ô
[2b.]He mer - ci is:

Musical staff with notes and lyrics: hum - bled soule dooth rear. [1a.]If strict - ly Lord

thee my soule as - pires. [1b.]But Jus - tice thyn
[2a.]And pa - tient ô
[2b.]He mer - ci is:

Musical staff with notes and lyrics: hum - bled soule dooth rear. [1a.]If strict - ly Lord

thee my soule as - pires. [1b.]But Jus - tice thyn
[2a.]And pa - tient ô
[2b.]He mer - ci is:

Figured bass notation with letters c, a, b, d, a, c, a, b, b, c, a, a, c, d, a



Piano accompaniment musical score with two staves

trans - gres - sions thou shalt ey; Lord
 stil mer - cies thoughts dis - plays: That
 a - wait him *Is - rael* deer: His
 His mer - ci from their thrall, Yea

trans - gres - sions thou shalt ey; Lord
 stil mer - cies thoughts dis - plays: That
 a - wait him *Is - rael* deer: His
 His mer - ci from their thrall, Yea

trans - gres - sions thou shalt ey; Lord
 stil mer - cies thoughts dis - plays: That
 a - wait him *Is - rael* deer: His
 His mer - ci from their thrall, Yea

trans - gres - sions thou shalt ey; Lord
 stil mer - cies thoughts dis - plays: That
 a - wait him *Is - rael* deer: His
 His mer - ci from their thrall, Yea

trans - gres - sions thou shalt ey; Lord
 stil mer - cies thoughts dis - plays: That
 a - wait him *Is - rael* deer: His
 His mer - ci from their thrall, Yea

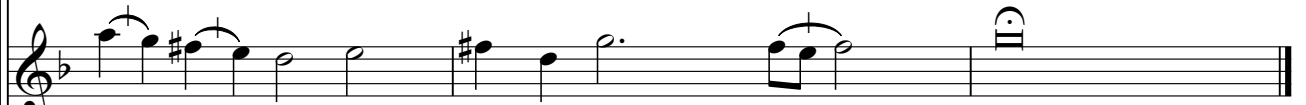
c c a c c c c c c c a a a e c a
 c a a f e c e a a a b c c c e
 c c c c



who shall stand? in sad des - pair we dy. [to b. 14]
Great - nes, fear; and Good - nes, love may raize.
great re - demp - tion now wil soon ap - pear. [to b. 14]
from their sins, shal ran - som Is - rael all.



who shall stand? in sad des - pair we dy. [to b. 14]
Great - nes, fear; and Good - nes, love may raize.]
great re - demp - tion now wil soon ap - pear. [to b. 14]
from their sins, shal ran - som Is - rael all.]



who shall stand? in sad des - pair we dy. [to b. 14]
Great - nes, fear; and Good - nes, love may raize.]
great re - demp - tion now wil soon ap - pear. [to b. 14]
from their sins, shal ran - som Is - rael all.]

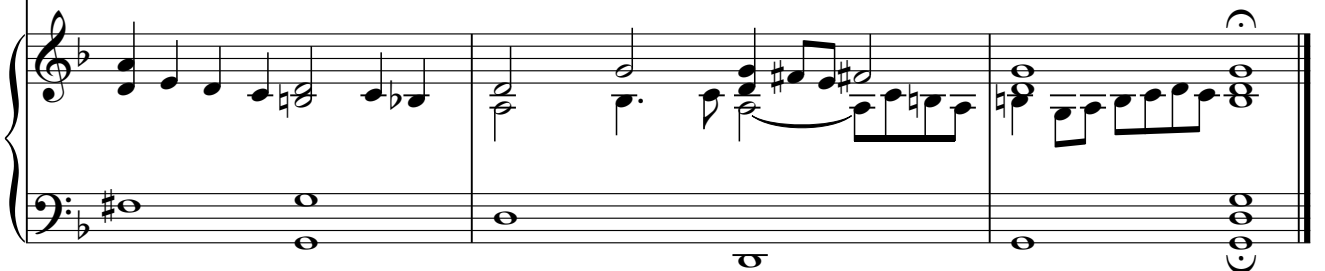


who shall stand? in sad des - pair we dy. [to b. 14]
Great - nes, fear; and Good - nes, love may raize.]
great re - demp - tion now wil soon ap - pear. [to b. 14]
from their sins, shal ran - som Is - rael all.]



who shall stand? in sad des - pair we dy. [to b. 14]
Great - nes, fear; and Good - nes, love may raize.]
great re - demp - tion now wil soon ap - pear. [to b. 14]
from their sins, shal ran - som Is - rael all.]

c a c a d a d b | a a a e c e d c a | a a a a a
 a c a d a d b | a b d a e c e d c a | c a c d d c
 b | c | a / a



The ELEVENTH tune

(a) Voice, Lyra Viol and Bass Viol version
Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tablature Realization]

BASE [Viol]

[Tuning: *ffeff*]

Detailed description: This system contains the first two measures of the piece. It features four staves: a Treble clef staff with a common time signature, a Lyra Viol staff with a 4/2 time signature and a tuning of ffeff, a Tablature Realization staff in bass clef with a 4/2 time signature, and a Bass clef staff in bass clef with a 4/2 time signature. The Lyra Viol staff includes letter-based notation for fret positions and dynamic markings like 'ff'.

3

Detailed description: This system contains measures 3 through 6. It features the same four-staff layout as the first system. The Lyra Viol staff continues with letter-based notation and dynamic markings. The Tablature Realization staff shows the corresponding bass clef realization of the tablature.

6

Musical notation for measures 6-8. The top staff is in treble clef with a key signature of one flat. The notes are: Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C . The grand staff below shows a piano keyboard diagram with notes a , c , d , a , b , c , d , c , d , a , c , d , b , d , f and dynamics f .

Musical notation for measures 6-8. The bottom staff is in bass clef with a key signature of one flat. The notes are: Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C . The grand staff below shows a piano keyboard diagram with notes a , c , d , a , b , c , d , c , d , a , c , d , b , d , f and dynamics f .

9

Musical notation for measures 9-11. The top staff is in treble clef with a key signature of one flat. The notes are: Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C . The grand staff below shows a piano keyboard diagram with notes b , d , a , a , b , c , d , b , b , d , a , b , b , a , b , b , d , a , b , d and dynamics f .

Musical notation for measures 9-11. The bottom staff is in bass clef with a key signature of one flat. The notes are: Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C , Bb , A , G , F , E , D , C . The grand staff below shows a piano keyboard diagram with notes b , d , a , a , b , c , d , b , b , d , a , b , b , a , b , b , d , a , b , d and dynamics f .

12

Musical score for measures 12-15. The top staff is in treble clef. The middle and bottom staves are in bass clef. The piano accompaniment is written with letter-based notes (a, b, c, d) on a grand staff.

Measure 12: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, b, d, c, a, d.

Measure 13: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, b, d, c, a, d.

Measure 14: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, b, d, c, a, d.

Measure 15: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, b, d, c, a, d.

16

Musical score for measures 16-19. The top staff is in treble clef. The middle and bottom staves are in bass clef. The piano accompaniment is written with letter-based notes (a, b, c, d, e, f) on a grand staff.

Measure 16: Treble clef has a half rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, c, e, c, b, d, a, c.

Measure 17: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, a, a, b, c, d, e, f, e, d.

Measure 18: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, a, a, b, c, d, e, f, e, d.

Measure 19: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Piano accompaniment: a, a, a, b, c, d, e, f, e, d.

The ELEVENTH tune

(b) Five part and Lute (or Orpharion) version

Textless for use with the Psalm texts below

TREBLE
[Voice &/or Viol]

MEANE
[Voice &/or Viol]

COUNTERTENOR
[Voice &/or Viol]

TENOR
[Voice &/or Viol]

BASE
[Voice &/or Viol]

LUTE
[or Orpharion]

[Tablature Realization]

C D F
(Tuning)

The musical score consists of several staves. The vocal parts (Treble, Meane, Countertenor, Tenor, Base) are written in treble clefs with a key signature of one flat and a 4/2 time signature. The Lute part is written in a tablature system with letters a, b, c, d, g, and a dot. The Tablature Realization is written in a standard musical notation with a key signature of one flat and a 4/2 time signature.

<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>

/a

Five staves of musical notation. The first four staves are in treble clef, and the fifth is in bass clef. The music consists of eighth and sixteenth notes, some with slurs and ties. The key signature has one flat (B-flat).

A system of three staves with letter-based musical notation. The top staff has notes with letters *d*, *c*, *a*, *f*, *e*, *c*, *e*, *a*, *a*, *a*, *a*, *b*, *a*, *b*, *b*, *a*, *b*, *c*. The middle staff has notes with letters *d*, *a*, *d*, *b*, *b*, *a*, *e*, *a*, *d*, *c*, *a*, *a*, *b*, *b*, *b*, *d*. The bottom staff has notes with letters *a*, *d*, *c*, *a*, *c*, *a*, *c*, *a*, *a*, *a*, *a*, *c*, *d*, *c*, *a*.

A grand staff of musical notation for piano accompaniment, consisting of a treble and bass clef. The music features chords and moving lines in both hands, with some slurs and ties. The key signature has one flat (B-flat).

Five staves of musical notation. The first four staves are in treble clef, and the fifth is in bass clef. The music features various note values, rests, and phrasing slurs.

c	c	a	c	c	c	c	c	c	a	a	a	e	c	a
c	a	d	a	a	f	e	c	e	a	a	a	b	c	e
e	a		b	c	c				c	c	c	e		
c	c													

Grand staff of musical notation. The right hand plays chords and single notes, while the left hand plays chords and a melodic line. A fermata is present over a chord in the right hand.

The musical score for page 19 consists of five staves of vocal and instrumental parts, followed by a piano accompaniment. The first four staves are vocal parts, and the fifth is a violin part. The piano accompaniment is shown at the bottom. The score is in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are written in treble clef, and the violin part is also in treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts are marked with a 'C' time signature and a 'II' or 'III' measure rest. The piano accompaniment includes a section with letter-based notes (c, a, b, d, e) and a section with a slash and a letter (/a).

THY glorious name I'le preach to brethren deer: [45]
 And faithful Church, in midst, thy praise shal hear
 From thankful voice resound. Ye sons of grace,
 Who fear your Lord; and thow great Israels race,
Loved Jacobs seed your reverend joys enhance:
 His praise through earth, his name to heavens advance. [50]
 FOR not with scorning mynd, or loathing ey,
 Th'afflicted wight he careles passed by:
 Ne helpful face from rueful sight did hide:
 But gracious ear to just complaint applyd.
 Then vows I'le pay before them which thee fear: [55]
 And sacred praise assembli great shal hear.

THE spirits myld, whom dewes celestial bless,
 Shal fruits of earth in plenteous rest possess.
 Their gracious zeles Gods glorious praise shal sing:
 Your ended life shal life unending bring. [60]
 ::
 YEA, nations all which earths great globe doo fill,
Even kindreds which hir bounds extremest till,
 At length themselves remember shal, and mourn,
 Till whom they left, to him again they turn.
 To mighti king, whose woord whole world dooth wield, [65]
 Thus worship due shal world united yield.
 FOR him all states shal serve: On earths great store
 The rich shal feed, and heavens great Lord adore:
 And poorest wretch, who down in dust doth ly,
 To him shal bow; and dying, death defy; [70]
 This course great ages run. Their posterous race
 In worlds cleer vieu his service shal embrace:
 And so transmit, that childrens children ay
 His justice learn, his sacred will obey.

THEN, Lord, ô then thy kyndnes not withhold:
(Thy trueth my stay:) in merci still infold
Distressed soule; whose eys lift up on high,
Thee, only thee their comfort can descry.

{ Thung numberles of evils me wretch embrace: [45]
My sins and pains so grasp my frighted face;
That failing hart their vieu can not endure:
Who thick as hair, ten thousand griefs procure. _____

PLEASE Lord at length my thralled life to free: [50]
Relieve the soule, who succour sole from thee
Awaits: make speed: And blushing shame confound
All those, whose hate me seeks with mortal wound

{ On earth to lay: yea, put to shameful flight, [55]
Them in my ill who place their deer delight;
Who laugh my tears, take pleasure in my pain.
Ah, dire decay their shames reward remain. _____

BUT comfort sweet, and sacred joy refill
Them all, whose myndes, conformd to heavenli will,
Thy mercies seek, salvation thyn dezire:

{ High spirit them ay t'extol thy name inspire. [60]
NOW I a poor, throwne-down, afflicted wight;
Yet hope on God, protectour of my right:
And knowe on me my Lord wil one day think.
Ah, cease delay; least hart in sorroes sink.

PSALM 51 [*To the 11. tune.*]

King DAVID, reprov'd from God by the Prophet Nathan for his grievous sin with Bathsheba, leaveth in this Psalm an excellent pattern of an hart truly repentant; returning to the service of God, and care of his people.

MY sinful soule, arraind of twofold gilt;
 Of Spouse-bed wrongd, of bloud ah fouly spilt;
 With saddeft grief in tears imbrynd repents:
 And wailed crimes at mercies feet presents.
 O source of grace, whence seas of mercies flowe, [5]
 Release my gilt; and love returning shewe. _____
 MY gilt releasd, then clenze my soule from stain;
 From stain, which sin behynd stil makes remain,
 And nue sin breeds. But since my pensive sight,
 Sin, gilt, and stain, stil wound, by day, by night; [10]
 With sour remorse since them I, Lord, deplore;
 Ah cure them, Lord, and righteous grace restore. _____
 NO mortal law dooth me transgressour make:
 Thy law divine, whose justice heavens dooth shake;
 Thee supreme Judge, sole thee, my sin offends; [15]
 Whose piercing vieu to secretst thoughts extends.
 Ah evil I, Lord, in thy pure eys have doon:
 So just reproof, so judgement right is com. _____
 WHAT shal I plead, of sin defiled mass;
 From sin who com, through sin to death must pass? [20]
 From mould deformd lo form I first receiv'd:
 And mother frail in sin warm life conceiv'd.
 But thow in soules thyn owne true form dezirest:
 And wisdom deep it to restore inspirest. _____ [25]
 AND thus I stood: but now orethrowne by sin,
 Deformd, defyl'd; ah Lord, let grace begin
 Recure to woork: with spring, with hysop thyn;
 So scour this soule, more white then snowe to shyn:
 And comfort, Lord; ô joy now make me hear:
 That bruzed bones returning strength may cheer. _____ [30]
 REMOVE my sins from thy offended ey:
 And cancel all my falts. Hear once my cry:
 Clean hart create; right spirit in mee renue:
 Then wavering mynd with heavenli stay endue.
 Ah cast not off griev'd breaker of thy law: [35]
 Nor HOLI SPIRIT soules soverain life withdraw.
 Restore the joy of thy sweet saving grace:
 And sins bond power with thy free spirit displace.
 THEN erring soules my thankful zeale shal burn
 Thy ways to teach: who glad to thee shal turn. [40]
 And then my song, (but bloud keep, Lord, away,
 My saving Lord,) thy justice shal display.
 Sole thou my lips once open, Lord, again:
 And joyful mouth shal sacred praise proclaim. _____

cont.

IF sacrifice thy power divine might please, [45]
 If offrings burnt thy burning wrath appeaze;
 What would I spare? but nought in heaven obtains
 Beasts life, in man while beastlike mynd remains.
 Mans owne griev'd spirit, is Gods best sacrifice:
 His sighs, his tears, doost ne're, just Lord, despize. [50]

THEN ô return: ô bless stil *Sion* deer:
Jerusalems stil lingring wals uprear.
 With cleered harts then wee, in legal rites,
 Just sacrifice, wherein great God delights,
 Shal bring: yong buls at altars side shal bleed: [55]
 And offrings burnt th' undying flames refeed.

PSALM 69 [*To the 11. tune.*]

The Prophet King DAVID, in the time of Absaloms rebellion (for then it should seem this Psalm was made,) by injurious persecution of his enimies, beeing reduced to extreme distress and miseri; though happi that he was therein a type of our Saviour, who was then also in him, as a Son in his Ancester; together with the historical narration of his owne wrongs and griefs; prophetically also describeth, and that more fully and properly, the passions of Christ, through the envi and malice of the Jues; who cruelly constrained him to pay at a deer ransom the price of that whereof himself in his owne person was not gilty. Thus oppressed reproached and scorned by his enimies, and by his neerest frends abandoned, for no other crime then for his zele toward the service and glori of God; he flieth by a most fervent and argumentative praier to God for succour; devoteth his enimies, (amongst who first Achitophel, then Judas had their parts,) to utter destruction; and lastly in his deliveri, sheweth his owne particular thankfulnes; the great comfort of Gods people; and a general propension of all the creatures of God, to praise him for his goodnes toward his chozen Church, consisting of all his loving and faithful servants.

HELP Lord, and save, a poor distressed wight;
 Not tost with waves, (though seas against me fight,
 And beat my soule;) but sinking in the mud,
 Where bottom none; and where the surging flud
 { With furious stream beres down and whelms my life. [5]
 Ah save me, Lord, and end my bootles strife.
 I strive, though spent; I cry, when voice is quailed;
 For God I look, when eys have looking failed. _____

TH' injurious spirits, my not-deserved foes,
 Who hunt my life; with numbers me encloze [10]
 That pass myn hair; and rizing still in strength,
 Press on, til mee (ô wrong!) they force at length
 What never I took, as taken, to restore.
 Ah thee my falts, my folies ly before. _____

BUT not for mee, Eternal Lord of hosts, [15]
 Great *Israels* God, let those, whose humble boasts
 Of thee have been, confounded rest in mynd;
 Nor shame in face, when him forlorn they fynd,
 { Who thee with them in patient hope hath sought.
 For thy sake, Lord, to this I lo am brought: [20]
 For thee, I scorns, and sour rebuke endure.
 May service thyn, great Lord, such shame procure? _____

WHAT should I speak of frends unfrendli face?
 My brethren deer, same mothers home-born race, [25]
 A stranger mee, an alien mere esteem.
 And why? The zele, of which I worthi deem,
 { Thy sacred hests, thy House, and glorious name;
 (Which godles crues, stil grieving mee, prophane;)
 Hath eaten me up: Reproaches throwne at thee
 From mouths internal, light have all on mee. _____ [30]

IN grief, I wept; and fasting, fed on care;
 My joyles lims, rough sacweb clothed on bare:
 My weed, they proverb; mocks, on fasting pour;
 And laugh the tears, which vexed hart dooth shour.
 In judgement place, gainst mee the ancients spake. [35]
 _____ Yea balads base, vyld drunkards of me make.

cont.

AND I, my Lord, to thee now praying bend;
 In needfulst time: Let ô my crys ascend,
 And time accepted fynd. O God, my trust;
 If right thou seest; and if my plaints be just; [40]
 In plenteous merci, and for thy saving trueth,
 Send ô that help, which life in death renueth. _____
 OH free me, Lord, from sinking in this mire,
 This groundles mire; and from their fierce desire,
 Whose hate my life persueth. Draw from these waves [45]
 Th'orewhelmed soule, thy hand who drouning craves,
 And prays; Forbid this gulf my life t'inglut;
 Devouring pit on me hir mouth to shut. _____
 HEAR Lord, with speed; and tender ey reflect,
 Thou Goodnes pure: thy servants not neglect, [50]
 In case extreme who mercies hand implore.
 O spring of grace, I mercies those adore.
 Then, Lord, be neer: yea for my insulting foes,
 To free my soule once heavenli aid discloze. _____

AH see, and judge: thou knowest my sad reproach; [55]
 Fore thee my foes, my shames who shameles broach,
 Stand all in sight. Their wrongs have worn my hart.
 Full charged with grief; I lookt if yet som part
 My frends would bere; no frend condoling found:
 If comfort speak; but none least comfort found. [60]
 For strengthning meat, yea poizoning gall they sent:
 And vineger tart, my thirst to quench prezent. _____
 THERFORE just Lord, their owne them home repay:
 Their pleazing boord, where joys before them play,
 Let turn a snare, to catch them in their woords: [65]
 And (that which foli as lot to fools affoords,)
 Their wishes, hurt; good fortunes, bee their bane:
 Mynds light obscure; their loins rough valure lame. _____
 AND as in furi, man laith lode of blowes:
 So let revenge, which from thyn anger flowes, [70]
 Ad stripe to stripe; and seaze with raging ire
 Their hated heads which mischief sole dezire.
 Void stand their castles: dweller none be found
 To grace the tents where graceles facts abound. _____
 FOR thow whom, Lord, with hand severe hast smit, [75]
 They fierce persue; and inhumanely sit,
 With grievous woords t'encrease thy woundeds pain.
 Let sin, so sin; so plague, to plague enchain:
 Thy righteousnes that still they wretched miss;
 Nor way e're fynd that leads to heavenli bliss. [80]
 Devowd to death, from book of life efface:
 Ne write their names, where just mens names have place. _____

cont.

NOW I stil poor, sole rich in griefs remain.
 Help, saving Lord, and raize me once again:
 That raiz'd, thy grace my song may thankful praize; [85]
 And blisful name to heavens fair arches raize.
 This sacrifice more pleazing God shal bee,
 Then cleft-hoov'd steer at Altars horns to see. _____
 THE myld of mynd, great comfort hence shal take; [90]
 This sight shal joy them. O let harts awake,
 To seek the Lord; and so your harts shal live.
 Nor wynds, not seas, can from his anchor drive.
 For ey of care who toward mans wants reflects,
 His prisoners crys sure never at need neglects. _____ [95]
 THEN heavens, and earth, then seas, and all your gests
 Which spatiate there, conform to supreme hests
 Ay laud our King: who *Sion* fair wil save;
 And *Judahs* touns repair. There shall they have
 A seat, and lasting state. Thus God shal bless
 His folks true seed, who love toward him address. [100]

The TWELVTH tune.

For use with Psalms 137, 1, 44 and 82.

Metre: 10 10 10 10 10 10

Psalm 137

(a) Voice, Lyra Viol and Bass Viol version

The people of Juda, and especially the sacred Quires of the House of God, after that great overthrow of Jerusalem and the Temple by the Chaldeans, beeing now in capti- viti within the dominions of Babilon; and having carried their instruments of Music with them: are required in scorn by their insolent conquerers, to make them merri with som song of Sion. Which they refuzing to profane in that sort: make a vow, with execration against themselves, if ought before Jerusalem, and hope of hir re- stauracion, ascend at ani time to ani highth of joy in their now most woful myndes. And conclude with betaking unto divine revenge, the insulting malice of the unnatural Edomites, and the cruelti of the Babilonians, in that heavi day of Jerusalem.

TREBLE

1.By Ba - bel streams, ex -
 [2.Then scorn - ful Lords, who
 [3.O Si - on fair! and
 [4.But thow, ô Lord, whose
 [5.And Ba - bel, thow, who

[Lyra Viol]

[Tuning:
 ffe fh]

[Tablature
 Realization]

BASE
 [Viol]

3

- il'd from Con - tri deer, As doun we sate,
Si - ons towrs had fir'd, Gods Tem - ple raz'd,
 Gods e - lect - ed seat, (Where en - vi earst,
 right - e - steem - ing ey *Je - ru - sa - lems*
Si - ons bane hast wrought; Ne sa - cred Tem -

d c d b d c d c a a a f c e a f e f a a

7

a sad dis - mai - ed crue; Ah *Si - ons*
 and us to thral - dom seiz'd; In an - guish,
 but pi - ti now may ground;) *Je - ru - sa -*
 last tra - veils did be - hold; Let *E - doms*
 -ple spar'dst with fire to burn; Shalt see thy

d c d b d c d c a a a f d b a a d d d c a

wrongs to pen - sive mynds ap - pear; *Si -*
 mirth; in tears, a song re - quir'd; And
lem! If thee I e're for - get, If
 ma - lice ne - ver co - vered ly, Which
 self to same de - struc - tion brought: And

- ons, whom now our eys no more should vieu. Wee
 with som Hymn of *Si - on* must be pleas'd. Should
 in my joys thow chief - est be not found: Let
 cru - el mouths did strange - ly then un - fold: Their
 bles - sed they, who thee the like re - turn. Yea

wept: and trees that saw our tears a - bound, Hang'd
 hymns di - vine to ears pro - fane be song? Can
 par - ched tong to with - ering pa - lat growe; And
 cur - sed cry re - cord in heaven - li ear; Raze,
 bles - sed they, who take thy cur - sed seed, With

d c d a b a d c d c a f d c a e a d b d c d c a f d

up_____those harps which_wont our joys_____re - sound.
 Si - ons Psalms to_____Ba - bels coasts_____be - long?
 skil - ful hand no_____more his sci - ence knowe.]
 raze_____hir clean; till_____lowe - est stone_____ap - pear.]
 dasht - out brains the_____cry - ing stones_____to feed.]

a c d d b d b d a c d d b b a a a c a a a a a a d a

Psalm 137

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

1. By *Ba - bel* streams, ex -
 2. Then scorn - ful Lords, who
 3. O *Si - on* fair! and
 4. But thow, ô Lord, whose
 5. And *Ba - bel,* thow, who

MEANE
[Voice &/or Viol]

1. By *Ba - bel* streams, ex - il'd
 2. Then scorn - ful Lords, who *Si -*
 3. O *Si - on* fair! and Gods
 4. But thow, ô Lord, whose right -
 5. And *Ba - bel,* thow, who *Si -*

COUNTERTENOR
[Voice &/or Viol]

1. By *Ba - bel* streams, ex - il'd
 2. Then scorn - ful Lords, who *Si -*
 3. O *Si - on* fair! and Gods
 4. But thow, ô Lord, whose right -
 5. And *Ba - bel,* thow, whi *Si -*

TENOR
[Voice &/or Viol]

1. By *Ba - bel* streams, ex -
 2. Then scorn - ful Lords, who
 3. O *Si - on* fair! and
 4. But thow, ô Lord, whose
 5. And *Ba - bel,* thow, who

BASE
[Voice &/or Viol]

1. By *Ba - - - bel* streams,
 2. Then scorn - - - ful Lords,
 3. O *Si - - - on* fair!
 4. But thow, ô Lord,
 5. And *Ba - - - bel,* thow,

LUTE
[or Orpharion]

d *a* *b* *d* *a* *b* *d*
c *a* *d* *c* *a* *d* *c*
 //a (Tuning) //a

[Tablature Realization]

- il'd from Con - tri deer, As
Si - *ons* towrs had fir'd, Gods
 Gods e - lect - ed seat, (Where
 right - e - steem - ing ey *Je* -
Si - *ons* bane hast wrought; Ne

from Con - tri deer, As doun
 - *ons* towrs had fir'd, Gods Tem -
 e - lect - ed seat, (Where en -
 e - steem - ing ey *Je* - ru -
 - *ons* bane hast wrought; Ne sa -

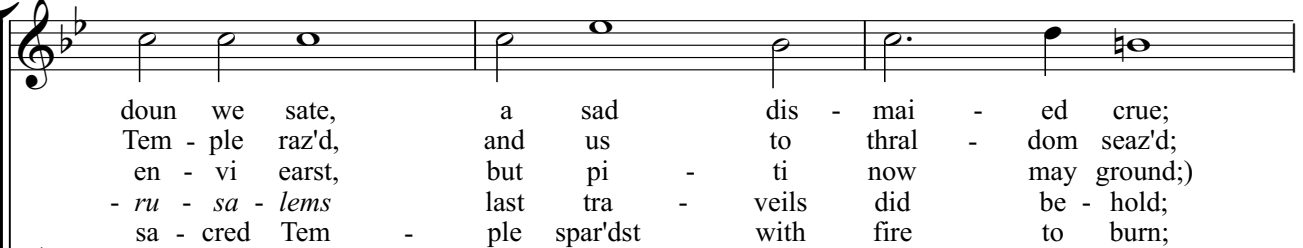
8 from Con - tri deer, As doun
 - *ons* towrs had fir'd, Gods Tem -
 e - lect - ed seat, (Where en -
 e - steem - ing ey *Je* - ru -
 - *ons* bane hast wrought; Ne sa -

8 -il'd from Con - tri deer, As doun we
Si - *ons* towrs had fir'd, Gods Tem - ple
 Gods e - lect - ed seat, (Where en - vi
 right - e - steem - ing ey *Je* - ru - sa -
Si - *ons* bane hast wrought; Ne sa - cred

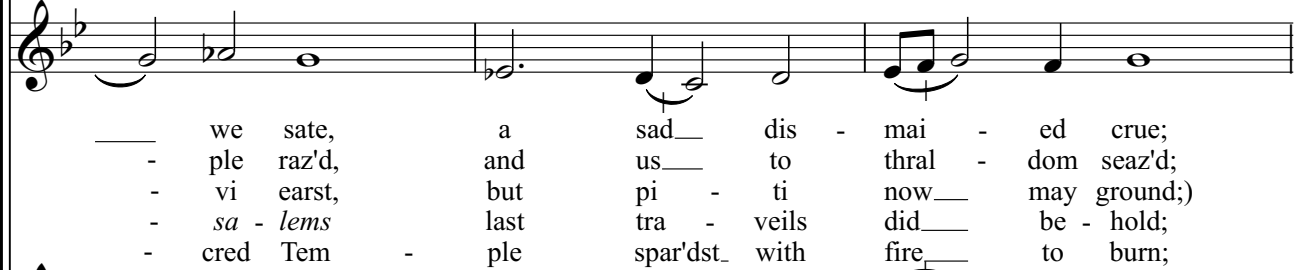
ex - il'd from Con - tri deer, As doun we
 who *Si* - *ons* towrs had fir'd, Gods Tem - ple
 and Gods e - lect - ed seat, (Where en - vi
 whose right - e - steem - ing ey *Je* - ru - sa -
 who *Si* - *ons* bane hast wrought; Ne sa - cred

<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>d</i>
<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>

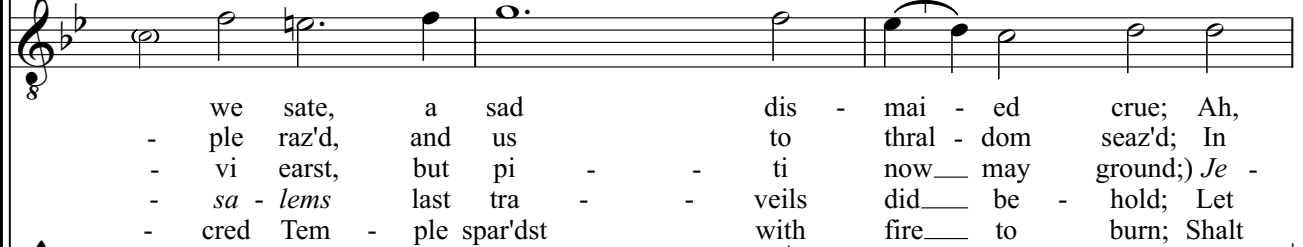
//a



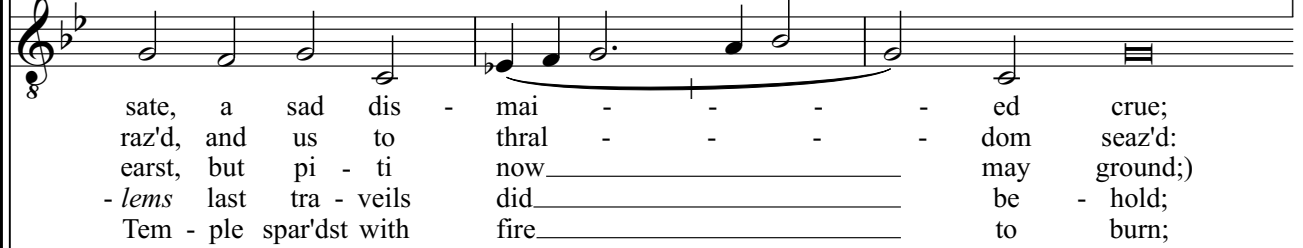
doun we sate, a sad dis - mai - ed crue;
 Tem - ple raz'd, and us to thral - dom seaz'd;
 en - vi earst, but pi - ti now may ground;)
 - ru - sa - lems last tra - veils did be - hold;
 sa - cred Tem - ple spar'dst with fire to burn;



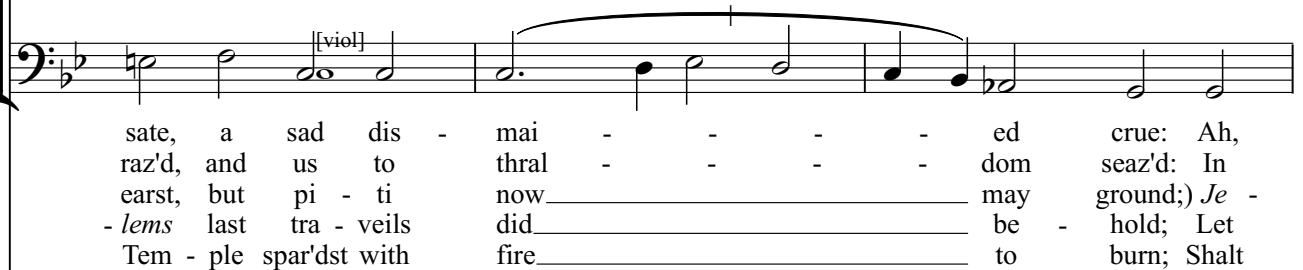
we sate, a sad dis - mai - ed crue;
 - ple raz'd, and us to thral - dom seaz'd;
 - vi earst, but pi - ti now may ground;)
 - sa - lems last tra - veils did be - hold;
 - cred Tem - ple spar'dst with fire to burn;



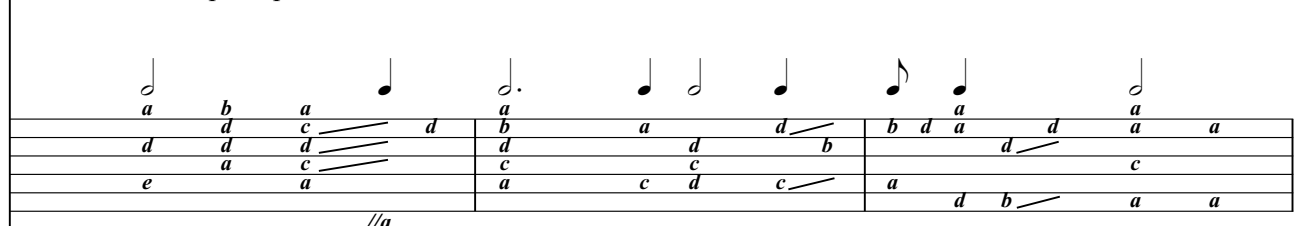
we sate, a sad dis - mai - ed crue; Ah,
 - ple raz'd, and us to thral - dom seaz'd; In
 - vi earst, but pi - ti now may ground;) Je -
 - sa - lems last tra - veils did be - hold; Let
 - cred Tem - ple spar'dst with fire to burn; Shalt



sate, a sad dis - mai - ed crue;
 raz'd, and us to thral - dom seaz'd;
 earst, but pi - ti now may ground;)
 - lems last tra - veils did be - hold;
 Tem - ple spar'dst with fire to burn;



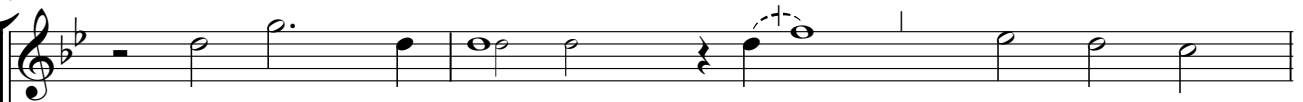
sate, a sad dis - mai - ed crue: Ah,
 raz'd, and us to thral - dom seaz'd: In
 earst, but pi - ti now may ground;) Je -
 - lems last tra - veils did be - hold; Let
 Tem - ple spar'dst with fire to burn; Shalt



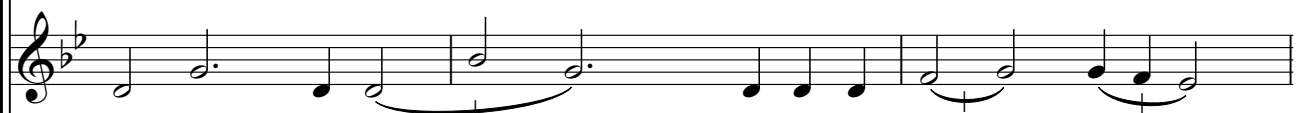
[viol] sate, a sad dis - mai - ed crue: Ah,
 raz'd, and us to thral - dom seaz'd: In
 earst, but pi - ti now may ground;) Je -
 - lems last tra - veils did be - hold; Let
 Tem - ple spar'dst with fire to burn; Shalt



sate, a sad dis - mai - ed crue: Ah,
 raz'd, and us to thral - dom seaz'd: In
 earst, but pi - ti now may ground;) Je -
 - lems last tra - veils did be - hold; Let
 Tem - ple spar'dst with fire to burn; Shalt



Ah, *Si - ons* wrongs to pen - sive mynds ap -
 In an - guish, mirth; in tears, a song re -
Je - ru - sa - lem! If thee I e're for -
 Let *E - doms* ma - lice ne - ver co - vered
 Shalt see thy self to same de - struc - tion



Ah, *Si - ons* wrongs to pen-sive mynds ap -
 In an - guish, mirth; in tears, a song re -
Je - ru - sa - lem! If thee I e're for -
 Let *E - doms* ma - lice ne - ver co - vered
 Shalt see thy self to same de - struc - tion



Si - ons wrongs to pen-sive mynds ap -
 an - guish, mirth; in tears, a song re -
-ru - sa - lem! If thee I e're for -
E - doms ma - lice ne - ver co - vered
 see thy self to same de - struc - tion

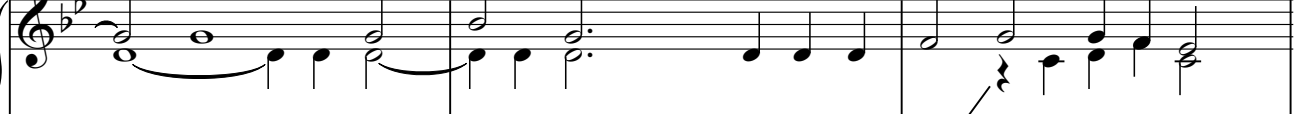
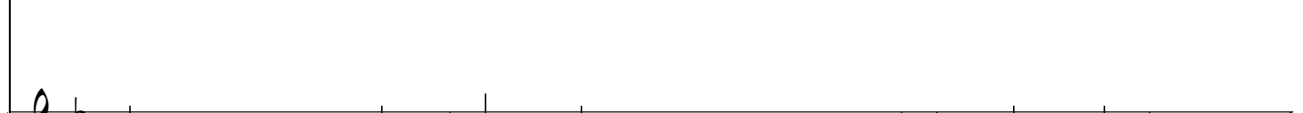


Ah, *Si - ons* wrongs to pen - sive mynds ap -
 In an - guish, mirth; in tears, a song re -
Je - ru - sa - lem! If thee I e're for -
 Let *E - doms* ma - lice ne - ver co - vered
 Shalt see thy self to same de - struc-tion



Si - ons wrongs to pen - sive mynds ap -
 an - guish, mirth; in tears, a song re -
-ru - sa - lem! If thee I e're for -
E - doms ma - lice ne - ver co - vered
 see thy self to same de - struc - tion

a a a a d a a a a a d a a a d b
 c c b a a b b a b a a a c c d d a d
 c



- pear;
- quir'd;
- get,
ly,
brought:

Si
And
If
Which
And

- *ons* whom
with som
in my
cru - el
bles - sed

now
Hymn
joys
mouths
they,

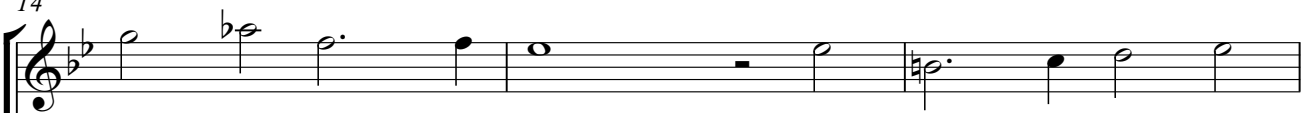
our
of
thow
did
who

a *b* *c* *a* *b* *d* *a*

a *b* *d* *b* *b* *a* *a*

c *c* *c* *a* *d* *d* *d*

a *a* *a* *a* *d* *d* *d*



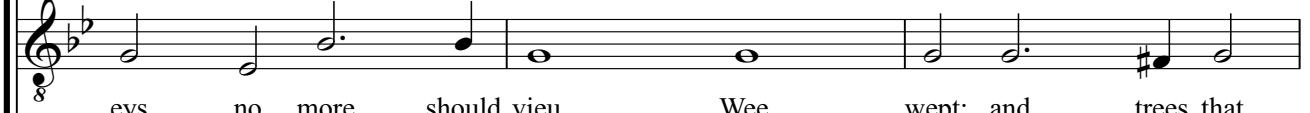
eys no more should vieu. Wee wept: and trees that
Si - on must be pleaz'd. Should hymns di - vine to
 chief - est be not found: Let par - ched tong to
 strange - ly then un - fold. Their cur - sed cry re -
 thee the like re - turn. Yea bles - sed they, who



eys no more should vieu. Wee wept: and
Si - on must be pleaz'd. Should hymns di -
 chief - est be not found: Let par - ched
 strange - ly then un - fold. Their cur - sed
 thee the like re - turn. Yea bles - sed



eys no more should vieu. Wee wept: and trees that saw
Si - on must be pleaz'd. Should hymns di - vine to ears
 chief - est be not found: Let par - ched tong to with -
 strange - ly then un - fold. Their cur - sed cry re - cord
 thee the like re - turn. Yea bles - sed they, who take



eys no more should vieu. Wee wept: and trees that
Si - on must be pleaz'd. Should hymns di - vine to
 chief - est be not found: Let par - ched tong to
 strange - ly then un - fold. Their cur - sed cry re -
 thee the like re - turn. Yea bles - sed they, who



eys no more should vieu. Wee wept: and trees that
Si - on must be pleaz'd. Should hymns di - vine to
 chief - est be not found: Let par - ched tong to
 strange - ly then un - fold. Their cur - sed cry re -
 thee the like re - turn. Yea bles - sed they, who

<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>d</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>
<i>c</i>	<i>b</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>d</i>



saw our tears a - bound, Hang'd up those harps
 ears pro - fane be song? Can Si - ons Psalms
 with - ering pa - lat growe; And skil - ful hand
 - cord in heaven - li ear; Raze, raze hir clean;
 take thy cur - sed seed, With dasht - out brains

[viol]

trees that saw our tears a - bound, Hang'd up those harps
 - vine to ears pro - fane be song? Can Si - ons Psalms
 tong to with - ering pa - lat growe; And skil - ful hand
 cry re - cord in heaven - li ear; Raze, raze hir clean;
 they, who take thy cur - sed seed, With dasht - out brains

our tears a - bound, Hang'd up those harps
 pro - fane be song? Can Si - ons Psalms
 - ering pa - lat growe; And skil - ful hand
 in heaven - li ear; Raze, raze hir clean;
 thy cur - sed seed, With dasht - out brains

[viol]

saw our tears a - bound, Hang'd
 ears pro - fane be song? Can
 with - ering pa - lat growe; And
 - cord in heaven - li ear; Raze,
 take thy cur - sed seed, With

saw our tears a - bound, Hang'd up those harps
 ears pro - fane be song? Can Si - ons Psalms
 with - ering pa - lat growe; And skil - ful hand
 - cord in heaven - li ear; Raze, raze hir clean;
 take thy cur - sed seed, With dasht - out brains

a d b d a a d b | a a | d a b | d a b | d f d

c c a c | d a d | d a b | d a b | d f d

e a d | c a c | d a b | d a b | d f d

which went our joys re - sound.
 to Ba - bels coasts be - long?]
 no more his sci - ence knowe.]
 till lowe - est stone ap - pear.]
 the cry - ing stones to feed.]

which went our joys re - sound.
 to Ba - bels coasts be - long?]
 no more his sci - ence knowe.]
 till lowe - est stone ap - pear.]
 the cry - ing stones to feed.]

which went our joys re - - sound.]
 to Ba - bels coasts be - - long?]
 no more his sci - ence knowe.]
 till lowe - est stone ap - - pear.]
 the cry - ing stones to feed.]

up those harps which wont our joys re - sound.]
 Si - ons Psalms to Ba - bels coasts be - long?]
 skil - ful hand no more his sci - ence knowe.]
 raze hir clean; till lowe - est stone ap - pear.]
 dasht - out brains the cry - ing stones to feed.]

which went our joys re - sound.]
 to Ba - bels coasts be - long?]
 no more his sci - ence knowe.]
 till lowe - est stone ap - pear.]
 the cry - ing stones to feed.]

Figured bass notation: *d a a a b a a a d d c d c a a c a c a*

The TWELVTH tune

(a) Voice, Lyra Viol and Bass Viol version
 Textless for use with the Psalm texts below

TREBLE

[Lyra Viol]

[Tablature Realization]

BASE
[Viol]

[Tuning: *ffesh*]

Detailed description: The score is arranged in four staves. The top staff is Treble clef, 4/2 time, key of B-flat major. The second staff is Lyra Viol tablature with a 4/2 time signature and a 'C' time signature. The third staff is Tablature Realization in bass clef, 4/2 time, key of B-flat major. The bottom staff is Bass Viol in bass clef, 4/2 time, key of B-flat major. A vertical line connects the first measure of all staves. The Lyra Viol part includes a tuning instruction [Tuning: ffesh] and a 4/2 time signature. The tablature uses letters d, a, c, G, C and numbers 4, 2 to indicate frets.

3

Musical notation for measures 3-6. The top staff is a treble clef with a key signature of two flats. The piano part consists of a single line of notes. The figured bass part is a two-staff system with notes and figures: *d c d b c*, *d c f a a*, *a c e a f*, *d e d a*.

Musical notation for measures 3-6. The bottom staff is a bass clef with a key signature of two flats. The figured bass part continues with notes and figures: *d c d b c*, *d c f a a*, *a c e a f*, *d e d a*.

7

Musical notation for measures 7-9. The top staff is a treble clef with a key signature of two flats. The piano part consists of a single line of notes. The figured bass part is a two-staff system with notes and figures: *d c d b c*, *d c a c a*, *d d d c a*.

Musical notation for measures 7-9. The bottom staff is a bass clef with a key signature of two flats. The figured bass part continues with notes and figures: *d c d b c*, *d c a c a*, *d d d c a*.

10

Musical score for measures 10-12. The score includes a treble clef staff with a melodic line, a grand staff with a piano part, and a bass clef staff with a bass line. The piano part includes a chord diagram with letters b, d, c, a, a, d, b, d, c, d, a, c, d, a.

13

Musical score for measures 13-15. The score includes a treble clef staff with a melodic line, a grand staff with a piano part, and a bass clef staff with a bass line. The piano part includes a chord diagram with letters d, b, d, d, a, c, d, c, d, d, c, f, a, a.

Psalm 137

(b) Five part and Lute (or Orpharion) version

TREBLE
[Voice &/or Viol]

Musical staff for Treble voice/violin part, showing a melodic line in G minor, 4/2 time.

MEANE
[Voice &/or Viol]

Musical staff for Meane voice/violin part, showing a melodic line in G minor, 4/2 time.

COUNTERTENOR
[Voice &/or Viol]

Musical staff for Countertenor voice/violin part, showing a melodic line in G minor, 4/2 time.

TENOR
[Voice &/or Viol]

Musical staff for Tenor voice/violin part, showing a melodic line in G minor, 4/2 time.

BASE
[Voice &/or Viol]

Musical staff for Bass voice/violin part, showing a melodic line in G minor, 4/2 time.

LUTE
[or Orpharion]

Lute tablature and tuning diagram. The diagram shows a six-stringed lute with a C-clef on the first string. The tuning is G-C-G-C-G-C. The tablature shows the notes for the first measure: d, a, c, a, d, a. The second measure shows: d, a, b, d, a, d. The third measure shows: a, b, d, a, c, c. The fourth measure shows: a, b, d, a, c, c. The fifth measure shows: a, b, d, a, c, c. The sixth measure shows: a, b, d, a, c, c. The seventh measure shows: a, b, d, a, c, c. The eighth measure shows: a, b, d, a, c, c. The ninth measure shows: a, b, d, a, c, c. The tenth measure shows: a, b, d, a, c, c. The eleventh measure shows: a, b, d, a, c, c. The twelfth measure shows: a, b, d, a, c, c. The thirteenth measure shows: a, b, d, a, c, c. The fourteenth measure shows: a, b, d, a, c, c. The fifteenth measure shows: a, b, d, a, c, c. The sixteenth measure shows: a, b, d, a, c, c. The seventeenth measure shows: a, b, d, a, c, c. The eighteenth measure shows: a, b, d, a, c, c. The nineteenth measure shows: a, b, d, a, c, c. The twentieth measure shows: a, b, d, a, c, c. The twenty-first measure shows: a, b, d, a, c, c. The twenty-second measure shows: a, b, d, a, c, c. The twenty-third measure shows: a, b, d, a, c, c. The twenty-fourth measure shows: a, b, d, a, c, c. The twenty-fifth measure shows: a, b, d, a, c, c. The twenty-sixth measure shows: a, b, d, a, c, c. The twenty-seventh measure shows: a, b, d, a, c, c. The twenty-eighth measure shows: a, b, d, a, c, c. The twenty-ninth measure shows: a, b, d, a, c, c. The thirtieth measure shows: a, b, d, a, c, c. The thirty-first measure shows: a, b, d, a, c, c. The thirty-second measure shows: a, b, d, a, c, c. The thirty-third measure shows: a, b, d, a, c, c. The thirty-fourth measure shows: a, b, d, a, c, c. The thirty-fifth measure shows: a, b, d, a, c, c. The thirty-sixth measure shows: a, b, d, a, c, c. The thirty-seventh measure shows: a, b, d, a, c, c. The thirty-eighth measure shows: a, b, d, a, c, c. The thirty-ninth measure shows: a, b, d, a, c, c. The fortieth measure shows: a, b, d, a, c, c. The forty-first measure shows: a, b, d, a, c, c. The forty-second measure shows: a, b, d, a, c, c. The forty-third measure shows: a, b, d, a, c, c. The forty-fourth measure shows: a, b, d, a, c, c. The forty-fifth measure shows: a, b, d, a, c, c. The forty-sixth measure shows: a, b, d, a, c, c. The forty-seventh measure shows: a, b, d, a, c, c. The forty-eighth measure shows: a, b, d, a, c, c. The forty-ninth measure shows: a, b, d, a, c, c. The fiftieth measure shows: a, b, d, a, c, c. The fifty-first measure shows: a, b, d, a, c, c. The fifty-second measure shows: a, b, d, a, c, c. The fifty-third measure shows: a, b, d, a, c, c. The fifty-fourth measure shows: a, b, d, a, c, c. The fifty-fifth measure shows: a, b, d, a, c, c. The fifty-sixth measure shows: a, b, d, a, c, c. The fifty-seventh measure shows: a, b, d, a, c, c. The fifty-eighth measure shows: a, b, d, a, c, c. The fifty-ninth measure shows: a, b, d, a, c, c. The sixtieth measure shows: a, b, d, a, c, c. The sixty-first measure shows: a, b, d, a, c, c. The sixty-second measure shows: a, b, d, a, c, c. The sixty-third measure shows: a, b, d, a, c, c. The sixty-fourth measure shows: a, b, d, a, c, c. The sixty-fifth measure shows: a, b, d, a, c, c. The sixty-sixth measure shows: a, b, d, a, c, c. The sixty-seventh measure shows: a, b, d, a, c, c. The sixty-eighth measure shows: a, b, d, a, c, c. The sixty-ninth measure shows: a, b, d, a, c, c. The seventieth measure shows: a, b, d, a, c, c. The seventy-first measure shows: a, b, d, a, c, c. The seventy-second measure shows: a, b, d, a, c, c. The seventy-third measure shows: a, b, d, a, c, c. The seventy-fourth measure shows: a, b, d, a, c, c. The seventy-fifth measure shows: a, b, d, a, c, c. The seventy-sixth measure shows: a, b, d, a, c, c. The seventy-seventh measure shows: a, b, d, a, c, c. The seventy-eighth measure shows: a, b, d, a, c, c. The seventy-ninth measure shows: a, b, d, a, c, c. The eightieth measure shows: a, b, d, a, c, c. The eighty-first measure shows: a, b, d, a, c, c. The eighty-second measure shows: a, b, d, a, c, c. The eighty-third measure shows: a, b, d, a, c, c. The eighty-fourth measure shows: a, b, d, a, c, c. The eighty-fifth measure shows: a, b, d, a, c, c. The eighty-sixth measure shows: a, b, d, a, c, c. The eighty-seventh measure shows: a, b, d, a, c, c. The eighty-eighth measure shows: a, b, d, a, c, c. The eighty-ninth measure shows: a, b, d, a, c, c. The ninetieth measure shows: a, b, d, a, c, c. The hundredth measure shows: a, b, d, a, c, c.

[Tablature
Realization]

Musical staff for Tablature Realization, showing a realization of the lute part in G minor, 4/2 time.

<i>a</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>d</i>
<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>

//a

6

a	b	a	d	a	a	a	a	a	a
d	d	c	d	d	d	d	d	d	a
e	a	a	a	a	c	d	c	a	a

//a

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef with a key signature of two flats. The lyrics are: *a a a a d a a a a a d a a d b d c a*. The piano part includes a first ending marked '18.' and a fermata over the final chord.

Musical staff 1: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a dotted half note, a half note, a quarter note, an eighth note, and a quarter note with a slur.

Musical staff 2: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a dotted half note, a half note, a quarter note, an eighth note, and a quarter note.

Musical staff 3: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a dotted half note, a half note, a quarter note, an eighth note, and a quarter note with a slur.

Musical staff 4: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a dotted half note, a half note, a quarter note, an eighth note, and a quarter note.

Musical staff 5: Bass clef, key signature of two flats. The staff begins with a whole rest, followed by a dotted half note, a half note, a quarter note, an eighth note, and a quarter note.

Vocal line with lyrics: a a c a b d c a b d a b c d a

Piano accompaniment with chords and melodic lines in both hands.

Musical staff 1: Treble clef, key signature of two flats. Melody: quarter note G4, quarter note A4 with a flat sign above it, quarter note B4, quarter note C5, quarter rest, quarter note D5, quarter note E5, quarter note F5.

Musical staff 2: Treble clef, key signature of two flats. Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter rest, quarter note G5, quarter note F5.

Musical staff 3: Treble clef, key signature of two flats. Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5.

Musical staff 4: Treble clef, key signature of two flats. Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5 with a sharp sign above it, quarter note F5.

Musical staff 5: Bass clef, key signature of two flats. Melody: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4.

Vocal line with lyrics: d a b a b a | b d b b | a a a d

Piano accompaniment: Treble and bass clefs, key signature of two flats. The right hand plays chords and single notes, while the left hand plays chords. Slurs connect notes across measures.

The musical score for page 17 consists of five staves of notation and a guitar chord diagram. The first staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The second staff is a violin part, marked "[viol]", starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The third staff is an eighth-note line, marked with an "8", starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The fourth staff is another violin part, marked "[viol]", starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The fifth staff is a bass line in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2. Below the staves is a guitar chord diagram with three systems of strings. The first system shows notes a, d, b, d, a, d, b. The second system shows notes a, c, a, d, b. The third system shows notes d, a, b, d, a, d, b. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

PSALM 1 [*To the 12. (or 1.) tune.*]

A description of the Righteous, and their Feliciti: also of the Ungodli, and their Ruine, in the day of Judgement.

O BLESSED wight! whose pure desires to stain
Th'ungodli crue in vain their counseils bend;
In vain doo sinners ways his absence plain;
And scorners chairs in vain their poison spend:
Th'Eternals law hath rapt his whole delight; [5]
Th'eternal law he muzeth day und night. _____

AS precious plant; whom juiceful veins doo fat,
Due fruits enrich, unfading leafs doo grace;
(The Mafters joy, fair honour of the plat:)
So righteous man; whom blessings round embrace. [10]
While wicked imps, as rootles fruitles chaf;
Which whirled round, the wynd seems cauze to laugh. _____

THEREFORE when soverain Judge of heavens and land
By final doom shal destin to'each his place:
The just shal shine, and glorious senat stand; [15]
When damned rout shal fly his dreadful face.
For righteous path th'alrighteous Lord advows:
But track perverse toward dire destruction bows.

PSALM 44 [*To the 12. tune.*]

The faithful people of Israel, vanquished now and dispersed by their Hethen enimies, (it seems the Philistims,) in their thraldom also persecuted and martired for Gods true religion; in complaining sort prezent to the high throne of grace their present condition, beeing oppressed by the enimies of God, and yet persisting in Gods true woorship; and with great vehemenci implore his favour and succour, who to their Ancesters had shewed himself so miraculously benign and helpful.

OUR pleased ears, renowned Lord, have heard
 The joious tongs of reverend elders tell;
 What acts of thyn their state of old had reard;
 Did cursed seed from chozen soil expell.
 Thy powrful hand, them rach'd up, ours did plant: [5]
 Made them nor wo, nor blessing ours to want. _____

NOT mortal arm, extermin'd Giants race;
 Nor sword terrene, dezired land possesd.
 Thy arm divine, thy right hand, lightsom face,
 In favour deer, from heaven their armies blesd. [10]
 Thou self same God, my King doost still remain:
 Command great King thy *Jacobs* strength again. _____

SOLE thou command; revived strength our foes
 With horn should push, with feet shal trample doun. [15]
 Not sword, not bowe; hopes failing: thou disclose
 That aid, which foes in hates owne shame did droun.
 Thy loveli name much joy did then confess:
 Much joy same name in praise shal ay express. _____

THUS once we lived: but now in life we dy;
 Cast off, debased; no more our armies head: [20]
 Harts grief to speak; vile foes us force to fly;
 And preying troops in dust our glories tread.
 Thus scattered lo midst Hethen lands we live:
 Where food to foes flock loved once doost give. _____

AH once beloved! now sold, and not for gain. [25]
 Thy wealth had yet our thralled lifes increasd,
 Less grief had been: but scorn we now remain
 To neighbours round; whose hate our shames appeasd.
 Derided heard hast made a proverb growe ;
 Which scoffing Hethen with wagging heads outcrowe. [30] _____

WEAK comforts fade: strong woes stil fresh renue.
 My grief within, without my shame torments.
 Confusions, ah, confusions round accrue:
 And soul disgrace stil lothed face prezents. [35]
 Reproaching voice, blasphemous mouth, and ire
 Of hostile eys, dire anguish still enfire. _____

cont.

ALL this on us is com: yet have not wee
Forgot the Lord, or false thy leaug prophaned.
Nor harts repining writhe their loves from thee:
Nor feet decline from sacred ways ashamed. [40]

Yea though us ruind in Dragons wasts doost place:
And shade of death make weari lifes embrace. _____

IF blessed name, unblest we have forgot;
Disloial hands if stretcht, in strangers guise,
To Gods, no Gods: and should our Lord it not [45]
Search out, whose ey harts secretst thoughts espys?

Ah love of thee lo tyrants hate procures:
For thee we dy; as knife fat sheep endures. _____

AH daily slain! At length yet look; arize;
Why sleeps our Lord? awake; and not bereve [50]
Thyn of thy face; nor pressures their despize,
Whose soules to dust, dead brests to ground doo cleve.
Stand up, great Lord; and for thy mercies sake,
Oh servants thyn to thy redemption take.

PSALM 82 [*To the 12. tune.*]

ASAPH vieweing the corruption and insuffienci of Judges in his time, admonisheth them that God is present in their assemblies, whose office they execute; counseleth, reproveth, and putteth them in mynd of their ends. And seeing the Land by their falt was now all out of frame, he praieth God to exercize his right of judging the whole world himself.

THE Soverain Lord, whence justice all derives;
Who mesured power to earthli Lords divides;
His Senate of his presence never deprives:
Th'immortal Judge mongst mortal Gods resides.

Sith judgement's his; how dare ye justice wynd, [5]

_____ To scourge the good, while miscreants favour fynd? _____

THE poor ye should, the weak, the orphane free,
From wicked strength stil bending to oppress:
But ignorance, (ah, not for high degree,)

And vainest thoughts your darkned mynd possess. [10]

Thus ruled coorse of all things turn'd awry,

_____ Makes trembling earth to heavens for justice cry. _____

I STYL'D you Gods, who Gods earth-ruling place
As glorious sons of supreme Lord doo hold:

But dy ye shal, as men of menest race, [15]

As foregone Princes now resolv'd to mold.

And rize, great Lord; thy judging right resume
O're nations all, whom tyrants wrongs consume.

SOURCES

SACRED HYMNS. | CONSISTING OF | FIFTI SELECT | PSALMS OF *DAVID* | and others, Paraphrastically turned | into English Verse. | *And by* ROBERT TAILOUR, *set to be sung in* | Five parts, as also to the Viole, and Lute or | Orph-arion. | Published for the use of such as delight in the exercise of | MUSIC in hir original honour. | [Printer's Mark] | LONDON: | Printed by *Thomas Snodham*, by the assignment of the Company | of Stationers. 1615.

4^o; signatures: A² B-S⁴ T². *RISM A/I*: T 54; *ESTC* S110824; *STC* (2nd edn) 21723. Extant copies: Aberdeen, University Library: TR f2.615; Cambridge, University Library: MR240.c.60.1; Edinburgh, National Library of Scotland: Cwn.658; Glasgow, University Library, Euing Music Collection: Sp Coll G.x.9;¹ London, British Library, two copies: K.2.h.14 [copy source]; London, Royal College of Music: B203 (*olim* I.C.20); London, Lambeth Palace Library, two copies: [ZZ]1615.14 and [ZZ]1615.23; London, Victoria and Albert Museum Libraries: Drawer 34; Manchester, Henry Watson Music Library: BR 360Ta65; Oxford, Bodleian Library, two copies: 4^o T 13(1) Th.BS. and Wood 381;² Japan, Tokyo, Nanki Ongaku Bunko: N-1/28 (incomplete); USA, Chicago, Newberry Library: Case minus VM 2116 .B58p 1615; USA, Los Angeles, University of California, William Andrews Clark Memorial Library; USA, New York City, New York Public Library for the Performing Arts, Music Division: *ZKC 1080-21723; USA, San Marino, Henry E. Huntington Library: 89400; USA, Urbana, University of Illinois, Music Library: X 783.9 T136S (two copies);³ USA, Washington, D.C., The Library of Congress, Music Division: M1490.T24 Case; USA, Washington, D.C., Folger Shakespeare Library: HH184/31; USA, New Haven, Beinecke Rare Books Library, Yale University: Vp 49/7.

YM.5/1–3(S) York, York Minster Library MS M.5/1–3(S): three manuscript partbooks compiled by 'J.W.' and dated 1688. See David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York, 1981), pp.42–65 (at 60). Contains the Tenth Tune 'Alleluia' in score in the Bassus partbook (M.5/1) at f. 32v.

¹ Copy is inscribed: 'Anna Colett hir Booke given | by hir most Deare Unckle | M^r Nicholas Farrar | 1626'.

² Copy is inscribed: 'Liber Henrici Sandys ex dona patris (crossed through); and 'Henry Tozer' (also crossed through).

³ First copy is inscribed: 'Charles Saywell) (verso of title page) and 'Mary Sandys' (sig. B); and second copy is inscribed 'Geo: Iliffe. 1656'.

TEXTUAL COMMENTARY

All variants from the primary source are recorded. The following abbreviations are used in the Textual Commentary:

PART NAMES	Tr	Treble
	M	Mean
	Ct	Countertenor
	T	Tenor
	B	Base
	L	lute
	l.vl	lyra viol
	b.vl	bass viol

NOTE VALUES	<i>s</i>	semibreve
	<i>s.</i>	dotted semibreve (etc.)
	<i>s-rest</i>	semibreve rest (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet

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	k-s	'key' signature
	tab.	tablature

SYSTEM OF REFERENCE References to the musical scores take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic note numeral (a tied across from the previous bar counts as ¹ in the new bar), the part name, and the error or variant. Thus:

'12³⁻⁴ M: *sg*' indicates that the third and fourth symbols of the twelfth bar of the mean part are a semibreve g in the printed source.

A superscript roman numeral indicates a particular beat of a bar: thus 22^{iv} refers to the fourth minim beat of bar 22.

Lyra viol strings and lute course references are counted from the highest down.

References to the poetry refer to the line of the Psalm as indicated to the right of the text.

All variants apply to the printed source excepting that indicated for the 'Alleluia' of the Tenth Tune (noted under Psalm 112(b) below).

PSALM 2

Line 10: 'perplex,' corrected to 'perplex.'
in 'Falts escaped'

Line 14: 'thee,' corrected to 'thee.' in
'Falts escaped'

PSALM 8(a)

k-s Base: upper flat in g space is crossed
through and ḅ added in ink above
(possible print-house correction?)

11–12 v. 2 text: 'renound' corrected to
'renoumd' in 'Falts escaped'

32¹ Tr: sg' *m*-rest

PSALM 8(b)

k-s Base: upper flat in g space is crossed
through and ḅ added in ink above
(possible print-house correction?)

11–12 v. 2 text: 'renound' corrected to
'renoumd' in 'Falts escaped'

32¹ Tr: sg' *m*-rest

PSALM 16(a)

4¹ v.2 text: 'plaugs' corrected to 'plagues'
in 'Falts escaped'

PSALM 16(b)

4¹⁻² B: sG

4ⁱ v.2 text: 'plaugs' corrected to 'plagues'
in 'Falts escaped'

11¹⁻² T: mf'

13ⁱⁱⁱ L 2nd crotchet: 'd' on second course
(i.e., f') rather than the third

19¹⁻² T: sf

PSALM 19(b)

3¹ M: mf#¹ mf#¹

10²⁻³ Ct: sd

12³⁻⁴ M: sg

20¹⁻⁴ Ct: sc' sc'

25³⁻⁴ B: sd

26¹ all voices: s with ☺

PSALM 21(a)

14¹ l.vl: tab. 'e' (i.e., E) on C string

PSALM 22

Line 4: 'Inone' corrected to 'I none' in
'Falts escaped'

Line 34: 'malfactours' corrected to
'malfactours' in 'Falts escaped'

Line 71: 'run:' corrected to 'run.' in 'Falts
escaped'

PSALM 25

Line 8: 'embrace,' corrected to 'embrace.'
in 'Falts escaped'

PSALM 34

Line 23: 'dicharge' corrected to
'discharge' in 'Falts escaped'

PSALM 36

Line 9: 'deprives,' corrected to 'deprives:'
in 'Falts escaped'

PSALM 37

Line 23: 'I'TS' corrected to 'IT'S' in
'Falts escaped'

PSALM 40

Line 6: 'graced,' corrected to 'graced.' in
'Falts escaped'

Line 13: 'which' corrected to 'with' in
'Falts escaped'

Line 34: 'Entresured' corrected to
Entreasured' in 'Falts escaped'

PSALM 42(a)

15^{iv} v. 6 text: 'See' corrected to 'See,' in
'Falts escaped'

25ⁱ v. 6 text: 'fals' corrected to 'fals,' in
'Falts escaped'

25ⁱ v. 10 text: 'fynd' corrected to 'fynd,' in
'Falts escaped'

PSALM 42(b)

11¹ Ct: mf' mf'

15^{iii-iv} v.6 text: 'See' corrected to 'See,' in
'Falts escaped'

25ⁱ v. 6 text: 'fals' corrected to 'fals,' in
'Falts escaped'

25ⁱ v. 10 text: 'fynd' corrected to 'fynd,' in
'Falts escaped'

PSALM 44

Line 5: 'raczh'd' corrected to 'rach'd' in
'Falts escaped'

Line 25: 'beloved' corrected to 'beloved'
in 'Falts escaped'

PSALM 45

Line 5: 'frame.' corrected to 'frame:' in
'Falts escaped'

PSALM 51

Line 16: 'extends' corrected to 'extends.'
in 'Falts escaped'

PSALM 68

Line 5: 'depend' corrected to 'depend,' in
'Falts escaped'

Line 53: 'embrue.' corrected to 'embrue,'
in 'Falts escaped'

PSALM 79

Line 24: 'h s' corrected to 'his' in 'Falts escaped'

PSALM 84(a)

20ⁱⁱⁱ v. 4 text: 'swell' corrected to 'swell.' in 'Falts escaped'

PSALM 84(b)

5^{iv} L: 'a' on the fourth course is lacking (the rhythmic sign suggests that a note was intended)

20ⁱⁱⁱ v. 4 text: 'swell' corrected to 'swell.' in 'Falts escaped'

PSALM 90(a)

8^{iv} v. 4 text: 'even' corrected to 'eeven' in 'Falts escaped'

PSALM 90(b)

4³ Ct: *mc' mc'*

8^{iv} v. 4 text: 'even' corrected to 'eeven' in 'Falts escaped'

PSALM 92

Line 14: 'fadom' corrected to 'fathom' in 'Falts escaped'

PSALM 94(a)

5ⁱⁱ v. 1 text: 'Earth' corrected to 'Earths' in 'Falts escaped'

PSALM 94(b)

5ⁱⁱ v. 1 text: 'Earth' corrected to 'Earths' in 'Falts escaped'

14⁶ B: *cf#*

24¹⁻² B: *sd*

30ⁱ L: first chord lacks 'c' on fifth course

PSALM 104

Line 61: 'glori' corrected to 'glori' (indicating an elision with the next word) in 'Falts escaped'

PSALM 112(b)

The second part is labelled '2. Treble' for the 'Alleluia' (bb. 1-13; G2 clef) and 'Meane' for the verses (bb. 14-47; C2 clef).

The voice parts of the 'Alleluia' only also appear in score on f. 32v of *YM.5/1* (Bassus partbook), attrib. 'Robert Taylor'; the reading correspond exactly to that of the printed source excepting that [1.] Treble and 2. Treble parts are reversed.

PSALM 118

Line 67: '*O blessed*' corrected to '*O BLESSED*' in 'Falts escaped'

Line 73: '*Hee*' corrected to '*HEE*' in 'Falts escaped'

PSALM 119

Line 4: 'persue' corrected to 'pursue' in 'Falts escaped'

Line 102: 'draw,' corrected to 'draw.' in 'Falts escaped'

PSALM 130(a)

20²⁻³ Tr v. 1 text: 'des pair' corrected to 'des-pair' in 'Falts escaped'

PSALM 130(b)

19²⁻³ T: *sd'*

19¹-20² B: *sf# sg sd*

19 L: last note is 'c' (b \sharp) on third course

20²⁻³ Tr v. 1 text: 'des pair' corrected to 'des-pair' in 'Falts escaped'

PSALM 137(a)

12¹ v. 5 text: 'brought;' corrected to 'brought:' in 'Falts escaped'

PSALM 137(b)

6³⁻⁴ B: *sc*

12¹ v. 5 text: 'brought;' corrected to 'brought:' in 'Falts escaped'

17¹⁻² M: *md*

17¹⁻² T: *sg*

20¹⁻² T: *sg*

21¹ L: first chord has 'b' (e \flat) on second course

21¹⁻² T: *sg*

PSALM 139

Line 62: 'reveals.' corrected to 'reveals: in 'Falts escaped'