The Music of the Bay Psalm Book

9TH EDITION (1698)

RICHARD G. APPEL

Institute for Studies in American Music
Department of Music
School of Performing Arts
Brooklyn College
of The City University of New York
THE
PSALMS,
HYMNS,
AND
Spiritual Songs,
OF THE
Old & New Testament: Faithfully
Translated into English Metre.
For the Use, Edification and Com-
fort of the Saints in Public and
Private, Especially in New England.

3 Tim. 3. 16, 17.
Col. 2. 11. Let the Word of God dwell in you richly in all wisdom, speaking and
answering one another in Psalms,
Hymns and Spiritual Songs, singin g to
the Lord with a thankful heart.
Ephes. 5. 19, 20. Be filled with the
Spirit.
Jan. 3. 13.

The Ninth Edition.
By John, Printed by E. Green, and J. Allen,
for Michael Party, under the West
End of the Towne hall. 1691.

COMMENTARY

Dissociated with the authorized English verification of the Book of Psalms, that of
Thomas Sternehold and John Hopkins (1562 et seq.), and not accepting the version of
Henry Amsworth (1612, 2nd ed. 1618) brought to Plymouth by the Pilgrims in 1620,
a group of Massachusetts Bay Colony sires are about preparing a new translation in
the 1690s. The result was The Whole Book of Psalms Faithfully Translated into
English Metre, printed at Cambridge in 1690 as a small press later sold to Harvard
College. It was of 1700 copies. Composed initially for use in the Bay Colony and
quickly adopted by almost every congregation in the area, the work soon came to be
called the "Bay Psalm Book."

No name appeared in the first edition. Instead, an "advertisement to the reader" (the
first word apparently used in the old sense of "authoritative council") explained that
the newly verified psalms could be sung to some forty songs printed in Thomas
Rearvne's English psalter of 1621 and to others in "our English psalm books," i.e.
Sternehold-Hopkins. Following is a literal transcription of the "advertisement":
An address to the Reader.

The reader of these tables may be reduced to six kinds; the first whereof may be sung by very rare forty common tunes, as they are collected, out of our chief mas- ters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms, books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148. of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief mas- ters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief mas- ters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief mas- masters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief masters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief masters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief masters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief masters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.

The notes of these psalms may be reduced to six kinds; the first whereof may be sung in very rare forty common tunes, as they are collected, out of our chief masters, by T. Baker.

The second kind may be sung in three tunes as Ps. 85. 129. & 67, in our English Psalms books.

The third may be sung indifferent, as Ps. 150. & ten commandments, in our English Psalms books, which three tunes are said, consecrated almost in all the whole of Psalms, as being tunes most familiar to us.

The fourth, as Ps. 148, of which there are about five.

The fifth, as Ps. 112, or the same, of which there are about five.

The sixth, as Ps. 112, or the same, of which there are about five.
Following a second edition which was entirely in English reprinting of the first, the Bay Psalm Book was reprinted at Cambridge in 1651 in a third edition, thoroughly revised by Henry Du Bose and Richard Ligon, under the new title The Psalms Hymns and Spiritual Songs of the Old and New Testament Faithfully Translated into English Meter for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New England. The new title and revisions (with some 225 psalms now in common meter) were to prove definitive, undergoing virtually no changes for more than a century. This version came to be called the "New England Psalm Book." 

Not until the ninth edition (Boston: B. Green and J. Allen, 1698) was any music printed in the Bay Psalm Book. In that edition, following some instructions for performance, an eleven-page supplement of thirteen plainsong tunes was added after the text of the psalms, "with the base set under each tune" and a soloizable/lytable notation (using the letters F, S, L, and M for flat, sol, la, and melodic, respectively), followed by direct staff notation. Printed from wood blocks, this was the first music to be published in English-speaking America. Amsden has shown that the stanzasCompiled of the tune supplement derived it from John Playford's popular English manual, A Brief Introduction to the Skill of Music (first published in London in 1654) as a matter of fact, from three different editions of Playford, that of 1667 for the introductory phrases, that of 1672 for the final notation, and that of either 1674 or 1679 for the staff notation tune itself.

The contents of the 1698 tune supplement may be summarized in the following table, which gives for each tune the Print number, the allocation to a particular psalm, the name of the tune, the meter, and the key (capitalized for major, lower case for minor).

<table>
<thead>
<tr>
<th>Print no.</th>
<th>Psalm</th>
<th>Name of tune</th>
<th>Meter</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>129</td>
<td>4</td>
<td>OXFORD</td>
<td>C.M.</td>
<td>E</td>
</tr>
<tr>
<td>22</td>
<td>69</td>
<td>LITCHFIELD</td>
<td>C.M.</td>
<td>E</td>
</tr>
<tr>
<td>174</td>
<td>23</td>
<td>LOW DUTCH</td>
<td>C.M.</td>
<td>G</td>
</tr>
<tr>
<td>209</td>
<td>72</td>
<td>YORK</td>
<td>C.M.</td>
<td>F</td>
</tr>
<tr>
<td>120</td>
<td>118</td>
<td>WINCHESTER</td>
<td>C.M.</td>
<td>G</td>
</tr>
<tr>
<td>43(omitted)</td>
<td>91</td>
<td>CAMBRIDGE SHORT (or LONDON)</td>
<td>C.M.</td>
<td>F</td>
</tr>
<tr>
<td>324</td>
<td>93</td>
<td>ST. Davids</td>
<td>C.M.</td>
<td>P</td>
</tr>
<tr>
<td>299</td>
<td>59</td>
<td>MARTYS</td>
<td>C.M.</td>
<td>G</td>
</tr>
</tbody>
</table>

The preponderance of common-meter tunes reflects the high incidence of this meter among the revisions in the Bay Psalm Book. Among these tunes, OXFORD had long been a British favorite, first appearing in print in the Scottish psalter of 1564. LOW DUTCH and CAMBRIDGE SHORT, along with OXFORD and another tune not included in the Bay Psalm Book (ASHBOURNE), were the four tunes that predominated in the psalters of Thomas East (ed.), 1649, Allin (1699), and Bailey (1699). The assignment of LITCH- FIELD to Psalm 96 prefigured a misprint in Playford, where however the first verse of Psalm 96 was printed along with the tune in New England, because of the misprint the tune came to be regularly associated with Psalm 96. Similarly, in the Bay Psalm Book the tune name "Ps. 113" is also a misprint; for "Ps. 113," with which the psalm in the text had traditionally been associated; however, in the thousand year tradition it is indeed Psalm 113 to which the tune is to be sung. For Psalm 113, in common meter, will not fit. Yet another error creeps into the name of the tune; the printer failed to include the title part for the second and third phrases from the end, it can be supplied, of course, from Playford's intoduction (and has been, in the music that follows here). Hence "One" and "Second" refers to different renderings of the same psalm; thus, in the Bay Psalm Book we find upwards of 100 ports for the 150 psalms, several having "another (metrical) version of the same [psalm]."

The intended function of the long port set under each tune is unknown. Clearly instrument in character, not a harping vocal piece, it (like the table) was denied by the compiler from Playford, who had included such a part in his introductory beginning with the 1658 edition. In that edition, he headed his selection of psalm tunes with the remark, "The Tunes of the Psalm-Book are commonly sung in Parish-Churches, and set under each Tune, by which they may be Play'd as are sung to the Organ, Virginals, Theatre-Lute, or Recitall," but in 1698 such annotations were not allowed in American churches. Presumably, the compiler of the Bay Psalm Book tunes supplement simply copied out of Playford what he found there.
The order in which the tunes appear in the supplement (which is maintained in our facsimiles and transcriptions) is not at all haphazard. As is shown in the prefatory "directions for ordering the volue," the compiler grouped them rather ingeniously in terms of a number of factors—tune's pitch to be aimed for in beginning them, the meter, and the expressive content or religious function of the psalm, appropriate for each. Thus OXFORD, LITCHFIELD, and LOW DUTCH tunes are for singing "to praises consolatory"; YORK and WINDSOR "to praises of prayer, confirmation, and thanksgiving"; CAMBRIDGE SHORT is "profound praise" in short meter. All use of these are to begin on a "cheerful high pitch," St. David's and MARTYRS, to begin on a low pitch, are to be sung "in praise of praise and thanksgiving." Following HACKEY, which like Ps. 119 SECOND METER should begin with a note low in the singer's range, come the tunes in normal meters (long, twelve Rs, and half-tune), the 100th Psalm Tune, to be begun at middle pitch, the 115th and 116th at a low one.

NOTES

3. The press, run by Stephen Day and his two sons Stephen and Matthew, had been brought from England in 1638.

4. The "admonition" is found on the final page of the 1640 Bay Psalm Book, following Ps. 141. The conventional endings as "hymns" of the otherwise inescapable "tunes" are not in the Lowes's "The Bay Psalm Book in 17th-Century New England," Journal of the American Musicological Society, VIII (1955), 22-29.

5. Op. cit. Lowes conjectures that the compiler's failure, for a 1698 publication, to avail himself of Playford's editions of 1687, 1697, or 1699 proves to an earlier English edition of the Bay Psalm Book, with music, that is so yet uncited.

6. Double common meter (8.6.8.8.8.8).

NOTES ON THE TRANSCRIPTIONS

The transcriptions of the "Directions for ordering the voice" is not literal but modernized; abbreviations in the original have been written out; material in square brackets is editorial.

In the musical transcriptions, note values have been consistently reduced: Q in the original = \( \frac{1}{2} \) in the transcriptions. The notes below, referring to specific psalm tunes, describe the original whenever changes have been made in it in the transcriptions. The abbreviation "m." (for minor "measure" or "measures") refers to the "measures" (actually phrases, except in MARTYRS TUNE) as originally barred, which having is preserved in the transcriptions, although editorial barlines have been added without comment at those few places where, in the original, a phrase ends at the end of a staff but the printer failed to include the expected barline. Accidentals are valid for an entire "measure" unless explicitly canceled.

**Oxford Tune**
- Treble, m. 2: the second R has no \( \# \) sign.
- Treble, m. 3: the first R has no \( \# \) sign.
- Bass, m. 1: the first D is \( \flat \).

**Litchfield Tunes**
- No meter signatures are given.
- Bass, m. 2: the first note is C; the D (bar 2) is a flat.

**Low Dutch Tunes**
- Treble, m. 1: the second C is \( \flat \).

**York Tunes**
- Treble, Bass, m. 1-3: the barline is followed by a dot, indicating the omission of a note.
- Treble, m. 2: the B has no \( \# \) sign.

**Windsor Tunes**
- Treble, m. 3: the second A-G is \( \flat \).
- Bass, m. 3: from the first D, \( \flat \).

- In the original (one extra note), the missing is based on the omission of the syllable letters, which are shown here.
- Bass, m. 3: the R has no \( \# \) sign.

**Martyrs Tunes**
- Treble, 2nd "long": m. the E is \( \# \).
- Treble, 1st "long": m. the first D is \( \flat \).

**Ps. 119 Second Meter**
- Treble, m. 3: the D has no \( \# \) sign.
- Treble, m. 4: the P has no \( \# \) sign.
- Bass, m. 3: from the D, \( \flat \).
- The original, the D is \( \flat \).

**Ps. 117 First Meter**
- Treble, Bass, m. 3: the repetition of m. 1-3 is indicated in the original by the figure "I" above each staff at the end of the measure.
- Treble, m. 4-6: there is no treble part for these measures; they have been supplied from Playford's introduction, 4th ed. (London, 1672), p. 81. (In later editions, Playford gives the two C's as C \( \# \) and C \( \natural \), respectively, which may be better).

**Ps. 148 First Meter**
- Bass, m. 4: the B is preceded by a \( \# \) sign (i.e., \( \natural \)), customary in view of the treble's slightly earlier \( \# \).

The transcriptions of the psalm texts retain the original spelling, numbering of verses, and style of tunes. It was necessary because of page size to shorten Psalms 39, 69, 73, 111, 114, and 115.

The words "Because" and "and" in verse 6 of Psalm 116 are missing from the earliest 9th edition and have been supplied from the 10th edition.
THE TUNES OF THE PSALMS
WITH THE BASS SET UNDER EACH TUNE

Some few directions for ordering the voice in setting the following tunes of the psalms.

First observe of how many notes compose the tune. Next, the place of your first note, and how many notes above and below that, so as you may begin the rest of your tune as in the roll may be sung in the same manner. Rudiments of voice, without stammering notes, or grumbling below. For the better understanding of which, take notice of the following directions.

1. Of the eight short tunes used to four lines only, whose measure is to eight syllables on the first line and six on the next, and which may be sung to any part of that measure:
   - Oxford Tune
   - Lincolnfield Tune
   - York Tune
   - Windor Tune
   - Cambridge Short Tune

2. Or if the above notes are not convenient, then these notes, which are to be sung to any part of the measure:
   - New Dutch Tune
   - To praising Psalms [such as 21, 24, 33, 76, 86] four notes, 114, 112
There are two tunes and eight notes. The first note is the highest, and the second note is the lowest. The second note is then repeated, followed by seven more notes. The rhythm is as follows:

1st Tune: 
- 1st note: high
- 2nd note: low
- Repeat 1st note
- Repeat 2nd note
- 7th note: high
- 8th note: low

2nd Tune: 
- 1st note: high
- 2nd note: low
- Repeat 1st note
- Repeat 2nd note
- 7th note: high
- 8th note: low

These six short tunes in the mode of the fifth note will bear a cheerful high pitch, in regard that whole compass (f) from the lowest note, the highest note above five or six notes.

St. David's Tune

Mary's Tune

These two tunes are eight notes' compass above the first note, and therefore begin (the) first note low.

[2] Of the five long tunes following:

Hymnary Tune

1st Psalm Tune Second Meter

These two tunes begin your first note low, for the compass is nine notes, and eight (not) above the first note of the mode.

10th Psalm Tune

This tune begins your first note above eight notes, but the compass is ten notes lower than your first pitch note.

11th Psalm Tune

These two tunes begin your first note low, in regard the same sounds eight notes above it.

14th Psalm Tune

To praise of praise and thanksgiving.

St. David's Tune

Mary's Tune

These two tunes are eight notes' compass above the first note, and therefore begin (the) first note low.
PSAL IV.

To the chief Musician on Negineth.
A Psalm of David.

O God of my justice, when I call, O hear me; when I am in distress.
Thou hast heard me, thou hast worked marvels, and hast heard my request.

2 Thy name, O God, is near in the mouth of them that are round about; therefore hast thou praised thy name.
Surely, when I desire mercy, I shall abound with thy salvation.
O God of my justice, when I call, O hear me; when I am in distress.
Thou hast heard me, thou hast worked marvels, and hast heard my request.

3 Thou hast heard me, O God; acknowledge me in the land of the living.
Lift up the hand of the poor; make the terror of his enemy to flee at the sight of him.
Lift up the hand of the poor; make the terror of his enemy to flee at the sight of him.

4 My heart shall confess thy name; my innermost self shall bless thee at the new moon.
Thou hast heard me, O God; acknowledge me in the land of the living.
Lift up the hand of the poor; make the terror of his enemy to flee at the sight of him.

5 Let sacrifice of righteousness let sacrifice be.
And considerably the praise of God upon the Lord do ye.
6 Many there be that say, O who will cause us good to see?
The light of the Lord of the cleanliness let on us lifted be.

7 Thou hast put gladness in my heart, more than the time wherein Thou canst and they that see them have much increased been.
O God of my justice, when I call, O hear me; when I am in distress.
Thou hast heard me, thou hast worked marvels, and hast heard my request.
Ps. 69. Lichfield Tune.

The waters in unto my soul, are come, O God me save.
1. I am in muddy deep sunk down, where I no standing have,
   where I no standing have.
2. I am in muddy deep sunk down, where I no standing have,
   where I no standing have.
3. I am in muddy deep sunk down, where I no standing have;
   where I no standing have;

Lichfield

Mine eyes fail, for my God I wait.
4. They that have heard me
   Without a cause, than none breaks hairs
   They more in number be:
   They more in number be.

PSAL. LXIX

To the chief musician upon Shushanim,
A Psalm of David.

The waters in unto my soul, are come, O God me save.
1. I am in muddy deep sunk down, where I no standing have,
   where I no standing have.
2. I am in muddy deep sunk down, where I no standing have,
   where I no standing have.
3. I am in muddy deep sunk down, where I no standing have;
   where I no standing have;

Mine eyes fail, for my God I wait.
4. They that have heard me
   Without a cause, than none breaks hairs
   They more in number be:
   They more in number be.

5. O God thou knowest my foolishness,
   my sin's not hid from thee.
6. Who is on thee, Lord God of hosts,
   let not be thou'd for me.
7. O none suffer them who do
   for thee inquiry make.
8. God of Israel, to be
   condemned for my sake.
Psalm 23

Low Dutch Tune

The Lord is my shepherd, I

shall not want.

He maketh me lie down in

green pastures; he leadeth

me beside still waters.

He restoreth my soul; he

guideth me in the paths of

gentleness; for his name's

sake. 

Even though I walk through

the valley of the shadow of

death, I will fear no evil:

for thou art with me; thy

rod and thy staff they

comfort me.

Thou preparest a table before

me in the presence of my

enemies; thou anointest my

head with oil; my cup runneth

over.

Surely goodness and mercy

shall follow me all the days

of my life; and I shall dwell

in the house of the Lord for

evermore.
Psalm 73

A Psalm of Asaph

Sure God is good to Israel, ev'n to the clean in heart.
1 But yet my feet had almost slipped, my steps did well nigh flail.

Verse

2 But yet my feet had almost slipped, my steps did well nigh flail.
3 For at the faults of men are, To one head men in peace.
4 For without hands they' doeth they pass their strength doeth nothing cease.

5 Like other mean men they are not in wholesome merrv.
Nor stricken with like plagues are they, as other murdred be.
6 Proud therefore like a chain doth faze them on each side above!
And like a gombt violence death cover them throughout.

7 Out of the fulness of their fat extended are their eyes.
They do enjoy more prosperous ness than what their hearts desire.
8 Curtis they are, and wickedly speak adles they proudly talk.
9 Their mouth the bare's death dirly, their tongue thy's earth death walk.
PSAL. CXVI

1 Love, because Jehovah doth
   my voice and prayer hear.
2 And in my days will call, because
   he love'st to me the ear.
3 The pangs of death on every side
   about me lend me round,
   The pains of hell get hold of me,
   distress and grief I found.
4 Upon Jehovah name therefore
   I called, & did say,
   Deliver thou my soul, O Lord
   I do thee humbly pray.
5 Jehovah gracious is and just,
   our God is kind also:
6 The Lord the simple accept,
   and he me seeth where I was low.

7 O Lord my soul do thou preserve
   unto thy quiet seat:
   Because Jehovah hath hallowedly
   to thee himself espoused.
8 Because thou dost my soul from death
   hast an at deliver.
   Thou hast my eyes from tears likewise,
   and feet from fall set free.
9 In the land of living ones
   will walk the Lord before.
Psalm 70: Cambridge Short Tune.

Psalm LXX.
To the chief musician, A psalm of David, bring to remembrance.

O God, to rescue me;
Lord, to mine help make haste,
2 Who seek my soul shall find me,
and let them be abash'd;
I will back and shun't be they
that in me have delight.
3 Turn'd back be they, be, be, that say,
that shun't be to require.
4 Let those that seek thee all
be glad and joy in thee;
Who love thy health, say will they shall
God magnified be.
5 But poor and needy, I, have God to me, I pray;
There are my help and glory,
O Lord do not delay.
Psal. 95. St. David's Tune.

ST. DAVID'S

O come let us unto the Lord
above earth with joyful voice;
-<n' Rock of our salvation
let's make triumphant noise.

1. O come let us unto the Lord
above earth with joyful voice;
-<n' Rock of our salvation
let's make triumphant noise.
2. Let us with giving thanks draw nigh
his holy presence on
Let us with praises triumphantly
unto him sing also.

3. For God the Lord most mighty is,
great king o'er all gods be.
4. Ye rains deeps are in his hand, & his
the strength of mountains let.
5. The sea is his belonging is,
because he made the same;
And also the dry land is his,
for it his hands did frame.
PSAL. XXXIX.

To the chief Musician, com to Jeduthun.
A Psalm of David.

I said I will look to my ways, 1
for I am with my tongue; 2
I’ll keep my mouth with bit while I 
the wicked am among.

1. I said I will look to my ways,  
   lest I sin with my tongue.  
   I’ll keep my mouth with bit while 
   the wicked am among.

2. With Simon I am not alone; 
   my mouth I did refuse 
   From speaking of the thing that’s good,  
   and stilled was my pain.

3. My heart within me waxed hot, 
   whilst I was musing long.  
   In me the fire inkindled was, 
   then spoke I with my tongue.

4. O Lord, mine end, and of my days 
   let me the measure hear.  
   That what a momentary thing 
   I am, I may discern.

5. Behold thou mad’st my days a span, 
   mine age as aught to thee.  
   All’s bootloader, say every man 
   is wholly vanity.

6. Some man walketh in an empty show, 
   see they therefore make.  
   Who heap up wealth, but do not know 
   who shall the same up take.
Psalm LXi.

Gave ear, O God unto my cry, unto my pray'r attend.
When my heart is oppressed, thee cry will I from earths end.

Verses:

1. Give ear, O God unto my cry, unto my pray'r attend.
When my heart is oppressed, thee cry will I from earths end.

2. When my heart is oppressed, thee cry will I from earths end,
Leaveth me up into the rock, that higher is than I.
For thee my shelter and strong fort hath been from th' exomice.

3. Within thy temple I for ever will abide.
Within the covert of thy wing I'll make my self to hide.
For thou art God hast heard the voice that I to thee have past.
The heritage to them that fear thy name, thou gavest hast.

4. God's years shall be added days by day,
His generation and generation be.
In presence of the mighty God's shall shine for ever.
Blessings and such praysers, that his presence they may.

5. So thus will I for evermore unto thy Name sing praises,
That I the voice that I have made perfetion may all my days.

6. When thou king his days there shall be added days by day.
His years and generation be.
In presence of the mighty God's shall shine for ever.
Blessings and such praysers, that his presence they may.

7. So thus will I for evermore unto thy Name sing praises,
That I the voice that I have made perfetion may all my days.

8. Give ear, O God unto my cry, unto my pray'r attend.
When my heart is oppressed, thee cry will I from earths end.
All blest are th' upright in the way who in the Lord's law go.
2. Who keep his precepts and do what whole heart seeks him too.
3. Yes, they do no inquiry, in's way who walking are.
4. To keep thou hast commanded me thy precepts with much care.

O that to keep thy statutes, this my ways were to direct!
6. Thou shalt not be dejected when I the laws respect.
7. With nightingales I'll praise thee when I hear thy judgments right.
8. I will observe the statutes then.
O do not take me quite.
Psa. 100. 

First Meter.

PSALM C.
A Psalm of David.

Praise to Jehovah all the earth.
With joy turneth the Lord love ye;
Before his presence come with mirth.
Know that Jehovah God is he.
Ps. 148.

From hell's O praise the Lord,
Him praise the heights within
All's Angels praise ye all,
Al's Armies praising, ye and he.
O give him praise,
Sun and Moon bright, All Stars of light,
O give him praise.

Ps. 148 FIRST Meter

7 Praise God from earth below,
Ye dragons and each deep.
8 Fire, hail, and mist and snow,
Whirlwinds, His Word which keep.
9 Mountains also
And hills all ye.
10 East Beautiful tree,
All Cedars too.

10 Beasts, also count all,
Things creeping, birds that fly.
11 Earth long, and peoples all
Praise, all ye worlds above.
2 ye always
Young men, &c., old men, &c., &c.
13 The LORD's praise praise

From hell's O praise the Lord,
Him praise the heights within
All's Angels praise ye all,
Al's Armies praising, ye and he.
O give him praise,
Sun and Moon bright, All Stars of light,
O give him praise.

4 Ye beasts of joy on him praise.
5 The Lords Name let them praise,
These beasts ye were then clear
For he spake made they were.
6 Then multiplied he.
For earth and sly. Not pass away
Shall his decree.

For his name's only high,
Wish glory, be earth and heav'n's
14 His folk's born he the earth high:
The prayer of all's Saint, men.
The song who are
Of earth dear, His people near,
The Lord praise ye.

N.B. The verses in the 1619 edition are numbered incorrectly... 11, 13, 14.


Prest, Walter J. The Music of the Pilgrims ... (Boston: Oliver Ditson, 1921). A description and transcription of the music in the Arminworth psalm (Amsterdam, 1612).


Rogers, Kirby. See Front, Marines.


- 43 -