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978-1-107-66477-7 - The Paragraph Psalter: Arranged for the use of Choirs

Brooke Foss Westcott Revised and Edited by A. H. Mann and Mus.D. Oxon

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THE
PARAGRAPH PSALTER

ARRANGED FOR THE USE OF CHOIRS

BY

BROOKE FOSS WESTCOTT, D.D., D.C.L.

LATE BISHOP OF DURHAM

Revised and Edited

BY

A. H. MANN, M.A., MUS.D. OXON.

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PREFACE TO ORIGINAL EDITION

DURING the last few years great care has been successfully bestowed upon the pointing of the Psalter, so as to ensure an intelligent musical rendering of each clause of the separate verses; but, as far as I am aware, no attempt has been made to exhibit the general structure of the Psalms in such a manner as to suggest the variety of musical treatment which is required in different Psalms and in different parts of the same Psalms for their true interpretation. The present arrangement, which has been made and tested during the last six years of my work at Peterborough, is an endeavour to obtain this object, or at least to indicate what must be aimed at, as far as I can judge, in order that the chanting of the Psalms may contribute in the highest degree to the edifying of the Choir and of the Congregation.

It is evident upon the least reflection that no one uniform method of chanting can be applicable to the whole Psalter. Sometimes the verses are separately complete; sometimes they are arranged in couplets, sometimes in triplets; sometimes they are grouped in unequal but corresponding masses. In most cases the verses consist of two members, but not unfrequently they consist of three or four. If therefore the Psalms are sung antiphonally on one method in single verses, or in pairs of verses, or in half verses, the sense must constantly be sacrificed; and the Music instead of illuminating the thought will fatally obscure it.

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Thus, for example, the second Psalm consists of four triplets, which offer remarkable internal correspondences. The teaching of the Psalm is wholly destroyed if the separate unity of these four stanzas is not clearly marked in chanting. There are cases again when the form of the composition is changed in its course. Thus in the nineteenth Psalm there is an abrupt transition from a triple to a double structure. The glory of God in the heavens is portrayed in two stanzas of three verses each: His glory in the Law, and man's consequent prayer, in two stanzas of four verses each. The simplest music which accentuates this form of composition necessarily directs the attention of the hearer to the progress of thought with which it corresponds. If no clear change of rendering meets the change of structure, the idea probably remains hidden. In the twenty-fourth Psalm, to take an illustration of a different kind, the question and answer in *vv.* 8, 10 ought clearly to be separated. There are also obvious changes of feeling, from confidence to prayer, from prayer to thanksgiving, and even alternations of feeling in the same Psalm, which call for musical recognition.

I have striven therefore, after long and repeated study, to mark the main divisions of the Psalms, and by very brief marginal notes to characterize them. The sharpest divisions are distinguished by a space and a dash (*e.g.* Ps. ii): divisions more or less clear by a broader or narrower space (*e.g.* Ps. i and Ps. iii). In making them I have carefully weighed conflicting views. In some cases variations in my own judgment from time to time shew that the conclusion reached is uncertain; but in the majority of Psalms the same outline of structure is recognised by a general consent of commentators, and cannot fail to approve itself to the reader.

It happens sometimes that the conjunctions which have been introduced in the Prayer-book Version mar the sequence of thought (i, 7, '*But* the Lord' in place of '*For* the Lord'; viii, 3, '*For I will*' in place of

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'*When I*'). These inaccuracies have necessarily been disregarded.

One important feature of many Psalms in relation to their musical rendering is the recurrence of 'refrains.' These are sometimes simple (Pss. viii, xlii f, xlix, lvii, lxii, lxvii, lxxx, lxxxvii, xcix, cxv, cxvi, cxxxvi), sometimes double (Pss. xxiv, lix, cvii), and sometimes complicated (cxviii). In all cases they require to be marked in some way so as to bring out plainly the character of the composition. In respect to these again the irregular freedom of the English version injures in several cases the perfect symmetry of the original. Thus in Ps. xlix, 12, the additional clause taken from *v.* 13 destroys the perfect correspondence with *v.* 20; in cxvi, 13 (parallel to 16*a*), the words *unto the Lord* are omitted without authority, and *now* has the same claim to appear in *v.* 16 as in *v.* 13; in cxlii, 6, 14, cxliii, 5, there are three distinct renderings of one phrase (see also lix, 6, 14; cxviii, 1, 29; 10 ff, &c.).

The *Gloria* at the close of each Psalm must be regarded as one uniform refrain. In many cases (*e.g.* Pss. lxxxviii, cxlii f) it ought to be rendered by a distinct chant, that so the voice of praise may be clearly heard after the saddest utterances. Sometimes it can be made in this way to bind together a group of Psalms in a greater unity. Sometimes (as in Ps. cxix) it will mark by its measured recurrence successive breaks in the development of one idea.

In this connexion it may be noticed that the first four of the five Books into which the Hebrew Psalter is divided are closed by a special Doxology (Ps. xli, 13; lxxii, 18 f; lxxxix, 50*b*; cvi, 46). These Doxologies form no part of the Psalms to which they are appended, and should be treated distinctly. As they stand at present, the Doxology in Ps. xli wholly mars the structure of the Psalm; and that in Ps. lxxxix mars the sense. The last Psalm is a grand Doxology to the whole Psalter.

The 'refrains' and doxologies are printed in italics.

It has not seemed desirable to introduce into the text

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the enigmatic word *Selah*. The term indeed appears to mark some change in the original musical accompaniment,—perhaps a passage for the instruments alone,—but its interpretation is most uncertain, and an examination of the passages in which it occurs leads to no positive result as to its general import. It is found at the close of the following verses in the Psalter, according to the numbering of the Prayer Book :

Ps. iii, 2, 4, 8.	Ps. lx, 4.
„ iv, 2, 4.	„ lxi, 4.
„ vii, 5.	„ lxii, 4, 8.
„ ix, 16 (Higgaion Selah), 20.	„ lxvi, 3, 6, 13.
„ xx, 3.	„ lxvii, 1, 4.
„ xxi, 2.	„ lxviii, 7, 19, 32.
„ xxiv, 6, 10.	„ lxxv, 4.
„ xxxii, 4, 6, 8.	„ lxxvi, 3, 9.
„ xxxix, 6, 12.	„ lxxvii, 3, 9, 15.
„ xliv, 9.	„ lxxx, 8.
„ xlvi, 3, 7, 11.	„ lxxxii, 2.
„ xlvii, 4.	„ lxxxiii, 8.
„ xlviii, 7.	„ lxxxiv, 4, 8.
„ xlix, 13, 15.	„ lxxxv, 2.
„ l, 6.	„ lxxxvii, 2, 6.
„ lii, 4, 6.	„ lxxxviii, 6, 10.
„ liv, 3.	„ lxxxix, 4, 37, 44, 46.
„ lv, 7 (20 after <i>down</i>).	„ cxl, 3, 5, 8.
„ lvii, 3, 6.	„ cxliii, 6.
„ lix, 5, 13.	

In the Psalter of 1549 (printed by H. Powell for E. Whitchurch) the first *Sela* is printed with the comprehensive note: ‘Sela is as much to say as always, continually, for euer, forsoith, verely, a lifting up of the voice, or to make a pause, and earnestly to consydre and to ponder the sentence.’ It occurs again xxi, 2; xxxii, 6, 8; xxxix, 6 (mg.), 12; xlv, 9 (mg.); xlvi, 3, 11; xlvii, 4; xlviii, 7; xlix, 13, 15 (mg.), &c. The occurrence, it will be seen, is quite irregular, but it would justify the introduction of the term systematically if it were otherwise desired. It should however be added that I have not observed the term in any other early Psalter (*e.g.* Grafton 1549, Worcester

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1549, Whitchurch 1552 (?), Jugge and Cawood 1560, Barker 1590).

The verse-division of the Psalms in the Prayer Book offers many difficulties in the way of their musical rendering. This differs considerably from the division in the Hebrew text, which is followed in the Bible Version. Where the Prayer Book division seriously obscured the structure of the Psalms, I have ventured to alter it (*e.g.* i, 3 f; iv, 6 f; v, 9 f; vii, 9 f; xvi, 4 f; xix, 14 f; xlvi, 2; lxiii, 1 f; lxxi, 1, 9; lxxviii, 38 f; xcii, 7; xcvi, 1 f; cxvi, 13, 16; cxxxix, 1).

In other cases I have not thought it well to disturb the existing arrangement (*e.g.* x, 9 f; xi, 4 f; xv, 5 ff; xviii, 1, 43; xxii, 29 f; xxvii, 6 f, 10 f; xxviii, 14 f; xxx, 6 f, 9 f; xxxi, 2 f; xxxix, 13 f; xlv, 21; xciii, 1 f; cv, 34; cxx, 3), though it might have been better to restore the division of lxxiii, 12, and to conform cviii, 8, 9 to the parallel lx, 7, 8.

The version has other faults of this kind which lie beyond any immediate remedy. The translation of Ps. xxix, for example, offers a striking instance of the destruction of that symmetry of composition which it is one of the natural aims of music to interpret. In *v.* 1 the introduction of the false duplicate rendering *bring young rams unto the Lord*, destroys the perfect correspondence between the first two and the last two verses, with the fourfold repetition of the sacred Name. Again in *v.* 3 the rendering, *it is the Lord that commandeth the waters*, for *the voice of the Lord is upon the waters*, entirely hides the first enunciation of the subject; and the transference of the third member of the verse (*it is the Lord that ruleth the sea*) to the beginning of *v.* 4 is ruinous to the symmetry of both verses (see also xiv, 11, and lii, 7, 8).

The Prayer-book Psalter is indeed practically a 'survival' of our first English Bible. It is described in the Preface as following 'the translation of the great English Bible, set forth and used in the time of King Henry the Eighth and Edward the Sixth.' More exactly,

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it is, I believe, a reproduction, not critically precise, of the last revision of this Bible (Nov. 1540¹). The 'Great Bible' (1539–1540) was a revision by Coverdale of Matthew's Bible (1537), in which the Psalter was taken from Coverdale's own translation of 1535. The merits of this version, which render it 'smoother and more easy to sing,' caused it to be retained in 1662, when the other portions of Scripture used in Divine service were generally directed to be taken from the Revision of King James. These merits belong to all the work of Coverdale, an exquisite rhythm, a graceful freedom of rendering, and an endeavour to represent the spirit as well as the letter of the original. But at the same time the translation, which was very powerfully influenced by the Zurich German Bible, by the Latin Version of Münster, and by the Vulgate, is disfigured by many inaccuracies, and by some interpolations from the current and familiar Latin Vulgate.

In all the editions of the Great Bible which I have examined, these interpolations from the Latin are distinctly marked by difference of type or by brackets according to Coverdale's expressed purpose. They are also partially distinguished in the Earliest Psalters² 'pointed for use in Churches' (Powell for Whitchurch, Grafton [August], and Worcester [September] 1549). But the round brackets which are used to distinguish them are used even in the same verses (*e.g.* Ps. ii, 12) for a different purpose, and nearly a fourth, including the great interpolation in Ps. xiv (*vv.* 7–9), are not marked at all. In the edition of 1564 by Jugge and Cawood many more are neglected. In the edition of Barker, 1590, a few only are marked (*e.g.* xiv, 2, 9; xviii, 49; xxii, 1, 16, &c.). These facts shew how little critical care was used in preparing the Psalter for use in Churches; but it is clear that it would be in accordance with the purpose of those who first printed

¹ The strange typographical error in Ps. lxxviii, 4, *yea* for *Jah* (*Ja*, April 1540), is corrected.

² The Psalter of 1548 (printed by R. Car) is Coverdale's Version with very slight variations: *e.g.* Ps. li, 1.

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it in this form to distinguish all the additions to the Hebrew text¹.

The following is a list of the phrases which are marked in the Great Bible of April, 1540 :

Ps. i, 5, <i>from the face of the earth.</i>	Ps. xxxvii, 37, <i>his place.</i>
„ ii, 11, <i>unto him.</i>	„ xxxviii, 16, <i>even mine enemies.</i>
„ „ 12, <i>right.</i>	„ „ 22, <i>God.</i>
„ iii, 2, (in) <i>his</i> (God).	„ xli, 1, <i>and needy.</i>
„ iv, 8, <i>and oil.</i>	„ xlii, 12, <i>that trouble me.</i>
„ vii, 12, <i>strong and patient.</i>	„ xlv, 10, <i>wrought...colours.</i>
„ xi, 5, <i>the poor.</i>	„ „ 12, <i>God.</i>
„ xiii, 6, <i>yea, I will...Highest.</i>	„ xlvii, 6, (to) <i>our</i> (God).
„ xiv, 2, <i>no not one.</i>	„ xlviii, 3, <i>of the earth.</i>
„ „ 5—7, <i>Their throat...their eyes.</i>	„ l, 21, <i>wickedly.</i>
„ „ 9, <i>even where no fear was.</i>	„ li, 1, <i>great.</i>
„ xviii, 6, <i>holy.</i>	„ lv, 13, <i>peradventure.</i>
„ „ 49, <i>cruel.</i>	„ „ 20, <i>O Lord.</i>
„ xix, 12, <i>my</i> (secret faults).	„ lxv, 1, <i>in Jerusalem.</i>
„ „ 14, <i>alway.</i>	„ lxvii, 1, <i>and be merciful unto us.</i>
„ xx, 9, <i>upon thee.</i>	„ lxxi, 7, <i>that I may sing of thy glory.</i>
„ xxii, 1, <i>look upon me.</i>	„ „ 18, <i>again.</i>
„ „ 16, <i>many</i> (dogs).	„ lxxiii, 13, <i>and said.</i>
„ „ 31, <i>my</i> (seed).	„ „ 27, <i>in the gates...Sion.</i>
„ „ 32, <i>the heavens.</i>	„ lxxvii, 13, (as) <i>our</i> (God).
„ xxiii, 6, <i>thy</i> (loving-kindness).	„ lxxxv, 8, <i>concerning me.</i>
„ xxiv, 4, <i>his neighbour.</i>	„ xc, 6, <i>dried up.</i>
„ xxviii, 3, <i>neither destroy me.</i>	„ xcvi, 7, <i>the Lord.</i>
„ xxix, 1, <i>bring young rams unto the Lord.</i>	„ cviii, 1, <i>my heart is ready</i> (²⁰).
„ xxx, 7, <i>from me.</i>	„ cxv, 9, <i>thou house of.</i>
„ xxxiii, 2, <i>unto him.</i>	„ cxviii, 2, <i>that he is gracious and.</i>
„ „ 10, <i>and casteth...princes.</i>	„ „ 25, <i>me.</i>
„ xxxvi, 12, <i>all.</i>	„ cxix, 97, <i>Lord.</i>
„ xxxvii, 29, <i>The unrighteous shall be punished.</i>	„ cxx, 6, <i>unto them.</i>
	„ cxxxii, 4, <i>neither...rest.</i>

¹ As an example of the strange carelessness which prevailed, it may be mentioned that Ps. xxxvii, 29 is printed *The righteous shall be punished* in Grafton, Worcester (1549), Whitechurch (1552 ?), Jugge and Cawood (1564), Barker (1590).

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Ps. cxxxiv, 1, *now*.„ „ 2, *even in...God*.„ cxxxvi, 27, *O give...ever*.„ cxxxvii, 1, *thee O (Sion)*.Ps. cxlv, 15, *O Lord*.„ cxlvii, 8, *and herb...man*.„ cxlviii, 5, *he spake...made*.

It is not easy to see on what principle these additions were taken ; for there are many other interpolations of the Vulgate Latin which are unnoticed though they have equal claims to recognition: *e.g.* Pss. v, 6, 10, 12; vii, 2; xviii, 35; xlv, 4; xlviii, 11; lii, 6; lxvi, 3; lxviii, 32; cviii, 2; cxviii, 28; cxxxviii, 1; cxlvi, 13.

The Latin titles of the Psalms are, it may be added, the first words of the 'Vulgate' version. This version having been made from the Greek (LXX) and not from the Hebrew, differs widely in many places from the original, so that the headings offer some remarkable variations from the English version, *e.g.* Pss. xxxvi, lxii, lxxiii, lxxx, lxxxiii. The common heading of Ps. cix (*Deus laudum*) is a mere error which I have ventured to correct.

This is not the place to enter further in detail into the mistakes of the Prayer-book Psalter. It is not perhaps too much to hope that the unquestionable errors of rendering and form may be dealt with by competent authority at no distant period. The question was prepared for Convocation in 1689, and it was proposed by the Commissioners 'to leave wholly to Convocation to consider and determine whether the amendment of the reading Psalms (as they are called) made by the Bishop of St Asaph [Lloyd] and Dr Kidder, or that of the Bible [1611] shall be inserted in the Prayer-book¹.'

If such a revision were undertaken, it should be guided by the spirit of Coverdale. The precise and literal exactness which is required in a version of Scripture for study is not required in a version for use in public service. For such a purpose the main object must be to secure a plain and rhythmical expression of the sense of the original,

¹ Cardwell, *Hist. of Conferences*, p. 431.

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even at the sacrifice of the letter; and any one who will compare the Prayer-book Psalter with the original will be able to convince himself that the changes which are needed to remove distinct mistakes could be made without injury to its general character.

But even as it is the present text of the Prayer-book Psalter preserves in the main the great features of the structure of the Psalms which Music has to illustrate. In this respect any musician who may accept the general principles of the present arrangement will determine for himself how they can best be carried out in the particular circumstances with which he has to deal. Every effect necessary to give a true musical interpretation of the Psalms can be secured by the simplest means, by the free change of the melody, by the separate use of boys' and men's voices¹, by the introduction of unison and 'full' passages. And actual experience has shewn that such variations are neither laborious nor distracting. On the contrary, the light which is thrown by the music upon the text gives the words a new force and life; and the chanting becomes a true commentary upon the words, kindling a deeper devotion by a finer intelligence.

The experience of six years' work at Peterborough, where I have had the sympathetic help of all our musical staff, and especially of our organist Dr Hadyn Keeton, in embodying the ideas which have been expressed, may justify me in giving a few examples of renderings of Psalms which have been found to be effective. These will indicate a method capable of large modifications.

Ps. ii, A triple chant taken by <i>Dec.</i> and <i>Cant.</i> in suc- cession, with a corre- sponding double chant for the <i>Gloria</i> .	Ps. vi, 8—10. Change. Alternate <i>D.</i> and <i>C.</i>
„ vi, 1—3. Alternate <i>D.</i> and <i>C.</i>	„ xv, 1. Men unison.
4—7. In pairs, <i>D.</i> and <i>C.</i>	2. Boys unison.
	3—6. Alternate <i>D.</i> and <i>C.</i>
	7. Full unison.
	„ xxiv, 1, 2. Full.

¹ 'The alternation between boys' and women's voices, when the Choir 'combines male and female singers, has a very striking effect.' R. B.-B.

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Ps. xxiv, 3. Men unison.	Ps. cxxxvi, 4—18. In triplets <i>D.</i> and <i>C.</i>
4. Boys unison.	19—22. Alternate <i>D.</i> and <i>C.</i>
5, 6. Full.	23—25. Triplet.
7. Men unison.	26, 27. Full unison.
8a. Boys unison.	The refrain, through- out in unison, and in the triplets boys, men, full, in succession.
8b. Men unison.	„ cxxxvii, 1—3. Men unison.
9. „ „	4—6. Boys unison.
10a. Boys unison.	7—9. Change. Al- ternate <i>D.</i> and <i>C.</i> :
10b. Full unison.	v. 9 Full unison.
„ lxxvii, 1, 2; 6, 7. Alternate <i>D.</i> and <i>C.</i>	<i>Gloria</i> : Change.
3, 5. Full unison.	„ cxlvi, 1—3, 4—6. Triple chant: <i>D.</i> and <i>C.</i>
4. Full harmony.	7a. Boys <i>Dec.</i> (unison).
„ lxxxii, 1, 8. Full unison.	7b. Boys <i>Cant.</i> „
2—4. <i>Dec.</i>	8a. Men <i>Dec.</i> „
5—7. <i>Cant.</i>	8b. Men <i>Cant.</i> „
„ xcv, 1. Boys unison.	9. Full harmony.
2. Men unison.	10. Full unison.
3. Full unison.	„ cl, 1, 2. Full harmony.
4, 5. Alternate <i>D.</i> and <i>C.</i>	3a. Boys unison.
6. Full harmony.	3b. Men „
7. Full unison.	4a. Boys „
8—11. Alternate <i>D.</i> and <i>C.</i>	4b. Men „
„ c, 1, 2. Boys unison.	5a. Boys „
3, 4. Men unison.	5b. Men „
<i>Gloria</i> (same chant): Full harmony.	6. Full unison: slower.
„ cxxxiv, 1—3. Men unison.	
4. Boys unison.	
„ cxxxvi, 1—3. Full unison.	

In some cases a short phrase on the Organ has an admirable effect in preparing for the change of chant (*e.g.* Ps. cxxxvii, 6): in others an abrupt change is more full of meaning.

Many Psalms invite a more elaborate treatment (*e.g.* xviii, lxxviii, cvi, cxxxii), and for a most instructive model I may refer to Dr Naylor's arrangement of Ps. lxxviii.

I need scarcely say that I could not have adequately tested the present arrangement of the Psalms without the hearty co-operation of our successive Precentors, the Rev.

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C. Daymond, Rev. W. F. Wilkinson, Rev. T. H. Vines, and Rev. S. Phillips, and from first to last of Dr H. Keeton, to whom I offer my warmest thanks. But above all I must acknowledge my debt to the Rev. R. Brown Borthwick, Vicar of All Saints, Scarborough, without whose advice and encouragement I should not have ventured to print the Psalter. While we were occupied with tentative 'paragraph' chanting at Peterborough, Mr Brown Borthwick sent me an account of a musical rendering of Ps. lxxviii by Dr Naylor, the organist of All Saints, which though far more elaborate in treatment was in principle identical with our own. This independent and striking confirmation of the method which I desired to see carried out, led to further communications with Mr Brown Borthwick, which shewed that he had formed the plan of a Psalter similar in its essential features to this, which has been completed with the assistance of his constant counsel. I should be unwilling to make Mr Brown Borthwick responsible for all the details in the execution of the plan, but I should be no less unwilling that he should not fully share any credit which may attach to the general conception; and every sheet has had the advantage of his criticism.

The pointing is, with few exceptions, taken by the permission of the Syndics of the Cambridge University Press from 'the Pointed Prayer Book,' with the addition of an asterisk to mark one feature in the composition of some Psalms which is generally overlooked. Most of the verses of the Psalms consist, as has been already remarked, of two parallel members, and these are almost always correctly divided by the central point (yet see xv. 2); but a considerable number of verses consist of three (see *e.g.* lxxvii, 16—19) or of four members. These structural breaks are generally marked by an asterisk; but in some cases the translation did not allow this method of notation (*e.g.* xxii, 14). A short pause in the recitation before the asterisk will sufficiently indicate the form of the composition.

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If the book contributes in any degree to suggest new modes of interpreting the Psalms in our public worship, the labour which has been spent upon it will not have been in vain. In our Cathedrals and great Churches the Psalms are the centre of the service. They furnish splendid opportunities for the consecration of the highest gifts of musical genius and musical skill; and no nobler task can be given to the religious artist than to interpret them in a universal language. This is his proper office. The student of Theology can only offer him some clue to their structure and to their characteristic lessons in the hope that it may be of service to him as he comes to offer his own gift in Divine worship.

MINSTER PRECINCTS, PETERBOROUGH
30 *August* 1879

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PREFACE TO REVISED EDITION

THIS Psalter is reissued in the earnest desire to help all those who, “in Quires and Places where they sing,” endeavour to render the Psalms with good reverent chanting. In order to adapt it more fully to the needs of choirs, the following principles have been adopted:

I. The accentuation of a certain syllable in each recitation bar (*i.e.* the first bar in each division or part of an Anglican chant)—an absolute necessity in good chanting—is shown by the use of blacker or slightly larger type for such syllable, but in no case has this accent been allowed to interfere with the natural expression of the words.

The word “accentuation” must not be considered as implying a forcible stress or pressure on such syllable; it really indicates a stage from which time is to be counted or considered. As the recitation bar contains a semibreve, or its equivalent, two minim beats must always be allowed, counted or imagined, from the accented syllable, before proceeding to the next bar.

II. For the sake of simplification, only those commas have been retained which are to be observed. All redundant signs have been omitted.

In some Psalters, commas, colons and semi-colons are frequently inserted, even when it is not intended that they should be observed in chanting; also, asterisks or other marks are used to show where a

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fresh breath may be taken by the singers. Such plans have not been felt advisable here, as the commas, which have purposely been made rather prominent, will have to be strictly observed to secure good pointing, and will also show where a fresh breath may be taken.

III. The Psalms have been divided into paragraphs, to enable those who are interpreting them better to understand their meaning and teaching. In this respect, the previous edition of the present Psalter has been followed in the main, but not invariably.

It is not essential that these divisions should be followed where the Psalms are treated musically, either by the use of different chants, or by variety in the form of accompaniment.

IV. In some few cases, the end of a paragraph has been indicated by inserting in the left-hand margin the words "2nd part." This is intended as a suggestion that the later half of a double chant should be repeated in order that the divisions of the Psalm may be more clearly observed.

V. The small perpendicular lines in the Psalter correspond with the bar and double bar marks of the chants.

Large dots have been used as half-bar marks for other bars than the first and last in each part of a chant.

VI. The beginning of the second part of each verse is placed in all cases at the beginning of a fresh line and is marked by a thin double bar on the left-hand side of the first word.

VII. When a syllable has to be sustained beyond its ordinary length, a short horizontal line will be found after such syllable to show how long the syllable is to continue. Each line represents the value of a minim or half-bar.

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VIII. No marks of expression—or of light and shade for musical treatment—have been added, as it was felt that these, to some extent, must vary with the chants which may be used in each particular case.

In sincere hope that this revised Psalter will prove helpful to the better rendering of one of the most beautiful parts of our Church Service, it is now humbly submitted for the use of Choirs and other lovers of Psalm-singing.

A. H. MANN

KING'S COLLEGE, CAMBRIDGE
18 *May* 1912

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