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The First

Twelve Psalms

IN FOUR PARTS;

Composed by

The famous Claude le Soane

Original Author of the 100th and other

Palm Tunes now in use;

adapted to the ENGLISH VERSIONS

by a Professor of Music.

Sing Ye praises with understanding.

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PREFACE.

CLAUD LE JOANE the Author of the following Psalms, flourished in France about the middle of the Sixteenth century: and however people may talk of Palestrina as the Father of Music &c. he seems to have been at least equalled by those that were pretty nearly his Contemporaries. Orlandus de Lassus (who was his equal in every other respect) by his invention of those beautiful Canto fermo peices for Charles the ninth of France, seems to have excelled him:* And our Author, who was no way his inferior, in point of Melody, goes beyond him. About the Year 1580 he published some psalms and other things, and dedicated them to one of the Princes of the Blood of France. But the whole Hundred and Fifty Psalms set by him, in the Year 1640 was published at Amsterdam, in the Dutch Language, with high encomiums on the Author; the first twelve of which, are here presented you, and if well received, the rest (if it is possible to fit them to the English Version) shall succeed. They are esteemed by our first Masters at present, for the simplicity and purity of their melody, and a fine contrivance of Harmony. And tho' they must lose a little of their natural sweetness by the translation, and different taste prevailing at this time, yet they are far from having lost their original flavor. It may be necessary to remark that Claud le Joane was Author of the 100th and the 113th proper psalm tunes so well known in all our parish Churches, and which for near 200 years have been gaining ground. Nothing can be better suited for those that sing in parts at the Churches in the Country than these Psalms, as they are perfectly easy and short. And if in the room of the Trash too often introduced, they would use these, it would be doing God more Honour, and themselves more credit; for bad Music cannot be more right in the sight of God, than an improper prayer or bad preaching; and if we do not sing praises to the best of our understanding, how can we hope for a blessing upon our Fields or a forgiveness of our Sins.

* Charles the ninth, after the Massacre of the Hugonots fell into a deep Melacholy of which he could not be dispossessed. He was advised to send for Orlandus de Lassus from the Court of Bavaria, he did, and received him with such marks of distinction, that he was at once the Admiration and envy of the Courtiers. Orlandus (or Roland, as the French call him) in most of the Motetts or Hymns he composed at that Court, intermixed with the other parts a kind of plain song purposely for Charles to take a part, and it is said to have alleviated his sufferings in a great degree.

PSALM I.

1. The happy or last part above the staff is the title of the Psalm, and intended to be sung by a single voice that put in the treble clef, for those that play on the Harpsichord.

Handwritten musical score for Psalm I, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, likely from the 17th or 18th century. The score includes a title "PSALM I." at the top. The lyrics are arranged in columns, with some lines starting with "The happy or last part above the staff is the title of the Psalm, and intended to be sung by a single voice that put in the treble clef, for those that play on the Harpsichord." The musical notation consists of notes on a five-line staff, with some notes beamed together. The lyrics are written in a cursive script, likely from the 17th or 18th century. The score includes a title "PSALM I." at the top. The lyrics are arranged in columns, with some lines starting with "The happy or last part above the staff is the title of the Psalm, and intended to be sung by a single voice that put in the treble clef, for those that play on the Harpsichord."

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PSALM I.

N.B. The Tenor, or part next above the Bass, is the Chief Melody, and intended to be Sung by a Tenor Voice tho' put in the Treble Cliff, for those that play on the Harpsicord.

Treble

Counter

Tenor

Bass

How blest is he who ne'er con - - fents by ill Ad-vice.

to walk, Nor stands in Sin - ners ways, nor fits where Men pro -

to walk, Nor stands in Sin - ners ways, nor fits where Men pro -

to walk, Nor stands in Sin - ners ways, nor fits where Men pro -

to walk, Nor stands in Sin - ners ways, nor fits where Men pro -

fane - - ly talk! But makes the perfect Law of God his Bus'ness and De -

fane - - ly talk! But makes the perfect Law of God his Bus'ness and De -

fane - - ly talk! But makes the perfect Law of God his Bus'ness and De -

fane - - ly talk! But makes the perfect Law of God his Bus'ness and De -

light; De - vout - ly reads there - in by Day, and me - di - tates by Night.

light; De - vout - ly reads therein by Day, and me - di - tates by Night.

light De - vout - ly reads there - in by Day, and me - di - tates by Night.

light De - vout - ly reads there - in by Day, and me - di - tates by Night.

The other Verses are to be found in Tate & Brady's New Version & sung as this first is.

PSALM II.

With restless and un-govern'd Rage, why do the Heavens then - - -

With restless and un-govern'd Rage, why do the Heavens then - - -

With restless and un-govern'd Rage, why do the Heavens then - - -

With restless and un-govern'd Rage, why do the Heavens then - - -

storm? Why in such rash Attempts engage, as they can ne'er - - - per-

storm? Why in such rash Attempts engage, as they can ne'er - - - per-

storm? Why in such rash Attempts engage, as they can ne'er - - - per-

storm? Why in such rash Attempts engage, as they can ne'er - - - per-

form? The Great in Counsel and in Might their various Forces bring;

form? The Great in Counsel and in Might their various Forces bring;

form? The Great in Counsel and in Might their various Forces bring;

form? The Great in Counsel and in Might their various Forces bring;

A - gainst the Lord they all u - nite, and his a - nointed King.

A - gainst the Lord they all u - nite, and his a - nointed King.

A - gainst the Lord they all u - nite, and his a - nointed King.

A - gainst the Lord they all u - nite, and his a - nointed King.

The other five Stanzas are to be sung as the first.

PSALM III.

3

How num'rous Lord, of late are grown the Troublers of my Peace!

How num'rous Lord, of late are grown the Troublers of my Peace!

How num'rous Lord of late are grown the Troublers of my Peace!

How num'rous Lord of late are grown the Troublers of my Peace!

And as their Num - - bers - - - hourly rise, so does their Rage in - crease.

And as their Num - - bers hourly rise so does their Rage in - crease.

And as their Num - - bers hourly rise so does their Rage in - crease.

And as their Num - - bers hourly rise so does their Rage in - crease.

In - - ful - ting, they my Soul up - braid, and him whom I a - dore: The

In - - ful - ting, they my Soul up - braid, and him whom I a - dore: The

In - - ful - ting, they my Soul up - braid, and him whom I a - dore: The

In - - ful - ting, they my Soul up braid, and him whom I a - dore: The

God in whom he trusts, say they, shall rescue him no more.

God in whom he trusts, say they, shall rescue him no more.

God in whom he trusts, say they, shall rescue him no more.

God in whom he trusts, say they, shall rescue him no more.

The other three Stanzas of this Psalm sung as the first.

PSALM IV.

O Lord, that art my righteous Judge, to my Complaint - - give

O Lord, that art my righteous Judge, to my Complaint - - give

O Lord, that art my righteous Judge, to my Complaint - give

O Lord, that art my righteous Judge, to my Complaint give

Ear: Thou still re-deem'st me from Dif - - tress have Mer-cy, -

Ear: Thou still re-deem'st me from Dif - - tress have Mer-cy.

Ear: Thou still re-deem'st me from Dif - - tress have Mer-cy,

Ear: Thou still redeem'st me from Dif - - tress have Mer-cy,

- - - Lord, and hear. How long will ye, O Sons of Men, to

Lord, and hear. How long will ye, O Sons of Men, to

Lord, and hear. How long will ye, O Sons of Men, to

Lord, and hear. How long will ye, O Sons of Men, to

blot my Fame - - - de - - vife? How long your vain De - signs per-

blot my Fame de - - - vife? How long your vain De - signs per-

blot my Fame de - - - vife? How long your vain De - signs per-

blot my Fame de - - - vife? How long your vain De - signs per-

The other three Stanzas sung as above.

fue and spread ma - li - - - cious Lies?

fue and spread ma - - - li - - - cious Lies?

fue and spread ma - - - li - - - cious Lies?

fue and spread ma - - - li - - - cious Lies?

PSALM V.

Lord hear the Voice of my Com - - plaint ac-

Lord hear the Voice of my Com - - plaint ac-

Lord hear the Voice of my Com - - plaint ac-

Lord hear the Voice - - - of my Com - - plaint ac-

cept my fe - - - cret - - - Pray'r: To thee a - - lone my

cept my - - - fe - - - cret Pray'r To thee a - - lone my

cept my fe - - - cret - - - Pray'r To thee a - - lone my

cept my fe - - - cret - - - Pray'r To thee a - - lone my

King my God will I for Help re - - - pair.

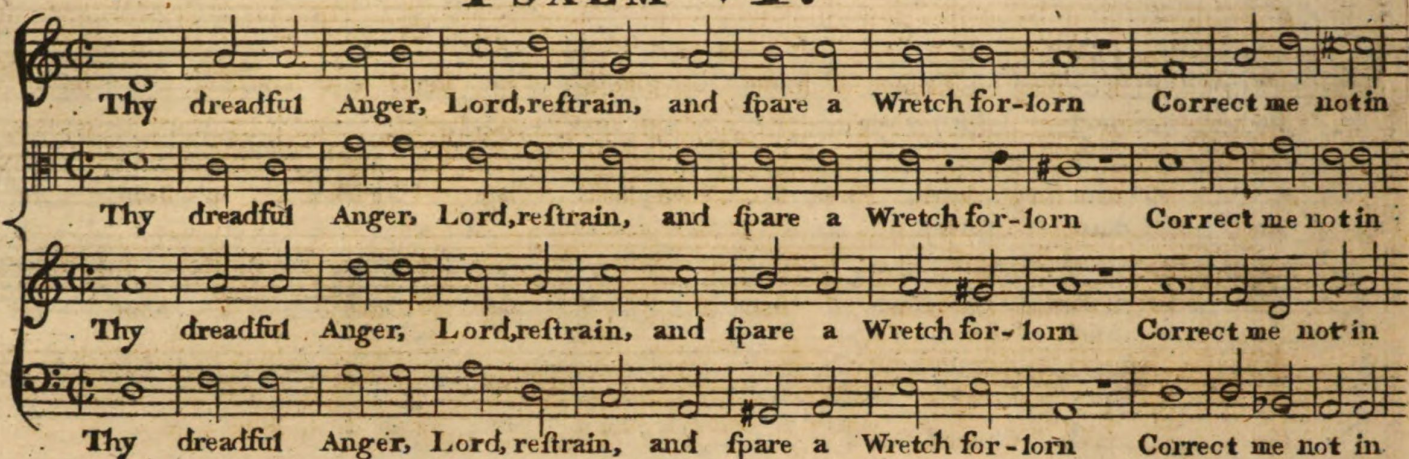
King my God will I for Help re - - - pair.

King my God will I for Help re - - - pair.

King - my God will I for Help re - - - pair.

The other eleven Stanzas to be sung as the first.

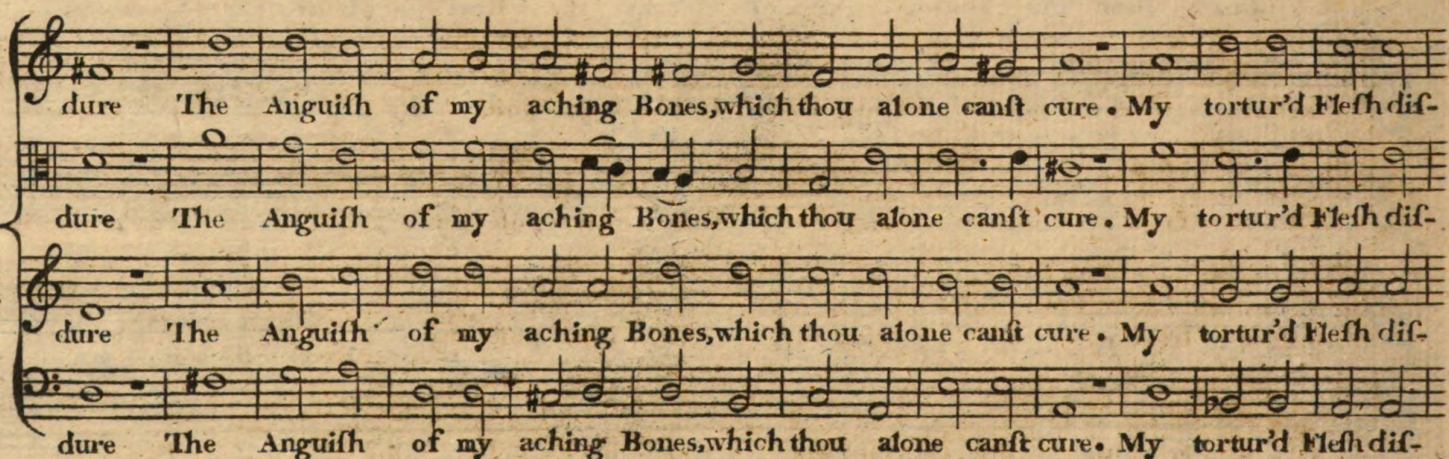
PSALM VI.



Thy dreadful Anger, Lord, refrain, and spare a Wretch for-lorn Correct me not in
 Thy dreadful Anger, Lord, refrain, and spare a Wretch for-lorn Correct me not in
 Thy dreadful Anger, Lord, refrain, and spare a Wretch for-lorn Correct me not in
 Thy dreadful Anger, Lord, refrain, and spare a Wretch for-lorn Correct me not in



thy fierce Wrath, too heavy to be born. Have Mercy, Lord for I grow faint, un-a-ble to en-
 thy fierce Wrath, too heavy to be born. Have Mercy, Lord for I grow faint, un-a-ble to en-
 thy fierce Wrath, too heavy to be born. Have Mercy, Lord for I grow faint, un-a-ble to en-
 thy fierce Wrath, too heavy to be born. Have Mercy, Lord for I grow faint, un-a-ble to en-



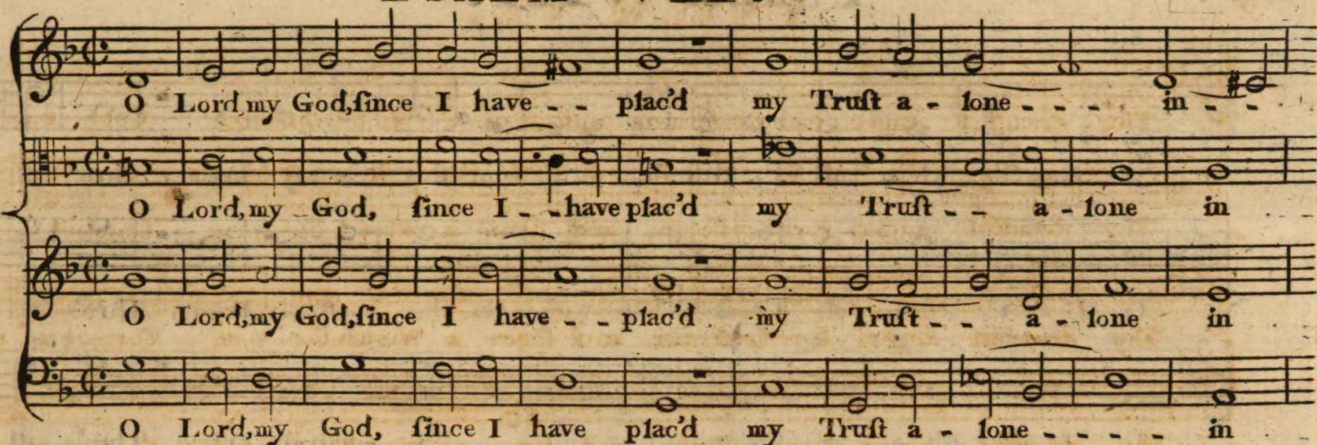
dure The Anguish of my aching Bones, which thou alone canst cure. My tortur'd Flesh dis-
 dure The Anguish of my aching Bones, which thou alone canst cure. My tortur'd Flesh dis-
 dure The Anguish of my aching Bones, which thou alone canst cure. My tortur'd Flesh dis-
 dure The Anguish of my aching Bones, which thou alone canst cure. My tortur'd Flesh dis-



tracts my Mind, and fills my Soul with Grief: But, Lord, how long wilt thou delay to grant me thy Relief.
 tracts my Mind, and fills my Soul with Grief: But, Lord, how long wilt thou delay to grant me thy Relief.
 tracts my Mind, and fills my Soul with Grief: But, Lord, how long wilt thou delay to grant me thy Relief.
 tracts my Mind, and fills my Soul with Grief: But, Lord, how long wilt thou delay to grant me thy Relief.

PSALM VII.

7

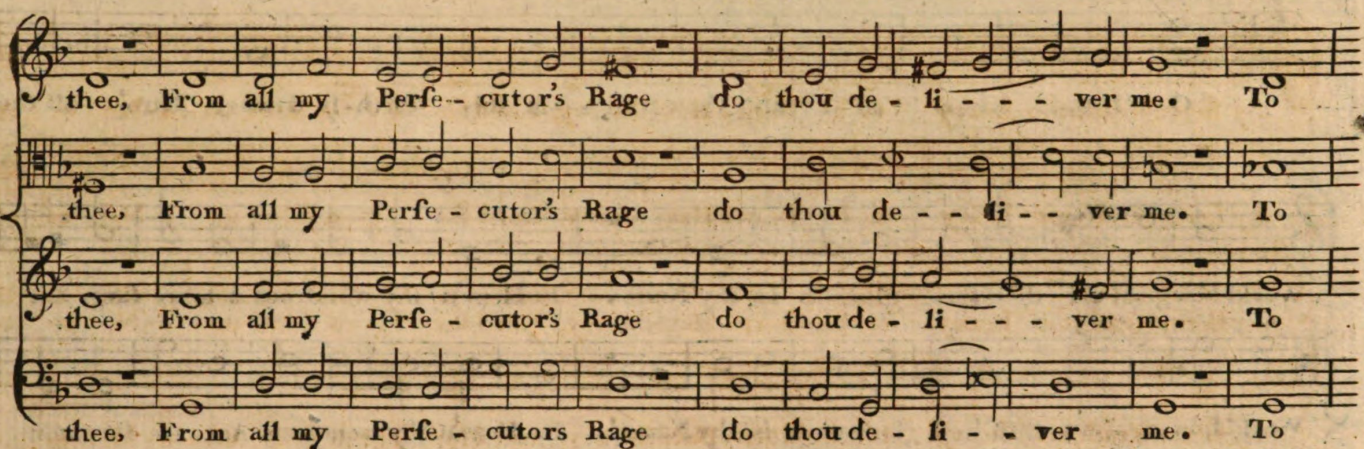


O Lord, my God, since I have plac'd my Trust a - lone in

O Lord, my God, since I have plac'd my Trust a - lone in

O Lord, my God, since I have plac'd my Trust a - lone in

O Lord, my God, since I have plac'd my Trust a - lone in



thee, From all my Perse - cutor's Rage do thou de - li - ver me. To

thee, From all my Perse - cutor's Rage do thou de - li - ver me. To

thee, From all my Perse - cutor's Rage do thou de - li - ver me. To

thee, From all my Perse - cutors Rage do thou de - li - ver me. To

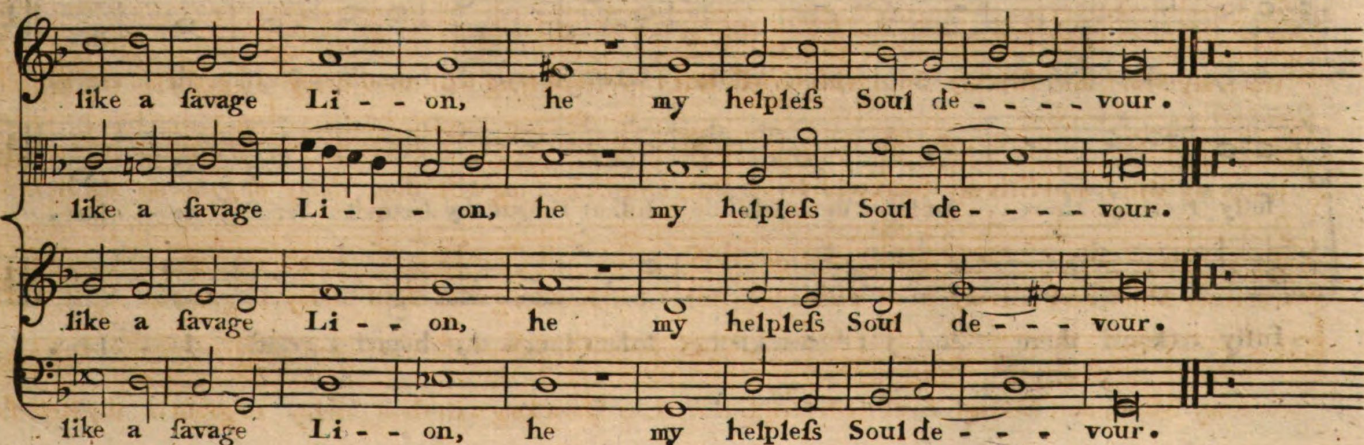


save me from my threat'ning Foe, Lord, inter - pose thy Pow'r Left,

save me from my threat' - ning Foe, Lord, inter - pose thy Pow'r Left,

save me from my threat' - ning Foe, Lord, inter - pose thy Pow'r Left,

save me from my threat' - ning Foe, Lord, inter - pose thy Pow'r Left,



like a savage Li - on, he my helpless Soul de - vour.

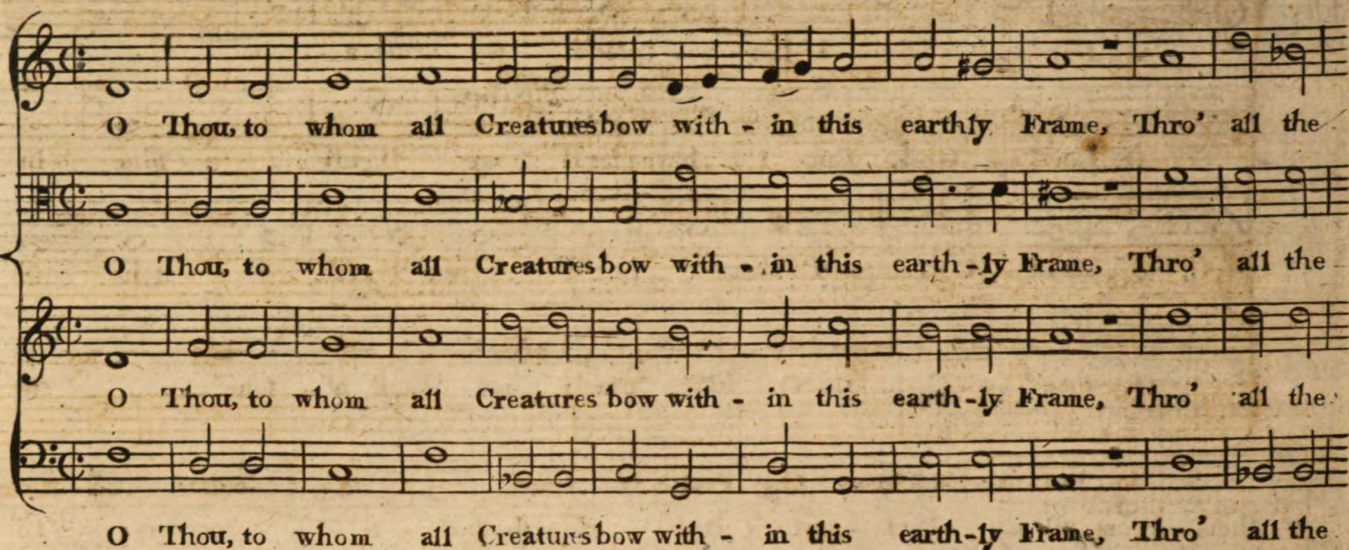
like a savage Li - on, he my helpless Soul de - vour.

like a savage Li - on, he my helpless Soul de - vour.

like a savage Li - on, he my helpless Soul de - vour.

Six more Stanzas to the same Notes.

PSALM VIII.

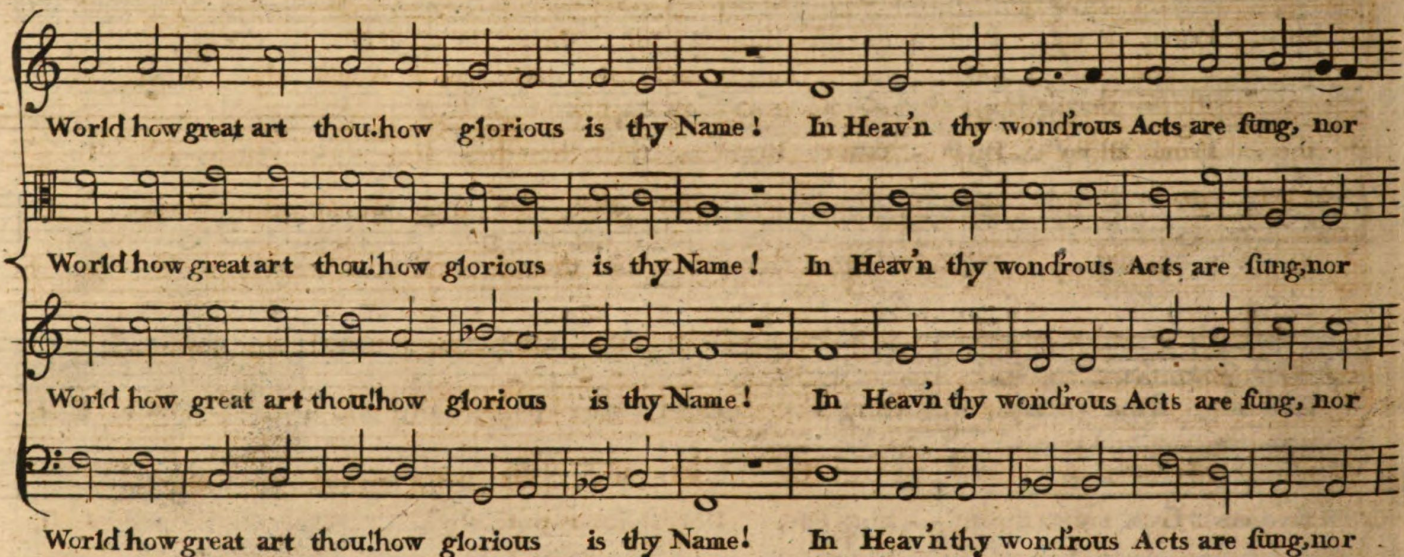


O Thou, to whom all Creatures bow with - in this earth-ly Frame, Thro' all the

O Thou, to whom all Creatures bow with - in this earth-ly Frame, Thro' all the

O Thou, to whom all Creatures bow with - in this earth-ly Frame, Thro' all the

O Thou, to whom all Creatures bow with - in this earth-ly Frame, Thro' all the

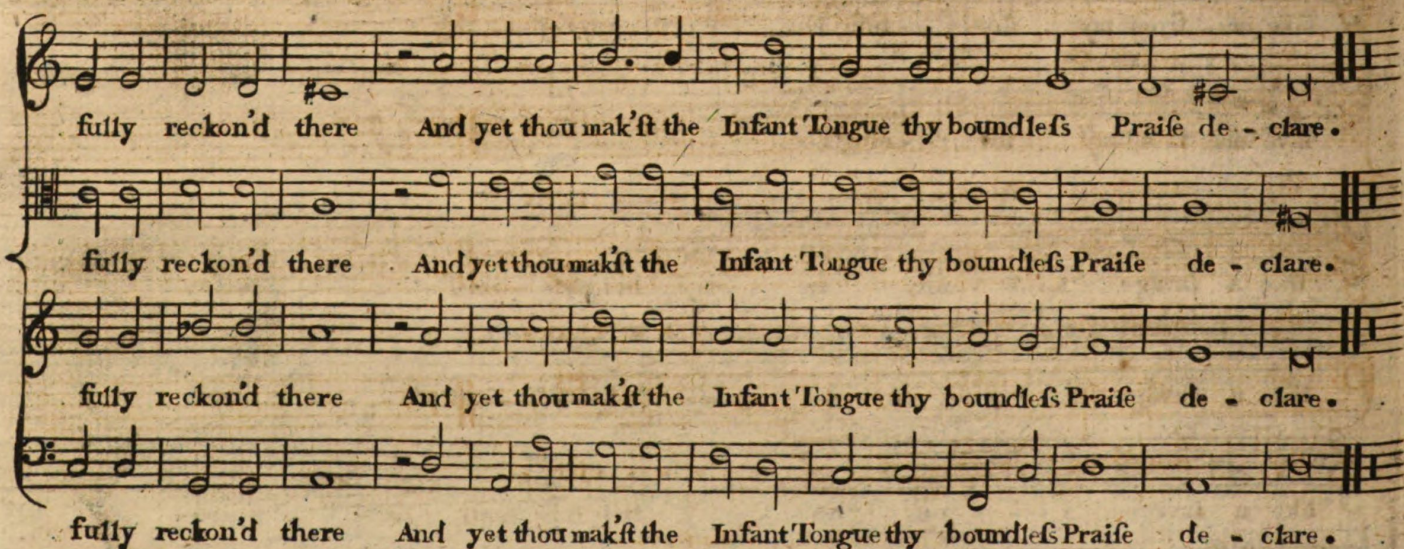


World how great art thou! how glorious is thy Name! In Heav'n thy wondrous Acts are sung, nor

World how great art thou! how glorious is thy Name! In Heav'n thy wondrous Acts are sung, nor

World how great art thou! how glorious is thy Name! In Heav'n thy wondrous Acts are sung, nor

World how great art thou! how glorious is thy Name! In Heav'n thy wondrous Acts are sung, nor



fully reckon'd there And yet thou mak'st the Infant Tongue thy boundless Praise de - clare.

fully reckon'd there And yet thou mak'st the Infant Tongue thy boundless Praise de - clare.

fully reckon'd there And yet thou mak'st the Infant Tongue thy boundless Praise de - clare.

fully reckon'd there And yet thou mak'st the Infant Tongue thy boundless Praise de - clare.

The other three Verses as the first.

PSALM IX.

9

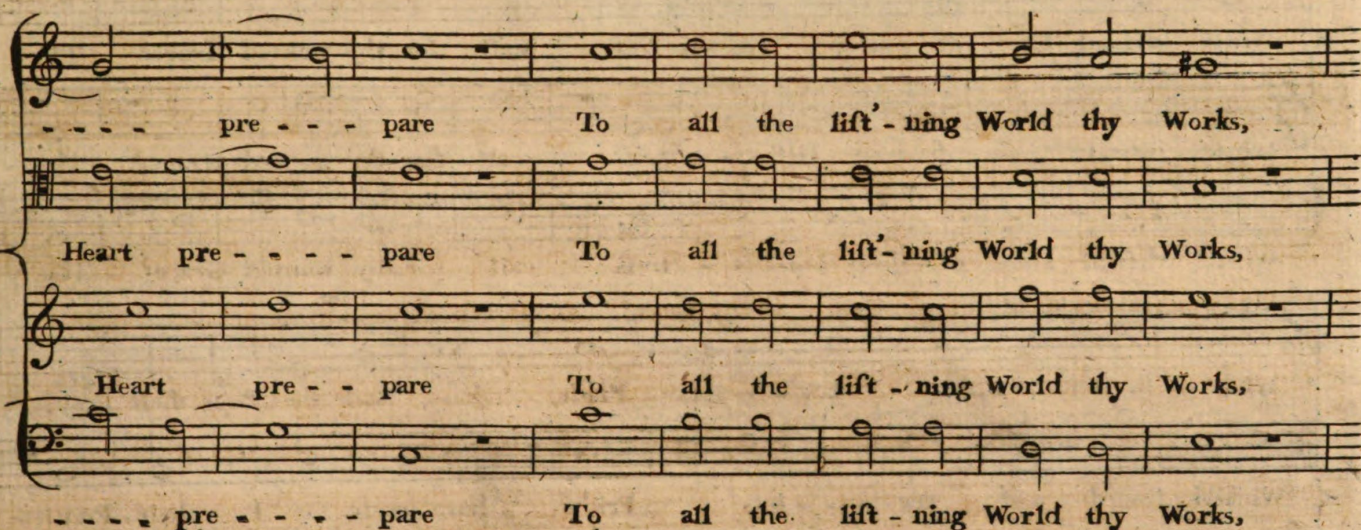


To ce - le - brate thy Praise, O Lord, I will my Heart.

To ce - le - brate thy Praise, O Lord, I will my

To ce - le - brate thy Praise, O Lord, I will my - - -

To ce - le - brate thy Praise, O Lord, I will my Heart.

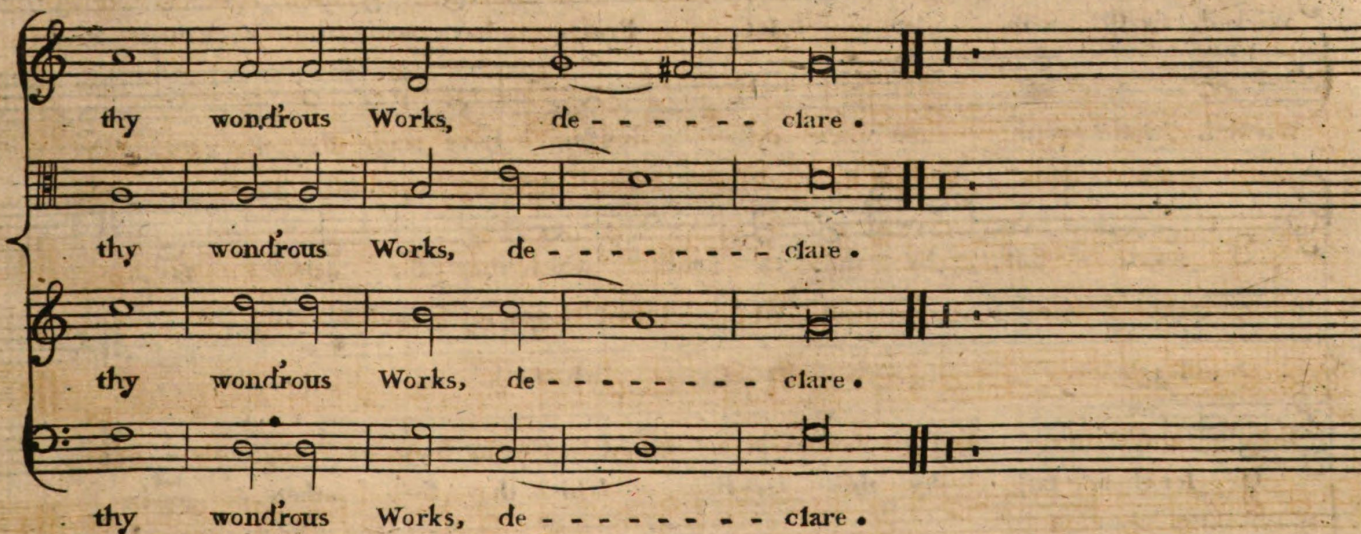


pre - - - pare To all the lift' - ning World thy Works,

Heart pre - - - pare To all the lift' - ning World thy Works,

Heart pre - - - pare To all the lift' - ning World thy Works,

pre - - - pare To all the lift' - ning World thy Works,



thy wondrous Works, de - - - - - clare .

thy wondrous Works, de - - - - - clare .

thy wondrous Works, de - - - - - clare .

thy wondrous Works, de - - - - - clare .

The other Stanzas sung as the first .

PSALM X.

Thy Prefence why withdraw'st thou, - - Lord why hid'st thou now thy Face,

Thy Prefence why withdraw'st thou, Lord why hid'st thou now thy Face,

Thy Prefence why withdraw'st thou, - - Lord why hid'st thou now thy Face,

Thy Prefence why withdraw'st thou, - - Lord why hid'st thou now thy Face,

When dismal Times of deep Dif - - tress call for thy wanted Grace? The

When dismal Times of deep Dif - - tress call for thy wanted Grace? The

When dismal Times of deep Dif - - - tress call for thy wanted Grace? The

When dismal Time of deep Dif - - - tress call for thy wanted Grace? The

Wicked, swell'd with law - - less Pride, have made the Poor their Prey:

Wicked, swell'd with law - - - less Pride, have made the Poor their Prey:

Wicked, swell'd with law - - - less Pride, have made the Poor their Prey:

Wicked, swell'd with law - - - less Pride, have made the Poor their Prey:

O let them fall by those De-signs, which they for others lay.

O let them fall by those De-signs, which they for others lay.

O let them fall by those De-signs, which they for others lay.

O let them fall by those De-signs, which they for others lay.

The other eight Stanzas as the first.

PSALM XI.

Since I have plac'd my Trust in God a Re -

Since I have plac'd my Trust in God a Re -

Since I have plac'd my Trust in God a Re -

Since I have plac'd my Trust in God a Re -

fuge al - - - ways nigh Why should I - - - like a

fuge al - - - ways nigh Why should I like a tim' - - - rous -

fuge al - - - ways nigh Why should I like a tim -

fuge al - - - ways nigh Why should I like a tim -

tim'rous Bird to dif - tant Mountains fly?

- - - Bird to dif - tant Mountains fly?

- rious Bird to dif - tant Mountains fly?

- rious Bird to dif - tant Mountains fly?

The other Six Stanzas sung as the first .

PSALM XII.

Since god-ly Men de-- cay, O Lord, do thou my Cause de- fend. For

Since god-ly Men de-- cay, O Lord, do thou my Cause de- fend. For

Since god-ly Men de-- cay, O Lord, do thou my Cause de- fend. For

Since god-ly Men de-- cay, O Lord, do thou my Cause de- fend. For

scarce these wretch-ed Times af- ford one just and faith- ful Friend. One

scarce these wretch-ed Times af- ford one just and faith- ful Friend. One

scarce these wretch-ed Times af- ford one just and faith- ful Friend. One

scarce these wretch-ed Times af- ford one just and faith- ful Friend. One

Neigh- bour now can scarce be- lieve what t'o- ther does im- part: With

Neigh- bour now can scarce be- lieve what t'o- ther does im- part: With

Neigh- bour now can scarce be- lieve what t'o- ther does im- part: With

Neigh- bour now can scarce be- lieve what t'o- ther does im- part: With

flat-tring Lips they all de- ceive, and with a dou- ble Heart.

flat-tring Lips they all de- ceive, and with a dou- ble Heart.

flat-tring Lips they all de- ceive, and with a dou- ble Heart.

flat-tring Lips they all de- ceive, and with a dou- ble Heart.

The other three Stanzas as the first.

