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DESCRIPTIVE NOTES ARE INSIDE POCKET

EARLY AMERICAN PSALMODY / MISSION MUSIC IN CALIFORNIA

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Windsor Tune - Psalm 116
Ten Commandments - Psalm 6
Old 148th or Hallelujah Tune - Psalm 128
London Tune - Psalm 19 (first Part)
York Tune - Psalm 66 (last five Quatrains)
Old 113th - Psalm 115

Alabado (Tenor and Chorus)
St. Quae's miracula (Responsory of
San Antonio)
Cántico Espiritual: Pius solis sancto
sin igual
Alabado (Women's Voices)
Missa de Los Angeles a 4 voces 5 tone (1796)

FOLKWAYS RECORDS FH 5108

EARLY AMERICAN PSALMODY

The Bay Psalm Book—Cambridge, 1640

Margaret Dodd Singers

MISSION MUSIC IN CALIFORNIA

Music of the Southwest

Sung by Coro Hispanico De Mallorca

Padre Juan Thomas, conductor

FOLKWAYS FH 5108

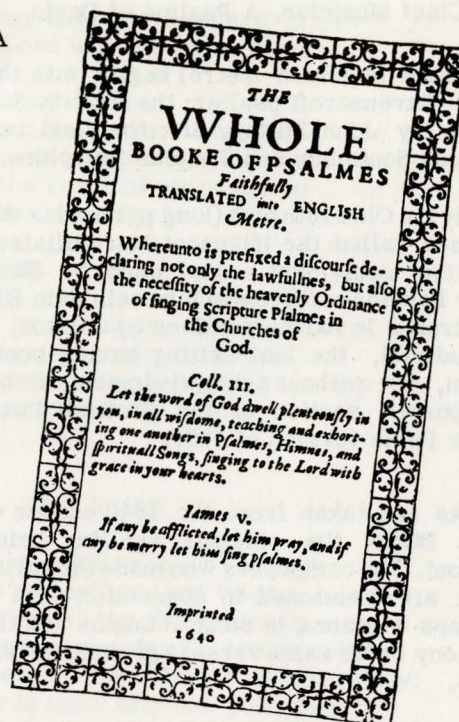
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EARLY AMERICAN PSALMODY AND MISSION MUSIC IN CALIFORNIA

MASTERED AT MADISON SOUND STUDIOS, INC. BY RAY HAGERTY



THE BAY PSALM BOOK

Sung by MARGARET DODD SINGERS

GORDON MYERS, *Precentor*

In 1640 the first printed book in what is today the United States of America was published in the home of the President of Harvard College. Generally known as THE BAY PSALM BOOK, it contained the Psalms of David put into metre by a number of ministers of the Massachusetts Bay Colony.

"The verses of these psalmes may be reduced to six kindes" the editors announced, "the first whereof may be sung in very neere fourty common tunes; as they are collected out of our chief musicians, by Tho. Ravenscroft."

These versions of the Psalms, published in 1621 (reprinted in 1633) had been made by such well known Elizabethan and Jacobean composers as John Dowland, Thomas Tompkins, Giles Farnaby, John Milton (father of the poet), and Thomas Ravenscroft himself — a truly distinguished group.

Ravenscroft, being a graduate of Cambridge, England (the university preferred by most non-conformists) was noted both as a composer and compiler, and his collection of harmonized tunes was highly prized by the early Puritans. Other harmonized collections were also used in the new world, beginning with that of Dave (1563), going on through the settings of William Damon (1591), Thomas East (Este) (1592), and Richard Allison (1599) to the Scottish Psalter of 1635. Fortunately, some of the inventories of books and music of the time have survived — Richard Allison's settings, for instance, being in the library of William Brewster when the latter sailed on the Mayflower.

In the meeting house it was more usual to sing in unison than in harmony, the Puritans believing God would thus better understand each word. At home, however, part settings were recommended, following the French Huguenot precept found in the harmonized versions: "To rejoice

in God, particularly at home." Since many of the singers did not possess books, a custom called lining out was common. Our recording illustrates this practice, in which a precentor sings the melody, which is then repeated by the congregation. Harmonized versions, from a number of collections, follow.

The Puritans were known as inveterate psalm-singers, and fun was made of their "exaggerated enthusiasm." The tunes, being cheerful and folk-like in character, were usually performed at a brisk tempo, and the title page of THE BAY PSALM BOOK counsels after James V, "If any be afflicted let him pray and if any be merry, let him sing psalms." The dramatist Webster, tells us about this characteristic in the Duchess of Malfi: "Of he's a Puritan and sings psalms to hornpipes." As a matter of fact, the melodies were often referred to as "Geneva Jiggs or Beza Ballads (after Theodore de Bèze, one of the French versifiers of the psalms). When the Puritans called on one another, it was not unusual to sing a psalm to cheer the spirits, and this practice gave much "consolation and edification."

The five metrical types mentioned in the "Admonition to the Reader" of THE BAY PSALM BOOK are illustrated in the psalms on this record: one example of short metre, one of Hallelujah metre, one of long particular double metre, two of common metre, and one of long metre tunes. A number of the verses are repeated, and all are sung both in unison and in harmony.

Windsor tune (common metre) is sung in harmonizations by Allison, Ravenscroft, Damon, the Scotsman of 1635, and Thomas Tompkins. Text Ps. 116.

The Ten Commandments tune (long metre), known later to J. S. Bach as "Wenn wir in höchsten Nöthen sein," is heard in settings by Causton, Ravenscroft, Damon and Allison. Text Ps. 6. To the Chief Musician.

Old 148th (Hallelujah metre), with its striking opening skips, has been harmonized by Allison, Kirby, Cosyn and Damon. Text Ps. 128. A Song of Degrees.

London tune (short metre) is sung in versions by Allison, Hooker, Damon and Ravenscroft. Text Ps. 19.

To the Chief Musician. A Psalm of David.

York tune (common metre) begins with three settings from the Ravenscroft psalter; the first by Stubbs and the next two by John Milton, Sr.; the final two are by the anonymous Scotsman and Thomas Tompkins.

Finally the Old 113th tune (long particular double metre) sometimes called the Huguenot Marseillaise – *Que Dieu se montre seulement* – and used by Back in the St. Matthew Passion as "O Mensch beweine dein Sünde gross," is illustrated in harmonizations by Allison, Ravenscroft and Goudimel, the last setting having been taken over verbatim, but without acknowledgment, in the "reports" (Contrapuntal) section of the Scottish Psalter of 1635 from the Paris version of 1565.

The texts are taken from the 1640 edition of THE BAY PSALM BOOK the original spelling being observed throughout. The composers who made the various harmonizations are mentioned in connection with each verse. Sometimes a stanza is sung in unison and then repeated in harmony or the same verse is given in several harmonizations.

One may imagine a Colonial family singing the well-known metrical texts of THE BAY PSALM BOOK to settings by different musicians. The initial "lining out" by the precentor was not necessary in the more musical homes but it is illustrated in these recordings to give an idea of the way psalms were sung in the meeting houses.

WINDSOR TUNE — PSALM 116

1. Precentor & unison
I love the Lord, because he doth
my voice & prayer heare.
And in my dayes will call, because
he bow'd to mee his eare.
2. Allison
Vpon Iehovahs Name therefore
I called, & did say,
deliver thou my soule, o Lord,
I doe thee humbly pray.
3. Ravenscroft
Gracious the Lord & just, our God
is mercifull also.
The Lord the simple keeps: & hee
sav'd mee when I was low.
4. Damon
O thou my soule doe thou returne
unto thy quiet rest:
because the Lord to thee himselfe
hath bounteously exprest.
5. Scottish Psalter
For thou hast freed my soule from death,
mine eyes from teares, from fall
my feet. Before the Lord i'th land
of living walk I shall.
6. Tomkins
1st verse repeated.

TEN COMMANDMENTS — PSALM 6 To the chief musician on Neginoth upon Sheminith a psalme of David

1. Precentor & unison
Lord in thy wrath rebuke me not,
nor in thy hot wrath chasten me.
Pitty me Lord, for I am weak.
Lord heale me, for my bones vext be.
2. Causton
Also my soule is troubled sore:
how long Lord wilt thou me forsake.
Returne O Lord, my soule release:
o save me for thy mercy sake.
3. Ravenscroft
In death no mem'ry is of thee
and who shall prayse thee in the grave?
I faint with groanes, all night my bed
swims, I with tears my couch washt have.
4. Melody only, sung by Tenor
Mine eye with griefe is dime and old:
because of all mine enimies.
But now depart away from me,
all yee that work iniquities:
5. Tenor alone 6. Damon
for Iehovah ev'n now hath heard
the voyce of these my weeping teares.
Iehovah heare my humble suit.
Iehovah doth receive my prayers.
7. Allison
Let all mine enimies be asham'd
and greatly troubled let them be.
yea let them be returned back,
and be ashamed suddenlie.

OLD 148th OR HALLELUJAH TUNE — PSALM 128 A song of degrees

1. Precentor & unison 2. Allison
Blessed is every one
that doth Iehovah feare:
that walks his wayes along.
For thou shalt eate with cheare
thy hands labour:
blest shalt thou bee,
it well with thee
shall be therefore.
3. Kirby
Thy wife like fruitfull vine
shall be by thine house side:
the children that be thine
like olive plants abide
about thy board.
Behold thus blest
that man doth rest,
that feares the Lord.
4. Unison
Iehovah shall thee blesse
from Sion, & shalt see

Ierusalem's goodness
all thy lifes dayes that bee.
And shalt view well
thy children then
with their children,
peace on Is'rell.

5. Cosyn
1st verse repeated.

6. Damon
2nd verse repeated.

7. Cosyn
3rd verse repeated.

LONDON TUNE — PSALM 19 (first part)
To the chiefe musician A psalme of David

1. Precentor & unison 2. Allison
The heavens doe declare
the majesty of God:
Also the firmament shews forth
his handy-work abroad.
3. Hooper
Day speaks to day, knowledge
night hath to night declar'd.
There neither speach nor language is,
where their voyce is not heard.
4. Damon
Through all the earth their line
is gone forth, & unto
the utmost end of all the world
their speaches reach also:
5. Scottish Psalter
A tabernacle hee
in them pitcht for the Sun.
Who Bridegroom like from's chamber goes
glad Giants — race to run.
6. Ravenscroft
From heavens utmost end,
his course and compassing;
to ends of it, & from the heat
thereof is hid nothing.

YORK TUNE — PSALM 66 (last five quatrains)
To the chief musician a psalme or song

1. Precentor & unison 2. Stubbs
Burnt offrings I'le offer to thee
that full of fatnes are,
with the incense of rams, I will
bullocks with goates prepare
3. Milton, 1st setting
Come harken unto me all yee
of God that fearers are,
And what he hath done for my soule
to you I will declare.
4. Milton, 2nd setting
With mouth I cryde to him, & with
my tongue extoll'd was hee.

If in my heart I sin regard
the Lord will not heare mee.

5. Scottish Psalter
But God that is most mighty hath
me heard assuredly;
unto the voyce of my prayr he
list'ned attentively.

6. Tomkins
Sung twice.
Blest be the mighty God, because
neither my prayr hath hee,
nor yet his owne benignity,
turned away from mee.

OLD 113th — PSALM 115

1. Precentor & unison 2. Allison
Not to us, not unto us, Lord,
but glory to thy Name afford;
for thy mercy, for thy truths sake.
The heathen wherefore should they say:
where is their God now gone away?
But heav'n's our God his seat doth make:
Hee hath done whatsoe're he would.
Their idols are silver & gold:
the handy work of men they were.
Mouths have they, speachlesse yet they bee:
eyes have they, but they doe not see.
Eares have they but they doe not heare:
3. Ravenscroft
Noses have they, but doe not smell.
Hands have they, but cannot handell,
feet have they but they doe not go:
And through their throat they never spake.
Like them are they, that doe them make:
& all that trust in them are so.
Trust in the Lord o Israell,
he is their help, their shield as well.
O Arons house the Lord trust yee:
Hee is their help, & hee their shield.
Who feare the Lord, trust to him yield:
their help also their shield is hee.
4. Goudimel
The Lord hath mindefull been of us,
he'le blesse us, he'le blesse Isr'ells house:
blessing he'le Arons house afford.
He'le blesse Gods fearers: great & small.
You & your sons, the Lord much shall
increase still. You blest of the Lord
which heav'n & earth made. Heav'ns
heav'ns bee
the Lords; but th'earth mens sons gives hee.
The Lords prayse dead doe not afford:
Nor any that to silence bow.
But wee will blesse the Lord both now
and ever henceforth. Prayse the Lord.

1. The whole psalmes in foure partes, which may be song to all musicall instrumentes ... Imprinted at London by John Day ... 1563. Second edition 1565.
2. Musicke of six and five parts made upon the common tunes used in singing of the Psalmes by John Cosyn, London by John Wolfe, 1585.
3. The former booke of the Musicke of M. William Damon late one of her maiesties Musitions: conteining all the tunes of David's Psalmes ... Printed by T. Este...1591. The second Booke of the Musicke of M. William Damon.
4. The whole booke of psalmes: with their wonted Tunes ... Compiled by X sondry Avthors ... Imprinted at London by Thomas Est ... 1592. Second edition 1594. Third edition 1604. Contains HOOPER'S setting of "London Tune."
5. The Psalmes of David in Meter ... By Richard Allison, Gent ... London, Printed by William Barley ... 1599.
6. The whole Booke of Psalmes with the Hymnes Evangelicall and Songs Spirituall ... Newly corrected and enlarged by Thomas Ravenscroft ... Printed at London ... 1621. Second edition 1633. Contains Ravenscroft's settings of "Windsor Tune", "Ten Commandments", "London" and "Old 113th"; and KIRBY'S "Old 148th" or "Hallelujah". STUBBS and MILTON'S setting of "York Tune".
7. The Psalmes of David in Prose and Meeter ... Printed at Edinburgh by the Heires of Andrew Hart, 1635.
8. Thomas Tomkins. Musica Deo Sacra ... London, 1668. (Note: Tomkins died in 1656 and the settings were probably made twenty years earlier.)

SIDE TWO:

MUSIC OF THE SOUTHWEST

Sung by CORO HISPANICO DE MALLORCA

PADRE JUAN THOMAS, Conductor

ONE OF THE MOST INTERESTING CHAPTERS in the expansion of the American frontier was due to Franciscan missionaries at the end of the eighteenth century. The ardent zeal for the conversion of the Indians by these Spanish-speaking fathers led to the establishment of some twenty missions from San Diego to San Francisco. These outposts on the California coast were paternalistic centers and the missions very much like schools.

The leader in the settlement of the California missions was a Majorcan priest, Padre Junípero Serra, a gifted organizer. Padre Junípero acquired a good part of his musical training as a member of the choir of the College of San Fernando in Mexico City and always attached great importance to the role music played in conversion.

Among the missions which he founded was the one at San Antonio de Padua in 1771, half way between Santa

Barbara and San Francisco, sometimes called the mission of the Sierras. Besides a church and living quarters for the fathers, there were adobe and tiledhouses for the neophytes, a granary, weaving and spinning rooms, a shoe-shop, a carpenter shop and barns for the cattle and horses.

The most musical of the friars there was another Majorcan, Padre Juan Sancho. Padre Juan was a most diligent copyist, and much of the music surviving from the mission is in his handwriting, one of the pieces containing the note: "I have just finished writing this".

The pieces recorded here are:

1. Alabado (tenor and chorus)
2. Si Quaeris miracula (Responsory of San Antonio)
3. Cantico Espiritual: Pues sois sancto sin igual
4. Alábado (women's voices)
5. Missa de Los Angeles a 4 voces 5 tono (1796)

They are quite simple since frontier communities did not encourage elaborate music. The missions had small organs which attracted the neophytes, and the straightforward harmony and the devotion with which the compositions were executed made a deep impression on everyone who heard them. In some of the larger centers, such instruments as violins, flutes, trumpets and drums reinforced the singers.

The fifth work, MISSA DE LOS ANGELES, is an interesting example of a Mass in the Fifth tone, consisting of a Kyrie, Benedictus, Sanctus and Agnus Dei. The Plainsong alternates with simple harmonizations of the Latin text, the voices being accompanied by an organ. This music is charmingly naive.

SI QUAERIS MIRACULA (the responsory of San Antonio, the patron saint of the mission) was a favorite with the Franciscans. It is a short homophonic composition having a certain spiritual affinity with protestant hymnology.

The CANTICO ESPIRITUAL: Pues sois sancto sin igual is a mixture of Spanish and Latin. Here solo voices alternate with the chorus and organ. This music probably was written in the old world and brought over by the missionaries. The rather secular nature of the work lends it an unusual character.

The two ALABADOS have a folksong quality, and the listener should imagine that he is in the cloister of the mission while the Indians are singing under the guidance of the Padre. One hears the small hand bell from time to time and a shuffling about, not to speak of conversation and enthusiastic shouts of Viva!

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