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 those psalms may be reduced to six kinds" the editors announced, "the first whereof may be sung in very neere forty 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 Beze, 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 Psalme 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 bewein 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-knownmetrical 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 Neginothe 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 praysel 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 Jehovah ev’n now hath heard
   the voyce of these my weeping teares.
   Jehovah heare my humble suit.
   Jehovah 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

1. Precentor & unison 2. Allison
   Blessed is everyone
   that doth Jehovah 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
   Jehovah shall thee blesse
   from Sion, & shalt see
Jerusalem's goodness
all thy life's days 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 chief 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.

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 heavn'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 do 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 Israel,
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 blesst 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

2. Musicke of six and five parts made upon the com-
mon tunes used in singing of the Psalms by John
Cosyn, London by John Wolfe, 1585.

3. The former booke of the Musickie of M. William Damon
late one of her maiesties Musitiones: containing all the
tunes of David’s Psalms ... Printed by T. Est ... 1591.
The second Booke of the Musickie of M. William Damon.

4. The whole booke of psalms: with their wonded
Tunes ... Compiled by X sondry Authors ... Imprinted
Contains HOOPER’S setting of “London Tune,”

5. The Psalmses of David in Meter ... By Richard
Allison, Gent ... London, Printed by William Barley ... 1599.

6. The whole Booke of Psalmses with the Hymnes Evange-
elicall and Songs Spirituall ... Newly corrected and
enlarged by Thomas Ravenscroft ... Printed at Lon-
don ... 1621. Second edition 1633.
Contains Ravenscroft’s settings of “Windsor Tune”, “Ten Commandments”, ‘ London”’ and
“Old 113th”; and KIRBY’S “Old 148th” or “Hallelu-
jah”, STUBBS and MILTON’S setting of “York Tune”.

7. The Psalms of David in Prose and Meeter ... Print-
ed 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 Junipero Serra, a gifted
organizer. Padre Junipero 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 tile houses 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 solis sancto sin igual
4. Alabado (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 straight-
forward harmony and the devotion with which the com-
positions 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 QUÆRIS 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 ESPÍRITUÁL: Pues solis sancto sin igual
is a mixture of Spanish and Latin, Here solo voices alter-
nate with the chorus and organ. This music probably was
written in the old world and brought over by the mission-
aries. 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!

REVISED PRICE LIST
EFFECTIVE MAY 1, 1965

| 10" LP Records: 2001-2299, 5800-6999, |
| Sugg. retail |
| 7001-7499 | $4.25 |
| 2-10" LP Records 8001-8006, 8001 8010 | $8.50 |

| 12" LP Records: 2300-2999, 3001-4899, |
| Sugg. retail |
| 5200-5999, 6100-6599, |
| 8300-8399, 8500-8399, |
| 8900-8999, 9100-9999 Rf 1-300 | $9.95 |

Broadside & Children’s Series

| 7800 - 7899 | $5.95 |
| Ethnic 4000 Series | $6.95 |
| CRB (Instruction Record & Book) | $6.95 |

(all albums containing more than one record, please multiply cost per album)

Folkways Record Corp., 165 W. 46th St. N.Y.,N.Y. 10036

- 4 -