

The Psalms in metre

Preface and Doxologies

Introduction

“The service should normally include a psalm or psalms”. - Common Worship (CW) page 27 note 6.

The Church of England prescribes psalms and a number of canticles (other psalmlike extracts from scripture) to be sung or said as part of its services. For about 110 years, 1860-1970, it was normal for congregations to chant these. There are still people living, elderly or in late middle age, who experienced this. We have all probably heard them bewail that the average Church of England congregation has largely given up on singing psalms. You may even have said this yourself. At its best, say with a familiar canticle like the *Nunc Dimittis*, it could be liturgically liberating. Those of us that actually remember the sixties or earlier, though, will know that the average congregation did not sing them with quite the élan of a trained cathedral choir or Radio 3 on a Wednesday afternoon. Besides, in cathedrals, the choir sings them. The congregation does not. By and large we have stopped singing them because chanting was difficult and often sounded dreadful.

CW contains a psalter, but how many churches actually sing from it? By and large, cathedrals do not. They still use the old prayer book version.

What most people do not realise is that chanting prose badly is not the way of singing psalms that has the best claim to be Anglican tradition. Away from cathedrals, it was a mid nineteenth century innovation. From the Reformation until about 1860, if people sang psalms, rather than read them aloud, the normal way of doing so was to sing metrical versions of them, to what we now regard as hymn tunes. Something that English churchgoers now associate with the Church of Scotland, the Scots largely acquired from England. They may have got the idea from Geneva, but what they sing comes originally from Eton.

None of this is widely known. It is something I only discovered it when I started looking for alternative ways of singing psalms that did not involve chanting prose badly and discovered the West Gallery Music Association. I knew there were other options. In the 1970s the CPAS published a book called *Psalm Praise*. It contains some gems, but never really caught on. There have been various other attempts, but a lot of them are not accurate enough for serious use. Translation is difficult enough in itself, without having to fit the results into verses, rhyme and metre in a different language from the original with a completely different poetic tradition. Inevitably, one has to make compromises,

The note 6 on page 27 of CW, quoted above, continues, “*These (i.e. psalms) might be said or sung in the traditional way, but it is also possible to use a metrical version, a responsive form or a paraphrase such as can be found in many current hymn books*”.

Over the last few years I have been working on and have now provided a complete psalter of all 150 psalms. The Psalter groups these into five books, but to produce manageable sized sections, I have split Part 5 into two, one ending with Psalm 119, and the next starting with the fifteen Songs of Ascents. I have also provided a Book 6 containing well known Canticles and some other basic liturgical hymns.

These are deliberately in familiar and straightforward metres so that they can be sung by ordinary congregations to tunes that are readily available. It is also a model that gives reasonable flexibility if one wants to choose selections of verses. Many of these psalms are based on traditional metrical versions. Others I have written myself. For some there is more than one version. They are preceded by short notes on tunes etc. There is a table below that helps one use the headnotes to each psalm to identify the source.

Translation

The problem with psalms:-

The problem with the psalms is usually thought to be that some are bloodthirsty, pre-christian and inappropriate for modern use. This only applies to a few of them, and even the presence in the book of Psalm 109 is a valuable warning against sanitised religion.

The more serious difficulty is that they were written in Hebrew. As scripture, as the hymnbook of the Bible, there is a feeling, which I endorse, that there is nothing quite compares with the psalms as being suitable for worship. However, Article 24 says that *'it is a thing plainly repugnant ... to have publick prayer ... in a tongue not understood of the people'*. We do not sing them in Hebrew but nor do the psalms translate directly into a form in which people can easily sing them in English.

The three solutions:-

There have been three solutions to this.

First, one can translate them as prose and read them, either singly or together. Often the clergy and congregation read alternate verses.

For centuries the 'reading psalms' in the 1662 prayer book have been used this way, as can the modern version in CW. Extracts appear in various CW services set out with the leader's part and the congregation's part in a different type face so they can be used in this manner.

Hebrew metre and poesy do not survive translation. However, this method does reproduce in English a striking feature of Hebrew poetry, the practice of splitting lines into two halves, very often with a repetition or a contrast in the second half; thus Psalm 119:105

Thy word is a lantern unto my feet : and a light unto my paths.

The second option is to chant them as prose. Anyone familiar with the Church of England Morning and Evening Prayer as it was from the middle of the nineteenth century until about 40 years ago will know this may be excellent if it works. It can be peculiarly satisfying to do it successfully. To misquote St Paul, 'I would that you all could'. But it is difficult for congregations and can be horrible. Music versions of the 1662 psalter have 'pointing', vertical lines and other markings, to try and make this easier but most churchgoers' knowledge of this is sketchy. Furthermore, musical geeks disagree as to the best way to do this. The Alternative Service Book contained a pointed version of the psalter, but the one issued with CW is not pointed.

The third option is to translate the psalms into a form of metre that fits singing in English – in practice this means some sort of regular scansion pattern and rhymes.

For three centuries (four in Scotland) congregations were accustomed and expected to sing a metrical version of the psalter. A number of people tried to produce metrical versions of all or some psalms, including Milton, but only four versions are important. Some phrases from these versions would have been as familiar to our ancestors as the cadences of the Authorised Version or the Book of Common Prayer then, or Hymns Ancient and Modern to us now. Sung every week, they would have been part of every poet's childhood memories. They are unfamiliar to people now. One wonders what residue they have left, unrecognised, in our literary heritage.

The translation tension:-

Putting psalms into metre produces an immediate difficulty. It inhibits the translator's freedom to translate the words accurately or reproduce those features of Hebrew poetry that can be replicated in another language.

Chanting psalms as prose resolves that tension at the expense of adopting a solution that is so incompatible with the musical idioms of the target language that it has not proved capable of taking root in it. It is capable of being very inspiring, but can only be done by people who have been specially trained.

A number of popular choruses have been built round individual verses, but it is probably beyond the work of a lifetime to produce a set of compositions in this mode to cover the entire psalter. They also tend to be fairly repetitive, which makes a whole psalm very long. Also, this is a recent style. So most examples are likely to be governed by restrictive and expensive copyrights. This is not a suitable vehicle from which to produce a complete psalter as a key resource for liturgical use.

The objective has to be to produce a singable version of each psalm that is as near as one can get to the scripture behind it as possible while being compatible with the metre one is using. Singability is not the same thing as a good poem as poetry. Good poetry does not always fit a singable metre.

There have to be compromises. Sadly this is inevitable. Where possible though, I have tried to retain as much as I can not just of the underlying thoughts of the original but its metaphors and idiom, even if sometimes this makes the translation less fluent. It is, so far as I am concerned, unsatisfactory to interpose one's own thoughts, spiritual responses or perceptions between the original and the worshipper. However worthy the motive, once one does that, one has failed.

Why Common Metre:-

Or for that matter, Long or Short Metre?

Many of the psalms in this collection are in one of these three metres. As it happens, that is 'the tradition'. It would have been nice to have produced a psalter with a wider range of tunes, as used by French, Dutch or Hungarian Protestants. There are some in this collection which use different metres. As it happens, though, for all their faults, the traditional metres do have advantages. Hymnologists criticise them for this, but I believe the original writers in the C16 who put the psalms into metrical English were instinctively right when they chose the metres they did.

First (see below) there are a lot of available tunes in these metres.

Second, it is difficult fitting verses from a language where lines appear to be irregular in length into a language where the musical convention is that lines and phrases

should be consistent in length. Nevertheless, the average psalm groups its thoughts in lengths that often seem to be about right for the line lengths of the three conventional metres. Strangely, this cannot be a coincidence, since this turns out not always to be the case when one is trying to versify canticles which are taken from other parts of the Bible or other sources.

Third, the metres are fairly flexible and not too difficult to write in. The French and Dutch tunes are not familiar to English speakers, and their metres do not necessarily fit English. The original is scripture. Fidelity to it means one should be cautious of inserting linguistic or poetical flourishes of one's own that are not in the text, or trimming sections that do not fit the metre. It would be much harder to make a psalm fit, say, a sonnet, without either having to omit elements or pad it out. One is already beginning to meet this problem when one chooses to put a psalm into a double (8 line) form rather than a simpler 4 line form.

Curiously, also, although a lot of hymns are written to tunes which contain 7 syllable lines, and there are some examples in this collection, once one gets used to writing in lines with 6 or 8 syllables, it becomes more of an effort to retune one's inner ear to lines with an odd number of syllables.

There is one other point though for which I make no apologies. These are verse, and they have to be singable. There is a fashion at the moment that verse should be as similar to prose as is capable of scanning and rhyming, with a particular hostility to grammatical inversion. One has though to work with the metre of choice, not against it. There are some situations where inversion is essential either so as to get the word that rhymes to come in the right place, or to ensure that an important word comes at a point in the line where either basic scansion or the way that particular metre works, places the emphasis. That also happens to be the way these traditional metres work.

Singability is not the same thing as good poetry, and does not make the same demands. Not all poetry, even if fairly conventionally metric, fits a tune so that it can be sung. Furthermore, what might sound lame as poetry may work well once sung to a tune.

The traditional versions

There are a number of metrical versions of the psalms. Where a suitable traditional version is available, I have retained this, either as it stands or with some adaptation to try and make it fit modern English. I do not personally like mangling familiar hymns

in the interests of theological disagreement, political correctness or a feeling that their phraseology is antiquated. I have though felt less inhibited about doing this where the version chosen is unlikely to be familiar to a modern congregation, and particularly if the original translation seems to have been wrong.

Sternhold and Hopkins (SH) – the Old Version

The Old Version was produced at the time of the Reformation. It seems to have been (at least in part) a direct translation from Hebrew. The individual psalms were not a joint effort. Some versions indicate who translated which ones. It appeared in stages but was complete by some time in the reign of Queen Elizabeth I. It was the standard version in England for some two centuries. It is simple, robust and earthy in style. It frequently verges on the doggerel, and contains many examples of uncouth phraseology to make words fit the metre. It has nevertheless been seriously argued in the past that it is a better translation than most others, including the prose versions. In the C17 and early C18 it was bound into most peoples' copies of the Bible or the Prayer Book.

Hebrew is a language very economical in words, and the Old Version is shorter than any other metrical version. In some respects it is individual. For example, most modern scriptural translations are reticent at Psalm 78:67 – for example, The Good News Bible (1976) reads:

He [i.e. God] drove his enemies back in lasting and shameful defeat.

This is a reference to an episode in 1 Samuel 5 when the Ark of the Covenant fell into the hands of the Philistines. Among the consequences was that the Philistines were afflicted with what are in some versions described as tumours, and others more specifically. The 1662 version catches what appears to be an intentional ambiguity in the Hebrew:-

He smote his enemies in the hinder parts : and put them to perpetual shame.

Hopkins is more explicit.

With em'rods in the hinder parts

his enemies he smote:

And put them unto such a shame

as should not be forgot.

The quality of the Old Version varies, but so does the quality of some of the Hebrew originals. Changes in language since the C16 mean that some psalms perhaps need alteration to scan in modern speech. Nevertheless, several people have commented how as one compares the various versions, and becomes familiar with them, gradually it is the Old Version that inspires the greatest affection. Many find a sturdy simplicity

that later texts have lost. Sadly, very few Old Version psalms have survived into modern hymn books, apart from the Old Hundredth, '*All people that on earth do dwell*'. It is a pity. A number of the psalms in this collection are sourced from it.

Tate and Brady (TB) – the New Version

At the end of the seventeenth century, Nahum Tate and Nicholas Brady produced the New Version. Tate was Poet Laureate. The style is more elegant, but less vigorous and, it has to be said, has less of the flavour of the original Hebrew. By the time metrical psalms died out of use in England in the mid C19, the New Version seems to have been the one in general use, but it took a long time, something like a hundred years, to gain widespread acceptance. For much of the eighteenth century, the Old Version seems to have been the usual, familiar, 'what's good enough for King David's good enough for me' version. The New Version continued to be bound into prayer books well up until the middle of the C19, though I have found a prayer book from as late as the 1840s with both versions.

Apart from *While Shepherds Watched*, which is the New Version paraphrase of part of St Luke, '*Through all the changing scenes of life*' is part of NV Psalm 34 and '*As pants the hart for cooling streams*' is part of NV Psalm 42. There are plenty of others whose eclipse one mourns. Particularly attractive are Psalm 139 in Long Metre and Psalm 148 in the metre customary for that psalm, both of which are in this collection.

Rous (R) – the Scottish Version

Most people these days if they think about them at all, assume metrical psalms are a Scottish phenomenon. The Scots have remained faithful to metrical psalmody much longer than anyone else. Until recent editions, the Church of Scotland Church Hymnary was produced bound with a metrical psalter. Music versions were printed in stable-door format. The pages in the psalter section are cut in half, with words on the bottom section and tunes on the top, so that one can easily turn up whichever tune is called for the psalm.

The version the Scots use, though, was not originally Scottish. It was produced by Francis Rous, Puritan MP and Provost of Eton at the time of the Civil War. It was adopted by the Church of Scotland to replace the Old Version, possibly because its author had Presbyterian sympathies.

This may upset some Scots, but this version is usually the least verbally successful. Both the Old Version and the Rous version share with Shakespeare, the feature that English pronunciation has changed over the centuries. Verse from the sixteenth and

seventeenth centuries often does not scan because the 'ed' on the end of words was pronounced as a separate syllable instead of being run into the previous one as it usually is now. Despite that, the Rous version contains more examples of grammar twisted and inverted uncomfortably to fit the metre than the other versions.

For a long time the Scots did not admit hymns or even accept the use of musical instruments in church. In Gaelic areas particularly this is often still the case. Until well into the nineteenth century there were only twelve approved tunes. SH and TB have metrical versions of the Church of England canticles, but the Scottish psalter has a much fuller paraphrase section, containing other extracts of scripture, and largely added in the late C18.

By the 1929 edition of the Church Hymnary produced at the time of the reunion, some psalms are recommended as 'most suitable for public worship'. Reading this, it is difficult to avoid inferring that the others are not. The modern edition of the Church Hymnary goes much further than the 1929 version. Like many hymn books, it groups hymns by topic. It has omitted the separate metrical psalter altogether, but included various favoured selected bits from it with the other hymns in each of the topic sections. It has, though, added some modern versions as well.

The familiar version of the 23rd psalm, *'The Lord's my shepherd'* seems to be the only psalm widely known outside Scotland that comes from the Rous psalter. 'Crimond' is the name of the familiar tune, not the words. Nor is it the only tune associated with that psalm in Scotland.

Isaac Watts (W) – the Dissenters' Version

Isaac Watts (1674-1748) was dissenting minister, writing a generation after Tate and Brady. He put most of the psalms into metre, providing several versions of some of them, and also wrote a large number of paraphrases of other extracts of scripture and hymns. From childhood he seems to have had a remarkable ability to versify almost spontaneously.

Watts was much more relaxed than the others about fidelity to the original. His style is more fluid than they are. Many of his psalms are more like paraphrases, or even hymns inspired by a psalm. Other psalters very occasionally 'christianise' the Old Testament text. For example, the OV Psalm 2, for *'against the Lord, and against his Anointed'*, has *'Against the Lord and Christ his Son whom he among us sent'*, but this is unusual. Watts was far readier to do this or even to include thoughts which he felt suitable for christians even though they could hardly be in the original.

Thus several hundred years later at Ephesians 4:8, St Paul quotes Psalm 68:18 on Jesus' ascension, *'Thou art gone up on high, thou hast led captivity captive ...'*. Inspired by this, Watt's expands Psalm 68:17-18 into four verses, headed 'Christ's Ascension, and the Gift of the Spirit', and includes a stanza:

*Rais'd by his Father to the throne,
he sent the promis'd Spirit down,
With gifts and grace for rebel men,
that God might dwell on earth again.*

For Psalm 67 Watts renders *'O be joyful in God all ye lands : sing praises unto the honour of his Name, make his praise to be glorious'* as:

*Shine, mighty God, on Britain shine
with beams of heavenly grace:
Reveal thy pow'r thro' all our coasts,
and shew thy smiling face.*

This flexibility is a difference of approach that one either accepts or does not, though I believe most people would regard this example as unacceptable.

Sometimes it works very well. Watts' Psalm 90 *'O God our help in ages past'* is still in every hymn book, though shortened, and altered. The original starts, *'Our God, our help in ages past'*. *'Joy to the world; the Lord is come'* is Watts' version of part of Psalm 98. The hymn (very popular in west gallery circles as New Jerusalem) *'Lo, what a glorious sight appears'* is Watts' version of Revelation 21:1-4. The excellent hymn *'Jesus shall reign, where'er the sun'* is actually Watts' version of part of Psalm 72. Excellent it may be as a hymn, but it would really be wrong to describe it as a metrical version of that psalm, or to sing it in lieu of a psalm. It should only be described as a hymn inspired by the psalm rather than a metrical version of the psalm itself.

Others

There are a few psalms in this collection that come from other sources. This is indicated in their headnotes. There are also some I have written myself. Usually these are where I have felt that none of the examples from traditional metrical psalters quite fulfilled what was required. Some are alternatives for where there is a traditional version which has a tune that might be unfamiliar or difficult to match.

How to use this collection

As explained above, the psalter is split into five books and to make Book 5 more

manageable, this is split into two. In the Canticle section there are most of what will be required for the ordinary services. With the inconsistent exceptions of the Venite and Jubilate, I have not duplicated psalms, such as Psalm 67, that are also allocated to specific services. As yet, I have not produced a complete set of all the new canticles in CW or the Odes.

Users should regard this collection as a resource, a mine from which to excavate what they need. There is no obligation to use all the verses in a particular psalm. The traditional psalters often split psalms into parts of what they suggest are a convenient length for singing, and in many cases I have retained these. There must not be construed as a recommendation that one accepts these divisions. If choosing to sing part of a psalm, there is no objection to straddling the boundary between, say, Part 2 and Part 3.

There are exceptions to this. In Psalm 119 the sections are in the original. In Psalm 107 the way the psalm is written compels one to recognise its structure.

The various translations of the Bible are not uniform in the way they number both Psalms and the verses in them. So far as numbering the Psalms themselves is concerned, this collection follows CofE usage which derives from the Hebrew text of the Old Testament. As for verses, if trying to decide which ones to sing by reference to CW, the BCP or any bible translation, it is very important to check this version against the other version one is using as there are a lot of discrepancies between one version and another.

How to sing these Psalms:-

These psalms are intended to be sung, and to be singable by ordinary congregations, not trained choirs. That was why the reformers in the C16 produced the Old Version, and that is why I have produced this collection.

Most of them go to conventional, slightly old fashioned, hymn metres. This means that there is a ready selection of tunes ready and waiting to be used for them, not just in hymn books but in other traditional sources. Vaughan Williams appropriated folk melodies for the first edition of the English Hymnal, and there is no reason why others should not do the same for these.

How hymn metres work:-

For those that are not familiar with this, conventionally hymn tunes are listed with a code designed to make it easier to interchange melodies. The way this works is that

one lists the number of syllables in each line.

Tunes do not always fit. It is important to check first before using them. Also, some hymns and some tunes (though not usually in this collection) are trochaic instead of iambic, i.e. the weight falls on the first syllable of each foot instead of the second. Particularly frequent metres are :-

Common Metre (CM) 8686, otherwise known as ballad metre - e.g. While shepherds watched their flocks by night - and 'there is a house in New Orleans'

Long Metre (LM) 8888 - e.g. Old Hundredth - and Waly Waly.

Short Metre (SM) 6686 - originally thought to have been a dance metre - e.g. 'Blest are the pure in heart'.

Tunes with a second part, running to eight lines, are described as DCM, DLM and DSM, the D standing for 'double'. A typical double metre tune is Kingsfold, 'I heard the voice of Jesus say'. There are not enough of these. Indeed tunes in DLM are fairly rare. In some DCM tunes, the tune changes flavour between first and second part. Vox Dilecti is an attractive example.

A feature of CM is that there is a much more definite break between the second and third line than between first and second, or third and fourth. This is because notionally the ear hears and needs to experience the fourth empty foot at the end of the middle line in the verse. So Common Metre works better played and sung so that there is just a caesura, i.e. hardly any break, between the first and second line or between the third and fourth. To some extent this is also true of SM even though the two halves of the verse are not the same length. The first two lines should be linked, but the relationship between them and the third or the third and the fourth is more fluid.

LM works quite differently. As each line is the same length, whether sung to a stately or a lively tune, they are best treated as four distinct statements.

Tunes:-

To get the best out of this collection it is important to get away from two disastrous conventions that both derive ultimately from the 1st edition of Hymns Ancient and Modern.

The first is the notion that there is a right tune for each psalm. With a few examples

which are mentioned in the headnotes in the collection, there is not. The traditional approach was always much more fluid as to which psalm went with which tune. It is the role of the organist or the band to choose one. This is why the Scottish Psalter used to be produced in stable door format. It was designed to enable one to mix and match psalms with tunes in the right metre and mode.

So although the headnotes sometimes suggest tunes, churches are free to use any tune that fits, or even to write new ones. I would be very interested to hear what tunes people might have tried and whether they fitted well or badly.

The second is that many traditional (i.e. pre 1850) hymn tunes are more flexible than we realise. The first compilers of Ancient and Modern had very particular ideas about the sorts of music they did not like. They forced a lot of tunes into a very plodding style, because they thought it was more dignified and so more holy. Before that, they were more likely to be sung with the addition of passing notes and other forms of ornamentation. The tune to Amazing Grace would never have taken wing as a popular tune if it had been kept corsetted in the plonking style of the average late C19 hymn book. Many other tunes have much more to offer if they too were liberated from those constraints.

The one thing musicians do need to bear in mind, is that tunes for these traditional metres tend to be built round melody rather than rhythm. That though also applies to much pop music prior to the change in the scope for electronic amplification in the late 1960s. So they offer more scope for a scratch band which includes melodic instruments, flutes, fiddles, clarinets, saxophone, etc rather than an exclusively beat band built solely round guitars and percussion.

For those that can manage it, they often work particularly well to harmonic arrangements. This may be because many of these tunes derive from a time when a different instrument played each line, and the congregation followed the instrument that went with their voice.

Other metres:-

Not all the psalms in the collection are in the three standard metres. This is explained in the headnotes. Some examples go to readily available and familiar tunes. Psalm 148 goes particularly well to Darwell's 148th, originally written for it but usually now used as the tune for Baxter's '*Ye holy angels bright*'.

There are some psalms written to six line metres, and with those it is important to recognise that not all six line tunes fit the sense of six line verses. It depends how the

verse is constructed. Most six line tunes in current hymn books are written on the assumption that the verse consists of three pairs of lines. However, there are some traditional psalms which are written in six line verses with the lines grouped as two batches of three lines each. Psalm 37 is an example. The text is set out so as to show this. The way the sense works is that the two preceding lines built up to the third line and the sixth line respectively. Since form follows function, it is not appropriate to sing six line psalms to a tune which has the right number of lines but does not fit the way the sense is constructed in the verse.

There are a few psalms which are in unusual metres and in some cases the tunes that go with these will not be familiar to most congregations, and may even be difficult to access.

It would probably be possible to chant these psalms to CofE style chants if one really wanted to do so, but it might be monotonous for more than a few verses as each verse would be the same length.

Fuguing tunes:-

When churches last used metrical psalms, there were two different sorts of tunes to which they sang them.

Much of the time congregations sang them to the sort of four line tunes we still know in CM, LM or SM. There was though a lively tradition of singing them to what are often referred to as 'fuguing tunes', with multiple repeats. We still sing a few of these. Lyngham, "*O for a thousand tongues*" is one. Cranbrook, "*On Ilkley Moor Baht 'at*" is another.

The compilers of the first edition of Ancient and Modern really hated these sort of tunes, and the bands that played them. So they have tended only to survive for certain special examples, and some Christmas music. For those that can get access to them (see below) they are well worth trying.

Sources for tunes:-

Most hymn books contain a selection of tunes in the more familiar metres, and any decent hymn book will include an index of tunes grouped by metre. Second hand semi-antique hymn books can often be picked up very cheaply in jumble sales. One example, is 'the Bristol Tune Book' which was produced about the same time as the first editions of Ancient and Modern, but still on the assumption that tunes would be mixed and matched between words to suit the occasion.

There are a lot of good hymns out there that have fallen into disuse either because they have been linked to hymns that no one wants to sing any more, or have been numbed by poor arrangements. Most of them will be long out of copyright, and there is nothing sacrosanct about how previous generations may have used or misused them.

There are also quite a number of suitable ballad and other tunes that can be plundered. If Vaughan Williams could do it, why not anyone else?

There are though two particular sources that are referred to in the headnotes.

Playford:-

John Playford published a well known collection of dance tunes in the C17. He also published a version of Sternhold and Hopkins with tunes. His version is in three part harmony and there is an earlier version in four part harmony by Ravenscroft himself. The three part version was reissued by the WGMA a few years ago, and the four part version is accessible on the internet.

Many of the tunes in these we still use today. So it is interesting to see how a familiar tune such as St Mary's was seen in that era. Many others though have fallen into desuetude. They are a fascinating resource, though not as user friendly as they might be as they require the ability to transcribe some parts from obsolete clefs.

For those interested in history, there is an interesting possibility about the 'proper tune' Playford gives for Old 68th. This is a tune both dignified and slightly menacing in DCM. It is not in many modern hymn books, though it is in the stable-door Scottish psalter. The intriguing thought is that this is the psalm, and the version of it, that both armies sang before the battles of the Civil War. We cannot know whether this was the tune that they sang it to, but it is exciting to imagine that it might have been. If so, they would have sung it unaccompanied, slowly and probably with some element of improvised harmony. The nearest sound equivalent might well be the Gaelic psalmody of the Western Isles.

Praise and Glory:-

Praise and Glory is a book by Rollo Woods published under the auspices of the WGMA with a selection of psalms with tunes mainly from early C19 sources and assembled with the idea that they would be a resource to provide modern rural congregations with versions of the psalms that they could sing. Some of the tunes are

simple four part versions, and others are more ebullient fuguing examples.

Copyright, IP etc

I disapprove very strongly indeed of people who assert copyright in religious works so as to take a rent off other peoples' worship. I am aware that there are musicians and hymn writers who will disagree with me on this, but I have my view, I believe it to be the only right one and I am sticking to it. One of my main reasons for producing this collection is to provide a resource which people can freely use to worship God, without requiring permission or payment.

The copyright position of this collection so far as I am aware is as follows:-

1. Anything that comes directly from SH, TB, R or W is long out of copyright.
2. I assert copyright and moral right in everything I have written or altered, i.e. marked DBT or SHa, TBa etc. The relevant law is that of England and Wales. The 'a' indicates that I have altered it. However, this is primarily to stop other people who might want to make money out of them from doing so. Until further notice you are free to use it in worship free of charge subject to the following conditions only,
 - If you try different tunes for them, that you tell me about it and whether the tunes worked or not, and
 - You can change the words to make them flow better provided your improved words are either as accurate or more accurate as translations as mine were And provided you make your altered version available to me and for general use on at least as free terms as I make my versions available. Otherwise, you may not alter them at all,
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5. It is up to you to satisfy yourself as to the intellectual property position of any music you use.

Table of Abbreviations

Abbreviation	Meaning	Notes
a	Altered by DBT	
ASB	Alternative Service Book	Interim modern CofE prayer book superseded by CW
BCP	Book of Common Prayer	Traditional CofE prayer book
CofE	Church of England	
CW	Common Worship	Current CofE prayer book
DBT	Dru Brooke-Taylor	(i.e. me, the author of this collection)
P&G	Praise and Glory	Collection of psalms with music by Rollo Woods
Playford	Playford, the Whole Book of Psalms with the usual Hymns and Spiritual Songs	
R	Rous	i.e Scottish psalter
Ra	Rous altered as above	
SH	Sternhold & Hopkins	The Old Version
SHa	Sternhold & Hopkins altered as above	

TB	Tate & Brady	The New Version
TBa	Tate & Brady altered as above	
W	Watts Psalter Psalms and Spiritual Songs	
Wa	Watts altered as above	
WGMA	West Gallery Music Association	

Some useful links

If you are interested in pursuing metrical psalms further, I recommend the following websites. Some of these themselves have useful links.

http://www.psalmody.co.uk/	A website run by Sue Glover with some useful resources, including another article by me.
http://www.wgma.org.uk/	the West Gallery Music Association
http://www.oremus.org/hymnal/	A large resource of hymn tunes etc.

There is also at the moment still,

http://web.archive.org/web/20080120085853/www.cgmusic.com/workshop/psametre_frame.htm

A webarchive of a wonderful site called Music for the Church of God with several complete metrical psalters, and suggestions for tunes. Sadly in autumn 2009 the organisation that hosted it seems to have killed it off. I do not know how long the archive will remain.

Doxologies in various metres

CM

All Glory to the Father, Son, ~ and Spirit, One and Three:
As was, and is, and shall be so ~ through all eternity.

Milton's version

To Father, Son and Holy Ghost, ~ immortal glory be;
As was, is now, and shall be still ~ to all eternity.

LM

To Father, Son and Holy Ghost, ~ the God whom earth and heav'n adore,
Be glory as it was of old, is now, ~ and so shall be for evermore.

Praise God from whom all blessings flow,
praise him all creatures here below.
Praise him above, ye heavenly host,
praise Father, Son and Holy Ghost.

SM

To God, the Father, Son ~ and Spirit, glory be
As was, and is and shall be so, ~ to all eternity.

10,10,10,10

To God, our Father, and to God the Son
And God the Spirit let all glory be.
We worship ever three and ever one
As was, and is till all eternity.

All glory to the Father and the Son,
And to the Spirit, ever three in one:
As was and is, and ever more shall be
World without end for all eternity.

10,10,11,11 – (Ps 104 metre)

By angels in heav'n of ev'ry degree,
And saints upon earth, all praise be addressed:
To God in three persons, one God ever blest
As it has been, now is and always shall be.

8,7,8,7

And glory to the Father raise, ~ to Son and Holy Spirit,
Alpha and Omega we praise, ~ may we His life inherit

888 888

To Father, Son and Holy Ghost,
the God whom heav'n's triumphant host
 And suffering saints on earth adore;
Be glory as in ages past,
as now it is, and so shall last,
 When time itself shall be no more.

868888 – Ps 121 metre

Great glories to the Father pay
 Which to the Son are due,
 And Holy Spirit too.
As was from first creation's day,
Is and so shall for ever be,
Without end through eternity.

Ps 122 metre

All glory to the Fäther
 Äll glory to the Son
Änd to the Holÿ Spirit
 For ever three and one.
As it was in the bēginning
 Is now and evermore
To endless ages stānds firm

The God whom we adore.

668668

To God, the Father, Son ~ and Spirit three in one
All glory give now and again:
As was from utmost yore ~ be now and evermore
World without end, Amen, Amen.

888866 – Ps 125 metre

Glory to Father and to Son ~ and Holy Spirit three in one.
As was when ages first begun ~ continues as time yet may run
Such as today might be ~ until eternity.

6666 4444 – Ps 148 metre

To God, the Father, Son ~ and Spirit, ever blest,
Eternal three in one ~ all worship be addressed.
As heretofore ~ it was, is now,
And shall be so ~ for ever-more.

7676D

All glory to the Father ~ all glory to the Son,
All glory to the Spirit, ~ for ever three and one.
As once it was and is now ~ and shall for ever more,
To endless ages stands firm, ~ the God whom we adore.

7,7,7,7 7,7

Bless the Father and the Son ~ and the Spirit, three in One.
Bless him now and as of yore ~ and shall be for ever more.
Bless the Lord and sing his praise. ~ Exalt him, ever, always.