

**THE SEVEN PENITENTIAL PSALMS, IN
VERSE, BEING SPECIMENS OF A NEW
VERSION OF THE
PSALTER, FITTED TO THE TUNES USED IN
CHURCHES, WITH AN APPENDIX OF
CORRELATIVE MATTER AND NOTES**

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The Seven Penitential Psalms, in Verse, Being Specimens of a New Version of the Psalter, Fitted to the Tunes Used in Churches, with an Appendix of Correlative Matter and Notes by M. Montagu

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M. MONTAGU

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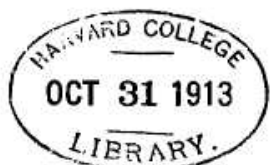
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PREFACE.

THE following Psalms are offered as a Specimen of A New Version of The entire Psalter: "Fitted to the tunes used in Churches":* and intended—that is to say proposed—to super-cede the two Authorised Versions now in use, respectively called The OLD and The NEW.

I am of course not at all unaware of the existence of numerous other Versions, some very recent—with pretensions similar to my own, and some of them† with very good claims and that have found warm advocates in their support; but all which I presume to consider—in one respect or another—equally faulty or deficient, and, generally speaking—taking them each altogether as a whole, not at all to be preferred to at least Brady and Tate's.

* This to appear D.V. early next year. Any suggestions, whether critical or otherwise, upon it (addressed thro the Publishers) will be thankfully received.

† Chiefly those of Sandys, 1636. Rouse, 1650. Denham, 1714. Merrick, 1765. Mant, 1824. and Keble, 1839.

Having thus briefly stated the object of that Version, it would be premature—and perhaps out of place—here to anticipate the reasons that will be given with it for making it at all, for assuming that those older ones should be set aside, and stating the pretensions that this may have to supplant them. Their substance, however, may be inferred from the fact of the present Publication,—that it is thought those Versions are not what they should be; the one—THE OLD, however generally true to the sense of the Text, yet more generally still—indeed almost invariably—much below the standard of poetical or even ordinarily good language in which that should be given; and the other—THE NEW, tho much superior to its antecessor in harmony and diction, yet below it in soberness gravity and truth, and not so faithful to their common Original; and that in this new one the faults or deficiencies of those Versions are endeavoured to be avoided, and their good points emulated and still farther improved, by combining a close attention to the Text—both as to its letter and spirit—with as much poetical ornament as could be used consistently with such a design and—more

especially still—with its Scriptural character, which latter point has been by far the chief object in view, and that in real fact leaves very little room for any addition to include the rest.

It has, in short, been aimed at to give the very words of the Text*—and those alone—neither more nor less, wherever practicable, merely throwing them into the form of one or other of the usual singing stanzas or verses. And it is remarkable that, almost as if it were designedly or destinedly so, those, that is—the three Measures more generally used in our Church, the *Common—Long—*and *Short*, besides their general suitableness for the purpose in a just sufficient length or extent, are peculiarly adapted correspondingly to render the Hebrew Text; one or the other of them for the most part answering precisely to its verses or lines: which particular has not been taken sufficient notice of by those who contend for a greater variety in them.

* This, whether the Bible or Liturgy Version, sometimes one, sometimes the other, and occasionally—where admitting of the combination—both; tho more generally the second, from its greater hold on the public mind thro long acquaintance and familiarity with it.