

**THE PSALTER AND  
CANTICLES, WITH  
APPROPRIATE CHANTS,  
ANCIENT AND MODERN**

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The Psalter and Canticles, with Appropriate Chants, Ancient and Modern by James Turle

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**JAMES TURLE**

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# THE PSALTER

AND

## Canticles,

WITH

### APPROPRIATE CHANTS,

### ANCIENT AND MODERN.

THE CHANTS REVISED AND EDITED

BY JAMES TURLE,

ORGANIST OF WESTMINSTER ABBEY.



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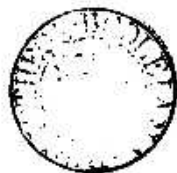
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## P R E F A C E.

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IN the following adaptation of Chants to the Canticles and Psalter, in order to consult all tastes, Three Series of Chants are provided.

1. Series No. I. consists of the Ancient Chants of the Church. These may be sung either in unison, with the short score as an organ accompaniment; or in harmony, the parts of which have been made as vocal as possible.

2. Series No. II. consists of Anglican Single Chants. In this Series, founded on the traditional use of Westminster, most of the older Chants were originally composed for the Psalms to which they are here affixed.

3. Series No. III. consists of Double Chants, including some few which may be considered somewhat florid, but are both popular and good of their kind.

4. To meet the requirement of a change of Chant where there is a change of subject, whether in the same Psalm or in two consecutive Psalms, each Series, where necessary, contains a succession of Chants, major or minor, adapted in key to follow each other.

5. Wherever a *changeable* Chant is employed for this purpose, the *minor* form—whether it be the one first used or not—is the one given.

#### PREFACE.

the signature of the major form being added at the end: but this change should be attempted only by skilled choirs.

6. In order to give the greatest variety in the least space, no Chant, except in the case of the first Series, has been inserted in the Psalter more than once. By this means a choice of two hundred and fifty old standard Chants is provided; to which fifty modern Chants, by living composers, are added in an Appendix.

7. With regard to the pointing of the words of the Psalms, so perplexing a variety has arisen from existing pointed Psalters having been arranged upon no definite principle, that it seemed advisable to recur to, at once, and to carry out, consistently and uniformly, the old and original principle laid down in the model verse given by Dr. Boyce. ('Cathedral Music,' Vol. I. p. 2).

O come let us sing un-|to the [Lord] |let us heartily rejoice in the strength of |our sal-|va-|tion.

The fewest syllables possible, consistently with their correct accentuation, are given to the varied notes of the Chant; also it is observable, that the musical treatment of the word "salvation," is that which is usually adopted for it, and for other words of analogous form, in Services and Anthems, where the composer, unbiassed by conventionalism, follows his natural taste. Besides, the revival of this, the oldest form of adaptation of English words to the Anglican Chant (for it is the adaptation employed by Tallis) is the more desirable, as it corresponds so closely with their previous adaptation to the Ancient Chants, as to render the same printed arrangement of the Psalter equally available for both species.

In conclusion, it must be allowed that, as it has been most truly observed, "to point the Psalter for the purposes of chanting is an undertaking of extreme difficulty and delicacy. Not only is a thorough



appreciation of the spirit and emphasis of the words among the necessary requirements, but, at the same time, a knowledge of the nature and accent of the Chants to be used is quite indispensable, as well as that familiarity with the best methods of setting words to music, which none but a practised musician possesses, and the most refined niceness of taste. . . . A quick and inconsiderate criticism is to be deprecated."\*

Had it occurred to Dr. Elvey to return to the principle laid down by Dr. Boyce, little would have been left for succeeding Editors to accomplish.

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\* Preface to Dr. Stephen Elvey's Psalter.

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1. *IRREGULAR* (Merbecke).  
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 3. Proper Tune (Faulstich, 1598).

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### QUICUNQUE VULT.

Series No. I.  
 iv. 1. (Merbecke)

Series No. II.  
 Canterbury Tune (Clifford).

#### RESPONSES TO THE COMMANDMENTS.

1. Plain Song (Merbecke).	
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3. J. Nares . . . . .	F.
4. T. Tallis . . . . .	Dorian.
5. S. Arnold . . . . .	C.
6. S. Arnold . . . . .	A.
7. Bp. Turton . . . . .	F.
8. C. Gibbons . . . . .	F.

#### GLORIAS.

1. Plain Song (suitable for Lent).
2. The same (major form).
3. The same, by T. Tallis.
4. The same, by T. Tallis. (Plain Song in Tenor.)
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## THE PSALTER.

DAY.	PSALMS.	Series No. I.	Series No. II.	Series No. III.
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	10 . . . . .	L. 1 . . . . .	J. Kelway . . . G min.	Sir J. L. Rogers . . . D.
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