

**THE PARAGRAPH
PSALTER: ARRANGED
FOR THE USE OF CHOIRS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649667314

The Paragraph Psalter: Arranged for the Use of Choirs by Brooke Foss Westcott

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

BROOKE FOSS WESTCOTT

**THE PARAGRAPH
PSALTER: ARRANGED
FOR THE USE OF CHOIRS**

THE
PARAGRAPH PSALTER.

Westcott
ZHLD

London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.



Cambridge: DEIGHTON, BELL AND CO.
Leipzig: F. A. BROCKHAUS.
New York: MACMILLAN AND CO.

THE
PARAGRAPH PSALTER

Arranged for the use of Choirs

BY

BROOKE FOSS WESTCOTT, D.D., D.C.L.

BISHOP OF DURHAM;
SOMETIME CANON OF PETERBOROUGH.

NEW EDITION.

Cambridge:
AT THE UNIVERSITY PRESS.

1891

[All Rights reserved.]

ly.

32115



In this Edition the Pointing corresponds, except in a few cases, with that of the CAMBRIDGE POINTED PRAYER BOOK, published by the Cambridge University Press.

PREFACE.

DURING the last few years great care has been successfully bestowed upon the pointing of the Psalter, so as to ensure an intelligent musical rendering of each clause of the separate verses; but, as far as I am aware, no attempt has been made to exhibit the general structure of the Psalms in such a manner as to suggest the variety of musical treatment which is required in different Psalms and in different parts of the same Psalms for their true interpretation. The present arrangement, which has been made and tested during the last six years of my work at Peterborough, is an endeavour to obtain this object, or at least to indicate what must be aimed at, as far as I can judge, in order that the chanting of the Psalms may contribute in the highest degree to the edifying of the Choir and of the Congregation.

It is evident upon the least reflection that no one uniform method of chanting can be applicable to the whole Psalter. Sometimes the verses are separately complete; sometimes they are arranged in couplets, sometimes in triplets; sometimes they are grouped in unequal but corresponding masses.

In most cases the verses consist of two members, but not unfrequently they consist of three or four. If therefore the Psalms are sung antiphonally on one method in single verses, or in pairs of verses, or in half verses, the sense must constantly be sacrificed; and the Music instead of illuminating the thought will fatally obscure it.

Thus, for example, the second Psalm consists of four triplets, which offer remarkable internal correspondences. The teaching of the Psalm is wholly destroyed if the separate unity of these four stanzas is not clearly marked in chanting. There are cases again when the form of the composition is changed in its course. Thus in the nineteenth Psalm there is an abrupt transition from a triple to a double structure. The glory of God in the heavens is portrayed in two stanzas of three verses each: His glory in the Law, and man's consequent prayer, in two stanzas of four verses each. The simplest music which accentuates this form of composition necessarily directs the attention of the hearer to the progress of thought with which it corresponds. If no clear change of rendering meets the change of structure, the idea probably remains hidden. In the twenty-fourth Psalm, to take an illustration of a different kind, the question and answer in *v.* 8, 10 ought clearly to be separated. There are also obvious changes of feeling, from confidence to prayer, from prayer to thanksgiving, and even alternations of feeling in the same Psalm, which call for musical recognition.

I have striven therefore, after long and repeated study, to mark the main divisions of the Psalms, and by very brief marginal notes to characterize them. The sharpest divisions are distinguished by a space and a dash (*e.g.* Ps. ii): divisions more or less clear by a broader or narrower space (*e.g.* Ps. i and Ps. iii). In making them I have carefully weighed conflicting views. In some cases variations in my own judgment from time to time shew that the conclusion reached is uncertain; but in the majority of Psalms the same outline of structure is recognised by a general consent of commentators, and cannot fail to approve itself to the reader.

It happens sometimes that the conjunctions which have been introduced in the Prayer-book Version mar the sequence of thought (i, 7, '*But* the Lord' in place of '*For* the Lord'; viii, 3, '*For I will*' in place of '*When I*'). These inaccuracies have necessarily been disregarded.

One important feature of many Psalms in relation to their musical rendering is the recurrence of 'refrains.' These are sometimes simple (Pss. viii, xlii f, xlix, lvii, lxii, lxxvii, lxxx, lxxxvii, xcix, cxv, cxvi, cxxxvi), sometimes double (Pss. xxiv, lix, cvii), and sometimes complicated (cxviii). In all cases they require to be marked in some way so as to bring out plainly the character of the composition. In respect to these again the irregular freedom of the English version injures in several cases the perfect symmetry of the original. Thus in Ps. xlix, 12, the additional clause taken from *v.* 13 destroys the perfect correspondence with *v.* 20; in cxvi, 13