

IV.

AN ACCOUNT OF THE SCOTTISH PSALTER OF A.D. 1566, CONTAINING THE PSALMS, CANTICLES, AND HYMNS, SET TO MUSIC IN FOUR PARTS, IN THE MANUSCRIPTS OF THOMAS WODE OR WOOD, VICAR OF SANCTANDROUS. BY DAVID LAING, Esq., FOR. SEC. S.A. SCOT. (PLATES LII.-LVI.)

In the "Illustrations" or Notes, which accompanied the re-issue, in 1839, of Johnson's "Scots Musical Museum," I attempted to give a chronological list of the earlier collections of Scottish Music. Although somewhat out of place, I also brought forward a few detached notices connected with the Church music of the Reformation, when describing the MS. Scottish Psalter, written and noted in four Parts by Thomas Wode or Wood, in 1566, who styled himself Vicar of St Andrews. Of these volumes, only two had been discovered, the one (supposed by mistake to be the *Contra-Tenor* part) having been presented to the Library of the University of Edinburgh in the year 1672, the other, the *Bassus*, had come into my own possession. On the supposition that these tunes were composed and harmonised for the special use of the Chapel Royal, it seemed in the opinion of competent judges to be quite hopeless from these two parts to ascertain the actual tunes or melodies. More recently, a simple solution of this difficulty was suggested by the editor of "The Scottish Metrical Psalter of A.D. 1635," who, after carefully examining the two manuscripts, says (p. 54)—"These volumes precisely follow the course of the printed Psalms—the first verse accompanying each tune, and the melodies being obviously the same. The *Tenor* volume, therefore, must have been merely a transcript of the tunes in the early editions of the Psalter; and if the fourth part or *Contra* could be found, the original harmony, as it stood seventy years earlier than that ultimately printed (in 1635), would be ascertained."

The chance of discovering an additional volume of Wood's Manuscripts seemed to be very unlikely; notwithstanding that, many years before, among the MSS. in the Library of Trinity College, Dublin, I came upon an unknown Fifth or Supplemental Volume to the Four books. It was with surprise, therefore, that I observed in the catalogue of a sale by

auction at London, in May 1867, two volumes, containing the "Trebbil and Tennour," described at some length, as "invaluable for the History of Sacred Music in Scotland." I was, of course, desirous to secure these volumes, and the commission I sent for them fortunately proved successful.

The recovery of these additional volumes I consider indeed to be a matter of some importance, not merely for enabling us to form a correct notion of the tunes and harmonies of the Psalter as contained in Wood's Manuscripts, but from the light which his notes incidentally furnish respecting the state of Sacred Music in Scotland at the time of the Reformation.

In the numerous editions of the Metrical Psalms printed for the use of the Scottish Church, between 1565 to 1643, only the Church part, as it was called, or the melody, was given on the Tenor cleff C, and not, as now, on the Treble cleff G; leaving apparently the harmony to be supplied at discretion, according to the skill of the several congregations.

On this head the following passage may also be quoted from Dr E. F. Rimbault's Introduction to Este's Psalter of 1592, reprinted for the Musical Antiquarian Society, in 1844.

"There is a peculiarity in the mode of harmonising the Church tunes in the sixteenth and early part of the following century which requires notice. The melody or 'plain song,' as it is sometimes called, is given to the *Tenor* voice, and not, as in the generality of modern music, to the *Treble*. This mode of arrangement was derived from the Romish Church, where the *Canto-fermo* or plain song is to this day sung by men's voices. It was, no doubt, intended that the congregation should sing the tune (which from its pitch and compass would suit any kind of voice), and that the accompanying parts should be sung by a choir of voices. . . . The *Cantus* or upper part is the work of the arranger, whilst the *Tenor* (or line above the *Bass*, for it is sometimes written in the *Alto* cleff) is *invariably* that of the melody or 'old church-tune.'"

The later English Psalter of Ravenscroft may also be noticed:—"The whole Booke of Psalmes, with the Hymnes, Evangelicall, and Songs Spirituall: Composed into 4 parts. Newly corrected. By Tho. Ravenscroft." It was first published in 1621, 8vo. The four parts are named *Cantus*, *Medius*, *Tenor* or *Playn Song*, and *Bassus*. Prefixed is "An index of such Names of the Tunes of the Psalmes, usually sung in

Cathedrall Churches, Colegiats, Chappels, &c. As also, the forraigne Tunes usually sung in Great Brittaine.”

The names are given under the heads of English Tunes, Northerne Tunes, Scottish Tunes, Welch Tunes, &c. The Scottish Tunes given by Ravenscroft, are as follows :—

| | Psalmes. | | Psalmes. |
|---------------------|----------|----------------|-----------------|
| Abby, . . . | 34, 88 | Glasgow, . . . | 37, 91 |
| Dukes, . . . | 33, 87 | Kings, . . . | 32, 86 |
| Dunfermeling, . . . | 35, 89 | Martyrs, . . . | 39, 92, 99, 118 |
| Dundy, . . . | 36, 90 | | |

The edition of the Psalms, printed at Edinburgh in 1635, is a memorable exception to those of an earlier date, as it contains all the four Parts, skilfully arranged, and professing to be derived from the best sources, by an unknown editor who signs his name “E. M.” His words are, “I acknowledge sincerely the whole compositions of the parts to belong to the primest musicians that ever this kingdomē had, as JOHN DEANE, ANGUS, BLACKHALL, SMITH, PEEBLES, SHARP, BLACK, BUCHAN, and others, famous for their skill in this kind. I would be most unwilling to wrong such shyning-lights of this Art, by obscuring their Names, and arrogating anything to myselve, which any wayes might derogate from them,” &c. I was afterwards (in 1853) able to show that this ardent lover of sacred music was Edward Miller, A.M., who resided in Edinburgh, as a teacher of music, and who was one of the prebendaries of the Chapel Royal. Four years ago this edition was republished in a large and handsome form, accompanied with copious illustrations, under the following title :—

“THE SCOTTISH METRICAL PSALTER of A.D. 1635, Reprinted from the original work; the Additional matter and various Readings found in the editions of 1565, &c. being appended, and the whole illustrated by Dissertations, Notes, and Facsimiles. Edited by the Rev. NEIL LIVINGSTON.” Glasgow, 1864. Folio.

Having succeeded in bringing together and re-uniting these MSS. volumes by Wood, after they had been separated for upwards of two centuries, I thought it might be worthy of the attention of the Society, while exhibiting the originals, to furnish a brief description of them,

and to extract the characteristic notes by the zealous compiler. There is, indeed, one point on which I am not competent to give any opinion, viz., Whether the existing Harmonies might display such musical skill or genius as to warrant any scheme of printing *in score* a limited number of copies for subscribers. Should this communication be printed in the Society's Proceedings, I propose, at least, to introduce a few pages in facsimile, and also the tunes of two or three Psalms in the different parts, by way of specimen, from which some conclusion in regard to the harmony may be deduced. Wood himself gives no unhesitating commendation of their value, when he says, to any one having but a reasonable knowledge of music, these books "*were worth their weight in gold.*"

In regard to this set of Psalm-tunes, it is now evident that while the melody or tune, as well as the words, were supplied from the earliest printed edition of what is called the Geneva Psalter (or, still more erroneously, Knox's Psalms and Liturgy), these tunes were harmonised by DAVID PEEBLES, one of the canons of St Andrews, acting upon a desire expressed by LORD JAMES STEWART, then Prior of St Andrews, who was created Earl of Murray, and became Regent of Scotland. His instructions were to avoid the intricacies or "curiosity" of musical composition, and to adopt a plain and sweet style best suited for general use. The importance of congregational singing in public worship cannot be over estimated, and the effects of a multitude of voices so employed is very striking. In this desire to have the ordinary Psalm Tunes accompanied with simple and easy harmonies, LORD JAMES may have been influenced by what he himself had witnessed among the French Huguenots and in other Protestant Churches abroad. But Wood insinuates that "the Chanon" of St Andrews was by no means very earnest in the matter, and that it was mainly owing to his own continued and persevering solicitations that the task was at length happily completed.

VOLUME FIRST.—TENOR.

This volume has a rude drawing, as a frontispiece, of an elderly man in a long gown, holding an open music book in his left hand, and a

clarinet in his right. (See facsimile.) Over his head is written "TENNOUR," and in a scroll these lines—

" It may be knawin be my hewinly hew
I am ane Man of mckill modestie,
And thairfor syngis my Part with notis most trow,
As it efferis vnto my facultie."

The number of tunes is one hundred and two—the remaining psalms in the printed copies being directed to be sung to one or other of these tunes.

In the MS. "Heere endes the Psalmes, set furth in iiij partes, conforme to the Tennour of the Buke in 1566 (and followeth certan Canticles; and first *Veni Creator*, &c.), be ane honorable and singulare cunning [skilful] man Daud Pables in Sanctandrous, and noted and wreaten be me Thomas Wode."

Towards the end of the volume is the following explanatory note, written after the Regent's death, in February 1569-70:—

" I HAVE thought gude to make it knawin wha sett the thre pairtes to and agreable to the Tenor, or common pairt of the Psalme buke: the Mess and the Papisticall seruice abolished, and the preaching of the Euangell stablisit heir, into Sanct Androus, MY LORD JAMIS (wha efter wes Erle of Murray and Regent) being at the Reformation, Pryour of Sanct Androus, causes ane of his Channons, to name DAVID PABLES, being ane of the cheiff Musitians into this land, to set three pairtes to the Tenor; and my Lord commandit the said Daud to leave the curiosity of musike, and sa to make plaine and dulce, and sa he hes done: bot the said Daud he wes not earnest; bot I being cum to this Toune, to remaine, I was euer requesting and solisting till thay wer all set; and the Canticles (like as *Veni Creator*, the *Sang of Ambrose*, the *Sang of Mary*, &c.) I oft did wreat to Maister Andro Blakehall, to Jhone Angus, and sum Andro Kempe set, sa I notit tenors, and send sum to Mussilbrough, and sum to Dunfarming, and sa wer done: God grant wee use them all to his glory!—notwithstanding of this trauell I have taken, I cannot understand bot Musike sall perishe in this land alutterlye and the mair . . . [some words cut off]. To ane great man that hes bot ane resonable gripe of musike thir Fyue Bukes wer worthy thair wayght of gould."

VOLUME SECOND.—TREBLE.

This volume has also a frontispiece, by Wood, of a young man in a green dress, holding in his right hand a large music book, and pointing with his left to the word "TRIBBILL" (see facsimile): and higher up the following lines in a scroll:—

" My glistring collovr glorius and grene
 Betaknis Youth, with glaid and mirry hart
 Whilk euer dois with courage frome the spleine,
 But preice or paine with pleisour syng my Part."

VOLUME THIRD.—CONTRA TENOR.

This volume has not been recovered. The one in the College Library, which was so called, has proved, upon comparison, to be a duplicate copy of the above volume, containing the Treble. It has no frontispiece.

Near the end of the original volume Second, Wood thus explains his object in undertaking the task of writing a duplicate set of the Four Parts; and it may render his statement more intelligible by noticing that a portion of the Psalms, begun by Sternhold and enlarged by Hopkins, and the English exiles, was printed with the music at Geneva in 1556. Three years later the number of the Psalms was extended to eighty-nine; and the complete version, as received by the Scottish Church, was first printed at Edinburgh in 1565.

"Thur bukis I begouth in the zeir of God J^m V^c lxiij [1562] zeiris, and I rewlit, and wes in purpose to haue first wreatin the first veorce of euerilk Psalme that hes ane tune: and sum that knew this my purpose and preparation, desyrit me to stay a quhyle, for the heall Psalmis wes printit in Geneva and wer to cum heame shortly, and so I held my hand till the heall Psalmis com hame, and I wreat the first veorce of euerilke Psalme that had ane tune put to it; and in lyk maner the Canticles and euer as I obtainit ony to be set, did put them in heir till I had gottin them all. Efter this four or fyve zeiris I tuk uther threscore throwghis of lumbert paper and x or xii, and wreat all thir Psalmis and Canticles and notit them better and farer nor thay ar heir, and thay lyand besyde me thir mony zeiris unbund, for layke of the Kynges armis drawing be maister Jhone Geddy; and seing that maister Jhone forgettis and hes

put me sa lang in houpe I purpose God willing to cause bind theme sa shortly as I may."

At the end of the original volume of the Treble is the Canticle *Si quis diliget me*, "set be Dauid Pables in Four partis in the year of God 1530, or thairby; and ane noueice callit Francy Heagy, and was this Dauid Pables awin dissyple, set the Fyft pairt, a lytill before Pinky [1547] and that uerray weell."

In the notes that follow, Wood has given a very interesting notice regarding the musical skill of King James the Fifth. He says—

"Now zee know that this is the Fyft pairt [of *Si quis diliget*] maid to the Four, as Dauid Pables first set it, and presentit the sam to KYNG JAMES THE FYFT, quha wes ane musitian himself; he had ane singular gud eir, and culd sing that he had neuer seine before, bot his voyce wes rawky and harske. I have said, in ane of thir bukis that Musik will pereishe, and this buke will shaw zou sum resons quhy: We se be experiance, that craft nor syence is not learnit bot to the end he may leiu be it quhen he has the craft or science; and if Doctor Farfax wer alyuie in this cuntry he wald be contemnit, and pereise for layk of mentinance; and sa of neid force it man dikeay."

Robert Fairfax, here mentioned, was an eminent English composer during the reigns of Henry the Seventh and Henry the Eighth. He was of a Yorkshire family, and took the degree of Mus.D. in the University of Cambridge in the year 1504, and was incorporated at Oxford in 1511. His MS. collection of the most ancient English songs, to which music has been preserved, is well known to musical antiquarians. He was organist of the Abbey Church of St Alban's, where he lies interred.¹

VOLUME FOURTH.—THE BASSUS.

In this volume, which is fully described in the Introduction to Johnson's "Musical Museum," p. xxviii., there is no frontispiece. Mr Stenhouse also mentions the volume in his Notes to that work, which although printed in 1820, remained unpublished till 1839. The MS. then belonged to the late Mr Blackwood, who obtained it from a sale by auction in Dublin; and after his decease, when a portion of his

¹ Hawkins's History of Music, vol. ii. p. 539; Burney's Hist. vol. ii. p. 515; Cooper's Athenæ Cantabrigienses, vol. i. p. 15.

own stock was sold off in Edinburgh, I was fortunate enough to secure it. In that Introduction, at page lxxxi., I referred to a duplicate volume wanting some leaves at the beginning and end, which had also fallen into my hands about the same time from the late Mr Constable's collection, but having lent the volume for the purpose of sending to England, it was for several years supposed to be lost; but was recovered not many months ago, and restored to myself as its owner. Like the one in the College Library, it proved, upon comparison, to be a volume of the Duplicate set which Wood had copied on what he calls lumbard paper. At the end of Psalm 23 is written "Thir four buikkis wes only pennit by me Thomas Wod Vicar of Sanct Androus, four zeiris laubours. THOMAS WOD Vicar of Sanctandrous, 1578." As it was of no importance to me for completing the original set, I transferred the MS. to that Library, to stand alongside of its companion.

Of the early history of THOMAS WODE or Wood, Vicar of St Andrews, we have no certain information. His own words show that in 1562, he had joined the Reformers, and had commenced his labours on the music adapted to the metrical Psalms, and that in the course of four years his work in four books had been completed. Not being aware of any difference in date of the duplicate volumes, or that his explanatory notes were added at various times, I fell into the common mistake of supposing him to have held the office of Vicar for some years previous to 1566. At that period it was not unusual for one person to hold an office, while another enjoyed the teinds or emoluments; but the office itself of Vicar ceased to be recognised in the Presbyterian Church, although the vicarage teinds were assigned by special grant from the Crown as a stipend to Ministers or Readers. There is little doubt that Wood acted as Reader in one or other of the churches in Fife before he obtained a special grant of the Vicarage of St Andrews in 1576, by virtue of which he assumed the title Vicar of St Andrews.¹ During a vacancy at St Andrews, in the Register of the Thirds of Benefices for 1574, the stipend is entered as being "The hail frutes of the vicarage, vacand be deceis of umquhill Mr Adam Hariot" [minister of Aberdeen, who died in 1574]. From the Register of the Privy Seal, we further learn, that on the 21st March 1575-6, Thomas Wood having obtained from

¹ See *Fasti Ecclesie Scoticanæ*, by the Rev. Hew Scott, D.D., vol. ii. p. 421.

“My Lord Regentis Grace a presentation to the vicarage of Sanct Androis, Mr John Wynrame, superintendent of Fyfe, was charged to admit him to the said vicarage.”¹ Wood not having taken his degree of A.M. at the University, he cannot be identified with “*Maister* Thomas Wood,” reader at Largo in 1574, who became minister of Carnbee in 1576.²

VOLUME FIFTH, or SUPPLEMENT.

This volume, preserved among the MSS. in Trinity College Library, Dublin, has already been mentioned. It is a thin volume, pp. 112, besides the Tables, lettered “Airs and Sonnets.” It has no ornamental capital letters, but on the first page is a small unfinished sketch of a knight on horseback. But Wood’s portion extends only to page 33. The title he gives it is as follows:—

“THIS is the Fyft Buke, addit to the four Psalme Bukkis, for Songis of four or fyue Pairtis, meit and apt for Musitians to recreate thair spirittis when as they shall be ouercum with heuines or any kynd of sadnes, not only Musitians, but also euin to the ignorant of a gentle nature, hearing shal be confortd, and be mirry with us. 1569.”

The volumes of the original set, consisting of the Four Books and of this Supplement, after Wood’s death, appear to have come into the possession of some person fond of music, who has inserted on the blank leaves at the end of each of the parts, a number of secular airs. They are written in a neat small hand, which I have not been able to identify.³ Stenhouse, in his Notes in one or two places, has referred to these Airs contained in the Bassus volume, as if they had actually been written by Wood in 1566. Most of the words and tunes are evidently copied from English collections of a later date, and I should imagine the hand to be not earlier than the year 1620.

¹ This grant of the vicarage teinds was for life, and Wood survived probably till the close of the sixteenth century. One of his marginal notes has the date 1592.

² Scott’s *Fasti Eccl. Scoticanæ*, vol. ii. p. 411.

³ It is curious that four of these volumes should have cast up in Ireland. The Bassus came, as already stated, from a sale in Dublin; the Supplement is in Trinity College Library there; and the two recently acquired had belonged (I was informed) to a deceased Irish clergyman, who held the office of Vicar-Choral of St Canice Cathedral, Kilkenny. The missing volume, therefore, may be still existing in Ireland.

The admirable facsimiles of the Manuscripts given to illustrate these notices have been executed by Mr Gibb of Aberdeen, a fellow of the Society of Antiquaries. They consist of the two frontispieces, with the opposite pages containing the Tenor and Treble of Psalm First; and the Bassus of the same Psalm; portions of Psalm cxxxvii., "By the rivers of Babylon," with the ornamented borders from two of the MSS. which represent various musical instruments. Also the colophon; and on separate pages, Psalms c., cxxiv., cxxxvii., and cxlix., in three parts are brought together with the music (but not as facsimiles), to furnish the reader with the means of ascertaining the tune and harmony.

Subjoined to the Psalms are several Canticles or Church Hymns, much the same as those which accompany the older editions of the English Psalm Books of Sternhold and Hopkins, set in four or five parts. The titles and first words with the names of the several composers may be added as given by Wood, without repeating the minute particulars regarding their history, in the Introduction to the "Scots Musical Museum."

DEAN JOHN ANGUS, one of the conventual brethren of the Abbey of Dunfermline, was born about the year 1515. I have his signature in some deeds relating to the property of the Abbey Church, in 1543, &c. Having joined the Protestants, at a later period, he obtained a pension, and also a living connected with the Chapel Royal of Stirling. Wood speaks of him in affectionate terms as "gude Angus," "gude and meike John Angus." He died before the 2d of March 1596-7.

Mr ANDREW BLACKHALL, at the time of the Reformation, was a Canon of the Abbey of Holyrood House. He became one of the Protestant ministers, and was first settled at Ormiston, in East Lothian, in 1567. In 1574, he was translated to the large and important parish of Inveresk or Musselburgh, where he continued till his death on the 31st January 1609. When the old church at Inveresk was pulled down and rebuilt in 1806 there was fixed on the outer wall, near the south porch, a large slab, with an inscription to the memory of the Rev. John Williamson, who died in 1740. At the top of this slab it is recorded that his predecessor, Blackhall, was aged 73 when he died on 31st January 1609. There is probably a mistake of ten years in regard to his age, as other-

wise, in October 1593, he would only have been 57, when he applied to the Synod, “*in respect of his age and the greatness of the congregation,*” for a helper or a second minister to the parish.

Sir JOHN FUTHIE, a priest, celebrated as an organist, returned to Scotland in 1532. In his Fifth book, Wood says that he was still living in 1592, when he must have attained a very advanced age. “*O God abufe, &c., in iiij pairtis, composit be Sir Jhone Futhy, bayth letter and note. This man wes the first Organeist that euer brought in Scotland the curius new fingering and playing on Organs, and yit it is mair nor threscore yeiris since he com hame: This is wreatin J^m v^c fourscore and xij [1592].*”

FRANCIS HEAGIE is mentioned by Wood as a “disciple of David Peblis.” See *Supra*.

ROBERT JOHNSON was “ane Scottis priest born in Dunse,” who fled, before the Reformation, to England, having been accused of heresy.

ANDREW KEMP was master of the Sang or Music School at Aberdeen in 1570. To one of the additional airs, Wood adds,—“*Quod Kemp, and noted (written) be his awin hand, and not myne.*”

JAMES LAWDER, a chaplain in the Collegiate Church of St Giles, Edinburgh, in 1552–53. In Wood’s MS. he has inserted a tune with the title of “*My Lord Marche’s Paven*” (a name given to a grave and stately dance), set by Lawder in 1584.

DAVID PEBLIS, one of the conventual brethren of the Abbey Church of St Andrews, died in December 1579. Wood calls him “ane of the principal musicians in all this land, in his tyme. This sang [*Si quis diligit me* in V pairtis] wes set about the zeir of God I^m v^c xxx. [1530] zeiris.” From Wood’s statement, already given, we learn that most of the Psalm tunes in these MS. volumes were harmonised at the instigation of the Earl of Murray, then Prior of St Andrews, and afterwards Regent.

LIST OF HYMNS AND CANTICLES IN WOOD’S MSS.

1. Veni Creator Spiritus.—KEMP.

“Cum holy Ghost, eternall God.”

2. The humble Sute of a Synnar.—BLACKHALL.

“O Lord of whom I do depend.”

3. The Song of Ambrose.—KEMP.
“ We praise thee, O God, we knowledge thee.”
4. The Song of the Thre Childring.—ANGUS.
“ O, all ye workes of God the Lord, bless ye the Lord.
5. The Song of Zacharias.—ANGUS.
“ The onye Lord of Israell, be praised evermore.”
6. The Sang of the blissit Virgin.—ANGUS.
“ My soule doth magnifie the Lord.”
7. The Sang of Simeon callit *Nunc dimittis*.—ANGUS.
“ O Lord, because my hartes desyre.”
8. The Simboll or Creide of Athanasius.—ANGUS.
“ What man soeuer he be Saluation will attaine.”
9. The Lamentation of a Sinnar.
“ O Lord, turne not away thy face.”
10. The Lord's Prayar.
“ Oor Father which in heauen art.”
11. The Ten Commands.
“ Harke Israell, and what I say.”
12. The Complaint of ane Sinnar.—KEMP.
“ Where righteousnes doth say, Lord.”
13. The Ten Commands.—ANGUS.
“ Attend my people, and giue eare.”
14. The Sang of Simeon.—ANGUS.
“ Now suffer me, O Lord.”
15. The Lordis Prayer. (Another version.)—ANGUS.
“ Our Father which in heauen art,
And makst us all one brotherhood.”
16. The xii Articles of our Beleiff.—ANGUS.
“ All my beleif and confidence.”

17. Da pacem Domine.—ANGUS.

“Giue peace in these our dayes, O Lord.”

18. Robber [Robert] Wisdome; rather call this a Prayer.—BLACKHALL.

“Preserue vs Lord by thy dere wordē.”

“Folloueth sertan Godlye Songs, perfittly set in iiii pairtis and singular gude musike, which I haue put in heir amongs the rest, and first, *Te Deum Laudamus* in prose, set by ANDRO KEMPT, 1566.—Wreattin and notit be me Thomas Wod, vicar of Sanct Androus.”

19. The Sang of Ambrose and of Augusteine. In iv. pairtes.—KEMP.

Te Deum, &c.—“We praise thee, O God,” &c.

20. Psalm CI. Voluntarie. In v. pairtes. Quod M. ANDRO BLACKHALL,

M.V^o. lxxvj. (corrected in one MS. to 1568).

“Of mercye and of judgement bothe.”

21. Psalm CXXVIII. Voluntarie. In v. pairtes.—BLACKHALL.

“Blissed art thou that fearis God.”

The contents of Wood's portion of this Supplemental volume—
DUBLIN MS.—may be specified—

Page 1. CI. Psalme v. pairtis be M. A. Blakhall, (the secund tribble)

Of mercy and of judgement. Finis quod maister Andro Blakhall in
Halvrude hous (now Minister of Musselbrugh) 1569, giffin in propyne
to the King.

Page 5. *Aspice Domine*, in v. pairtis. quod ane Italian.

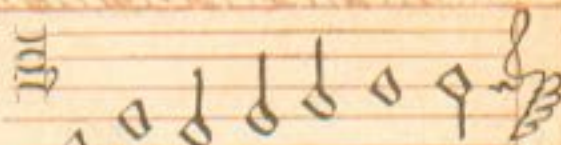
Page 7. Psalme cxxviii set & send be Blakhall to my L. Mar at his
first mariadge with my L. of Angus' Sister. begins *Blessed art thou
that fearest God.* v pairtis. quod Blakhall.

Page 11. O God abufe, &c. in iiij pairtis composet be Shir Jhone
Futhy bayth letter and not, &c. (See *Supra.*)

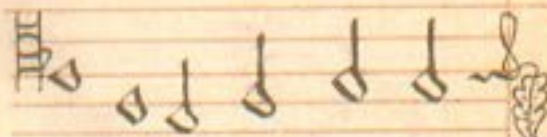
Page 13. *Donum in virtute tua letabitur Rex.* v pairtis set in England
be ane baneist Scottis preist. At the end Wood had written,
“Quod ane Englisheman & as I have heard, he was blind quhen he
set it.” (This is erased, and on the margin is added) “This was set
in England be ane Scottis Preist baneist.”

- Page 18. *Omnes Gentes attendite.* v pairtis set in Ingland.
- Page 19. *Deus miseriatur nostri.* iiij pairtis, at the end, Inglishe
Thomas Wod Vicar of Sanct Androis wyth my hand.
- Page 22. Judge and revenge my cause O Lord, xliii psalme, v pairtis
Blakhall.
- Page 25. ffollowis sertain sangis vpon plaine sang of dyvers men and
to singular gude musike, iiij pairtis, plaine sang and all.
In nomine. Quod Talis iiij pairtis.
- Page 26. Ane uthir sang callit *In nomine.* iij pairtis upon the plain
sang.
- Page 28. *Qui Consolabitur.* v partis. (On the margin) I layk ane pairt.
- Page 29. *Si quis diligit me.* v pairtis. (At the end) Quod Daud Pables
sumtyme ane Chanone in the Abbay of Sanct Androus ane of the
principall mussitians in all this land in his tyme: this sang wes set
about the zeir of God 1^m v^c xxx [1530] zeirs.
- Page 30. *Descendi in hortum meum.* 4 pairtis. quod (name blank).
- Page 31. *Susane vnioure,* Italian. v partis.
- Page 32. followis ane mirry sang, iiij pairtis, callit *Vniour, finis, correctit.*
(Wood's part of the MS. ends at p. 33.)
-

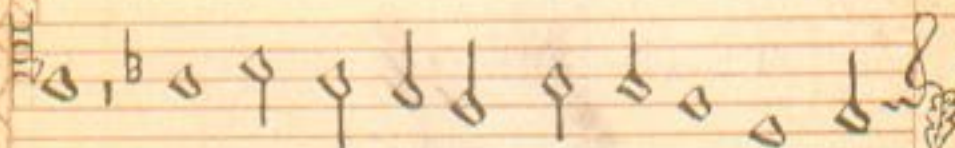
The first psalme:



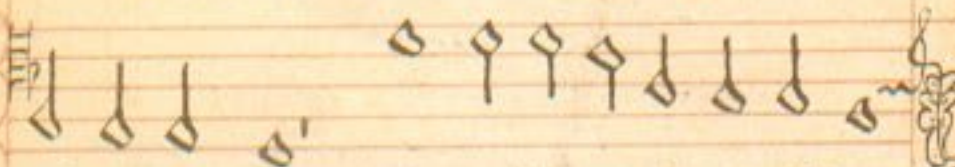
He mā is blest y heth nō



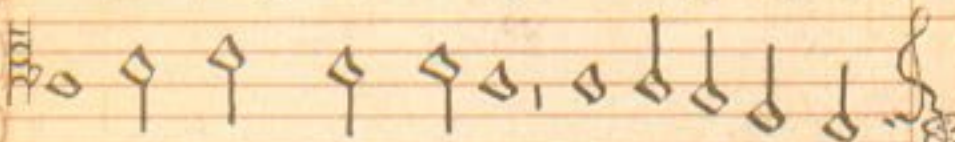
bēt, to wicked red his



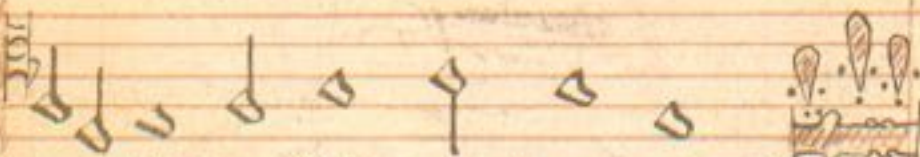
care: Noz led his lyfe as sinners do, noz sat



ī scozners chaire. But ī y lau of god y lord,



doth set his whole dely. And ī y lau doth



exercise, him selfe both day and nicht. ¶

It may be knawin be my bewinly hew
I ā ane mā of mekill modestie
And pairfor syngis my part wth notis
most frew,
As it efferis wato my farultie.

TENNOUR.



My gleistrig collowr, glori^s a greid
betakinis zouth, v^t glaid a mirry hart
qth ever dois v^t cōzage frōe ye spleine
But preice oz paine, v^t pleiso^r fyg my part



The first psalme to i. page



He mā is blest that hath

not bēt. to wicked rede his

care: Noz led his lyfe as sinners do. noz sate

in scozners chaire. But in y lawe of god the

lord. doth set his whole dely. And i y lau doth

exercise, him selve both day and night.

PSALME, CXXXVII,



When as we late

in Babilon, the

riuers rounde about, And in remem

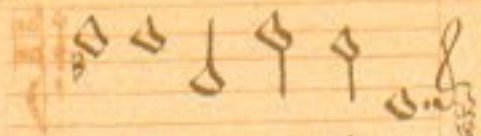
brance of Sion the teares for grief bratte

out, we hangde our harpes and in

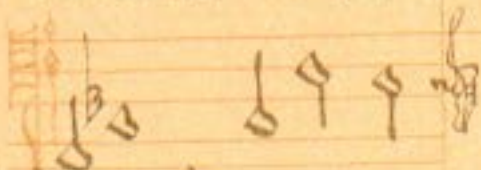
struments, the willowe trees vpon :



The first psalme pag 1

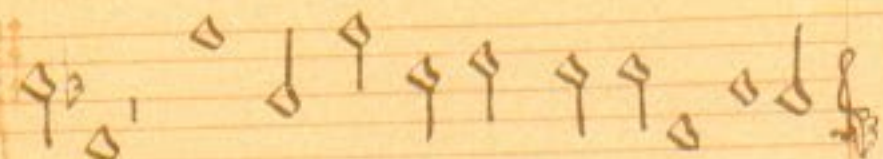


He mā is blest y heth

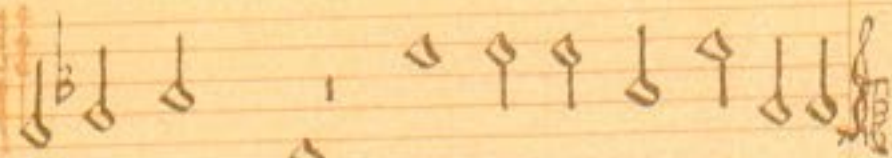


not bet, tō wicked rede

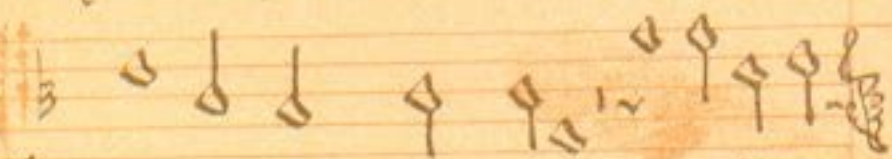
The first is upon
the first keill.



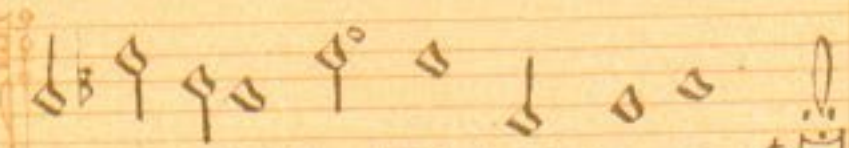
his care: Noz led his lyf as siners do, noz late



in scozners chaire. But in y law of gody

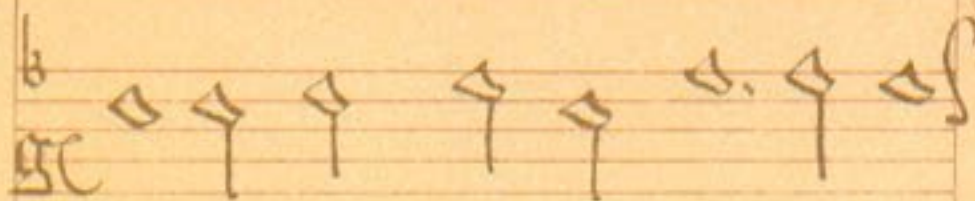


lord. doth set his whole dely: And i y lan

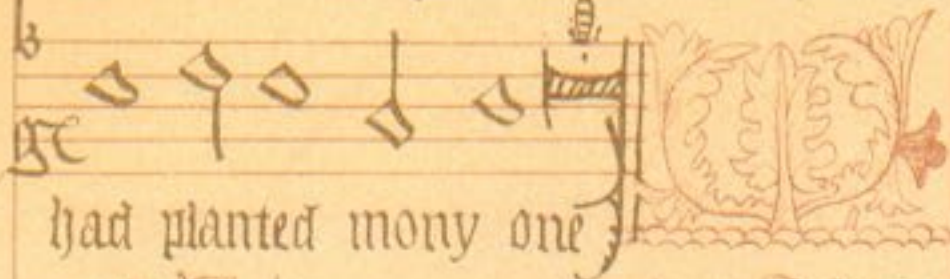


doth exercise; him selke both day & ny

PSAL, CXXXVII,



For in that place men for their vse



had planted mony one



FROM PSALME LXXXI


FROM PSALME LXXXI

Fig. 3.



(TENOR)

Endis y psalmes set furth i.iiii. partes
 Conforme to the tenour of y Buke,
 1566.

Be ane honorable and singulare cūnig
 man David Beables i Sanctandrouis
 And Noted & Wreaten be me
 Thomas Wode, 

(TREBLE)

Set i.iiii. partes be ane honorable mā
 David Beables In Sanctandrouis,

And Noted and wretin by me
 Thomas Wode, s of decēbar, 1566,

(BASSUS)

Set i.iiii. partes Be ane honorable
 mā David Beables i. s. Noted & wreati
 by me Thomas Wode, s of deubar, a. d.,
 1566

PSALME C

Treble

Contra *The M.S. not recovered*

All people that on earth do dwell, Sing to the Lord with chereful voyce

Tenor

Bassus

Tr

Co

Him serue with feare, his praile foorth tell, Come ye before him and reioyce.

Te

Ba

PSALME CXXIII

Treble

Contra *The M.S. not recovered*

Now Israel may say, and that truely, If that the Lord

Tenor

Bassus

✠ PSALME; CXXIII Continued. ✠

Treble

Contra

Tenor

Bass

Tr

Ca

Te

Ba

Tr

Ca

Te

Ba

The M. S. not recovered

had not our cause mainteinde, If that the Lord had

not our right susteinde, When all ye Worlde against us

furiusly, Made their uproares and said we shuld all dye.

PSALME; CXIV.

Treble

Contra

The M. S. not recovered

O Lord that art my God and King, Undoubtedly I will thee praise

Tenor

Bass

Tr

Co

I will extoll and blessing sing, Unto thyne holy nāe alwayes,

Te

Ba

Tr

Co

From day to day I will thee blesse, And laude thy Name worlde without end,

Te

Ba

✱ PSALME CXIV Continued ✱

Treble

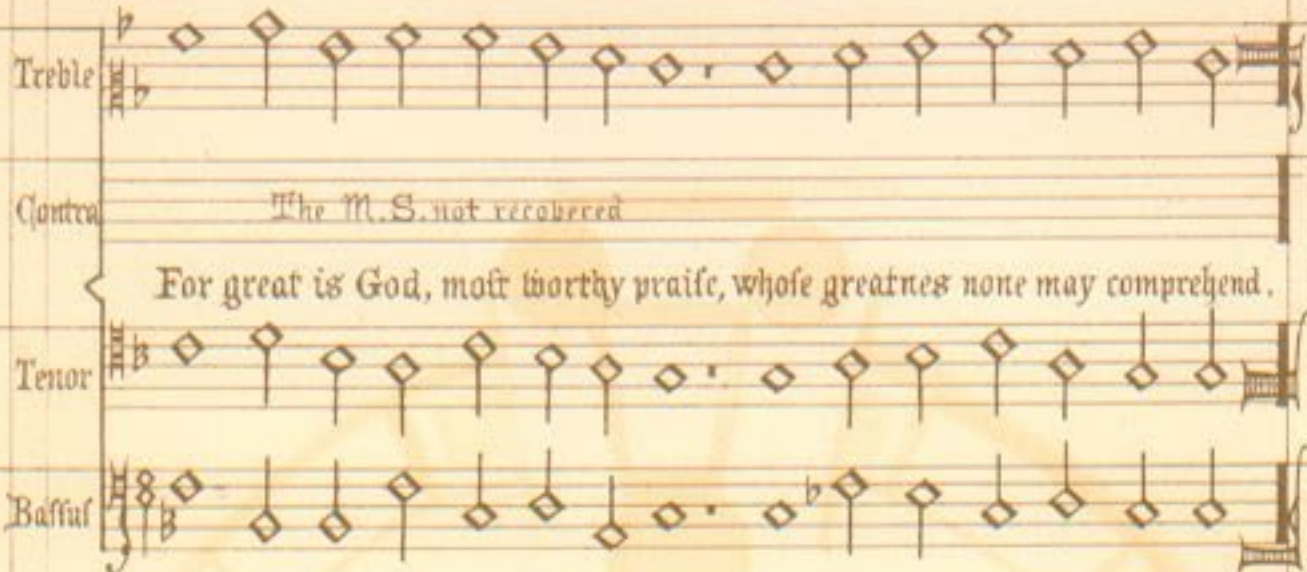
Contra

The M.S. not recovered

Tenor

Bass

For great is God, most worthy praise, whose greatnes none may comprehend.



PSALME CXLIX

Treble

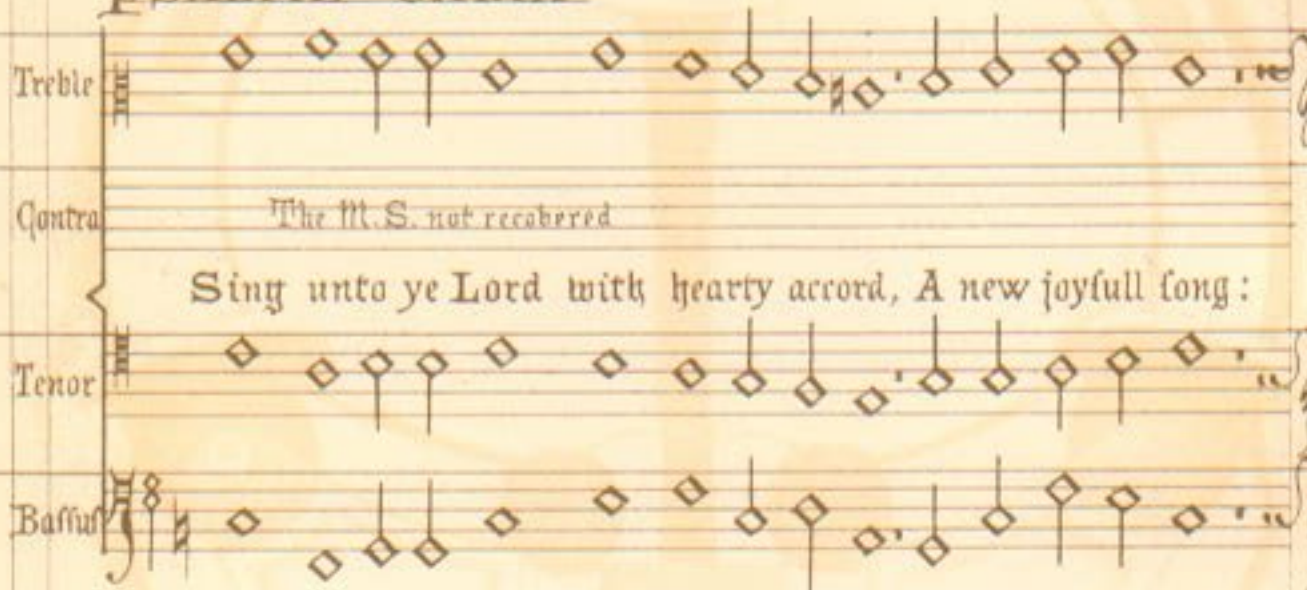
Contra

The M.S. not recovered

Tenor

Bass

Sing unto ye Lord with hearty accord, A new joyfull song :



Tr

Co

His praises resounde In euerie grounde, His Saintes all among.

Te

Ba

