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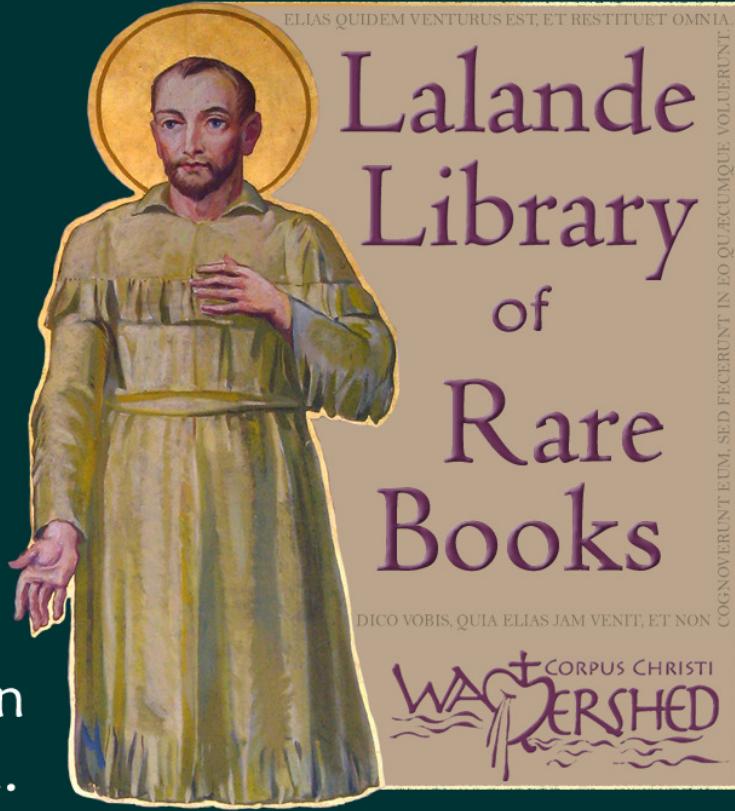
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**:: *The PSALM TONES***

***from the Sarum Tonale***

***with Organ Accompaniment ::***

THE

# PSALM TONES

FROM THE

SARUM TONALE

WITH

ORGAN ACCOMPANIMENT

Catharine Church, Antwerp, & London,  
= Sarum Society.

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THE PLAINSONG AND MEDIÆVAL MUSIC SOCIETY  
44 RUSSELL SQUARE, LONDON.

## P R E F A C E.

THE object of this work is to provide organists with a manual of accompaniments for use with the "Sarum Psalter."

The examples given are by no means exhaustive, but are rather intended to suggest a style of accompaniment in keeping with the modal character of the Tones, and are capable of development on the lines laid down.

Provision has been made for the treatment of all exceptional renderings of the chants made necessary by the exigencies of the text. These are, in every case, based upon the examples given in the preface to the "Sarum Psalter."

Plainsong at its best period was unaccompanied, and with a very small or very large body of voices it is probably best to have no accompaniment. With an ordinary choir most people prefer an organ accompaniment, but it must be unobtrusive and sympathetic.

It is hoped the accompaniments will be used by organists with the idea of giving a background to the chant—a needful support, and no more.

TONE 1.

Intonation. Dominant. Mediation or Int. Dom. Med. or Int. Dom. Med.

execute júdge-ment: rage to - gé - ther: fathers have told us:

When a strong accent does not fall on the first note of the Mediation, it should be played thus;

or or

thine in - hé - ri - tance: and scat - tered them: be the Name of the Lord:

FIRST ENDING.  
or

with hó - ly wor - ship. and to the Hó - ly Ghost.

SECOND ENDING.  
or

world with - out end, A - men. any é - vil dwell with thee.

THIRD ENDING.  
or

and made it réa - dy. that put their trust in him.

FOURTH ENDING.

or

thy hó - ly tému - ple. do but flat - ter with their tongue.

FIFTH ENDING.

or

against the per - se - cu - tors. trieth the vé - ry hearts and reins.

SIXTH ENDING.

or

his seat for judge - ment. is pro - vó - ked every day.

SEVENTH ENDING.

or

in Gód my Sá - viour. and to the Hó - ly Ghost.

EIGHTH ENDING.

or

rejoice in thy sal - va - tion. my péo - ple un - to us.

NINTH ENDING.

or

are heard a - móng them. his name for é - ver - more.

## TONE 1.

Intonation. Dominant. Mediation or Int. Dom. Med. or Int. Dom. Med.

execute judge-ment; rage to gé - ther; fathers have told us;

When a strong accent does not fall on the first note of the Mediation, it should be played thus;

thine in - hé - ri - tance; and scat - ter - ed them; be the Name of the Lord;

### FIRST ENDING.

with hó - ly wór - ship; and to the Hó - ly Ghost.

### SECOND ENDING.

world with - out end, A - men. any é - vil dwéll with thee.

### THIRD ENDING.

and māde it réa - - dy. that pút their trūst in him.

FOURTH ENDING.

or

Music for two voices. The first ending consists of two measures of music followed by a repeat sign. The second ending begins with a measure of music followed by a repeat sign. The lyrics are: "thy hó - ly tém - ple." and "do but flat - ter with their tongue." The music includes bassoon and cello parts.

FIFTH ENDING.

or

Music for two voices. The first ending consists of two measures of music followed by a repeat sign. The second ending begins with a measure of music followed by a repeat sign. The lyrics are: "against the pé - se - cù - tors." and "trieth the vé - ry héarts and reins." The music includes bassoon and cello parts.

SIXTH ENDING.

or

Music for two voices. The first ending consists of two measures of music followed by a repeat sign. The second ending begins with a measure of music followed by a repeat sign. The lyrics are: "his seat for judge - ment." and "is pro - vo - ked every day." The music includes bassoon and cello parts.

SEVENTH ENDING.

or

Music for two voices. The first ending consists of two measures of music followed by a repeat sign. The second ending begins with a measure of music followed by a repeat sign. The lyrics are: "in Gód my Sá - viour." and "and to the Hó - ly Ghost." The music includes bassoon and cello parts.

EIGHTH ENDING.

or

Music for two voices. The first ending consists of two measures of music followed by a repeat sign. The second ending begins with a measure of music followed by a repeat sign. The lyrics are: "rejoice in thy sal - vá - tion." and "my péo - ple un - to us." The music includes bassoon and cello parts.

NINTH ENDING.

or

Music for two voices. The first ending consists of two measures of music followed by a repeat sign. The second ending begins with a measure of music followed by a repeat sign. The lyrics are: "are heard a - móng them." and "his name for é - ver - more." The music includes bassoon and cello parts.

Med.  
thers have told us:  
yed thus;

ame of the Lord:

ly Ghost.

with thee.

t in him.

When a diaeresis occurs on a syllable, the first & second notes of the ending are both sung to it, thus;

and his näme etc.

SOL.

Glo - r.

When a strong accent does not fall on the first note of any Ending; it should be begun thus;

or      or      etc.

....dwell to-gé-ther in etc.    .....people im-á-gine a etc.    ..... e - ne- my op - presseth me etc.

Intonati

SOLEMN FORM FOR BENEDICTUS & MAGNIFICAT.

For he that is mighty hath mag - ni - fi - ed me: etc.

W

---

all

TONE II.

Intonation. Dominant. Mediation. or Int. Dom. Med. Abrupt form of the Mediation. or

... execute judge - ment world in righ - teous - ness ... convert my soúl ... rose up a - gain

T

FIRST ENDING.

or

... with hó - ly wór - ship. .... dwell to-gé - ther in ú - ni - ty.

---

all

SECOND ENDING.

or

... in God my Sá - viour. .... in - to the way of peace.

---

all

SOLEMN FORM FOR BENEDICTUS & MAGNIFICAT.

*When the diaeresis occurs  
(in the first ending)*

Glory be to the Fa - ther and to the Son:  
etc. and deilt wicked-ly.

begun thus;

e-my op-presseth me.  
etc.

etc:

the Mediation.  
or  
soul rose up a-gain

ú - ni - ty.

e way of peace.

TONE III.

Intonation. Dominant. Mediation. Int: Dom: Med:  
or or  
--- in the way of sin-ners: --- to ex-e-cute judge-ment Prai-sed be the Lord

*When the penultimate syllable is weak, the Mediation is played thus:*

--- judge the world in righ-teous-ness: --- hast no pléa-sure in wick-ed-ness:

*The abrupt form of the Mediation is occasionally used, thus;*

My flesh and my heart fail - eth: For mine eyés have seen:

FIRST ENDING.

or  
---with hó- ly wor-ship. --- dwell togé-ther in ú = ni - ty.

SECOND ENDING.

or  
---no smáll ad - ván - tage. .....have eat - en and wor-shipped.

5

THIRD ENDING.

or

Musical score for the Third Ending of the Benedictus. It consists of two staves. The top staff shows a melodic line with various note heads and stems. The lyrics "with - out end. A - men." are written below the notes. The bottom staff shows a harmonic progression with bass notes and rests. The key signature is B-flat major (two flats). Measure numbers 11 and 12 are indicated above the staves.

Intonation.

Intonation example for the Third Ending. It shows a single staff with a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats).

FOURTH ENDING.

or

Musical score for the Fourth Ending of the Benedictus. It consists of two staves. The top staff shows a melodic line with lyrics "..... judgements are like the great deep." The bottom staff shows a harmonic progression with bass notes and rests. The key signature is B-flat major (two flats). Measure numbers 13 and 14 are indicated above the staves.

When a

Intonation example for the Fourth Ending. It shows a single staff with a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats).

FIFTH ENDING.

or

Musical score for the Fifth Ending of the Benedictus. It consists of two staves. The top staff shows a melodic line with lyrics "..... in the time of trou - ble." The bottom staff shows a harmonic progression with bass notes and rests. The key signature is B-flat major (two flats). Measure numbers 15 and 16 are indicated above the staves.

Intonation example for the Fifth Ending. It shows a single staff with a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats).

SIXTH ENDING.

or

Musical score for the Sixth Ending of the Benedictus. It consists of two staves. The top staff shows a melodic line with lyrics "..... mercy en-dür - eth for - e - ver." The bottom staff shows a harmonic progression with bass notes and rests. The key signature is B-flat major (two flats). Measure numbers 17 and 18 are indicated above the staves.

Intonation example for the Sixth Ending. It shows a single staff with a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats).

When the diaeresis occurs, it is played thus:

Musical score showing intonation for diaeresis. It consists of two staves. The top staff is labeled "(III.4.)" and the bottom staff is labeled "(III.5.)". The lyrics "..... and dëalt wick - ed - ly." and "..... be - cäuse óf the truth." are shown with specific note heads and stems to indicate the diaeresis (split vowel) in "dëalt" and "be - cäuse". The key signature is B-flat major (two flats).

Intonation example for diaeresis. It shows a single staff with a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats).

Intonation for Benedictus & Magnificat.

Musical score for Intonation for Benedictus & Magnificat. It consists of two staves. The top staff is labeled "or (III.6.)" and the bottom staff is labeled "or (III.7.)". The lyrics "..... unto the bëasts of the land. Bles - sed be etc." are shown with specific note heads and stems. The key signature is B-flat major (two flats).

Intonation example for Benedictus & Magnificat. It shows a single staff with a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats).

TONE IV.

*Intonation. Dominant. Mediation.*

*Int:*

*Dom:*

*Med:*

*Abrupt form of the  
Mediation.*

Musical notation for the phrase "way of peace." It consists of two staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical notation for the phrase "le to him-self." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical notation for the phrase "ly Ghost." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical notation for the phrase "Hie - ru - sa - lem." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical notation for the phrase "the truth." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Benedictus & Magnificat.

Musical notation for the phrase "I be etc." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

Musical notation for the phrase "in the way of sinners." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

*When a strong accent does not fall on the first note of the Mediation it should be played thus:*

Musical notation for the phrase "they hated his people." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

*or*

Musical notation for the phrase "my adversary and misery." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

FIRST ENDING.

*or*

Musical notation for the phrase "imagine a vain thing." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

*When the musical accent is transferred to correspond  
with the verbal accent.*

Musical notation for the phrase "the Lord with holy worship." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

SECOND ENDING.

*or*

Musical notation for the phrase "dwell together in unity." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

*When the musical accent is transferred to correspond  
with the verbal accent.*

Musical notation for the phrase "of all thy marvelous works." It consists of two staves of music. The first staff starts with a half note followed by eighth notes. The second staff starts with a half note followed by eighth notes.

THIRD ENDING.

or

... ac-cord-ing un - to thy word.  
... and hó - ly is His Name.

*When the musical accent is transferred to correspond with the verbal accent.*

or

... the stub-ble be - fore the wind.  
... con-deinn the in - no-cent blood.

FOURTH ENDING.

or

... mercy en-dür-eth for e - ver.  
... who dwell - eth at Hie - rú - sa - lem.

*When the musical accent is transferred to correspond with the verbal accent.*

*when the dieresis occurs.*

or

... his seed shall in - hér - it the land.  
... and his näme per - ish.

FIFTH ENDING.

or

... and eve-ning to praise thee.  
... their ar - rows, e - ven bit - ter words.

*When the musical accent is transferred to correspond with the verbal accent.*

*when the dieresis occurs.*

or

... he is ál-way gir-ded with-al.  
... and dealt wick - ed - ly.

In

SIXTH ENDING.

His Name.  
usferred to correspond  
no-cent blood.  
ie-rú-sa-lem.  
ie per-ish.  
it-ter words.  
-ed - ly.

.....according to thy word. or .....pleasure in wick-ed-ness. or .....worins &fea-ther-ed fowls.

SEVENTH ENDING.

.....power and glo-ry. or .....chariots in the fire. or .....where no wá-ter is.

EIGHTH ENDING.

.....fruit of thy works. or .....his ministers a flá-ming fire. or .....of all thy márvel-lous works

NINTH ENDING.

.....in God my Sá-viour. or .....to the hó-ly Ghost. or .....sent empty a-way.

SOLEMN FORM FOR BENEDICTUS & MAGNIFICAT.

Bles - sed be the Lord God of Is - ra - el. etc.

TONE V.

*Intonation. Dominant. Mediation. Int. Dom. Med. Abrupt form of Mediation.*

or

.....execute judgement. or .....pleasure in wick-edness: convert my soul: rose up again:

9

FIRST ENDING.

Musical score for the first ending of a hymn tune. The score consists of two staves: treble and bass. The key signature is G major (one sharp). The time signature is common time (indicated by '8'). The vocal line includes lyrics such as "with hó - ly wór - ship." and "a-móng thine en - e-mies." The piano accompaniment features sustained notes and chords. The vocal part has several slurs and grace notes.

When two weak syllables occur between the two musical accents. or when the diaeresis occurs.

Musical score for the first ending with a diaeresis. The vocal line includes lyrics such as "people i-má-gine a vain thing." and "and dëalt wick - ed - ly." The piano accompaniment provides harmonic support with sustained notes and chords.

SECOND ENDING.

Musical score for the second ending of the hymn tune. The vocal line includes lyrics such as "before thy face for év - er." and "my soul af - ter thée, O God." The piano accompaniment features sustained notes and chords.

When two weak syllables occur between the two musical accents, or when the diaeresis occurs.

Musical score for the second ending with a diaeresis. The vocal line includes lyrics such as "to-gé-ther in u - ni - ty." and "face of all péo - ple." The piano accompaniment provides harmonic support with sustained notes and chords.

THIRD ENDING.

Musical score for the third ending of the hymn tune. The vocal line includes lyrics such as "enemies round a - bout me." and "dwell to-gé - ther in u - ni - ty." The piano accompaniment features sustained notes and chords.

When the musical accent is transferred to correspond with the verbal accent. or when the diaeresis occurs.

Musical score for the third ending with a diaeresis. The vocal line includes lyrics such as "of all thy mar - vel - lous works." and "of all péo - ple." The piano accompaniment provides harmonic support with sustained notes and chords.



TONE VI.

*Intonation. Dominant. Mediation. Int: Dom: Med: Int: Dom: Med:*

When a strong accent does not fall on the first note of the *Mediation*, it should be played thus;

----- thine in - hé - ri - tance: ----- and scat - ter - ed them: ----- be the Name of the Lord:

**THE ENDING.**

When the musical accent is transferred to correspond with the verbal accent.

----- with hó - ly wór - ship. ----- to - gé - ther in ú - ni - ty. ----- he hath sent emp - ty a - way.

TONE VII.

*Intonation. Dominant. Mediation. Int: Dom: Med:*

Occasionally when the first note of the *Mediation* falls on a weak syllable it may be played thus; *Abrupt form of the Mediation.*

----- thine é - ne - nies shall pér - ish: ... and my heart fail - eth: ... be-hold vá - ni - ty:

FIRST ENDING.

or when the diaeresis occurs.

----- with hó - ly wór - ship. ... dwell to - gé - ther in ú - ni - ty. ... and his náme pér - ish.

SECOND ENDING.

or *When the diaeresis occurs.*

.....no smáll adván - tage.  
.....vanish out of the ci - ty.  
.....to take á - ny rest.

THIRD ENDING.

or *When the diaeresis occurs.*

.....and ál his trú - ble.  
.....and to the Hó - ly Ghost.  
.....and dëalt wick-ed - ly.

FOURTH ENDING.

or *When the diaeresis occurs.*

.....plague was great amóngh them.  
.....punished Môses for their sakes.  
.....so the plague cea - sed.

FIFTH ENDING.

or *When the diaeresis occurs.*

.....thy clouds drop fát - ness.  
.....their bánners for - tó - kens.  
.....houses of Gôd in the land.

SIXTH ENDING.

or *When the diaeresis occurs.*

.....sing rejoice and give thanks.  
.....the Lord of the whóle earth.  
.....the Lord héld me up.

SEVENTH ENDING.

or *When the diaeresis occurs.*

.....upon the hill of Sy - on.  
.....for I have a de-light there-in.  
.....his cröwn flour - ish.

Intona

w

W

W

INTONATION FOR BENEDICTUS & MAGNIFICAT.

My soul doth etc.

TONE VIII.

Intonation. Dominant. Mediation. Int: Dom: Med: Abrupt form of the Mediation.  
or or or

execute júdge-ment; world in righteous-ness; converting soul; rose up a-gain;

FIRST ENDING.

or  
with hó - ly wor - ship. dwell to - gé - ther in ú - ni - ty.

*When the musical accent is transferred to correspond with the verbal accent.*

*When the diaeresis occurs.*

or or  
all thy mar - vel - lous works. the Lórd held me up.

SECOND ENDING.

or  
might dwell a - mong them. & the prin - ces of Néph - tha - li.

*When the musical accent is transferred to correspond with the verbal accent.*

*When the diaeresis occurs.*

or or  
worms and seá - ther - ed fowl. face of all péo - ple.

sis occurs.

a - ny rest.

sis occurs.

wick-ed - ly.

sis occurs.

ceas-ed.

sis occurs.

in the land.

sis occurs.

ld me up.

eresis occurs.

own flour-ish.

13

THIRD ENDING.

.....hearts un - to wis - dom. ....we have suf - fer - ed ad - vér - si - ty.

*When the musical accent is transferred to correspond with the verbal accent.*

*When the diaeresis occurs.*

.....household di - vi - ded the spoil. ....and déalt wick - ed - ly.

FOURTH ENDING.

...that are round a - bout us; soul cleav - eth un - to the ground.

*When the musical accent is transferred to correspond with the verbal accent.*

*When the diaeresis occurs.*

.....is al-way gir - ded with - al. ....going döwn of the same.

THE PEREGRINE TONE..

.....

.....

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