

Daniel Read

Musica Ecclesiae,  
or Devotional  
Harmony

Part 1

Edited by Karl and Marie Kroeger



A-R Editions, Inc.

A-R Editions, Inc., Middleton, Wisconsin 53562  
© 2004 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

The purchase of this edition does not convey the right to perform it in public, nor to make a recording of it for any purpose. Such permission must be obtained in advance from the publisher.

A-R Editions is pleased to support scholars and performers in their use of *Recent Researches* material for study or performance. Subscribers to any of the *Recent Researches* series, as well as patrons of subscribing institutions, are invited to apply for information about our "Copyright Sharing Policy."

Printed in the United States of America

ISBN 0-89579-560-4  
ISSN 0147-0078

∞ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

# Contents

Acknowledgments	ix
Introduction	xi
The History of <i>Musica Ecclesiae</i>	xii
The Tunebook and Its Prefatory Materials	xiii
The Music	xiv
The Texts	xviii
Notes	xix
Plates	xxii
<i>Musica Ecclesiae, or Devotional Harmony</i>	
Recommendations and Acknowledgments	3
Preface	5
Introduction to the Rudiments of Music	7
Questions	19
Lessons for Practice	22
Explanation of Musical Terms	26
To Singing Masters and Choristers	29
Index to the Rudiments	30
Notes	31
Common Meter Tunes, Major Mode	33
1. Mear	33
2. London	34
3. Barby	35
4. Dundee	36
5. St. Stephen's	37
6. Gloucester	38
7. St. David's	39
8. Arlington	40
9. Nazareth	41
10. St. Humphrey's	42
11. St. James'	43
12. Howard's	44
13. Mohegan	46
14. Victory	47
15. Melody	48
16. St. Martin's	50
17. Clifford	51
18. St. John's	53
19. Winter	55
20. Failsworth	56
21. Bedford	57

22. Ashley 58
23. Aldwinkle 60
24. Abridge 62
25. Bethel 63
26. Swanwick 64
27. Arundel 65
28. Brattle Street 66
29. Wareham 69
30. Wiltshire 71
31. Peterborough 73
32. Christmas 74
33. Moravia 76
34. St. Gregory's 77
35. Irish 78
36. Seneca 79
37. Braintree 80
38. Colchester 81
39. New-York 82
40. Austria 84
41. Mount Pleasant 86
42. Geneva 88
43. Canterbury 89
44. Damascus 90
45. Safety 91
46. Liverpool 93
47. Newmark 94
48. Harborough 95
49. Carlington 96
50. Milners 99
51. Salem 101
52. Nottingham 102
53. Carr's Lane 104
54. Messiah 105
55. Pensance 107
56. Pickering 108
57. Foster 110
58. Alexandria 111
59. Weston Favel 113
60. Boston 115
61. Tryberg 117
62. China 118
63. Loughton 119
64. St. Levi's 121
65. Burlington 122
66. Old Colchester 123
67. Blossom 124
68. St. Asaph's 125
69. Oatlands 127
70. Salter's Hall 128
71. Bray 129

72. York 131
73. Oxford 132
74. Rochester 133
75. Great Milton 134
76. Hephzibah 136
77. Newark 138
78. Trumpet 140
79. Warrington 142
80. Abington 143
81. Orford 144
82. Johnsbury 145
83. Clarendon 146
84. Stoneley 147
85. Dunchurch 148
86. St. Ann's 149
87. Cowper 150
88. Lambeth 151
89. Kendall 153
90. Merseilles 154
91. Enfield 156
92. Portsmouth 158
93. Bohemia 159

Common Meter Tunes, Minor Mode 160

94. Standish 160
95. Burford 161
96. Coleshill 162
97. Windsor 163
98. Walsal 164
99. Bether 165
100. St. Mary's 166
101. Concord 167
102. Plymouth 168
103. Crowle 169
104. Bangor 170
105. Matlock 171
106. Collingham 173
107. Brunswick 174
108. Worksop 176
109. Funeral Hymn 177
110. Funeral Thought 178
111. Plympton 179
112. Dorset 180
113. Newbury 182
114. Wallingford 184
115. Northfield 185
116. Isle of Wight 187
117. Wantage 188
118. Lusatha 189
119. Martyrs 190

120. Buckingham	191
121. Hesperus	192
122. Meredith	193
123. Fareham	195
124. Lebanon	196

Critical Report 197

Sources	197
Editorial Methods	198
Critical Notes	202
Notes	211

## 6. Gloucester C.M.

Isaac Watts  
Ps. 15:1

[Thomas Tomkins]

Treble

1. Who shall in- hab- it in thy — hill, O God of ho- li- ness?

Alto

1. Who shall in- hab- it in thy hill, O God of ho- li- ness?

Tenor

1. Who shall in- hab- it — in thy — hill, O God of ho- li- ness?

Bass

1. Who shall in- hab- it — in thy hill, O God of ho- li- ness?

6 5 3 3 6 5 6

9

Whom will the Lord ad- mit to dwell So near his throne of grace?

Whom will the Lord ad- mit to dwell So near his throne of grace?

Whom will the Lord ad- mit to dwell So near his throne of — grace?

Whom will the Lord ad- mit to dwell So near his throne of grace?

6 6 - [8] 6 6 5

2. The man who walks in pious ways,  
And works with pious hands;  
Who trusts his maker's promises,  
And follows his commands.

3. He speaks the meaning of his heart,  
Nor slanders with his tongue;  
Will scarce believe an ill report,  
Nor do his neighbour wrong.

4. The wealthy sinner he contemns,  
Loves all who fear the Lord!  
And though to his own hurt he swears,  
Still he performs his word.

5. His hands disdain a golden bribe,  
And never gripe the poor;  
This man shall dwell with God on earth,  
And find his heav'n secure.

## Common Meter Tunes, Minor Mode

## 94. Standish C.M.

Isaac Watts

**Grave**

Treble

Alto

Tenor or 2d Treble[\*]

Bass

1. Great God, I own the sen- tence just, And na- ture must de- cay;

[#] # [-] 6 6

9

I yield my bod- y to the dust, To dwell with fel- low clay.

I yield my bod- y to the dust, To dwell with fel- low clay.

I yield my bod- y to the dust, To dwell with fel- low clay.

I yield my bod- y to the dust, To dwell with fel- low clay.

# 6 # # 9 8 8 7 #

2. Yet faith may triumph o'er the grave,  
And trample on the tombs;  
My Jesus, my redeemer, lives;  
My God, my saviour, comes.

3. The mighty conqu'ror shall appear,  
High on a royal seat;  
And death, the last of all his foes,  
Lie vanquish'd at his feet.

4. Though greedy worms devour my skin  
And gnaw my wasting flesh,  
When God shall build my bones again,  
He'll clothe them all afresh.

5. Then shall I see thy lovely face,  
With strong, immortal eyes;  
And feast upon thy unknown grace,  
With pleasure and surprise.

[\*2d trebles should sing the line in an untransposing treble clef.]