

# London Gallery Quire 161

New Version of Tate and Brady (1696)

The king, O Lord, with songs of praise  
Psalm 21 vv. 1-4

Anon., from the Colby MSS, IOM  
Edited by Francis Roads

[♩=92]

Soprano

1. The king, O Lord, with songs of praise Shall in thy strength re-joice;  
2. For thou, what-e'er his lips re-quest, Not on-ly dost im-part,  
3. Thy good-ness and thy ten-der care Have all his hopes out-gone,  
4. He prayed for life, and thou O Lord Did'st to his prayers at-tend,

Alto

1. The king, O Lord, with songs of praise Shall in thy strength re-joice;  
2. For thou, what-e'er his lips re-quest, Not on-ly dost im-part,  
3. Thy good-ness and thy ten-der care Have all his hopes out-gone,  
4. He prayed for life, and thou O Lord Did'st to his prayers at-tend,

Tenor [Air]

1. The king, O Lord, with songs of praise Shall in thy strength re-joice;  
2. For thou, what-e'er his lips re-quest, Not on-ly dost im-part,  
3. Thy good-ness and thy ten-der care Have all his hopes out-gone,  
4. He prayed for life, and thou O Lord Did'st to his prayers at-tend,

Bass

1. The king, O Lord, with songs of praise Shall in thy strength re-joice;  
2. For thou, what-e'er his lips re-quest, Not on-ly dost im-part,  
3. Thy good-ness and thy ten-der care Have all his hopes out-gone,  
4. He prayed for life, and thou O Lord Did'st to his prayers at-tend,

7

S

Shall in thy strength re-joice, Shall in thy strength re-joice;  
Not on-ly dost im-part, Not on-ly dost im-part,  
Have all his hopes out-gone, Have all his hopes out-gone,  
Did'st to his prayers at-tend, Did'st to his prayers at-tend,

A

Shall in thy strength re-joice, Shall in thy strength re-joice;  
Not on-ly dost im-part, Not on-ly dost im-part,  
Have all his hopes out-gone, Have all his hopes out-gone,  
Did'st to his prayers at-tend, Did'st to his prayers at-tend,

T

Shall in thy strength re-joice, Shall in thy strength re-joice;  
Not on-ly dost im-part, Not on-ly dost im-part,  
Have all his hopes out-gone, Have all his hopes out-gone,  
Did'st to his prayers at-tend, Did'st to his prayers at-tend,

B

Shall in thy strength re-joice, Shall in thy strength re-joice;  
Not on-ly dost im-part, Not on-ly dost im-part,  
Have all his hopes out-gone, Have all his hopes out-gone,  
Did'st to his prayers at-tend, Did'st to his prayers at-tend,

The king, O Lord, with songs of praise 161

13

S  
A  
T  
B

With thy sal-va-tion crowned shall raise,  
But has with thy ac-cep-tance blest,  
A crown of gold thou mad'st him wear  
And gra-cious-ly to him af-ford

With thy sal-va-tion crowned shall raise,  
But has with thy ac-cep-tance blest,  
A crown of gold thou mad'st him wear  
And gra-cious-ly to him af-ford

With thy sal-va-tion crowned shall raise,  
But has with thy ac-cep-tance blest,  
A crown of gold thou mad'st him wear  
And gra-cious-ly to him af-ford

With thy sal-va-tion crowned shall raise,  
But has with thy ac-cep-tance blest,  
A crown of gold thou mad'st him wear  
And gra-cious-ly to him af-ford

19

S  
A  
T  
B

To heav'n his cheer-ful voice, *[p]* To heav'n his cheer-ful voice. *[f]* voice. voice.  
The wish-es of his heart, The wish-es of his heart. heart. heart.  
And sett'st it firm-ly on, And sett'st it firm-ly on. on. on.  
A life that ne'er shall end, A life that ne'er shall end. end. end.

To heav'n his cheer-ful voice. voice.  
The wish-es of his heart. heart.  
And sett'st it firm-ly on. on.  
A life that ne'er shall end. end.

To heav'n his cheer-ful voice. voice.  
The wish-es of his heart. heart.  
And sett'st it firm-ly on. on.  
A life that ne'er shall end. end.

To heav'n his cheer-ful voice. voice.  
The wish-es of his heart. heart.  
And sett'st it firm-ly on. on.  
A life that ne'er shall end. end.

This setting survives as a single soprano part in the Colby Manuscripts, which were in use in churches in the southern Isle of Man in early decades of the 19th Century, and penned by the singing teacher William Shepherd. The tenor air occurs in another Manx manuscript, which although not in Shepherd's handwriting was clearly copied by its owner, William Cottier, from one of Shepherd's books. The alto and bass are editorial. Original a tone higher.