

PSALMODY: A 1014

O R

A COLLECTION of PSALM TUNES

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W I T H

Several FESTIVAL HYMNS,

All set in a very easy Manner (chiefly designed for the Use of Country Churches)
for one, two, three, and four Voices, with Choruses.

The whole so contrived as to be Sung with or without an ORGAN.

To which are added,

CANONS for three, four, five, and six Voices, with a *Thorough Bass*.

COMPOSED BY

JOHN ALCOCK, ORGANIST of St. Laurence's Church in Reading, Berks.

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1

St Laurence's

Slow

hr

6

hr

hr

6 6 7 4 3 6 6 6

St. Peter's

Not too fast.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melodic line with quarter and eighth notes, including a trill marked 'tr' above the eighth measure. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with quarter and eighth notes, including a trill marked 'tr' above the eighth measure. Fingering numbers 6, 5, 4, and 3 are written above the final notes of the bass line.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melodic line with quarter and eighth notes, including a trill marked 'tr' above the eighth measure. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with quarter and eighth notes, including a trill marked 'tr' above the eighth measure. Fingering numbers 6* and 6 5 are written above the final notes of the bass line.

St. Margaret's

Moderate

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains two measures of music, each marked with a trill (tr) above the first note. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains two measures of music with fingerings 6, 6, 7, 4, 3, 6, and a sharp sign (#) above the final note. Both staves end with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains two measures of music, each marked with a trill (tr) above the first note. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains two measures of music with fingerings #, 65, 6, 56, and 6. Both staves end with a double bar line.

St Andrew's

not too slow

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/2 time signature. It contains two measures of music, each with a fermata above it. The first measure has notes G4, A4, B4, A4, G4, F4, E4, and a quarter rest. The second measure has notes D4, C4, B3, A3, G3, F3, E3, and a quarter rest. The bottom staff is in bass clef with a 3/2 time signature. It also contains two measures of music, each with a fermata above it. The first measure has notes G2, A2, B2, A2, G2, F2, E2, and a quarter rest. The second measure has notes D2, C2, B1, A1, G1, F1, E1, and a quarter rest. There are asterisks above the notes in the second measure of both staves.

The second system of musical notation consists of two staves. The top staff is in treble clef with a 3/2 time signature. It contains two measures of music, each with a fermata above it. The first measure has notes G4, A4, B4, A4, G4, F4, E4, and a quarter rest. The second measure has notes D4, C4, B3, A3, G3, F3, E3, and a quarter rest. The bottom staff is in bass clef with a 3/2 time signature. It also contains two measures of music, each with a fermata above it. The first measure has notes G2, A2, B2, A2, G2, F2, E2, and a quarter rest. The second measure has notes D2, C2, B1, A1, G1, F1, E1, and a quarter rest. There are asterisks above the notes in the second measure of both staves.

St. Michael's

Moderate

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with notes and rests, including some accidentals. Above the upper staff, there are two asterisks and two 'tr' markings. Above the lower staff, there are three '6' markings and a '56 #5' marking.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the bass line. Above the upper staff, there are two asterisks and three 'tr' markings. Above the lower staff, there are several numerical markings: '6', '5', '6', '6', '8', '#', and '87' over '65'.

St. John's

Brisk

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains two measures of music, each marked with a trill (tr) above the first note. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music, with the first measure marked with a '6' above the first note and the second measure marked with a '6' above the first note and a '6' above the second note. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains two measures of music, each marked with a trill (tr) above the first note. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music, with the first measure marked with a '6' above the first note and a '6' above the second note, and the second measure marked with a '6' above the first note and a '6' above the second note. The system concludes with a double bar line.

St. Giles

Moderate

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. It contains a melodic line with various note values, including quarter and eighth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line with notes and rests, including some accidentals (sharps) and fingerings (e.g., '6', '6'). There are two bar lines in each staff, dividing the system into two measures.

The second system of musical notation also consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. This system includes more complex notation, such as a circled '6' in the bass staff, a circled '54' over a '32' in the bass staff, and a sequence of numbers '6 567676' in the bass staff. There are also various accidentals and fingerings throughout. Like the first system, it is divided into two measures by bar lines.

Continued

The image displays a handwritten musical score for two systems. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various note values, rests, and articulation marks. Above the first system, there are four 'tr' markings. Above the second system, there are four 'tr' markings. The bass staff of the first system contains several '6' annotations, and the bass staff of the second system contains several '6' annotations, along with '4' and '5' annotations. The score concludes with a double bar line and repeat signs in both systems.

9

St. George's

Proper to the 25th 67th & 134th Psalms

Moderate

tr

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains a series of notes, including quarter and eighth notes, with some beamed together. The bottom staff is in bass clef with the same key signature and time signature. It contains corresponding notes, with some fingerings indicated by numbers 6, 4, 6, 6, 6, and 8 7. A trill symbol (*tr*) is placed above the first measure of the top staff.

The second system of musical notation continues the piece. The top staff (treble clef) features notes with trill symbols (*tr*) above several measures. The bottom staff (bass clef) includes fingerings such as 6, 4, 4, 3, 6, 7, 6, 5, *, 6, 5 6, 4, 3. The piece concludes with a double bar line and a repeat sign.

The 111th Psalm. proper

3 Voices.

not too fast

With heart I do ac - cord To praise and laud the Lord In

With heart I do ac - cord To praise and laud the Lord In

With heart I do ac - cord To praise and laud the Lord In

presence of the just For great his works are found To search them

presence of the just For great his works are found To search them

presence of the just For great his works are found To search them

Continued

fuch are bound **As** do him love and trust

fuch are bound **As** do him lo-ve and trust

fuch are bound **As** do him love and trust

Brisk

Solo

The 112th Psalm

proper -

The Man is blest that God doth fear And that his law doth love in

deed His feed on earth God will up-rear And blefs such as from

him pro-ceed His house with riches he will fill His righ-teous-

Continued

Chorus

nefs en - dure shall still His house with rich - es he will

6 6 4 3 # 6 6 6

His house with rich - es

fill His right - teous - nefs en - dure shall still

6 6 6 4 6 5 4 3

he will fill His righteous - nefs en - dure shall still

The 126th Psalm

proper for the 29th of May

Lively

2 Voices

When that the Lord a—gain his Si—on had forth brought from bondage

When that the Lord a—gain his Si—on had forth brough— — t from

great and al—so fer—vi—tude ex— — tream His work was such as

bon—dage great and al—so fer—vitude ex—tream His work was such as

did sur—mount mans heart and thought So that we were much like to

did sur—mount mans heart and thought So that we were much like to

Continued

them that use to dream Our mouths were all with laugh-ter fil-led

them that use to dream Our mouths were all with laugh-ter fil-led

then Al-fo our tongues did shew us joy-ful men

then Al-fo our tongues did shew us joy-ful men

2 Voices

16

Verse

136th Psalm proper

Chorus

verse

moder. Give Praise un - to the God of Gods - for his Mercy en - dur - eth for ever give

Give Praise un to the God of Gods for his Mercy en - dur - eth for ever give

Praise un - to the Lord of Lords for his Mer - cy en - dur - eth for

Praise un - to the Lord of Lords for his Mer - cy en - dureth for

ev - er

ev - er

A Hymn for Christmas And S.^t John's Day

Not too fast

Solo

Grant Lord that what thy Ser-vant John has taught we may with

Faith embrace believ-ing thy be-lov-ed Son was born and dy'd for

hu-man Race.

2

Let That incarnate Word divine,
 Which born in Flesh gave us new Birth,
 Make in our Souls his Image shine,
 Who took our Likeness once on Earth.

3

He by the Wonders of his Hand
 Declar'd his Mission from on high;
 His Touch the speechless Tongue unchain'd,
 And blest with Light the sightless Eye.

4

O let his Mercy once more show
 A Token of his mighty Pow'r
 Make those who here deny him know
 He with the Blind can Them restore.

turn over

Verse and Chorus

Halle = lu = jah Halle = lu = jah Halle = lu = jah Halle = lu = jah Halle = lu = jah Halle = lu = jah

Halle = lu = jah Halle = lu = jah Halle = lu = jah Halle = lu = jah Halle = lu = jah

Hal = le = lu = jah Halle = lu = jah Hal = le = lu = jah Hal = le = lu = jah

Hal = le = lu = jah Hal = le = lu = jah Hal = le = lu = jah Hal = le = lu = jah

lu = jah Halle = lu = jah

lu = jah Halle = lu = jah

A Hymn for Good Fryday and Easter Day

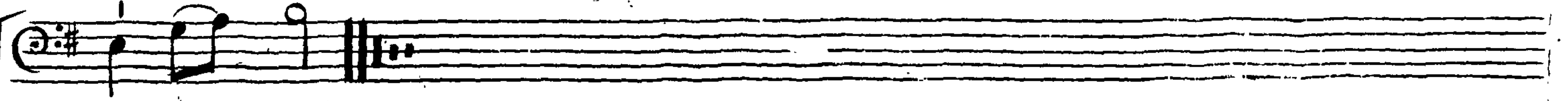
Very slow

When on the Cross our suffering Lord expired All Nature veild with

Night in Darknes mourn'd, in Darknes in Darknes mourn'd, but by

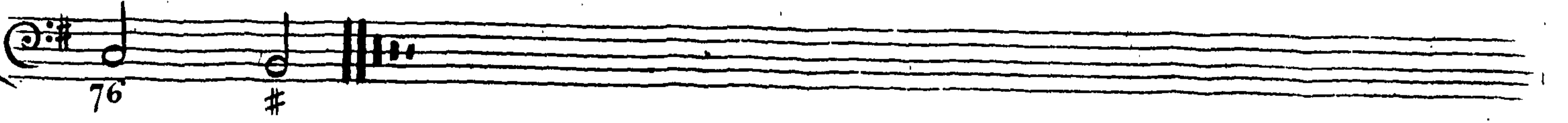


that Word which said at first, let there be Light, — which said at first, let



there be Light

turn over



22 *Not too fast*

The Sun of Righteousness arose, whose Day spring did from Earth dis-

pel the gloomy Cloud and o'er his Foes Triumphant vanquish'd

Death and Hell Triumphant vanquish'd Death and Hell.

tasto solo

2

They who in Him believing rest,
 Shall, till the last and gen'ral Doom,
 Sleep from their Pains and Toils releas'd;
 And rise exulting from the Tomb.

3

Then shall their Souls and Bodies meet,
 When the Archangel's Trump shall sound,
 And Saints with joy each other greet,
 In endless Bliss with Glory crown'd.

4

Together shall they hail their King,
 And thus in Songs of Triumph cry
 O Death! where is thy dreaded Sting?
 And where, O Grave! thy Victory

5

To share with Them the heav'nly Prize,
 O let us join in holy Strife;
 That when to meet our judge we rise,
 His Cross may be our Tree of Life.

turn over

Chorus 4 Voices

Slow

A - - men, A - - men, A - - - - - men, A - - - - - men.

A - - men, A - - - - - men, A - - - - - men.

A - - men, A - - - - - men, A - - - - - men.

A - - men, A - - - - - men, A - - - - - men.

25 *solo*
moderate

A Hymn for Whitsunday

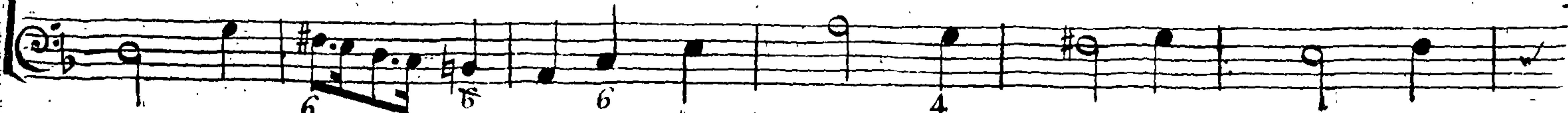
To praise Je - ho - - vah with - out End O ho - - - ly Spi - - - rit

let - that Fire which did - in flam - - - ing Tongues de - - - scend, - our Hearts in -

- flame and Tongues in - - - spire. God in - his Ang - - - er to - con - found the



Pride of Men — their Tribes dif = = = perfd with Lan — : gua : ges — of



dif = = = cord Sound but has this Day the Doom re = = = verfd, *turn over*



The Tongues, intended, to defeat
 Th'aspiring Builders' vain Device,
 (Who proudly thought to storm its Seat)
 To us restor'd lost Paradise.
 Christ, to retrieve the fatal Loss,
 Did Adam's Guilt by Death atone;
 He nail'd our Sins unto his Cross,
 Then re-ascended to his Throne.

That his Disciples should not mourn,
 But wait in Hope their Lord to meet,
 To comfort them 'till his Return,
 He sent the promis'd*Paraclete.
 By Him the fix'd Decrees of God
 In Types by Israel's Sons beheld
 (Who saw his Glory through a Cloud)
 To Jews and Gentiles stand reveal'd.

O Holy Ghost! into us pour
 Thy Light, that to his Throne we may,
 Above the Reach of Babel's Tow'r
 By Jacob's Ladder find the Way.
 To guide us to that Seat of Bliss,
 His Vision be our midnight Dream
 Till there we see him as he is,
 Jehovah's Praise our daily Theme.

* The Holy Ghost

2 Voices

Verse And Chorus

Lively

Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

An Exhortation to Charity

2 Voices

moderate

Be faithful Stewards to your Lord ye Rich who from his

Be faithful Stewards to your Lord ye Rich who from his

bounteous Hand Your Wealth re = = = ceive He will re = = = cord Your

bounteous Hand Your Wealth re = = = ceive He will re = = = cord Your

Talents and their Use de = = = mand

Talents and their Use de = = = mand

The Use, that will increase your Store,
 Is not to hoard up worldly Pelf;
 But clothe the Naked, feed the Poor,
 And love your Neighbour as yourself

If in God's Book your Works are found,
 You, at the great and final Day,
 Shall hear with Joy the Trumpet's Sound,
 And thus shall your Redeemer say:

The Miser's Treasure into Dust
 Shall moulder with him in the Urn;
 Yours shall, where neither Thieves nor Rust
 Can reach it, with Increase return.

Ye Fathers of the Fatherless,
 As Guardian Angels, once below
 Ye were to Orphans, now possess
 Those Joys that only Angels know.

While earthly Riches make them Wings,
 And fly like Dust before the Wind,
 Your Gold refin'd its Treasure brings
 To Heav'n, and leaves its Dross behind.

The 117th Psalm For 4 Voices

not too fast

O all ye Nations of the world, Praise ye the Lord al - ways:

O all ye Nations of the world, Praise ye the Lord: al - ways:

O all ye Nations of the world Praise ye the Lord al - ways:

O all ye Nations of the world Praise ye the Lord al - ways:

And all ye People evry where Set forth His Noble Praife.

And all ye People evry where Set forth His Noble Praife.

And all ye People evry where Set forth His Noble Praife.

And all ye People evry where Set forth His Noble Praife.

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part consists of a staff of music with a treble clef and a key signature of one flat (B-flat). The lyrics are: "And all ye People evry where Set forth His Noble Praife." The Soprano part has a melodic line with some grace notes (marked 'h'). The Alto part follows a similar pattern. The Tenor part has a more active line with some accidentals. The Bass part includes figured bass notation (numbers 3, 4, 6, 5, 4, 3) below the notes. The score is divided into four systems, each corresponding to one of the voice parts. Each system ends with a double bar line and repeat dots.

Canon. three in one.

Not too fast

O Praise the Lord laud ye the Name of the Lord Praise

O Praise the Lord laud it O ye Servants of the Lord; O sing Praises to his Name sing

ye the Name of the Lord Praise it O ye servants of the

Name sing Praises to his Name for it is love-ly. O

Praises to his Name for it is love-ly O Praise the

Lord; O sing Praises to his Name sing Praises to his Name for

Praise the Lord laud ye the

Lord laud ye the Name of the

it is love-ly. O

Canon for 3 Voices

Very Slow

Why art thou fo hca - vy O my Soul fo hea - vy O my Soul and why

Why art thou fo hea - vy O my Soul fo heavy O my Soul and

Why art thou fo hea - vy O my Soul fo

art thou fo dif - qui - e - ted within me? O put thy trust in God for

why art thou fo disqui - e - ted with - in me? O put thy trust in

hea - vy O my Soul and why art thou fo dif - qui - e - ted within me?

I will yet give him thanks which is the help of my Counte -
 God for I will yet give him thanks which is the help of my
 O put thy trust in God for I will yet give him thanks which

- nance and my God. why art thou so heavy
 Counte - nance and my God. why art thou so hea -
 is the help of my Counte - nance and my God,

Sprightly

4 Voices

O Clap your Hands together all ye People, O Sing unto God with the
 Voice of Melody. for He's the King of all the Earth, Sing ye Praifes sing ye Praifes with
 understanding. God is gone up with a mer-r-y noise and the Lord with the
 Sound the Sound of the Trump. O sing Praifes O sing Praifes sing
 Praifes to our God, O sing Praifes to our King.

Thorough Bass

6 4 2 6 6 6 6 5 6

Vivace
 A 5 Voci
 Can = ta = te Do = mino can = ti = cum

novum, Can = ta = te Do = mino om = nis

ter = ra. Can = ta = te Do = mino Lau = da = te nomen e = jus,

An = nun = ti = a = te de die in diem fa = lu = tem e = jus.

Hal = le = lu = jah Hal = le = lu = jah

Thorough Bass
 6 6 6 9 8 / 7 6 6 5 / 4 3

6 Voices

Slow



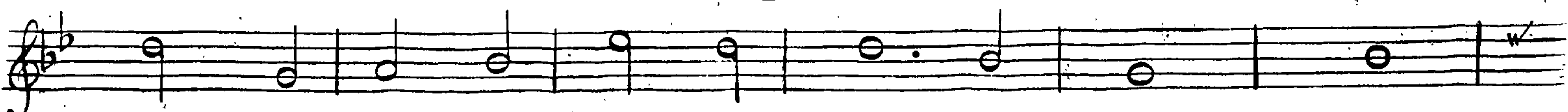
O Fountain of e - - ter-nal Light, who didst di - - vide the



Day from Night, and with the Day - spring of the Morn, the new



Cre - - a - ted world a - - dorn, For e - - ver in our



Hearts re - - fide our Hearts re - - fide: be Thou our



Guardian and our Guide O

Thorough Bass



Finis

