

My heart is set to laud the Lord

1

John Hopkins (1562)

Psalm 57 verses 9, 10, 12, 13

Ps 57, anon. (1746)
Edited by Francis Roads

The musical score is written for Soprano, Alto, Bass, and Keyboard. It is in the key of D major and 3/4 time. The score is divided into two systems. The first system covers measures 1-6, and the second system covers measures 7-12. The lyrics are: "My heart is set, my heart is set, to laud the Lord In him to joy al - ways My heart doth e - ver well ac - al - ways, al - ways My". There are three numbered ornaments (1, 2, 3) placed above specific notes in the vocal parts. The keyboard part provides a harmonic accompaniment.

2. Awake, my joy, awake, I say,
My lute, my harp, and string;
And I myself before the day
Will rise, rejoice, and sing.

3. His mercy doth extend as far
As heavens all are high,
His truth as high as any star
That shineth in the sky.

4. Set forth and show thyself, O God,
Above the heav'ns most bright,
Exalt thyself on each abroad,
Thy majesty and might.

It is suggested that underlined syllables be repeated by the upper three voices in bars 17-20.

My heart is set to praise the Lord

13

S
ver, doth e - ver well ac - cord To sing, to sing,

A
cord, doth e - ver well ac - cord To sing, to

T
To sing,

B
heart doth e - ver well ac - cord To

Kbd.

19

S
to sing his laud and praise.

A
sing, his laud and praise.

T
to sing, his laud and praise.

B
sing his laud and praise.

Kbd.

The image shows a musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and keyboard accompaniment. The score is divided into two systems. The first system starts at measure 13 and ends at measure 18. The second system starts at measure 19 and ends at measure 24. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts have lyrics underlaid. The keyboard part provides harmonic support. There are some editorial markings, such as circled numbers 4 above certain notes in the vocal parts.

Editorial notes:

Edited from Michael Beesly's *A Collection of New Psalm Tunes* (Oxford, 1746) BL A 1231 o (2), P. 152 in BL copy, conferred with *Upton Tune* P. 130 in William Knapp's *New Church Melody* (London 1753) BL B 647 g .

Bars 12 and 13 soprano notes 1 and 2: Knapp has $\text{♩} \text{♩}$ for $\text{♩} \text{♩}$.

Bar 15: Knapp adds "A strain for four voices".

Bars 22-23: Beesly has ∞ for $\text{♩} \text{♩}$.

Editorial underlay has been made to avoid word-splitting, and does not follow the pattern of the first verse, the only verse underlaid in the sources.

Knapp adds verse 11, which is impossible to underlay without word-splitting.