

Sing ye unto the Lord our God

Samuel Long

Ps 149 O. V. St. PETER's TUNE

This edition by Edmund Gooch
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Text: Thomas Norton, on Ps. 149

Sing ye un - to the Lord our God A new re - joi - cing song,
Let Is - ra - el re - joi - ce in God, And prai - ses to him sing;
Let them sound praise with voice of lute Un - to his ho - ly name,
For why? the Lord his plea - sure all Hath in his peo - ple set,

6 6 6 6 5 6 6 6 6

10

And let the praise of him be heard His ho - ly saints a - mong.
And let the seed of Si - on be Most joy - ful in their King:
And with the tim - brel and the harp Sing prai - ses to the same.
And by de - liv - 'rance he will raise The meek to glo - ry great.

6 6 # 6 6 6 6 5 8 7

With glory and with honour now
 Let all his saints rejoice;
 Aloud upon their beds also
 Advance their singing voice.

And in their mouths let be the high
 Praises of God the Lord,
 And in their hands likewise a sharp
 And a two-edged sword,

To plague the heathen, and correct
 The people with their hands;
 To bind their stately kings in chains,
 Their lords in iron bands:

To execute on them the doom
 That written was before:
 This honour all his saints shall have;
 Praise ye the Lord therefore.

This tune appears on p19 of William Riley's *Parochial Harmony*, where it is attributed 'by Mr. Saml. Long'. The preceding tune, 'Mecklenburg' (a setting of Ps. 91 NV, 'He that has God his guardian made'), on p18, is attributed 'by Mr. Saml. Long. *Orgst. of St. Peter le Poor*'. Both tunes are marked with asterisks: a note below the contents page of the book indicates that this denotes 'new Tunes'. 'Mr. Samuel Long, Organist of *St Peter-le-Poor, Broad-street*' is listed among the subscribers to Riley's *Parochial Music Corrected*, published together with *Parochial Harmony*.

The alto and tenor parts are printed in the source in the alto and tenor clefs respectively, and only the first verse of the text is given (subsequent verses have here been added editorially). The pairs of notes given here as slurred minims in bar 9 in the soprano and alto parts are shown in both these parts in the source as a small minim grace note slurred to a full sized semibreve.