

# Introduction to the Musical Practice Edition

Using the 1650 Scottish Psalter, a student of music can achieve the following goals:

1. **Sightsinging.** The psalter is written in four-part harmony. The student should sing each of the soprano, alto, tenor, and bass parts; women will sing the men's parts an octave higher, and men will sing the women's parts an octave lower. Each part should be sung forward and backward. This will provide a solid aural foundation for melody. To learn harmony and the sound of chords and their progressions, the student should sing each chord from the bottom to the top and then back down, shifting the octaves as necessary. For modal studies, the student should repeat the preceding steps, while changing the key signature of the song. In this way, each song may be sung in the aeolian, locrian, ionian, dorian, phrygian, lydian, and mixolydian modes, with or without the added accidentals. Exotic scales may be sung similarly—simply apply the necessary non-traditional key signatures. In this way, a wealth of musical ear-training can be accomplished with modest resources.
2. **Sightreading.** Single-line instruments, such as winds, brass, and strings, may proceed exactly as with sightsinging, above. The goal now is to associate the written and sounding notes with proper technique and fingerings on the instrument. Play across all four parts, forward and backward, and play all the chords up and down in progression. Modal and exotic scale studies follow similarly. For instruments that can play multiple simultaneous notes, begin as above, playing one line at a time. When that can be accomplished easily and at speed, then play combinations of two lines together. Play first, soprano and alto; second, tenor and bass; third, alto and tenor; fourth, soprano and tenor; fifth, alto and bass; and finally, soprano and bass. When all of those can be done well, then play three lines together, omitting the other. Finally, after all combinations of one, two, or three lines are mastered, practice playing all four lines together.
3. **Analysis.** Using Roman numeral analysis, analyze the chord progressions in each song. Begin by identifying the key, then show the function of each chord within the key. Analyze modulations and secondary dominants. Learn to recognize common chord progressions and cadences. After analyzing a song, recopy the bass line and Roman numeral analysis to a new sheet of staff paper and compose a new four-part song from it that follows the rules of traditional harmony. Next, recopy the soprano melody, and compose a new four-part below it, using new chord progressions, perhaps even a new key, being sensitive to the requirements of the cadences. Now, with each original and newly composed song, add non-harmonic tones to give the song a richer, more dissonant character.
4. **Composition.** The lines of each song provide a rich source of stock material for composition exercises. Harmony, counterpoint, and rhythm can be fully explored. All sorts of modifications to the parts or the wholes can be performed. Orchestration and accompaniments, introductions and interludes can be composed. The student who masters these will be well qualified to pursue free composition.

5. **Improvisation.** Having analyzed the harmonies and melodies, the student should practice improvising a different melody over the given harmony, or improvising a harmonic accompaniment following the given chord progressions, or playing a completely different chord progression under the given melody. The student should improvise counterpoint and harmony within classical forms. Also, the melody and harmony can be played using an improvised rhythmic structure. By starting with nearly complete music, and gradually taking elements away, the student will learn to play free improvisation.
6. **Performance practice.** The original songs and all exercise derived from them should be practiced for performance, instilling the student with a natural performing ability and overcoming hesitations and apprehensions that often accompany performance. Each one should be perfected and performed in front of a variety of audiences.
7. **Text writing.** The 1650 Scottish Psalter contains many instances of fluidly flowing verse, and many rhythmically awkward passages as well. Learning to differentiate will help the student to write flowing songs in any style.

The four-part hymnal style used in the 1650 Scottish Psalter is ideal for music studies because it embodies all of the musical techniques of the common practice period in a compact format. Chord changes on every beat, diversity of key signatures, and the use of major and minor keys with modulations, pack a great deal of musical material into a manageably small package.

Nevertheless, it is not the intent that the student's life of musical study should be confined to this one book, profoundly useful though it is. The skills learned here will bring the entire universe of musical literature within the student's grasp. There is a wide spectrum of music available; the ability to sightread and sightsing, with an understanding of how the music works compositionally, will enable the student to browse vast storehouses of scores and pick out just those that will be most personally satisfying to learn and play. The learning process itself becomes shorter as ability increases. Though the student may spend weeks learning a simple piece during beginning studies, with practice and experience a student will learn many difficult pieces in the same time span. All the requisite skills can be mastered here through appropriate exercises.

It is my hope that this edition of the 1650 Scottish Psalter will provide the student with endless hours of enjoyable study and practice.

**David Fister, 2003**

# The Psalms of David in Metre

with Notes by John Brown of Haddington

## Preface

No part of Christian worship is more plainly warranted by the Oracles of God, than the ordinance of the *singing of psalms*. The ancient Hebrews practised it at the Red sea, before their system of ceremonial worship was prescribed them by God, Ex. 15. It was preferred to the most pompous sacrifices, even while the ceremonial observances remained in their vigour, Ps. 69:30-31. The divine obligation to it, remained in full force, when the ceremonial law, with all its rites, was abolished, Ps. 47:1, 5-7; 67:4 and 100:1, 4; Eph. 5:19 with 2:14-15; Col. 3:16, with 2:16-17; James 5:13. We have it enforced with the most engaging example of *the angels* who kept their first estate, Job 38:6-7; Luke 2:13-14; Rev. 5:11-12. Of apostles and saints, Acts 16:25, 1 Cor. 14:15; Ex. 15; Judges 5; Luke 1; 1 Sam. 2; Isa. 35:10; Jer. 31:12; Rev. 4:8-9; 5:9-10; 7:10, 12; 14:3; 15:3 and 19:1-7. Nay, of our Redeemer himself, Matt. 26:30. This exercise, performed in a manner suited to the dignity of the glorified state, will be the everlasting employ of established angels and ransomed men, Isa. 26:19; 51:11; Rev. 5:9-13.

Nor is this exercise of inconsiderable usefulness. The whole glories of Jehovah, as made known to creatures, and all the wonders of his creating power, his redeeming love, and providential care, belong to its extensive theme. It is therefore an excellent means of conveying holy instruction, Col. 3:16; of inspiring heavenly affections, Ps. 57:7-8; of recreating holy souls, James 5:13; and, in fine, of bearing up and comforting amidst grief and trouble, Acts 16:25; Ps. 119:54. And hence it is seasonable, not only in this valley of tears, but even in the most distressful condition, Ps. 101:1; Hab. 3:17-18.

It is a duty which ought to be practised by every person *in secret* by himself, James 5:13; Ps. 119:62, 164. By every Christian *family* and *society*, Ps. 118:15; Acts 16:25. And in every *public* worshipping assembly and congregation, Isa. 35:1-2, 6, 10; 53:7-9 and 54:1; Eph. 5:19; Col. 3:16 Matt. 26:30; 1 Cor. 14:26; Rev. 5:9-10; 14:3 and 15:3.

This duty being of so much importance, we ought to perform it under the special influence of the Holy Ghost, 1 Cor. 14:15; John 4:24. With understanding of the warrantableness, matter, manner, and end of our praise, Ps. 47:6-7; 1 Cor. 14:15. With a holy ardour of affection and vigour of mind, Ps. 57:10, and 103:1-2. With grace in our heart, making melody therein to the Lord, Eph. 5:19; Col. 3:16. In the name of Christ, as Mediator between God and us, Col. 3:16-17; 1 Pet. 2:5; and with an earnest aim to glorify God, Col. 3:16; 1 Pet. 4:11; 1 Cor. 10:31. The *matter* ought to be prudently suited to our occasions and conditions, 1 Ps. 112:5; Eph. 5:15. Nor ought the *melody*, or, in social worship, the *harmony* of voices to be overlooked, Ps. 101.

No doubt, one may compose spiritual hymns for his own and others' religious recreation; but to admit forms of human composure into the stated and public worship of God, appears to me very improper. (1.) It is extremely dangerous. Heresies and errors by this means may be, and often have been, insensibly introduced into churches, congregations, or families. (2.) There is no need of it. The Holy Ghost hath, in the Psalms of David, and other scriptural songs, furnished us with a rich collection of Gospel doctrines and precious promises; an extensive fund of solid experiences; an exhaustless mine of Gospel grace and truth; an endless variety to suit every state or condition, in which either our own soul, or the church of Christ, can be upon earth. These were all framed by Him who searcheth the hearts, and knows the deep things of God; and hence must be better adapted to the case of souls or societies, than any private composition whatever. (3.) Though the Holy Ghost never saw meet to leave us a liturgy of prayers; yet, from the poetical composition thereof, it is plain he intended these psalms and songs for a *standing form* of praise in the church. It is certain, they were used in this manner under the Old Testament. The Holy Ghost hath, under the New, plainly directed us to the use thereof, Col. 3:16; Eph. 5:19. The psalms, hymns, and spiritual songs, there recommended, are plainly the same with the *mismorim*, *tehillim*, and *shirim*, mentioned in the Hebrew titles of David's Psalms 3, 4, 5, etc.; 145, 120, 134.

It hath been pretended, that the language and manner of these Psalms are not suited to the spiritual nature of our Gospel-worship. That, however, may as well be urged against the reading of them, as against the singing of them: nay, against the reading of a great part of the Old Testament in our Christian worship. It is certain, many passages in the Book of Psalms, or of other Scripture songs, are expressive of the exercises of faith, repentance, love, or the like graces, which still remain of the *same form* as under the Old Testament. The predictions are either accomplished, and so may be sung to the honour of God's mercy and faithfulness; or, if not accomplished, may be sung in the hopes that God will accomplish them in his time. The history of what God did for his Jewish servants and church, may be sung with admiration of his love, wisdom, power, and grace therein manifested. It is further to be considered, that much of what related to David, or the Jewish church, was typical of the character and concerns of Jesus Christ, and of the Gospel church; and so ought to be sung with a special application thereto.

As for those Psalms which contain denunciations of divine vengeance upon the enemies of God and his church, we are to consider, that these expressions were dictated by the infallible Spirit of God; that the objects of them were forseen to be irreconcilable enemies of Christ and his church; that those who sing them, only applaud the equity of the doom which God hath justly pronounced upon such offenders; and that they are to be sung with a full persuasion of the event, as a certain, awful, and just display of the glory and tremendous justice of Jehovah. Though we ought, therefore, never to apply them to particular parties or persons who have injured us, yet to decline using them, out of a pretence of charity, is to suppose ourselves wiser than Him, whose understanding is infinite; and more merciful than the Father of mercies, who is full of compassion, and delighteth in mercy. Moreover, as these external enemies, devoted to destruction, were in some sense emblematic of our spiritual enemies, within or without us, the passages may be sung with applications to ourselves, as directed against these *principalities* and *powers*, and *spiritual wickednesses* in high places, with whom we have to wrestle, while on earth, Eph. 6:10-19; 1 Pet. 5:8-9; Rom. 8:13; Gal. 5:17-24.

The Book of Psalms is one of the most extensive and useful in the holy Scripture, as it is every where suited to the case of the saints. It is, at first, much mixed with complaints and supplications, and at last issues in pure and lasting praise. That Heman composed Psalm 88, Ethan, Psalm 89, and Moses, Psalm 90, is certain. Whether those under the name of Asaph, were mostly penned by him, or only assigned to be sung by him as a master of the temple music, as others were to Jeduthun, or to the sons of Korah, or other chief musicians, we cannot determine. Some, as Psalms 74, 79, 126 and 137, appear to have been composed after the begun captivity at Babylon; but by whom we know not. The rest, including those two marked with the name of Solomon, might be composed by David the sweet psalmist of Israel.<sup>[1]</sup>

Twenty-five of the Psalms have no title at all; and whether the titles of the rest are of divine authority, is not altogether agreed. But when it is considered, that these titles everywhere appear in the Hebrew originals, and how often they serve as a key to the psalm, and are sometimes connected therewith by the accentuating points, there is no real ground to suspect their authenticity.

Nor are interpreters agreed with respect to the signification of some of the Hebrew words standing in these titles. We think *Maschil* always signifies, that the psalm is designed for *instruction*, as Psalms 32, 42, 43, 45, 52-55, 74, 78, 88, 89. *Michtam* denotes, the *precious* or *golden* nature of the psalm, as 16, 56-60.

At-taschith, that the scope of the psalm is to deprecate *destruction*, 57-59. Muthlabben, that the psalm was composed on the occasion of the *death of his son*, or of Goliath, the *duellist*, Ps. 9. Aijeleth Shahar, that its subject is Jesus Christ, the hind of the morning, Ps. 22. Jonath-elem-rechokim, that David is therein represented as a *mute dove among foreigners*, Ps. 56. Shoshannim; Shoshannim-eduth; or Shushan-eduth; may either signify that Christ and his people, who are *lilies*, or *lilies of the congregation or testimony*, are the subject of it; or that it was sung on an instrument of six strings, Psalms 45, 60, 69, 80; as Sheminith denotes an instrument of eight strings, Psalms 6, 12. Mahalath may either signify the *disease*; and Mahalath Leanoth the *afflicting disease* or it may signify a wind instrument of music, Psalms 53, 88. Neginath, and Neginoth, denote stringed instruments of music, Psalms 4, 61, etc. Nehiloth, wind ones, Ps. 5. Gitteth, a musical instrument or tune, invented at Gath, Psalms 8, 81, 84. Alamothe, the *virginals*, or a song to be sung by the *virgins*, Ps. 46. Shiggaion, or Shigionoth, may denote the *diversified* matter or tune of the psalm, Ps. 7. The 120th, and fourteen next following, are called songs of degrees; perhaps because they were sung on different steps of the temple stairs; or were sung at certain halts made by David and the Israelites, when they brought up the ark of God from Kirjath-jearim to Jerusalem; or were sung by the Hebrews at their different rests, when they came up from the country to their three solemn feasts; or were partly sung by the Jews at their different halts, in their return from Babylon.

The Hebrews divided this Book into five, ending with Psalms 41, 72, 89, 106, and 150; the first four of which are concluded with amen. Interpreters have attempted to arrange or class the Psalms into a variety of different forms: To me it appears not improper, to distinguish them into,

I. Instructive, which are either, (1.) *Historical*, relating to what God had done for the psalmist or for the Jewish nation, etc.; as Psalms 18th, 68th, 78th, 104th, 105th, 106th, 114th, 135th, 136th, most of which are also *eucharistic*: Or, (2.) *Doctrinal*, declaring and explaining the principles and duties of religion, as Psalms 1st, 14th, 15th, 19th, 36th, 37th, 49th, 50th, 53rd, 64th, 76th, 77th, 78th, 81st, 82nd, 90th, 101st, 112th, 119th, 127th, 131st, 133rd, 139th.

II. Prophetic, foretelling events relative to Christ or his church; as Psalms 2nd, 8th, 16th, 21st, 22nd, 24th, 29th, 40th, 45th, 47th, 48th, 67th, 68th, 69th, 72nd, 87th, 89th, 93rd, 95th, 96th, 97th, 98th, 100th, 110th, 117th, 132nd, 149th; not a few of which are also *eucharistic*.

III. Consolatory, in which the psalmist comforts himself and others in the promises, perfections, or works of God; as Psalms 4th, 11th, 23rd, 27th, 31st, 37th, 46th, 58th, 73rd, 91st, 121st, 125th, 128th, 129th.

IV. Petitory, in which he bewails his own, or the church's condition, and supplicates deliverance; as Psalms 3rd, 5th, 6th, 7th, 10th, 12th, 13th, 17th, 20th, 25th, 26th, 27th, 28th, 35th, 38th, 41st, 42nd, 43rd, 44th, 51st, 54th, 55th, 57th, 59th, 60th, 61st, 63rd, 64th, 70th, 71st, 74th, 79th, 80th, 83rd, 85th, 86th, 88th, 102nd, 109th, 120th, 123rd, 130th, 132nd, 137th, 140th, 141st, 142nd, 143rd. Seven of these, in which the psalmist makes confession of his sin, viz. Psalms 6th, 32nd, 38th, 51st, 102nd, 130th, 143rd, are called *penitential*.

V. Eucharistic, in which he stirs up himself and others to praise and thank the Lord for his favours; as Psalms 9th, 18th, 30th, 34th, 60th, 65th, 68th, 99th, 103rd, 108th, 111th, 113th, 115th, 118th, 122nd, 124th, 131st, 134th, 135th, 136th, 138th, 144th, 150th.

But, indeed, historical narratives, doctrinal instructions, prophecies, consolations, supplications, praises and thanksgivings, are often so pleasantly and profitably connected in the same psalm, that it is difficult to assign it to one class, rather than another. And what is *historical*, as it relates to David and the Jewish church, is often *typical*, and so *prophetic*, as it relates to Jesus Christ and the Gospel church, or heavenly state. Many, too, of the *supplications* respecting deliverances from, or the destruction of enemies, are to be considered as real *predictions* of the events; they being dictated by the inspiration of Him who can declare *the end from the beginning*.

#### Footnote

8. That the Hebrew originals are composed in a metrical form hath been almost universally agreed: but the laws and measures of the poetry have not yet been clearly ascertained. It is not even reasonable to insist, they should correspond with those of the Greeks or Romans, and other nations of the West, whose idioms and manner of language are so remarkably different. It is certain, they as little agree with those of the dull and insipid rhymes composed by the Jewish Rabbins. Some of the Psalms, no doubt for the more easy retention thereof in the memory, are composed of verses or sentences beginning according to the order of the Hebrew alphabet. In this order every sentence of the 111th and 112th Psalms begins with a new letter. Almost every verse of the 25th, 34th, and 145th, begins in the same order. But in the 119th every eight verses begin with the same Hebrew letter, in the like alphabetical order.

# The Psalms of David in Metre

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## Psalm 1

Perhaps this psalm was added by Ezra, or whoever else was the collector of the others into one book. We have represented to us in it, (1.) The character of the godly; *how holy* they are, abstaining from every temptation to, or appearance of evil; and with pleasure meditating on, and endeavouring to fulfil the whole law of God, ver. 1-2; and *how happy*, planted in the nearest fellowship with Jesus, the *River of Life*, they prosper in their lawful attempts: They never fall from their grace or profession; and they shall stand with approbation at the judgment-seat of God, ver. 3. (2.) The sinfulness and misery of the wicked: How different from, and contrary to the godly in their inclinations, companions, exercises, and ends! How light and unsubstantial, as chaff, and ready to be hurled by the storms of infinite wrath, into the depths of hell, as cast and condemned in the righteous judgment of God! ver. 4-5. (3.) The great reason of the happiness of saints, and of the misery of sinners: The Lord loveth the righteous, and observes and approves of their inclinations and behaviour; but, as an enemy, he brings destructive vengeance upon the wicked, ver. 6.

While I sing these important lines, let my soul lift up her eyes to that great pattern of perfection, Jesus, the man of God's right hand, who was holy, harmless, undefiled, and separate from sinners; and who fulfilled all righteousness, magnified the law, and made it honourable for men for me. United to his person, clothed with his righteousness, and all inflamed and animated with his redeeming love shed abroad in my heart, let me examine myself as in his sight; let me walk in him as my way, and follow him as my pattern and guide: Let me with solemn awe look to, and prepare for his last, his eternal judgment!



1 That man hath perfect blessedness,  
who walketh not astray  
In counsel of ungodly men,  
nor stands in sinners' way,

Nor sitteth in the scorner's chair:  
2 But placeth his delight  
Upon God's law, and meditates  
on his law day and night.

3 He shall be like a tree that grows  
near planted by a river,  
Which in his season yields his fruit,  
and his leaf fadeth never:

And all he doth shall prosper well  
4 The wicked are not so;  
But like they are unto the chaff,  
which wind drives to and fro.

5 In judgment therefore shall not stand  
such as ungodly are;  
Nor in th' assembly of the just  
shall wicked men appear.

6 For why? the way of godly men  
unto the Lord is known:  
Whereas the way of wicked men  
shall quite be overthrown.

## Psalm 2

Perhaps this psalm relates partly to David's instalment on his throne, and the victories over his enemies which attended it. Compare Psalm 18; 2 Samuel 3, 5, 8, 10, 18, 20. But the whole of it respects Jesus our Redeemer. Behold, (1.) The violent and harmonious, but unsuccessful opposition, which Jews and Gentiles of all ranks make to the person and redemption work of the great God my Saviour. Behold what ruin and woe they draw upon themselves by their attempts! ver. 1-5, 9. (2.) Behold how, notwithstanding all their raging malice and furious opposition, Jehovah instals our Redeemer King in his church, and infallibly fixeth him on his throne; avows him his only begotten Son, and gives unto him the Gentiles for his people! ver. 6-8. (3.) Behold Jehovah's demand of serious consideration and fear of, joy in, and trust, obedience and love to his exalted Son, ver. 9-12.

While I sing, let me remark the horrid nature of sin; let me with broken heart, bewail my neglect of, and opposition to Jesus Christ. Let me with wonder bless his name, that I have not already perished in mine iniquity. Let me with earnestness accept that once debased Redeemer, as my Saviour, my sovereign, my proprietor, my God, my all. Let me learn to know him, rejoice in him, and with holy awe, commit my whole salvation, and the salvation of my country, nay, of all the ends of the earth to him.



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| <p>1 Why rage the heathen? and vain things<br/>why do the people mind?</p> <p>2 Kings of the earth do set themselves,<br/>and princes are combin'd,</p> <p>To plot against the Lord, and his<br/>Anointed, saying thus,</p> <p>3 Let us asunder break their bands,<br/>and cast their cords from us.</p> <p>4 He that in heaven sits shall laugh;<br/>the Lord shall scorn them all.</p> <p>5 Then shall he speak to them in wrath,<br/>in rage he vex them shall.</p> | <p>6 Yet, notwithstanding, I have him<br/>to be my King appointed;<br/>And over Sion, my holy hill,<br/>I have him King anointed.</p> <p>7 The sure decree I will declare:<br/>The Lord hath said to me,<br/>Thou art mine only Son; this day<br/>I have begotten thee.</p> <p>8 Ask of me, and for heritage<br/>the heathen I'll make thine;<br/>And, for possession, I to thee<br/>will give earth's utmost line.</p> | <p>9 Thou shalt, as with a weighty rod<br/>of iron, break them all;<br/>And, as a potter's sherd, thou shalt<br/>them dash in pieces small.</p> <p>10 Now therefore, kings, be wise; be taught,<br/>ye judges of the earth:</p> <p>11 Serve God in fear, and see that ye<br/>join trembling with your mirth.</p> <p>12 Kiss ye the Son, lest in his ire<br/>ye perish from the way,<br/>If once his wrath begin to burn:<br/>bless'd all that on him stay.</p> |
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### Psalm 3

A Psalm of David, when he fled from Absalom his son.

Having beheld the royal dignity of my Redeemer, let me here behold the joy, the peace, the safety of the redeemed, amidst their distresses innumerable. Here David, driven from his holy capital and high throne, by his rebellious son Absalom, ( 1.) Complains to his God of the number and malice of his enemies, ver. 1-2. (2.) He encourageth himself in his God, as the source and subject-matter of his safety, joy, and honour, ver. 3. (3.) He recollects, how, on former occasions, his troubles had driven him to his prayers; how he had always found God ready to hear and grant his requests; how safe and easy he had lived under his protection; and how effectually he had broken the power and restrained the malice of his enemies, ver 4-5, 7. ( 4.) Triumphantly trusting in God, as the salvation and blesser of his people, he silenceth all his fears, and pours forth his prayers for new protection and deliverance, ver. 6, 8.

Think, my soul, of Jesus, who, when bulls of Bashan compassed him about, trusted in God, that he would deliver him. In all my distress, let me pour out my heart before him, believing in him as God, even my God. Let me always rejoice in the great God my Saviour. Let me trust in him at all times, that as he hath delivered, and doth deliver, so he will deliver me.



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| 1 O Lord, how are my foes increas'd?<br>against me many rise.     | 5 I laid me down and slept; I wak'd;<br>for God sustained me.  | 8 Salvation doth appertain<br>unto the Lord alone:<br>Thy blessing, Lord, for evermore<br>thy people is upon. |
| 2 Many say of my soul, For him<br>in God no succour lies.         | 6 I will not fear though thousands ten<br>set round against me be.   |   |
| 3 Yet thou my shield and glory art,<br>th' uplifter of mine head. | 7 Arise, O Lord; save me, my God;<br>for thou my foes hast stroke<br>All on the cheek-bone, and the teeth<br>of wicked men hast broke. |   |
| 4 I cry'd, and, from his holy hill,<br>the Lord me answer made.   |  |   |

## Psalm 4

To the chief Musician on Neginoth,  
A Psalm of David.

This psalm was, perhaps, composed on the same occasion as the former, when David fled from Absalom his son. Here, (1.) David encouraged by former experience, casts his burden on the Lord, and supplicates a merciful deliverance, ver. 1. (2.) Addressing himself to men, particularly to his persecutors, he reproves their contempt of God and religion, their delight in, and practice of vanity, fraud, and falsehood. He represents the happiness of the saints in having God their protector, and ready to hear their requests. He recommends a holy filial awe of God, and careful abstinence from sin; together with a devoting of themselves, and their conduct and substance, to the Lord, ver. 2-5. (3.) To encourage them to the study of practical religion, he remarks, what superlative satisfaction and rest himself had found in familiar fellowship with God, and in a believing dependence on him, ver. 6-8.

While I sing, let me have faith in God, as my own God in Christ. Let me abhor that levity of mind, that deceitfulness, that earthly mindedness proper to the ungodly, and every remain thereof. Let my soul pant for Jehovah, and prefer him to everything else. Let me, by faith, lay myself down in his arms, his bosom, as all my salvation and comfort.



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| 1 Give ear unto me when I call,<br>God of my righteousness:<br>Have mercy, hear my pray'r; thou hast<br>enlarg'd me in distress.   | 4 Fear, and sin not; talk with your heart<br>on bed, and silent be.  | 8 I will both lay me down in peace,<br>and quiet sleep will take;<br>Because thou only me to dwell<br>in safety, Lord, dost make. |
| 2 O ye the sons of men! how long<br>will ye love vanities?<br>How long my glory turn to shame,<br>and will ye follow lies?         | 5 Off'rings present of righteousness,<br>and in the Lord trust ye.   |   |
| 3 But know, that for himself the Lord<br>the godly man doth chuse:<br>The Lord, when I on him do call,<br>to hear will not refuse. | 6 O who will shew us any good?<br>is that which many say:<br>But of thy countenance the light,<br>Lord, lift on us alway.                  |   |
|  | 7 Upon my heart, bestow'd by thee,<br>more gladness I have found<br>Than they, ev'n then, when corn and wine<br>did most with them abound. |   |

Psalm 5

To the chief Musician, upon Nehiloth,  
A Psalm of David.

Here, (1.) The man according to God's heart, in the assured faith of God's hearing his prayers, and hating his sins, fixeth a daily, an early, an earnest, a steady, a grace-founded correspondence with God, in his ordinances of meditation, prayer, praise, etc., ver. 1-7. (2.) Behold him humbly requesting God's special direction in duties which his enemies had rendered difficult to perform; supplicating and predicting the ruin of his implacable foes; and, in the assured faith of obtaining it, imploring comfort and prosperity to his fellow saints, ver. 8-12.

While I sing, let my heart and flesh cry out, and my soul pant and wait for the Lord. In the firm faith of infinite mercy to forgive all my crimes, and wash out all my sinful stains, let me blush at, and detest my own abominations. Let me cultivate the closest familiarity with the Lord my God. Let my prayers correspond with his promises, and with the particular condition of myself or others.



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| 1 Give ear unto my words, O Lord,<br>my meditation weigh.  | 7 But I into thy house will come<br>in thine abundant grace;<br>And I will worship in thy fear<br>toward thy holy place.                      | 11 But let all joy that trust in thee,<br>and still make shouting noise;<br>For them thou sav'st; let all that love<br>thy name in thee rejoice. |
| 2 Hear my loud cry, my King, my God;<br>for I to thee will pray.   | 8 Because of those mine enemies,<br>Lord, in thy righteousness<br>Do thou me lead; do thou thy way<br>make straight before my face.           | 12 For, Lord, unto the righteous man<br>thou wilt thy blessing yield:<br>With favour thou wilt compass him<br>about, as with a shield.           |
| 3 Lord, thou shalt early hear my voice:<br>I early will direct<br>My pray'r to thee; and, looking up,<br>an answer will expect.        | 9 For in their mouth there is no truth,<br>their inward part is ill;<br>Their throat's an open sepulchre,<br>their tongue doth flatter still. |  |
| 4 For thou art not a God that doth<br>in wickedness delight;<br>Neither shall evil dwell with thee,<br>5 Nor fools stand in thy sight. | 10 O God, destroy them; let them be<br>by their own counsel quell'd:<br>Them for their many sins cast out,<br>for they 'gainst thee rebell'd. |  |
| All that ill-doers are thou hat'st;<br>6 Cutt'st off that liars be:<br>The bloody and deceitful man<br>abhorred is by thee.            |   |  |