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Psalms for All Seasons

A COMPLETE PSALTER FOR WORSHIP



Psalms for All Seasons

A Complete Psalter for Worship

CALVIN INSTITUTE OF
CHRISTIAN WORSHIP
for the study and renewal of worship


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Brazos Press, a division of Baker Publishing Group
P.O. Box 6287, Grand Rapids, MI 49516
website: www.brazospress.com

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The initial presentation for each of the Bible's 150 psalms is taken from the New Revised Standard Version © 1989 Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

Unless otherwise indicated, psalm texts quoted in the responsorial settings are from *Evangelical Lutheran Worship* © 2006 Evangelical Lutheran Church in America, admin. Augsburg Fortress Publishers.

ISBN 978-1-59255-444-7 (Faith Alive Christian Resources), ISBN 978-1-58743-316-0 (Brazos Press)

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psalm.) The *General Refrains Appendix* (p. 1054) provides shorter options that may be used across the spectrum of the Psalter.

ADDITIONAL EDITORIAL NOTES

1. *Translations*: This volume draws upon multiple translations, representing a variety of Christian traditions:

- The initial presentation of a psalm text is taken from the *New Revised Standard Version* (NRSV).
- Lectionary-based responsorial psalms are taken from *Evangelical Lutheran Worship* (Augsburg Fortress Press), a text used in a wide variety of ecumenical settings.
- Other translations or paraphrases include the *New International Version* (NIV), the *New Living Translation* (NLT), Eugene Peterson's *The Message*, Calvin Seerveld's *Voicing God's Psalms* (Eerdmans Publishing Company), the *Book of Common Prayer* (BCP), *Common Worship: Daily Prayer*, and the *Psalter for the Christian People*, each of which is identified.

2. *Use of LORD and Lord*: Modern Bible translations indicate the use of the Tetragrammaton (the four-letter Hebrew name for God, "YHWH") using all capital letters, as in LORD. When the sources of the musical settings indicated the use of the Tetragrammaton with LORD or GOD, this was maintained. When text writers did not intend to make such distinctions, no further editorial attempts were made to reconcile their versification to the use of the Tetragrammaton in the psalm. The use of the word "Jehovah" has been avoided.

3. *Use of the Gloria Patri*: In some traditions it is customary to conclude each psalm with the singing of the *Gloria Patri* (*Glory to the Father, and to the Son and to the Holy Spirit...*). In most cases when the *Gloria Patri* was found in the original source, it was maintained in this book. Where possible (i.e., when it is set as an additional stanza or as a coda) the text is presented in italics, indicating that its singing is optional.

4. *Psalm Prayers*: A Christian prayer in a communal voice is provided at the end of each NRSV setting of the psalm. These prayers are not so general as to be appropriate for all contexts. Rather, they were prepared to model the full spectrum of possible prayer responses to the various psalms. (See *Options for Imagining Our Relationship with the Text* on p. iii.) Care should be taken to ensure that the prayer is appropriate for the way in which the psalm is being used in worship. For example, if the psalm prayer takes the approach of being in solidarity with others who are suffering, it may need to be adapted in order fit a context where the psalm and the prayer express the community's own suffering.

5. *Chords for Guitar and Keyboard*: Chord symbols have been provided for nearly all of the musical settings. These chords are for use by both guitar and keyboard players. Every attempt has been made to accommodate both users. For most settings chords are inserted at a pace that is logical for the use of guitar. No attempt was made to represent each change in the given harmony. Usually this will allow for the use of guitar and keyboard harmony together. The use of added tones (e.g., Am6 or Asus) or indications of bass notes (e.g., Am/C) are more useful to keyboard players and bass players who play using the chord symbols. On the whole, guitarists can ignore these marks and drop the numeral or the suspension. Some settings in this Psalter, however, include suspended chords that are followed by a minor chord (e.g., Dsus followed by a Dm, see 70B, p. 431). These chords should either be played as suspended chords or as minor chords. In other instances a chord is followed by the instruction 'no3.' The third should be dropped from these chords. If the third is added to the chord it cannot be assumed that this is a major chord. Guitar players need to determine

from the context whether a major or minor chord is most suitable. (See p. 1055 ff. for further explanation of chord symbols.)

6. *Performing Songs with Refrains*: The approach to songs with refrains varies widely from one tradition to the next. Many of the settings arise from traditions where a solo voice or an ensemble sings the stanzas or verses and the congregation only joins in the singing of the refrain. In other traditions, the entire congregation is accustomed to singing stanzas or verses and the refrain. Recognizing the spectrum of approaches to these songs, most 'solo voice,' 'cantor,' or 'ensemble' designations have been removed from the score. Leaders must consider each musical setting in light of the congregational context when determining whether or not the congregation will share in the singing of the stanzas or verses.

7. *Use of Time Signatures and Barlines*: Many songs were not composed with time signatures or regular barlines (e.g., plainchant, Genevan psalms, Lutheran chorales, and some contemporary hymn tunes). In most cases no attempt was made to add time signatures to these settings. The phrase markings in these settings are designed to allow for flexibility of interpretation. In instances without a time signature, a regular barline through the staff indicates that the rhythm should continue normally (see 33C where each third phrase ends with a regular barline). A small 'tick' in the staff (*Example 1*) indicates that the rhythm might be stretched in order to allow the singers to take a breath (see 10A). A vertical line that strikes through the middle of the staff (*Example 2*) can be interpreted in different ways: it may be interpreted as a half note rest (a measured rest for the singers), or simply as a breath mark without a rest. The tune GENEVAN 134/OLD HUNDREDTH (100A) provides an excellent case in point. Congregations who know this tune well will intuitively sense whether they will elongate the end of each phrase or keep the pulse and continue. The vertical mark serves as a neutral indicator allowing for either interpretation. In instances where the tune is not as well known, the musical introduction must make clear for the singers how these phrases will be interpreted. When led by a contemporary band, these vertical marks can indicate short instrumental interludes. (For examples of leading in this way see www.thepsalmproject.com.)

Example 1



Example 2



8. *Performance Notes*: Helpful guides and suggestions for leading many of the psalm settings are provided on p. 1075. For expanded performance notes see www.psalmsforallseasons.org.

9. *Lectionary Use*: References to those psalms or psalm portions found in the three-year cycle of the *Revised Common Lectionary* are noted after the psalm tones of responsorial settings. This indicates that the psalm verses covered in that instance match the verses selected in the lectionary. It does not suggest that this particular musical setting is preferred over the others provided for that psalm.

10. *Indexes*: In the *Index of First Lines and Common Titles* most settings are referenced by their instance number followed by the page number in parenthesis: 23A (130). In the case of the New Testament canticles and settings embedded within the prayer services, only the page number is indicated. The *Index of Subjects and Seasons* refers to the biblical psalm number. One should explore that particular psalm for the most appropriate setting (e.g., Ps. 118 is generally associated with Easter, however, settings 118I and 118J are especially appropriate for an Easter celebration.) All other indexes refer to page numbers. The entire three year cycle for the *Revised Common Lectionary* is included, as well an index of all the lectionary psalms or portions of psalms arranged in biblical order. (For the two year cycle of daily lectionary readings see www.psalmsforallseasons.org.)

11. *Additional Resources*: Despite its size, this volume includes only a small portion of all of the psalm settings for congregational use that are in print today. Several hundred composers and poets have written individual psalm-based compositions for

Psalm 1

- ¹ Happy are those who do not follow the advice of the wicked, *
or take the path that sinners tread, or sit in the seat of scoffers;
- ² **but their delight is in the law of the LORD, ***
and on his law they meditate day and night.
- ³ **They are like trees planted by streams of water,**
which yield their fruit in its season, and their leaves do not wither. *
In all that they do, they prosper.
- ⁴ The wicked are not so, *
but are like chaff that the wind drives away.
- ⁵ Therefore the wicked will not stand in the judgment, *
nor sinners in the congregation of the righteous;
- ⁶ **for the LORD watches over the way of the righteous, ***
but the way of the wicked will perish.

Lord our God, giver of blessing and judgment, your Son Jesus lived the only true life. Because of him, we can know you, love you, and delight in you. Keep us watered by your grace and rooted in your Spirit so that our ears will hear your voice and our feet will follow your path, giving glory to you alone. **Amen.**

Psalm 1 describes and contrasts two pathways: righteousness and wickedness. Such imagery recurs throughout the psalms and other parts of the Bible (e.g., Jer. 17:5-8). Like Pss. 19 and 119, it celebrates the significance of God's law as a source of wisdom and blessing. Early church theologian Jerome called this "the main entrance to the mansion of the Psalter." Much of what follows in the Psalter either expresses or appeals to its message. *Use in Worship: preparing for or responding to the reading and preaching of God's Word.*

For an additional setting of Ps. 1 see 28B.

1A The One Is Blest

Musical notation for the first system, featuring a treble and bass clef in 4/4 time. The treble clef has a key signature of one flat (Bb) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. Chords are indicated above the treble clef: F, C, Bb, F, Gsus, G, C.

1 The one is blest who, fear - ing God, walks not where sin - ners meet,
2 How blest the one who in God's law finds good - ness and de - light,
3 That one is nour - ished like a tree set by the riv - er's side;

Musical notation for the second system, featuring a treble and bass clef in 4/4 time. The treble clef has a key signature of one flat (Bb) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. Chords are indicated above the treble clef: Bb, C, A, Dm, Csus, C, F.

who does not stand with wick - ed ones, and shuns the scorn - ers' seat.
and med - i - tates up - on that law with glad - ness day and night.
its leaf is green, its fruit is sure: the works of such a - bide.

4 The wicked, like the driven chaff,
are swept from off the land;
they shall not gather with the just,
nor at the judgment stand.

5 The LORD will guard the righteous well,
their way to God is known;
the way of sinners, far from God,
shall surely be o'erthrown.

Guitar chords do not correspond with keyboard harmony.

Words: *Psalter*, 1912, alt. 1985, P.D.

Music (WINCHESTER OLD 8.6.8.6): attr. George Kirbye, 1592, P.D.

Psalm 1 | A Responsorial Setting **1B**

Refrain

Hap-py are they who trust, who trust in the LORD.

Refrain

- 1 Happy are they who have not walked in the counsel of the wicked,
nor lingered in the way of sinners, nor sat in the seats of the scornful!
- 2 Their delight is in the law of the LORD,
and they meditate on God's teaching day and night.
- 3 They are like trees planted by streams of water,
bearing fruit in due season, with leaves that do not wither;
everything they do shall prosper. *Refrain*
- 4 It is not so with the wicked;
they are like chaff which the wind blows away.
- 5 Therefore the wicked shall not stand upright when judgment comes,
nor the sinner in the council of the righteous.
- 6 For the LORD knows the way of the righteous,
but the way of the wicked shall be destroyed. *Refrain*

Tone

F B \flat 6/F C9 F

Lectionary: Ordinary Time after Epiphany (C); Eastertide (B); Ordinary Time after Pentecost (A,B,C).

Words and Music: Robert J. Thompson © 1986 GIA Publications, Inc.; arr. Emily R. Brink (b. 1940) © GIA Publications, Inc.

Psalm Text: from *Evangelical Lutheran Worship* © 2006 Evangelical Lutheran Church in America, admin. Augsburg Fortress Publishers

Tone: © 2011 Faith Alive Christian Resources

1C Happy Are They Who Walk in God's Wise Way



Thai Khwaam suk yeun yong khong maa suu phuu tham chop,
English 1 Hap - py are they who walk in God's wise way;
 2 Theirs is the life where du - ty and de - light
 3 Fret - ful and an - xious are the sin - ner's days,
 4 Lord, in your mer - cy spare me, keep me still;



phuu kawb duai jai - man nai sat thaa
 hap - py who shun the sin - ful choice;
 nour - ish each oth - er bliss - ful - ly;
 bar - ren and lone - ly is their path;
 let me not choose the sin - ner's way;



phaa jai doen taam ban yat phra yaa - ho - waa
 hap - py who find their plea - sure in God's law;
 as when be - side a broad and gen - erous stream
 like wind on dust the judg - ment of the Lord
 prom - ise and law you e - qual - ly have given:



doen nai man khaa puang saa thu chon.
 hap - py who heed God's right - eous voice.
 proud - ly stands ev - er green the tree.
 scat - ters their pride in sud - den wrath.
 let them be my de - light to - day.

Finger Cymbals (+ = closed o = open)



Drum



Words: Psalm 1; Thailand; tr. and para. Erik Routley © 1976 Hinshaw Music, Inc.
 Music (SRI LAMPANG 10.8.10.8): traditional melody, Thailand; acc. I-to Loh (b. 1936) © 2011 Hinshaw Music, Inc.

A Litany for the Renewal **ID** of Baptismal Vows

The congregation sings, reads or chants Psalm 1.

The leader reads Romans 6:3-4 (or vv. 3-11).

As God's baptismal people, do you renounce Satan and all the spiritual forces of evil that rebel against God?

We renounce them!

Do you renounce all sinful desires that draw you from the love of God?

We renounce them!

Do you turn to Jesus Christ?

Yes! We trust in him as our Lord and Savior.

Do you intend to be Christ's faithful disciples, trusting his promises, obeying his Word, honoring his church, and showing his love, as long as you live?

Yes! God helping us.

Let us pray.

O Lord, uphold us by your Holy Spirit.

Daily increase in us your gifts of grace:

the spirit of wisdom and understanding,

the spirit of counsel and might,

the spirit of knowledge and the fear of the Lord,

the spirit of joy in your presence.

Plant us by the streams of living water.

Amen.

The leader reads Romans 12:9.

May the blessing of God Almighty be with us always.

Amen.

The psalm refrain or a stanza of the metrical setting used earlier may be repeated.

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1E Feliz la gente / How Blest the People

Dm B^b F Gm

Spanish 1 Fe - liz la gen - te que no ha pues - to su es - pe -
 2 Fe - liz la gen - te que no in - cli - na su fren -

English 1 How blest the peo - ple who re - fuse to put their
 2 How blest the peo - ple who will not bow down their

Dm

ran - za en el di - ne - ro, ni se ins -
 te al po - de - ro - so, ni trai -
 faith and trust in mon - ey, or to
 heads to those in pow - er, or be -

Gm Dm

ta - la en - tre las co - sas de es - ta vi - da,
 cio - na al com - pa - ñe - ro de tra - ba - jo,
 build their hopes and dreams on earth - ly trea - sures;
 tray their fam - ily, friends, or fel - low work - ers;

C 3 Dm

ni se de - ja co - rrom - per, aun - que le cues - te.
 ni re - nun - cia a la lu - cha del pre - sen - te.
 who re - sist e - vil and bribes, e - ven when cost - ly.
 who will not give up their bold strug - gles for jus - tice.

Refrain B^b C Dm B^b C Dm

Fe - liz se - rá,
How blest they are,

fe - liz se - rá,
how blest they are,

fe - liz se - rá.
how blest they are.

(^o last time)

Spanish

- 3 Feliz la gente que no sigue los caprichos de la moda,
ni hace caso de anuncios engañosos,
ni se deja llevar por charlatanes. *Refrain*
- 4 Feliz la gente que no vende su inquietud ante amenazas,
ni claudica de su rumbo ya trazado,
ni se hunde en el silencio de los cómplices. *Refrain*
- 5 Feliz la gente que encamina sus pasos por tus sendas;
serán como un árbol grande y fuerte,
que da sombra y alegría al caminante. *Refrain*

English

- 3 How blest the people who disdain to live their lives as slaves of fashion,
or incline their ears to gossip or to scandal;
who are not swayed by deceit, lying, or scheming. *Refrain*
- 4 How blest the people who decline to sell their souls in spite of danger,
those whose course in times of trouble never wavers,
and whose voice, fearless and strong, will not be silenced. *Refrain*
- 5 How blest the people who direct their every step on holy pathways.
God will make them like a tree, green and majestic,
that gives shade and joyful rest to weary travelers. *Refrain*

1F Happy Is the One

F Am Dm7 B \flat

1 Hap - py is the one who does not take bad ad -
 2 Hap - py is the one who takes de - light in the
 3 Such a one as this is like a tree by the
 4 Not so the wick - ed's fate; for they, like chaff which the
 5 Nor will sin - ners walk a - mong the as - sem - bly of

Am Dm7 Gm A

vice for a guide, nor walks the path on which
 law of the LORD, and med - i - tates on it
 nour - ish - ing streams, which yields its fruit when the
 wind blows a - way, will nev - er stand and be
 God's own folk; for wick - ed ways are all

Dm B \flat maj7 Gm Asus A

sin - ners have trod, nor sits where the cyn - ics mock.
 both day and night, and pros - pers in ev - ery way.
 sea - son is right and bears leaves that nev - er fade.
 con - fi - dent on God's great judg - ment day.
 doomed by the Lord who bless - es the hon - est path.

Words: The Iona Community © 1993 Wild Goose Resource Group, Iona Community, Scotland, GIA Publications, Inc., exclusive North American agent
 Music (BENEDICTUS PRIMUS 5.10.10.6): The Iona Community © 1993 Wild Goose Resource Group, Iona Community, Scotland, GIA Publications, Inc., exclusive North American agent

Index of First Lines and Common Titles

Most settings are referenced by their instance number followed by the page number in parenthesis. In the case of the New Testament canticles and settings embedded within the prayer services, only the page number is indicated. Refrains included in Responsorial Settings are indicated below by [Ref.]. Spoken items and services of prayer are listed in italics.

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