

Canticles Divine

Volume 2

being

The complete and unaltered text of

21 Psalms

in the form of

Musical Settings

arranged for

Mixed chorus

(Soprano, Alto, Tenor, Bass)

Composed by

Frederick Steinruck

&

Michael E. Owens

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“Canticle” means “song.” The two words could be used as synonyms, though “canticle” is slightly more specific, referring to a lyric which is not metrical and does not rhyme, but which is in all other ways quite poetic. The book of Psalms is not in meter nor is it rhymed, in Hebrew or in translation. But it is certainly poetic; in fact, it is divine poetry. Prompted by a line from the hymn “When Morning Gilds the Skies,” Fred Steinruck and I have adopted a working title for these settings of Scripture to music: “Be this, while life is mine, my CANTICLE DIVINE.”

Anyone who has seen our first project, PSALM 119 (first printed 2002), will know what sort of music we have to offer. This sequel is not much more adventuresome. We want settings that are 1. prose, 2. complete, 3. simple enough for congregational use, and 4. musically interesting. And finding almost nothing that meets those criteria by our definitions, we’ve taken the project in hand ourselves.

In reading and research over the past two years, however, I’ve begun to realize that there already exists a genre of music following that description, though not large or well known, called “through-composed” vocal music. Even so, what others have taken to be complete and simple, etc., varies so much than what we’ve done here still appears to be quite rare. However, our last project was rather well-received by a diverse audience within the Christian faith. The project appeared worth continuing, and we have continued it.

A few notes all musical style, and on textual selection, then, to explain where this project stands in relation to others.

There are two places one could start, in writing music for a text. One can start from the words, and adapt the music to fit them. Or one can start with the music, and adapt the words to fit it. On the text-driven end of the spectrum, we have various types of chant—plainchant, Anglican chant, and so on—where the text is basically recited on a few musical tones. Also at this end are many of the through-composed Psalms I have found. In these, the words form the music into their image. On the music-driven end, we have a metrical hymn setting, or a more complex chorus piece. Here, the plain form of the words is altered to fit the music, either by making the metrical, or by repeating them in certain phrases.

Both can be done well or done poorly, and both have their uses. But neither was our goal. We aim for the midpoint on that spectrum. For our ideal the musical phrases would all be well-constructed and connected. The music should remain cogent even if the words were removed. And at the same time, each phrase of music should fit each line of words in natural speech-rhythm and in contour (rise and fall), so that the rhythm of the words would remain intact apart from the melody, and the contour would be authentic even with a brisker rhythm. The text would thus determine a large part of the rhythm and the melodic contour, and this text/melody combination would determine the harmony. And since the words and rhythms are not very complex, I believe the melodies and harmonies need not be complex either—no more than an average congregation could sing with a half-dozen tries.

This is the prize. Perhaps neither of us has achieved it here, but this is our best at this point. Hopefully as we learn, our settings will improve along those lines.

As you become familiar with these 22 settings, it will be clear that even in that narrow field, Fred and I have different approaches. We both aim for the center of the spectrum, but Fred comes from the musical end and I from the textual end. He writes great tunes loosely based on the feeling of a textual section, and bends the text to the melody lines. You might call it “music, with words.” I find this reproach very pleasing to listen to, but not the best for memorizing. He must then bear with me as I harmonize it, because I make suggestions for changing the tune to fit the specific words, and many good-natured arguments ensue. (Psalm 84 has been through the mill in this respect.)

By contrast, I take a specific text and sing it the way I would say it, exaggerating and extending the natural speech rhythm and inflection. This creates melodies which may not be quite as interesting, and risk being disjointed. But I think this approach works better for memorizing. You might call it “words, with music.” (Unfortunately, there is no one to temper my shortcomings.)

The other difference between my settings and Fred’s is in the choice of text. We both have chosen translations which are formally equivalent (non-interpretational), and non-text-critical. But while he prefers the classic sound of the 1611 version and I argue trenchantly for a current translation into our language, the *New King James*, I hope no one will turn down either version because it’s not really the Word of God. Neither is the original inspired Hebrew, but either is closer to God’s Word than the text of any other music you could sing.

Lastly, I’ve been asked a number of times, “What style of music is it?” The true answer is, “Practice style.” This is tonal music written by two people who scarcely know the first lesson in melody and harmony writing beyond the hymns we grew up with. It can’t be said to fit into any class other than Music Composition 101.

(The exception is Psalm 93, my brief fling into the modern “Praise” style. I’m afraid it’s not well enough crafted to excite anyone who really enjoys that genre, but is probably distinctive enough to repel those who don’t! Either way, don’t worry. It’s short and I don’t intend to try it again.)

But hopefully, this is just the beginning of the road. One hundred twenty-eight Psalms remain to be set, not to mention other poetic passages of Scripture. How many can we complete? Can we improve our technique quickly enough to tackle the longer psalms before we die? We welcome encouragement and criticism, and we press on.

For God’s sole glory,
Michael E. Owens
September, 2003

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Psalm 1

King James Version

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

1 Bless-ed is the man that walk-eth not in the coun-sel of the un-god-ly,

The first system of music for Psalm 1, measures 1-4. It features a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "1 Bless-ed is the man that walk-eth not in the coun-sel of the un-god-ly,"

of the
nor stand-eth in the way of sin-ners, nor sit-teth in the seat of the

The second system of music, measures 5-8. The lyrics are: "of the nor stand-eth in the way of sin-ners, nor sit-teth in the seat of the".

of the LORD;
scorn-ful. 2 But his de-light is in the law of the LORD; and in His law

The third system of music, measures 9-12. The lyrics are: "of the LORD; scorn-ful. 2 But his de-light is in the law of the LORD; and in His law".

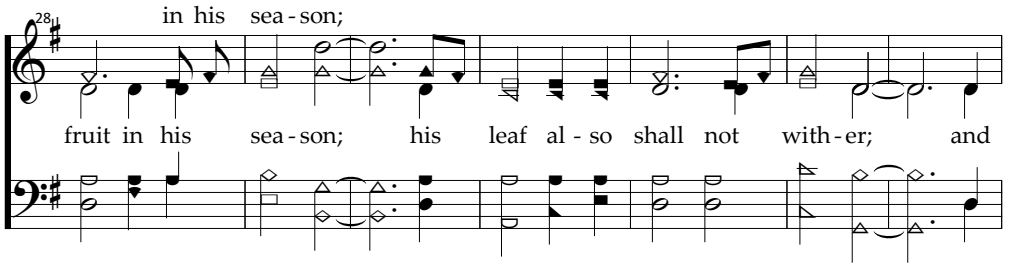
doth he med-i-tate day and night. 3 And he shall be like a tree

The fourth system of music, measures 13-16. The lyrics are: "doth he med-i-tate day and night. 3 And he shall be like a tree".

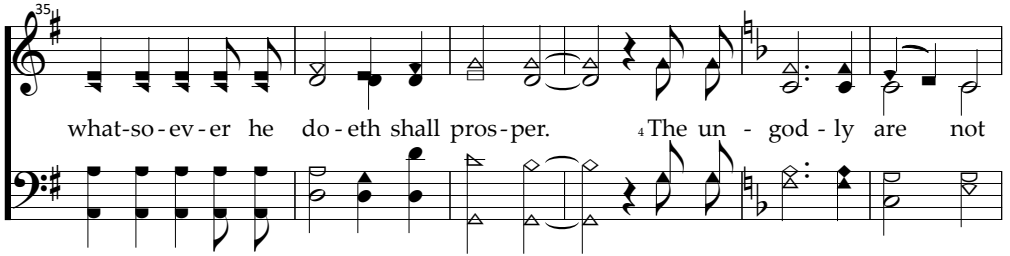
plant-ed by the ri-vers of wa-ter, that bring-eth forth his

The fifth system of music, measures 17-20. The lyrics are: "plant-ed by the ri-vers of wa-ter, that bring-eth forth his".

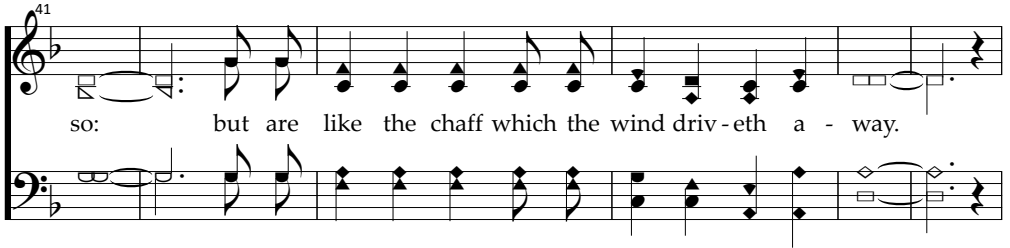
28. in his sea-son;
fruit in his sea-son; his leaf al- so shall not with-er; and



35. what-so-ev-er he do-eth shall pros-per. 4The un- god-ly are not



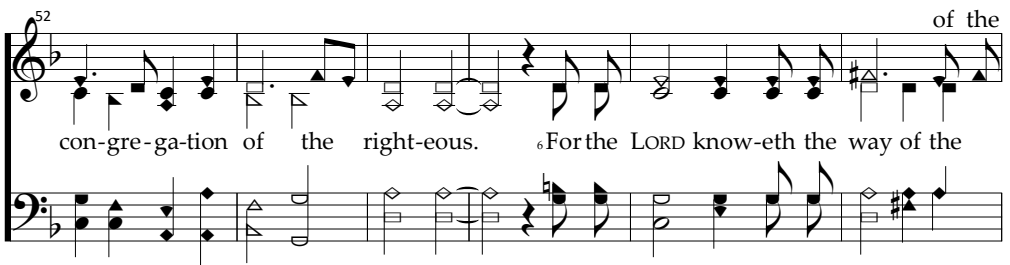
41. so: but are like the chaff which the wind driv-eth a- way.



47. 5There-fore the un- god-ly shall not stand in the judg-ment, nor sin-ners in the



52. of the con-gre-ga-tion of the right-eous. 6For the LORD know-eth the way of the



58. right- eous:
right- eous: but the way of the un- god- ly shall per- ish.



Psalm 2

Bold

1 Why do the hea-then rage, and the peo-ple i - ma-gine a vain thing?

2 The kings of the earth set them-selves, and the rul - ers take coun-sel to -

geth - er, a - gainst the LORD, and a - gainst His A - noint - ed, say - ing,

Agitated

3 "Let us break their bands a - sun - der, and cast a - way their cords from us."

4 He that sit - teth in the hea - vens shall laugh: the LORD shall have

them in de - ri - sion. 5 Then shall He speak un - to

28

them in His wrath, and vex them in His sore dis-plea - sure:

34

“Yet have I set My king up - on my ho - ly hill of Zi - on.

37

I will de - clare the de - cree: the LORD hath said un - to Me,

42

‘Thou art My Son; this day have I be - got - ten Thee.

46

Ask of Me, and I shall give Thee the hea - then for Thine in -

51

her - i - tance, and the ut - ter - most parts of the earth for Thy pos -

Psalm 2

cont'd

55
ses - sion. 9 Thou shalt break them with a rod of i - ron;

Musical notation for measures 55-58, including vocal line and bass accompaniment.

59
Thou shalt dash them in piec - es like a pot - ter's ves - sel."

Musical notation for measures 59-64, including vocal line and bass accompaniment.

65 **Bold**
10 Be wise now there - fore, O ye kings: be in - struc - ted, ye judg - es of the earth.

Musical notation for measures 65-70, including vocal line and bass accompaniment.

71 **Agitated**
11 Serve the LORD with fear, and re - joice with trem - bling. 12 Kiss the Son, lest

Musical notation for measures 71-75, including vocal line and bass accompaniment.

76
He be an - gry, and ye per - ish from the way, when His wrath is kin - dled

Musical notation for measures 76-81, including vocal line and bass accompaniment.

82
but a lit - tle. Bless - ed are all they that put their trust in Him.

Musical notation for measures 82-87, including vocal line and bass accompaniment.

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Psalm 3

King James Version

A Psalm of David

when he fled from Absalom his son

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

1 LORD, how are they in-creased that trou-ble me! Man - y are they that rise

up a-gainst me. 2 Man-y there be which say of my soul, There is no help for

him in God. oo 3 But Thou, O LORD, art a Shield for me; my

Glo-ry, and the Lift-er up of mine head. 4 I cried un - to the LORD

with my voice, and He heard me out of His ho - ly hill.

oo 5 I laid me down and slept; I a - waked; for the LORD sus-

24
 tained me. 6 I will not be a - fraid of ten thou - sands of peo - ple,

27
 that have set them-selves a - gainst me round a - bout. 7 A - rise, O

31
 LORD; save me, O my God: for Thou hast smit-ten all mine en - e - mies up -

36
 on the cheek bone; Thou hast bro - ken the teeth of the un - god - ly. 8 Sal -

40
 va - tion be - long - eth un - to the LORD: Thy bless -

45
 is up - on
 ing is up - on Thy peo - ple. oo

Psalm 4

King James Version

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

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

Pleading

Hear me when I call, O God of my right-eous-ness: Thou hast en-larged me

when I was in dis-tress; have mer-cy up-on me, and hear my pray'r.

Quick

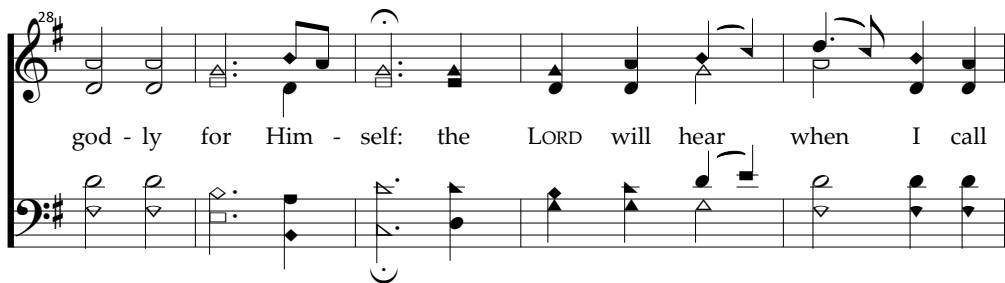
O ye sons of men, how long will ye turn my glo-ry in-to shame?

how long will ye love van-i-ty, and seek af-ter leas-ing?
(false-hood?)

Tempo 1

[Selah.] But know that the LORD hath set a-part him that is

28
god - ly for Him - self: the LORD will hear when I call



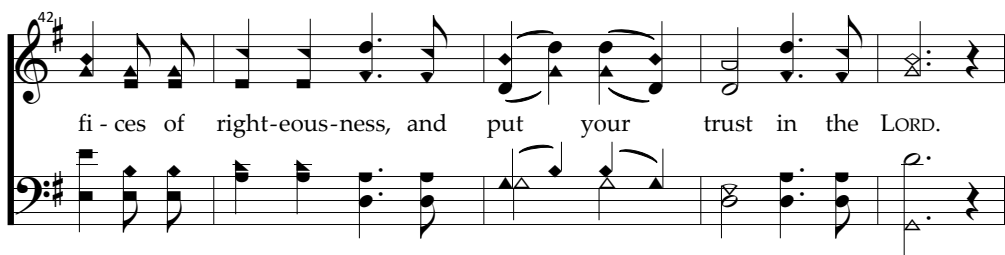
33
un - to Him. 4Stand in awe, and sin not: com - mune with your own



38
heart up - on your bed, and be still. [Selah.] 5Of - fer the sac - ri -



42
fi - ces of right - eous - ness, and put your trust in the LORD.



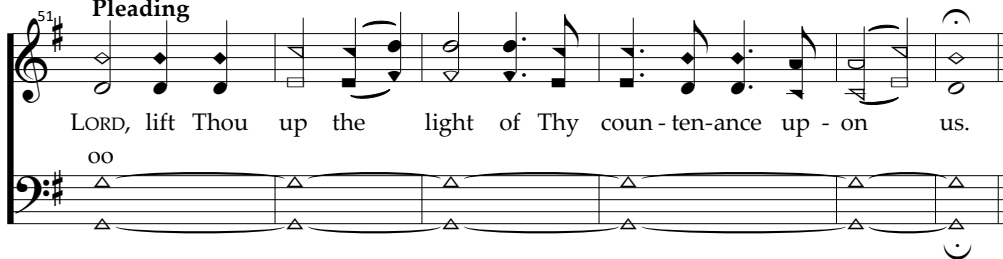
47
Quick
6There be man - y that say, Who will show us a - ny good?



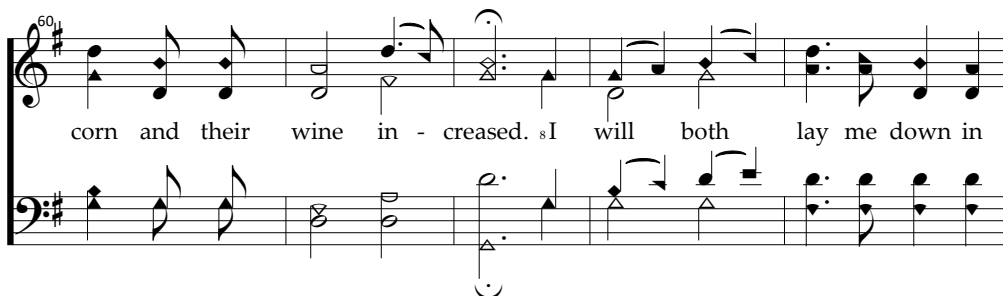
Psalm 4

cont'd

Pleading

51,  LORD, lift Thou up the light of Thy coun - ten - ance up - on us.

57,  7Thou hast put glad - ness in my heart, more than in the time that their

60,  corn and their wine in - creased. I will both lay me down in

65,  peace, and sleep: for Thou, LORD, on - ly ma - kest me dwell in safe - ty.

Psalm 5

King James Version

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

Frederick Steinruck, 2002
harm. Michael E. Owens, 2003

Dignified

1 Give ear to my words, O LORD, con - si - der my med - i - ta - tion.

2 Hear - en un - to the voice of 3 my cry, my King, and my God: for

un - to Thee will I pray. 3 My voice shalt Thou hear in the morn - ing, O LORD;

in the morn - ing will I di - rect my pray'r un - to Thee, and will look up.

4 For Thou art not a God that hath plea - sure in wick - ed - ness: nei - ther

Psalm 5

cont'd

23
shall e - vil dwell with Thee. 5 The fool - ish shall not stand in Thy sight: Thou

28
hat - est all work - ers of in - iq - ui - ty. 6 Thou shalt de - stroy them that speak

32
leas - ing: the LORD will ab - hor the blood - y and de - ceit - ful man.
(false-hood:)

36
7 But as for me, I will come in - to Thy house in the mul - ti - tude

41
of Thy mer - cy: and in Thy fear will I wor - ship toward Thy ho - ly tem - ple.

47. *Lead me, O LORD, in Thy right - eous - ness be -*

51. *cause of mine e - ne - mies; make Thy way straight be - fore my face.*

56. *a tempo*
For there is no faith - ful - ness in their mouth; their in - ward part is

58. *ver - y wick - ed - ness; their throat is an o - pen sep - ul - chre; they*

62. *flat - ter with their tongue. 10 De - stroy Thou them, O God; let them fall*

66. *by their own coun - sels; cast them out in the mul - ti - tude of their trans -*

Psalm 5

cont'd

71, a - gainst Thee.
gress-ions; for they have re-belled a - gainst Thee. 11But

76, let all those that put their trust in Thee re-joyce: let them e-ver

82, shout for joy, be-cause Thou de-fend-est them: let them al-so that

88, love Thy name be joy-ful in Thee. 12For Thou, LORD, wilt bless the

93, right-eous; with fa-vor wilt Thou com-pass him as with a shield. *rit.*

Psalm 6

King James Version

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

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

1 O LORD, re - buke me not in Thine an - ger, nei - ther chas - ten me

7 in Thy hot dis - pleas - ure. 2 Have mer - cy up - on me, O LORD;

11 for I am weak: O LORD, heal me; for my bones are vexed.

17 3 My soul is al - so sore vexed: but Thou, O LORD, how long?

23 4 Re - turn, O LORD, de - liv - er my soul: oh, save me for Thy

Psalm 6

cont'd

mer - cies' sake. 5For in death there is no re - mem - brance of

Musical notation for measures 29-33, including treble and bass staves with lyrics.

Thee: in the grave who shall give Thee thanks? 6I am wear - y

mf

Musical notation for measures 34-40, including treble and bass staves with lyrics and a mezzo-forte dynamic marking.

with my groan - ing; all the night make I my bed to swim;

Musical notation for measures 41-45, including treble and bass staves with lyrics.

I wa - ter my couch with my tears. 7Mine eye is con - sumed be -

mp

Musical notation for measures 46-52, including treble and bass staves with lyrics and a mezzo-piano dynamic marking.

cause of grief; it wax - eth old be - cause of all mine e - ne - mies.

Musical notation for measures 53-58, including treble and bass staves with lyrics.

61 *f*

De-part from me, all ye work-ers of in - iq - ui - ty; for the LORD

67

hath heard the voice of my weep - ing. 9The LORD hath heard my

74

sup - pli - ca - tion; the LORD will re - ceive my

79

pray'r. 10Let all mine e - ne-mies be a - shamed and sore

84

vexed: let them re - turn and be a - shamed sud-den - ly.

Psalm 23

A Psalm of David.

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

King James Version

1The LORD is my shep-herd; I shall not want. 2He

no bass

mak - eth me to lie down in green pas-tures: He lead - eth me be -

side the still wa-ters. 3He re - stor - eth my soul: He lead - eth

bass sing

me in the paths of right-eous-ness for His name's sake.

4Yea, though I walk through the val - ley of the shad - ow of death,

Psalm 42

New King James Version

To the Chief Musician.

Michael E. Owens, 2002

A Contemplation of the sons of Korah.

Flowing, not too fast

1 As the deer pants for the wa - terbrooks, So pants my soul for You, O

This system contains the first three measures of the piece. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "1 As the deer pants for the wa - terbrooks, So pants my soul for You, O".

God. 2 My soul thirsts for God, for the liv - ing God. When shall I come and ap -

This system contains measures 4 through 7. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are: "God. 2 My soul thirsts for God, for the liv - ing God. When shall I come and ap -".

pear be - fore God? 3 My tears have been my food day and

This system contains measures 8 through 10. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are: "pear be - fore God? 3 My tears have been my food day and".

night, While they con - tin - ual - ly say to me, "Where is your God?"

"Where is your God?"

This system contains measures 11 through 13. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are: "night, While they con - tin - ual - ly say to me, 'Where is your God?' 'Where is your God?'".

4 When I re - mem - ber these things, I pour out my soul with - in me. For

This system contains measures 14 through 16. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are: "4 When I re - mem - ber these things, I pour out my soul with - in me. For".

18

I used to go with the mul-ti-tude; I went with them to the house of God, With the

22

voice of joy and praise, With a mul-ti-tude that kept a pil-grim feast.

26

Why are you cast down, O my soul? And why are you dis-qui-et-ed with-

29

in me? Hope in God; for I shall yet praise Him for the help of His coun-ten-ance.

34

O my God, my soul is cast down with-in me; There-fore I will re-
with-in me;

39

mem-ber You from the land of the Jor-dan, And from the heights of

Psalm 42

cont'd

43, *Mi - zar.*
Her-mon, from the Hill *Mi - zar.* ⁷Deep calls un-to deep at the
⁷Deep calls un - to

47, wa-ter-falls;
noise of Your wa - ter-falls; All Your waves and bil-lows have gone o-ver me. ⁸The

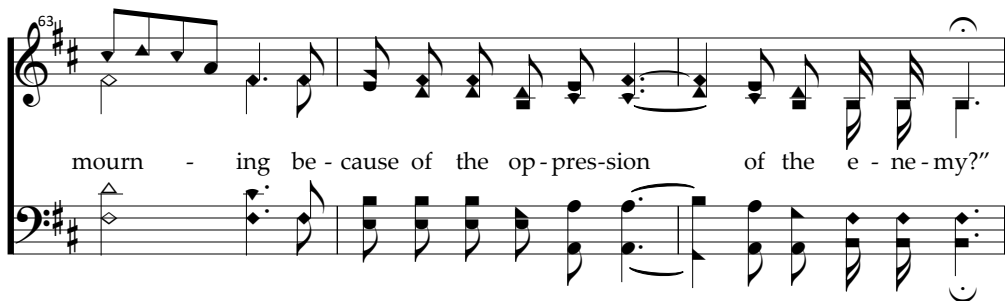
oo

51, (d. = d)
LORD will com-mand His lov-ing-kind-ness in the day-time, And in the

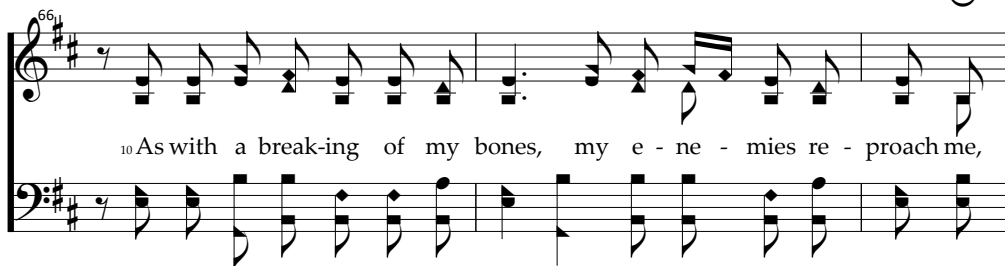
54,
night His song shall be with me; a pray'r to the God of my life. ⁹I will

58, *"Why*
say to God my Rock, *"Why* have You for-got-ten me? Why do I go

63. mourn - ing be - cause of the op - pres - sion of the e - ne - my?"

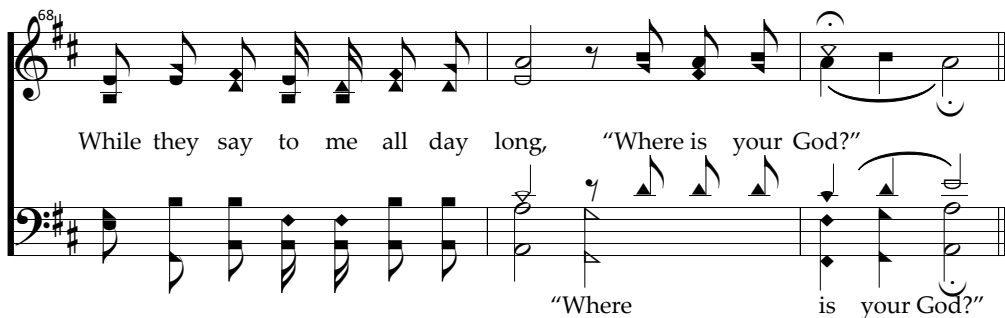


66. 10 As with a break - ing of my bones, my e - ne - mies re - proach me,



68. While they say to me all day long, "Where is your God?"

"Where is your God?"

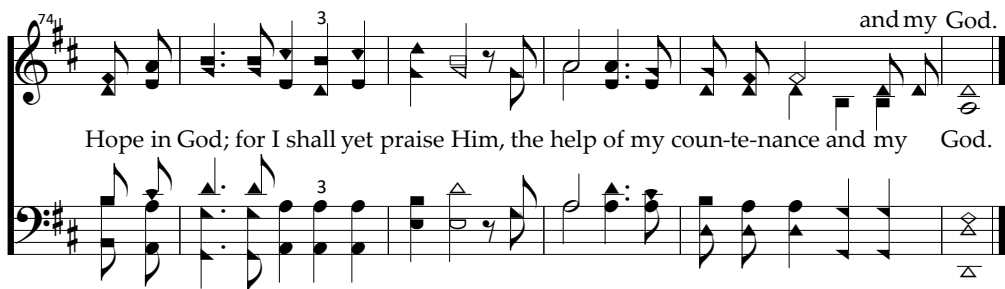


71. 11 Why are you cast down, O my soul? And why are you dis - qui - et - ed with - in me?



74. 3 and my God.

Hope in God; for I shall yet praise Him, the help of my coun - te - nance and my God.



Psalm 43

New King James Version

Michael E. Owens, 2002

80₄

1 Vin- di - cate me, O God, and plead my cause a- gainst an un - god - ly na- tion;

85₄

Oh, de - liv - er me from the de - ceit - ful and un - just man! 2 For You

88₄

Why

are the God of my strength; Why do You cast me off? Why do I go

93₄

mourn - ing be - cause of the op - pres - sion of the e - ne - my?' 3 Oh,

(d = d.)

96₄

send out Your light and Your truth! Let them lead me; Let them bring me to Your

99
 ho - ly hill and to Your ta - ber - na - cle. ⁴Then I will
⁴Then I will

102
 go to the al - tar of God, to God my ex - ceed - ing joy; And on the

105
 harp I will praise You, O God, my God. *rit.* ⁵Why are you cast down,
a tempo

111
 O my soul? And why are you dis - qui - et - ed with - in me? Hope in

114
 and my God.
 God; for I shall yet praise Him, the help of my coun - te - nance and my God.

Psalm 84

King James Version

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

Contemplatively

1How a - mia - ble are Thy ta - ber - na - cles, O LORD of hosts!

The first system of music consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1How a - mia - ble are Thy ta - ber - na - cles, O LORD of hosts!"

2My soul long - eth, yea, e - ven faint - eth for the courts of the

of the

3My soul long - eth, yea, e - ven faint - eth for the courts of the

The second system of music consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "2My soul long - eth, yea, e - ven faint - eth for the courts of the" and "of the".

LORD: my heart and my flesh cri - eth out for the liv - ing God.

The third system of music consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "LORD: my heart and my flesh cri - eth out for the liv - ing God."

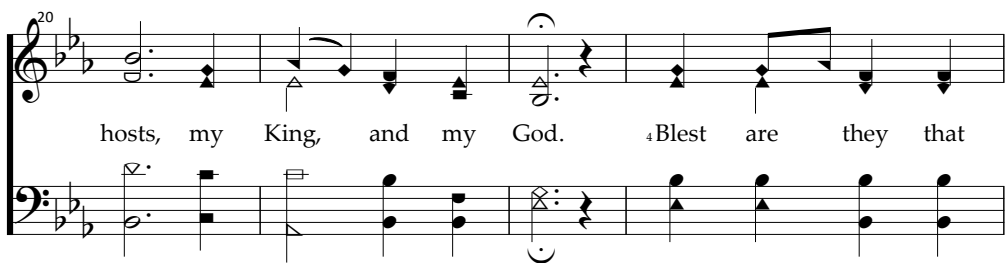
3Yea, the spar - row hath found an house, and the swal - low a nest for her - self,

The fourth system of music consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "3Yea, the spar - row hath found an house, and the swal - low a nest for her - self,"

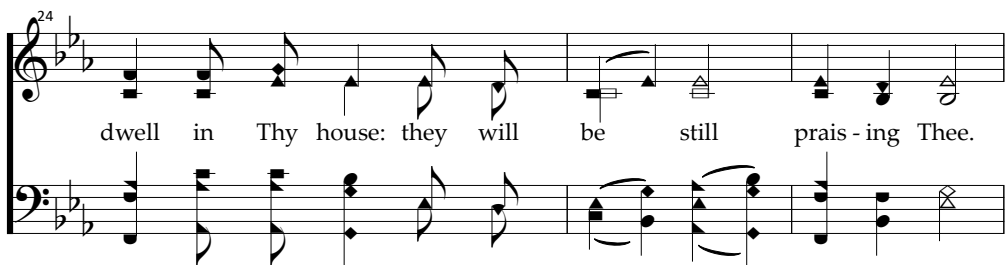
where she may lay her young, e - ven Thine al - tars, O LORD of

The fifth system of music consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "where she may lay her young, e - ven Thine al - tars, O LORD of"

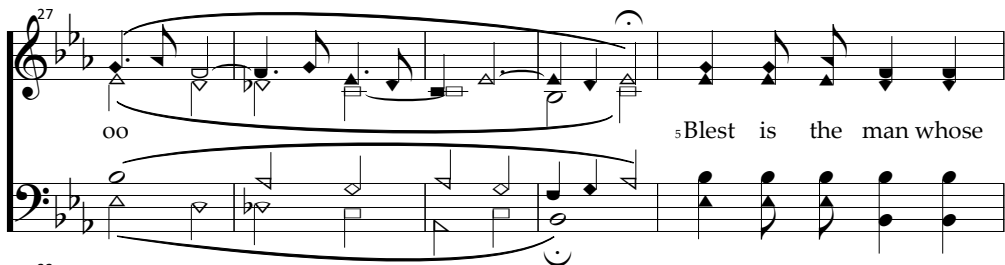
20
hosts, my King, and my God. 4Blest are they that



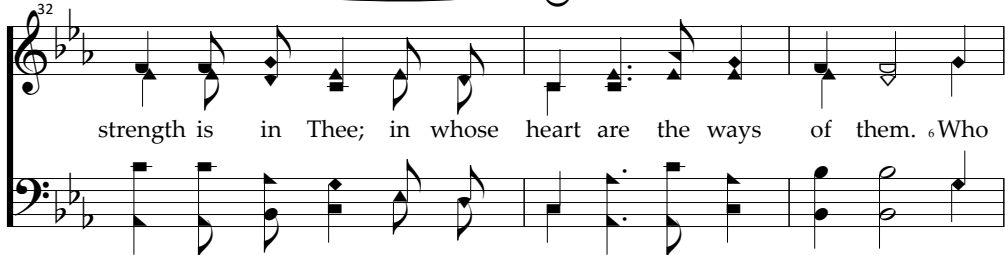
24
dwell in Thy house: they will be still prais-ing Thee.



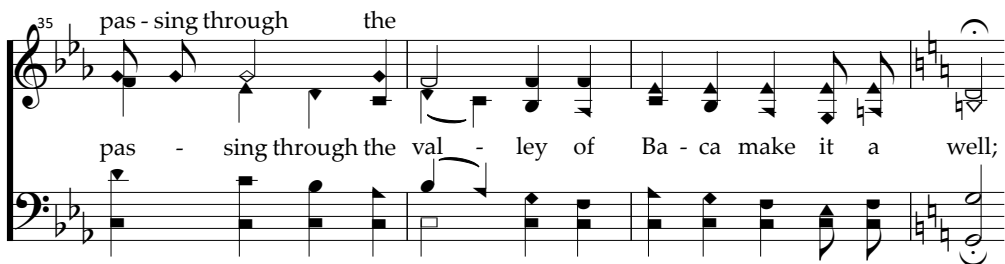
27
oo 5Blest is the man whose



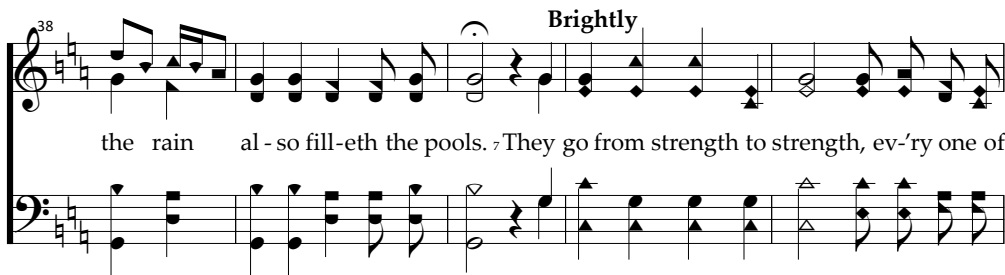
32
strength is in Thee; in whose heart are the ways of them. 6Who



35
pas - sing through the
pas - sing through the val - ley of Ba - ca make it a well;



38
Brightly
the rain al - so fill - eth the pools. 7They go from strength to strength, ev - ry one of



Psalm 84

cont'd

Tempo 1

43

them in Zi - on ap - pear - eth be - fore God. O LORD God of

Musical notation for measures 43-46, including vocal line and piano accompaniment.

47

hosts, hear my pray'r: give ear, O God of Ja - cob.

Musical notation for measures 47-52, including vocal line and piano accompaniment.

53

oo

Musical notation for measures 53-56, including vocal line and piano accompaniment.

57

Brightly

Be - hold, O God our shield, and look up - on the face of

Musical notation for measures 57-60, including vocal line and piano accompaniment.

61

Tempo 1

Thine a - noint - ed. 10 For a day in Thy courts is bet - ter than a thou - sand.

Musical notation for measures 61-64, including vocal line and piano accompaniment.

65 *rit.*
I had ra - ther be a door-keep - er in the house of my God, than to

68 **Brightly**
dwell in the tents of wick - ed - ness. 11 For the LORD God is a

72
sun and shield: the LORD will give grace and glo - ry:

Contemplatively
76
no good thing will He with - hold from them that walk up - right - ly.

79 *rit.*
12 O LORD of hosts, bles - sed is the man that trust - eth in Thee.

Psalm 85

New King James Version

To the Chief Musician.
A Psalm of the sons of Korah.

Michael E. Owens, 2002

Leisurely *tempo ad lib*

⁸ LORD, You have been fa-vor-a-ble to Your land; You have brought back the cap-

ti-vi-ty of Ja-cob. ²You have for-giv-en the in-iq-ui-ty of Your peo-ple;

⁷ You have cov-ered all their sin. ³You have

¹³ ta-ken a-way all Your wrath; You have turned from the fierce-ness of Your an-ger.

Desperately

16

4 Re - store us, O God of our sal - va - tion, And cause Your an - ger toward us to cease.

Detailed description: This block contains the first system of music, measures 16 through 22. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo/mood is marked 'Desperately'. The lyrics are: '4 Re - store us, O God of our sal - va - tion, And cause Your an - ger toward us to cease.'

5 Will You be an - gry with us for - ev - er? Will You pro - long Your

Detailed description: This block contains the second system of music, measures 23 through 29. It continues the vocal and piano parts from the previous system. The lyrics are: '5 Will You be an - gry with us for - ev - er? Will You pro - long Your'

Hopefully

23

an - ger to all gen - er - a - tions? 6 Will You not re - vive us a - gain,

Detailed description: This block contains the third system of music, measures 30 through 36. The tempo/mood changes to 'Hopefully'. The lyrics are: 'an - ger to all gen - er - a - tions? 6 Will You not re - vive us a - gain,'

27

That Your peo - ple may re - joice in You? 7 Show us Your mer - cy, LORD,

Detailed description: This block contains the fourth system of music, measures 37 through 43. The tempo/mood remains 'Hopefully'. The lyrics are: 'That Your peo - ple may re - joice in You? 7 Show us Your mer - cy, LORD,'

Psalm 85

cont'd

31

8 I will hear what God the LORD will
And grant us Your sal - va - tion.

36

8 speak, For He will speak peace to His peo - ple and to His saints;
oo

39

8 But let them not turn back to fol - ly. 9Sure - ly His sal - va - tion is
oo

43

8 near to those who fear Him, That glo - ry may dwell in our land.
ah

46
10 Mer-cy and truth have met to - ge - ther; Right-eous-ness and peace have

49
kissed. 11 Truth shall spring out of the earth, — And right-eous - ness

52
shall look down from hea - ven. 12 Yes, the LORD will give what is

55
good; And our land will yield its in - crease. 13 Right-eous - ness will

58
go be - fore Him, And shall make His foot-steps our path - way.

Psalm 87

New King James Version

A Psalm of the sons of Korah.
A song.

Michael E. Owens, 2001

mf His-foun - da-tion is in the ho - ly moun-tains. *f* 2 The LORD loves the

4 gates of Zi - on more than all the dwel - lings of Ja - cob. 3 Glo-rious

7 things are spo - ken of you, O ci - ty of God! oo *mp*

mf 12 4 "I will make men-tion of Ra-hab and Ba - by - lon to those who

15 know Me; Be-hold, O Phil - i - sti - a and Ty-re, with E-thi - o - pi - a:

19 *f*

'This one was born there.' 5 And of Zi-on it will be said,

23

'This one and that one were born in her; And the Most High Him-self shall e -

26

stab - lish her." 6 The LORD will re - cord, When He reg - i - sters the peo - ples:

29 *mp* *mf*

'This one was born there.' oo , Both the

33

sing - ers and the play - ers on in - stru - ments say, "All my springs are in you."

Psalm 93

Spirited G A D G A D

1 The LORD reigns, He is clothed with ma - jes - ty; The

G A D G A D

LORD is clothed, He has clothed Him - self with strength.

E A G D

5 Sure - ly the world is es - tab - lished, Sure - ly the world is es - tab - lished,

E A G D A G A

7 so that it can-not be moved. 2 Your throne is es-tab-lished so that it can-not be moved. 2 Your throne is es-

E A D G A B

10 tab-lished from of old; You are from ev - er - last - ing. 3 The

13. Bm (F#m) G Bm (F#m) E A

floods have lift - ed up, O LORD, The floods have lift - ed up their voice;

14. Bm (F#m) G (F#m) G G A D A D

The floods lift up their waves. 4The LORD on high is might - i - er

17. Bm (F#m) G Bm (F#m) G (F#m) G

Than the noise of man - y wa - ters, Than the might - y waves

20. A D E A G D A

of the sea. 5Your test - i - mon - ies are ver - y sure;

23. G A E A D G A B

Ho - li - ness a - dorns Your house, O LORD, for - ev - er.

Psalm 100

King James Version

A Psalm of praise.

German folk song
arr. Frederick Steinruck
& Michael E. Owens, 2002

Brightly

1 Make a joy - ful noise un - to the LORD, all ye lands.

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "1 Make a joy - ful noise un - to the LORD, all ye lands."

2 Serve the LORD with glad - ness: come be - fore His pre - sence with sing - ing.

The second system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "2 Serve the LORD with glad - ness: come be - fore His pre - sence with sing - ing."

3 Know ye that the LORD He is God: it is He that hath made us,

The third system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "3 Know ye that the LORD He is God: it is He that hath made us,"

and not we our - selves; we are His peo - ple, and the sheep of His pas - ture.

rit.

The fourth system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "and not we our - selves; we are His peo - ple, and the sheep of His pas - ture." The tempo marking *rit.* (ritardando) is placed above the staff.

4 En - ter in - to His gates with thanks - giv - ing, and in - to His courts with praise:

a tempo

The fifth system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "4 En - ter in - to His gates with thanks - giv - ing, and in - to His courts with praise:" The tempo marking *a tempo* is placed above the staff.

21

be thank-ful un-to Him, and bless His name. 5 For the LORD is good; His

28

mer-cy is e-ver-last-ing; and His truth en-dur-eth to all gen-e-rations.

Psalm 101

King James Version

A Psalm of David.

Frederick Steinruck
harm. Michael E. Owens

1 I will sing of mer-cy and judg-ment: un - to Thee, O LORD, will I sing.

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are: "1 I will sing of mer-cy and judg-ment: un - to Thee, O LORD, will I sing."

2 I will be - have my - self wise - ly in a per - fect way.

The second system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are: "2 I will be - have my - self wise - ly in a per - fect way."

3 O when wilt Thou come un - to me? I will walk with - in my house

The third system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are: "3 O when wilt Thou come un - to me? I will walk with - in my house"

4 with a per-fect heart. 3 I will set no wick-ed thing be - fore mine eyes:

The fourth system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are: "4 with a per-fect heart. 3 I will set no wick-ed thing be - fore mine eyes:"

5 I hate the work of them that turn a - side; it shall not cleave to me.

The fifth system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are: "5 I hate the work of them that turn a - side; it shall not cleave to me."

25

4A fro-wardheart shall de - part from me: I will not know a

31

wick-ed per - son. 5Who-so pri - vi - ly slan - der - eth his neigh - bour,

36

him will I cut off: him that hath an high look and a proud heart

42

will not I suf - fer. 6Mine eyes shall be up - on the

47

faith - ful of the land, that they may dwell with me: he that walk-eth in a

Psalm 101

cont'd

52

per-fect way, he shall serve me. He that work-eth de-ceipt shall not

58

dwell with-in my house: he that tell-eth lies shall not tar-ry in my sight.

64

I will ear-ly de-stroy all the wick-ed of the land;

68

that I may cut off all wick-ed do-ers from the ci-t-y of the LORD.

Psalm 110

New King James Version

A Psalm of David.

Michael E. Owens, 2002

(♩ = 120)

1 The LORD said to my Lord, "Sit at My right hand, Till I make Your en - e -

mies Your foot-stool." 2 The LORD shall send the rod of Your strength out of

Zi - on. Rule in the midst of Your en - e - mies! 3 Your peo - ple

shall be vol - un - teers in the day of Your pow - er; In the

beau - ties of ho - li - ness, from the womb of the morn - ing,

3 You have the dew of Your youth. 4 The LORD has sworn and will not re - lent,

27
"You are a priest for - ev - er Ac - cord - ing to the or - der of Mel-

32
chi - ze - dek." *Tempo 1*
chi - ze - dek." The Lord is at Your right hand; He shall ex - e - cute

37
kings in the day of His wrath. He shall judge a - mong the

41
na - tions, He shall fill them with dead bo - dies, He shall ex - e - cute the

45
heads of ma - ny coun - tries. He shall drink of the

49
rit.
He shall drink of the brook by the way - side; There - fore He shall lift up the head.

Psalm 113

King James Version

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

Flowingly

1Praise ye the LORD. Praise, O ye ser-vants of the LORD, praise the name of the

5LORD. of the LORD. 2Blest be the name of the LORD from this time forth

10and for ev-er - more. ev-er - more. 3From the ris - ing of the sun

17un - to the go - ing down of the same the LORD's name is to be praised.

Deliberately

244The LORD is high a - bove all na-tions, and His glo - ry a - bove the heav-ens.

29

Who is like un - to the LORD our God, who dwell - eth on high, Who

33

hum - bl - eth Him - self to be - hold the things that are in heav - en, and

36

in the earth! He rais - eth up the poor out of the dust, and lift - eth the need - y out

41

of the dung - hill; That He may set him with princ - es, e - ven with the

45

princ - es of His peo - ple. He mak - eth the bar - ren wo - man to keep

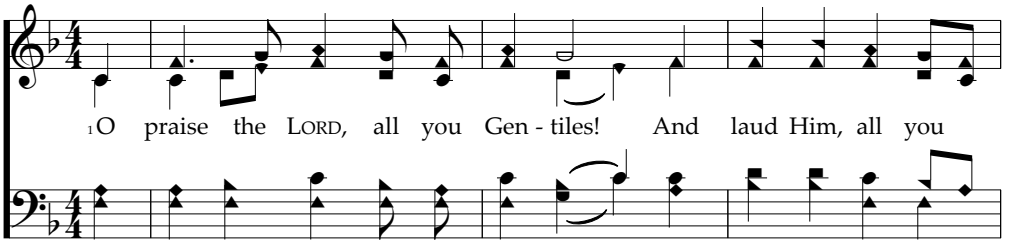
48

house, and to be a joy - ful moth - er of chil - dren. Praise ye the LORD.

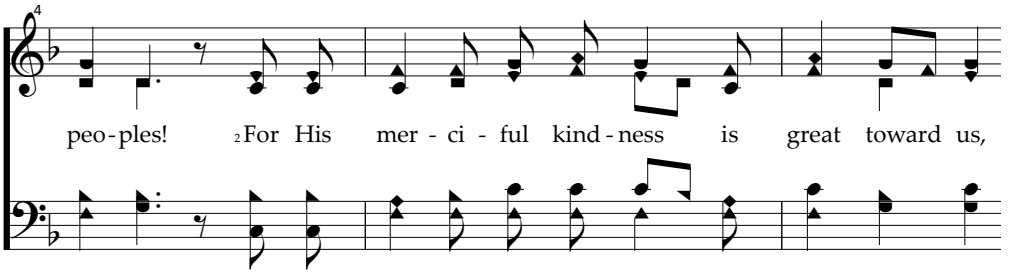
Psalm 117

New King James Version

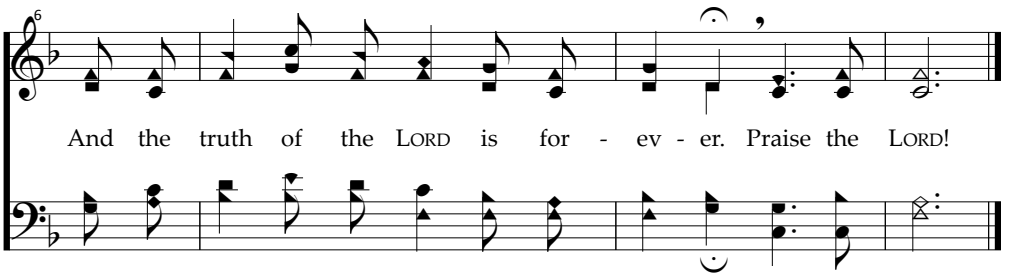
Michael E. Owens, 2002



¹O praise the LORD, all you Gen - tiles! And laud Him, all you



peo-ples! ²For His mer - ci - ful kind - ness is great toward us,



And the truth of the LORD is for - ev - er. Praise the LORD!

Psalm 121

New King James Version, alt.

A Song of Ascents.

Michael E. Owens, 2002

1 I will lift up my eyes to the hills; Where does my help come from?

The first system of music consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The lyrics are: "1 I will lift up my eyes to the hills; Where does my help come from?"

2 My help comes from the LORD, Who made the heav-ens and the earth.

The second system of music consists of two staves, treble and bass clef. The melody continues in the treble clef. The lyrics are: "2 My help comes from the LORD, Who made the heav-ens and the earth."

3 He will not al-low your foot to be moved; He who keeps you will not

The third system of music consists of two staves, treble and bass clef. The melody continues in the treble clef. The lyrics are: "3 He will not al-low your foot to be moved; He who keeps you will not"

slum-ber. 4 Be - hold, He who keeps Is - ra - el Shall nei-ther slum-ber nor

The fourth system of music consists of two staves, treble and bass clef. The melody continues in the treble clef. The lyrics are: "slum-ber. 4 Be - hold, He who keeps Is - ra - el Shall nei-ther slum-ber nor"

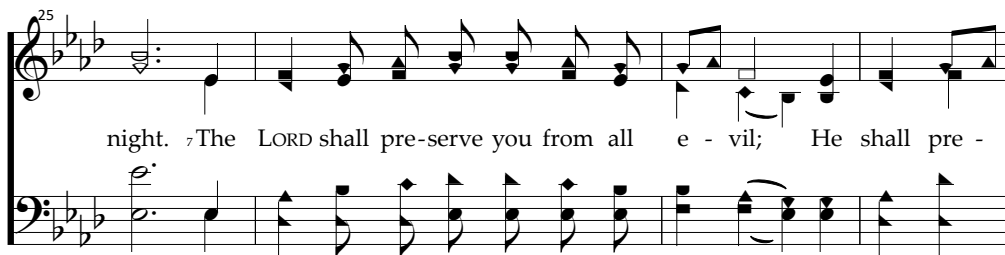
sleep. 5 The LORD is your keep-er; The LORD is your shade at your

The fifth system of music consists of two staves, treble and bass clef. The melody continues in the treble clef. The lyrics are: "sleep. 5 The LORD is your keep-er; The LORD is your shade at your"

21
right hand. 6The sun shall not strike you by day, Nor the moon by

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

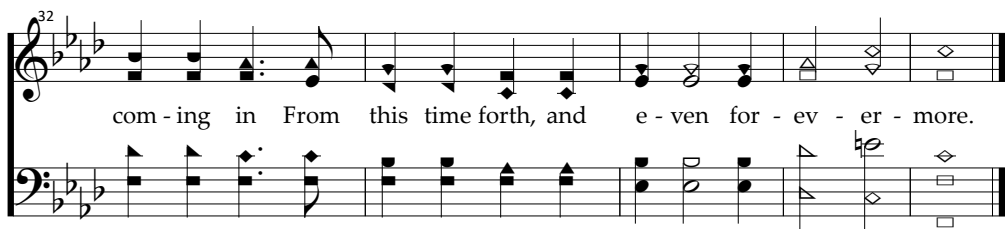
25
night. 7The LORD shall pre-serve you from all e - vil; He shall pre -

Musical notation for measures 25-27. The treble staff continues the melody with quarter notes D5, E5, F5, and G5. The bass staff continues with a steady accompaniment.

28
serve your soul. 8The LORD shall pre-serve your go - ing out and your

Musical notation for measures 28-31. The treble staff features a melodic line with quarter notes G5, F5, E5, and D5. The bass staff continues with a consistent accompaniment.

32
com - ing in From this time forth, and e - ven for - ev - er - more.

Musical notation for measures 32-35. The treble staff concludes the phrase with quarter notes C5, B-flat4, A4, and G4. The bass staff provides a final accompaniment for the system.

Psalm 121

King James Version

A Song of degrees.

Frederick Steinruck, 2000
harm. Michael E. Owens, 2000

1 I will lift up mine eyes un - to the hills, from whence com-eth my

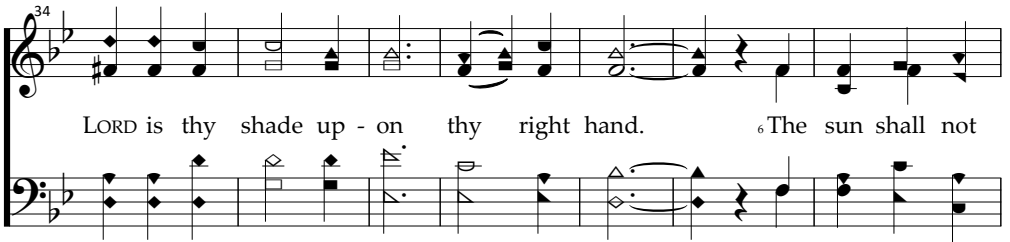
help. 2 My help com-eth from the LORD, which made heav - en and

earth. 3 He will not suf - fer thy foot to be moved: He that

keep - eth thee will not slum - ber. 4 Be - hold, He that keep - eth Is - ra - el

shall nei-ther slum-ber nor sleep. 5 The LORD is thy keep-er: the

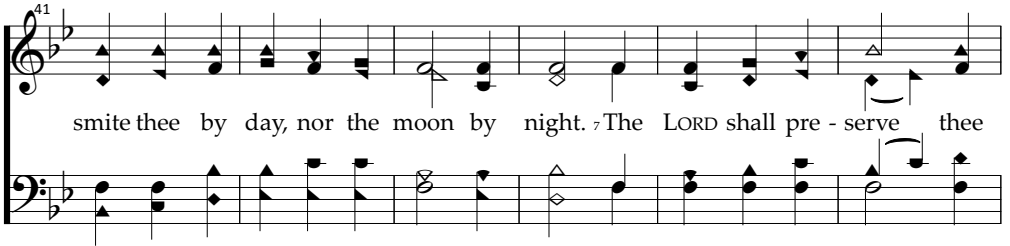
34



LORD is thy shade up - on thy right hand. 6The sun shall not

Detailed description: This system contains measures 34 through 40. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line (treble clef) begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The lyrics 'LORD is thy shade up - on thy right hand.' are set to a melody of quarter and eighth notes. The piano accompaniment (bass clef) features a steady bass line of quarter notes: G2, B-flat2, D3, and E-flat3.

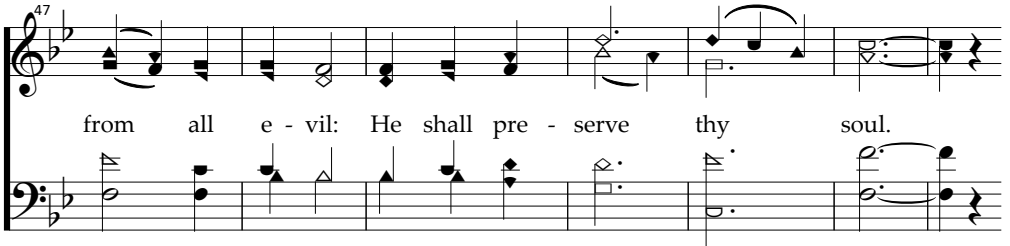
41



smite thee by day, nor the moon by night. 7The LORD shall pre - serve thee

Detailed description: This system contains measures 41 through 46. The vocal line continues with quarter notes D5, E5, and F5. The lyrics 'smite thee by day, nor the moon by night. 7The LORD shall pre - serve thee' are set to a melody of quarter and eighth notes. The piano accompaniment continues with the same bass line of quarter notes.

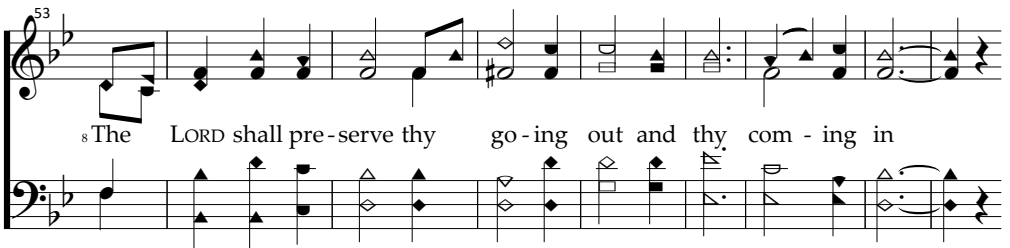
47



from all e - vil: He shall pre - serve thy soul.

Detailed description: This system contains measures 47 through 52. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The lyrics 'from all e - vil: He shall pre - serve thy soul.' are set to a melody of quarter and eighth notes. The piano accompaniment continues with the same bass line of quarter notes.

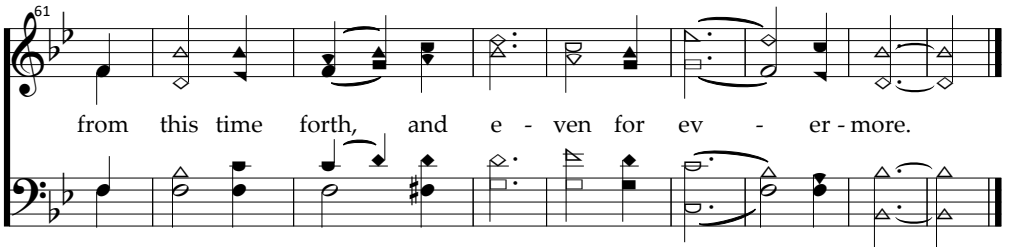
53



8The LORD shall pre-serve thy go - ing out and thy com - ing in

Detailed description: This system contains measures 53 through 60. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The lyrics '8The LORD shall pre-serve thy go - ing out and thy com - ing in' are set to a melody of quarter and eighth notes. The piano accompaniment continues with the same bass line of quarter notes.

61



from this time forth, and e - ven for ev - er - more.

Detailed description: This system contains measures 61 through 67. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The lyrics 'from this time forth, and e - ven for ev - er - more.' are set to a melody of quarter and eighth notes. The piano accompaniment continues with the same bass line of quarter notes.

Psalm 125

New King James Version

Michael E. Owens, 2002

1 Those who trust in the LORD are like Mount Zi - on, which can - not be moved, but a -

5 bides for - ev - er. 2 As the moun - tains sur - round Je - ru - sa - lem, so the LORD sur -

8 rounds His peo - ple from this time forth and for - ev - er. 3 For the scep - ter of

12 wick - ed - ness shall not rest on the land al - lot - ted to the right - eous,

15 lest the right - eous reach out their hands to in - iq - ui - ty. 4 Do good, O LORD, to

20

those who are good, and to those who are up-right in their hearts. 5As for

23

such as turn a-side to their crook-ed ways, the LORD shall lead them a -

26

way with the work-ers of in - iq - ui - ty. Peace be up-on Is - ra - el!

Psalm 128

A Song of degrees.

King James Version

Frederick Steinruck, 2001
harm. Michael E. Owens, 2002

1. Bles - sed is ev - 'ry one that fear - eth the LORD; that

The first system of music consists of two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "Bles - sed is ev - 'ry one that fear - eth the LORD; that".

5 walk-eth in His ways. 2 For thou shalt eat the la - bour of thine

The second system of music consists of two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "walk-eth in His ways. 2 For thou shalt eat the la - bour of thine".

9 hands: hap - py shalt thou be, and it shall be well with thee.

The third system of music consists of two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "hands: hap - py shalt thou be, and it shall be well with thee."

14 3 Thy wife shall be as a fruit - ful vine by the sides of thine house:

The fourth system of music consists of two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "3 Thy wife shall be as a fruit - ful vine by the sides of thine house:".

18 thy child - ren like o - live plants round a - bout thy ta - ble.

The fifth system of music consists of two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "18 thy child - ren like o - live plants round a - bout thy ta - ble."

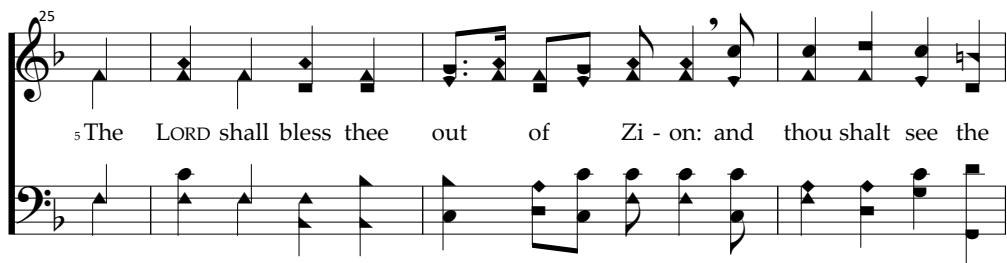
21



4 Be - hold, that thus shall the man be blest that fear-eth the LORD.

Detailed description: This system contains measures 21 through 24. The music is written in a 7/4 time signature with a key signature of one flat (B-flat). The vocal line (treble clef) begins with a quarter rest, followed by a series of quarter and eighth notes. The bass line (bass clef) provides a steady accompaniment with quarter and eighth notes.

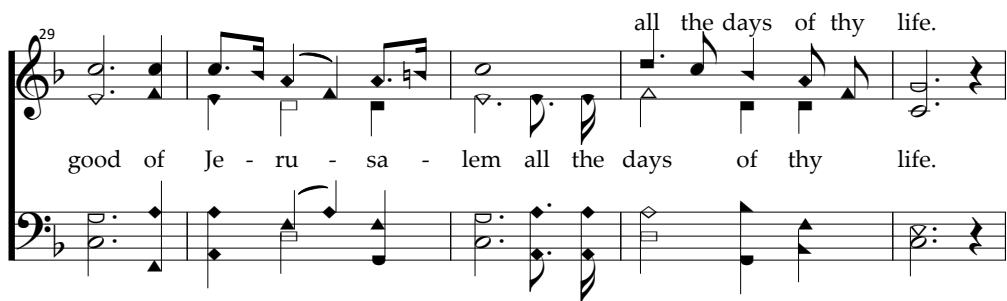
25



5 The LORD shall bless thee out of Zi - on: and thou shalt see the

Detailed description: This system contains measures 25 through 28. The vocal line continues with quarter and eighth notes, including a dotted quarter note. The bass line continues with quarter and eighth notes.

29



all the days of thy life.
good of Je - ru - sa - lem all the days of thy life.

Detailed description: This system contains measures 29 through 33. The vocal line features a dotted quarter note followed by eighth notes. The bass line continues with quarter and eighth notes.

34



6 Yea, thou shalt see thy chil - dren's chil-dren, and peace up - on Is - ra - el.

Detailed description: This system contains measures 34 through 37. The vocal line includes a dotted quarter note and eighth notes. The bass line continues with quarter and eighth notes, ending with a double bar line.