The Genevan Psalter

The Book of Psalms in metrical paraphrase

Melodies by Louis Bourgeois, Maitre Pierre, et al.

Harmonies by Claude Gloudimel, 1564

> Lyrics from The Book of Praise

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Melodies

The Genevan Psalter

The Genevan Psalter is a collection of 126 melodies designed to be sung with metrical translations of the 150 Biblical Psalms and three other Scriptural songs.

The melodies were all composed between 1539 and 1562 in Geneva, Switzerland, at the request of John Calvin, for use with French metrical translations. No melodies have been added or removed since that time. Many have appeared in several forms, often rhythmically altered. They have been harmonized many times, in many ways, and have often been used without harmony. They have been sung with many different lyrics in many languages. Until the mid-1800s, they were widely used on the continent of Europe, in the British Isles, and in America.

As the first and most influential music to be composed specifically by and for Reformed Christians, these tunes represent a significant element of the heritage of Reformed and Calvinistic Christians of all sorts.

They can be compared and contrasted, historically and musically, to the German or "Lutheran" chorales, which arose in the same era. Though the number of Genevan tunes is fewer, their influence has been much greater.

History and Purpose

Followers of the one true and living God have treasured the Biblical Psalms since they were first penned. After God sent to earth His Son, the man Jesus of Nazareth, those who recognized and worshiped Him as Lord have continued to love the Book of Psalms. Christians have read and studied these Psalms along with the rest of Scripture, but have also sung them, as individuals, as families, and as congregations. Some have even taught that, in certain contexts, Christians ought to sing nothing else.

For over a thousand years following Jesus' time, the practice of singing Psalms in the public assembly continued. But during that time, in many places, Psalm-singing was gradually removed from the congregation and given to an appointed choir. It was also removed from the language of the congregation, as the Psalms were sung in Latin. And it was removed from the musical idiom of the congregation, what we would today call folk music, and sung as plainsong, which we call plainchant.

During this same time, many Christians dissented from these and other practices which they believed were not from the Word of God. By the 15th century, many of these Christians began to be united, to speak and write widely, and to increase in number. During this time, some in Geneva were persuaded that the singing of Latin plainchant Psalms by a trained choir had no place in the public assembly of disciples. It was therefore discontinued.

When John Calvin was called to Geneva around 1525, he was convicted that the congregation ought to be singing the Psalms in their own language and using their own musical idiom. He therefore commissioned a local composer, Louis Bourgeois, to begin writing tunes in a congregational style for the public singing of Psalms. Calvin himself began translating the Psalms into French meter to fit these tunes.

Later Calvin learned of a poet, Clement Marot, who was already doing this. Marot (who was never a Christian, much less a Refomer) had already made several French metrical Psalm settings of high quality. These were widely popular in the French courts. Calvin scrapped his own settings and commissioned Marot to complete the Psalter. Bourgeois and Marot did not complete the work, but others took it up in the years following. By 1562 all 150 Psalms, the Song of Simeon (Luke 2:29-32), the Song of Mary (Luke 1:46-55), and the 10 Commandments (Ex 20:2-18), were being sung in French meter to 126 tunes. The original goal was to have one tune for each Psalm, but the composers stopped before the poets. Thus, 15 tunes are used twice, 4 occur three times, and 1 occurs four times.

Many of these melodies are very vigorous. This may not be recognized in traditions where the tunes are sung slowly, and with simplified rhythm. However, in their original rhythms, at a brisk 'folk-song' tempo, some can be hair-raising, such as Psalms 2, 47, 99, or 148. It was not for nothing that Queen Elizabeth disdained them as "Genevan jigs." Psalm 68 was sung by the French Calvinists (Huguenots) going into battle. This association became so strong that in certain places even whistling the tune was outlawed.

The calmer tunes, such as Psalms 38 or 80 or 116 or 123, are of such beauty that even in a foreign language they are moving.

James Jordan, in his excellent lectures on the subject, says that the mournful Psalms have mournful tunes, and the joyful Psalms have exciting tunes. I cannot agree. Though this is often the case, there are too many exceptions to call it a rule—Psalms 24, 42 & 60, for instance. The modes used in 92 of the tunes—Aeolian, Dorian, Phrygian and their variants—sound to modern ears like minor keys, which we still associate with sadness. And though many of these are very upbeat, the minor 'feel' keeps even the most vigorous, like Psalm 2, 14, 128, 148, from becoming hysterical and frivolous.

These melodies are idiosyncratic. They have slight resemblances to many other styles, but strong resemblances to none. Some of their idioms are observed so consistently, those unfamiliar with them will find them similar to one another. "They're all the same!" is a common complaint regarding these tunes, as it is with unfamiliar music in any genre. But in several important ways, they are not. Some similarities and differences are listed below.

Having been familiar with all these melodies for several years, I have opinions about which melodies will be most immediately accessible to unfamiliar listeners. Those with long lines and complex rhythms may cause new singers to give up in despair. But I suggest the following list of forty-two tunes which should provide the easiest access to 55 Psalms in this incredible collection:

Psalms 2, 6, 12, 14 (with 53 which uses the same tune), 19, 20, 23, 24 (with 62 & 95 & 111), 29, 33 (with 67), 36 (with 68), 38, 40, 47, 51 (with 69), 61, 66 (with 98 & 118), 74 (with 116), 75, 77 (with 86), 80, 81, 91, 92, 93, 96, 99, 100 (with 131 & 142), 101, 110, 112, 121, 123, 124, 128, 130, 135, 136, 137, 138, 148, 150.

This list could be considered a Genevan sampler. If you listen to each of these 21 times (necessary to make anything familiar), and are not attracted to them, the Genevan Psalter is not for you. If you begin to feel their power and beauty, move on to the rest of the riches which this Psalter contains.

Similarities:

All the melodies are basically syllabic. That is, each syllable of text has only one note. Only 6 of the melodies contain any melismas (2 or more notes for one syllable) at all. These are 2, 6, 10, 13, 91, & 138. (By the way, this idiom has been imitated in the bass line by the harmonies used here. Only 10 of Goudimel's bass lines have melismas: 2, 6, 10, 43, 66 & 98 & 118, 91, 105, 117 & 127, 135 & 138. However, the other parts contain numerous melismas.)

All the melodies contain only two note values. In this work, they are written as half notes and quarter notes. I have lengthened the final note of each interior line so that the lines will not sound chopped-off. But this is a concession to actual practice and does not affect the essential nature of the tunes.

Differences:

Where any English-language hymnal will contain many hymns using similar meters, the Genevan Psalter uses a bewildering variety of meters. For these 126 tunes, 109 meters are used. Only three meters are used more than twice. English singers expect predictable meters, so this variety will be at first off-putting. The tunes will seem unpredictable. "Where is it going to go next?" is a common complaint.

The number of lines is different, from 4 to 12. The total number of syllables varies much more than we are used to: from 28 syllables in Psalm 136 to 92 in Psalm 36. Often the lines are isolated from each other, but sometimes one will move into the next without pause.

Many of the melodies are syncopated, that is, they contain a note or two which come a half-beat earlier than expected. None of the tunes have the same syncopations. Some (like 47, 99, 141) contain a syncopation in every line. Others (like 37, 68, 119) have none: they could be barred with a 2/4 time signature without any cross-bar ties.

Harmonies

Calvin believed that, in the regular meeting of the congregation, these tunes should be sung in unison and acappella (that is, without harmony and without instruments). His reasons for this are still a matter of debate. But outside that setting, both harmony and instruments were encouraged, and widely used.

Many composers have harmonized these tunes, but the most popular and influential harmonic settings were written in 1564 by a French Calvinist, Claude Goudimel. Goudimel had already composed several settings of each of these tunes in the polyphonic style which was then a popular form of entertainment. In those settings, one part sings the Genevan melody while the counter-melodies sing the same words at different times. Thus, though the singers are edified, the words are often not clear to the listeners.

But Goudimel's most influential harmonizations were in a 'homophonic' format, in which each of the harmonizing parts uses the same rhythm as the melody. Thus all the parts sing the same words at the same time. This 4-part, homophonic, 'note-onnote' format came to be called 'cantional' style. The historical impact of these settings was immense. It is now the standard 'hymnbook' style of harmony. As far as I can tell, Claude Goudimel invented it.

I have chosen to use these cantional settings for the book and website I assembled. I was inspired to do so by the work of Louis "Duck" Schuler in his groundbreaking and influential hymnal, the *Cantus Christi* (2002). I have followed the format and part-writing protocols he used to arrange Goudimel's original into congregational format.

As far as I know, this work does not duplicate anything currently available.

The *Book of Praise* (1984), the official hymnal of the Canadian Reformed Church, contains the words and the tunes, but there is no harmony, and most of the words are not aligned with the music.

Current publications of Goudimel's original settings (easily available as Volume 9 of his *Complete Works*) are not at all suitable for congregational use. Each part is on a different line, the melodies are in the tenor, and the use of double-whole, whole and half notes is perplexing to the modern church-goer who is used to halves and quarters. Many settings are pitched very high. Plus, there is only one verse of text printed, in French!

Duck Schuler appears to have done what I have done here, setting all the tunes with the *Book of Praise* lyrics, in standard hymnal format. But this also is not suitable for congregational use, because it is not available. I have not been able to obtain a copy, despite several attempts. Some 60 of his arrangements were included in the *Cantus*. But these contained enough errors in both melody and harmony, as well as infelicitous part-writing, that I have not been able to use any of them here. (This does not diminish my immense gratitude to him.)

In 2006, Inheritance Publications released a book titled *The Genevan Psalms in Harmony*, the work of Roelof and Theresa Janssen. This includes all the tunes, with lyrics from the *Book of Praise*, and with harmonies based mostly on Goudimel's though modernized and simplified. But this book is not designed for congregational use, since it is over-sized and very expensive. It is interesting and useful for instrumental accompaniment, and anyone interested in serious study should have a copy. But I believe a different approach is needed.

I have been guided by the *Book of Praise* and the *Cantus Christi* in arranging Goudimel's originals for congregational use. I used all the keys from the *Book of Praise*. As in the *Book of Praise* and the *Cantus*, there are no bar-lines. Also, rests in all parts indicate a cancellation of all accidentals. However, courtesy accidentals are used freely since these harmonies are sometimes surprising.

Nearly all Goudimel's homophonic settings placed the melody (called *cantus fir-mus*, or *c.f.*) in the Tenor, and all were in modal keys. I rearranged them all in modern cantional style, *c.f.* in the Soprano. But I retained all the modal harmonies, including some that may jar modern ears. The guidelines I observed are listed below.

A. Preserve all the melodies and bass lines unaltered. (Exception: Twice the *Book of Praise* and Goudimel melodies differ; I chose the *Book of Praise*: Ps94, m4, sharp in Goudimel; Ps133, m5, sharp in *Book of Praise*)

B. Preserve every note Goudimel wrote, adding and removing none. (No exceptions)

C. Divide Goudimel's other harmony parts between Alto and Tenor.

D. Observe all the part-writing rules which Goudimel observed. (Also two other rules, 1 and 2 below, which Goudimel did not observe.)

E. Preserve from Goudimel the continuity of the harmony parts as much as possible, but sacrifice it to the following rules:

1. No part above Soprano (Exception: Ps50, m5)

2. No part below Bass (No exceptions)

3. Alto and Tenor may cross freely, and all parts may overlap if necessary.

4. No parallel Octaves (Exception: Goudimel allows contrary parallel octaves between S & B, as in Ps 95 & 96)

5. No parallel Fifths (Exception: Goudimel allows it between phrases, as in Ps39 m3, et al.)

6. Observe the following part ranges (extended 1/2 step each side if necessary):

- S: C40 to E56 (No exceptions, as in Book of Praise)
- A: G35 to B51 (No exceptions)
- T: D30 to F#46 (No exceptions)
- B: E20 to C40 (Exception: Ps 84, 135: D18)
- 7. No awkward jumps. (e.g. augmented 2nd or 7th)
- 8. No more than an octave between any upper parts. (No exceptions)

9. Close position where possible.

10. Whole notes become Half notes, Halves become Quarters, etc. (Exception: last note of each phrase: Whole note + Whole rest becomes Dotted half + Quarter rest)

Also, finding no suitable harmony for the Song of Mary (Goudimel apparently skipped it), I was compelled to write one.

Texts

Not only have these tunes and harmonies influenced western music, but the French poetry, particularly of Marot, set a standard in French poetry. Calvin may not have been a poet, but he was evidently a good judge of poetic skill.

My research has so far turned up 282 Genevan Psalm settings in English meter, most of them rhymed. Sixty-eight of the Psalms have only one English setting currently available: that of the *Book of Praise* (1984.) I am not a poet nor a judge of poetry, but in the judgment of those I have consulted, these settings are uneven in literary quality. It turns out there are certain challenges in crafting acceptable English lyrics to tunes originally written for the French language. One is that French verse has a much greater proportion of lines with feminine endings than does English. I am very grateful to those who have risen to this challenge, especially the prolific Walter van der Kamp and William Helder. We can hope that as more Christians begin to use this Psalter, more poets may rise to the challenge and produce English poetry which matches the French originals.

However, the value of the Genevan Psalter does not lie in its brilliant poetry. It lies in the power of the Psalms in any translation or paraphrase. And it lies in the power of these tunes to capture the imagination.

The only complete collection of English metrical settings to these tunes is the *Book of Praise* (1984), published and used by the Canadian Reformed Churches. (This book is subtitled "Anglo-Genevan Psalter" indicating that the Genevan tunes have been used with English words. However, the term "Anglo-Genevan Psalter" refers historically to an entirely different Psalter, one assembled in England. It was influenced by the Genevan Psalter, but contained mostly different melodies.)

In this printing, I have chosen to use the lyrics from the *Book of Praise* (1984). I have made a few minor editorial changes, mostly changing the Canadian spelling of such words as 'favour' and 'defence' to their American spelling. I have also altered a few lines which I believed would be misunderstood in singing. (Namely, I made minor changes in Psalms 3, 32, 44, 58, 89, 107, & 119 v.60, major changes in Psalm 31.)

I have assembled this spiral-bound printing, not for public distribution, but for the private use and curiosity of a few friends, and for further proofing. In the future I hope to publish a hard-bound *Genevan Psalter* for sale for congregational use, perhaps with simpler harmony and more modern lyrics. I have not yet typeset those. It may be several years, since the *Book of Praise* is currently being overhauled, and I will wait until that is complete. (Please view the history and progress of this project on its website, www.BookOfPraise.ca.) I have permission from the lyric copyright holders (William Helder, Faith Alive Christian Resources and The Standing Committee for the Publication of the *Book of Praise* of the Canadian Reformed Church) to publish these settings at www.GenevanPsalter.com. They have graciously granted permission to publish this hard copy.

Acknowledgements

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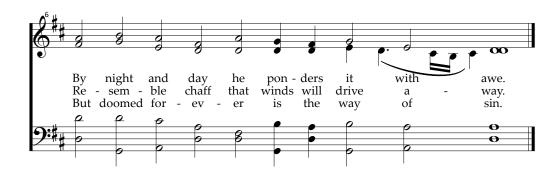
For God's Sole Glory, Michael E. Owens November 3, 2008

The Genevan Psalter

How Blessed Is the Man Whose Walk

Based on Psalm 1



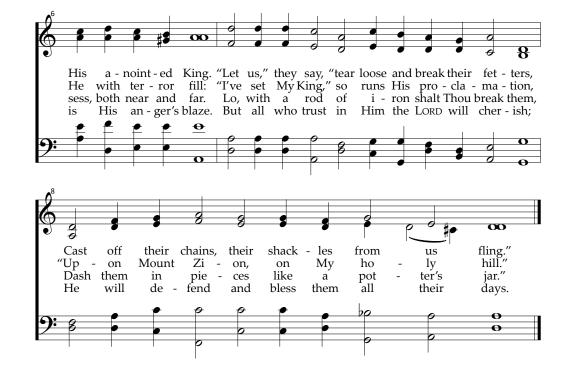


Why Do the Restless Heathen Madly Rage?

Based on Psalm 2



Music: Genevan Psalter, 1539; harm. Claude Goudimel, 1564 Text: William Helder, 1980 \odot POURQUOY FONT BRUIT [GENEVAN 2] 10 11. 10 11. 11 10. 11 10.



O LORD, How Swiftly Grows

Based on Psalm 3

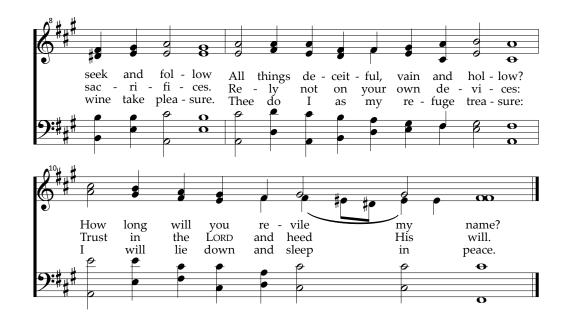


Music: *Genevan Psalter*, 1539; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1931 © O SEIGNEUR DUE DE GENS [GENEVAN 3] 667.667.667.667.



God of My Right, Show Me Thy Answer





O Listen to My Words, I Pray Thee

Based on Psalm 5:1–7



O Listen to My Words, I Pray Thee

Based on Psalm 5:8-12



Chide Me, O LORD, No Longer

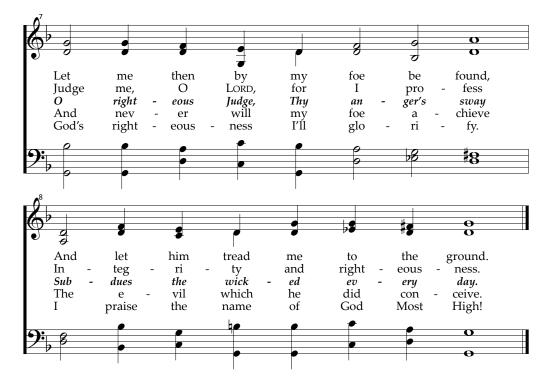
Based on Psalm 6



Thou Art My Refuge, LORD, Defend Me

Based on Psalm 7





O LORD, Our Lord, Thou God of Our Salvation

Based on Psalm 8



Music: *Genevan Psalter*, 1542; harm. Claude Goudimel, 1564 Text: William W. J. VanOene, 1972 & William Helder, 1980 © O NOSTRE DIEU ET SEIGNEUR [GENEVAN 8] 11 11. 10 10.

With All My Heart I Thank Thee, LORD

Based on Psalm 9:1–10



With All My Heart I Thank Thee, LORD

Based on Psalm 9:11-20



Why Dost Thou Stand Far Off? O LORD, Arise!

Based on Psalm 10



Music: *Genevan Psalter*, 1542; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 © D'OÙ VIENT CELA, SEIGNEUR [GENEVAN 10] 10 10. 10 10. 10 11 11.



In God I Take My Refuge. Why Then Say You

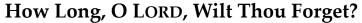
Based on Psalm 11



Music: Genevan Psalter, 1542; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 ${\ensuremath{\mathbb S}}$ VEU QUE DU TOUT EN DIEU [GENEVAN 11] 11 10. 11 10. 11 10 11. Help Us, O LORD, the Godly All Have Vanished

Based on Psalm 12





Based on Psalm 13



Text: Walter van der Kamp, 1972 ©

USQUES A QUAND [GENEVAN 13] 8 8. 9 9 8. The Fool Says in His Heart, "There Is No God."

Based on Psalm 14



Music: Genevan Psalter, 1542; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. © LE FOL MALIN EN SON [GENEVAN 14] 10 11. 11 10 4.

LORD, Who Shall Sojourn in Thy Tent

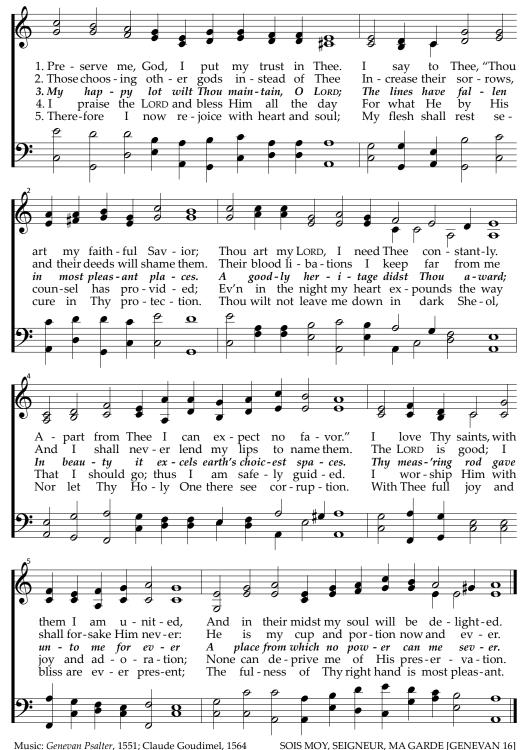
Based on Psalm 15



Music: Genevan Psalter, 1539; harm. Claude Goudimel, 1564 QUI EST-CE QUI CONVERSERA [GENEVAN 15] Text: William W. J. VanOene, 1972 & William Helder, 1980 © 89.889.

Preserve Me, God, I Put My Trust in Thee

Based on Psalm 16



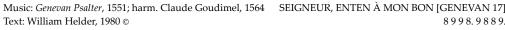
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Music: *Genevan Psalter*, 1551; Claude Goudimel, 1564 Text: Gilbert VanDooren, 1961; rev. ©

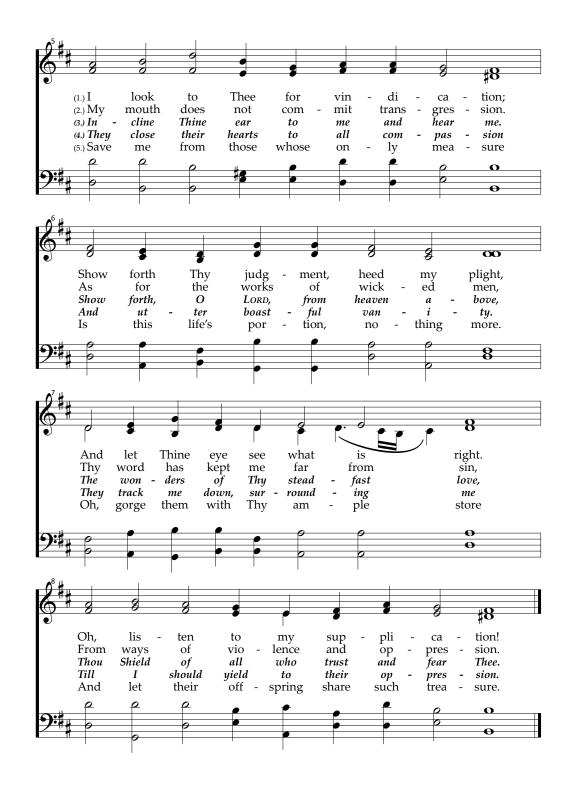
O LORD, Hear Thou My Righteous Cause

Based on Psalm 17





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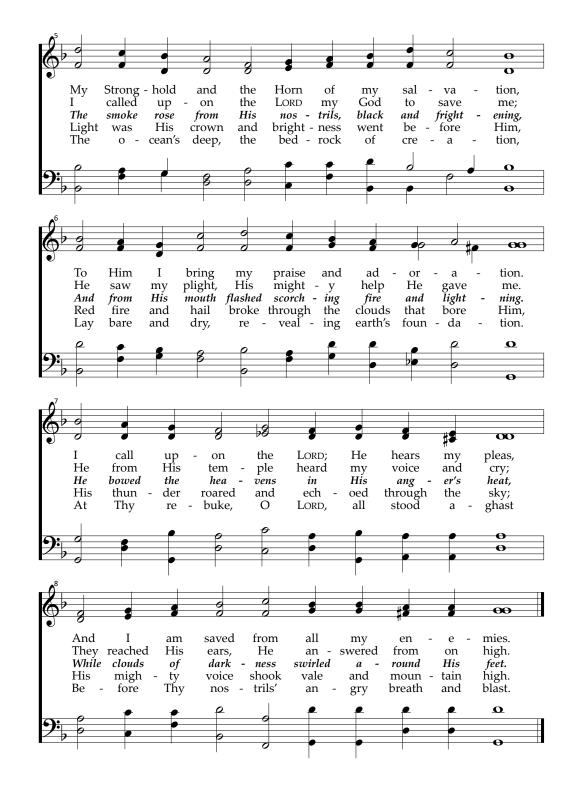


Thee, LORD, I Love; Thou Art My Shield

Based on Psalm 18:1–19



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 \circledcirc JE T'AIMERAY EN TOUTE [GENEVAN 18] 11 11. 10 10. 11 11. 10 10.

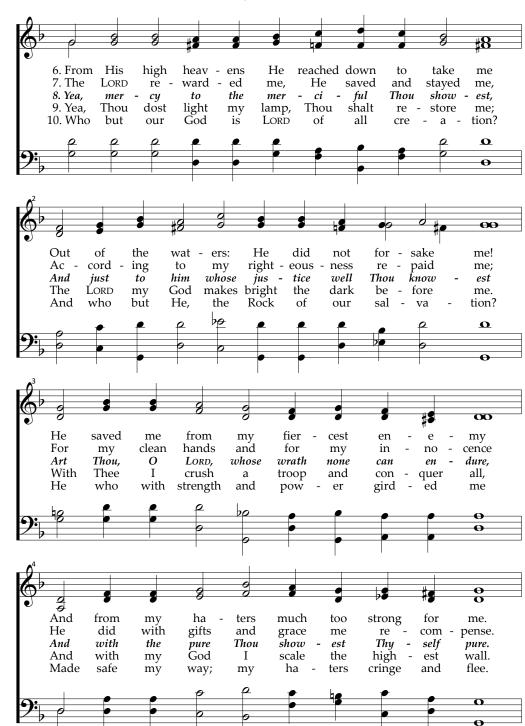


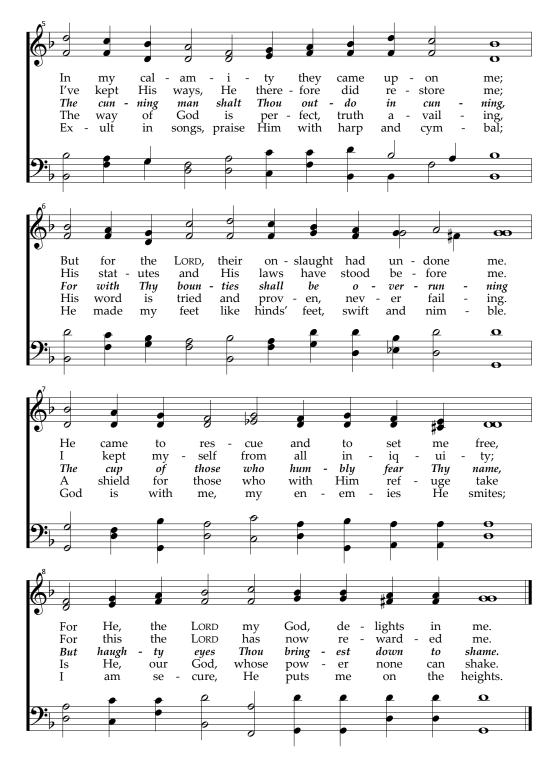
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Thee, LORD, I Love; Thou Art My Shield

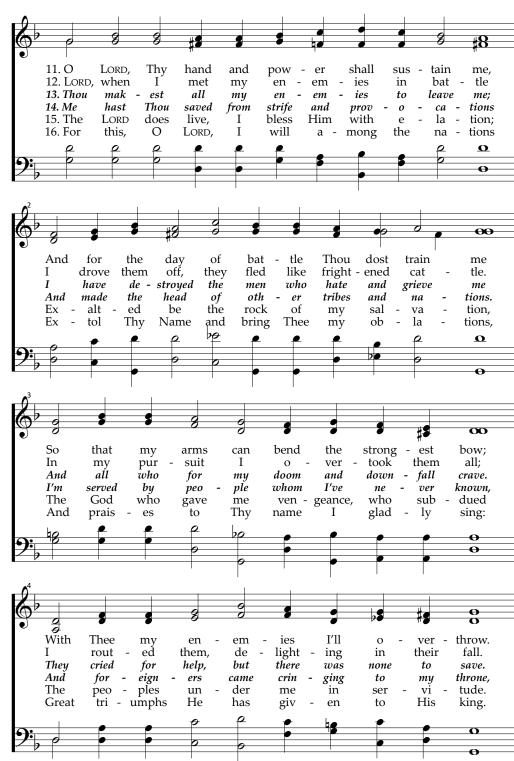
Cont'd, Psalm 18:20-36





Thee, LORD, I Love; Thou Art My Shield

Cont'd, Psalm 18:37–50





The Spacious Heavens Laud

Based on Psalm 19





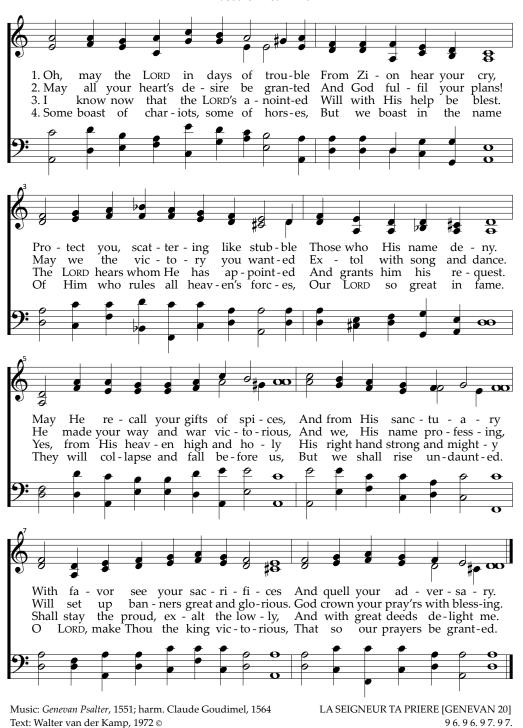
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Text: William W. J. VanOene, 1972, rev. ©

CIEUX EN CHACUN LIEU [GENEVAN 19] 6 6 6. 6 6 6. 6 6 7. 6 6 7.

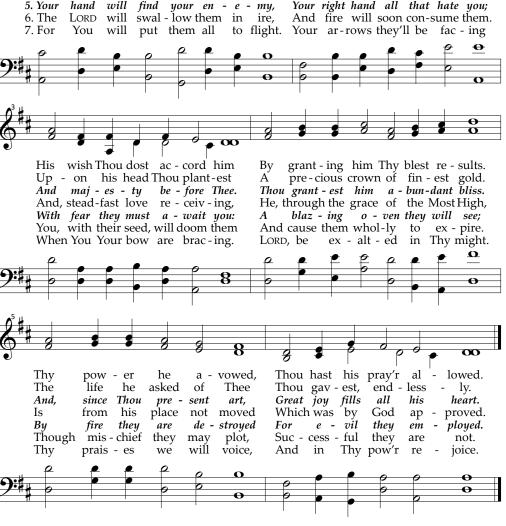
Oh, May the LORD in Days of Trouble

Based on Psalm 20



LORD, in Thy Strength the King Exults Based on Psalm 21 1. LORD, in Thy strength the king ex - ults; 2. His bless - ings from Thee are un - told; 3. Great through Thy help his splen-dor is; Thou crown-est him with glo - ry

the LORD re - ly,



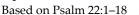
Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: William W. J. VanOene, 1972 ©

4. The king does on

SEIGNER, LE ROY S'ESJOUIRA [GENEVAN 21] 8 7 7. 7 6 6.

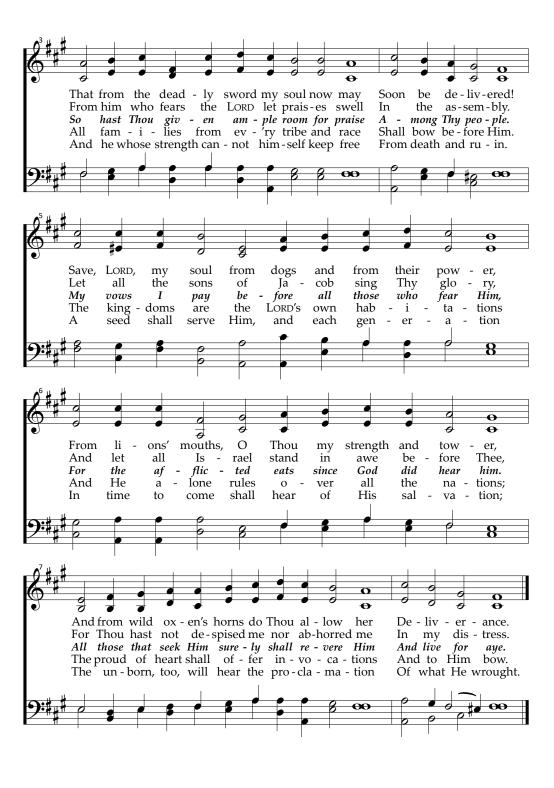
His faith - ful - ness be - liev - ing;

My God, O Why Hast Thou Forsaken Me?









The LORD My Shepherd in His Love Defends Me

Based on Psalm 23



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 Text: William Helder, 1980 \odot

MON DIEU ME PAIST SOUS [GENEVAN 23] 11 11. 11 11. 11 11.

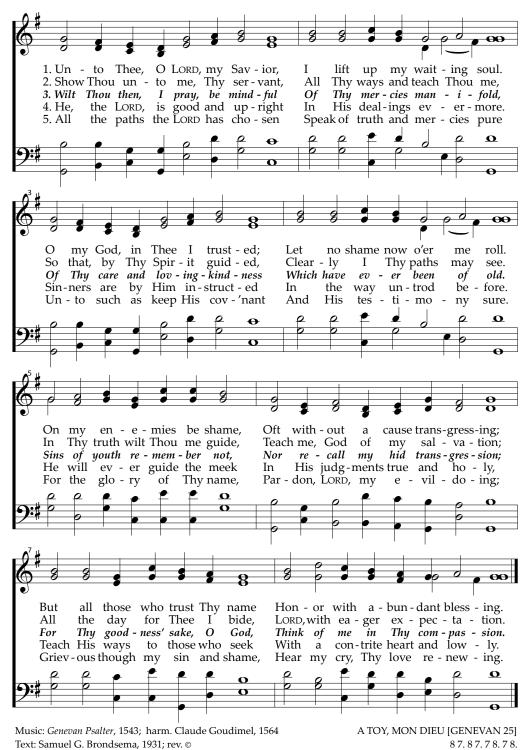
The LORD Is King of Earth's Domain

Based on Psalm 24



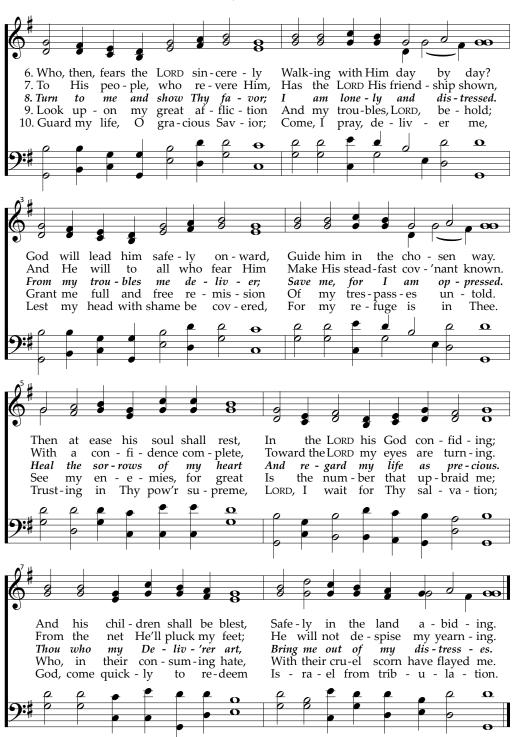
Unto Thee, O LORD, My Savior

Based on Psalm 25:1-11



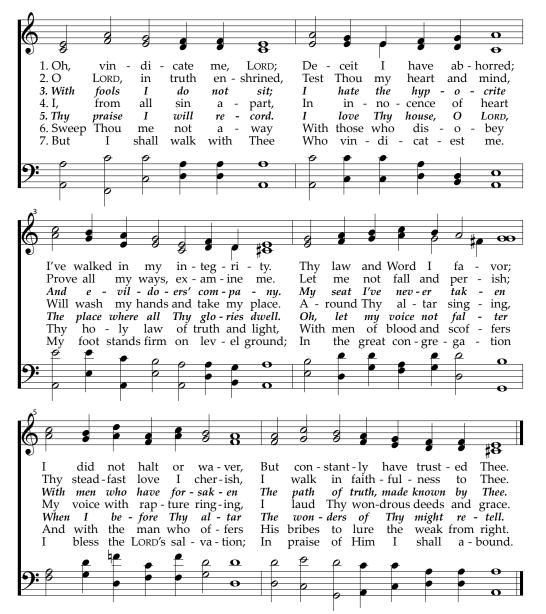
Unto Thee, O LORD, My Savior

Cont'd, Psalm 25:12–22



Oh, Vindicate Me, LORD

Based on Psalm 26

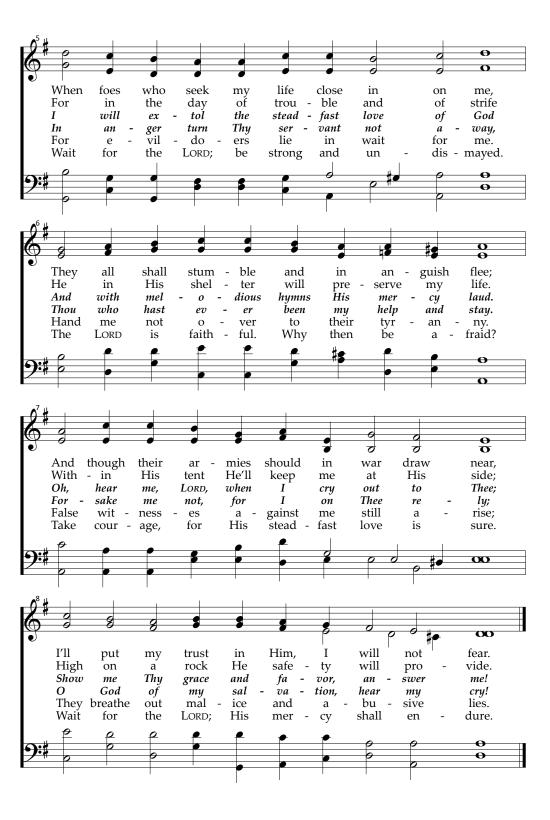


Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 SEIGNEUR, GARDE MON DROICT [GENEVAN 26] Text: Walter van der Kamp, 1972 © 668.778.

God Is My Light, My Refuge, My Salvation

Based on Psalm 27





Text: William Helder, 1980 ©

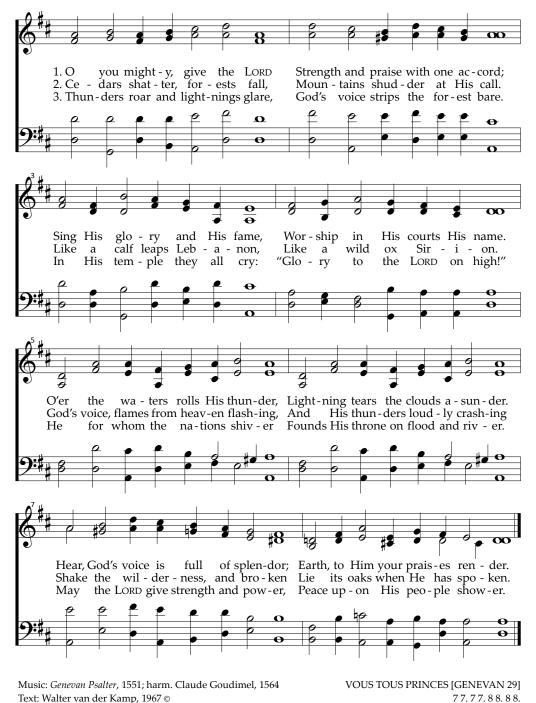
11 10. 11 10. 10 10. 10 10.

To Thee, O LORD, I Call in Anguish

Based on Psalm 28



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 ${\ensuremath{\mathbb G}}$



O You Mighty, Give the LORD

Based on Psalm 29

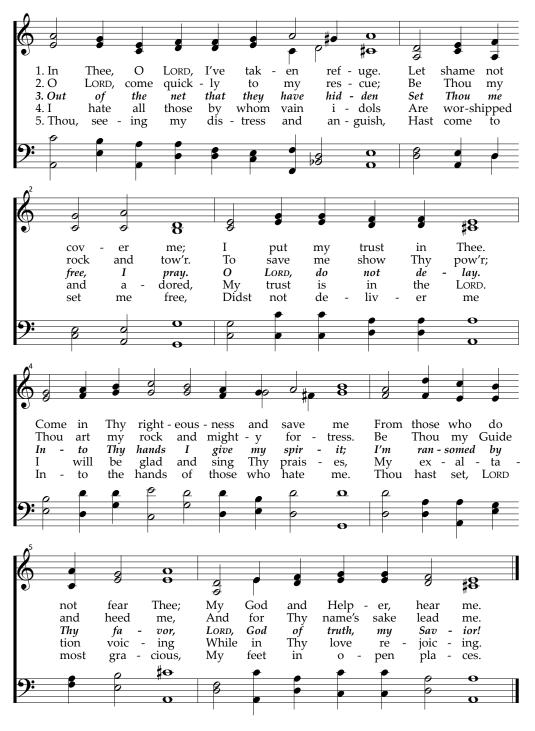
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I Will Extol Thee, LORD, Thy Might

Based on Psalm 30 Thee, LORD; Thy might will ex - tol Has raised me 1. I up 2. O LORD, Thou hast brought up From death's a - bode. my soul long 3. His an - ger will not en - dure, His fa - vor all 4. In mv pros - per - i - tv I thought My work would nev -5. Lord, **Thee** Ι called in un - to pray'r, Well of тy fool -6. "Hear Thou me Ι seek Thy face; Lord, be mv Help as 7. Now shall my heart sing praise to Thee: Gone is the grief θ 0 $\mathbf{\alpha}$ 0 light. My foes re - joice not life and o - ver to me. dark She ŏl. My life from fail - ing Thou didst keep, from Though there be life is sure. weep - ing for night, your a come to naught, Un - mind - ful that but by Thy grace er ish pride ware; I cried, "Of what a - vail is it a grant Thy grief hast Thou to danc - ing er, grace.' Mv turned. that si - lenced de - liv - ered from me. Ι may, de - spair, O θ Ο cried to And Thou hast healed me. Lord God. Ι Thee, mv Saved from the Pit, the light - less deep. Give thanks, you saints, lift to morn - ing light. The LORD will change the comes greet the Joy like held my place. When Thou didst hide Thy а moun-tain down in - to If I the Pit? Shall ev - er dust with go that my The sack - cloth pride had earned Hast Thou put off; Thou Thy name in For - ev - er, Now laud song and pray'r. LORD. mv O Ο 00 Thee my thanks and praise I De - fend - er. То mv ren - der. Hís your fac - es, Bring to ho - ly name your prais - es. up То song and laugh - ter on the dark of sor - row mor - row. Ť stum - bled; was dis - mayed, by trou - bles hum - bled. face Ι Thee, De - clare Thy faith - ful - ness and songs a - dore glo - ry? dost with glad - ness Now gird me af - ter days of sad - ness. Will God and Sav - ior. Ι give thanks for Thy great fa - vor. ο

Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1967; rev. © SEIGNEUR, PUIS QUE M'AS [GENEVAN 30] 8 8. 8 8. 9 9. In Thee, O LORD, I've Taken Refuge

Based on Psalm 31:1-8



Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1967; rev. © J'AY MIS EN TOY MON [GENEVAN 31] 966.977.



In Thee, O LORD, I've Taken Refuge

Based on Psalm 31:9–17



In Thee, O LORD, I've Taken Refuge

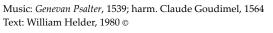
Based on Psalm 31:18-24



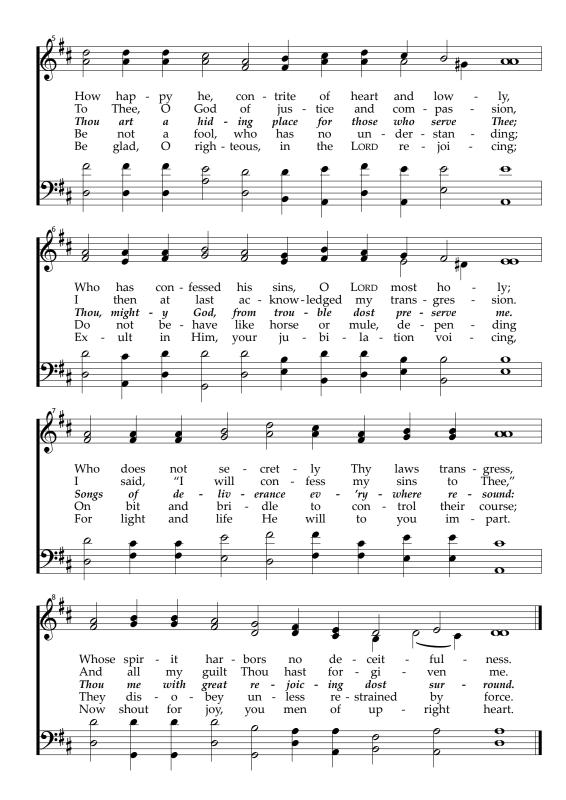
Blest Is the Man Whose Trespass Is Forgiven

Based on Psalm 32





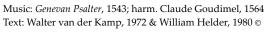
O BIENHEUREUX CELUI DONT [GENEVAN 32] 11 11. 10 10. 11 11. 10 10.



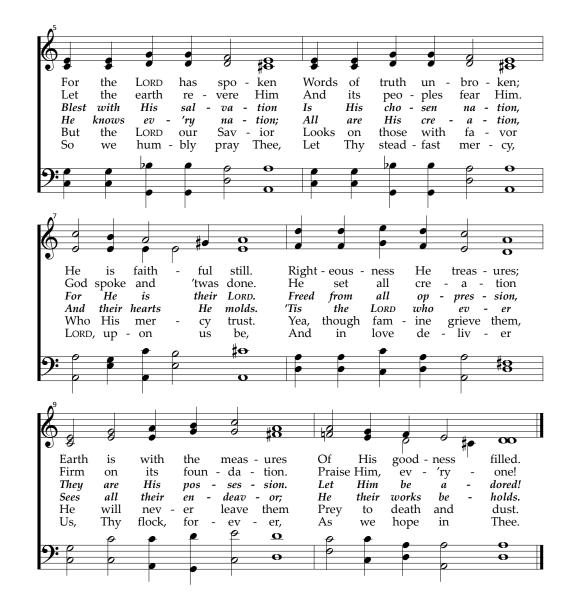
Rejoice Ye in the LORD, O Righteous

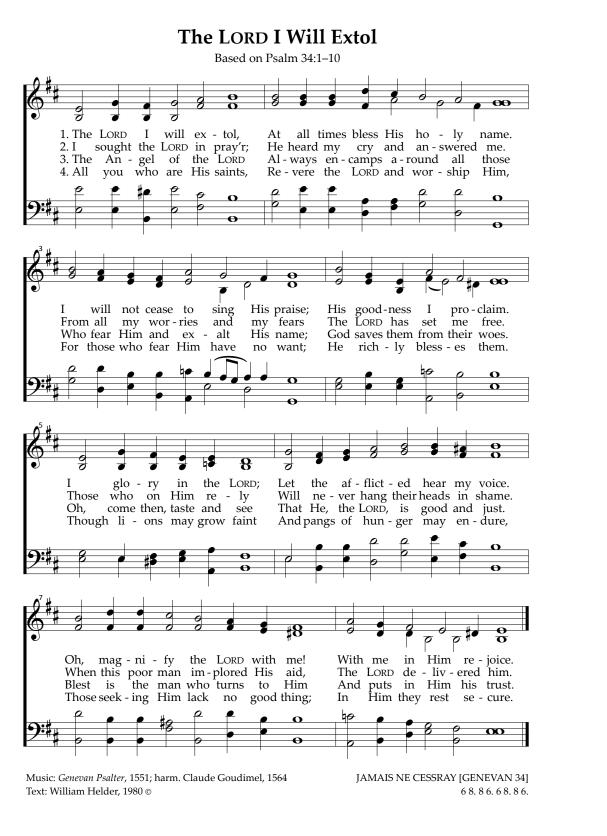
Based on Psalm 33





RESVEILLEZ VOUS CHACUN [GENEVAN 33] 98.98.665.665.



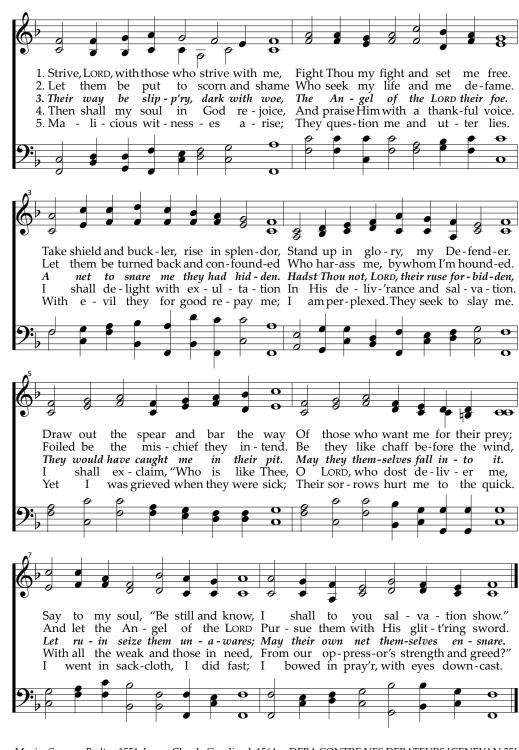


Cont'd, Psalm 34:11-22 5. Come, chil-dren hear my voice; You I will teach to fear the LORD. Re - gards the right-eous with His eyes, 6. The LORD from Heav'n a - bove 7. But when the right - eous cry, The LORD in mer - cy hears their pleas; 8. The righ-teous man may grieve; He ma - ny trou-bles may en - dure. 9. Their count-less e - vil deeds Will slay the wick - ed in the end. ο Who is the man de - sir - ing life, Its plea-sures and re - wards? And when they call on Him, His ears Are o - pen to their cries. From all their mi - ser - ies. He gra-cious - ly de - liv - ers them The LORD will free him from them all; His help is e - ver sure. All those who hate the right - eous ones He'll to per - di - tion send. Keep then your tongue from wrong And let your lips no false-hood speak. e - vil - do - ers all The an - ger of the LORD must face; But The LORD is al - ways near; The bro-ken-heart-ed He will heal. Why should he then de-spair? God keeps his bones from in - ju - ry; Of those who serve and hon - or Him; The LORD re-deems the life De - part from e - vil and do good; True peace and con-cord seek. cuts them off, and from the earth Their name He will e - rase. He Those crushed in spir - it He will save, То them His love re-veal. Not one of them will come to harm, For great and good is He! ne - ver will con-demn. All who in Him their ref - uge take He

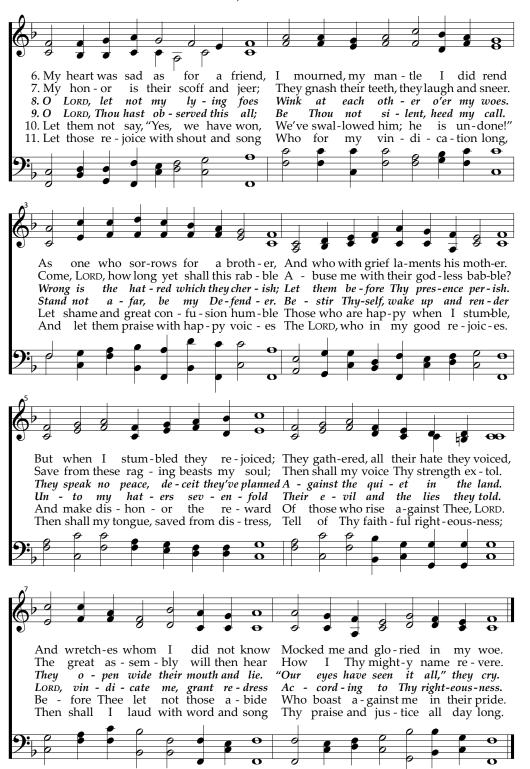
The LORD I Will Extol

Strive, LORD, with Those Who Strive with Me

Based on Psalm 35:1–13



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564DEBA CONTRE NES DEBATEURS [GENEVAN 35]Text: Walter van der Kamp, 1967 ©8 8.9 9. 8 8.8 8



Strive, LORD, with Those Who Strive with Me

He Who in Evil Does Rejoice

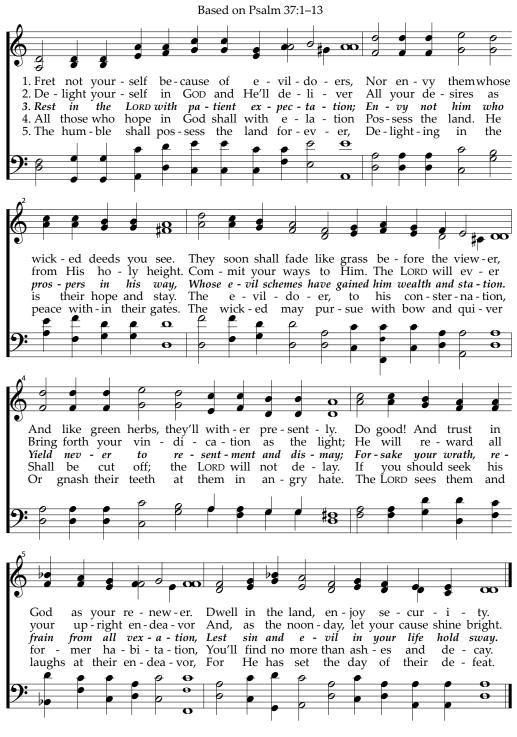
Based on Psalm 36



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 \circledcirc DU MALIN LE MESCHANT [GENEVAN 36] 8 8 7. 8 8 7. 8 8 7. 8 8 7. 8 8 7.



Fret Not Yourself because of Evildoers



Music: Genevan Psalter, 1542; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1972 & William Helder, 1980 \odot

NE SOIS FASCHÉ SI DURANT [GENEVAN 37] 11 10. 11 10. 11 10. Fret Not Yourself because of Evildoers

Cont'd, Psalm 37:14–25



Fret Not Yourself because of Evildoers

Cont'd, Psalm 37:26–40



LORD, Rebuke Me Not in Anger

Based on Psalm 38:1-11



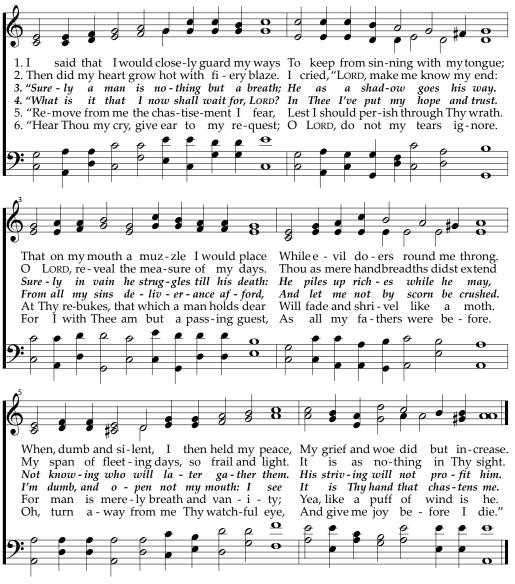
LORD, Rebuke Me Not in Anger

Cont'd, Psalm 38:12–22



I Said That I Would Closely Guard My Ways

Based on Psalm 39



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: William Helder, 1980 \odot

J'AY DIT EM MOY [GENEVAN 39] 10 8. 10 8. 10 8.

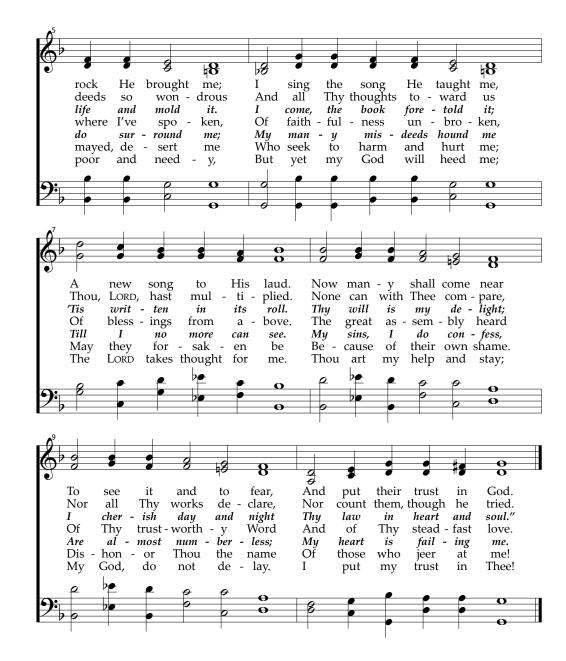
I Waited and I Waited for the LORD

Based on Psalm 40



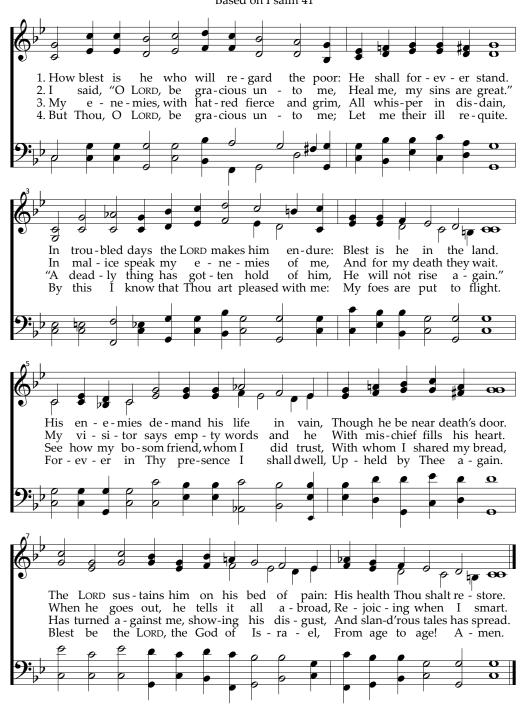
Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 APRÈS AVOIR CONSTAMMENT [GENEVAN 40] Text: Walter van der Kamp, 1972; rev. ©

10 8. 8 10. 7 7 6. 6 6 6.



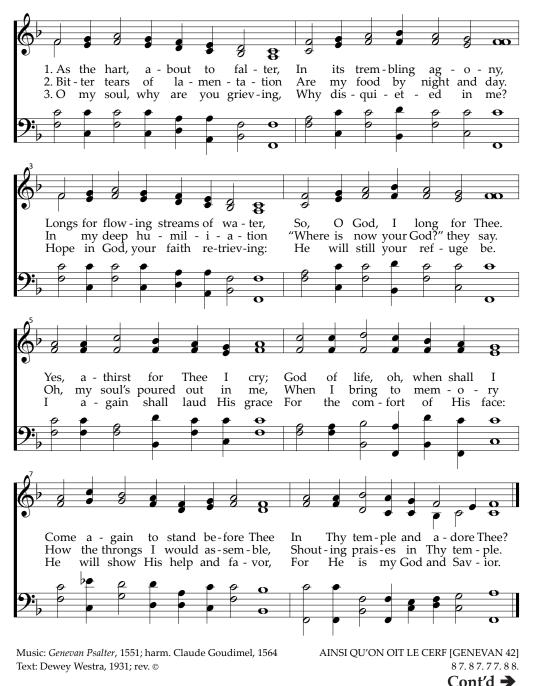
How Blest Is He Who Will Regard the Poor

Based on Psalm 41



As the Hart, about to Falter

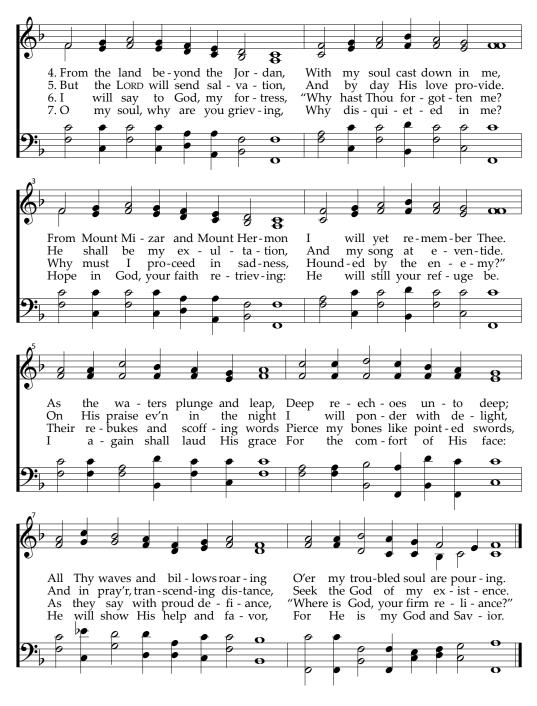
Based on Psalm 42:1–5



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. © O BIENHEUREUX QUI JUGE [GENEVAN 41] 10 6. 10 6. 10 6. 10 6.

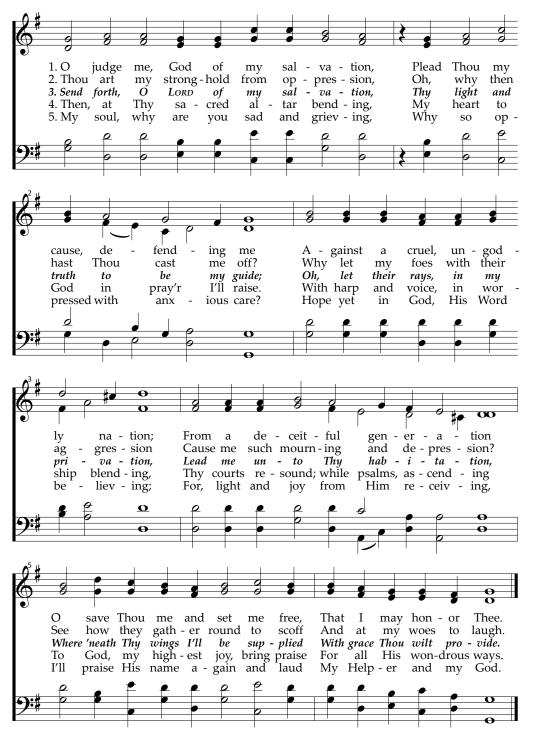
As the Hart, about to Falter

Cont'd, Psalm 42:6–11



O Judge Me, God of My Salvation

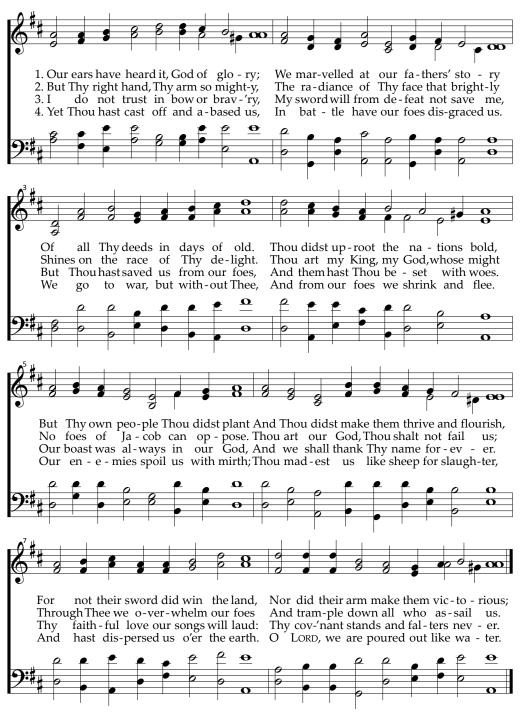
Based on Psalm 43



Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: William Kuipers, 1931, et al. © REVENGE-MOY, PREN LA [GENEVAN 43] 989.986.

Our Ears Have Heard It, God of Glory

Based on Psalm Psalm 44:1–11



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1967 ${\ensuremath{\mathbb G}}$

OR AVONS-NOUS DDE NOS [GENEVAN 44] 9 9 8 8 8 9 8 9 Our Ears Have Heard It, God of Glory

Cont'd, Psalm 44:12–26



With Noble Themes My Heart and Mouth

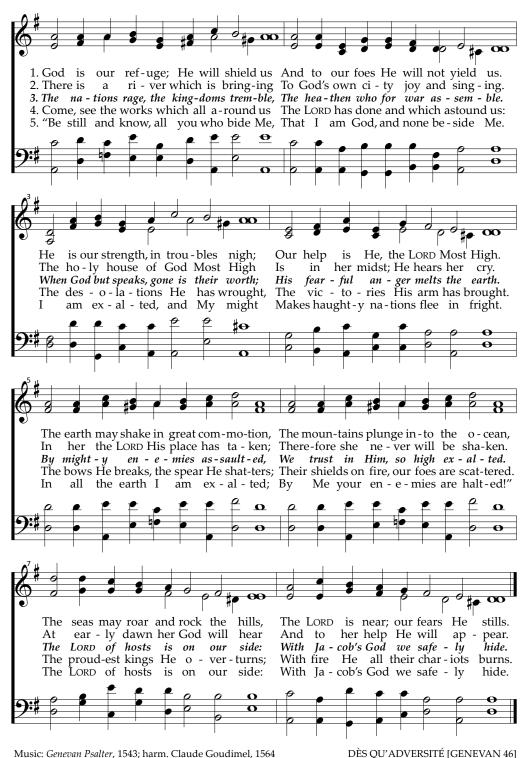
Based on Psalm 45





God Is Our Refuge; He Will Shield Us

Based on Psalm 46



Music: *Genevan Psalter*, 1543; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1961 ©

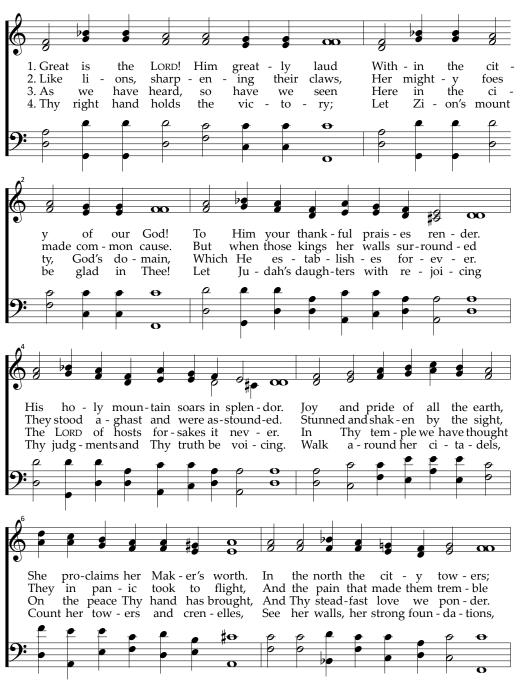
Praise the LORD, Ye Lands!

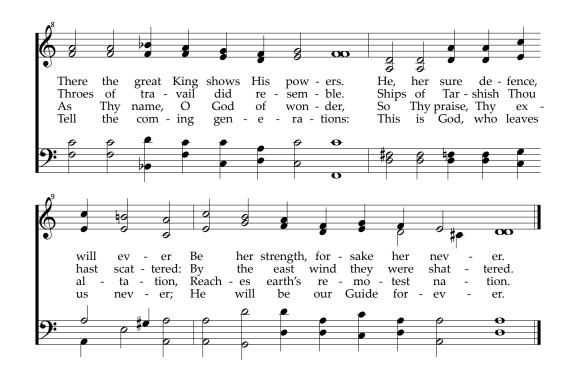
Based on Psalm 47



Great Is the LORD! Him Greatly Laud

Based on Psalm 48

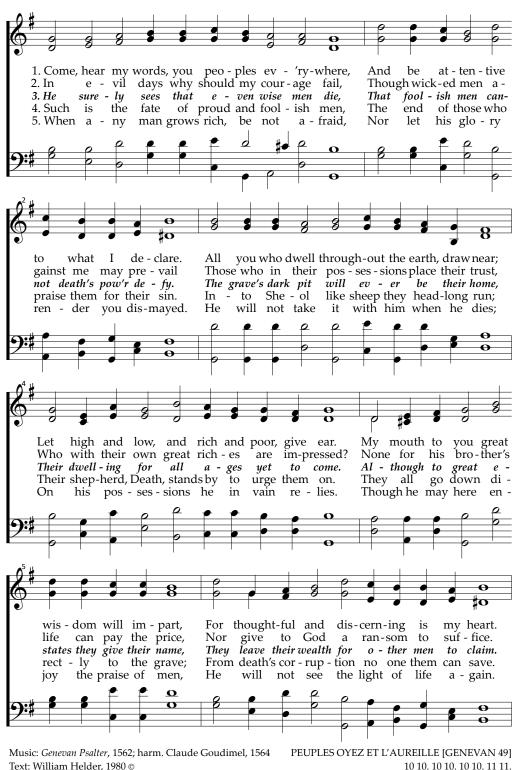


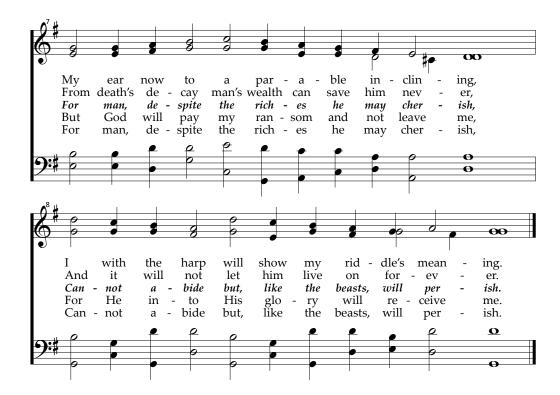


Music: *Genevan Psalter*, 1562; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. © C'EST EN SA TRESSAINCTE [GENEVAN 48] 8 8. 9 9. 7 7. 8 8. 8 8.

Come, Hear My Words, You Peoples Everywhere

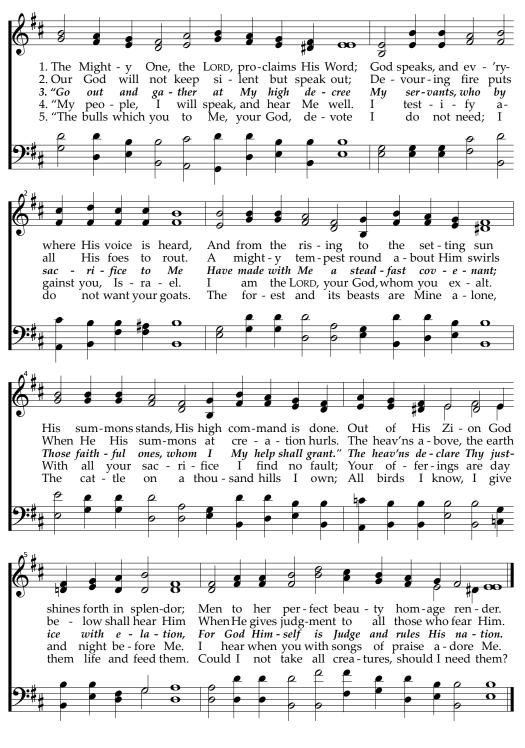
Based on Psalm 49





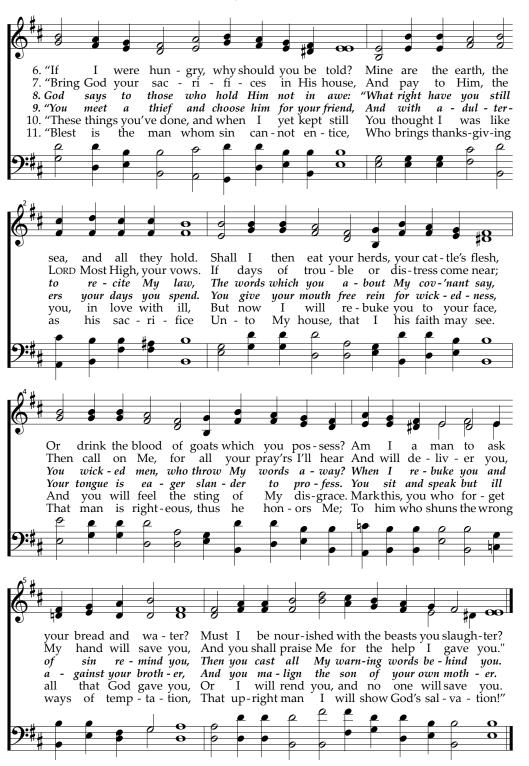
The Mighty One, the LORD, Proclaims His Word

Based on Psalm 50:1–11



Music: *Genevan Psalter*, 1543; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 © LE DIEU, LE FORT, L'ETERNEL [GENEVAN 50] 10 10. 10 10. 11 11. The Mighty One, the LORD, Proclaims His Word

Cont'd, Psalm 50:12–23



God, Hear My Plea, Be Merciful

Based on Psalm 51

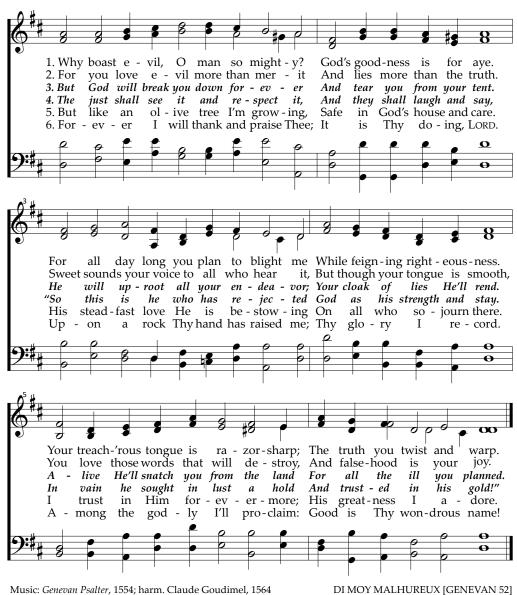




Text: William W. J. VanOene, 1972; rev. ©

Why Boast Evil, O Man So Mighty?

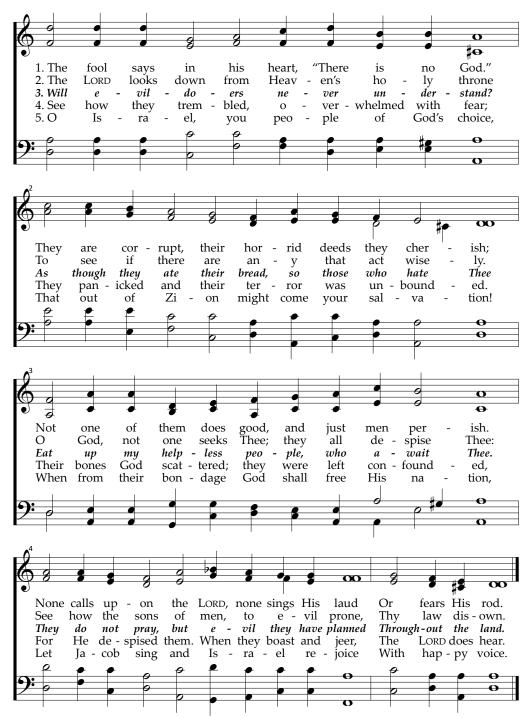
Based on Psalm 52



Text: Walter van der Kamp, 1972 ©

MOY MALHUREUX [GENEVAN 52] 9 6. 9 6. 8 6. The Fool Says in His Heart, "There Is No God."

Based on Psalm 53



97

Music: *Genevan Psalter*, 1542; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. ©

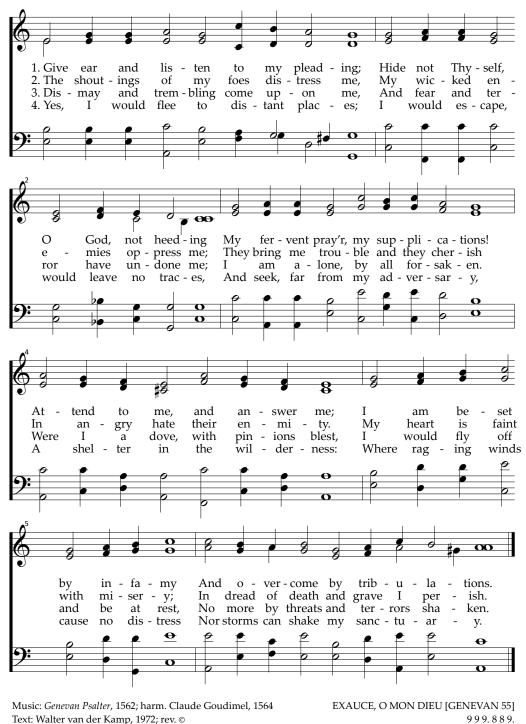
O God, Save Thou Me by Thy Name

Based on Psalm 54



Give Ear and Listen to My Pleading

Based on Psalm 55:1-8



999.889.

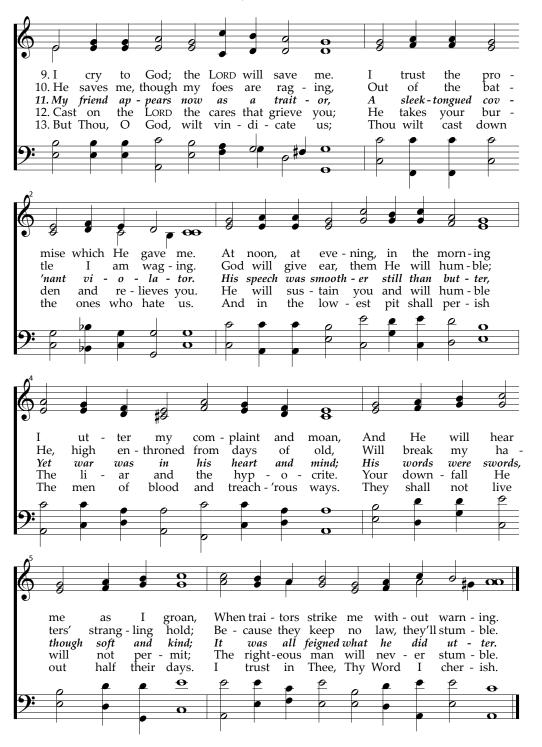
Give Ear and Listen to My Pleading

Cont'd, Psalm 55:9–15



Give Ear and Listen to My Pleading

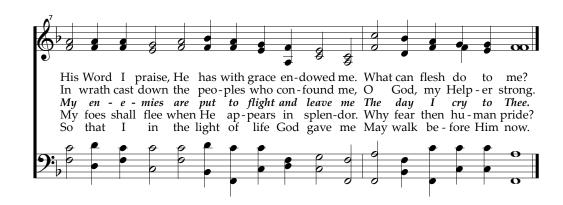
Cont'd, Psalm 55:16-23



Be Gracious, O My God, to Whom I Flee

Based on Psalm 56





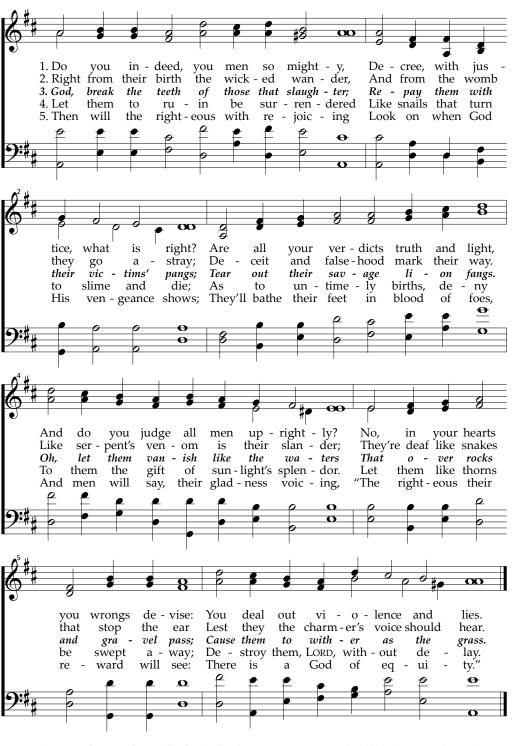
Be Merciful, Be Merciful to Me

Based on Psalm 57



Music: Genevan Psalter, 1554; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1961 & William Helder, 1980 \odot AYE PITÉ, AYE PITIÉ [GENEVAN 57] 10 10 11. 10 11. Do You Indeed, You Men So Mighty

Based on Psalm 58



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 ${\ensuremath{\mathbb S}}$ ENTRE VOUS CONSEILLERS [GENEVAN 58] 998.998.

105

Deliver Me, O God, I Pray Thee

Based on Psalm 59:1–10



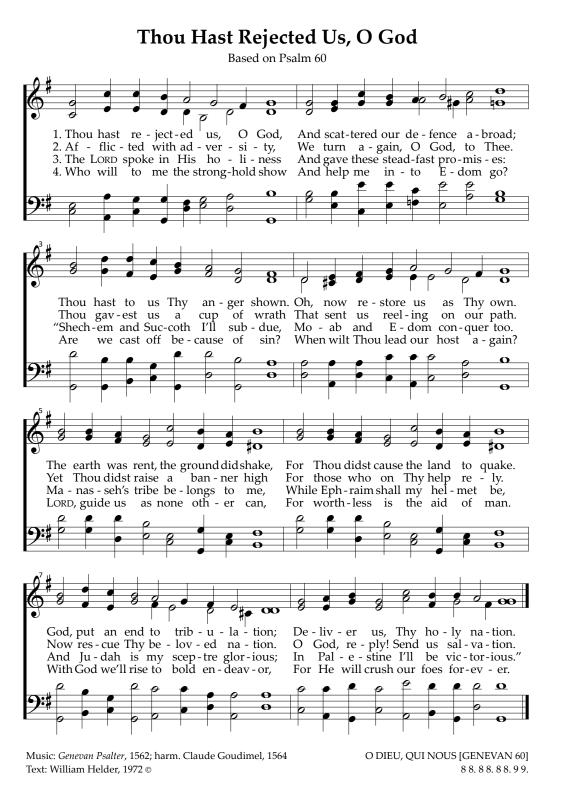
5. Slay them not vet, lest those who hear me, My ple, should peo -6. For all their lies, their e - vil curs - ing, And for the ha 7. Each eve - ning they, like dogs that howl - ing Through street and mar 8. But Ι will sing, my ha - ters scorn - ing, Thy stead - fast mer 00 O Ð fear Thee. O God of pow'r and great re - nown, to for get O God, con-sume them, I tred they are nurs - ing, im - plore, ket - place are prowl - ing, Re-turn and look a - bout for prey, the morn - ing. cies in A fort - ress hast Thou been to me. θ 7 0 θ Cause them to tot - ter; bring them down. Let them be hum - bled and be bro-ken Con-sume them till they are no more. Show them Thy an-ger, let them cow-er And ev - 'ry - where they seek and stray. They roam for food a - bout the ci - ty; My Re-fuge, to Thy rock I flee When-e'er my hat-ers' an - ger bla-zes. $\mathbf{0}$ 00 sins their mouths have spo - ken. O LORD, our Shield, For all the Be Thv That men may know fore great and right - eous pow - er, Their rav - 'nous hun - ger knows no pi - ty. They bark and bel -Strength, to Thee will prai - ses, For God has heard Mv sing Ι θ Let them be trapped in their own hide, with whom we pride! that God does reign O'er Ja - cob and all earth's do main. loud and shrill, And growl un - less they get their fill. low. from The God who shows me stead - fast me a bove, love. θ

107

Deliver Me, O God, I Pray Thee

Cont'd, Psalm 59:11-17

106



Based on Psalm 61



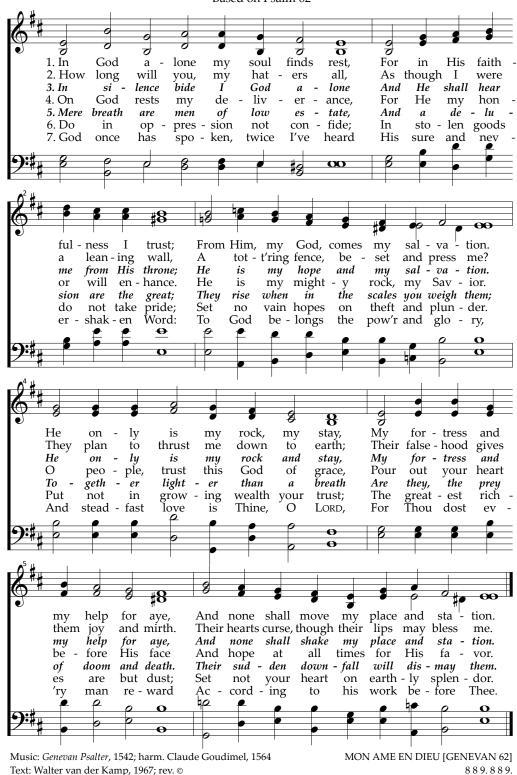
Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1967 ${\ensuremath{\mathbb S}}$

ENTENS À CE QUE JE CRIE [GENEVAN 61] 8 4 7. 8 4 7.

Listen to My Cry and Hear Me

In God Alone My Soul Finds Rest

Based on Psalm 62



1. Thou art my God, I seek Thy face. O God, for Thee I thirst and lan-guish; 2. Thy stead-fast love is bet - ter far Than life it - self, O God my Sa - vior. 3. In Thy rich bless-ings I de-light As in a lav-ish feast be-fore me. 4. When foes Thy ser-vant seek to slay, Earth's deep a-bys-ses shall re-ceive them. θ For Thee my flesh grows faint with an - guish Here in this dry and wea-ry place. Thy faith - ful - ness will nev - er wa - ver; My lips Thy prais - es will de - clare. In med - i - ta - tion I a-dore Thee Throughout the watch-es of the night. The sword's dread pow'r shall harm and grieve them; They shall become the jackal's prey. When I stood in Thy sanc - tu - a - ry, Where Thou art worshipped and a-dored, With joy - ful sing-ing I will bless Thee And all my life Thy love pro-claim. T cling to Thee, my strong De-liv-erer, And in the shad-ow of Thy wings The king then in his God shall glo - ry With all who swear by His great name, there be-held Thy great - ness, LORD, And mar-velled at Thy pow'r and glo - ry. With hands up-lift - ed in Thy name, I will in thank-ful pray'r ad-dress Thee. My mouth for joy Thy prais - es sings, For Thy right hand up-holds me ev - er. For li - ars He will put to shame And si - lence ev - 'ry ad - ver - sa - ry.

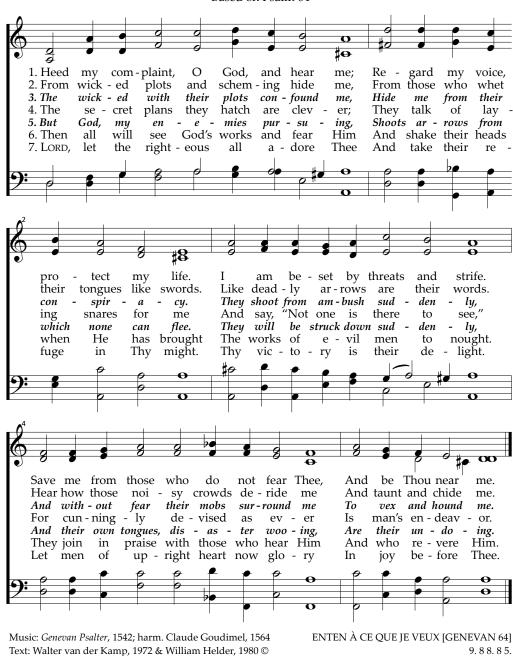
Thou Art My God, I Seek Thy Face

Based on Psalm 63

Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: William Helder, 1980 ©

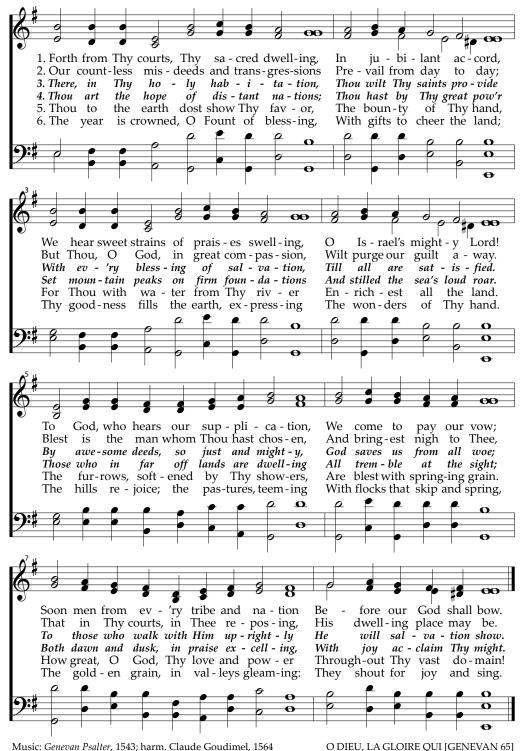
Heed My Complaint, O God, and Hear Me

Based on Psalm 64



Forth from Thy Courts, Thy Sacred Dwelling

Based on Psalm 65

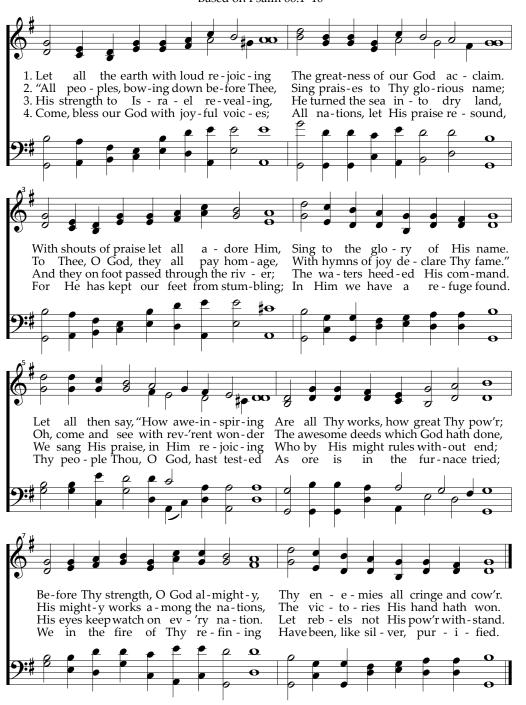


113

Text: William Kuipers, 1931 & William Helder, 1980 ©

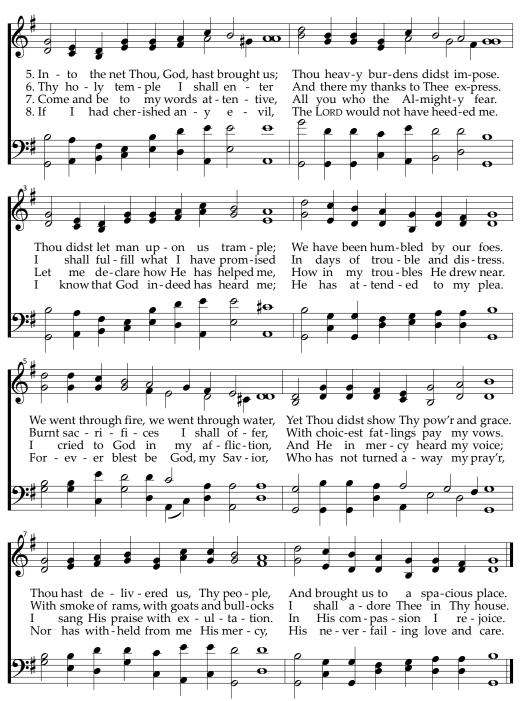
Let All the Earth with Loud Rejoicing

Based on Psalm 66:1–10



Let All the Earth with Loud Rejoicing

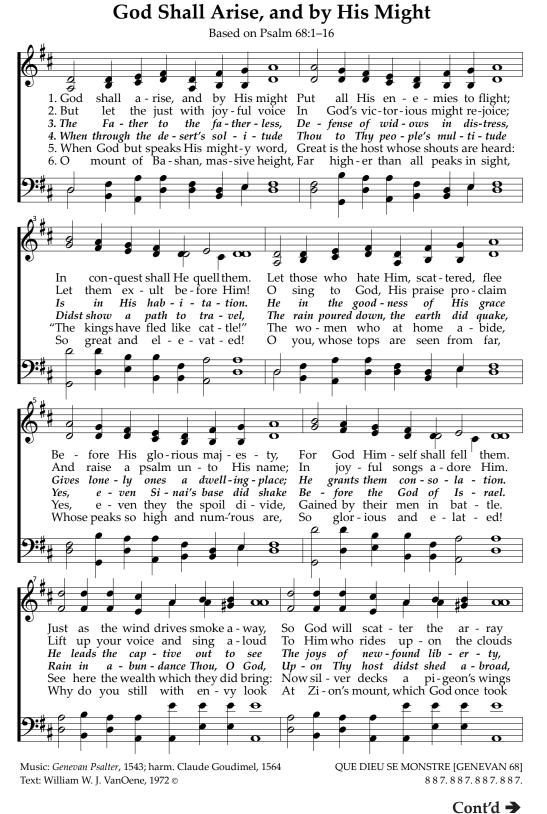
Cont'd, Psalm 66:11–20



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 Text: William Helder, 1980 ${\scriptstyle \odot}$ OR SUZ, LOUEZ DIEU [GENEVAN 66] 98.98.98.98.

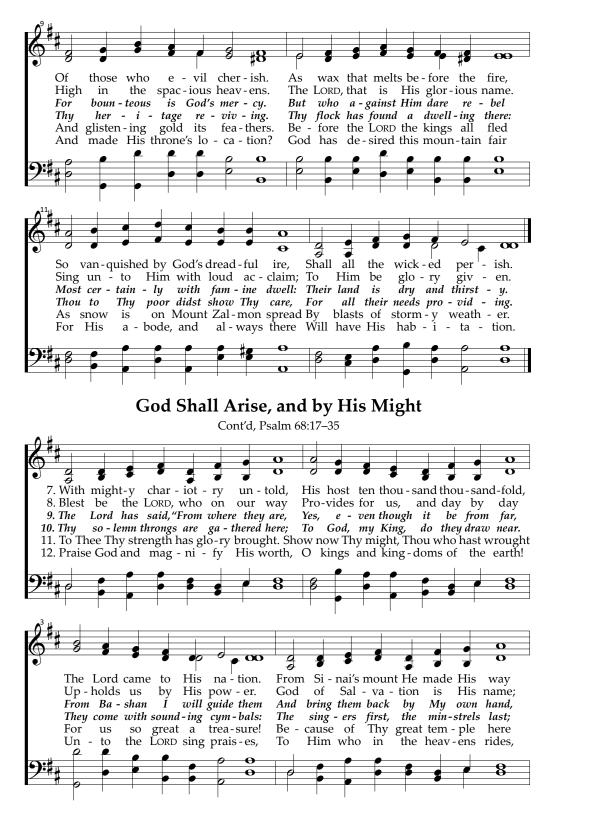
May God Be Merciful and Bless Us

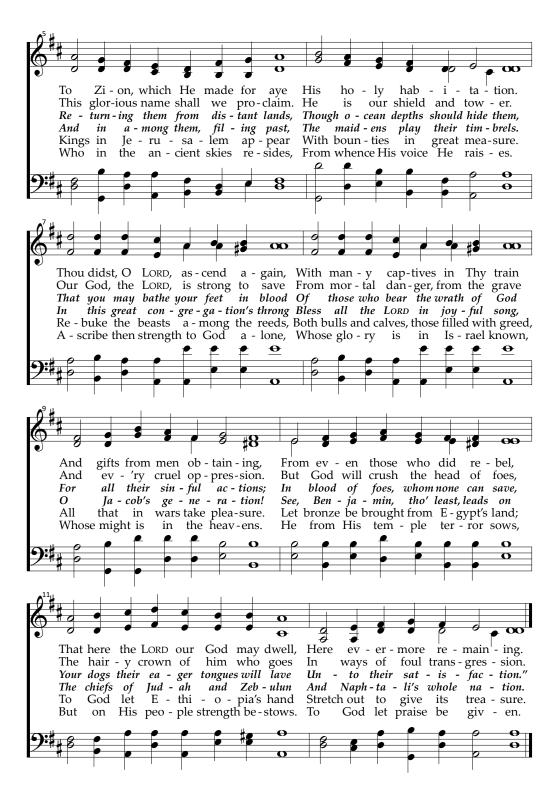




98.98.665.665.

Text: William Helder, 1980 ©





Save Me, O God! The Waters Rise and Leap

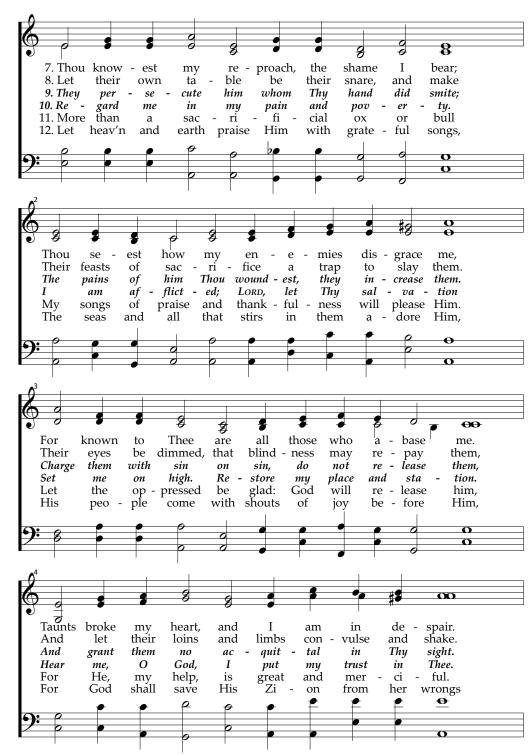
Based on Psalm 69:1-18





Save Me, O God! The Waters Rise and Leap

Cont'd, Psalm 69:19-39





Be Pleased to Save Me, God, I Pray

Based on Psalm 70



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1961; rev. \circledcirc O DIEU, OÙ MON ESPOIR [GENEVAN 70] 8 9. 9 8. 9 8. 8 9. In Thee, O LORD, I've Taken Refuge

Based on Psalm 71:1-8



In Thee, O LORD, I've Taken Refuge

Cont'd, Psalm 71:9–16



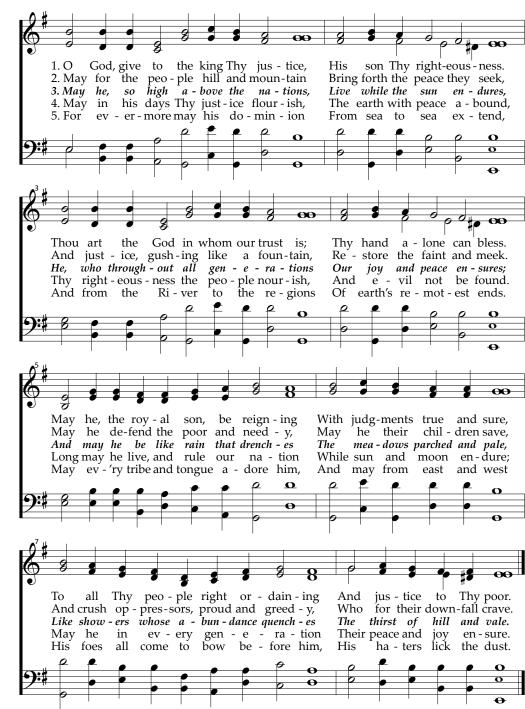
In Thee, O LORD, I've Taken Refuge

Cont'd, Psalm 71:17-24



O God, Give to the King Thy Justice

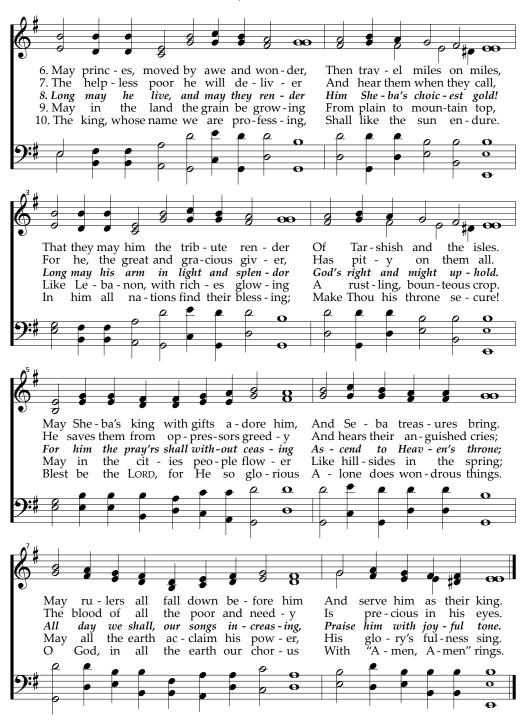
Based on Psalm 72:1–9



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564TES JUGEMENS, DIEU VERITABLE [GENEVAN 72]Text: Walter van der Kamp, 1972 & William Helder, 1980 ©9 6. 9 6. 9 6. 9 6. 9 6. 9 6. 9 6.

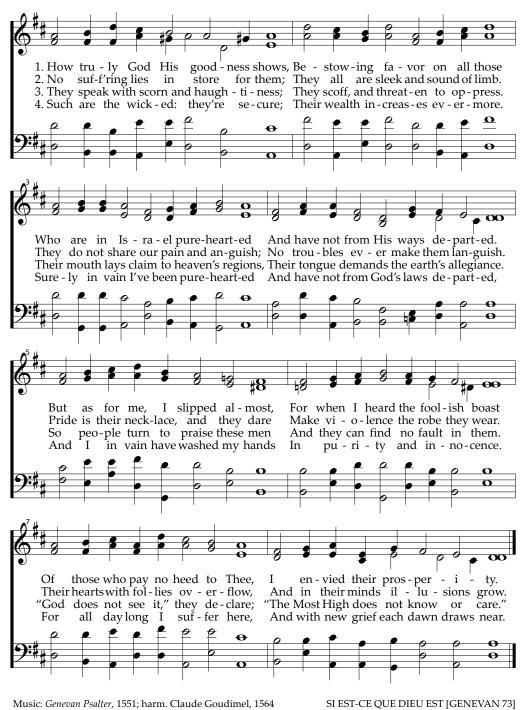
O God, Give to the King Thy Justice

Cont'd, Psalm 72:10–19



How Truly God His Goodness Shows

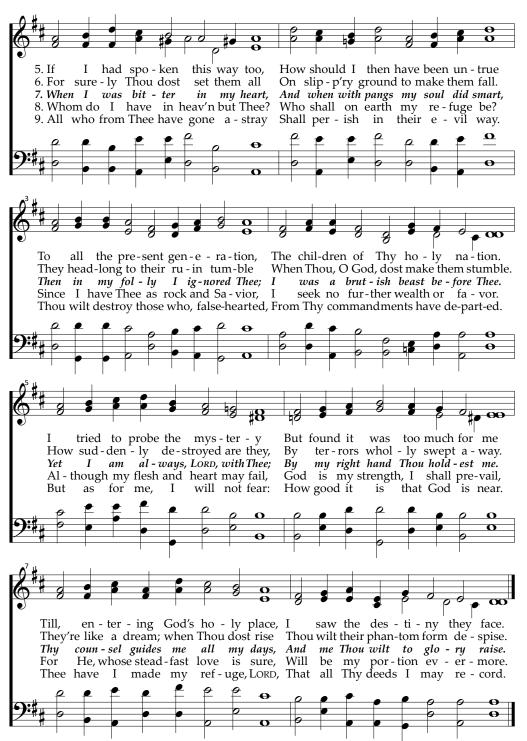
Based on Psalm 73:1–14



88.99.88.88.

How Truly God His Goodness Shows

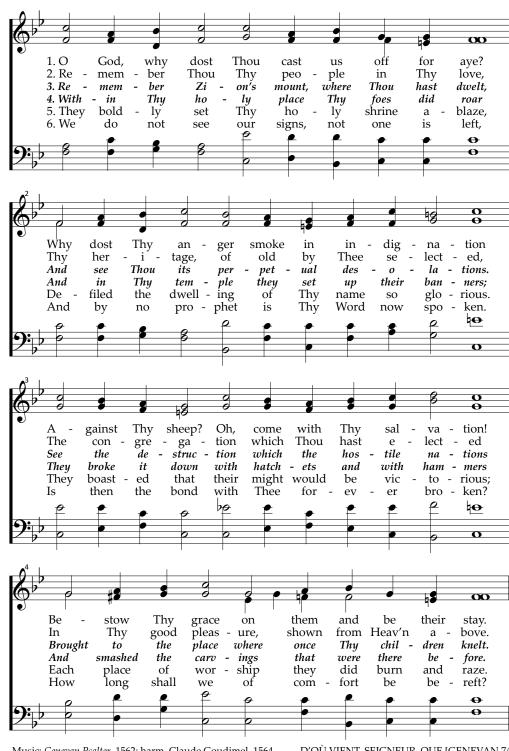
Cont'd, Psalm 73:15–28



Text: William Helder, 1980 ©

O God, Why Dost Thou Cast Us Off

Based on Psalm 74:1–9



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 Text: William W. J. VanOene, 1972; rev. © D'OÙ VIENT, SEIGNEUR, QUE [GENEVAN 74] 10 11. 11 10.

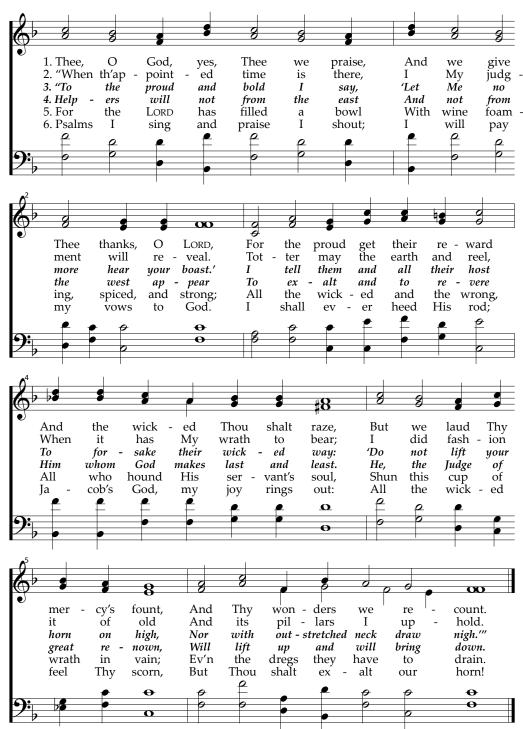
O God, Why Dost Thou Cast Us Off

Cont'd, Psalm 74:10-23



Thee, O God, Yes, Thee We Praise

Based on Psalm 75



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972, et. al. \circledcirc O SEIGNEUR, LOUÉ SERA [GENEVAN 75] 7 7. 7 7. 7 7. In Judah's Land Prevails God's Fame

Based on Psalm 76



Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 C Text: William Helder, 1972 ©

C'EST EN JUDEE PROPREMENT [GENEVAN 76] 8 8. 8 8. 9 9.

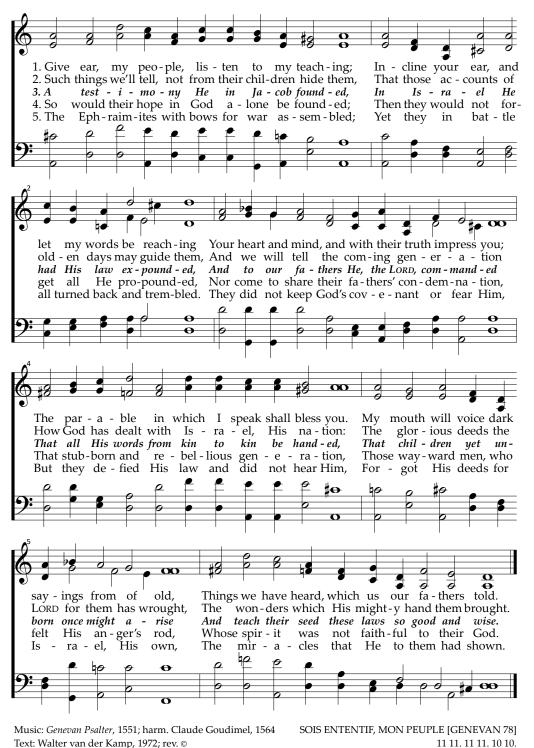
I Cry Out, That God May Hear Me

Based on Psalm 77



Give Ear, My People, Listen to My Teaching

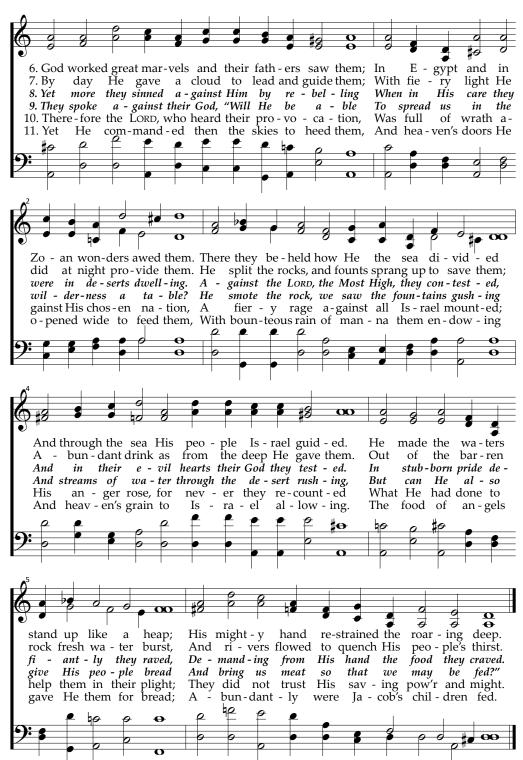
Based on Psalm 78:1-11



Cont'd **→**

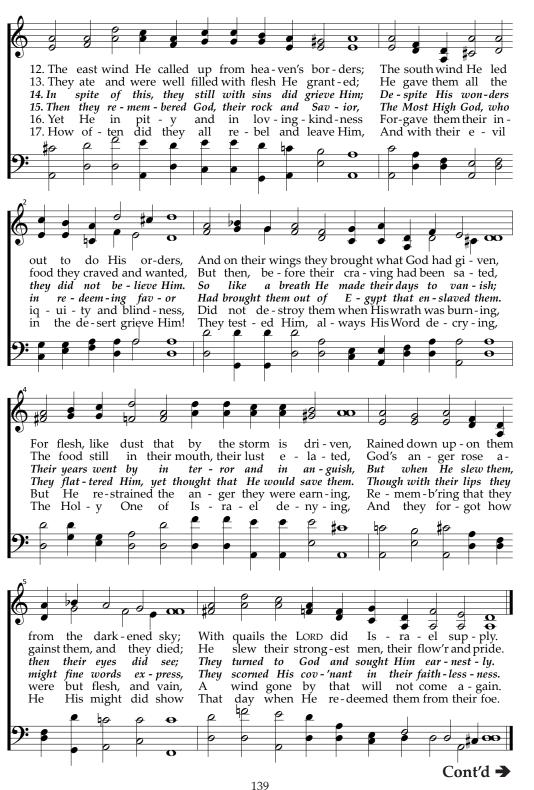
Give Ear, My People, Listen to My Teaching

Cont'd, Psalm 78:12-25



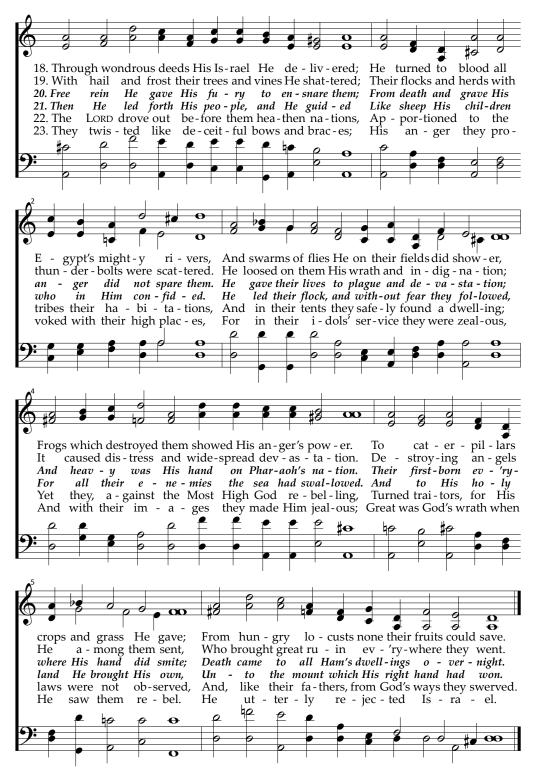
Give Ear, My People, Listen to My Teaching

Cont'd, Psalm 78:26-42



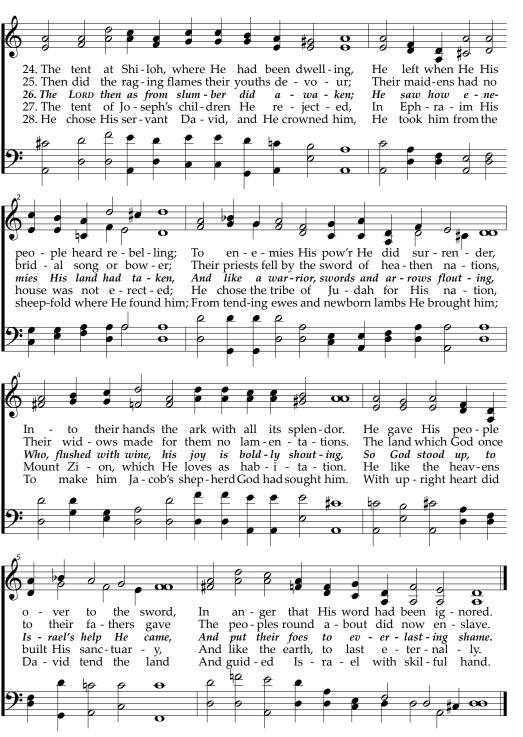
Give Ear, My People, Listen to My Teaching

Cont'd, Psalm 78:43–59



Give Ear, My People, Listen to My Teaching

Cont'd, Psalm 78:60–72



Thy Land, O God, the Gentiles Have Invaded

Based on Psalm 79





11 11. 11 11. 6 6 7. 6 6 7.

Text: William Helder, 1972 ©

O Israel's Shepherd, Hear Our Pleading

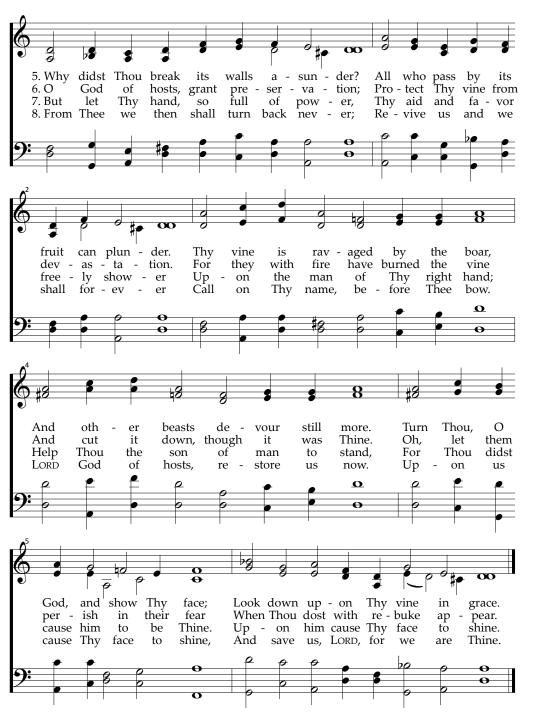
Based on Psalm 80:1-11



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564O PASTEUR D'ISRAEL, ESCOUTE [GENEVAN 80]Text: William W. J. VanOene & William Helder, 1972 ©99.88.88

O Israel's Shepherd, Hear Our Pleading

Cont'd, Psalm 80:12–19



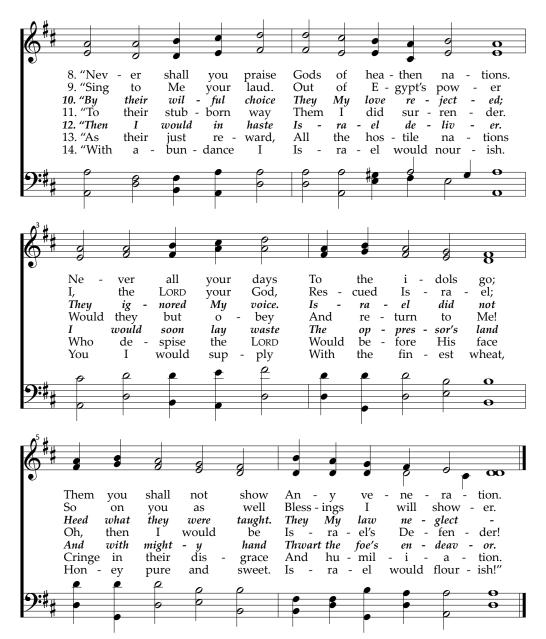
Sing a Psalm of Joy

Based on Psalm 81:1-8



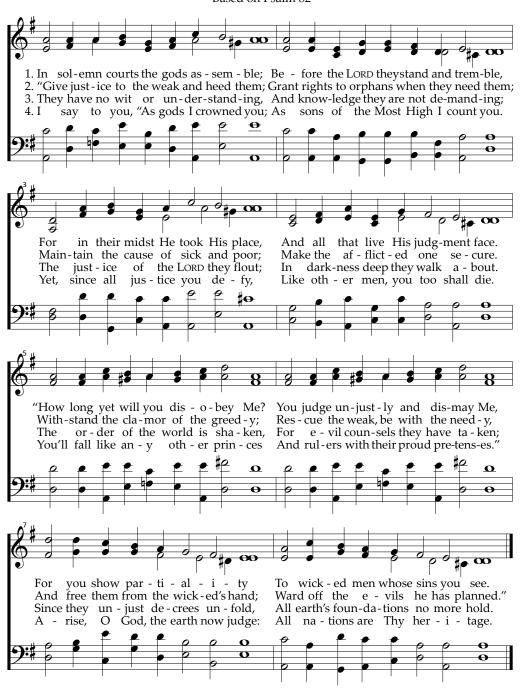
Sing a Psalm of Joy

Cont'd, Psalm 81:9–16



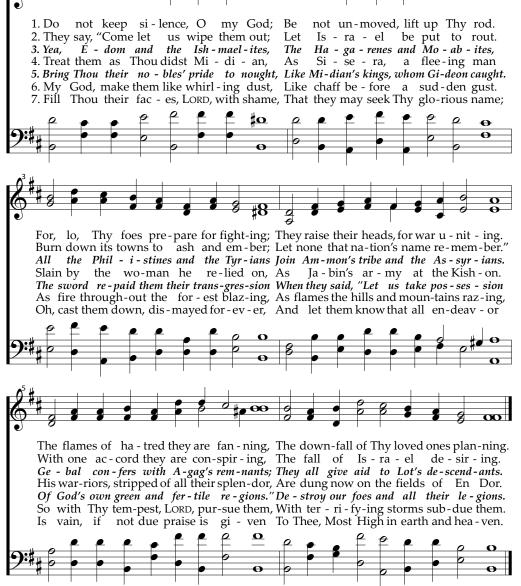
In Solemn Courts the Gods Assemble

Based on Psalm 82



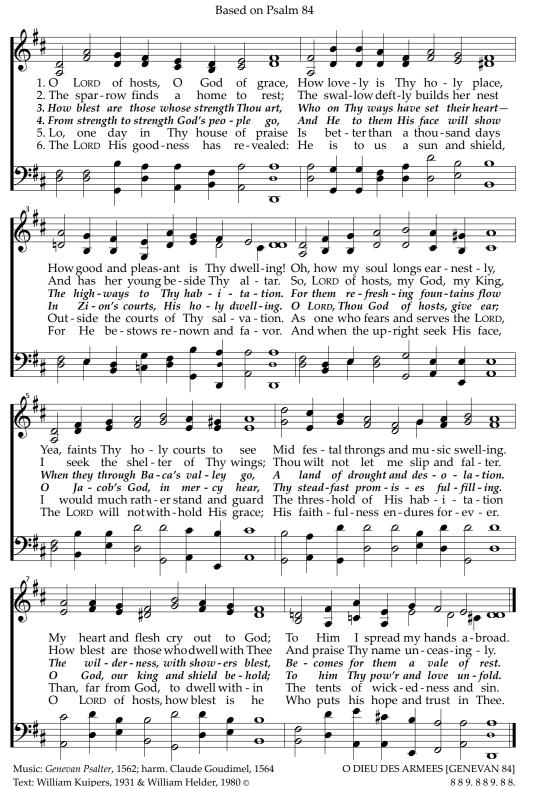
Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564DIEU EST ASSIS EN L'ASSEMBEE [GENEVAN 82]Text: Walter van der Kamp, 1972; rev. ©9 9.8 8.9 9.8 8.





Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 O DIEU, NE SOIS PLUS Á REQUOY [GENEVAN 83] Text: Walter van der Kamp, 1972; rev. © 88.99.99.

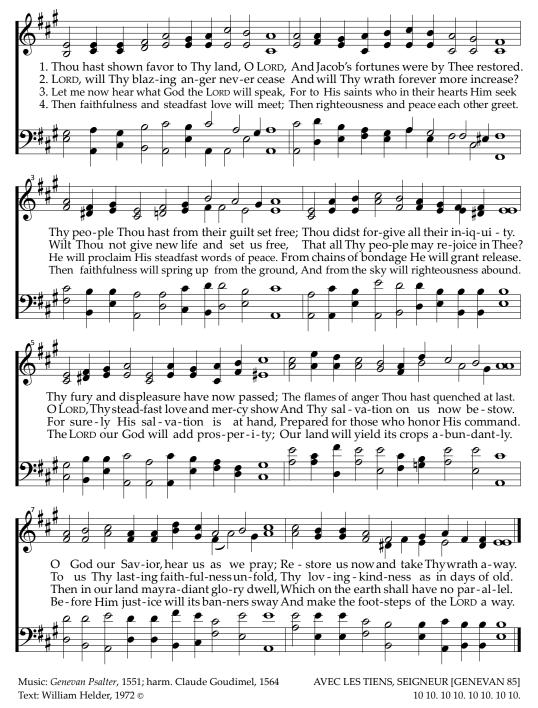
O LORD of Hosts, O God of Grace



150

Thou Hast Shown Favor to Thy Land, O LORD

Based on Psalm 85



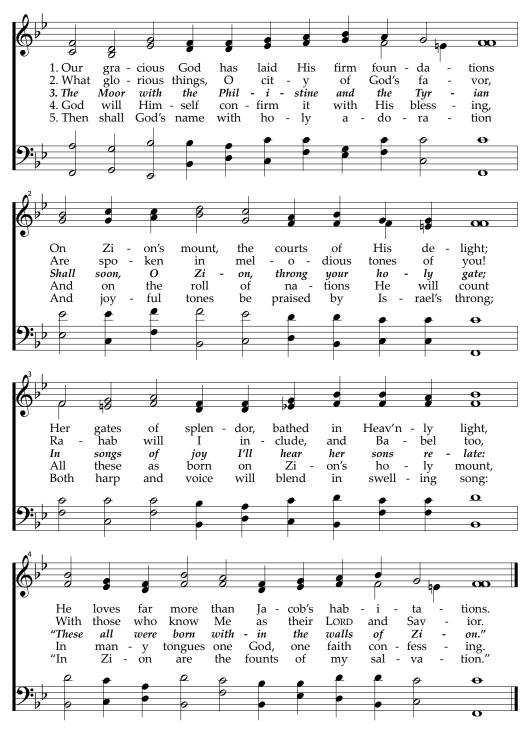
Turn Thy Ear, O LORD, and Heed Me

Based on Psalm 86

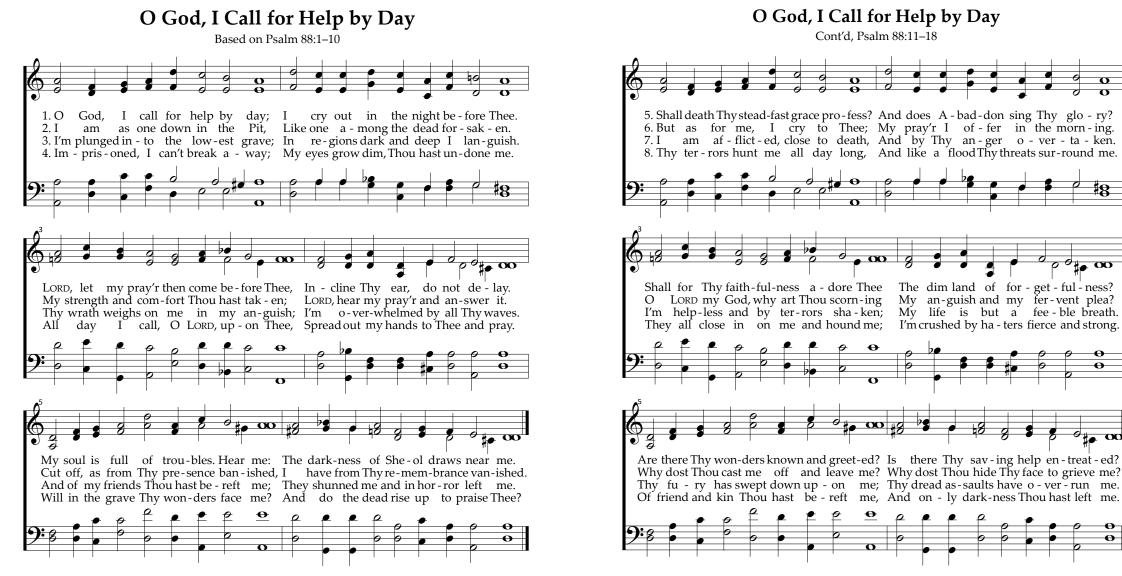


Our Gracious God Has Laid His Firm Foundation

Based on Psalm 87



Music: *Genevan Psalter*, 1562; harm. Claude Goudimel, 1564 Text: William Kuipers, 1931; rev. © DIEU, POUR FONDER SON [GENEVAN 87] 11 10. 10 11.



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 O DIEU ETERNAL, MON SAUVEUR [GENEVAN 88] 899.899. Text: Walter van der Kamp, 1972 ©

Are there Thy won-ders known and greet-ed? Is there Thy sav-ing help en-treat-ed? Why dost Thou cast me off and leave me? Why dost Thou hide Thy face to grieve me? Thy fu - ry has swept down up - on me; Thy dread as - saults have o - ver - run me.



I Will Extol Thee, LORD

Based on Psalm 89:1-14



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. \circledcirc DU SEIGNEUR LES BONTEZ [GENEVAN 89] 12 12. 13 13. 13 13.



Cont'd →

I Will Extol Thee, LORD

Cont'd, Psalm 89:15–32

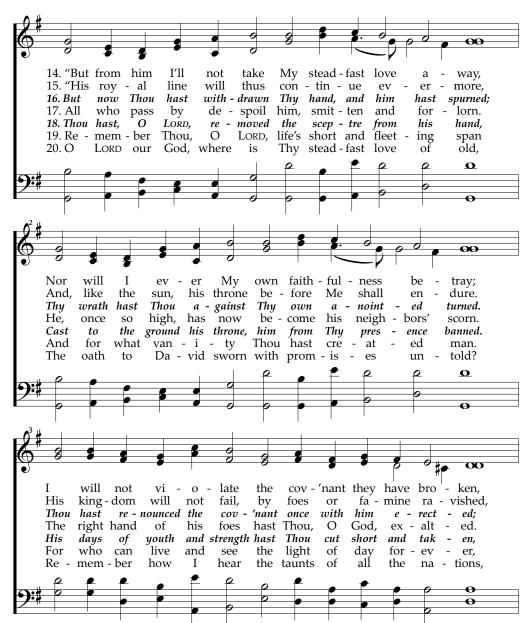


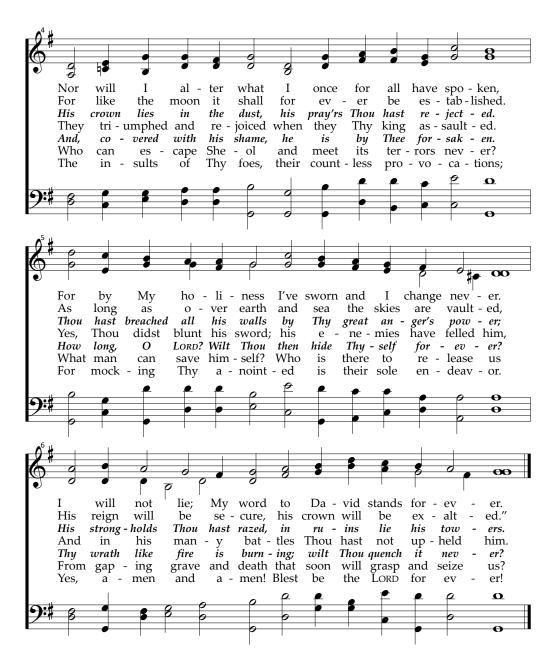


Cont'd →

I Will Extol Thee, LORD

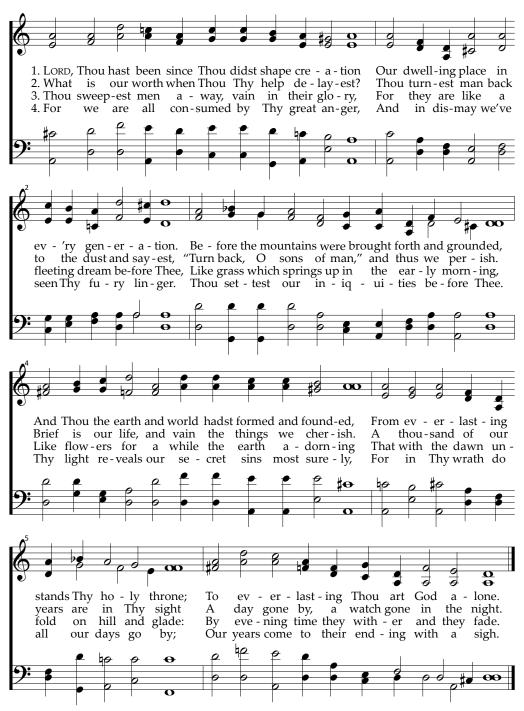
Cont'd, Psalm 89:33–52





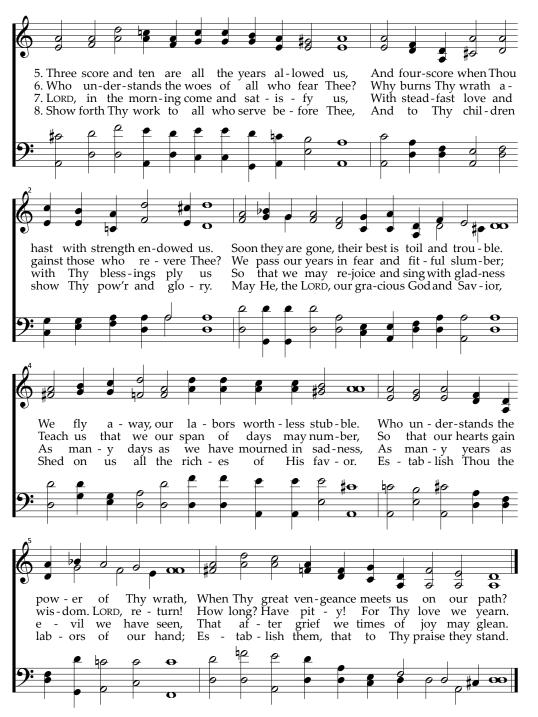
LORD, Thou Hast Been Since Thou Didst

Based on Psalm 90:1–9



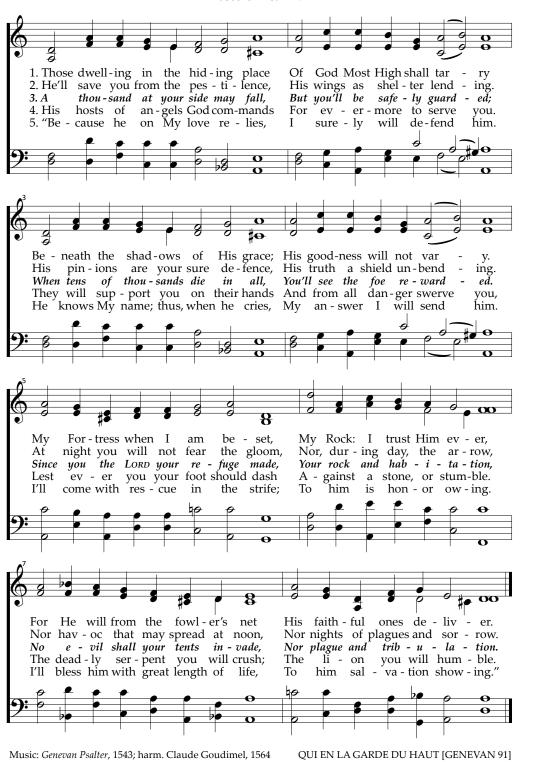
Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. \circledcirc TU AS ESTÉ, SEIGNEUR [GENEVAN 90] 11 11. 11 11. 10 10. LORD, Thou Hast Been Since Thou Didst

Cont'd, Psalm 90:10–17



Those Dwelling in the Hiding Place

Based on Psalm 91



'Tis Good with Jubilation

Based on Psalm 92



164

87.87.87.87.

Text: Dewey Westra, 1961 & William Helder, 1972 ©

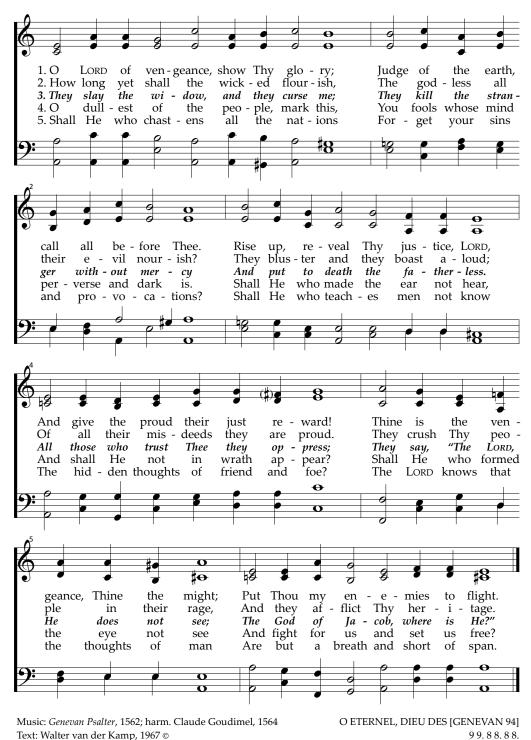
The LORD Is King, Enrobed in Majesty

Based on Psalm 93



O LORD of Vengeance, Show Thy Glory

Based on Psalm 94:1-11



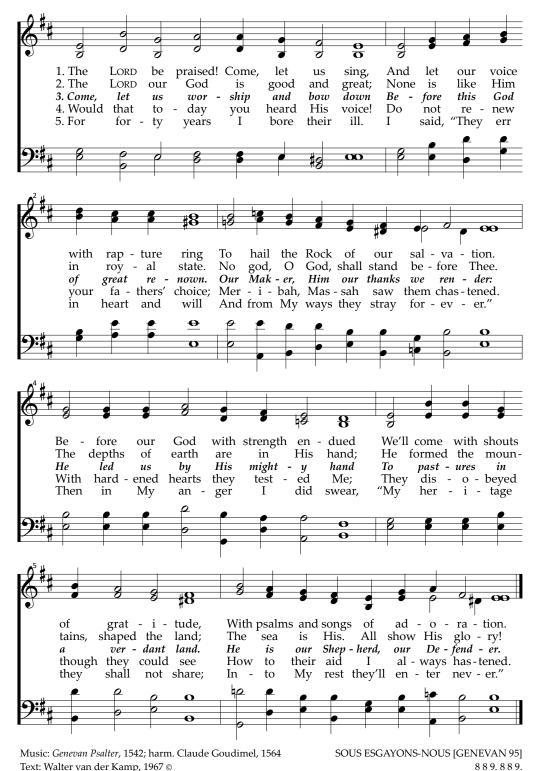
O LORD of Vengeance, Show Thy Glory

Cont'd, Psalm 94:12–23



The LORD Be Praised! Come, Let Us Sing

Based on Psalm 95



Sing to the LORD with Exultation

Based on Psalm 96:1–8a



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 CHAI Text: William Helder, 1972 ©

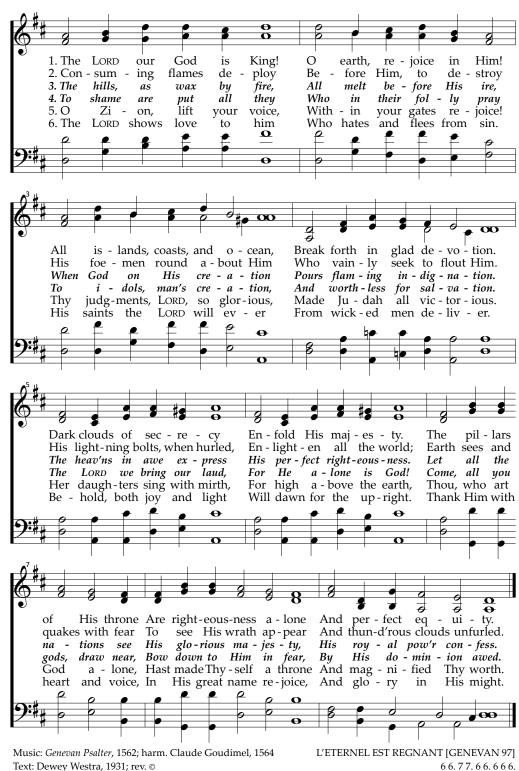
CHANTEZ À DIEU CHANSON [GENEVAN 96] 9 9. 8 8 9. Sing to the LORD with Exultation

Cont'd, Psalm 96:8b-13



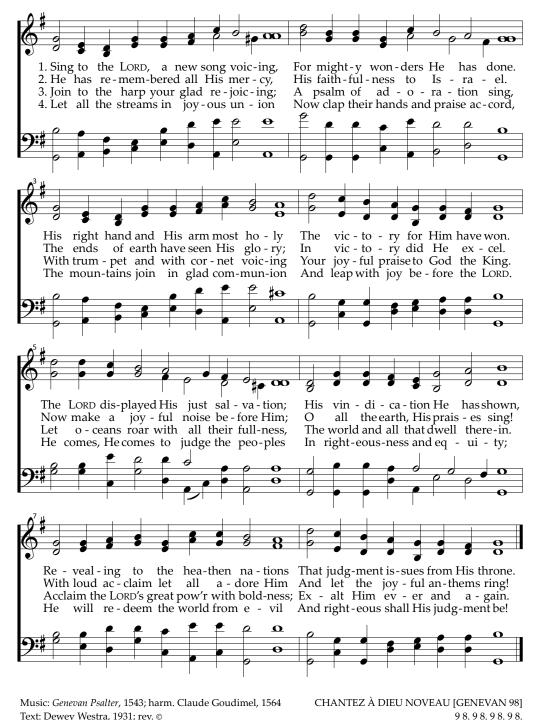
The LORD Our God Is King!

Based on Psalm 97



Sing to the LORD, a New Song Voicing

Based on Psalm 98



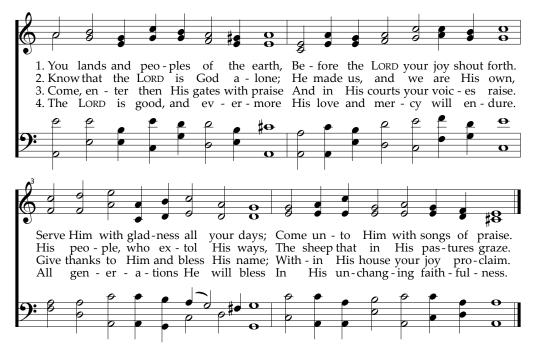
God the LORD Is King

Based on Psalm 99



You Lands and Peoples of the Earth

Based on Psalm 100



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: William Helder, 1980 \odot

VOUS TOUS QUI LA TERRE [GENEVAN 100] 8 8. 8 8.

LORD, I Will Sing, the Praise of Justice Voicing

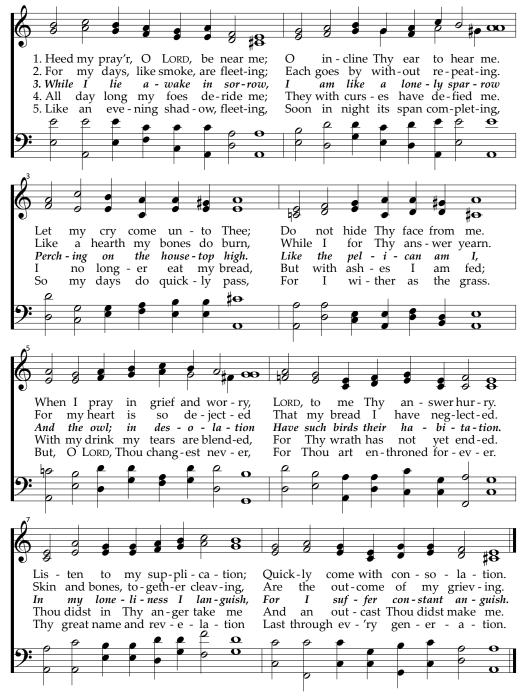
Based on Psalm 101



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1961 & William Helder, 1980 ©

VOULOIR M'EST PRIS [GENEVAN 101] 11 11. 10 4. Heed My Prayer, O LORD, Be Near Me

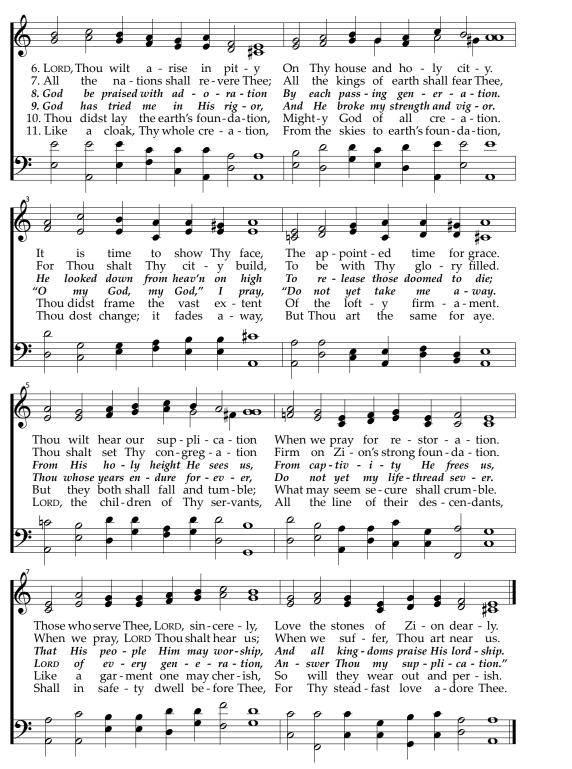
Based on Psalm 102:1–12



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 SEIGNEUR, ENTEN ME REQUESTE [GENEVAN 102] Text: Unknown, 1972; rev. © 88.77.88.88.

Heed My Prayer, O LORD, Be Near Me

Cont'd, Psalm 102:13–28



O Bless the LORD, My Soul

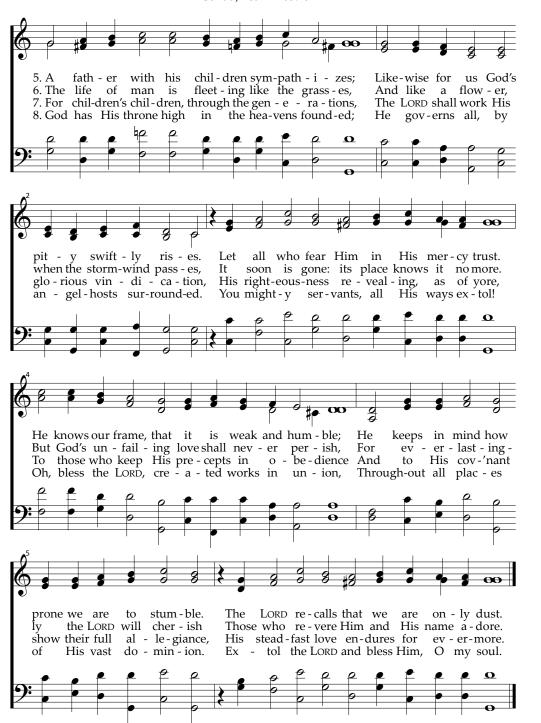
Based on Psalm 103:1-12



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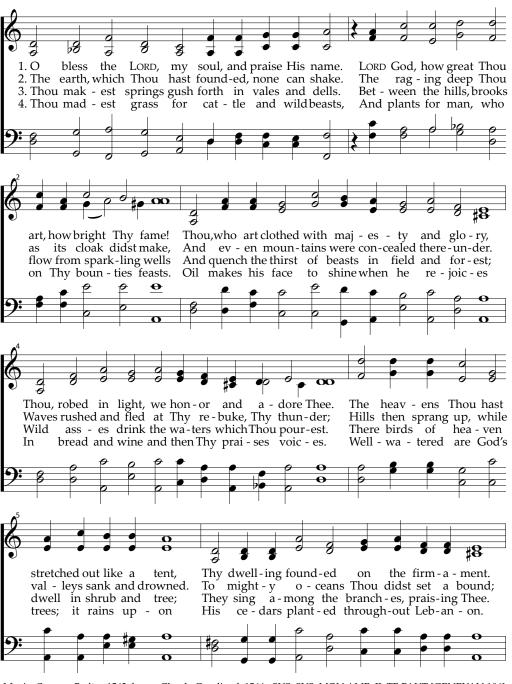
O Bless the LORD, My Soul

Cont'd, Psalm 103:13–22



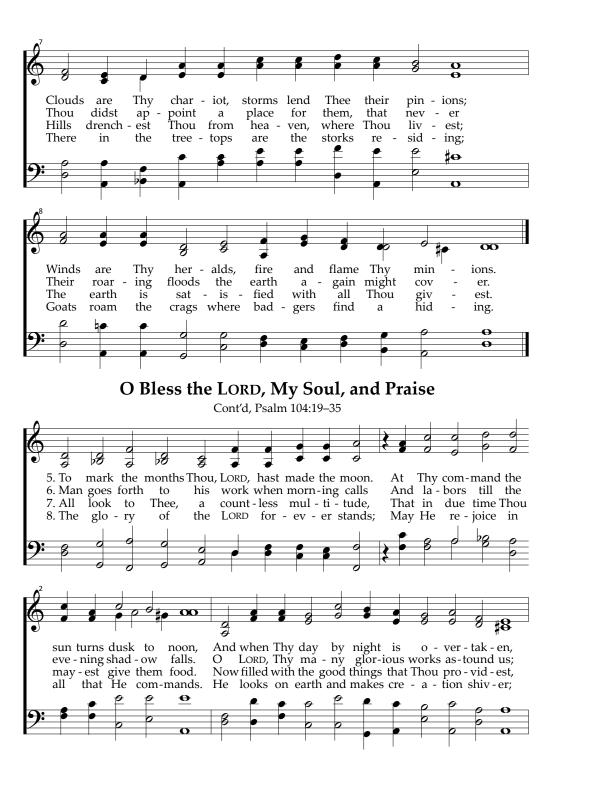
O Bless the LORD, My Soul, and Praise

Based on Psalm 104:1-18



 Music: Genevan Psalter, 1542; harm. Claude Goudimel, 1564
 SUS, SUS, MON AME, IL TE FAUT [GENEVAN 104]

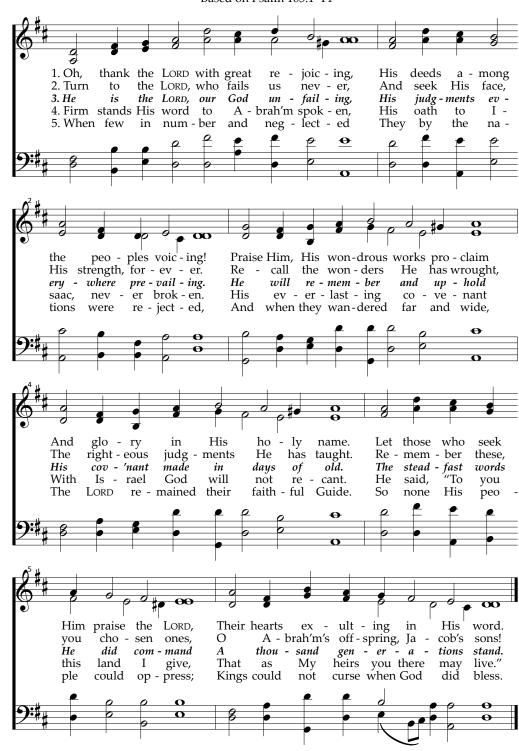
 Text: Walter van der Kamp, 1972; rev. ©
 10 10. 11 11. 10 10. 11 11.





Oh, Thank the LORD with Great Rejoicing

Based on Psalm 105:1–14



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564SUS, QU'UN CHACUN DE NOUS [GENEVAN 105]Text: Walter van der Kamp, 1972; rev. ©9 9.8 8.8 8.

Oh, Thank the LORD with Great Rejoicing

Cont'd, Psalm 105:15-28



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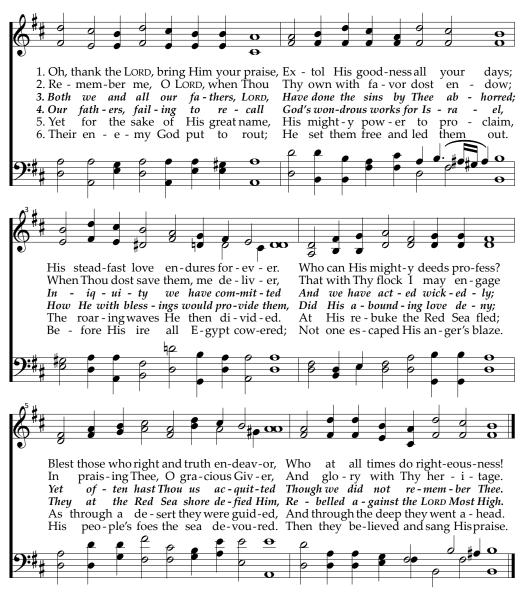
Oh, Thank the LORD with Great Rejoicing

Cont'd, Psalm 105:29-45



Oh, Thank the LORD, Bring Him Your Praise

Based on Psalm 106:1-12

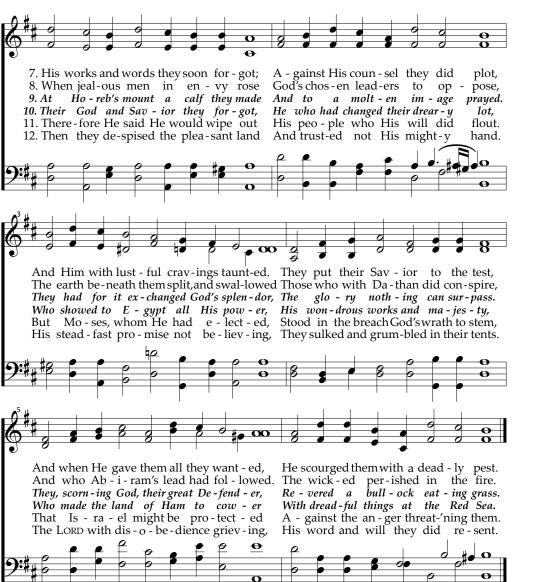


Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 LOUEZ DIEU, CAR IL EST BENIN [GENEVAN 106] Text: Walter van der Kamp, 1972; rev. © 88.98.98.

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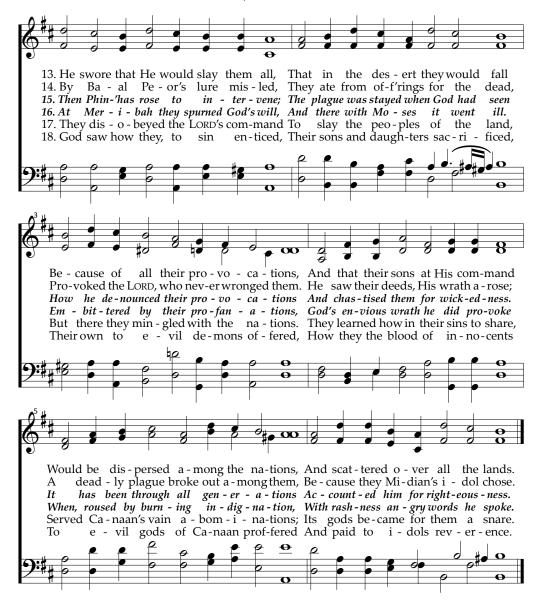
Oh, Thank the LORD, Bring Him Your Praise

Cont'd, Psalm 106:13-25



Oh, Thank the LORD, Bring Him Your Praise

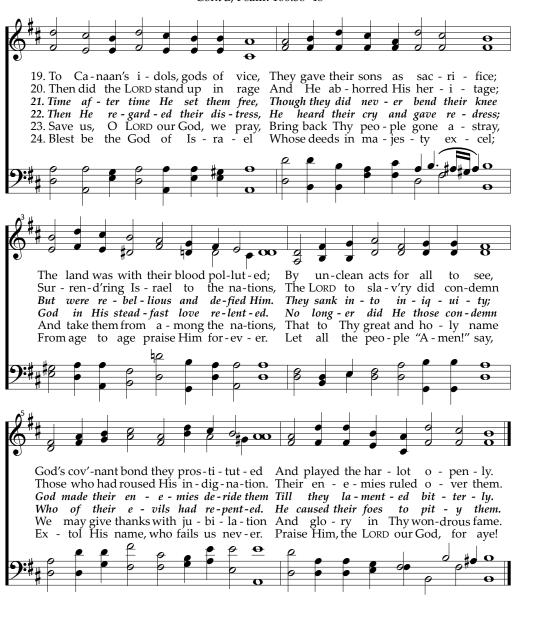
Cont'd, Psalm 106:26-37



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Oh, Thank the LORD, Bring Him Your Praise

Cont'd, Psalm 106:38-48



Give Thanks to God, Rejoicing Based on Psalm 107:1–12



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564DONNEZ AU SEIGNEUR GLOIRE [GENEVAN 107]Text: Walter van der Kamp, 1972 & William Helder, 1980 ©7 6. 7 6. 7 6. 7 6. 7 6.

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Give Thanks to God, Rejoicing

Cont'd, Psalm 107:13–30



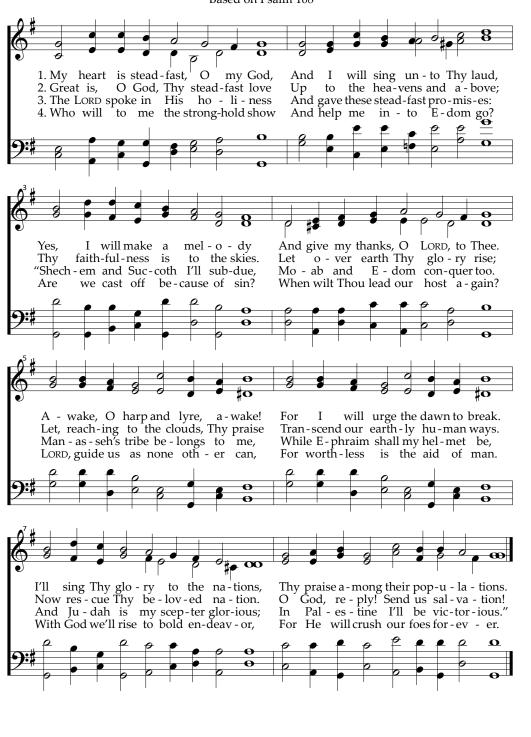
Give Thanks to God, Rejoicing

Cont'd, Psalm 107:31-43



My Heart Is Steadfast, O My God

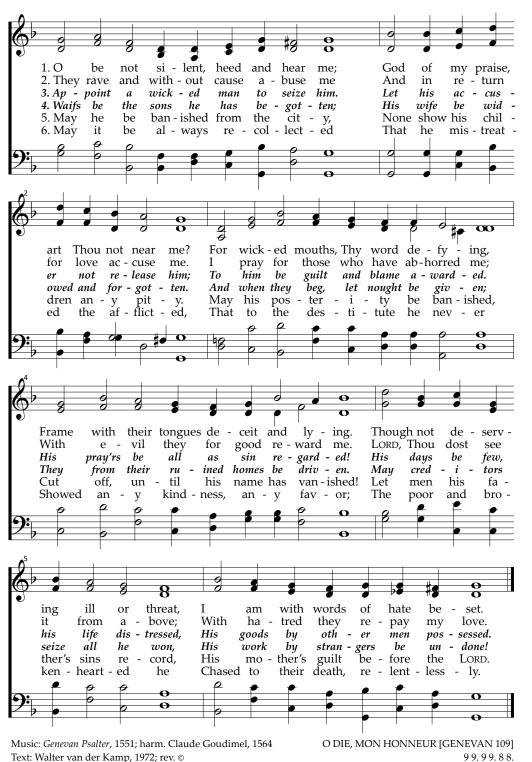
Based on Psalm 108



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1961, & William Helder, 1972 \odot MON COEUR EST DISPOS [GENEVAN 108] 8 8 8 8 8 8 8 9 9.

O Be Not Silent, Heed and Hear Me

Based on Psalm 109:1–16



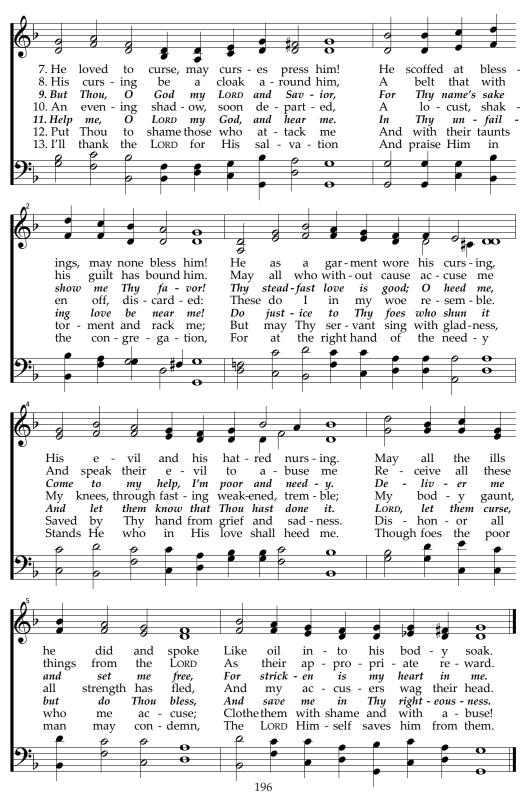
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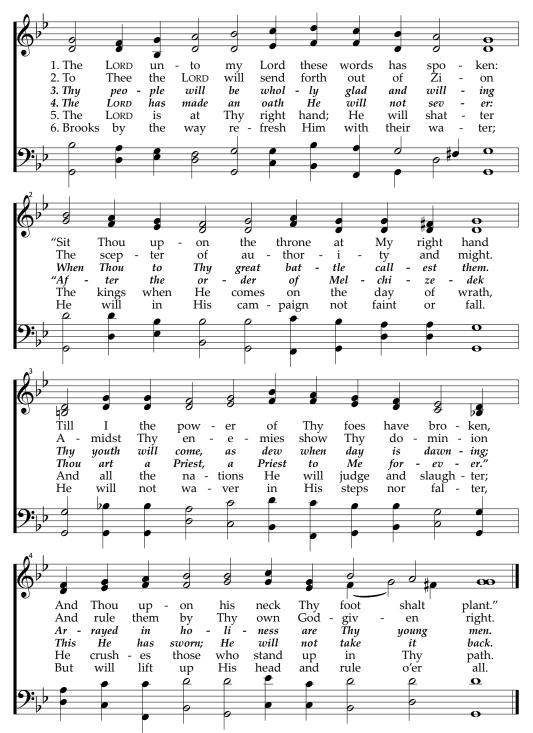
O Be Not Silent, Heed and Hear Me

Cont'd, Psalm 109:17-31



The LORD unto My Lord These Words Has Spoken

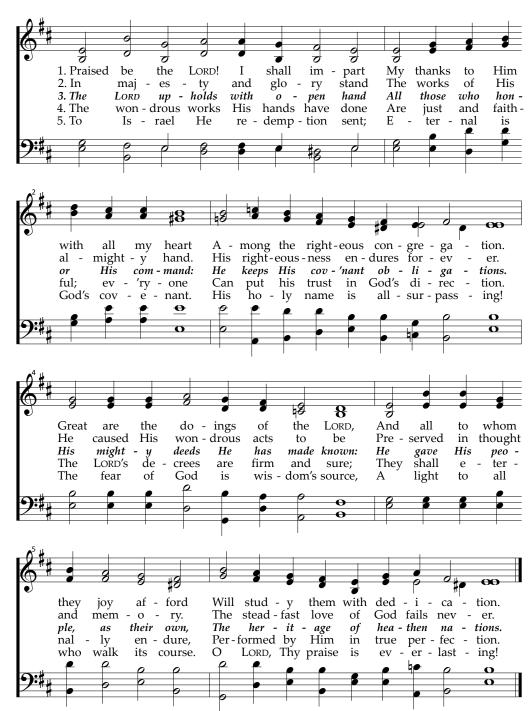
Based on Psalm 110



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 L'OMNIPOTENT À MON SEIGNEUR [GENEVAN 110] Text: William W. J. VanOene, 1972 © 11 10. 11 10.

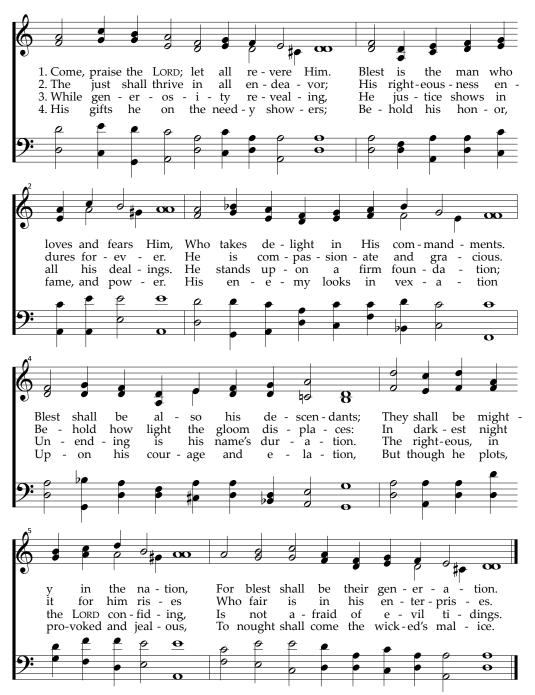
Praised Be the LORD! I Shall Impart

Based on Psalm 111



Music: *Genevan Psalter*, 1542; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1961 & William Helder, 1972 © DU SEIGNEUR DIEU [GENEVAN 111] 8 8 9. 8 8 9. Come, Praise the LORD; Let All Revere Him

Based on Psalm 112



Music: *Genevan Psalter*, 1562; harm. Claude Goudimel, 1564 O BIENHEUREUSE LA PERSONNE [GENEVAN 112] Text: William Helder, 1972 © 99.99.99.

Come, Praise the LORD, His Might Proclaim!

Based on Psalm 113



Text: William Helder, 1980 ©



When Israel Escaped from Egypt's Reach

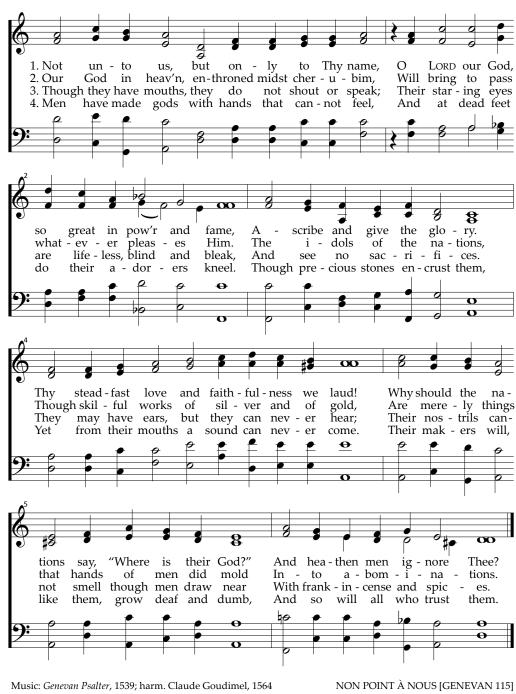
Based on Psalm 114



Music: Genevan Psalter, 1539; harm. Claude Goudimel, 1564 QUAND ISRAEL HORS D'EGYPT [GENEVAN 114] Text: Walter van der Kamp, 1961 © 10 10 7. 10 10 7.

Not unto Us, but Only to Thy Name

Based on Psalm 115:1-8



Text: Walter van der Kamp, 1972; rev. ©

10 10 7. 10 10 7.

Not unto Us, but Only to Thy Name

Cont'd, Psalm 115:9-18



I Love the LORD, the Fount of Life

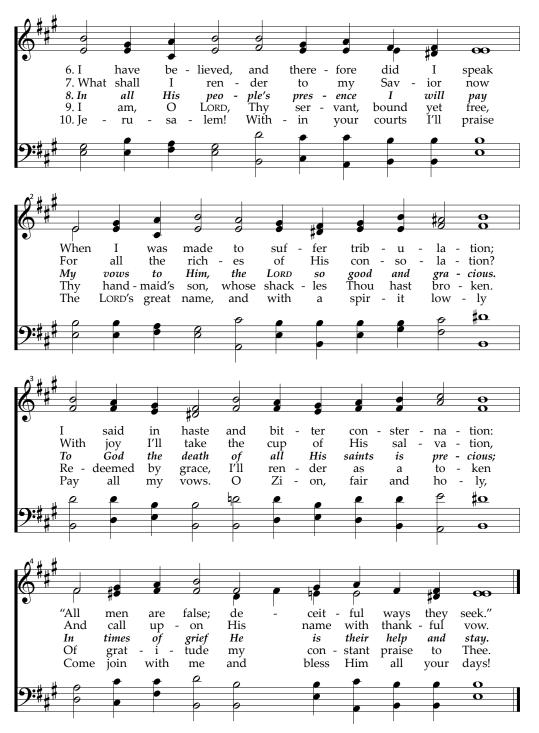
Based on Psalm 116:1-9



Music: *Genevan Psalter*, 1562; harm. Claude Goudimel, 1564 Text: William Kuipers, 1931; rev. © J'AIME MON DIEU [GENEVAN 116] 10 11. 11 10.

I Love the LORD, the Fount of Life

Cont'd, Psalm 116:10-19



Come, All You Nations, Praise the LORD!

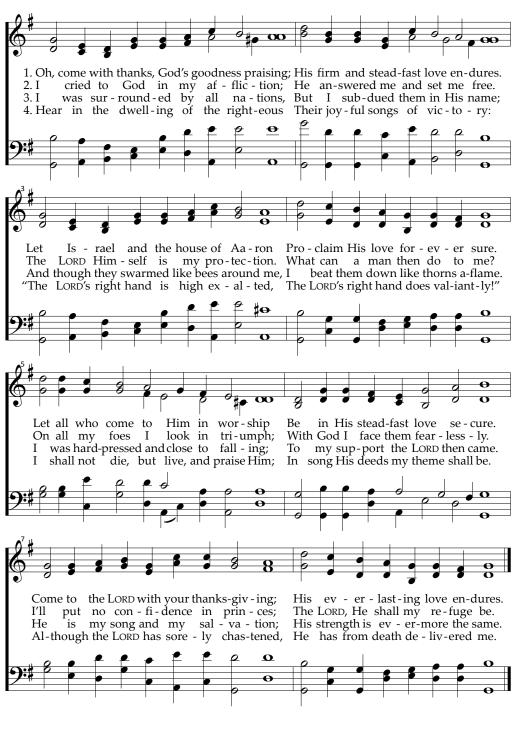


Text: William Helder, 1980 ©

88.88.88.

Oh, Come with Thanks, God's Goodness Praising

Based on Psalm 118:1-18



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Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 Text: William Helder, 1972 ©

Oh, Come with Thanks, God's Goodness Praising

Cont'd, Psalm 118:19-29



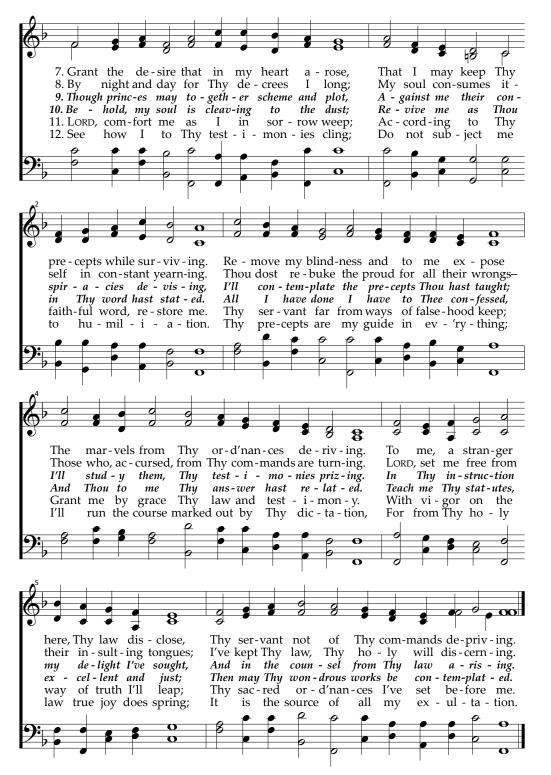
How Blessed Are Those Upright in the Way

Based on Psalm 119:1-16 1. How bless - ed are those up - right in their way, Who keep the LORD's de-2. How blest are they who shun in - iq - ui - ties, Thy ho - ly law with know that I shall not be put to shame If I but with at-3. I 4. How can a youth pre-serve his way, O LORD, And keep it free of 5. Thy words I have laid up with - in my heart; I keep Thy faith - ful Thy com-mand-ments I take great de - light; 6. In They are the sub - ject θ crees with ded - i - ca - tion And in their walk of life His law o - bey. di - li-gence ob-serv-ing. Thou hast laid down Thy stat-utes and de-crees, ten - tion un - di - vid - ed Heed the com-mands which Thou, LORD, didst pro-claim. e - vil and trans-gres-sion? By guard - ing it ac - cord - ing to Thy word: pro-mise as my trea-sure, Lest I should ev - er from Thy ways de-part. my med - i - ta - tion. The path marked by Thy law I'll keep in sight of Whole-heart-ed-ly, seek How blest are those who with de - ter - mi - na - tion, То be o-beyed in faith - ful - ness un-swerv-ing. Oh, may I but subthank Thee for the law Thou hast pro - vid - ed; Ι wor-ship Thee and Ι Oh, let my heart be whol - ly Thy pos - ses - sion, That by Thy ser-vant O LORD, how blest Thou art be-yond all mea-sure. Thv stat-utes and de-And guard my - self a - gainst all de - vi - a - tion. Thy ho - ly word I'll Him by night and day And look to Him for guid-ance and sal - va - tion. mit my-self to these And so go forth, a stead - y course pre-serv-ing. praise Thy ho - ly name. For - sake me not; by Thee let me be guid - ed. sin may be ab-horred. Let me not stray, de - ny - ing my con - fes - sion. crees to me im - part, For in Thy law I find my great-est plea-sure. Thy stat-utes are the cause of not neg-lect or slight; my e - la - tion. Music: Genevan Psalter, 1551; harm. Claude Goudimel. 1564 **BIENHEUREUSE EST LA PERSONNE [GENEVAN 119]** Text: William Helder, 1972 © 10 11. 10 11. 10 11.

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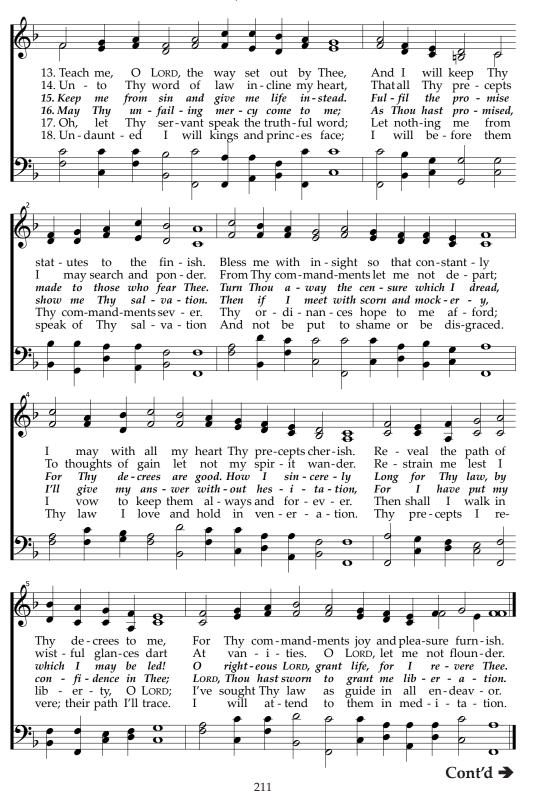
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:17–32



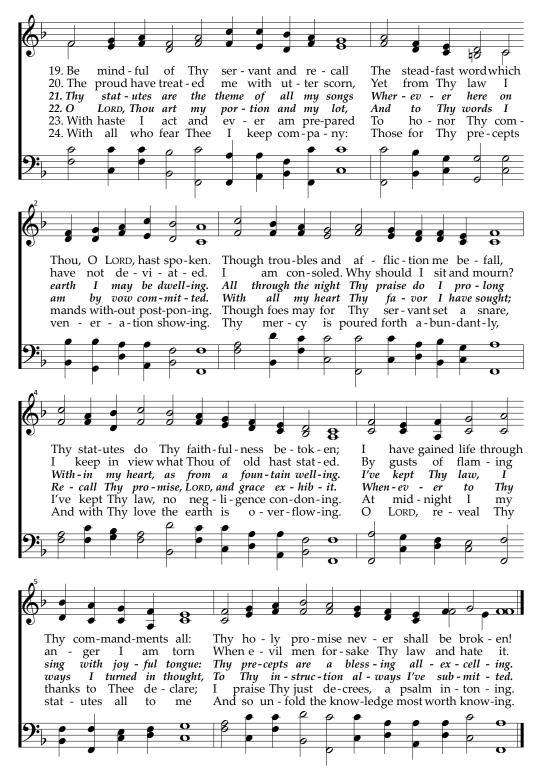
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:33-48



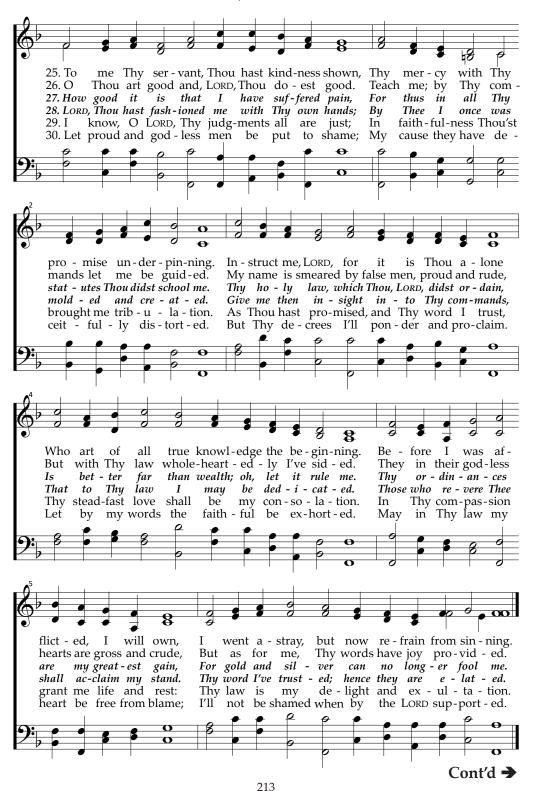
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:49–64



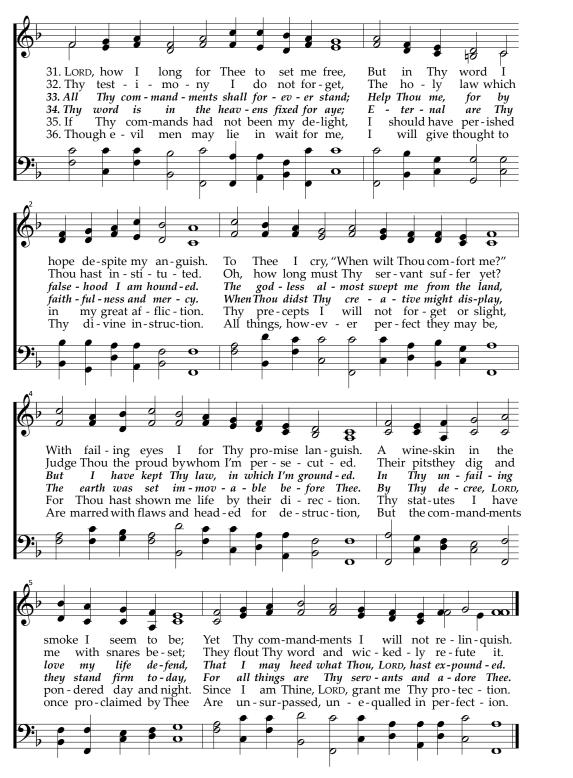
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:65-80



How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:81–96



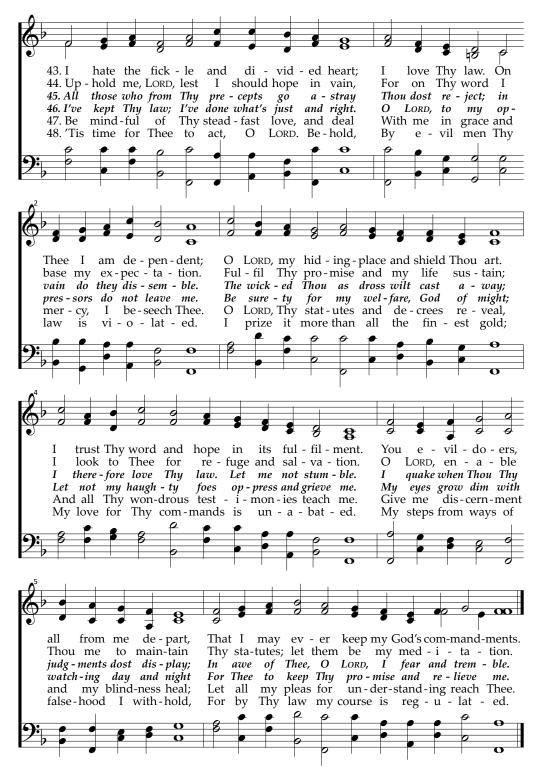
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:97–112



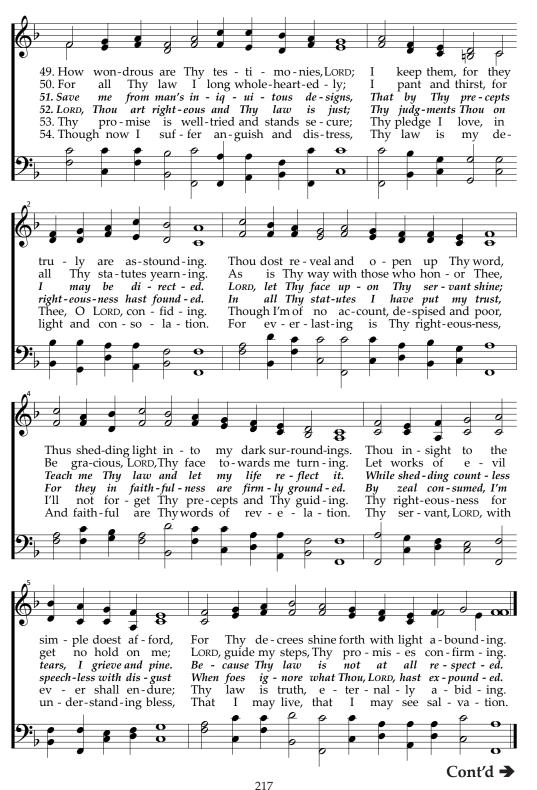
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:113-128



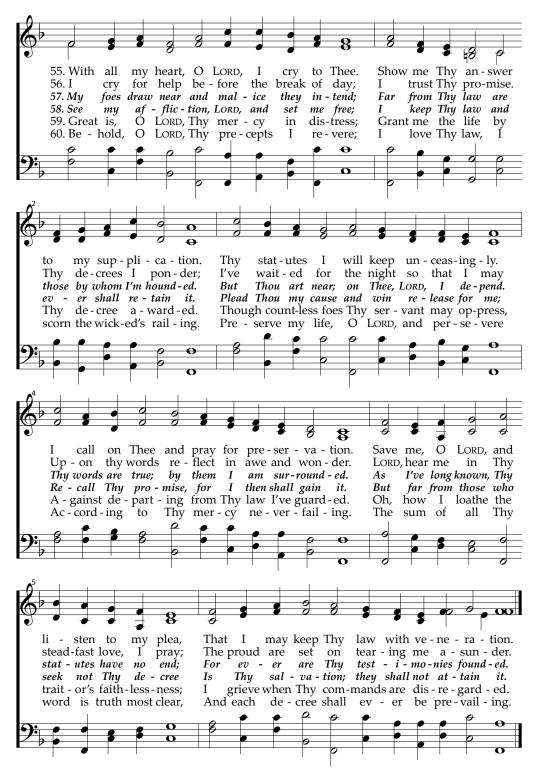
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:129–144



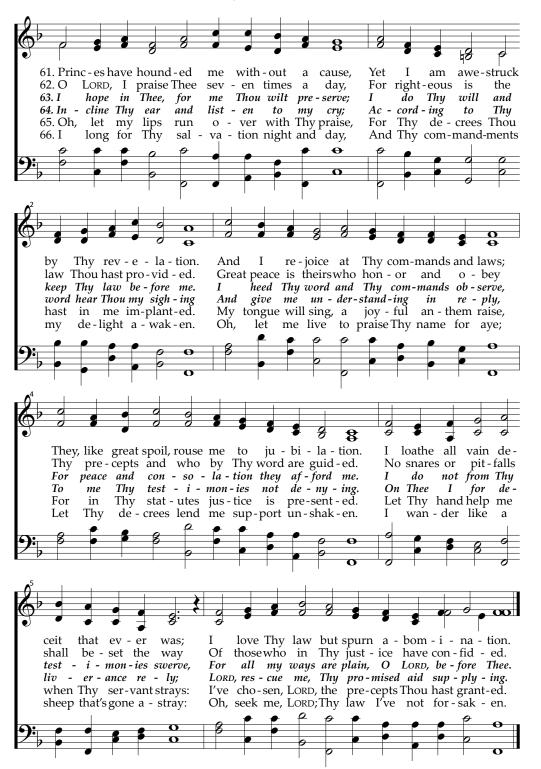
How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:145–160



How Blessed Are Those Upright in the Way

Cont'd, Psalm 119:161-176



I Seek the LORD in My Affliction

Based on Psalm 120





Unto the Hills I Lift My Eyes

Based on Psalm 121



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1931; rev. © VERS LES MONTS J'AY LEVÉ [GENEVAN 121] 866.877.

Text: William Helder, 1972 ©

How Glad I Was When unto Me

Based on Psalm 122



To Thee, O Lord Who Dwellest in the Height

Based on Psalm 123



10 6. 11 7. 11 7. 10 6.

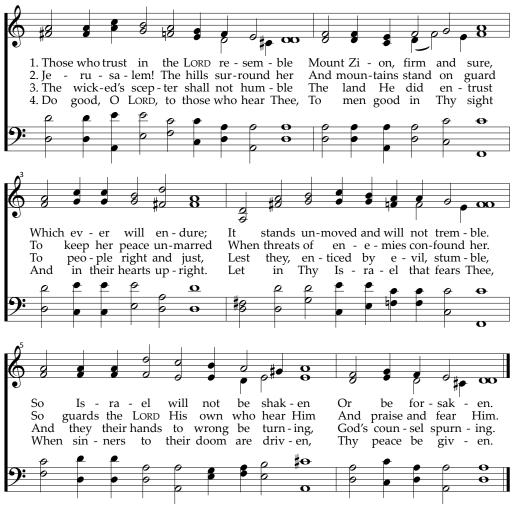
Let Israel Now Say in Thankfulness

Based on Psalm 124



Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: Unknown; rev. OR PEUT BIEN DIRE ISRAEL [GENEVAN 124] 10. 10 10. 10 10. Those Who Trust in the LORD Resemble

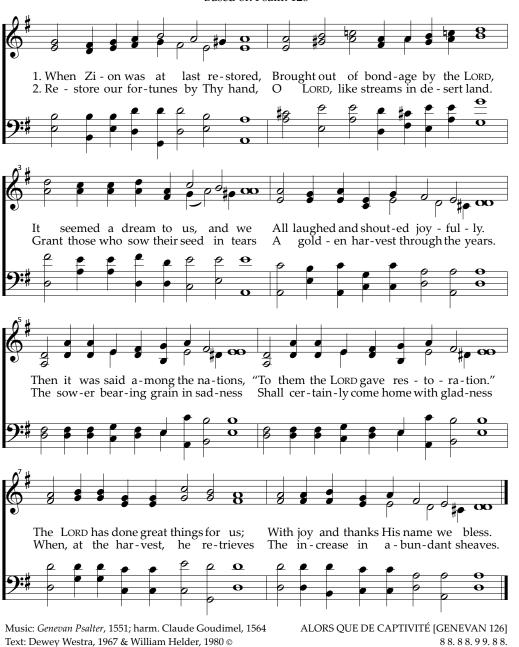
Based on Psalm 125



Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972; rev. © TOUT HOMME QUI SON [GENENVAN 125] 9 6. 6 9. 9 5.

When Zion Was at Last Restored

Based on Psalm 126



Unless the LORD Will Build the House

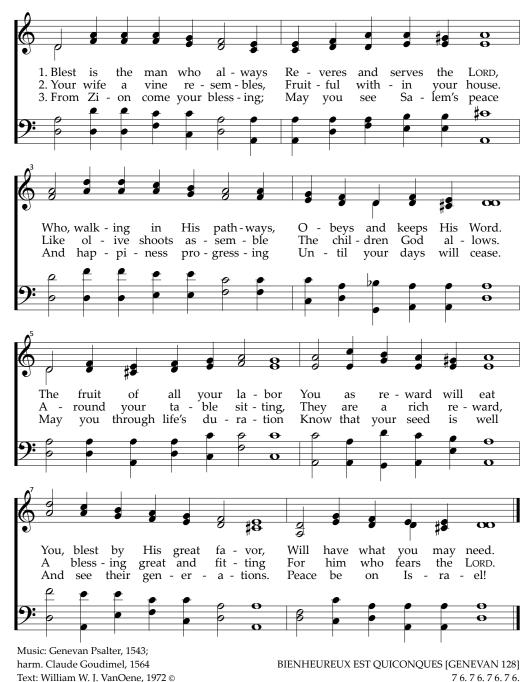
Based on Psalm 127



Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564 ON A BEAU SA MAISON BASTIR [GENEVAN 127] Text: Dewey Westra, 1961 © 88.88.88.

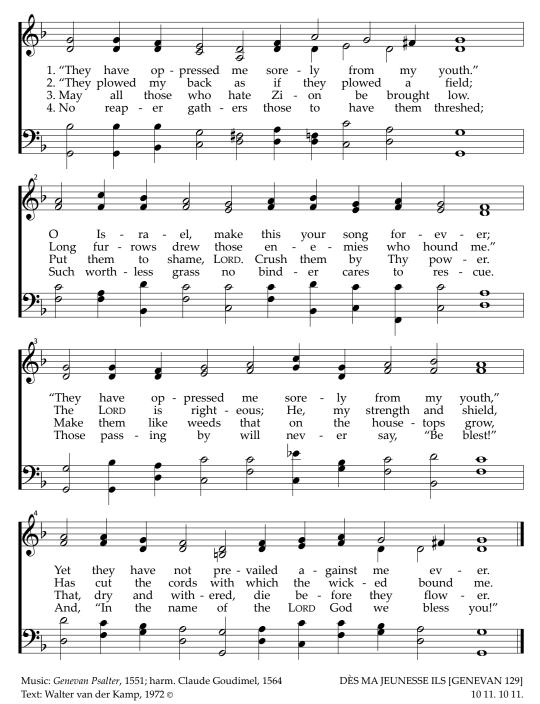
Blest Is the Man Who Always

Based on Psalm 128



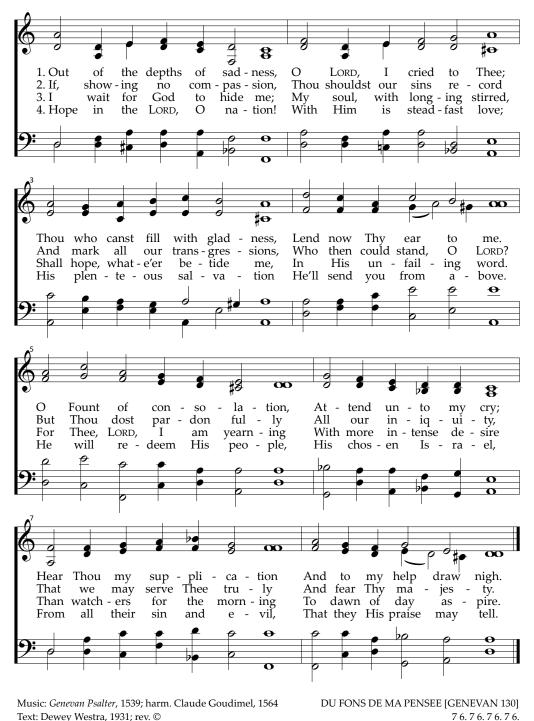
"They Have Oppressed Me Sorely From My Youth"

Based on Psalm 129



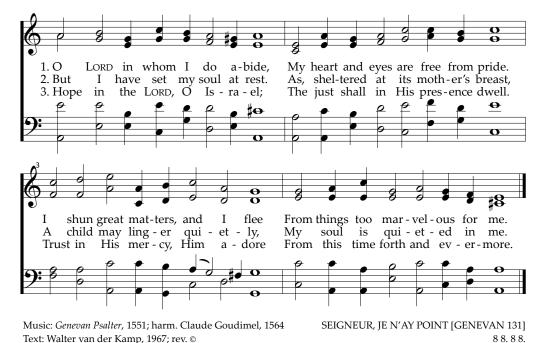
Out of the Depths of Sadness

Based on Psalm 130



O LORD in Whom I Do Abide

Based on Psalm 131



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Remember, LORD, How War and Strife

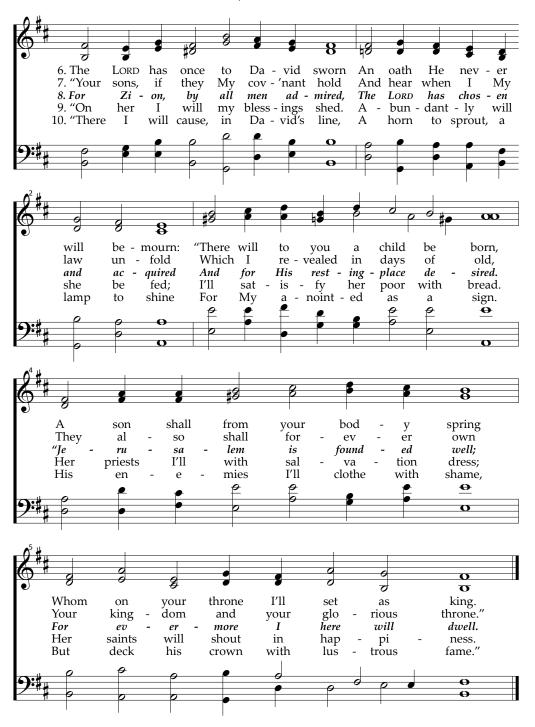
Based on Psalm 132:1–10



Music: *Genevan Psalter*, 1551; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 ©

VUEILLE, ESIGNEUR, ESTRE RECORS [GENEVAN 132] 8 8 8.8 8. Remember, LORD, How War and Strife

Cont'd, Psalm 132:11-17



Behold, How Good, How Pleasant

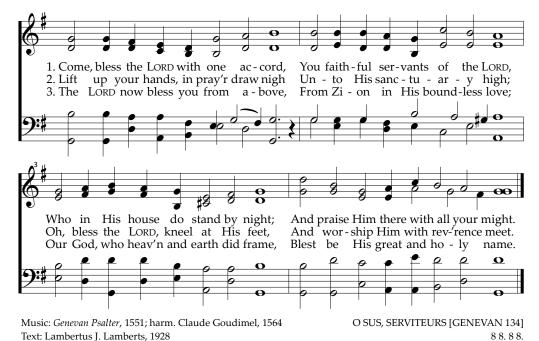
Based on Psalm 133



Text: Dewey Westra, 1931; rev. ©

COMBIEN EST PLAISANT [GENEVAN 133] 11 11 8. 10 10 8. Come, Bless the LORD with One Accord

Based on Psalm 134



Hallelujah! Praise the LORD

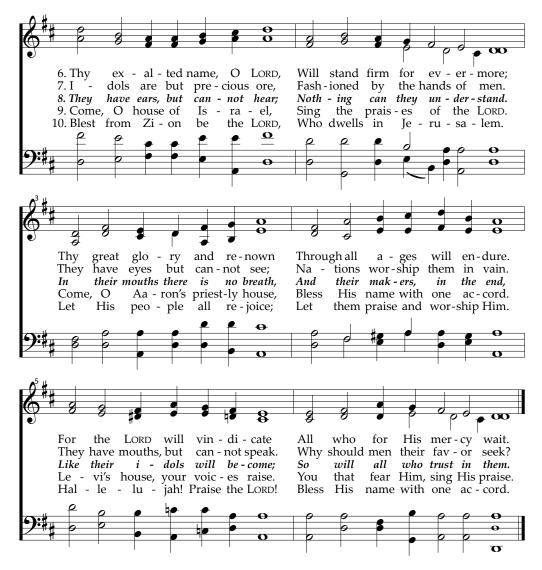
Based on Psalm 135:1–12



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 CHANTEZ DE DIEU LE RENOM [GENEVAN 135] Text: William Helder, 1980 © 77.77.77.

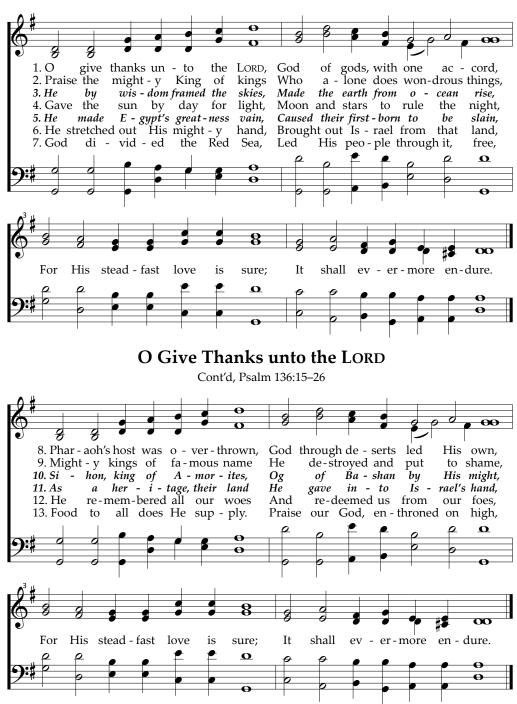
Hallelujah! Praise the LORD

Cont'd, Psalm 135:13-21



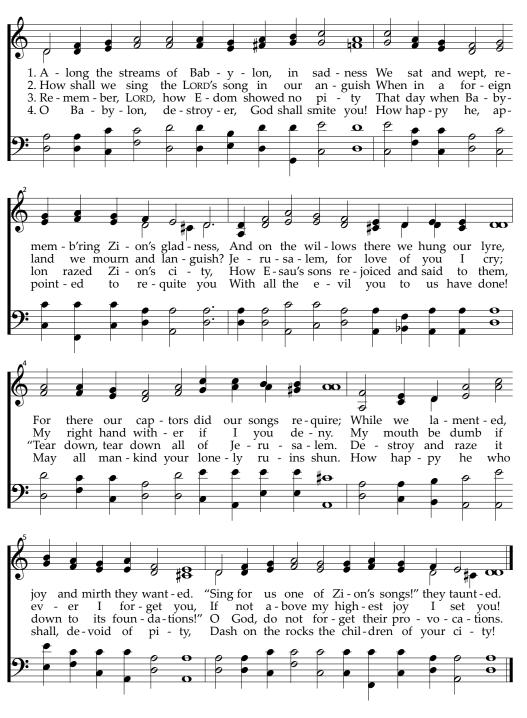
O Give Thanks unto the LORD

Based on Psalm 136:1-14

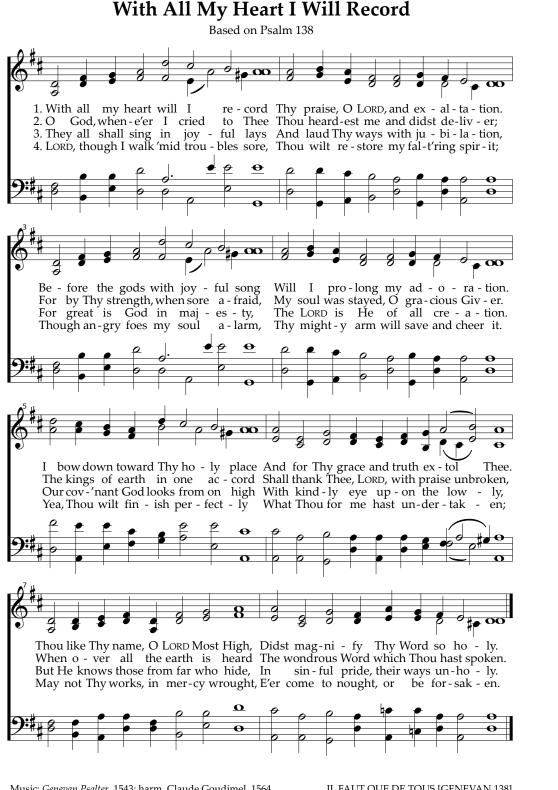


Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 LOUEZ DIEU TOUT HAUTEMENT [GENEVAN 136] Text: Unknown; adapt. Gilbert VanDooren, 1961, 1972 © 77.77. Along the Streams of Babylon, in Sadness

Based on Psalm 137



Music: Genevan Psalter, 1539; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 © ESTANS ASSIS AUX RIVES [GENEVAN 137] 11 11. 10 10. 11 11.



Music: Genevan Psalter, 1543; harm. Claude Goudimel, 1564 Text: Dewey Westra, 1931 ©

IL FAUT QUE DE TOUS [GENEVAN 138] 8 9, 8 9, 8 9, 8 9, 8 9, O LORD My God, Thou Searchest Me

Based on Psalm 139:1-12



Text: Walter van der Kamp, 1972 © 241

Music: Genevan Psalter, 1551; harm. Claude Goudimel, 1564

O LORD My God, Thou Searchest Me

Cont'd, Psalm 139:13-24



LORD, Rescue Me from Foes, I Pray Thee

Based on Psalm 140:1-8



Cont'd **→**

LORD, Rescue Me from Foes, I Pray Thee

Cont'd, Psalm 140:9–13



I Call, Beset by Wicked Scoffing

Based on Psalm 141:1-5



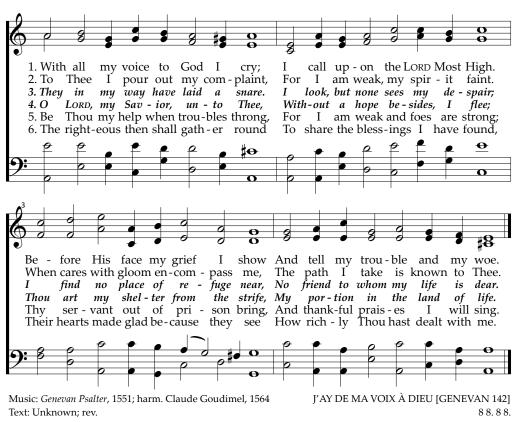
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Music: *Genevan Psalter*, 1562; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1967 © O SEIGNEUR, À TOY [GENEVAN 141] 9 8. 8 9.

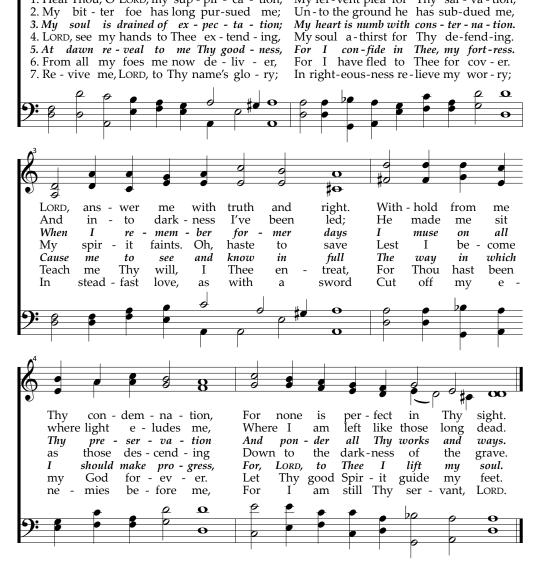
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With All My Voice to God I Cry

Based on Psalm 142







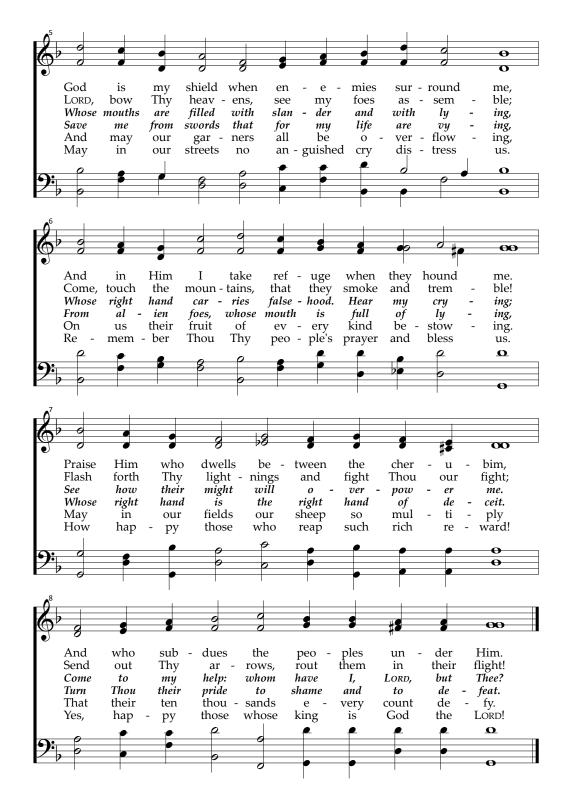
Music: Genevan Psalter, 1539; harm. Claude Goudimel, 1564 SEIGNEUR DIEU, OY L'ORAISON [GENEVAN 143] Text: Dewey Westra, 1967; rev. © 998.98.

Blest Be the LORD, My Rock

Based on Psalm 144



Music: *Genevan Psalter*, 1543; harm. Claude Goudimel, 1564 Text: Walter van der Kamp, 1972 © LOUÉ DOIT DIEW, MA FORCE [GENEVAN 144] 11 11. 10 10. 11 11. 10 10.

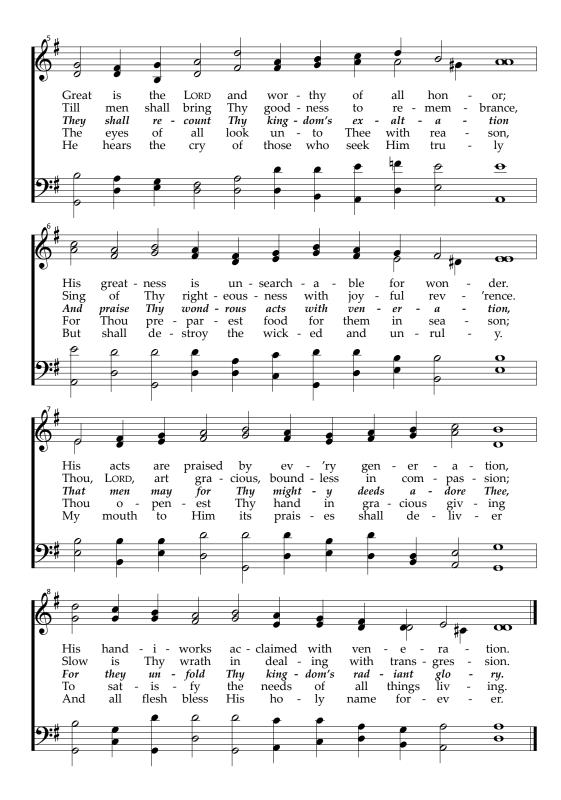


I Will Exalt Thee, O My God and King

Based on Psalm 145



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 MON DIEU, MON ROY, HAUT JE [GENEVAN 145] Text: Dewey Westra, 1961; rev. © 10 10. 10 10. 11 11. 11 11.



Praise the LORD, Who Reigns Forever

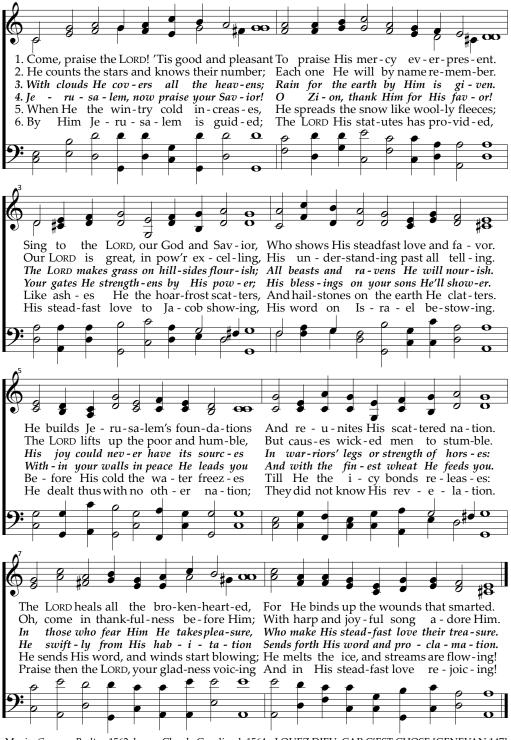
Based on Psalm 146



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 SUS, MON AME, QU'ON BENIE [GENEVAN 146] Text: Walter van der Kamp, 1967; rev. © 87.87.77.

Come, Praise the LORD! 'Tis Good and Pleasant

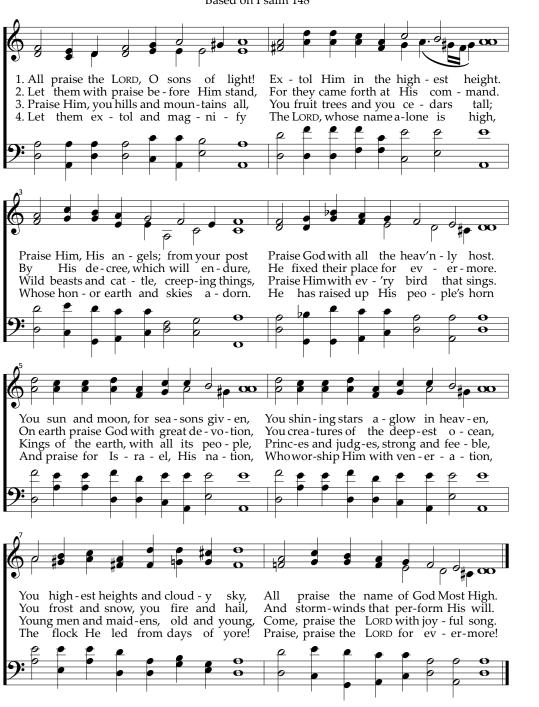
Based on Psalm 147



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 LOUEZ DIEU, CAR C'EST CHOSE [GENEVAN 147] Text: William Helder, 1972 © 99.99.99.99.

All Praise the LORD, O Sons of Light!

Based on Psalm 148



The LORD Be Praised! Come and Adore Him

Based on Psalm 149



Music: Genevan Psalter, 1562; harm. Claude Goudimel, 1564 CHANTH Text: Walter van der Kamp, 1972 ©

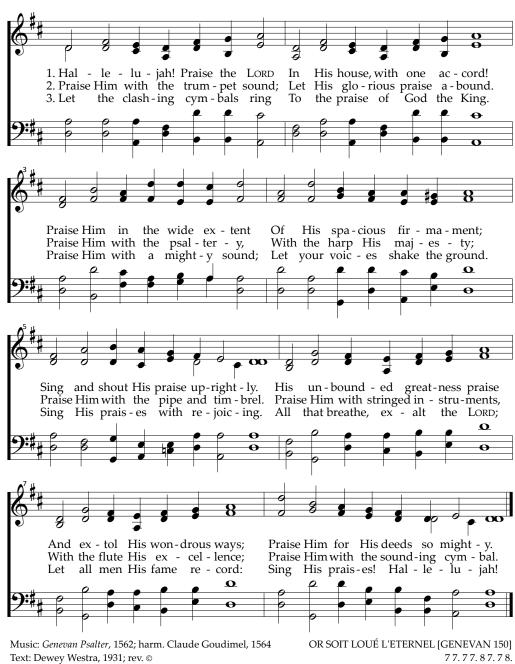
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Hallelujah! Praise the LORD!

Based on Psalm 150



Hear How the LORD on Sinai's Mountain

Based on Exodus 20:2–7



Music: *Genevan Psalter,* 1543; harm. Claude Goudimel, 1564 Text: William Helder, 1979 ©

O DIEU, DONNE-MOY DELIVRANCE [GENEVAN DECALOGUE] 98.98.

O Lord and Master, Thou

Based on Luke 2:29–32



harm. Claude Goudimel, 1564 Text: William Helder, 1979 © LE CANTIQUE DE SIMEON [GENEVAN NUNC DIMITTIS] 667.667. My Soul Doth Magnify

Based on Luke 1:46-55



Music: Genevan Psalter, 1539; harm. Michael E. Owens, 2006 Text: William W. J. Van Oene, 1966; alt. ©

GENEVAN MAGNIFICAT 667.667.

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