

**How shall we  
sing the Lord's song?**

**David Lee**

[www.servicemusic.org.uk](http://www.servicemusic.org.uk)

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First published in the United Kingdom, 2006.

Minor corrections and revisions, 2010.

Second edition, expanded, 2026.

ISBN 978-1-7394869-0-7 (wire-o bound)

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## *Preface*

Week in, week out, our church ministers, music directors and worship leaders ponder and worry about what songs and hymns to schedule for our congregations in the days and weeks ahead. "What books and sources to use? What themes to fit? What material to use? What...? If only..."

If only one of these mornings we could rise up singing words from a book of songs that had somehow appeared in the canon of scripture, and that spanned the heights and depths of most conceivable themes. Wouldn't scripture's own such words be top of our priority list?

Welcome to the Psalms! The book we had overlooked can be the keystone of our corporate worship. ("Can be"? Surely "should be".)

Without the psalms, might not our congregations become stunted in their growth, without permission to lament, without the glories of scripture's own praise? We say we root our sung worship in the Bible; yet do we let its very own songbook languish, unsung, in some dark, dusty corner? And should it, perchance, emerge blinking into daylight, are we then selective and biased in our pickings? Its lament can be seen as an embarrassment; its doubt a scandal; its social justice divorced from "true faith". But it is we who lose: to lose lament is to lose praise; to lose doubt is to lose faith; to lose justice is to lose mercy. The psalms, the Lord's song, have been the bedrock of the Church's expression of faith and worship across the centuries. Should they not be ours, too?

So, shall we sing the Lord's song? How shall we? How shall we in an alien land? At least let not our church be a land alien to the Lord's song.

This collection of settings and songs from the psalms (and a little more) is offered to help your church recover and rediscover his song; our song for him. Even if you never use any of the items here, I hope it sets you on a journey of exploration and growth into the full richness and diversity of the Lord's song: individual and corporate, in lament with, and in praise of, our creating, redeeming and sustaining God, Father, Son, and Holy Spirit, in his fallen yet glorious world.

David Lee  
Durham  
January 2006

## *Preface to second edition*

This second edition incorporates minor corrections to existing material, and the addition of many subsequent settings. All the material has been slightly reformatted.

Some of these settings were written for particular publication projects. These include the RORATE CAELI setting of Psalm 14 which was, with various others, selected for the collection *Psalms for All Seasons* (Calvin Institute of Christian Worship), a resource that has become widely used across North America and the UK.

Two of the most used individual settings from this collection are quite different from each other. The lively song God has gone up (Ps.47), in a slightly modified arrangement prepared by John Barnard, was first published by the RSCM here in the UK, and has since been reproduced in *Psalms for All Seasons* (above) and

more recently the Lutheran church's *One and All Rejoice*. The formal hymn tune ELVET BANKS for May God bestow on his his grace (Ps.67) was a new tune written to an existing text for the *Lutheran Service Book* hymnal in the USA.

Mention should also be made of the new settings here of Isaac Watts. Over recent decades many of his texts have fallen into disuse as the English language has evolved. The topic of whether or not to revise hymn texts is a fraught one, with no single resolution. We can all cite our favourite egregiously atrocious examples! Usually I land on the conservative side: staying very close to the author's original; not modernising at all or restricting such changes to the absolute minimum where the linguistic change absolutely requires it; what Timothy Dudley-Smith calls "invisible mending". But this particular Watts project, resulting in the hymnbook *In Melody and Song: hymns from the Psalm versions of Isaac Watts*, was undertaken with great care by Adrienne Tindall, herself advised by some of the leading hymnologists in the USA, and I was pleased to be associated with it.

David Lee  
Lincoln  
Advent 2025

## *Acknowledgements*

Naturally, enormous thanks are due to my family, wife Barbara and son Daniel, for the encouragement to write these settings over the years, and giving me free time and creative space. Thanks, too, to our various cats who then assumed and expected this same free time and creative space instead to be devoted, by right, to them.

This venture gained its wings at St. John's Church, Nevilles Cross, Durham under Michael Rusk, as we sought to re-introduce the use of congregationally-accessible psalm settings. This meant rising to the stimulating challenge of whatever the lectionary and liturgy presented us with week after week. More recently I am grateful to the people of St. Barnabas, Emmer Green, Reading for further road-testing and adopting some of these settings as we sought to deepen our engagement with scripture.

## *Introduction*

Any setting of text to music for worship has at least three principal components: musical, textual and theological. In corporate worship, a fourth variable, liturgical, enters the equation. While largely separate, these overlap and interact with each other. Separately, and together, they also interact with the individual and with the gathered community, often subconsciously. How does all that play out in these settings?

### *Musical*

For most settings, all you need are a pianist and singer. Or even a two-in-one singing pianist. And your congregation.

This collection is intended to be accessible to all styles of church worship: cheek by jowl you will find plainchant (Psalm 116) and rocking rap (118). There is, however, an unashamed bias here towards the music-group region of the spectrum, for the simple and pragmatic reason that the organ/choir region is already well supplied with psalm material from other sources, whereas there is precious little material, of systematic nature across the psalms, suited to the music-group. Nevertheless an organist (perhaps at a piano), with a cantor or cantors from the choir, should still find most of these settings adaptable to leading their congregations.

Many of the pieces are “responsorial” (see later) and of these many incorporate a sudden, although usually enharmonic, key change from the response into the verse. This often sets up a contrast between these sections, acting as a subliminal cue to the congregation that the next part is for the choir or cantor.

You are invited to arrange them to suit your own church. As with most music-group styles, the notation is intended as a guide for your own adaptation (or arrangement, improvisation, etc.). A few pieces have such possibilities written out here: feel free to capture their underlying ideas and apply them to others. For example the organ-like style of the Ps.59 verses could replace the pianistic Ps.73 verse style, and vice versa.

### *Textual*

Because the music styles are mostly metrical, so too become the texts in these paraphrases. The texts are usually rhymed, but often loosely rather than strictly.

On occasion, I have deliberately let modern life and discoveries colour the paraphrasing. For instance the high-altitude circumpolar jet-streams were unknown to the psalmists, yet may be seen through Psalm 104:3 to reflect the New Testament description of the untameable breath of the Spirit, who had from the beginning brooded over the waters of chaos. Today's urban society has little daily contact with agricultural chaff, so the setting of Psalm 1 employs the much more familiar metaphor of street litter. And the marvellous “the heavens are the work of your hands” of Hebrews 1:10 is here re-imagined via the wonders of God-given modern scientific understanding as “you fan the flame of fusion in the stars”.

In the original Hebrew, whose alphabet has 22 letters, a few psalms were specifically constructed as an alphabetic acrostic. Our English equivalent would be 26 lines beginning “A...”, “B...”, “C...” through to “Z...”. Unfortunately, translations almost invariably jettison this vital structural feature, depriving us, the readers, of the text's crucial sense of “A–Z” all-embracing totality. This is a sad loss, as meaning is more than simply the individual words, phrases and sentences. So three of the psalm settings here, 111, 112 and 145, specifically retain this acrostic feature across into our alphabet.

## *Theological*

The psalms, of course, pre-date the revelation of God in Christ Jesus. Yet his life and also the working of the Holy Spirit are often clearly foreshadowed in both the highs and lows of the psalms. Whilst I have attempted to be faithful to the texts (ah! therein seethes a mass of assumptions about sources, redaction history, linguistics and translation principles) I have sometimes “Christianised” (gently, I hope) some of the material.

To ensure a representative balance of thematic material I have used the Church of England *Common Worship* lectionary, itself similar to the *Revised Common Lectionary*, to aid the choice of psalms and psalm portions.

## *Liturgical*

A major reason underlying the decline in psalm use in corporate worship in recent years is the impracticality of learning new settings.<sup>1</sup> In churches, such as those with music-groups, where the singing is mostly metrical, the teaching and learning of a new hymn- or song-like setting in each and every order of service has proved too intrusive.

To attempt to address this, many churches have employed a responsorial<sup>2</sup> technique: the congregation has a chorus-like refrain (“response”) to sing; the music-group, choir or cantor sings the other verses of the text. This has the major advantage of needing little teaching, thereby minimising liturgical intrusion.<sup>3</sup> Indeed, often none at all is needed if the congregation can hear it sung to them and can see their printed tune.

The majority of these settings follow this responsorial model; they have been tried and tested (and often refined) in our own church. Many of them may, however, be taught and used as full congregational items.

A *Gloria* is included in some of the settings. This should be regarded as optional and its use guided by local liturgical practice.

## *Coda: other material*

The New Testament and other parts of the Old also have sections which are either explicitly hymnic (Magnificat and surrounding songs) or believed to have been used as songs in the earliest days of the church (e.g. Philippians 2:6-11). Accordingly this collection, too, includes settings of several such texts.

At a practical level, almost all the items are also individually available directly as PDF files, and many items have audio files (demonstration use only) from the website:

[www.servicemusic.org.uk/psalms](http://www.servicemusic.org.uk/psalms)

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1 In churches that regularly use chant, this is almost a non-issue: a range of chants is known, and it is simply a matter of fitting a text to one of these in an established pattern.

2 The term “responsorial psalm” can also refer to its liturgical placement “in response to” the Old Testament reading. But here I adopt the term's common textual/musical structural usage.

3 A downside is that the people do not themselves directly sing some of the psalm. But this is still a net gain if it enables us, the church, to recover the live, engaged, corporate singing of scripture's psalms.

## *Style and usage guide*

An expansive range of styles and resources is represented here. There is a slant towards environments whose natural home is the music-group and pianist rather than a fuller choir and organist, and where the requirement is for a different psalm, often lectionary-based, each week.

This section provides ideas for exploring beyond your natural background or tradition.

*“Chorus” vs. “response”:* Sections marked “CHORUS” or “RESPONSE” are congregational. Where this is “CHORUS” the associated verses may be also considered congregational, like a hymn or worship-song. By contrast, “RESPONSE” indicates that the associated verses are probably less suited to a congregation, more to a soloist or a group of singers. The chief determinant is whether the tune of the verse is considered suitable for your congregation or requires the more specialised skills of the leading singers. The two “Let the peoples praise you” settings of Ps.67 illustrate this difference.

*Hymns:* Some texts are quickly recognisable as hymn-like in style. Their tunes are usually four-part, but sometimes unison; the two settings at Ps.103 provide examples of each.

*Anthems:* A few pieces are choral anthems. These include: Ps.134 (“Come bless the Lord”), Is.53:4-5 and Rom.15:13. Of course, some of the four-part hymns and other items may also be used as anthems.

*Songs for presentation:* Just as traditional anthems tend to be presentational, so a few items here were written for music-groups to use in a presentational context. These include: Ps.30 (“Mourning into dancing”), Ps.119 (“May my cry”), Ps.138 (“I give you thanks”), Ps.139 (“O Lord, you have searched me”), one of the Magnificat settings, and the Phil.4:7 blessing.

*Guitar chord hints:* The accompaniments tend to be shaped towards keyboard. This can occasionally be a little “fussy” for guitar-based leading. Some adaptation and simplification is possible. Using Ps.73:21-28 as an example, you are encouraged to honour the alternate bass notation if reasonably possible, such as in the descending bass in the first line of the response. But the bar at “-heritance for” in the response’s final line could be significantly simplified from the four given chords to a single chord, and a group keyboardist should make a corresponding simplification.

*Anglican chant:* A form of chant widely used in Anglican and Episcopal churches is Anglican chant. Items here include several psalms and one of the Benedictus settings: see the index towards the end. With such chant, texts are taken verbatim from a particular church’s translation of the Psalms; this collection uses the Church of England’s *Common Worship*, but any other translation may be substituted, and texts from different psalm texts may be used to particular chants.

*Other chant forms:* Some items are in some other form of chant or include it. One of the Ps.116 settings uses an ancient plainchant tone (with added response). Ps.42 is close to plainchant, albeit slightly more chromatic. Ps.115:1-8 has similarities with Gelineau psalmody. Pss.14 and 53 might also classify as chant, albeit with a subtle metre.

*Plainchant hints:* Ideally, but within comfort, keep it unaccompanied. The solid notes should be of about equal length to each other; the open notes are about twice that length. Avoid stresses and over-expressiveness; aim instead towards understatement. The chords have two purposes. In rehearsal they help lend shape to the musical line. In use they can provide a subtle underpinning, with a sustaining instrument (quiet organ) being preferred to a percussive one (piano, guitar).

*Responsorial alternative:* In liturgical contexts requiring an authorised psalm translation rather than a paraphrase, a response here may be paired with a chant-form text. Simply use a locally appropriate or familiar chant in a key the same as, or closely related to, the response. Ps.116 “How shall I repay” shows a possibility; other examples have been published in *Psalms for All Seasons* 36, 70 and 80.

## *Psalm settings*

# The way of the sinful disappears to dust

Psalm 1

Words and music: David Lee

## RESPONSE

*Descant (final time)*

The way of the sin - ful dis - ap - pears to dust, but the

*All* G Bm7 Am7 D7 G/B Dsus4/A

The way of the sin - ful dis - ap - pears to dust, but the

*Fine*

road of the right - eous is in the hand of God.

G C Am7 Am7/D G

road of the right - eous is in the hand of God.

## VERSES

*Soloist/choir*

1. O how bless - ed are they that nev - er have walked in the

2. So de - light in his law, by day and by night as the

3. Like the lit - ter which blows down the street in the wind so the

Cm Cm/Bb Ab2 Gm7



in - flu - ence of the un - god - ly, nor have foll - owed the lure of  
 ri - ver of life to the thirs - ty; as a tree that bears fruit, whose  
 god-less are count - ed as noth - ing: at the judg - ment of all, un -

Fm7 G7 Cm Gaug7 G7 Cm Cm/Bb

*D.C. al Fine*

sin in the world and not tak - en their seat with the scorn - ful.  
 leaves wi - ther not, so your life will be filled with its boun - ty.  
 ab - le to stand while the right - eous in - her - it God's bless - ing.

Ab2 Gm7 Em7 A7 D

# Answer me, hear my plea

Psalm 4

Words and music: David Lee

## RESPONSE

A(no 3) A(no 3)/G FMaj7 E(no 3) E A(no 3) A(no 3)/G

[A] Ans-wer me, hear my plea, O God of my right-eous-ness; [B] you set me at li-ber-ty when

FMaj7 E(no 3) E Am FMaj7 Am/E Dm7 Em7 A *Fine*

I was in deep dis-tress; [All] show your mer-cy un-to me and lis-ten to my prayer.

## VERSES

A C/A G/A E/A

1. How long will you peo - ple yet dis - hon - our — my glo - ry?

1. How long —

A C/A G/A E/A

How long will you love vain things and rel - ish — in false - hood?

How long —

C F Gm7 Am/C A7/C# Dm

Know that the Lord has sought and saved the god - ly;

BbMaj7 Gm7 E7(b9)/G# A(no 3) D.C. al Fine

when I call on him, he'll ans - wer me. (he'll ans - wer me.)

when I call on him, he'll ans - wer me.

- 2 Stand in awe, respect the Lord, (*bass: Stand*)  
 refrain from wrong-doing.  
 Search the deepest reaches (*bass: Search*)  
 of your soul in the stillness.  
 Offer the sacrifices of a true heart;  
 put your trust in him, he'll see you through. (*he'll see you through*)
  
- 3 'Who can show us any good?' (*bass: Who*)  
 the scoffers are mocking.  
 Lord, lift up the brightness (*bass: Lord*)  
 of your countenance on us.  
 You are my joy, my rest, my contemplation;  
 peacefully I sleep, secure in you. (*secure in you*)
  
- 4 Glory to our Father God (*bass: Glory*)  
 our wellspring of gladness;  
 glory to Christ Jesus, (*bass: Glory*)  
 our redeemer and saviour;  
 and to the Spirit, light and life in fulness:  
 praise and glory, now and evermore. (*and evermore*)

*In the response, the [A] and [B] may be alternate parts of the congregation (e.g. men and women, left and right).*

*The piece may be partially or entirely choral. If so, then in the response the underlying parts may sing 'Ah'.*

*The verse-end link phrase, nominally alto, could be sung by another part (e.g. tenor) with minor re-arrangement.*

# O Lord, our Lord, how majestic is your name

Psalm 8

Words and music: David Lee

## RESPONSE

F Gm7 Am7 Dm Gm7 Am7 Gm7 Am7

O Lord, — our Lord, how ma - jes-tic is your name, how ma - jes-tic is your name, how ma -

jes-tic is your name in all — the earth. — jes-tic is your name in all — the earth.

## VERSE 1

F#m7 B F#m7 B F#m7 B

1. You have set your glo - ry in - fus-ing all cre-a-tion, lips of babes and child - ren

sing — your prais - es. You have found-ed a strong-hold a - gainst your en - e -

F Dm7 Gm7 Csus2 C7 *D.C. al Fine*

mies to si - lence the foe and the a - ven - ger.

VERSES 2, 3

2. When my mind con - si - ders the moon and stars and hea - vens, cre -  
 3. All the works of your hands en - trust - ed in - to our hands,——

Chords: F#m7, B, F#m7, B

a - tion of your fin - gers, each set by you in place,  
 all of yours is ours, sub - ject - ed be - neath our feet:

Chords: F#m7, B, F#m7, B7

what is hu - man - kind that you should bear us in mind, mere hu - ma - ni - ty, yet  
 ev - ery liv - ing crea - ture, fish swim - ming in the sea, beasts of field and for - est,

Chords: F, Dm7, Gm7, C7, F, Dm7

yours for e - ter - ni - ty? On - ly lit - tle low - er than an - gels and arch - an - gels,  
 birds fly - ing wild and free. O — Lord, our God, how ma - jes - tic is your name;——

Chords: Gm7, C, C/Bb, A7, Dm, Gm7, Csus4, C/Bb

you have crowned your peo - ple with ho - nour and with glo - ry.  
 O — Lord, our God, how ma - jes - tic is your name.——

Chords: A7, Dm, Gm7, Csus2, C7

*D.C. al Fine*

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to aid page-turning of later items.*

# When anxious thoughts

Based on Psalm 13

LEAZES BOWL  
8.8 8.10

Words: Martin E. Leckebusch  
Music: David Lee

Em Bm Am7 E7/B Am7/C Am/G B7

1. When an - xious thoughts as - sail my mind, when I be - gin to  
2. I call to you to ans - wer soon, to turn my dark - ness  
3. Yet in your end - less love I trust, in your sal - va - tion

GMaj7 Em CMaj7 Am7 Bdim7 Am

doubt your care, when gloom and sor - row flood my soul,  
in - to light, for life can be a bat - tle - field—  
I re - joice: be - cause you have been good to me

B E7/G# Am D G

I bring my fears to you, my God, in prayer.  
un - less you help me, I shall lose the fight!  
I of - fer you my praise with heart and voice.

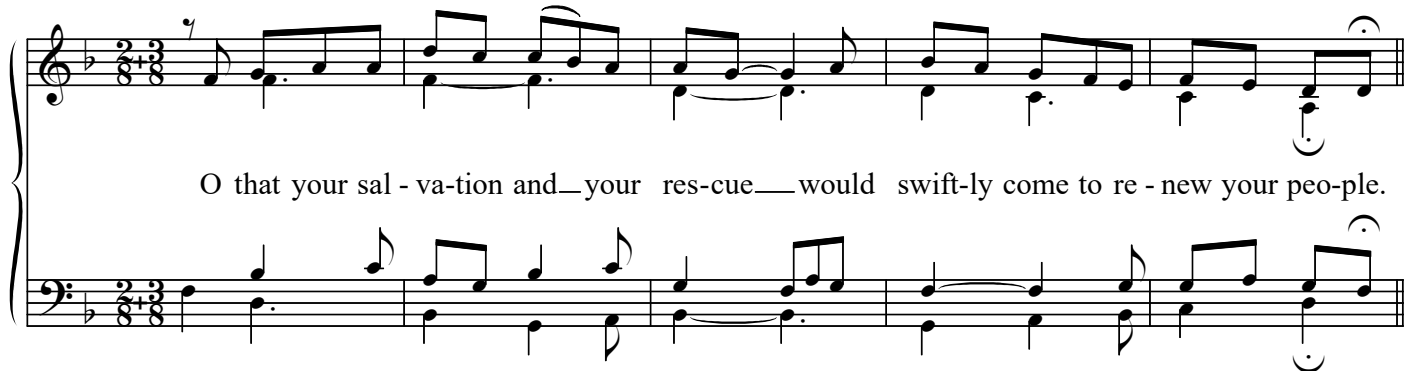
# O that your salvation and your rescue

Psalm 14

RORATE CAELI (adapted)

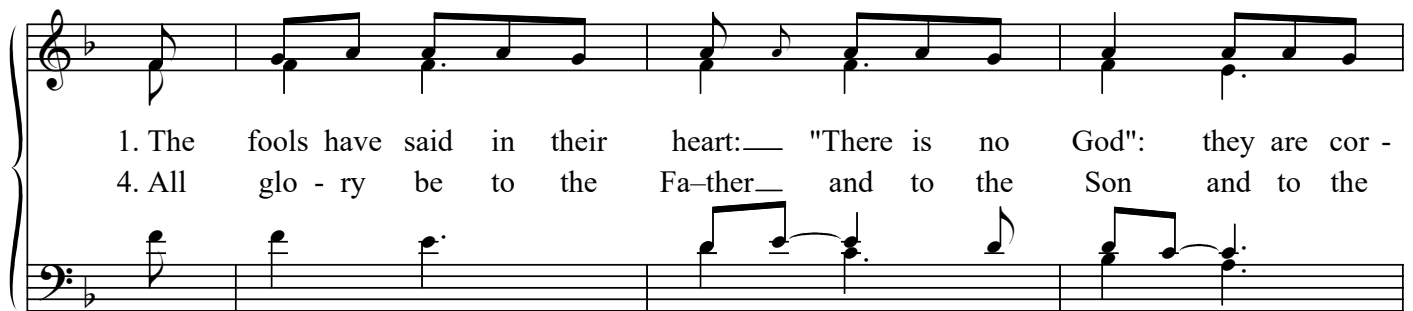
Words: David Lee  
Music arrangement: David Lee

## RESPONSE

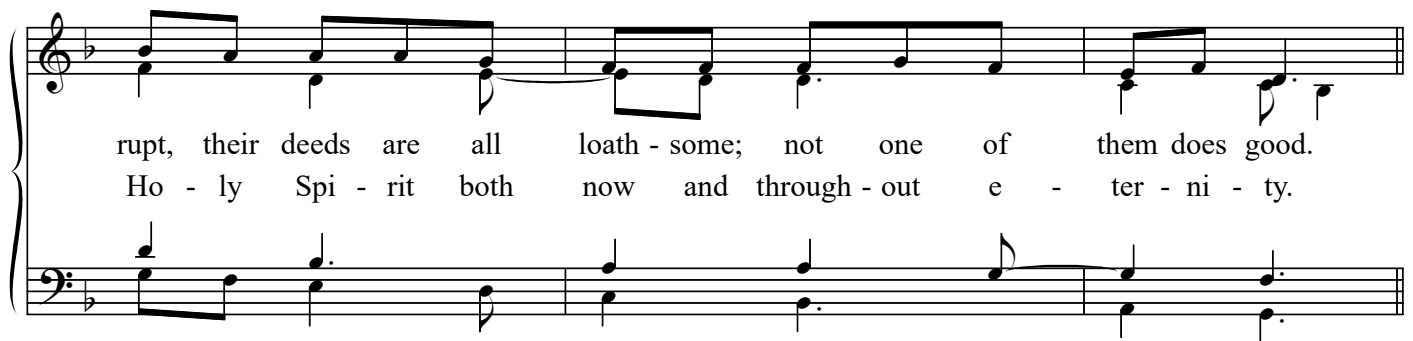


O that your sal - va - tion and — your res - cue — would swift - ly come to re - new your peo - ple.

## VERSE 1 GLORIA



1. The fools have said in their heart: — "There is no God": they are cor -  
4. All glo - ry be to the Fa - ther — and to the Son and to the



rupt, their deeds are all loath - some; not one of them does good.  
Ho - ly Spi - rit both now and through - out e - ter - ni - ty.

*The tune is based on the Advent plainchant "Rorate Caeli"  
(Drop down, ye heavens, from above).*

*Plainchant has a non-rhythmic feel and no time signature.  
This adaptation preserves that feel but with a time signature,  
albeit an unusual one, which the accompanist and cantors  
should follow, without presenting rigidity.*



VERSES 2, 3

2. The Lord looks down from the heav'ns seek-ing for those who un - der - stand,  
 3. Will ev - il - do - ers not learn? Gree-dy, de - vour - ing God's cho - sen

a - ny seek - ing out God; all have turned a - side in con - joint cor-rup-tion and  
 peo-ple like they chew bread. They shall quake with dread for the Lord is pre-sent in

fall - ing short of God's glo - ry, and a - mong them not one of them does good.  
 power a - mong all his peo-ple. Yes, the Lord will be our pro - tect - ing strength.

RESPONSE (FINAL)

O that your sal - va-tion and—your res-cue—would swift-ly come to re - new your peo-ple.

# Who may live, O Lord, in your dwelling place?

Psalm 15

Words and music: David Lee

RESPONSE

Who may live, O Lord, in your dwell-ing place? Who may stand for-giv-en be-

E E/D# E/C# E/B AMaj7 E/G#

fore your face? Those whose lives ac - cord with your

Bsus4 B G#/B# C#m

rule of grace: they shall see the king - dom of God.

F#m7 B Esus4 E

VERSES

1. If you lead a pure, blame-less life; if you do those deeds which are  
 2. If to oth-ers you do no wrong; if you have no spite on your  
 3. If you will be true to your word; if you speak for those nev-er

A9 D A9

right; if you speak the truth with in-teg-ri-ty;  
 tongue; if you stand op-posed to the fraud-u-lent;  
 heard; God will grant the long-ings with-in your heart,

D F# Bm Bm/A

if you put a-way all dup-li-ci-ty.  
 if you stand for all those who fear the Lord.  
 fill your life with prais-es in ev'-ry part.

G#7 C#m Bsus4 B7

For normal use, the response and verses up to this point may be sufficient. The optional version of the response which follows may be useful for larger gatherings.

*Descant*

Who may live in your dwell - ing place?

*Congregation*

Who may live, O Lord, in your dwell - ing place?

*Choir ('Ah')*

E E/D# E/C# E/B

Who may stand be - fore your face?

Who may stand for - giv - en be - fore your face?

AMaj7 E/G# Bsus4 B

Those whose lives ac - cord with your rule of

Those whose lives ac - cord with your rule of grace:

grace shall see the king - dom of God.

they shall see the king - dom of God.

B Esus4 E

# Guard me, Lord, for in you I take shelter

Psalms 16

Words and music: David Lee

## RESPONSE

F Gm7 F/A B $\flat$  F/A B $\flat$

Guard me, Lord, for in you I take shelter, you will make known to me the

Gm7 C A7/C $\sharp$  Dm Gm7 F Dm7

path of life; streams of joy overflow in your presence,

Gm7 B $\flat$ Maj7 Gm7 G7 Csus4 F B $\flat$  Csus2 A7

*Fine*

from your right hand spring delights forever.

## VERSE 1

Dm B $\flat$

1. I said to the Lord, "My Lord you shall be, a part from you I have no good

Asus4 A7 Dm

thing." As for po - ten - tates and powers in the land, the

B $\flat$  Asus4 A7 Gm7 Asus4 A7

ones who once had been my de - light, pur - su - ing o - ther gods their

Gm7 Asus4 A7 Dm Dm/C

sor - rows shall in - crease; I will not pour their blood li - ba - tions

D.C. B $\flat$ Maj7 Gm7 F/A Dm A7 Csus4 C7

nor shall take their names up - on my lips.

VERSES 2, 3

Dm

Bb

2. Lord, you are my por - tion, you are my cup, and you have made my lot be se -  
 3. I have set the Lord be - fore me al - ways, on my right hand, so I shall not

Asus4

A7

Dm

cure. My in - he - ri - tance from you is a joy, de -  
 fall. So my heart is glad, my pulse beats with joy, my

Bb

Asus4

A7

Gm7

Asus4 A7

light-ful, too, the gifts you have giv'n. So will I praise the Lord, who  
 bo - dy and my flesh rest se - cure. For you will not for - sake my

*D.C. al Fine*

Gm7

Asus4 A7

BbMaj7

Gm7 F/A Dm

A7 Csus4 C7

coun-sels me by day and through the dark-est wat - ches of the night.  
 life in - to the grave nor let your faith-ful one re - side in death.



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to aid page-turning of later items.*

# Hear, Lord, my cry for justice

Psalm 17: 1-9

Words and music: David Lee

## RESPONSE

Em Am7 B7 Em Am/F# Am/B B7

Hear, Lord, \_\_\_\_\_ my cry for jus-tice and con - si - der my com - plaint.

CMaj7 F#7 B7 Em B7 Em *Fine*

Give, Lord, \_\_\_\_\_ my plea a hear-ing, it is in-no-cent of all de - ceit.

## VERSES

Am E7/G# Am CMaj7/G FMaj7 Am/F#

1. Let my vin - di - ca - tion come from you: let your eyes see what is

Am6/B B7 G D/F# Em7 E7/B

right. Weigh my heart, — ex - a - mine me by night;

Am7 Am/G Am/F# Am/B D.C. al Fine Baug B

test, re - fine me, find me pure and true.

2 My mouth will not seek for earthly gain,  
 All the words you speak I heed;  
 I have kept the pathways where you lead,  
 I have kept my footsteps in your ways.

3 You will answer when I call on you,  
 hear my prayer, give ear to me.  
 Let your loving-kindness be revealed,  
 God, whose hand protects us from our foes.

4 Keep me as the apple of your eye,  
 hide me safe beneath your wings  
 from the enemies that hem me in,  
 from my mortal foes, protect my life.

# He reached down from on high

Psalm 18: 16-24

Words and music: David Lee

## RESPONSE

He reached down from on high and took me— and

from the great wa-ters with - drew me. He saved me from the snares a -

round me— and through all ad-ver-si-ty led me. *Fine*

## VERSES

1. They con - front-ed me in my ca - la - mi - ty— but the

Lord was my up - hold - er. For

Gm A7 Dsus4 D

he res - cued me in - to his lib - er - ty as

Cm Fsus4 F D Gm

*D.C. al Fine*

he took de - light in my heart.

E♭ Cm7 A7 Dsus4 D

2 He rewarded my righteousness graciously,  
recompensed me in my dealings;  
for I had kept close to the ways of the Lord,  
avoiding the dark paths of sin.

3 All his laws I have spread out ahead of me  
and have cherished his commandments.  
Then turning my face from all purposeful wrong,  
He took all the guilt and the blame.

# For you, Lord, are the light above me

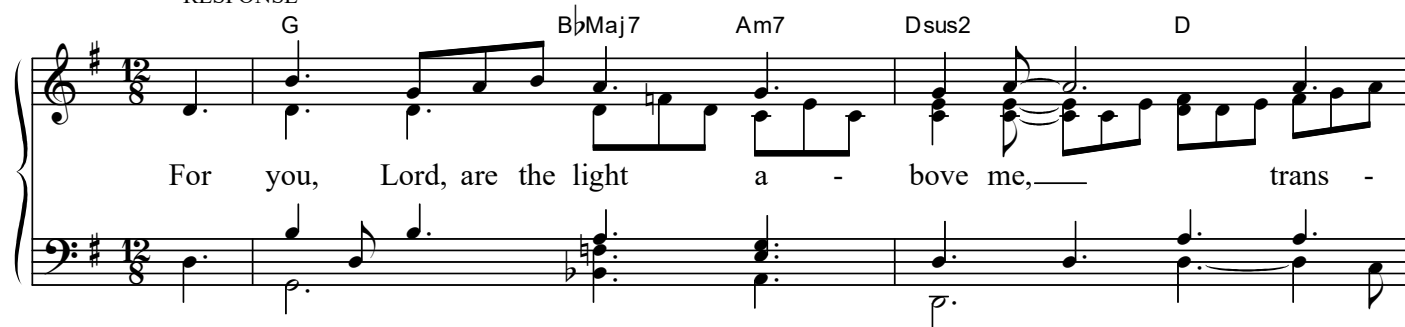
Psalm 18: 25-38

Words and music: David Lee

## RESPONSE

G B♭Maj7 Am7 Dsus2 D

For you, Lord, are the light a - bove me, — trans -



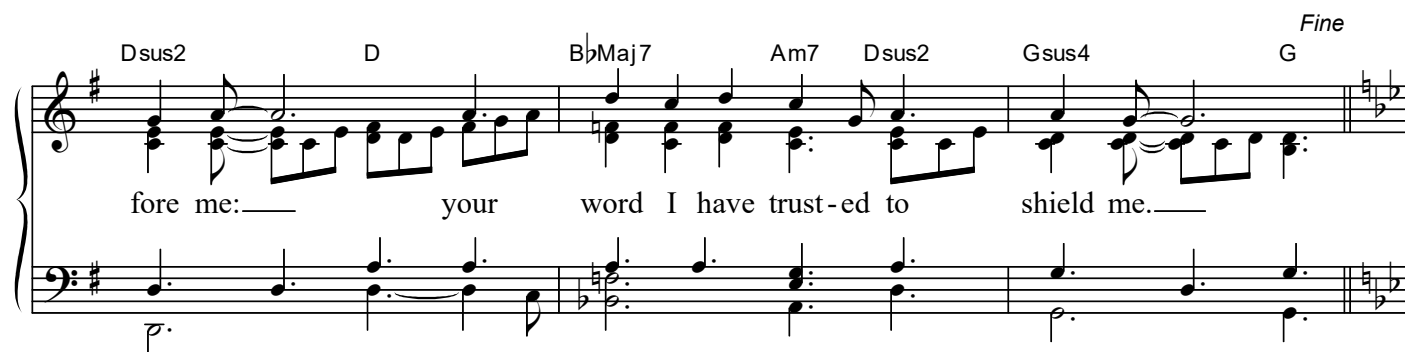
B♭Maj7 Am7 Dsus2 Gsus4 G G B♭Maj7 Am7

form-ing the dark-ness a - round me. — Your way you have laid out be -



Dsus2 D B♭Maj7 Am7 Dsus2 Gsus4 G *Fine*

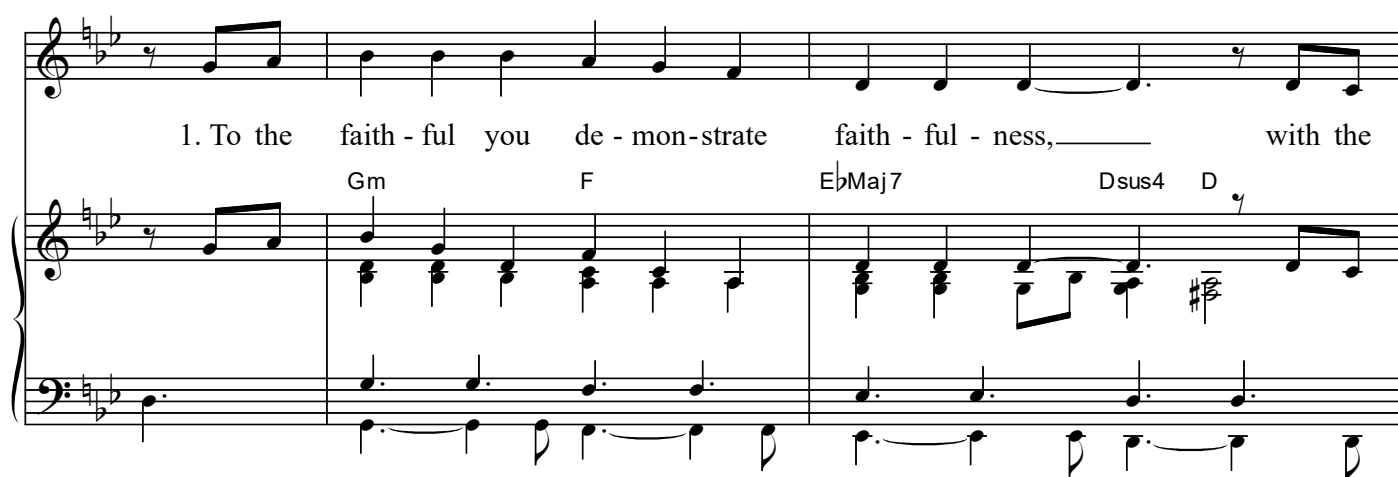
fore me: — your word I have trust-ed to shield me. —



## VERSES

1. To the faith - ful you de - mon-strate faith - ful - ness, — with the

Gm F E♭Maj7 Dsus4 D



blame - less you are blame - less. To

Gm A7 Dsus4 D

those who are pure, like - wise you will be pure, but

Cm Fsus4 F D Gm

*D.C. al Fine*

hard un - to those who are hard.

Eb Cm7 A7 Dsus4 D

2 To the humble you bring your salvation,  
but the haughty you make lowly.  
Your Spirit will lead us as we trust in you,  
our God who is setting us free.

3 For who else is our God but the Lord God,  
and who else our rock but you?  
For you are the one who has given me strength  
and perfectly set out my way.

4 You have made me sure-footed and agile:  
kept me safely in your pathways.  
Your shield and your sword of salvation and truth  
will keep me through all of my days.

# Throughout the universe, we see

Psalm 19: 1-6

Words and music: David Lee

## RESPONSE (CHORUS)

Through-out the u - ni - verse, we see the

glo - ry, might and splen - dour of the Lord, the

ev - er - new cre - a - tion by his hands.



VERSES

G2 C/G G2 G2 C/G

1. One day sings to a - no - ther, night to night shares his  
 2. Night - bound earth in its cham - ber sees the sun rise in

G2 G G/B C Am7

won - der; there is nei - ther speech nor lan - guage nor are their voi - ces  
 splen - dour. As a bride - groom greets the morn - ing the sun shall run its

C/D D D/C Bm7

heard. And yet their sound broad - casts  
 course from end to end of \_\_\_\_\_ the

Em Am G/B Am7/C D.C. al Fine

round all \_\_\_\_\_ the far - thest bounds of the earth.  
 hea - vens, \_\_\_\_\_ as set by God in his grace.

# May the words of my mouth

Psalms 19: 7-14

Words and music: David Lee

## RESPONSE

May the words of my mouth and the meditation of my heart

*Fine*

be acceptable in your sight, O Lord, my strength and my redeemer.

## VERSES

1. The law of the Lord is perfect, reviving the soul. The in-

*D.C. al Fine*

struction of the Lord is true and makes the simple wise.

2 The rule of the Lord is gracious,  
rejoicing the heart;  
the commandment of the Lord is pure  
enlightening the eyes.

4 Your laws are more sweet than honey  
and prized more than gold;  
And from them your servant shall be taught:  
in them is great reward.

3 The fear of the Lord is holy  
enduring always.  
All the judgments of the Lord shall stand  
and righteous every one.

5 From sins of my own commission  
release me, set me free;  
And for all those sins I know not of  
forgive me, make me clean.

# In the midst of your great congregation

Psalm 22: 22-31

Words and music: David Lee

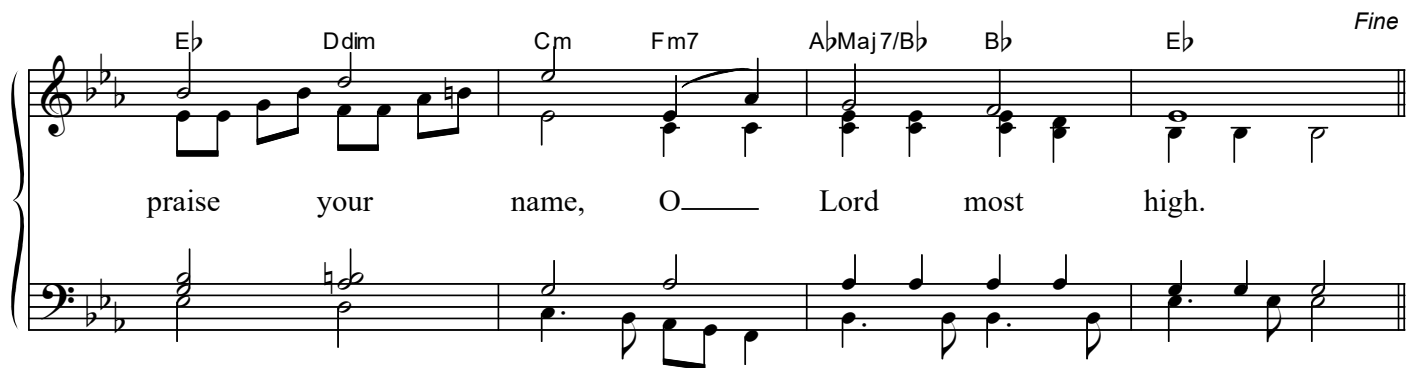
## RESPONSE

Chords: Eb Bdim Cm Ab Fm7 Ab/Bb



In the midst of your great cong - re - ga - tion I will

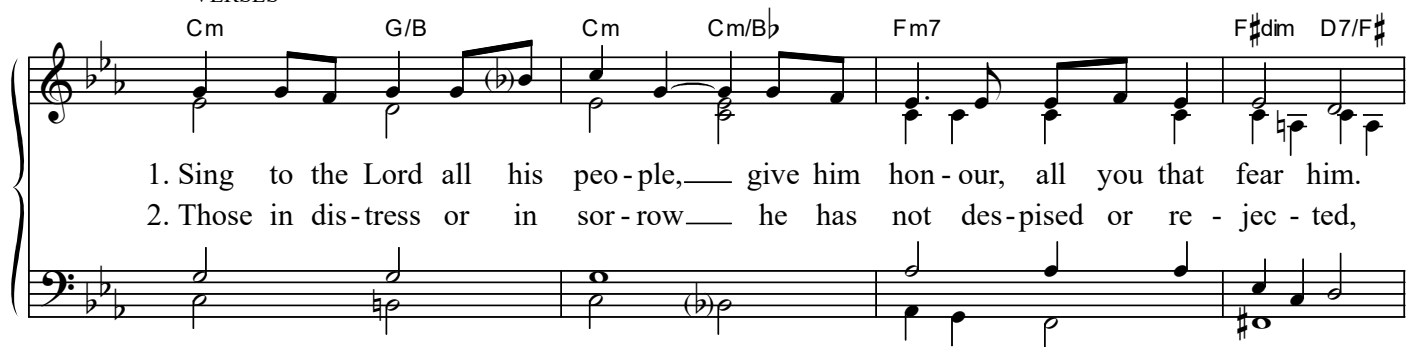
Chords: Eb Ddim Cm Fm7 AbMaj7/Bb Bb Eb



praise your name, O Lord most high. *Fine*

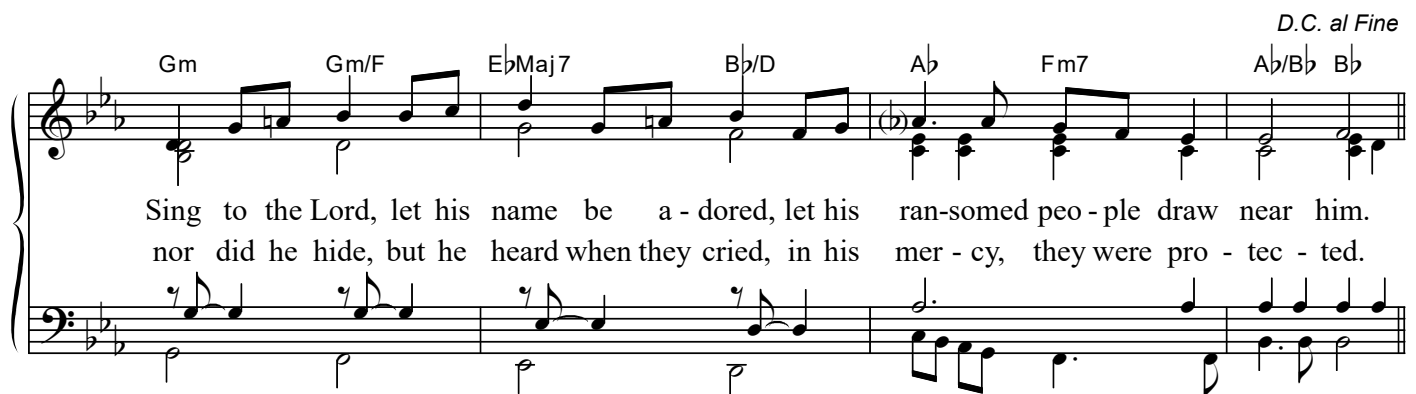
## VERSES

Chords: Cm G/B Cm Cm/Bb Fm7 F#dim D7/F#



1. Sing to the Lord all his peo - ple, — give him hon - our, all you that fear him.  
2. Those in dis - tress or in sor - row — he has not des - pised or re - jec - ted,

Chords: Gm Gm/F EbMaj7 Bb/D Ab Fm7 Ab/Bb Bb



Sing to the Lord, let his name be a - dored, let his ran - somed peo - ple draw near him.  
nor did he hide, but he heard when they cried, in his mer - cy, they were pro - tec - ted.

3 Blest are the humble who seek him,  
he shall see and bless their endeavour;  
so through our days  
let us walk in his ways  
with our hearts rejoicing forever.

4 Let all the kingdoms remember,  
let his praise be sung in each nation.  
Let all the earth  
sing his praise and his worth,  
let them find in him their salvation.

# Lift up your heads, O you gates

Psalm 24

Words and music: David Lee

RESPONSE

Lift up your heads, O you gates, and be lift-ed up, you ev-er-last-ing doors, that the

King of glo-ry— may come in. may come in.

VERSES 1, 2

1. To God be - longs all the earth, all that is in it is  
2. Who to his moun - tain may go? who in his ho - ly place

his. His is the com - pass of all of the world,  
stand? Those with a pure heart, with hands un - de - filed,

Gm C F sus4 F D/F# Gm

his those who dwell there - in. For he has found - ed it  
those who are true to their word. Those who so seek him, for -

C7 F G G7 C C7 *D.C. al Fine*

o - ver the o - cean depths, plant - ed it o - ver the wa - ters.  
sak - ing all o - ther gods, they shall in - her - it his bless - ing.

VERSE 3  
Bb

3. Who is this King in his glo-ry? Who is this King in his splen-dour?

Gm7 Dm7 Cm7 F G G7 C C7 *D.C. al Fine*

Strong and all-pow-er-ful, migh-ty to save: sove-reign Lord of the hea - vens.

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to aid page-turning of later items.*

# To you, O Lord, I lift up my spirit

Psalms 25: 1-10

Words and music: David Lee

RESPONSE

G Am7 Dsus4 D C G/B Am7 D G *Fine*

To you, O Lord, I lift up my spirit: in you I trust, O Lord my God.

VERSES

Gm Dm7/A Gm Dm/F

1. In you I trust, let me not be a-shamed, and  
2. Re-veal your path-ways of life to me, Lord, and

E♭ F Gm7 Gm Gm Dm7/A

let not my foes tri-umph o-ver me. For none whose hope is in  
teach me to walk in the way of truth. In you, the God of sal-

Gm Dm/F D/F# Gm Asus4 A7 D *D.C. al Fine*

you will be shamed but shame is on those plot-ting treach-er-y.  
va-tion, I hope, through long hours of day and the dark of night.

3 Remember, Lord, your compassion and love,  
remember your kindness from days of old.  
And put away my transgressions of youth  
and think on me only with mercy, Lord.

4 The Lord is good, teaching sinners the way  
and guiding the humble in righteousness.  
His ways are faithful, his constancy sure  
to those who abide in his covenant.

# God is my light, he is my salvation

Psalm 27: 1-9

Words and music: David Lee

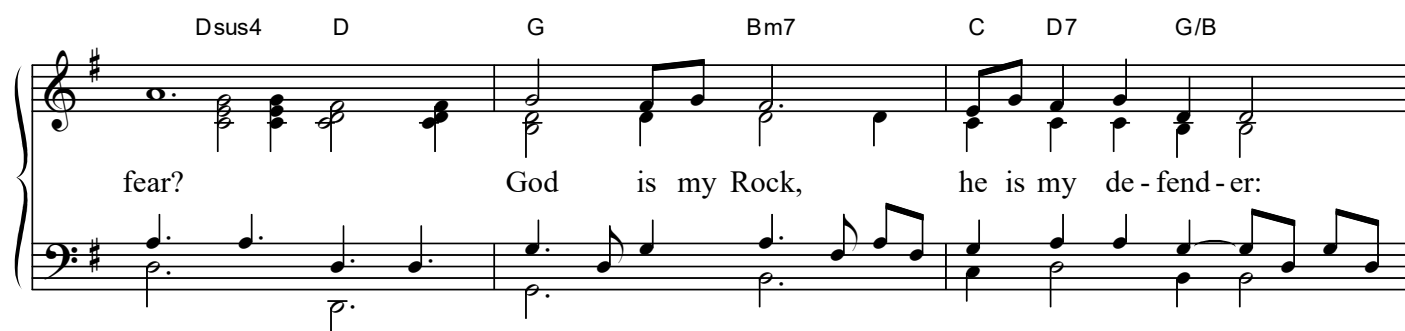
## RESPONSE

G Bm7 C D7 G2 Bm7 Am7



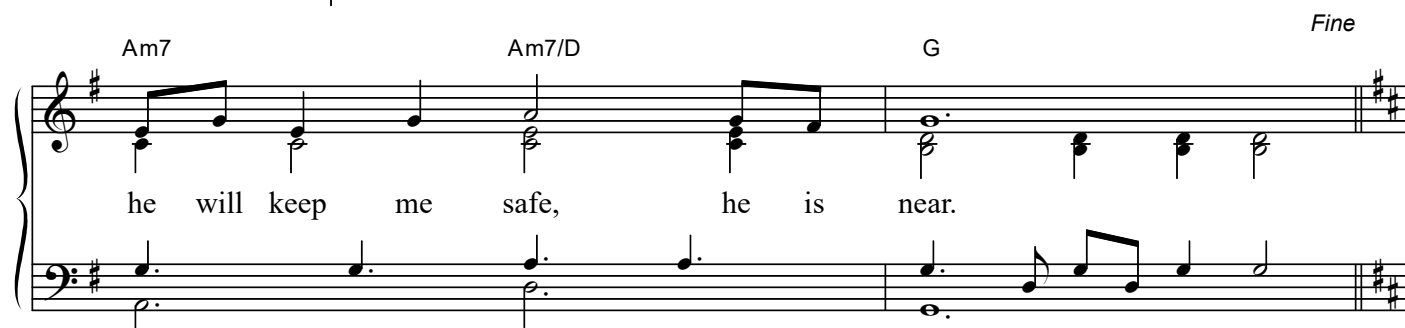
God is my light, he is my sal - va - tion: whom then ——— shall I

Dsus4 D G Bm7 C D7 G/B



fear? God is my Rock, he is my de - fend - er:

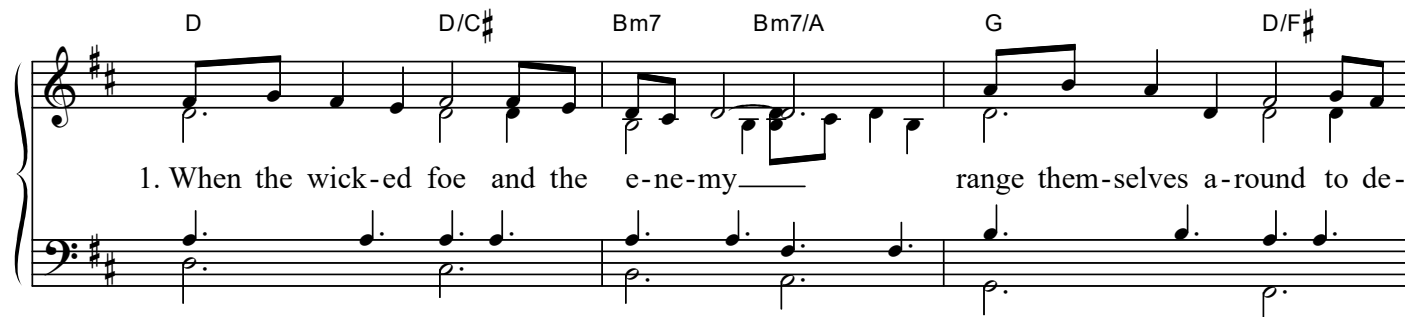
Am7 Am7/D G Fine



he will keep me safe, he is near.

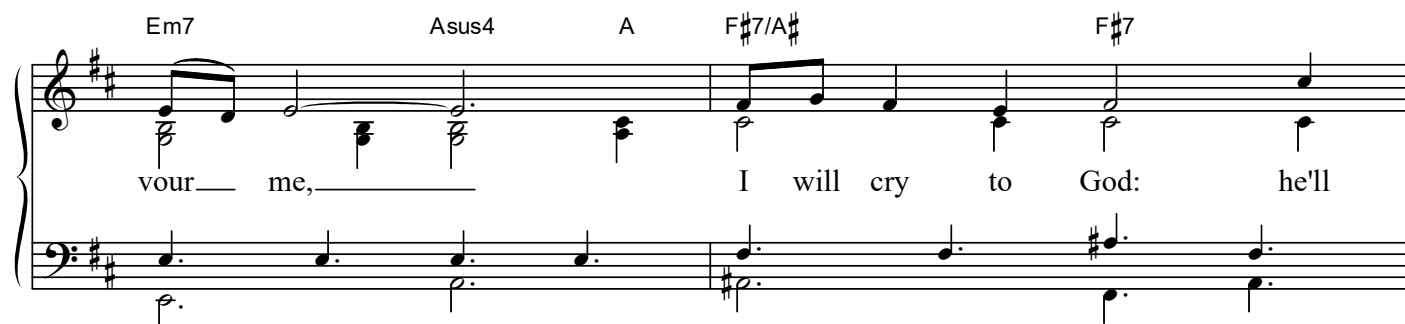
## VERSES

D D/C# Bm7 Bm7/A G D/F#



1. When the wick - ed foe and the e - ne - my ——— range them - selves a - round to de -

Em7 Asus4 A F#7/A# F#7



your — me, ——— I will cry to God: he'll



hear my call, those a-bout will stum-ble and fall.

Though snares be set a-round, though I be run to ground,

His mer-cy shall a-bound: in him my trust is found.

2 One thing have I asked from the Lord my King,  
 one thing have I asked and require of him:  
 that my dwelling lie within his house,  
 he with me and I with him.  
 I shall his beauty see,  
 beauty of God to me.  
 His perfect will shall be  
 worked through my frailty.

3 When affliction strikes he will shelter me  
 in his shadow safely concealing me,  
 then upon a rock he'll lift me high,  
 lift my head above all my foes.  
 Sacrifice I will bring:  
 my life an offering;  
 my heart shall ever sing  
 praise to my God and King.

4 Listen to my voice, listen when I call:  
 mercifully hear, give me answer, Lord.  
 My heart speaks to me to seek your face,  
 so your face, O Lord, do I seek.  
 Hide not your face from me,  
 do not abandon me,  
 turn not your back on me:  
 but God my Saviour be.

*In accompanying much of this, imagine  
 the R.H. having 6 crotchet beats per bar  
 and the L.H. having 4 dotted-crotchet beats.*

# Acclaim the Lord, you heavenly powers

Psalm 29

KEPIER  
88 88 (LM)

Words and music: David Lee

1. Ac - claim the Lord, you heav'n - ly — powers, ac -  
2. His voice a - cross the deep re - sounds, his

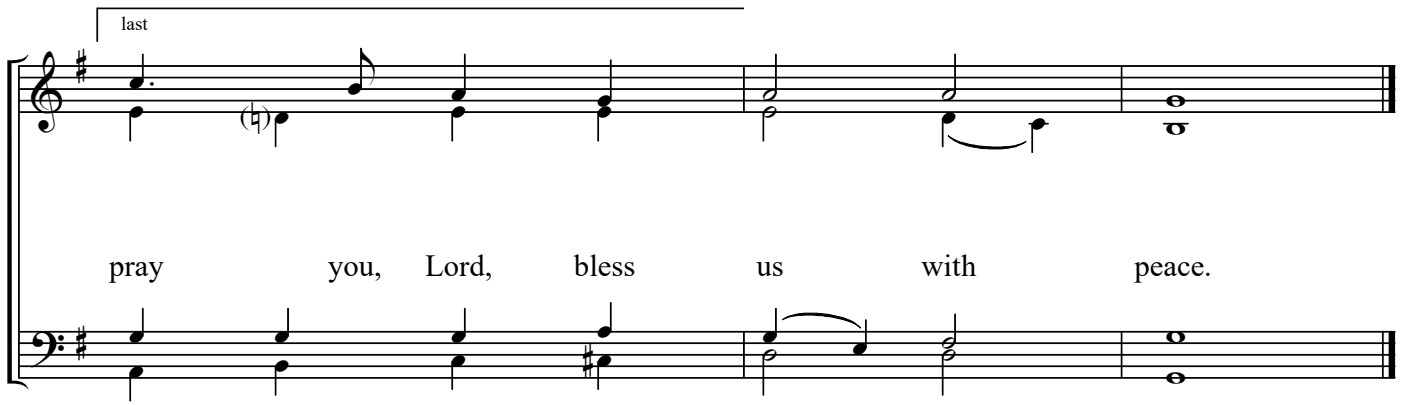
claim the Lord in strength, in might; ac -  
voice, through howl - ing wind and sea; his

claim the Lord's all - glo - rious name: a -  
voice, com - pell - ing in its power, his —

except last  
dore the Lord in dazz - ling light.  
voice com - mands in ma - jes - ty.

Words: © 2024, 2025 David Lee  
Music: © 2024 David Lee (from a 2010 sketch)

*With the exception of the end of the final verse  
the alternating 3/2 and 2/2 can be regarded as  
a slow 5/2 time.*



- 1 Acclaim the Lord, you heavenly powers,  
acclaim the Lord in strength, in might;  
acclaim the Lord's all-glorious name:  
adore the Lord in dazzling light.
- 2 His voice across the deep resounds,  
his voice, through howling wind and sea;  
his voice, compelling in its power,  
his voice commands in majesty.
- 3 His voice splits open cedar trees,  
the mightiest oaks to matchwood break;  
the sturdiest hilltops lurch and roll,  
the ancient mountain ranges quake.
- 4 His voice convulses desert crags;  
his voice: the lightning's sounding board.  
Let all creation in reply  
sing "Holy, holy, holy Lord!"
- 5 The Lord sits throned across the years,  
enthroned above primeval seas.  
We pray you, Lord, grant us your strength;  
we pray you, Lord, bless us with peace.

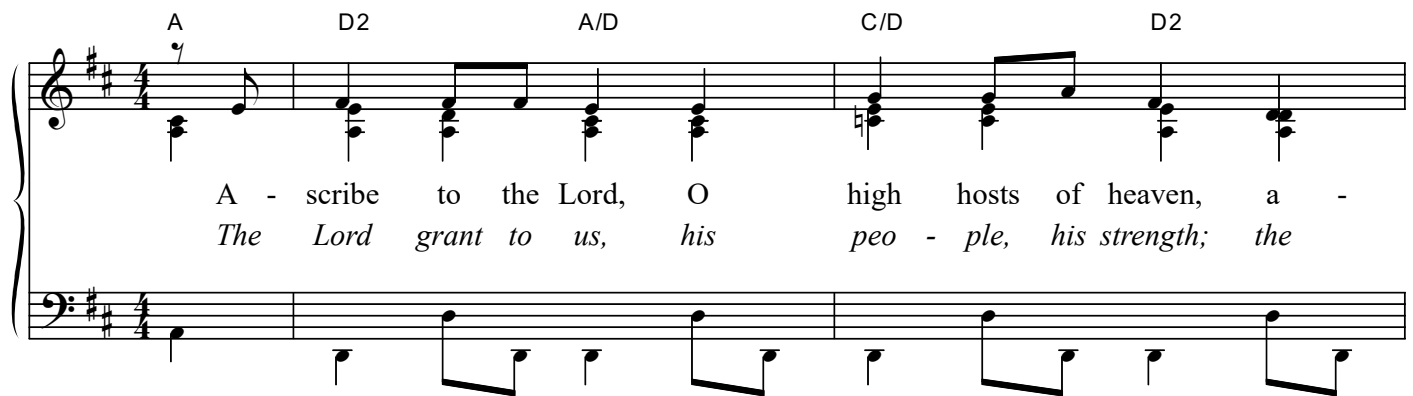
# Ascribe to the Lord, O high hosts of heaven

Psalm 29

Words and music: David Lee

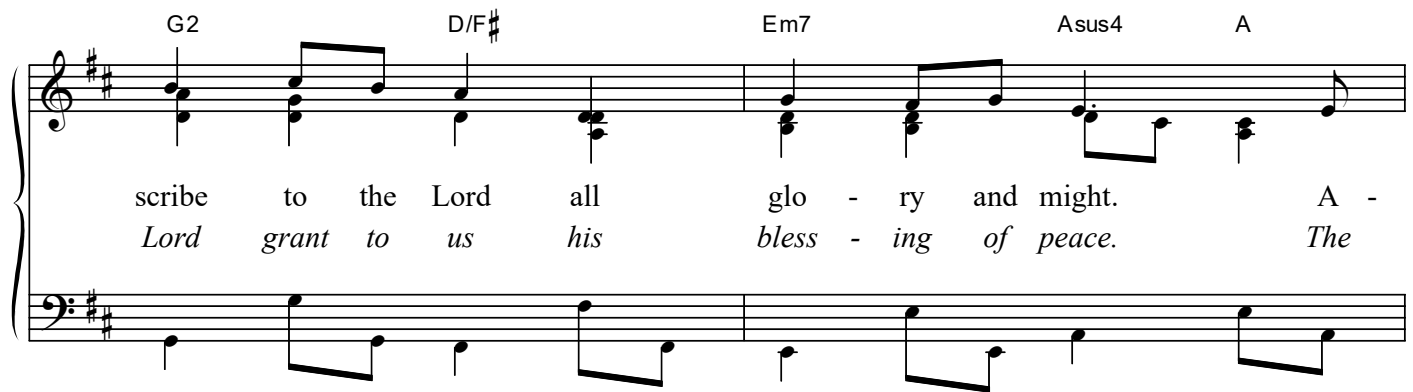
## RESPONSE

A D2 A/D C/D D2



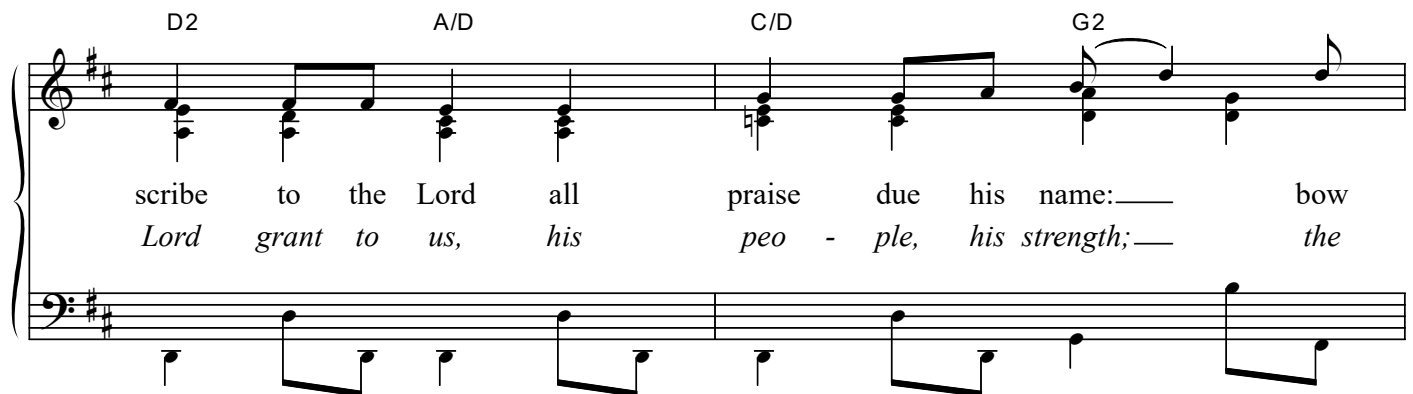
A - scribe to the Lord, O high hosts of heaven, a -  
The Lord grant to us, his peo - ple, his strength; the

G2 D/F# Em7 Asus4 A



scribe to the Lord all glo - ry and might. A -  
Lord grant to us his bless - ing of peace. The

D2 A/D C/D G2



scribe to the Lord all praise due his name:— bow  
Lord grant to us, his peo - ple, his strength;— the

Em7 D/F#

except last G A7 Dsus4 last G A7 Dsus4 D Fine



down to the Lord in splen-dour at - tired.  
Lord grant to us his— bless-ing of peace.

VERSES

1. The voice of the Lord is o - ver the wa - ters: the  
 2. The voice of the Lord breaks ce - dars of Le - ba - non: the  
 3. The voice of the Lord is swift as the light - ning flash; the

D C F/C Gm/C F/C

God of all glo - ry — thun - ders a - loud. — O - ver the storm and the  
 might - iest of trees are — felled by his breath. — See how the lands of the  
 voice of the Lord makes the wil - der - ness shake. — All in his tem - ple cry

E♭/C D♭/C C F2 G2/F

wa - ters of cha - os: the Lord's voice in strength, the  
north skip like spring lambs and see how he makes the  
"Glo - ry! glo - ry!" en - throned on the flood; en -

Am/F D/F# G2

*D.C. al Fine*

Lord's voice in ma - je - sty.  
mount - ain ran - ges qui - ver and quake.  
throned for all e - ter - ni - ty.

A Em7 A Em7 A

*D.C. al Fine*

# I will extol your name, O Lord

(Mourning into dancing)

Psalms 30

Words and music: David Lee

## VERSES

1. I will ex -

D/A A D/A A

This system contains the first four measures of the song. The vocal line begins with a whole rest in the first three measures, followed by a half note G4 in the fourth measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Chords are indicated above the piano staff: D/A for measures 1 and 3, and A for measures 2 and 4.

tol your name, O Lord, for you have drawn me up and

D/A A D/A A

This system contains measures 5 through 8. The vocal line continues with the lyrics 'tol your name, O Lord, for you have drawn me up and'. The piano accompaniment remains consistent. Chords are indicated above the piano staff: D/A for measures 5 and 7, and A for measures 6 and 8.

have not let my foes re-joice— o - ver me. I cried for

G/A D/A A G/A

This system contains measures 9 through 12. The vocal line continues with the lyrics 'have not let my foes re-joice— o - ver me. I cried for'. The piano accompaniment remains consistent. Chords are indicated above the piano staff: G/A for measures 9 and 11, D/A for measure 10, and A for measure 12.

*To celebrate the wedding of Sally Mantle and David Pearson*

Words and music: © 1984 David Lee

help to you, O Lord, you heard and healed me, re -

D/A A D/A A

CHORUS

stored my life to me from the depths. And

G/A D/A E/A

you have turned all my mourn - ing in - to danc - ing, have

A F#m7 Bm7 E

turned all my sad - ness in - to glad - ness. My

D C#m7 Bm7 E



soul shall praise you, no long - er keep - ing si - lent: O

A F#m7 Bm7 E

Lord, my God, I'll praise you for e-ver.

C#m F#m7 G A

except last last

G/A A G/A G/A A

2 Sing praises to the Lord, you saints,  
give thanks unto his name:  
Recall to mind what God the Lord has done for you.  
His anger lasts but for a moment,  
his grace our whole life through:  
the nights of weeping dawn to days of joy.

3 To you, O Lord my God, I cried  
and made my supplication:  
What profit in my death is there for you, O Lord?  
How can the dust sing forth your praises?  
proclaim your faithfulness?  
O hear my prayer, be gracious unto me.

# Make your face to shine upon your servant

Psalms 31: 9-16

Words and music: David Lee

## RESPONSE

Cm G7/B Cm/B $\flat$  Am7( $\flat$  5) A $\flat$ Maj7 A $\flat$ 7 G7 Fm7 G7 Cm

Make your face to shine up-on your ser-vant, res-cue me for your mer-cy's sake.

## VERSES

Cm Gm/B Cm Gm/B

1. Lord, show your mer - cy, for I am in trou - ble, and my  
2. I have be - come a re - proach to my e - ne - mies, an  
3. Slan - der is all a - round, fear lurks on ev - ery side, I

Cm Gm/B $\flat$  A $\flat$ Maj7 A $\flat$ 7 G7

soul and my bo - dy are con - sumed with my sor - row.  
ob - ject of loath - ing to my friends and my neigh - bours.  
hear all their whis - per - ing and plot - ting a - gainst me.

*Guitarists (and others): note that some of the chords in the verses (e.g. at verse 1 "mercy", "trouble" and "sorrow"), whilst written as the major, actually include the minor 3rd, in blues style, in the tune.*

Cm EbMaj7/Bb AbMaj7 Abm7

My life is wast - ed with grief and with sigh - ing,  
 I am for - got - ten, like one dead, one out of mind,  
 Yet will I trust you, my times are all in your hand,

F7/A Gm/Bb Fm7/Ab G7(b9) G7

my strength has failed me, my bones have all crum - bled.  
 I am left bro - ken, and scat - tered in ash - es.  
 you will de - li - ver me, you will pro - tect me.

RESPONSE (FINAL)

*Descant*

Make your face to shine up-on your ser - vant, res-cue me for your mer-cy's sake.—

Cm G7/B Cm/Bb Am7(b5) AbMaj7 Ab7 G7 Fm7 G7 Cm

Make your face to shine up-on your ser - vant, res-cue me for your mer-cy's sake.

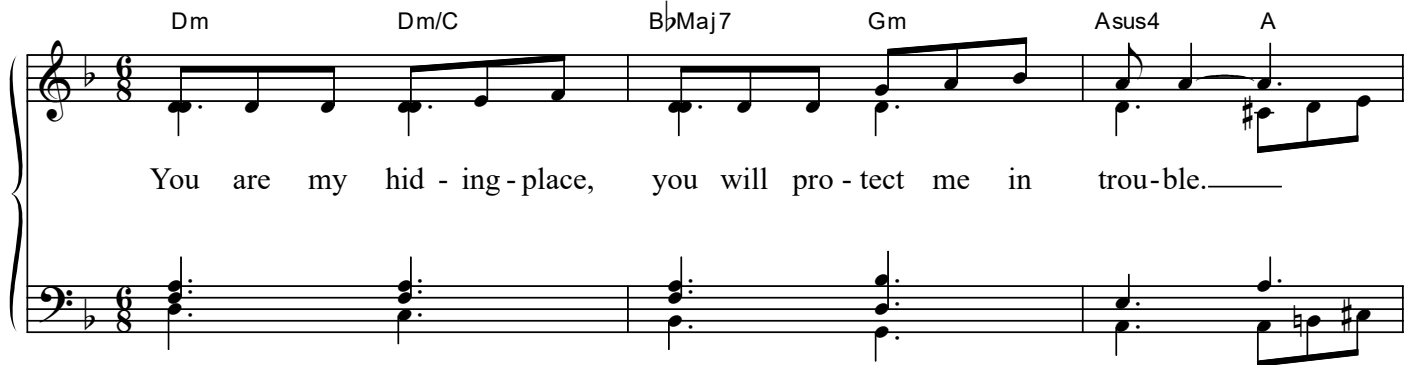
# You are my hiding-place

Psalm 32

Words and music: David Lee

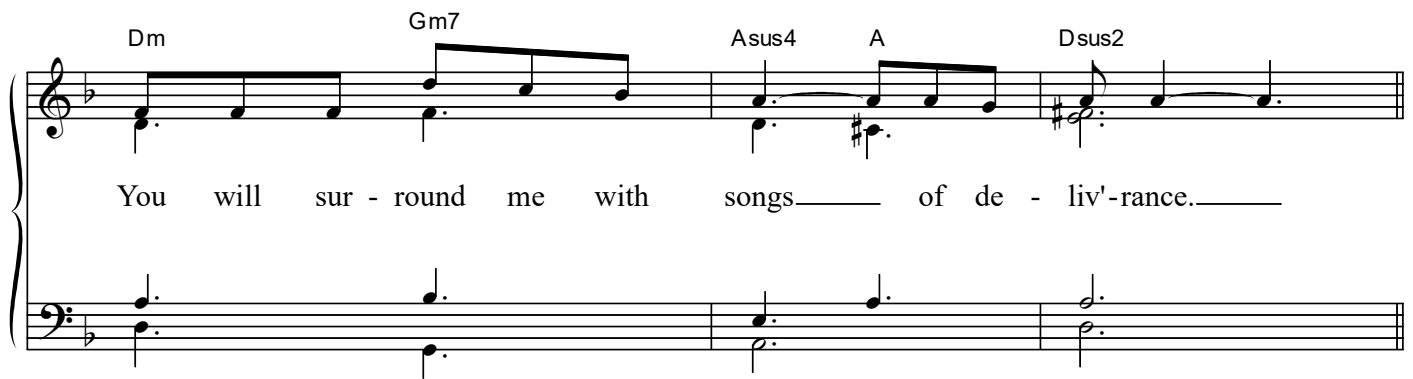
## RESPONSE

Dm Dm/C B♭Maj7 Gm Asus4 A



You are my hid - ing - place, you will pro - tect me in trou - ble.\_\_\_\_\_

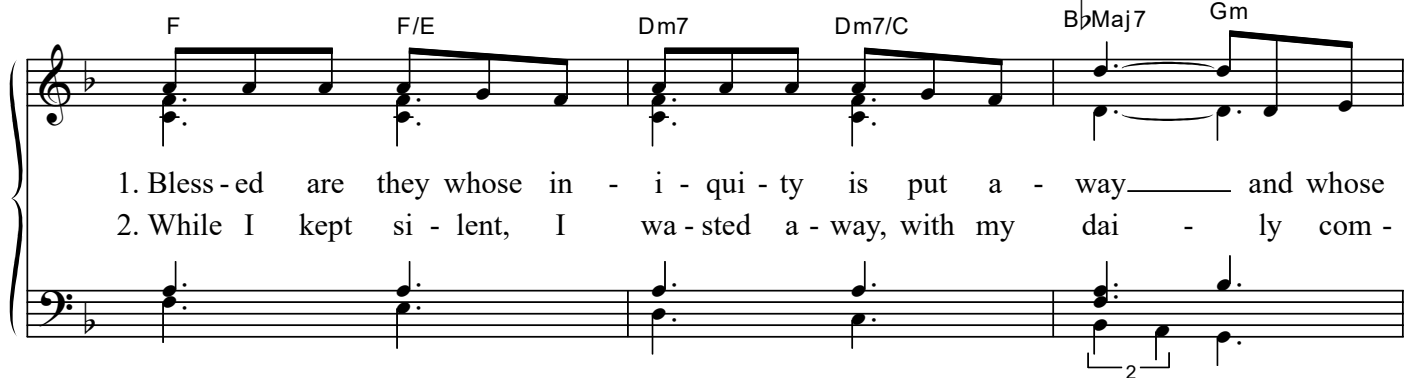
Dm Gm7 Asus4 A Dsus2



You will sur - round me with songs\_\_\_\_\_ of de - liv' - rance.\_\_\_\_\_

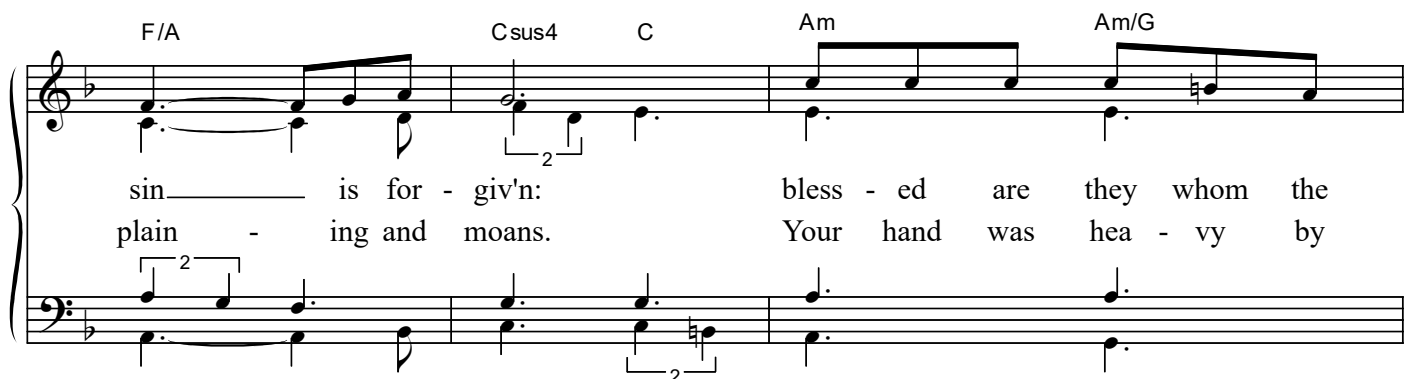
## VERSES

F F/E Dm7 Dm7/C B♭Maj7 Gm



1. Bless - ed are they whose in - i - qui - ty is put a - way\_\_\_\_\_ and whose  
2. While I kept si - lent, I wa - sted a - way, with my dai - ly com -

F/A Csus4 C Am Am/G



sin\_\_\_\_\_ is for - giv'n: bless - ed are they whom the  
plain - ing and moans. Your hand was hea - vy by

D7/F# D7 Gm Dm/F Asus4 A

Lord de - clares blame - less, whose soul does not hold a - ny guile.  
night and by day, sapped my strength, like a sum - mer of drought.

RESPONSE (FINAL)

*Descant*

Dm Dm/C BbMaj7 Gm Asus4 A

You are my hid - ing - place, you will pro - tect me in trou - ble.

Dm Gm7 Asus4 A Dsus2

You will sur - round me with songs of de - liv' - rance.

3 Then I acknowledged my sin to you  
then I owned up to my guilt and my shame.  
I made confession of all my transgression  
and you pardoned all and forgave.

5 I will instruct you and give you direction,  
will counsel you, show you the way.  
Act with integrity, show understanding  
and choose to be free to obey.

4 Let everyone who is godly and faithful  
make prayer to you while you are near,  
so when the floodwaters threaten to cover us  
we need not worry nor fear.

6 Unlike the wicked whose woes will surround them  
the godly will dwell in his love.  
Sing and be glad, O you righteous of God,  
and rejoice, O you upright of heart.

# Happy the one who transgression is forgiven

Psalms 32

Words: Common Worship  
Music: David Lee



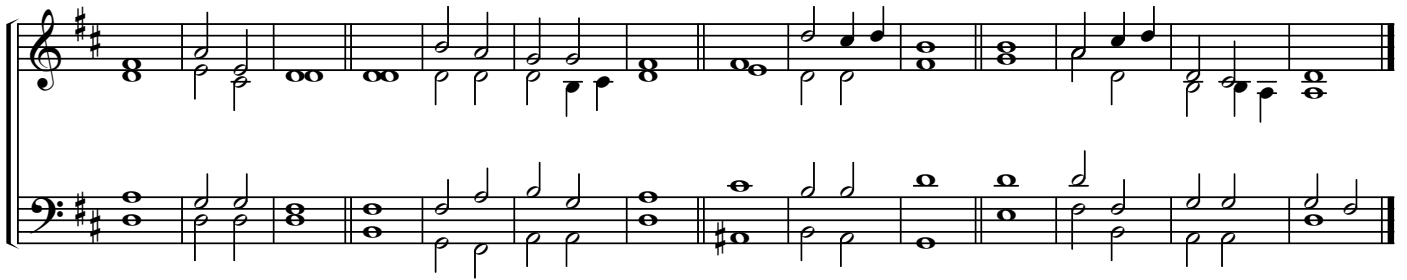
- 1 Happy the one  
whose transgression | is for-given, \*  
and whose | sin | is | covered.
- 2 Happy the one  
to whom the Lord im-|putes no | guilt, \*  
and in whose | spirit · there | is no | guile.
- 3 For I | held my | tongue; \*  
my bones wasted away  
through my | groaning | all the · day | long.
- 4 Your hand was  
heavy upon me | day and | night; \*  
my moisture  
was dried | up like · the | drought in | summer.
- 5 Then I ac-|knowledged my | sin to you \*  
and my in-|iquity · I | did not | hide.
- 6 I said, "I will confess  
my transgressions | to the | Lord," \*  
and you for-gave the | guilt of my | sin.
- 7 Therefore let all the faithful  
make their prayers to you in | time of | trouble; \*  
in the great water | flood, it | shall not | reach them.
- 8 You are a place for me to hide in;  
you pre-|serve me · from | trouble;\*  
you sur-round me · with | songs of · de-liverance.
- 9 "I will instruct you and teach you  
in the | way that · you should | go; \*  
I will | guide you | with my | eye.
- 10 "Be not like horse and mule  
which have | no · under-|standing; \*  
whose mouths must be held with bit and bridle,  
or | else they · will | not stay | near you."
- 11 Great tribulations re-main for · the | wicked, \*  
but mercy  
embraces | those who | trust in · the | Lord.
- 12 Be glad, you righteous,  
and re-|joice in · the | Lord; \*  
shout for joy, | all who · are | true of | heart.
- Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*
- as it was in the be-ginning · is | now \**  
*and shall be for | ever. | A-men.*

# Rejoice in the Lord, O you righteous

Psalm 33

Words: Common Worship

Music: David Lee



- |  |   |
|--|---|
| 1 Rejoice in the   Lord, O · you   righteous, *            | 12 Happy the nation whose   God is the   Lord             |
| for it is   good for · the   just to · sing   praises.     | and the people he has   chosen   for his   own.           |
| 2 Praise the   Lord · with the   lyre; *                   | 13 The Lord looks   down from   heaven *                  |
| on the   ten-stringed   harp sing his   praise.            | and be- holds · all the   children of   earth.            |
| 3 Sing for him a   new   song; *                           | 14 From where he sits enthroned he   turns his   gaze *   |
| play skilful- ly, with   shouts of   praise.               | on   all who   dwell on the   earth.                      |
| 4 For the word of the   Lord is   true *                   | 15 He fashions all the   hearts of   them                 |
| and   all his   works are   sure.                          | and   understands   all their   works.                    |
| ‡ 5 He loves righteous- ness and   justice; *              | 16 No king is saved by the   might of his   host; *       |
| the earth is full  | no warrior de- livered by   his great   strength.         |
| of the loving- kindness   of the   Lord.                   | 17 A horse is a vain   hope for de- liverance; *          |
| 6 By the word of the Lord were the   heavens   made *      | for all its   strength it   cannot   save.                |
| and all their   host by · the   breath of · his   mouth.   | 18 Behold, the eye of the Lord                            |
| 7 He gathers up the waters                                 | is upon   those who   fear him, *                         |
| of the sea as   in a   waterskin *                         | on those who wait in   hope for his   steadfast   love,   |
| and   lays · up the   deep in · his   treasury.            | 19 to deliver their   soul from   death *                 |
| 8 Let all the earth   fear the   Lord; *                   | and to feed them   in the   time of   famine.             |
| stand in awe of him,   all who   dwell in · the   world.   | 20 Our soul waits longingly   for the   Lord; *           |
| 9 For he spoke, and   it was   done; *                     | he   is our   help and our   shield.                      |
| he com- manded, · and   it stood   fast.                   | 21 Indeed, our heart re- joices in   him; *               |
| 10 The Lord brings the counsel                             | in his holy   name have we   put our   trust.             |
| of the   nations to   naught; *                            | ‡ 22 Let your loving-kindness, O   Lord, be up-  on us, * |
| he frus- trates the de- signs of the   peoples.            | as we have   set our   hope on   you.                     |
| 11 But the counsel of the Lord shall en- dure for   ever * |   |
| and the designs of his heart                               |   |
| from gener- ation to   gener- ation.                       |   |

*Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now \**  
*and shall be for | ever. | A-|men.*

# Come, my children, and listen to me

Psalms 34: 11-20

Words and music: David Lee

## RESPONSE

Chord progression: Eb Eb/D Cm7 Cm7/Bb To Coda

Come, my child - ren, and lis - ten to me, I will

show you the way of the Lord.

Chord progression: Abm7 Bbsus4 Bb7 Eb

## VERSES

1. Who - so a - mong you in life takes de - light and longs to see ma - ny good days?

Chord progression: Db Eb Db Eb Abm7 Bbm7

Keep your tongue free from all mal - ice and spite, your

Chord progression: Eb Db Eb Db Eb



lips from de - cep - tion and lies. Turn back on e - vil, do

Abm7 Bbm7 Eb Gb Ab7

*D.C. al Fine*

good of your free will, seek peace and pur-sue it al-ways.

Gb Ab7 Gb F7(b10) Bb7(b9) Bb7

show you the way show you the way show you the way of the Lord.

Abm7 Bbsus4 Abm7 Bbsus4 Abm7 Bbsus4 Bb7 Eb *Fine*

2 God keeps his eyes on the righteous of heart,  
attentive his ears to their cries,  
but sets his face against those who do wrong  
their memory from earth to erase.  
Cry out, you righteous, in all of your anguish:  
the Lord will deliver and save.

3 Those broken-hearted, whose spirit is crushed,  
the Lord will uphold in his grace;  
though under troubles the righteous are pressed,  
the Lord will deliver and save.  
He will protect them, they shall not be broken,  
he safely will show us his ways.

# I will bless the Lord at all times

(O magnify the Lord with me)

Psalms 34

Words and music: David Lee

VERSES

F

G

1. I will bless the Lord at all times, his

F

G

prais - es I al - ways will sing, and my

F

C

G/B

Am

soul will make her boast in the Lord, the

F

Gsus4

G7

CMaj7

C

hum - ble will hear and be joy - ful.

CHORUS

CMaj7

C

Am7

F2

G

O mag-ni - fy the Lord with me: let us ex -

CMaj7 C Am7 F Gsus4 G7

alt his name to - geth - er. O mag - ni -

C2 C Am7 F Dm7

fy the Lord with me: let us ex - alt

G7 C Am7 F2

his name to - geth - er.

except last Gsus4 G last Gsus4 C

2. For I  
3. Taste and  
4. Turn from

2 For I sought the Lord and he answered,  
he released me from all of my fears:  
and his angel encamps around all his saints,  
delivering from shame those who fear him.

3 Taste and see how gracious the Lord is:  
find the blessing that rests on his faithful.  
Come as children to hear the voice of the Lord,  
the fear of the Lord is salvation.

4 Turn from evil, depart from wrong-doing:  
work for good; seek peace, and pursue it.  
For the Lord will draw near to a contrite heart,  
redeeming the soul of his servant.

# How precious is your unfailing love, O God

Psalms 36: 5-10

Words and music: David Lee

## RESPONSE

Am7/D G D/F# Em Em/D

How pre - cious is your un - fail - ing love, O God: the

Am G/B Am/C Am7 Am7/D G2 Fine G

child - ren of earth shall find re - fuge be - neath the sha - dow of your wings.

## VERSES

G7 AbMaj7 Eb/G AbMaj7 Eb/G

1. Your love, O Lord, ex - tends through - out the hea - vens, your  
2. With - in your house you feast us in a - bun - dance, the

Fm7 Fm7/B $\flat$  E $\flat$  A $\flat$ Maj7 E $\flat$ /G

faith - ful - ness to the skies; your right - eous - ness stands  
hun - gry rest, sa - tis - fied; you quench our thirst with

A $\flat$ Maj7 E $\flat$ /G Fm7 Fm7/B $\flat$

like the might - y moun - tains, — your just - ice plumbs deep - est  
wa - ter from your foun - tain, — from streams of life and de -

E $\flat$  G7/F Cm/E $\flat$  G7/D Cm

seas. From you cre - a - tion draws its life and in  
light. Main - tain your love to those who know you, be

G/B Am7 G Dsus4 D *D.C. al Fine*

you all things liv - ing re - turn to their rest.  
con - stant to those who stay true to your word.

# He has put a new song into my mouth

Psalms 40: 1-11

Words and music: David Lee

RESPONSE

*Descant*

He has put a new song in - to my mouth, — a

He has put a new song in - to my mouth, — a

hymn of praise to our God. — Those a - round will wit-ness

hymn of praise to our God. — Those a - round will wit-ness

God's ho - ly work — and put their trust in the Lord. —

God's ho - ly work — and put their trust in the Lord. —

*Fine*

VERSES

Fm Cm7/Eb Fm7 Cm7/Eb Fm Cm7/Eb Db C7

1. I wait-ed pa-tient - ly for God: he turned to me and heard my cry. He

Fm Cm7/Eb Fm7 Cm7/Eb Fm Cm7/Eb Db C C7

took me from the sli - my pit: he pulled me from the mud and mire. Up -

Bbm7 Eb Ab C7/E Fm G7(b9) G7/B C G7/F C7/E D.C. al Fine

on sol-id rock he plant-ed my feet: a place I could stand that made me se-cure.

2 You bless all those who trust in you, who follow what you do and say.  
Great wonders you have done for us and great the plans that you have laid.  
Were I to recount or quantify them  
their sum would exceed what I could declare.

3 Not sacrifice nor offering do you desire from me, O Lord,  
but ears to listen to your word, to live my life as you direct.  
For I have desired to live in your will:  
establish your law and rule in my heart.

4 Your righteousness I have declared, I openly proclaim your praise.  
Your goodness I have magnified and will continue to each day.  
So do not withhold your mercy from me,  
set guard over me your truth and your love.

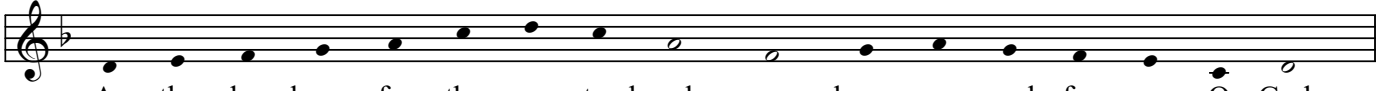
# As the deer longs for the water brooks

Psalm 42

Words: Common Worship  
Music: David Lee

RESPONSE

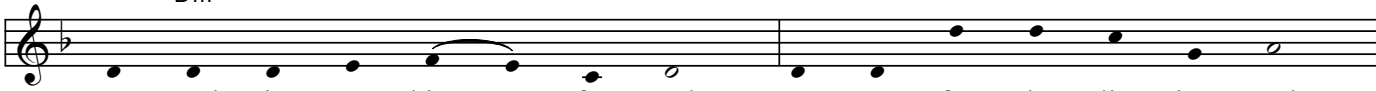
Dm Gm Am Dm



As the deer longs for the wa - ter brooks, so longs my soul for you, O God.

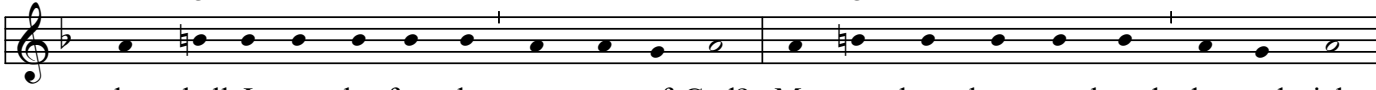
vv.2-3

Dm




My soul is a - thirst— for God, e - ven for the liv - ing God:

G Dm G Dm



when shall I come be-fore the pres-ence of God? My tears have been my bread day and night,


BbMaj7 Gm A



while all day long they say to me, "Where— is now your God?"


vv.4-5

Dm



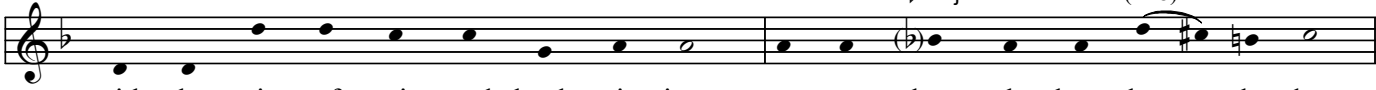
Now when I think on these things, I pour out my soul:

G Dm G Dm



how I went with the mul - ti - tude and led the pro-ces-sion to the house— of God,


BbMaj7 A(no3)



with the voice of praise and thanks-giv - ing, a-mong those who kept ho - ly day.


vv.6-7

Dm




Why are you so full of hea-vi-ness, O my soul, and why are you so dis-qui-et-ed with-in me?

G Dm



O put your trust— in God: for I will yet give— him thanks,

BbMaj7 A(no3)



who is the help of my coun - te - nance, and— my God.



vv.8-9

Dm

My soul is hea-vy with-in me: there-fore I will re-mem-ber you from the land of Jor-dan,

G Dm Dm

and from Her-mon and the hill— of Mi-zar. Deep calls to deep in the thun-der of your wa-ter-falls:

B♭Maj7 A(no3)

all your break - ers and waves have gone o - ver me.

v.10

Dm

The Lord will grant his lov - ing - kind - ness in—— the day - time:

G A

through the night his song will be with me, a prayer to the God— of my life.

vv.11-12

Dm

I say to God— my rock, "Why have you for - got - ten me,

G

and why go I so hea-vi-ly, while the e-ne-my op-pres-ses me?" As they crush my bones, my

Dm B♭Maj7 Gm A

e - ne-mies mock me: while all day long they say to me, "Where— is now your God?"

vv.13-14

Dm

Why are you so full of hea-vi-ness, O my soul, and why are you so dis-qui-et-ed with-in me?

G Dm G Dm

O put your trust— in God: for I will yet give— him thanks,

B♭Maj7 A(no3)

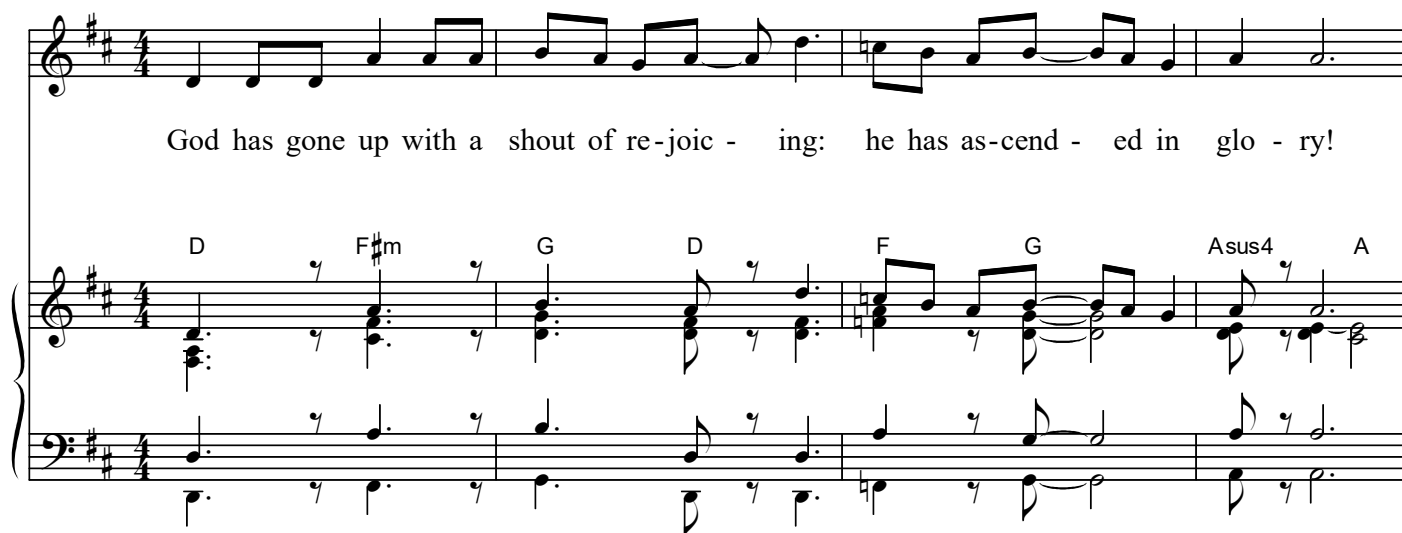
who is the help of my coun - te - nance, and— my God.

# God has gone up

Psalm 47

Words and music: David Lee

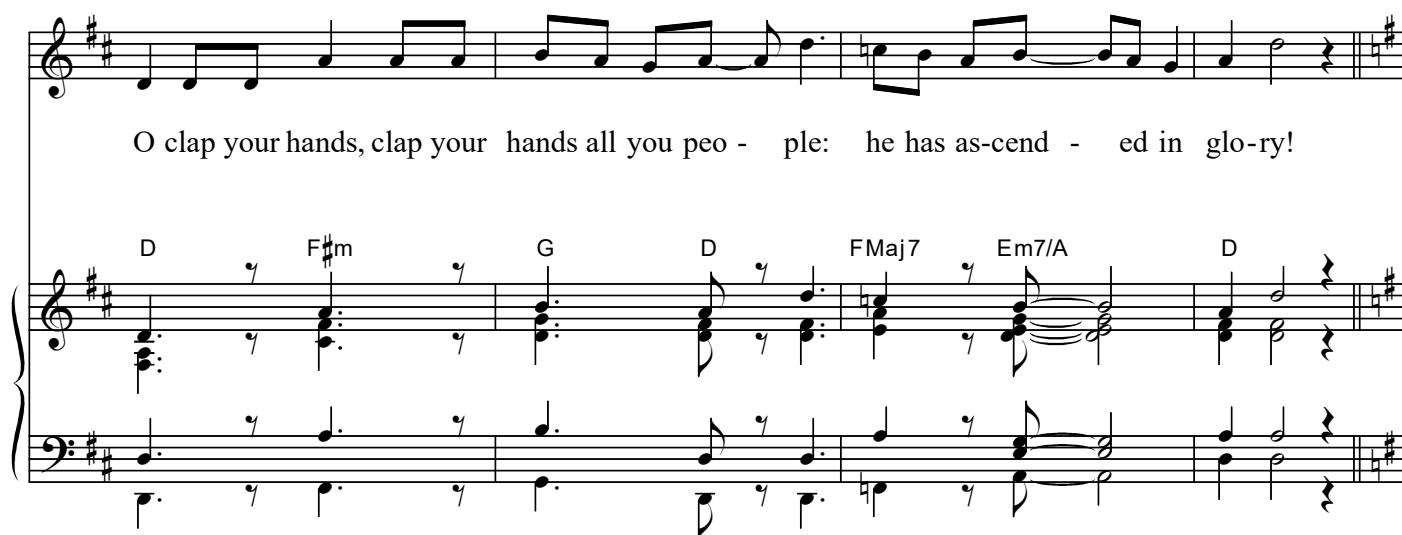
## RESPONSE (CHORUS)



God has gone up with a shout of re-joic - ing: he has as-cend - ed in glo - ry!

Chords: D, F#m, G, D, F, G, Asus4, A

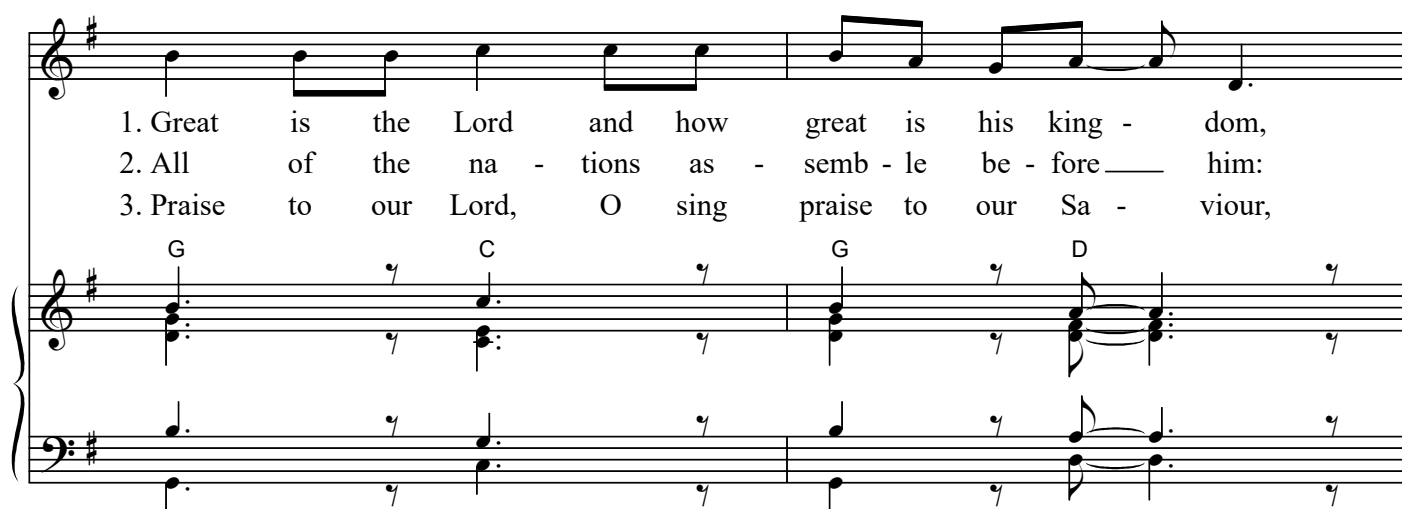
*Fine*



O clap your hands, clap your hands all you peo - ple: he has as-cend - ed in glo-ry!

Chords: D, F#m, G, D, FMaj7, Em7/A, D

## VERSES



1. Great is the Lord and how great is his king - dom,  
2. All of the na - tions as - semb - le be - fore him:  
3. Praise to our Lord, O sing praise to our Sa - viour,

Chords: G, C, G, D

root - ed in hea - ven and earth.\_\_\_\_\_  
 all of the rich\_\_\_\_ and the poor.\_\_\_\_\_  
 praise to our God\_\_\_\_ and our King!\_\_\_\_\_  
 Gm7 Am7 Dsus4 D

Rul - er on high ov - er all of the na - tions,  
 All of his ser - vants re - joice in his just - ice,  
 Wor - thy the Lamb who was slain and is ris - en:  
 G A Bm7 F#m7

*D.C. al Fine*

Lord ov - er all\_\_\_\_ of the world.\_\_\_\_\_  
 sing - ing his praise\_\_\_\_ ev - er - more.\_\_\_\_\_  
 glo - ry and hon - our to him.\_\_\_\_\_  
 G Em7 Asus4 A Em7/A A

# God has gone up

Psalm 47

Words and music: David Lee

## RESPONSE (CHORUS)

D F#m G D F G

God has gone up with a shout of re-joic - ing: he has as-cend - ed in

A D F#m G D

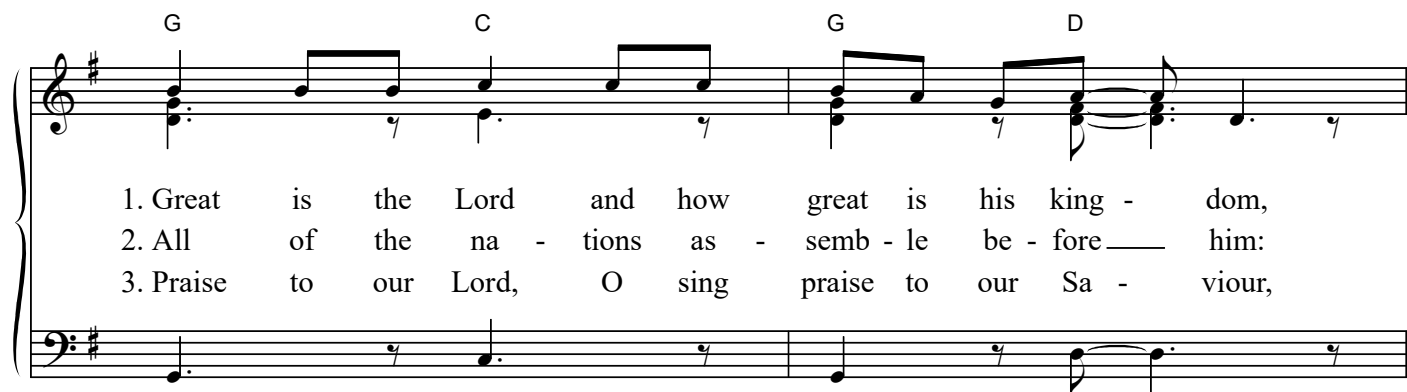
glo - ry! O clap your hands, clap your hands all you peo - ple:

FMaj7 Em7/A D *Fine*

he has as - cend - ed in glo - ry!

VERSES

G C G D



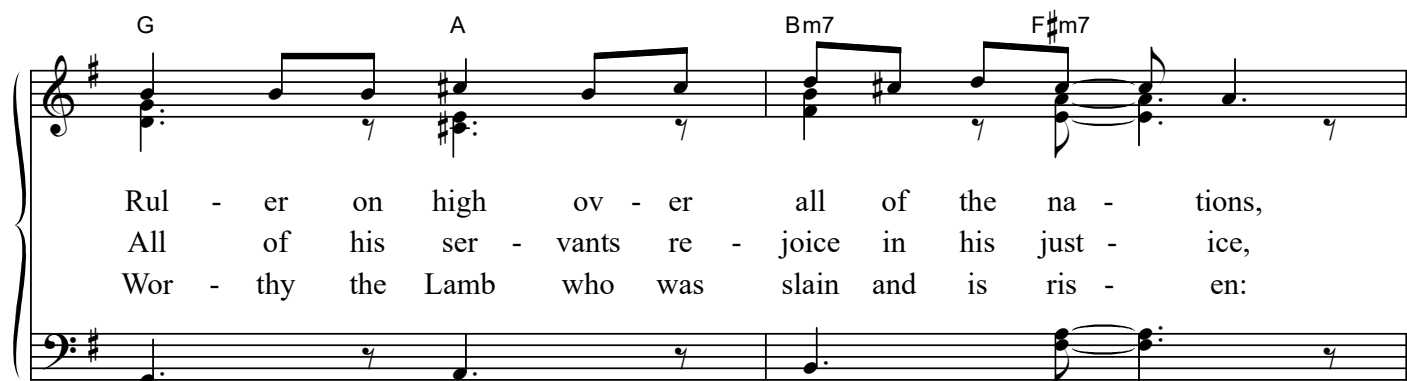
1. Great is the Lord and how great is his king - dom,  
 2. All of the na - tions as - semb - le be - fore him:  
 3. Praise to our Lord, O sing praise to our Sa - viour,

Gm7 Am7 Dsus4 D



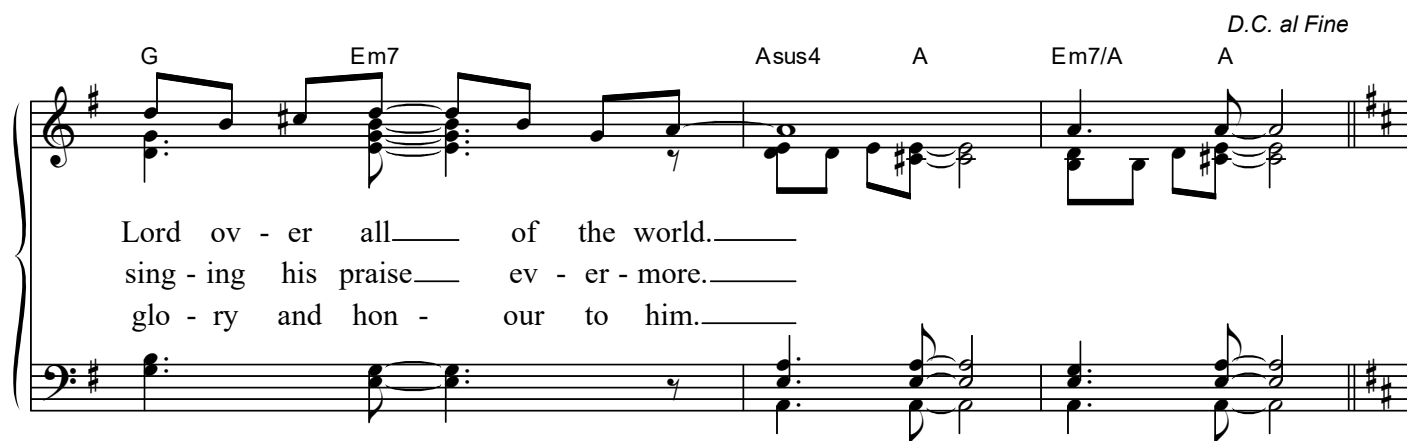
root - ed in hea - ven and earth.\_\_\_\_\_  
 all of the rich\_\_\_\_ and the poor.\_\_\_\_\_  
 praise to our God\_\_\_\_ and our King!\_\_\_\_\_

G A Bm7 F#m7



Rul - er on high ov - er all of the na - tions,  
 All of his ser - vants re - joice in his just - ice,  
 Wor - thy the Lamb who was slain and is ris - en:

G Em7 Asus4 A Em7/A A *D.C. al Fine*



Lord ov - er all\_\_\_\_ of the world.\_\_\_\_\_  
 sing - ing his praise\_\_\_\_ ev - er - more.\_\_\_\_\_  
 glo - ry and hon - our to him.\_\_\_\_\_

# The heavens proclaim his righteousness

Psalm 50: 1-6

Words and music: David Lee

## RESPONSE (CHORUS)

Chorus 1: The heavens pro - claim his right - eous - ness: The

Chorus 2: Lord God him - self \_\_\_\_\_ is the judge, The

Chorus 3: Lord God him - self \_\_\_\_\_ is the judge. \_\_\_\_\_

Chorus 4: Lord God him - self \_\_\_\_\_ is the judge. \_\_\_\_\_

VERSES

G2 C/G 3 G2 G2 C/G 3

1. God Al-might - y has spo - ken; He has sum-moned the  
 2. God is com - ing in glo - ry: Ma - ra - na - tha, Lord  
 3. Ho - ly, ho - ly, ho - ly. Ho - ly is the

G2 G G/B C Am7

earth from the ris - ing of the sun to its set - ting in the  
 Je - sus. Let your glo - ry fill the skies, let your hum - ble faith - ful  
 Lord. Fa - ther, Son and Ho - ly Spi - rit, for - ev - er three in

C/D D D/C Bm7

west: from Zi - on, per - fect in  
 rise. Pro - claim your just - ice and  
 one. Our God: cre - a - tor, re -

Em Am G/B 3 Am7/C D.C. al Fine

beau - ty God has shone out in glo - ry.  
 mer - cy; Lord, have mer - cy up - on us.  
 deem - er, sus - tain - er of our lives.

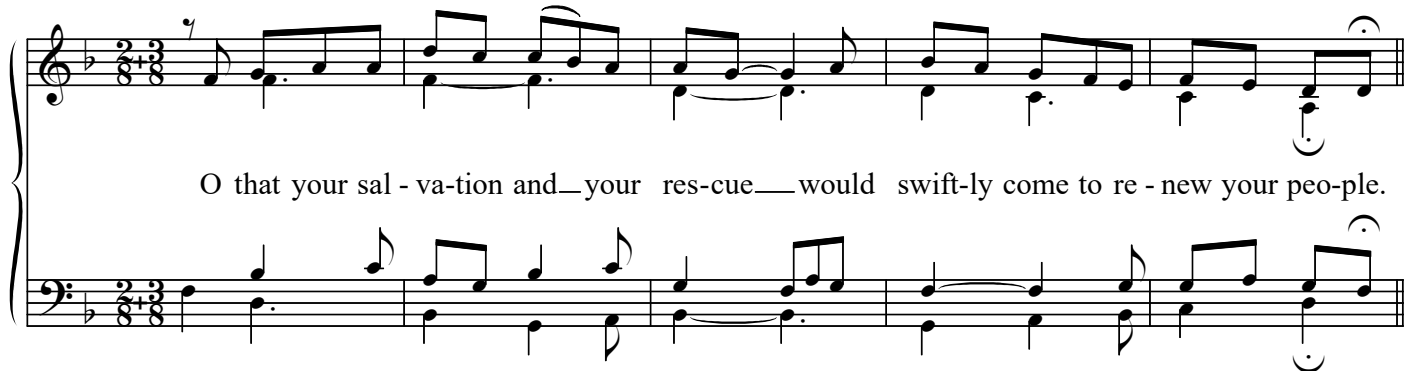
# O that your salvation and your rescue

Psalm 53

RORATE CAELI (adapted)

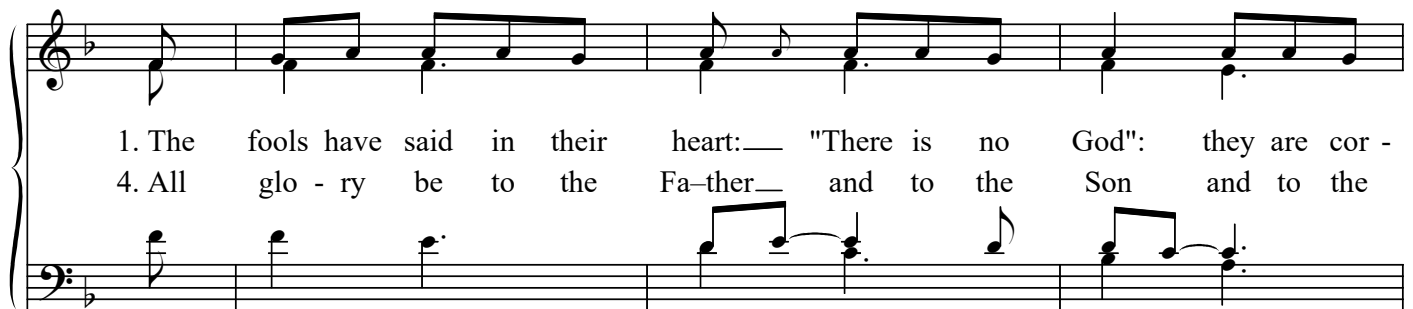
Words: David Lee  
Music arrangement: David Lee

## RESPONSE

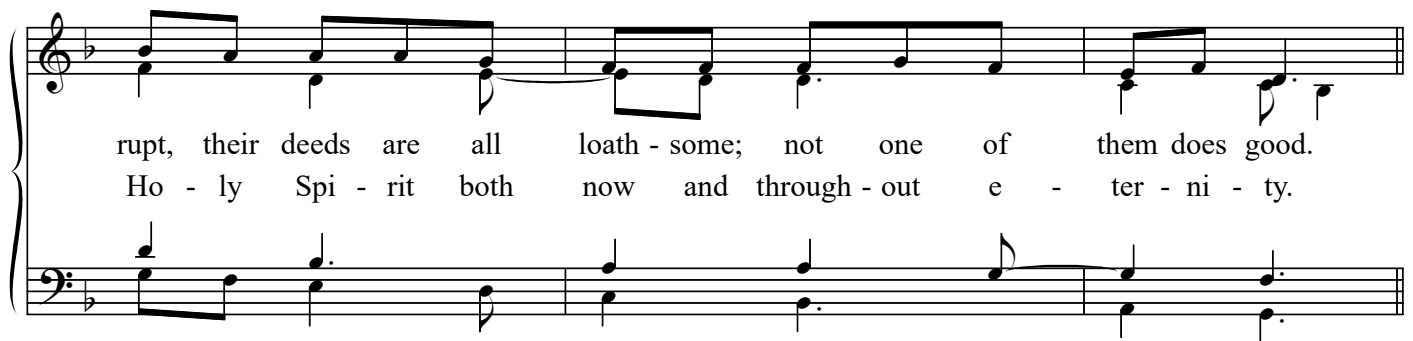


O that your sal - va-tion and—your res-cue—would swift-ly come to re - new your peo-ple.

## VERSE 1 GLORIA



1. The fools have said in their heart:— "There is no God": they are cor -  
4. All glo - ry be to the Fa-ther— and to the Son and to the



rupt, their deeds are all loath - some; not one of them does good.  
Ho - ly Spi - rit both now and through - out e - ter - ni - ty.

*The tune is based on the Advent plainchant "Rorate Caeli" (Drop down, ye heavens, from above).*

*Plainchant has a non-rhythmic feel and no time signature. This adaptation preserves that feel but with a time signature, albeit an unusual one, which the accompanist and cantors should follow, without presenting rigidity.*



VERSES 2, 3

2. From heav'n to earth God looks down seek-ing for those who un - der - stand,  
 3. Will ev - il - do - ers not learn? Gree-dy, de - vour - ing God's cho - sen

a - ny seek - ing out God; all have turned a - side in con - joint cor - rup - tion and  
 peo - ple like they chew bread. They shall quake with ter - ror for God will scat - ter the

fall - ing short of God's glo - ry, and a - mong them not one of them does good.  
 bones of all the un - god - ly; those whom God re - jects will be put to shame.

RESPONSE (FINAL)

O that your sal - va - tion and — your res - cue — would swift - ly come to re - new your peo - ple.

# Save me, O God

Psalm 54

Words: Common Worship  
Music: David Lee



- 1 Save me, O God, | by your | name \*  
and vindi-|cate me | by your | power.
- 2 Hear my | prayer, O | God; \*  
give | heed · to the | words of · my | mouth.
- ‡ 3 For strangers have risen up against me,  
and the ruthless seek | after · my | life; \*  
they have | not set | God be-|fore them.
- 4 Behold, | God is · my | helper; \*  
it is the | Lord · who up-|holds my life.
- 5 May evil rebound on those who | lie in | wait for me; \*  
des-|troy them | in your | faithfulness.
- 6 An offering of a free heart | will I | give you \*  
and praise your name, O | Lord, for | it is | gracious.
- 7 For he has delivered me out of | all my | trouble, \*  
and my eye has seen the | downfall | of my | enemies.

*Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now \**  
*and shall be for | ever. | A-men.*

# I will sing of your strength

Psalms 59

Words and music: David Lee

## RESPONSE

The musical score is written for piano and voice. It consists of four systems of music. The first system has three measures with lyrics 'I will sing of your strength, in the mor-ning I will'. The second system has four measures with lyrics 'sing of your love; you a - lone are my rock, my'. The third system has five measures with lyrics 're - fuge in the time of trou - ble; O my strength, I will'. The fourth system has seven measures with lyrics 'sing your praise: you a - lone are my for - tress, you a-lone, lo-ving God.' The score includes various chords such as Fm, D♭Maj7, B♭m7, A♭, C7(♭9), Fm, D♭Maj7, B♭m7, A♭/E♭, E♭, D♭, C7, Fm, E♭, A♭, Cm7, B♭m7, Cm7, and Fm. The piece ends with a 'Fine' marking.

Fm D♭Maj7 B♭m7

I will sing of your strength, in the mor-ning I will

A♭ C7(♭9) Fm D♭Maj7

sing of your love; you a - lone are my rock, my

B♭m7 A♭/E♭ E♭ D♭ C7

re - fuge in the time of trou - ble; O my strength, I will

Fm E♭ A♭ Cm7 B♭m7 Cm7 Fm *Fine*

sing your praise: you a - lone are my for - tress, you a-lone, lo-ving God.

VERSES

1. Save me from my e - ne-mies, O God, and de - li-ver me from those that seek my  
 2. When the dark-ness falls our foes re - turn: snarl - ing fe - ral dogs, they prowl a - bout the  
 3. Do not slay the e - ne - my, O God, keep their me-mo - ry a - live, lest we for-

Fm D♭Maj7/F Fm Fm/E♭ D♭Maj7 D♭dim

blood. See they plot and scheme a - gainst my life; yet not  
 town. Hear the slan - der spew - ing from their mouths, who is  
 get; let them wan - der home - less e - ver - more; keep them

Fm D♭Maj7/F Cm G7/C Cm

for my wrong, O Lord, nor a - ny crime. On they march, yet in - no - cent am  
 there for us, to hold them to ac - count? You, O Lord, will laugh at them, our  
 down un - der your i - ron grip, O Lord. For their slan - der, for their cru - el

A♭Maj7 A♭dim Gsus4 Gm Fm D♭Maj7/F

I; a - rise to help me, look up - on my plight. Lord  
foes, will mock our e - ne - mies who stand op - posed. O  
lies, let them be caught and snared in all their pride. Lord,

Fm Fm/E $\flat$  DbMaj7 Dbdim Ab Ab/G

God Al - might - y, God of all your peo - ple, show no mer - cy to our  
Lord, my strength: I'll keep a watch for you, — you will be my for - tress,  
hear the false - hoods and the oaths they ut - ter: in your wrath, con - sume them

Fm Gdim7 Cm7 Fm C7(b9)

*D.C. al Fine*

e - ne - mies and foes: rouse your - self a - gainst those who would harm us.  
you will be my rock, you will let me see my foes' sur - ren - der.  
till they are no more; let the ends of earth know you are Lord. —

Fm Eb Ab Bbm7 Csus2 C

# O God, you have cast us off and broken us

Psalm 60

Words: Common Worship

Music: David Lee



- 1 O God, you have cast us | off and | broken us; \*  
you have been angry;  
restore us | to your-self a-|gain.
- 2 You have shaken the earth and | torn it · a-|part; \*  
heal its | wounds, | for it | trembles.
- 3 You have made  
your people | drink · bitter | things; \*  
we reel  
from the | deadly | wine you · have | given us.
- 4 You have made those who | fear you · to | flee, \*  
to es-|cape · from the | range of · the | bow.
- ‡ 5 That your beloved may | be de-|livered, \*  
save us by your | right hand · and | answer | us.
- 6 God has | spoken · in his | holiness: \*  
"I will triumph and divide Shechem  
and | share out · the | valley · of | Succoth.
- 7 "Gilead is mine and Ma-|nasseh · is | mine; \*  
Ephraim is my | helmet · and | Judah · my | sceptre.
- ‡ 8 "Moab shall be my washpot,  
over Edom will I | cast my | sandal; \*  
across Philistia | will I | shout in | triumph."
- 9 Who will lead me into the | strong | city? \*  
Who will | bring me | into | Edom?
- 10 Have you not cast us | off, O | God? \*  
Will you no | longer · go | forth with · our | troops?
- 11 Grant us your help a-|gainst the | enemy, \*  
for | earthly | help is · in | vain.
- 12 Through God will we | do great acts, \*  
for it is | he that · shall | tread down · our | enemies.
- Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*
- as it was in the be-|ginning · is | now \**  
*and shall be for | ever. | A-|men.*

# Hear my crying, O God

Psalm 61

Words: Common Worship  
Music: David Lee



- 1 Hear my | crying, O | God, \*  
and | listen | to my | prayer.
- 2 From the end of the earth  
I call to you with | fainting | heart; \*  
O set me on the | rock that is | higher than I.
- 3 For you | are my | refuge, \*  
a strong | tower a-|gainst the | enemy.
- 4 Let me dwell in your | tent for | ever \*  
and take refuge under the | cover | of your | wings.
- 5 For you, O God, will | hear my | vows; \*  
you will grant  
the request of | those who | fear your | name.
- 6 You will add length of days to the | life of the | king, \*  
that his years  
may endure through-|out all | gener-|ations.
- 7 May he sit enthroned before | God for | ever; \*  
may steadfast | love and | truth watch | over him.
- 8 So will I always sing | praise to your | name, \*  
and day by | day ful-|fil my | vows.

*Glory to the Father and | to the | Son, \*  
and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now \*  
and shall be for | ever. | A-|men.*

# My soul waits for God in the silence

Psalms 62

Words and music: David Lee

## RESPONSE

Gm D/F# Gm Gm/F Eb Cm Dsus4 D

My soul waits for God in the si-lence, — from him comes my sal - va-tion. — The

Bb F/A Gm Gm/F Eb Cm Dsus4 G2

Lord is my re - fuge and sav-iour, — my strong tow-er keep-ing me sec - ure.

## VERSES

Dm Gm A7 D

1. How long will their plot - ting and their schem - ing con - ti - nue?  
2. Trust in him at all times and keep faith, O you peo - ple.

Cm Cm/Bb Asus4 D G G/B

Seek-ing to des-troy me with their lies? Smiles on their fac - es but  
Pour out all the long-ings of your hearts. God is your re - fuge and



Cm7                      G/B                      Cm/B $\flat$                       Am7( $\flat$ 5)                      D7( $\flat$ 9)/F $\sharp$                       D/F $\sharp$

wiles in their spi-rits: emp - ty and dark in their hearts.  
 God is your glo - ry: God is your rock and your strength.

RESPONSE (FINAL)

*Descant*

My soul waits for God, my soul waits for God.

Gm                      D/F $\sharp$                       Gm                      Gm/F                      E $\flat$                       Cm                      Dsus4                      D

My soul waits for God in the si-lence, from him comes my sal - va-tion. The

The Lord is my tow-er keep-ing me sec - ure.

B $\flat$                       F/A                      Gm                      Gm/F                      E $\flat$                       Cm                      Dsus4                      G2

Lord is my re - fuge and sav-iour, my strong tow-er keep-ing me sec - ure.

3 Set your heart against the exploitation of others:  
 cheapen not your life at any price.  
 Set not your heart on the world and its riches  
 but on the fulness of God.

4 God has spoken once and twice and still he is speaking;  
 power and glory emanate from him.  
 Constant in goodness and constant in loving:  
 justice is tempered with grace.

# O God, you are my God

Psalm 63: 1-8

Words and music: David Lee

## RESPONSE

*Fine*

*Descant*

O God, you are my God, ea - ger - ly I yearn for you.

O God, you are my God, ea - ger - ly I yearn for you.

## VERSE 1

1. My soul thirsts for you, my flesh longs for you,

as a dry and thirst - y land where no wa - ter is.

## VERSE 2

2. In your ho - ly dwell - ing I a - dore you, in your power and glo - ry I be - hold you. For your

D.C. al Fine  
C9

Gm7 F/A B♭Maj7 C7 Dm Gm7 F/A B♭

change-less love is bet-ter than life, there-fore shall my lips sing your prais-es.

VERSES 3, 4 D♭ D♭/C B♭m7 B♭/A♭

3. I will praise you as long as I live, in your  
4. As I lie a - wake I re - mem - ber you, through the

G♭ E♭m7 A♭sus4 A♭ B♭m G♭

name will I lift my hands on high. My soul shall be sat - is - fied as  
dark - est night you are close to mind. I'll sing out for joy with - in the

A♭ F/A B♭m C C7 D.C. al Fine  
C

with the rich - est food; my heart and voice I lift to sing your prais-es.  
sha-dow of your wings: I'll cling to you, your hand will hold me safe - ly.

# Make a joyful noise to God

Psalms 66: 1-12

Words and music: David Lee

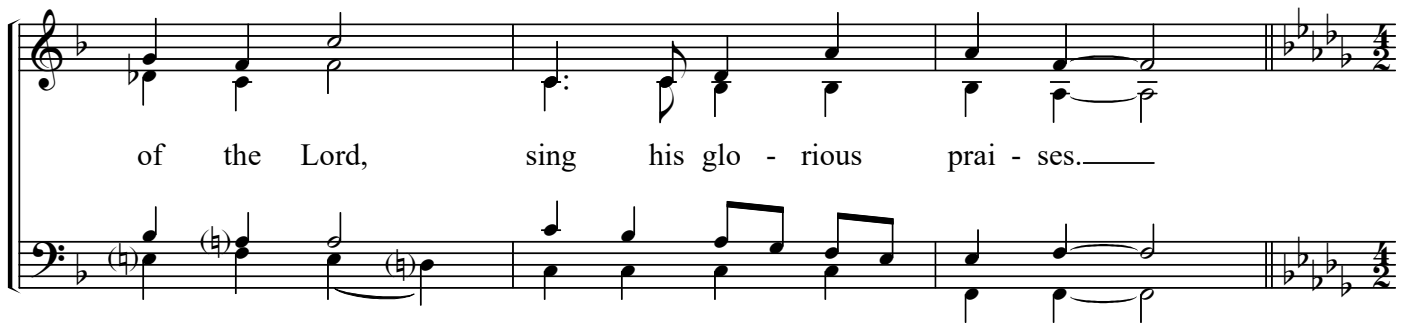
## RESPONSE

*All*



Make a joy - ful noise to God all the earth, sing the glo - ry

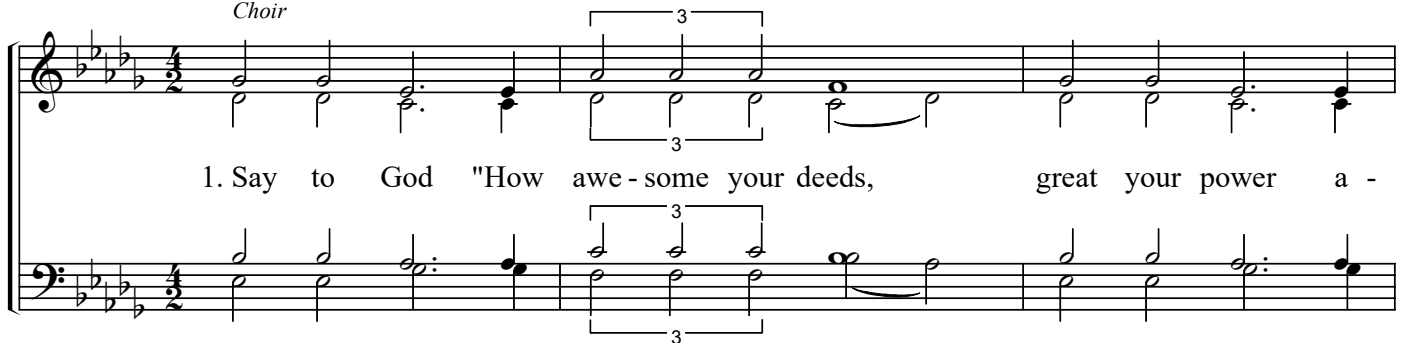
*Fine*



of the Lord, sing his glo - rious prai - ses.

## VERSES

*Choir*



1. Say to God "How awe - some your deeds, great your power a -



gainst all your foes. All the earth shall wor - ship you,

ce - le - brate you, sing prai - ses to your name\".

to\_\_\_ your name\".\_\_\_

2 Come, behold the works of his hand,  
great his deeds with all humankind.  
Reigning ever by his might,  
let no rebellious people rise in pride.

3 Bless the Lord, all nations of earth,  
voice his praise and let it be heard.  
God, who holds our lives secure,  
yet though he tests us, keeps our footsteps sure.

4 You have brought us into the snare,  
on our backs laid sorrow and care.  
Fire and flood and armies rose,  
yet in the end you lead us safely home.

# Rejoice in God, you peoples

Psalms 66: 8-20

THAXTED  
7 6 7 6 T

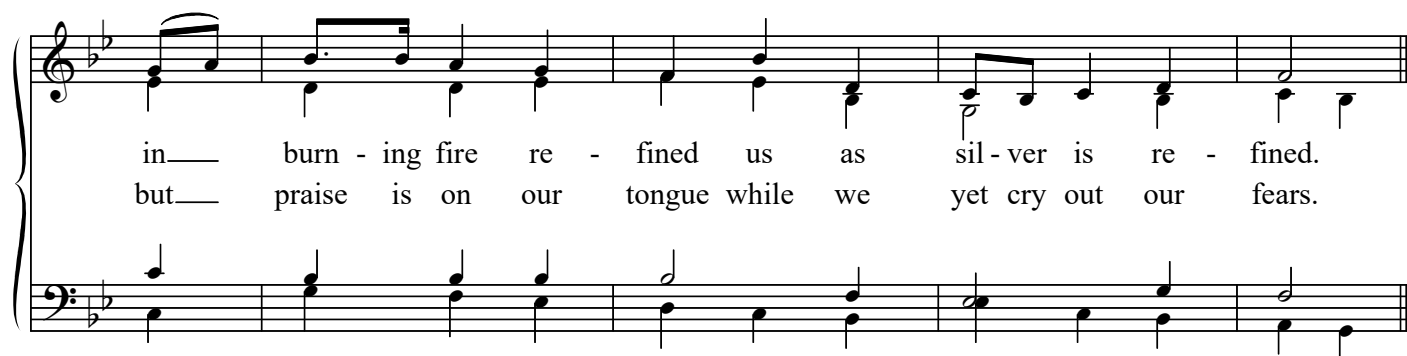
Words: David Lee  
Music: Gustav Holst (1874-1934)

*Unison*

1. Rej - oice in God, you peo - ples, who holds our lives se - cure;  
2. Re - turn - ing to his pre - sence, we here re - new our vows,

re - ec - ho here his prai - ses, he keeps our foot - steps sure.  
that — we, in time of trou - bles, did ut - ter and pro - nounce.

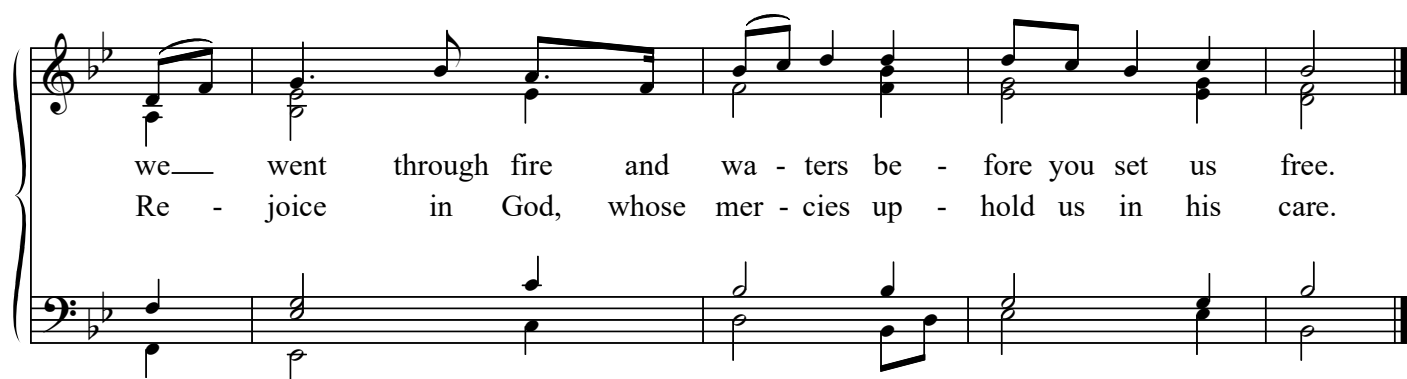
For — you, O God, en - snared us, be - fore us and be - hind,  
Had — we con - si - dered e - vil he — would have blocked his ears;



in burn - ing fire re - fined us as sil - ver is re - fined.  
but praise is on our tongue while we yet cry out our fears.



You let our gloat - ing cap - tors re - duce us to our knees;  
For God will sure - ly hear us, will not re - ject our prayer.



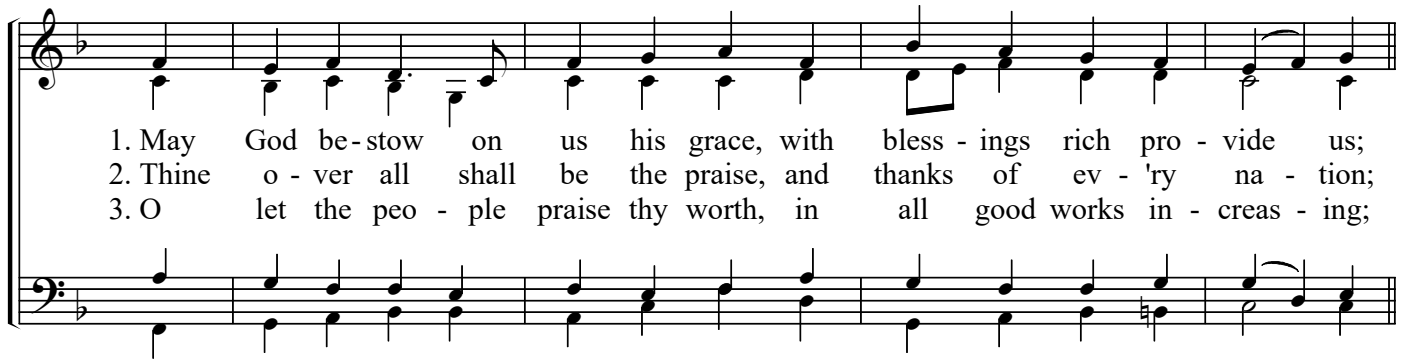
we went through fire and wa - ters be - fore you set us free.  
Re - joice in God, whose mer - cies up - hold us in his care.

# May God bestow on us his grace


Based on Psalm 67

ELVET BANKS  
8.7 8.7 8.7 8.7 7

Words: Martin Luther  
(tr. Richard Massie)  
Music: David Lee



1. May God be-stow on us his grace, with bless - ings rich pro - vide us;  
2. Thine o - ver all shall be the praise, and thanks of ev - 'ry na - tion;  
3. O let the peo - ple praise thy worth, in all good works in - creas - ing;



and may the bright - ness of his face to life e - ter - nal guide us,  
and all the world with joy shall raise the voice of ex - ul - ta - tion.  
the land shall plen - teous fruit bring forth, thy Word is rich in bless - ing.



that we his sav - ing health may know, his gra - cious will and plea - sure,  
For thou shalt judge the earth, O Lord, nor suf - fer sin to flour - ish;  
May God the Fa - ther, God the Son, and God the Spi - rit bless us!



and al - so to the na - tions show Christ's rich - es with - out  
 Thy peo - ple's pas - ture is thy Word their souls to feed and  
 Let all the world praise him a - lone, let sol - emn awe pos -

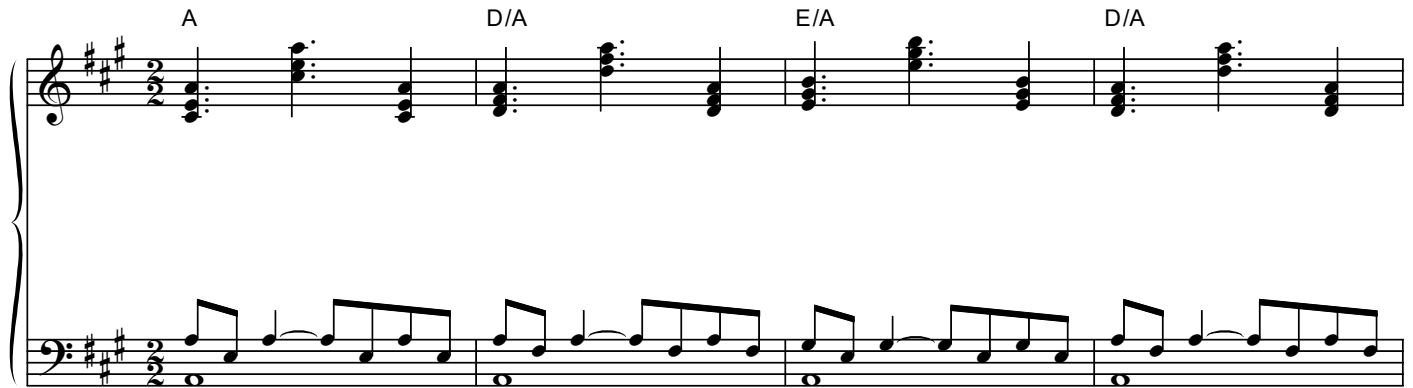
mea - sure and un - to God con - vert them.  
 nour - ish, in right - eous paths to keep them.  
 sess us. Now let our hearts say, "A - men!"

# Let the peoples praise you

Psalms 67

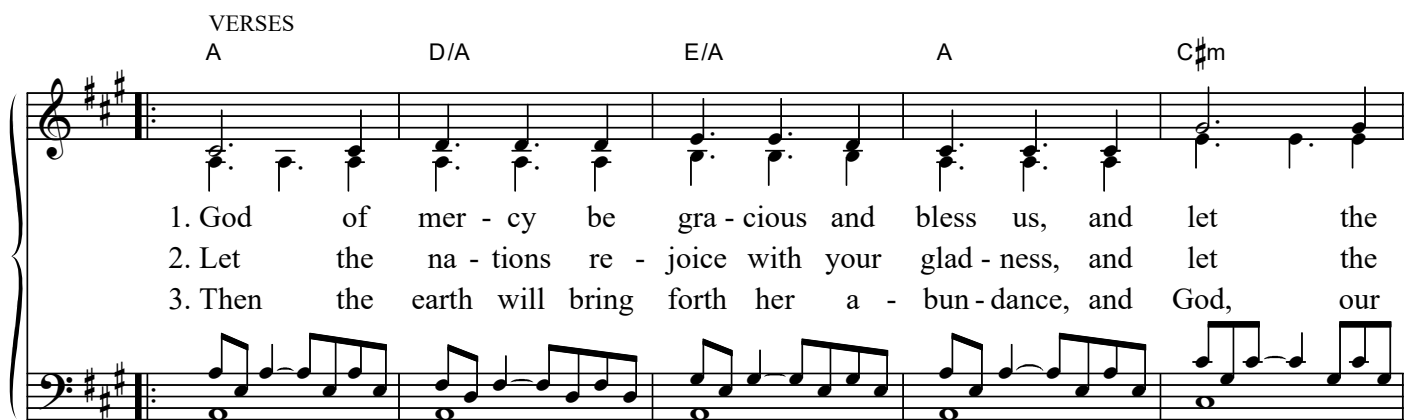
Words and music: David Lee

A D/A E/A D/A



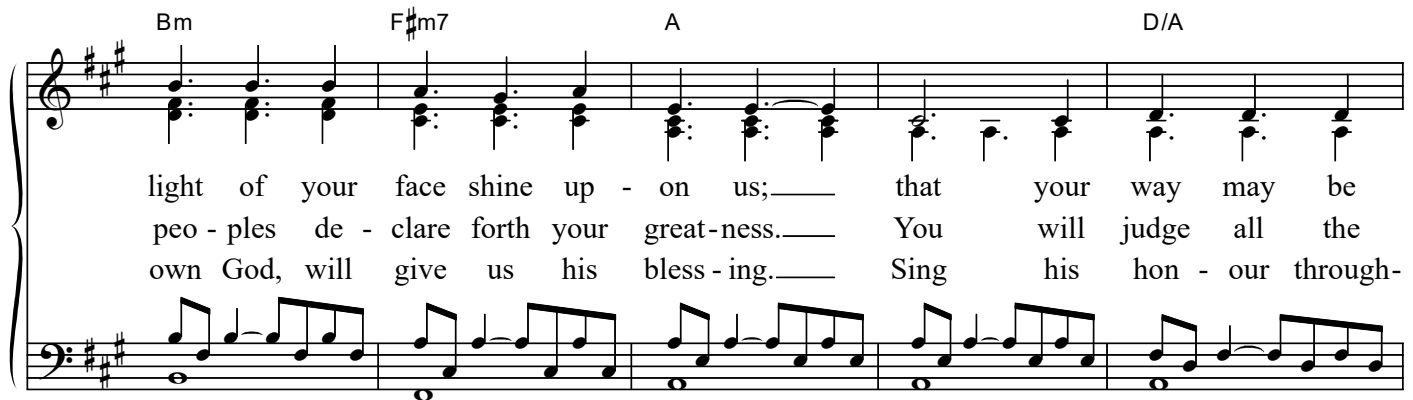
VERSES  
A D/A E/A A C#m

1. God of mer - cy be gra - cious and bless us, and let the  
2. Let the na - tions re - joice with your glad - ness, and let the  
3. Then the earth will bring forth her a - bun - dant, and God, our



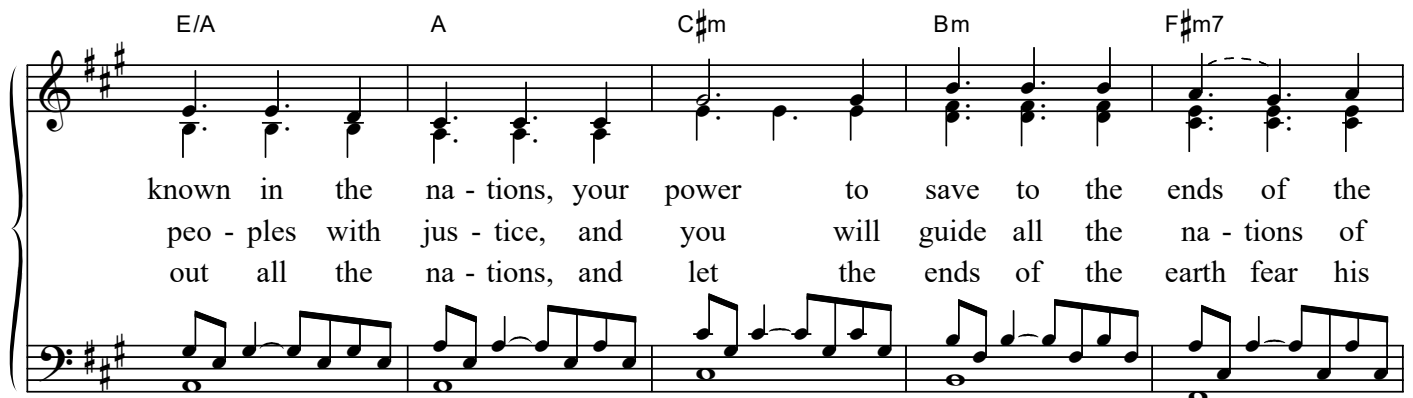
Bm F#m7 A D/A

light of your face shine up - on us; — that your way may be  
peo - ples de - clare forth your great - ness. — You will judge all the  
own God, will give us his bless - ing. — Sing his hon - our through -



E/A A C#m Bm F#m7

known in the na - tions, your power to save to the ends of the  
peo - ples with jus - tice, and you will guide all the na - tions of  
out all the na - tions, and let the ends of the earth fear his



CHORUS

Esus4 E A C#m7 F#m7 A

earth.\_\_\_\_\_  
 earth.\_\_\_\_\_  
 name.\_\_\_\_\_

Let the peo-ples praise you, O Lord\_\_\_\_ our God,

D Bm7 D/E A Asus4 A Asus4 A 3

yea, let all the peo-ples praise you.\_\_\_\_\_ Let the peo - ples

C#m7 D E D Bm7 D/E

praise you, O Lord\_\_\_\_ our\_\_ God, yea, let all the peo-ples

A D/A E/A D/A A

praise you.\_\_\_\_\_

# Let the peoples praise you, O God

Psalms 67

Words and music: David Lee

RESPONSE  
*Descant*

*Fine*

Let the peo-ples praise you, O God, let all the peo - ples praise— you.

Let the peo-ples praise you, O God, let all the peo - ples praise you.

VERSES

1. God be gra-cious to us and bless us, make your face to shine up - on us,  
2. Let all na-tions re - joice with glad-ness: let them all pro - claim your great-ness.

show your pow-er a - mong all na-tions, let your ways be known on earth.  
With in - te - gri-ty judge the peo-ples, in your mer - cy rule the earth.

3 Then the earth will yield up its harvest,  
giv'n by God in full abundance.  
God Almighty will save and bless us:  
all the earth will fear his name.

4 Glory to the creator Father  
and Christ Jesus our redeemer;  
glory to the sustaining Spirit:  
Three yet One for evermore,

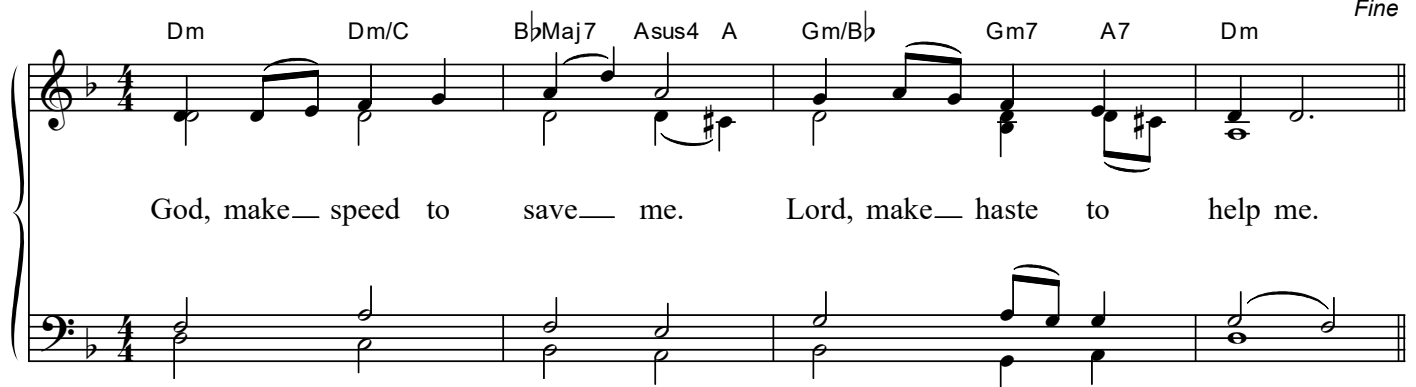
# God, make speed to save me

Psalms 70

Words and music: David Lee

## RESPONSE

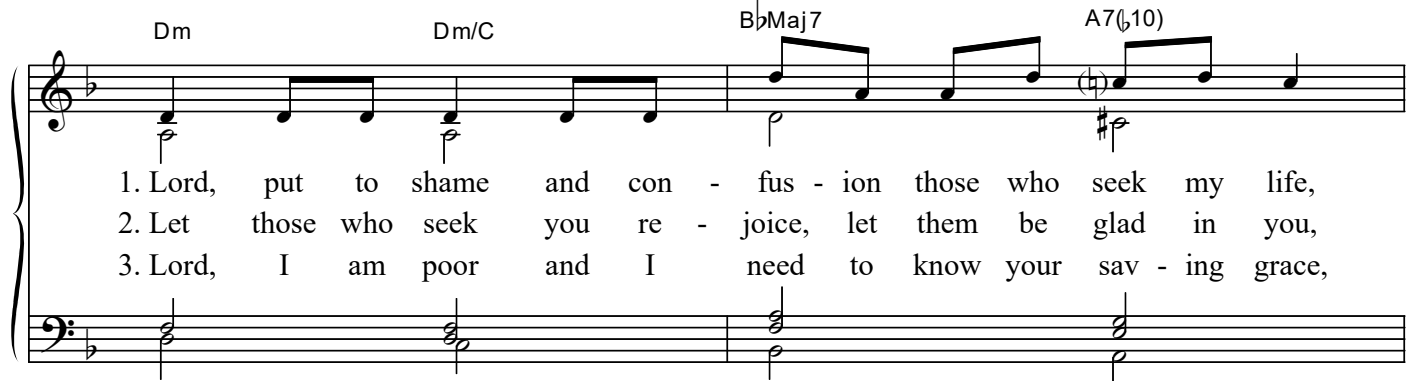
Dm Dm/C B♭Maj7 Asus4 A Gm/B♭ Gm7 A7 Dm *Fine*



God, make— speed to save— me. Lord, make— haste to help me.

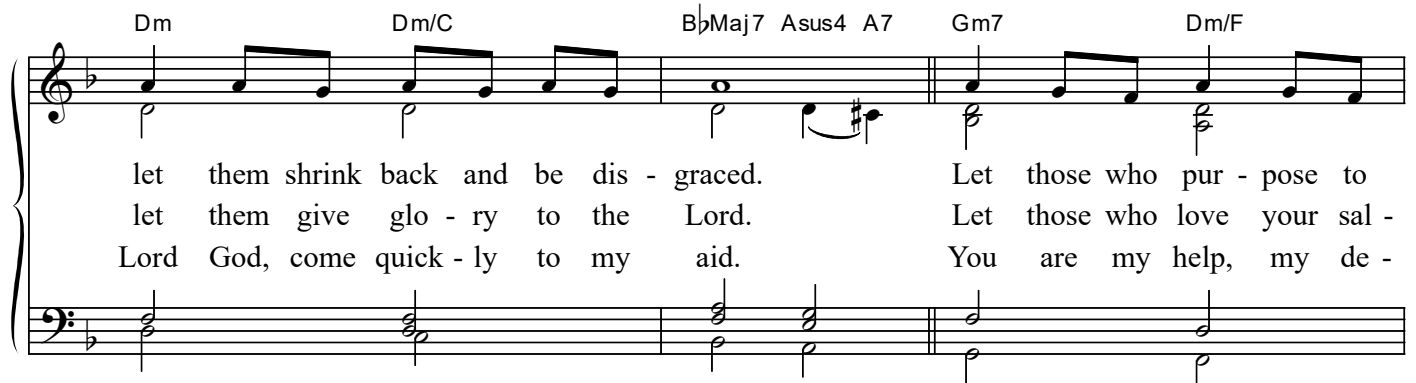
## VERSES

Dm Dm/C B♭Maj7 A7(♭10)



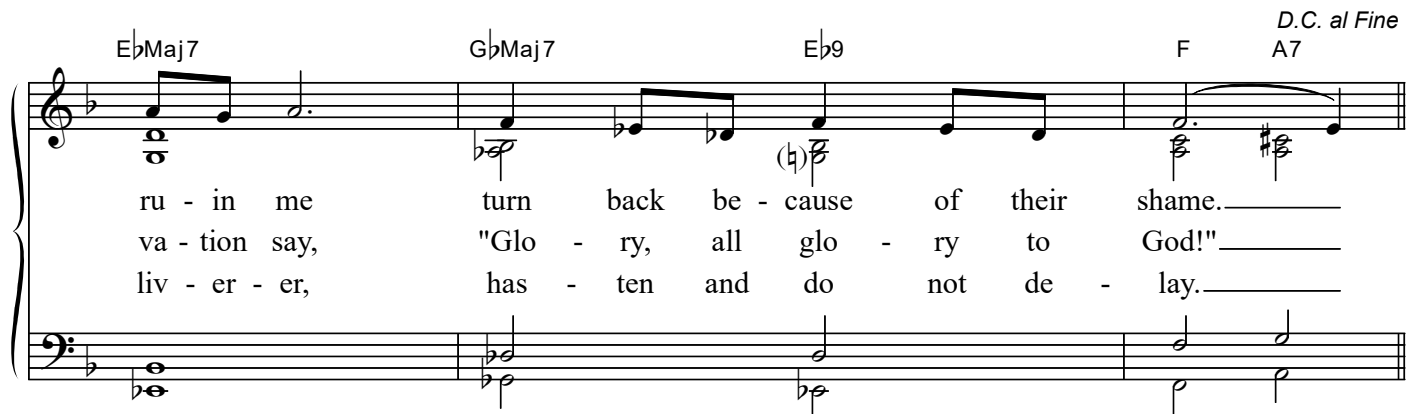
1. Lord, put to shame and con - fus - ion those who seek my life,  
2. Let those who seek you re - joice, let them be glad in you,  
3. Lord, I am poor and I need to know your sav - ing grace,

Dm Dm/C B♭Maj7 Asus4 A7 Gm7 Dm/F



let them shrink back and be dis - graced. Let those who pur - pose to  
let them give glo - ry to the Lord. Let those who love your sal -  
Lord God, come quick - ly to my aid. You are my help, my de -

E♭Maj7 G♭Maj7 E♭9 F *D.C. al Fine*  
A7



ru - in me turn back be - cause of their shame.\_\_\_\_\_  
va - tion say, "Glo - ry, all glo - ry to God!"\_\_\_\_\_  
liv - er - er, has - ten and do not de - lay.\_\_\_\_\_

# Give to your King your judgment, O God

Psalms 72: 1-7, 18-19

Words and music: David Lee

RESPONSE

G Bm Am7 D Bm Em

Give to your King your judgment, O God: give to the King's son your

Am7 D Gsus4 G *Fine* VERSES F F/E F/D F/C

love of right-eous-ness. 1. So may he judge the peo - ple with pro - bi - ty,

Bb F/A Gm7 Csus4 C A Dm7

so may he judge with e - qui - ty the poor: shower - ing on moun - tains

G7/B C Edim G/D G/B A7/C# A7 D *D.C. al Fine*

peace and pros-pe - ri - ty, la - vish-ing right - eous - ness from shore to shore.

- 2 May he defend the poor and the victimised,  
rescue their children, crush the tyrant down;  
while sun shall shine, from now till the end of time  
nations will hold his name in high renown.
- 3 May he come down like rain on the new-mown field,  
as morning showers refresh the fruitful earth.  
Each day that dawns his righteousness is revealed,  
grace and abundant peace are given birth.
- 4 Blessing and honour: let all the earth acclaim  
our God alone, through whom the world was made;  
blessing and honour: worship his glorious name,  
our God alone, in majesty arrayed.

# Give to your King your judgment, O God

Psalm 72: 1, 10-15, 18-19

Words and music: David Lee

RESPONSE

G Bm Am7 D Bm Em

Give to your King your judgment, O God: give to the King's son your

Am7 D Gsus4 *Fine* G VERSES F F/E F/D F/C

love of right-eous-ness. 1. Kings from the east and wise men from dis-tant shores

Bb F/A Gm7 Csus4 C A Dm7

kneel down be-fore him: King a-mong the kings. From near and far, through

G7/B C Edim G/D G/B A7/C# A7 *D.C. al Fine* D

ways deep and wea-ther sharp, wea-ry and foot-sore each their tri-bute brings.

2 He will defend the needy who cry for help:  
from rich oppressors, set their victims free.  
He will redeem the poor and deliver them:  
precious before his eyes their blood shall be.

3 Long may the King live; may he forever live!  
To him our deepest treasures let us bring.  
May all his people's prayer rise unceasingly  
morning till night-time bless him as we sing:

4 Blessing and honour: let all the earth acclaim  
our God alone, through whom the world was made;  
blessing and honour: worship his glorious name,  
our God alone, in majesty arrayed.

# Whom have I but you?

Psalm 73:21-28

Words and music: David Lee

## RESPONSE

Whom have I but you in the hea-vens?\_\_\_\_\_ On earth who else could be my de-

E E/D# E/C# E/B A E/G#

The first system of the musical score is in the key of E major (three sharps) and 4/4 time. It features a vocal melody line and a piano accompaniment. The piano part consists of a treble and bass staff. The vocal line starts with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

sire? Though my bo - dy and my heart waste to no - thing,\_\_\_\_\_

F#m7 B G#7/B# C#m C#/B A G#m G#m/F# Fdim

The second system continues the musical score. The vocal melody line and piano accompaniment are consistent with the first system. The piano part includes chords and moving lines in both hands. The system ends with a half note.

you will be my rock, O Sove-reign of my heart, my in - he - ri - tance for - ev - er.

F#m7 E/G# F#m7 E/G# F#m7 E/G# A F#m7 Bsus4 B E

The third system concludes the musical score. The vocal melody line and piano accompaniment are consistent with the previous systems. The piano part includes chords and moving lines in both hands. The system ends with a half note. The word "Fine" is written above the final measure.



VERSES

1. When my heart was grieved and my spi - rit em - bit - tered, ig - no - rant was I, as the  
 2. Those re - ject - ing you turn their backs and will per - ish, you des - troy all those who are

Am Am/G FMaj7 E7 Am Am/G

beasts of the field; yet I was al - ways with you, you grasped me by my right hand, and,  
 faith - less to you. But I shall walk be - side you, re - joic - ing in your pres - ence, re -

FMaj7 E7 Am Dm7 G C

guid - ed by your coun - sel, on - wards you will lead me to glo - ry.  
 count - ing all your do - ings, you a - lone, Lord God, are my re - fuge.

G C Am Am/G B/F# B7

*D.C. al Fine*

# Restore us again

Psalm 80: 1-8

Words and music: David Lee

Slow, heavy blues

RESPONSE

Dm7

G7

Dm7

G7

Res-tore us a - gain,

O Lord God of hosts,

Dm7

A7

Gm7

Am7

Dm7

*Fine*

and show us the light of your face and your grace and we shall be saved.

VERSES

G7

Dm7

G7

1. Hear, O Shep-herd of Is - rael\_\_\_\_  
2. Be - fore all of your chil - dren\_\_\_\_  
3. You have fed us with tears,\_\_\_\_\_

that led Jo - seph like a  
show your pow - er, come to  
tears to drink in good\_\_\_\_

Dm7 G7 Dm7

flock. \_\_\_\_\_ En - throned high on the che - ru-bim: \_\_\_\_\_  
 save us. \_\_\_\_\_ O Lord God of hosts, \_\_\_\_\_  
 meas-ure. \_\_\_\_\_ All our e - ne - mies mock us. \_\_\_\_\_

A7 Dm7 *D.C. al Fine*

Shine out, O shine out, O shine out in pow - er and might.  
 how long will you show your an - ger at your peo - ple's prayer?  
 Why have you made us the vic - tim of our neigh-bours' scorn?

# Arise, O God, and judge the earth

Psalms 82

Words and music: David Lee

## RESPONSE

A - rise, O God, and judge the earth; all the na-tions be-long to you a -

lone; \_\_\_\_\_ in the di - vine as - sem - bly take your stand, O God; ren - der

judg - ment on prin - ci - pa - li - ties and powers.

*Fine*

G Am7/G D/G Am7/G G Am7/G

D/G Am7/G Bm7 Em7 Am7 D C

G/B Am7 Am7/D G

VERSES

1. How long will all you powers de - fend the un - just? And how  
 2. You powers lack un - der - stand - ing; yet in dark - ness all a -

Dm Bb A7(b9) Dm

long ex - hi - bit bi - as to the wi - cked? Show  
 round you strut and earth's foun - da - tions trem - ble. I

Dm Bb A7(b9) Dm

jus - tice to the or - phan, the poor and the op - pressed, de -  
 once had thought you gods, as the sons of the Most High; but

BbMaj7 Am7 BbMaj7 Am7

*D.C. al Fine*

li - ver from the wic - ked all the nee - dy and the poor.  
 you like us are mor - tal and like us will fall and die.

D GMaj7/D Am7/D Dsus4 D

# How lovely is your dwelling place

Psalm 84

Words and music: David Lee

## CHORUS

*Descant*

How lov - ely is — your dwell - ing — place,

How lov - ely is — your dwell - ing place,

Chords: F, Gm7, F/A, Bb

O Lord — God — of hosts, — liv - ing God. My —

O — Lord God — of hosts, liv - ing God. My

Chords: Gm7, C, F, Csus4, C

heart and soul — cry out for — you,

heart and soul — cry out for you,

Chords: F, Gm7, F/A, Bb

ev - er sing - ing your praise.

Gm7 C F

ev - er sing - ing your praise.

## VERSES

1. Ev - en the spar - row has found a place for her nest - ing,  
2. Bet - ter one day in your courts than out - side a thou - sand;

Bb Bb/A Gm7 F2 F

— ev - en the swa - llow has found a home for her young.  
— bet - ter your door - way than all the rich - es of earth.

Bb Bb/A Gm7 F2 F

— Bless - ed are they whose strength is in —  
— You are our sun and you are our

Am Dm7 Gm7

C Am Dm7

you, shield, bless - ed are they whose  
you free - ly show your

Gm7 C F D.C. al Fine

dwel - ing is made safe in your courts.  
fa - vour on those trust - ing in you.

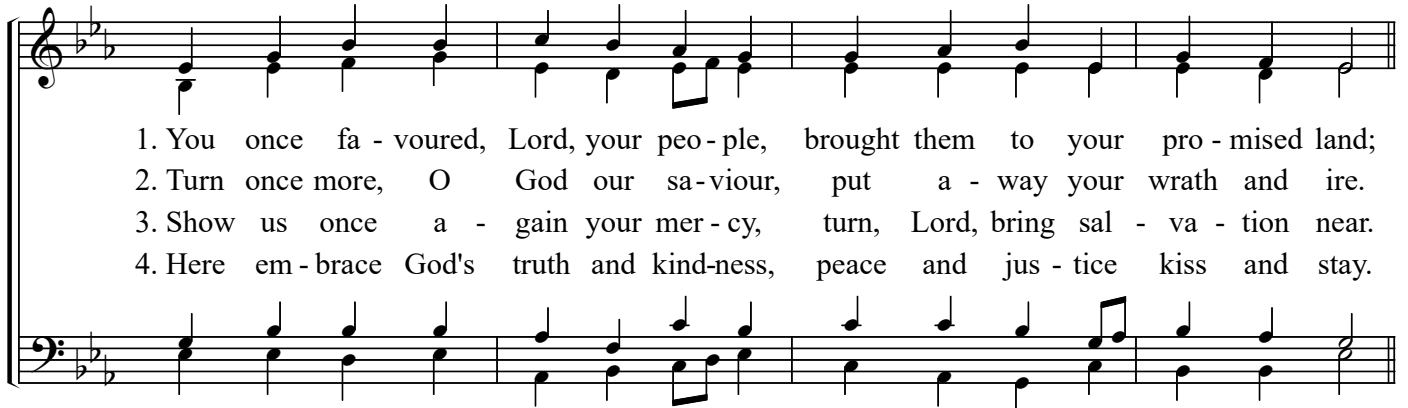


# You once favoured, Lord, your people

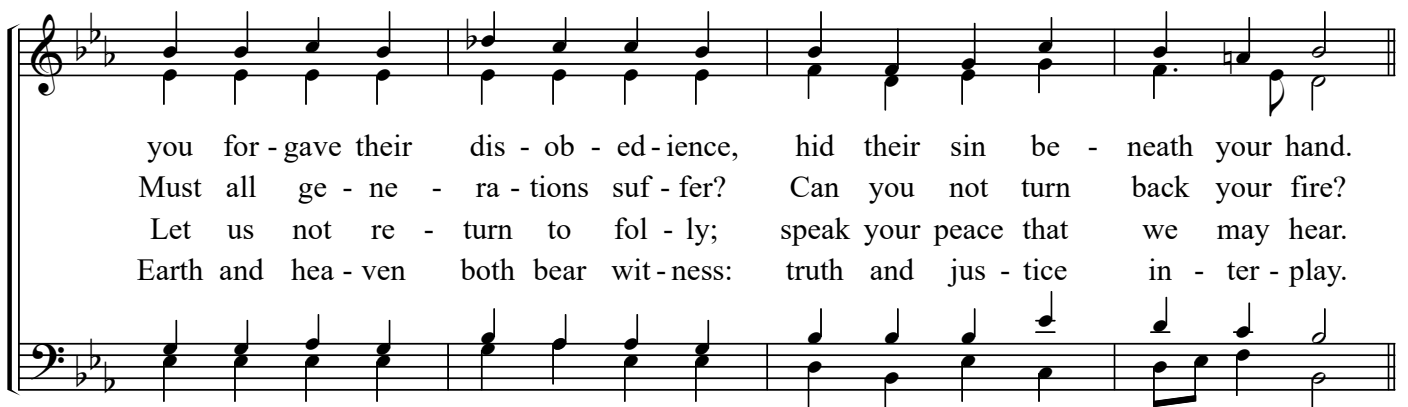
Psalms 85

MANNHEIM  
8.7.8.7.8.7

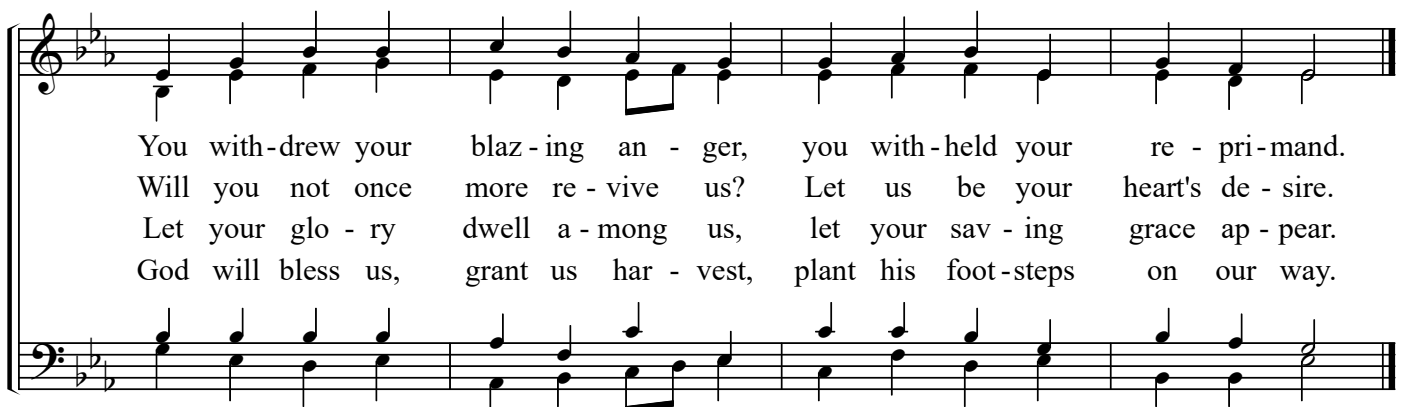
Words: David Lee  
Music: Friedrich Filitz



1. You once fa - voured, Lord, your peo - ple, brought them to your pro - mised land;  
2. Turn once more, O God our sa - viour, put a - way your wrath and ire.  
3. Show us once a - gain your mer - cy, turn, Lord, bring sal - va - tion near.  
4. Here em - brace God's truth and kind - ness, peace and jus - tice kiss and stay.



you for - gave their dis - ob - ed - ience, hid their sin be - neath your hand.  
Must all ge - ne - ra - tions suf - fer? Can you not turn back your fire?  
Let us not re - turn to fol - ly; speak your peace that we may hear.  
Earth and hea - ven both bear wit - ness: truth and jus - tice in - ter - play.



You with - drew your blaz - ing an - ger, you with - held your re - pri - mand.  
Will you not once more re - vive us? Let us be your heart's de - sire.  
Let your glo - ry dwell a - mong us, let your sav - ing grace ap - pear.  
God will bless us, grant us har - vest, plant his foot - steps on our way.

# The Lord himself is your refuge

Psalms 91: 1-12

Words and music: David Lee

## RESPONSE

G F G D/F# Em CMaj7 C/D G2



The Lord him-self is your re-fuge,—you have made the Most High your strong-hold.— No



G F G D/F# Em CMaj7 C/D G2

*Fine*



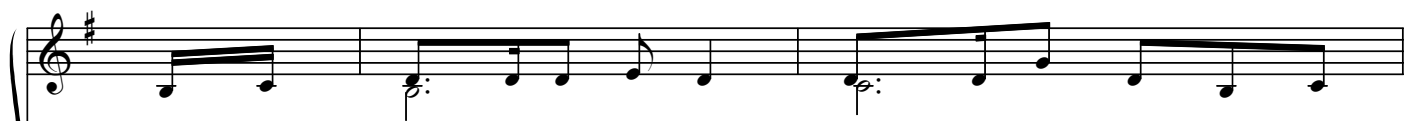
harm shall ev - er de - feat you\_\_\_\_\_ and dis - as - ter will not con - sume you.\_\_\_\_\_



## VERSES 1, 2, 5

GMaj7

Am7



1. He who dwells in the shel - ter of the Most High, liv - ing  
2. From the snare of the hun - ter he will de - li - ver you,  
5. He has giv - en his an - gels charge ov - er you as your



Bm7

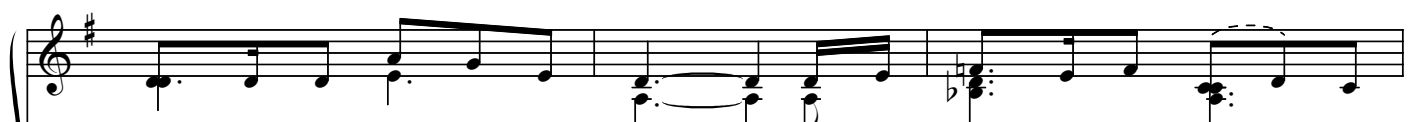
CMaj7

Dsus4

D

Bb

F/A



un - der the sha - dow of God:\_\_\_\_\_ he will say to the Lord\_\_\_\_\_ "My  
and from the curse that des - troys.\_\_\_\_\_ With his wings he will cov - er you,  
guard where-so - ev - er you go.\_\_\_\_\_ In their hands they will hold you and



*D.C. al Fine*

Gm7                      F                      G                      Am7                      Dsus4                      D

God whom I trust, my hid - ing place and my de - fend - er".\_\_\_\_  
 you will be safe: his word, your de - fence and your shield.\_\_\_\_\_  
 car - ry you through the way they are clear - ing for you.\_\_\_\_\_

VERSES 3, 4

Bm                      CMaj7

3. The ter - ror of the night, the ar - row of the day, need  
 4. Though thou - sands fall close by, ten thou - sand at your side, yet

F#                      G#m7                      C#sus4                      C#                      Bm                      F#m/A

nei - ther of them cause you to fear.\_\_\_\_ Through pest - il - ence of dark-ness through  
 through it all your God will be near.\_\_\_\_ The Lord will rise in just - ice, your

*D.C. al Fine*

G7                      F#sus4                      F#                      Em                      Am7                      Dsus4                      D

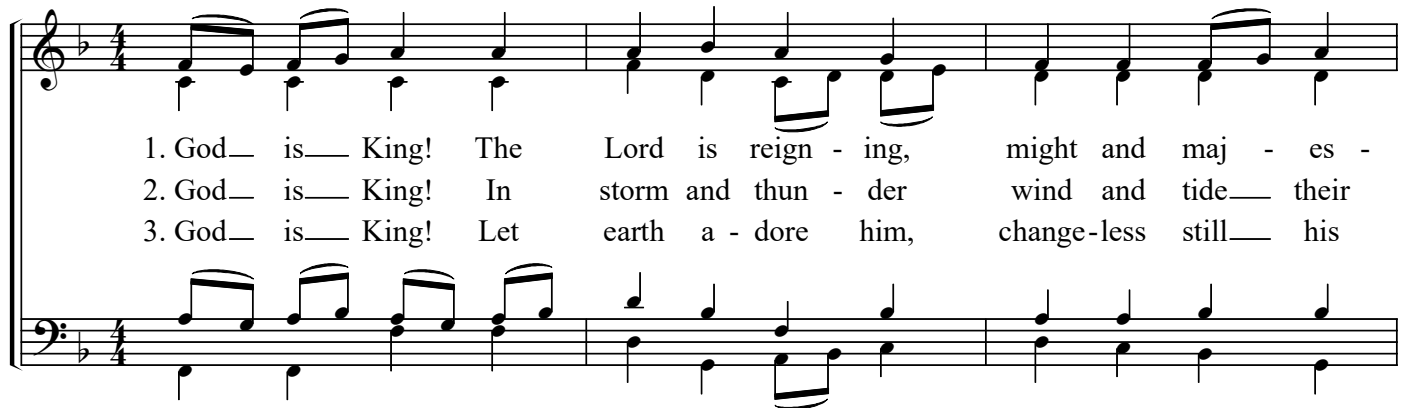
plague in o - pen day-light,\_\_\_\_ He will be there keep-ing you se - cure.\_\_\_\_\_  
 own eyes will bear wit-ness: the re - tri - bu - tion of the Lord of hosts.\_\_\_\_\_

# God is King! The Lord is reigning

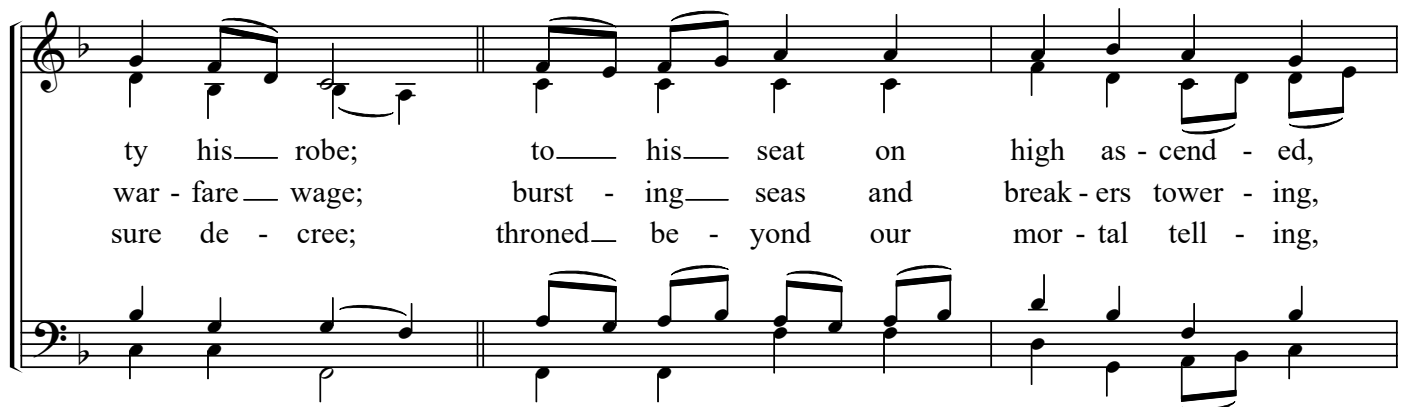
Based on Psalm 93

OBSERVATORY HILL  
8.7 8.8 8.7 7.7

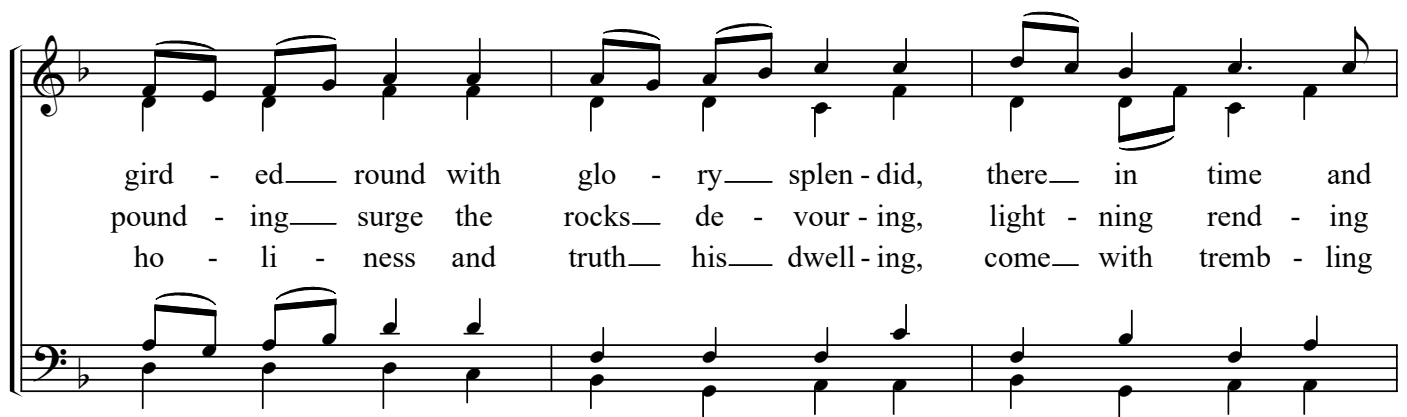
Words: Timothy Dudley-Smith  
Music: David Lee



1. God is King! The Lord is reign - ing, might and maj - es -  
2. God is King! In storm and thun - der wind and tide their  
3. God is King! Let earth a - dore him, change-less still his



ty his robe; to his seat on high as - cend - ed,  
war - fare wage; burst - ing seas and break - ers tower - ing,  
sure de - cree; throned be - yond our mor - tal tell - ing,



gird - ed round with glo - ry splen - did, there in time and  
pound - ing surge the rocks de - vour - ing, light - ning rend - ing  
ho - li - ness and truth his dwell - ing, come with tremb - ling

space— sus - tain - ing    this our star - en - circl - ed globe.    Fore - or - dained and  
 skies— a - sun - der,    oc - ean's roar and temp - est's rage.    Might - ier far than  
 hearts— be - fore him,    bow the head and bend— the knee,    where— the ran - somed

found - ed— fast,    ev - er - more— his throne shall— last!  
 sea— or— sky    stands— the throne— of God on— high!  
 e - ver— raise    God's— im - per - ish - ab - le— praise!

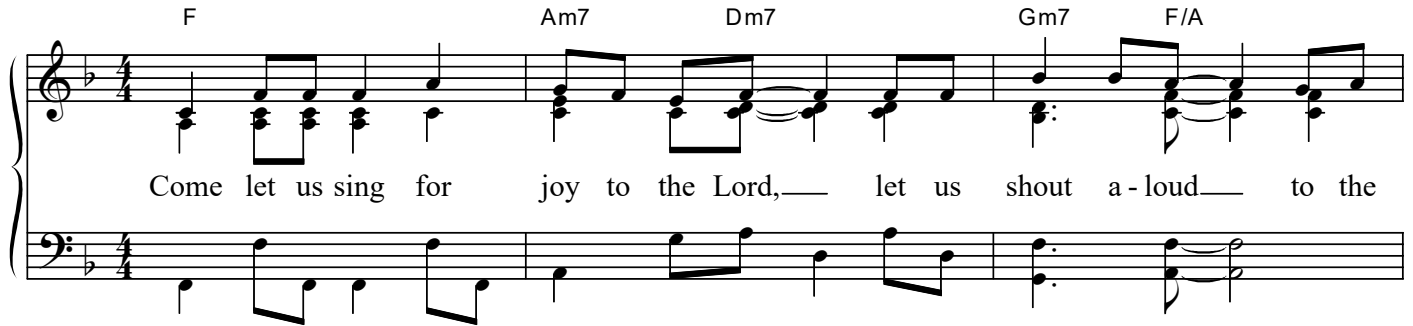
# Come let us sing for joy to the Lord

Psalm 95

Words and music: David Lee

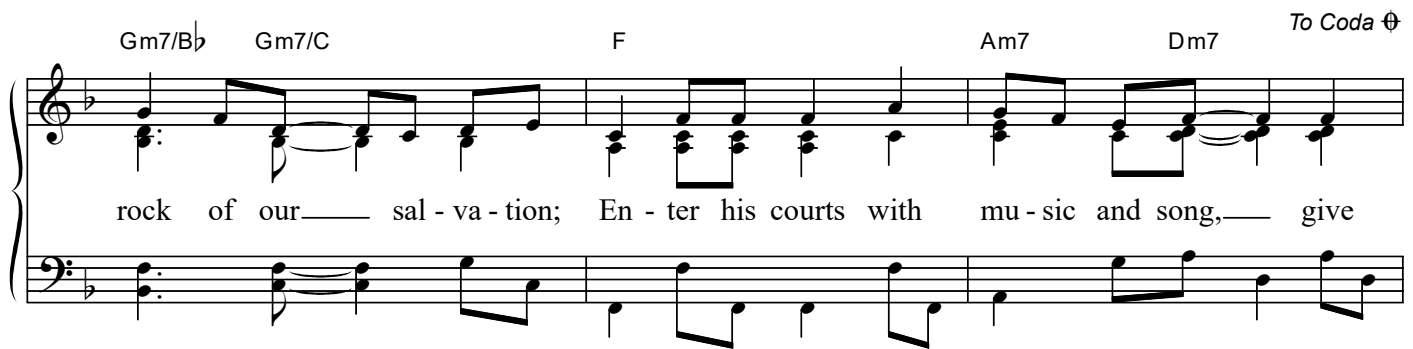
## RESPONSE (CHORUS)

F Am7 Dm7 Gm7 F/A



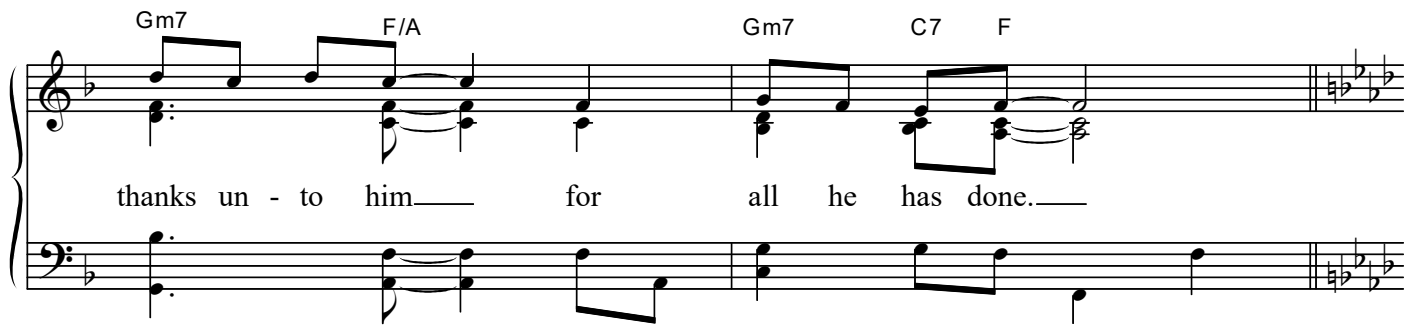
Come let us sing for joy to the Lord, — let us shout a - loud — to the

Gm7/Bb Gm7/C F Am7 Dm7 To Coda ☪



rock of our — sal - va - tion; En - ter his courts with mu - sic and song, — give

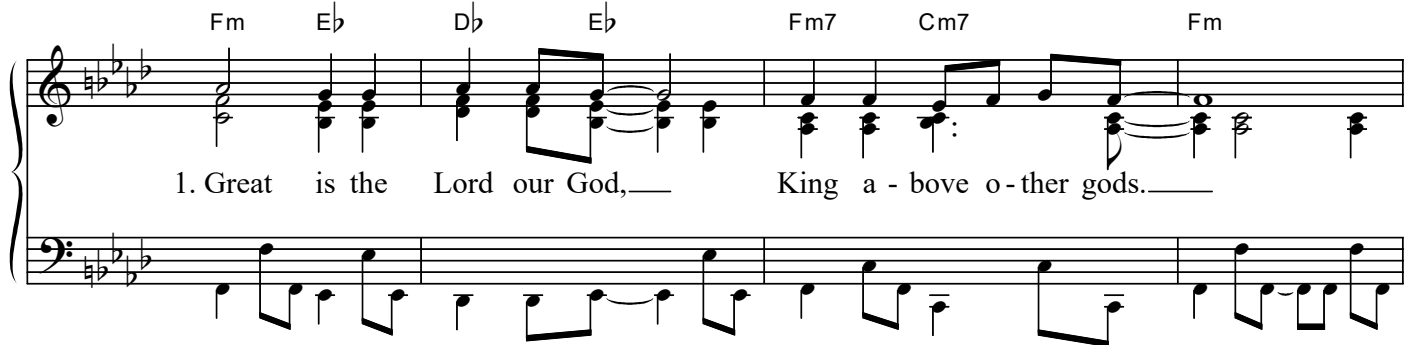
Gm7 F/A Gm7 C7 F



thanks un - to him — for all he has done. —

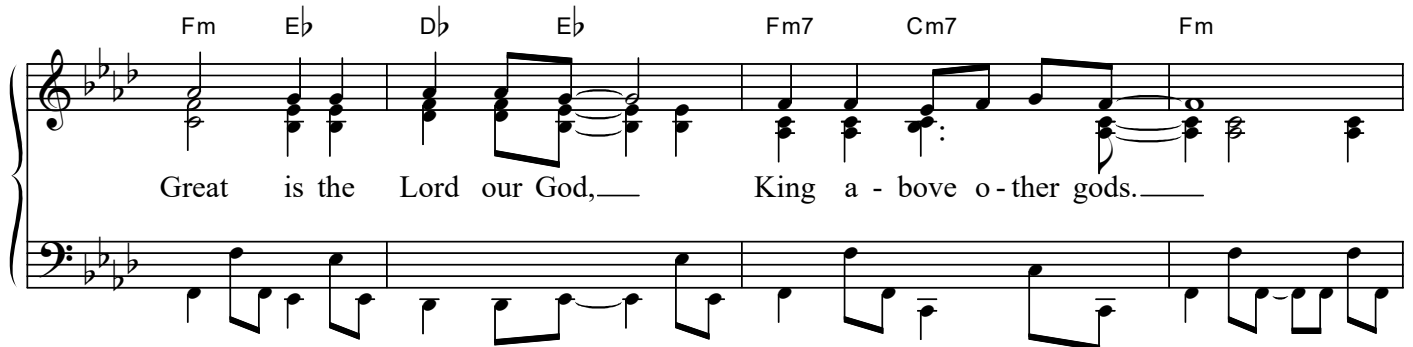
## VERSES

Fm Eb Db Eb Fm7 Cm7 Fm



1. Great is the Lord our God, — King a - bove o - ther gods. —

Fm Eb Db Eb Fm7 Cm7 Fm



Great is the Lord our God, — King a - bove o - ther gods. —

A♭ E♭/G Fm7 E♭ Fm7 E♭/G  
 In his hand are the depths of the earth, — and the moun - tains rose — at his com -  
 A♭ A♭ B♭dim G/B C  
 mand. He cre - a - ted the o - ceans and seas, —  
 F/A G7 C C7 *D.C. al Coda*  
 with his hand he fash-ioned the land. —  
 ♯ Gm7 F/A Gm7 F/A Gm7 F/A Gm7 C7 F  
 thanks un-to him — give thanks un-to him — give thanks un-to him — for all he has done. —

2 Come, kneel before the Lord, bow before him in prayer;  
 own him our Lord and our God, bow before him in prayer.  
 He created the vastness of space  
 but within our hearts would make his home;  
 he, the shepherd who laid down his life:  
 we, the flock he claimed for his own.

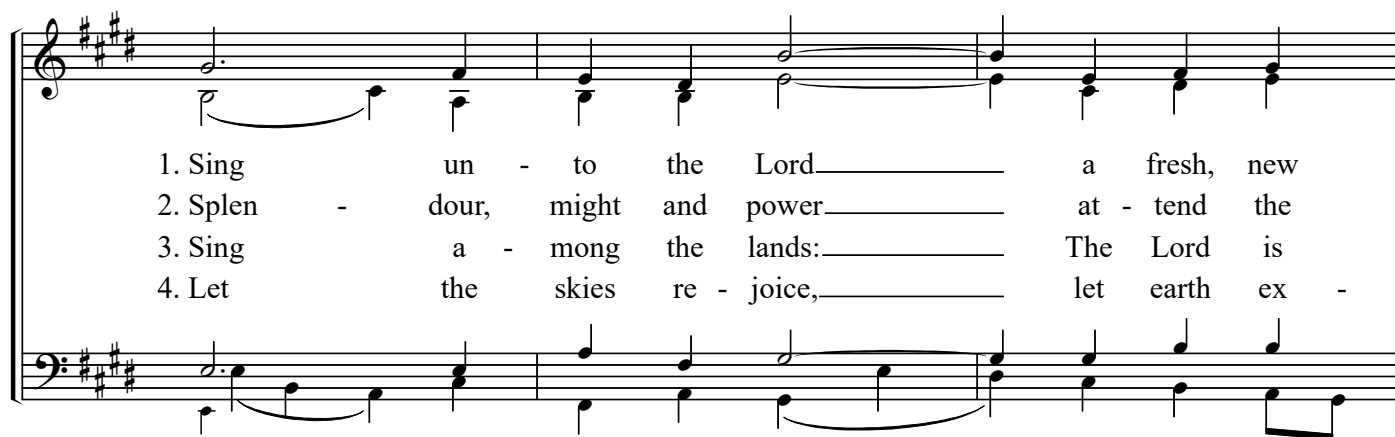
3 Come, hear his voice today, do not harden your hearts;  
 unlike as yesterday, do not harden your hearts.  
 See the love that your Saviour has shown,  
 set your will to walk within his way;  
 enter into his blessing today,  
 do not let your hearts go astray.

# Sing unto the Lord a fresh, new song

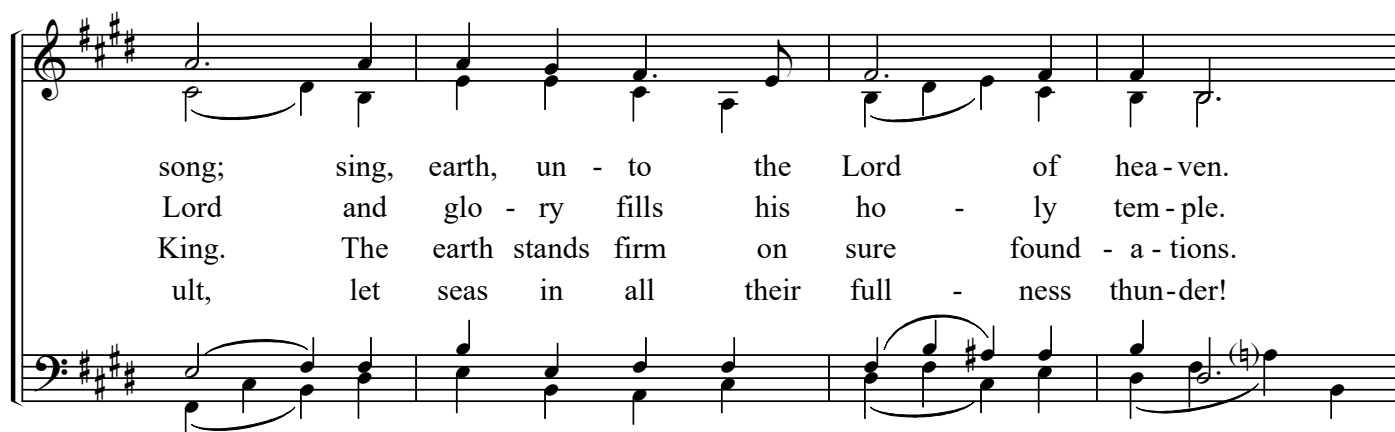
Psalms 96

ELGAR 1  
9 9 5 8 10

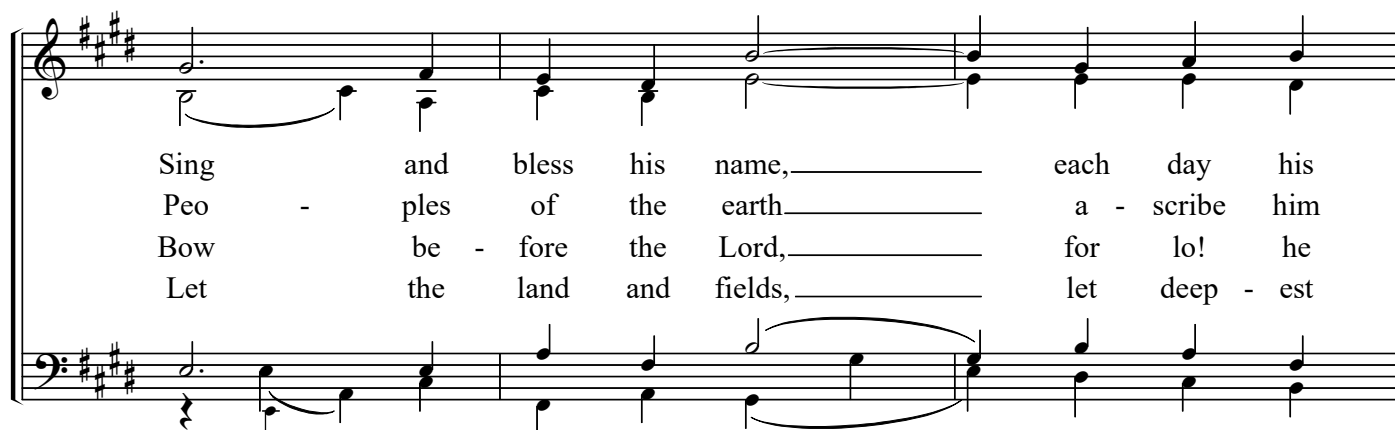
Words: David Lee  
Music: Edward Elgar (1857-1934)  
arr: David Lee



1. Sing un - to the Lord a fresh, new  
2. Splen - dour, might and power at - tend the  
3. Sing a - mong the lands: The Lord is  
4. Let the skies re - joice, let earth ex -



song; sing, earth, un - to the Lord of hea - ven.  
Lord and glo - ry fills his ho - ly tem - ple.  
King. The earth stands firm on sure found - a - tions.  
ult, let seas in all their full - ness thun - der!



Sing and bless his name, each day his  
Peo - ples of the earth a - scribe him  
Bow be - fore the Lord, for lo! he  
Let the land and fields, let deep - est



sav - ing deeds pro - claim to all the  
maj - es - ty and worth, a - scribe him  
comes to judge the world, to judge with  
vale to moun - tain peaks, let all cre -

lands and na - tions of the earth.  
ho - nour due his ho - ly name.  
e - qui - ty and light of truth.  
a - tion sing un - to the Lord!

# You, O Lord, are most high above the earth

Psalms 97

Words and music: David Lee

## RESPONSE

*Descant*

You are high a - bove the earth; — you are ex - alt - ed,  
You, O Lord, are most high a - bove the earth; you are ex - alt - ed,

E F#m7 E/G# A F#m7 B B/A

*Fine*

you are ex - alt - ed, you — are ex - alt - ed in all of — the world.  
you are ex - alt - ed, you are ex - alt - ed — in all of the world.

G#m7 C# F#m E/G# F#m7/A B7 E

## VERSES

1. God is King! Let all the earth re-joice: praise him is-lands of the sea.

C Dm/C C Dm/C C CMaj7 Dm/C

*For John Pritchard and Wendy, on his appointment  
as Archdeacon of Canterbury*

Dark the clouds sur - round-ing his throne, fierce the fire con - sum-ing his foes;

E/B D/B E/B D/B Em/G F#dim Em/G F#dim

*D.C. al Fine*

moun-tains melt like wax be - fore the ve-ry face of the Lord.

Em Em/D Em/C# Em/C Bsus4 B Bsus4 B

- 2 All the heavens proclaim his righteousness,  
all the nations see his might.  
They are ashamed, all those who serve idols:  
they are ashamed, who glory in naught.  
But we rejoice with gladness,  
we shall sing and dance to the Lord.
- 3 God loves those who turn away from sin,  
hating the evil they have done.  
Light shall dawn on those who are righteous,  
joy prepare the path of the godly;  
let his people sing and  
let their praises ring to the Lord.
- 4 Praise to God, creator of the earth,  
him from whom all good things come.  
Praise to Christ, redeemer of all,  
raised from death, Jesus is Lord.  
Praise the Holy Spirit,  
fount of life and liberty.

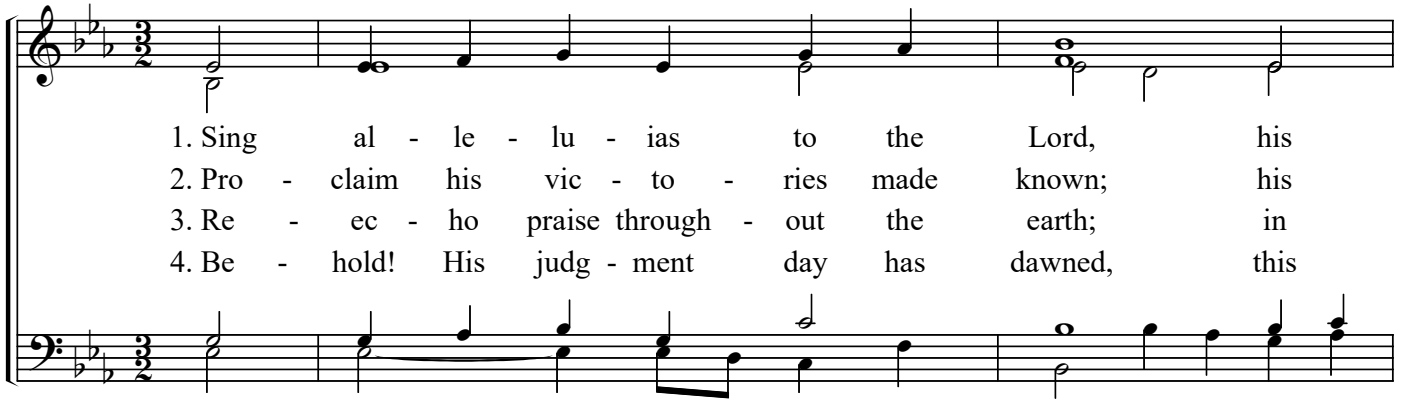
# Sing alleluias to the Lord

Psalms 98

LASST UNS ERFREUEN  
(EASTER SONG)  
88 44 88 and Alleluias

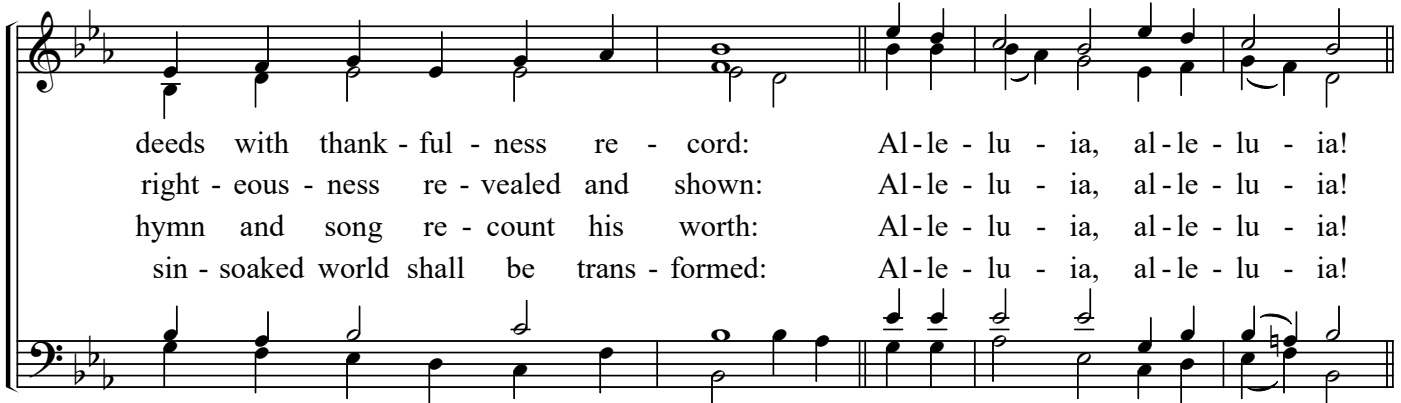
Words: David Lee  
Melody: from an Easter hymn, Germany  
arr: Ralph Vaughan Williams

*Unison*



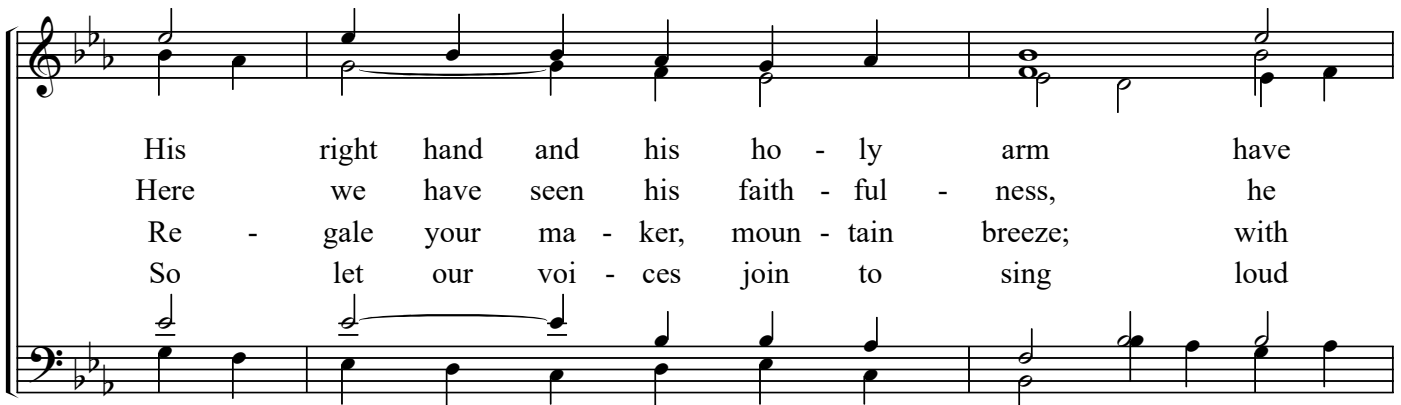
1. Sing al - le - lu - ias to the Lord, his  
2. Pro - claim his vic - to - ries made known; his  
3. Re - ec - ho praise through - out the earth; in  
4. Be - hold! His judg - ment day has dawned, this

*Harmony*



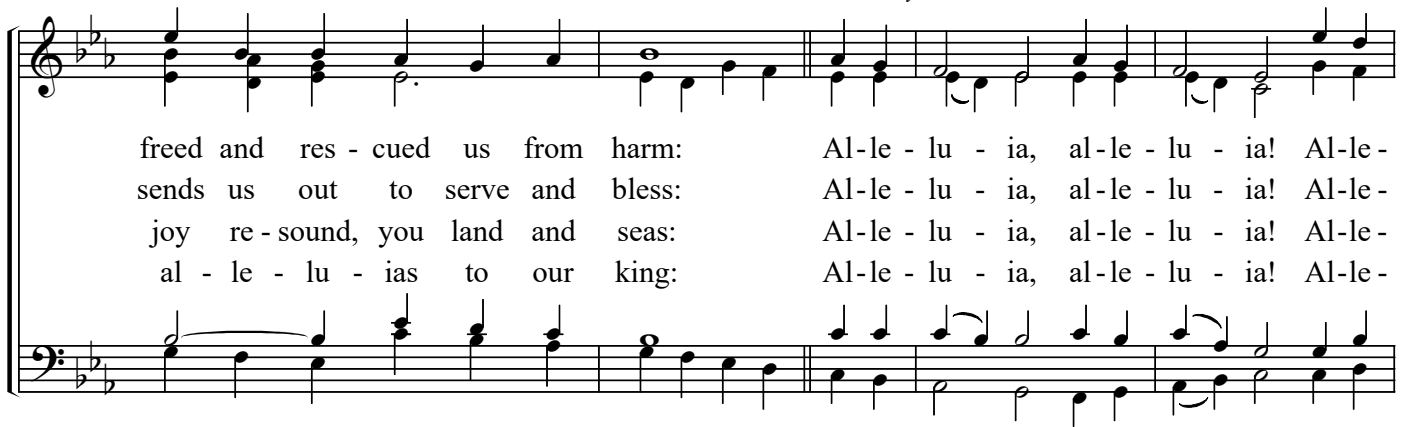
deeds with thank - ful - ness re - cord: Al - le - lu - ia, al - le - lu - ia!  
right - eous - ness re - vealed and shown: Al - le - lu - ia, al - le - lu - ia!  
hymn and song re - count his worth: Al - le - lu - ia, al - le - lu - ia!  
sin - soaked world shall be trans - formed: Al - le - lu - ia, al - le - lu - ia!

*Unison*



His right hand and his ho - ly arm have  
Here we have seen his faith - ful - ness, he  
Re - gale your ma - ker, moun - tain breeze; with  
So let our voi - ces join to sing loud

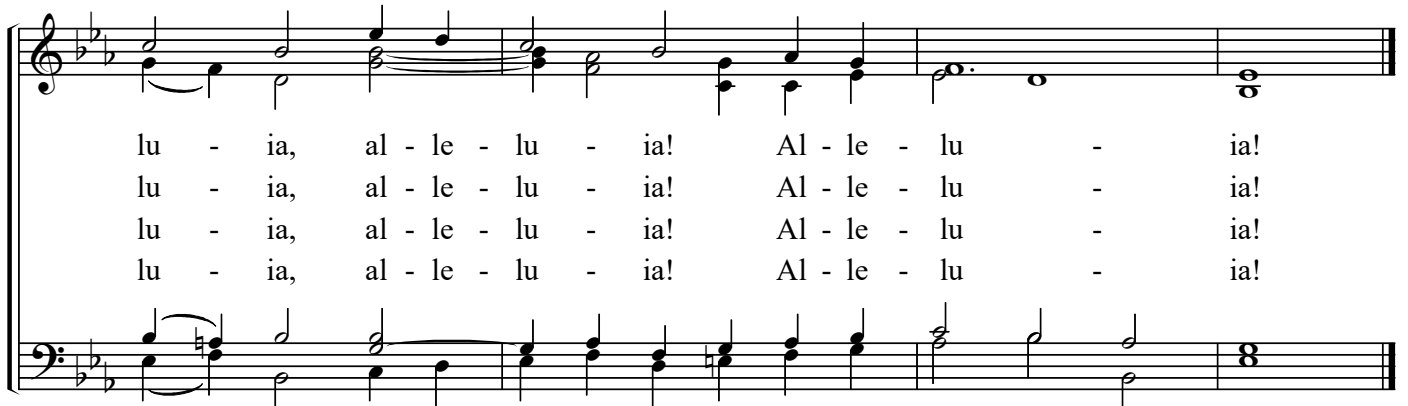
*Harmony*



freed and res - cued us from harm: Al-le - lu - ia, al-le - lu - ia! Al-le -  
sends us out to serve and bless: Al-le - lu - ia, al-le - lu - ia! Al-le -  
joy re - sound, you land and seas: Al-le - lu - ia, al-le - lu - ia! Al-le -  
al - le - lu - ias to our king: Al-le - lu - ia, al-le - lu - ia! Al-le -

The Harmony section features a two-staff musical score in G major (one sharp) and 4/4 time. The vocal lines are written in treble and bass clefs. The lyrics are aligned with the notes, showing a call-and-response pattern between the two parts.

*Unison*



lu - ia, al - le - lu - ia! Al - le - lu - ia!  
lu - ia, al - le - lu - ia! Al - le - lu - ia!  
lu - ia, al - le - lu - ia! Al - le - lu - ia!  
lu - ia, al - le - lu - ia! Al - le - lu - ia!

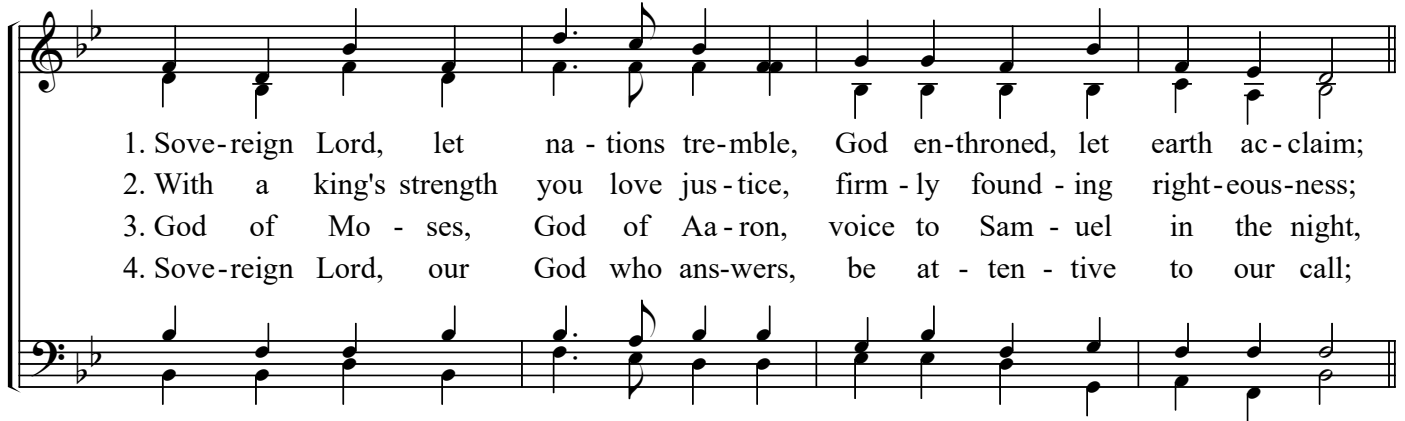
The Unison section features a two-staff musical score in G major and 4/4 time. The vocal lines are written in treble and bass clefs. The lyrics are aligned with the notes, showing a call-and-response pattern between the two parts.

# Sovereign Lord, let nations tremble

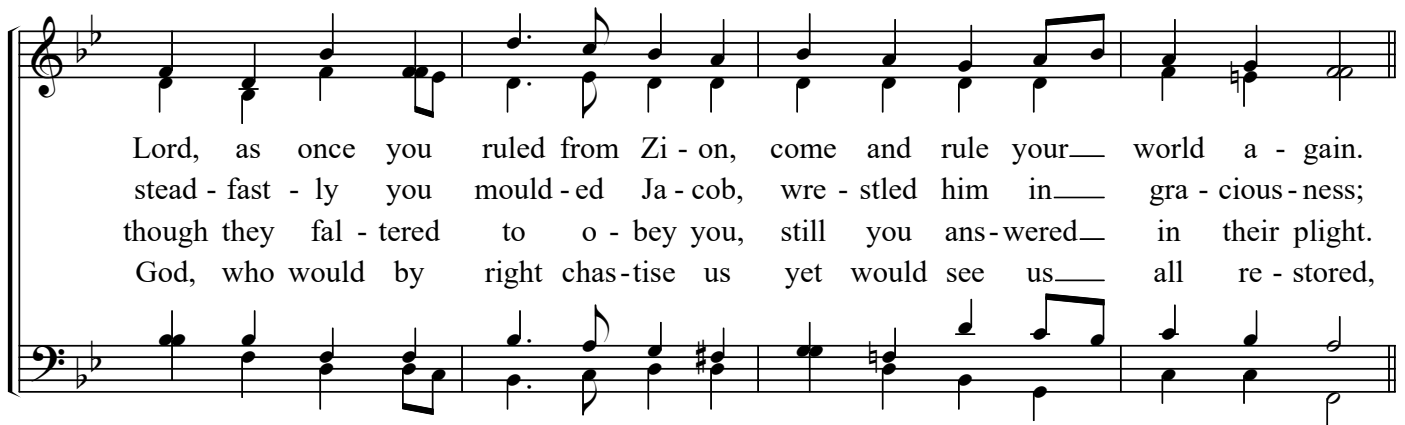
Psalm 99

REGENT SQUARE  
87 87 87

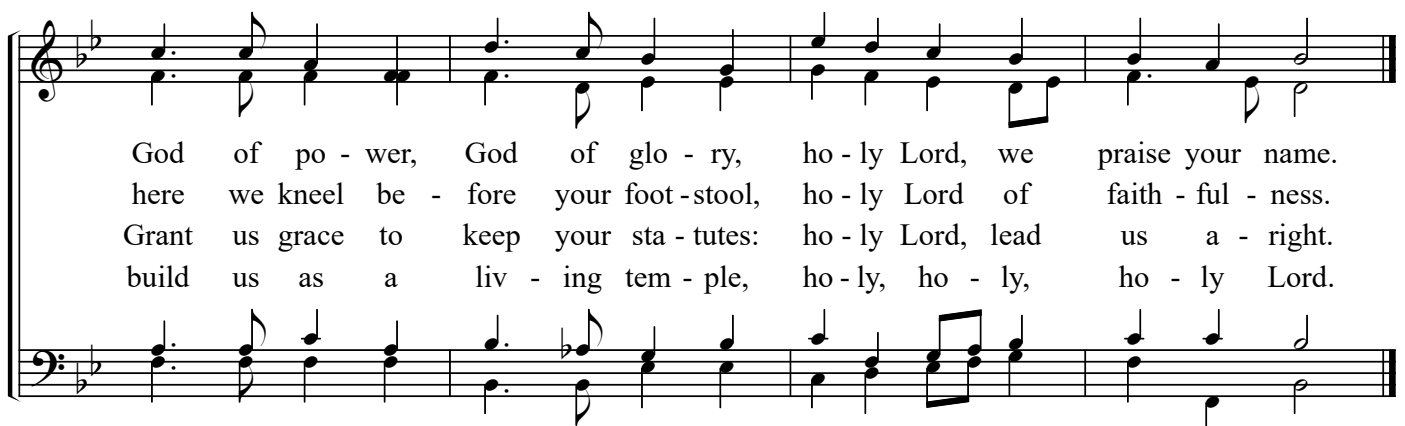
Words: David Lee  
Music: Henry Smart



1. Sove-reign Lord, let na - tions tre-mble, God en-throned, let earth ac-claim;  
2. With a king's strength you love jus-tice, firm - ly found - ing right-eous-ness;  
3. God of Mo - ses, God of Aa - ron, voice to Sam - uel in the night,  
4. Sove-reign Lord, our God who ans-wers, be at - ten - tive to our call;



Lord, as once you ruled from Zi - on, come and rule your— world a - gain.  
stead - fast - ly you mould - ed Ja - cob, wre - stled him in— gra - cious - ness;  
though they fal - tered to o - bey you, still you ans-wered— in their plight.  
God, who would by right chas-tise us yet would see us— all re - stored,



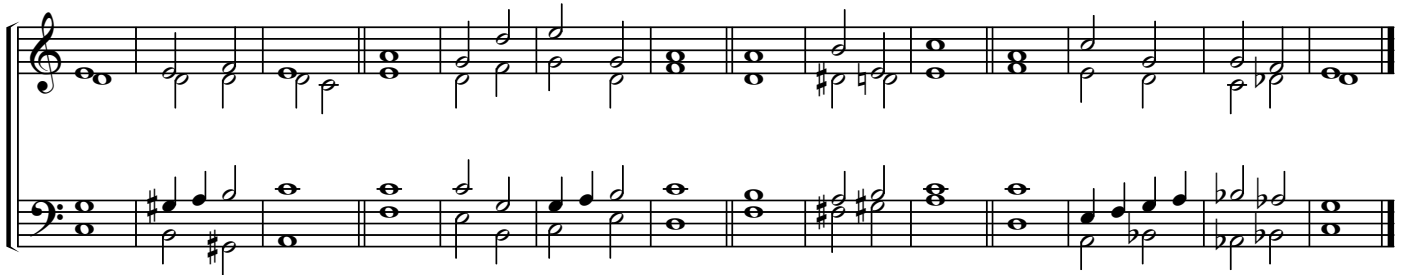
God of po - wer, God of glo - ry, ho - ly Lord, we praise your name.  
here we kneel be - fore your foot-stool, ho - ly Lord of faith - ful - ness.  
Grant us grace to keep your sta - tutes: ho - ly Lord, lead us a - right.  
build us as a liv - ing tem - ple, ho - ly, ho - ly, ho - ly Lord.

# I will sing of faithfulness and justice

Psalm 101

Words: Common Worship

Music: David Lee



1 I will sing of faithful-ness and | justice; \*  
to | you, O | Lord, will I | sing.

2 Let me be wise in the | way that is | perfect: \*  
when | will you | come to | me?

3 I will walk with | purity · of | heart \*  
with-|in the | walls of my | house.

4 I will not set be-| fore my | eyes \*  
a | counsel | that is | evil.

5 I abhor the | deeds of un-|faithfulness; \*  
they | shall not | cling to | me.

6 A crooked heart shall de-|part from | me; \*  
I will not | know a | wicked | person.

7 One who slanders a | neighbour in | secret \*  
I will | quickly | put to | silence.

8 Haughty eyes and an | arrogant | heart \*  
I | will | not en-|dure.

9 My eyes are upon the faithful | in the | land, \*  
that | they may | dwell with | me.

10 One who walks in the | way that is | pure \*  
shall | be | my | servant.

11 There shall not | dwell in my | house \*  
one that | practis-| es de-|ceit.

12 One who | utters | falsehood \*  
shall not con-|tinue | in my | sight.

13 Morning by morning will I | put to | silence \*  
all the | wicked | in the | land,

14 to cut off from the | city of the | Lord \*  
all | those who | practise | evil.

*Glory to the Father and | to the | Son, \*  
and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now \*  
and shall be for | ever. | A-|men.*

# Bless, O my soul, the living God

from Psalm 103

WHARTON PARK  
88 88 D (LMD)

Words: Isaac Watts (altd.)  
Music: David Lee

The musical score is written for a piano accompaniment in 4/4 time. It consists of three systems of music, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff at the beginning of each measure or group of measures.

**System 1:**

Chords: C, Am, G, C/E

1. Bless, O my soul, the li - ving God, call home my thoughts that  
2. Not half so high your po - wer spreads the star - ry heav'ns a -  
3. Lord, your e - ter - nal word is sure for all your saints, and

**System 2:**

Chords: Dm, C/E, Gsus4, G, Am, G7/B, C, E7

roam a - broad;  
bove our heads;  
will en - dure!

let ev - 'ry power with - in me  
as your rich love ex - ceeds our  
Why should the won - ders that are

**System 3:**

Chords: Am, E, Am, G/B, D7, G

join in work and wor - ship all di - vine.  
praise, ex - ceeds the high - est hopes we raise.  
wrought be lost in si - lence, and for - got?



C G/B Am Em/G F C/E F C/E

Lord God, how won - drous are your ways! How firm your truth, how  
Not half so far has na - ture placed the east of morn - ing  
Let all the earth be - hold God's face, let all a - dore and

Dm C/E Gsus4 E7/G# Am G/B C CMaj7/E

large your grace! You take great mer - cy as your  
from the west, as your for - gi - ving grace re -  
know God's grace; the nob - lest with the hum - ble

F C Dm7 Gsus4 Csus4 C

throne and thus you make your glo - ries known.  
moves all pain - ful guilt from those you love.  
join in work and wor - ship so di - vine.

# O bless the Lord, my soul

from Psalm 103

KINGSGATE BRIDGE  
66 86 D (SMD)

Words: Isaac Watts (altd.)  
Music: David Lee

1. O bless the Lord, my soul, let all with - in me join  
2. 'Tis he for - gives our sins, 'tis he re - lieves our pain,  
3. He fills the poor with good; he gives the suf - ferers rest;

and aid my tongue to bless His name, whose fa - vours are di - vine.  
'tis He that heals our sick - ness - es and makes us whole a - gain.  
the Lord has judg - ments for the proud and jus - tice for th'op - pressed.

O bless the Lord, my soul, nor let his mer - cies be  
He crowns each life with love, he ran - soms from the grave;  
He showed his works and ways and Mo - ses made them known;

for - got - ten in un - thank - ful - ness, un - praised by you and me.  
he that re - deems the soul from sin has sove - reign power to save.  
he sent the world his truth and grace by his be - lo - ved Son.

Words: Isaac Watts (altd. Adrienne Tindall)  
Music: © 2012 David Lee

*This version, edited by Adrienne Tindall:*

- 1 O bless the Lord, my soul,  
let all within me join  
and aid my tongue to bless His name,  
whose favours are divine.  
O bless the Lord, my soul,  
nor let his mercies be  
forgotten in unthankfulness,  
unpraised by you and me.
- 2 'Tis he forgives our sins,  
'tis he relieves our pain,  
'tis He that heals our sicknesses  
and makes us whole again.  
He crowns each life with love,  
he ransoms from the grave;  
he that redeems the soul from sin  
has sovereign power to save.
- 3 He fills the poor with good;  
he gives the sufferers rest;  
the Lord has judgments for the proud  
and justice for th'oppressed.  
He showed his works and ways  
and Moses made them known;  
he sent the world his truth and grace  
by his beloved Son.

*Original version:*

- 1 O bless the Lord, my Soul!  
Let all within me join,  
And aid my Tongue to bless his Name,  
Whose Favours are divine.
- 2 O bless the Lord, my Soul,  
Nor let his Mercies lie  
Forgotten in Unthankfulness,  
And without Praises die.
- 3 'Tis he forgives thy Sins,  
'Tis he relieves thy Pain,  
'Tis he that heals thy Sicknesses  
And makes thee young again.
- 4 He crowns thy Life with Love,  
When ransom'd from the Grave;  
He that redeem'd my Soul from Hell  
Hath sov'reign Pow'r to save.
- 5 He fills the Poor with Good,  
He gives the Suffrers Rest;  
The Lord hath Judgments for the Proud,  
And Justice for th'Opprest.
- 6 His wondrous Works and Ways  
He made by Moses known  
But sent the World his Truth and Grace  
By his beloved Son.

# Bless the Lord, O my soul

Psalm 104: 1-13

Words and music: David Lee

## RESPONSE

D2 A/D C/D D2 G2 D/F# Em7 Asus4 A

Bless the Lord, O my—soul: O Lord—God, how great you— are!

*Fine*

D2 A/D C/D G2 Em7 D/F# G A7 Dsus4 D

Bless the Lord, O my—soul,— O Lord—God, how great— you are!

## VERSES

1. Clothed with maj - es - ty and hon - our, wrapped a - bout in

2. Ride up - on the clouds as your cha - ri - ot, sail up - on the

3. You have set the earth rock sol - id: set it fast, it shall

4. Praise to God, cre - a - tor of na - ture; Praise to Christ, through

C F/C Gm/C F/C Eb/C Db/C

blaz - ing light. You have stretched out the heav'ns like a tent - cloth,  
wings of the wind. Make the bree - zes and jet-streams your mes-sen - gers,  
ne - ver be moved; poured the wa - ters that fill all the o - cean depths;  
whom we now live; Praise the Spi - rit of life - giv - ing en - er - gy:

C F2 G2/F Am/F

*D.C. al Fine*

laid the beams of your dwell-ing on the wa - ters.  
sweep like fire with the gos - pel of re - demp - tion.  
sent the rains and the ri - vers that give life to the world.  
ev - er three, yet for - ev - er joined in un - i - ty.

D/F# G2 A Em7 A Em7 A

# When you send your Spirit

Psalm 104: 24-34

Words and music: David Lee

RESPONSE  
A

D/E E C#m7 F#sus4F#m7 Bm7 Esus4 E7 Asus4 A *Fine*

When you send your Spi-rit, they are cre-a - ted: you re-new the face of the earth.

VERSES 1, 4, 5

1. Lord, how man-i-fold are all your works! In your wis-dom you have made them  
4. May the glo-ry of the Lord en - dure; may his works for ev - er give him  
5. I will sing to God while I have life: through-out all my days I'll sing his

F#m7 B2 F#m7 B2 F#m7 B2

*D.C. al Fine*

all; earth is filled with all your liv - ing crea - tures.  
joy, he whose glance can shake the earth's foun - da - tions.  
praise. May my song be joy - ful, may it please him.

F#m7 B2 E C#m7 F#m7 B7 Esus4 E

VERSES 2, 3

2. There is the sea, so vast, so spa-cious, teem-ing with life be - yond all meas-ur-ing,  
 3. You feed your crea-tures in due sea - son, they look to you for all they gath-er in,

F#m7      F#m7      A/E      F#m7      F#m7      F#m7      C#m/E      F#m7

liv - ing crea - tures great and small. ——— There go the ships,  
 good things from your o - pen hand. ——— You hide your face:

F#m7      F#m7      A/E      F#m7      B7/F#      G      C/G

*D.C. al Fine*

there the crea-tures of the deep, they whom you have made to fro-lic there.  
 they are trou-bled and dis-mayed; you with-draw your breath: they turn to dust.

D/G      G      D7/F#      B      E      E7

# My heart is ready, O God

Psalms 108

Words: Common Worship  
Music: David Lee



- 1 My heart is ready, O God, my | heart is | ready; \*  
I will | sing and | give you | praise.
- 2 Awake my soul; awake | harp and | lyre, \*  
that I | may a-waken · the | dawn.
- 3 I will give you thanks,  
O Lord, a-| mong the | peoples; \*  
I will sing praise to | you a-| mong the | nations.
- 4 For your loving-kindness  
is as | high as · the | heavens \*  
and your faithfulness | reaches | to the | clouds.
- 5 Be exalted, O God, a-|bove the | heavens \*  
and your | glory · over | all the | earth.
- 6 That your beloved may | be de-|livered, \*  
save us by your right | hand and | answer | me.
- 7 God has | spoken · in his | holiness: \*  
"I will triumph and divide Shechem  
and | share out · the | valley · of | Succoth.
- 8 "Gilead is mine and Ma-|nasseh · is | mine; \*  
Ephraim is my | helmet · and | Judah · my | sceptre.
- † 9 "Moab shall be my washpot,  
over Edom will I | cast my | sandal, \*  
across Philistia | will I | shout in | triumph."
- 10 Who will lead me into the | strong | city? \*  
Who will | bring me | into | Edom?
- 11 Have you not cast us | off, O | God? \*  
Will you no | longer · go | forth with · our | troops?
- 12 O grant us your help a-|gainst the | enemy, \*  
for | earthly | help is · in | vain.
- 13 Through God will we | do great acts, \*  
for it is | he that · shall | tread down · our | enemies.
- Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*
- as it was in the be-|ginning · is | now \**  
*and shall be for | ever. | A-|men.*



# Rejoice in God, my heart

Psalms 111

BEAUREPAIRE PRIORY  
6.6 8.4 D

Words: Timothy Dudley-Smith  
Music: David Lee

1. Re - joice in God, my heart, with all whose voi-ces raise their—  
2. The— splen-dour of his reign in ma - jes - ty ap - pears, whose—  
3. His— deeds their Lord pro - claim, with all cre - a - ted things, and—

thank - ful songs, and— take your part in— cease - less— praise!  
grace and mer - cy— shall re - main to— end - less— years.  
from the hon - our— of his Name all— wis - dom— springs.

His— words and works ex - tol, ex - alt his Name on— high, and  
Se - cure in him we stand, our— God, whose ways are— just! re -  
Come— share, my soul, the songs ce - les - tial voi - ces— raise, and

trace his glo - ries, O my soul, in— earth— and sky.  
deemed by his al - might - y hand, in— him— we trust.  
wor - ship him to whom be - longs e - ter - nal praise!

**Alleluia, alleluia; boundless in joy**

## Psalm 111

Words and music: David Lee

## With a light swing

1. Al - le - lu - ia, al - le - lu - ia; Bound-less in joy with one ac -

2. Glo-ry and gran-deur mark his deeds: His right-eous - ness for - ev - er

cord stands. Im-printed on our minds, we see Dai-ly re - Just-ice and

joic - ing, praise the Lord. E - ver be - fore us is his  
peace flow from his hands, Keep-ing his co - ve - nant that

might Fill - ing our sen-ses with de - light.  
he La-vished on us so gra-cious - ly.

*Although the alternating time signature may look worrying, its underlying pulse is similar to that in Leonard Bernstein's "America" (West Side Story).*

CODA

You are our God! We e-ver - more Zea-lous-ly sing: Al - le-lu - ia!

- 1 Alleluia, alleluia;  
**B**oundless in joy with one accord  
**C**hoirs and congregations all,  
**D**aily rejoicing, praise the Lord.  
**E**ver before us is his might  
**F**illing our senses with delight.
- 2 **G**lory and grandeur mark his deeds:  
**H**is righteousness forever stands.  
**I**mprinted on our minds, we see  
**J**ustice and peace flow from his hands,  
**K**eeping his covenant that he  
**L**avished on us so graciously.
- 3 **M**anifest are his mighty acts,  
**N**ations are his to predispose.  
**O**rdered and faithful are his paths,  
**P**erfect the precepts he bestows.  
**Q**uestionless is his word, and sure:  
**R**ighteousness his for evermore.
- 4 **S**aving redemption he provides;  
**T**imeless, his covenant endures.  
**U**nendingly his love abides,  
**V**ouchsafing all his grace assures.  
**W**isdom begins in awe of God:  
**eX**tol the honour of the Lord.

Coda

**You are our God! We evermore  
 Zealously sing: alleluia.**

*The Hebrew text is alphabetic acrostic, 22 lines,  
 reflecting a complete, all-encompassing trust.  
 That same "A to Z" principle is conserved in this  
 close paraphrase into our alphabet of 26 letters.  
 (Alas, a viable X-word is a stretch too far.)*

# Alleluia, alleluia; blessed are they

Psalms 112

Words and music: David Lee

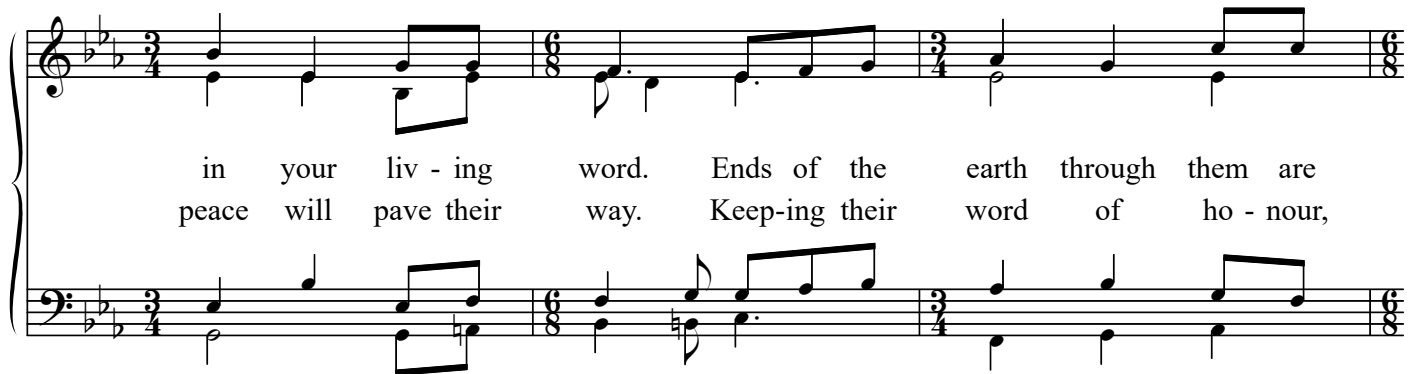
With a light swing



1. Al - le - lu - ia, al - le - lu - ia; Bless - èd are they who fear you,  
2. Great is the boun-ty they shall find, Hal-lowed in right-eous-ness each



Lord, Che-rish-ing close - ly all your law, Di - li - gent  
day. In - to their dark - ness light will shine, Jus-tice and



in your liv - ing word. Ends of the earth through them are  
peace will pave their way. Keep-ing their word of ho - nour,



blest Find - ing through them God ma - ni - fest.  
they Lend from that boun - ty gra-cious - ly.

*Although the alternating time signature may look worrying, its underlying pulse is similar to that in Leonard Bernstein's "America" (West Side Story).*

CODA



You are our God! We e-ver - more Zea-lous-ly sing: Al - le-lu - ia!

1 Alleluia, alleluia;  
 Blessèd are they who fear you, Lord,  
 Cherishing closely all your law,  
 Diligent in your living word.  
 Ends of the earth through them are blest  
 Finding through them God manifest.

2 Great is the bounty they shall find,  
 Hallowed in righteousness each day.  
 Into their darkness light will shine,  
 Justice and peace will pave their way.  
 Keeping their word of honour, they  
 Lend from that bounty graciously.

3 Many their blessings down the years,  
 Never will their foundations move.  
 Of grievous news they need no fears,  
 Putting their trust, O Lord, in you,  
 Quietly confident through strife,  
 Rising above the storms of life.

4 Sharing their gifts with those in need,  
 They live their life at God's right hand.  
 Unlike them, though, the wicked seem  
 Vexed as they see the righteous stand;  
 Wasting away to naught, as they  
 eXclude themselves from God's own way.

Coda

You are our God! We evermore  
 Zealously sing: alleluia.

*The Hebrew text is alphabetic acrostic, 22 lines,  
 reflecting a complete, all-encompassing trust.  
 That same "A to Z" principle is conserved in this  
 close paraphrase into our alphabet of 26 letters.  
 (Alas, a viable X-word is a stretch too far.)*

# God in Christ has revealed his glory

Psalm 113:1-3 and N.T.

Words: Celebrating Common Prayer (altd.)

Music: David Lee

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The piano accompaniment includes chord symbols above the treble staff: D, A/C#, Bm, F#, GMaj7, D/F# in the first system, and Em7, Asus4, A, D, A/C#, Bm, F# in the second system. The lyrics are: 'God in Christ has re - vealed his glo - ry; Come let us wor - ship, Come let us From the ri - sing of the sun to its set - ting: come let us wor - ship. wor - ship, come let us wor - ship.'

*This call-and-response piece is adaptable to a wide range of uses, from meditative with quiet organ accompaniment, to music-group. Experimentation is encouraged.*

*The repeat is optional, and could be used several times in "worship song" style.*

*The lower of the two response parts is optional. If included, the division may be one of upper/lower voices, left/right, women/men, congregation/singers.*

The Lord's name is great-ly to be praised. Give him praise, you praised.

The Lord's name is great-ly to be praised.

GMaj7 D/F# Em7 Asus4 A D A/C#

ser-vants of the Lord.

O praise the name, praise the name of the Lord!

O praise the name, praise the name of the

Bm F# GMaj7 D/F# Em7 Asus4 A

1 2

God in Christ has re - vealed his glo - ry;

1 2

Lord! Lord!

1 2

D A/C# Bm F#

# Not to us, Lord, not to us

Psalms 115: 1-8

Words and music: David Lee

RESPONSE

*Fine*

Not to us, Lord, not to us but to your name be glo- ry giv'n.

VERSE 1

Why should the heath - en say "Where is your God?" Our

*D.C. al Fine*

God is in hea-ven: he does what - so - ev - er he wills.

VERSE 2

As for their i - dols, they are sil - ver and gold,

work of hu - man hands: mouths they have but speak not,



eyes they have but can - not see, ears they have but hear not,

no-ses they have but can-not smell hands they have but hand-le no-thing,

feet they have but tra-vel no-where, in their throat they make no sound.

*D.C. al Fine*

Those who make i - dols them - selves shall be like them,

so shall ev' - ry - one that in them mis - pla - ces their trust.

*D.C. al Fine*

# What shall I render to the Lord?

Psalm 116: 12-14, 17-19

Music: David Lee

*Unison(\*)*

What shall I ren-der to the Lord for all his be-ne-fits to me?

*Harmony*

I will of-fer the sac-ri-fice of thanks-giv-ing and will call on the name of the Lord.

I will take the cup of sal-va-tion and will call on the name of the Lord.

I will pay my vows to the Lord now in the pre-sence of all His peo-ple,

in the courts of the Lord's house, in the midst of you, O Je - ru - sa - lem.

# How shall I repay the Lord?

Psalm 116: 12-19

Words: Common Worship  
Music: David Lee

RESPONSE

How shall I re - pay the Lord for all the be - ne -

fits that he has giv - en to me?

Fine

VERSES

D.C. al Fine

Tone VIII.i

**R**

I will lift up the cup of *sal - va - tion*:  
and call upon the *name* of the Lord.

I will fulfil my vows to the *Lord*:  
in the presence of *all* his people.

**R**

Precious in the sight of the *Lord*  
is the death of his *faith - ful* servants.

O Lord, I am your *ser - vant*,  
your servant, the child of your handmaid;  
you have *freed* me from my bonds.

**R**

I will offer to you a sacrifice of *thanks - giv - ing*:  
and call upon the *name* of the Lord.

I will fulfil my vows to the *Lord*:  
in the presence of *all* his people.

In the courts of the house of the *Lord*:  
in the midst of you, *O Jerusalem*.

**R**

*The opening two notes of the tone are used only  
in the first verse in each group of verses.*

*Most words are sung in free rhythm on the long  
reciting note; the italicised syllable is sung on  
the following note and the remaining syllables  
one-per-note, omitting small notes as necessary.*

# This is the day that the Lord has made

Psalm 118: 1-2, 14-24

Words: Common Worship  
Music: David Lee

## OSTINATO

This is the day that the Lord has made; we will rejoice and be glad in it.

D C/D D C/D CMaj7/D D

## VERSES 1-2

O give thanks to the Lord, for he is good; his mercy endures for e-ver. Let Israel now proclaim, 'His mercy endures for e-ver'.

## VERSES 14-18


The Lord is my strength and my song, and he has become my sal-va-tion. Joy-ful shouts of sal-va-tion sound from the tents of the righteous: 'The right hand of the Lord does mighty deeds; the right hand of the



Lord rais-es up; the right hand of the Lord does might-y deeds.' I shall not



die, but live and de-clare the works of the Lord. The Lord has pun-ished me sore -



ly, but he has not gi - ven me o - ver to death.

VERSES 19-23



O - pen to me the gates of right-eous - ness, that I may en - ter and give




thanks to the Lord. This is the gate of the Lord; the right-eous shall



en-ter through it. I will give thanks to you, for you have ans-wered me



and have be-come my sal - va - tion. The stone which the build-ers re - ject -

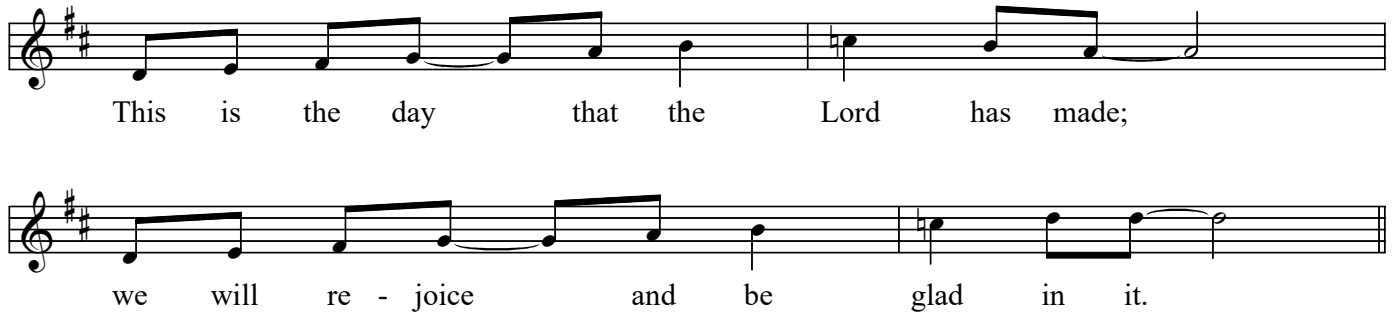


ed has be - come the chief cor - ner - stone.



This is the Lord's do - ing, and it is mar-vel-lous in our eyes.

VERSE 24



VERSES 25-29

Come, O Lord, and save us we pray. Come, Lord, send us now pros - pe-ri-ty.  
Bless-ed is he who comes in the name of the Lord; we bless you from the  
house of the Lord. The Lord is God; he has gi-ven us light;  
link the pil - grims with cords right up to the horns of the al-tar.  
You are my God and I will thank you; you are my God and I will ex-alt you.  
O give thanks to the Lord, for he is good; his mer-cy en - dures for e - ver.

*This page intentionally left blank  
to aid page-turning of later items.*

# Your mercies fill the earth, O Lord

from Psalm 119

CLAYPORT GATE  
86 86 D (CMD)

Words: Isaac Watts (altd.)  
Music: David Lee

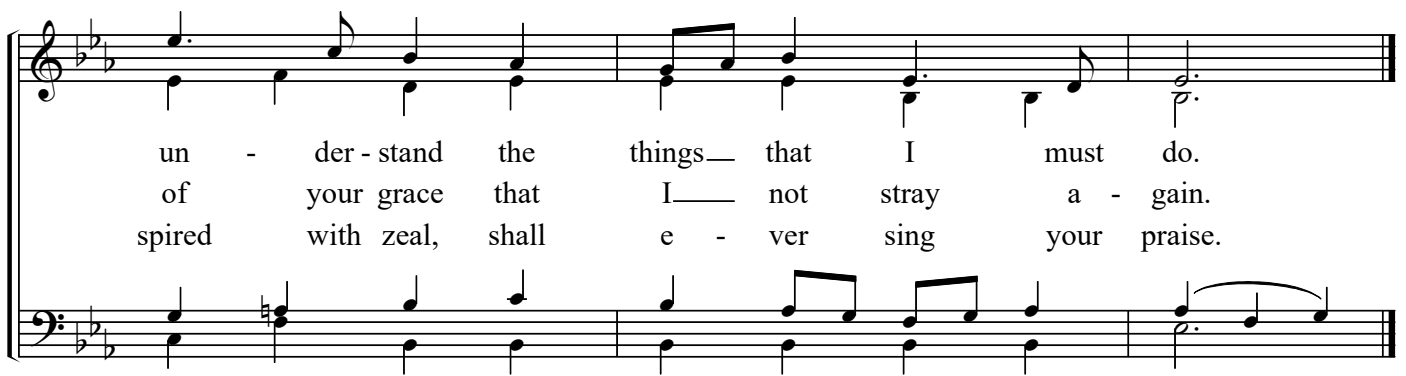
1. Your mer - cies fill the earth, O Lord: how good your works ap -  
2. I am a stran - ger here be - low, let not your path be  
3. The gos - pel's com - fort, when I bore va - ri - e - ty of

pear! In - struct my eyes to read your word and  
hid; but mark the road my feet should go and  
grief, helped me to love your law the more and

see the bles - sings there. My heart was fa - shioned  
be my con - stant guide. When I con - fessed to  
fly to its re - lief. When I have learned your

by your hand, my ser - vice is your due; O help me, Lord, to  
wan - dering ways, my grief was not in vain; you grant the guid - ance  
sta - tutes well, I'll teach the world your ways; my thank - ful lips, in -





*This version, edited by Adrienne Tindall:*

- 1 Your mercies fill the earth, O Lord:  
how good your works appear!  
Instruct my eyes to read your word  
and see the blessings there.  
My heart was fashioned by your hand,  
my service is your due;  
O help me, Lord, to understand  
the things that I must do.
- 2 I am a stranger here below,  
let not your path be hid;  
but mark the road my feet should go  
and be my constant guide.  
When I confessed to wandering ways,  
my grief was not in vain;  
you grant the guidance of your grace  
that I not stray again.
- 3 The gospel's comfort, when I bore  
variety of grief,  
helped me to love your law the more  
and fly to its relief.  
When I have learned your statutes well,  
I'll teach the world your ways;  
my thankful lips, inspired with zeal,  
shall ever sing your praise.

*Original version:*

- 1 Thy Mercies fill the Earth, O Lord,  
How good thy Works appear!  
Open mine Eyes to read thy Word,  
And see thy Wonders there.
- 2 My Heart was fashion'd by thy Hand,  
My Service is thy Due;  
O make thy Servant understand  
The Duties he must do.
- 3 Since I'm a Stranger here below,  
Let not thy Path be hid;  
But mark the Road my Feet should go,  
And be my constant Guide
- 4 When I confess'd my wand'ring Ways,  
Thou heard'st my Soul complain;  
Grant me the teachings of thy Grace,  
Or I shall stray again.
- 5 If GOD to me his Statutes shew,  
And heav'nly Truths impart,  
His Works for Ever I'll pursue,  
His Law shall rule my Heart.
- 6 This was my Comfort when I bore  
Variety of Grief;  
It made me learn thy Word the more,  
And fly to that Relief.

# Blessed are those who way is pure

Psalm 119:1-8

Words: Common Worship  
Music: David Lee



- 1 Blessed are those who | way is | pure, \*  
who | walk · in the | law of · the | Lord.
- 2 Blessed are those who | keep his | testimonies \*  
and | seek him | with their · whole | heart.
- 3 Those who | do no | wickedness, \*  
but | walk | in his | ways.
- 4 You, O | Lord, have | charged \*  
that we should diligently | keep | your com-|mandments.
- 5 O that my ways were | made so · di-|rect \*  
that | I might | keep your | statutes.
- 6 Then should I not be | put to | shame,  
because I have re-|gard for | all your · com-|mandments.
- 7 I will thank you with an | unfeigned | heart, \*  
when I have | learned your | righteous | judgements.
- 8 I will | keep your | statutes; \*  
O for-|sake me | not | utterly.

*Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now \**  
*and shall be for | ever. | A-|men.*

# Teach me the ways of your statutes, O Lord

Psalm 119: 33-38

Words and music: David Lee

## RESPONSE

Teach me the way of your sta - tutes, O Lord,

*Fine*

and I shall ho - nour your de - crees to the end.

## VERSES

1. Give me un - der - stan - ding, let me keep your teach - ing: Write your law with -

*D.C. al Fine*

in my heart, let me keep its ev - ery part.

- |  |   |
|--|---|
| 2 Guide me in the narrow paths of your commandments:<br>Let me find delight therein,<br>turn my heart from selfish gain. | 4 Lord, fulfil the promise given to your servant:<br>Let me fear your holy name,<br>let your blessing fall again. |
| 3 Let my heart be set to follow your directing:<br>Turn my eyes from vanities,<br>show me life within your ways.         | 5 Glory to the Father, Son and Holy Spirit:<br>ever three yet ever one<br>while unending ages run.                |

*To celebrate the ordination of Margaret Thrush,  
Durham, September 1997*

# May my cry come before you, O Lord

Psalms 119: 169-176

Words and music: David Lee

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/2 time signature. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "May my cry come be - fore you, O Lord: give me wis - dom ac - cord - ing to your word. May my prayer come be - fore you, O Lord: and be - stow your grace ac - cord - ing to your word." The score includes a Coda section at the end, marked with a double bar line and a Coda symbol. The lyrics "To Coda" are written above the staff in the Coda section.

May my cry come be -

fore you, O Lord: give me wis - dom ac - cord - ing to your

word. May my prayer come be - fore you, O Lord:

and be - stow your grace ac - cord - ing to your word.

To Coda

2

May my

G C/G C/G D/G C/G

May my

lips o-ver - flow with your praise: your sal - va - tion and

G AMaj/G C/G G

law are my joy. May my tongue mag-ni - fy your pro-mis-

C/G D/G C/G G AMaj/G

es: keep me safe, help me walk in your way.

C/G G C/G D/G

⊕

May my

C/G ⊕ C/G D/G C/G G

# Unto the hills will I lift up my eyes

Psalm 121

Words and music: David Lee

## RESPONSE (CHORUS)

C Am7 FMaj7 Gsus4 G/F C/E FMaj7

Un - to the hills will I lift up my eyes but where\_\_\_\_\_ shall I find

Gsus4 G Am7 C/G

help? My help will come a - lone from

FMaj7 C/E Dm7 F/G Gsus4 C Fine

God the Lord who\_\_\_\_\_ made\_\_\_\_\_ both heav'n and earth.

*Although written as unison, a choir might add choral "ah" to a verse or two, loosely based on the accompaniment. Focus on the ATB parts. If S is also included, then in the final phrase ("he will neither..." etc.) this may double the words. Sing through repeated notes: e.g. two consecutive crotchets (quarter notes) as one minim (half note).*

VERSES

1. He will not suf - fer — your foot to fall though the  
 2. Your guar - dian Lord will — watch o - ver you, your de -  
 3. The Lord will keep you — from ev - ery harm, watch - ing

E♭ E♭/D Cm Cm/B♭

way be hard and steep. — And he who watch - es o - ver  
 fence at your right hand. — The sun will do you no harm  
 o - ver all your life, — and guard your go - ing out and

A♭Maj7 Fm7 A♭/B♭ B♭ G/B Cm

*D.C. al Fine*

Is - ra - el, he will nei - ther rest nor sleep.  
 dur - ing the day, nei - ther will the moon by night.  
 com - ing in both to - day and ev - er - more.

Fm G Cm Am7(♭5) A♭Maj7 Gsus4 G7

# I was glad when they said to me

Psalm 122

Words and music: David Lee

## RESPONSE

F Am7 Dm7 Dm7/C Gm7 Csus4 C

I was glad when they said to me: "Let us go to the house of

God, let us go to the house of the Lord."

To Coda

Am7 Dm7 Gm7 Csus4 C7 F

## VERSES

D $\flat$

1. Now with feet plant - ed firm - ly with - in your gates, ho - ly
2. Praise the God of our fore-bears, and wor - ship as he re -
3. Pray for peace on God's ci - ty: may the church dwell in



ci - ty:— here for the world to see, gath - ered in u - ni - ty,  
 quires us;— This is the judg - ment throne, where he re-deems his own:  
 safe - ty.— Grant her se - cu - ri - ty, grant her in - te - gri - ty,

God's peo - ple, we shall be sing - ing his praise.  
 mer - cy and grace are shown now and al - ways.  
 grant her pros - pe - ri - ty through all her days.

go to the house of the Lord." "Let us go to the house of the

Lord." "Let us go to the house of the Lord."

# Turn again our fortunes, O Lord

Psalm 126

Words and music: David Lee

RESPONSE

Am E F C Am Dm7 Gsus2 C *Fine*

Turn a - gain our for - tunes, O Lord, as the streams re - turn to the des - ert.

VERSES

A D/A E/A A

1. When the Lord turned the for - tunes of Zi - on,  
2. Then they said a - mong all the na - tions:  
3. Those who sow in \_\_\_\_\_ tears and who la - bour,

D/A E/A D2/A F2 C2/E

all our dreams of life came true. Then our mouth re -  
"God has done great things for them". Tru - ly God has  
they shall reap with songs of joy. Those who leaven the

Dm7 C F D/F# G *D.C. al Fine*  
E7/G#

sound - ed with laugh - ter, then we sang with de - light.  
dwelt here a - mong us, tru - ly we shall re - joice.  
world with the bread of life reap the har - vest in full.

# If you should note what we do wrong

Psalm 130

Words and music: David Lee

RESPONSE

Dm Dm/C B♭Maj7 Asus4 A Gm/B♭ Gm7 A7 Dm *Fine*

If you should note what we do—wrong, who, then, O Lord, could stand?

VERSES

Dm Dm/C B♭Maj7 A7(♭10)

1. Out of the depths have I called to you, O Lord, \_\_\_\_\_  
2. There is for - give - ness with you, \_\_\_\_\_ O Lord, \_\_\_\_\_  
3. Look for the Lord more than watch-men wait for morn - ing,

Dm Dm/C B♭Maj7 Asus4 A Gm7 Dm/F

Lord, \_\_\_\_\_ hear \_\_\_\_\_ my \_\_\_\_\_ voice. O let your ears con -  
so that your name \_\_\_\_\_ shall be feared. Wait for the Lord, my soul,  
more than they look for break of day. In him comes am - ple re -

E♭Maj7 G♭Maj7 E♭9 F A7 *D.C. al Fine*

si - der well the voice of my sup - pli - ca - tion. \_\_\_\_\_  
wait for him: \_\_\_\_\_ place all your hope in his word. \_\_\_\_\_  
demp - tion: \_\_\_\_\_ He will for - give all our sins. \_\_\_\_\_

# From deep distress

from Psalm 130

CONISCLIFFE  
88 88 (LM)

Words: Isaac Watts (altd)  
Music: David Lee

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score includes three verses of lyrics. Chord symbols are placed above the vocal line in each system. The first system has chords D, G2, G/A, A7, and D. The second system has F#m7, Bm7, Bm7/E, Asus4, and A/G. The third system has D/F#, G2, A7, Bm, and D7/A. The fourth system has G, GMaj7, Em7, Asus4, A7, and D.

1. From deep dis - tress and troub - led thought,  
2. My hope is fixed up - on your word;  
3. You turn our feet from sin - ful ways,

to you, my God, I raise my cries!  
nor shall I trust your word in vain:  
and par - don wrongs our hands have done.

If you se - vere - ly mark our faults,  
our yearn - ing souls ad - dress you, Lord,  
How great the love, how large the grace

no - one could stand be - fore your eyes.  
and find re - lief from sin and pain.  
that gives re - demp - tion through your Son.

Words: Isaac Watts (altd. Adrienne Tindall)  
Music: © 1998, 2013 David Lee

*This version, edited by Adrienne Tindall:*

- 1 From deep distress and troubled thought,  
to you, my God, I raise my cries!  
If you severely mark our faults,  
no-one could stand before your eyes.
- 2 My hope is fixed upon your word;  
nor shall I trust your word in vain:  
our yearning souls address you, Lord,  
and find relief from sin and pain.
- 3 You turn our feet from sinful ways,  
and pardon wrongs our hands have done.  
How great the love, how large the grace  
that gives redemption through your Son.

*Original version:*

- 1 From deep Distress and troubled Thoughts.  
To thee, my GOD, I rais'd my Cries;  
If thou severely mark our Faults,  
No flesh can stand before thine Eyes.
- 2 But Thou hast built thy Throne of Grace  
Free to dispense thy Pardons there,  
That Sinners may approach thy Face,  
And hope and love, as well as fear.
- 3 As the benighted Pilgrims wait,  
And long, and wish for breaking Day,  
So waits my Soul before thy Gate;  
When will my GOD his Face display?
- 4 My Trust is fix'd upon thy Word,  
Nor shall I trust thy Word in vain;  
Let mourning Souls address the Lord,  
And find Relief from all their Pain.
- 5 Great is his Love, and large his Grace,  
Through the Redemption of his Son;  
He turns our Feet from sinful Ways,  
And pardons what our Hands have done.

# Out of the depths

Psalm 130

GRESFORD  
10 10 11 8

Words: David Lee  
Music: Robert Saint (1905-1950)  
arr. David Lee

1. Out of the depths I cry to you, O Lord; make, Lord, your  
2. Should you, O Lord, keep watch for every wrong, who then, O  
3. Wait for the Lord, wait pa-tient-ly, my soul; wait for the  
4. May we, your peo-ple, joined in one ac-cord, out from the

ears at-ten-tive to my call. Sor-row and fear o-ver-  
Lord, could raise their head in song? Yet in your grace is for-  
Lord, though tower and tem-ple fall; more than the dawn-wat-chers  
depths re-new our hope, O Lord. May we in you find re-

whelm and en-gulf me: Lord, in your mer-cy, hear my cry.  
give-ness and free-dom; help me re-vere and fear your name.  
watch for the dawn-ing, wait through the bleak-est, dark-est hours.  
demp-tion and mer-cy: Lord, hear our cry, our deep-est song.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. It consists of three systems of music. The first system contains the first four lines of the lyrics. The second system contains the next four lines. The third system contains the final four lines. The music is arranged in a traditional four-part setting, with the Soprano part on the top staff and the Bass part on the bottom staff. The lyrics are written below the staves, with line numbers 1 through 4 indicating the start of each line of the text. The score includes various musical notations such as notes, rests, and bar lines. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final cadence in the third system.

*The tune GRESFORD was written by a Durham miner to commemorate  
a major coal-mining accident in Wales in 1934.  
This text aims to maintain a resonance with such tragedy.*

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to aid page-turning of later items.*

# Adonai, my heart is not exalted

Psalms 131

Music: David Lee

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a series of chords written above the staff. The lyrics are written below the staff, aligned with the notes. The first system covers the first line of the song, the second system covers the second line, the third system covers the third line, and the fourth system covers the fourth line. The score includes a repeat sign with first and second endings for the phrase 'breath like a weanling'. The chords are: Bb/C, F, Am7/F, Gm7/F, F, Am7/F, Gm7/F, F, F#dim, F#dim7, Gm7, Am7, BbMaj7, Am7, Bb, Bb/C, F, F#dimF#dim7, Gm7, 1 Gm7/C, 2 Gm7/F, F, and Am7.

A - do - nai, my heart is not ex - al - ted, my eyes not e - le -

va - ted, nor have I en - gaged with great - ness, nor with

won - ders that are be - yond me. Have I not com - posed and

stilled my breath? breath like a wean - ling up - on her



The musical score is written for piano and voice. It consists of three systems of music. The first system has a piano introduction with a melody in the right hand and a bass line in the left hand. The lyrics "mo-ther? Like that wean - ling is my de - sire with-in me." are written below the piano part. The second system continues the melody and bass line, with the lyrics "A - do - nai, our hope is in your name from now un-til for - ev-er." The third system repeats the melody and bass line, with the lyrics "A - do - nai, A - do - nai, A - do - nai." The piano part features a variety of chords, including Bb, Gm7, F, Am7, and Bb/C. The vocal part is written in a simple, melodic style, with the lyrics written below the notes.

B $\flat$  Gm7 F Am7 B $\flat$  Gm7 B $\flat$ /C

mo-ther? Like that wean - ling is my de - sire with-in me.

F Am7/F Gm7/F F Am7/F Gm7/F F

A - do - nai, our hope is in your name from now un-til for - ev-er.

B $\flat$ /C F Am7/F Gm7/F F Am7/F Gm7/F F

A - do - nai, A - do - nai, A - do - nai.

*A song of adoration, rest and hope  
which may be used flexibly, repeating  
sections as suits the occasion.*

*For example:*

- Soloist: opening, to "...stilled my breath"
- Congregation: repeat same section
- Soloist: "like a weanling..."
- Optional repeat from beginning
- Congregation: "Adonai, our hope..."

*In a contemplative service, the line  
"Adonai...forever" might alternate  
a few times between the left and right  
sides of the congregation.*

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to aid page-turning of later items.*

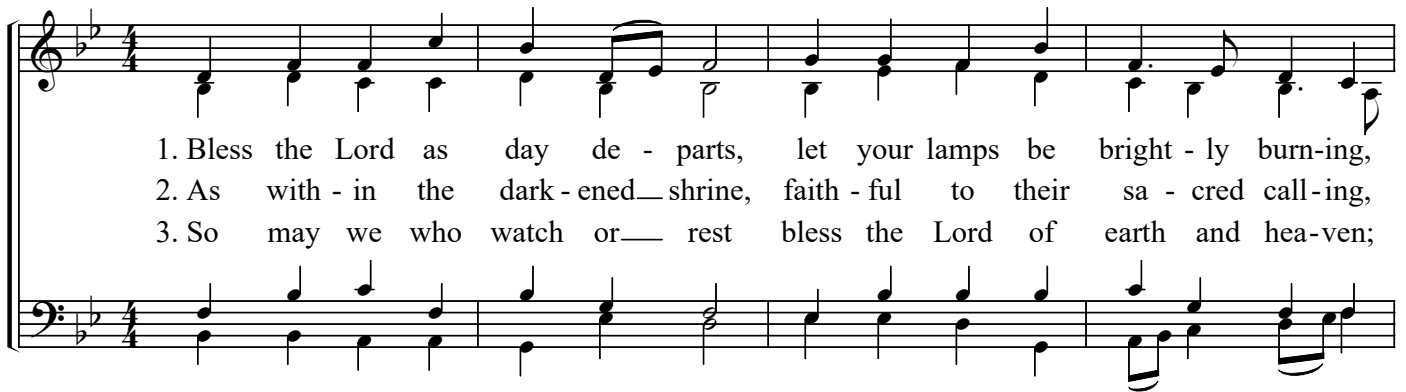
# Bless the Lord as day departs

Psalm 134

Words: Timothy Dudley-Smith

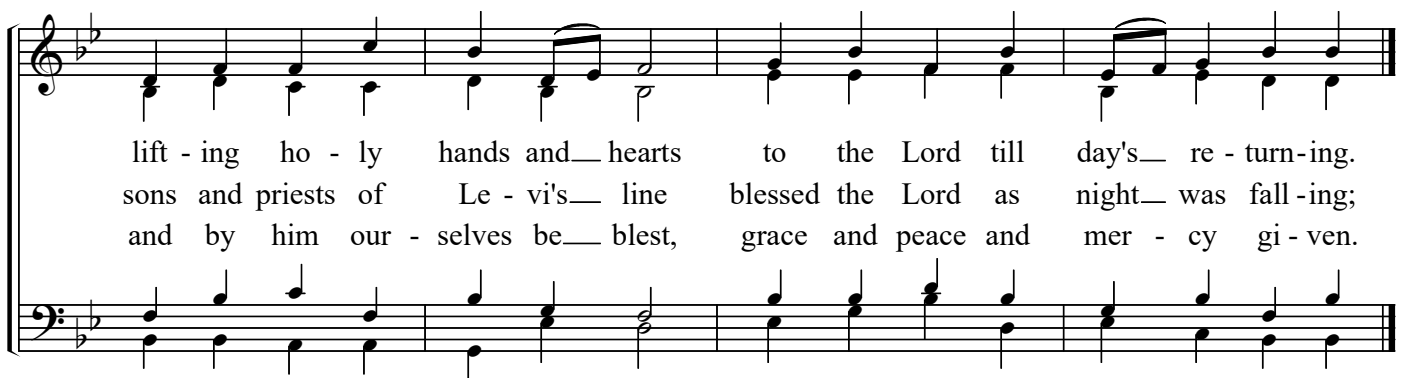
Music: David Lee

7.8 7.8



1. Bless the Lord as day de - parts, let your lamps be bright - ly burn-ing,  
2. As with - in the dark - ened shrine, faith - ful to their sa - cred call-ing,  
3. So may we who watch or rest bless the Lord of earth and hea-ven;

The first system of the musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of one flat (B-flat). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are printed below the vocal staves.



lift - ing ho - ly hands and hearts to the Lord till day's re - turn-ing.  
sons and priests of Le - vi's line blessed the Lord as night was fall - ing;  
and by him our - selves be blest, grace and peace and mer - cy gi - ven.

The second system of the musical score continues the four-part setting. It concludes with a double bar line. The musical notation and lyrics are consistent with the first system.

# Come bless the Lord

Psalm 134: 1-2

Music: David Lee

In free rhythm

First system of musical notation. The treble staff contains the melody with lyrics 'Come bless the Lord, all you ser - vants of the Lord,'. The bass staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written in a simple, hymn-like style with some ties.

Second system of musical notation. The treble staff contains the melody with lyrics 'who stand by night in the house of the Lord.'. The bass staff provides a harmonic accompaniment. The key signature remains two flats, and the time signature is 3/2. The melody continues with ties and simple intervals.

Third system of musical notation. The treble staff contains the melody with lyrics 'Lift up your hands to the ho - ly place;'. The bass staff provides a harmonic accompaniment. The key signature remains two flats, and the time signature is 3/2. The melody features some chromatic movement in the later measures.

Fourth system of musical notation. The treble staff contains the melody with lyrics 'and bless the Lord, bless the Lord, bless the Lord.'. The bass staff provides a harmonic accompaniment. The key signature remains two flats, and the time signature is 3/2. The melody is simple and repetitive, ending with a final chord.

Lift up your hands to the ho-ly place; and bless the Lord,

bless the Lord, bless the Lord. Come bless the Lord, bless the Lord. Come bless the Lord, bless the Lord.

Lord, all you ser-vants of the Lord; all you ser-vants of the Lord; who stand by night Come bless the Lord, Come bless the Lord.

in the house of the Lord. in the house of the Lord. Lord.

# Praise the Lord! Praise his name!

Psalm 135: 1-7

Words and music: David Lee

## CHORUS

F

B $\flat$

Praise the Lord!\_\_\_\_\_ Praise his name!\_\_\_\_\_ Praise him ser - vants

C7

F

To Coda  $\oplus$

of the Lord.\_\_\_\_\_ Praise him who stand\_\_\_\_\_ in the house of the Lord:\_\_\_\_\_

B $\flat$

C

F

Praise him in the courts of our God.\_\_\_\_\_

## VERSES

B $\flat$ 2/C

F

B $\flat$ 2/C

1. The Lord our God is so good,\_\_\_\_\_ His name for -  
2. I know the Lord is sup - reme,\_\_\_\_\_ A - bove all  
3. Praise God, the Fa - ther of all.\_\_\_\_\_ Praise Christ, the

F A7

ev - er shall stand. God has made his  
gods he is King. He made hea - ven,  
Sav - iour of all. Praise his Spi - rit,

Dm Dm/C B $\flat$  Gm7 C2 D.C. al Coda C7

peo - ple his own: made them his for his pos - ses - sion.  
he made the earth: mount - tain heights and deep - est oc - ean.  
breath to us all: three in one, for - ev - er ho - ly.

$\oplus$  B $\flat$  C Dm Gm7 C

Praise him in the courts of our God. Praise him in the courts of our God.

Dm Gm7 C B $\flat$  F/A Gm7 F7

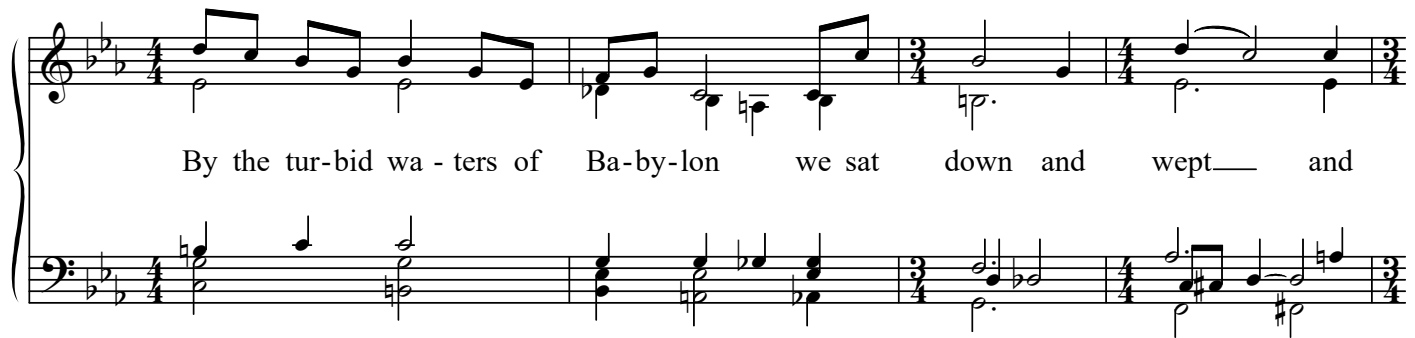
Praise him in the courts of our God.

# By the turbid waters of Babylon

Psalm 137

Words and music: David Lee

## RESPONSE



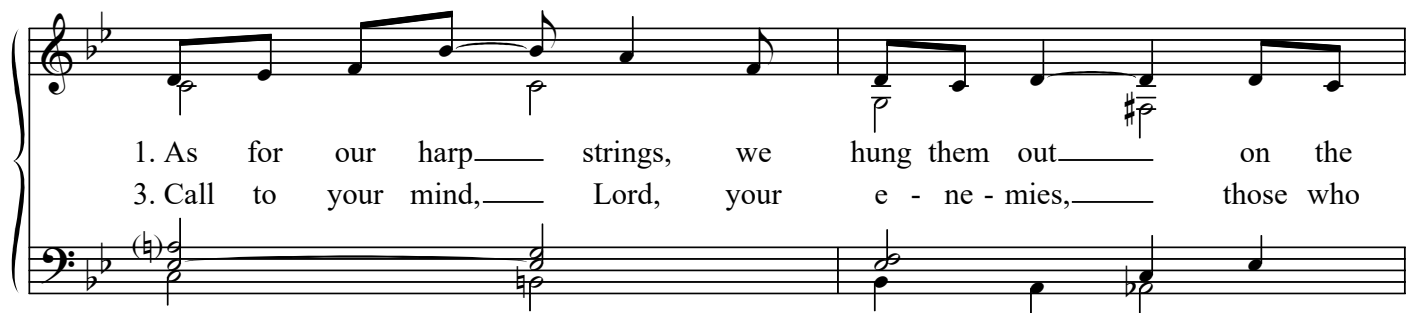
By the tur-bid wa - ters of Ba-by-lon we sat down and wept— and

*Fine*

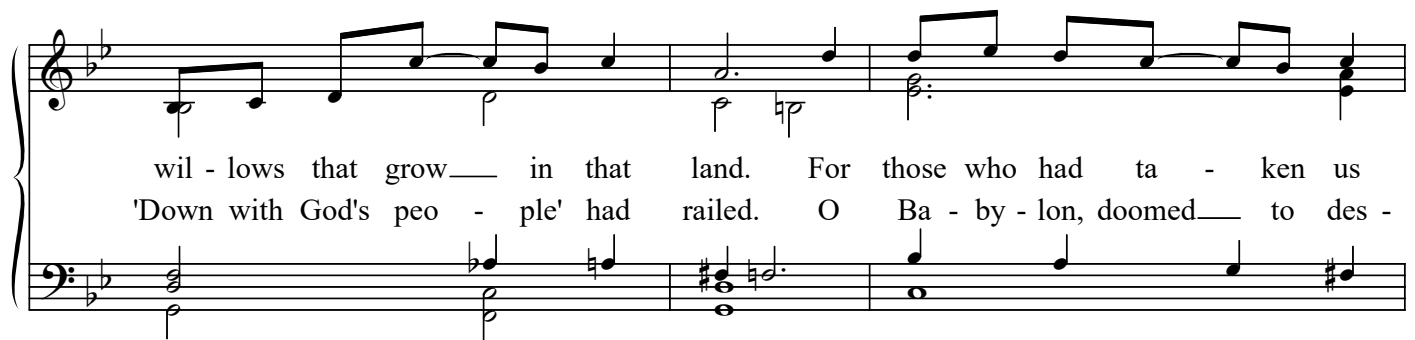


wept— when we re - mem - bered Zi - on.

## VERSES 1, 3



1. As for our harp— strings, we hung them out— on the  
3. Call to your mind,— Lord, your e - ne - mies,— those who



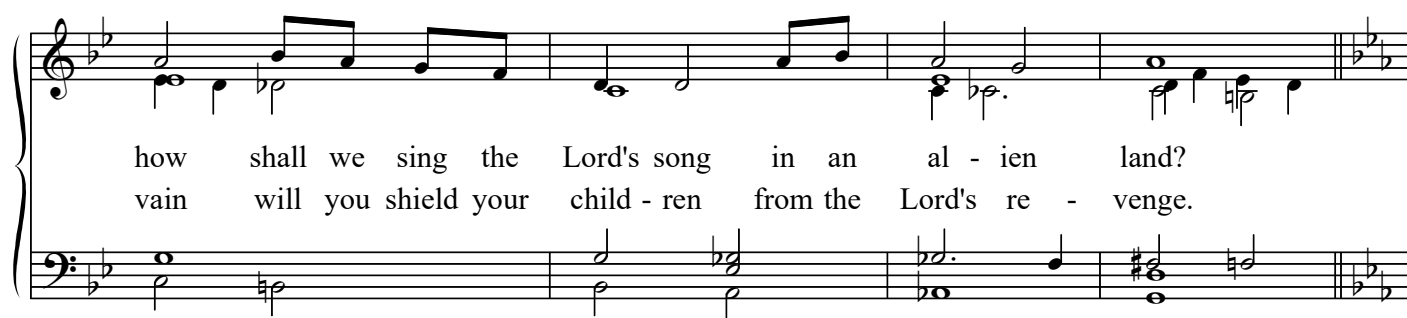
wil - lows that grow— in that land. For those who had ta - ken us  
'Down with God's peo - ple' had railed. O Ba - by - lon, doomed— to des -





cap - tive asked for a song: — 'Sing us one of those songs — of Zi - on'. But truc - tion, hap - py the one — who re - pays you for all — you've done. — In

*D.C. al Fine*



how shall we sing the Lord's song in an al - ien land?  
vain will you shield your child - ren from the Lord's re - venge.

VERSE 2

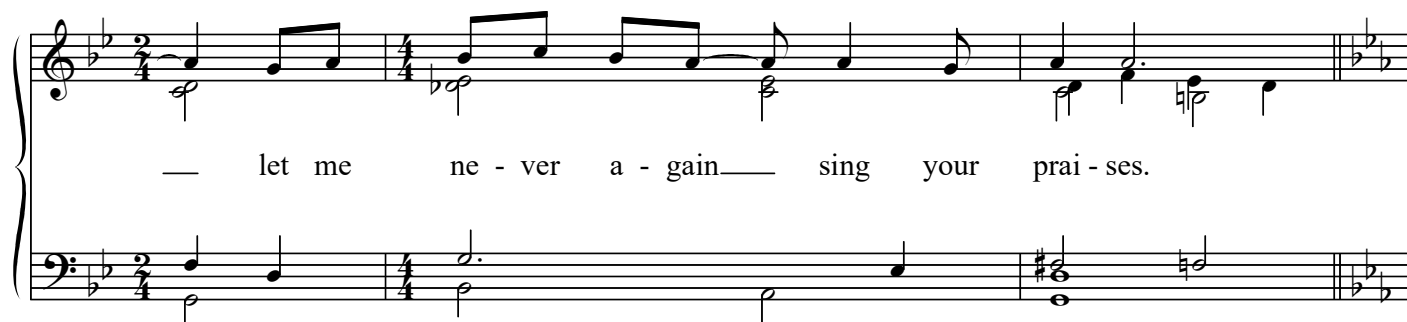


2. If I for - get — you, O Je - ru - sa - lem, — let my right hand for - get — all its



skill. If I prize not Je - ru - sa - lem high - er than all my joys, —

*D.C. al Fine*



— let me ne - ver a - gain — sing your prai - ses.

# I will give you thanks with all my heart

Psalalm 138

Words and music: David Lee

## RESPONSE

E B/D# C#m7 C#m7/B

I will give you thanks with all my heart;\_\_\_\_\_

*Fine*

A E/G# Bsus4 B7 E

you are to be praised a - bove all gods.

## VERSES

C G/B G Am Em/G

1. I bow down to - wards your tem - ple, giv - ing thanks to you  
2. Let the powers of earth pro - claim your ho - ly name on high,  
3. Though my walk take me through dan - ger, still you guard my ways,  
4. Glo - ry to the Fa - ther who cre - at - ed earth and heaven,

F C/E Dm7 G

for your lov - ing - kind - ness e - ver old and e - ver new.  
 let them hear your words and let them make their own re - ply.  
 stretch - ing your pro - tect - ing hand a - gainst my e - ne - mies.  
 glo - ry to Christ Je - sus who re - deems us from our sin,

E Am D7 G2

You de - clare your word and your name a - cross the world,  
 Lord of hu - man - kind, you ex - alt the poor and meek,  
 Lord com - plete your will, do not leave it half un - done:  
 glo - ry to the Spi - rit the fount of li - ber - ty:

*D.C. al Fine*

E B7/F# E/G# F#m/A F#7/A# Bsus4 B

yet you ans - wer when I call, put strength with - in my soul.  
 cast - ing down the might - y in the pride of their conc - eit.  
 show your e - ver - last - ing love, re - deem me by your hand.  
 e - ver three yet e - ver one through - out e - ter - ni - ty.

# I give you thanks with all my heart

Psalm 138

Words and music: David Lee



The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chord symbols are placed above the right hand: Ab/Eb, Eb, Ab/Eb, Eb, and Ab. A repeat sign is placed at the end of the system.

I give you thanks

The second system of the musical score. The vocal line continues with a half note C5, a quarter note Bb4, and a half note A4. The piano accompaniment continues with the same pattern. Chord symbols are Eb and Ab. The lyrics "with all my heart." and "I sing your praise a - bove all" are written below the vocal line.

with all my heart. I sing your praise a - bove all

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same pattern. Chord symbols are Eb, Ab2, and Ab. The lyrics "gods. I face your ho - ly tem - ple bow" are written below the vocal line.

gods. I face your ho - ly tem - ple bow

down and praise your name for your con - stant love and

*To Coda ☪*

faith - ful-ness. And you have shown me that your word and your com -

mands are true. and you have ans - wered

with your power when I have called on you. Ex-alt-ed high, yet still you

care for all your child-ren and I will praise you, for your Spi - rit will re -

Fm7 Fm7/Bb Cm Fm7

fresh me. Your pro-mis - es you will ful-fil to me;

Fm7/Bb Eb Ab2

*D.S. al Coda*

your stead-fast love en - dures, it is e - ter - nal.

Eb Ab2 Eb/G Fm7

*D.S. al Coda*

faith - ful - ness.

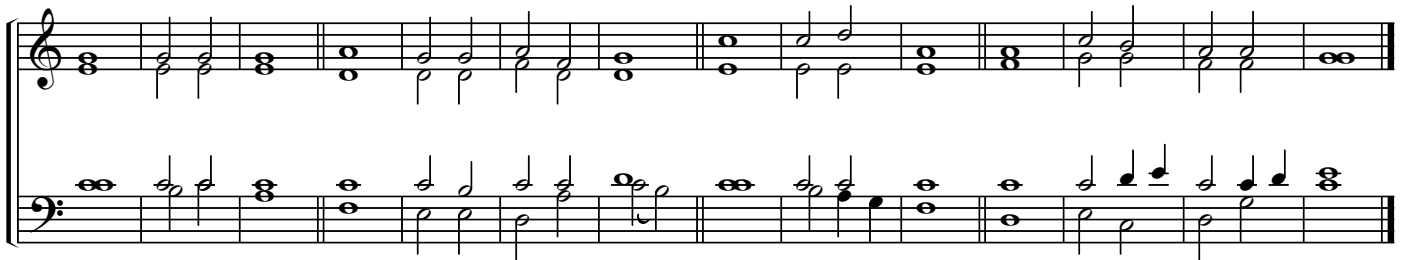
Eb Fm7 EbMaj7/G Ab Fm7 Eb

# O Lord, you have searched me out

Psalm 139:1-18

Words: Common Worship

Music: David Lee



1 O Lord, you have searched me | out and | known me; \*  
you know my sitting down and my rising up;  
you dis-|cern my | thoughts · from a-|far.

2 You mark out my journeys | and my | resting place \*  
and are ac-|quainted · with | all my | ways.

3 For there is not a word | on my | tongue, \*  
but you, O Lord, | know it | alto-|gether.

4 You encompass me be-|hind and be-|fore \*  
and | lay your | hand up-|on me.

‡ 5 Such knowledge is too | wonderful | for me, \*  
so | high that · I | cannot · at-|tain it.

6 Where can I go then | from your | spirit? \*  
Or | where can · I | flee · from your | presence?

7 If I climb up to heaven, | you are | there; \*  
if I make the grave my bed, | you are | there | also.

8 If I take the | wings of the | morning \*  
and dwell in the | utter-most | parts · of the | sea,

9 Even there your | hand shall | lead me, \*  
your | right hand | hold me | fast.

10 If I say, "Surely the | darkness · will | cover me \*  
and the light a-|round me | turn to | night",

11 Even darkness is no darkness with you;  
the night is as | clear as · the | day; \*  
darkness and light to | you are | both a-|like.

*(optional end)*

12 For you yourself created my | inmost | parts; \*  
you knit me together | in my | mother's | womb.

13 I thank you, for I am fearfully  
and | wonder-fully | made; \*  
marvellous are your | works, my | soul knows | well.

14 My frame was not | hidden | from you, \*  
when I was made in secret  
and | woven · in the | depths of · the | earth.

15 Your eyes beheld my form, as | yet un-|finished; \*  
already in your book  
were | all my | members | written.

‡ 16 As day by day | they were | fashioned \*  
when as | yet | there was | none of them.

17 How deep are your counsels to | me, O | God! \*  
How | great | is the | sum of them!

18 If I count them, they are more in  
number | than the | sand, \*  
and at the end, | I am | still in · your | presence.

*Glory to the Father and | to the | Son, \*  
and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now \*  
and shall be for | ever. | A-|men.*

# O Lord, you have searched me and known me

Psalm 139: 1-10

Words and music: David Lee

Solo voice

Piano

The musical score is written for solo voice and piano. It is in the key of D major (two sharps) and 3/2 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some variations in the bass line. The vocal line is simple and follows the lyrics. The score is divided into four systems, each with a vocal staff and a piano grand staff. The lyrics are: 'Lord, thou hast searched me and known me, thou discernest my thoughts from afar. Thou Lord, you have searched me and known me, you discern all my thoughts from afar. You'.

Lord, thou hast searched me and known me, thou dis -  
Lord, you have searched me and known me, you dis -

cern - est my thoughts from a - far. Thou  
cern all my thoughts from a - far. You



com - pass - est my path and my rest - ing and  
*trace out my path and my rest - ing, you*

art a - quaint - ed with all my ways. For  
*are a - quaint - ed with all my ways. For*

there is not a word on my tongue, but  
*there is not a word on my tongue, but*

lo, O, Lord, thou know'st it. Be -  
*lo, O, Lord, you know it. Be -*

fore and be - hind thou keep - est me, thy  
fore and be - hind you shel - ter me, your

hand thou hast laid up - on me. Such  
hand you have laid up - on me. Such

know - ledge is too won - der-ful for me: it is  
know - ledge is too won - der-ful for me: it is

high, I can - not at - tain it.  
high, I can - not at - tain it.

Whi - ther shall I go from thy Spi - rit?  
 Whi - ther shall I go from your Spi - rit?

Whi - ther shall I flee from thy pre-sence? If I a -  
 Whi - ther shall I flee from your pre-sence? If I a -

scend in - to hea - ven thou art there: if to the  
 scend in - to hea - ven you are there: if to the

dead I de - scend thou art there. If I take the  
 dead I de - scend you are there. If I take the

wings of the morn-ing and fly to the ut-ter-most part of the sea, e-ven  
 wings of the morn-ing and fly to the ut-ter-most part of the sea, e-ven

there thy hand shall lead me, thy right hand shall hold me.  
 there your hand shall lead me, your right hand shall hold me.

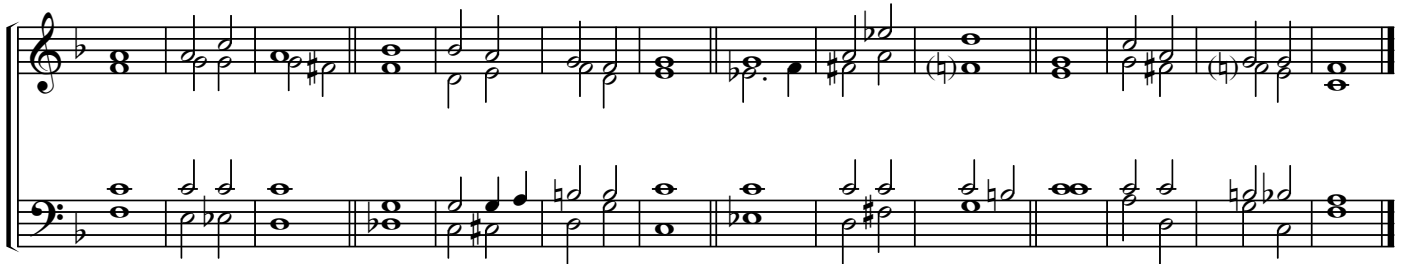
Optional repeat (from start).  
 Suggest instrumental until voice  
 rejoins at "Whither shall I".

# I cry aloud to the Lord

Psalm 142

Words: Common Worship

Music: David Lee



- 1 I cry a-loud to · the | Lord; \*  
to the Lord I | make my | sup-pli-cation.
- 2 I pour out my com-plaint be-fore him \*  
and | tell him | of my | trouble.
- 3 When my spirit faints within me, you | know my | path; \*  
in the way wherein I walk have they | laid a | snare for | me.
- 4 I look to my right hand, and find | no one · who | knows me; \*  
I have no place to flee to, and | no one | cares for · my | soul.
- 5 I cry out to you, O | Lord, and | say: \*  
"You are my refuge, my | portion · in the | land of · the | living.
- 6 "Listen to my cry, for I am | brought · very | low; \*  
save me from my persecutors, for | they are · too | strong for | me.
- ‡ 7 "Bring my soul out of prison,  
that I may give | thanks to · your | name; \*  
when you have dealt bountifully with me,  
then shall the | righteous | gather a-round me."

*Glory to the Father and | to the | Son, \**  
*and | to the | Holy | Spirit;*

*as it was in the be-ginning · is | now \**  
*and shall be for | ever. | A-men.*

# Listen, Lord, to my prayer

Psalms 143

Words and music: David Lee

## RESPONSE

Lis - ten, Lord, to my prayer: lis - ten to my pe -

ti-tion. Ans - wer me, keep your faith with me: lis - ten to my pe -

ti - tion, lis - ten to my pe - ti - tion. *Fine*

## VERSES

1. Do not bring your ser - vant in - to judge - ment: how may I be  
2. All the world - ly va - lues set a - round me crush my life and

jus - ti - fied?      Lead me out of trou - ble for your name's sake:  
grind me down.      As the dead, who dwell a - lone in dark - ness,

*D.C. al Fine*

Lord, act now to pre - serve my life.  
I am faint and dis - mayed with - in.

3 Though long gone, your acts I still remember:  
those your deeds you used to do.  
As the desert longs for living water  
so my soul aches in pain for you.

4 Hear my cry, come listen to me quickly,  
hide no more your face from me.  
All my trust is in your loving kindness:  
this new day show your way to me.

5 From my foes I look to you to save me:  
you are God, in you I hide.  
Let your Holy Spirit lead me onward:  
let my will be with yours allied.

6 Praise to God, our Father and creator;  
praise to Christ, his saving Son;  
praise the Spirit, sent to dwell within us:  
God, the Three yet forever One.

# All of our days we exalt you, Lord

Psalm 145

Words and music: David Lee

The musical score is written for piano and voice. It features a treble and bass staff with a 4/4 time signature. The key signature has one flat (Bb). The score is divided into four systems, each with a set of lyrics. Chord symbols are placed above the staff at the beginning of each measure. The lyrics are written in a simple, sans-serif font, with hyphens indicating syllables that span across measures. The music is a simple, hymn-like melody with a steady bass line.

F Dm Gm7/C F Dm Bb

1. All of our days we ex - alt you, Lord: Bless - ing and prais - ing you  
2. Ful - some your splen - dour and ma - jes - ty; Gra - cious your love in a -  
3. King of all glo - ry, all power and might, Lord of all splen - dour in

Gm7/C C A7 Dm

ev - er - more, Cease - less - ly sing - ing the  
bun - dan - cy. How great you are! Let cre -  
ra - diant light, Make known your glo - ry and

Bb C Am7 Dm Gm7 C

praise of your name; Down ge - ne - ra - tions your deeds we pro - claim,  
a - tion at - test; In your com - pass - ion, se - cure we shall rest.  
mar - vel - lous deeds, New ev - ery day let your king - dom in - crease;

Dm Bb Gm7 Gm7/C F

End - less - ly mak - ing your name a - dored.  
Joy - ful, we dwell in your con - stan - cy.  
O - ver the na - tions you rule by right.



- 1 All of our days we exalt you, Lord:  
Blessing and praising you evermore,  
Ceaselessly singing the praise of your name;  
Down generations your deeds we proclaim,  
Endlessly making your name adored.
- 2 Fulsome your splendour and majesty;  
Gracious your love in abundancy.  
How great you are! Let creation attest;  
In your compassion, secure we shall rest.  
Joyful, we dwell in your constancy.
- 3 King of all glory, all power and might,  
Lord of all splendour in radiant light,  
Make known your glory and marvellous deeds,  
New every day let your kingdom increase;  
Over the nations you rule by right.
- 4 Perfect and faithful to all you made;  
Quick to restore when we go astray;  
Rescuing those laden down with their cares;  
Sating our longings, attending our prayers;  
To you we offer our thanks and praise.
- 5 Upright are you, Lord, in all your ways;  
Vouchsafe to be with us, come what may.  
Watch us and guard us; to you let us cling;  
You are our fortress and therefore we sing  
Zealously praising you all our days.

*In the Hebrew text, Psalm 145 is acrostic.  
Normally this would be 22 letters, but one is missing.  
This English version retains that "acrostic minus one" characteristic,  
using 25 letters (omitting 'X') in 25 lines.*

# Alleluia! Praise the Lord O you heavens and skies

Psalm 148

Words and music: David Lee

*Soloist* *Congregation*



Al - le - lu - ia, al - le - lu - ia: Al - le - lu - ia, al - le - lu - ia;


*Soloist* *Congregation*



Al - le - lu - ia, al - le - lu - ia: Al - le - lu - ia, al - le - lu - ia.


A  
1 Alle- ' luia, ' Allelu- ' ia:  
Alle- ' luia, ' Allelu- ' ia;  
Alle- ' luia, ' Allelu- ' ia:  
Alle- ' luia, ' Allelu- ' ia.

*Soloist*



Praise the Lord O you heavens and skies: praise the Lord O ce - les-ti-al heights:

*Congregation*




praise the Lord O you an-gel-ic choirs: Al - le - lu - ia, Al-le-lu - ia.

A  
2 Praise the ' Lord O you ' heavens and ' skies:  
praise the ' Lord O ce- ' lestial ' heights:  
praise the ' Lord O you ' angelic ' choirs:  
Alle- ' luia, ' Allelu- ' ia.

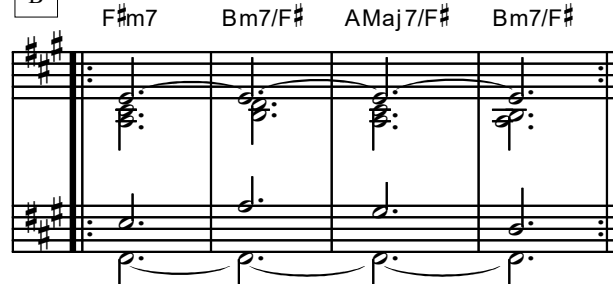
B  
3 Praise the ' Lord O you ' sun and you ' moon:  
Praise the ' Lord O you ' stars in the ' heavens:  
Praise the ' Lord O you ' vastness of ' space:  
Alle- ' luia, ' Allelu- ' ia.

A



A Bm/A AMaj7 Bm/A

B



F#m7 Bm7/F# AMaj7/F# Bm7/F#

Boxed 'A' and 'B' here correspond to 'A' and 'B' blocks in text.

A

4 Let them ' all praise the ' name of the ' Lord:  
his the ' word by which ' they all were ' born:  
his the ' laws that keep ' them on their ' course:  
**Alle- ' luia, ' Allelu- ' ia.**

B

5 Praise the ' Lord all you ' lightnings and ' clouds:  
praise the ' Lord you tem- ' pestuous ' winds:  
praise the ' Lord O you ' hoarfrost and ' snow:  
**Alle- ' luia, ' Allelu- ' ia.**

A

6 Praise the ' Lord all you ' life in the ' seas:  
praise the ' Lord all you ' beasts, wild and ' tame:  
praise the ' Lord all you ' birds of the ' air:  
**Alle- ' luia, ' Allelu- ' ia.**

B

7 Praise the ' Lord all you ' rulers on ' earth:  
praise the ' Lord all you ' women and ' men:  
praise the ' Lord all you ' aged and ' young:  
**Alle- ' luia, ' Allelu- ' ia.**

A

9 Let the ' name of the ' Lord be a- ' dored:  
his the ' splendour in ' heaven and ' earth:  
his the ' worship and ' praise of his ' saints:  
**Alle- ' luia, ' Allelu- ' ia.**

*(repeat opening 'Alleluia' verse)*

A

L.H. Possible piano accomp.

B

A

Low harmony.

B

A

High harmony.

B

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## *Other scripture songs (Old Testament)*

Isaiah 12: 2-6

Isaiah 45: 8 etc. (Rorate Caeli)

Isaiah 53: 4-5

Daniel 3: 52-56<sup>1</sup>

Daniel 3: 57-87 (Benedicite)

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1 The Daniel 3 settings are from its extension in the Septuagint (deuterocanonical Apocrypha). See notes.

# God indeed is my deliverer

Isaiah 12: 2-6

Words and music: David Lee

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line. Chord symbols are placed above the vocal line.

**System 1:**

Chords: E7/G# Am E7/G# Am F Dm G Am

Lyrics: God in - deed is my de - liv'-rer, I am con - fi-dent and un-a - fraid, for the

**System 2:**

Chords: E7/G# A E7/G# Am F Dm Gsus4 G7 E7/G#

Lyrics: Lord is my de - fen - der and has shown him-self to be my Sa-viour. And so we

**System 3:**

Chords: Am Em/G F C/E Dm7 Gsus4 G E7/G#

Lyrics: all shall draw wa-ter and drink deep-ly from the spring of life e - ter - nal, and on that

**System 4:**

Chords: Am Em/G F C/E F C/E

Lyrics: day we all shall say our thanks to the Lord, in - voke him by name, and

F C/E Dm7 G G/F G/E G/D

make known his deeds to the peo-ple a - round. Sing

C Em7 Am Em/G F C/E Dm7 G

praise to the Lord, for he has tri-umphed so let this be made known in all of the earth. Cry

C Em7 Am Em/G F C/E F C/E

out, shout a-loud, you peo-ple who dwell in the will of the Lord, de - clare that his name is ex-

<sup>1</sup> Dm7 G <sup>2</sup> Dm7 G E7/G# Am E7/G# E7/G#

al - ted on high. Sing al - ted on high. Ho - ly (ho - ly), ho - ly (ho - ly),

Am F C/G E7/G# Am E7/G# E7/G# Am F

ho - ly Lord of hosts, Ho - ly (ho - ly), ho - ly (ho - ly), ho - ly Lord of

C/G E7/G# Am Em/G F C F C/E

hosts, God of pow-er and God of might, hea-ven and earth are

Dm7 G Am Em/G F C F C/E

full of your glo - ry. God of pow-er and God of might, hea-ven and earth are

Dm7 G C G/B Am Em/G F C/E Dm7 G

full of your glo - ry. Ho-san-na, ho-san-na, ho-san-na in the high - est.

C G/B Am Em/G F C/E Dm7 Gsus4 G7 C

Ho-san-na, ho-san-na, ho-san-na in the high - est.



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to aid page-turning of later items.*


# Let justice pour down from the heavens

From Isaiah 45:8 and other verses

RORATE CAELI (adapted)

Words: *Rorate Caeli*, adapted  
Music arrangement: David Lee

## RESPONSE

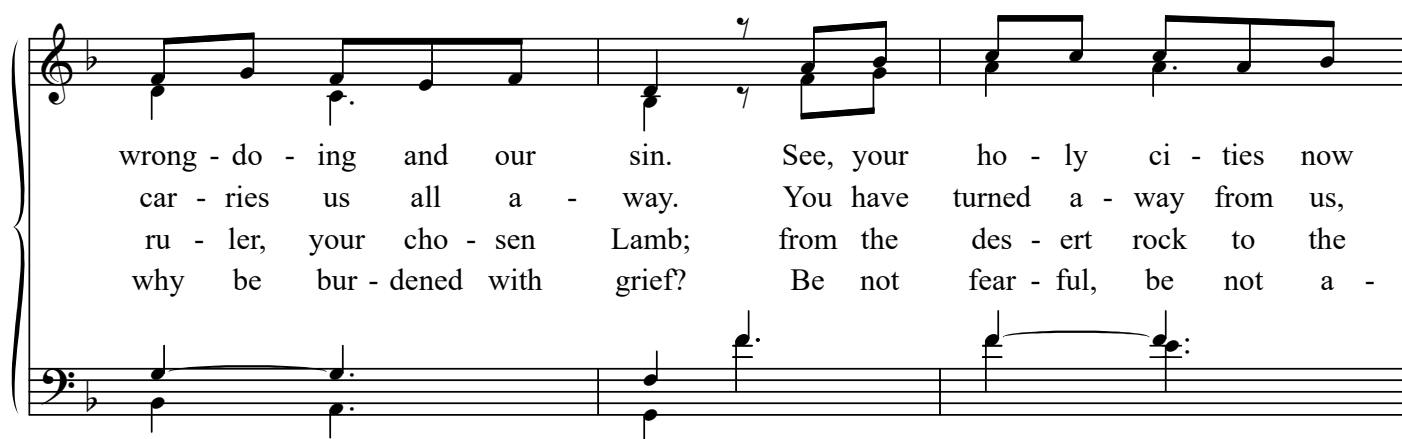


Let jus-tice pour down—from—the hea-vens:— sal - va-tion fall as the morn-ing dew.

## VERSES



1. Re - strain your an - ger, O Lord, nei - ther re - cord for - ev - er our  
2. For we are shri-velled as leaves and like the wind our sin - ful - ness  
3. See our af - flic - tion, O Lord; send him you pro-mised, your cho - sen  
4. My peo - ple, oh be con - soled. Why waste a - way in sor - row and



wrong - do - ing and our sin. See, your ho - ly ci - ties now  
car - ries us all a - way. You have turned a - way from us,  
ru - ler, your cho - sen Lamb; from the des - ert rock to the  
why be bur - dened with grief? Be not fear - ful, be not a -

all are waste-land; your tem-ple now de-so-la-tion, where in  
hid your face from us; in our sin you have crushed us; we are  
ho-ly place where your peo-ple ga-ther in mourn-ing, and un-  
fraid, for sure-ly I come to save and re-deem you. Do not

times gone by we had sung your praise.  
all be-come as a thing un-clean.  
lock cap-ti-vi-ty's hea-vy yoke.  
fear, for I am the Lord your God.

RESPONSE (FINAL)

Let jus-tice pour down—from—the hea-vens:— sal-va-tion fall as the morn-ing dew.

Advent Prose: alternative third verse (from Is.43:10-13):

3 Be | witness now, says the | Lord,  
and be my | servant whom I have | chosen: know and be-|lieve:  
I a-|lone am Lord and be-|side me there is none | other to be your Saviour;  
what my | hand has grasped none can | snatch away.

The ancient plainsong hymn "Rorate Caeli", set for Advent, has an antiphon (response) from Is.45:8. The hymn's verses spring from Is.64:9-11, 64:6-7, 16:1 and elsewhere in Isaiah.

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to aid page-turning of later items.*

# He took on himself our infirmities

Isaiah 53: 4-5

Words and music: David Lee

The musical score is written for a two-part setting in 2/2 time. The first system consists of two staves, treble and bass, with lyrics underneath. The second system also consists of two staves, with a first ending bracket over the final two measures of the treble staff and a second ending bracket over the final two measures of the bass staff. The lyrics are: 'He took on him - self our in - firm - i - ties; he has', 'He took on him - self our in - i - qui - ties; by his', 'car - ried all our sor - rows and grief.', and 'wounds are we for - giv - en and healed.'.

He took on him - self our in - firm - i - ties; he has  
He took on him - self our in - i - qui - ties; by his

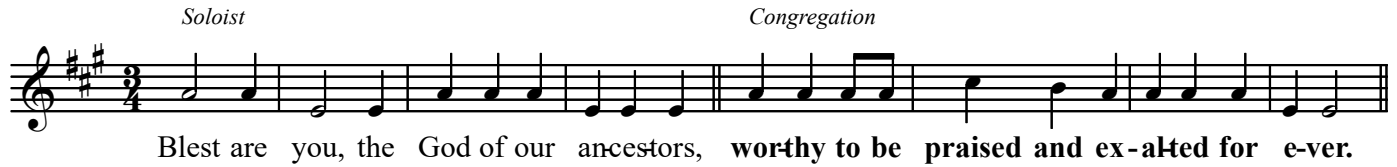
car - ried all our sor - rows and grief.  
wounds are we for - giv - en and healed.

# Blest are you

Daniel 3:52-56 (Septuagint)  
Song of the Three: 29-34

Words: Common Worship  
Music: David Lee

*Soloist* *Congregation*



Blest are you, the God of our ancestors, **worthy to be praised and ex-alted for e-ver.**

*Soloist*



Blest is your ho-ly and glorious name, **worthy to be praised and ex-alted for e-ver.**

- A
- 1 Blest are ' you, the ' God of our ' ancestors,  
**worthy to be ' praised and ex-'alted for ' ever.**
  - 2 Blest is your ' holy and ' glorious ' name,  
**worthy to be ' praised and ex-'alted for ' ever.**

- A
- 5 Blest are ' you, en-' throned on the ' cherubim,  
**worthy to be ' praised and ex-'alted for ' ever.**
  - 6 Blest are ' you on the ' throne of your ' kingdom,  
**worthy to be ' praised and ex-'alted for ' ever.**

- B
- 3 Blest are ' you, in your ' glorious ' temple,  
**worthy to be ' praised and ex-'alted for ' ever.**
  - 4 Blest are ' you who look ' into the ' depths,  
**worthy to be ' praised and ex-'alted for ' ever.**

- B
- 7 Blest are ' you in the ' heights of ' heaven,  
**worthy to be ' praised and ex-'alted for ' ever.**
  - 8 Bless the ' Father, the ' Son and the ' Spirit,  
**worthy to be ' praised and ex-'alted for ' ever.**

- A
- worthy to be ' praised and ex-'alted for ' ever.**  
**worthy to be ' praised and ex-'alted for ' ever.**

A

A Bm/A AMaj7 Bm/A



B

F#m7 Bm7/F# AMaj7/F# Bm7/F#



Boxed 'A' and 'B' here correspond  
to 'A' and 'B' blocks in text.

**A** *L.H.* Possible piano accomp.

**B**

**A** Low harmony.

or Ah  
Al - le - lu - ia

**B**

or Ah  
Al - le - lu - ia

**A** High harmony.

or Ah  
Al - le - lu - ia

**B**

or Ah  
Al - le - lu - ia

#### Usage suggestions:

*The piece is intended to be flexible, but always simple, gentle and lyrical.*

*The following, either individually or in some combination, are merely possibilities to consider or to inspire others.*

#### Singing:

- Cantor: "Blest are you...", cong.: "worthy to be ...";
- Alternate groups, either verse or half-verse.
- Alternate groups, repeat whole verse.

#### Accompaniment:

- Sustained strings (keyboard, organ);
- If organ, using pedal sparingly (e.g. 8') or not at all;
- Choral "Ah" or "Alleluia";
- Guitar: strum per bar;
- Cello: either bass or tenor;
- Sustained treble E (or octave): violin, flute, clarinet.

*Other vocal or instrumental parts may be improvised.*

*End piece on the unresolved Bm/A chord of block 'A'.*

# Bless the Lord all you works of the Lord

Benedicite  
Daniel 3:57-87 (Septuagint)  
Song of the Three: 35-65

Words and music: David Lee



Bless the Lord all you works of the Lord: **sing his praise and ex-alt him for ev-er.**



Bless the Lord all you an-gel-ic choirs: **sing his praise and ex - alt him for ev-er.**

A

1 Bless the ' Lord all you ' works of the ' Lord:  
**sing his ' praise and ex- ' alt him for ' ever.**

2 Bless the ' Lord all you ' angelic ' choirs:  
**sing his ' praise and ex- ' alt him for ' ever.**



Bless the Lord O you hea-vens and skies: bless the Lord O you powers on high:



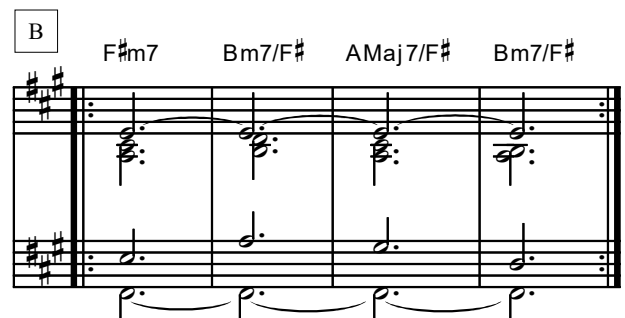
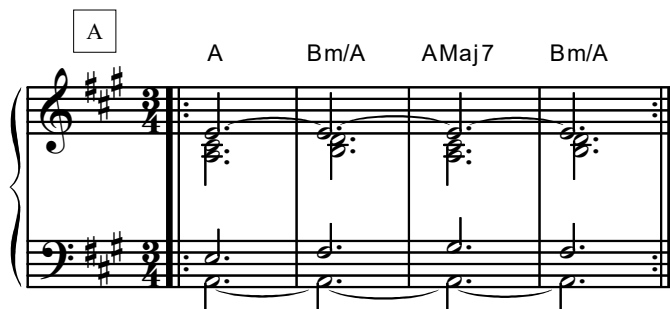
bless the Lord O you wa-ters a - bove: **sing his praise and ex - alt him for ev-er.**

A

3 Bless the ' Lord O you ' heavens and ' skies:  
bless the ' Lord O you ' powers on ' high:  
bless the ' Lord O you ' waters a- ' bove:  
**sing his ' praise and ex- ' alt him for ' ever.**

B

4 Bless the ' Lord O you ' sun and you ' moon:  
bless the ' Lord O you ' stars in the ' heavens:  
bless the ' Lord every ' shower, every ' dew:  
**sing his ' praise and ex- ' alt him for ' ever.**





A

5 Bless the ' Lord all you ' breezes and ' gales:  
 bless the ' Lord O you ' heat and you ' fire:  
 bless the ' Lord every ' cold, every ' chill:  
**sing his ' praise and ex- ' alt him for ' ever.**

B

6 Bless the ' Lord sparkling ' dew, teeming ' rain:  
 bless the ' Lord every ' freeze, every ' thaw:  
 bless the ' Lord O you ' hoarfrost and ' snow:  
**sing his ' praise and ex- ' alt him for ' ever.**

A

7 Bless the ' Lord darkest ' night, brightest ' day:  
 bless the ' Lord dazzling light, ' deepest ' shade:  
 bless the ' Lord all you ' lightnings and ' clouds:  
**sing his ' praise and ex- ' alt him for ' ever.**

B

8 Bless the ' Lord all you ' lands and you ' seas:  
 bless the ' Lord all you ' moutains and ' hills:  
 bless the ' Lord all you ' trees and you ' fields:  
**sing his ' praise and ex- ' alt him for ' ever.**

A

9 Bless the ' Lord all you ' waters from ' springs:  
 bless the ' Lord all you ' oceans and ' streams:  
 bless the ' Lord all you ' life in the ' seas:  
**sing his ' praise and ex- ' alt him for ' ever.**

B

10 Bless the ' Lord all you ' birds of the ' air:  
 bless the ' Lord all you ' beasts, wild and ' tame:  
 bless the ' Lord all you ' people of ' earth:  
**sing his ' praise and ex- ' alt him for ' ever.**

A

11 Bless the ' Lord all you ' priests of the ' Lord:  
 bless the ' Lord all who ' serve the Most ' High:  
 bless the ' Lord all you ' people of ' God:  
**sing his ' praise and ex- ' alt him for ' ever.**

B

12 Bless the ' Lord all you ' humble of ' heart:  
 bless the ' Lord all you ' souls of the ' just:  
 bless the ' Father the ' Son and the ' Spirit:  
**sing his ' praise and ex- ' alt him for ' ever. (x3)**

A

L.H. Possible piano accomp.

B

A

Low harmony.

B

A

High harmony.

B

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## *Other scripture songs (New Testament)*

Matthew 5: 3-12 (Beatitudes)

Luke 1: 46-55 (Magnificat): responsorial

Luke 1: 46-55 (Magnificat): song with chorus

Luke 1: 68-79 (Benedictus): responsorial

Luke 1: 68-79 (Benedictus): chant

Luke 1:68-79 (Benedictus): hymn

Luke 2: 29-35 (Nunc Dimittis)

John 1: 1-14: Christmas carol

Romans 15: 13

Philippians 2: 6-11 (Song of Christ's Glory)

Philippians 4: 7 (Blessing)

Hebrews 1

Revelation 15: 3-4

# Contented are those

Adapted from the Beatitudes: Matthew 5:3-12

WATER OF TYNE  
11.11 11.11

Words: David Lee  
Music: Trad. folk, arr David Lee

1. Con - tent - ed are those who are  
2. Con - tent - ed are those un - as -

C G/C F#sus2/C C G/C F#sus2/C C G/C

hum - ble in mind, for — they in the king - dom of  
sum - ing and kind, for — they shall in - he - rit the

F#sus2/C C F#sus2/C G/C

heav'n have their share; con - tent - ed are those who in  
land, sea and skies; con - tent - ed are those who for

F#sus2/C G/C C G/C

The musical score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 8/8. The score is divided into three systems. The first system includes the title and two verses of the song. The second system continues the lyrics. The third system concludes the lyrics. Chord symbols are provided above the piano accompaniment staves.

mourn - ing re - side, for — God shall sus - tain them with com - fort and care.  
 right - eous - ness cry, their — hun - ger and thirst - ing shall be sa - tis - fied.

Fsus2/C C G/C Fsus2/C C

C G/C Fsus2/C C G/C Fsus2/C

- 3 Contented are those who to mercy incline,  
 to them shall compassion and mercy be shown;  
 contented are those with a pure heart and mind,  
 for they shall see God, and in him find their home.
- 4 Contented are those giving all to make peace,  
 as children of God they are known and are called;  
 contented, though their persecution increase,  
 the kingdom of heav'n shall be their all in all.
- 5 Contented are we when reproached and reviled,  
 and falsely are slandered for serving our Lord.  
 Rejoice and be glad, for like prophets of old,  
 a place in God's heav'n is our home and reward.

*The tune is from the north-east of England, where the Northumbrian pipes feature in local music. These have a gentle underlying 'drone' on the octave and fifth of the key, here represented in the L.H. accompaniment.*

*Feel free to re-arrange. In particular the pedal bass may be substituted with the root of the given chords.*

# My soul proclaims the greatness of the Lord

Magnificat (Luke 1: 46-55)

Words and music: David Lee

*Descant*

My soul ——— pro-claims the Lord, I re-joiced in

*All* G Am7 D7 G Em Am7

My soul pro-claims the great-ness of the Lord, and my spi-rit has re-joiced in

*Fine* VERSES

God my Sav - iour. —

1. He has looked with fav-our on his low-ly ser-vant,

Dsus4 G Eb Eb/D Cm Cm/Bb

God my Sav - iour. —

ev'-ry ge-ne-ra - tion now shall call me bless - ed, for the Lord has done al -

Ab2 Eb/G Fm7 Bbsus4 Bb7 G/B Cm

might - y things for me, and I will bless his ho - ly name.

Fm7 Bb7 Cm G/B Bm7 Am7 Dsus4 D7

2 On all those who fear him, he will show his mercy:  
seen in every land, in every generation.  
He has scattered all the proud in their conceit  
displaying his all-powerful arm.

3 He has cast the mighty from their pedestal and  
all the worldly rich are sent away with nothing.  
He has lifted up the humble and the lowly,  
giving them the bread of life.

4 He has come to be the ransom for his servants;  
he recalled to mind his promises of mercy:  
promises to Abraham and all our forebears,  
promises throughout all time.

5 Glory to the Father, glory to the Son and  
glory to the Spirit, three in one forever:  
as in the beginning, so it is today and  
shall for evermore remain.

# My soul proclaims the greatness of the Lord

Magnificat (Luke 1: 46-55)

Words and music: David Lee

C Csus2/B BbMaj7 Dm7/G C2

CHORUS

My soul pro-claims the great-ness of the Lord,

F2/G C2 Dm7 C2

my spi-rit has re - joiced in God my Sa - viour;

Dm7 C2 Dm7 C2

for he has re-gard - ed the low-li-ness of his hand - mai-den:

Dm7 Em7 Dm7 C2



from this day forth all ge-ne-ra-tions shall call me bless-ed.

Dm7 Em7 Dm7 C

bless-ed. bless-ed. shall call me bless-ed.

Csus2/B Bbmaj7 Dm7/G C2 To Coda

VERSE 1

The Al-might-y has done great things for me and

F2/G Eb Fm7/Bb Eb

ho-ly is his name. And his mer-cy is on

Fm7/Bb Eb Fm7/Bb Eb

them that fear his name through - out all ge - ne - ra - tions.

Fm7/Bb Eb Fm7/Bb Eb

He has shown the strength of his arm,

Fm7/Bb Cm Gm7 Fm7

he has scat-tered the proud in their con - ceit.

Fm7/Bb Cm Gm7 Fm7

He has cast down the might - y from their seat

Fm7/Bb Eb D Gm

and has ex - alt - ed the hum - ble and meek.

Gm/F Gm/E EbMaj7 Gsus4

VERSE 2

He has filled the hun - gry with good

G F2/G Eb Fm7/Bb

things and the rich he has sent emp - ty a -

Eb Fm7/Bb Eb Fm7/Bb

way. He has come to the help of his

Eb Fm7/Bb Cm Gm7

ser - vant, he re - mem - bered his pro - mise of

Fm7 Fm7/Bb Cm Gm7

mer - cy that he made to our fore -

Fm7 Fm7/Bb Eb D

fa - thers, A - bra - ham and his

Gm Gm/F Gm/E

child - ren for e - ver.

Ebmaj7 Gsus4 G C2

# Blessed be the Lord God of Israel

Benedictus (Luke 1:68-79)

Words and music: David Lee

RESPONSE

Em

A

B7(b9)

Em

C

Am

G

Bless-ed be the Lord God of Is - rael, he has turned to his peo -

ple, he has set them free. \_\_\_\_\_

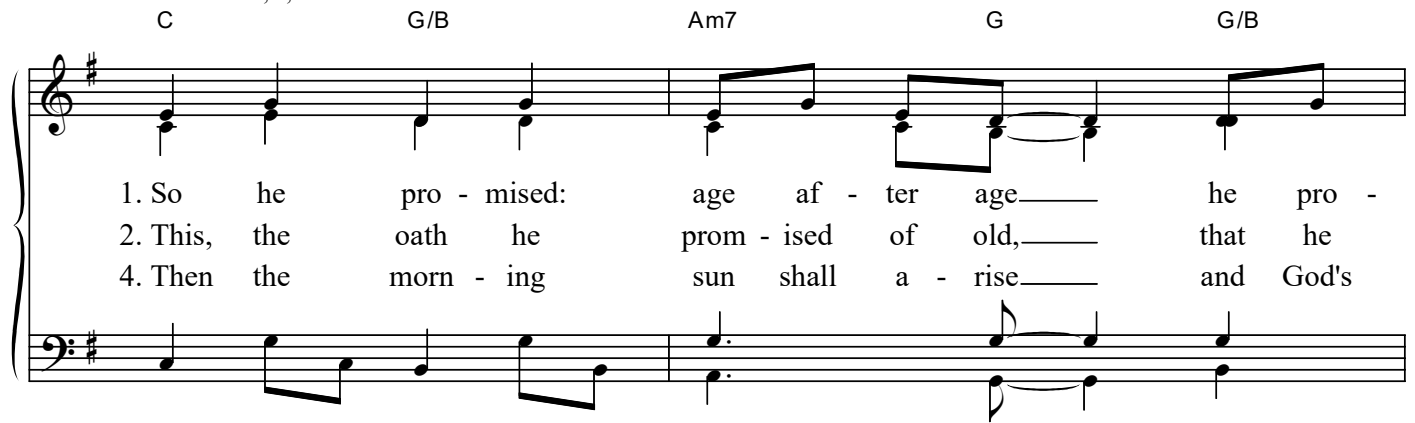
From the house of Da-vid, his ser - vant, he has gi-ven us li -

ber - ty, \_\_\_\_\_ freed us from our cap - ti - vi - ty. \_\_\_\_\_

*Fine*


VERSES 1, 2, 4

C G/B Am7 G G/B



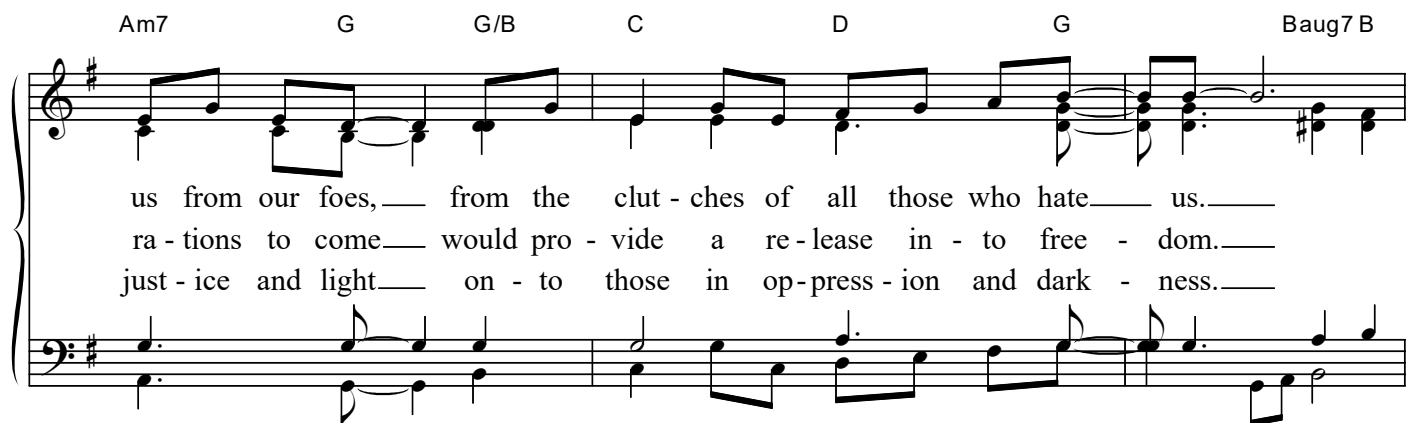
1. So he pro - mised: age af - ter age\_\_\_\_\_ he pro -  
 2. This, the oath he prom - ised of old,\_\_\_\_\_ that he  
 4. Then the morn - ing sun shall a - rise\_\_\_\_\_ and God's

C D G Baug7 B C G/B



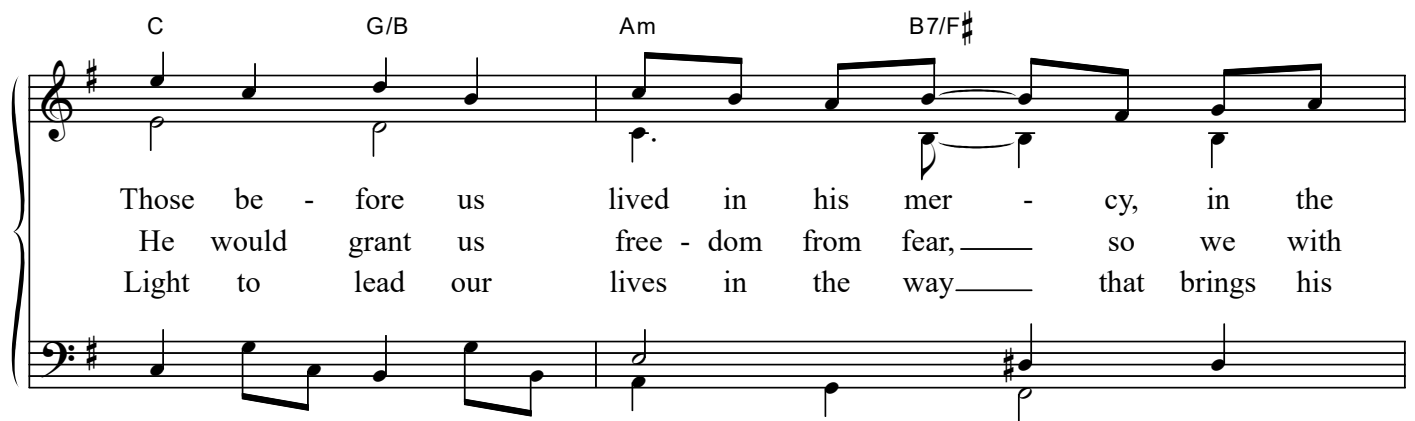
claimed by the lips of his pro - phets\_\_\_\_\_ to de - li - ver  
 made with our an - ces - tor Abr' - ham,\_\_\_\_\_ that, in ge - ne -  
 ten - der com - pass - ion sur - round\_\_\_\_\_ us,\_\_\_\_\_ shin - ing out in

Am7 G G/B C D G Baug7 B



us from our foes,\_\_\_\_\_ from the clut - ches of all those who hate\_\_\_\_\_ us.\_\_\_\_\_  
 ra - tions to come\_\_\_\_\_ would pro - vide a re - lease in - to free - dom.\_\_\_\_\_  
 just - ice and light\_\_\_\_\_ on - to those in op - press - ion and dark - ness.\_\_\_\_\_

C G/B Am B7/F#



Those be - fore us lived in his mer - cy, in the  
 He would grant us free - dom from fear,\_\_\_\_\_ so we with  
 Light to lead our lives in the way\_\_\_\_\_ that brings his

*To be taken with a bounce, but not too hurriedly.  
 Verse 3 is more gentle and may be sung in  
 harmony, possibly unaccompanied.*

D.C. al Fine  
B7

Em                      Em/D                      Em/C                      Baug7

light of his word and his pro - mise of old.\_\_\_\_  
 clean hands and pure hearts might hon - our his name.\_\_\_\_  
 king - dom of peace to the na - tions of earth.\_\_\_\_

VERSE 3

Am7   D2   D                      Em                      D/F#                      G                      Am7                      D7                      Gsus4   G

3. You, child, shall have the name: the pro - phet of the most high.\_\_\_\_

Am7   D2   D                      Em                      D/F#                      G                      Am7                      D7                      Gsus4   G                      C                      G/B

You, child, shall run be-fore the Lord pre-par-ing his way.\_\_\_\_                      You shall lead his

D.C. al Fine  
B7

Am                      B7/F#                      Em                      Em/D                      Em/C                      Baug7

peo-ple to him,\_\_\_\_ and to sal - va - tion and grace through re - miss-ion of sins.\_\_\_\_

# Blessed be the Lord the God of Israel

Benedictus (Luke 1:68-79)

Words: Common Worship  
Music: David Lee



- 1 Blessed be the Lord the | God of | Israel:  
who has come to his | people · and | set them | free.
- 2 He has raised up for us a | mighty | Saviour:  
born of the | house · of his | servant | David.
- 3 Through his holy prophets God | promised · of | old:  
to save us from our enemies  
from the | hands of | all that | hate us.
- 4 To show | mercy · to our | ancestors:  
and to re-member · his | holy | covenant.
- 5 This was the oath God swore to our | father | Abraham:  
to set us | free · from the | hands of · our | enemies,
- 6 free to worship him with-| out | fear:  
holy and righteous in his sight | all the | days of · our | life.
- 7 *And you, child, shall be called the prophet of the | Most | High:*  
*for you will go before the | Lord · to pre-|pare his | way,*
- 8 *to give his people knowledge | of sal-|vation:*  
*by the for-|giveness · of | all their | sins.*
- 9 In the tender compassion | of our | God:  
the dawn from on | high shall | break up | on us,
- 10 to shine on those who dwell in darkness and the | shadow · of | death:  
and to guide our feet | into · the | way of | peace.

*Glory to the Father and | to the | Son  
and | to the | Holy | Spirit;*

*as it was in the be-|ginning · is | now  
and shall be for | ever: | A-men.*

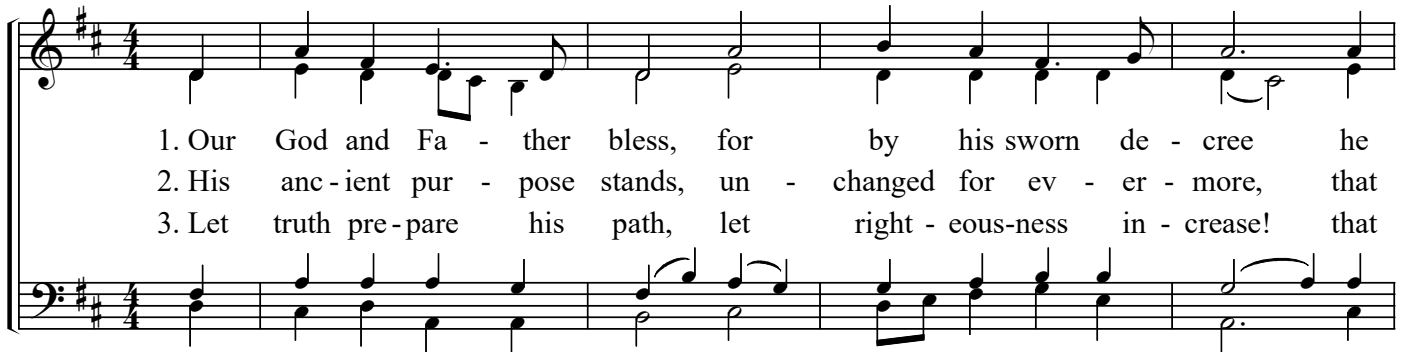


# Our God and Father bless

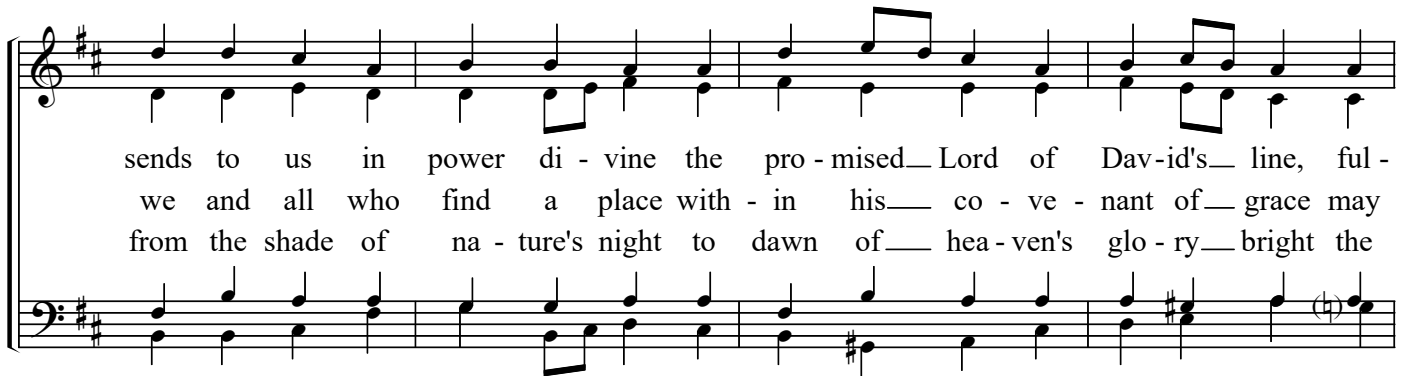
Benedictus (Luke 1:68-79)

PELAW WOOD  
6 6 8 8 8 6

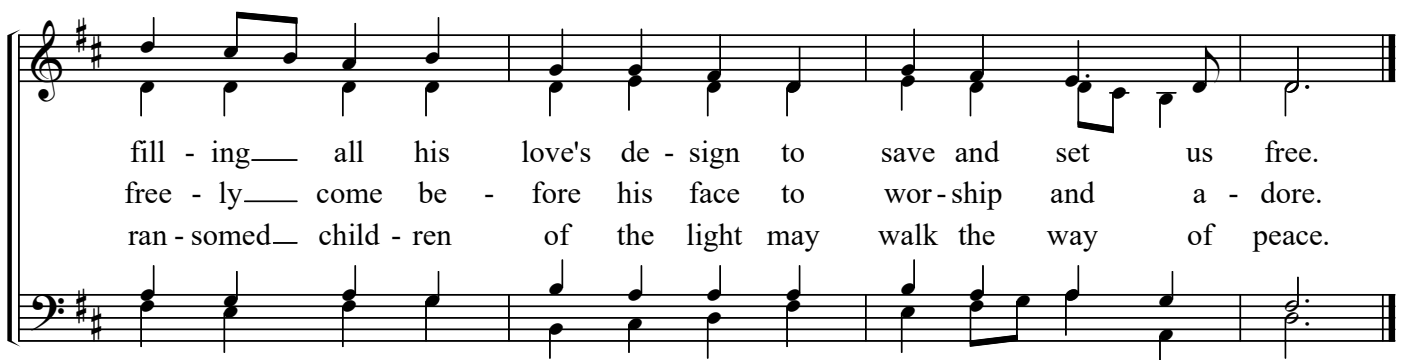
Words: Timothy Dudley-Smith  
Music: David Lee



1. Our God and Fa - ther bless, for by his sworn de - cree he  
2. His anc - ient pur - pose stands, un - changed for ev - er - more, that  
3. Let truth pre - pare his path, let right - eous-ness in - crease! that



sends to us in power di - vine the pro - mised Lord of Dav - id's line, ful -  
we and all who find a place with - in his co - ve - nant of grace may  
from the shade of na - ture's night to dawn of hea - ven's glo - ry bright the



fill - ing all his love's de - sign to save and set us free.  
free - ly come be - fore his face to wor - ship and a - dore.  
ran - somed child - ren of the light may walk the way of peace.

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to aid page-turning of later items.*

# My eyes have witnessed your salvation

Nunc Dimittis (Luke 2: 29-35)

Words and music: David Lee

## RESPONSE

My eyes have wit - nessed your sal - va - tion, which

Chords: Bb, Cm7, Bb

you have re - vealed to ev - ery land and na - tion.

Chords: Gm, EbMaj7, Cm, Bbsus4, Bb

*Fine*

## VERSES

1. Let the pa - tient wait - ing of your ser - vant cease.\_\_\_\_  
2. Prom - ised by your Spi - rit, Christ has come to birth:\_\_\_\_

Chords: F, Dm, BbMaj7, Csus4, C7

You have kept your\_\_\_\_ pro - mise: lead me on in\_\_\_\_ peace.  
glo - ry of your\_\_\_\_ peo - ple, light to all the\_\_\_\_ earth.

Chords: F, Am7, BbMaj7, Bbm7, Ebm7/Gb, Fsus4, F7

*D.C. al Fine*

3 Sign that we rejected:  
many rise and fall.  
Light on darkest secrets:  
Christ child, Lord of all.

4 Glory to the Father,  
glory to the Son,  
glory to the Spirit:  
God, the three in one.

# In our darkness light has shone

Words: Timothy Dudley-Smith  
Music: David Lee

Lightly and brightly

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and features a key signature of one sharp (F#). The score is divided into three systems, each containing a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. The vocal lines include a Descant at the beginning of each system and a Congregation part. The lyrics are: '1. In our dark - ness light has shone, Al - le - lu - ia, still to - day the light shines on, Al - le - lu - ia; Word made flesh in hu - man birth, Al - le - lu - ia,'. The piano accompaniment includes chord markings: C, F/C, G/C, F/C, Am, E/G#, E7, Am, Dm7, G.

Descant

Ah

Al - le - lu - ia

Congregation

1. In our dark - ness light has shone, Al - le - lu - ia,

C F/C G/C F/C

Ah

Al - le - lu - ia

still to - day the light shines on, Al - le - lu - ia;

C F/C G/C F/C

Ah

Al - le - lu - ia

Word made flesh in hu - man birth, Al - le - lu - ia,

Am E/G# E7 Am Dm7 G

Ah... Al - le - lu -

Light and life of all the earth, Al - le - lu -

C G/B Am F Dm7 Gsus4 G

ia.

ia!

C F/C G/C F/C C

2 Christ the Son incarnate see,  
*Alleluia*,  
 by whom all things came to be,  
*Alleluia*;  
 through the world his splendours shine,  
*Alleluia*,  
 full of grace and truth divine,  
*Alleluia*!

3 All who now in him believe,  
*Alleluia*,  
 everlasting life receive,  
*Alleluia*;  
 born of God and in his care,  
*Alleluia*,  
 we his name and nature share,  
*Alleluia*!

4 Christ a child on earth appears,  
*Alleluia*,  
 crown of all creation's years,  
*Alleluia*;  
 God's eternal Word has come,  
*Alleluia*,  
 he shall lead his people home,  
*Alleluia*!

# Der Gott aber der Hoffnung

May God, of hope the wellspring  
Romans 15: 13

Music: David Lee

Gently

Der Gott a - ber der Hoff - nung er - fül - le euch, er - fül - le euch mit  
May God, of hope the well-spring, en-rich your lives, en-rich your lives with

al - ler Freu - de und Frie - den im Glau-ben. Der Gott a - ber der  
all his glad-ness and peace as you trust him. May God, of hope the

Hoff-nung er-fül - le euch, er-fül - le euch mit al-ler Freu-de und Frie-den im  
well-spring, en-rich your lives, en-rich your lives with all his glad-ness and peace as you

Glau-ben, daß ihr völ - li - ge Hoff-nung ha - bet, daß ihr  
*trust him, that you may ov-er-flow with hope, that you*

völ - li - ge Hoff-nung ha - bet durch die Kraft des hei - li - gen Geist-es, durch die  
*may ov-er-flow with hope by the power of his Ho - ly Spi - rit, by the*

Kraft des hei - li - gen Geist-es. Der Gott a - ber der Hoff-nung er - fül - le  
*power of his Ho - ly Spi - rit. May God, of hope the well-spring, en-rich your*

euch, er - fül - le euch mit al - ler Freu - de und Frie - den im Glau - ben.  
*lives, en-rich your lives with all his glad-ness and peace as you trust him.*

# You were in the form of God

Philippians 2: 6-11

Words and music: David Lee

*Unison*

C G/B Am7 C/G F C/E Dm7 Gsus4 G

First system of musical notation. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords. The lyrics are: "You were in the form of God, but you did not cling to e - qua-li-ty with God.\_\_\_\_"

C G/B Am7 C/G F C/E Dm7

Second system of musical notation. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords. The lyrics are: "Ta-king on the ser - vant form, you emp - tied your-self and were born in hu-man"

*Harmony*

Gsus4 G Am Em/G F C/E Dm7 Esus4 E7

Third system of musical notation. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords. The lyrics are: "like-ness. Be - ing found in hu - man form, you hum - bled your - self, be -"

*Unison*

Am Em/G F C/E Dm7 Esus4 E7 C Dm7

Fourth system of musical notation. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords. The lyrics are: "came o - be-dient un - to death, e-ven death on a cross. There-fore God has"

*The harmony and unison markings are intended merely as a guide. Other arrangements may be made to suit local resources and patterns.*



*Harmony*

C/E FMaj7 Dm7 C/E F Dm7 C/G G C Dm7

high-ly ex-alt-ed you, giv-ing you the name a - bove ev-'ry o-ther name. At your name, O

C/E Dm7 C Dm7 C/E G C Dm7 C/E Dm7 C Dm7

Je-sus, ev-'ry knee should bow. At your name, O Je-sus, ev-'ry knee should

C/E Am E/G# Am Em/G F C/E Dm7 Esus4 E7 Am Em/G

bow, in— hea-ven and on earth and un - der the earth, and ev-'ry tongue con-

F C/E Dm7 Esus4 E7 C Dm7 C/E Gsus4 G/B C Dm7 C/E

fess, O Je-sus Christ, you are Lord, to the glo - ry, to the glo -

Gsus4 G/B E/G# Am C/G F C Dm7 F/G C

ry, to the glo - ry of the Fa - ther. A - men.

# The peace of God

Philippians 4: 7 (Blessing)

Music: David Lee

D Em7 Dm7/F Em7 D Em7

The piano introduction consists of six measures in D major, 4/4 time. The right hand features a flowing melody of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth and quarter notes.

The peace of God, which pass-es all un-der-

Dm7/F Em7 D D/C

The first line of the song spans eight measures. The vocal melody begins in the third measure with the lyrics 'The peace of God, which pass-es all un-der-'. The piano accompaniment continues the melody from the introduction, with the right hand playing a series of eighth notes and the left hand providing harmonic support with chords and eighth notes.

stand - ing, keep your hearts and minds in the

Bm7 BbMaj7 D/A

The second line of the song spans eight measures. The vocal melody continues with the lyrics 'stand - ing, keep your hearts and minds in the'. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains mostly stationary with sustained chords.

know-ledge of love of God, and of his Son

GMaj7 D/F# Em7 Asus4 A7 Bm Bm/A

The third line of the song spans eight measures. The vocal melody concludes with the lyrics 'know-ledge of love of God, and of his Son'. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains mostly stationary with sustained chords.

Je - sus Christ our Lord; and the bless - ing of God al -

G7 D

might - y, the Fa - ther, the Son and the Ho - ly Spi - rit,

Am7 D Am7

be a - mong you, and re - main with you al - ways.

D Em7 Dm7/F G D

men.

A Dm7/F G D Em7 Dm7/F Em7 D7

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to aid page-turning of later items.*

# Your throne, O Lord

Hebrews 1

Words: David Lee

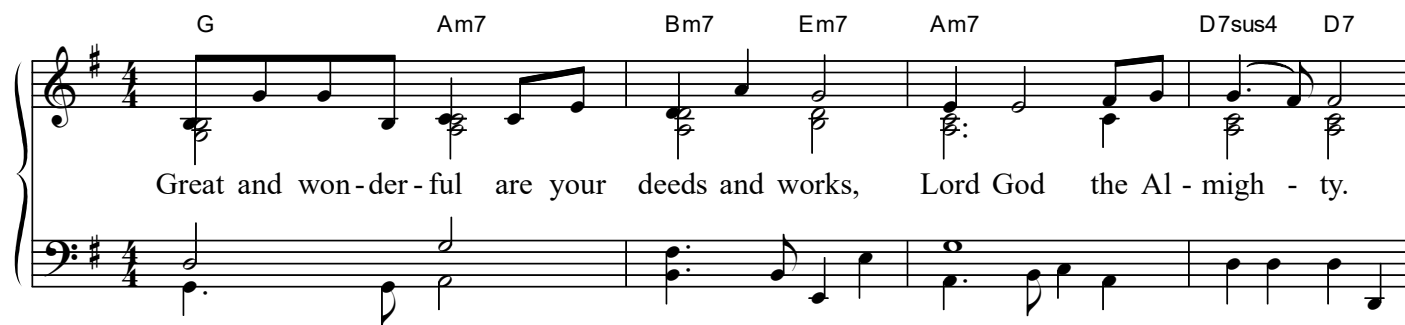
- 1 Your throne, O Lord, extends throughout the ages  
and righteousness shall mark your kingdom's reign:  
you ride in truth, humility and justice,  
while evil deeds you trample with disdain;  
God has anointed you with oil of gladness,  
Jesus, our brother, prophet, priest and King.
- 2 Through you of old were laid the earth's foundations,  
you fan the flame of fusion in the stars;  
yet these shall perish when you shake the heavens,  
decay to dust, return to you, their source.  
Meanwhile you stand, a beacon to the nations,  
changeless across the ever-changing years.
- 3 O Son of God, and radiance of his glory,  
sustaining all by your almighty word:  
in you is life, in you who are so dearly  
by hosts of angels worshipped and adored.  
Help us proclaim in sacrament and story  
your majesty, O heaven's eternal Lord.

# Great and wonderful and your deeds and works

Revelation 15: 3-4

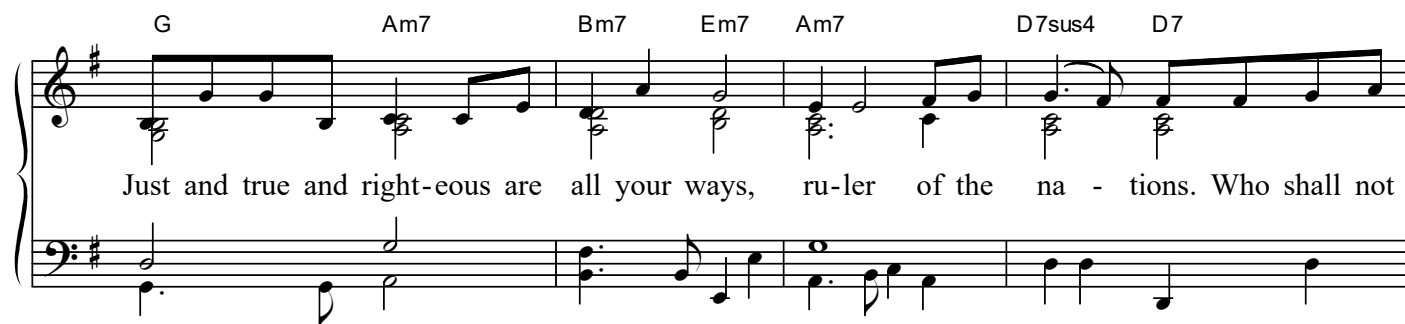
Words and music: David Lee

G Am7 Bm7 Em7 Am7 D7sus4 D7



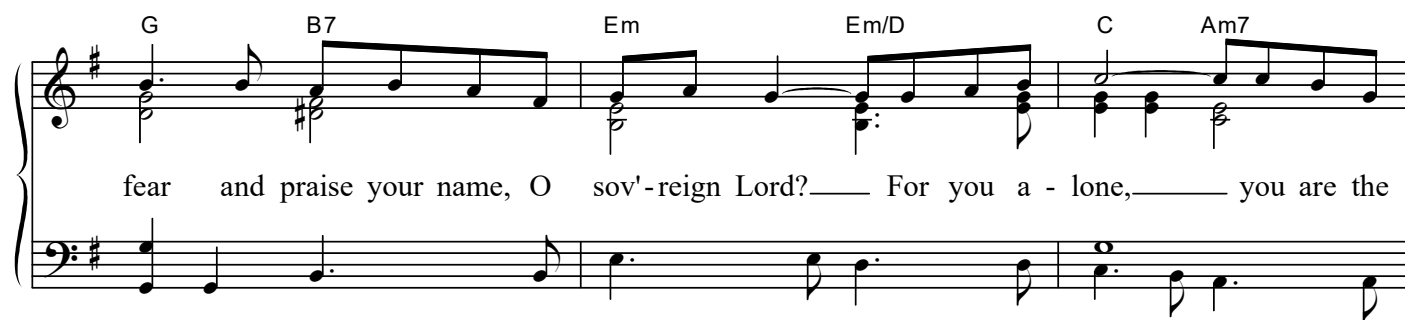
Great and won-der-ful are your deeds and works, Lord God the Al-migh-ty.

G Am7 Bm7 Em7 Am7 D7sus4 D7



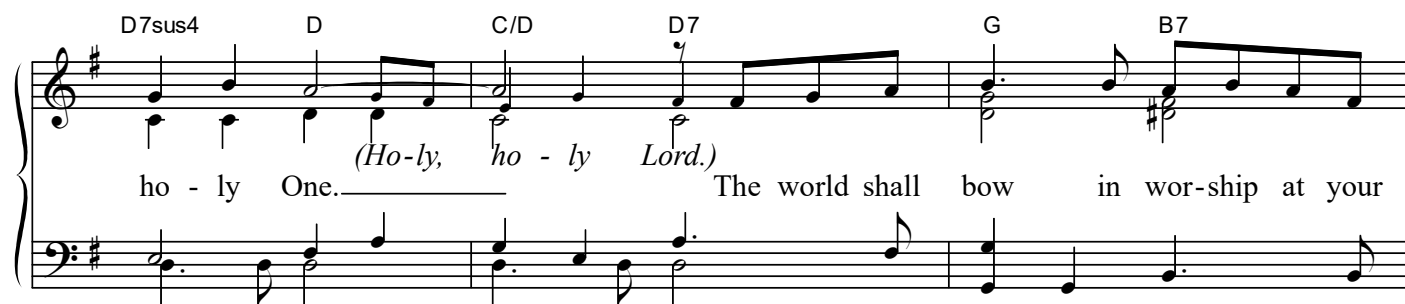
Just and true and right-eous are all your ways, ru-ler of the na-tions. Who shall not

G B7 Em Em/D C Am7



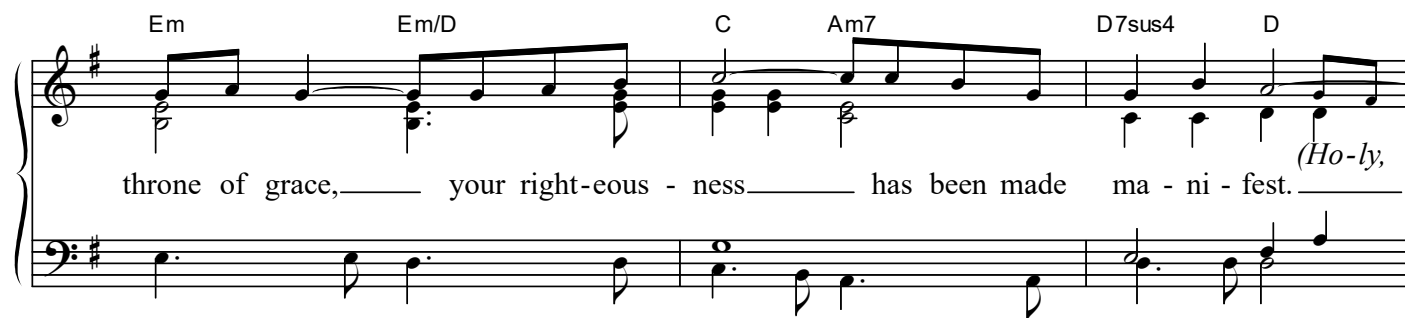
fear and praise your name, O sov'-reign Lord? For you a-lone, you are the

D7sus4 D C/D D7 G B7



ho-ly One. (Ho-ly, ho-ly Lord.) The world shall bow in wor-ship at your

Em Em/D C Am7 D7sus4 D



throne of grace, your right-eous-ness has been made ma-ni-fest. (Ho-ly,

C/D D G/B Am7 G/B Am7 G/B Am7 G/B Dsus4 D

ho - ly Lord.)

To him who reigns in ma - je - sty and to the Lamb, To

G/B Am7 G/B Am7 G/B Am7 G/B Dsus4 D

him who reigns in ma - je - sty and to the Lamb, be

G Am7 Bm7 Em7 Am7 D7sus4 D7

bless-ing and ho-nour and glo-ry and might, for e-ver and for e - ver. be

except final time

G Am7 Bm7 Em Am7 D7sus4 D7

bless-ing and ho-nour and glo-ry and might, for e-ver and for e - ver.

final time

C/D D7 D7sus4 D7 G Am7 Dsus4 D G

e - ver. A - men.

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## *Notes on the settings*

*Note: Anglican chant settings have principles that are well known in their relevant communities, so are not mentioned unless there is specific additional information.*

As discussed in the introduction, the majority of the settings are responsorial in structure (response/chorus for congregation, verses for singers, choir or cantor). But several may be used fully congregationally.

### ***Psalm 1***

The originally familiar agricultural metaphor of chaff being winnowed is unfamiliar to many of us in modern, western, suburban society. So verse 3 uses a more familiar contemporary metaphor '*litter which blows down the street*' that is semantically very similar. The author would like to claim this as original; he suspects, however, that it might be unconsciously plagiarised from a forgotten source.

### ***Psalm 4***

An anguished, even angered, cry to God for help in trouble and under oppression. Despite all that, the psalmist still finds peace, even joy, in keeping our side of the exchanged covenant promise.

### ***Psalm 8***

This psalm, a picture of the Genesis picture, is framed with a paean of praise to the creative, sustaining majesty of God. The singers' verses narrate the story; the congregational response is this self-same paean.

### ***Psalm 13***

Martin Leckebusch, for whom I have written several hymn and song tunes, has written hymn-style paraphrases of all the psalms. This music setting was commissioned by Praise! Trust for the periodical Evangelicals Now.

### ***Psalm 14***

This psalm of longing resonates with the Advent text "You heavens above, rain down righteousness" that springs from Isaiah 45:8, sung through many centuries to its plainsong setting RORATE CAELI. This psalm setting adopts this plainsong as its basis. Churches unfamiliar with plainsong might struggle with its free form. So this setting is made metrical to aid with a sense of rhythm, but in 5/8 so that it is not too obvious.

This version of the tune is also used here for the textually similar Psalm 53 and for the RORATE CAELI itself (see Is.45:8).

### ***Psalm 15***

The congregation remind themselves of the question '*Who may live ... in your dwelling-place?*' as the singers present to them the qualities of lifestyle demanded by a holy God.

English translations render the third person singular as: '*The man who...*'. Changes in our language since the 1970s of course render such a translation inadequate. Accordingly it is here recast in some places into the plural '*Those who...*', but in other places the second person singular '*If you ...*' so maintaining the individual, personal character of the psalm.

The rhyming in the verses is approximate (*life/right, wrong/tongue*) rather than strict. The phrase '*fill your life with praises in every part*' is borrowed from a hymn by H. Bonar (1866). It may be argued that the term '*every part*' is now archaic (although it is used in at least one song by contemporary songwriter Matt Redman).

### ***Psalm 16***

The psalm's opening verses present difficulties for translators, with significant ambiguity of meaning. For instance, is the opening of v.3 about saints or pagan priests or local Canaanite deities? My paraphrase opts for a latter view, using the term "potentates and powers", and resonating with other psalms and with St. Paul. This and other aspects of the paraphrase owe a debt to Robert Alter's translation.

The text of the response comprises the first and last verses of the psalm.

### ***Psalm 17:1-9***

A desperate plea for justice against injustice, heightened by hints of the blues (discordant minor second and major seventh harmonies). The psalmist bases his/her pleas on past integrity in a covenant relationship. The congregation's response takes the emotional, even angry, side of the case, which the singers' verses augment and reinforce with its reasoned side.

### ***Psalm 18:16-24,25-38***

Imagine a jazz swing to the 12/8 tune. Even more so than usual, the given accompaniment may be regarded simply as a basis for development.

### ***Psalm 19:1-6***

This setting is suited to contemporary music-group, and may be entirely congregational. The verses have some internal near-rhyming. Pianists comfortable with Schubert's G flat Impromptu (Op. 90, D. 899) might experiment with this psalm setting in G flat rather than G. The music is the same as for Psalm 50.

### ***Psalm 19:7-end***

This is written in a choral fashion; such use is recommended where local resources and customs permit. But, as always, adapt it to your local people.

Verses 1-3 are in the third person '*The law of the Lord ...*' whereas verses 4-5 are directly addressed to God in the second person '*Your laws ...*'. In a classical hymn this would normally be a Bad Thing, but in this psalm it simply and accurately reflects the psalm text and its development.

At '*be acceptable*' the flattened seventh is a conscious homage to that in Ralph Vaughan Williams' hymn tune DOWN AMPNEY, whose usual associated text "Come down, O love divine" resonates with this psalm text.

### ***Psalm 22: 22-end***

This setting is basically worship-song in style. It is quite possible for the congregation to sing not only the response but the verses too. But hold in mind the context of this praise: it follows the anguish of the God-forsaken soul, most notably our Lord himself at the desolation of the cross.

### ***Psalm 24***

Although written responsorially, this will also suit congregations which like singing everything. Musically, verse 3, while set separately from the others, is in fact merely a contraction of them.

### ***Psalm 25:1-10***

In the depths of despair, there is no promise of escape, just a remembrance of God's goodness in times past and his covenant promise with us.

### ***Psalm 27:1-9***

The verses are rhymed, though not always strictly. After the final response, the final line, '*he will keep me safe, he is near*', may be repeated a couple of times.

### ***Psalm 29 (hymn)***

The Hebrew text of Psalm 29 is tight, compact and punchy. This version attempts to reflect that, and stay reasonably close to the original.

The specific geographic references, some obscure to the modern, western reader, have been replaced by aspects of what they would have signified. So "Sirion" (itself another name for "Mount Hebron") is here abstracted to "ancient mountain ranges"; the Hebrew-verse parallelism of "cedars...Lebanon cedars" here becomes "cedar trees...oaks".

The tune has echoes of Percy Buck's GONFALON ROYAL. A tune for this text not only needs to be aware of the obvious "strength" aspect of the psalm, but also the "peace" line that brings this hymn to its quiet conclusion; resonances of Elijah's "still small voice of calm".

### ***Psalm 29 (responsorial)***

The psalm's Hebrew text is deeply embedded in the prevailing Ancient Near East worldview of God sovereign over the waters of chaos at creation and the flood. That worldview is quite alien to us modern westerners. Also the Hebrew text here is particularly tight and compact. So I try to retain all this, including tracking the psalm's distinction between "the Lord" and "God". The different final response reflects the turn-around of the psalm's final verse.

The tune is the same as for Psalm 104 with minor variations for word-setting.

### ***Psalm 30***

Although at first sight an individual psalm, it is in a corporate context (v2: '*you saints*'). Remembrance of blessings past and hope for the future are allowed to rub up against present doubt and suffering, especially in v3. Allow the drone bass of the verses to find release into the wider palette of chord colours in the chorus.

### ***Psalm 31:9-16***

Everything conspires against the psalmist. And the response's bass-line drags downwards.

The verses may be better sung by a soloist rather than a group. The tune printed may be regarded as a guide to the singer; feel free (say) to rearrange quaver groupings into triplets (and correspondingly advise your accompanist to sit lightly, if at all, on the tune details).

### ***Psalm 32***

Note that the verses are spoken by different "voices" (e.g. vv2-3: the psalmist; v4: a commentator; v5: God). You may wish to reflect this by using correspondingly different cantors.

### ***Psalm 34:11-20***

In the Revised Common Lectionary, used by many denominations, this psalm portion is appointed for Mothering Sunday, when we recognise the "mothering" role of the Church, the bride of Christ. This, and its earthly reflection with our own mothers, shaped the choice of the response text: '*Come, my children, and listen to me, I will show you the way of the Lord*'.

Half-rhyming, including some internal, is employed to reflect the ordered diversity of harmonious lives.

### ***Psalm 34***

A straightforward song setting of this psalm (written to complement a sermon about it).

### ***Psalm 36:5-10***

A simple song of quiet rest, repose and trust in God.

### ***Psalm 40:1-11***

Although at first sight the response looks happy and carefree, it is a song of trust when things have gone wrong in the past (v1) and continue to go wrong now (final verse).

The descant over the response should probably be reserved for just the final time (not the least reason being to avoid confusing the congregation by its too early use).

### ***Psalm 42***

Unaccompanied, unison chant in free time, originally written for Holy Week. If you have a few solo singers, leave at least one to lead the congregation into their response, but consider staging others around or among the congregation to voice the verses from within them on their behalf.

For those unfamiliar with chant, see the hints in the *Style and usage guide* section.

### ***Psalm 47***

The original psalm text is less structured than most. Accordingly this setting is more paraphrased and considerably shorter: indeed without the doxology it would only be two verses.

Two versions are given. Although primarily intended for music-group, for which the first form may be a better basis, the second form, kindly supplied by John Barnard, may provide a better grounding for organ accompaniment. Particularly in the first version, there is an overall staccato feel: pianists should consider eschewing the sustain pedal. The two versions are almost compatible; the only significant difference to be aware of is the chord structure in the fourth bar. Mixing and matching is fine.

### ***Psalm 50:1-6***

A psalm of creation and of final judgment, so it seemed quite natural to “Christianise” the paraphrase and to close it with a Trinitarian doxology.

The music is the same as for Psalm 19:1-6; see also its note about the possibility of G flat. The setting could easily be entirely congregational; indeed the textual idiom of the verses and the supporting musical style may be of appeal to those of charismatic persuasion.

### ***Psalm 53***

Psalm 53 is almost, but not quite, the same as Psalm 14. The two main differences are that 14 includes some use of “the LORD” which 53 replaces with “God”, and the final verses of 53 are more about the enemies than about God’s own people.

See the notes on Psalm 14.

### ***Psalm 59***

Despite the response text looking positive (“I will sing of your strength”) the psalm emerges from seemingly unrelieved trouble and anguish. We see the psalmist’s own sense of confusion, praying at one point that God will preserve the enemy as an object lesson (start of v3), then that God will consume them (end of v3).

The accompaniment of the soloist (or group) for the verses is left as bare chords, but you are welcome to fill it out a little as suits your church’s style.

### ***Psalm 62***

Some may regard the noun ‘wiles’ in verse 1 as archaic, although presumably most are familiar with its adjectival form “wily”. But it seems appropriate in its textual context, rhyming with the contrasting ‘smiles’ and adding to the overall somewhat sinister sibilance of the phrase.

### ***Psalm 63:1-8***

The response can be choral; the verses are potentially choral if the lower parts sing *ah* or hum etc. for some (probably not all) of them.

### ***Psalm 66:1-12***

'*Make a joyful noise...*' and the "noise" chord, with its major seventh in the bass, is just such! In quires and places where they sing, this setting could be fully choral, although it might be wiser to vary from verse to verse, perhaps with some solo or solo/choir-underpinned verses.

Unusually, and in contrast to the other settings, the speeds of this psalm's response and of its verses need not be formally linked. Allow each to find its own space and pace, then confidently lead from one into the other.

While the accidentals in the response's accompaniment might seem, at first sight, to put it at odds with the "keep the congregation's part simple" motto, closer inspection will reveal this to be merely a transitory detour from F major into F minor and back again: the tune itself remains straightforward.

Despite its brightness and joy, this is no mere escapist praise: it is from the experience of God's faithfulness under trying circumstances.

### ***Psalm 66:8-20***

A hymn text in reasonably close paraphrase of most of the relevant psalm verses. In the text of the psalm the addressee switches between God and other people. That is retained here.

### ***Psalm 67 (song)***

This bright setting is intended for music-group use and has proved successful as a full congregational song over its 30+ years of existence.

### ***Psalm 67 (ELVET BANKS)***

Old hymn texts can fall out of use and a new tune can rescue and revitalise it. When the LCMS, one of the major Lutheran denominations in the USA, were preparing their new *Lutheran Service Book* hymnal, this hymn of Martin Luther's based on Ps.67 was among those for which a new tune was sought. This tune was written for that purpose and was selected. Another Luther text, "To Jordan came the Christ, our Lord", was also paired with this tune, and its baptism theme lies behind the tune name, selected from another river, the River Wear in Durham, and in particular a section of its banks near Durham Cathedral.

### ***Psalm 67 (responsorial)***

The response is itself a chorus-like feature of the original psalm. The psalm is often used at harvest time, so it was natural to append a Trinitarian, Christian doxology to God, whose Word spoken created the world, and whose Spirit's breathing sustains it.

### ***Psalm 70***

'*God, make speed to help me; Lord, make haste to help me.*' The Church of England's BCP Evening Prayer service, of course, used this verse (in its plural variant), and I let my paraphrase deliberately resonate with it. The psalm has no "happy ending"; so, too, this setting, ending on that same starting plea.

### ***Psalm 72 (two parts)***

Verse 10 of the psalm has long been seen as a foreshadowing of the visit of the Kings in St. Matthew's gospel, and the whole psalm is congruent with the incarnation story; many churches appoint this psalm for use at Epiphany. So this paraphrase purposefully illumines the psalm in that light.

The observant may also recognise a homage, perhaps unworthy, to T.S. Eliot's "Journey of the Magi" imagining of that story, which itself sprang from a 1622 Christmas sermon by Lancelot Andrewes.

Given this New Testament influence on the paraphrase, it was natural to append a Trinitarian doxology.

### *Psalm 73*

Although the given accompaniment is pianistic in style, a reduction to its chordal outline makes it suitable for being organ-led and a choir might double up on that harmony with "ah" vocalisation.

### *Psalm 80:1-8*

This has a heavy blues feel. There is an undercurrent of perplexity, anger even, directed against God. The psalm raises some sharp questions that go unanswered. It may be preferable for the verses to be sung by a soloist rather than a group: a soloist can then shape and adapt the verses on our behalf. ("We do not even know how we ought to pray": Romans 8:26.)

### *Psalm 82*

In a few places in the Hebrew Bible we encounter "the council of the gods", either explicitly (as in this psalm and in the opening of Job) or implicitly (as in other psalms where God is "over other gods"). This can sit awkwardly with over-simplified notions of monotheism, although it is compatible with monolatry ("worship the Lord God alone"). The response here parallels this Old Testament "divine assembly" with the New Testament "principalities and powers" (e.g. Rom.8; Col:1; etc.). In ancient thinking there is often an assumed link between these invisible powers and earthly rulers. This setting allows our thoughts to make this connection to flawed earthly leaders.

### *Psalm 84*

The tune should dance along lightly. The verses are entirely suitable for the congregation.

### *Psalm 85*

It is quite possible that this psalm dates from after the Babylonian exile, as the people return for a second time to the land that had been promised to them but from which they had later been exiled. In the Christian church, this psalm is often appointed for the season of Advent. The theme of "return" (or "turn once more") runs throughout the psalm.

### *Psalm 91:1-12*

In the New Testament, Satan quotes this psalm to (he thinks) his own advantage! This association (the temptation of Jesus in the wilderness) makes it a challenging psalm to attempt to set and use. A practical matter for leading musicians: know beforehand where on the pages the verses lie.

### *Psalm 93*

In the Hebrew Bible, the sea is the place of fearful chaos: no holiday beaches here. The psalmist recognises that God is Lord even over that; Timothy Dudley-Smith's adaptation magnificently portrays this tension.

### *Psalm 95*

One of the brightest and most popular psalms of praise, here set in lively style for music-groups. The setting may be fully congregational.

### *Psalm 96*

Astonishingly, the stirring theme from Elgar's First Symphony seems as yet unused as a hymn tune. The grand sweep of Psalm 96 makes a fitting match.

### ***Psalm 97***

A bright, joyful psalm of praise to the God who is over all, and beyond his creation, yet at work within his people in creation. The closing couplets of the verses use internal rhyme. Although the accompaniment in the verses looks sparse, take this as the basis for musically illustrating the text, but bearing in mind that the real explosion of exaltation happens in the congregational response.

### ***Psalm 98***

This hymn-style paraphrase attempts to retain features of the original psalm. The psalm doesn't use the first person as either subject ("I", "we") or object ("me", "us") of verbs; rather there is frequent use of the imperative form. This version makes reasonable attempts to mimic this use. The four verbs in the hymn's third verse have a "re-" prefix as a strand. The psalm ends in judgment; in this hymn an additional couplet is added to resonate with the opening couplet.

### ***Psalm 99***

The psalm is about God in his holy temple, and the history of his people of Israel. This paraphrase expands the brief but vital references to Jacob and Samuel, alluding to specific, defining events in their lives, as examples to us. The "holy Lord" thread through the psalm is also imported here. The psalm acknowledges God's punishment of Israel for their wrongdoing and this hymn's fourth verse acknowledges that God has the right to do this to us also. But grace, too, is present in both the psalm and this hymn. The psalm's final "holy mountain" of God's people Israel here translates to the church being his "living temple".

### ***Psalm 103 (two settings)***

These two settings of Isaac Watts versifications of this psalm were prepared for the *In Melody and Songs* collection.

### ***Psalm 104:1-12***

Another joyful psalm of creation. Keep a driving (though not hurried) rhythm. One possibility for music-groups is to pull forward some of the notes: for instance in 'Bless the Lord', the 'Lord' can be pulled slightly ahead of its indicated third beat placement (correspondingly shortening the preceding 'the').

The tune is the same as for Psalm 29 with minor variations for word-setting.

### ***Psalm 104:24-34***

Again, the Holy Spirit makes an Old Testament appearance as the giver of life to the world. Many churches have this psalm appointed for Pentecost, and this link guided and shaped the creation of this paraphrase. There are echoes, too, of the latter part of Job. A practical point: musicians, know in advance where the verses lie on the page.

### ***Psalm 111 (Dudley-Smith)***

The psalmist reflects of the wonders of creation, then on God's care for his people in it, and thus on God's reliability and our response to it which leads to wisdom and understanding. Again the two-way covenant between God and his people is evident, and neatly captured in Timothy Dudley-Smith's hymn paraphrase.

### ***Psalms 111 and 112***

A few of the psalms are acrostic in the Hebrew alphabet. 111 and 122 both use acrostics for half-lines. Modern translations often ignore this aspect, yet it seems to have been a vital feature in the original. Here, then, we honour that acrostic principle, creating a 26-line close paraphrase from the original 22 lines (and noting that its "Alleluia" *incipit* is a 23<sup>rd</sup> line).

These settings conclude with a short two-line coda, not only supplying the final “Y” and “Z” of the acrostic, but also allowing a return to the opening “Alleluia”. This is particularly appropriate for liturgical use of 112 which would otherwise end with lines about the wicked.

The “X” lines are, of necessity, contrived. There simply aren't English words that are both in reasonably common currency while also applicable to psalm-paraphrase language. Perhaps in 112, with its ending in wickedness, “xenophobia” might somehow have been awkwardly coerced.

### ***Psalm 113:1-3 (God in Christ)***

This text, drawn from the start of Psalm 113, with input from the New Testament, is based on a Church of England responsive text. It is adaptable to a wide range of music styles.

### ***Psalm 115:1-8***

This can be the simplest one of the collection to use. The accompaniment for the verses is slow and just single-handed, but maintaining a minim pulse as in Gelineau psalmody. For the response, accompaniment is optional; it could be simply the tune, or the tune and bass line. It is suitable for either organ or piano.

### ***Psalm 116:12-14,17-19***

This through-composed motet (primarily choral, but could be congregational) has its text from the LCMS (Lutheran Church Missouri Synod) and is intended for use at the offertory of the Eucharist.

### ***Psalm 116:12-19***

This psalm is often appointed for the Thursday night, Last Supper, of Holy Week. Again, this Christian liturgical use has influenced the structure and paraphrasing of this pre-Christian text.

Churches unused to using chant may find this setting and context ideal for introducing this meditative form, which is actually very straightforward. See the plainchant hints in the section *Style and usage guide*.

### ***Psalm 118:1-2,14-24***

This psalm is appointed for the celebrations of Easter Day (also for Palm Sunday's “Liturgy of the Palms” variant) so is very lively.

Its structure is unique in this collection: the congregation sings a syncopated “ostinato” repeatedly while the cantor raps over the top of it. Those familiar with Taizé-style songs will recognise this structure, although this setting goes a little more “techno”. The notes for the rap may be used “as is” or you may adjust it, or even invent your own. But for clarity a soloist is probably a better choice than a group of singers.

There is special provision for those in the congregation who claim they cannot sing two notes: their ostinato can be a running single note! And not just at one pitch but a choice of two, placeable in any octave that is comfortable. Yes, the resurrection is inclusive for the whole church.

### ***Psalm 119 (CLAYPORT GATE)***

A loose paraphrase from Isaac Watts, written for the *In Melody and Songs* collection.

### ***Psalm 119:33-38***

A small part of the longest psalm. The setting can be fully choral if your church can support this.

### ***Psalm 119:169-176***

Another part of the longest psalm. By contrast, this setting originally had a folk idiom in mind, e.g. acoustic guitar, whistle, fiddle, etc. A guitarist may wish to consider an open scordatura tuning for added resonance.



### ***Psalm 121***

Make sure you give all the long notes their full value. Certainly plan to avoid taking a breath during the phrase '*where shall I find help*': the music is crafted to allow breaths at appropriate places.

### ***Psalm 122***

A "Christianised" paraphrase (e.g. '*May the church dwell in safety*'). This psalm is primarily about the people, rather than places, of God; this can find different outworkings and emphases at different times.

From the music angle, the sight of the verse in D flat, then furthermore its tumbling, Chopin-esque, through the keys at its end, might strike fear into the heart of a church accompanist. Sorry!

### ***Psalm 126***

The psalm belies initial appearances. Despite its bright start (dreams, life) and promising end (songs of joy), it is, at heart, a lament. The bright start and finish are past tense and future tense. But the psalm's centre is a present tense wilderness. Accordingly, this present, desert reality is given to the congregation to own as our "here and now", while the singers, remote and apart, recite the lost past, and hope for a distant future.

The terms "leaven the world" and "bread of life" lend a gospel flavour to the sowing and reaping metaphor.

### ***Psalm 130 (responsorial)***

A plea for mercy, suitable for Lent or Advent. Musically this is the same as the setting of Psalm 70.

### ***Psalm 130 (CONISCLIFFE)***

Psalm 130 is a lament. The first half of the tune simultaneously expresses the soul's yearning to rise towards God, whilst the accompaniment subtly but insistently tries to drag it down.

### ***Psalm 130 (GRESFORD)***

In British coal-mining communities the tune GRESFORD is very well known and revered, where it is used frequently, generally to brass band accompaniment, to commemorate those lost in this dangerous industry. Despite being subtitled "the Miners' Hymn" it has always been a "tune without words". Psalm 130 seems an ideal text to associate with the tune, so that it can indeed become a hymn.

The phrase "dawn-watchers watch for the dawning" reflects the repetition within the psalm itself, and is adapted from Robert Alter's translation of the Psalms.

### ***Psalm 131***

Although only three verses long, Psalm 131 is difficult to represent well in English, as the meanings of many of its keywords can be several or even uncertain, and their English translation inevitably involves subjective choice and compromise. This version is influenced by a translation of Rabbi Dr. Deborah Kahn-Harris.

The setting is flexible, and sections may be repeated as desired. But keep it simple, in keeping with the psalm itself.

### ***Psalm 134***

Timothy Dudley-Smith writes of his paraphrase: "The reciprocal blessing (from man to God, in thankfulness, and God to man in benediction) is the keynote of this psalm." Musically, although shown here in a four-part hymn format, it can easily be done in an informal song manner.

### ***Psalm 134:1-2***

A reflective choral motet or anthem. Don't worry about the time signature changes: it is in free rhythm and they are merely a guide to note lengths.

### ***Psalm 135:1-7***

A no-holds-barred, bright praise song. Rock it and roll it. Enough said.

### ***Psalm 137***

Ah! The “difficult” one! Bashing babies' heads against rocks. Why, why, did God make the mistake of putting this one in his Holy Bible?

Yet this is the Lord's song. So are we to sing it? If so, how? Hymnwriter John L. Bell of the Iona Community, who normally relishes tackling these matters head on, finds this verse tricky to handle in his own setting: “omitted... because its seemingly outrageous curse is better dealt with in preaching or conversation. [But] It should not be forgotten, especially by those who have never known exile [etc.]...”. And that probably includes most of us reading this.

So I have attempted to do justice to the psalm: *'In vain will you shield your children from the Lord's revenge'*. If God were to come in judgment today for those exiled and dispossessed, where in the courtroom would we, individually, as churches and as a society, be?

Musically, the sheer quantity of accidentals might well appear intimidating and off-putting. So when learning the piece, get to know the tune, unaccompanied, and how it “sings”. Only after that address the accompaniment. Notice how the response begins and ends symmetrically, on a D note (a “ninth”) in (differently) coloured C minor chords (on the words *'By'* and *'Zion'*); get the feel of those chords. Notice, too, how the verses end on a similar ninth: the A note on the G chord, that G chord itself being the dominant of the approaching response. Moving on, recognise that the inner and bass (i.e. non-tune) parts throughout actually move smoothly, often by sliding semitones.

### ***Psalm 138 (I will give ...)***

The New English Bible heads this: “Confidence in the Lord's purpose”. It also seems to resonate with Mary's Magnificat, and so I allowed its language to colour this paraphrase. That done, it then seemed natural to add a Trinitarian doxology.

### ***Psalm 138 (I give ...)***

A straightforward song, intended for group use but can easily be used congregationally. When the opening section returns for its repeats, each phrase may be “echoed” if you wish.

### ***Psalm 139:1-18***

A setting in Anglican chant style, written following the deaths of Queen Elizabeth the Queen Mother after her long life, and of a member of our own congregation after her long illness. Requiem eternam.

### ***Psalm 139:1-10***

A solo song setting, originally adapted from the English of the Authorised Version and 1662 Book of Common Prayer, and also made available in more contemporary English. Choose whichever you prefer. The repeat is optional. If used, its first part may be a reflective instrumental rather than sung, with the voice re-entering at *'Whither shall I go ...'*.

### ***Psalm 143***

A cry of lament. It might also be of use during intercessory prayers in peace or justice services, with short spoken prayers, thematically aligned with the verses, inserted.

### ***Psalm 145***

A few of the psalms are acrostic in the Hebrew alphabet. Modern translations often ignore this aspect, yet it seems to have been a vital feature in the original. Here, then, we honour that acrostic principle.

The Hebrew alphabet has 22 letters, but the Masoretic Hebrew text only has 21 stanzas. (Other ancient sources have the full 22 stanzas, the difference being seen in many translations as v13b.) This paraphrase adapts the Masoretic “acrostic minus 1” pattern into our Western alphabet, so has 25 lines rather than the expected 26; these are set in five verses each of five lines.

Observe also the start/end framing of “all [of] our days”, itself lending weight to the all-encompassing “A to Z” nature of the acrostic structure.

### ***Psalm 148***

A creation psalm. The text has many “Alleluia” (“Praise the Lord”) statements, so it was natural to make this a recurrent refrain. The text is similar to that in the *Benedicite* below, and the music is a variant of that. For usage and arrangement suggestions, see the score of Dan.3:52-56 “Blest are you”.

Although laid out for a soloist with congregational refrain, it is perfectly possible for the congregation to sing the verses in a hymn-like manner.

### ***Isaiah 12:2-6***

An expression of confidence in God, coloured by references from later in Isaiah: ‘*Holy, holy, holy is the Lord*’, Revelation: ‘*God of power and might*’, and centuries of Christian liturgical practice.

### ***Isaiah 45:8 (and other verses)***

RORATE CAELI, both tune and Latin text, is an ancient church hymn based on verses of longing from Isaiah. It has fallen into complete disuse in many churches and congregationally in most. Some traditions have a variant known as the “Advent Prose”, with a different third verse. It richly deserves reinstatement into today's church.

While the original plainsong has no metre, this setting, which I had originally made for Psalm 14, is lightly metrical to aid with a sense of rhythm, but in 5/8 so that it is not too obvious.

### ***Isaiah 53:4-5***

This is not congregational; rather it is a short, very simple motet for unaccompanied choir about “the Suffering Servant”. It was originally written for a Christmas carol service as a pointer to the looming cross (Mary, the new mother, heard the unpleasant words: “...and a sword shall pierce your own heart...”). The piece could be used in several other contexts, such as intercessions or a penitential litany.

### ***Daniel 3:52-56 a.k.a. Song of the Three: 29-34 (Blest are you)***

The text is from the Apocrypha, whose relationship to scripture *per se* is regarded differently by different churches and denominations. It is a song of thanksgiving in adversity, attributed to the three believers, Shadrach, Meshach and Abednego, in the furnace in the book of Daniel.

A variety of accompaniments, instrumental and harmony, is given for “mix and match” use, or as templates for your own versions.

### ***Benedicite (Daniel 3:57-87 a.k.a. Song of the Three: 35-65)***

The text follows from the previous and is a general psalm of praise for creation, similar to Psalm 148.

Although laid out for a soloist with congregational refrain, it is perfectly possible for the congregation to sing the verses in a hymn-like manner.

A variety of accompaniments, instrumental and harmony, is given for “mix and match” use, or as templates for your own versions.

### ***Beatitudes (Matthew 5:3-12)***

The Beatitudes are well known for us to read as scripture, but not often available for us to own as song. The folk tune WATER OF TYNE seems an appropriate means for them to become our congregational song.

### ***Magnificat***

Two settings: one responsorial and meditative, the other an extended solo song of praise.

### ***Benedictus (three settings)***

*Responsorial:* An exuberant and joyful setting of the song of Zechariah, father of John (who thirty years hence would be John the Baptist). Verse 3 is that part of the song directly concerning, and addressed to, John. Its tune is somewhat different, and also written in a choral style which you might use to point up the contrast.

*Chant:* This setting was written as a scene-setting, candle-lit introit to a combined Advent and Christmas carol service as a general song of praise. In that context we chose to omit vv.7-8 whose ‘you, child’ reference to John the Baptist would have been an unnecessary confusion.

*Hymn:* Timothy Dudley-Smith's text is in an unusual metre, but one which can potentially sing very well. It has since been published in *Psalms for All Seasons*.

### ***Nunc Dimittis***

The song of the aged Simeon, having been given sight of his long-promised Messiah. Keep it simple and with a feeling of contentment.

### ***John 1:1-14***

Timothy Dudley-Smith wrote his glorious and magnificent paraphrase as his Christmas card in 1997. Within a couple of days of its arriving, I had sketched this tune which we have used in our own carol services in several subsequent years. Its syncopation is vital; by contrast the given accompaniment is merely an idea for your own adaptation. The descant sketch could be adapted to instruments, perhaps contrasting groups (e.g. something relatively smooth corresponding to the ‘Ah’ and something more punchy to the ‘Alleluia’).

### ***Romans 15:13***

This (at the risk of stating the obvious) is not for congregational singing; rather it is for either an experienced choral group or a soloist. The setting was written to the German text. The English paraphrase doesn't “sing” as well, so consider keeping it in German and providing the congregation with sight of an English version via service sheet, projection, etc.

### ***Philippians 2:6-11***

A congregational worship song, based on the “Song of Christ's glory”. In the Church of England and other denominations, the passage is also authorised as a creedal “affirmation of faith”.

### ***Philippians 4:7***

The established liturgical “blessing” text, in a smooth jazz lilt. When given this liturgical usage, it may then, of course, be directly developed into an improvised recessional voluntary.

### ***Hebrews 1***

The first chapter of Hebrews is itself built around parts of two psalms (45 and 102). For creating a stand-alone hymn text, it seemed better to invert the structure of the chapter.

The tune FINLANDIA has the gravitas, seriousness and confidence to match the spirit of this chapter.

***Revelation 15:3-4***

An arch-structured worship song, rising to a peak in the middle, then returning to a variant of the opening tune for the closing '*Blessing and honour and glory and power ...*'.

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## *Supplementary indexes*

The material is arranged in the order of western Christian Bibles. From that perspective it is its own index.

### *Additional text sources*

	Psalm	Other
Church of England	42, 116, 118, 142	Song of the Three, Benedictus
Concordia Publishing House (LCMS)	116	
Dudley-Smith, Timothy	93, 111, 134	Benedictus, John 1
Leckebusch, Martin	13	
Watts, Isaac, ed. Tindall, Adrienne	103 (x2), 119, 130	

### *Additional tunes*

	Psalm	Other
ELGAR 1	96	
FINLANDIA		Hebrews 1
GRESFORD	130	
LAASST UNS ERFREUEN (EASTER SONG)	98	
MANNHEIM	85	
REGENT SQUARE	99	
RORATE CAELI	14, 53	Isaiah 45
THAXTED	66	
WATER OF TYNE		Matthew 5:3-12

### *Anglican chant*

A few items are set as Anglican chant and listed below. They may be extended to other appropriate texts.

	Psalm	Other
B minor	119:1-8	
C major (chromatic)	101	
C major (diatonic)	139:1-18	
D major	33	Benedictus
F major	32, 61, 142	
G major	54, 60, 108	

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John Barnard's arrangement of '*God has gone up*' (Ps.47) is gratefully acknowledged.



## *About the writer*

David Lee was brought up in south Manchester, sketching his first hymn tune while at primary school, and has been active in music in churches ever since. While an undergraduate at Durham in the late 1970s he was a founder member of his church's music group under its then vicar, George Carey. During two summer seasons in that period he was also for some months the Abbey Musician at Iona Abbey. For twelve years he was music director at St. John's Church, Nevilles Cross, Durham, with its wide range of music styles. Active involvement in Durham Diocesan music activities included regularly accompanying the Taizé-style services in the Cathedral and initiating a short course to give “small church” musicians a confidence-building grounding in music for worship. For several years he served on the executive committee of the Hymn Society of Great Britain and Ireland.

His hymn and song settings appear in places as diverse as the *Spring Harvest* songbook, the RSCM<sup>1</sup> *The Carol Book* and *Season by Season*, the Methodist *Wesley Music for the Millennium* hymnbook, the *Sound Bytes* children's songbook, the 2006 *Lutheran Service Book* hymnal in the USA and the UK Methodist *Singing the Faith* hymnbook. Other pieces have been highly placed in competitions run by the RSCM, St. Paul's Cathedral and Fuller Theological Seminary.

Several of the psalm settings from this collection were chosen for *Psalms for All Seasons*.

He wistfully yearns for the ability to play on the piano Debussy, Bartok and Gershwin, and on the organ Bach, Howells and (early) Messiaen. One day perhaps...

His career is in IT service provision in higher education and in national and international science research, successively at Durham University, then the European Centre for Medium-Range Weather Forecasts (ECMWF) in Berkshire and most recently at Diamond Light Source (the UK national synchrotron) near Oxford. His open-source software work includes contributions of features, code and bugfixes to *Samba*, *Linux-HA/Heartbeat*, *CFEngine*, *Red Hat kickstart*, *Cobbler*, *sendmail*, *MailScanner*, *Dovecot* and a couple of *Perl* modules.

## *Colophon*

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