

## PSALMS AND PROVERBS

**COURSE DESCRIPTION:** A twenty-six week study designed to involve each individual student with the Psalms and Proverbs in reading, meditating, singing and telling others of their value and meaning.

**COURSE PURPOSE:** To increase understanding and appreciation of Hebrew poetry in general and the Psalms and Proverbs in particular.

**COURSE OBJECTIVES:** The participant who diligently pursues this course of study by preparing the assignments and entering into class discussion will:

1. Be able to list main characteristics of wisdom from above and describe how to obtain it.
2. Given a list of Psalms, be able to indentify each as to type, ie praise, thanksgiving, supplication, didactic, etc.
3. Be able to identify major lessons in the Psalms which are useful and practical for Christians today.
4. Demonstrate in some individual way that the Psalms and Proverbs play a greater role in his or her personal study, thinking or singing.
5. Be able to use the Proverbs in determining how to live a happier, more productive life.
6. Be able to recite three Psalms of personal choosing.
7. Have the opportunity, if desired, to help the class produce a collection of Psalms set to familiar melodies suitable for congregational singing.

## PSALMS AND PROVERBS

### LESSON 1: THE BOOK OF PSALMS

#### A. Definition

##### 1. Hebrew

- a. MIZMOR, a "song of praise" from the root word ZMR meaning "to pluck" thus implying the psalms in question were sung to the accompaniment of stringed instruments. Occurs in the titles of 57 psalms. (Hailey, page 2. See bibliography for book and publisher.)
- b. Other titles were given to individual psalms such as SHIR, "song"; T<sup>e</sup>HILLAH "praise"; T<sup>e</sup>PHILLAH, "prayer"; etc. (ISBE, p. 2487)
- c. T<sup>e</sup>HILLIM, "praises"; SEPHER T<sup>e</sup>HILLIM, "book of praises" is the Hebrew title for the collection of psalms. (ISBE, p. 2487)

##### 2. Greek PSALMOS "primarily denoted a striking or twitching with the fingers (on musical strings); then, a sacred song, sung to musical accompaniment, a psalm". (Vine, p. 229) Used of:

- a. O.T. book of Psalms. Lk 20:42; 24:44; Acts 1:20
- b. A particular psalm. Acts 13:33, 35
- c. Psalms in general. 1 Cor. 14:26; Eph 5:19; Col 3:16

#### B. History

##### 1. Oldest Psalms

- a. Exodus 15:1-18,21 - Song of praise (Notice re-echo of thought in later psalms: v. 2 in Ps. 118:14; v.3 in Ps. 24:8; v.4 in Ps. 14:27; 136:15; v. 8 in Ps. 78:13; v. 11 in Ps. 77:14; 86:8; 89:7; v. 13,17 in Ps. 78:54.)
- b. Duet. 32:1-43 - Song of exhortation to keep the law, didactic.
- c. Psalm 90 - Meditation, prayer

##### 2. Psalms named after David. "In David the sacred lyric attained its full maturity." (Delitzsch, p. 8) Seventy-three psalms bear his name. "His life was marked by vicissitudes which at one time prompted him to elagiac strains, at another to praise and thanksgiving; at the same time he was the founder of the Kingship of promise, a prophecy of the future Christ..." (Ibid, p. 9)

- a. Samuel possibly laid the foundation for David's psalms by establishing schools of prophets in which music and song were taught. 1 Sam. 19:19
  - b. David was a skillful musician. 1 Sam. 16:17-23
  - c. He was a talented poet. 2 Sam. 1:19-27
  - d. The Holy Spirit came upon him at his anointing. 1 Sam. 16:13
  - e. David's varied experiences provided opportunities for expressing the deepest feelings of man.
3. Psalms named after the family of Asaph, contemporary singers appointed by David, (Ps. 50 and 73-83) are chiefly prophetic.
  4. Twelve (Ps. 42-49. 84, 85, 87 and 88), by the sons of Korah, a Levite family of singers, are predominately regal and priestly.
  5. Two psalms of the Ezrahites, 88 by Heman and 89 by Ethan, belong to Solomon's time. Under Solomon psalm-poesy declined. Only Ps. 72 and 127 bear his name. (Note 1 Kings 5:12)
  6. Jehoshaphat and Hezekiah - "Only twice after this did psalm-poesy rise to any height and then only for a short period: viz. under Jehoshaphat and under Hezekiah." (Ibid. p. 10) Pss. 75 and 76 and Pss. 46 and 48 seem to refer to events in the time of each, respectively.
  7. Pss. 31, 35, 38, 40, 55, 69 and 71 are attributed by many to Jeremiah (ISBE, p. 2491)
  8. During the exile - Ps. 102 and 137 speak of the distress of those in Babylonian captivity.
  9. After the exile - "When those who returned from exile, among whom were many Asaphites, again felt themselves to be a nation, and after the restoration of the temple to be also a church, the harps which in Babylon hung upon the willows, were tuned afresh and a rich new flow of song was the fruit of this re-awakened first love." (Delitzsch, p.12)
- C. Arrangement
1. The 150 psalm collection begins with blessings for man and ends in praises to God.
  2. The whole is divided into five books each ending in a doxology.
    - a. Book 1: Pss. 1-41
    - b. Book 2: Pss. 42-72
    - c. Book 3: Pss. 73-89
    - d. Book 4: Pss. 90-106
    - e. Book 5: Pss. 107-150

### 3. Other smaller groups

- a. The Psalms of Ascents or Pilgrim Psalms (Pss. 120-134)
- b. A group praising Jehovah's character and deeds (Pss. 93-100) introduced by Pss. 90-92.
- c. Another praise group (Pss. 103-107)
- d. Closing Hallelujah group (Pss. 145-150)

### D. Types of Psalms

1. Hymns or songs of praise such as Pss. 8, 18, 29, 33, 47, 65, 68, 75, 87, 93, 96-100, 103-106, 113, 117, 118, 122, 135, 136, 144-150.
2. Individual Supplications - Pss. 3, 5-7, 12, 17, 22, 25, 26, 28, 31, 35, 38, 51, 54, 59, 64, 70, 80, 86, 120, 140 and 141.
3. Collective Supplications - Pss. 44, 60, 74, 79, 80, 83 and 137.
4. Thanksgiving - Pss. 18, 21, 30, 33, 34, 65, 66, 92, 116, 124, 138 and 144.
5. Messianic - Pss. 2, 22, 45, 72, 89 and 110.
6. Historical - Pss. 105 and 106.
7. Ethical - those teaching moral or ethical lessons.
8. Penitential - Pss. 51 is a classic example.
9. Cursing - Ps. 69 and others

### E. Psalms may also be classified as:

1. Didactic - psalms of instruction
2. Liturgical - responsive readings and for use in special services.
3. Meditation
4. Praise and devotion
5. Prayer and petition

### LESSON 1 ASSIGNMENT

Please read and meditate upon the following psalms. Spend time on one psalm on each of six days.

- 1st Day - Ps. 33, Praise
- 2nd Day - Ps. 30, Thanksgiving
- 3rd Day - Ps. 6, Sorrow for Sin
- 4th Day - Ps. 5, Prayer for Protection
- 5th Day - Ps. 16, Confidence in God's Refuge
- 6th Day - Ps. 27, Trust in God

Please reflect upon what the poet is saying. Why? What must have been his deepest feelings? Try to put yourself in his place.

On the seventh day, formulate and write down at least one objective you would like to achieve during the portion of this course devoted to the Psalms. Be specific. If possible, state it in terms that are measureable so you will know, without doubt, when the objective has been reached.

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## PSALMS AND PROVERBS

### LESSON 2: INSPIRED LITERATURE FOR MEDITATION

#### A. Value of the Psalms

##### 1. Significant part of Jewish religion and daily life.

- a. Nature of psalms indicate use at different times of the day, different moods and on many different occasions.
- b. Some were originally written for worship in the temple - for singing or responsive reading.
- c. "Psalms of Ascents" were probably widely used by worshippers come to Jerusalem during the three great festivals.
- d. G. Rowlinson's introduction to his commentary on the Psalms says, "Jerome says that, 'the Psalms were continually to be heard in the fields and vineyards of Palestine. The ploughman, as he held his plough, chanted the Hallelujah; and the reaper, the vinedresser, and the shepherd sung something from the Songs of David. Where the meadows were coloured with flowers, and the singing birds made their complaints, the psalms sounded even more sweetly. Sidonius Apollinaris represents boatmen, while they worked their heavy barges up the waters, as singing psalms till the banks echoed with 'Hallelujah'." (Pulpit Commentary, Vol. 8, page xi)
- e. If the Psalms were so much a part of the daily life of God's people then, why not now?

##### 2. Integral part of the New Testament.

- a. Several psalms prophesied of events in the life of Christ.
- b. Jesus frequently used the Psalms when He taught with authority.
- c. Jesus used the psalms in personal expressions of His own deepest feelings.
- d. New Testament writers often quoted from the Psalms to make or emphasize an important point.

##### 3. God's inspired Word.

- a. David wrote Psalms after the Holy Spirit came upon him at his anointing. 1 Sam. 16:13
- b. David recognized the verbal inspiration of God in his writing. 2 Sam. 23:1,2
- c. Christ held the Psalms to be inspired scripture along with the law of Moses and the prophets. Luke 24:44,45; Matt. 23:43, 44
- d. The Hebrew writer recognized that the Holy Spirit spoke in the Psalms. Hebrews 3:7

4. Should we who are God's own not also -

a. Study the Psalms thoroughly?

b. Meditate on them day and night?

c. Let them speak in our lives in the ways they were intended to be used?

LESSON 2 ASSIGNMENT -

A. Individual report assignments

Locate examples of New Testament uses of the Psalms and prepare a brief (3-5 min.) report for presentation to the class.

1st Report - 2.a. above

2nd Report - 2.b. above

3rd Report - 2.c. above

4th Report - 2.d. above

B. General Class Assignment

1. Define meditation and meditate on the concept. What is it?

2. What steps does one take to meditate?

3. What practical benefits are obtained from meditation?



## PSALMS AND PROVERBS

### LESSON 3: INSPIRED POETRY FOR SINGING

#### A. Characteristics of Hebrew Poetry (ISBE, p. 3410-13)

1. Figurative expression as seen in the shepherd of Ps. 23.  
It is important to recognize figures as such and interpret in light of what the figure meant when used and in the way used.
2. Units - there is controversy on the exact form of Hebrew poetry, but the following will serve as a guide:
  - a. Meter, or rhythm - the accented syllable along with the unaccented syllable before or after it. Different kinds of rhythm are found in the Psalms as thoughts and feelings change. There seems to be no standards worked out, defined and used consistently throughout a poem.
  - b. Stich, or verse - a poetic line conveying a simple thought. Not to be confused with a Bible verse (sub-division of a chapter). Often stiches appear in combinations setting forth different aspects of the thought.
  - c. Strophe, or stanzas, composed of a series of related stichs. Beginnings and endings of strophes can usually be recognized by pauses, or changes in the thought. Notice Ps. 119 where strophes are each of 16 stichs and are named after the letters of the alphabet.
  - d. Psalm, or poem, or song - composed of a series of stichs or strophes.
3. Parallelism, or logical rhythm. This very important feature of Hebrew poetry is found in several different forms.
  - a. Synonymous - the thought of the first line, or stich, is repeated in the second in different words. Ps. 36:5; 24:1-3
  - b. Antithetic - the second line reinforces the first with a contrasting thought. Ps. 20:8; 30:5
  - c. Synthetic - the second line adds a new thought or in some way explains the first line's thought. The complete thought is the sum of both. Ps. 19:8,9; 119:11
  - d. Introverted - the thoughts of lines one and four are closely connected as are the thoughts of lines two and three. Ps. 91:14
  - e. Climactic progressive - the second line repeats and expands

the principle thought contained in line one. Notice Psalm 29:1, 3, 4, 5, 8, 10.

- f. Composite progressive - each of several lines provide a single, complete member of the total thought. Ps. 1:1

#### ASSIGNMENT

1. Please notice the 19th psalm.
  - a. How many strophes, or stanzas, can you identify in this poem, and where do they begin?
  - b. What are the distinguishing characteristics of each strophe you find?
  - c. What conclusions can you draw regarding the rhythm of this song?
2. Now consider the 119th.
  - a. What is the poet's message?
  - c. If you were going to write a poem about this subject, what concepts and feelings would you want to convey?
  - c. Besides using the right words, what poetic characteristics, or style, would you use?
  - d. What about the 119th psalmist's style helps him communicate his feelings?
  - e. How does he use imagery?
  - f. How does he use parallelism? Give examples.
  - g. What is the usefulness of psalm 119 to a Christian today?

B. Setting Hebrew Poetry to Music

Perhaps those of us who know little or nothing of music, and have never studied poetry in general, should leave the setting of Hebrew poetry to music for those with more schooling. But, having known several relatively unschooled in these matters who have successfully set psalms to music, a series of steps for getting the job done has been developed so that anyone with desire and a sense of appreciation for Hebrew poetry can put a favorite psalm to music.

The approach given will work for either a psalm or proverb, though, for simplicity's sake, the procedure is written in terms of working with a psalm.

Give it a try. It will take some time, but the rewards will more than outweigh the cost.

1. Select a Psalm

Select any psalm or part of a psalm which particularly appeals to you. You may make your selection for any one of several reasons. The passage may, in some special way, touch your feelings or relate to your past experiences. Or, perhaps you have a preference for the phrasing, the thought, etc.

Instead of making your selection from one psalm, you may choose phrases along the same theme from several different psalms (ie, chorus from different psalm or each stanza from a different psalm). Whenever using only a portion of a psalm, be sure to study and analyze the whole so that whatever you do with the portion will not change its meaning.

For purposes of this study, we will use Psalm 133 to illustrate the steps in setting a psalm to music. It is well suited because it is short and has a single message. The language is beautiful, conveying its lesson by way of two vivid figures, and the rhythm is unusually consistent which simplifies the matter of selecting a melody and arranging the words.

2. Study the Psalm

This may seem obvious to some, but study and understanding of the psalm's meaning needs to be emphasized lest the rest of our work becomes mechanical. Without proper study at this point, we may ultimately arrive at a singable psalm which is not very understandable. Worse, we may be guilty of twisting and distorting the meaning and thus conveying a wrong thought, one which is not intended by the Holy Spirit.

It certainly is not wrong to write a song suggested by a thought in the psalms, but our attempt will be to arrange the psalm itself, or a part of it, for singing. The difference seems distinct enough and needs to be placed clearly in mind at the outset. Of course, it is not always possible to use all the same words as the psalm since some changes are usually necessary to make the words fit the melody, but we will strive to use as much of the psalm's wording as possible.

During your study, you will, of course, want to identify figures of speech and study them as such. They can provide good material for your song. Remember the rule: Never mix figures.

Also, it is good practice, as in all Bible study, to locate the key verse or verses. This does not have to be the key verse for the psalm, but key to that portion you will be working with. It will be vital material if your song conveys the meaning properly.

Now is a good time to study Psalm 133. Are there any figures? What is the key verse?

### 3. Analyze the Poetry

Before considering your psalm as poetry, it will be important to know something of Hebrew poetry in general. It is unique in its character and you will need at least a speaking acquaintance with its characteristics. Since these have been covered earlier in Lesson 3, we will not go into the matter here, but assume that you have considered that material.

Not being an expert in poetry or Hebrew poetry (or setting psalms to music for that matter), I can only suggest a way to analyze the poem you have selected. It is the way I do it, which, of itself, argues there is a better way. The way that works best for you is what you should use, but perhaps starting with the following will help:

- a. Identify what you believe to be the poetic stanzas and verses. Sometimes they correspond to Bible verses in some way, but not necessarily. Notice the 133rd. Would you say that Bible verses correspond to stanzas, thus three stanzas in the poem? Consult Lesson 3 if you need a refresher in definitions.
- b. Locate parallelisms so that later, when you find it necessary to modify some of the wording, you may keep the main thought of these parallelisms intact.

- c. Write the psalm out in poetic form. Ignore Bible verses and their notations. This exercise will help greatly in getting a feel for the psalm as a poem. For Psalm 133 you should get something like:

Behold, how good and how pleasant it is  
For brethren to dwell together in unity!

It is like the precious ointment upon the head,  
That ran down upon the beard, even Aaron's beard:  
That went down to the skirts of his garments;

As the dew of Hermon,  
And as the dew that descended upon the mountains of Zion:  
For there the Lord commanded the blessing,  
Even life for evermore.

Or,

Behold, how good and how pleasant  
For brethren to dwell together in unity!

Like the precious ointment upon the head,  
That ran down upon the beard, Aaron's beard:  
That went down to the skirts of his garments;

As the dew of Hermon,  
That descended upon the mountains of Zion:  
For there the Lord commanded the blessing,  
Life for evermore.

Or, maybe you have something slightly different depending on which translation you are using. That's fine. The words will, of course, vary between translations, but if you organize it into verses somewhat differently, that's okay. There is no one precise way, for we are trying to put this poem into a form we are familiar with, a form the poet was not working in.

- d. Determine the meter or approximate meter. You can do this by counting syllables and noticing those which are accented. Remember that Hebrew poetry, for the most part, follows no standards consistently. Let's look at the 133rd. Follow the poetic form you have written. The count of syllables should go something like this:

First stanza - 8, 12 (syllables in each verse)  
Second stanza - 10, 10, 10  
Third stanza - 6, 12, 10, 5

Now, notice the accented syllables. Inconsistencies will need to be eliminated when you set these words to music.

#### 4. Select a Melody

We've tried to make this whole process of arranging a psalm to music as much a step-by-step procedure as possible, but at this point, in many ways, the procedure is much more difficult to pin down. Perhaps at this point, we depend more on a sense of rhythm or trial and error, but we will attempt to define as much of this part of the activity as we can.

The task at hand is to find a melody which has the right mood and whose rhythm most closely fits the meter (or approximate meter) of our poem. The melody of a spiritual hymn familiar to most of our brethren would be more desirable than an unfamiliar or secular tune for obvious reasons. So, let's start with one of the hymn books we are accustomed to.

From melodies which convey the right mood or feeling, select one with the proper number of beats per measure. One way is to:

- a. Look in the topical index under headings which will most likely list songs of the nature you want. For the 133rd psalm, perhaps something under the headings UNITY, LOVE, PEACE, or FELLOWSHIP will yield some melodies with warmth and nobility from which we can find one that would be suitable to this marriage. Obviously, a proper melody may be found under any of the topical headings, but this is a way to begin.
- b. Select a tune to which the words of your poem can be fitted. Start by counting syllables in phrases or lines of the song's present lyrics. You probably will not find a match, but the closer you come the less changing of the psalm you will have to do.
- c. Determine the tune's meter, ie its pattern of strong and weak beats. Words of the poem must be fitted to the tune according to its meter.

#### 5. Arrange the Words

Now that the tune is selected, its meter determined and the message and characteristics of the poem are firmly in mind, the psalm can be set to the tune. Remember to preserve parallelisms, if possible. Or, if some words must be repeated to fill out the tune, perhaps you can create some parallelisms of your own which will further emphasize key thoughts in the psalm.

Fitting the psalm to the tune will be easier if little or no thought is given to rhyming the words. If rhyming is desired, it may be easier done as a final step.

The process of arranging the words to fit the tune is essentially one of trial and error.

- a. Start with the poem's first line and try to substitute it for the song's first line.
- b. Modify the line until the number of syllables is the same as the song's first line. You may need to eliminate or add words not essential to the thought.
- c. Now check the meter of the psalm (accented and associated unaccented syllables) against the meter of the tune (strong and weak beats). Modify words until the meter matches. You may need to move words around, or phrases, or substitute words. Be careful that your modifying does not, however, change the meaning of the psalm.

#### 6. Rhyme the Lyrics

Most songs we sing have rhyming words, and though it is not a necessary feature, songs with rhyme probably sound better to us. But to achieve rhyme may be costly.

There is a price to pay beyond the time to find rhyming words. In most cases, rhyming the words will further alter or destroy wording of the original psalm. Whether or not this can be tolerated depends upon your desire to maintain original wording, and how much has already been lost in arranging words to match the song's meter.

Perhaps a reasonable compromise is to go for some rhyme, but not try to rhyme the whole song. Singing it through before attempting to rhyme and noticing those areas which sound awkward or abrasive will help you identify the prime targets.

One last suggestion. Consult different translations for words that may help you achieve the rhyme you desire. This seems better than selecting just any word that gets the job done.

MAY THE LORD HELP US AND BLESS US IN THIS REWARDING EFFORT!

## PSALMS AND PROVERBS

### LESSON 4: PRAISING GOD

Psalm 27:4 "...behold the beauty of the Lord,..."

#### A. Report Format

Author, probable time and circumstances, type of Psalm, poetic characteristics, poet's message.

#### B. Individual Report Assignments

1st Report - Psm 19:1-6

2nd Report - Psm 29

3rd Report - Psm 104

4th Report - Psms 95-100

Set to Music - Any psalm of praise

#### C. Other Psalms of Praise

Psalms 8, 18, 24, 31:19-24, 33, 40, 47, 65, 75, 92, 113, 118, 135, 139, and 145-150

#### d. General Assignment

1. Randomly select any three psalms of praise and carefully read through them looking for reasons the psalmist was prompted to sing praises to God. You may choose them from the list above or pick any in the Book of Psalms. Please list as many reasons as you can find.
2. How could praises-giving be empty and, therefore, a mockery?
3. In what meaningful ways could we increase our praises to the Lord today?
4. Have you selected a psalm to memorize? If not, please consider one of the psalms of praise.
5. Have you selected a psalm to set to music? As a people, the church is in need of many psalms of praise which can be sung.



## PSALMS AND PROVERBS

### LESSON 5: SEEKING REFUGE

Psalm 62:6 "He only is my rock."

#### A. Report Format

Author, probable time and circumstances, type of psalm, poetic characteristics, poet's message.

#### B. Individual Report Assignments

1st Report - Psm 23

2nd Report - Psm 46

3rd Report - Psm 91

Set to Music - Any psalm speaking of refuge

#### C. Other Psalms Extolling God As Refuge Or Seeking His Help

Psalms 3, 4, 5, 7, 11, 13, 16, 25, 26, 27, 28, 40, 59, 61-64, 66.

#### D. General Assignment

Please carefully study the 16th psalm and answer the following questions:

1. The psalmist begins with a request for preservation. Considering all that he says in the 16th, what might be involved in the preservation he requests?
2. What other benefits, available to one who finds his refuge in God, are mentioned?
3. By contrast, what awaits those outside this refuge?
4. How does the psalmist characterize the life of the one who takes refuge in God?
5. What practical steps are suggested for entering and remaining in the refuge of Jehovah?
6. Which verses of this psalm are messianic? Please explain them.
7. In your opinion, which is the most important promise offered to the child of God by this psalm? Why?
8. Can you identify any parallelisms in this poem?

## PSALMS AND PROVERBS

### LESSON 6: URGING RIGHTEOUSNESS

Psalm 62:6 "I shall not be moved."

#### A. Report Format

Author, probable time and circumstances, type of psalm, poetic characteristics, poet's message.

#### B. Individual Report Assignments

1st Report - Psm 15

2nd Report - Psm 131

3rd Report - Psm 133

#### C. General Class Assignment

Please do the following in preparation for class discussion:

1. Using a topical bible, locate several passages in the Psalms which call for righteousness in man.
2. Read and meditate upon these expressions throughout the week.
3. Memorize a favorite.
4. For class discussion, make a list of the characteristics of a righteous man as given in the Psalms.
5. What practical applications for us would you suggest?

## PSALMS AND PROVERBS

### LESSON 7: MAN'S SIN IS CONTINUAL

Psalms 51:3 "...my sin is ever before me."

#### A. Report Format

Author, probable time and circumstances, type of psalm, poetic characteristics, poet's message.

#### B. Individual Report Assignments

1st Report - Psalm 51

2nd Report - Psalm 32

3rd Report - Psalm 130

- C. Seven psalms (6, 32, 38, 51, 102, 130 and 143) are filled with expressions of man's sinfulness. For those interested in extra study material in connection with this subject, review these psalms for thoughts that would enhance your private prayers regarding personal sins.

#### D. General Assignment

1. Some believe that David wrote the 6th psalm while burdened with his sin with Bathsheba. Please read it. What indications in the psalm would argue for that position?
2. What thoughts suggest it was not David's own sinfulness, but other matters that concerned him?
3. What did David understand about the existence of man's soul after death?
4. Now please read Psalm 38. What similarities to the 6th can you identify?
5. Is this psalm about David's own sin or the oppression of his enemies? How can you be sure?
6. How does David connect the two?
7. In both poems, please identify the verses that indicate how David deals with the problem of sin and list the steps of his solution.
8. Who does he depend upon for deliverance?

## PSALMS AND PROVERBS

### LESSON 8: DAVID'S LIFE AND PSALMS

Seventy-three psalms bear David's name and several of them can be identified, with varying degrees of certainty, as written during a specific occurrence in David's life. Consider the story of events out of David's life, then read the psalm which is thought to have been written during, or about, those events:

1 Sam. 16:11, 19; 17:15. David was a shepherd boy.

Psalms 23

1 Sam. 17:40-51. David killed Goliath.

Psalms 144 is related by the Septuagint to the killing of Goliath.

1 Sam. 19:1-18. Saul's men watched David's house during the night in order to kill him.

Psalms 59 - Notice the psalm's subtitle.

1 Sam. 21:1-15. David fled from Saul to Achish, king of Gath, but being unwelcome among the Philistines, he soon escaped.

Psalms 56 and 34 - Titles assign these to this event and add thoughts to the story.

1 Sam. 22:1,2. He escaped to the cave of Adullam.

Psalms 57 and 142 refer to David's flight to a cave. Perhaps this is the same occasion or the one recorded at 1 Samuel 24:3.

1 Sam. 22:3-23. Doeg the Edomite revealed to Saul that David had gone to the house of Ahimelech in Nob.

Psalms 52

1 Sam. 23:19-29. Saul pursued and surrounded David and his men at a mountain in the wilderness of Maon.

Psalms 17, note verse 9

1 Sam. 24:1-22. David hid from Saul in the cave in the wilderness of Engedi and spared Saul's life. David called on the Lord to judge between them and Saul confessed his wickedness.

Psalms 57 and 142 may refer to this occasion of David's hiding in a cave rather than the one recorded at 1 Samuel 22:1,2. David may have had his verbal encounter with Saul in mind when he wrote Psalm 35.

1 Sam. 26:1-25. Saul with Abner made a final attempt to capture David, which ironically ended in David's having the opportunity to take Saul's life but refusing to do so.

Some have thought perhaps David had his plea with Saul for peace (verses 19 and 20) in mind when he wrote Psalm 13.

2 Sam. 6:1-23. David brought the ark of God to Jerusalem and celebrated with this high point in David's life are 15, 29, 30, 101, 132.

2 Sam. 8:1-15. David was a mighty warrior and the Lord gave him victories whenever he went.

2 Sam. 11. David fell at the zenith of his career when he committed adultery with Bathsheba and murdered her husband Uriah. When Nathan faced David with his sin, he confessed. 2 Sam. 12:1-25

2 Sam. 22. In the closing years of David's life he spoke the words of a beautiful song of praise to the Lord for deliverance from all his enemies.

Not long after naming Solomon to succeed him to the throne (1 Kings 1), David died. His last words are recorded at 2 Samuel 23:1-7.

Psalm 24 is thought to be David's song celebrating the ark coming to Jerusalem. Other psalms sometimes associated with this high point in David's life are 15, 29, 30, 101, 132.

Several of David's psalms were inspired by the wars in which he led his soldiers to victory. Psalms 20, 21, 62, 108, 110 and 60 are among these, the latter probably associated with 2 Sam. 8:13.

The 38th psalm forcefully expresses David's remorse and presents the consequences of his guilt. In the 51st, we find a beautiful confession and plea for forgiveness, while the 32nd extols the blessedness of the forgiveness he obtained.

Notice the similarity to Psalm 18.

Psalm 2 is thought by some to relate to this period.

## PSALMS AND PROVERBS

### LESSON 9: GOD'S LAW IS PERFECT

Psalm 19:8 "The law of the Lord is perfect converting the soul."

1. Please read Psalm 19. What three sections of this beautiful poem can you identify?

In what way does the thought of each section relate to the others?

2. How has God revealed himself and what is the effect on man?
3. In what particular poetic characteristics (refer to Lesson 3) can you identify the beauty of this Hebrew poem?
4. Now please read the 119th psalm. What do you find that makes this psalm different from the other psalms?
5. Do you suppose the poet tried to convey feelings toward God's word by his poetic style? If so, how?
6. What is the central theme of the 119th?
7. List the synonyms used in the first stanza (verses 1-8) to express the idea of God's word. What distinctions in the nature of God's word, if any, are expressed by each?
8. Is the list used by the poet exhaustive or could you add synonyms?
9. What single lesson would you draw from the 119th psalm for those who are out of Christ?
10. What lesson do you find in this psalm for Christians?

## PSALMS AND PROVERBS

### LESSON 10: CURSES FOR THE WICKED

Psalm 28:4 "Give them according to their deeds,..."

Please read Psalms 35, 69 and 109. In each of these psalms we see prayer for punishment against the wicked. In some instances unusually harsh and hateful treatment is requested. A full appreciation of the Psalms cannot ignore this aspect, but by dealing with it squarely, we may come to better understand it. Consider the following questions for class discussion:

1. Who wrote each of these psalms?
2. What about his life would help explain the attitude seen?
3. Is the author praying for himself?
4. Is a Christian today justified in a similar attitude and prayer regarding his enemies?
5. What New Testament passages or principles can you cite which bear on our attitude toward our enemies?
6. Do you think it more natural for Jews several hundred years before Christ to have and openly express feelings against their enemies than it is for us today? Why?
7. Did God approve of these attitudes under the old law? What scriptures would support your position?
8. What application can we make of these psalms today?

## PSALMS AND PROVERBS

### LESSON 11: JUDGEMENT UPON THE UNRIGHTEOUS

Psalm 35:24 "Judge me, O Lord my God, according to thy righteousness."

1. Please read the 50th psalm. Who wrote it?
2. What is said of the judge?
3. Identify the characteristics of his judgement toward the righteous.
4. Why will the wicked be condemned?
5. Who will be judged righteous?
6. Now please read the 82nd psalm. Who are the "gods" spoken of by the poet?
7. What type of judgement does God expect?
8. What practical applications can you find in these psalms of judgement for Christians today?



## PSALMS AND PROVERBS

### LESSON 12: OUR SAVIOUR FORETOLD

Psalm 2:12 "Blessed are all they that put their trust in Him."

- A. Report Format - Author, time and circumstances, poetic characteristics and message. Can the language of the poet be applied to him or another man? What aspect of the Christ is under consideration?

- B. Individual Report Assignments -

First Report - Psm 22

Second Report - Psm 45

Third Report - Psm 110

- C. General Assignment

Please read Psalm 2 and answer the following questions:

1. What expressions indicate this psalm is about the Messiah?
2. This psalm is about the \_\_\_\_\_ of Christ.
3. Psalm 2 is cited in the New Testament several times. Please list those you can locate.
4. What is the "holy hill of Zion" in verse six?
5. Explain the Lord's statement in verse seven. See Acts 13:30-33.
6. Explain the name Messiah. The name Christ.
7. What similarities and contrasts do you see in a comparison of Psalms 1 and 2?

The messianic psalms are fertile ground for finding passages suitable to set to music and sing. Have YOU arranged a psalm for singing?

## PSALMS AND PROVERBS

### LESSON 13: LIFE EVERLASTING ASSURED

Psalm 16:11 "...at thy right hand are pleasures for evermore."

#### A. Report Format

Author, time and circumstances, type, poetic characteristics and message.

#### B. Individual Report Assignments

First Report - Psm 49 What phrases indicate a life after death?  
On what basis does the author call for righteous living?

Second Report - Psm 17 What, according to verses 13-15, will be the eternal reward of the righteous?

Third Report - Psm 16 Identify the advantages of the individual who sets the Lord always before him as given in verses 8-11.

## THE BOOK OF PSALMS - FINAL EXAM

This is an open Bible test, but please do not look back at previous lesson material.

1. How many psalms are there in the Old Testament?
2. During and following the time of David, in what way did God's people use many of the psalms differently than we do today?
3. Please look over the content of psalms 2, 5, 27, 30, 49, 51, 69, and 100 and match each with the word which best describes it.

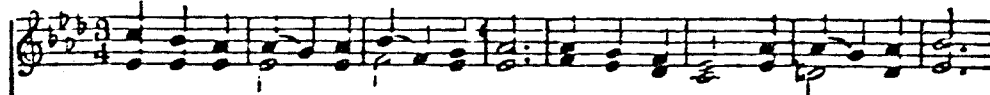
<input type="checkbox"/> Teaching	<input type="checkbox"/> Supplication	<input type="checkbox"/> Messianic
<input type="checkbox"/> Trust	<input type="checkbox"/> Praise	<input type="checkbox"/> Penitential
<input type="checkbox"/> Thanksgiving	<input type="checkbox"/> Cursing	
4. List the psalms you can recite from memory.
5. How many psalms bear David's name? a. 12 b. 50 c. 73 d. 76
6. The Hebrew title for the collection of psalms is "Book of Praises". True False
7. What is the most likely meaning of "Selah" found in many psalms?
8. What is parallelism?
9. Identify the poetic form used in Psalms 91:14, 29:1, 36:5, 119:11, 1:1, and 20:8. Write the psalm number in the appropriate blank below:

<input type="checkbox"/> Synonymous - the thought of the first line is repeated in the second line in different words.
<input type="checkbox"/> Antithetic - the second line reinforces the first with a contrasting thought.
<input type="checkbox"/> Synthetic - the second line adds a new thought or explains the first line's thought.
<input type="checkbox"/> Introverted - thoughts of lines 1 and 4 are connected as are lines 2 and 3.
<input type="checkbox"/> Climactic progressive - line 2 repeats and expands the main thought of 1.
<input type="checkbox"/> Composite progressive - each of several lines provide a part of the total thought.
10. In what way do you feel the psalms now play a greater part in your thinking, study or singing than when this course of study began?
11. Did you achieve your personal objective set at beginning of the course?
12. What psalm or feature of the psalms do you prefer and why?

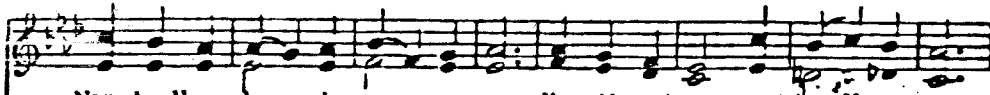
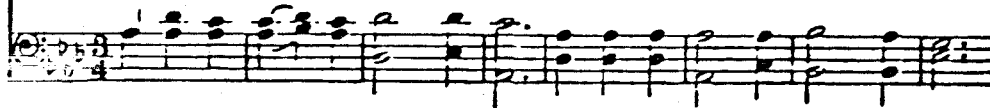
# Psalm 1

Lyrical arrangement by  
Robert L. Schales

Henri F. Hemy



1. Blessed the man who will not walk Where wicked counsel shows the way.
2. Like to a growing tree so high Where water-streams are flowing by.
3. The wicked are to their dismay Like chaff the wind has swept away;



Nor dwells where sinners meet to talk, Nor sits as critic all the day.  
Yielding its fruit; it never fails, Evergreen leaf that never pales.  
Therefore, the wicked will not stand After God judges all the land.



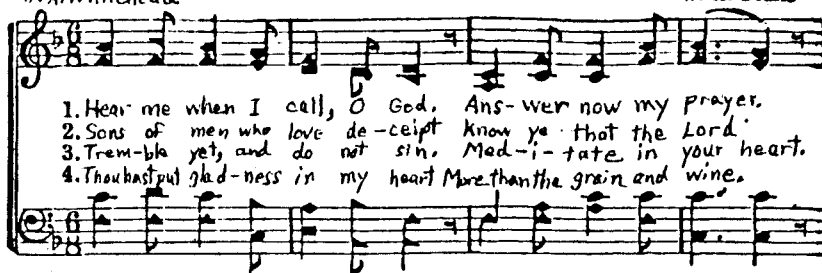
But in God's word is his delight! On it he thinks both day and night!  
So shall he live in all abound! A life so prospered he has found!  
Nor evil ones in comfort hide Where the Lord's righteous ones abide.  
The way of rightness God approves The evil way he shall remove! A-MEN.



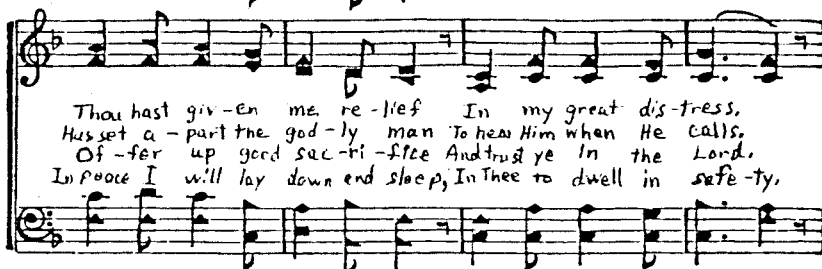
# Psalm 4

J. A. Whitehead

W. H. Doane

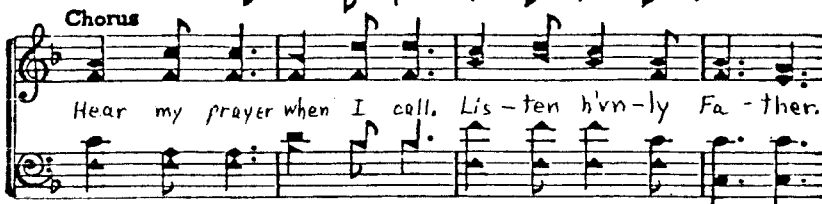


1. Hear me when I call, O God, Ans-wer now my prayer.  
 2. Sons of men who love de-ceipt know ye that the Lord.  
 3. Trem-ble yet, and do not sin, Med-i-tate in your heart.  
 4. Thou hast put glad-ness in my heart More than the grain and wine.

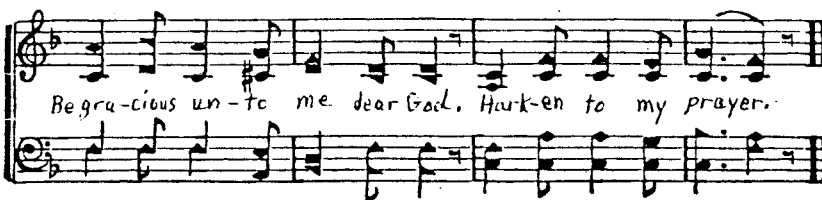


Thou hast giv-en me re-lief In my great dis-tress,  
 Has set a-part the god-ly man To hear Him when He calls,  
 Of-fer up good sac-ri-fice And trust ye In the Lord,  
 In peace I will lay down and sleep, In Thee to dwell in safe-ty,

Chorus



Hear my prayer when I call, Lis-ten h'vn-ly Fa-ther.



Begra-cious un-to me dear God, Hark-en to my prayer.

Tune: Near the Cross

# Psalm 8

Lyrical arrangement by  
Robert L. Schäles

Peter Ritter



1. How great thy name in all the earth; Thy glory praised above the heavens.
2. A bulwark made against thy foes; Enemies thou wilt surely still.
3. I see the heaven which thou hast made; the moon and stars thou set in place;
4. Lower than God thou formed him man, and crowned with glory, honor still.
5. Thy creation thou didst give, into his hand to oversee.
6. How great thy name in all the earth, Thy glory praised above the heavens.



By mouths of babes and infants praised, O Lord, on earth how great thy name,  
Avenger, yea, and enemy; Thy bulwark shall confound them all.  
and what is man that thou shouldst mind, or son of man that thou dost care?  
and what is man that thou shouldst mind, or son of man that thou dost care?  
Oxen and sheep, beasts of the field, birds of the air, life in the sea.  
How great thy name in all the earth, O Lord, on earth how great thy name.



PSALM 9

(Dix)

Conrad Kocher

1. { OH LORD, I WILL GIVE THEE THANKS; WITH WHOLE HEART I'LL GIVE THEE THANKS.  
GLADLY SINGING PRAISE TO YOU; SHOWING MARV'LOUS THINGS YOU DO.

2. { EVER SITS THE LORD AS KING. FROM HIS THRONE HIS JUDGEMENTS RING.  
ALL OPPRESSED MAY TO HIM COME; TIMES OF TROUBLE SAFELY HOME.

3. { MERCY HAVE, O LORD, ON ME: SUFFERING BY THEM THAT HATE ME.  
LIFT ME UP FROM DEATH'S GATEWAY: TO REJOICE IN THEE ALL DAY.

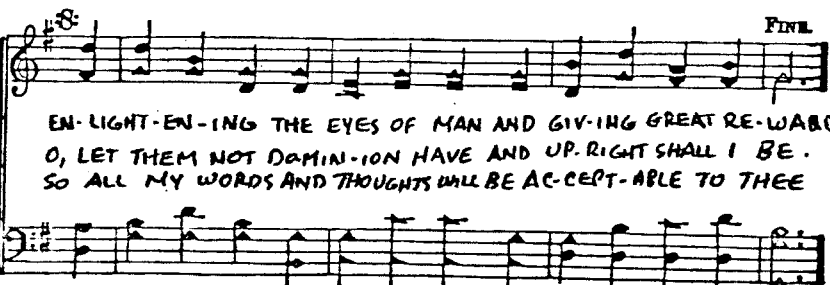
I'LL BE GLAD, EXULT IN THEE. O MOST HIGH, ALL PRAISES BE.  
"WE'LL PUT TRUST IN THEE," THEY CRY. THOSE WHO KNOW THY NAME SO HIGH.  
SAVED THAT I MAY SHOW ALL PRAISE. TO ALL MEN I'LL SHOW ALL PRAISE!

Tune: All Things Praise Thee

PSALM 19:8-14



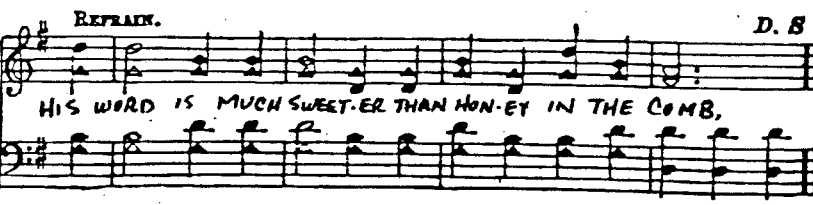
1. THE STAT-UTES OF THE LORD ARE RIGHT, RE-JOIC-ING EV-ERY HEART;  
 2. SINS OF PRE-SUMP-TION KEEP ME FROM AND CLEANSSED FROM SE-CRET FAULTS.  
 3. O, LORD, MY STRENGTH AND SAV-IOR BE. MAY FEAR OF THEE I KEEP.



EN-LIGHT-EN-ING THE EYES OF MAN AND GIV-ING GREAT RE-WARD.  
 O, LET THEM NOT DAMIN-ION HAVE AND UP-RIGHT SHALL I BE.  
 SO ALL MY WORDS AND THOUGHTS WILL BE AC-CEPT-ABLE TO THEE

D. B. - DE-SIRED MORE THAN MUCH FINE GOLD, YEA MUCH FINE GOLD IN-DEED!

REFRAIN. D. B.



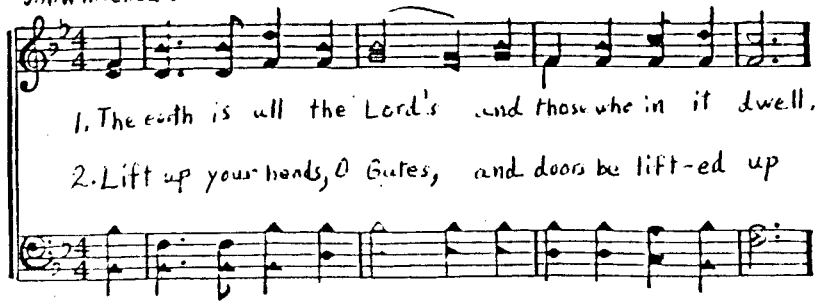
HIS WORD IS MUCH SWEET-ER THAN HON-ey IN THE COMB,



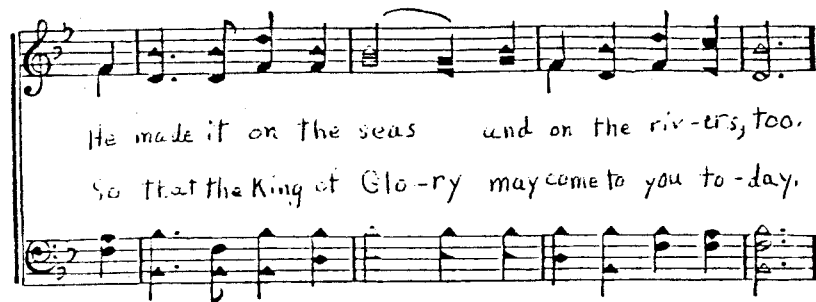
# Psalm 24

J.A. Whitehead

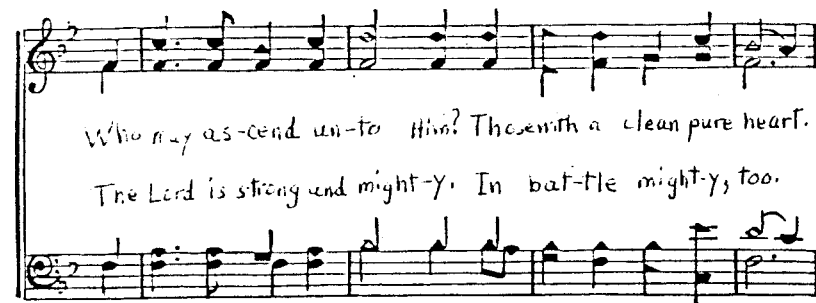
George J. Webb



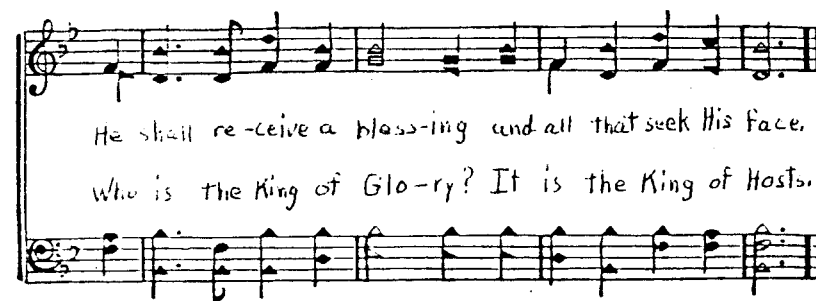
1. The earth is all the Lord's and those who in it dwell.  
2. Lift up your hands, O Gates, and doors be lift-ed up



He made it on the seas and on the riv-ers, too.  
So that the King of Glo-ry may come to you to-day.



Who may as-cend un-to Him? Those with a clean pure heart.  
The Lord is strong and might-y. In bat-tle might-y, too.



He shall re-ceive a bless-ing and all that seek His face.  
Who is the King of Glo-ry? It is the King of Hosts.

Tune: Stand Up for Jesus

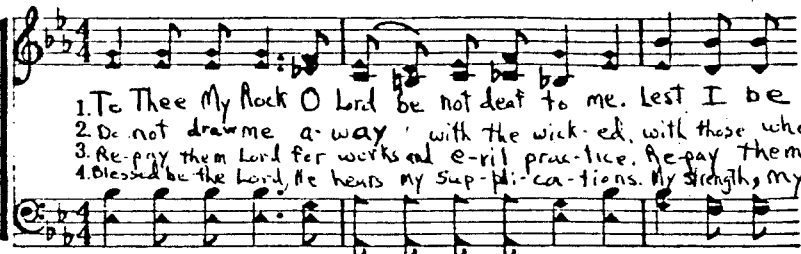
# Psalm 28

## A Psalm of David

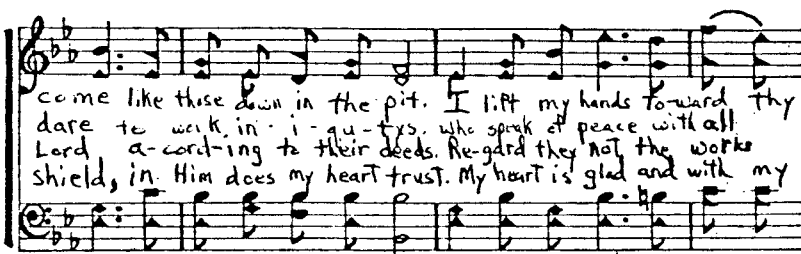
A prayer for help, and  
Praise for its answer.

Millie Queen

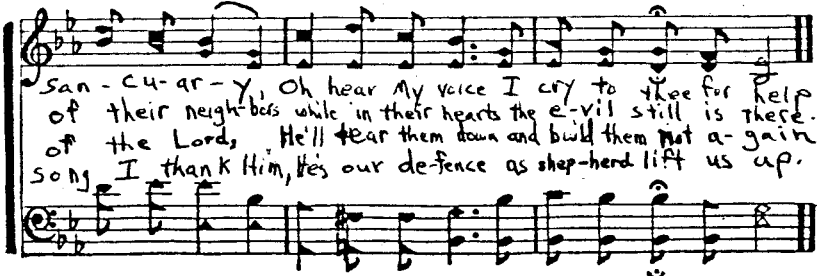
L. O. Sanderson



1. To Thee My Rock O Lord be not deaf to me. Lest I be  
2. Do not draw me a-way with the wick-ed, with those who  
3. Re-pay them Lord for works and e-vil prac-tice. Re-pay them  
4. Blessed be the Lord, He hears my Sup-pli-ca-tions. My strength, my



come like those down in the pit. I lift my hands to-ward, they  
dare to work, in i-gu-ity, who speak of peace with all  
Lord a-cord-ing to their deeds. Re-gard they not the works  
shield, in Him does my heart trust. My heart is glad and with my



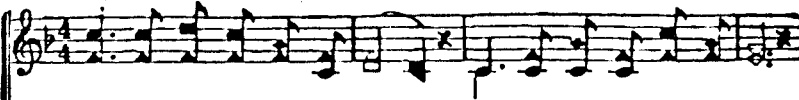
San-cu-ar-y, Oh hear My voice I cry to thee for help.  
of their neigh-bors while in their hearts the e-vil still is there.  
of the Lord, He'll tear them down and build them not a-gain.  
Song I thank Him, He's our de-fence as shep-herd lift us up.

To Tune of  
Be With Me, Lord

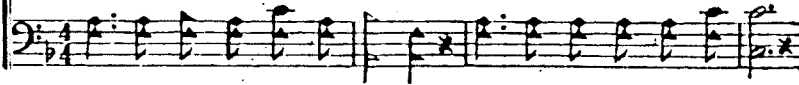
# Psalm 31

J.A. Whitehead

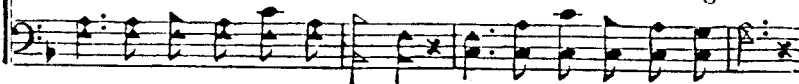
Charles C. Converse



1. In Thee I have tak-en re-fuge, Let me nev-er be a-shamed.
2. I hate those who wor-ship i-dols For I'm trust-ing in the Lord.
3. Lord, be gra-cious un-to me For I am in deep dis-tress.
4. As for me, I trust in Thee For I say, "Thou art my God."
5. How great is Thy bless-ed good-ness Stored up for those who fear Thee.
6. Oh, ye peo-ple, love the Lord All the god-ly ones of His.



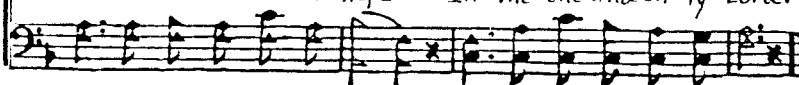
1. In Thy right-erous-ness de-liv-er Hear and quick-ly res-cue me.
2. In Thy mer-cy I re-joice, In Thy lov-ing kind-ness, too.
3. For my life is spent with sor-row And my years with sigh-ing so.
4. Make Thy face to shine up-on me, Save me in Thy lov-ing care.
5. Thou dost hide them in Thy pre-sence From the wiles of wick-ed men.
6. Know the Lord pre-serves the faith-ful And re-wards the do-ing one.



1. For Thou art my rock and for-tress, For Thy name-sake with Thou lead,
2. Thou hast seen my sore af-flic-tion. Thou hast known my troubles all.
3. I'm for-got-ten as a dead man, Like a bro-ken ves-sel, too.
4. Let me not be put to shame. For, O Lord, on Thee I call.
5. Bless-ed be the Lord of Hosts. For He has been kind to me.
6. Take new cour-age and be brave, He shall strength-en thy heart.



1. In Thy hand com-mit my spir-it, Thou, O Lord, has ran-somed me.
2. Thou has saved me from the foe. In a room Thou set my feet.
3. For I've heard the lies of man-y As they schemed to take my life.
4. Let the wick-ed si-lent be, Let the ly-ing lips be dumb.
5. Thou didst hear my voice of sor-row When I cried out loud to Thee.
6. All the ones who have the hope In the one and on-ly Lord.



Tune:

What a Friend We Have  
In Jesus

# Psalm 37

Carolyn Whitehead

J. S. Norris

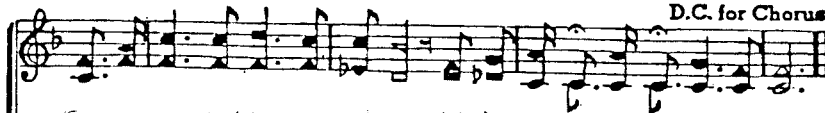


1. Stay a-way from sin and do good So you will a-bide for-ev-er,

2. Put your trust in the Lord and do good So the Lord you will in her-it,



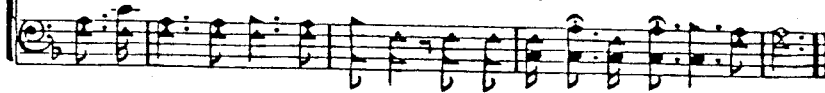
Cho.-The just are pre-served for-ev-er, The just are pre-served for-ev-er,



D.C. for Chorus

For the Lord God loves the just one, Not for-sak-en are the just-ly ones,

For the right-eous are blessed of God And in judy-ment they are not con-demned,



For the Lord is their sal-vation And it is with them that He will dwell,

Tune: Where He Leads Me

(Aurelia)

S. S. Wesley

GOD IS OUR STRENGTH AND REFUGE, A PRESENT HELP IN NEED. WE WILL NOT THEREFORE  
STRENGTH OF A LOVELY RIVER MAKE GOD'S CITY FAIR, THE HOLY TABER-  
NACLE GOD'S DESOLATION, HE MAKES EARTH'S WATERS TO CEASE. BOTH SPEAR AND BOW HE

FEAR, THO' ALL THE EARTH IS GAINING, AND THO' THE LONELY MOUNTAINS BE  
WATERS, WHERE DOUBTS OUR GOD ABIDE. WHILE HUMAN KINGDOMS TOTTER, AND  
BURNETH, THEIR CHARIOTS BURN WITH FIRE. BE STILL, KNOW ME JEHOVAH, I

CAST IN TO THE SEA, THO' TROUBLED WATERS RISE, AND SHORE THE MOUNTAINS HIGH.  
HEATHEN NATIONS RAGE, THE LORD OF HOSTS IS WITH US, OUR STRENGTH, JACOB'S GOD.  
WILL EXALTED BE. THE LORD OF HOSTS IS WITH US, OUR REFUGE, JACOB'S GOD.

# 470 O Praise the Lord

Psalter 117

O praise the Lord, all ye na-tions; Praise Him, all ye peo-ple, praise Him, all ye  
peo-ple. O praise the Lord, Praise Him, all ye peo-ple, For His mer-ci-ful

(Lancashire)

Henry Smart

GOD IS OUR STRENGTH AND REFUGE, A PRESENT HELP IN NEED. WE WILL NOT THEREFORE  
STRENGTH OF A LOVELY RIVER MAKE GOD'S CITY FAIR, THE HOLY TABER-  
NACLE GOD'S DESOLATION, HE MAKES EARTH'S WATERS TO CEASE. BOTH SPEAR AND BOW HE

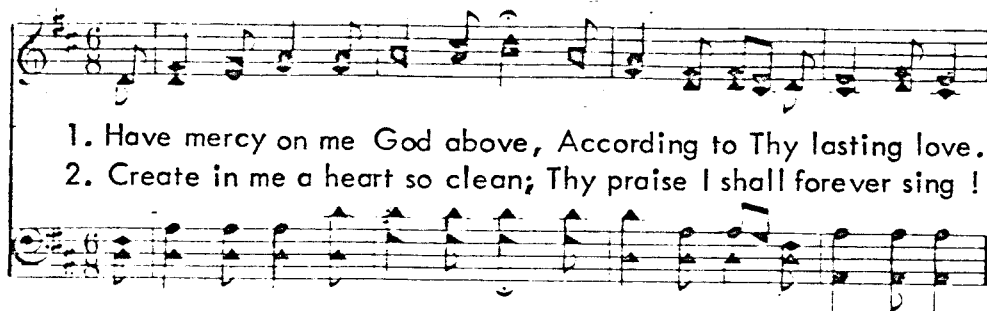
FEAR, THO' ALL THE EARTH IS GAINING, AND THO' THE LONELY MOUNTAINS BE  
WATERS, WHERE DOUBTS OUR GOD ABIDE. WHILE HUMAN KINGDOMS TOTTER, AND  
BURNETH, THEIR CHARIOTS BURN WITH FIRE. BE STILL, KNOW ME JEHOVAH, I

CAST IN TO THE SEA, THO' TROUBLED WATERS RISE, AND SHORE THE MOUNTAINS HIGH.  
HEATHEN NATIONS RAGE, THE LORD OF HOSTS IS WITH US, OUR STRENGTH, JACOB'S GOD.  
WILL EXALTED BE. THE LORD OF HOSTS IS WITH US, OUR REFUGE, JACOB'S GOD.

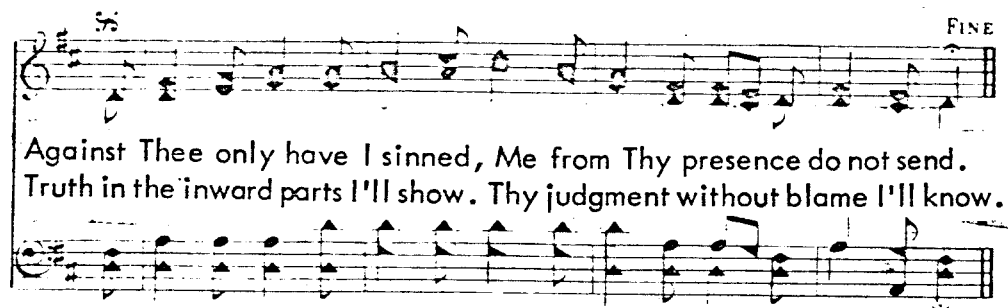
## PSALM 51

Lyrical Arr. by  
Debbie Crews

William B. Bradbury

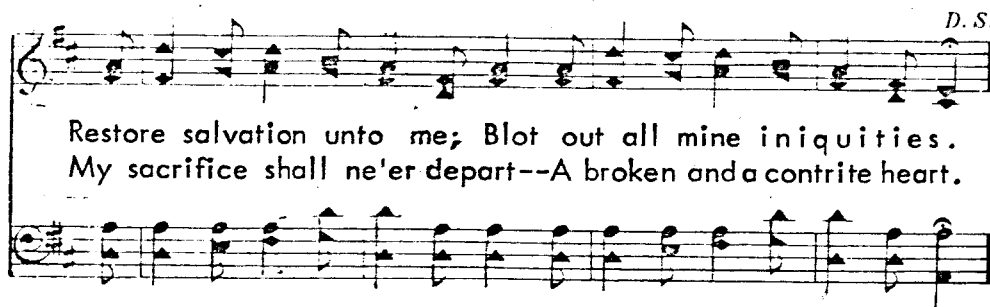


1. Have mercy on me God above, According to Thy lasting love.  
2. Create in me a heart so clean; Thy praise I shall forever sing !



Against Thee only have I sinned, Me from Thy presence do not send.  
Truth in the inward parts I'll show. Thy judgment without blame I'll know.

*D.S.*— My sin is in my consciousness; Wash me from all unrighteousness.  
*D.S.*— Make me to hear gladness and joy; Me in Thy service re-employ.



Restore salvation unto me; Blot out all mine iniquities.  
My sacrifice shall ne'er depart--A broken and a contrite heart.

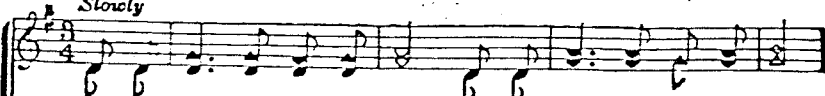
Tune: Sweet Hour of Prayer

PSALM 67


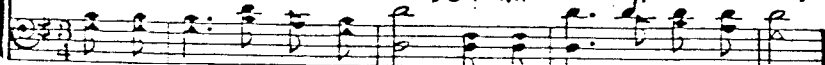
Lyrical Arrg. by  
Katrina Bracewell

J. H. Fillmore

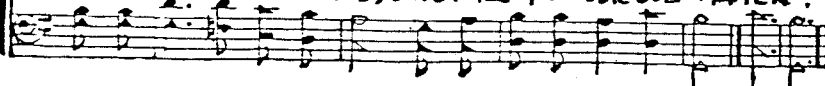
*Slowly*



1. GOD BE MERCIFUL TO US; MAKE HIS FACE TO SHINE ON US.  
2. LET THE NATIONS SING FOR JOY; AS YOU JUDGE IN RIGHTEOUSNESS.  
3. LET THE PEOPLE PRAISE THEE LORD; GOD SHALL BLESS US ALL THE EARTH.



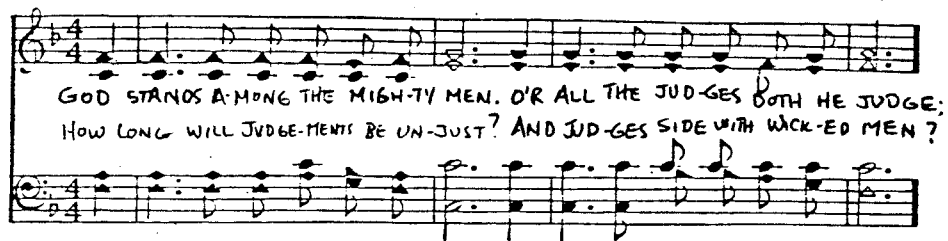
LET THY WAY BE KNOWN ON EARTH; GOD SHALL BLESS US ALL THE EARTH.  
AND THE EARTH GIVE HER INCREASE; THEY SHALL FEAR HIM ALL THE EARTH.  
AND SALVATION FILL THE WORLD; SING FOR JOY TO OUR GOD. AMEN.



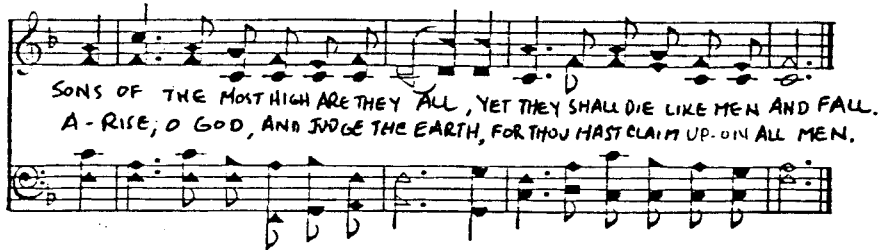
Tune: Savior, Grant Me Rest and Peace

PSALM 82

...



GOD STANDS A-MONG THE MIGH-TY MEN. O'R ALL THE JUD-GES BOTH HE JUDGE:  
HOW LONG WILL JUDGE-MENTS BE UN-JUST? AND JUD-GES SIDE WITH WICK-ED MEN?



SONS OF THE MOST HIGH ARE THEY ALL, YET THEY SHALL DIE LIKE MEN AND FALL.  
A-RISE, O GOD, AND JUDGE THE EARTH, FOR THOU HAST CLAIM UP-ON ALL MEN.

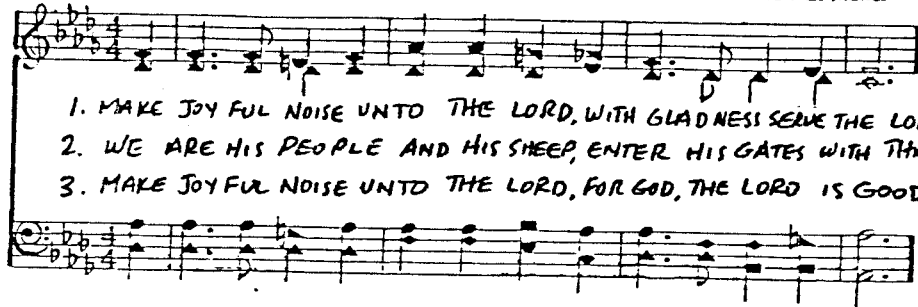
Tune: Father, We Thank Thee



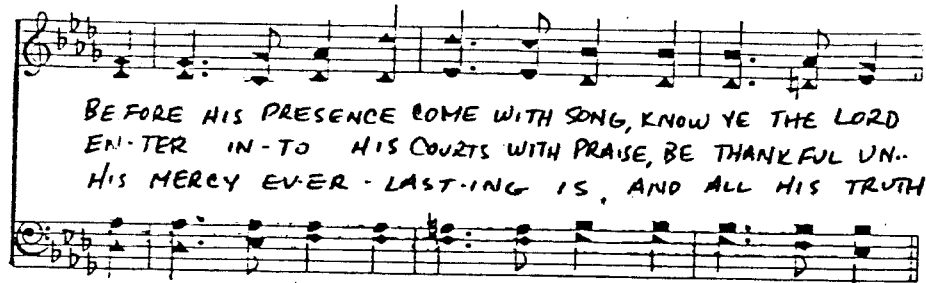
PSALM 100

(Elton)

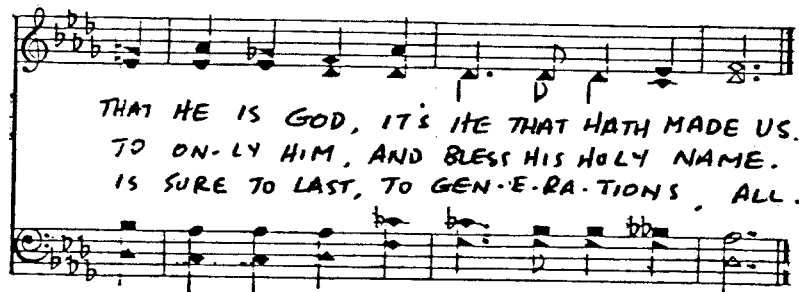
Frederick C. Maker



1. MAKE JOYFUL NOISE UNTO THE LORD, WITH GLADNESS SERVE THE LORD.  
2. WE ARE HIS PEOPLE AND HIS SHEEP, ENTER HIS GATES WITH THANKS.  
3. MAKE JOYFUL NOISE UNTO THE LORD, FOR GOD, THE LORD IS GOOD.



BEFORE HIS PRESENCE COME WITH SONG, KNOW YE THE LORD  
EN-TER IN-TO HIS COURTS WITH PRAISE, BE THANKFUL UN-  
HIS MERCY EVER-LAST-ING IS, AND ALL HIS TRUTH



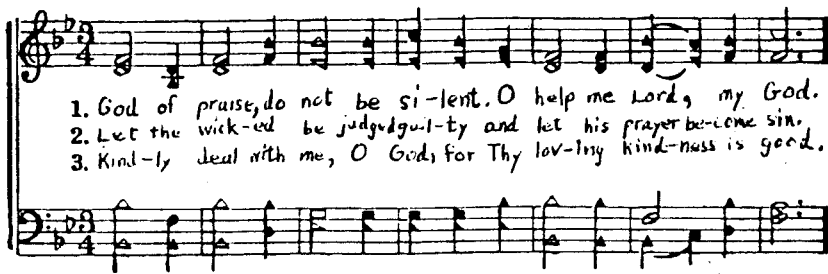
THAT HE IS GOD, IT'S HE THAT HATH MADE US.  
TO ON-LY HIM, AND BLESS HIS HOLY NAME.  
IS SURE TO LAST, TO GEN-E-RA-TIONS, ALL.

Tune: Dear Lord and Father of Mankind

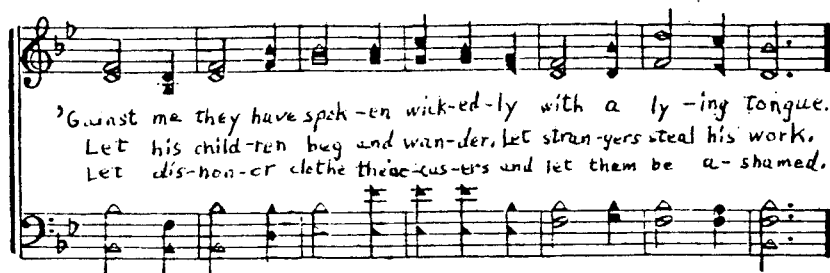
# Psalm 109

J. A. Whithead

L. O. Sanderson.

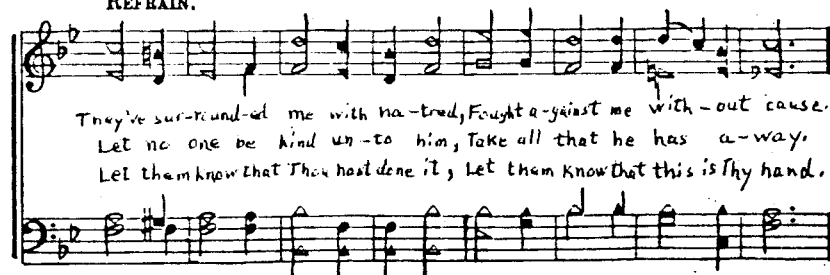


1. God of praise, do not be si-lent. O help me Lord, my God.  
 2. Let the wick-ed be judg-ed-guil-ty and let his prayer be-come sin.  
 3. Kind-ly deal with me, O Gods for Thy lov-ly kind-ness is good.

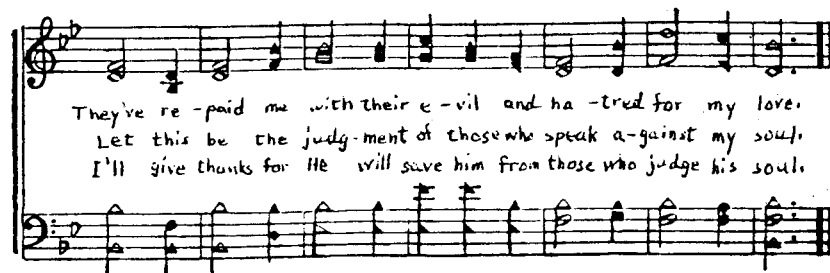


6. Unst me they have speck-ed-wick-ed-ly with a ly-ing tongue.  
 Let his child-ren beg and wan-der, let stran-gers steal his work.  
 Let dis-hon-or clothe the ac-cus-ers and let them be a-shamed.

## REFRAIN.



They've sur-round-ed me with ha-tred, Fought a-gainst me with-out cause.  
 Let no one be kind un-to him, Take all that he has a-way.  
 Let them know that Thou hast done it, Let them know that this is Thy hand.



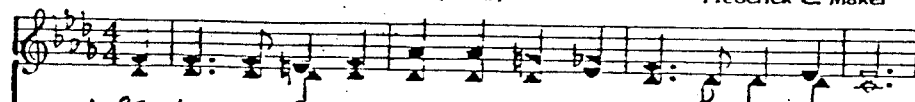
They've re-paid me with their e-vil and ha-tred for my love.  
 Let this be the judg-ment of those who speak a-against my soul.  
 I'll give thanks for He will save him from those who judge his soul.

Tune: For Me He Careth

# PSALM 133

(Eltan)

Frederick C. Moker



1. BE-HOLD HOW PLEASANT AND HOW GOOD TO DWELL IN UN-I-TY
2. LIKE PRE-CIOUS OINTMENT ON THE HEAD THAT RAN UPON THE BEARD.
3. AS DEW OF HER-MON THAT DE-SCENDS ON ZI-ONS MOUNT BE-LOW.



TO-GETHER AS ALL BRO-THERS SHOULD, TO DWELL TO-GETH-  
 LIKE PRE-CIOUS OIL ON AAR-ON'S BEARD THAT FLOWED ON DOWN  
 A BLESS-ING THERE THE LORD COMMANDS. AS DEW OF HER-



ER IS SO GOOD; HOW PLEA-SANT AND HOW GOOD!  
 UP-ON HIS ROBE; THAT WENT DOWN TO HIS ROBE.  
 MON THAT DE-SCENDS; EVN LIFE FOR-EV-ER-MORE.

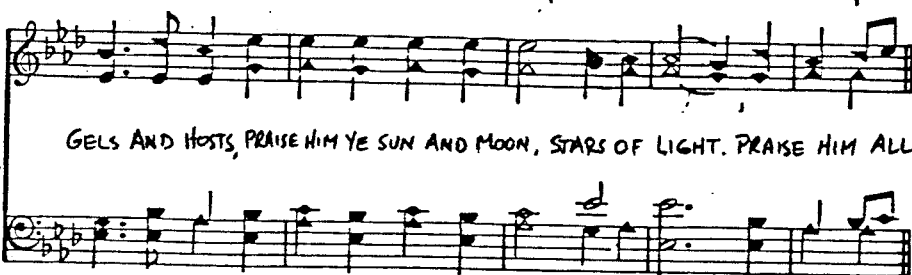


PSALM 148

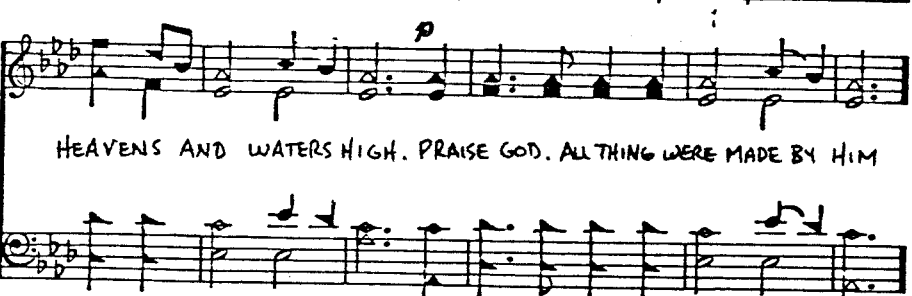
Robert Skene



PRAISE YE THE LORD FROM HEAVENS HEIGHTS. PRAISE YE THE LORD AN-

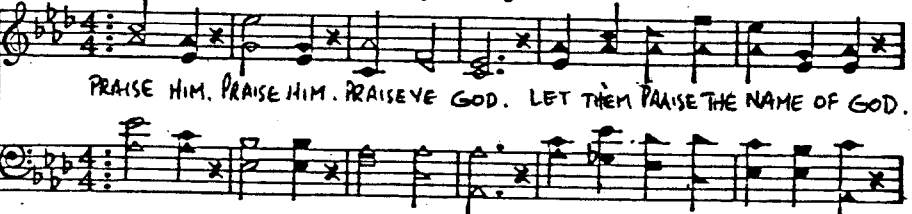


GELS AND HOSTS, PRAISE HIM YE SUN AND MOON, STARS OF LIGHT. PRAISE HIM ALL

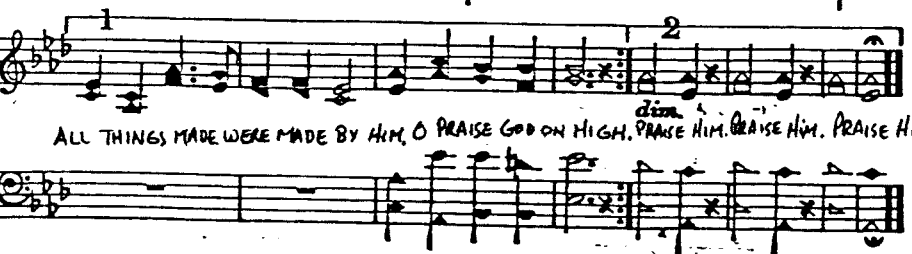


HEAVENS AND WATERS HIGH. PRAISE GOD. ALL THING WERE MADE BY HIM

**SANCTUS:** *To be sung at the close of the Hymn*



PRAISE HIM. PRAISE HIM. PRAISE YE GOD. LET THEM PRAISE THE NAME OF GOD.



ALL THINGS MADE WERE MADE BY HIM, O PRAISE GOD ON HIGH. PRAISE HIM. PRAISE HIM. PRAISE HIM!

Tune: On Zion's Glorious Summit