

Malcolm Dedman

Four Psalms

for SATB Choir

1966 rev. 2018

Duration: 8 mins. 30 secs.

Words for Psalm Settings

Psalm 43

Judge me, God, defend my cause against a people who have no faithful love;
from those who are treacherous and unjust, rescue me.
For you are the God of my strength; why abandon me?
Why must I go around in mourning, harassed by the enemy?
Send out your light and your truth; they shall be my guide,
to lead me to your holy mountain to the place where you dwell.
Then I shall go to the altar of God, to the God of my joy.
I will rejoice and praise you on the harp, O God, my God.
Why so downcast, why all these sighs? Hope in God! I will praise Him still, my Saviour, my God.

Psalm 133

How good, how delightful it is to live as brothers all together!
It is like a fine oil on the head, running down the beard, running down Aaron's beard,
onto the collar of his robes.
It is like the dew of Hermon falling on the heights of Zion;
for there Yahweh bestows His blessing, everlasting life.

Psalm 137

By the rivers of Babylon we sat and wept at the memory of Zion.
On the poplars there we had hung up our harps.
For there our gaolers had asked us to sing them a song, our captors to make merry,
'Sing us one of the songs of Zion.'
How could we sing a song of Yahweh on alien soil?
If I forget you, Jerusalem, may my right hand wither!
May my tongue remain stuck to my palate if I do not keep you in mind,
if I do not count Jerusalem the greatest of my joys.
Remember, Yahweh, to the Edomites' cost, the day of Jerusalem, how they said,
'Down with it! Rase it to the ground!'
Daughter of Babel, doomed to destruction, a blessing on anyone who treats you as you treated us,
a blessing on anyone who seizes your babies and shatters them against a rock!

Psalm 114

Alleluia! When Israel came out of Egypt, the House of Jacob from a people of foreign speech,
Judah became his sanctuary, and Israel his domain.
The sea fled at the sight, the Jordan turned back,
The mountains skipped like rams, the hills like sheep.
Sea, what makes you flee? Jordan, why turn back?
Why skip like rams, you mountains? Why like sheep, you hills?
Tremble, earth, at the coming of the Lord, at the coming of the God of Jacob,
who turns rock into pool, flint into fountain.

Four Psalms

for SATB Choir

1. Psalm 43

1966 rev. 2018

Malcolm Dedman

Allegro, ♩ = 144

5

Musical score for measures 5-10. The score is for Soprano, Alto, Tenor, Bass, and Piano (for rehearsal). The tempo is Allegro, ♩ = 144. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The Soprano and Alto parts begin with a piano (*p*) dynamic and transition to mezzo-forte (*mf*) by measure 7. The Tenor and Bass parts begin with pianissimo (*pp*) dynamics, with the Tenor part including a hum instruction "(Hum)". The Piano part begins with pianissimo (*pp*) dynamics. The lyrics for the Soprano and Alto parts are: "Judge me, God, defend my cause against a peo -".

10

15

Musical score for measures 10-15. The score is for Soprano, Alto, Tenor, Bass, and Piano (for rehearsal). The tempo is Allegro, ♩ = 144. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Soprano and Alto parts begin with a piano (*p*) dynamic and transition to mezzo-forte (*mf*) by measure 12. The Tenor and Bass parts begin with pianissimo (*pp*) dynamics and transition to piano (*p*) by measure 12. The Piano part begins with pianissimo (*pp*) dynamics and transitions to piano (*p*) by measure 12. The lyrics for the Soprano and Alto parts are: "ple who have no faith-ful love; from those who are trea-cher-ous and un-".

rit. . . . **Meno mosso, ♩ = 108**

pp 20 *mf* *ff*

just, res - cue me. _____ for you are the God of my strength; _____

pp *mf* *ff*

pp *mf* *ff*

for you are the God of my strength; _____

pp *mf* *ff*

rit. . . . **Meno mosso, ♩ = 108**

pp *mf* *ff*

pp *mf* *ff*

p

why a - ban-don me? Why must I go a - round in mour - ning, ha - rassed

p

why a - ban-don me? Why must I go a - round in mour - ning, ha - rassed

p

p

40

A tempo (♩ = 144)

by the e-ne-my? Ah, Ah, by the e-ne-my? Send out your light and your truth; they shall

A tempo (♩ = 144)

45

50

Ah, Ah, Ah, Ah, be my guide, to lead me to your ho-ly moun-tain to the place where you

60

Meno mosso, ♩ = 108

55 *pp* *mf*

Then I shall go to the al-tar of God, to the God of my

p *mf*

dwel. Then I shall go to the al-tar of God, to the God of my

p *mf*

pp *mf*

Meno mosso, ♩ = 108

65 *f* 70 *mf*

joy. I will re-joice and praise you on the harp, O God, my

f *mf*

joy. I will re-joice and praise you on the harp, O God, my

f *mf*

f *mf*

75 **A tempo** (♩ = 144) 80

p *f*

God. Why so down-cast, why all these sighs? Hope in

p *f*

God. Ah, Ah, Ah. Hope in

p *f*

A tempo (♩ = 144)

85 90

God! Hope in God! I will praise Him still,

God! Hope in God! I will praise Him still,

ff 95

my Sa - viour, my God.

my Sa - viour, my God.

2. Psalm 133

Moderato, ♩ = 66

1966 rev. 2018

f $\text{f} \text{---} \text{p}$ 5 **mf**

Soprano

How good! It is

Alto

Tenor

How good, how de-light-ful it is to live as bro-thers all to - ge - ther!

Bass

Moderato, ♩ = 66

f $\text{f} \text{---} \text{p}$ **mf**

Piano (for rehearsal)

10

f

like a fine oil on the head, run-ning down the beard, run-ning down

f

run-ning down the beard, run-ning

f

It is like a fine oil on the head, run-ning down the beard,

f

run-ning down the

15

mf

Aa-ron's beard, on-to the col - lar of his robes,

mf

down Aa-ron's beard,

mf

run-ning down Aa-ron's beard, on-to the col - lar of his robes, his

p

beard, run-ning down Aa-ron's beard,

mf

mf

p

20

p his robes. — *f* It is like the dew of Her-mon fal- ling — on the heights of Zi-on; for *mf*

p robes. — *f* It is like the dew of Her-mon fal-ling — on the heights of Zi-on; for *mf*

f robes. — *f* It is like the dew of Her-mon fal-ling — on the heights of Zi-on; for *mf*

25

f there Yah-weh, — *mf* Yah - weh — bes - tows His bles-sing, — e - ver_ las-ting,

f there Yah-weh, — *mf* Yah - weh — bes - tows His bles-sing, — e - ver - las-ting,

f there Yah-weh, — *mf* Yah - weh — bes - tows His bles-sing, — e - ver -

30

rit. **Meno mosso**

f e - ver - las - ting life, *ff* e - ver - las - ting life.

f e - ver - las - ting life, *ff* e - ver - las - ting life.

f ver - las - ting, *ff* e - ver - las - ting life, e - ver - las - ting life.

las - ting, *f* e - ver - las - ting life, *ff* e - ver - las - ting life.

rit. **Meno mosso**

3. Psalm 137

1966 rev. 2018

Adagio, ♩ = 66

5

p *mf* *p*

Soprano By the ri-vers of Ba-by-lon we sat and wept, and wept at the me-mo-ry of

Alto

Tenor

Bass

p *mf* *p*

Piano (for rehearsal)

10

f *p* rit. **A tempo**

Zi-on. On the pop-lars there we had hung up our harps. Ah! Ah!_

p (Hum) Ah!_

p (Hum) For there our gaol lers had

f *p* rit. **A tempo**

15

mf *mf* *f* *mf* *f*

asked us to sing them a song, our cap-tors to make mer-ry, 'Sing us one of the songs of

Ah!_

20

p How could we sing a song of Yah-weh on a - li - en soil? *f* If

p *f*

Zi - on'. *f* *f*

p *f*

Poco più mosso, ♩ = 72

25

p I for-get you, Je - ru - sa - lem, may my right hand wi - ther! *p* May my tongue

p

I for-get you, Je - ru - sa - lem, may my right hand wi - ther! *p* May my tongue re-main

p

Poco più mosso, ♩ = 72

p

re-main stuck to my pa-late if I do not keep you in mind, if I do not
stuck to my pa-late if I do not keep you in mind, if I do not

This system contains four staves. The top two staves are vocal lines for Soprano and Alto. The bottom two staves are piano accompaniment. The music is in A major (three sharps) and features a complex, changing time signature: 5/4, 4/4, 3/4, and 5/4. The lyrics are: "re-main stuck to my pa-late if I do not keep you in mind, if I do not stuck to my pa-late if I do not keep you in mind, if I do not".

count Je-ru-sa-lem the grea-test of my joys. Re - mem-ber, Yah - weh, to the
count Je-ru-sa-lem the grea-test of my joys. Re-mem -

This system contains four staves. The top two staves are vocal lines for Soprano and Alto. The bottom two staves are piano accompaniment. The music is in A major (three sharps) and features a complex, changing time signature: 5/4, 4/4, 5/4, and 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: "count Je-ru-sa-lem the grea-test of my joys. Re - mem-ber, Yah - weh, to the count Je-ru-sa-lem the grea-test of my joys. Re-mem -".

35

E-do-mites' cost, the day of Je-ru-sa-lem, how they said, they said,
 how they said,
 ber, Yah - weh, to the E-do-mites' cost, the day of Jer-ru-sa-lem, how they said,

40 **Tempo primo, ♩ = 66**

45

Daugh-ter of Ba - bel, daugh-ter of Ba - bel,
 Down with it! Rase it to the ground!

Tempo primo, ♩ = 66

50

doomed to des-truc tion, a bles sing on a-ny one who treats you as
 Bles - sing, bles - sing, bles - sing,
 doomed to des-truc tion, bles - sing,

55

you trea-ted us, a bles-sing on a-ny-one who sei-zes your ba - bies and
 trea-ted us, a bles-sing on a-ny-one who sei-zes your ba - bies and

60

f > *mf* *p* *mf* *p* rit.

shat-ters them_ a-gainst a rock!_ a - gainst a rock!_

f > *mf* *p* *mf* *p*

shat-ters them_ a-gainst a rock!_ a - gainst a rock!_

f > *mf* *p* *mf* *p* rit.

4. Psalm 114

Allegretto, ♩ = 108

2018

5

Soprano *f* *ff* *f*

Al - le-lu-ia! Al - le-lu - ia! When Is-ra-el came out of E-gypt, the

Alto *f* *ff*

Al - le - lu-ia! Al-le-lu - ia!

Tenor *f* *ff* *f*

Al - le-lu-ia! Al - le-lu - ia! When Is-ra-el came out of E-gypt, the

Bass *f* *ff*

Al - le - lu-ia! Al-le-lu - ia!

Allegretto, ♩ = 108

Piano (for rehearsal) *f* *ff* *f*

10

House of Ja-cob from a peo-ple of fo-reign speech, Ju-dah be-came his
 a peo-ple of fo-reign speech,
 House of Ja-cob from a peo-ple of fo-reign speech,
 a peo-ple of fo-reign speech,

15

sanc-tua-ry, and Is-ra-el his do-main.
 Ju-dah be-came his sanc-tua ry and Is-ra el his do-main.
 The sea fled at the

mf 20 *f* *mf*

The moun-tains skipped like rams, the hills like sheep... Sea,

mf *f* *mf*

the Jor- dan turned back, the hills like sheep...

mf *f*

sight, the Jor- dan turned back,

f 25 *f*

what makes you flee? Why skip like rams, you moun-tains?

f

mf *f*

Jor - dan, why turn back? Why skip like rams, you moun-tains?

mf *f*

30

Why like sheep, you hills? _____ at the
 co - ming of the Lord, at the
 Why like sheep, you hills? _____ earth, at the co - ming_ of the Lord, at the
 Trem - ble, earth, at the co - ming_ of the Lord, at the

35

rit.

co - ming of the God of Ja - cob, who turns rock _____ in-to pool, flint _____ in-to foun - tain.
 co - ming of the God of Ja - cob, who turns rock _____ in-to pool, flint _____ in-to foun - tain.
 rit.