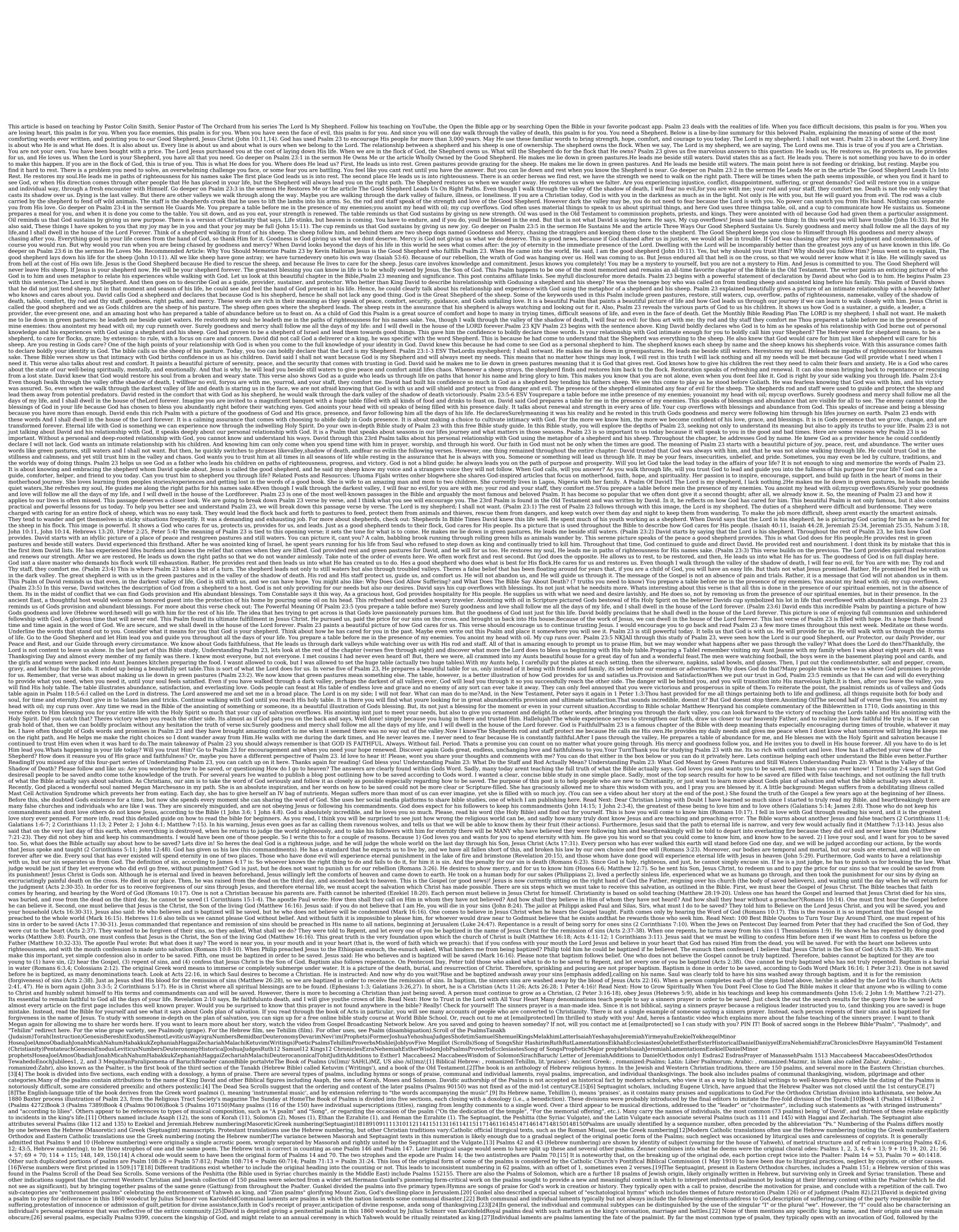
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lament itself and pleas for help, and often ending with an expression of confidence.[22]In individual thanksgiving psalms, the opposite of individual laments, the psalmist thanks God for deliverance from personal distress.[22]In addition to these five major genres, Gunkel also recognised a number of minor psalm-types, including:communal
thanksgiving psalms, in which the whole nation thanks God for deliverance; wisdom psalms, reflecting the Old Testament wisdom literature; pilgrimage psalms, sung by pilgrims on their way to Jerusalem; entrance and prophetic liturgies; anda group of mixed psalms, reflecting the Old Testament wisdom literature; pilgrimage psalms, sung by pilgrims on their way to Jerusalem; entrance and prophetic liturgies; anda group of mixed psalms, reflecting the Old Testament wisdom literature; pilgrimage psalms wisdom literature; pilgrimage psalms wisdom literature; pilgrimage psalms wisdom literature; pilgrimage psalms wisdom literature; pilgrim
Psalter, 10th century[29]The composition of the psalms spans at least five centuries, from the 5th centuryBCE). The majority originated in the southern kingdom of Judah and were associated with the Temple in Jerusalem, where they probably functioned as
librettos during Temple worship. Exactly how they did so was unclear, but there are indications in some of them: "Bind the festal procession with branches, up to the horns of the altar"[30] suggests a connection with sacrifices, and "Let my prayer be set forth before you as incense"[31] suggests a connection with the offering of incense.[3]According
to Jewish tradition, the Book of Psalms was composed by the First Man (Adam), Melchizedek, Abraham, Moses, David, Solomon, Heman, Jeduthun, Asaph, and the three sons of Korah.[32][33] According to Abraham ibn Ezra, the final redaction of the book was made by the Men of the Great Assembly.[34]Some of the psalms show influences from
related earlier texts from the region; example, Psalm 29 shares characteristics with Canaanite religious poetry and themes. Robert Alter points out that the address to "sons of God" at the opening "[is] best
 thought of [as] the flickering literary afterlife of a polytheistic mythology" but that "belief in them...is unlikely to have been shared by the scribal circles that produced Psalms'.[35] The contrast between the Psalmist's theology and the surrounding area's polytheistic religion is well seen in Psalms 104:26,[36] in which locals' mythical fierce sea-godsuch
as the Babylonian Tiamat, Canaanite Yam and the Leviathan which also appears in the Hebrew Bibleis "reduced to an aquatic pet with whom YHWH can play".[37]The biblical poetry of Psalms uses parallelism as its primary poetic device. Parallelism is a kind of symmetry in which restatement, synonym, amplification, grammatical repetition, or
opposition develops an idea.[38][39] Synonymous parallelism involves two lines expressing essentially the same idea. An example of synonymous parallelism involves two lines expressing opposites is known as antithetic
parallelism. An example of antithetic parallelism: "And he led them in a cloud by day/ and all the night by a fiery light" (Psalm 78:14). Two clauses expressing the idea of amplifying the first claim is known as expansive parallelism. "Hy mouth is filled with your praise/ all the day with your lauding" (Psalm 71:8). Psalm 70:8). Psalm 70:80. Psalm 70:80.
11 in the ninth-century Utrecht Psalter, where the illustration of the text is often literal. Many scholars believe the individual Psalms were redacted into a single collection bore the imprint of an underlying message or metanarrative, but that this message remained
concealed, as Augustine of Hippo said, "The sequence of the Psalms seems to me to contain the secret of a mighty mystery, but its meaning has not been revealed to me" (Enarr. on Psalms 150:1). Others pointed out the presence of concatenation that is, adjacent Psalms sharing similar words and themes. In time, this approach developed into
recognizing overarching themes shared by whole groups of psalms.[41]In 1985, Gerald H. Wilson's The Editing of the Hebrew Psalter proposedby parallel with other ancient Near Eastern hymn collectionsthat psalms at the beginning and end (or "seams") of the five books of Psalms have thematic significance, corresponding in particular with the
 placement of the royal psalms. He pointed out that there was a progression of ideas from adversity through the crux of the collection in the apparent failure of the covenant in Psalm 89, leading to a concert of praise at the end. He concluded that the collection was redacted to be a retrospective of the failure of the Davidic covenant, exhorting Israel to
 trust in God alone in a non-messianic future. [42] Walter Brueggemann suggested that the underlying editorial purpose was oriented instead towards wisdom or sapiential concerns, addressing the issues of how to live the life of faith. Psalm 1 calls the reader to a life of obedience; Psalm 73 (Brueggemann's crux psalm) faces the crisis when divine
faithfulness is in doubt; Psalm 150 represents faith's triumph when God is praised not for his being.[43] In 1997, David. C. Mitchell's The Message of the Psalter took a quite different line. Building on the work of Wilson and others,[44] Mitchell proposed that the Psalter embodies an eschatological timetable like that of Zecharial
914.[45] This programme includes the ingathering of exiled Israel by a bridegroom-king; his establishment of a kingdom; his violent death; Israel scattered in the wilderness, regathered and again imperiled, and then rescued by a king from the heavens, who establishes his kingdom from Zion, brings peace and prosperity to the earth and receives the
 homage of the nations. These three views Wilson's non-messianic retrospective of the Davidic covenant, Brueggemann's sapiential instruction, and Mitchell's eschatological-messianic programall have their followers. However, the sapiential instruction, and Mitchell's eschatological-messianic programall have their followers.
position to allow for the existence of messianic prophecy within the Psalms' redactional agenda. [46] Mitchell's position remains essentially unchanged, but he now sees the issue as identifying when the historical beginning of the Psalms scroll from
 Qumran, 11QPs(a), showing that while the first three books (Psalms 1-89) were largely fixed by the early 1st centuryCE, Psalms 90-150 show variations in ordering and content, suggesting the collection was still being finalized into the mid-1st centuryCE and included material not found in the later Masoretic Text.[5] Peter Flint argues that the
 findings show there were three different versions of the Psalter circulating during the Second Temple period, with the Masoretic version being attested among the scrolls found at Masada. [48] The Psalms were written not merely as poems, but as songs for singing. According to Bible exegete Saadia Gaon (882942) who served in the geonate of
Babylonian Jewry, the Psalms were originally sung in the Temple precincts by the Levites, based on what was prescribed for each psalm (lineage of the singers, designated time and place, instruments used, manner of execution, etc.), but are permitted to be randomly read by anyone at any time and in any place. [49] More than a third of the psalms
are addressed to the Director of Music. Some psalms exhort the worshipper to sing (e.g. Pss. 33:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 96:1-3; 9
(Hebrew: sheminit) (Pss. 6, 12).[50] And others preserve the name for ancient eastern modes, like ayelet ha-shachar (hind of the dawn; Ps. 22); shoshanim / shushan (lilies / lily; Pss. 45; 60), said to be describing a certain melody; [51] or almuth / alamoth (mute; [52] Pss. 9, 46), which, according to Saadia Gaon, is "a silent melody, nearly inaudible."
[53]Despite the frequently heard view that their ancient music is lost, the means to reconstruct it are still extant. Fragments of temple psalmody are preserved in ancient synagogue and church chant, particularly in the tonus peregrinus melody to Psalm 114.[54] Cantillation signs, to record the melody sung, were in use since ancient times; evidence
 of them can be found in the manuscripts of the oldest extant copies of Psalms in the Dead Sea Scrolls and are even more extensive in the Masoretic text, which dates to the Early Middle Ages and whose Tiberian scribes claimed to be basing their work on temple-period signs. (See Moshe ben Asher's 'Song of the Vine' colophon to the Codex Cairensis)
[55]Several attempts have been made to decode the Masoretic cantillation, but the most "successful" is that of Suzanne Hak-Vantoura (19282000) in the last quarter of the 20th century.
traditions, where the signs invariably represent melodic motifs; it also takes no account of the existence of older systems of notation, such as the Babylonian and Palestinian systems. Musicologists have therefore rejected Hak-Vantoura's theories, with her results dubious, and her methodology flawed.[57] In spite of this, Mitchell has repeatedly
defended it, showing that, when applied to the Masoretic cantillation of Psalm 114, it produces a melody recognizable as the tonus peregrinus of church and synagogue.[58] Mitchell includes musical transcriptions of the Psalms," O. Palmer Robertson
posits a thematic progression throughout the five books of Psalms, delineating distinctive characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, these Psalms are perceived as the earliest in origin, characteristics and emphases:[59]Book 1: Opposition Predominantly attributed to David, the experimental predominantly attributed to David, the experime
opposition, this book reflects an outreach even to enemies of God. The prevalent name for God shifts to Elohim, especially when borrowing sections from Book 1. Robertson suggests Book 2 may have Northern Kingdom origins. Book 3: Devastation Marked by the overtaking of Jerusalem, this book holds out hope for Jacob and Joseph, possibly
symbolizing the Southern and Northern kingdoms. Expressions like "trust in God" diminish. Book 4: Maturity Notably, with over 10 quotes from Chronicles, indicating a temporal progression beyond the initial three books. Book 5: Consummation Robertson proposes that the Psalms of Ascent and Hallel Psalms are post-Babylonian exile compositions
 portraying a culmination of themes and perspectivesMost individual psalms involve the praise of God for his power and beneficence, for his creation of the world, and for his past acts of deliverance for Israel. They envision a world in which everything will praise God, and God in turn will hear their prayers and respond. Sometimes God
 "hides his face" and refuses to respond, questioning (for the psalmist) the relationship between God and prayer which is the underlying assumption of the Book of Psalms. [60] Some psalms are called maskil (or maschil), meaning 'enlightened' or 'wise saying', because they impart wisdom. Most notable of these is Psalm 142 which is sometimes called
the "Maskil of David"; others include Psalm 32 and Psalm 78.[61]A special grouping and division in the Book of Psalms 120134) known in the construct case, shir ha-ma'aloth (Psalm 121). According to Saadia Gaon, these songs differed from the other
psalms in that they were to be sung by the Levites in a "loud melody" (Judeo-Arabic: ).[62] Every psalm designated for Asaph (e.g. Psalms 50, 7383) was sung by his descendants while making use of cymbals, in accordance with 1 Chronicles 16:5.[63][62] Every psalm wherein is found the introductory phrase "Upon Mahalath" (e.g. Psalms 53 and 88)
 was sung by the Levites by using large percussion instruments having wide and closed bezels on both sides and beaten with two wooden sticks. [64]O. Palmer Robertson observes that many of the Psalms concern the subject of death and says "This unatural conclusion to every human life can be understood only in the context of the original threat to
the original man: 'in the day you shall eat of it you shall surely die.'"[65] Robertson goes on to say "The anticipation from redemption from the last great enemy, and attests to expectation of deliverance."[66]David Playing the Harp by Jan de
individual psalms might be understood within the Psalter as a whole, either narrating the life of David or providing instruction like the Torah. In later Jewish and Christian tradition, the psalms have come to be used as prayers, either individual or communal, as traditional expressions of religious feeling. [67] Many authors have commented on the
 psalms, including:Hilary of Poitiers[68]Augustine of Hippo[69]Saadia Gaon[70]Salmon ben Jeroham[71]Yefet ben Ali[72]Rashbam[73]Abraham ibn Ezra[74]David Kimhi[75]Obadiah Sforno[76]Joseph Gikatilla[77][pageneeded]Joseph Kara[78]Benjamin ben Judah[79]Rashi[80]Menachem Meiri[81]Isaiah di Trani[82]Thomas Aquinas[83]John
 Calvin[84]Emmanuel (pseudonym), Jewish Commentary on the Psalms.[85]Isaac Satanow[86]Some of the titles given to the Psalms have descriptions which suggest their use in worship:Some bear the Hebrew description shir (; Greek: , d, 'song'). Thirteen have this description. It means the flow of speech, as it were, in a straight line or in a regular
strain. This description includes secular as well as sacred song accompanied with a musical instrument. Psalm'), a lyric ode set to music; a sacred song of praise; a song of praise; a song the prominent thought of which is the
praise of God. Thirteen psalms are described as maskil ('wise'): 32, 42, 44, 45, 5255, 74, 78, 88, 89, and 142. Psalm 41:2, although not in the above list, has the description ashrei maskil. Six Psalms (16, 5660) have the title michtam (, 'gold'), [87] Rashi suggests that michtam refers to an item that a person carries with him at all times, hence, these
 Psalms contain concepts or ideas that are pertinent at every stage and setting throughout life, deemed vital as part of day-to-day spiritual awareness.[80] (a) According to Rashi and others, this term stems from the root shegaga, meaning
 "mistake"David committed some sin and is singing in the form of a prayer to redeem himself from it; (b) shigayon was a type of musical instrument; (c) Ibn Ezra considers the word to mean "longing", as for example in the verse in Proverbs 5:19[91] tishge tamid. Psalms are used throughout traditional Jewish worship. Many complete Psalms and verses
from Psalms appear in the morning services (Shacharit). The pesukei dezimra component incorporates Psalms 30, 100 and 145150. Psalm 145 (commonly referred to as "Ashrei", which is really the first word of two verses appended to the beginning of the Psalm), is read three times every day: once in shacharit as part of pesukei dezimrah, as
 mentioned; once, along with Psalm 20, as part of the morning's concluding prayers; and once at the start of the afternoon service. On Festival days and Sabbaths, instead of concluding the morning service, it precedes the Mussaf service. On Festival days and Sabbaths, instead of concluding the morning service, it precedes the Mussaf service. On Festival days and Sabbaths, instead of concluding the morning service, it precedes the Mussaf service. On Festival days and Sabbaths, instead of concluding the morning service, it precedes the Mussaf service.
Friday night service. Traditionally, a different "Psalm for the Day"Shir shel yomis read after the morning service each day of the Week (starting Sunday, Psalms: 24, 48, 82, 94, 81, 93, 92). This is described in the Mishnah (the initial codification of the Jewish oral tradition) in the tractate Tamid. According to the Talmud, these daily Psalms were
 originally recited on that day of the week by the Levites in the Temple in Jerusalem. From Rosh Chodesh Elul until Hoshanah Rabbah, Psalm 27 is recited twice daily following the morning of Chanukkah after Shacharit: some recite this in place of the regular "Psalm for
the Day", others recite this additionally. When a Jew dies, a watch is kept over the body and tehillim (Psalms) are recited constantly by sun or candlelight, until the burial service is provided by an employee of the funeral
home or chevra kadisha. Many Jews complete the Book of Psalms on a weekly or monthly basis. Each week, some also say a Psalm connected to that week's events or the Torah portion read during that week. In addition, many Jews (notably Lubavitch, and other Chasidim) read the entire Book of Psalms prior to the morning service, on the Sabbath
preceding the calculated appearance of the new moon. The reading of psalms is viewed in Jewish tradition as a vehicle for gaining God's favor. They are thus often specially recited in times of trouble, such as poverty, disease, or physical danger; in many synagogues, Psalms are recited after services for the security of the State of Israel. Sefer ha-
 Chinuch[92] states that this practice is designed not to achieve favor, as such, but rather to inculcate belief in Divine Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness, consistently with Maimonides' general view on Providence into one's consciousness.
conveys the connotation of "judging oneself": ultimately, the purpose of prayertefilah is to transform ourselves.)[93]St. Florian's psalter, 14th or 15th century, Polish translationChildren singing and playing music, illustration of Psalm 150 (Laudate Dominum)David is depicted as a psalmist in this 1860 woodcut by Julius Schnorr von KarolsfeldNew
 Testament references show that the earliest Christians used the Psalms in worship, and the Psalms have remained an important part of worship in most Christian Churches. The Eastern Orthodox, Catholic, Presbyterian, Lutheran and Anglican Churches have always made systematic use of the Psalms, with a cycle for the recitation of all or most of
them over the course of one or more weeks. In the early centuries of the Church, it was expected that any candidate for bishop would be able to recite the entire Psalter from memory, something they often learned automatically during their time as monks. [94] Christians have used Pater Noster cords of 150 beads to pray the entire Psalter. [95] Paul the
Apostle quotes psalms (specifically Psalms 14 and 53, which are nearly identical) as the basis for his theory of original sin, and includes the scripture in the Epistle to the Romans, chapter 3. Several conservative Protestant denominations sing only the Psalms (specifically Psalms 14 and 53, which are nearly identical) as the basis for his theory of original sin, and includes the scripture in the Epistle to the Romans, chapter 3. Several conservative Protestant denominations sing only the Psalms (specifically Psalms 14 and 53, which are nearly identical) as the basis for his theory of original sin, and includes the scripture in the Epistle to the Romans, chapter 3. Several conservative Protestant denominations sing only the Psalms (specifically Psalms 14 and 53, which are nearly identical) as the basis for his theory of original sin, and includes the scripture in the Epistle to the Romans, chapter 3. Several conservative Protestant denominations sing only the Psalms (specifically Psalms 14 and 53, which are nearly identically as the basis for his theory of original sin, and includes the scripture in the Epistle to the Romans, chapter 3. Several conservative Protestant denominations are nearly identically as the basis for his theory of original sin, and includes the scripture in the Epistle to the Romans (specifically Psalms 14 and 53, which are nearly identically as the psalms (specifically Psalms 14 and 53, which are nearly identically as the psalms 14 and 54 
 worship, and do not accept the use of any non-Biblical hymns; examples are the Reformed Presbyterian Church of Scotland (Continuing). Psalm 22 is of particular importance during the season of Lent as a Psalm of continued faith during severe testing. Psalm
23, The LORD is My Shepherd, offers an immediately appealing message of comfort and is widely chosen for church funeral services, either as a reading or in one of several popular hymn settings; Psalm 51, Have mercy on me O God, called the Miserere from the first word in its Latin version, in both Divine Liturgy and Hours, in the sacrament of
 repentance or confession, and in other settings; Psalm 82 is found in the Book of Common Prayer as a funeral recitation. Psalm 137, By the rivers of Babylon, there we sat down and wept, the Eastern Orthodox Church uses this hymn during the weeks preceding Great Lent. Psalm 145 by title 'A psalm of praise', is an accrostic of praise and David's final
 Psalm. Verses from it are frequently used in many contemporary worship songs and read by many contemporary worship leaders in services. New translations and settings of the Psalms continue to be produced. An individually printed volume of Psalms for use in Christian religious rituals is called a Psalter. Imam-ud-Din Shahbaz (1845-1921), a Punjab
evangelist and a poet, produced the first metrical translation of the Psalms in Punjabi, known as Punjabi Zabur. For a hundred years, Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur. For a hundred years, Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur. For a hundred years, Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising in majority of Urdu and Punjabi Zabur have been used as an essential part of singing and praising an
modern or contemporary Christian worship music in a variety of styles. Some songs are entirely based on a particular psalms (and other parts of the Bible).[96]See also: KathismaOrthodox Christians and Greek-Catholics (Eastern Catholics who follow the Byzantine rite) have long made the
 Psalms an integral part of their corporate and private prayers. The official version of the Psalter used by the Orthodox Church is the Septuagint. To facilitate its reading, the 150 Psalms are divided into 20 kathismata (Greek: ; Slavonic: , kafisma) is further subdivided into three stases
 (Greek: , staseis lit. "standings", sing. , stasis), so-called because the faithful stand at the end of each stasis for the Glory to the Father....At Vespers and Matins, different days of the week, according to the Church's calendar, so that all 150 psalms (20 kathismata) are read in
 the course of a week. During Great Lent, the number of kathismata is increased so that the entire Psalter is read twice a week. In the twentieth century, some lay Christians have adopted a continuous reading of the Psalms on weekdays, praying the whole book in four weeks. Aside from kathisma readings, Psalms occupy a prominent place in every
other Orthodox service including the services of the Hours and the Divine Liturgy. In particular, the penitential Psalms are used as Prokimena (introductions to Scriptural readings) and Stichera. The bulk of Vespers would still be composed of Psalms even if the kathisma were to be
disregarded; Psalm 118, "The Psalm of the Law", is the centerpiece of Matins on Saturdays, some Sundays, and the Funeral service. The entire book of Psalms is traditionally read out loud or chanted at the side of the deceased during the time leading up to the funeral, mirroring Jewish tradition. Several branches of Oriental Orthodox and those
 Eastern Catholics who follow one of the Oriental Rites will chant the entire Psalter during the course of a day during the Daily Office. This practice continues to be a requirement of monastics in the Oriental churches. See also: Responsorial psalmody A singing and dancing David leads the Ark of the Covenant, c.1650. The Psalms have always been an
 important part of Catholic liturgy. The Liturgy of the Hours is centered on chanting or recitation of the Psalms, using fixed melodic formulas known as psalm tones. Early Catholics employed the Psalms widely in their individual prayers also; however, as knowledge of Latin (the language of the Roman Rite) became uncommon, this practice ceased
among the unlearned. However, until the end of the Middle Ages, it was not unknown for the Littrey of the Hours providing a fixed daily cycle of twenty-five psalms to be recited, and nine other psalms divided across Matins. The work of Bishop Richard
Challoner in providing devotional materials in English meant that many of the psalms were familiar to English, as well as Sunday Vespers and daily Compline. He also provided other individual Psalms such as 129/130 for prayer in
his devotional books. Bishop Challoner is also noted for revising the DouayRheims Bible, and the translations he used in his devotional books are taken from this work. Until the Second Vatican Council the Psalms were either recited on a one-week or, less commonly (as in the case of Ambrosian rite), two-week cycle. Different one-week schemata were
employed: most secular clergy followed the Roman distribution, while regular clergy almost universally followed that of St Benedict, with only a few congregations (such as the Benedictines of St Maur[97]) following individual arrangements. The Breviary introduced in 1974 distributed the psalms over a four-week cycle. Monastic usage varies widely.
 Some use the four-week cycle of the secular clergy, many retain a one-week cycle, either following St Benedict's scheme or another of their own devising, while others opt for some other arrangement. Official approval was also given to other arrangements. It is recited in a one-week or two-week cycle, either following St Benedict's scheme or another of their own devising, while others opt for some other arrangements.
arrangements are used principally by Catholic contemplative religious orders, such as that of the Fsalms:directly (all sing or recite the entire psalm);antiphonally (two choirs or sections of the congregation sing or recite
 alternate verses or strophes); andresponsorially (the cantor or choir sings or recites the verses while the congregation sings or recites a given response after each verse). Of these three the antiphonal mode is the most widely followed. [citation needed] Over the centuries, the use of complete Psalms in the liturgy declined. After the Second Vatican
Council (which also permitted the use of vernacular languages in the liturgy), longer psalm texts were reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Second Vatican Council reintroduced into the Roman Missal after the Roman Missal After the Roman Missal After the Roman Missal Aft
from Scripture. This Psalm, called the Responsorial Psalm, is usually sung or recited responsorially, although the General Instruction of the Sternhold and Hopkins version widespread in Anglican usage before the English Civil War (1628 printing). It was from this version that the
composers, including Louis Bourgeois and a certain Maistre Pierre. Martin Luther's "Ein feste Burg ist unser Gott" ("A Mighty Fortress Is Our God") is based on Psalm 46. Among famous hymn settings of the Psalter were the Scottish Psalter and the paraphrases by Isaac Watts. The first book printed in North America was a collection of Psalm settings
the Bay Psalm Book (1640). By the 20th century, they were mostly replaced by hymns in church services. However, the Psalms are popular for private devotion among many Protestants and still used in many churches for traditional worship. [98] There exists in some circles a custom of reading one Psalm and one chapter of Proverbs a day,
corresponding to the day of the month. Metrical psalms are still widely sung in many Reformed congregations. Anglican chant is a method of singing prose versions of the Psalms. In the early 17th century, when the King James Bible was introduced, the metrical arrangements by Thomas Sternhold and John Hopkins were also popular and were provided
with printed tunes. This version and the New Version of the Psalms of David by Tate and Brady produced in the late seventeenth century (see article on Metrical psalter) remained the normal congregational way of singing psalms in the Church of England until well into the nineteenth century. In Great Britain, the 16th-century Coverdale psalter still
lies at the heart of daily worship in Cathedrals and many parish churches. The new Common Prayer prior to the 1979 edition is the Coverdale psalter in the American Book of Common Prayer of 1979 is a new
 translation, with some attempt to keep the rhythms of the Coverdale psalter. Main article: ZaburAccording to the Islamic holy book, the Qur'an, God has sent many messengers to mankind. Five universally acknowledged messengers (rasul) are Abraham, Moses, David, Jesus and Muhammad, [99] each believed to have been sent with a scripture.
Muslims believe David (Dwd) received Psalms (Zabur)[100] (cf. Q38:28); Jesus (s) the Gospel (Injeel); Muhammad received the Qur'an; and Abraham (Ibrahim) the Scrolls of Abraham;[101] meanwhile, the Tawrat is the Arabic name for the Torah within its context as an Islamic holy book believed by Muslims to have been given by God to the prophets
 and messengers amongst the Children of Israel, and often refers to the entire Hebrew Bible. [102] God is considered to have authored the Psalms for the Rastafari movement. [104] Rasta singer Prince Far I released an atmospheric spoken version of the psalms, Psalms for
I, set to a roots reggae backdrop from The Aggrovators. Psalms have often been set as part of a larger work. The psalms feature large in settings H.149 - H.232) and Wolfgang Amadeus Mozart, who wrote such settings as part of their
responsibilities as church musicians. Psalms are inserted in Requiem compositions, such as Psalms 126 in A German Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem of Johannes Brahms 130 and 23 in John Rutter's Requiem of Johannes Brahms 130 and 23 in John Rutter's Requiem of Johannes Brahms 130 and 23 in John Rutter's Requiem of Johannes Brahms 130 and 23 in John Rutter's Requiem of Johannes Brahms 130 and 23 in John Rutter's Requiem of John
(1619), Symphoniae sacrae I (1629) and Becker Psalmen (1842), Sieben Psalmen (1843), Elijah (1846), and Drei Psalmen (1849) by Felix MendelssohnEighteen Liturgical Psalms by Louis Lewandowski1879Biblick psn by Antonn
Dvok1894Le Roi David by Arthur Honegger1921Symphony of Psalms (38, 39, 150) by Igor Stravinsky1930Chichester Psalms by Leonard Bernstein1965Tehillim by Steve Reich1981Four Psalms (114, 126, 133, 137) by John Harbison1998There are many settings of individual psalms. One of the better known examples is Gregorio Allegri's Miserere mei
a falsobordone setting of Psalm 51 ("Have mercy upon me, O God").[105] Settings of individual psalms by later composers are also frequent: they include works from composers such as George Frideric Handel, Felix Mendelssohn, Franz Liszt, Johannes Brahms and Ralph Vaughan Williams. Psalms also feature in more modern musical movements and later composers are also frequent: they include works from composers such as George Frideric Handel, Felix Mendelssohn, Franz Liszt, Johannes Brahms and Ralph Vaughan Williams.
popular genres. Bible portal Exclusive psalmody History of music in the biblical period Penitential Psalms Psalm of communal lament Selah Zabur Genevan Psalter Pesher See "Short" Breviaries in the 20th and early 21st century America Archived 18 January 2006 at the Wayback Machine for an in-progress study See for example the Divine Office
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1 Esdras is substantially similar to the standard Hebrew version of EzraNehemiah, with the passages specific to the career of Nehemiah removed or re-attributed to Ezra, and some additional material. As part of the Septuagint translation, it is now regarded as canonical in the churches of the East, but apocryphal in the West; either presented in a
separate section or excluded altogether.[1] 1 Esdras is found in Origen's Hexapla. The Greek Septuagint, the Old Latin bible and related bible versions include both Esdras (Erganes to 1 Esdras) and 
translations of the original Greek 'Esdras A'.[2] The Septuagint calls it Esdras A'.[2] The Septuagint calls it 1 Esdras, while the Vulgate calls it 3 Esdras. It was considered apocryphal by Jerome.[3] Further information: Book of Ezra it as Ezra Esdras Contains the whole of Ezra with the addition of one section; its verses are numbered differently. Just as Ezra
begins with the last two verses of 2 Chronicles, 1 Esdras begins with the last two chapters; this suggests that Chronicles and Esdras may have been read as one book at sometime in the past. Ezra 4:6 includes a reference to a King Ahasuerus. Etymologically, Ahasuerus is the same as Xerxes, who reigned between Darius I and Artaxerxes I. In 1 Esdras
 the section is reorganized, leading up to the additional section, and the reference to Ahasuerus is removed. The additional section begins with a story variously known as the 'Darius contest' or 'Tale of the Three Guardsmen' which was interpolated into 1 Esdras 3:4 to 4:4.[4] This section forms the core of 1 Esdras with Ezra 5, which together are
arranged in a literary chiasm around the celebration in Jerusalem at the exiles' return. This chiastic core forms 1 Esdras into a complete literary unit, allowing it to stand independently from the book of Nehemiah. Indeed, some scholars, such as W. F. Albright and Edwin M. Yamauchi, believe that Nehemiah came back to Jerusalem before Ezra.[5]
[6]EZRA AND I ESDRAS COMPAREDMasoretic TextSeptuagintSummaryContinuation of Paralipomenon(i.e., "Things Set Off" from Esdras)(II Chr. 35)(I Esd. 1:133)(II Chr. 35)(I Esd. 1:133)(II Chr. 36)(I Esd. 1:3458)Begin EzraEzr. 1I Esd. 2:114Cyrus's edict to rebuild the TempleEzr. 4:724I Esd. 2:1530aFlash forward to Artaxerxes's reign (prolepsis)Core: Chiasm of
 CelebrationI Esd. 2:30b Inclusio: Work hindered until second year of Darius reignI Esd. 3 A Feast in the court of Darius with Darius contestI Esd. 4 B Darius who returned Ezr. 3I Esd. 5:4765 A' Feast of TabernaclesEzr
 Putting away of foreign wives and children(Neh. 7:738:12)(I Esd. 9:3755)The Septuagint: A column of uncial text from 1 Esdras in the Codex Vaticanus, the basis of Sir Lancelot Charles Lee Brenton's Greek edition and English translation. The purpose of the book seems to be retelling the Return to Zion in a way that it revolved around the story of the
 dispute among the courtiers, the 'Tale of the Three Guardsmen'. Since there are various discrepancies in the account, most scholars believe that this work may have been the original, or at least the more authoritative. Most scholars agree that the original language of
 the work was Aramaic and Hebrew, with a few arguing for the originality of the Greek.[8] The text contains similarities to the vocabulary in the Book of Daniel and II Maccabees, and it is presumed that the authors came either from Lower Egypt or Palestine and wrote during the Seleucid period. Assuming this theory is correct, many scholars consider
the possibility that the book made use of an Aramaic chronicle.[9]Josephus makes use of the 1 Esdras which he treats as Scripture, while generally disregarding the canonical text of EzraNehemiah. Some scholars believe that the composition is likely to have taken place in the second century BC.[10] Many Protestant and Catholic scholars assign no
historical value to the sections of the book not duplicated in EzraNehemiah. The citations of the book breaks off in the middle of a sentence; that particular verse thus had to be
reconstructed from an early Latin translation. However, it is generally presumed to the Feast of Tabernacles, as described in Nehemiah 8:1318. An additional difficulty with the text appears to readers who are unfamiliar with chiastic structures common in Semitic literature. If the text is assumed to be a Western-style,
purely linear narrative, then Artaxerxes seems to be mentioned before Cyrus. (Such jumbling of the order of events, however, is also presumed by some readers to exist in the canonical Ezra and Nehemiah.) The Semitic chiasm is corrected in at least one manuscript of Josephus in the Antiquities of the Jews, Book 11,
 chapter 2 where we find that the name of the above-mentioned Artaxerxes is called Cambyses. Some scholars, including Joseph Blenkinsopp in his 1988 commentary on EzraNehemiah, hold that the book is a late 2nd/early 1st century BC revision of Esdras and Esdras and Esdras such as L. L. Grabbe believe it to be independent of the Hebrew
language EzraNehemiah.[12]The book was widely quoted by early Christian authors and it found a place in Origen's Hexapla.In early Latin traditions, Ezra, Nehemiah, 1 Esdras and 2 Esdras were known, respectively, as 1 Esdras, 2 Esdras, 3 Esdras (the Greek Esdras) and 4 Esdras.[13] In the Vulgate, I Esdras is considered to be Ezra, II Esdras to be
Nehemiah, III Esdras to be 1 Esdras, and IV Esdras to be 2 Esdras. For Jerome, III Esdras and IV Esdras were apocryphal.[3][14] As Jerome's Vulgate version of the Bible gradually achieved dominance in Western Christianity, III Esdras no longer circulated. From the 13th century onwards, Vulgate Bibles produced in Paris reintroduced a Latin text of
1 Esdras, in response to commercial demand. However, the use of the book continued in the Eastern Church, and it remains a part of the Eastern Orthodox canon. In the Roman rite liturgy, 1 Esdras is cited once in the Extraordinary Missal of 1962 in the Offertory of the votive Mass for the election of a Pope. [a] Non participentur sancta, done of the Eastern Orthodox canon. In the Roman rite liturgy, 1 Esdras is cited once in the Extraordinary Missal of 1962 in the Offertory of the votive Mass for the election of a Pope. [a] Non participentur sancta, done of the Eastern Orthodox canon. In the Roman rite liturgy, 1 Esdras is cited once in the Extraordinary Missal of 1962 in the Offertory of the votive Mass for the election of a Pope.
exsurgat pntifex in ostensinem et verittem ("Let them not take part in the holy things, until there arise a priest unto showing and truth.") (3 Esdras 5, 40).[15][bettersourceneeded]At the Council of Trent, only 3 bishops voted for an explicit rejection of the books of Esdras; the overwhelming majority "withheld any explicit decision on these books". "The
question of Esdras' canonical status was left theoretically open."[16] Catholic theologians and apologists disagree, but some argue that these books could theoretically be added as "tritiocanonical" books by the Roman Catholic Magisterium (or pope) at a later time, most likely related to union with one or more of the churches who already hold these
books to be canonical.[17]Main article: Esdras is numbered differently among various versions of the Bible. In most editions of the Septuagint, the book is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: and is placed before the single book of EzraNehemiah, which is titled in Greek: a single book of EzraNehemiah (in
translation from the Greek version of the Septuagint called Esdras A.[18]The Vulgate denoted 1 Esdras (Ezra) and 2 Esdras (Nehemiah) respectively. Vulgate and the Anglican Articles of Religion, the Book of Ezra is applied to '1 Esdras'; while the Book of
Nehemiah corresponds to '2 Esdras'; Esdras 1 (Esdras A in the Septuagint) corresponds to 3 Esdras and finally 2 Esdras, an additional work associated with the name Ezra, is denoted '4 Esdras' (It is called '2 Esdras' in the King James Version and in most modern English bibles).
and the Ethiopian Orthodox Tewahedo Church, with 4 Esdras varying in canonicity between particular denominations within the Eastern churches.[19]Overwhelmingly, citations in early Christian writings claimed from the 'Ezra' sections of EzraNehemiah
(Septuagint 'Esdras B'), the majority of early citations being taken from the 1 Esdras section containing the 'Tale of the Three Guardsmen', which is interpreted as Christological prophecy.[2]Septuagint and its derivative translations: King James Version and many[20] successive English translations: 1 Esdras Clementine Vulgate and its derivative
translations: 3 EsdrasSlavonic Bible: 2 EsdrasRomanian Synodal Version: III Ezdra[21]Ethiopic Bible: Ezra Kali[22]Esdras2 EsdrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras as 3 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras as 3 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical books in Eastern OrthodoxySeptuagintOcidelus This missal referred to 1 Esdras BeatrasDeuterocanonical BeatrasDeuterocanonical BeatrasDeuterocanonical BeatrasDeuterocanonical BeatrasDeuterocanonical BeatrasDeuterocanonical BeatrasDeuterocanonical
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