

SHEPHERD RULER OF ISRAEL, HEAR US

Responsorial Song from Psalm 80 for Advent 1B
for Psalmist (Cantor), Assembly, Descant
with Keyboard & Guitar

TONY BARR

*Come to us, God of Pow'r,
and we shall be saved.*

Shepherd Ruler of Israel, hear us,
who led Joseph, your flock, in the desert.
From your great throne on the wings of the cherubim,
look now on us, may we see you face to face.

Turn again and remember your people,
and look kindly on those you have chosen.
In your compassion restore us to fortune,
drive from your sight all who rob us of the earth.

May your hand be with those you have chosen,
with the people once strong when you called them.
Never again will we hide from your presence,
bring us to life as we call upon your name.

See page 7 for a commentary

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Shepherd Ruler Of Israel, Hear Us

Responsorial Song from Psalm 80 for Advent 1

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INTRO ♩ = 80 *Steady ballad tempo*

1st time only Psalmist (Cantor) Combo

Compan us, God of Pow'r, and
Em Bm Em

we shall be saved. Come to
Am B7 Em

All

SAMPLE

REFRAIN

Flute on selected Refrains

to Verses

Descant on selected Refrains

us, God of Pow'r, and we shall be saved.

All

us, God of Pow'r, and we shall be saved.

Em

Bm

Am

Bm

Final

saved.

ved.

Em

A7+2

rit.



VERSES Psalmaist (Cantor) *at the ambo*

1. Shep - herd Ru - ler of Is - ra - el, hear us, who
2. Turn a - gain and re - mem - ber your peo - ple,
3. May your hand be with those you have cho - sen, the

Em B

1. Jo - seph, your flock, the
2. kind - ly on those have cho - sen
3. peo - ple once strong an called the

B7 Am6 Em Cmaj7

1. throne on _____ of the che - ru - bim, look now on
2. pas - sion _____ store us to for - tune, drive from your
3. gain _____ we hide from your pre - sence, bring us to

G Am

The image shows a musical score for the hymn 'Shepherd Ruler of Israel, Hear Us'. It consists of four staves: two vocal staves (Soprano and Alto), a vocal line with lyrics, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score includes a 'D.S.' (Da Capo) instruction and a 'Cresc.' (Crescendo) marking. The lyrics are:

1. us, may we see you face face.
2. sight all who rob us of the earth. Come to
3. life as we call up - on your name. Come to

Accompaniment chords: B, B7, Em.

SAMPLE

Shepherd Ruler Of Israel, Hear Us

Responsorial Song from Psalm 80 for Advent 1B

Music & text of Psalm 80 Tony Barr

REFRAIN ♩ = 80 *Steady ballad tempo*
Descant on selected Refrains

Final

to us

Come to us, God of Pow'r, and we shall be saved.

All

Come to us, God of Pow'r, and we shall be saved.

VERSES Psalmaist (Cantor) *at the ambo*

1. Shep - herd Ru - ler of Israel, hear us, who led
2. Turn a - gain and re - mend your peo - ple, and look
3. May your hand be with those who have cho - sen, with the

1. Jo - seph, your flock, in the desert. From your great
2. kind - ly on those you have cho - sen. In your com -
3. peo - ple called them. Nev - er a -

1. throne on wings of the che - ru - bim, look now on
2. pas - sion re - us to for - tune, drive from your
3. gain will we your pre - sence, bring us to

Descant D.S.

Come to
All

may we see you face to face.
2. sight all who rob us of the earth. Come to
3. life as we call up - on your name.

About Psalm 80

Psalm 80 is a National Lament, calling the Nation to repent. It consists of an Entreaty for God's Saving Power, and the Ballad of the Vine, symbol of God's faithfulness to Israel. Originating in the Northern Kingdom, it was expanded for use in the Southern Shrine. David and Solomon had been succeeded by a series of weak kings who split the kingdom, between those faithful to the southern temple of Jerusalem, and those who reverted to nomadic traditions of seeking God only at wayside shrines. Each spoke different of God. Jerusalem proclaimed *Y'hw'h, Who-Am-For-You*, a personal God, faithful to all who kept covenant. Samaria honored *Elohim, Lord-of-the-Powers*, a remote God of the open spaces, free from cities or buildings. After 200 years of separation, Samaria was destroyed in BC 721, its inhabitants deported into exile, the first major Diaspora. When the Babylonian invasion as imminent, the Samaritan priests warned king and nation to stop flirting with heathen gods, to return to true religion, the covenant with the God of their Ancestors. This psalm carried that warning, describing a liturgy of lament and call to repentance.

A few escaped deportation, fleeing south to Jerusalem, a reunion triggering major religious reforms. The great Deuteronomic (Second Law) reform integrated many Northern liturgical forms into the Jerusalem cult. Editors worked to harmonize both styles. Psalm 80 shows a northern tradition re-worked for southern use. Liturgical refrains were inserted into the ballad to provide for dramatic communal Temple worship. The God of Power and the images of shepherd and desert beasts with the tribal names Joseph, Ephraim, Benjamin and Manasse, bear out their northern origin. The term Lord and the image of vineyard reflect the southern influence.

The **shepherd theme** evokes Israel's pastoral nomadic roots. Before Exodus, Israel had been a rootless people, shepherds who wandered the wilderness seeking good pastures. They were trailblazers, and risk-takers. When water sources ran dry and pasture unable to support life, he took the pack again, traveling by night to avoid the heat of the day, seeking new pastures. A lunar cycle was the norm. Survival meant tracking across mountains, treacherous terrain, oases, hidden valleys. The flock followed or perished. When Moses led these wanderers to settle in Canaan lands, it was hard to abandon their pastoral ways. In the Monarchy, David was honored as the great Shepherd King.

The **vineyard theme** reflects the South and the settled agricultural ways, abandoning a nomadic existence to settle by a permanent water courses, river banks or deltas. In the transition from nomadic to agricultural, the settlers evolved a system centered on not a lunar but a solar cycle, with three major harvests of spring barley, midsummer wheat, and the autumnal fruits. These became major religious festivals. The final, fruit harvest, which included the grapes, became the greatest. Wine and vats became the time for weddings and festivities. The image of vine came to symbolize not only prosperity and wedding but the bond between God and Israel. The vine poems found in Isaiah and elsewhere owe their origin to this autumnal harvest and its accompanying celebrations.

Arriving at the Promised Land, Israel occupied the territory of the Canaanites. As conquerors, they assimilated many existing traditions of Canaan (and priesthood) and court (king and calendar of national and religious events). With the adoption of a Temple cult, the images of shepherd and vineyard were woven into more sophisticated theological strands. Early feasts such as sheep-shearing, unleavened bread and harvest festivals, developed a religious significance. The fruit harvest became a New Year festival of Enthronement, honoring the King for a year of success, combined with prayers for a good year ahead. This in turn evolved into the Feast of Tabernacles, a thanksgiving not only for harvest but also for Exodus, and prayers for the new year looking further ahead to the coming Messianic Age. The vineyard theme became the image of both Exodus and Coming Deliverance. An even later festival, the Dedication, marking the rebuilding of the Temple in BC 445 after the Babylonian Exile, synthesized shepherd and vine, awaiting the final restoration when God as Shepherd of Israel would re-unite the scattered tribes into one 'kingdom'. The Maccabees afforded it an even greater prominence in BC 165, as the feast of Chanukah, re-kindling the Temple lights. In anticipation of the great day of the Lord, the nation was called to repentance and conversion. Psalm 80 would have been one of these National Laments.

Each subsequent editorial revision imposed newer liturgical forms on pre-existing texts. The psalm lost its simple ballad characteristic, emerging as a complex form of lamentation. There is entreaty, and there is story-telling, trust and despair. Biblical poems were interspersed with refrains, becoming a highly-structured drama for three groups of singers: the temple priest (as Prophetic Oracle and balladeer) warning Israel to return to friendship with God; the choir (constantly interrupting the priestly exhortation) demanding God's saving presence; and the assembly reinforcing the urgency of the choir. The final editorial stage was an adaptation for pious synagogue use, removing *Tahy B'kor* references from the text. Yet enough remains in the text to reconstruct a liturgical drama for our own time.