

Psalm 24 - The King of Glory Comes

for the New Hymnal

PROMISED ONE

Israeli melody, 20th century

Refrain Introduction, Harmonization, and Tone by Dale A. Witte

Introduction **Refrain**

Voice

Organ

Piano

The King of glo-ry comes; the

na-tion re - joic - es. O-pen the gates be-fore him; lift up your voic - es.

CW Hymn 363 *Text: © 1966, 1985 by Willard F. Jabusch, admin. OCP Publications. Used by permission.

Tune: public domain © United Church Press.

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CHOIR: (unison)

- 1 The earth is the Lord's, and every- | thing in it,
the world, and all who | live in it;
2 for he founded it | on the seas
and established it on the | waters.

CONGREGATION:

- 3 Who may ascend the mountain | of the Lord?
Who may stand in his | holy place?
4 The one who has clean hands and a | pure heart,
They will receive blessing from God their | Savior.

Refrain

CHOIR: (SATB)

- 5 Lift up your heads, you gates; be lifted up, you | ancient doors,
that the King of glory | may come in.
6 Who is this King of | glory?
The Lord strong and mighty, the Lord mighty in | battle.

CONGREGATION:

- 7 Lift up your heads, you gates; lift them up, you | ancient doors,
that the King of glory | may come in.
8 Who is he, this King of | glory?
The Lord Almighty—he is the King of | glory.

Refrain

Thirteenth Sunday in Ordinary Time • B

Prayer of Preparation

*O Great Inventor
and Champion of my life,
every creature bears the imprint of your goodness,
and every gracious act of your Christ
bears the mark of your liberating love.
Let me dance and sing
with confidence and conviction,
this day and always,
of the saving power of your name.*

Amen.

Psalm Reflection

Over its three-year cycle, the Lectionary uses Psalm 30 four times. Every time it appears, the readings deal with our need to be delivered from death. God "did not make death" (first reading), yet death surrounds us in many guises. We are caught in the cosmic struggle between the force of life and the force of death. The good news is that Christ holds the ultimate power in this struggle (gospel). In these verses from Psalm 30, you express the confidence of the entire community of believers that Christ saves from death. Even with the whole world groaning under its threat, you proclaim that death with its contingent weeping and mourning is not the end of the story—life is. How can your faith be a witness of hope for all those who, this very day, face death?

Psalm 30:2 and 4, 5–6, 11 and 12a and 13b
The Revised Grail Psalms

KH

With rhythmic energy, but not too fast ♩ = 54
Refrain

Capo 2: (D)

E

(Bm?)
F#m7

(A)
B

(Dmaj7/F#)
Emaj7/G#

(Bm)
C#m

(Em7)
F#m7

(A7)
B7

(D)
E

I will praise, praise you, Lord, for you have rescued me.

Verses

(Bm/D) (F#m/A) (Gmaj7) (D) (A/E)
C#m/E G#m/B Amaj7 E B/P#

1. I will extol you, LORD, for you have raised me up, and have not let my enemies rejoice ov - er me. O
2. Sing psalms to the LORD, you his faithful ones; give thanks to his ho - ly name. His
3. Hear, O LORD, and have mercy on me; be my helper, O LORD.

(Em) (Gmaj7) (A) (GADD9/B) (Bm7)
F#m Amaj7 B AADD9/C# C#m7

1. LORD, you have lifted up my soul from the grave, re - stored me to life from those who sink into the
2. anger lasts a moment; his favor all through life. At night come tears, but dawn brings
3. You have changed my mourning in - to dancing. O LORD my God, I will thank you for -

1. (A7SUS4) (A7) 2.-3. (A7SUS4) (A7)
B7SUS4 B7 B7SUS4 B7 D.C. D.C.

pit. joy.
ev - er.

Proper 14

Continuous

Psalta 50 B

Ps 50 vv 1-8, 23-24

R v.15

AJC

Call up - on me in the day of troub - le; I will de - liv - er you and
you will hon - our me.

Call upon me in the day of trouble; I will deliver you and you will honour me.

- 1 The Lord, the most mighty God, has spoken
and called the world from the rising of the sun to its setting.
- 2 Out of Zion, perfect in beauty, God shines forth;
our God comes and will not keep silence.
- 3 Consuming fire goes out before him
and a mighty tempest stirs about him.
- 4 He calls the heaven above,
and the earth, that he may judge his people:
- 5 'Gather to me my faithful,
who have sealed my covenant with sacrifice.'
- 6 Let the heavens declare his righteousness,
for God himself is judge.
- 7 Hear, O my people, and I will speak:
'I will testify against you, O Israel; for I am God, your God.'
- 8 'I will not reprove you for your sacrifices,
for your burnt offerings are always before me.'
- 23 'You that forget God, consider this well,
lest I tear you apart and there is none to deliver you.'
- 24 'Whoever offers me the sacrifice of thanksgiving honours me
and to those who keep my way will I show the salvation of God.'

Psalm 51 - Be Merciful, O Lord

Music by Mark Haas
Revised by Dale A. Witte

Refrain (1st time: cantor, then everyone repeats)

Be- mer - ci - ful O Lord, for we have sinned.

Tone A **B** **C** **D** [to verse] [to refrain] **D.S.**

lower octave only on partial repeat of 6-line stanzas

(Verses in brackets will be sung by the cantor)

[Have mercy on | me, O God,
according to your un- | failing love;
according to your great com- | passion
blot out my trans- | gressions.

Wash away all my in- | iquity
and cleanse me | from my sin.
For I know my trans- | gressions,
and my sin is always be- | fore me.

REFRAIN

Against you, you only, | have I sinned
and done what is evil | in your sight;
so you are right in your | verdict
and justified | when you judge.

Surely I was sin- | ful at birth,
sinful from the time my mother con- | ceived me.
Yet you desired faithfulness even | in the womb;
you taught me wisdom in that | secret place.

REFRAIN

[A Cleanse me with hyssop, and I | will be clean;
B wash me, and I will be whit- | er than snow.
C Let me hear joy and | gladness;
D let the bones you have | crushed rejoice.
C Hide your face | from my sins
D and blot out all my in- | iquity.

REFRAIN

A Create in me a pure | heart, O God,
B and renew a steadfast spirit with- | in me.
C Do not cast me from your | presence
D or take your Holy Spirit | from me.
C Restore to me the joy of your sal- | vation
D and grant me a willing spirit, to sus- | tain me.

Then I will teach transgressors | your ways,
so that sinners will turn | back to you.
Deliver me from the guilt of bloodshed, God my | Savior,
and my tongue will sing of your | righteousness.

REFRAIN

A O Lord, open | my lips
B and my mouth will de- | clare your praise.
C You do not delight in sacrifice, or I would | bring it;
D you do not take pleasure in burnt | offerings.
C My sacrifice, O God, is a broken | spirit;
D a broken and contrite heart you, God, will | not despise.

Glory be to the Father and | to the Son,
and to the Holy | Spirit,
as it was in the be- | ginning,
is not and will be forever. | Amen.

REFRAIN

Psalm 19J - Lord, You Have the Words

as sung by The Cathedral Singers on the *Psalms of David* CD (GIA)

Refrain: Richard Proulx
Tone: Gelineau

Refrain

Descant

Melody

Organ

Violoncello

Lord, you have the words of ev-er - last - ing life.

(from Refrain $\text{♩} = \text{♩}$)

10 Gelineau Tone

Org.

Hp.

Vc.

1. The law of the Lord is perfect, it re - vives the soul.

2. The precepts of the Lord are right, they gladden the heart.

3. The fear of the Lord is holy, a - bidding for ever.

4. They are more to be de - sired than gold, than the purest of gold.

5. So in them your servant find in - struction. Great re - ward is in their keeping.

6. May the spoken words of my mouth, the thoughts of my heart,

(hum)

B \flat (omit 5) Gm Cm/E \flat Gm E \flat 5 F \flat 6 (omit 3)/C Gm

(from Refrain $\text{♩} = \text{♩}$)

Baltu 1952

2

17 (to Refrain $\text{♩} = \text{♩}$)

Org.

1. The rule of the Lord is to be trusted, it gives wisdom to the simple.
 2. The com - mand of the Lord is clear, it gives light to the eyes. **Refrain**
 3. The de - crees of the Lord are truth and all of them just.
 4. and sweeter are they than honey, than honey from the comb. **Refrain**
 5. But who can dis - cern their own errors? From hidden faults ac - quit us.
 6. win favor in your sight, O Lord, my rescue and my rock. **Refrain**

Bb/D Eb⁶ Cm⁹(omits) F Cm Eb⁶ Cm

Hp.

Vc. (to Refrain $\text{♩} = \text{♩}$)

May the Peoples Praise You

KEITH GETTY, KRISTYN GETTY,
STUART TOWNEND, ED CASH
and DAVID ZIMMER

INTRO ♩ = 110 Driving



VERSE 1, 2 1st X - Bass out



1st X - Bass in



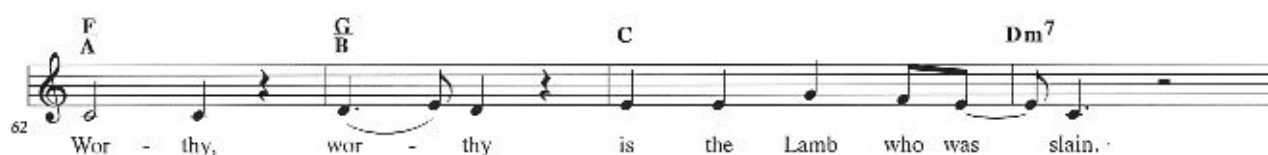
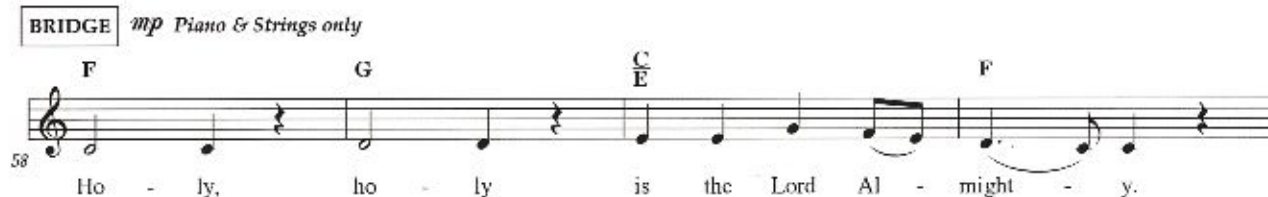
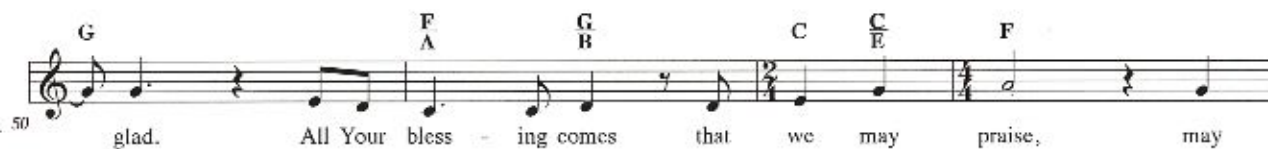
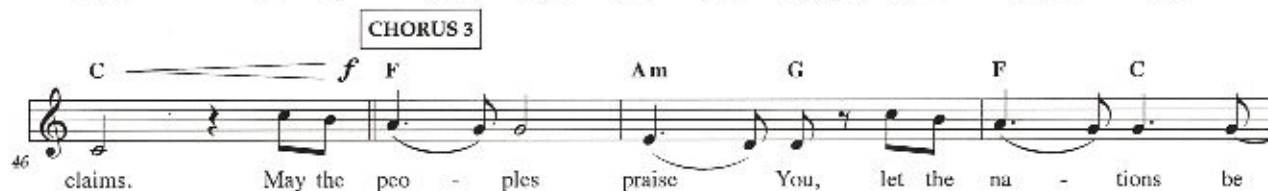
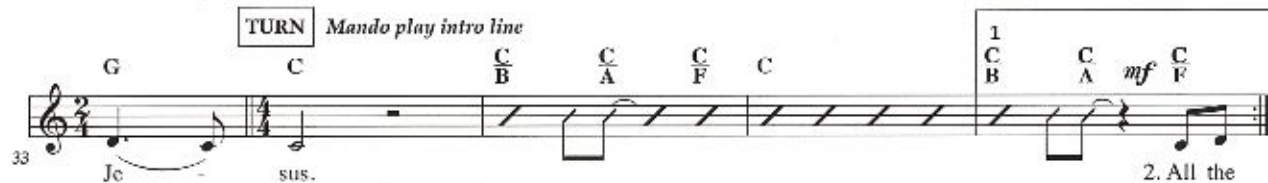
CHORUS 1, 2



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May the Peoples Praise You - Lead Sheet - 2 of 3



Baltic 7F3

May the Peoples Praise You - Lead Sheet - 3 of 3

55

mf Full Band

66 *F* *G* *C* *E* *F*
Ho - ly, ho - ly is the Lord Al - might - y.

70 *F* *A* *building* *G* *B* *C* *Dm7* *N.C.*
All cre - a - tion praise Your glo - ri - ous name. May the

CHORUS 4

74 *F* *C* *E* *C* *Am* *G* *F* *C* *G*
peo - ples praise You, let the na - tions be glad. All Your

78 *F* *A* *G* *B* *C* *C* *E* *F* *C* *E*
bless - ing comes that we may praise, may praise the name of

CHORUS 5

82 *G* *C* *F* *Am* *G* *F* *C*
Je - sus. May the peo - ples praise You, let the na - tions be

86 *G* *F* *A* *G* *B* *C* *C* *E* *F*
glad. All Your bless - ing comes that we may praise, may

OUTRO Mando play intro line

90 *C* *E* *G* *C* *C* *B* *C* *A* *C* *F*
praise the name of Je - sus.

94 *C* *C* *B* *C* *A* *C* *F* *C*
Mando play intro line

Praise in the Heights

Psalm 148B - Psalter Accompaniment
(revised 2/8/18 by Dale Witte)

David Haas
arr. Phillip Magness and Dale Witte

With joy; In 1 ♩ = 58-62



9 **Descant**

Praise in the heights, the depths All cre - a - tion sing

Refrain (2x first time)

Praise in the heights! Praise from the depths! All cre - a - tion sing

Measures 9-14. Measure 9 is a descant. Measures 10-14 contain the refrain, which is repeated twice. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

15

praise. Sing with the stars and the sea:

praise. Sing with the stars and the sea:

Measures 15-19. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a melody in the right hand.

21 1. 2. 3. 4. 5.

Al - le - lu - ia!

Al - le - lu - ia!

3

28 to Verses Last time

Al - le -

Al - le -

3

32

lu - - ia!

lu - - ia!

37 8w

This musical score is for a hymn titled 'Alleluia'. It is written for a three-part setting: Soprano, Alto, and Piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into four systems. The first system (measures 21-27) features a vocal melody with the lyrics 'Al - le - lu - ia!' and a piano accompaniment with a triplet of eighth notes in the right hand. The second system (measures 28-31) includes a repeat sign and the instruction 'to Verses' and 'Last time', with the lyrics 'Al - le -'. The third system (measures 32-36) continues the vocal melody with 'lu - - ia!' and the piano accompaniment. The fourth system (measures 37-41) concludes the piece with a final cadence, marked with a double bar line and a fermata. The piano part includes various musical notations such as slurs, ties, and dynamic markings like '8w' (octave up) and '8d' (octave down).

1 Praise, praise the LORD! Sing from the heav - ens, in the

2 Great sea crea-tures, all o - cean depths, light-ning and hail, all moun-tains and

3 Sing praise, all kings of the earth; let the peo-ples sing praise!

4 Let them praise the name of the LORD, for his name a - lone is ex - alt - ed.

5 He has raised up a Horn for his peo-ple, praise for all his saints,

heights! All you an - gels, sing out your song! Sing

hills, Fruit trees and ce - dars, an - i - mals and birds, sing

Young men and mai - dens, el - ders and youth, sing

He reigns a - bove the heav-ens and the earth. Sing

for all his peo - ple, those close to him. Sing

The musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged vertically, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics for the vocal parts are: "praise!" (first measure), "Sing" (second measure), and "praise!" (third measure). The piano accompaniment is located at the bottom of the page, featuring a grand staff with a treble and bass clef. The piano part consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature for the piano part is also three flats. The score is divided into two systems by a double bar line. The first system contains the five vocal staves, and the second system contains the piano accompaniment. The tempo is marked "D.S." (Da Capo) at the beginning of the first system and at the end of the piano accompaniment.

praise! Sing praise!

praise! Sing praise!

praise! Sing praise!

praise! Sing praise!

praise! Sing praise!

D.S.

Ps 66: Cry Out To The Lord

Ps 66:1-5,7,16,19-20

Steven C. Warner

REFRAIN: $\text{♩} = 144$

Melody

Let all the earth cry out to the Lord, cry out to the

Keyboard

1 2 to Verses Final

Lord with joy! joy! joy!

1 2 to Verses Final

Fine

CRY OUT TO THE LORD, cont. (2)

VERSES 1,2:

1. Sing to the Lord, all you on earth, sing praise to the gran-deur of
 2. Let the whole world wor-ship and sing, ac-claim-ing his won-der-ful

to Refrain
 1. God; pro-claim his glo-ri-ous Name!
 2. deeds; the might of God is at hand!

VERSE 3:

3. Hear-ken now, all you who trust in the Lord, Our God has

to Refrain
 3. done great things for us, an-swered our prayers with his kind-ness!

Why Does Such Grief Weigh Down My Soul?

Psalm 42-43

Christopher Idle

GA Hennig

Refrain

Why does such grief weigh down my soul? Why such des - pair and

Piano

pain? I hope in God who makes me whole, and praise him once a -

To verses After final refrain

gain.

1. Wild crea - tures long to cool their tongues where flow - ing streams run clear;
 2. In ex - ile from the house of God I hear the wa - ters roll,
 3. My God, de - fend my cause, I pray, a - gainst their rage and spite.

so now for God my spir - it longs: but how may I draw near? With
 but they are like the swel - ling flood in which he drowns my soul. Has
 You will not cast your child a - way; send out your truth and light to

sing - ing crowds that surged a - long I glad - ly took my part; but
 God con - signed to me to my death? My cn - c - mies sur - round to
 guide me to that ho - ly place where true de - light be - longs, with

Psalter 42C3
3

The musical score is written for a vocal part and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature is also one flat. The time signature changes from 2/4 to 4/4 in the second measure. The lyrics are written below the vocal staff.

now when I re - call their song, my God, it breaks my heart.
mock his name, des - troy my faith, and crush me to the ground.
mus - ic to set forth your grace and wor - ship you with songs.

Psalm 42b 1

Psalm 42A - Why Does Such Grief (responsorial)

Refrain: Christopher Idle (Ps. 42:5, paraphrased)
Verses: Ps. 42 NIV 2011

Refrain: GA Hennig
Organ accompaniment: Dale A. Witte
Tone: adapted from GA Hennig by Dale A. Witte

Refrain

Voice

Why does such grief weigh down my soul? Why such des-pair and pain?

Piano

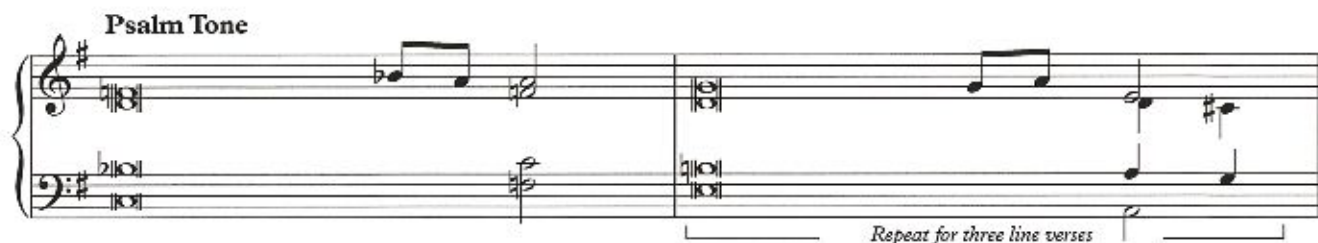
Organ

I hope in God who makes me whole and praise Him once a - gain.

Piano

Organ

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Tone, Organ Accompaniment, and this Arrangement Copyright © 2018 Dale A. Witte. All Rights Reserved



- 1 As the deer pants for streams of | water,
so my soul pants for | you, my God.
- 2 My soul thirsts for God, for the | living God.
When can I go and | meet with God?
- 3 My tears have been my food | day and night,
while people say to me all day long, "Where | is your God?"
- 4 These things I remember as I pour | out my soul:
how I used to go to the house of God under the protection of the | Mighty One
with shouts of joy and praise among the | festive throng.

REFRAIN

- 6 My soul is downcast with- | in me;
therefore I will re- | member you
- from the land of the | Jordan,
the heights of Hermon—from Mount | Mizar.
- 7 Deep calls to deep in the roar of your | waterfalls;
all your waves and breakers have swept | over me.
- 8 By day the Lord di- | rects his love,
at night his song is | with me—
a prayer to the God | of my life.

REFRAIN

- 9 I say to God my Rock, "Why have you for- | gotten me?
Why must I go about mourning, oppressed by the | enemy?"
- 10 My bones suffer mortal agony as my foes | taunt me,
saying to me all day long, "Where | is your God?"

**Glory be to the Father and | to the Son
and to the Holy | Spirit
as it was in the be- | ginning
is now and will be forever. | Amen.**

REFRAIN

Balter 56 A1

In my day of fear

Ps. 56

Tune: Distant Oaks (JLB)

Gently

ANTIPHON

Em Cmaj7 D Bm7 B7 Em

In my day of fear, I put my trust in you, God most high.

VERSE

Em7 B7 Em7 B

1. All day long I am un - der at - tack, my
 2. In God's word I have put my faith, in
 3. All day long they wound me with words, and
 4. But you, O Lord, you have no - ted my grief and
 5. I will de - clare with due grat - i - tude how

Am7 D7 G Am7 D

en - e - mies are al - ways near; ly - ing in wait,
 you I trust, O Lord, most high. There - fore I need no
 ev - 'ry word is meant to harm; band - ing to - geth - er,
 seen my end - less mis - er - y; keep all my tears
 God has kept my soul from death; thus in God's pres - ence

wait - ing their chance, in - tend - ing to har - rass and fight.
 long - er fear, for what could mor - tals ev - er do?
 plot - ting their worst, they sly - ly watch my ev - 'ry move.
 stored in your flask, the tears re - cord - ed in your book.
 I glad - ly walk, in pres - ence of the light of life.

ANTIPHON

*In my day of fear
 I put my trust in you,
 God most high.*

1. All day long I am under attack,
 my enemies are always near;
 lying in wait, waiting their chance
 intending to harass and fight.
2. In God's word I have put my faith,
 in you I trust, O Lord, most high.
 Therefore I need no longer fear,
 for what could mortals ever do?
3. All day long they wound me with words,
 and every word is meant to harm;
 banding together, plotting their worst,
 they slyly watch my every move.
4. But you, O Lord, you have noted my grief
 and seen my endless misery;
 keep all my tears stored in your flask,
 the tears recorded in your book.
5. I will declare with due gratitude
 how God has kept my soul from death;
 thus in God's presence I gladly walk,
 in presence of the light of life.

Malicious gossip, slander and lying tongues are all proscribed in scripture. And that happens not just in the Psalms. It is a theme which runs through the Prophets, the Gospels and the New Testament letters.

People in every age are 'wounded with words'. This psalm, a portion of which (vv 1-6, 8, & 12-13) is offered here, may speak to and for their situation.

For its best effect, the antiphon should be sung twice at the commencement. The first time, a soloist introduces the antiphon, then the congregation repeats it. Thereafter it is sung once at the conclusion of each verse.

Psalm 56A - In My Day of Fear (Responsorial)

NIV 2011

John Bell
arr. Dale A. Witte

Refrain

1. to Psalm Tone 2. after final verse

In my day of fear, I put my trust in you, O God. God.

Psalm Tone

Repeat only for three-line verses

1 Be merciful to me, | my God,
for my enemies are in | hot pursuit;
all day long they press | their attack.

2 My adversaries pursue me | all day long;
in their pride many are at- | tacking me.

3 When I am afraid, I put my | trust in you.
4 In God, whose | word I praise—

in God I trust and am | not afraid.
What can mere mortals | do to me?

REFRAIN

5 All day long they | twist my words;
all their schemes are | for my ruin.

6 They conspire, | they lurk,
they | watch my steps,
hoping to | take my life.

7 Because of their wickedness do not let | them escape;
in your anger, God, bring the | nations down.

(opt. REFRAIN)

8 Record my | misery;
list my tears | on your scroll—
are they not in your | record?

9 Then my enemies | will turn back
when I | call for help.
By this I will know that God is | for me.

REFRAIN

10 In God, whose | word I praise,
in the Lord, whose | word I praise—

11 in God I trust and am | not afraid.
What can man | do to me?

12 I am under vows to | you, my God;
I will present my thank offer- | ings to you.

13 For you have delivered | me from death
and my feet from | stumbling,

that I may walk | before God
in the | light of life.

REFRAIN

Psalm 62D1

I'LL NOT BE SHAKEN

(PSALM 62)

WENDELL KIMBROUGH

5 A D A D

1. For God a -
2. Put not your
3. Pour out your

5 A D A

lone I wait in si - lence. My soul is still be-fore the
hope in gain of rich - es; seek not your rest in emp-ty
heart to God our re - fuge and trust in Him to hear you

8 E A D

Lord. He is my rock and my sal - va - tion, my for-tress
wealth. The rich are weak, the poor are migh - ty who turn to
cry. No oth - er hope will ne - ver fail you, no oth - er

11 A E A Asus A A/C# D D/B

strong; I trust in Him. I'll not be sha-ken, I'll not be sha-ken, for all my
God a - lone for help.
love will not run dry.

15 A F#m E E/G# A A/C# D D/B

hope is in His love. From God a-lone comes my sal - va-tion; I'll wait and

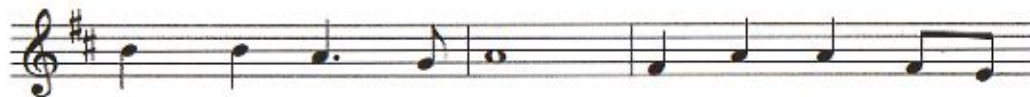
19 A/E E A.2. F#m D A/E E A

trust His stead-fast love. love; I'll wait and trust His stead-fast love.

As the Deer



1 As the deer pants for the wa - ter, so my
 2 You're my friend, and you're my broth - er, e - ven
 3 I want you more than gold or sil - ver, on - ly



soul longs af - ter you; you a - lone are my
 though you are a King. I love you more than
 you can sat - is - fy. You a - lone are the



heart's de - sire__ and I long to wor - ship you.
 an - y oth - er, so much more than an - y - thing.
 real joy giv - er and the ap - ple of my eye.

Refrain



You a - lone are my strength, my shield, to you a -



lone may my spir - it yield; you a - lone are my



heart's de - sire__ and I long to wor - ship you.

As the Deer 42D

Tel

D A/C# Bm Bm/A G Asus A

As the deer pants for the wa-ter, so my soul longs af - ter

D A/C# Bm D/A D/F#

you; you a - lone are my heart's de - sire and I

Em7 A7sus A7 D Bm Bm/A

long to wor - ship you. You a - lone are my

G D/F# G Bm/F# Em F#sus F#

strength, my shield, to you a - lone may my spir - it yield;

D A/C# Bm D/A D/F# Em7 A7sus A7 D

you a - lone are my heart's de - sire and I long to wor - ship you!

Words and Music: Martin Nyström © 1984 Universal Music—Brentwood-Benson Publishing

Psalm 55G - I Need Your Help, O Lord My God

Helen Otte (b. 1931), 1984

THIRD MODE MELODY

Tune: Thomas Tallis, 1561

Harmonization: Ralph Vaughan William, 1906

1. I need your help, O LORD my God; do not ig - nore my plea.
 2. If I had wings, I'd fly a - way in - to the wil - der - ness
 3. If it had been an e - ne - my who treat - ed me with scorn,
 4. My trust is in the LORD my God; he hears my con - stant prayer.

For I am rest - less and dis - traught; O hear and an - swer me.
 To find a qui - et, shel - ter place where I could be at rest.
 In - stead of one who was my friend, that grief I could have borne.
 My c - ne - mics are in his hand, and I am in his care.

If I had wings I'd fly a - way in - to the wil - der - ness
 O Lord, des - troy the wick - ed plans of those who stalk the streets.
 But you, my close com - pa - nion, broke our cov - e - nant of trust.
 Cast all your cares up - on the LORD, and he will streng - then you.

to find a qui - et, shel - tered place where I could be at rest.
 They deal in fraud, a - bus - and lies; O Lord, con - fuse their speech.
 Though smooth as but - ter, ev' - ry word is like a dag - ger thrust.
 He will not let the right - eous fall. I trust, O God, in you.

Psalm 59A - God, Save Me From This Onslaught

Martin Leckebusch

HERZLICH TUT MICH VERLANGEN

arr. Dale A. Witte

1. God save me from this on - slaught, My foes' hos - til - i - ty, For
 2. Pro - tect me from their curs - ing; De - clare their words un - true; Yet
 3. Like dogs, they growl with hun - ger And search for prey to kill; They

noth - ing in their con - duct De - serves their sa - vag - 'ry. Like
 teach me through this cri - sis To place my trust in you; And
 find no sat - is - fac - tion And nev - er have their fill; But

dogs they snarl in an - ger, With threats in ev - 'ry word; To
 by your in - ter - ven - tion, Lord, make it clear - ly known That
 you, LORD, are my re - fuge, Your love, to - mor - row's song; Through

you they pose no prob - lem, My strength, my lov - ing LORD.
 you, the God of Ja - cob, Still reign from hea - ven's throne.
 all my times of trou - ble, In you I am made strong.

I Will Exalt My God and King

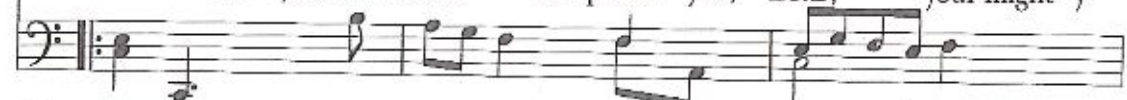
Introduction



Unison



1 I will ex - alt my God and King, and I will
 2 On your most glo - rious maj - es - ty and on your
 3 The LORD our God is rich in grace, ten - der to
 4 All you have made will praise you, LORD; your might - y



ev - er praise your name. I will ex - tol you ev - ery
 deeds my mind will dwell. Your deeds will fill the world with
 us, com - pas - sion - ate. His an - ger is most slow to
 acts your saints will show, till all the peo - ples on the



day and ev - er - more your praise pro - claim. You, LORD, are
 awe, and all your great - ness I will tell. Your match - less
 rise; his love and kind - ness are most great. The LORD is
 earth the splen - dor of your king - dom know. E - ter - nal



great - ly to be praised; your great - ness is be - yond all
 good - ness and your grace your peo - ple will com - mem - o -
 good in all his ways; his crea - tures know his con - stant
 is your king - dom, LORD, for - ev - er strong and ev - er

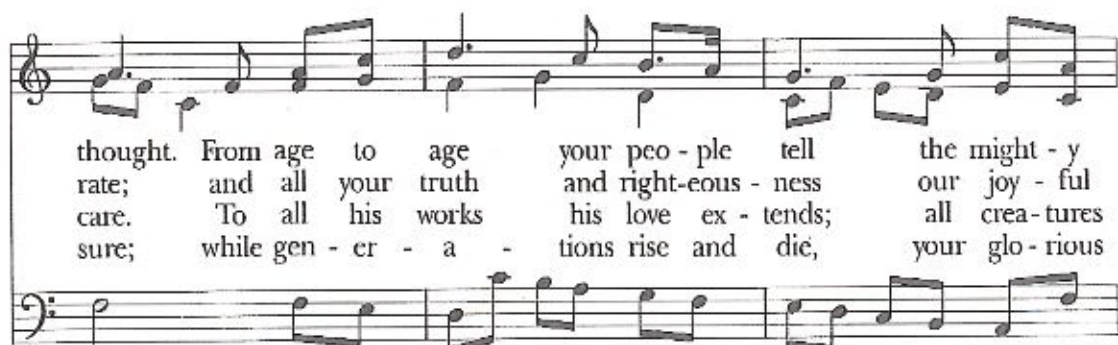
Text: Psalm 145; vers. Psalter, 1912, alt.

Tune: C. Hubert H. Parry, 1916; arr. Janet Wyatt, 1977. © 1916, 1944, 1977, Robertson Publications.

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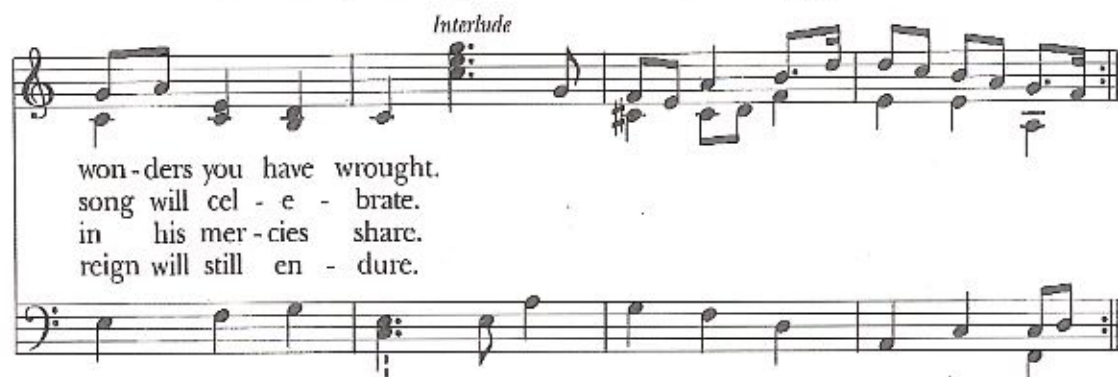
Other settings of Psalm 145: 185, 186

LMD
JERUSALEM



thought. From age to age your peo - ple tell the might - y
rate; and all your truth and right-eous - ness our joy - ful
care. To all his works his love ex - tends; all crea - tures
sure; while gen - er - a - tions rise and die, your glo - rious

Interlude



won - ders you have wrought.
song will cel - e - brate.
in his mer - cies share.
reign will still en - dure.

Final ending!



5 The LORD is faithful to his word;
he will extend his gracious hand.
The LORD upholds the faltering feet
and makes the weak securely stand.
The eyes of all look up to you
for food and drink, which you supply;
your open hand is bountiful,
and every need you satisfy.

6 The LORD is just in all his ways;
in all his works the LORD is kind,
and all who call on him in truth
in him a present helper find.
He will fulfill the heart's desire
of those who fear him and obey.
The LORD will surely hear their cry,
will save them when to him they pray.

7 The LORD in grace preserves his saints,
redeeming those who love his name.
The wicked he will overthrow
and put his enemies to shame.
My mouth will sing the glorious praise
of God, whom earth and heaven adore.
Let every creature praise his name
forever and forevermore!

Psalm Singing Terminology and Definitions

Compiled by Dale Witte for the WELS Psalm Committee
begun September 21, 2014; updated June 2, 2018 and July 12, 2019

Alternation: A musical practice of the later Middle Ages and Renaissance in which a liturgically related text (e.g. parts of the ordinary of the mass, hymns, canticles, sequences) was performed in such a way as to alternate between two musical forces, the one normally presenting the unison chant, the other a polyphonic setting. The roots of this practice can be traced to the antiphonal singing of the psalms...in which two parts of the congregation or two choirs sang alternate verses of the psalms.

Reference: *Key Words in Church Music*, Schalk, ed., CPH, ©1978, p. 15

Anglican Chant: A four-part, SATB, a cappella formula for singing the psalms, canticles or any non-metrical text (including, it seems, the [Rules of Cricket](#), [The Weather Forecast](#), and [The Highway Code](#)) which has the pattern of a reciting tone followed by a half cadence of three notes, and a second reciting tone followed by a final cadence of five notes. Anglican chant formulae may be sung singly (as above) or in combination with a second Anglican chant tone, such as in the case of the *Te Deum* from TLH and CW.

Examples:

1. [The Lutheran Hymnal](#) (1941)
 - a. *Gloria in Excelsis*, pp. 7-9 and 17-19
 - b. *Venite*, pp. 33-34
 - c. *Te Deum*, pp. 35-37
 - d. *Benedictus*, pp. 38-39
 - e. 662 *Dominus Regit Me* (Ps. 23)
 - f. 663 *Bonum Est Confiteri* (Ps. 92)
 - g. 665 *Levavi Oculos* (Ps. 121)
 - h. 666 *Jubilare Deo* (Ps. 100)
 - i. 667 *Cantate Domino* (Ps. 98)
 - j. 668 *Beati Pauperes* (The Beatitudes)

References:

- [Manual on the Liturgy–Lutheran Book of Worship](#), Glossary, p. 383
- [Wikipedia: Anglican Chant](#)
- Choral Public Domain Library:
- Instructions for Pointing and Chanting Anglican Chant via [Christian Classic Ethereal Hymnary](#)
 - [From The Hymnal \(New York, 1940\)](#)
 - [From The Cathedral Psalter \(~1909, London\)](#)

“Anglican Thump”: an abrupt change in singing style from the beautifully flowing speech rhythms of non-metrical chant to strictly metrically rhythmic singing at the cadences of a psalm tone. A pejorative term.

1. “They race the recitation up to the cadence and then stop to pound out the cadential neumes. Many people USED to do Anglican chant this way... it was called ‘Anglican thump!’” ([What makes “Anglican Chant” Anglican?](#), January 2, 2012 by Cody C. Unterseher, accessed 6/2/18)

2. "The George Guest book from Paraclete is indeed a beautiful, very handsome, book with a fine layout. One should be mindful, though, that the pointing leaves much to be desired. It, like that in the back of the 1940, is rather out of date, overly simple, and lacking in interest insofar as it puts the cadence almost always as near the end of the half-verse as possible, which results in a rather too-predictable and tediously repetitious text rhythm sometimes humourously referred to as 'Anglican thump'." [Musica sacra forum - Anglican chant tones](#), M. Jackson Osborn, November 2012, accessed June 2, 2018)

When sung in speech rhythm by well-trained choirs, Anglican chant can be as aesthetically satisfying as Gregorian chant. Unfortunately, it is most often judged on the basis of untrained congregational singing, where there is a tendency to hurry the initial reciting tones, putting a heavy "Anglican thump" on the last syllable before the bar line, and to stress unduly the final syllable of each line.

3. from [Harvard Dictionary of Music](#), p. 38, accessed June 2, 2018

Antiphon: A psalm verse which contains the central thought of a given psalm, chosen from that same psalm, which is sung immediately before and after the singing of the psalm but not interspersed with psalm verses (see *Psalm Refrain*). Sometimes the antiphon was also interspersed throughout the psalm, giving rise (and confusion) to a more modern use of a Psalm Refrain. Historically, the antiphon only preceded and followed the singing of the psalm. Seasonal antiphons helped match the season of the church year with the particular message of the psalm in that season. The antiphon may be more than one psalm verse in length, or it may also come from another book of the Bible than the Psalms.

Examples: CW Sampler Psalmody

References: [Manual on the Liturgy—Lutheran Book of Worship](#), Glossary, p. 383

Antiphonal Singing: singing which alternates between two equal groups. "Antiphonal psalmody" implies both a musical structure (refrains are interspersed between verses of the psalm) and a method of performance (a small group sings the verses and a large group responds with the refrain).

Antiphonal Reading: reading which alternates between two equal groups

Cadence: The music which ends a half phrase or full phrase that comes after the reciting tone in a psalm tone. (from Latin *cadere* "to fall") (See also *Medial Cadence*, *Final Cadence*)

Cantor: A soloist who leads the singing of a psalm or other portions of sung liturgical music which is either too difficult or new for a congregation to sing. Historically, the cantor was the musical leader of the church, responsible for singing instruction for both the choir and congregation.

Direct Recitation: A whole psalm or a portion of a psalm is chanted or read in unison by any sized group.

Examples:

References: *Lutheran Worship: History and Practice* (CPH, 1993) p. 475

Double tone (or Double Psalm Tone): see *Psalm Tone*

Final Cadence: A harmonic progression which ends on the Tonic (I).

Flexa, or downward inflection (see also *Gregorian Psalm Tones*)

Gelineau Psalms: A method of singing the Psalms that was developed in France by Catholic Jesuit priest Joseph Gelineau around 1953, with English translations appearing some ten years later. Its chief distinctives are:

1. a responsorial structure, with the congregation singing a repeating antiphon between the psalm verses which are sung by a choir or cantor;
2. unlike plainchant or Anglican chant, the verses have a regular metre.
3. use of the Grail Psalms, an English translation of the French Jerusalem Bible which respected the rhythms of the original Hebrew

Examples:

1. [Psalm 23: My Shepherd is the Lord](#) (Youtube)
2. [Gelineau Psalmody Demonstration Video](#) (Youtube)
3. [First Things: Gelineau Psalmody](#)

References:

1. [Wikipedia: Gelineau Psalmody](#)
2. [Online Revised Grail Psalms \(GIA\)](#)
3. [Guide to Gelineau Psalmody](#) (GIA G-1247)

Genevan Psalter: The Genevan Psalter is a collection of 126 melodies designed to be sung with metrical translations of the 150 Biblical Psalms and three other Scriptural songs. It is sometimes referred to as the French Psalter, as the tunes were designed to be sung with French metrical versions of the Psalter.

As the first and most influential music to be composed specifically by and for Reformed Christians, these tunes represent a significant element of the heritage of all Reformed or Calvinistic Christians.

The melodies were all composed between 1539 and 1562 in Geneva, Switzerland, at the request of John Calvin, for use with French metrical translations. No melodies have been added or removed since that time. Many have appeared in several forms, often rhythmically altered. They have been harmonized many times, in many ways, and have been often used without harmony. They have been sung with many different lyrics in several languages. Until the mid-1800s, they were widely used on the continent of Europe, the British Isles, and the New World. They are still used in some churches in Canada and Europe and Australia.

Examples:

References: [The Genevan Psalter Resource Center](#)

Gregorian Psalm Tones: "In the Gregorian chant repertory there are eight psalm tones. Because each psalm verse is divided into two halves, the psalm tones have a binary, or two-part, form. The first part consists of the *initium*, or intonation, of a melodic fragment; *tenor*, or recitation note; *flexa*, or downward inflection, used only if the first half of the verse is long; and *mediatio*, or middle cadence (resting point). The second part comprises the *tenor*, sung until the *terminatio*, or final cadence.

Each psalm is preceded and followed by an antiphon, a non-biblical verse, the melody for which is composed in one of the eight ecclesiastical modes. The eight psalm tones are related to the ecclesiastical modes, having the same tenor and final note (except psalm tone 3, the final of which is ordinarily B instead of E, the final of mode 3). The psalm tone chosen corresponds to the number of the mode of the antiphon melody (e.g., psalm tone 4 and mode 4).

Differentiae (various endings) are used to make a smooth transition between the end of a psalm tone and the beginning of an antiphon. The *differentia* that makes the smoothest connection is chosen. Examples are in the *Liber usualis*, the liturgical book containing frequently used Gregorian chants. See also Ambrosian chant; Gregorian chant; psalmody."

Examples:

1. [Office Psalm Tones](#) from the *Liber usualis*, with various termination formulae
2. [An Introduction to Gregorian Psalmody and Psalm Tones](#) (Lutheran Liturgical Prayer Brotherhood)

References: [Britannica.com - Psalm Tone](#), accessed 6/26/16

Half Cadence: A harmonic progression which ends on the dominant (V).

Initium (see also *Gregorian Psalm Tones* and *Intonation*)

Intonation (see also *Gregorian Psalm Tones* and *Initium*) 1. The first notes of a Gregorian psalm tone which link the antiphon with the reciting tone.

Lyrical Psalmody: Usually, a responsorial psalm, having a refrain sung by the large group, in which the verses are sung by a cantor or choir, each verse its own unique melody, much like a song. Sometimes the same melody is used for multiple verses (quasi-strophic), but sometimes the verse melodies can change, like a bridge or B section of a song.

Medial cadence (a.k.a. *mediatio*, middle cadence, mediant cadence, or resting point) (see also *Gregorian Psalm Tones*)

Metrical Psalmody/Metrical Paraphrase: a rhymed, metered paraphrase of a psalm which is set to music in strophic form; that is, a single melody which is repeated from verse to verse, like a hymn but having a psalm text.

Examples:

1. *A Mighty Fortress is Our God* is a metrical paraphrase of Ps. 46
2. *O God, Our Help in Ages Past* is a metrical paraphrase of Ps. 90

Pipe: (|) A vertical symbol used in a psalm text to show when to move from singing the reciting tone to the notes of a cadence.

Pointing: The process of determining how long to sing on the reciting tone before moving to the cadence and putting diacritical marks (accents, dashes, pipes, etc.) into the psalm text to show when to move to the cadence or the 2nd half of the tone. In the system of pointing that CW and CWS have used, the cadence is either the last two or three syllables of each half verse of a psalm. If it is the last two syllables, the 2nd last syllable is sung over the first two notes of the cadential formula. The final syllable always coincides with the final note of the cadence. The asterisk marks the division of the psalm verse into two halves.

There are different methods of pointing the psalms, some which allow more than one syllable to be sung on the final notes of each cadence (such as Anglican chant), and others (like CW and CWS) which only

allow one syllable to be sung on the final note of each cadence. Neither method is right or wrong, they are both tools to sing the Psalms.

Psalm: Hebrew: *Tehilim*, תהילים, or "praises". The word *psalms* is derived from the Greek: *Psalmoi*, originally meaning "songs sung to a harp", from *psallein* "play on a stringed instrument", Ψαλμοί. One of the 150 psalms of David, Asaph, Moses, or other psalm writers of the Old Testament.

Psalm Tones: Short melodic formulas for singing the Psalms. A *single tone* is usually constructed of two phrases of a reciting note followed by a cadence of three notes. One psalm verse is usually sung to a single psalm tone. A double tone has four phases of a reciting note followed by a cadence of three notes. Two verses of a psalm may be sung using one repetition of a double tone.

Psalm Refrain (cf. *Antiphon*) Any portion of scripture which is sung before, during and after the singing of a psalm. Its main difference from an "antiphon" is that a refrain is interspersed between psalm verses at various intervals as the psalm structure or other musical factors dictate. A psalm antiphon is only sung at the very beginning and very ending of a psalm.

Psalter: An individually printed volume of Psalms for use in Christian religious rituals.

Reciting Tone: (see also *Tenor*, and *Gregorian Psalm Tones*) A single pitch of indefinite length, commonly noted as a "double whole note" (sometimes referred to as a *breve* or "feathered" whole note), on which the majority of the chanting of a psalm takes place. Single psalm tones have two reciting notes. Double psalm tones have four.

Example:

References:

- [Wikipedia: Reciting Tone](#)

Responsorial Psalmody: "Responsorial" means "to respond", namely that a psalm is chanted in alternation between a small group (a soloist/cantor, or a choir) who sing a verse or verses, and a larger group (a congregation or choir), who "responds" with a refrain. "Responsorial psalmody" implies both a musical structure (refrains are interspersed between verses of the psalm) and a method of performance (a small group sings the verses and a large group responds with the refrain).

This is the exact definition that the WELS, in *Christian Worship: Manual* (NPH, 1993) used on p. 147. Later, on p. 150, the same author wrote that "the intent is that normally the choir or cantor sings the verses and the congregation responds with the refrain". However, this is not the practice of many WELS congregations. Many WELS congregations sing the entire psalm, both refrain and verses, without the aid of a cantor. This style of performance would best be described as "direct recitation". Should we call "CW styled" psalmody "responsorial" when in practice that's not we perform it?

Here's a minority viewpoint of another meaning of "responsorial" which comes from the Archdiocese of Washington's blog "[Community in Mission](#)", May 20, 2009: "The title "responsorial psalm" is not given because there is a response or antiphon for the people to sing. The "response" referred to is the reflection of the assembly on the proclamation of the reading which just took place. The psalm is usually related in some direct way to the theme of the Old Testament reading (and by that very fact to the Gospel which is to come). Thus, the people "respond" to the Word of God, make it their own and proclaim it prayerfully. By its nature, the psalm is a song and should thus be sung if at all possible; especially on Sunday."

Examples:

References:

1. [Manual on the Liturgy—Lutheran Book of Worship](#), p. 20, 393
2. *Christian Worship: Manual* (NPH, 1993) p. 147, 150

Responsorial Gelineau: Responsorial in method of performance (i.e., having a refrain which the congregation sings or "responds" with) but having a Gelineau tone for the chanting of the verses.

Responsorial Gregorian Chant: Responsorial in method of performance (i.e., having a refrain which the congregation sings or "responds" with) but having a [Gregorian tone](#) for the chanting of the verses.

Responsorial Lyrical: Responsorial in method of performance (i.e., having a refrain which the congregation sings or "responds" with) but having lyrical verses which as sung in between refrains. Most people would describe this style of psalmody as "verse and refrain" psalmody.

Examples:

1. *In the Morning I Will Sing* (Ps. 63) as found in Morning Praise in NPH's [New Service Settings/Occasional Services](#) (now downloadable)

Single tone (or *Single Psalm Tone*): see *Psalm Tone*

Strophic: a song structure in which all verses or stanzas of the text are sung to the same music. The opposite of strophic form, with new music written for every stanza, is called through-composed.

Taize: a style of music for prayer and meditation which frequently incorporates ostinato refrains, continuously repeated by the congregation, while soloists sing the verses over the top of the congregation. Since there are so many repetitions in this style of church music, and the form and length of any particular Taize song is open ended, depending on the music leader's preference, multiple ostinato instruments are frequently added to create variation and interest.

Examples:

1. [Youtube search for "Taize"](#)

Tenor (see also *Gregorian Psalm Tones*, *Recitation note*, and *Reciting Tone*)

Through-composed: a setting in which new music is composed for each stanza or verse of text. A song form that is composed from beginning to end without repetitions of any major sections; each verse having its own, unique melody.

Verse and Refrain Psalmody: see *Responsorial Lyrical*

Cf. ["Realizing the Psalms: Options for Singing or Speaking"](#) by John Witvliet
<http://www.psalmsforallseasons.org/content/realizing-psalms-options-singing-or-speaking>

Cf. [Singing the Psalms – Christian Worship: Supplement](#) by Dale Witte, for CWS introduction
<https://drive.google.com/file/d/0B-Wtebd6y4ISNTRiOTJkMGYtNTViYy00MjI3LTgwMmMtY2I0M2M1YjUyNzZh/view?usp=sharing>

Singing the Psalms
Christian Worship: Supplement
By Dale Witte

"He said to them, 'This is what I told you while I was still with you: Everything must be fulfilled that is written about me in the Law of Moses, the Prophets and the Psalms.'"
(Luke 24:44)

I. The Necessity of Using the Psalms

Jesus just had a really busy weekend. He had sweat drops of blood in the Garden of Gethsemane while he was praying for his disciples. His side had been pierced with a spear while he hung, suffocating and dying, on a cross. His body was embalmed and sealed in a tomb, where it lay until He brought himself back to life after descending into hell to declare his victory over death and the devil. All this he did in the span of four days. Then he said the words which are recorded in Luke 24:44 to the eleven disciples who had locked themselves in an upper room because they were afraid that the Jews were going to come after them for "stealing" Jesus' body and claiming He was alive.

But he was alive and he was standing right in front of them, just as he stood in front of Mary Magdalene and the two Emmaus disciples earlier that same day. Then and there he did something amazing: he opened their minds so they could understand what was written about him in the Law of Moses, the Prophets, and the Psalms—that is, the entire Old Testament. *"Everything must be fulfilled that was written about me,"* he told them.

The disciples knew that Jesus was foretold by Moses and the Prophets. This is what Philip told Nathaniel when he found Jesus, *"We have found the one **Moses** wrote about in the Law, and about whom the **prophets** also wrote—Jesus of Nazareth, the son of Joseph."* (John 1:45). It is also what Paul confessed before King Agrippa, *"I am saying nothing beyond what the **prophets** and **Moses** said would happen—that the Christ would suffer and, as the first to rise from the dead, would proclaim light to his own people and to the Gentiles."* (Acts 26:22b, 23)

But Jesus added one more qualifier to Moses and the Prophets: **the Psalms**. The Psalms also testify about Jesus. The Psalms revealed him to the disciples and they reveal him to us. The Psalms predicted the events of his life and validated him to his disciples and all believers as King (Ps. 2:6), God's Son (Ps. 2:7), and our Lord (Ps. 110).

Consider the following comparisons and occasions when Jesus quoted from the Psalms and explained how the Psalms were fulfilled in his presence:

Ps. 2:7	The Baptism of Jesus (Mt. 3:17)
Ps. 8:2	Jesus at the Temple (Mt. 21:16)
Ps. 16:10	The Resurrection of Christ (Ac. 2:31; 13:35)
Ps. 22:1	Jesus' Fourth Word from the Cross (Mt. 27:46; Mk. 15:34)

Ps. 22:16	Jesus Appears to Thomas (Jn. 20:25)
Ps. 22:18	The Soldiers Mock Jesus (Mt. 27:35; Jn. 19:24)
Ps. 34:20	The Death of Jesus (Jn. 19:36)
Ps. 35:19; 69:4	The World Hates the Disciples (Jn. 15:25)
Ps. 41:9	Jesus Predicts His Betrayal (Jn. 13:18)
Ps. 69:21	The Crucifixion (Mt. 27:34; Jn. 19:29)
Ps. 69:9	Jesus Clears the Temple (Jn. 2:17)
Ps. 78:2	The Parables of the Mustard Seed and the Yeast (Mt. 13:35)
Ps. 78:24, 25	Jesus the Bread of Life (Jn. 6:31)
Ps. 82:6	The Unbelief of the Jews (Jn. 10:34)
Ps. 91:11, 12	The Temptation of Jesus (Mt. 4:6; Lk. 4:11)
Ps. 110:1	Whose Son Is Christ? (Mt. 22:44; Mk. 12:36; 16:19; Lk. 20:42)
Ps. 115-118	Lord's Supper (Mt. 26:30)
Ps. 118:22, 23	The Parable of the Tenants (Mt. 21:42; Mk. 12:10, 11; Lk. 20:17)
Ps. 118:25, 26	Jesus's Triumphal Entry into Jerusalem (Mt. 21:9; 23:39; Mk. 11:9; Lk. 13:35; 19:38; Jn. 12:13)

II. The Hidden Power of Music

The Psalms taken by themselves are enough to teach us who Jesus is. If we read them, study them, and commit them to memory we will have the whole of God's Word summarized in one book. But God gave the Psalms a special "hidden" component which helps them stick in our memory and remain on our hearts long after we just read them. God intended the Psalms to be sung.

"Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord." (Eph. 5:19)

"Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God." (Col. 3:16)

Which is easier to do: to recite an entire hymn from memory or to sing an entire hymn from memory? This is one reason to sing the psalms. Most people, after getting past the embarrassment of their own singing voice, would agree that it is easier to sing an entire hymn from memory than it is to recite verse after verse. Little kids would agree. They can sing back to their teachers, their parents, and their friends any number of hymns and songs that they learned in Sunday school and Lutheran elementary school. Just get them started, and off they go!

Another reason to sing the Psalms is to preserve the pattern of speak-sing-speak in worship. The Psalm of the Day acts as not only a liturgical proper of the service, changing from week to week, it comes in between two spoken sections of the Word: the Old Testament reading (a.k.a. The First Lesson) and the Epistle Lesson (a.k.a. The Second Lesson). When the Psalm of the Day is sung, it provides not only reflection and

expansion on the theme of the day, but also a musical device for allowing God's Word to sail into the worshipper's heart. This is another opportunity for the congregation to participate in worship by singing the Psalm. As any teacher knows, students will learn more if you have them participate in their own education, not just sit back and also try to learn by listening to lectures.

III. Brief History of Psalm Singing in the WELS)

Psalms were intended to be sung. They were the hymnal of the Old Testament era. Directions for their singing and titles of tunes they were to be sung to can be found along with many of the psalms, but, sadly, we have no idea what they sounded like in the Old Testament temple worship. The earliest indications for chanting the Psalms can be inferred by the accents, or cantillation, of the Masoretic text (John F. Brug, A Commentary of Psalm 1-72, Northwestern Publishing House, © 2004, p. 70), which dates between the 7th and 11th centuries AD. This system, however, is not an exact music notation and leaves much of the chanting up to the context of the word in the phrase and the skill of the chanter in deciphering the meaning of the accents and how they imply a melody.

The first modern, mainstream method of singing the Psalms which the Western world adopted, was chanting according to the eight psalm tones of the Gregorian system. This system of chanting the Psalms served the Western world for a thousand years and is still in use today by many churches. But the system is complex and not easily usable by a novice congregation who just wants to sing the psalms.

There have been a number of solutions proposed over the years to accommodate congregational singing of the Psalms. Some have adopted a method of rewriting the text of each psalm into an English poetic meter that can be easily sung to a hymn tune. In 1523, Martin Luther versified Ps. 46 into what is commonly known as *A Mighty Fortress is Our God* and Ps. 130 into *From Depths of Woe I Cry to Thee*. What is more, he commissioned a number of close friends (George Spalatin, Johann Dolzig, and "someone else") to make "German Psalms for the people", even though they apparently never fulfilled Luther's request. (Luther's Works, Vol. 53, Fortress Press, © 1965, p. 221).

In 1719, Issac Watts "Christianized" the entire Psalter into "metrical psalmody" (a.k.a. "hymns") in his *The Psalms of David*. Many of his metrical psalms are still in common use today: *Joy to the World* (Ps. 98), *Jesus Shall Reign Where'er the Sun* (Ps. 72), *O God, Our Help in Ages Past* (Ps. 90), and *Oh, Bless the Lord, My Soul* (Ps. 103). There are many other collections and authors of metrical psalmody.

Psalm singing in the early Lutheran church in America was, at best, relegated to metrical psalmody, if at all. Early WELS hymnals such as the *Evang.-Lutherisches Gesangbuch für Kirche, Schule und Haus* (NPH, 1907) and *Book of Hymns for the Evangelical Lutheran Joint Synod of Wisconsin and Other States* (NPH, 1920) do not have psalm sections or places in the liturgy ascribed for either the reading or singing of large portions

of psalmody. There are versicles in the Vespers service which quote short lines of psalmody (M: Oh Lord, open Thou my lips. C: And my mouth shall show forth Thy praise) and some metrical psalmody included in the hymn section (Joy to the World, Out of the Depths), but they were not referred to as “singing the psalms”.

It was not until *The Lutheran Hymnal* (CPH, 1941) that psalms were printed *en masse* in a Lutheran hymnal. They were not pointed for singing, nor was music made readily available. However, rubrics indicated that the psalms included in the introits and graduals “may be chanted by the choir” (TLH, p. 6). Just by their inclusion in the most widely used Lutheran hymnal of the 20th century, many WELS congregations did develop a habit and an appetite for at least reading the psalms from 1941-1986.

In 1986, as work progressed on the development of the “new/revised” hymnal for the WELS that the synod in convention authorized in 1983, the *Sampler* was published by NPH to field test and introduce new hymns and liturgy. Included in the *Sampler* were 12 psalms (1, 2, 16, 23, 24, 98, 104, 105, 118, 130, 142, and 146) directed for singing and which borrowed seven psalm tones from *Lutheran Worship* (CPH, 1982). Unfortunately, this method of singing the Psalms did not go over well in a church without a history of singing the psalms. (Prange, ed. *Not Unto Us*, NPH ©2001, p. 219)

At the same time as the *Sampler* was published *Worship III*, another major Christian hymnal *Worship III* (GIA, 1986), was published which gave the CW Hymnal Committee the idea that crafted the psalm settings which we find today in *CW*. (*Not Unto Us*, p. 219) Every psalm in its psalmody section had an antiphon (what we’d call a refrain), a single or double psalm tone, and a Gelineau tone. There was no indication how to perform the psalmody. The implication was that the congregation/worship leader was at their liberty which tone to use and that the antiphon, according to traditional usage, began and ended the psalm. This structure made all the difference for the success of the psalm setting in *CW*.

When *Christian Worship* was published in 1993, it was anticipated that the congregation would only sing the refrains of the psalms and the choirs would sing the verses. This method of responsorial recitation was even described in the introduction to the psalmody section of *CW* (p. 63), and the *CW:Manual* (p. 150) but also allowed the congregation to join in on the *Gloria patri*. The standard of performance from the last 15 years has been to sing the entire psalm in *Christian Worship*, refrain and verses (direct recitation) and sing them well. Congregations don’t stumble over the tones anymore. They aren’t uncomfortable with the concept of singing the psalms. This outcome may have come about because of the lack of choirs in some congregations. Congregations pressed the congregation into service to sing the verses, or the willingness and desire of both pastors and congregations alike to take part in the singing of the verses.

The 10 psalms which were published in *CW:New Service Settings* (NPH, 2002) and reprinted in *CW:Occasional Services* (NPH, 2004) were primarily intended to provide psalmody for the two Compline services: Prayer at the Close of Day, settings I and II.

The 24 psalms which are included in *CW:Supplement* are included for a number of reasons:

1. To provide additional settings for psalms which also appear in *CW* (Ps. 22, 24, 30, 46, 47, 51a, 51b, 72, 96, 98, 116, 118, 148, and 150)
2. To provide festival settings of psalms which are appointed for festival days (Christmas: Ps. 98; Easter: Ps. 118, etc.)
3. To augment the psalmody of *CW* with the newly revised lectionary which is being published in *CW:Supplement* (Ps. 3, 14, 37, 40, 69, 110, 115, 122, 124, and 142)

IV. Variations of Psalm Singing

"Variety's the very spice of life." William Cowper (1731-1800)
Author of "God Moves in a Mysterious Way" and "There is a Fountain Filled with Blood"

One might take the list below, select only one way to perform a psalm, and think that that was enough for their congregation. Consider what you eat. If you eat the same meal for breakfast, lunch, and dinner, you may enjoy it and get enough nutrition to stay healthy, but you'd never begin to explore all the wonderful foods God gave us. So it is with singing the Psalms: if you choose only one method of singing, you will never know the enjoyment, the reflection, the pacing, and the edification of a variety of methods of performance.

There are four traditional methods of presenting the psalms in worship. Each method may be spoken or sung.

- **Direct recitation:** the whole psalm is sung in unison.
- **Antiphonal recitation:** a verse-by-verse alternation between groups of singers.
- **Responsorial recitation:** a soloist or choir sings the verses while the congregation responds with the refrain
- **Responsive reading:** a verse-by-verse spoken alternation between a pastor and his congregation. ("The Psalms and Their Use." David Held. Lutheran Worship: History and Practice, Ch. 14., CPH, ©1993, p. 476)

There are many options outside of the four traditional methods. Some of these methods might work best in a congregation with a choir. Others might work best in congregations with more meager musical resources. But whichever method you use, start with what your congregation is comfortable with, and after they have gained confidence in that method, introduce a new method. Then, alternate those methods before introducing a third. There are other various methods that stretch beyond the four traditional methods.

1. **The congregation sings the refrain and the entire verse.** This is the pattern that has become the standard method of singing psalms from *Christian Worship* in many WELS congregations. However, *CW:Manual* proposed that "the choir or cantor sings the verses and the congregation responds with the refrain." (*CW:Manual*, NPH, ©1993, p. 150) This may have been suggested because it

was not known before 1993 how WELS congregations would take to singing the Psalms. "In the *Sampler*...12 Psalms were included, taken from *Lutheran Worship* and pointed for singing, but without refrains. This method of singing did not prove particularly successful." (*Not Unto Us*, ed. Braun/Prange, NPH ©2001, p. 219) Another reason why this may have been the suggestion in 1993 was that the refrains were more melodic than the psalm tones. If the psalm was going to be sung, it would be easier for a congregation to learn how to sing a refrain which sounds like a normal musical phrase than it would to learn how to read psalm pointing and learn how to chant.

2. **The congregation sings the refrain, a cantor/soloist sings the verses.** If your congregation doesn't have a choir or hasn't had the tradition of singing the Psalms, then you may want to start here. Some congregations may have a pastor who is a gifted singer and can provide a good vocal model for the congregation for how to chant the verses. Other congregations may have a soloist or two who normally sing for weddings who might be asked to sing the psalm verses. If there are a couple of soloists, using them in a rotation of Sundays will be easier on them and the congregation.
3. **The congregation sings the refrain, the choir sings the verses.** This is an expansion of #2. The important thing to remember when a cantor/soloist or choir models how to sing the verses for the congregation is that the rhythm of the words set the pace and tempo of the singing of the verses. Too often, the larger the group of singers, the slower the Psalm verse is sung. Psalm verses set to single or double tones are not meant to be sung metrically even though the notation may imply rhythm. The psalm tone is like sung speech. No one speaks mechanically—there is an ebb and flow to spoken language. In the same way, good chanting should come off like someone just happens to be putting pitch to their speaking. The eighth notes at the end of each half of the psalm tone indicate the pitches to end the phrase on, not the rhythm or speed of the singing. It should all flow together.
4. **The congregation sings the refrain, the choir sings the first half of the verse and the congregation responds with the second half of the verse.** This is a variation that many congregations use. They split the verse in half at the asterisk and have one group sing the first half of the verse and another group sing the second half of the verse. But there are a couple of hidden problems with this method:
 - a. The asterisk is only meant to mark the middle of the psalm verse as an indication of when to move to the second half of the psalm tone. It is not meant to indicate a change in performing groups.
 - b. Unfortunately, many congregations use the asterisk as a division between groups of singers (i.e. when the first group stops singing and the second group starts). This is only an issue from a teaching point of view, because when one group of singers only sings the first half of the psalm

tone, they are never acting as a model for the second group to copy. Their material is different than the second group's material, so the second group needs to either be able to read music, or be fast learners. A better method of alternation between groups may be #6.

5. **The congregation sings the refrain and splits the psalm tone in half by right side and left side pews of the church.** This is a variation on #4. While not the best method of alternation (see #6), it is easily understood, and both halves of the congregation will always have the same amount of singing. This method also allows you to get really good at singing only half of the verse at a time. The creative church musician can come up with even more variations to this method depending on the architecture of their church (floor vs. balcony, etc.) or the makeup of the congregation (men vs. women, etc.). If this method is used on successive weeks of worship, it would be good to vary which group starts so that, once again, there is variety in singing.
6. **The congregation sings the refrain, the choir sings the odd verses and the congregation sings the even verses.** The main advantage of this method of alternation is that it is alternating by whole verses. If the choir begins with the first verse, then the congregation has a singing model to imitate how to sing the entire psalm tone. This is what makes this method of alternation more desirable than alternation by half verse. The challenge in using this method is when the psalm verses are not numbered—you can either stick to your guns and strictly follow the odd/even alternation, or the pastor can announce before the singing of the psalm that the choir will always sing the first verse after each refrain. When alternating, it is common practice that all groups join together to sing the *Gloria patri*.
7. **The choir sings the refrain and a cantor/soloist sings the verses.** This is a variation on #2 that may be used to introduce a new psalm to the congregation. It may also be beneficial for those congregations who do not have a history of singing the psalms to use this method until they get used to how psalm singing sounds. If they understand it, they will actually get to a point where they will beg to sing the psalm because they have heard it done so much they know exactly how to do it.

If your congregation has already mastered the Psalm settings of *Christian Worship* (1, 2, 6, 8, 16, 18, 19, 22, 23, 24, 25, 27, 30, 31, 32, 33, 34, 38, 42-43, 45, 46, 47, 51a, 51b, 62, 65, 66, 67, 71, 72, 73, 78, 84, 85, 89, 90, 91, 92, 96, 98, 100, 103, 111, 116, 118, 119a, 119b, 119c, 121, 126, 130, 133-134, 139a, 139b, 143, 145, 146, 148, 150), and has been learning the Psalm settings in *CW: New Service Settings* (4, 23, 27, 31, 34, 91, 121, 130, 134), and is looking forward to the new Psalm settings of *CW: Supplement* (3, 14, 22, 24, 30, 37, 40, 46, 47, 51a, 51b, 69, 72, 96, 98, 110, 115, 116, 118, 122, 124, 142, 148, 150), but still craves even more variety, they are to be commended! There are many other resources of psalm variety to be found and used in the Lutheran liturgy. Two things to

keep in mind when looking for other sources of Psalm settings are Bible translation and Psalm numbering. While the King James Version may appeal to us around Christmas time when Luke 2 is read, it may not exactly roll off the tongue if you would sing some settings of Anglican chant. Other translations of the Psalms which sing well and are in widespread use are The Grail, and the the Book of Common Prayer. Gelineau psalms (GIA), the Celebration Series (GIA), the Reformation Psalter (WELS Anglican chant, available for free from the WELS Commission on Worship website), the Presbyterian Psalter (Westminster/John Knox Press), the metrical psalmody of the Psalter Hymnal (Grand Rapids).

V. Introducing the Psalms

For the organist: To play the tone or not, that is the question. Some organists have the custom of playing the psalm tone first, followed by the refrain before beefing up the registration as a cue to the congregation to sing along with the refrain. Playing both the psalm tone and refrain as the introduction to the psalm may only be necessary as long as the psalm tone is unfamiliar to the congregation. Musically, it is will become more expedient to just play the refrain once on a softer registration or manual if the congregation becomes familiar with the setting. If the choir will be singing the verses, it is not necessary to introduce the psalm tone, as long as the choir has rehearsed adequately.

A word needs to be said about organ registration for psalm singing. As a general rule, the refrain can handle a beefier registration (more principals) than the tone (fewer or thinner principals or flutes). Back in the late 80's and early 90's the school of thought on organ registration for psalm singing was 8' and 4' principals for the refrain, but only and 8' flute for the psalm tone. Since then, with the general acceptance of the style of psalm settings found in Christian Worship, it is very common to hear an almost identical registration used for the accompaniment of a psalm as the accompaniment of a hymn.

Organists should keep a couple of thoughts in mind as they register for psalm singing:

1. Not every psalm conveys the same mood, so registrations should be varied to fit the mood of the psalm. One would not expect Ps. 130 (Out of the depths) to get the same registration as Ps. 100 (Make a joyful noise to the Lord).
2. The registration of the verse should be lighter than the registration of the refrain for two reasons:
 - a. A lighter registration helps to musically set apart the verse from the refrain,
 - b. A lighter registration helps the congregation hear themselves while singing the verses. If the organist plays too loudly while just holding the reciting tone chord, the congregation will have a hard time singing in sync

with itself because they will not be able to hear the other side of the room sing. The organist should listen carefully while the congregation sings the verse of the psalm. If the organist cannot hear the congregation, they should lighten the registration.

3. Congregations need to hear higher flue pipes than just an 8' in order to help them delineate the melody line of a psalm tone. At the very least, a 4' stop should be added (principal or flute) for the tone. A light 2' may also be appropriate give the mood of the psalm (festive) or the size of the congregation (large) or the space into which the organ plays. Some registration combinations for psalm tone accompaniment could be:
 - a. 8' and 4' flutes
 - b. 8' flute, 4' principal
 - c. 8' Geigend Principal, 4' flute
 - d. 8' and 4' principals
 - e. 8', 4', and 2' flutes
 - f. etc.

For the worship committee: How do you introduce a new musical element into worship? It's always good to let the congregation listen first and participate second instead of making them just right in with both feet, but you've got to know your congregation. Some congregations are very adept at picking up new hymns, liturgical canticles, and psalms and relish getting something new. They only need to hear it introduced once by the organist to sing it well. Other congregations are a little more gun shy at learning something new. They'd probably benefit from hearing a choir or cantor sing the new psalm setting for a couple of Sundays before they join in. That's okay too!

Some ideas on introducing the new psalm settings:

1. **Psalm of the Season.** This is the less is more approach for congregations which are fairly good at picking up new things, but still need practice and reinforcement to feel comfortable with it. Pick one psalm which fits the mood and message of a particular season of the church year (e.g. Ps. 24 for Advent, Ps. 96 or 98 for Christmas, Ps. 72 for Epiphany, Ps. 3 or Ps. 142 for Lent, Ps. 22 for Holy Week, Ps. 30 or 118 for Easter, Ps. 51b for Pentecost 1-5, Ps. 115 for Pentecost 6-10, Ps. 122 for Pentecost 10-15, etc., Ps. 110 for End Times)
2. **The Choir or Cantor sings everything (at first).** This is for the congregation that is not used to changing anything in the liturgy and needs a lot of time to get comfortable with the idea of singing the psalms at all. It may take many weeks or months before the congregation is willing to even try singing just a portion of the psalms. Once they have heard the psalms sung and understand the structure and pacc of psalmody,
 - a. Start by giving them just the refrain to sing while the choir or cantor sings the verses.

- b. Then add the *Gloria patri* because it is always the same words and they get a chance to hear the rise and fall of the psalm tone for an entire psalm before dipping their toes into the water of singing along on the *Gloria patri*.
- c. Then, after several weeks, go to alternation by full verses, giving the choir the first verse (odd) and the congregation the second (even). This gives the congregation a chance to hear the full psalm tone before they have to sing it. This method also allows them a “breather” when the choir sings the odd verses. The “breather” gives the congregation a chance to collect themselves but also to reflect on God’s Word that they sang and that the choir is singing.
- d. Finally, include the congregation on all the verses. This process may frustrate the musical members of the congregation, but it will help teach the slower learners and bring them along at their comfort level.

VI. Vocabulary

Alternation	“A musical practice of the later Middle Ages and Renaissance in which a liturgically related text (e.g. parts of the ordinary of the mass, hymns, canticles, sequences) was performed in such a way as to alternate between two musical forces, the one normally presenting the unison chant, the other a polyphonic setting. The roots of this practice can be traced to the antiphonal singing of the psalms...in which two parts of the congregation or two choirs sang alternate verses of the psalms.” (<i>Key Words in Church Music</i> , Schalk, ed., CPH, ©1978, p. 15)
Anglican chant	A special psalm tone resembling a fancy metrical double tone. The cadences of an Anglican chant follow the pattern of 3 notes, 5 notes, 3 notes, 5 notes. (e.g. the <i>Venite</i> from CW’s setting of Morning Praise is an Anglican chant)
Antiphonal	Coming from the words <i>antiphon</i> (which TLH’s Glossary of Liturgical Terms describes as “A piece of devotional verse or prose responsively sung”, p. 168), “antiphonal” describes placement and implies a method of performance. The <i>antiphon</i> was sung or said at the beginning and at the ending of the of a psalm (<i>introit</i>), or verse (<i>gradual</i>). By similarity, singing antiphonally usually means two performing groups sing in alternation with each other, the larger group close by (e.g. the congregation) and the smaller group far away (e.g. the choir).
Cadence	The final three notes of each half of a psalm tone. These are the notes which immediately follow the reciting tone. There are two cadences in a single psalm tone: the medial cadence (which follows the first reciting tone), and the final cadence (which follows the second reciting tone).
Cantor	“Cantor was the Latin title given to the official in charge of the music of cathedral, collegiate, and monastic churches, and often the church-related schools...The duty of the German <i>cantor</i> , the English <i>precentor</i> , or French <i>maitre de chapelle</i> is to direct the musical part of the service and to intone the psalms and canticles. He is in charge of the selection of music and to see to it

	that it is properly performed, like the music director in an American church." (Schalk, ed. <i>Key Words in Church Music</i> , CPH, ©1978, p. 46)
Chant	Chanting is the rhythmic singing of words, often primarily on one or two pitches, called reciting tones. Although it carries connotations and associations which some find challenging, chanting is merely sung speech. The word "chant" is used in contrast to "sing" when describing the musical difference between a psalm tone and a psalm refrain.
Double tone	A psalm tone with four reciting tones. Double tones allow for longer psalms to be sung without tiring of the formula of a single tone. Two psalm verses are sung to one double tone. There are 10 new double tones in <i>CW:Supplement</i> (3, 24, 37, 51a, 72, 110, 115, 122, 124, 142)
Gelineau tone	The Rev. Joseph Gelineau, S.J., developed a method of singing the psalms for the French <i>Bible de Jerusalem</i> , the 1955 edition of which contained the versified psalmody which has become to be known as the "Gelineau psalms" in the western world. The underlying principle of the Gelineau method is that of a fixed number of stresses in each line of text with a free number of syllables. (Preface to <i>The Grail Gelineau Psalter</i> , GIA, 1972)
<i>Gloria patri</i>	(Latin) "Glory be to the Father." It is the Trinitarian doxology used to conclude each psalm. If the verses of a psalm are being sung in alternation, then it is customary for all groups to join together to sing the <i>Gloria patri</i> .
Gregorian tones	The nine psalm tones of the Gregorian system served the Church for over 1000 years and became the models for the single tones in use in the modern Church.
Metrical Psalmody	Adapting a psalm into a poetry meter which can be sung like a hymn (e.g. <i>All People That on Earth Do Dwell</i> = Ps. 100)
Ordinary	The parts of the liturgy that do not change from week to week (e.g. the <i>Kyrie</i> , <i>Gloria</i> , <i>Agnus Dei</i> , <i>Sanctus</i> , <i>Benedictus</i> , and <i>Credo</i>)
Pointing the Psalms for singing	The process of determining how long to sing on the reciting tone before moving to the cadence and putting diacritical marks (accents, dashes, vertical lines, etc.) into the psalm text to show when to move to the cadence or the 2 nd half of the tone. In the system of pointing that <i>CW</i> uses, the cadence is either the last two or three syllables of each half verse of a psalm. If it is the last two syllables, the 2 nd last syllable is sung over the first two notes of the cadencial formula. The final syllable always coincides with the final note of the cadence. The asterisk marks the division of the psalm verse into two halves.
Propers	The parts of the liturgy that change from week to week (e.g. the readings and the psalm)
Psalm	Hebrew: <i>Tehilim</i> , תהילים, or "praises". The word <i>psalms</i> is derived from the Greek: <i>Psalmoi</i> , originally meaning "songs sung to a harp", from <i>psallein</i> "play on a stringed instrument", <i>Ψαλμοί</i> . One of the 150 psalms of David, Asaph, Moses, or other psalm writers of the Old Testament.
Psalm of the Day	The psalm is a proper in the liturgy, changing each week to fit the character and mood of the Sunday of the church year.

Psalm tone	The musical formula to which a verse of a psalm may be sung. Psalm tones include single tones, double tones, Gregorian tones, Anglican chant, and many other formulas for singing the psalms.
Psalter	An individually printed volume of Psalms for use in Christian religious rituals is called a <i>Psalter</i> .
Reciting tone	The feathered whole note which indicates the pitch on which the majority of each psalm verse is sung. The reciting tone is concluded with the cadence.
Refrain	Originally called an <i>antiphon</i> , it was a Bible passage which was appointed to be sung at the beginning and ending of a psalm. Refrains were added to the psalms in <i>Christian Worship</i> and are sung generally three times in the course of one psalm: at the beginning, near the middle, and at the end.
Responsive	A method of reading psalmody in which the pastor and congregation alternate speaking the verses of a psalm.
Responsorial	A method of psalm singing in which a soloist or choir sings the verses while the congregation responds with the refrain.
Single tone	A psalm tone with two reciting tones. One psalm verse is sung for every single tone. All of the psalm tones in <i>Christian Worship</i> are single tones. There are 14 new single tones in <i>CW:Supplement</i> (22, 30, 40, 46, 47, 51b, 69, 96, 98, 116, 118, 148, 150)
Verse	In the book of Psalms, a verse is one thought (e.g. Ps. 23:1 "The Lord is my shepherd, I shall not want"). In the singing of psalmody, the verse provides the text which the singing of the psalm tone carries and musically stands in contrast to the refrain (antiphon) because the verse is "chanted" and the refrain is "sung".