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**Come,
Let Us
Sing
to the
Lord**

**Psalmody in
Lutheran
Worship**

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Clayton Faulkner
Editor, *CrossAccent*

Come, Let Us Sing to the Lord: Psalmody in Lutheran Worship

As I type this I'm in my room at Abbey of the Heights (thesabbathlife.com). I set aside a week for a spiritual direction retreat. It's important for pastors and church musicians to cultivate the soul. It's dangerously easy to float from season to season, event to event, rehearsal to rehearsal. All of us can easily become deceived into thinking that serving the church and its people is our purpose and that's all there is. God reminds us to "come away to a deserted place all by yourselves and rest a while" (Mark 6:31; NRSVue).

Tending to our spiritual connection with the divine is not optional. It is the primary thing that all our songs and ensembles point toward. If we prepare the song but not the heart that sings it, I wonder if God is impressed at all by any of it?

My retreat day started at 7:30 a.m. with a simple breakfast: oatmeal with blueberries. Peter, my host for the week and an Anglican deacon, said, "I usually start with morning prayer at 8:00 a.m. for any who want to participate. It's rooted in the psalms." It was at that moment a light came on in my mind.

I didn't know what to expect at this spiritual direction retreat. Having been accompanied by a different spiritual director for several years now, I knew there would be conversation and plenty of unscripted silence during the day. But the use of morning prayer was painfully obvious yet somehow delightfully hidden from me. Of course a retreat would utilize the daily office and morning prayer. Duh. It's a service from *ELW* that I know well and have participated in many times before. But in the moment, it was a surprising revelation.

We used our cell phones to pull up the Book of Common Prayer and made our way through the liturgy. "O Lord, open our lips; and our mouth shall proclaim your praise. O God, make speed to save us; O Lord, make haste to help us. Glory be to



the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen. Praise the Lord. The Lord's Name be praised."

The appointed psalm for the day was 92: "It is a good thing to give thanks unto the Lord, and to sing praises unto your Name, O Most High, to tell of your lovingkindness early in the morning, and of your faithfulness in the night season, upon an instrument of ten strings and upon the lute, with the sound of melody upon the harp" (vv. 1–3; *Book of Common Prayer*).

Morning prayer. So simple, so accessible, yet so often overlooked. What would it look like for you to regularly gather in your community, or with your colleagues, for morning prayer? What if you led it using Zoom and allowed participants to pray with you from afar? What if you went on a retreat and found in its rhythm a reminder of the unshakable steadiness of God's redeeming love?

Church musicians love to lay claim to the psalms, along with the canticles and those little hymn snippets scattered across the New Testament. Their poetry is ripe for adaptation. May you find ways to share their treasures that remind us "how abundant is your goodness" (Psalm 31:19a; NRSVue).

Tulsa, OK
Epiphanytide

TAKENOTE

ALCM News

2023 Raabe Prize Winner

ALCM is pleased to announce that Tom Trenney has been named winner of the 2023 Raabe Prize for Excellence in Sacred Composition for his choral submission “From Generation to Generation,” scored for SATB choir and piano, with alternate scoring for organ, flute, oboe, and strings.

The selection committee, headed by Dr. Thomas Schmidt, included the following comments regarding “From Generation to Generation” in their report to the ALCM board:

Among the 47 entries in the Raabe Competition this year, there were quite a number of excellent compositions, and it was interesting and gratifying for the committee members to discuss them over three rounds of judging. The winning piece, “From Generation to Generation” by Tom Trenney, was beautifully crafted and used its piano accompaniment, changing meters, and contrasting choral sections to excellent effect. The committee considered the piece, while very interesting and somewhat challenging, accessible for a wide variety of congregations, and this was an important factor in the committee’s decision. In the midst of many fine entries, the committee unanimously felt that it was fresh and creative, capturing the optimism of the text in an exciting and appropriate manner, and its use of the traditional hymn “O God, Our Help in Ages Past” combined with its forward-looking view toward generations to come was a timely emphasis.

The Raabe Prize for Excellence in Sacred Composition is awarded every two years for a single musical work, published or unpublished and written within the last five years, that reflects

a larger history of excellence on the part of the composer. Dr. William and Pr. Nancy Raabe endowed this prize to recognize and encourage



significant accomplishments in composition contributing to the body of sacred music for the church in the Lutheran heritage.

Find a Buddy in Philadelphia

The ALCM Biennial Conference will take place in Philadelphia, PA, July 4–8, 2023. If you’ve never attended an ALCM conference before, here is a brief report of last summer’s conference provided by Connie Millberg, minister for worship and arts at St. Stephen Lutheran Church, Longwood, FL:

The ALCM Conference held at Valparaiso University in July 2022 was an uplifting and renewing event. There were numerous workshops of varying themes to select from for in-depth study and reflection. Worship times were inspiring with majestic music and inspiring speakers. To take time away from one’s busy schedule, meet with fellow musicians, and reflect on our position as leaders of the church’s song is an experience beneficial to all who would attend a conference such as this, no matter how many years one has served in the church. Rejuvenation is vital to all church musicians. The ALCM Conference is a wonderful opportunity to find peace, perhaps discover new methods, learn of technological advances to aid in leading worship, and experience community.

For the 2023 Philadelphia conference, we will be offering a “buddy system,” pairing our newer attendees with guides who might introduce them to a few friends, or share a meal, or sit together in worship, or anything that might help them feel more at home with ALCM. This program is entirely optional for everyone, but on your registration form you’ll find boxes to indicate whether you’d like to participate. You can choose “I’d like to have a conference buddy” or “I’d like to serve as someone’s conference buddy.” A few weeks prior to the conference, buddies will receive each



other's names and contact information so that you can connect by phone or email before arriving in Philadelphia.

ALCM Board Meeting Highlights

The ALCM Board of Directors met both in-person and virtually for their annual meeting on January 16 and 17 in Chicago, IL. The Board:

- welcomed President Nancy Raabe and members Jean Boehler, Valerie Stone, and David Werth to their first in-person meeting;
- heard a report from executive director Jim Rindelaub on ALCM's successful year in 2022 and his plans for 2023;
- received financial reports for 2022 that show ALCM continues to be in a strong position; over 360 people and organizations made gifts to ALCM in 2022;
- adopted a budget for 2023 that is balanced and is conservative on both the income and expense sides;
- discussed plans for both the ALCM Scholarship Fund and the Norma Aamodt-Nelson Student Scholar Endowment Fund;
- enabled a working group to bring students to our 2023 conference in Philadelphia; and
- discussed the structure of the Board, now expanded to twelve members, and asked a task force to bring recommendations for a standing committee and program structure to its next meeting.

Addition to CrossAccent Editorial Board



The journal welcomes Julie Bedard to the editorial board. Bedard is a graduate of Concordia University Portland with a BA in church music. She has served LCMS congregations across the US as organist, adult and children's choir director, and worship planner. She is currently organist at Pilgrim Lutheran Christian Church in Beaverton, OR. Her favorite things are learning and sharing information about hymns and liturgy and leading congregations in singing their faith. She is looking forward to learning from others in the field and gaining new perspectives through her work on *CrossAccent*.

Her favorite things are learning and sharing information about hymns and liturgy and leading congregations in singing their faith. She is looking forward to learning from others in the field and gaining new perspectives through her work on *CrossAccent*.

Abbreviations frequently used in this journal include:

ACS	<i>All Creation Sings</i> (2020)
BWV	<i>Bach-Werke-Verzeichnis</i> ("Bach Works Catalog")
CW93	<i>Christian Worship</i> (1993)
CW21	<i>Christian Worship</i> (2021)
ELCA	Evangelical Lutheran Church in America
ELW	<i>Evangelical Lutheran Worship</i> (2006)
LBW	<i>Lutheran Book of Worship</i> (1978)
LCMS	The Lutheran Church—Missouri Synod
LSB	<i>Lutheran Service Book</i> (2006)
TFF	<i>This Far by Faith</i> (1999)
WELS	Wisconsin Evangelical Lutheran Synod
WOV	<i>With One Voice</i> (1995)



A Shared Cantorate

by Sally Messner
Photos by Pat Baehler

Each year on Christ the King Sunday, a welcoming congregation in south Minneapolis, MN, celebrates its anniversary. This year on this last day of the church year, Christ Church Lutheran marked another ending: the conclusion of a twenty-year shared cantorate between Robert Buckley Farlee and Martin Seltz.

Vibrant assembly singing gave voice to Bob's hymn tunes and to Martin's translations, while

Bob Farlee



both cantors preached from the organ bench. After worship and coffee hour, we celebrated these pastor-cantors with a brunch and with words of appreciation—including a hymn parody penned by a choir member—and presented them with a new hymn commission composed by Aaron David Miller.

Christ Church Lutheran holds a dear place in my heart as the only congregation in my twenty years as a professional church musician where I was not on staff. One gift of being “just” a member at Christ Church was time to learn from Martin and Bob, watching these two cantors lead the people in song. They modeled a deep commitment to vocation, to collegiality, and to partnership. To me and to many other church musicians they have given generously of their time, love, and guidance, and in so doing have helped raise up a new generation of church musicians.

Since 2001, Bob and Martin shared all the responsibilities asked of a cantor, from worship planning and administration to playing organ and rehearsing the choir to hanging liturgical banners and pushing coffee carts after worship.

Robert Buckley Farlee and Martin Seltz shared the position of cantor for over twenty years at Christ Church Lutheran, Minneapolis, MN.

They used their gifts to lift up the community, filling the celestial places and the humble spaces of our lives together with the music of God. Bob and Martin's legacy for the church is that it isn't about them or about any of us as individuals. Our Christian life together is about God's community, about the songs that community sings, about the crucified Christ of whom we sing.

Bob began at Christ Church in 1981, inviting Martin twenty years later to share this cantorate with him, after Bob was asked to join the worship and music editorial team at Augsburg Fortress, where Martin was a team member. This double partnership led to many creative outcomes for congregational life at Christ Church, as well as for Lutheran congregations across the country benefiting from worship resources designed by liturgical practitioners refining their craft week to week.

During their sixty cumulative years of ministry in south Minneapolis, Bob and Martin maintained high standards of church music and liturgy without making it *about* the music and the liturgy. It was always about the gospel in their liturgical leadership—always about our life in Christ and about the forgiveness of sins. As cantors, they lived out a Christian discipleship that sought to lift up others and to communicate God's love for all. As ordained pastors, they would preach or preside on occasion, never in a way that blurred lines between the roles of pastor and cantor.

Their retirement celebration on Christ the King Sunday was joyous but not extravagant, shining just enough attention on Bob and Martin to make them delightfully aware of our deep gratitude without making them *too* uncomfortable. Because at the end of the day, Bob and Martin's retirement celebration was about the whole community of Christ Church Lutheran, not just about Bob and Martin—which is exactly how these two ministered during their time as cantors. They used their gifts to lift up the community, filling the celestial places and the humble spaces of our lives together with the music of God. Bob and Martin's legacy for the church is that it isn't about them or about any of us as individuals. Our Christian life together is about God's community, about the songs that community sings, about the crucified Christ of whom we sing.



Sally Messner is director of worship and music at Holy Cross Lutheran Church in Livonia, MI, and director of music for the Institute of Liturgical Studies (Valparaiso, IN).

Martin Seltz

PROGRESSION

***“Let everything
that has breath
praise the Lord!”***

— Psalm 150:6 (NIV)

WORSHIP IN A NEW KEY

KATHRYN BREWER

What Do the Psalms Teach Us about Contemporary Worship?

by Brian “Chris” Clay

The psalms are a collection of 150 poems, songs, hymns, and prayers in the Old Testament written over several centuries. This incredible collection of works, many musical, can teach us several important lessons not only about our worship and worship practices in general but specifically about our contemporary worship expressions.

Emotion

Contemporary worship is emotional. Many of the psalms express the deepest and most profound emotions of the writer(s), such as joy, thankfulness and gratitude, sorrow, despair and lament, anger, and fear. This serves as an example for us. Rather than simply performing rituals in our worship expressions, we are to bring our authentic—and many times visible—emotions to worship.

Adoration

The psalms consistently express love and awe of God. There are numerous examples in the psalms

***Contemporary worship is emotional.
Many of the psalms express the deepest
and most profound emotions of the writer.***

when the writer not only expresses praise and adoration unto God but encourages everyone to do likewise. Here are just a few of my favorites (from the NIV):

- “My mouth will speak in praise of the LORD. Let every creature praise his holy name for ever and ever” (Psalm 145:21).
- “He put a new song in my mouth, a hymn of praise to our God. Many will see and fear the LORD and put their trust in him” (Psalm 40:3).
- “LORD, our Lord, how majestic is your name in all the earth!” (Psalm 8:9).
- “Let everything that has breath praise the LORD” (Psalm 150:6).



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While our musical concepts change and evolve, while the push and pull of worship expressions and styles continue, the timeless words of inspired praise are applicable and reliable for every generation.

We are constantly reminded in the psalms to prioritize adoration in our worship experiences.

Confession

Confession is a recurring theme in many of the psalms, reflecting the honesty and humility of the writers as they acknowledge their sins and ask for God's forgiveness. Confession is often expressed in the form of lament or a plea for help, and many of the psalms express a deep sense of remorse and a desire to turn away from sin. Although many contemporary worship experiences don't always include a time of confessions and forgiveness, I think it is one of the most important parts of *any* worship experience, whether traditional, blended, or contemporary. One of the most profound expressions of confession in the psalms is in Psalm 130: "If you, LORD, kept a record of sins, Lord, who could stand? But with you there is forgiveness, so that we can, with reverence, serve you" (vv. 3–4).

Thanksgiving

Many psalms express gratitude for God's provisions, which can inspire us to offer thanks to God in our worship. Psalm 107:1a says it plainly and simply: "Give thanks to the LORD for he is good." I searched to find how many times there is a reference to "give thanks to God" in the psalms, and I couldn't find a direct answer, because the concept of thanksgiving unto God is woven throughout the psalms and expressed in many different ways. Words such as "thanks," "thanksgiving," and "praise" appear countless times, reflecting the concept's importance.

Community

The psalms often were written for communal singing and were used in group worship settings, calling on the people of God to come together in worship and praise and reminding us of the importance of worshipping together as a community. We are to come together in worship and praise and support one another in our journeys to and with God.

Here's the Coda

Theologians and historians agree that the words of the psalms we read today were originally written for musical accompaniment. We don't know exactly what that music would have sounded like. The lyrics have survived as our Scripture but not the musical notations. I think it is an *incredible* blessing that God has allowed this to happen. While our musical concepts change and evolve, while the push and pull of worship expressions and styles continue, the timeless words of inspired praise are applicable and reliable for every generation.

Centuries ago the psalm writer wrote:

God is our refuge and strength,
an ever-present help in trouble.
Therefore we will not fear, though the earth
give way and the mountains fall into the
heart of the sea,
though its waters roar and foam and the
mountains quake with their surging
(Psalm 46:1–3).

And then around five hundred years ago Martin Luther wrote:

A mighty fortress is our God,
a sword and shield victorious;
... Though hordes of devils fill the land
all threat'ning to devour us,
we tremble not, unmoved we stand.
(ELW 504)

And then about eight years ago the songwriters from the band Elevation Worship wrote in their song "Fortress":

And when the battle comes
I know You're my defender:
A mighty fortress is Our God.
And when the victory's won,
I know I'll still be standing:
A mighty fortress is Our God.



Brian "Chris" Clay is a lifelong Lutheran, a worship leader, and a musician serving in the ELCA's Southeastern Synod in Knoxville, TN.



SPIRIT AND TRUTH

Psalm 23

by Michael L. Burk

When I think about the many funerals I have attended, it is clear to me that my presence was almost always a function of my vocation or of my grief—sometimes both. On more occasions than I can number, I was confronted by Psalm 23. Whether it was read or sung or printed on a funeral folder as a text superimposed on a pastoral scene, it was almost always there. And if not, then it was lingering nearby, free-floating in a reservoir of memories that came to the fore when memories matter most.

It is no mystery why this psalm text is so prevalent when death casts its dark shadow. There is something about the poet's voice that seems to invite us to adopt it as our own. It is as if the psalmist is encouraging everyone to long for that table that will be prepared and to anticipate one's own head being anointed with oil. Grief that comes with the death of another is a reminder of the connection between each death and my own mortality. In that context, "The Lord is my shepherd" can become a deeply personal hope.

Grief that comes with the death of another is a reminder of the connection between each death and my own mortality.

What little I know about actual shepherds I learned while visiting a Jordanian village near the Syrian border. I was awakened before dawn each day by the first call to prayer coming from one of the local mosques. I would hear it, but I remained in bed until just after daybreak, when I'd hear the voice of a woman coming down the road. Every morning she was talking to her sheep. Sometimes it sounded like she was shouting at them as she took them out to graze. I was surprised to see how she was leading them. She wasn't out front with some sort of shepherd's crook in hand, the way I was raised to think about shepherds doing what shepherds do. She was behind them, as if her shepherding was all about pushing them in a direction that they may not have wanted to go.

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Persistently pushing, she is more assertive than assumptions often made about the shepherd of the psalm. And she is a far cry from the sentimental image of shepherds in the fields tending their flocks by night. Those are the ones that reappear every Christmas Eve as predictably as the carols we love to sing.

According to a late-December opinion piece in *The New York Times*, the so-called “Word of the Father” chord in David Willcocks’ arrangement of “O Come, All Ye Faithful” is a moment everyone wants to hear. And in hearing that chord, people claim to feel that they are gathered up into the sound of it.¹

Whatever people feel, that chord—paired with the text—proclaims the incarnation in a way that gathers people—even as we cling to nostalgic notions of shepherds and angels—into a reservoir of something more than memories. Something deeper. Something personal and at the same time profoundly communal. Gathers people into something of God’s own self, who is from the beginning.

That chord ... proclaims the incarnation in a way that gathers people ... into a reservoir of something more than memories. Something deeper. Something personal and at the same time profoundly communal.

When I was growing up, there was an older woman in my hometown who was said to have attended funerals of people she did not know, even when she had no connection to the grieving family. Her attendance was often, and usually unkindly, attributed to a morbid curiosity or to an unseemly desire to benefit from a free lunch. I wonder if it might have been something completely different. If not curiosity, then maybe a hunger—a want that, perhaps in ways not fully known to her, was being satisfied again and again.

Maybe Psalm 23 is something like that chord for her. Her, wanting to hear it. The psalm, gathering her up into the sound of it. Into the promise of it, especially when death casts its dark shadow. And the shepherd keeps pushing. Assertively insisting that whether we know each other or not, we are all part of one flock.

One flock, with one shepherd, who in some ways resembles a woman on a Jordanian road, following. Surely full of goodness and mercy, always following.

The Lord is my Shepherd, Word of the Father, following the whole flock all the days of our lives.



Michael L. Burk served as bishop of the Southeastern Iowa Synod from 2008 to 2020. Prior to his election to bishop, he was the ELCA executive for worship and liturgical resources.

Note

1. Hugh Morris, “‘Everyone Wants to Hear’ This One Chord in a Christmas Carol,” *The New York Times*, December 21, 2022.

COMING BACK FROM COVID-19



Distancing

by Alexa Doebele

When the COVID-19 pandemic began, we all instantly became acquainted with the idea of “social distancing.” (Personally, I prefer the term “physical distancing,” which is more accurate.) Suddenly we became adept at eyeballing a six-foot distance between ourselves and the next person, whether that be while standing in line at the grocery store, while sitting in the pews at church, or—when choral singing resumed—while singing in choir. While we no longer generally maintain a distance of six feet between each other, some physical distancing may be something we should consider continuing as we head toward the end of the pandemic.

Researcher Sten Ternström developed a method to measure the “Self-to-Other ratio” (SOR), which he describes as “the difference in decibels between the sound levels of *Self* and *Other*, as experienced by a given singer.”¹ Because of the

Physical distancing does not have to be a burden, and it might even improve the sound of your choir.

Lombard effect—the tendency to increase one’s volume when ambient sounds are loud—SOR can greatly affect the vocal production of individual singers. In other words, if a given singer cannot hear themselves, they are more likely to over-sing, which in turn can greatly affect the overall balance and blend of a choir.

Taking this concept of SOR a step further, James Daugherty experimented with adjusting the spacing between singers in a choir to see if this would affect the perception of the choir’s sound, both from the perspective of a listener and from that of a choir member. He had a choir sing with three types of spacing between individuals:

1. **No spacing**, which allowed for only a couple of inches between each singer;
2. **Lateral spacing**, for which each singer was spaced twenty-four inches apart from those on either side; and
3. **Circumambient spacing**, where not only was there space between singers side to side but also front to back (in his experiment, approximately eighteen inches between each row).

The results of his study showed that singers and audience members alike overwhelmingly preferred the sound when using circumambient spacing.² Most singers found that not only could they hear themselves better, they felt that they could better hear the ensemble as a whole, as opposed to hearing just the singers in close proximity.

This idea of circumambient spacing could be applied to church choirs, perhaps with some modifications. Some may find this option unworkable because of physical constraints imposed by rehearsal spaces or by performing spaces or by both. An added complication is that many church choirs rehearse in one space and perform in a different space, necessitating different arrangements for seating and for standing. Daugherty also found that trained, professional singers are more likely to prefer circumambient spacing; but the more amateur and inexperienced the singers, the less likely they are to prefer wider spacing.³ A COVID-19-era distance of six or more feet between singers would almost certainly be more challenging for amateur singers,⁴ but even Daugherty's recommended distancing of two feet could leave weaker singers feeling too "alone" within the ensemble. Even so, the results from these studies can still be taken into account by evaluating the needs of a specific choir and a specific space, making adjustments as necessary. For example, one could use lateral spacing instead of circumambient spacing with a less-experienced choir, or one could consider shortening the distance slightly between one singer and the next.



When approached thoughtfully, physical distancing does not have to be a burden, and it might even improve the sound of your choir.



Alexa Doebele is professor of music, director of choral activities, and director of graduate church music at Concordia University Wisconsin (Mequon), where she conducts the Chapel

Choir and the choral groups Kammerchor and Selah. In addition, she teaches undergraduate and graduate courses in music education, conducting, and choral literature.

Notes

1. Sten Ternström, "Choir Acoustics: An Overview of Scientific Research Published to Date," *International Journal of Research in Choral Singing* 1, no. 1 (January 2003): 7.
2. James F. Daugherty, "Spacing, Formation, and Choral Sound: Preferences and Perceptions of Auditors and Choristers," *Journal of Research in Music Education* 47, no. 3 (Autumn 1999): 235.
3. Daugherty, 235.
4. John Nix, Harald Jers, and Sten Ternström, "Acoustical, Psychoacoustical, and Pedagogical Considerations for Choral Singing with COVID-19 Health Measures," *Choral Journal* 61, no. 3 (October 2020): 34.

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ASSEMBLY REQUIRED

Singing Success?

by Tim Getz

I wrote in my last columns about some discoveries I've made in recent years about assembly singing: that many worshippers have limited musical training, may lack confidence in their own singing voices, and may need extra encouragement and empowerment to be active musical participants on Sunday mornings. We as music leaders should keep our eyes and ears open to the experiences of these singers, both during worship itself and in conversations where people might give voice to their concerns and questions. Listen to their sound as they sing. Is it full and robust? Can you hear it over the accompanying instrument(s)? Do the singers keep up with the tempo you set? Observe their body language. Do more than a handful of people (there will always be a few!) not even have their books open or have their worship folders in hand? Can you see their mouths moving? Since the pandemic, many of us have video capabilities that we never had previously to observe our congregations at worship. Whether observing people live in the moment or reviewing recordings during the week, take careful note of times your assembly sings well and when they don't, and consider both "why" and "why not."

Then ask yourself: How can I best set this community up for singing success?

One practice many of us take for granted that I've re-thought quite a bit is the singing of hymns during the distribution of Holy Communion. Many of us learned in our training that this is a good time for assembly singing. We have a wealth of wonderful hymns relating to the sacrament and several minutes of available time to fill at this point in the liturgy. But does assembly singing really work here? Over the years, I've been met with enough silence from the assembly while playing communion hymns that I have more-or-less eliminated the practice in most "average Sunday" circumstances.



JAMIE SONNIER

People cannot be reasonably expected to carry a hymnal or service folder with them as they come to the table for communion. Few people can walk *and* read from a book *and* sing, all at the same time! And once they arrive at the communion station, they are likely to need their hands free. In addition to all of this, I have discovered for myself that I would prefer to center my mind both spiritually and logistically on receiving the sacrament rather than on participating in music-making as I approach the altar.

This leaves only the people remaining in their pews, or those who have already returned, available to sing. Many of those may prefer to pray quietly during this time. In a small- to medium-sized congregation, there may not even be more than a few people seated at all.

Still, we do have many wonderful communion hymns, as well as seasons throughout the church year when we need more opportunities to sing seasonal hymns and songs, perhaps Advent, Christmas, and Easter most of all. How can we help the singing to be successful?

If communion hymns are to be sung, here are a few ideas to consider.

- Select simple or well-known beloved hymns that are sung frequently. Consider hymns with refrains in which the verses might be sung by

a cantor or the choir. Taizé chants can work well, as can other simple tunes with only a few words, such as “Let Us Break Bread Together.” Christmas hymns are usually sung well, thanks to their familiarity (when seasonally appropriate).

- Have a choir present and ready to sing, for as long as the singing is to continue. I have had communion hymns deflate into nothing when the choir gets up to take their place in the communion line! Plan in advance when the choir will receive.
- Consider placing a single communion hymn near the end of the distribution time, when nearly everyone has returned to their places and the table is being cleared. If only a small number of people are communing, perhaps most of the distribution time could be filled with an extended introduction to the hymn. If more music is needed, or if you choose (as I usually do) not to have communion hymns at all, this time is well-suited for vocal or instrumental solos, choral anthems, or even intentional silence.

Whatever the best decision is for your community, remember this: listen to your people, love them, and do what you can to help them succeed, even if that means there are times you *don't* ask them to sing. The health of your community will be strengthened.



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Singing HOPE to Trauma

The Lament Psalms and Pandemic Recovery

Christone Ingram at Blues Heaven Festival in Denmark 2018

PHOTO BY BY HREINN GUDLAUGSSON .
WIKIMEDIA COMMONS, PUBLIC DOMAIN

by Richard Bruxvoort Colligan

This generation can now say the unthinkable: a deadly pandemic has happened. With the upheaval, some of our foundational assumptions about the world have been interrogated: safety, faith, health care, government—even friendship.¹ All our gauges have been recalibrated. This is normal in a global disaster. Disconcerting and challenging, but normal.

If part of you has resistance to even discussing this topic, that's right on schedule, too.

As a human family, there've been a wide range of experiences. Some of us survivors were inconvenienced, others were near death. Some of us experienced trauma while others coped relatively well.

The psalms affirm the expansiveness of life, particularly the experience of suffering—this is well known. What may not be immediately evident is that these ancient worship songs of Israel might help shepherd us through this twenty-first-century crisis with hope.

Sing the Blues, Church!

Grief is confounding, because it permeates in multiple dimensions; we may experience sadness,

At left: Artwork from the Virgin's Monastery of Benedictine nuns, Petrópolis, Rio de Janeiro, Brazil

Singing our trouble helps. That's the blues tradition. ... Blues music feels good because we know we're not alone. Someone has had enough and is whispering, moaning, or hollering it out loud.

anger, negotiations with life, numbness, acceptance, or any of these simultaneously.² Most of the time, we humans avoid difficult emotions like these, yet traumatologists assure us that fully grieving our losses is essential for healthy recovery.³

Singing our trouble helps. That's the blues tradition. We hear our own voice and know we've survived. Or we hear someone else's heartbreak and we feel understood, affirmed in our own experience. Blues music feels good because we know we're not alone. Someone has had enough and is whispering, moaning, or hollering it out loud—often, as musician Harlan Howard said of country music, with nothing fancy: just three chords and the truth.⁴

Singing in community is even better. Our single voice blending with others enacts community, and we know we belong to an interwoven unity. When we hear the multi-voiced melody with harmonies thickening the air with color, we

The richness of the psalms is what we need when life is complicated.

feel—*physically* feel—connected to the witness of Christ.

The psalms are good at the blues. Some of their greatest hits are “done me wrong” songs—“I’m a lonely bird on a rooftop” (Psalm 102:7);⁵ “All my companions are in darkness” (Psalm 88:18); “God, you’ve failed us! Repent!” (Psalm 80). One thing the blues does in our faith tradition is tell the truth about life, and life can be hard.

What the Psalms Do

All humans have basic needs, which include safety, belongingness, and affection.⁶ In the pandemic, many of us for a variety of good reasons have not felt safe or connected to caring relationships. Psychologists tell us the pandemic has exacerbated our existing stress and fear, loading us with an increased sense of vulnerability.⁷

To honestly express these experiences, the psalmists have gifts for us.

For example, singing Psalm 5 (ex. 1) affirms the experience of fragility with the language of

faith. Whether in the moment of singing we feel particularly despondent or not, naming the suffering of the world is one way the *ecclesia* (“church”) is a witness of Christ. This particular song calls for three distinct voices for the community to experience at once. (Listen at <https://www.psalmmersion.com/psalm-5>.)

A song for Psalm 116 (ex. 2) invites our imagination around God as the Keeper of Life and Hearer of Cries. Far from simple praise, the nuance in the Hebrew text imbues the psalm with longing, surrender, wonder, devotion, and assurance all at once. The richness of the psalms is what we need when life is complicated. In this piece, the congregation voices the refrain (the example), and a cantor sings verses paraphrasing the entirety of Psalm 116. (Listen at <https://www.psalmmersion.com/i-love-the-keeper-of-life>.)

Because the psalms speak to a wide variety of human experiences and are so passionately expressed (even in English translations!), they can help us express, describe, and explore a fully

Example 1.

Listen to My Sighing

Richard Bruxvoort Colligan

Psalm 5:1-3

Part 1:



Part 2:



Part 3:



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Example 2.

I Love the Keeper of Life

Richard Bruxvoort Colligan

Psalm 116

I love the Keep-er of Life ___ for she hears my cry

I call on her all day and ev-'ry day ___

I love the Keep-er of Life ___ for she hears my cry

I call on her all day and ev-'ry day ___

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human life today. From the depths of desolation to expansive gratitude, the psalmists documented a history of deep trust in the God of their understanding. Today, their witness of an abundant life helps us understand our own.

Tracing an Arc from Desolation to Hope

It's one thing to know the musical one-liners of the psalms; quotes can be a bite-size comfort just when we need them. It's another thing to experience the arc of an entire lament psalm. Then, friends, we feel movements of a human psychology at work.

The lament psalms are not mere complaints. In fact, this literature is designed with a trajectory. There is a five-point formula, as clear as sonnets and limericks have their defining form. Every psalm scholar has their own way of cataloging these distinctive movements. Here's mine:

1. The Address: naming God.
2. The Trouble: stating what's wrong.
3. The Ask: what the psalmist wants God to do.
4. The Trust: testimony of the psalmist's devotion and confidence.
5. The Praise: gratitude or anticipated gratitude for God's help.

Experience the arc of an entire lament psalm. Then, friends, we feel movements of a human psychology at work.

Every lament psalm, save one,⁸ follows this formula—though not necessarily in a neat, linear sequence.

Psalm 13 is often used to exhibit the five movements because of its short length and simplicity. The psalmist begins, “How long, Living One? Will you forget me forever?” We get a few verses describing their suffering and a formal plea for rescue. With a solemn nod to their trust in God's unfailing love, the psalm ends with rejoicing words of God's help.

Feel the movements? The affirmation of change through the song?

A second example: Psalm 22 begins, “My God, why have you abandoned me?” The main body of the song follows to describe the horror of hateful enemies (either real or metaphorical) and life-threatening danger. At one point the psalmist reflects that God has been like a midwife protecting them with fierce love since they were born. Their life on the line now, the psalmist cries out for help, recalling how faithful God has been to their

For the psalmists, recovery from crisis is a process, and twenty-first-century traumatologists agree. ... Healing takes time. A process is essential for recovery, and it's a far cry from our "get over it" culture.

ancestors. The song closes by imagining the future praise of the community's unborn children telling stories of God's goodness.

Modeling Movement

The lament psalms carry us somewhere. The route from pain toward gratitude is important. It's a theological commitment as well as a psychological one.

Theologically, the psalmic formula incorporates aspects of a complicated relationship with their covenant God. For example, in the laments, God is petitioned for help but sometimes is also the problem. God is to be revered but is also to be yelled at. Far from simple, a theology of the psalms is mosaic more than systematic—one hundred fifty windows of experience from a people faithfully wrestling with the Source of Life.

Psychologically, the psalms reveal a narrative necessary for trauma recovery. Handy, that. Where Elisabeth Kübler-Ross studied *stages* of grief in the terminally ill,⁹ twenty-first-century psychologists tend to speak of *dimensions* of grief. Kübler-Ross's original terms may pertain: denial, anger, bargaining, depression, and acceptance. To this list, we might add the commonly reported pandemic symptoms of exhaustion, numbness, gratitude, hovering, distractedness, and irritability.¹⁰ Grief is not one thing, and it is not simple.

Sometimes the psalmists explicitly detail their predicaments, sometimes not. In both cases, their songs document a collective of survivors processing deep loss. The lament formula plots a curve through dimensions of grief before gratitude or joy is named. In other words, for the psalmists, recovery from crisis is a process, and twenty-first-century traumatologists agree. The initial distress is but one early data point on the lyrical graph. This is worthy of note, because many of us live today in a culture in systematic denial of tragedy and its

repercussions, quick to shift our attention with the next news cycle. Yet for the psalmists and for our twenty-first-century world, healing takes time. A process is essential for recovery, and it's a far cry from our "get over it" culture.

Cole Arthur Riley writes to those who assume that lament is all devastation. "Lament is not anti-hope. It's not even a stepping stone to hope. Lament itself *is* a form of hope"¹¹ (author's italics). In the psalms, hope is not a fix; it's a trajectory. Immersing ourselves in the lament psalms, we enter a hope-full vehicle that leads us to the home of wholeness. The many stops, detours, and switchbacks along the way do not delay us: they are inherent in the pilgrimage.

Most important for our purposes is this: singing the laments embodies in us a path forward.

If we imagine the psalmists as worship leaders helping their people live mindfully and intimately with the scope of an abundant life—loss and joy, frustration and love, fear and courage¹²—then we can see maybe that's our job, too.

Lifelong Spiritual Formation

It's countercultural to pay attention in this way. According to the psalms, a dynamic life of trust is possible, and it changes with us. Faith evolves, both for the individual and for the institution, and the psalms chronicle a people in deep change.

As a church musician, you create or curate the community's repertoire. What have you sung during the pandemic that has been meaningful? When has a song helped your people name confusion, sadness, gratitude? What music has helped your community practice resurrection, proclaiming hope against despair? Thank you for all the ways you've had your finger on the pulse of your community's life.

John Bell of the Iona Community of Scotland writes that worship music is about spiritual formation, that the songs we teach our children are preparing them to meet their Maker.¹³ Which is to say, music gets life-giving stuff into our bones where we have access to it at any moment.

The laments not only model a human psychology of processing grief, they give us expansive, imaginative language for a faithful life.

A Modest Proposal

Eat the psalms. Inwardly digest them. Snub the lectionary psalm fragments and sit with the complete arc of a whole psalm. Invite your community to study them.

What would happen to us if we did?

- We might grow in both boldness and tenderness.
- We might be shaped into people who listen deeply and generously.
- We might pay closer attention to the most vulnerable among us.
- We might know that the experience of grief is a process spun through with hope.
- As a church, we might integrate the suffering and delights of the world and name it what Jesus called the abundant life.



Richard Bruxvoort Colligan

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Seminary (St. Louis, MO) developing curriculum for pandemic recovery utilizing the lament psalms. Two volumes of his psalm-based songs are published by Augsburg Fortress, and all his congregational songs and liturgies are available at PsalmImmersion.com and Worldmaking.net. His newest collection of

music is “*You Were My Midwife*,” streaming everywhere. He serves as the cantor of Olive Branch Community (ELCA) in Rochester, MN.

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The Use of Psalmody in Lutheran Worship

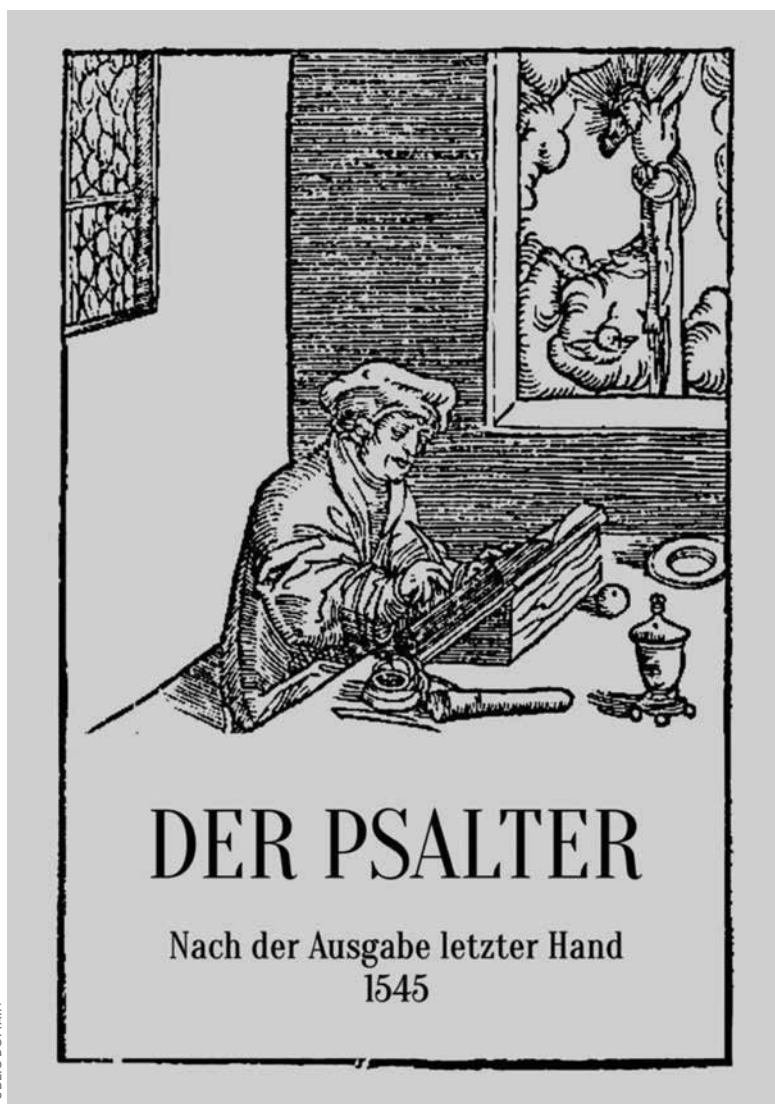
*Where We've Been,
Where We Are, and
Where We Can Go*

by Meghan A. Benson

The use of the psalms has been a central tenet of Lutheran worship throughout its history. Martin Luther himself held a deep appreciation and love for the psalter. The first book Luther published was a translation and commentary on seven penitential psalms, and he subsequently published six separate translated editions of the psalter.¹ In his preface to the 1545 edition, Luther wrote, “the Psalter ought to be a precious and beloved book, if for no other reason than this: it promises Christ’s death and resurrection so clearly—and pictures his kingdom and the condition and nature of all Christendom—that it might well be called a little Bible.”²

Luther also understood and deeply appreciated the power that was present in the words of the psalter and how the words spoken by the psalms—even those words expressed in deep anger, fear, or sorrow during the strongest storms of life—could reorient the heart of the believer toward God. He wrote that the greatest gift of the psalter exists in the fact that the psalms implore us to speak earnestly and honestly with God, withholding no emotions from God (*LW* 35: 256). The fact that the psalms encourage us to speak our words “to God and with God” was the “best thing of all” for Luther, because such speech could only be given in faith (*LW* 35: 256). Given that the psalms give us the words to speak to God in times of both great joy and great distress, their continued inclusion in Lutheran worship in our post-pandemic world is paramount.

The psalms have been used in the corporate worship life of the church since the days of ancient Israel, and modern scholarship has confirmed that the psalms would have been sung as part of both corporate and individual worship life throughout the Old and New Testament periods.³ Certain psalms were appointed for use on each day of the week, and specific psalms were also appointed for use during the festivals of the New Moon, Pentecost, Tabernacles, Dedications, and the Feast of





Page one of Luther's hymn "Ein' feste Burg ist unser Gott" in a woodcut by A. Gabler.

Purim (Hill, 204–5). The Songs of Ascent (Psalms 120–134) were sung by the Jews as they journeyed back to Jerusalem for the three main pilgrimage festivals (Hill, 205). These fifteen psalms were likely sung in sequence as the pilgrims ascended to the top of the hill where Jerusalem was located.⁴

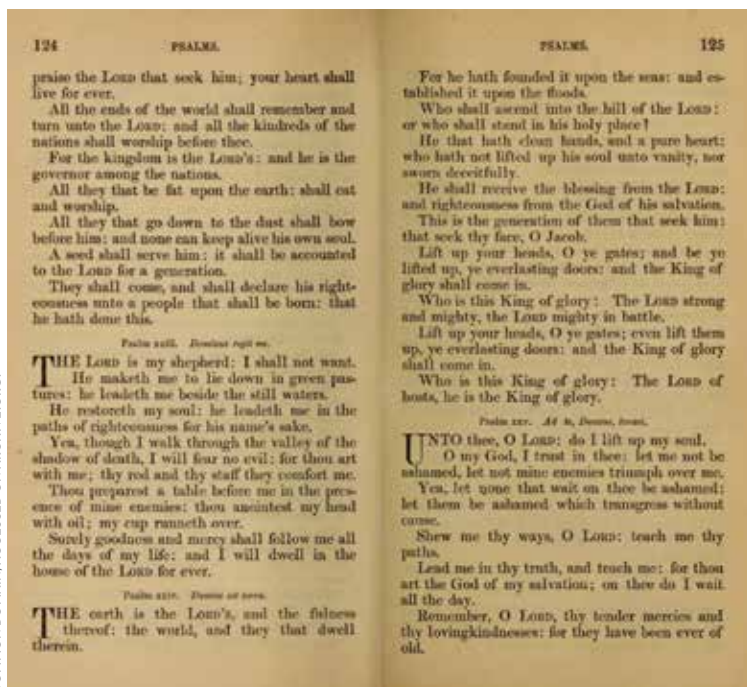
The psalms also served a liturgical purpose by providing musical accompaniment for the sacrifices and other ritual acts of worship, further solidifying their role as Israel's hymnal. Both Exodus 29:38–46 and Numbers 28:1–8 reference the use of psalms during the daily morning and evening sacrifices (Hill, 204–5). During major feasts (such as Passover), the "Hallel" or "Hallelujah" psalms (Psalms 131–138) were chanted by both the cantor and the congregation in praise and thanksgiving.⁵

In his analysis of the psalter, theologian Sigmund Mowinckel found that each psalm was specifically related to a cultic act or acts within temple worship; therefore, the psalm could only

"The Psalter ought to be a precious and beloved book, if for no other reason than this: it promises Christ's death and resurrection so clearly—and pictures his kingdom and the condition and nature of all Christendom—that it might well be called a little Bible."

—Martin Luther

be interpreted in light of the liturgical action it accompanied or supported.⁶ Mowinckel refers to this method of classifying the psalms as the cult-functional method, because he believes that every psalm was created to serve specific liturgical actions and aims of certain rites within Israel's worship (Mowinckel, 29). Because every act of worship is intentional and significant, it was the function of the psalm within temple worship that was the primary driver of the psalm's format, structure,



The Book of Worship from the United Synod of the Evangelical Lutheran Church in the South, 1888, showing Psalm 23.

and content (Mowinckel, 28–29). For Mowinckel, psalms must be interpreted not by analyzing their form, genre, or setting within the human life but rather by assessing the function each psalm served within Israel’s corporate worship (Mowinckel, 31, 34).

The use of the psalter within the liturgy of corporate worship has continued in our own Lutheran worship tradition. In the early Lutheran church, the Reformers sought to continue the practice of chanting the psalter and the corresponding antiphon verses in Latin to the Gregorian psalm tones, particularly in those communities that celebrated the services of the Daily Office.⁷ The Reformers assigned Psalms 1–109 for use in the morning service of Matins, and Psalms 110–150 were assigned to evening Vespers (Reed, 394). These efforts proved to be short lived, as the rise in vernacular hymnody and the dissolution of monastic communities within the Protestant traditions eventually resulted in the disappearance of chanted psalms (and their corresponding psalm tones) from Lutheran worship almost in their entirety (Reed, 394).

Some 400 years later, in North America, the LCMS was established in 1847 by Saxon and other German immigrants who had settled in Illinois,

The use of the psalter within the liturgy of corporate worship has continued in our own Lutheran worship tradition.

Indiana, Missouri, Michigan, New York and Ohio.⁸ During the late nineteenth century, various Lutheran churches attempted to consolidate into one uniquely American Lutheran church, establishing in 1888 the first Lutheran Common Service (Reed, 394). The LCMS remained an independent synod and did not join what became the consolidated United Lutheran Church in America. But the 1888 Common Service that was part of the United Lutheran Church’s *Common Service Book* was eventually incorporated into LCMS’ *The Lutheran Hymnal* (1941) and subsequent LCMS hymnals; modern LCMS worshippers still know the 1888 Common Service as *LSB*’s Divine Service Setting Three.⁹

Divine Service Setting Three incorporates use of the psalms in only two locations: the Psalm of the Day and the Introit.¹⁰ Additional settings of the Divine Service (Settings One and Two) were added in 1978 to the multi-synodical *LBW* and were continued into the LCMS’ hymnals *Lutheran Worship* (1982) and *LSB* (2006). Divine Service Settings One and Two in *LSB* (known by those who use *LBW* as Holy Communion Settings One and Two) expand the use of psalmody in the worship service to include the use of psalms for both the Gradual and responsorial Gospel verse (Held, 473–74).¹¹ Divine Service Setting Three also uses Psalm 51 as the basis for its Offertory “Create in Me” (Held, 473)

Today’s *LSB* still contains these three versions of the Divine Service but has added two additional settings: Divine Service Settings Four and Five. Divine Service Setting Four was adapted from the 1998 *Hymnal Supplement*, and Divine Service Setting Five is an expansion of the existing Divine Service Setting Three to include portions

of Luther's German Mass (Maschke, 119). Both Divine Service Settings Four and Five incorporate individual spoken verses of psalmody into their opening calls to worship (*LSB*, pp. 203, 213) but otherwise remain similar to Divine Service Settings One, Two, and Three in terms of their inclusion of the psalter.

LSB continues the Lutheran tradition of appointing specific introits, collects, Scripture readings, graduals, and gospel verses for each Sunday in the three-year lectionary cycle as part of the Propers of the Day.¹² But despite Luther's belief that the greatest gift of the psalter is our ability to speak honestly to God during "storm winds of every kind" (*LW* 35: 255), there remain some psalms that are not considered acceptable for use in corporate worship. In the construction of the 1888 Common Service, psalms were omitted for use when they were too long, contained "unattractive dispositions of human suffering," or were otherwise considered "inappropriate" (Reed, 217).

As part of my 2019 doctoral dissertation research, I conducted an analysis of the use of the psalms within LCMS liturgy and hymnody to determine how they were likely being used in our modern-day corporate worship. I discovered that, over the course of the three-year lectionary, the combined use of all the LCMS Propers (Introit, Psalm of the Day, Gradual, and Gospel Verse) would reference approximately 119 of the 150 psalms (79 percent).¹³ *LSB* also contains references to the psalms throughout its hymnody; my analysis of the 635 hymns, biblical canticles, and alternative liturgical songs contained within the hymnal found that 188 (30 percent) contain references to psalm texts, in whole or in part (Benson, App. B).

Because variations exist in the manner in which a congregation can choose to employ the Divine Service and LCMS hymnody, it can be assumed that the average LCMS congregant would more likely encounter a maximum of 115 of the 150 psalms (77 percent) in corporate worship over the course of a three-year lectionary cycle (Benson, App. C).¹⁴ In actual practice, however, the use of

Perhaps unsurprisingly, the psalms most often referenced [by LCMS liturgy or hymnody] are ones of trust, hope and comfort, and prayer.

the psalms in our modern Lutheran worship and the exposure our congregations are given to the psalms is likely to be far less. It should also be noted that these figures reflect only partial or infrequent references to the psalms. Of the 115 psalms likely to be referenced by LCMS liturgy or hymnody, the majority (63) are referenced only one to three times between the hymnal and the three-year lectionary period, and another 29 psalms are only referenced four to six times (Benson, App. C).¹⁵ Conversely, there are 8 psalms that are referenced 10 or more times throughout the hymnal and the three-year lectionary period (Benson, App. C). Perhaps unsurprisingly, the psalms most often referenced are ones of trust, hope and comfort, and prayer. Conversely, among the 35 psalms that are never referenced, 25 (71 percent) are psalms of individual or community lament (Benson, App. C).¹⁶

The fact that certain psalms are referenced by LCMS liturgy and hymnody more often than others naturally raises important questions about the raw expressions of emotion that are included in the psalms and whether these emotions are always appropriate for corporate worship. But even outside the imprecatory psalms and the psalms of lament, there exist many opportunities for all Lutheran congregations to include psalms within their corporate worship gatherings.

Over the past several years I have served in various interim minister of worship and music positions and in interim preaching capacities at five Lutheran churches in the northern Virginia region. Although the majority of my lifetime has been spent serving in the LCMS, my recent positions have also been in the ELCA and, currently, in the North American Lutheran Church (NALC). Although I realize that my experience constitutes a relatively small sample size of five individual

congregations from a specific geographic area, it should be noted that none of these churches initially included either spoken or sung psalms as part of their corporate worship or lectionary readings at all of their worship services. In most of these congregations, the psalms were included only in the “traditional” service if they were included at all; services labeled as being “blended” or “modern” usually only included one or two Scripture readings, and so the psalm was excluded.

I realize that there are always pressures on us as pastors and as ministers of worship and music to cut portions of the service to ensure that the service concludes within an hour (which is in itself an entirely different discussion!). But even within these perceived limits of time and space, there is no credible reason to exclude the emotional richness of the psalms from our corporate worship. Therefore, during my time at each of my churches, I have worked to restore the use of the psalms within the corporate worship life of each congregation, regardless of their worship style. In my view, it is imperative that we do all we can to help our ministerial colleagues and congregations appreciate the value that the psalms bring to our corporate worship, and that the psalms be faithfully sung (in accordance with their original format and intention) whenever possible.

If a congregation is not currently accustomed to including a psalm (spoken or sung) in its readings each week, I suggest that one’s first order of business is to set aside time for the psalm within the Service of the Word, possibly between the first reading and the reading of the Gospel. The inclusion of a psalm (even in a spoken format) helps incorporate this additional item into the overall timing and cadence of the service. Psalms can be read responsively at first, but then other settings of the psalms can be used to slowly acclimate the congregation to singing. A choral anthem that references or paraphrases a psalm can serve as a musical offering in place of a spoken psalm; choral or instrumental anthems may also be used as a musical Gradual (response) to the reading of

The inclusion of a hymn paraphrase of a psalm (or of a hymn that incorporates similar imagery to the appointed psalm) is an effective way to introduce the congregation to the idea of singing or chanting.

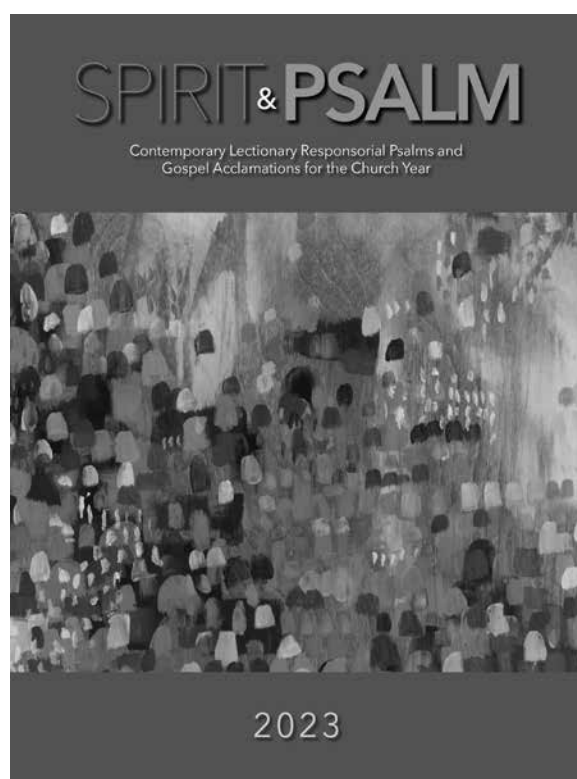
the psalm as a way to further set the psalm apart. Additionally, several hymns within our existing Lutheran hymnals are paraphrases of psalms; the inclusion of a hymn paraphrase of a psalm (or of a hymn that incorporates similar imagery to the appointed psalm) is an effective way to introduce the congregation to the idea of singing or chanting. Other modern worship songs from such sources as *Psalms for All Seasons (PAS)*,¹⁷ *With One Voice, Renew!*,¹⁸ and CCLI (Contemporary Christian Licensing International) also reference or quote portions of the psalter and can be used successfully in the psalm “slot” for this purpose.

Although some congregations may still chant the psalms, we are not limited to the chant tones included within our hymnals. Nor is it required that a sung psalm be chanted in its entirety by the assembly. *PAS* includes not only the background of each of the 150 psalms’ genre, type, or imagery but also a chanted version of the psalm with its own unique antiphon or refrain. The congregational antiphon can be taught to the congregation in one or two iterations before the soloist begins chanting the psalm text. The texts and tones included in *PAS* have been adapted from *ELW* and can be reprinted in bulletins with permission from Augsburg Fortress. Many of the hymn paraphrases included within *PAS* may also be printed or streamed (or both) with the appropriate copyright licenses from CCLI and OneLicense.

Another helpful resource may be found from our siblings in the Roman Catholic church. Whereas many of our Lutheran churches have ceased singing the psalms, many Roman Catholic churches continue to faithfully sing or chant the psalm each Sunday. The resource *Spirit & Psalm*¹⁹ is updated annually and includes verbatim quotations of the psalms set in modern settings that are not only accessible for the congregation and

vocalists but easily prepared by keyboardists, guitarists, and modern worship ensembles. (*Spirit & Psalm* is also available in a digital format that can be downloaded and used on an iPad or tablet.)

Finally, I would also encourage each of us to look for ways in which the psalms can be included throughout the service and not solely within the Service of the Word. In my ELCA congregation, we actually made a Sunday Lenten sermon series out of the psalms. We used the Psalms of Ascent (Psalms 120–134) to guide us in our Lenten pilgrimage to Jerusalem, just as Jesus and his disciples would have likely sung those same psalms as they walked up the hill to Jerusalem to celebrate their final Passover together. Opportunities also exist to use the psalms throughout midweek services in Advent and Lent; the psalms are not confined only to use on Sunday mornings. For those congregations that utilize Marty Haugen’s *Holden Evening Prayer*²⁰ for their midweek Lenten services, consider substituting a sung version of Psalm 51 (“Create in Me”) in place of the Magnificat.²¹



Look for ways in which the psalms can be included throughout the service and not solely within the Service of the Word.

This continues the imagery of Psalm 51 (frequently referenced in our Ash Wednesday liturgies) and encourages a posture of faithful repentance throughout our corporate Lenten worship journey.

Regardless of what method you may choose, it is my hope and prayer that your congregations will continue to find ways to both utilize and incorporate the rich pool of the psalter within your corporate worship. Although all of Scripture may provide comfort during our time on earth, the book of Psalms is uniquely equipped to guide us in how we may express emotions (even deep emotions) to God during all periods of life. As we navigate this new post-pandemic reality, I pray that the words and expressions found in the psalter can help you, your ministry staff, and your congregations not only find the words to speak to God but also enrich and strengthen your corporate worship as well.—*Selah*



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Studies; her doctoral dissertation explored the use of the psalms in Lutheran worship, particularly how the psalms of lament can be used to help us “reorient” or “gaze upon God.”

Notes

1. *Reading the Psalms with Luther: The Psalter for Individual & Family Devotions*, with introductions by Martin Luther trans. by Bruce A. Cameron (St. Louis, MO: Concordia, 2007), 9.

The book of Psalms is uniquely equipped to guide us in how we may express emotions (even deep emotions) to God during all periods of life.

2. Martin Luther, "Preface to the Psalter (1545)," in *Luther's Works*, American ed., vol. 35, *Word and Sacrament I*, ed. E. Theodore Bachmann [hereafter *LW* 35 in text] (Philadelphia, PA: Fortress Press, 1960), 254.
3. Andrew E. Hill, *Enter His Courts with Praise! Old Testament Worship for the New Testament Church* (Grand Rapids, MI: Baker Books, 1993), 204.
4. Eugene H. Peterson, *A Long Obedience in the Same Direction*, 20th anniv. ed. (Downers Grove, IL: InterVarsity Press, 2000), 18.
5. Allen P. Ross, *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation* (Grand Rapids, MI: Kregel, 2006), 266–67.
6. Sigmund Mowinckel, *The Psalms in Israel's Worship*, trans. D. R. Ap-Thomas, vol. 1 (Grand Rapids, MI: Eerdmans, 2004; originally published 1962), 23.
7. Luther D. Reed, *The Lutheran Liturgy: A Study of the Common Liturgy of the Lutheran Church in America*, rev. ed. (Philadelphia, PA: Fortress Press, 1947), 393–94. An antiphon is a separate, concluding psalm verse chanted to a melody of its own.
8. The Lutheran Church—Missouri Synod, "History," <https://www.lcms.org/about/lcms-history>.
9. Timothy H. Maschke, *Gathered Guests: A Guide to Worship in the Lutheran Church*, 2nd ed. (St. Louis, MO: Concordia, 2009), 114.
10. David Held, "The Psalms in Lutheran Worship: The Psalms and Their Use," in *Lutheran Worship: History and Practice*, ed. Fred L. Precht (Saint Louis, MO: Concordia, 1993), 474. Introits are optional psalm verses that can be spoken or sung at the beginning of the Service of the Word. Historically, introits would have provided musical accompaniment for the procession of the clergy from the vestry to the altar; see Arthur A. Just Jr., *Heaven on Earth: The Gifts of Christ in the Divine Service* (St. Louis, MO: Concordia, 2008), 110–11.
11. In the LCMS Divine Service, the Gradual is a liturgical response (drawn from Scripture) that immediately follows the Old Testament reading. The Gospel Verse refers to portions of Scripture that are sung or spoken immediately before the reading of the Holy Gospel, usually with Alleluias before or after (see *LSB*, "Glossary," pp. xxiv–xxv).
12. *LSB Altar Book*, 553–838.
13. Meghan A. Benson, "Turn to God: Discovering Reorientation through Study of the Psalms at Living Savior Lutheran Church, Fairfax Station, Virginia" (DWS diss., Robert E. Webber Institute for Worship Studies, 2019), Appendix A. In actual practice, a congregation's use of the psalms over the course of the three-year lectionary would be far less than this 79 percent. For example, a congregation would have to include the Introit each Sunday in lieu of an entrance hymn (the use of an entrance hymn is more common). In addition, the LCMS Divine Service does not employ both the Psalm of the Day and the Gradual; the service allows the flexibility for a congregation to select one or the other.
14. There are several inherent limitations in the construction of this 77 percent estimate. First, every congregation would have to attend all worship services in a given year. Second, although I have chosen to include all the hymns in my analysis, it is very unlikely that the congregation would sing all of these hymns, even in the course of a three-year period. Not all hymns that are contained in a denomination's hymnal are part of an individual congregation's canon of song.
15. Whereas the lectionary will include several verses of a psalm in the reading, often only singular verses of psalmody are referenced within an entire hymn.
16. This is not to say that the LCMS never voices lament in its corporate worship; three of the eight least-referenced psalms (4, 31, and 51) can be classified as psalms of individual lament; see Walter Brueggemann and W. H. Bellinger Jr., *Psalms* (New York: Cambridge Univ. Press, 2014), 9–12.
17. Grand Rapids, MI: Calvin Institute of Christian Worship, 2012; see also psalmsforallseasons.org.
18. *Renew: Songs & Hymns for Blended Worship*, ed. Robert Webber et al. (Carol Stream, IL: Hope, 1995).
19. *Spirit & Psalm: Contemporary Lectionary Responsorial Psalms and Gospel Acclamations for the Church Year* (Portland, OR: OCP, 2018–).
20. Chicago, IL: GIA, 1990.
21. For the 30th anniversary of the service's publication, Haugen added several new psalm settings for Advent and Lent, including a paraphrase of Psalm 51 in this very location in the service, sung to the same tune as the Magnificat. Another option for this portion of the service is Graham Kendrick's "Psalm 51 (Have Mercy on Me, O God)," CCLI song #4478692.

SING the Psalms!

by Cheryl Dieter

In its simplest format, a hymnal is a collection of songs. In our Lutheran hymnals, these songs are usually divided into three sections—psalms, hymns, and service music—with each of the three functioning in a different way within the liturgy. Like hymns, psalms are meant to be sung, not spoken. Even though both are sung, however, there are undeniable differences between psalms and hymns. Hymns have stanzas; psalms have verses. Hymn stanzas usually are structured with a set meter: each stanza has the same number of lines, and each line has the same number of syllables. Unlike hymns, psalms do not have a set meter. Each verse may have a different number of lines, and each line will usually have a different number of syllables. Although both psalms and hymns are sung, the method of singing them is quite different.

Psalms in Lectionaries

One of the more innovative liturgical reforms of the Second Vatican Council was the introduction of a three-year cycle of readings for the Sunday assembly, replacing the one-year lectionary¹ that had been in use for centuries. The one-year lectionary had two readings appointed for each Sunday and festival, a gospel reading and an epistle reading; the latter was selected to fit with the gospel. A psalm text (introit) was chosen for the choir to sing. The three-year lectionary added a reading from the Old Testament followed by a responsorial psalm, which was intended to be sung not by the choir but by the assembly.

Author's note: this is a revision of an article written for Sundays and Seasons 2023. Many thanks to Augsburg Fortress for allowing it to be included here.

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Many Protestant denominations had also used a one-year lectionary similar to the one-year Roman lectionary but agreed that this change to a three-year lectionary would greatly expand the breadth of Scripture used in worship. When *Lutheran Book of Worship* was published in 1978, it introduced a three-year lectionary that was based upon but different from the Roman lectionary. Other Protestant denominations followed. Much has changed since 1978: the ELCA adopted the Revised Common Lectionary² in 1994 (included in *ELW* in 2006), and the LCMS and the WELS adopted revised three-year lectionaries, which were published in their new hymnals in 2006 and 1993/2021, respectively. Although similar, these three Lutheran lectionaries (and the appointed psalms) differ from each other.

The placement of the psalm after the first reading has a particular function. In all three lectionaries, the first reading is thematically linked with the gospel reading, which reflects the day or season. For each lectionary day, the psalm reflects on the first reading and forms a sort of bridge between the first reading and the gospel.³

Options and Choices

The psalm after the first reading is intended to be sung, most often by the assembly. There are a variety of options for singing the psalm and a variety of choices within those options. Just as eating the same meal day after day would deny us the richness and nourishment of other foods, so also singing

the psalm the same way week after week can deny the assembly the richness and nourishment inherent in psalm singing. Variety in psalm singing can engage the assembly and open the psalms in new ways.

There are three basic categories of psalm singing by the assembly:

- chanted psalm verses;
- psalm verses with refrain; and
- metrical settings of the psalm.

Chanted Psalm Verses

The simplest form of psalm singing is chanting. While the form itself might be simple, chanting the psalm *together* presents some unique challenges and pitfalls. More on that later.

Psalms employ a parallel structure that divides the verses into roughly two equal parts. The first part of the psalm verse is chanted on a single pitch (reciting tone), with a cadence at the end of the line (mediant). The second part usually begins on a different reciting tone and ends with a different cadence (termination). Simple chanting of the psalm might be done as follows:

- **psalm verses chanted in unison by the assembly**—The main advantage to this option is that it puts the entire psalm in the mouth of the assembly. Introducing and beginning the psalm should be carefully thought out, if the assembly is to start the psalm.
- **psalm verses chanted in alternation**—Options include alternation by cantor/choir and assembly, either by verse or group of verses; by

Singing the psalm the same way week after week can deny the assembly the richness and nourishment inherent in psalm singing.

high voices and low voices; by right side and left side; and the like.

Psalms with Refrains

The psalms can certainly be sung without refrains, but the verses chosen as refrains are helpful in that they bring focus to the link between the psalm and the first reading. There are two basic categories for refrain-based singing:

- **psalm verses chanted (unison or alternation) with refrain**—Options include cantor/choir sings refrain and assembly chants verses; assembly sings refrain and cantor/choir chants verses; assembly and choir sing both refrain and psalm verses.
- **through-composed verses (cantor/choir) with assembly refrain**—In a through-composed setting, the verses of the psalm are set to an accompanied melody sung by a cantor or choir, rather than being chanted.

The Challenges of Chanting Together

Whereas cantors and choirs practice (one hopes!) the psalm in advance of singing it in worship, those gathered for worship who chant the psalm have only one chance to get it right. They must read words they are seeing for the first time, singing those words to a melody which may or may not be familiar, and they must do it together. It's this chanting *together* than can prove most challenging.

There are numerous approaches to accomplishing the desired *together*-ness in assembly chanting. Here are some ideas.

The language of the psalms closely mimics the patterns of regular speech. Like speech, rhythmic patterns frequently appear in groups of two or three (or four, which is just two groups of two), with the first syllable in each group emphasized. For the most part, this happens so naturally in speech that we are not even aware of it. One way to help solidify chanting the psalm *together* is to apply these rhythmic patterns to the text of the psalm.

For example, Psalm 27 includes this text:

The LORD is my light and my salvation;
whom then shall I fear?

The LORD is the stronghold of my life;
of whom shall I be afraid?

To establish patterns for chanting the psalm together, first identify the two- and three-syllable groupings within each line. In the example below, the first syllable of each grouping is underlined. The word “the” that begins each of these verses acts as a “pick-up” to the first emphasized word, similar to a pick-up in musical notation.

The LORD is my light and my sal-va-tion;
whom then shall I fear?

The LORD is the strong-hold of my life; of
whom shall I be a-fraid?

If you are trying to establish good unison chanting of the psalm, an initial step in your choir rehearsal might be to present the psalm with underlining of the first syllable within each two- or

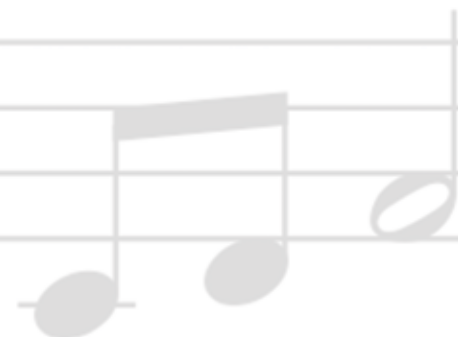
three-syllable group in place. Then use the underlining to guide reading the psalm text together. Only after the “bumps” are worked out and a good unison achieved should you move to chanting the psalm with the desired tone. Repeated use of this technique will establish patterns within the choir that allow them to model good chanting for assembly singing.

One major pitfall in chanting with three-, four-, and five-syllable words: we almost always want to abandon this pattern and be rushed, in some assemblies with an almost machine gun-like attack. This is especially true when those words appear at the end of a line. Once again, good modeling by cantors and choirs can help the assembly develop a more even approach to singing these words.

Pointing and Punctuation

An unfortunate byproduct of psalm “pointing”—those pesky little markings that instruct us when to move off the reciting tone—is the tendency to pause or even stop before chanting the notes that follow the reciting tone. We can’t really chant the psalm *together* unless we have those markings, but how do we learn to sing through them? During choir rehearsals, first speaking the psalm together can help establish the flow of the line. Some choirs may also find it helpful to have the psalm presented to them first without pointing, with or without the two- and three-syllable group markings as in the example above.

Another similar challenge to our chanting together is punctuation marks that occur within



*If the psalms are important enough to sing,
they are important enough to sing well.*

a line: commas, colons, and semi-colons. There really are only three options for dealing with punctuation: ignore it, do a slight pause at the mark, or come to a full stop. For obvious reasons, ignoring it is easy, assuming that you all do the ignoring together. Full stops are trickier, because once you've stopped, you'll need to start up again—together. Treating the punctuation mark with a slight pause will tend to maintain the flow of the line. Always, always, always determine during rehearsal how you will deal with each punctuation mark.

A Word about Instructions

Worshippers cannot be expected to know how a psalm is to be sung simply by presenting them with a refrain and verses. Does everyone sing the refrain or just the choir? Will the choir introduce the refrain with the assembly repeating it? Who sings the verses of the psalm? In alternation? Who starts? Be sure to include instructions for singing (rubrics) that are clear and concise.

Plan, Rehearse, Lead

Good planning results in productive rehearsals, which results in good leadership and modeling. If the psalms are important enough to sing, they are important enough to sing well. Here are a few suggestions for successful psalm leading.

- **Plan** ahead. As you are planning hymns and other music for each service, select the psalm setting you will use, keeping in mind the liturgical day, length of the psalm, and cantor/choir resources available for the service. During the seasons of the church year (Advent, Christmas, Lent, and Easter), there may be some benefit to using the same method of psalm singing

for the entire season. At other times (especially Sundays after Epiphany and Sundays after Pentecost), using a variety of settings will help keep the psalm-singing fresh.

- **Prepare** the psalm for the day as you would any piece of choral music. Prior to rehearsal, read the psalm through, identifying the two- and three-syllable patterns. Make note of those places that are likely to trip people up—including commas, colons, semi-colons, and multi-syllable words—and decide ahead of time how you will sing them.
- **Rehearse** the psalm with the cantor/choir. Speaking chanted psalms together before singing them can accomplish several things. First, it will assist in identifying both the psalm's rhythmic speech patterns and the potential trouble spots. Second, it will reinforce the seamless flow from the reciting tone to the three-note conclusion of each phrase. This will be especially helpful for those groups that tend to pause at the end of the reciting tone before completing the phrase.
- **Present** the psalm in a printed or projected service folder in a way that clearly shows how the psalm will be sung.
- **Lead** the assembly's singing of the psalm with confidence. Remember: especially in the case of chanted psalms, the assembly's success in singing the psalms depends in large part on how the cantor/choir models the singing—week after week, year after year.

Beyond the Written Page

Repetition can lead to boredom, but employing different settings and methods of singing can allow the assembly to engage more fully with the psalms. Even with the simplest setting of a psalm, there is much room for creativity. Here are just a few ideas.

- Write a simple descant on the psalm tone. Have sopranos and tenors chant the descant while altos and basses chant the psalm tone. Once the psalm tone has been established and sung by the worshippers, apply the descant first on choir verses and later on assembly verses.
- Write a four-part setting to both accompany the psalm tone and allow the choir to chant it in parts. Use the printed accompaniment to the psalm as a guide.
- Identify those psalms that appear more than once during the year. Find a beautiful setting of the refrain and use it each time that psalm appears.
- Use a well-known refrain with the psalm. For example, sing “Wait for the Lord” (*ELW* 262) as the refrain during the four Sundays in Advent, using a psalm tone in E minor for the verses. Or be creative and write your own psalm tone.
- If the assembly is struggling with the *togetherness* of their chanting, have them sing just the refrain for a few weeks. Use that time to model good chanting by the choir.

Especially in the case of chanted psalms, the assembly’s success in singing the psalms depends in large part on how the cantor/choir models the singing—week after week, year after year.

With the wide variety of available resources, singing the appointed psalm each week need never be boring. However you choose to do it, sing the psalms!



Cheryl Dieter served for more than twenty-seven years as minister of worship and music at Trinity Lutheran Church in Valparaiso, IN. Since 2007 she has served as ALCM’s business manager.

Notes

1. There are two meanings of the word “lectionary”: (1) a list of biblical readings that a church adopts, and (2) the book from which those readings are organized and read. When “lectionary” is used in this article, it refers to the cycle of readings, not the book. For an accessible introduction to the lectionary, see Gail Ramshaw’s *A Three-Year Banquet: The Lectionary for the Assembly* (Minneapolis, MN: Augsburg Fortress, 2004), part of the publisher’s Worship Matters series.
2. Additional information about the Revised Common Lectionary is available at www.commontexts.org/rcl/.
3. Like the Revised Common Lectionary, the lectionary in *ELW* offers two “tracks” of readings for the time after Pentecost. The *complementary track* follows the same pattern as the time after Epiphany, with the first reading and the gospel linked thematically. This track is the one followed by most ELCA congregations that utilize the Revised Common Lectionary. In the *semi-continuous track*, the first reading is a continuous reading from the Old Testament, and the second reading is a continuous reading from the New Testament, neither one specifically chosen to support the gospel reading. Whatever track is chosen, the intent is that it should be used all through the time after Pentecost. Throughout the entire church year, including both tracks in the time after Pentecost, the psalm always reflects on the first reading.



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The Development of a New Psalter for the English-Speaking Lutheran Church

by Paul T. Prange

When the WELS decided to do an update of its popular hymnal, *CW93*, it had the advantage of already having a twenty-year tradition of two-thirds of its congregations singing the appointed psalm setting between the first and second lesson in most Sunday morning services.

CW93 had introduced responsorial psalm settings to WELS congregations. Each appointed psalm had one setting with a refrain, selected verses, and the Gloria Patri. Two-thirds of WELS congregations indicated by survey that they used those settings nearly every Sunday, and they expected something similar in the updated hymnal. One-third of WELS congregations indicated that the responsorial style did not work for them. Some of those congregations indicated that they would consider singing the appointed psalm if it were in a hymn-like metrical paraphrase format. A few congregations indicated that they would like more variety in psalm-setting styles.

The committee working on the psalm section of the hymnal update faced an interesting dilemma. Should it publish two settings of every appointed psalm in the new hymnal, one responsorial and the other a metrical paraphrase? Page considerations did not allow it. How could the new hymnal meet the needs of most congregations? How could those congregations sing the psalms in styles that went beyond responsorial and metrical paraphrase?

It would be the first American Lutheran English psalter of this style and scope. It would be curated to be usable by all English-speaking Lutheran churches across the world.



PHOTO: WILLIAM PEKRL

Members of the Psalter committee—Michael Schultz, Grace Hennig, Adrian Smith, Samuel Hacker, Amy Hansel, Paul Prange, Daniel Witte, Dale Witte—in the Chapel of the Christ at Martin Luther College in New Ulm, MN

After months of deliberation, the committee working on the updated hymnal, *CW21*, decided to publish one setting of each appointed psalm in the hymnal pew edition in a variety of styles. It also decided, crucially, to authorize the publication of a companion volume containing multiple settings of all 150 psalms. It would be the first American Lutheran English psalter of this style and scope. It would be curated to be usable by all English-speaking Lutheran churches across the world.

The committee working on the psalm section of the hymnal update became the committee working on the new psalter. It reviewed more than

The committee reviewed more than 10,000 settings in English, voting on over 5,000 of them and eventually curating the best ten percent

ten thousand settings in English, voting on over five thousand of them and eventually curating the best ten percent for use in congregations, schools, and homes.

The result is *Christian Worship: Psalter* (CWP; Northwestern, 2021), available in a one-volume pew edition and a two-volume *Accompaniment for the Psalter*. It is also available in the electronic service-planning format familiar to users of *LSB*. The publisher also offers additional musician's resources individually online, including alternate keyboard harmonizations and accompaniments, vocal and instrumental descants, alternate choral stanzas for the metrical paraphrases in varying voice combinations and styles, arrangements for liturgical ensembles, handbell resources, extractions of the chorale voices for transposing instruments, and more (<https://online.nph.net/musicians-resource>).

CWP settings are chosen to be usable by an average Lutheran congregation. There is a responsorial setting for each psalm. Many of them are freshly composed by such modern composers as Mark Haas, Phillip Magness, and Dale Witte. Over one hundred of them are single-tone settings, but even the double- and triple-tone settings are doable by an average congregation. The responsorial lyrical settings, such as Marty Haugen's "Shepherd Me, O God" for Psalm 23, have proven their usefulness in corporate worship.

There is at least one metrical paraphrase for each psalm. They range in musical history from the sixteenth-century composer Heinrich Schütz (eight settings) to the twenty-first-century composers Keith Getty, Kristyn Getty, Matt Papa, and Stuart Townend (five settings). They range in textual history from Isaac Watts (eleven settings), who wrote many of his hymns in the early eighteenth century, to the modern writers Christopher Idle (twelve settings), Martin Leckebusch (twenty-three settings), and Timothy Dudley-Smith (seven settings). Sixteen hymns are set to the melodies of American folk tunes.

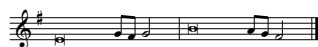
Some of the hymn texts and tunes are freshly composed for this psalter. Jaroslav Vajda (d. 2008) had previously written a paraphrase of Psalm 111 for use with a tune from the Becker Psalter (1602). CWP committee member Grace Hennig composed a beautiful new tune, LEISE, for the text. (You can hear the new setting by searching Google or YouTube for "CW Psalm 111.") The CWP committee wanted to make use of the George F. Handel public domain tune CHRISTMAS, but no suitable text was found. The director of the entire CW21 hymnal project, Pr. Michael Schultz, supplied a new paraphrase of Psalm 117, "All Nations, Join to Praise the Lord," and it became setting 117C in CWP.

CWP is for English-speaking Lutheran congregations, but its treatment of Psalm 117 is a good example of the diversity of languages and musical styles available for corporate worship. Setting 117A is from the French community of Taizé and includes a Latin text. Setting 117B is a Watts text set to a German tune, LASST UNS ERFREUEN, and is printed in singable four-part harmony. Setting 117C, mentioned above, is also printed in four-part harmony. Setting 117D is a traditional Spanish tune, ALABAD AL SEÑOR, with both the English and Spanish text provided. Setting 117E is a simple single-tone response by LCMS composer Henry V. Gerike. Setting 117F is Taiwanese (O-LO), with both an English and a Pinyin Chinese text. Finally, setting 117G is from Ghana (DA N'ASE), with an Igbo text printed above the English.

A wide variety of musical styles are available for use by congregations with some musical resources. There are examples of Conception Abbey, Gelineau, Gregorian, and Twelve Point responsorial settings. Anglican Chant can be sung melody-line only or in parts. There are representative settings by the Australian band Sons of Korah and by the American composer Wendell Kimbrough. Lead sheets are available for songs originally written for guitar.

PSALM 141

Psalm 141



A psalm of David.

- 1 I call to you, LORD, come quick-ly to me;
hear me when I / call to you.
- 2 May my prayer be set before you like / incense;
may the lifting up of my hands be like the evening / sacrifice.
- 3 Set a guard over my / mouth, LORD;
keep watch over the door / of my lips.
- 4 Do not let my heart be drawn to what is / evil
so that I take part in / wicked deeds
along with those who are evil-/doers;
do not let me eat their del-/icacies.
- 5 Let a righteous man strike me—that is a / kindness;
let him rebuke me—that is oil / on my head.
My head will not re-/fuse it,
for my prayer will still be against the deeds of evil-/doers.
- 6 Their rulers will be thrown down / from the cliffs,
and the wicked will learn that my words were well / spoken.
- 7 They will say, “As one plows and breaks / up the earth,
so our bones have been scattered at the mouth / of the grave.”
- 8 But my eyes are fixed on you, / Sov’reign LORD;
in you I take refuge—do not give me o-/ver to death.
- 9 Keep me safe from the traps set by evil-/doers,
from the snares they have / laid for me.
- 10 Let the wicked fall into / their own nets,
while I pass by in / safety.

Let our prayers be acceptable in your sight. Come and help us in time of need that we may sing your praise in holy joy now and forever; through Jesus Christ our Lord. Amen.

The Church sings Psalm 141 to pray for rescue from temptation. Many Christians are accustomed to singing verse 2 as part of an evening service. Martin Luther said, “Psalm 141 is a prayer psalm against godless teachers who appear to be friendly and speak smooth words rather than threats. The psalmist says it is better to be rebuked and corrected by godly teachers. Even if evil comes upon us, and we are uprooted and torn, suffering cross and death, it is better to trust in the Lord rather than in sweet false teaching.”

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PSALM 141

Let My Prayer Rise before You 141A

Let my prayer rise be-fore you as in-cense,
the lift-ing up of my hands as the eve-ning sac-ri-fice.
O LORD, I call to you; come to me quick-ly; hear my voice
when I cry to you. Let my prayer rise be-fore you as in-cense,
the lift-ing up of my hands as the eve-ning sac-ri-fice.

Refrain text: Book of Common Prayer, 1979; public domain
Music: David Schack © 1978 Lutheran Book of Worship, admin. Augsburg Fortress

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An interior page of the Psalter, left page showing the psalm tone, text, prayer, and background; right page is one of several additional settings.

CWP is also designed for personal and family devotions. Each psalm is printed in its entirety (NIV text) and is pointed to be chanted with psalm tones as desired. A freshly written psalm prayer is followed by an explanation of how the church has used that psalm through the ages and by a devotional thought or two. Then comes commentary on that particular psalm from Luther in a fresh translation.

Rev. Dr. Jon D. Vieker, dean of chapel at Concordia Seminary, St. Louis, MO, recently wrote,

The singing of psalms was prescribed in a great number of Lutheran church orders for almost two centuries following the Reformation. Over time, the practice of a “German psalm”—most often a paraphrase of a psalm sung to a hymn tune—faded in favor of a broader practice of hymn-singing. In recent decades, however, Lutherans have returned to

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the psalter, singing the psalms of Scripture in a variety of forms. *Christian Worship: Psalter* provides congregations with a variety of settings for most psalms, and something for every psalm. Pastors and musicians are given choices that will help them match the talents of their choirs and soloists to the hearts of their congregations.¹



Paul T. Prange serves as the WELS administrator for ministerial education. He was chair of the psalmody committee for CW21 and CWP.

Note

1. Jon D. Vieker, in a Northwestern Publishing House promotional email to LCMS churches, November 2022.

Singing the Psalms

Using *Christian Worship: Psalter* (2021)

by Dale Witte

[Jesus] said to [His disciples], “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; NIV)

The Psalms Testify about Jesus

Why sing the psalms? Consider how the passion, death, and resurrection of our Lord and Savior Jesus Christ leads up to the virtual necessity of using psalmody in Lutheran worship.

After instituting the Lord’s Supper, Jesus went to the Garden of Gethsemane to pray. As he prayed to his heavenly Father, his sweat was like great drops of blood (Luke 22:44). His side was pierced with a spear while he hung, suffocating and dying, while being crucified on a cross (John 19:34). His body was wrapped in linen and sealed in a tomb, where it lay until He returned to life after descending into hell to declare his victory over death and the devil (1 Peter 3:18–20). Jesus appeared to Mary Magdalene and the two Emmaus disciples.

Later that evening, he said the words that 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. It was then and there Jesus did something amazing: he opened his disciples’ 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.



Psalm 69: “God, attend to my help, O Lord, help me quickly” from the Mainz Stundenbuch, created in Paris ca. 1450.

WIKIMEDIA COMMONS, PUBLIC DOMAIN

The psalms, along with Moses and the prophets, also testify about Jesus. The psalms revealed who Jesus was to his disciples just as they also reveal who Jesus really is to us.

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; emphasis added). It is also what Paul confessed before King Agrippa: “I am saying nothing beyond what the *prophets* and *Moses* said would happen—that the Messiah would suffer and, as the first to rise from the dead, would bring the message of light to his own people and to the Gentiles” (Acts 26:22b, 23; emphasis added).

But Jesus added one more qualifier to Moses and the prophets: *the psalms*. The psalms, along with Moses and the prophets, also testify about Jesus. The psalms revealed who Jesus was to his disciples just as they also reveal who Jesus really is to us. The psalms predicted the events of his life and validated him to his disciples and to all believers as King (Psalm 2:6), as God’s Son (Psalm 2:7), and as our Lord (Psalm 110).

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

- Psalm 2:7—the baptism of Jesus (Matthew 3:17)
- Psalm 8:2—Jesus at the Temple (Matthew 21:16)
- Psalm 16:10—the resurrection of Christ (Acts 2:31, 13:35)
- Psalm 22:1—Jesus’ fourth word from the cross (Matthew 27:46; Mark 15:34)



Baptism of Jesus, miniature from the Psalter of Eleanor of Aquitaine, ca. 1185

- Psalm 22:16—Jesus appears to Thomas (John 20:25)
- Psalm 22:18—the soldiers mock Jesus (Matthew 27:35; John 19:24)
- Psalm 34:20—the death of Jesus (John 19:36)
- Psalms 35:19; 69:4—the world hates the disciples (John 15:25)
- Psalm 41:9—Jesus predicts His betrayal (John 13:18)
- Psalm 69:21—the Crucifixion (Matthew 27:34; John 19:29)
- Psalm 69:9—Jesus clears the Temple (John 2:17)
- Psalm 78:2—the parables of the mustard seed and the yeast (Matthew 13:35)

- Psalm 78:24, 25—Jesus the Bread of Life (John 6:31)
- Psalm 82:6—the unbelief of the Jews (John 10:34)
- Psalm 91:11, 12—the temptation of Jesus (Matthew 4:6; Luke 4:11)
- Psalm 110:1—whose son is Christ? (Matthew 22:44; Mark 12:36, 16:19; Luke 20:42)
- Psalms 113–118—the Lord’s Supper (Matthew 26:30)
- Psalm 118:22, 23—the parable of the tenants (Matthew 21:42; Mark 12:10, 11; Luke 20:17)
- Psalm 118:25, 26—Jesus’s triumphal entry into Jerusalem (Matthew 21:9, 23:39; Mark 11:9; Luke 13:35, 19:38; John 12:13)

If Jesus himself tells us through his disciples on the day of his resurrection from the dead that the entire Old Testament—including the psalms—testify about him, why would we not use them in Lutheran worship if we also read from Moses and the prophets?

Music + God’s Word = Power

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. Martin Luther knew this when he wrote

the Psalter ought to be a precious and beloved book, if for no other reason than this: it promises Christ’s death and resurrection so clearly—and pictures His kingdom and the condition and nature of all Christendom—that it might well be called a little Bible. In it is comprehended most beautifully and briefly everything that is in the entire Bible.

In fact, I have a notion that the Holy Spirit wanted to take the trouble Himself to compile a short Bible and book of examples of all Christendom for all saints, so that anyone

God gave the psalms a special “hidden” power that helps them stick in our memory and dwell in our hearts long after we have read them. God intended the psalms to be sung.

who could not read the whole Bible would here have anyway almost an entire summary of it, comprised in one little book.¹

But God gave the psalms a special “hidden” power that helps them stick in our memory and dwell in our hearts long after we have read them. God intended the psalms to be sung:

Be filled with the Spirit, speaking to one another with psalms, hymns, and songs from the Spirit. Sing and make music from your heart to the Lord (Ephesians 5:18b–19).

Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts (Colossians 3:16).

Which is easier to do: recite an entire hymn from memory or sing an entire hymn from memory? This is a very important 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 children would also 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 in Lutheran elementary school. Just get them started, and off they go! If it is true for committing hymn texts to memory, then it is also true for committing the psalms to memory.

Another reason to sing the psalms is to preserve the pattern of “speak, sing, speak” in worship. The Psalm of the Day not only acts as a liturgical proper—changing from week to week according to the church year calendar—but it also

comes 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 not only provides a musical reflection on the theme of the day but it becomes a musical device for allowing God's Word to sail into the worshipper's heart and make safe mooring.

Singing the Psalm of the Day also allows the congregation an opportunity to participate in worship. As any teacher knows, students will learn and retain more if you have them participate in their own education, not just sit back and try to learn everything by listening. ("What I hear, I forget. What I see, I remember. What I do, I understand."—attributed to Confucian philosopher Xunzi). As my father, David Witte—a WELS pastor of forty-plus years—used to say, "No one comes out of church whistling the sermon." Why sing the psalms? To firmly implant God's Word into the hearts and memories of our congregations through music.

Another reason to sing the psalms is to preserve the pattern of "speak, sing, speak" in worship. The Psalm of the Day ... comes between two spoken sections of the Word When the Psalm of the Day is sung, ... it becomes a musical device for allowing God's Word to sail into the worshipper's heart and make safe mooring.

Musical Solutions for Singing the Psalms

Psalms were intended to be sung. They were the hymnal of the Old Testament era. Directions for their singing and the titles of tunes to which they were to be sung can be seen with many of the psalms—

- Psalm 4—With stringed instruments.
- Psalm 5—For pipes.
- Psalm 6—With stringed instruments.
According to *sheminith*.
- Psalm 9—To the tune of "The Death of the Son."
- Psalm 22—To the tune of "The Doe of the Morning."
- Psalm 45—To the tune of "Lilies."
- Psalm 55—With stringed instruments.
A *maskil* of David.

—but, sadly, we have no idea what they sounded like in Old Testament Temple worship.

Cantillation

The earliest indications for chanting the psalms can be inferred by the accents, or cantillation, of the Masoretic text,² which dates between the 7th and 11th centuries CE. 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 to the skill of the chanter in deciphering the meaning of the accents and how they imply a melody. Twentieth-century French musicologist Suzanne Haïk-Vantoura has interpreted cantillation marks as they apply to singing the psalms, attempting to recreate in modern musical notation and sound recordings what the cantillation marks of the Masoretic text of the Hebrew psalms could have implied for singing directions.³

Gregorian Psalm Tones

The first Western mainstream method of singing the psalms in Christian worship was chanting according to the intricate formulae laid out in the eight psalm tones of the Gregorian system. This system served the Christian church for more than a thousand years (c. 500–1500 CE) and is still in use today in many churches. Even though the Gregorian psalm tone system is complex and is not easily usable by a novice congregation, its eight psalm tones provided the framework for a late twentieth-century resurgence of responsorial psalmody using single and double psalm tones. Chanting the psalms using a formulary tone system such as the Gregorian psalm tones relies on having a cantor or a choir sing the entire psalm, including the antiphon. The congregation didn't yet have a good vehicle for singing the psalms either in whole or in part.

Luther's Psalm Hymns

There have been a number of solutions proposed over the centuries to accommodate congregational singing of the psalms, the earliest of which adopted a method of translating and rewriting the text of each Hebrew psalm into the native language of a given congregation using a poetic meter that could be easily sung to a hymn tune—a metrical paraphrase. In 1523, Martin Luther used this method to versify Psalm 46 (*“Ein feste Burg ist unser Gott”*), which we know as “A Mighty Fortress Is Our God” (CW21 863, 864; ELW 503, 504, 505; LSB 656, 657), and Psalm 130 (*“Aus tiefer Not”*), which we know as “From Depths of Woe I Cry to Thee/You | From Depths of Woe, Lord God, I Cry | Out of the Depths I Cry to You” (CW93 305; CW21 650; ELW 600; LSB 607).

It was so important for the Lutheran Reformation to have German Protestant congregations participate in worship, not only singing German hymns of the liturgy (which replaced the choir singing the Ordinary of the Mass in Latin) but also singing German psalm hymns, such as Luther's *“Ein feste Burg”* and *“Aus tiefer Not.”* It was also

It was so important for the Lutheran Reformation to have German Protestant congregations participate in worship, not only singing German hymns of the liturgy ... but also singing German psalm hymns It was also important that they knew what they were singing in contrast to not participating in worship and just listening to the Catholic priest speaking and singing in Latin.

important that they knew what they were singing in contrast to not participating in worship and just listening to the Catholic priest speaking and singing in Latin. This change enabled them to sing the Reformation across Europe.

Luther commissioned a number of close friends—George Spalatin, Johann Dolzig, and “someone else”—to also make “German Psalms for the people,” even though they apparently never fulfilled his request.⁴ While some would label Luther's German verifications of Psalms 46 and 130 “psalm songs”—or German poetry based on the psalms—rather than verbatim German poetic translation equivalents of the original Hebrew poetry, their staying power into the twenty-first century is undeniable. The idea of metrical psalmody—psalms that sang like hymns—was born out of the Reformation.

Metrical Psalters

While Luther was encouraging “German Psalms for the people” in Germany, John Calvin was advocating psalm singing in the Reformed congregations of Geneva and Strasbourg. His Genevan Psalter has become the de facto standard for psalm singing in Reformed churches throughout the world, and it sparked a resurgence of psalm singing using metrical paraphrases. (It is in the 1551



edition of this psalter that the cherished setting of the tune OLD HUNDREDTH was first published.)

Metrical psalters came to North America with the European colonists. The so-called Bay Psalm Book was the first book printed in British North America in 1640 in Cambridge, MA. It contained rather rough examples (by modern standards) of English poetry,⁵ but it met the desire of the early residents of the Massachusetts Bay colony for English translations of Hebrew psalm poetry that were better than the psalters they had brought with them. Metrical psalters were more in use in the early United States than was Gregorian chant, and singing the psalms was a cherished part of worship for early American Christians.

Metrical psalters made the leap into being classified as modern hymnody when, in 1719, Isaac Watts paraphrased nearly the entire psalter into metrical psalmody in his *Psalms of David Imitated in the Language of the New Testament*. Watts' paraphrases of the psalms captured the essence of each psalm while also interpreting each psalm in light of the gospel message of the New Testament. Many of Watts' metrical psalms are still in common use today, such as "Joy to the World"⁶ (Psalm 98), "Jesus Shall Reign Where'er the Sun"⁷ (Psalm 72), "O God, Our Help in Ages Past"⁸ (Psalm 90), and "Oh, Bless the Lord, My Soul"⁹ (Psalm 103).

"Aus tiefer Not schrei ich zu dir" ("Out of deep distress I call to You"), BWV 38, a chorale cantata by J. S. Bach, is based on Martin Luther's hymn, a paraphrase of Psalm 130.

WELS and the Psalms

Early History

Early twentieth-century WELS hymnals do not have psalm sections nor are there places in the liturgy prescribed for either the reading or singing of large portions of psalmody. There were versicles in the Vespers service that quoted short lines of psalmody ("M: Oh Lord, open Thou my lips. C: And my mouth shall show forth Thy praise.") and some metrical psalmody was included in the hymn section (e.g., "Joy to the World," "Out of the Depths"), but these were not referred to as "singing the psalms."

From *The Lutheran Hymnal* (1941) to *Christian Worship: Psalter* (2021)

It was not until the 1941 publication of *The Lutheran Hymnal* (TLH) that psalms were printed en masse in a Lutheran hymnal used in WELS congregations. Psalms in TLH 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, 6). Because the psalms were included in TLH—perhaps the most widely used Lutheran hymnal of the twentieth century—some WELS congregations developed a habit of reading the psalms in corporate worship.

In 1986, as work progressed on the development of a new and revised hymnal for the WELS, a *Sampler* was published to field-test and introduce new hymns and liturgies. Included in the *Sampler* were twelve psalms pointed for singing; these borrowed seven psalm tones from the 1982 hymnal *Lutheran Worship*.

Page 2 of the *Sampler* laid out a new rationale about the psalms:

Provision is made in the service for a larger use of the Psalms. Historically the choir chanted verses from the Psalms as the clergy entered the sanctuary (Introit). The opening hymn sung by the congregation replaces this

Introit Psalm. In the service the “Psalm for the Day” introduces the scripture readings. It reflects the theme for the day or season. Twelve Psalms for trial use are printed in the sampler. Directions for singing or speaking the Psalms are included in the notes for worship leaders.¹⁰

According to some in the WELS, this method of singing the psalms did not go over well in a church body without a history of singing the psalms.¹¹ But what the *Sampler* psalms did accomplish was to take an important step toward congregational psalm singing in the WELS: providing a musical means to sing the psalms (chanted single psalm tones) and putting that music into the hands of the congregation.

At the same time the *Sampler* was published, another major Christian hymnal was published, *Worship* (3rd ed., GIA). The volume gave the CW93 hymnal committee the idea to include the psalm settings in CW93.¹² In this third edition of *Worship*, every psalm in the psalmody section had an antiphon, a single or double psalm tone, and a Gelineau tone, although there was no indication how the psalmody was to be performed. The implications were that the congregation or worship leader was at liberty to choose which psalm tone to use and that the antiphon, according to traditional usage, began and ended the psalm. A similar structure in CW93 made all the difference for the success of this hymnal’s psalm settings.

When CW93 was published, it was anticipated that WELS congregations would only sing the refrains of the psalms and that a choir or cantor would sing the verses, because the refrains were more melodic than the psalm tones. If the psalm was going to be sung in worship successfully, it would be easier for a congregation to learn how to sing a refrain that sounds like a normal melody than it would to learn how to read psalm pointing and learn how to chant. This proposed method of responsorial recitation described in the introduction to the psalmody section of CW93 (63) and in the *CW93 Manual* (150) also allowed the

Congregational psalm singing had taken a firm hold in many WELS congregations, and many were asking for more variety of musical settings.

congregation to join in on the Gloria Patri.

However, the standard of psalm singing in the WELS since 1993 has not followed these plans. Because of the lack of liturgical choirs and cantors in the WELS, congregations have learned to sing the entire psalm in CW93—refrains, verses, and Gloria Patri (direct recitation)—and to sing it fairly well. Most WELS congregations don’t stumble over single psalm tones anymore, and most expect to sing the entire Psalm of the Day. This was not the intended plan of the framers of CW93 for psalm singing, but it has been a blessing to many WELS congregations and worshippers.

As congregations became familiar with the fifty-nine psalm settings of CW93, WELS’ publisher, Northwestern, and the WELS Commission on Worship expanded available WELS psalmody between 2002 and 2008 in several new publications. Ten “night time” psalm settings were published to provide psalmody for the two Compline services. These ten psalm settings were very similar to CW93 psalmody in structure (one page, selected verses, refrain, single tone), while also introducing double psalm tones to WELS congregations.

The publication of a supplement to CW93 in 2008 marked the halfway point between CW93 and its planned replacement hymnal; it included twenty-four new psalm settings. These new settings expanded the pericopic psalm appointments of CW93, provided festival settings of psalms that were appointed for festival days, and provided a variety of new settings to augment the psalms of CW93. Congregational psalm singing had taken a firm hold in many WELS congregations, and many were asking for more variety of musical settings.

Enter *Christian Worship: Psalter* (CWP), compiled as part of the most recent WELS hymnal project (CW21) to serve congregations with a variety of multiple musical settings for each psalm of the lectionary. For congregations that are ready to

experience psalm singing with other responsorial chant, the WELS psalm committee has included metrical psalms (a.k.a. “psalm hymns”) and responsorial lyrical psalms (a.k.a. “psalm songs”) with flowing melodies for the verses. The goal was to have multiple musical settings for each lectionary psalm so that congregations would have much more variety in psalm singing than just chanting the verses.

CWP goes far beyond that simple goal of providing variety by also providing multiple musical settings of all 150 psalms. Why provide musical settings of psalms not normally included in the lectionary? *CWP* can thus be used both for corporate worship *and* personal private devotion. Every psalm is printed in full, followed by a newly composed prayer that encapsulates the themes of that psalm. Also included is an explanation of how the church has used that psalm and a quote from Luther on that psalm.

Psalm Authors

Seven authors of the psalms are:

- David (75) the second king of Israel is the chief author of the psalms.
- Asaph (12) a priest who served as the worship leader of ancient Israel
- The Sons of Korah (10) a guild of singers and composers of music
- Solomon (2) David’s son, the third king of Israel, accounted for two psalms.
- Moses (1) the great leader of Israel and the Exodus
- Heman (1) a wise man, musician, an Ezrahite, a son of Korah, and founder of the Korahite choir
- Ethan (1) a wise man and Ezrahite, probably a Levitical singer
- Anonymous (48) authors account for the remaining forty-eight psalms

Psalm-Singing Variety for Corporate Worship

One might read the list below, select only one way to perform a psalm, and think that that was enough for their congregation. But consider an analogy: think about 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.

Traditionally, there have been four methods of presenting the psalms in worship. Each method may be spoken or sung.

1. **Direct recitation**—a whole psalm or a portion chanted or read in unison by any sized group
2. **Antiphonal recitation**—a verse-by-verse alternation between two “equal” groups (e.g., choir and congregation, one side of the congregation and the other, and so on)
3. **Responsorial recitation**—a soloist or choir singing the verses while the congregation responds with the refrain
4. **Responsive reading**—a verse-by-verse spoken alternation between a pastor and the congregation¹³

Practically, there are many options outside these four traditional methods. Some of these methods might work best in a congregation with a choir. Others might work best in congregations with more limited musical resources. Whichever method you use, start with what’s comfortable for your congregation; only after they have gained confidence in that method should you introduce a new method. When they are comfortable with a second method, then alternate those methods before introducing a third. The following methods

of psalm singing may help stretch your congregation beyond these four traditional methods.

1. **The congregation sings the complete psalm (refrain, verses, and Gloria Patri).** This is the pattern that has become the unintended standard method of singing psalms in many WELS congregations since *CW93* was introduced, but it may not be the best starting point for a congregation that has never sung or chanted a psalm in corporate worship.
2. **The congregation sings the refrain while a cantor or 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. The refrain is usually the most melodic portion of a responsorial psalm setting and will be the most memorable for the congregation. When introducing a new psalm setting to your congregation, introduce the refrain first on keyboard (piano or organ, whichever is more appropriate for the psalm or for your given situation), then have the cantor or soloist sing the refrain so the congregation can hear it. Finally, have the congregation sing the refrain. A judiciously worded bulletin rubric or an announcement by the pastor will help the congregation know when it is their turn to sing the refrain. If your congregation doesn't have a music minister or cantor to sing or chant the verses, you may have a pastor who is a gifted singer who could be a good vocal model for the congregation of how to chant (see no. 3 below). Other congregations may have a soloist or two who normally sing for weddings who could 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 on the congregation.
3. **The congregation sings the refrain; the choir sings the verses.** This is an expansion of no. 2. The important thing to remember when a cantor, soloist, or choir models for the congregation how to sing or chant the verses of the

The refrain is usually the most melodic portion of a responsorial psalm setting and will be the most memorable for the congregation.

psalm is that the inherent rhythm of the words of the psalm verses sets both the tempo and inflections for the chanting of the verses. Too often with a larger group of singers, such as a choir or congregation, the chanted psalm verse lyrics plod along metronomically. The musical notation of a single or double psalm tone is not meant to imply the metrical rhythms usually encountered with music notation. A feathered whole note is used for the reciting tone, the pitch on which the majority of the verse is chanted. A chanted psalm tone is akin to sung speech. No one speaks mechanically: there is ebb and flow and inflection to all spoken language. In the same way, good psalm chanting (i.e., the verses) should come off like someone just happens to be putting pitch to their speaking. The notes at the end of each half of the psalm tone (i.e., the half cadence and the final cadence: two eighth notes and a quarter or half note, or two quarter notes and a half note) only indicate the pitches on which to end each phrase of chanting, not the exact rhythm or speed of the singing. Do not dramatically speed up or slow down at the cadences, but let the words themselves determine the rhythm and inflection.

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 of no. 3. The chanting of the psalm verse is divided into two halves, assigning one group to sing the first half of the verse and another group to sing the second half of the verse. But there are a couple of hidden problems with this method.

The asterisk of the psalm tone (as it appears in some psalters and hymnals) is only meant to mark the middle of the psalm verse

as an indication of when to move in the lyrics to the second half of the psalm tone. It is not meant to indicate a change in performing group. Unfortunately, many congregations use the asterisk (or half cadence) as a division between two groups of singers (i.e., as the point at which 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 never act as a model for the second group to imitate. Their material is different from the second group's material, so the second group needs either to be able to read music or to be fast learners. A better method of alternation between groups may be no. 6 below.

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 no. 4. While not the best method of alternation (see no. 6 for a better method), it is easily understood, and both halves of the congregation will always have the same amount of singing. This method only allows the congregation to get really good at singing half the tone at a time. Creative church musicians can come up with even more variations on this method depending on the architecture of their church (floor vs. balcony, and so on) or the makeup of the congregation (men vs. women, and the like). 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 and everyone learns how to sing both halves of a psalm tone.
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 is alternation by whole, not half, 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 in the second verse. 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 persevere 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 or soloist sings the verses.** This is a variation on no. 2 that may be used to introduce a new psalm to the congregation. This method allows the choir to be the choir and sing a more difficult version of the refrain than the congregation could ever sing (SATB or newly composed for the day in gospel motet fashion). For those congregations that do not have a history of singing the psalms, this method may also be beneficial to use until they get used to how psalm singing sounds. Once they have heard the choir and cantor sing the psalms in this method for a while, the congregation may actually beg to be included in singing 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 *CW93* and its supplemental publications but still craves even more psalm singing variety, then they are ready for *CWP*.

If the choir begins with the first verse, then the congregation has a singing model to imitate how to sing the entire psalm tone in the second verse.

Sixteen Ways to Use CWP in PreK–8 Christian Classrooms

Since the psalms testify about Jesus and also reflect the entire life of the Christian, PreK–8 Christian classrooms can greatly benefit from using *CWP*. Consider the following ideas for incorporating this psalter into the classroom. (Live links to these URLs can be found in the online version of the article on the ALCM website.)

1. Listen to psalm playlists or albums during quiet times to get the sound of psalm singing in your student's ears and hearts. Here are some suggestions.

- “CW Psalter”—a YouTube playlist (a work in progress) compiled by Paul Prange (chair of the psalmody committee for *CW21* and *CWP*) that includes official demonstration psalm videos, original source recordings, and metrical psalmody hymn tune examples (<https://tinyurl.com/ydxhu8u6>)
- “CW Psalter—Recording Links”—also a work in progress, compiled by Witte, that provides direct links from Prange’s *CWP* playlist above to individual *CWP* settings, with recording notes from Witte (<https://tinyurl.com/58n2decz>)
- “Psalms”—a YouTube playlist compiled by Witte that gathers many psalm settings that weren’t chosen for *CWP* (<https://tinyurl.com/wx88v7tu>)
- *North Coast Sessions*—an album by Keith and Kristyn Getty mostly of psalms (<https://tinyurl.com/5fz78rux>)
- Wendell Kimbrough—Two of this artist’s settings appear in *CWP* (62D, 139D); this Spotify list includes Psalm 62 (<https://tinyurl.com/3p3xcwdf>).

- “LSB Psalm Tones”—Very few, if any, of these appear in *CWP*, but they are listed here as an example of how to chant (<https://tinyurl.com/4sa3r798>).
- “Wasilla Bible Church: The Psalms Project”—videos of individual psalms (some to original settings) sung as part of an Alaskan church’s project to sing through the entire psalter in order on consecutive Sundays; two of these settings appear in *CWP* (7B, 86A). Sheet music for some of the settings is linked on the site (<https://tinyurl.com/yc53ppkf>).

2. In early childhood (PreK–2), sing psalm refrains that match a given unit or theme of study. Here are some suggestions.

- All music is taught by rote (either a cappella or accompanied by ukulele, guitar, autoharp, piano, and the like).
- Repetition is the key to retention. Refrains are quite desirable for the littles, especially if time is a factor. Teachers can sing the verse for the littles if the lyrics are too complex. Given enough time, littles are capable of learning a lot!
- Incorporate movement with singing: dance, clap, play instruments, wave scarves.
- Coordinate music with units and themes during Jesus time, music time, daily activities.
- Melodies should span no more than an octave. Middle C (C4) is the lowest note littles can sing. Beware of melodies that go above C5 (teach/model how to use head voice) and below C4. Adjust keys as necessary to fit the littles’ voices.

3. Sing a psalm with a devotion (morning or afternoon) instead of a hymn. Not sure which psalm to pick? Use the Christian Worship: Service Builder software to search for a Scripture passage or a descriptive word that matches the content or lesson of your devotion (e.g.,

“truth”). Appropriate psalms and hymns will be shown.

Talk to your pastor about getting an account on your church’s Service Builder so you can both search the hymnal and psalter (lectionaries, texts, lyrics, and so on) and obtain projections of the psalm and music for your classroom.

4. Make your own psalm devotion, using the first (complete) psalm of each number in CWP, the psalm prayer, and the paragraph with the Luther quote and information on church usage. Start with the paragraph detailing how the church uses that psalm as an introduction. Then read or sing the psalm and conclude with the psalm prayer. There you go—150 devotions planned out of 180 school days!

5. Find a psalm devotion book and augment it by singing related psalms from CWP (make sure to read the book through first for doctrinal and Biblical accuracy). Here are some suggestions.

- *The Songs of Jesus: A Year of Daily Devotions in the Psalms* by Timothy and Kathy Keller (New York: Viking, 2015)
- *The One Year Book of Psalms: 365 Inspirational Readings from One of the Best-Loved Books of the Bible* by William and Randy Petersen (Carol Stream, IL: Tyndale, 1999)
- *Reading the Psalms with Luther* (St. Louis, MO: Concordia, 2007)
- *Blessed Is the Man: Psalms of Praise: A Man’s Journey through the Psalms* by Joel D. Biermann and others (St. Louis, MO: Concordia, 2009)

6. Do you have a unit on the psalms for Bible history? Here are two helpful books.

- *Psalms: Conversations with God* compiled by Debb Andrus (St. Louis: Concordia, 1994), part of the publisher’s God’s Word

for Today series, is a downloadable Bible class or worksheet format; with twelve lessons. Augment with the singing of a psalm setting from *CWP* for each lesson (again: “What I hear, I forget. What I see, I remember. What I do, I understand.”—Xunzi)

- *Discovering Hope in the Psalms* by Pam Farrel and Jean E. Jones (Eugene, OR: Harvest House, 2017). This Bible study of ten psalms of hope offers compelling teachings, motivating devotions, and plenty of creative options for interacting with the psalms, including beautiful artwork to color. Augment with the singing of a psalm setting from *CWP* for each lesson.

7. Use the psalms as you teach music history and appreciation, church history, poetry, geography, writing biographical summaries, and so on.

- What kind of musical psalm setting is it? Find it in the “Genres and Musical Styles” index in *CWP* (832–33). How does knowing a psalm setting’s musical style inform its performance?
- Who was the composer? What can you find out about them online? What else have they composed? How does knowing about the psalm setting’s composer inform its performance?
- If the text is a metrical paraphrase, who is it by? Are there other metrical paraphrases by the same poet in *CWP*? (Consult the “Sources Index” in *CWP* [829–831].) In other places? (Consult the internet.) How does knowing about the psalm setting’s poet or lyricist inform its performance?
- How accurate is the metrical paraphrase? Compare it with the biblical psalm text. What verses are represented? (Highlight them). Which are skipped? Why? Rate the paraphrase on a scale of 1 to 5 (1 is very weak; 5 is very accurate).

- What musical era, geographical region, or denominational background does the musical setting come from? How does knowing this inform its performance?
8. **Preview or review the appointed Psalm of the Week for the church year that will be or has been sung in church.** Teach your students to sing a particular musical setting of the psalm. (Same one all week? Different one each day?)
 9. **Explore psalms and their musical settings that aren't sung in church.** See Witte's roster of "Non-Pericopic Psalm Appointments and Usage (a.k.a. Topical Psalm Index)" (<https://tinyurl.com/yr5yc6f3>) and the *CWP* "Usages" index (834–38).
If the psalms truly are "the songs of [God's] people, [God's] Church, with hearts laid open, praising and lamenting" (Martin Luther, quoted in the introduction to *CWP*, v), then there is a psalm that expresses every mood and situation of a Christian's life.
Sing psalms during the difficult times in life (middle and upper grades, especially).
 - Psalm 69C—when people hate you without reason
 - Psalm 71B—when you feel like everyone is against you
 - Psalm 43B—when you feel alone
 - See also the "Usages" index in *CWP* (834–38) and *Christian Worship: Service Builder*, searching terms such as these: abandonment, anxiety, betrayal, boasting, brokenhearted, comfort, complaint, conflict, cruelty, death, despair, distress, doubt, enemies, envy, failure, grief, guilt, hopelessness, hostility, hypocrisy, loneliness, mocking, opposition, oppression, pain, persecution, pressure, sin, slander, stress, suffering, terror, trouble, turmoil, vengeance, violence, weariness, worry.
 10. **Teach your students how to pray the psalms.**
"If you were to pray through a psalm, like Psalm 23, you read the first line of verse 1, 'The Lord is my shepherd,' and pray anything that comes to mind until you run out of things to say prompted from that one line" (Jonny Fulks, "Praying the Psalms with My Students," <https://tinyurl.com/5cbyfjkk>).
Consult "Psalms for Prayer—A Daily Schedule" in *CW21* (254), a seasonal psalm cycle that can be used with the assigned readings in the Daily Lectionary.
 11. **Music class: incorporate handbells or hand-chimes to play psalm tones. Ring the chord, then sing.** See *The Creative Use of Handbells in Worship* by Hal H. Hopson (Carol Stream, IL: Hope, 1997) for more ideas.
 12. **Have your students introduce a new musical setting to your congregation.** The students sing the hard parts (verses). The congregation sings the easy parts (refrain). Work together with your pastor, choir director, and worship coordinators.
 13. **Pick a Psalm of the Month or Psalm of the Season of the Church Year** for weekly school chapel.
 14. **Student Personal Bible Reading:** organize a classroom bulletin board challenge to read all 150 psalms by the end of the school year.
 15. **Choose a psalm verse as a yearly school theme.** Use one or more musical settings from *CWP* as a theme song throughout the school year. Use the psalm for school corporate chapel texts each week. (Pick a psalm with more than 36 verses?)

16. Connect the psalms with Bible stories, catechism units, Sunday school lessons, New Testament quotes, and the like and sing them when studying. Here are some suggestions.

David's Life

- “Probable Occasion When Each Psalm Was Composed”—on the Blue Letter Bible site (<https://tinyurl.com/597emshh>)
- “Bible Timeline: Psalms”—on the Bible Hub website; includes a listing of David's psalms and the corresponding Biblical events with dates (<https://tinyurl.com/2bdzyab5>).
- “Psalms Based on Incidents in David's Life”—on the English Standard Version of the Bible site (<https://tinyurl.com/39t7j6bu>)

New Testament Psalm Quotes

- “The Bible: Psalms in the New Testament” by Jim Herst and Tim Finlay—from the site hosted by Grace Communion International (<https://tinyurl.com/y23ny274>)

If the psalms truly are “the songs of [God’s] people, [God’s] Church, with hearts laid open, praising and lamenting, ... then there is a psalm that expresses every mood and situation of a Christian’s life.



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The Flood and Psalm 29

The Ten Commandments (from CWP “Usages” index, 838)

- 1st Commandment (You shall have no other gods)—21, 33, 91, 111, 115, 134 (see also CWP Psalm 16C, v. 1: “never shall I look to other gods”)
- 2nd Commandment (You shall not misuse the name)—8, 10, 29, 107, 138
- 3rd Commandment (Remember the Sabbath)—1, 15, 40, 50, 68, 92
- 4th Commandment (Honor your father and mother)—127, 128
- 5th Commandment (You shall not murder)—37, 94
- 6th Commandment (You shall not commit adultery)—50, 51
- 7th Commandment (You shall not steal)—15, 50, 62
- 8th Commandment (You shall not give false witness)—4, 5, 7, 12, 15, 35, 41, 50, 55, 58, 59, 62, 63, 101, 109, 119, 120, 144
- 9th and 10th Commandments (You shall not covet)—19, 73, 139

“Noah’s Ark” by Edward Hicks, 1846

The Lord's Prayer (from *CWP* "Usages" index, 836)

- 1st Petition (Hallowed be your name)—10, 12, 115, 145
- 2nd Petition (Your kingdom come)—1, 2, 21, 119, 143
- 3rd Petition (Your will be done)—1, 87, 103
- 4th Petition (Give us today our daily bread)—34, 62, 104, 145, 146
- 5th Petition (Forgive us)—51, 143
- 6th Petition (Lead us not into temptation)—17, 91, 141
- 7th Petition (Deliver us from evil)—3, 140

"Praying Hands" by Albrecht Dürer, 1508



Musical Considerations for Introducing the Psalms

For the Organist

To introduce the psalm tone or not, that is the question. Some organists customarily play the psalm tone 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 more expedient to 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 about organ registration for psalm singing: as a general rule, the refrain can handle a beefier registration (more Principals) than the psalm tone (fewer or thinner Principals or Flutes). Back in the late 1980s and early '90s, the school of thought on organ registration for psalm singing was to use 8' and 4' Principals for the refrain, but only an 8' Flute for the psalm tone. Since then, with the general acceptance of the styles of psalm settings found in *CW93*, it is very common to hear an almost identical registration used for the accompaniment of a psalm as for the accompaniment of a hymn.

Organists should keep these 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 Psalm 130 ("Out of the depths") to get the same registration as Psalm 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 lighter registration helps musically set the verse apart from the refrain; and
 - a lighter registration helps the congregation hear themselves while singing the verses. If organists play 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. Listen carefully while the congregation sings the verse of the psalm. If you cannot hear the congregation, lighten the registration.
3. Congregations need to hear Flue pipes higher 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 psalm tone. A light 2' may also be appropriate given 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 are:
- 8' and 4' Flutes
 - 8' Flute, 4' Principal
 - 8' Geigen Principal, 4' Flute
 - 8' and 4' Principals
 - 8', 4', and 2' Flutes
 - and so on

For the Pianist

Fewer and fewer congregations have a musician capable of playing the organ, but they do have piano players. When accompanying a chanted psalm from the piano, consider the following.

1. A piano cannot sustain a reciting tone like an organ inherently can. The pianist may have to restrike the chord of the reciting tone while the

choir or cantor or congregation is chanting the verse. Consider restriking at a natural spot in the verse lyrics where one would take a breath or on a strong syllable.

2. A piano may be more difficult for a congregation to hear while singing than an organ. A judicious church pianist can help the congregation hear the accompaniment better without miking the piano by thinking like an organist.
 - To imitate a 16' pedal stop of an organ, consider doubling the bass line accompaniment in octaves in the left hand where possible while simultaneously revoicing the right hand to accommodate the necessary harmonies of the remaining SAT voices.
 - To imitate the 4' and 2' organ stops, judiciously double the melody in octaves in the right hand while arpeggiating the accompaniment harmonic structure.

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 jump right in with both feet, but you've got to know your congregation. Some congregations are 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 apprehensive 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!

Here are two ideas on introducing new psalm settings.

1. Sing a Psalm of the Season. This is the "less is more" approach for congregations that are fairly good at picking up new things but still need practice and reinforcement to feel comfortable. Pick one psalm that fits the mood and

message of a particular season of the church year (e.g., Psalm 24 for Advent; Psalm 96 or 98 for Christmas; Psalm 72 for Epiphany; Psalm 3 or Psalm 142 for Lent; Psalm 22 for Holy Week; Psalm 30 or 118 for Easter; Psalm 51b for Pentecost 1–5, Psalm 115 for Pentecost 6–10, Psalm 122 for Pentecost 10–15, and so on; Psalm 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 try singing even just a portion of the psalms. Once they have heard the psalms sung and understand the structure and pace of psalmody, you can try the following steps.
 - Start by giving them just the refrain to sing while the choir or cantor sings the verses.
 - Then add the Gloria Patri, because it is always the same words and because 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.
 - 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” while the choir sings the odd-numbered verses and gives them a chance to collect themselves. It also gives them time to reflect on God’s Word that they sang and that the choir is singing.
 - 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.



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composer and a music educator at Winnebago Lutheran Academy, Fond du Lac, WI.

Notes

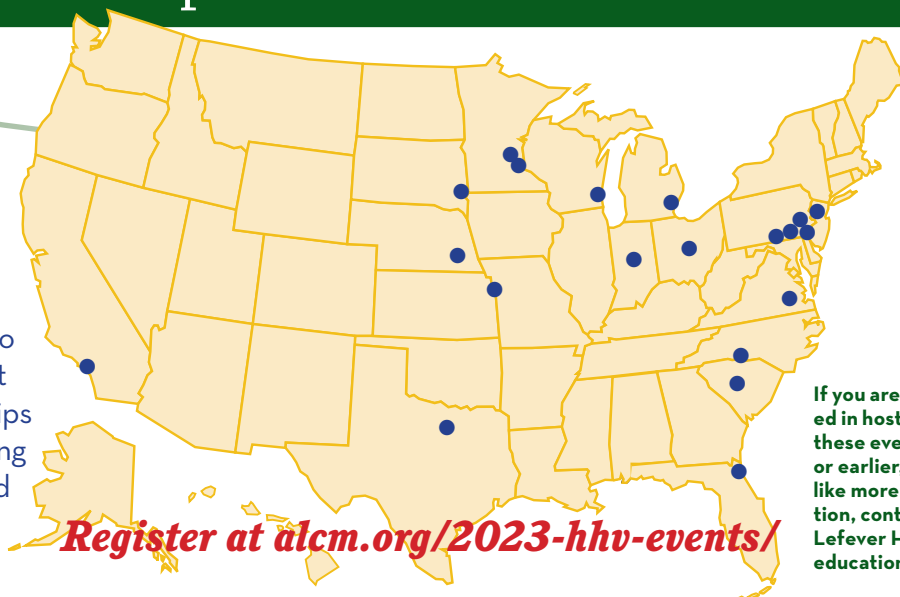
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4. Martin Luther, *Luther’s Works*, American ed., vol. 53, *Liturgy and Hymns*, ed. Ulrich A. Leupold (Philadelphia, PA: Fortress, 1965), 221.
5. An example (Psalm 23) can be seen by scrolling down at https://en.wikipedia.org/wiki/Bay_Psalm_Book.
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7. CW93 84; CW21 380; ELW 434; LSB 832.
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 Full of Grace," which sustained
 me in a hard time back then and
 continues to bring joy
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REVIEWS

Christian Worship: Psalter.

Milwaukee, WI: Northwestern, 2021.

x, 850 pp.

ISBN 978-0-8100-3039-8.

\$22, hardback.

Christian Worship:

Accompaniment for the Psalter.

Milwaukee, WI: Northwestern, 2021.

2 vol. (1170 pp.).

ISBN 978-0-8100-3042-8.

\$70, spiral bound.



Scotsman Alexander Selkirk, whose experience Daniel Defoe later fictionalized in *Robinson Crusoe*, was picked up by the English ships *Duke* and *Duchess* in the year 1709 after spending four years on an uninhabited island 400 miles from the western coast of South America. Having lived off the land for all that time, he looked like a wild man, clothed in goat skins and needless of shoes, since his feet were calloused from hard use. But he had built two small houses—one for cooking, the other for sleeping—and had achieved some semblance of civilization. When the rescuing crew asked him how he had spent his free time, he said he had read the Bible and sung psalms, and that he was probably a better Christian while on the island than he ever was before—or ever would be again.

In addition to a Bible (probably with the metrical psalms bound with it), his marooners had given him other life-preserving equipment, such as a knife, a musket, a hatchet, and a cooking pot. One can imagine Selkirk, after eating his evening meal, opening his only book to the place where he had left off and then raising his little-used voice in the melody of some psalm he had learned as a boy.

Now, consider if a German Lutheran had been the one left on the island. What music would have emanated from this person? Some hymns by Martin Luther or Philipp Nicolai or Paul Gerhardt, perhaps? Expository hymnody, based on Scripture, has been the musical and theological meat and

drink for Lutherans, while in the English tradition the metrical psalms have been the musical mainstay of private devotion and public worship.

Lutherans have never eschewed the psalter; they just have seldom embraced it, as many of their English Protestant cousins had been compelled to do for many years by Calvinist thought. For Lutherans, accustomed to succinct chunks of theological poetry—essentially little sermons that rhyme—in the church's hymns, one of the age-old challenges of singing the psalms has been, "How does one sing all that text without it getting either boring or too difficult to sing?" After all, we know the psalms were written to be sung, and many people would certainly prefer to sing the texts rather than merely read them. The metrical paraphrase has always been an option; but then the question becomes, "Are there enough quality paraphrases to pair with singable tunes for all 150 psalms?" Another question is, "Are there are other interesting ways to sing the psalms apart from metrical paraphrases in the form of hymns?"

The second half of the twentieth century saw composers from many denominational backgrounds working to address these questions, and this psalter is a testament to those efforts up to the present time. A quick glance through the "Genres and Musical Styles" index (832) will show the wide range from which the settings in this book are drawn. Traditional chant forms are certainly there,

We know the psalms were written to be sung, and many people would certainly prefer to sing the texts rather than merely read them.

along with folk tunes from many cultures, psalm tones with refrains, and, of course, a plethora of metrical paraphrases in hymnic form.

Lutheran Book of Worship (LBW; 1978) and *Lutheran Worship* (LW; 1982) included only the psalms appointed to be sung on Sundays. In those books, several psalm tones were given, some single and some double, and those tones became the chief musical option for most congregations to sing the psalms. This same musical approach was used for the two Lutheran hymnals published in 2006, *LSB* and *ELW*, both including a variety of tones and *ELW* including all 150 psalms (even the ones not appointed for Sundays). The WELS, on the other hand, took a very different step with the publication of *CW93* in 1993, providing congregational refrains to be sung along with the psalm texts chanted to tones. This refrain and psalm tone combination was a solution to what could become a tired practice of chanting many psalms to a limited number of tones. Interspersing the chant with a hymn-like refrain maintains interest through multiple verses of chanted text, and this was the sole form employed in *CW93* for the fifty-plus psalms printed there. The favorable reception in the WELS of this style of psalm singing led to the exploration of the many styles of psalm singing practiced throughout the world and the distillation of the finest of these into the current *Christian Worship: Psalter* (CWP). The editors modeled much of the book's format on *Psalms for All Seasons: A Complete Psalter for Worship*, co-published by the Calvin Institute of Christian Worship, Faith Alive Christian Resources, and Brazos Press in 2012.

The CWP pew edition is printed in one volume, with a separate two books comprising the accompaniment edition. In addition, resources for printing the texts and music in congregational bulletins are available through the Christian Worship: Service Builder software.

CWP Pew Edition

The pew edition of CWP is attractive and well bound. The use of red print for the pointing of all psalms, for the indication of refrains, and in the graphics and tables in the front matter provides a satisfying contrast to the predominant black type and assists the eye in noting these important features. The "Introduction" offers a short discourse on psalm singing among Lutherans and sets forth the committee's intentions in creating the book. The next several pages contains a table of the psalms appointed for the church year, including minor festivals and occasions. One setting of each of these appointed psalms is in *CW21*, indicated in CWP with a psalm number in red print. CWP also includes multiple settings of these same psalms, and it provides multiple settings of the psalms that are *not* appointed on Sundays, festivals, and occasions—psalms that can be used for daily devotions, Advent and Lenten midweek services, school devotions and services, and the like. With this encouragement to use the book as a personal devotion resource, perhaps printing a guide for singing the psalms on a daily basis would be in order. Something similar to the Table of Psalms for Daily Prayer in *LSB* (304) might be helpful.

Then follows the main content of the book, all 150 psalms.¹ Each has at least two settings and some have as many as nine. First the psalm is presented in its full NIV text, pointed and with a single tone for chanting. The single tones are not harmonized and thus appear to be intended for unaccompanied singing. The Gloria Patri is not given but is sometimes included in one or more of the optional settings (e.g., 126C). After the psalm text appears a prayer that gathers the themes of the psalm; nowhere could I find a reference to who wrote the psalm prayers.

Following the prayer is a brief commentary written by Rev. Paul Prange, chair of the psalmody committee. Each one has a newly translated (by Prange) quote from Luther concerning that particular psalm. These paragraphs give historical context, indicate the times the church sings the

My Shepherd Is the LORD

23D

Refrain



Verses

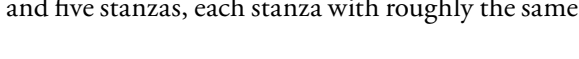
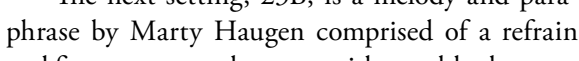
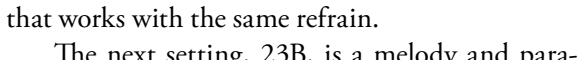
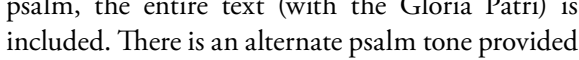
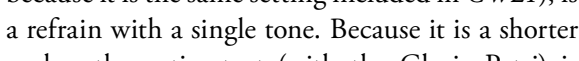
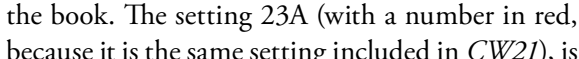
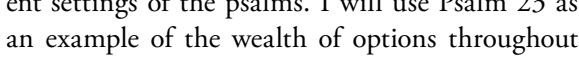
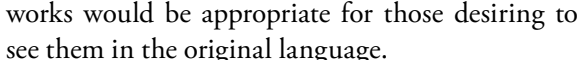
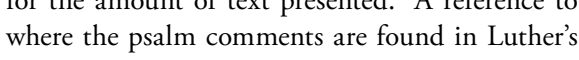
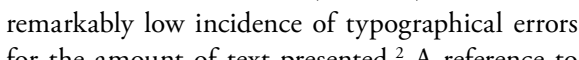
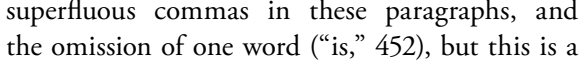
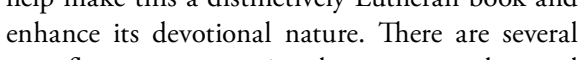
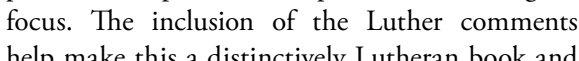
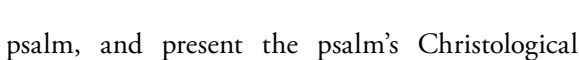
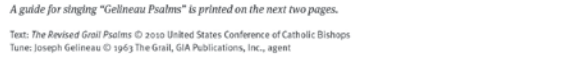
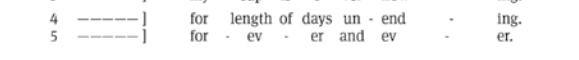
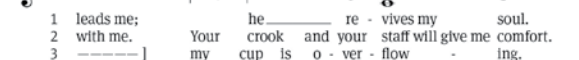
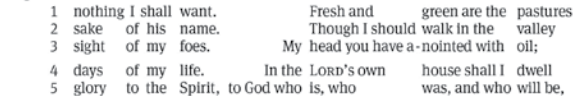


Figure 1. Psalm 23D

psalm, and present the psalm's Christological focus. The inclusion of the Luther comments help make this a distinctively Lutheran book and enhance its devotional nature. There are several superfluous commas in these paragraphs, and the omission of one word ("is," 452), but this is a remarkably low incidence of typographical errors for the amount of text presented.² A reference to where the psalm comments are found in Luther's works would be appropriate for those desiring to see them in the original language.

After the psalm commentary come the different settings of the psalms. I will use Psalm 23 as an example of the wealth of options throughout the book. The setting 23A (with a number in red, because it is the same setting included in *CW21*), is a refrain with a single tone. Because it is a shorter psalm, the entire text (with the Gloria Patri) is included. There is an alternate psalm tone provided that works with the same refrain.

The next setting, 23B, is a melody and paraphrase by Marty Haugen comprised of a refrain and five stanzas, each stanza with roughly the same

23F

My Shepherd Will Supply My Need

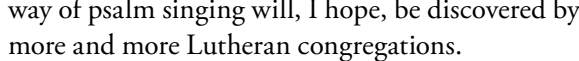
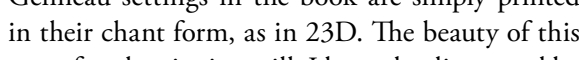
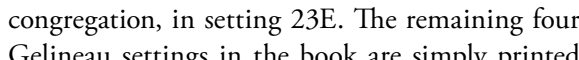
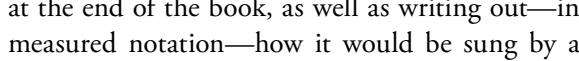
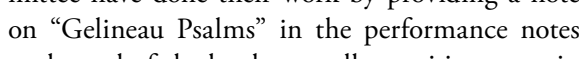
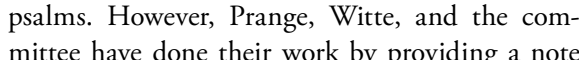
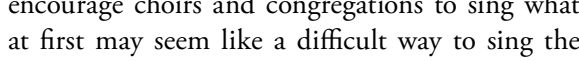
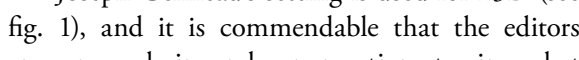
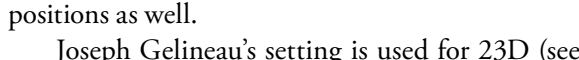
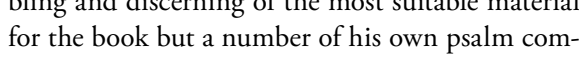
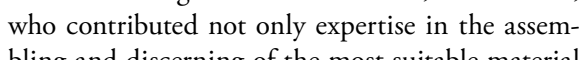
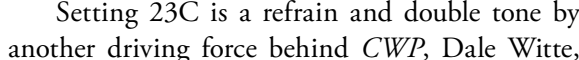
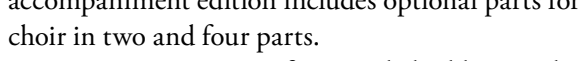
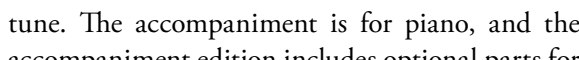
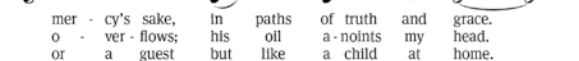
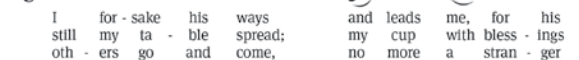
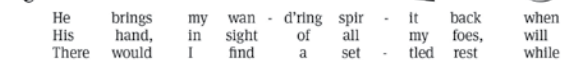
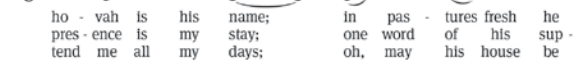
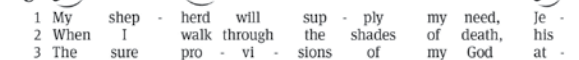


Figure 2. Psalm 23F

tune. The accompaniment is for piano, and the accompaniment edition includes optional parts for choir in two and four parts.

Setting 23C is a refrain and double tone by another driving force behind *CWP*, Dale Witte, who contributed not only expertise in the assembling and discerning of the most suitable material for the book but a number of his own psalm compositions as well.

Joseph Gelineau's setting is used for 23D (see fig. 1), and it is commendable that the editors encourage choirs and congregations to sing what at first may seem like a difficult way to sing the psalms. However, Prange, Witte, and the committee have done their work by providing a note on "Gelineau Psalms" in the performance notes at the end of the book, as well as writing out—in measured notation—how it would be sung by a congregation, in setting 23E. The remaining four Gelineau settings in the book are simply printed in their chant form, as in 23D. The beauty of this way of psalm singing will, I hope, be discovered by more and more Lutheran congregations.

One of the most exciting things about this psalter is its panoply of paraphrases and their corresponding tunes.

The final setting, 23F (see fig. 2), is Isaac Watts's paraphrase, "My Shepherd Will Supply My Need," to the Southern Harmony tune RESIGNATION. (Most psalms in this book include at least one option set to a hymn tune among its various settings, printed in four parts in the pew edition so that one does not need the accompaniment edition to accompany these.)

One of the most exciting things about this psalter is its panoply of paraphrases and their corresponding tunes. Included are old favorites one might expect: "Joy to the World" to ANTIOCH (Psalm 98); "All People That on Earth Do Dwell" to OLD HUNDREDTH (Psalm 100); "Praise My Soul the King of Heaven" to LAUDA ANIMA (Psalm 103); "Praise the Almighty, My Soul Adore Him"

to LOBE DEN HERREN, O MEINE SEELE (Psalm 146); and "Sing Praise to the LORD" to LAUDATE DOMINUM (Psalm 150). The presence of paraphrases by Isaac Watts, who is aptly dubbed the "Father of English Hymnody," is an indication of his influence on Christological psalm-hymns since his 1719 publication of *The Psalms of David, Imitated in the Language of the New Testament*. In addition to "My Shepherd Will Supply My Need" and "Joy to the World," already noted, nine more of his texts appear in the book. These include "O God, Our Help in Ages Past" (90D), "From All That Dwell below the Skies" (117B, see fig. 3), "How Shall the Young Secure Their Hearts" (119H), and "How Truly Blest Are They" (1B), paired with their usual tunes. A less-known text,

117B From All That Dwell below the Skies

Text: Isaac Watts, sts. 1, 3; A Pocket Hymn Book, st. 2; public domain
Tune: Geistliche Kirchengesang, Köln, 1623; setting: Ralph Vaughan Williams; public domain

LASST UNS ERFREUEN
888 888 WITH ALLELUIAS

All Nations, Join to Praise the LORD 117C

Text: Michael D. Schultz © 2021 Northwestern Publishing House
Music: George F. Handel, public domain

CHRISTMAS
CM

Figure 3. Psalm 117B

The use the editors made of new or little-used tunes for metrical psalm paraphrases is one of the great achievements of this book.

“Let All Delight to Serve You, LORD” (113A), is set to the tune HEUT’ TRIUMPHIERET GOTTES SOHN; this tune—which was in *The Lutheran Hymnal* (T LH; 1941) and survived in LW and CW93 but not in the most-current hymnals (ELW, LSB, and CW21)—is perhaps not widely known. FOREST GREEN carries Watts’s text “Sing to the Lord, Ye Distant Lands” (96D), its cheerful tune corresponding well to all but the end of the third stanza. More successful is Psalm 84, “How Pleasant,” given a new tune by Dan Kreider that pairs nicely with its text; and WITTENBERG NEW makes a suitable match to Watts’s Psalm 57, “My God, in Whom Are All the Springs.” Three additional Watts texts not found in CWP—“Jesus Shall Reign” (Psalm 72), “This Is the Day the LORD Has Made” (Psalm 118), and “Let Children Hear the Mighty Deeds” (Psalm 78)—are in CW21.

The use the editors made of new or little-used tunes for metrical psalm paraphrases is one of the great achievements of this book. Many of these are in a minor mode and are supple enough to reflect both strength and sorrow. The repetitious crying out of GENEVAN 77 musicalizes the text for Psalm 77, “I cried out to God to help me: in distress and sorrow, hear me.” Another tune from the Reformation era, AN WASSERFLÜSSEN BABYLON is brought together again with the text “Beside the Streams of Babylon” (137A). In setting 3B, the more recently composed IN TREMBLING HANDS fits the text “O LORD, how many enemies arise and threaten life and limb!” Other relatively recent tunes include ADAM by Kurt J. Eggert (13B and 82B) and MAPLE AVENUE (14B) by Richard L. Van Oss; both mirror the serious matter of their texts, including rejection, trouble, and evil. For “I Trust, O LORD, Your Holy Name” (31D, see fig. 4), Michael D. Schultz provides a worthy and singable tune to Adam Reusner’s sixteenth-century text, using Catherine Winkworth’s translation. One may question the use of SCARBOROUGH FAIR (5A, see fig. 5), especially if the melody conjures images of Simon and Garfunkel, but the plaintive tune easily matches the text, “Hear my words, O gracious LORD; know

I Trust, O LORD, Your Holy Name **31D**

Text: Adam Reusner; tr. Catherine Winkworth, sls. 1-4, alt. 2
tr. Evangelical Lutheran Hymn-Book, Pittsburgh, 1993, st. 5, alt. 1; public domain
Music: © 2021 Michael D. Schultz, admin. Northwestern Publishing House

FIRMLY GROUNDED
887 447

Figure 4. Psalm 31D

the whispered things I say. / Attend to all my cries for help—God, my King, to you I pray.”

Several texts from the hand of Martin E. Leckebusch are paired with new or less-known tunes. “LORD God, Have You Rejected Us” (74B) is set to Andrew Moore’s tune MEMORARE, and “Day and Night I Cry to You” (88A) is set to Martin Setchell’s DIURNUS NOCTU; both are pleas for help reflected in their melodies. Often sung to the words “’Twas in the Moon of Wintertime,” the tune UNE JEUNE PUCELLE is used with Leckebusch’s text “We Hear Reports from Long Ago,” paraphrasing Psalm 44. His text “My Rock and my Refuge, take note of my cry” is fittingly paired with the early American tune, CHEERFUL, from William Walker’s *Southern Harmony*.

The minor modes and gapped scales that characterize *Southern Harmony* tunes find substantial employment in CWP, including WAY-FARING STRANGER (used equally well for three different psalms, 7B [see fig. 6], 31B, and 126B), RESTORATION (142 B), SAMANTHRA (102A), and

Hear My Words, O Gracious LORD

5A

1 Hear my words, O gra - cious LORD; know the whis - pered
2 Lis - ten, LORD, at break of day; as I lift my
3 For I know that you, O God, find in e - vil
4 All who sin, O God, you hate; you de - stroy the
5 Yet, in - vit - ed by your love, to your house will

things I say. At - tend to all my cries for
voice on high. I bring to you my ear - nest
no de - light; with you the wick - ed can - not
one who lies. The LORD ab - hors with all his
I draw near, and, blest to meet you in this

help - God, my King, to you I pray.
plea; then I wait with watch - ful eye.
dwell; proud ones flee be - fore your sight.
might those who schemes of blood de - vise.
place, wor - ship you in rev - 'rent fear.

Text: © 2009 Crown and Covenant Publications, alt.
Music: English, public domain

SCARBOROUGH FAIR
77 87

Figure 5. Psalm 5A

PROSPECT (41D). The *Kentucky Harmony* tune SALVATION is used for settings 38A and 52A. The reader is encouraged to see the deft matching of the tunes to the texts in these cases. Snatches of the well-known WONDROUS LOVE are used in two of the psalm refrains, 88C and 143B. Note that tune names are given in the index when the full tune is used in paraphrases, but partial quotes of hymns in refrains (as in the case of WONDROUS LOVE) are not, and thus will be discovered as one sings through the book.

Another text writer contributing several texts to the book is Christopher Idle. His text “LORD, You Are My Refuge” for Psalm 31 is suitably coupled with WAYFARING STRANGER, as noted above. Other Idle texts that stand out with their tunes are “Those Who Rely on the LORD” (125B) to Roy Hopp’s tune CLERMONT PARK and “When Lawless People Thrive” (37A), in which Idle adroitly distills the major thoughts of a lengthy psalm into five pithy stanzas. Set to the Joseph Parry tune DINBYCH, it discusses the ever-relevant topic of evil

7B

O LORD My God, My Only Refuge

1 O LORD my God, my on - ly ref - uge, save me from
2 Rise up, O LORD, in right-eous an - ger for you have
3 If an - y - one is un - re - pent - ant, God's sword is
those who seek my life or they will tear me like a
set a judg - ment time. Let all the peo - ples gath - er
sharp, his bow is bent; the pit they dug will be their
li - on; LORD, quick - ly end this bit - ter strife.
round you; en - throned on high, you will pre - side.
down - fall, their sin will land up - on their heads.

But if my hands have done them e - vil or if their
O let the e - vil of the wick - ed by your great
But I will thank the LORD of heav - en, all that he

cause is tru - ly just, then let them come and o - ver -
might re - main con - fined, but let the right - eous be es -
does is al - ways right; yes, I will sing his name for -

take me and lay my glo - ry in the dust.
tab - lished, for you dis - cern both heart and mind.
ev - er, the right-eous God, the LORD Most High.

Text: Joel Stamps, alt., public domain
Tune: Southern Harmony, 1835, ed. William Walker, public domain

WAYFARING STRANGER
98 98 8

Figure 6. Psalm 7B

prospering in the world while Christians suffer.

Other notable new tunes include Witte’s FOND DU LAC with the text “Through All the Changing Scenes of Life” (34A), enabling us to sing these words adapted from one of the notable psalters in the English heritage, Nahum Tate and Nicholas Brady’s *New Version of the Psalms of David* (1696). Grace Hennig provides the compelling tune LEISE to a text written in a difficult meter by Jaroslav Vajda, “LORD, I Must Praise You,” a setting of Psalm 111. Though not a recently written tune—English composer Mary J. Hammond died in 1964—SPIRITUS VITAE is a simple melody that soars with the text “O LORD, My Rock, in Desperation” by Marie J. Post (28B) and will, I hope, find more use through this match.

In some instances, the hymn tunes chosen comment musically on their corresponding text. Leckebusch’s text “God of Might, I Call to You” (54A) is a prayer asking God to deliver the one speaking from wicked people. Set to the tune JESU KREUZ, LEIDEN UND PEIN, it calls forth the words

The music of the psalm refrains ... is attuned to their texts. ... Most have been originally composed with the spirit of the psalm in mind.

sung most often to that tune, “Jesus, I Will Ponder Now,” appropriately leading our thoughts to the deliverance Christ wrought for us upon the cross. The same is done with Leckebusch’s text “God, Save Me from This Onslaught” (59B) and with “Deliver Me from Evil” (140B), a text from the Presbyterian *Psalter* (1912); both are set to Hans Leo Hassler’s tune HERZLICH TUT MICH VERLANGEN (the former to the rhythmic version and the latter to the non-rhythmic). Christ’s passion is recalled while asking God for salvation from our own afflictions. The matching of these texts and tunes also hearkens back to the practice of singing psalm paraphrases (such as those by Cornelius Becker in his 1602 psalter) to familiar chorale tunes, as pointed out in the “Introduction” (v).

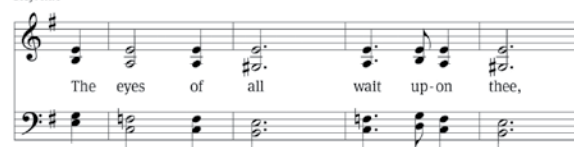
While the prolificacy of new tunes appropriately paired with texts is exciting to many musicians and others who enjoy seeking new ways to express the psalms musically, one will also appreciate the use of many familiar hymn tunes. The English and American tunes AZMON; SOUTHWELL; JERUSALEM; LAND OF REST; and ST. THOMAS all find a place in the book. VATER UNSER; WAS GOTT TUT; and O WELT, ICH MUSS DICH LASSEN will seem as old friends to most Lutherans in the German tradition. BRYN CALFARIA; MARIAN; TERRA BEATA; NATIONAL HYMN; and WOODLANDS also serve as versatile tunes that work with their newly given psalm texts.

In a word, the metrical psalm paraphrases are appealing. I believe that the texts and their tunes have experienced a wedding that all but the most disgruntled will be able to applaud. Although the tunes that are new to WELS congregation members (and these are indicated in the “Genres and Musical Styles” index, 832) may take some time to learn, they are worth the effort and will serve the people for years to come. They also provide musicians outside that church body with a greater knowledge of the breadth of options available regarding metrical psalm paraphrases. One of the best things *CWP* does is bring a host of little-used but lovely tunes to our attention by coupling them with fine texts.

The Eyes of All Wait upon Thee

145C

Refrain



Tone



Great is the LORD and most wor-/thy of praise;
his greatness no one can / fathom.
One generation commends your works to an-/other;
they tell of your / mighty acts.
The LORD upholds / all who fall
and lifts up all who are / bowed down. Refrain

The eyes of all look to you, and you give them their food at the / proper time.
You open your hand and satisfy the desires of every / living thing.
The LORD is near to all who / call on him,
to all who call on / him in truth.
He fulfills the desires of those who / fear him;
he hears their cry and / saves them.
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

Refrain music: Jean Berger © 1959 Augsburg Publishing House, admin. Augsburg Fortress
Tone: © 2021 Northwestern Publishing House

Figure 7. Psalm 145C

The music of the psalm refrains, like the metrical psalm paraphrases, is attuned to their texts. Some of these refrains are taken from hymns, anthems, or other larger works, but most have been originally composed with the spirit of the psalm in mind. In this first category is 19A, which uses the melody from Benedetto Marcello’s familiar piece “The Heavens Declare (Psalm XIX).” “How Lovely,” the refrain for 84A, uses a short phrase from Johannes Brahms’ choral piece “How Lovely Are Thy Dwellings.” “The Eyes of All Wait upon Thee” (145C, see fig. 7) is taken from a well-known choral composition by Jean Berger. Knowing the original work on which these refrains are based will add another dimension to the singer’s experience. The refrain for Psalm 119A–E uses a slightly revised snippet of ERHALT UNS, HERR to the words “Teach me, O LORD, the way of your statutes,” recalling our prayer for the Lord to keep us steadfast in His word, capturing the overall sense of the longest psalm in the psalter. The refrain for Psalm 72A aptly suggests “We Three Kings,” since the

Keep Me as the Apple of Your Eye

17A

Refrain



Tone



Hear me, LORD, my plea is just; listen / to my cry.

Hear my prayer—it does not rise from de-/ceitful lips.

Let my vindication / come from you;

may your eyes see / what is right. *Refrain*

I call on you, my God, for you will / answer me;

turn your ear to me and / hear my prayer.

Show me the wonders of / your great love,

you who save by your right hand those who take refuge in you / from their foes.

As for me, I will be vindicated and will / see your face;

when I awake, I will be satisfied with seeing your / likeness.

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*

Refrain tune: Jane Marshall © 1988 Choristers Guild
Tone: © 1993 Kermit G. Moldenhauer, admin. Northwestern Publishing House

Figure 8. Psalm 17A

text of that psalm involves all nations coming to adore Christ the King. “To You, O LORD, I Lift My Soul” (25A) uses the tune SIMPLE GIFTS; and “I Call, LORD, Each Day” (88B) uses Thomas Tallis’ THIRD MODE MELODY, also familiar to many. In 83B we get to sing the brief melody of Bedřich Smetana’s *Moldau*; and Witte arranges a Sergei Prokofiev tune for Psalm 53B. Both of these, perhaps surprisingly, serve their texts appropriately.

In several cases, the psalm refrain uses a text from another psalm or Scripture as its antiphon. Among these are 31E and 73B, both of which use texts from Jack Noble White’s choral setting of the first song of Isaiah; the text “Surely it is God who saves me” frames the words of both psalms. This refrain was matched with these psalms already in *CW93*. Another refrain used in *CW93*, “Keep Me as the Apple of Your Eye,” is used in both 17A (the psalm from which the text originates, see fig. 8) and 121D. Psalm 22C uses a text from John 1, “Behold the Lamb of God who takes away the sin of the world,” to direct the thoughts of its

messianic prophecy. A phrase from Romans 8—“If God is for us, who can be against us?”—is used as the antiphon for Psalm 46E, reinforcing the psalm’s words “God is our refuge and strength.” 1 Peter 5:7 provides the basis for the refrain “Cast Your Cares,” to be sung with Psalm 55A.

In Psalm 32C, Thomas Pavlechko cleverly turns the tune WER NUR DEN LIEBEN GOTT into a refrain and a double psalm tone. The double tone works its way through the melody of the tune until the final eight measures of the tune are sung to the refrain “Be Glad, You Righteous Ones; Rejoice.” A similar construction is implemented for Psalm 38B, using the first half of the tune STRAF MICH NICHT. After the single tone (derived from the hymn tune) is sung with several verses of the psalm, the refrain uses the last four measures of the hymn tune with which to conclude, with the words “LORD, do not forsake me; quickly come to help me.” In both of these settings, the singers will get the impression that they just sang the hymn—but it will have been to unmetered, unrhyming text, an innovative and workable way to sing these two psalms.

In several settings throughout the book, the music helps to paint the text. In David Lee’s “Turn Again Our Fortunes, O LORD” (126D), the key subtly changes between the refrain and the verses, giving an almost subliminal feeling of the movement from despair to joy. Carl Schalk does a similar thing—but with rhythm—in his refrain, “You Have Turned My Wailing into Dancing,” Psalm 30A. The text “You have turned my wailing into” is supported by quarter notes in stepwise motion, but on the word “dancing,” the accompaniment plays triplets, and the words “into dancing” are repeated in the manner of a lively jig. In his setting of Psalm 133A, “Oh, How Good and Pleasant It Is,” composer Robert A. Hawthorne crafts the accompaniment to come together on a single unison note on the final word, “unity.” The double tone does the same thing upon its conclusion. These examples show that composers still use the text to guide their compositions and that the *CWP* editors were sensitive to this fact.

In quite a few instances, the compilers of *CWP* used the same refrain from a verse-refrain setting to go with a psalm-tone setting of the same psalm. For instance, Psalm 41B, “Heal My Soul,” uses the refrain and then three longer verses that paraphrase the psalm. That refrain is extracted and used as the refrain for 41A, in which about half the psalm is set to a single psalm tone. I counted twelve psalms in which this double use of the refrain took place (41A/B, 42C/D, 56A/B, 63B/C, 64B/C, 67C/D, 85A/C, 98A/C, 118A/E, 127A/B, 128B/C, 145B/D), and the advantage is that once the congregation knows one of the two settings with the same refrain, they are already a step closer to learning the second setting. This may prove extra helpful if the more extensively composed song has a trickier melody, such as 63B, 67C, or 127B. Choices like this further attest to the careful selection made by the psalmody committee in their effort to provide meaningful options for psalm singing.

If there is a criticism of the psalm refrains in general, it is that a great many of them employ the lowered-7th scale step in their melodies and harmonies. I am a personal fan of the modal sound, but I must say that hearing one with the leading tone intact, such as 125A, was refreshing. On the other hand, it is true that the lowered 7th is singable (gone are the days when congregations naturally gravitate to the leading tone in *ERH-ALT UNS*, *HERR*, as in *TLH*.) It has an attraction and stability that seems to wear well in skillfully designed tunes.

Some Challenges

Having treated the major categories of psalm paraphrases and psalm refrains, let us move into some of the challenges that present themselves in the settings.

In a few instances, the psalm text seemed lacking. In 42A, “As the Deer,” the first sentence, “As the deer pants for the water, so my soul longs after you; you alone are my heart’s desire—and I long to worship you,” gives the main thrust of the entire

song; that is, the other verses reiterate this idea. But it only gives one facet of Psalm 42. It neglects the downcast soul (vv. 5, 6), the fact that it seems that God forgets us (v. 9), our bones suffering mortal agony (v. 10), and the like. In addition, the phrase referring to God as the “apple of my eye” seems like a sloppy misquote of Psalm 17:8 in which we ask God to keep us as the apple of *His* eye. In another example, Psalm 102C, the beautiful Taizé setting is only two stanzas long—not nearly enough space to explore the twenty-eight verses of the psalm. Perhaps those two stanzas could have been used as a refrain, with more of the verses provided with a chant tone. A similar instance occurs with 143A: this would be a perfect refrain to sing in tandem with psalm verses chanted to a tone, in order to gain the fullness of Psalm 143.

Another challenge posed by some of the settings is the vocal ranges required to sing them. Settings 63B, 109A, and 117A get up to high E’s (E5). This might be difficult for congregations unaccustomed to the range. The melody of 63B has octave jumps from low to high (D4–D5) as well. Since the lowest note is middle D, and it’s in the key of D major, a transposition down to C major would seem to be a good solution. Psalm 109A is similar in that it rises to E5 twice; since it’s in the key of E minor, and low E (E4) is its lowest note, one would think the editors could have put it down a whole step into D minor. (Could something like copyright issues prevent this?) The last setting, 117A, is a bit different, because it is a Taizé setting in which the congregation sings a refrain, pitched in a comfortable range, and the three stanzas with the high E’s are meant to be sung by a solo voice. However, the three verses would be easy enough for a congregation to sing if they were not pitched so high. Alternate keys are already provided for a good number of settings throughout the book, and these three would be good candidates for a lower key.

Conversely, there are settings that go very low. For instance, the melody in 130G has the range of an octave and a fourth, with the lowest note being

The settings that have a refrain but set the psalm texts a little differently for each successive stanza may prove a small challenge for congregations, but once they get the hang of it, they will be able to learn them well.

a G below the treble staff (G3). The chorus gets up to C5, so it would be possible to raise the key by a whole step—but not much beyond that. People will just have to contend with singing quite a few notes at the bottom of their ranges (with many children, as well as some adults, unable to get those notes at all.) The tunes by Keith Getty/Kristyn Getty/Kelly Minter/Chris Eaton/Stuart Townend (67F, 91B) also have melodies that will stretch the typical range of a congregation.

In general, the psalm paraphrases and psalm refrains with their chant tones are the most easily attainable settings by the congregation. They have regular hymn-like melodies, with regular rhythms, meters, and ranges. The settings that have a refrain but set the psalm texts a little differently for each successive stanza may prove a small challenge for congregations, but once they get the hang of it, they will be able to learn them well. This kind of setting is exemplified in settings such as those by Haugen (141B), David Haas (126A), and Hal Hopson (121C).

However, there are several settings for which a good accompanist or a competent choir—or both—are essential for the congregation's singing to be successful. "I Love You, O LORD My Strength" (18B) is one of these, and the editors (see performance note, 823) encourage us to take the time to learn it. "Let the People Praise You" (67C) also requires an excellent accompanist and choir. The verses in the pew edition do not indicate "Choir," so it appears that the congregation sings everything; however, the accompaniment edition is marked "Choir" on the verses. Only an accompanist with a solid sense of steady beat and the ability to play continual syncopated rhythms should play Psalm 69C. Training the choir to sing everything in this setting is essential, since

the piano accompaniment provides little melodic support. A competent choir should also help lead 76B. Syncopations abound, and the refrain rises to E5 several times. Incidentally, the melody also gets down to an A below the staff (A3), so transposition down doesn't seem to be a viable option.

As pointed out in the performance note (826), Psalm 78A should be introduced by the choir. In fact, they should sing it so much that the people will naturally do what they hear, since the time signature is in 7/8. (Did the composer do that as a "number play" on the psalm number?) I think that most congregations can learn it with enough exposure, and I believe this is what the editors are counting on, since it is the setting of Psalm 78 printed also in *CW21*. Setting 91C is by the Australian group Sons of Korah (see performance note, 826). I wonder if it is meant to be congregational. Its five pages of music appear to be written for a soloist who easily negotiates difficult rhythms and possesses a wide vocal range (A3 to E5). On the one hand, I admire the editors for including something to represent this style of singing in the psalter; on the other, I wonder how many congregations will be able to use it.

There is much material for a congregation to sing in this book. There is also much for a choir to utilize: in addition to the task of learning new tunes and introducing them to their congregation, there are additional choral parts often included in the pew edition or the accompaniment edition or in both. For example, in 113B, a soloist or

There is much material for a congregation to sing in this book. There is also much for a choir to utilize: in addition to the task of learning new tunes and introducing them to their congregation, there are additional choral parts often included in the pew edition or the accompaniment edition or in both.

section of the choir could sing the stanzas over the Taizé ostinato refrain; the choir trebles also have harmony parts written in the pew edition. For a number of settings, four-part arrangements are available in the pew edition, such as 25C, 47B, and 51C. Congregation members can see these too, of course, if they have the book in their hands, but choirs can be specially prepared to sing the harmony. In psalms 96B and 110A, the arpeggiated piano accompaniments are meant to be played under the sung four-part harmony. For settings 24G/H, a descant is provided for the refrain. (The melody and descant are not marked as such in the accompaniment edition but probably should be, similar to 112A.) Psalms 49C, 51B, and 137C can be sung in canon, and the choir can demonstrate how this is done.

How well are Luther's psalm settings represented in this Lutheran book? His hymn based on Psalm 12, "O Lord, Look Down from Heaven," with its tune ACH GOTT, VOM HIMMEL SIEH DAREIN, is included with a Heinrich Schütz harmonization. "A Mighty Fortress," to EIN FESTE BURG (46D), is set to its original rhythmic tune. His text "If God Had Not Been on Our Side" is included as an option for Psalm 124. Also present in one of Luther's first hymns, based on Psalm 130, to the tune AUS TIEFER NOT, in its non-rhythmic form.

CWP explores a variety of chant styles. In addition to single, double, and triple tones, there is a twelve-point chant for 103E (see performance note, 827). This style of chant is remarkably intuitive. Could this style be included in some of the longer psalms to lend variety when a great amount of text needs to be sung? The Conception Abbey style of chanting is given for Psalm 15A; this is basically a five-measure chant tone with a refrain. An Anglican chant by William Boyce is given for Psalm 95B, and the "De Profundis" chant from *TLH* is an option for Psalm 130; both of these sound best sung in four parts.

Text and music from non-Western cultures are represented in several settings. A bilingual

setting of Psalm 133 by Pablo Sosa is provided for the text "How Good and Pleasant." I-to Loh's Carnatic melody undergirds the words to "Come Now, and Lift Up Your Hearts" (95D), for which a simple one-measure accompaniment is all that is needed. The paraphrase of Psalm 100, "All People That on Earth Do Dwell," is printed in twenty-five languages; and Psalm 117, which begins "Praise the LORD, all you nations," has settings in English, Latin, Spanish, Taiwanese, and Igbo. The use of multiple languages endows the words "all people" and "all nations" with another level of meaning. A full list of the origins of all the psalm settings is provided in the "Genres and Musical Styles" index, which begins on p. 832.

Before moving on to provide commentary on the indexes and the accompaniment edition, a word should be said about the attributions at the bottom of each psalm setting. There, in its usual tiny print, it tells the sources of the text and of the music and their copyright information. What it does not say are the dates of composers or authors. While a copyright date connected with a living composer's name may be sufficient, many are the times I looked down to see where a tune originated and only came up with a name, not knowing when that person lived. True, I could google the person fairly rapidly on my phone, but this musician with a penchant for history would like to see the historical dates included, as they are in *CW21*.

The back matter of the book includes a section titled "Performance Notes," already mentioned several times in this article. This is a helpful section giving suggestions on how to execute certain settings, such as the Gelineau psalms, the Schütz settings, and certain responsorial psalms. However, the content is a little inconsistent. For instance, the note for 10A tells us origin of the tune name and nothing about performance. The notes for 2A, 24E, 55B, 83B, and 150E similarly tell us interesting information that is not specifically performance related. The notes for 2D and 3A tell us that those settings should be familiar from previous WELS hymnals. However, there are other

Many of the tunes listed in this section will be new to users of other Lutheran hymnals as well, and the sheer number is impressive. Herein is much material for study and use.

times that the performance notes do not tell us that even when that same fact applies to them. In fact, if we want to see which hymns were in the previous hymnals, we simply need to go to the “Genres and Musical Styles” index beginning a few pages later, and that tells us which psalms came from *TLH*, *CW93*, and the supplement to *CW93*. The note for 34D recommends that piano be used; the note for 34C does not recommend piano, but it is obvious from the setting in the accompaniment edition that piano should be used.

If one looks at the performance notes in *Psalms for All Seasons* (mentioned earlier), one will notice that they are quite extensive and sometimes go outside the bounds of strict performance suggestions. Perhaps a future edition of *CWP* could include more than just “performance” material in its notes. Then it could tell more about relevant historical background; for instance, it could mention the origin of tunes such as Ralph Vaughan Williams’s *THE CALL* (123A) and George F. Handel’s *CANNONS* (123B), as it does for such other tunes as 83B and 55B. (I also believe that the note for 104D may be a mistake: Jon D. Vieker’s setting is not Gospel style, and there is no “tone” in which to emphasize the harmonies.)

The next section is the “Sources Index.” Since both authors and composers are in this single index, it would be helpful to differentiate somehow between those two groups of people. Perhaps using italic type for composers of psalm texts and regular type for composers of psalm music in would be a solution. I could not find Crown and Covenant Publications in this index; the texts from this source include 5A, 11B, 131B, 134A. Also, the entries for Joseph Barnby and Willem Barnard are not in alphabetical order and should be reversed.

“Genres and Musical Styles” is the next index. This is a helpful section for one to see the origins of the psalm settings. Several headings have already been pointed out above, but some bear repeating, one of which is the category “Tune New to WELS.” Many of the tunes listed in this section will be new to users of other Lutheran hymnals as

well, and the sheer number is impressive. Herein is much material for study and use. Other categories indicate which tunes should be familiar from previous WELS hymnals; this is important for WELS congregations to see the continuity between worship books, and it may encourage them that there is much they already (should) know in the book. New singing books can be a little scary, because we know there will be new things inside. I’d like to suggest the addition of two new categories. The first is “Canons”; the three canons I found are 49C, 51B, and 137C. The second is “Gospel.” This would include the settings by Francis Patrick O’Brien (25C, 34D, 85B), as well as 126C and 133B, both of which have indications of Gospel swing in the music.

The final indexes are “Usages,” “Metrical Index,” “Tune Index,” and “First Lines and Titles.” The first of these deserves some comment. It is a subject index with headings that do not normally appear in hymnals. There are emotions (Bitterness, Despair, Doubt, Joy, Rest, Sorrow), concepts (Grace, Healing, Mercy, Patience), and situations (Affliction, Attack, Conflict, Failure, Trouble). And why not? Luther himself said that the psalms are “the songs of his people, his [Christ’s] Church, with hearts laid open, praising and lamenting. They are our words of devotion” (quoted in the “Introduction,” v).

Accompaniment for the Psalter

The *Accompaniment for the Psalter* comes in two large and sturdy spiral-bound volumes, with Psalms 1–80 in the first volume and the remainder of the psalms in the second. Its format is such that each page is letter size, enabling the scores to be larger than those in the pew edition. Although the pew edition includes many settings that contain all the music needed by an accompanist, specifically those that can be sung in four parts (such as the metrical psalm paraphrases and some of the refrain



settings), the accompaniment edition includes all the music for everything in the pew edition. Sometimes it will include two accompaniments, one for organ and one for piano, such as in 23A and 139D. Many settings are conceived for piano and include music idiomatic to that instrument only, such as those by Haugen (e.g., 128B, 141B), Haas (e.g., 89B, 126A, 123C, 139B), Getty/Townend (e.g., 130G), and others in similar style (e.g., 132A, 139E, 146B). Organists would have to make their own adaptations, understanding that the piano is the most suitable instrument to accompany those settings.

As Prange points out in his preface to the accompaniment edition (addressed to church musicians), alternate harmonizations for many of the psalm hymns are provided; but he encourages their judicious use. A number of the psalm hymns are transposed to an alternate key (without the text interlined). Each psalm is given a tempo marking range, and even those meant to be chanted in four parts (e.g., 46C, 95B) are given a tempo range for the cadence notes. When an accompaniment

extends over several pages, a courtesy refrain is printed so that the accompanist does not have to turn back several pages to find it, such as in 103D. The editors obviously gave thoughtful attention to the production of the accompaniment edition.

Prange notes that, while “as many as five stanzas appear between the music staves” in the pew edition, in the accompaniment edition “no more than three or four appear between the staves. This is to limit the space between staves, making it easier to read the music.” This may make it easier for some to read the notes. However, other musicians (myself included) would rather have more stanzas between the staves, so that they can sing along while playing. There have been times I have been playing a multi-stanza hymn, with stanzas printed on a different page, and I have been concerned I would get lost trying to read the music in one place and the printed hymn stanzas in a different place. Take setting 1B, for instance. It includes only two stanzas interlined and four additional stanzas below the music. I would much rather have the staves a little wider apart to accommodate four or five stanzas than have to look down below the music to keep track of where we are while continuing to play the correct notes up above. Accompanists who play with an eye toward text painting will find this arrangement more difficult as well. True, those like-minded are always welcome to use the pew edition for those multiple-stanza hymns. Still, I’m not sure the accompanist is better off, in general, having fewer stanzas interlined. The editors did not follow this practice of limiting the number of stanzas between staves when formatting the chanted psalms. Sometimes there are as many as six lines of text interlined, such as in 32A (Alt) and 33A.

Additional resources for the church musician are available in a digital format, *Christian Worship: Musician’s Resource*. It provides additional descants, instrumental music, choral music, arrangements for handbells, and other supplemental materials. WELS’ publisher Northwestern offers these as “a la carte” items for purchase (<https://online.nph.net/musicians-resource>).

This synod is to be applauded for bringing creative psalm singing back into the mainstream of their worship over the past thirty years. CWP can serve as a resource for all Lutheran church bodies, and I hope that this source will encourage congregations to see the importance of the psalms in worship and sing them regularly.

Digging deep into this psalter, the thought has constantly crossed my mind, “This is an excellent resource—how can I use it in my own (LCMS) church?” One option would be to purchase the *CWP* to put in the pews of my church. (This is probably not going to happen.) However, if I could get the Christian Worship: Service Builder software that enables one to create bulletins, I could use it to extract the psalms we needed each week to print for the choir and to place into our bulletins. Better yet, if Christian Worship: Service Builder was compatible with the Lutheran Service Builder software (for *LSB*), and I could purchase this psalter as an add-on, that would make it even easier. In my opinion, Northwestern would have a viable market for their psalter in LCMS churches if they could find an attractive way to make it available to them. Its resources could find use in ELCA churches as well, although Augsburg has published its own *Evangelical Lutheran Worship: Psalter for Worship*, for lectionary years A, B, and C.

While any church body could use this resource, it is most likely to be used by those in the WELS. This synod is to be applauded for bringing creative psalm singing back into the mainstream of their worship over the past thirty years. *CWP* can serve as a resource for all Lutheran church bodies, and I hope that this source will encourage congregations to see the importance of the psalms in worship and sing them regularly.

Before the appearance of compilations like *Psalms for All Seasons* and *CWP*, many Lutheran musicians have kept files of psalm settings to use when an appointed psalm is to be sung in worship.

Over the years, it has been a never-ending task to gather the best of what is out there from a variety of sources so that musicians may use them in their churches. The psalmody committee of *CWP* has put together a superbly curated collection of psalms giving us a single place in which to delve for settings to use in corporate worship and in devotions for home and school. I cannot stress enough the excellence of this resource. None of us are likely to be stranded on an uninhabited island with only a Bible and a psalter. But ask yourself this: what hymns and psalms should you be singing now that will become so ingrained in you that you could sing them when you are alone and stripped of all other earthly things?

Samuel J. Eatherton

*Kantor, Trinity Lutheran Church and School
Sheboygan, WI*

Notes

1. For longer psalms, often only selected verses are presented in the various settings.
2. Music errata for all the works published in the *Christian Worship* suite are available at <https://online.nph.net/cwmusicerrata>.

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Richard Bruxvoort Colligan.

You Were My Midwife:

Full-range Psalms from a Pandemic.

Strawberry Point, IA: Worldmaking.net, 2022.

98 pp.

Songbook download.

\$15, PDF songbook and JPG congregational lines.

\$10, MP3 download.

<https://psalmimmersion.bandcamp.com/album/you-were-my-midwife>

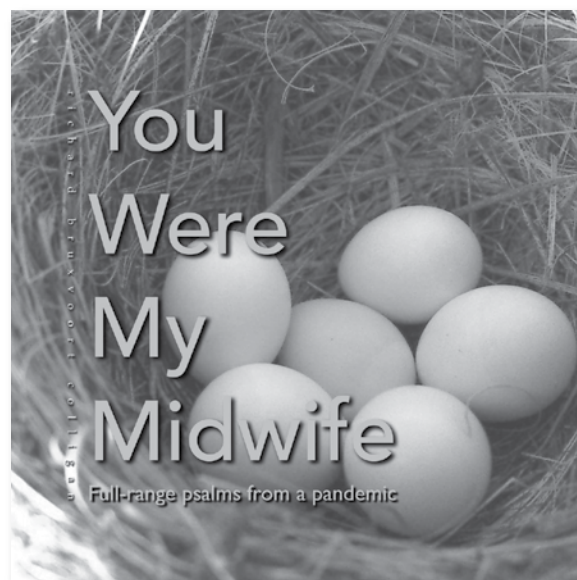
For almost twenty years, Colligan has been immersing himself in the psalms. He's a familiar composer to many, but his music deserves to be sung more. Ambitiously, he is attempting to write fresh, accessible arrangements for all 150 psalms. He only has thirty-seven more to go, and for many of the psalms he has composed multiple songs. Sometimes you need several attempts at capturing their broad yet nuanced meanings.

You Were My Midwife is Colligan's seventh self-published collection of psalm arrangements. It comprises "sixteen psalm-based community songs resonant with the experience of the pandemic: heavy laments, gratitude prayers, songs of goodness," according to the website.¹

"Bring Us All Back" is a mellow, acoustic-driven lament calling for God to return us to places we once knew. Based on Psalm 68, there is a repeated phrase, "daily bear us." It's a helpful reminder of the source of our sustenance. There is a final refrain that provides an option for multiple vocal parts with echoes and responses.

"Bless Your Unspeakable Name" is an up-tempo anthem with pop-music sensibilities that recalls for the hearer the holiness of God's name; the song is based on Psalm 145. Even in the mystery of God's name as given to Moses at the burning bush, the first stanza reminds us that "you overflow with tenderness." There is a great spot for a drum break and hand claps in the last refrain, emphasizing the rhythmic energy.

"God Is My Shepherd" is the lyric repeated by



the assembly while a song leader offers a Gospel-blues style response. This is a unique way to handle the familiar Psalm 23. It would take some work to pull it off in some contexts. If you have a strong lead vocalist, this could be an exciting way to bring God praise. It requires some improvisational chops.

"How Long," based on Psalm 13, is a plaintive cry to God that doesn't shy away from the sorrowful content of the psalm. The first stanza says, "Meanwhile, I wrestle with my thoughts, / sadness in my heart all day." The recording makes use of a swirling keyboard effect that adds to the wistful pondering of the words "how long?"

"I Love the Keeper of Life" is a mid-tempo acoustic groove that declares trust in the God who hears our call during distress. The feminine pronouns might cause some to pass this one by. Based on Psalm 116, this song is very comfortably set in the key of D.

"Listen to My Sighing," taken from Psalm 5:1–3, uses a banjo with a very satisfying effect that matches the plea of the lyrics. This song is constructed with three vocal parts that can be sung independently or in canon. It would lend itself to being sung in a paperless environment.

"Lonely Bird Blues" is an acoustic ballad in the key of D minor based on Psalm 102. The imagery of the lyrics is some of the best in the whole collection. It is refreshing to sing inside the metaphor of being a lonely bird. It could be coupled with the song "His Eye Is On the Sparrow" for a poignant medley.

“O Life, Yeshua” has a folk dance-like pulse that cries to God using the words of Psalm 3. A “pre-refrain” of “they say there is no help / they say there is no hope” is countered by the words of st. 5, “we live always in you,” recalling our place in the God who sustains all life.

“O Love!” starts with a strong funk-like percussion groove. The text is sourced from Psalm 22:23–31. I like the energetic attempt of this arrangement, but the lyrics don’t seem to align as well as on other songs. The refrain needs more theological attention and melodic imagination.

“Rest in Shalom,” based on Psalm 4, is almost a lullaby, with an invitation to healing and wholeness. The first stanza says, “When you are disturbed, trembling, struggling with the evil / Do not give in, / Do not give in. / When you are stirred up, angry, wrestling with the goodness / Do not give in, / Do not give in. / (Refrain) Rest in shalom. Oh, / Rest in shalom.” This song could work very well during a service of prayer and anointing.

“Send Out Your Light” is a rock song that could be used as a sending song or perhaps a gospel acclamation. (The third stanza says, “Where else on earth have we to turn? / We will wait, we will wait for you are our help.”) Based on Psalm 43, it has a rhythm guitar foundation that keeps it moving.

“Steady, Steady Love” from Psalm 143:8 is a song I have sung with an assembly. It is fun, acoustic-driven pop and it’s catchy, the best earworm of the entire collection. It’s a terrific call to worship or gathering song to get the assembly singing and worthy of your band’s song rotation.

“These Lives Are Precious” is rooted in Psalm 72. The second stanza declares, “Help the one whose neck is being stepped on. / Knock down the oppressor. It’s your vow.” Other themes of protest and resistance are lifted up in these lyrics.

“Walking through Trouble,” based on Psalm 138, has a bouncy acoustic beat. I can imagine getting a group of younger folks to create some embodied movements to go along with these

words in the refrain: “I’m walking through trouble, You’re holding on.”

“Whole Heart Hallelujah” starts with the stock I-IV-V-IV rock chord progression. Taken from Psalm 111, the stanzas have a call and response between leader and assembly. The melody of the refrain has a surprising turn in the third phrase, giving it a little more interest.

The collection ends with the title track, “You Were My Midwife,” sourced from Psalm 71:1–6. This is a rich metaphor that requires more exploration. It’s not a lyric or sentiment I’ve heard sung before. God is prototypically cast as Creator, but what about the Spirit who urges us and lovingly guides us through all the transitions of life? Use of this song might require careful teaching and explanation of the role of the midwife, perhaps unfamiliar to some.

When you purchase the songbook download, you receive for every song a lead sheet (melody line with chord changes), piano score with vocal melody line, chord chart (lyrics with chord changes), and notes for the song leader. There are also congregational melody lines in JPG format. These are most helpful for printing in bulletins or projecting on screens. All these resources bundled together make this a valuable resource.

Colligan’s songs are written to be band led. Using the website recordings as a template, they work well with guitar, rhythm section, and keys. However, they have a home in more formal worship as well. They can just as easily be led by piano (some more than others). This collection and all of Colligan’s other offerings expand your opportunities for using the psalms in worship.

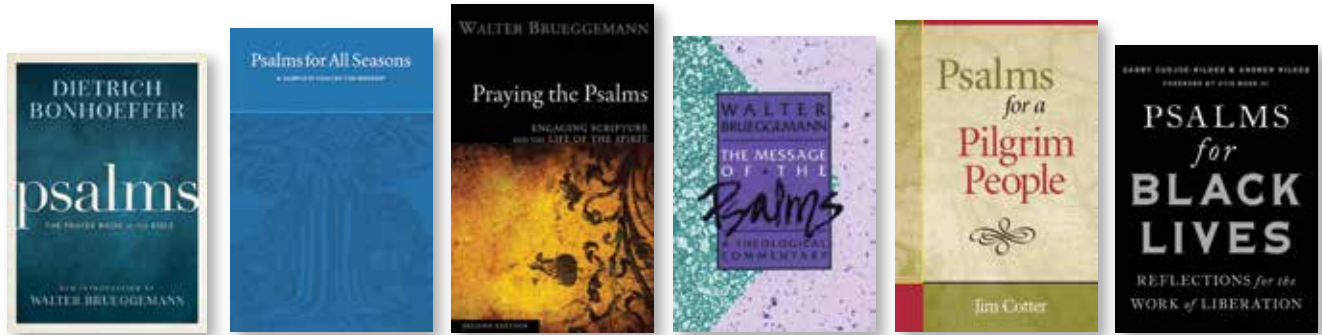
Clayton Faulkner
Sugar Land, TX
Editor, CrossAccent

Note

1. <https://psalmimmersion.bandcamp.com/album/you-were-my-midwife> includes links to the lyrics and to a recording for each of these songs.

BOOKSHELF

Recommended Psalm Resources



Bonhoeffer, Dietrich. *Psalms: The Prayer Book of the Bible*. Minneapolis: Broadleaf, 2022 (originally published in 1970).

Borger, Joyce, Martin Tel, and John D. Witvliet, eds. *Psalms for All Seasons: A Complete Psalter for Worship*. Grand Rapids, MI: Calvin Institute of Christian Worship, Faith Alive Christian Resources, and Brazos Press, 2012.

Brueggemann, Walter. *Praying the Psalms: Engaging Scripture and the Life of the Spirit*. Eugene, OR: Cascade, 2007.

Brueggemann, Walter. *The Message of the Psalms: A Theological Commentary*. Minneapolis: Fortress, 1985.

Cotter, Jim. *Psalms for a Pilgrim People*. Harrisburg, PA: Morehouse, 1998.

Cudjoe-Wilkes, Gabby, and Andrew Wilkes. *Psalms for Black Lives: Reflections for the Work of Liberation*. Nashville: Upper Room, 2022.



Ngien, Dennis. *Fruit for the Soul: Luther on the Lament Psalms*. Minneapolis: Fortress, 2015.

Peterson, Eugene H. *Answering God: The Psalms as Tools for Prayer*. San Francisco: HarperCollins, 1991.

Smith, Ryan Whitaker, and Dan Wilt. *Sheltering Mercy: Prayers Inspired by the Psalms*. Grand Rapids, MI: Brazos, 2022.

Taylor, W. David O. *Open and Unafraid: The Psalms as a Guide to Life*. Nashville: Nelson, 2020.

Witvliet, John D. *The Biblical Psalms in Christian Worship: A Brief Introduction and Guide to Resources*. Grand Rapids, MI: Eerdmans, 2007.

Wright, N. T. *The Case for the Psalms: Why They Are Essential*. New York: HarperOne, 2013.

PSALMFEST

Tools for Singing the Psalms

by Cheryl Dieter

In place of SoundFest, this issue of *CrossAccent* offers “PsalmFest,” a listing with comments of resources for congregational singing of psalms. This list is by no means comprehensive but is intended to highlight some of the more generally useful resources available for congregational psalm singing.

Denominational Resources for Refrain-based Singing

Resources published by the three main Lutheran publishing houses are listed first, because the psalm, selected verses, and refrain for each day are those appointed in each of the three Lutheran lectionaries.¹ While psalms and refrains from other sources may closely match those appointed by denominational lectionaries, the only resources that are exact matches are the ones published by the denomination’s publishing house.

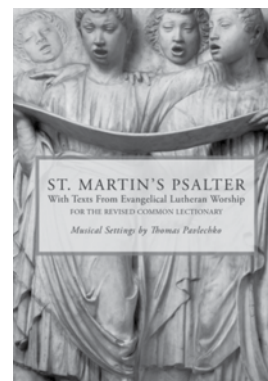
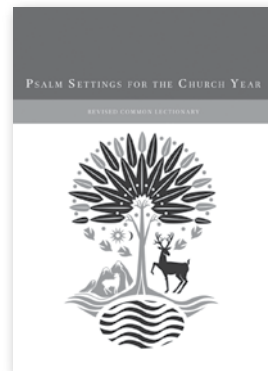
Augsburg Fortress

Three resources published by Augsburg Fortress include musical settings of both psalm texts and assigned refrains in *ELW*:

- *Psalter for Worship*, Evangelical Lutheran Worship edition, 3 vols. (Years A, B, C). Arranged in order by liturgical day, each entry includes a refrain, pointed psalm text, and two options for psalm tone: one from *ELW* and one from another source. Some refrains have optional parts for handbells or choral or instrumental descant. A CD-ROM includes electronic image files for the refrain, pointed psalm text, and both psalm tones. They are also available as downloads in the publisher’s Prelude Music Planner.

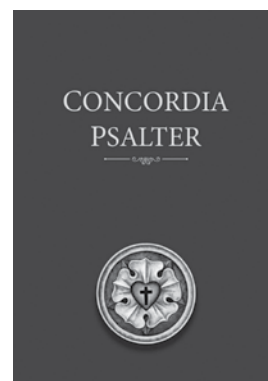


- *Psalms Settings for the Church Year: Revised Common Lectionary*, 2 vols. Arranged in psalm number order, these volumes include all lectionary psalms in an assortment of settings by a variety of composers. Each psalm includes a refrain for assembly singing and verses for cantor/choir. Reproducible refrain files are available on the CD-ROM included with the two-volume set, as well as in Prelude Music Planner. Individual psalms included in these volumes are also available for purchase on augsburgfortress.org.
- *St. Martin’s Psalter*. Both refrains and psalm tones are related to familiar hymn tunes, which can help make a connection with the day or season. Psalm verses are written in Anglican chant style, and it will be necessary for the cantor or choir to learn a new pointing system. The hymn tune-based refrains can also be used with psalm tones in *ELW*, which makes them more accessible in a wide variety of settings. This psalter is available for purchase in digital format only (CD-ROM).



Concordia Publishing House

- *The Concordia Psalter* covers the most common psalms appointed in each of the three lectionary years. Each volume includes fifteen psalms with text paraphrased by Richard Leach and music composed by Amanda Husberg. Psalms may be sung by unison or two-part choirs, and each setting includes music for keyboard (organ or piano), optional congregation, and C instrument. Both choir verses and congregational refrains are interesting and engaging, if a bit challenging. It’s the challenging part, of course, that makes them most musically interesting.



- *Acclamation* is (in this author's opinion) a downloadable treasure trove of resources for assembly song. In addition to the psalm settings, each Sunday's "package" includes musical settings of the choir introit, gospel acclamation, gradual, and hymn of the day. Because there are separate downloads for each day, you can pick and choose the days you wish to use. Psalm settings and other included music may be viewed prior to purchase. Psalms are also available through Concordia's music subscription service.

Northwestern Publishing House

- *Christian Worship: Psalter* is part of the new set of resources supplementing the new CW21. Based on the pattern introduced in *Psalms for All Seasons* (see description below), each psalm includes the pointed text and psalm tone and at least two alternated musical settings. Most of the psalms include metrical paraphrases and additional lyrical settings. Although conceived as a pew volume, much of the included material may be used and reported under OneLicense.net. (For more detailed introductions to this work, see Paul T. Prange's article and Samuel J. Eatherton's in-depth review, both in this issue of *CrossAccent*.)

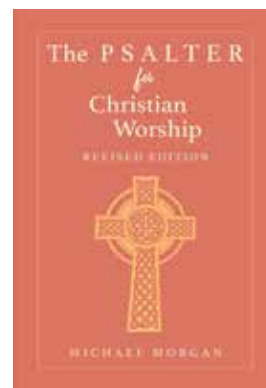
Metrical Psalm Settings

Metrical psalms are paraphrases that have been set to a specific meter, allowing them to be sung to hymn tunes. Metrical settings of the psalms can be particularly helpful when choirs are not available to lead the psalm. Singing metrical psalms is at the heart of worship in the Reformed tradition, and many of the resources we have for metrical psalms come to us from that tradition. Here are two very useful sources of metrical psalm settings.

- *Glory to God*, the hymnal of the Presbyterian Church (U.S.A.), includes metrical versions of psalms appointed in the Revised Common Lectionary (RCL). Texts are written by an assortment of people and are set to a variety

of hymn tunes. Some of the tunes to which the psalms are set are not tunes that would be familiar to most Lutherans. Many of the texts are written in common meters, however, so they can be sung to alternate tunes well known to those gathered for worship.

- *The Psalter for Christian Worship* by Michael Morgan is a collection of 150 psalm paraphrases. The texts are well-crafted, poetic, and for the most part true to the language and intent of the psalm. Although the volume contains only texts, each psalm has one or more recommended tunes to which it can be sung.

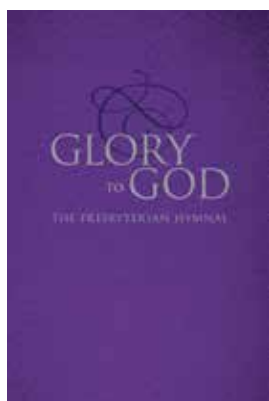


Additional Resources

These two volumes—both co-published by Calvin Institute of Christian Worship, Faith Alive Resources, and Brazos Press—are worthy additions to any library.

- *Psalms for All Seasons*. This psalter contains multiple musical settings of all 150 psalms. Each psalm includes a chant-based setting that uses psalm texts as presented in *ELW*. The multiple musical settings and translations for each psalm can invite us into a deeper understanding of and appreciation for the psalm.
- *Lift Up Your Hearts*. This ecumenical hymnal includes all 150 psalms set in a variety of styles, all for congregational singing.

Many other Protestant denominations have adopted the RCL, so lectionary psalters published by their publishing houses follow the RCL. Although the appointed refrains may differ, the



psalms themselves are the same as those appointed in *ELW*. They will also frequently match psalms appointed in *LSB* and *CW21*. (See “Appointed Psalms by Number” after this article.)

Roman Catholic Resources

As mentioned in Cheryl Dieter’s earlier article in this issue, the three-year Lutheran lectionaries have their basis in the Roman Catholic lectionary. Strong similarities exist in the psalms appointed for all these lectionaries, which presents opportunities for expanding our psalm-singing repertoire. When selecting psalm settings from Roman Catholic resources, care should be taken to ensure that both the verses and the refrain are close to being the same as those appointed for use in your denominational lectionary.

- *The Lyric Psalter*, published by GIA, includes settings by Tony Alonso and Marty Haugen and is published in four separate volumes (Years A, B, C, and festivals). Primary instrumentation for these psalm settings is keyboard, guitar, and cantor. Each psalm contains a refrain for assembly with optional choir descant, as well as parts for one or two C instruments. Verses in *The Lyric Psalter* are through-composed. Of the Roman Catholic publishers, GIA has probably printed the largest number of stand-alone psalters and psalm settings in octavo format.



- *The Five Graces Psalter* by Luke Mayernik is published by MorningStar. Although the harmonies of the sung four-part chant are lush and inviting, verses also can be done simply by cantor and keyboard.



- *Psallité* was created by the Collegeville Composers Group and published by Liturgical Press. It includes a wide variety of styles and methods of singing the psalms. Each lectionary year has an individual accompaniment/vocal edition, with one cantor/choir volume covering all three years.
- *Simple Psalter*—Those who have an appreciation for Gelineau psalmody will welcome the arrival of this new Liturgical Press psalter by J. Michael Joncas.² True to its name, this psalter is “intended to help worshiping communities with limited musical resources to sing the appointed Responsorial Psalm for the Sundays and Holydays of the Liturgical Year.”³ Refrains are melodic and easy to learn and include an optional two-part harmony for choir or cantors. Verses are set to rhythmic psalm-tone melodies similar to Gelineau psalmody. Unlike the Gelineau settings, Joncas’ settings employ standard notation to demonstrate the way he proposes that the texts be sung, making them much more accessible to cantors/choirs. Each psalm includes optional keyboard and guitar accompaniment.

Octavos

The psalm sources listed above are primarily collections of psalms. A great number of individual psalm settings are published as separate octavos, and these should not be overlooked. An occasional internet search of publishers’ websites can often lead to new psalm discoveries.

Notes

1. For a brief explanation of these lectionaries, see the article in this issue, “Sing the Psalms!” by Cheryl Dieter.
2. As of late 2022, two volumes in this set have been published: *Simple Psalter for Year A* (2023) and *Simple Psalter for Solemnities, Feasts, and Other Celebrations*. Volumes for Year B (2024) and Year C (2025) will be published in time for their use during those lectionary years.
3. J. Michael Joncas, “Composer’s Notes,” in his *Simple Psalter for Year A* (Collegeville, MN: Liturgical Press, 2022), 5.

Lectionary Psalms by Number

Compiled by Cheryl Dieter

The more adventurous among us may wish to broaden our psalm horizons by singing psalms in settings other than those published by our own denominations. Because of the lectionary variations in psalms appointed for each liturgical day, and because many psalm collections are arranged in liturgical order, it is important to know where the psalm is appointed in that particular denomination's lectionary. Note that "Lect.," "Proper," and "OT" all refer to Sundays after Epiphany and Sundays after Pentecost, the "green" seasons of the year. There are two main numbering systems in use for those Sundays, but each lectionary will be clear in its numbering system. Psalms not appointed in any of the four lectionaries appear greyed out in the list.

(Lect. = Lectionary; OT= Ordinary Time; resp. = responsorial)

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
1	Epiphany 6C Easter 7B Lectionary 23C Lectionary 25B* Lectionary 30A	Epiphany 6C Easter 7B Proper 6B Proper 18C Proper 25A	Epiphany 4A Epiphany 6C Proper 4A Proper 6B Proper 18C Proper 25A	OT 6C
2	Transfiguration A	Christmas Day Easter Tuesday Transfiguration A	Christmas 1A Epiphany 1B, 1C Transfiguration A, B, C	
3		Proper 7C		
4	Easter 3B	Lent 2C Easter 3B Proper 4A	Proper 15C Proper 25B	Easter 3B
5	Lectionary 11C* Martyrs	Proper 25C		
6	Day of Penitence	Day of Supplication and Prayer		
7	James, Apostle			
8	Holy Trinity A, C Lectionary 27B New Year's Eve	Holy Trinity A, C Circumcision and Name of Jesus	Holy Trinity A, C Circumcision and Name of Jesus	Holy Trinity C
9	Lectionary 12B* Saints			
10				
11	Simon and Jude, Apostles	St. John		
12	Bartholomew, Apostle			
13	Lectionary 13A*			
14	Lectionary 17B* Lectionary 24C*	Proper 16B		

Psalm	ELCA/RCL * = Semicontinuous track	LCMS	WELS	Roman Catholic
15	Epiphany 4A Lectionary 16C Lectionary 22B	Epiphany 4A		OT 16C OT 22B
16	Vigil of Easter (Reading 3) Easter Monday Easter 2A, 2B Lectionary 13C Lectionary 33B	Holy Saturday Easter Day Proper 8C Proper 28B	Easter Day C Easter 2A, 2B Proper 28B	Easter Vigil (resp. 2) Easter 3A OT 13C OT 33B
17	Lectionary 18A* Lectionary 32C			OT 32C
18	Confession of Peter	Proper 14A		OT 30A OT 31B
19	Epiphany 3C Lent 3B Vigil of Easter (Reading 6) Lectionary 24B* Lectionary 26B Lectionary 27A* Andrew, Apostle	Epiphany 3C Lent 3B	Lent 3B Proper 11A Proper 21B	OT 3C Lent 3B Easter Vigil (resp. 6) OT 15C (option 2) OT 26B
20	Lectionary 11B* National Holiday			
21				
22	Lent 2B Good Friday Easter 5B Lectionary 12C Lectionary 28B*	Lent 2B Good Friday	Lent 2B Good Friday	Palm Sunday A, B, C Easter 5B
23	Lent 4A Easter 4A, 4B, 4C Lectionary 16B Lectionary 28A	Easter 4A, 4B, 4C Proper 11B Proper 23A	Easter 4A, 4B, 4C Christ the King A Proper 11B	Lent 4A Easter 4A OT 16B OT 28A OT 34A (Christ the King)
24	All Saints Day B Lectionary 15B*	Advent 4A	Advent 1A, 1B, 1C Palm Sunday C	Advent 4A Presentation of the Lord All Saints
25	Advent 1C Lent 1B Lectionary 15C Lectionary 26A	Advent 1C Lent 1B Pentecost A Proper 21A	Advent 1C Lent 1B Proper 10C Proper 21A St. Thomas, Apostle	Advent 1C Lent 1B OT 3B OT 26A
26	Lectionary 27B*	Proper 17A		
27	Epiphany 3A Lent 2C	Epiphany CA Pentecost Tuesday Proper 11C Proper 20A	Epiphany 3A Lent 4A Proper 8A Proper 9B Proper 26A	OT 3A Lent 2C Easter 7A

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
28				
29	Baptism of Our Lord Holy Trinity B	Baptism of Our Lord/ Epiphany 1 Holy Trinity B	Epiphany 4B Holy Trinity B	Baptism of the Lord A, B, C
30	Epiphany 6B Easter 3C Lectionary 10C Lectionary 13B Lectionary 14C*	Epiphany 6B Easter 3C Proper 5C Proper 8B	Epiphany 6B Easter Dawn A, B Easter 3C Proper 8B	Easter Vigil (resp. 4) Easter 3C OT 10C OT 13B
31	Sunday of the Passion Easter 5A Lectionary 9A	Good Friday Palm/Passion Sunday A	Passion Sunday A, C Proper 17A Proper 27B St. Stephen, Deacon and Martyr St. Peter and St. Paul, Apostles St. James the Elder	Good Friday OT 9A
32	Lent 1A Lent 4C Lectionary 11C Lectionary 31C	Lent 1A Lent 4C Proper 6C Proper 18A	Epiphany 7B Lent 4B, 4C Proper 18A	OT 6B OT 11C
33	Vigil of Pentecost Lectionary 10A* Lectionary 19C	Proper 14C Proper 15B		Lent 2A Easter Vigil (resp. 1b) Easter 5A Holy Trinity B OT 19C OT 29B
34	Lectionary 19B Lectionary 20B Lectionary 21B Lectionary 30B All Saints Day Mary, Mother of Our Lord	Proper 14B	Proper 3A Proper 14B	Lent 4C OT 19B OT 20B OT 21B OT 30C Saints Peter and Paul
35				
36	Epiphany 2C Monday in Holy Week	Holy Monday St. Philip and St. James		
37	Epiphany 7C Lectionary 27C			
38				
39				
40	Epiphany 2A Annunciation of Our Lord	Epiphany 2A Holy Cross Day	Epiphany 2A Proper 6C	OT 2A OT 2B Annunciation of the Lord
41	Epiphany 7B	Epiphany 7B Proper 10C		OT 7B

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
42	(and 43) Vigil of Easter (Reading 7) (and 43) Lect. 12C*		Lent 2C Proper 7B	(and 43) Easter Vigil (resp. 7a)
43	Lectionary 31A	Pentecost Evening/ Monday Proper 26 A St. Simon and St. Jude		
44	Philip and James, Apostles			
45	Lectionary 14A* Lectionary 22B* Annunciation of Our Lord	Annunciation St. Mary	Epiphany 1A Epiphany 8B Proper 3B Annunciation of Our Lord	Assumption of the Blessed Virgin Mary
46	Vigil of Easter (Reading 2) Christ the King C Lectionary 9A* Reformation Day Renewers of the Church	Last Sunday 29C St. Peter and St. Paul Reformation Day	Proper 13B Proper 19B Reformation Presentation of the Augsburg Confession	
47	Ascension	Ascension	Ascension	Ascension
48	Lectionary 14B*			
49	Lectionary 18C			
50	Transfiguration B Lectionary 10A Lectionary 19C*	Transfiguration B Proper 16C		OT 10A
51	Ash Wednesday Lent 5B Lectionary 18B* Lectionary 24C	Ash Wednesday	Ash Wednesday Proper 19C	Lent 1A Lent 5B Easter Vigil (resp. 7b) OT 24C
52	Lectionary 16C*			
53				
54	Lectionary 25B	Proper 20B Holy Innocents		OT 25B
55				
56	Matthias, Apostle	St. James the Elder		
57	Mark, Evangelist			
58				
59				
60				
61		Easter Wednesday		

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
62	Epiphany 3B	Epiphany 3B Proper 22C	Epiphany 3B Epiphany 8A Proper 4B Proper 8C Proper 9A Proper 22C Proper 24B	
63	Lent 3C		Easter 5B Proper 12A Proper 26C	OT 8A OT 12C OT 22A OT 32A
64				
65	Lectionary 15A Lectionary 30C* Day of Thanksgiving A Harvest	Proper 10A Harvest Observance	Easter 6C Proper 10A	OT 15A
66	Easter 6A Lectionary 14C Lectionary 28C*	Advent 2C Easter 6A Proper 9C	Advent 2C Easter 6A Proper 7C St. Andrew, Apostle	Easter 6A OT 14C
67	Easter 6C Lectionary 20A Conversion of Paul	Easter 6C Proper 15A Conversion of Paul Thanksgiving	Epiphany 5C Proper 9C Proper 15A Conversion of St. Paul	Easter 6C OT 20A Mary, Mother of God
68	Easter 7A	Easter 7A		OT 22C
69	Lectionary 12A		Passion Sunday B	OT 12A OT 15C (option 1)
70	Wednesday in Holy Week Lectionary 32A	Holy Wednesday Proper 27		
71	Epiphany 4C Tuesday in Holy Week Lectionary 21C*	Epiphany 4C Holy Tuesday Martyrdom of St. John the Baptist St. Titus St. Timothy	Advent 3B Epiphany 4C St. Timothy, Pastor and Confessor St. Titus, Pastor and Confessor	OT 4C
72	Advent 2A Epiphany of Our Lord	Advent 2A Epiphany	Epiphany	Advent 2A Epiphany
73	Mary Magdalene, Apostle	St. Mary Magdalene	Lent 5C Proper 14A St. Mary Magdalene	
74				
75				
76				
77	Lectionary 13C*			

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
78	Lectionary 18B Lectionary 26A* Lectionary 32A* Holy Cross Day		Proper 10B St. Philip and St. James, Apostles	OT 18B Exaltation of the Cross
79	Lectionary 25C*			
80	Advent 1B Advent 4A, 4C Lectionary 20C*	Advent 1B Advent 4C Proper 22A	Advent 1A, 1B Proper 22A	Advent 1B OT 27A
81	Lectionary 9B Lectionary 22C*	Proper 4B		OT 9B
82	Lectionary 15C* Lectionary 20C			
83				
84	Lectionary 21B* Presentation of Our Lord Dedication/ Anniversary Pastors and Bishops	Purification/ Presentation Anniversary of a Congregation	Christmas 1C Christmas 2B Proper 23A Presentation of Our Lord	Christmas 1/ Holy Family C
85	Advent 2B Lectionary 15B Lectionary 19A Lectionary 17C* Peace	Advent 2B Advent 3C Lent 3C Proper 10B Nativity of John the Baptist	Advent 2B Advent 4C Lent 3C Nativity of St. John the Baptist	Advent 2B OT 15B OT 19A
86	Lectionary 12A* Lectionary 16A			OT 16A
87	Peter & Paul, Apostles			
88	Maundy Thursday stripping of the altar			
89	Advent 4B Lectionary 13A Lectionary 16B* Joseph, Guardian of Jesus	Advent 4B	Advent 4A Easter 6B	Advent 4B Christmas Vigil Mass OT 13A St. Joseph
90	Lectionary 28B Lectionary 30A* Lectionary 33A	Proper 23B Proper 28A New Year's Eve	Proper 13C Proper 23B Proper 25C Proper 27A	OT 18C OT 23C OT 28B
91	Lent 1C Lectionary 26C* Lectionary 29B	Lent 1C Proper 7A St. Michael and All Angels	Lent 1C Proper 7A St. Michael and All Angels	Lent 1C
92	Epiphany 8C/Lect. 8C Lectionary 11B	Epiphany 8C		OT 8C OT 11B
93	Christ the King A Ascension of Our Lord	Last Sunday 29B		OT 34B/Christ the King B

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
94	Renewers of Society			
95	Lent 3A Christ the King A	Lent 3A Proper 29A	Lent 3A Last Sunday of the Year A, B, C Christ the King B, C	OT 4B Lent 3A Church OT 23A OT 27C
96	Christmas (I) Lectionary 9C Lectionary 9C* Lectionary 29A Artists and Scientists	Christmas Eve Midnight Proper 4C Proper 24A Mission Observance	Christmas Eve Proper 4C Proper 24A	Christmas: Mass at Midnight OT 2C OT 29A
97	Christmas (II) Easter 7C			Christmas: Mass at Dawn Easter 7C Transfiguration
98	Christmas (III) Vigil of Easter (Reading 9) Easter 6B Lectionary 32C* Lectionary 33C Holy Cross Day	Christmas Dawn Easter 6B Proper 28C	Christmas Day Proper 28C	Christmas: Mass during the Day Easter 6B OT 28C OT 33C
99	Transfiguration A, C Lectionary 29A*	Transfiguration C Easter Evening/ Monday		
100	Lectionary 22A Christ the King A Day of Thanksgiving C	Proper 6A Proper 13C	Proper 6A	Easter 4C OT 11A
101				
102				
103	Ash Wednesday, alternate Epiphany 8B/Lect. 8B Lectionary 21C Lectionary 24A Michael and All Angels	Epiphany 7C Epiphany 8B Proper 3B Proper 19A	Epiphany 5B Epiphany 7C Proper 16C Proper 19A	Lent 3C Easter 7B OT 7A, 7C OT 8B OT 24A Sacred Heart A
104	Day of Pentecost Lectionary 29B* Stewardship of Creation	Proper 21B	Pentecost Day A, B, C	Baptism of the Lord C Easter Vigil (resp. 1a) Pentecost Sunday: Vigil Mass Pentecost Sunday
105	Lectionary 17A* Lectionary 19A* Lectionary 22A* Lectionary 25A*			Christmas I/ Lect. 19A* Holy Family B
106	Lectionary 28A*			

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
107	Lent 4B Lectionary 12B Lectionary 18C* Lectionary 31A*	Lent 4B		
108				
109				
110		Christmas Eve Early		Body and Blood of Christ C
111	Epiphany 4B Lectionary 20B* Lectionary 28C	Christmas 1A, 1B, 1C Epiphany 4B Proper 23C	Christmas 1B Proper 15B Proper 23C	
112	Lectionary 22C Barnabas, Apostle	Epiphany 5A Proper 3C St. Barnabas	Epiphany 5A Proper 17C St. Barnabas, Apostle	OT 5A
113	Lectionary 25C Visit of Mary to Elizabeth	Pentecost Eve Proper 20C		OT 25C
114	Easter Evening Lectionary 24A*			
115		Epiphany 8A Proper 3A	Proper 20A Proper 20B	
116	Maundy Thursday Easter 3A Lectionary 11A* Lectionary 24B John, Apostle and Evangelist	Holy Thursday Easter 3A Proper 19B	Holy Thursday Easter 3A Proper 5C	Lent 2B Holy Thursday Body and Blood of Christ B OT 24B
117				OT 9C OT 21C
118	Easter Day Easter 2C	Palm/Passion Sunday A Easter Sunrise Confession of St. Peter	Easter Dawn C Easter Day A, B Easter 5A Confession of St. Peter	Easter Vigil (resp. 8) Easter Sunday Easter 2A, 2B, 2C Easter 4B
119	Epiphany 6A Epiphany 7A Lectionary 15A* Lectionary 17A Lectionary 23A Lectionary 29C* Lectionary 31C* Matthew, Apostle and Evangelist Theologians and Teachers	Christmas 2 Epiphany 6A Epiphany 7A Lent 5B Proper 5A Proper 8A Proper 11A Proper 15C Proper 17B Proper 19C Proper 24B Proper 26B St. Matthew Christian Education St. Stephen	Epiphany 6A Epiphany 7A Proper 5A Proper 11C Proper 16B Proper 17B Proper 26B St. John, Apostle and Evangelist	OT 6A OT 17A

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
120				
121	Lent 2A Lectionary 29C	Lent 2A Proper 24C St. Bartholomew	Lent 2A Lent 5B Proper 14C Proper 24C	OT 29C
122	Advent 1A	Advent 1A		Advent 1A OT 34C/Christ the King C
123	Lectionary 14B Lectionary 33A*	Proper 9B		OT 14B
124	Lectionary 21A* Lectionary 26B* Holy Innocents, Martyrs Luke, Evangelist	Proper 7B	Easter 7A, 7B	
125	Lectionary 23B*	Proper 12A		
126	Advent 3B Lent 5C Lectionary 30B Day of Thanksgiving B	Advent 3B Lent 5C Proper 25B		Advent 2C Lent 5C OT 30B
127	Lectionary 32B*	St. Joseph	Proper 22B St. Joseph, Guardian of Our Lord	
128	Lectionary 17A*	Epiphany 2C Proper 22B	Proper 20C Proper 28A	Christmas 1/ Holy Family A, B, C OT 27B OT 33A
129				
130	Lent 5A Vigil of Pentecost Lectionary 10B Lectionary 13B* Lectionary 18B*	Lent 5A Proper 5B Proper 26C National or Local Tragedy	Advent 2A Advent 3C Lent 1A Lent 5A Proper 5B Last Sunday of the Church Year C Holy Innocents	Lent 5A OT 10B
131	Epiphany 8A Lectionary 8A	Proper 17C		OT 31A
132	Christ the King B*			
133	Easter 2B Lectionary 12B* Lectionary 20A* Christian Unity	Easter 7C St. James of Jerusalem	Epiphany 8C Easter 7C Proper 3C St. Matthias, Apostle	
134		St. Matthias		
135				

Psalm	ELCA/RCL *= Semicontinuous track	LCMS	WELS	Roman Catholic
136	Vigil of Easter (Reading 1) Thomas, Apostle	Proper 12B Proper 13A St. Thomas	Proper 13A	
137	Lectionary 27C*			Lent 4B
138	Epiphany 5C Lectionary 10B* Lectionary 17C Lectionary 21A	Epiphany 5C Proper 12C Proper 16A Visitation	Proper 12C Proper 16A	OT 5C OT 17C OT 21A
139	Epiphany 2B Lectionary 9B* Lectionary 16A* Lectionary 23C*	Epiphany 2B Pentecost B St. Andrew	Advent 4B Epiphany 2B Visitation	Easter 5C OT 14A OT 17B OT 18A OT 25A OT 31C Nativity of John the Baptist
140	Day of Mourning			
141	John the Baptist			
142		Lent 4A		
143	Vigil of Easter (Reading 8)	Pentecost C		
144				
145	Lectionary 14A Lectionary 17B Lectionary 18A Lectionary 25A Lectionary 32C	Proper 9A Proper 13B	Epiphany 2C Easter 5C Proper 12B	
146	Advent 3A	Advent 3A Easter 5A Proper 18B Proper 21C Proper 27B St. Mark	Advent 3A Epiphany 3C Proper 18B Proper 21C St. Mark, Evangelist	Advent 3A OT 5B OT 23B OT 26C OT 32B
147	Christmas 2 Epiphany 5B	Epiphany 5B St. Luke		Christmas 2 OT 5B Body and Blood of Christ A
148	Christmas 1A, 1B, 1C Easter 5C	Easter 2 Easter 5C Proper 27C	Christmas 2A, 2C Proper 27C	
149	Lectionary 23A* All Saints Day C	All Saints' Day	All Saints A, B, C	
150	Easter 2C	Easter 5B	Easter 3B Easter 2C	



Jim Rindelaub
Executive Director, ALCM

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