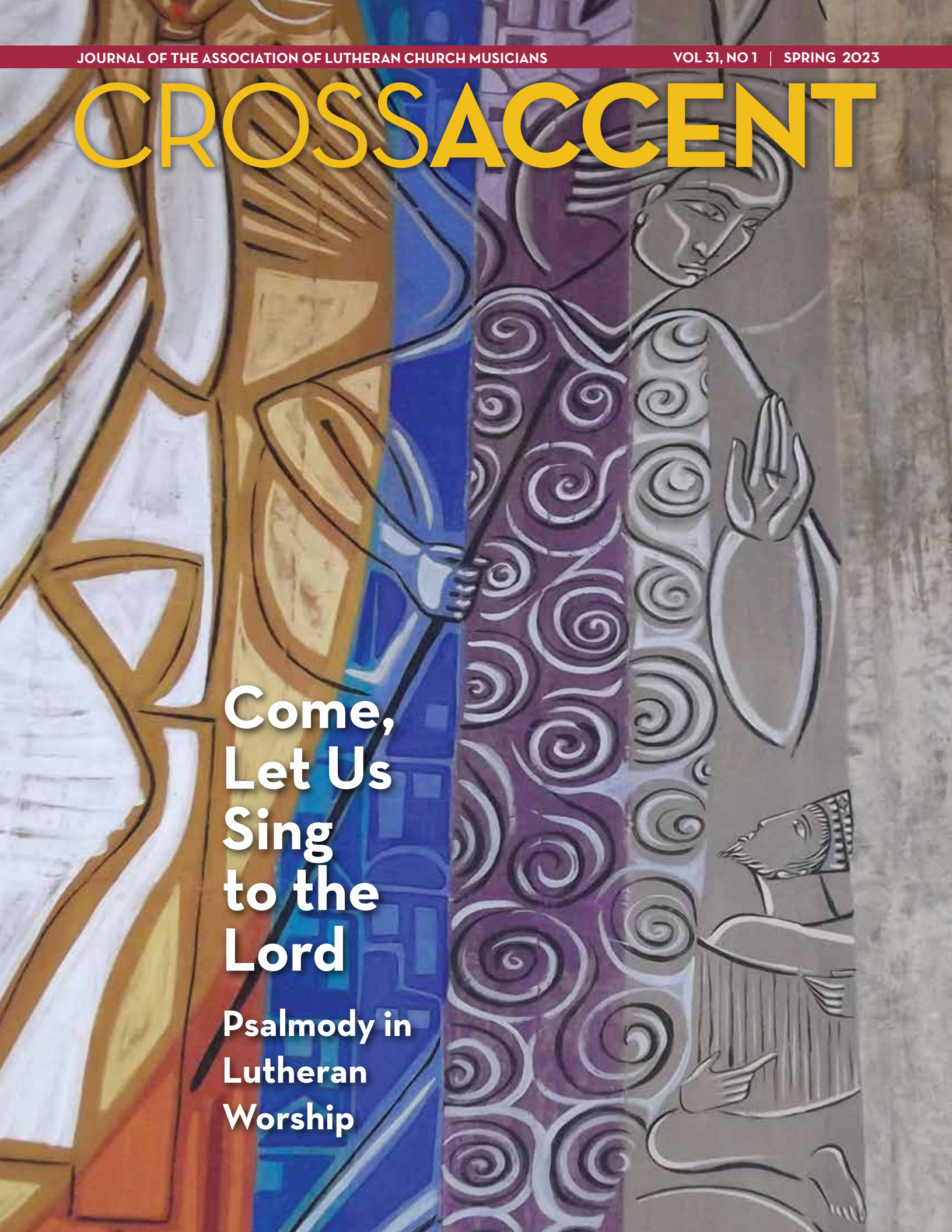


CROSSACCENT



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

**Psalmody in
Lutheran
Worship**

REVIEWS

Christian Worship: Psalter.

Milwaukee, WI: Northwestern, 2021.

x, 850 pp.

ISBN 978-0-8100-3039-8.

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Christian Worship:

Accompaniment for the Psalter.

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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

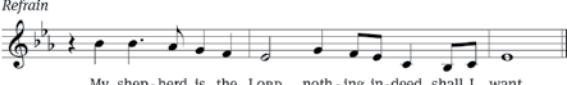
The pew edition of CWP is attractive and well bound. The use of red print for the pointing of all psalms, for the indication of refrains, and in the graphics and tables in the front matter provides a satisfying contrast to the predominant black type and assists the eye in noting these important features. 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

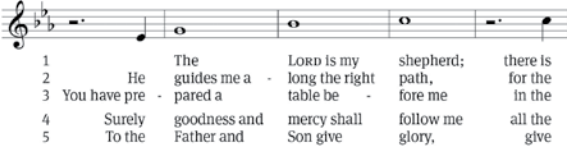
My Shepherd Is the LORD 23D

Refrain

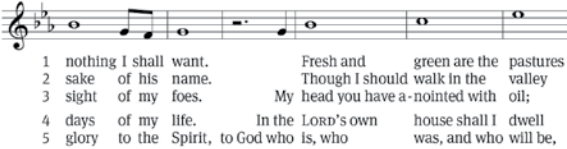


My shep-herd is the LORD, noth-ing in-deed shall I want.

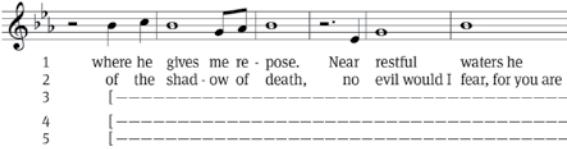
Verses



1 The LORD is my shepherd; there is
2 He guides me a - long the right path, for the
3 You have pre - pared a table be - fore me in the
4 Surely goodness and mercy shall follow me all the
5 To the Father and Son give glory, give

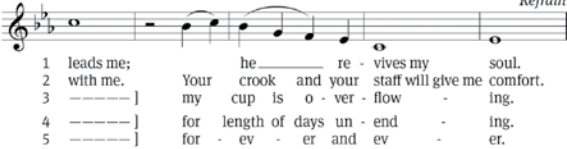


1 nothing I shall want. Fresh and green are the pastures
2 sake of his name. Though I should walk in the valley
3 sight of my foes. My head you have a-nointed with oil;
4 days of my life. In the LORD's own house shall I dwell
5 glory to the Spirit, to God who is, who was, and who will be,



1 where he gives me re - pose. Near restful waters he
2 of the shad - ow of death, no evil would I fear, for you are
3 [-----]
4 [-----]
5 [-----]

Refrain



1 leads me; he re - vives my soul.
2 with me. Your crook and your staff will give me comfort.
3 my cup is o - ver - flow - ing.
4 for length of days un - end - ing.
5 for - ev - er and ev - er.

A guide for singing "Gelineau Psalms" is printed on the next two pages.
Text: The Revised Grail Psalms © 2010 United States Conference of Catholic Bishops
Tune: Joseph Gelineau © 1963 The Grail, GIA Publications, Inc., agent

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



1 My shep - herd will sup - ply my need, Je -
2 When I walk through the shades of death, his
3 The sure pro - vi - sions of my God at -



ho - vah is his name; in pas - tures fresh he
pres - ence is my stay; one word of his sup -
tend me all my days; oh, may his house be



makes me feed be - side the liv - ing stream.
port - ing breath drives all my fears a - way.
my a - bode and all my work be praise.



He brings my wan - d'ring spir - it back when
His hand, in sight of all my foes, will
There would I find a set - tled rest while



I for - sake his ways and leads me, for his
still my ta - ble spread; my cup with bless - ings
oth - ers go and come, no more a stran - ger



mer - cy's sake, in paths of truth and grace.
o - ver - flows; his oil a - noints my head.
or a guest but like a child at home.

Text: Isaac Watts, alt., public domain
Tune: Southern Harmony, 1835, ed. William Walker, public domain
RESIGNATION
CM D

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

1 From all that dwell be - low the skies let the Cre -
 2 In ev - 'ry land be - gin the song, to ev - 'ry
 3 E - ter - nal are your mer - cies, LORD; e - ter - nal

a - tor's praise a - rise.
 land the strains be - long: Al - le - lu - ia, al - le - lu - ia!
 truth at - tends your Word.

Let the Re - deem - er's name be sung through ev - 'ry
 In cheer - ful sound all voic - es raise and fill the
 Your praise shall sound from shore to shore till suns shall

land, by ev - 'ry tongue.
 world with joy - ful praise. Al - le - lu - ia, al - le - lu - ia!
 rise and set no more.

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

LASST UNS ERFREUEN
 888 888 WITH ALLELUAS

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

1 All na - tions, join to praise the LORD, his maj - es - ty pro -
 2 For lav - ish is his love toward us, his par - d'ning grace out -

claim! Let ev - 'ry peo - ple, tribe, and tongue ex -
 poured. For - ev - er faith - ful is our God - all

alt his glo - rious name, ex - alt his glo - rious name.
 peo - ples, praise the LORD! All peo - ples, praise the LORD!

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’ TRIUMPHIET GOTTES SOHN; this tune—which was in *The Lutheran Hymnal* (TLH; 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, sbk. 14, alt. 1; Evangelical Lutheran Hymn-Book, Pittsburgh, 1902, st. 5, alt.; 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 Stebbins, alt., public domain
 Tune: Southern Harmony, 1835, ed. William Walker, public domain WAYFARING STRANGER
96 99 d

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

The eyes of all wait up-on thee,
wait up-on thee.

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



Keep me, keep me as the ap - ple of your eye.
Hide me, hide me in the shad - ow of your wings.

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 *ERHALT 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

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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
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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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