UTILIZING NORTH AMERICAN ART SONG SETTINGS OF PSALM TEXTS IN WORSHIP SERVICES: AN ANNOTATED GUIDE FOR SINGERS, VOICE INSTRUCTORS, AND MUSIC MINISTERS

Kyle Siddons

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APPROVED:
Stephen Austin, Major Professor and Chair of the Division of Vocal Studies
Stephen Dubberly, Committee Member
Elvia Puccinelli, Committee Member
James Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate School

This dissertation provides a guide for appropriate use of North American art song settings of biblical psalms for solo voice written after 1950 in the worship services of Christian faiths. The songs analyzed are for all voice parts and a variety of accompanying ensembles. The placement of each song on a specific calendar day is guided by the individual church calendars and lectionaries, on the prevalent themes of the text, and the characteristics of the musical setting. Performance of these songs only in a concert setting limits their usefulness for singers, voice teachers, and music directors alike. A new and worthy performing context can be established by analyzing the text and musical settings.
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CHAPTER 1

INTRODUCTION

The 150 psalms in the Book of Psalms are an integral part of the worship practices of both Jewish and Christian faiths, and have therefore been set to music countless times throughout history. The majority of these settings were written for use within worship services by the church’s choir or congregation. Comparatively, there are very few settings of the psalms in the world of art song. The Dvořák Biblical Songs and Albert Hay Malotte's Psalm 23 are two noted examples; however, most are not well known. In the latter half of the 20th century, composers began to utilize these texts for solo songs destined for performance outside of worship services and inside the concert hall. Drawn to the exquisite poetry and deeply human messages, they created true “art” songs whose vocal lines and musical languages were far more complex and virtuosic than the settings found in hymnals and church music collections.

This dissertation provides a guide for appropriate use of North American art song settings of biblical psalms for solo voice written after 1950 in the worship services of Christian faiths. With careful analysis and thoughtful programming, profound and worthy performing possibilities can be established for these songs beyond their original context. While most studies of this repertoire have focused mainly on musical and textual analysis, it is the goal of this guide to place these songs in a location that helps to enrich any worship service.

How to Use This Guide

The chapters of this dissertation are organized in alphabetical order by the composer’s last name. When there are multiple sets per chapter, the sets are organized alphabetically. The songs were selected from hundreds of possible settings originally conceived for concert
performance because these songs were either longer singular pieces, works with instrumental ensembles, or they were a part of a larger set or cycle that could be broken apart.

For each individual selection, the year of the composition, the voice part and its range, and the accompanying instrument(s) are noted. The compositional style of the song is listed as is its level of difficulty. Table 1 lists the three compositional styles utilized in this study. Table 2 explains the numerical value used to describe the song’s difficulty. The level is determined through analysis of the song’s length, the vocal tessitura, range, and accompaniment.

The song’s text is printed with the psalm’s verse numbers included. This is done because the translation selected and the possible omission or alteration of verses by the composer may impact its inclusion in a church’s service. For the denominations that use a lectionary planning guide, all suitable performance dates are listed. To aid in placing the songs in the services of denominations that do not utilize a standardized lectionary, related scriptural passages are listed.

<table>
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<tr>
<th>Table 1</th>
<th>The Compositional Style is Defined as either Tonal, Tonal+, or Non-Tonal</th>
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<tr>
<td>Tonal</td>
<td>Song uses triadic harmonies with traditional relationships (diatonic)</td>
</tr>
<tr>
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<td>Song uses triadic harmonies with non-traditional relationships (modal, poly-tonal, etc…)</td>
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<tr>
<td>Non-Tonal</td>
<td>Song uses non-triadic harmonies with no apparent relationships (serial, etc…)</td>
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<td>Numerical Value</td>
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<td>1 - 1.5</td>
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and thematic “tags” (Table 3) are assigned.

Any defining or notable musical features such as motive, dynamics, style, mood, length, and structure are listed. These characteristics help in the selection and placement of the song in an appropriate and meaningful location within the worship service. There is then a section that suggests both standard opportunities (prelude, offertory, communion, postlude) and special placements (before or after the homily or recitation of the psalm) for the song during a service. Finally, any special considerations such as accompanying instrument options, other possible voice types, or any alterations of the text are enumerated.

There are four appendices following the body of the dissertation. The first lists the songs in numerical order of the psalms; the second groups the songs by voice part; the third groups the songs by their thematic tag; and the fourth lists the songs by their accompaniment.

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<thead>
<tr>
<th>Mercy</th>
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<td>Water</td>
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<td>Habitation</td>
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Table 3
A List of the Thematic Tags Assigned to the Songs

3
CHAPTER 2

SAMUEL ADLER

Samuel Adler (b. 1928) is an American composer with works in nearly all genres of classical music including six symphonies, thirteen concertos, and numerous works for voice. He served as professor of composition at the University of North Texas, the Eastman School of Music, and the Juilliard School of Music. Adler is also the author of books on choral conducting, sight singing, and orchestration.

Title

_Three Psalms_; I. Psalm 23

Psalm 23

1. The Lord is my shepherd; I shall not want. 2. He makes me to lie down in green pastures; he leads me beside still waters. 3. He restores my soul; he leads me in paths of righteousness for His name’s sake. 4. Though I walk through the valley of death I will fear no evil for You are with me; Your rod and your staff they comfort me. 5. You prepare a table before me in the presence of my enemies. You anoint my head with oil; my cup runs over. 6. Surely goodness and mercy shall follow me all the days of my life; and I shall dwell in the house of the Lord forever more.

Date of Composition 1987
Voice Part/Range Medium voice / C#4 to G5
Level of Difficulty 4
Accompaniment Organ or Piano
Compositional Style Tonal+

Suitable Dates

_Catholic_ Lent 4A, Easter 4A, Ordinary 16B, Ordinary 28A, Sacred Heart C, All Souls Day

_Episcopal_ Lent 4A, Easter A/B/C, Proper 11B, Proper 23A
Methodist  4th Sunday in Lent A, 4th Sunday of Easter A/B/C

Presbyterian  4th Sunday of Easter A/B/C, 4th Sunday in Lent A, 18th Sunday after Pentecost A (complementary)

Related Readings  Genesis 48:15, Revelations 7:17

Thematic Tags  Gratitude, Hope, Shepherd

Musical Features

The song begins in an e minor tonality with a simple introduction from the keyboard.

It has a gently flowing texture in mostly 6/8 meter.

The vocal line is very melodic with only two leaps greater than a M6, though the line can be rather chromatic at times.

The song ends in an E major tonality.

Suitable Placement

Prelude, Offertory, Communion

It could fit in seamlessly after the congregational recitation or singing of the Psalm.

Special Considerations

The song was written for mezzo-soprano.

It could also be sung by a soprano with a comfortable low register.
Title

*Three Psalms; II. Psalm 92*

Psalm 92


(Translation below from English Standard Version Bible)

1. It is good to give thanks to the Lord, to sing praises to your name, O Most High;  
2. to declare your steadfast love in the morning and your faithfulness by night,  
3. to the music of the lute and the harp, to the melody of the lyre.  
4. For you, O Lord, have made me glad by your work; at the works of your hands I sing for joy.  
5. How great are your works, O Lord! Your thoughts are very deep!  
6. The stupid man cannot know; the fool cannot understand this:  
7. that though the wicked sprout like grass and all evildoers flourish, they are doomed to destruction forever;  
8. but you, O Lord, are on high forever.  
9. For behold, your enemies, O Lord, for behold, your enemies shall perish; all evildoers shall be scattered.  
10. But you have exalted my horn like that of the wild ox; you have poured over me fresh oil.  
11. My eyes have seen the downfall of my enemies; my ears have heard the doom of my evil assailants.  
12. The righteous flourish like the palm tree and grow like a cedar in Lebanon.  
13. They are planted in the house of the Lord; they flourish in the courts of our God.  
14. They still bear fruit in old age; they are ever full of sap and green,  
15. to declare that the Lord is upright; he is my rock, and there is no unrighteousness in him.

Date of Composition   1987  
Voice Part/Range    Medium voice / A3 to F#5 (optional to A5)  
Level of Difficulty   4  
Accompaniment    Organ or Piano  
Compositional Style   Tonal+
Suitable Dates

- **Catholic**: Not Listed for a Specific Calendar Date
- **Episcopal**: Epiphany 8C/Proper 3C, Proper 6B
- **Methodist**: 3rd Sunday after Pentecost B
- **Presbyterian**: Lent 1C

Related Readings
- Leviticus 23:3, Exodus 34:5-7

Thematic Tags
- Music-making, Praise, Security

Musical Features

- Song begins with horn-like calls in the accompaniment in a F major tonality.
- The vocal line is fairly melodic with a bulk of the notes between E4 and E5.
- There are a few complex rhythms in the vocal line.
- The horn-like figures persist throughout the energetic accompaniment.
- The song ends in C# major tonality.

Suitable Placement

- Prelude, Offertory, Communion, Postlude

It would be well suited for a multicultural Christian service; or a service that incorporates Hebrew/Jewish traditions.

Special Consideration

- The song was written for mezzo-soprano.
Title

*Three Psalms*, III. Psalm 96

Psalm 96:1-6, 9-13

1. O Sing unto the Lord a new song; Sing unto the Lord all the earth. 2. Proclaim His salvation from day to day. 3. Declare His glory among the nations, His marvelous works among all peoples. 4. For great is the Lord, and highly to be praised, He is to be feared above the gods. 5. For all the gods of the peoples are idols; but the Lord made heav’n and earth. 6. Honor and majesty are before Him; Strength and beauty are in His sanctuary. 9. Worship the Lord in the beauty of holiness; Tremble before Him, all the earth. 10. “The Lord reigneth.” 11. Let the heavens be glad and let the earth rejoice. Let the sea roar, and the fullness thereof; 12. Let the field exalt, and all that is there in; Then shall all the trees of the wood sing for joy; 13. Before the Lord, for He is come to judge the earth; He will judge the world with righteousness, and the peoples in His faithfulness.

Date of Composition  1987
Voice Part/Range Medium voice / C4 to G5
Level of Difficulty  4
Accompaniment Organ or Piano
Compositional Style Tonal+

Suitable Dates

*Catholic*  Nativity - Night A/B/C, Ordinary 2C, Ordinary 29A

*Episcopal*  Christmas Day I A/B/C, Proper 24A, Proper 4C

*Methodist*  Christmas Eve A/B/C, 2nd Sunday after Pentecost C

*Presbyterian*  2nd Sunday after Pentecost C, Christmas Eve A/B/C,

19th Sunday after Pentecost A (complementary)

Related Readings  1 Chronicles 16:23-33

Thematic Tags Majesty, Praise

Musical Features

The song begins with a short *forte* keyboard introduction and fanfare-like fourths in the vocal line in a C major tonality.
The accompaniment may be better suited for organ, but is playable on piano.

There is prevalent use of fourths in both the vocal and accompaniment parts.

A short a cappella passage on the words, “Worship the Lord in the beauty of holiness; Tremble before Him, all the earth”, precedes a quasi-recapitulation on the words, “‘The Lord reigneth.’”

The song ends in a F major tonality.

**Suitable Placement**

Prelude, Offertory, Postlude

It could fit in seamlessly after the congregational recitation or singing of the Psalm.

**Special Considerations**

The song was written for mezzo-soprano.

It could also be sung by a soprano with a comfortable low register.

This setting of the psalm omits two verses (7-8) and truncates another (10).
CHAPTER 3

HAYES BIGGS

Hayes Biggs (b. 1957) is an American composer, singer, and educator in New York City. He holds a Doctorate of the Musical Arts in composition from Columbia University and has been a faculty member at the Manhattan School of Music since 1992. Dr. Biggs’s works have been performed by the likes of the Gregg Smith Singers, the Avalon String Quartet, the Memphis Symphony, and the San Francisco Contemporary Music Players1. *Psalms, Hymns, & Spiritual Songs* is a six-song work and the first two songs are psalm settings. It first major song cycle.2

Title

*Psalms, Hymns, & Spiritual Songs; I. From Psalm 139*

Psalms 139:1-12, 14, 17, 23-24

1. *Adonai chaqar tani vateda*… O Lord, you have searched me and you know me. 2. … *ata yadata shivti v’qumi; banta l’rei merachoq*… You know when I sit and when I rise; you perceive my thoughts from afar. 3. …*orchi v’rivi zerita; v’khold’rakhai hiskanta*… You discern my going out and my lying down; you are familiar with all my ways. 4. Before a word is on my tongue you know it completely, O Lord. 5. You hem me in-behind and before; you have laid your hand upon me. 6. Such knowledge is too wonderful for me, too lofty for me to attain. 7. Where can I go from your spirit? Where can I flee from your presence? Where can I go from your spirit? Where can I flee from you presence? 8. If I go up to the heavens, you are there; If I make my bed in the depths, you are there. 9. If I rise on the wings of the dawn, If I settle on the far side of the sea, 10. even there your hand will guide me, your right hand will hold me fast. 11. If I say, “Surely the darkness will hide me and the light become night around me,” 12. even the darkness will not be dark to you; the night will shine like the day, for darkness is as light to you. 14. I praise you because I am fearfully and wonderfully made; your works are wonderful, I know that full well. 17. How precious to me are your thoughts, O God! How vast is the sum of them! 23. …*choqreni el v’dar l’vavi; b’chaneni v’dar sarappai*…

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Search me, O God, and know my heart; test me and know my anxious thoughts. 24. See if there is any offensive way in me, and lead me in the way everlasting.

Date of Composition 2011
Voice Part/Range Soprano / C4 to B5
Level of Difficulty 4.5
Accompaniment Piano
Compositional Style Non-tonal

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Proper 11A, Epiphany 2B, Proper 4B, Proper 18C
Methodist 5th Sunday after Pentecost A, 2nd Sunday after
Epiphany B, 16th Sunday after Pentecost C
Presbyterian 16th Sunday after Pentecost C (semicontinuous),
6th Sunday after Pentecost A, 2nd Sunday after
Epiphany B

Related Readings Exodus 8:22; 9:4, Jeremiah 18:1-8
Thematic Tags Security, Trust

Musical Features

This is an extended and multi-sectional setting of the text.
The piano part is complex and is independent from the voice.
The vocal line is at turns chant-like and then full of large leaps.
The song is approximately 7’30” in length.

Suitable Placement

Prelude, Offertory, Communion

The song’s musical language may be too chromatic for more conservative congregations.

Special Consideration

This setting of the psalm omits many verses (13, 15-16, 18-22).
Psalm 121

1. I to the hills lift up mine eyes, from whence shall come mine aid. 2. Mine help doth from Jehovah come, which heav’n and earth hath made. 3. He will not let thy foot be moved, nor slumber; that thee keeps. 4. Lo, he that keepeth Israel, he slumbreth not, nor sleeps. 5. The Lord thy keeper is, the Lord on thy right hand the shade. 6. The sun by day, nor the moon by night shall thee by stroke invade. 7. The Lord will keep thee from all ill: thy soul he keeps alway, 8. Thy going out and thy income, the Lord keeps now and aye.

Date of Composition 2011
Voice Part/Range Soprano / B♭3 to G5
Level of Difficulty 4
Accompaniment Piano
Compositional Style Non-tonal

Suitable Dates

- **Catholic**: Not Listed for a Specific Calendar Date
- **Episcopal**: Lent 2A, Proper 24C
- **Methodist**: 2nd Sunday in Lent A
- **Presbyterian**: 22nd Sunday after Pentecost C (complementary), 2nd Sunday in Lent A

Related Readings
- Genesis 2:4, Exodus 20:11

Thematic Tags
- Hope, Security, Trust

Musical Features

This is an austere and peaceful setting.
The piano introduction is discordant, but gives way to an unaccompanied vocal section.
The vocal line is constructed of a 56-note melody that is repeated once with slight variation of octave.
The vocal line receives no assistance from the piano accompaniment.

There is a moving section in the piano on the words, “The Lord will keep thee from all ill.”

The setting ends quietly with music in the piano reminiscent of the opening.

The song is approximately 3’ in length.

Suitable Placement

Prelude, Offertory, Communion

The song would be well suited for an offertory or special performance, but its musical language may be too chromatic for more conservative congregations.

Special Consideration

The song could also be sung by a mezzo-soprano with a comfortable high register.
Michael Fink (b. 1939) is an American composer and music educator. Having received degrees from the University of Southern California and the New England Conservatory, he taught courses in musicology at the University of Texas San Antonio. In addition to composing, he has written articles that have appeared in *The Musical Quarterly* and *The New Grove Dictionary*.  

Title

*Three Devotional Miniatures; I. Psalm 103: 1-2*

1. I bless the holy name of God with all my heart.  2. Yes, I will bless the Lord and not forget the glorious things he does for me.

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<thead>
<tr>
<th>Date of Composition</th>
<th>1992</th>
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<tbody>
<tr>
<td>Voice Part/Range</td>
<td>High voice / E4 to A5</td>
</tr>
<tr>
<td>Level of Difficulty</td>
<td>4</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>Guitar</td>
</tr>
<tr>
<td>Compositional Style</td>
<td>Tonal+</td>
</tr>
</tbody>
</table>

Suitable Dates

*Catholic*  
Lent 3C, Ordinary 8B, Ordinary 11C, Ordinary 6B, Ordinary 7A/B/C, Ordinary 16A, Ordinary 24A, Sacred Heart A

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Episcopal  
Ash Wednesday A/B/C, Proper 19A, Proper 16C,  
Epiphany 8B/Proper 3B

Methodist  
Not Listed for a Specific Calendar Date

Presbyterian  
14th Sunday after Pentecost A/C (complementary)

Related Readings
Genesis 2:7; 17:7, Exodus 34:6

Thematic Tags
Gratitude, Praise, Trust

Musical Features

Song begins with an introduction by the guitar with material that will  
reappear in the final measures.

The given tempo marking is; “Q = ca. 100.”

The vocal line is very melodic and uses the notes of an A-mixolydian  
 scale.

The guitar accompanies the voice with mostly arpeggios or chords.

The song ends softly with material adapted from the introduction.

The song’s duration is approximately 1’30”.

Suitable Placement

Offertory, Communion, Special moment of reflection

Given the nature of the accompaniment, it would be best to program the  
 song in a quieter, more reflective moment during the service.

Due to the nature of classical guitar, the setting may get ‘lost’ in very large  
or acoustically reverberant churches.

Special Considerations

The song was written for a soprano.

This song is a setting of the first two verses of a psalm that lasts 22  
verses in total.

The song was originally conceived for private or more intimate  
performance⁴.

⁴ Michael Fink, e-mail message to author, September 23, 2013.
Title

*Three Devotional Miniatures; II. Psalm 108*

Psalm 108:1-2

1. O God, my heart is ready to praise you! I will sing and rejoice before you. 2. Wake up, O harp and lyre! We will meet the dawn with a song.

**Date of Composition**
1992

**Voice Part/Range**
High voice / E4 to G5

**Level of Difficulty**
4

**Accompaniment**
Guitar

**Compositional Style**
Tonal+

**Suitable Dates**
- Catholic: Not Listed for a Specific Calendar Date
- Episcopal: Not Listed for a Specific Calendar Date
- Methodist: Not Listed for a Specific Calendar Date
- Presbyterian: Not Listed for a Specific Calendar Date

**Related Readings**
Exodus 34:6

**Thematic Tags**
Music-Making, Praise

**Musical Features**
The song begins quietly with the voice accompanied by unison E’s in the guitar.

The given tempo marking is: “With quiet intensity (Q = 120-130).”

The vocal line is very melodic and uses the notes of an A-mixolydian scale.

The accompaniment is mostly chordal, except for a 6-measure section in the middle on the words, “Wake up, O harp and lyre!”

The song closes quietly again with unison E’s in the guitar.

It is approximately 1’30” in length.
Suitable Placement

Prelude, Offertory, Communion

The song would work very well at the beginning of the service just before the opening hymn, especially if the opening hymn was in E or A major.

The song would be effective at a sunrise service because of the text.

Due to the nature of classical guitar, the setting may get ‘lost’ in very large or acoustically reverberant churches.

Special Considerations

The song was written for a soprano.

This song is a setting of the first two verses of a psalm that lasts 13 verses in total.

It was conceived for private or more intimate performance.\(^5\)

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\(^{5}\) Michael Fink, e-mail message to author, September 23, 2013.
Title

Three Devotional Miniatures; III. Psalm 115

Psalm 115:1, 17-18

1. Glorify your name, not ours, O Lord! Cause everyone to praise your loving kindness and your truth.
17. The dead cannot sing praises to Jehovah here on earth, but we can!
18. We praise him forever! Hallelujah! Praise the Lord!

Date of Composition 1992
Voice Part/Range High voice / C4 to G5
Level of Difficulty 4
Accompaniment Guitar
Compositional Style Tonal+

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Not Listed for a Specific Calendar Date
Methodist Not Listed for a Specific Calendar Date
Presbyterian Not Listed for a Specific Calendar Date

Related Readings Exodus 32:12, Numbers 14:13-14, Daniel 4:35, Deuteronomy 1:11

Thematic Tags Praise, Trust

Musical Features

This is a bright and rhythmic setting in compound meter which maintains an A major tonal-center throughout most of the setting.
There is a 7-measure section in the middle of the song marked; “quasi-recitative.”

It is approximately 1’30” in length.
Suitable Placement

Prelude, Offertory, Postlude
It could work as a gospel acclamation in a Catholic mass, or as a special praise song before or after the reading of the gospel in other Protestant congregations.

Given that the song uses only a portion of the psalm, it would be a nice addition after the congregational reading or singing of the full psalm.

Due to the nature of classical guitar, the setting may get ‘lost’ in very large or acoustically reverberant churches.

Special Considerations

The song was written for a soprano.

This setting of the psalm omits verses 2-16, and the composer adapts verses 17-18.

It was originally conceived for private or more intimate performance.  

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6 Michael Fink, e-mail message to author, September 23, 2013.
CHAPTER 5

CARLISLE FLOYD

American composer Carlisle Floyd (b. 1926) is best known for his operas. Pilgrimage (1959) is an early work written after the widespread success of Susannah and premiered by bass-baritone Norman Treigle. Of the five songs in this cycle, the middle three are settings of psalm texts.

Title

Pilgrimage; II. (“Save me, O Lord”)

Psalm 69:1-3, 14-17, 20

1. Save me, O Lord, for the waters are come into my soul. 2. I sink in deep mire where there is no standing. I am come into deep waters where the floods overflow me. 3. I am weary of my crying my throat is dried; mine eyes fail while I wait for my God. 14. Deliver me out of the mire and let me not sink. Let me be delivered from out of the deep waters. 15. Let not the water flood overflow me, neither let the deep swallow me up and let not the pit shut her mouth upon me. 16. Hear me, O Lord, for Thy loving kindness is good. Turn unto me according to the multitude of Thy tender mercies. 17. And hide not Thy face from Thy servant for he is in trouble. Hear me speedily! 20. Reproach hath broken my heart; and I am full of heaviness. And I looked for some to take pity but there was none. And for comforters, but I found none.

Date of Composition 1959
Voice Part/Range Low (baritone) / G#2 to F4
Level of Difficulty 4
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

Catholic Ordinary 12A, Ordinary 15C
Episcopal Proper 7A
Methodist Not Listed for a Specific Calendar Date
Presbyterian    2nd Sunday after Pentecost A (complementary)

Related Readings
Jeremiah 20:7-13, Romans 6:1-11, Psalm 130, Matthew 10:24-39

Thematic Tags
Water, Supplication, Lamentation

Musical Features
The song is 52 measures and approximately 3’30” in length.
It has a half-measure introduction with rapid scales in the piano.
The accompaniment is highly rhythmic with dotted figures and much syncopation.
The vocal tessitura is consistently high with loud dynamics for singer.
The song has a slow, subdued, and contemplative ending.

Suitable Placement
Prelude, Offertory, Communion
It could be placed before or after reading of the psalm, as one could easily segue into or out of this setting.
The song could also be placed before or after the sermon depending on its topic.

Special Considerations
There is also a version for full orchestra.
This setting of the psalm omits many verses (4-13, 18-19, 21-36).
Pilgrimage; III. ("O Lord, Thou Has Searched Me")

Psalm 139:1-4, 6-10, 23-24

1. O Lord, Thou hast searched me and known me.  2. Thou knowest my down-sitting and mine up-rising.  3. Thou compassest my path and my lying down and art acquainted with all my ways 4. for there is not a word on my tongue but lo, O Lord, Thou know’st it altogether.  6. Such knowledge is too wonderful for me. It is too high, I cannot attain unto it.  7. Whither shall I go from Thy spirit, or whither shall I flee from Thy presence?  8. If I ascend up into heaven, Thou art there.  If I make my bed in hell, behold, Thou art there.  9. If I take the wings of the morning and dwell in the uttermost parts of the sea; 10. even there shall Thy hand lead me and Thy right hand shall hold me.  23. Search me, O God, and know my heart. Try me and know my thoughts 24. and see if there be any wicked way in me and lead me in the way everlasting.

Date of Composition  1959
Voice Part/Range  Low (baritone) / B2 to G♭4
Level of Difficulty  4
Accompaniment  Piano
Compositional Style  Tonal+

Suitable Dates

**Catholic**
Not Listed for a Specific Calendar Date

**Episcopal**
Epiphany 2B, Proper 4B, Proper 18C, Proper 11A

**Methodist**
5th Sunday after Pentecost A, 2nd Sunday after Epiphany B, 16th Sunday after Pentecost C

**Presbyterian**
16th Sunday after Pentecost C (semicontinuous), 6th Sunday after Pentecost A, 2nd Sunday after Epiphany B

Related Readings
Exodus 8:22; 9:4

Thematic Tags
Security, Trust
Musical Features

This paced song begins over an F pedal point in the piano.
The vocal line tends to rise and fall with the chords of the accompaniment.
There are two extended piano interludes between verses of the psalm.
The vocal tessitura, especially at the end, is very high and dramatic.
The song ends in B♭ major.

The song is approximately 4’30” in length.

Suitable Placement

Prelude, Offertory, Communion
Due to the dramatic nature of the song, it should be programed in a
location where the performance can be focused on.
The song could be performed by a tenor with a comfortable lower register.

Special Considerations

There is also a version for full orchestra.
This setting of the psalm omits many verses (5, 11-22)
and truncates verse 2.
Title

Pilgrimage; IV. (“Praise the Lord”)

Psalm     146:1-2, 148:1,3

146:1. Praise the Lord, O my soul.  2. While I live will I praise the Lord: I will sing praises unto my God while I have any being.  148:1. Praise ye the Lord from the heavens. Praise Him in the heights.  3. Praise ye Him, sun and moon.  Praise Him all ye stars of light.  Praise Him!

Date of Composition   1959
Voice Part/Range    Low (baritone) / D3 to F#4
Level of Difficulty   4.5
Accompaniment       Piano
Compositional Style   Tonal+

Suitable Dates

Catholic       Not Listed for a Specific Calendar Date
Episcopal       Easter 5C, Proper 18A, All Saints C
Methodist      1st Sunday after Christmas A/C, 12th Sunday after
              Pentecost A, 5th Sunday of Easter C, 12th Sunday after
              Pentecost A, All Saints Day C
Presbyterian    Easter 5C, 1st Sunday after Christmas Day A/B/C,
              All Saints C, 13th Sunday after Pentecost A
              (semicontinuous)

Thematic Tags    Majesty of Creation, Music-Making, Praise, Royalty

Musical Features

This is a highly rhythmic and virtuosic setting.
The piano has running 16th-notes in every measure but the first.
The overall tonality of the song is F# Major.
The vocal line is very declamatory and consistently on the high side of the baritone voice.

The song is approximately 1’30” in length.

Suitable Placement

Prelude, Offertory, Postlude
This song would be suited for placement in a special location around the gospel reading or after the sermon.
It could also be performed after the congregational reading or singing of the psalm.

Special Considerations

There is also a version for full orchestra.
Due to the range and high tessitura of the song, it could be performed by a tenor if desired.
This setting is an amalgamation of two psalms arranged by the composer.
Only the first couple verses of each psalm were used.
The score indicates that the composer used psalms 148 and 149.
Howard Hanson (1896 - 1981) was an American composer, conductor, music theorist, educator, and advocate of contemporary music. He is remembered for his orchestral and choral music and for his long association with the Eastman School of Music. The *Four Psalms* are his only works for solo voice.

Title

*Four Psalms Op.50; I. Psalm 46*

Psalm 46:1-7

1. God is our refuge and strength, 2. therefore will not we fear. Though the earth be removed, and though the mountains be carried into the midst of the sea; 3. though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof. 4. There is a river, the streams whereof shall make glad the city of God, the holy place of the tabernacles of the most High. 5. God is in the midst of her; she shall not be moved. 6. The heathen raged, the Kingdoms were moved; he uttered His voice, the earth melted. 7. The Lord of Hosts is with us; the God of Jacob is our refuge.

Date of Composition 1972
Voice Part/Range Baritone / A2 to F4
Level of Difficulty 4
Accompaniment Organ or Piano
Compositional Style Tonal+

Suitable Dates

*Catholic* Not Listed for a Specific Calendar Date
*Episcopal* Easter Vigil, Proper 4A, Proper 29C (Track 2)
*Methodist* Easter Vigil A/B/C
*Presbyterian* Easter Vigil A/B/C, Christ the King C
Related Readings

Thematic Tags
Hope, Praise, Trust

Musical Features
The song begins with an extended instrumental introduction.
The vocal line begins and ends with quasi-recitative writing over sustained chords in the accompaniment.
In the tempestuous middle section, the accompaniment tends to double the voice line in at least one of its lines.
The song ends in an A major tonality.

Suitable Placement
Prelude, Offertory, Communion

Special Considerations
The long introduction can be abridged if needed (begin 3-measures before Rehearsal #3).
The shortened introduction could serve as a bridge from another hymn in F major.
This work was originally orchestrated for string ensemble.
The four songs of this cycle can be performed together without pause (21-minute run time) or individually.
This setting omits verses 8-11 of the psalm.
Psalm 6:1-9

1. O Lord, rebuke me not in thine anger, neither chasten me in thy hot displeasure. 2. Have mercy upon me, O Lord; for I am weak: O Lord, heal me; for my bones are vexed. 3. My soul is also vexed. 4. Return, O Lord, deliver my soul: oh save me for thy mercies’ sake. 5. For in death there is no remembrance of thee: in the grave who shall give thee thanks? 6. I am weary with my groaning, all the night make I my bed to swim; I water my couch with my tears. 7. Mine eye is consumed because of grief; it waxeth old because of all mine enemies. 8. Depart from me, all ye workers of iniquity; for the Lord hath heard the voice of my weeping. 9. The Lord hath heard my supplication; the Lord will receive my prayer.

Date of Composition
1972

Voice Part/Range
Baritone / A2 to F4

Level of Difficulty
4

Accompaniment
Organ or Piano

Compositional Style
Tonal+

Suitable Dates

- Catholic
  Not Listed for a Specific Calendar Date

- Episcopal
  Not Listed for a Specific Calendar Date

- Methodist
  Not Listed for a Specific Calendar Date

- Presbyterian
  Not Listed for a Specific Calendar Date

Related Readings
Luke 13:27

Thematic Tags
Lamentation, Mercy, Supplication

Musical Features

After a brief introduction, the song begins in an e minor tonality with recitative-like writing for the voice. The vocal writing is very declamatory and rhythmic. For dramatic effect, it can also be very chromatic at the climatic moments. The song ends quietly in A major.
Suitable Placement

Prelude, Offertory
The song would work best in a special location in the service dedicated to reflection.

Special Considerations
The introduction can be shortened so the song begins at Rehearsal #12.
This work was originally orchestrated for string ensemble.
The four songs of this cycle can be performed together without pause (21-minute run time) or individually.
This setting of the psalm omits verse 10, and truncates verse 3.
Title

Four Psalms Op.50; III. Psalm 47

Psalm 47:1-3, 5-6

1. O clap your hands, all ye people; shout unto God with the voice of triumph. 2. For the Lord most high is terrible; a great King over all the earth. 3. He shall subdue the people under us, and the nations under our feet. 5. God is gone up with a shout, the Lord with the sound of the trumpet. 6. Sing praises unto our God, unto our King.

Date of Composition 1972
Voice Part/Range Baritone / E♭3 to F4
Level of Difficulty 4
Accompaniment Organ or Piano
Compositional Style Tonal+

Suitable Dates

Catholic Ascension A/B/C
Episcopal Ascension A/B/C
Methodist Ascension A/B/C
Presbyterian Ascension A/B/C

Related Readings Genesis 12:3, 2 Samuel 6:15
Thematic Tags Music-Making, Praise, Royalty

Musical Features

The 12-measure introduction sets up the syncopated and highly rhythmic feeling of the entire song.
The vocal tessitura stays high throughout the song.
The song begins with a C Major tonality and ends with several ‘sffz’ in the key of A♭Major.
Suitable Placement

Prelude, Offertory, Postlude

This song would easily follow a hymn or a congregational psalm setting in C major.

Special Considerations

Due to the high tessitura of the vocal part, this song could be performed by a tenor.

This work was originally orchestrated for string ensemble.

The four songs of this cycle can be performed together without pause (21-minute run time) or individually.

This setting of the psalm omits several verses (4, 7-9).
1. O Lord, our Lord, how excellent thy name in all the earth! Who hast set thy glory above the heavens.

3. When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained;

4. what is man, that thou art mindful of him? And the son of man, that thou visitest him?

5. For thou hast made him a little lower than the angels, and hast crowned him with glory and honor.

6. Thou hast put all things under his feet.

Date of Composition   1972
Voice Part/Range   Baritone / A2 to C#4
Level of Difficulty   4
Accompaniment   Organ or Piano
Compositional Style   Tonal+

Suitable Dates

Catholic   Not Listed for a Specific Calendar Date
Episcopal   Maudy Thursday, Trinity A&C, Proper 22B, Holy Name A
Methodist   New Years Eve A/B, New Years Day A/B/C, Trinity
            Sunday A/C, Holy Name of Jesus A/B/C
Presbyterian   Trinity Sunday A/C

Related Readings   Genesis 1:26, 2 Corinthians 13:11-13, Matthew 28:16-20
Thematic Tags   Majesty of Creation, Praise, Royalty

Musical Features

The song begins with a short cello-like introduction which outlines an a minor tonality.

The majority of the vocal line is free and in speech rhythms.

The overall dynamic of the song never exceeds mp.

It ends with a chordal section in B major.
Suitable Placement

Prelude, Offertory, Communion
The tone of the setting would allow this song to fit in any reflective moment in a service.
It would be effective before or after a congregational prayer.
It would be evocative performed in a reverberant venue or from a balcony behind the congregation.

Special Considerations
This work was originally orchestrated for string ensemble.
The four songs of this cycle can be performed together without pause (21-minute run time) or individually.
This setting of the psalm omits several verses (2, 7-9) and truncates verse 6.
Walter S. Hartley (b. 1927) is an American composer and educator. He holds degrees in composition from the Eastman School of Music and taught at State University College, Fredonia, NY. He has written in many musical genres and his works, including his *Concert Overture* for orchestra and *Sinfonia No.3* for brass choir, have won numerous prizes.\(^7\) *A Psalm Cycle* (1970) is a five-movement work for medium-high voice, flute, and piano.

### Title

**A Psalm Cycle; I. Andante molto**

<table>
<thead>
<tr>
<th>Psalm</th>
<th>63:1-4</th>
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1. O God, Thou art my God; early will I seek thee; my soul thirsteth for thee, My flesh also longeth after thee in a barren and dry land where no water is. 2. Thus have I looked for thee in the sanctuary that I might behold thy power and glory. 3. For thy loving kindness is better than life itself; my lips shall praise thee. 4. As long as I live I will magnify thee in this manner and lift up my hands in thy name. 1. O God, thou art my God; early will I seek thee.

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<th>Date of Composition</th>
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<td>Voice Part/Range</td>
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<tr>
<td>Level of Difficulty</td>
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<tr>
<td>Accompaniment</td>
<td>Flute &amp; Piano</td>
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<tr>
<td>Compositional Style</td>
<td>Tonal+</td>
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</tbody>
</table>

**Suitable Dates**


\textit{Thematic Tags} \hspace{1cm} Praise, Royalty, Trust

\textbf{Musical Features}

The song starts quietly with repeated pattern in piano and melody in the flute.

Flute and voice alternate throughout the song and only play together at the climax.

The setting is about 3 minutes in length.

\textbf{Suitable Placement}

Prelude, Offertory, Communion, or Special Location

It would be nice at an early morning service because of text.

It is viable at any service where a flute player is already being used.

\textbf{Special Considerations}

The song can also be sung by a tenor.

This setting of the psalm omits several verses (5-11).
Psalm 12:1-4, 9

1. Help, Lord; for there is not one godly man left! For the faithful are diminished from among the children of men. 2. They talk of vanity everyone with his neighbor; they do but flatter with their lips and dissemble with their double heart. 3. The Lord shall root out all deceitful lips and the tongue that speaketh proud things; 4. which have said, with our tongue we will prevail; we are those who ought to speak; who is lord over us? 9. The ungodly walk on every side; (1.) Help Lord; Help, Lord!

Date of Composition       1970
Voice Part/Range            Medium-high voice / C#4 to G5
Level of Difficulty        4
Accompaniment              Flute & Piano
Compositional Style         Tonal+

Suitable Dates

Catholic                    Not Listed for a Specific Calendar Date
Episcopal                   Not Listed for a Specific Calendar Date
Methodist                   Not Listed for a Specific Calendar Date
Presbyterian                Not Listed for a Specific Calendar Date

Related Readings           Deuteronomy 15:11; 24:14
Thematic Tags              Hope, Lamentation, Supplication

Musical Features

This is a very forceful and declamatory setting of text that begins with voice alone.
The voice part begins and ends with a leap of a descending minor 9th; otherwise the vocal line is highly chromatic.
The flute and voice have a few canonic passages.
The piano part alternates between passages of unison scales, accented block chords, and sustained low ostinatos.
It is approximately 1’15” in length.

Suitable Placement

Offertory

It is suitable for a special performance after the reading of the psalm or other related reading.

It would also be fitting before a hymn or choir piece that contrasts the meaning or tone of the song.

Special Considerations

The song can also be sung by a tenor.

This setting of the psalm omits several verses (5-8). Additionally, verse 9 is not found in most translations.
### Title

*A Psalm Cycle; III. Adagio ma non troppo*

### Psalm 43:1-3

1. Give sentence with me, O Lord; and defend my cause against the ungodly people; O deliver me from the deceitful and wicked man.  
2. For thou art the God of my strength; why hast thou put me from thee? And why go I so heavily while the enemy oppresseth me?  
3. O send out thy light and thy truth that they may lead me and bring me unto thy holy hill, and to thy dwelling.

### Date of Composition

1970

### Voice Part/Range

Medium-high voice / D4 to G5

### Level of Difficulty

4

### Accompaniment

Piano

### Compositional Style

Tonal+

### Suitable Dates

- **Catholic**: Not Listed for a Specific Calendar Date
- **Episcopal**: Easter Vigil, Proper 7C, Proper 26A
- **Methodist**: Easter Vigil B
- **Presbyterian**: Easter Vigil A/C, Fifth Sunday after Pentecost C, 21st Sunday after Pentecost A (complementary)

### Related Readings

Psalm 42, Exodus 23:17

### Thematic Tags

Hope, Lamentation

### Musical Features

The song is defined by mostly sustained quarter and half-note chords in piano with lyrical vocal melody.

The dynamics are mostly between *p* to *mf*.

The climax is in the middle of the song on the words, “and why go I so heavily.”

The setting begins and ends with piano.
It is approximately 5 minutes in length.

Suitable Placement

Prelude, Offertory, Communion

This is a versatile setting, suitable for any location during a service that could accommodate a song of its length.

Special Considerations

The song can also be sung by a tenor.

This setting of the psalm omits verses 4-5.
Title

_A Psalm Cycle_; IV. Andante con moto

Psalm 40:1-3

1. I waited patiently for the Lord and he inclined unto me and heard my calling. 2. He brought me out of the horrible pit, out of the mire and clay, and set my foot upon the rock and ordered my goings and 3. he hath put a new song in my mouth, even a thanksgiving to our God. Many shall see it and fear and shall put their trust in the Lord.

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<th>Date of Composition</th>
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<tbody>
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<td>Voice Part/Range</td>
<td>Medium-high voice / C#4 to A5</td>
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<tr>
<td>Level of Difficulty</td>
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<td>Accompaniment</td>
<td>Flute</td>
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<tr>
<td>Compositional Style</td>
<td>Tonal+</td>
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Suitable Dates

- **Catholic**: Ordinary 2A/B
- **Episcopal**: Epiphany 2A
- **Methodist**: 2nd Sunday after Epiphany A
- **Presbyterian**: 2nd Sunday after Epiphany A

Related Readings: Exodus 34:6, Hebrews 10:5-7

Thematic Tags: Praise, Supplication, Trust

Musical Features

The texture and timbre of the setting is light and bright because of the instrumentation.

It begins and ends with solo flute centered clearly in a D major tonality. The flute and voice tend to alternate melodic material and help shift tonal centers throughout the song.

There is a real change of material in both voice and flute on the words, “and He hath put a new song in my mouth.”

It is approximately 3 minutes in length.
Suitable Placement

Prelude, Offertory, Communion

It would be evocative if performed in a reverberant space or from a balcony or choir loft.

It would work easily as a bridge between two other hymns or choir pieces.

Special Consideration

The song can also be sung by a tenor.

This setting of the psalm omits many verses (4-17).
Psalm 145:1-3, 8-10, 21

1. I will magnify thee, O God my King, and I will praise thy name forever and ever; 2. Every day will I give thanks to thee and praise thy Name for ever and ever. 3. Great is the Lord and marvelous worthy to be praised; there is no end to his greatness. 8. The Lord is gracious and merciful, long suffering and of great goodness; 9. the Lord is loving unto every man and his mercy is over all his works! 10. All thy works praise thee, O Lord, and thy saints give thanks unto thee! 21. My mouth shall speak the praise of the Lord and let all flesh give thanks unto him forever and ever.

Date of Composition 1970
Voice Part/Range Medium-high voice / D#4 to A♭5
Level of Difficulty 3.5
Accompaniment Flute & Piano
Compositional Style Tonal+

Suitable Dates

Catholic

Episcopal
Independence Day, Proper 20A, Proper 27C, Proper 13A, Proper 9A

Methodist
25th Sunday after Pentecost C
Related Readings  Exodus 34:6, Daniel 7:14, 27, Psalm 104
Thematic Tags  Gratitude, Praise

Musical Features

This is a very energetic and rhythmic setting from beginning to end.

The song is generally centered around a B♭ tonality.

The voice and flute alternate throughout song with very little overlap; as a result the voice does not have to sing over both piano and flute frequently.

The melody line is generally lyric but is punctuated by leaps of sevenths and nineths.

It is approximately 2 minutes in length.

Suitable Placement

Prelude, Offertory, Postlude

The energy and dynamics of setting will attract attention.

It could be used as a special song after a sermon/homily.

Special Considerations

The song can also be sung by a tenor.

This setting of the psalm omits many verses (4-7, 11-20).
CHAPTER 8

ALAN HOVHANESS

Alan Hovhaness (1911 - 2000) was one of America’s most prolific classical composers. His works span most genres of classical music and have a strong mystical or religious slant due to his interest in Armenian Catholic liturgical music. This song was originally written in 1938 around the time of his *Symphony No. 1* and was revised into its current form in 1959.

Title

*Out of the Depths*

Psalm 130:1-3, 5-6

1. Out of the depths have I cried unto thee, O Lord.  
2. Lord, hear my voice: let thine ears be attentive to the voice of my supplications.  
3. If thou, Lord, shouldest mark iniquities, O Lord, who shall stand?  
5. I wait for the Lord, my soul doth wait.  
6. My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning.

Date of Composition 1938 (revised 1959)
Voice Part/Range Voice (high) / E4 to A5
Level of Difficulty 3.5
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

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<th>Catholic</th>
<th>Episcopal</th>
<th>Methodist</th>
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44
The song begins with a brief introduction in a minor.
Undulating chords in the piano part are the defining characteristic of this setting.
The piano doubles the vocal line for the first two pages until the chords start to speed up and the voice sails on top of them.
The song climaxes on the singer’s A5 on the words, “I say, more than they that watch for the morning.”
The song ends dramatically with a dense 4-octave rolled chord in the piano.
It is approximately 2 minutes in length.

Suitable Placement
Prelude, Offertory
The song builds measure by measure and becomes very dramatic in the end; therefore, it would work best in a location where there is little else happening.
It could be placed after the reading of the psalm, around the homily, or between readings when a moment of reflection is desired.
It could be effective if a contrasting hymn or choral piece came out of the harmonically enigmatic ending.

Special Considerations
The song could be sung by either a soprano or a tenor.
This setting of the psalm omits a few verses (4, 7-8).
Loretta Jankowski (b. 1950) is an American composer who holds degrees from the University of Michigan and the Eastman School of Music. She has held teaching positions at colleges and universities across the United States including Ball State University and California State University, Long Beach and has written many orchestral and chamber works. Her *Psalms* are two of only a handful of songs for solo voice.

Title

*Two Psalms;* I. Psalm 13

Psalm 13

1. How long will you forget me? How long will you hide your face from me? 2. How long shall I take counsel in my soul having sorrow in my heart daily? How long shall my enemies be exalted over me? 3. Consider and hear me, O Lord, my God. Enlighten my eyes lest I sleep the sleep of death. 4. Lest my enemies say, “I have prevailed against him.” And those that trouble me rejoice when I am moved. 5. But I have trusted in your mercy. My heart shall rejoice in your salvation. 6. I will sing unto the Lord because He has dealt bountifully with me.

Date of Composition 1992
Voice Part/Range Soprano / A#3 to A5
Level of Difficulty 3.5
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

*Catholic* Not Listed for a Specific Calendar Date

*Episcopal* Proper 8A (Track 1)

*Methodist* 2nd Sunday after Pentecost A
Presbyterian  3rd Sunday after Pentecost A (semicontinuous)

Related Readings  Genesis 22:1-14, Exodus 34:6, Romans 6:12-23,  
                 Matthew 10:40-42  

Thematic Tags  Hope, Lamentation, Mercy, Suplication  

Musical Features  
The song begins very quietly with long plaintive notes in the voice and the  
two staves of the piano score in different keys.  
The poly-tonality ends in measure 32.  
In measure 33, the piano begins to double the melody of the soprano but  
the tonality remains diminished.  
The setting turns toward major tonalities on the words, “But I have trusted  
in your mercy.”  
The song ends peacefully in A major.  

Suitable Placement  
Prelude, Offertory, Communion  
Given the clear harmony at the end of the setting, the song could provide a  
nice lead-in to a related hymn or congregational psalm setting.  

Special Consideration  
There is a version of this song for full orchestra.
Psalm 113

1. Praise you the Lord, O you servants of the Lord. Praise the name of the Lord.
2. Blessed be the name of the Lord from this time forth and evermore. 3. From the rising of the sun unto the going down of the same, the Lord’s name is to be praised. 4. The Lord is high above the nations and His glory above the heavens. 5. Who is like unto the Lord our God who dwelleth on high, 6. who humbles himself to behold the things that are in heaven, and in the earth! 7. He raises up the poor out of the dust, and lifts the needy out of their dunghill 8. that He may set him with princes, even with the princes of his people. 9. He makes the barren woman to keep house and to be the joyful mother of children.

Date of Composition 1988
Voice Part/Range Soprano / E ∪ 4 to B ∪ 5
Level of Difficulty 4
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Proper 20C, Visitation
Methodist 25th Sunday after Pentecost B
Presbyterian 18th Sunday after Pentecost C (complementary)

Related Readings 1 Samuel 2:8
Thematic Tags Majesty, Praise

Musical Features

The song is a “lively & energetic” setting of the psalm that lasts 193 measures.

The different verses are divided up with repeating sections of music; when examined the form resembles a rondo

The A-section, which occurs five times, sets the text, “Praise you the Lord” and culminates on a high B♭5.

A 5/8 meter pervades most of the entire setting.

The entire song is composed of major triads, and there are only a few moments where the voice part creates a suspension against them.

Suitable Placement

Prelude, Offertory, Postlude

This setting would fit in any spot where a song of praise was needed and ample time was available (approximately 4 minutes).

Due to the song’s high range and tessitura, it would be preferable for the singer to avoid programming the song at early services.

Special Considerations

The difficulty rating of this song was highly influenced by the number of times the singer has to sing the highest note.

There is a version of this song for full orchestra.
Oskar Morawetz (1917-2007) was born in the Czech Republic and fled to Canada during the Second World War. He became a Canadian citizen and is recognized as one of the country’s most famous classical composers. He wrote in virtually every musical genre, but is remembered mostly for his *Piano Concerto* (1963), *Sinfonietta for Winds and Percussion* (1966), and his *Memorial to Martin Luther King* (1975) for solo cello and orchestra.

Title

*My God, Why Have You Forsaken Me?*

Psalms 22:1-18, 4:1, 86:2, 25:18, 143:2, 140:1, 13:3-4

1. My God, my God, why have you forsaken me? And why are you so far from helping me, from the words of my groaning? 2. O my God, I cry by day, but you do not answer; and by night I call, but get no respite. 3. And yet you are enthroned in holiness, you are He whose praises Israel sings. 4. In you our fathers put their trust; they trusted and you rescued them. 5. They called to you for help and they were saved, they never trusted you in vain. 6. Yet here am I, now more worm than man, abused by all men, and scorned by the people. 7. All who see me jeer at me; they jeer and sneer, they jeer at me and toss their heads: 8. “He relied on God, let God save him! If God is his friend, let God rescue him!” 9. Yet you brought me here to this world, you entrusted me to my mother’s breasts; 10. upon you was I cast from my birth, and since my mother bore me you have been my God. 11. O God, be not far from me, for trouble is near and I have no helper. 12. A herd of bulls surrounds me, strong bulls of Bashan close in on me; 13. they open wide their mouth at me like a ravening and roaring lion. 14. My strength drains away like water and all my bones are loose. My heart has turned into wax and melts within me; 15. my mouth is dry as a potsherd, and my tongue sticks to my jaw. 16. A pack of ruffians surrounds me, a gang of villains closes me in; they tie my hand and food and leave me lying in the dust of death. 17. I feel pains in every one of my bones while they stare and gloat over me; 18. they divide my garments among them and cast lots for my clothes. 4:1. My King and God, hear the sound of my cry, when I call to you for help; spare a thought for my sighs! 86:2. Preserve my life and save thy servant who trusts in you. 25:18. Consider my afflictions and forgive all my sins, 143:2. for no man is

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righteous before you. 140:1. Deliver me from evil men who always stir up wars! 13:3. O give my eyes light or I shall sleep in death and 4. all my foes will say: “We have beaten him!” And my oppressors will have the joy of seeing me stumble.

Date of Composition 1980
Voice Part/Range Mezzo-soprano or Baritone / G#3 to G#5 (ossia F#5)
Level of Difficulty 4.5
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

Catholic Passion Sunday A/B/C
Episcopal Good Friday, Proper 23B, Proper 7C
Methodist Good Friday A/BC, 20th Sunday after Pentecost B
Presbyterian Good Friday A/B/C, 20th Sunday after Pentecost B

Related Readings Matthew 27:46
Thematic Tags Hope, Lamentation, Supplication

Musical Features
This is an extended song lasting approximately fifteen minutes.
It is a multi-sectional setting with no consistent tonal center.
The vocal line is operatic in scope and length.
The piano accompaniment is very difficult.

Suitable Placement
Prelude, Offertory, Communion
Due to the length of the setting, a considerable length of time would need to be dedicated to use of this song in a service.
It would work as a special musical offering on Good Friday or any Tenebrae service.
Special Considerations

The score is a hand-written manuscript.
This is a dramatic score and while it would work given the requisite time in a worship service, it may be best suited in the concert hall given its length and virtuosic writing.
This setting of the psalm omits verses (19-31) and adds several verses from others psalms.
American composer and organist Daniel Pinkham (1923 - 2006) is known for his works for chorus. He was the music director of King’s Chapel in Boston, MA for over 40 years and taught at Simmons College, the New England Conservatory, and Boston University. While he wrote in nearly every musical genre, his *Advent Cantata*, *Christmas Cantata*, and *Wedding Cantata* are his most famous works. The *Wellesley Hills Psalm Book* (1984) is a collection of ten psalm settings written for medium voice and organ.

**Title**

*Wellesley Hills Psalm Book*; I. O Praise the Lord Benign

Psalm 136:1-2, 5-9 (from Sternhold and Hopkins 1562)

1. O praise the Lord benign, whose mercy ne’er decays; 2. Give thanks and praises sing to God of gods always: For certainly his mercies dure both firm and sure eternally. 5. Which God omnipotent by his great wisdom he the heaven and firmament did frame, as we may see: For certainly his mercies dure both firm and sure eternally. 6. Yea, he the heavy charge of all the earth did lay upon the waters large, remaining to this day: For certainly his mercies dure both firm and sure eternally. 7. Great lights he made, for why? His mercy lasts alway; 8. the sun most gloriously to rule the lightsome day: For certainly his mercies dure both firm and sure eternally. 9. Also, the moon is clear, which shineth in our sight, and stars that do appear to guide the darksome night: For certainly his mercies dure both firm and sure eternally.

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Suitable Dates

*Catholic*  Not Listed for a Specific Calendar Date

*Episcopal*  Easter Vigil A/B/C

*Methodist*  Easter Vigil A/B/C

*Presbyterian*  Easter Vigil A/B/C

Related Readings  2 Chronicles 5:13, Jeremiah 33:11, Genesis 1

Thematic Tags  Gratitude, Majesty of Creation, Praise

Musical Features

This is a strophic setting in five verses.

The meter is constantly changing; no two measures are in the same time signature.

The song moves through many tonalities, but begins and ends in a D tonality.

The melody is highly chromatic at times but is always doubled by the organ.

Each verse ends with the text, “For certainly his mercies endure both firm and sure eternally.”

It is approximately 2’15” in length.

Suitable Placement

Prelude, Offertory, Communion, Postlude

Verses of this setting could be selected or eliminated as time allowed.

It could be used as a substitution for a congregational reading or singing of the psalm where permitted.

Special Considerations

A unison choir can also perform the song.

This is a metrical translation of the psalm that omits many verses (3-4, 10-26).
Title

Wellesley Hills Psalm Book; II. O Lord, Rebuke Me Not

Psalm 6:1-2, 4 (from “The Great Bible” 1539)

1. O Lord, rebuke me not in thine indignation, neither chasten me in thy displeasure. 2. Have mercy upon me, O Lord, for I am weak; O Lord, heal me, for my bones are vexed. 4. Turn thee, O Lord, and deliver my soul.

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Suitable Dates

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<td>Presbyterian</td>
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Related Readings

Luke 13:27

Thematic Tags

Lamentation, Mercy, Supplication

Musical Features

This is a 2-page song without a clear tonal center.
The printed dynamics never fall below $mf$.
The short organ introduction reappears as the accompaniment to the final measures with the voice.
The vocal writing is very chromatic but is almost always doubled by the organ.
The song ends on an e minor chord.
It is approximately 2’ in length.
Suitable Placement

Prelude, Offertory, Communion

This short song could be placed in a variety of locations during a service including a moment of prayerful reflection or around the general intercessions.

It would also work before a congregational hymn of a contrasting mood.

Special Considerations

A unison choir can also perform the song.

This setting of the psalm omits several verses of the psalm (3, 5-10).
Wellesley Hills Psalm Book; III. His Mercy is Full Sweet

Psalm 25:8-10 (translated by Thomas Sternhold, 1562)

8. His mercy is full sweet his truth a perfect guide; therefore the Lord will sinners teach and such a go aside. 9. The humble he will teach his precepts to obey. He will direct in all his paths the lowly man alway. 10. For all the ways of God both truth and mercy are to them that do his covenant and statutes keep with care.

Date of Composition 1984
Voice Part/Range Medium voice / C4 to D#5
Level of Difficulty 3.5
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

Catholic  Advent 1C, Lent 1B, Ordinary 26A
Episcopal  Proper 21A , Lent 1B, Advent 1C, Proper 10C
Methodist  4th Sunday after Pentecost A, 1st Sunday in Lent B,
           19th Sunday after Pentecost B,
           1st Sunday of Advent C

Presbyterian:  8th Sunday after Pentecost C (complementary), 16th
             Sunday after Pentecost A (complementary),
             1st Sunday in Lent B

Related Readings Deuteronomy 24:15, Proverbs 19:18, Jeremiah 22:27,
                  Exodus 34:6-7

Thematic Tags Hope, Mercy, Supplication

Musical Features

This song has three distinct sections and is quasi-strophic.
The first strophe is measures 1 to 13.
The second strophe begins in measure 14 and is an exact transposition of the first strophe up a minor second.

The final strophe begins in measure 27 and is a transposition of the first strophe up a minor third.

The last measures of the third strophe are altered and extended to give finality to the song.

The vocal writing is very chromatic but is doubled by the organ. It is approximately 1’ in length.

Suitable Placement

Prelude, Offertory, Communion

The song’s text would be well suited for an offertory solo or recessional, but the musical setting may be too chromatic for more conservative congregations.

Special Considerations

A unison choir can also perform the song.
This song sets only three verses of a 22-verse psalm.

This is a metric translation of the text.
Wellesley Hills Psalm Book; IV. The Lord My Shepherd Is

Psalm 23 (translated by Sir Philip Sydney)

1. The Lord my shepherd is, and so can never I taste misery. 2. He rests me in green pastures his: by waters still and sweet He guides my feet. 3. He me revives; leads me the way which righteousness doth take, for his namesake. 4. Yea, though I should through valleys stray, of death’s dark shade, I will no whit fear ill. For thou, dear Lord, thou me beset’st; thy rod and thy staff be to comfort me: 5. Before me thou a table set’st even when foe’s envious eye doth it espy. Thou oil’st my head, thou fill’st my cup, nay. 6. More, thou endless good, shall give me food: to thee, I say, ascended up, where thou, the Lord of all, dost hold thy hall.

Date of Composition 1984
Voice Part/Range Medium voice / B3 to D5
Level of Difficulty 3.5
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

Catholic Lent 4A, Easter 4A, Ordinary 16B, Ordinary 28A, Sacred Heart C, All Souls Day

Episcopal Lent 4A, Easter 4A/B/C, Proper 11B, Proper 23A, Confession of St. Peter

Methodist 4th Sunday in Lent A, 4th Sunday of Easter A/B/C

Presbyterian 4th Sunday of Easter A/B/C, 4th Sunday in Lent A, 18th Sunday after Pentecost A (complementary)

Related Readings Genesis 48:15, Revelations 7:17
Thematic Tags Gratitude, Hope, Shepherd

Musical Features

This is essentially a strophic song in four verses where each verse is slightly different based upon the rhythmic needs of the text.
The two lines of the organ are a sixth apart and move in parallel motion with each other.

The vocal writing is very chromatic but is doubled by the organ.

The song has no clear tonal center, but every verse begins with a G4 in the voice and the final chord suggests a G Major tonality.

It is approximately 2’15” in length.

Suitable Placement

Prelude, Offertory, Communion

It could be used as a substitution to a congregational reading or singing of the psalm where permitted.

Special Considerations

A unison choir can also perform the song.

This is a metric translation of the text.
Wellesley Hills Psalm Book; V. Let All His Saints Rejoice

Psalm 149:1, 3, 5 (from Sternhold and Hopkins, 1562)

1. Sing ye unto the Lord our God a new rejoicing song, and let the praise of him be heard
his holy saints among. 3. Let them sound praise with voice of lute unto his holy Name,
and with the timbre and the harp sing praises to the same. 5. With glory and with honor
now let all his saints rejoice; aloud up on their bed also advance their singing voice.

Date of Composition 1984
Voice Part/Range Medium voice / D4 to D5
Level of Difficulty 3.5
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

- Catholic: Not Listed for a Specific Calendar Date
- Episcopal: Proper 18A, All Saints C
- Methodist: 12th Sunday after Pentecost A, All Saints Day C
- Presbyterian: All Saints C, 13th Sunday after Pentecost A
  (semincontinous)

Thematic Tags Music-Making, Praise, Royalty

Musical Features

This is a 3-verse strophic song.
The organ introduction also serves as the interlude between verses and the
closing measures of the setting.
When the voice sings, the organ has a d minor arpeggio in the right hand
and two alternating dyads in the left hand.
The vocal line is essentially in d-aeolian except for one cadential g#.
It is approximately 1’15” in length.
Suitable Placement

Prelude, Offertory, Postlude

Verses of this setting could be selected or eliminated as time allowed.

It could be used as a substitution to a congregational reading or singing of the psalm where permitted.

Special Considerations

A unison choir can also perform the song.

This setting of the text uses only three of the psalm’s nine verses.
Wellesley Hills Psalm Book; VI. Up to Those Bright and Gladsome Hills

Psalm 121:1-6, 8 (translated by Henry Vaughan)

1. Up to those bright and gladsome hills whence flows my weal and mirth, 2. I look, and sigh for him who fills, unseen, both heav’n and earth. 3. He is alone my help and hope that I shall not be moved; 4. His watchful eye is ever ope, and guardeth his beloved. 5. The glorious God is my sole stay, 6. He is my sun and shade: the cold by night, the heat by day, neither shall me invade. 8. Whether abroad, amidst the crowd, or else within my door, He is my pillar and my cloud, now and for evermore.

Date of Composition
Voice Part/Range
Level of Difficulty
Accompaniment
Compositional Style

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Lent 2A, Proper 24C
Methodist 2nd Sunday in Lent A
Presbyterian 22nd Sunday after Pentecost C (complementary), 2nd Sunday in Lent A

Related Readings
Genesis 2:4, Exodus 20:11

Thematic Tags
Hope, Security, Trust

63
Musical Features

This is a 2-verse strophic song with no instrumental introduction or interlude.
The vocal line rises and falls with each phrase and is only moderately chromatic.
The organ doubles the vocal line throughout the song.
The song ends in G Major.
It is approximately 2’ in length.

Suitable Placement

Prelude, Offertory, Communion
Verses of this setting could be selected or eliminated as time allowed.
It could be used as a substitution to a congregational reading or singing of the psalm where permitted.

Special Considerations

A unison choir can also perform the song.
This setting of the psalm omits verse 7.
Wellesley Hills Psalm Book; VII. Let God Arise

Psalm 68:1-4, 33-34 (translated by Thomas Sternhold)

1. Let God arise, and then his foes will turn themselves to flight; His enemies for fear shall run, and scatter out of sight. 2. And as wax melts before the fire, and wind blows smoke away, so in the presence of the Lord the wicked shall decay. 3. But righteous men before the Lord shall heartily rejoice; they shall be glad and merry all, and cheerful in the voice. 4. Sing praise, sing praise unto the Lord, who rideth on the sky; extol the great Jehovah’s name, and him sill magnify. 33. For he doth ride and ever did above the heav’ns most bright, and by his fearful thunder claps men may well know his might. 34. Therefore the strength of Israel ascribe to God on high, whose might and pow’r doth far extend above the cloudy sky.

Date of Composition 1984
Voice Part/Range Medium voice / C#4 to E5
Level of Difficulty 4
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

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Related Readings Numbers 10:35, Judges 5:4-5; 9:48, Ephesians 4:8-11

Thematic Tags Majesty, Praise

Musical Features

This song has two distinct sections. The first section is very declamatory and the second section has two verses and is more melodic. The vocal line is rather chromatic throughout the song and is only doubled by the organ in the first section.
The second section is at a slightly slower tempo with the emphasis on the half-note.
The song ends with an A Major chord.
It is approximately 2’ in length.

Suitable Placement

Prelude, Offertory, Postlude

The song’s text would be well suited for an offertory solo or recessional, but the musical setting may be too chromatic for more conservative congregations.
This setting may be better suited to performance just before or after the service.

Special Considerations

A unison choir can also perform the song.
This setting of the psalm omits many verses (5-32, 35).
Wellesley Hills Psalm Book; VIII. Out of the Deep

Psalm 130 (from the “Great Bible,” 1539)

1. Out of the deep have I called unto thee, 2. O Lord, Lord, hear my voice. O let thine ears consider well the voice of my complaint. 3. If thou, Lord, wilt be extreme to mark what is done amiss, O Lord, who may abide it? 4. For there is mercy with thee: therefore shalt thou be feared. 5. I look for the Lord; my soul doth wait for him; in his word is my trust. 6. My soul fleeth unto the Lord before the morning watch; I say, before the morning watch. 7. O Israel, trust in the Lord; for with the Lord there is mercy, and with him is plenteous redemption. 8. And he shall redeem Israel from all his sins.

Date of Composition 1984
Voice Part/Range Medium voice / C#4 to F5
Level of Difficulty 3.5
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

Catholic Lent 4B, Lent 5A, Ordinary 10B, All Souls Day
Episcopal Lent 5A, Vigil of Pentecost, Proper 5B, Proper 8B, Proper 14B
Methodist 5th Sunday in Lent A, 5th Sunday after Pentecost B, 11th Sunday after Pentecost B
Presbyterian 5th Sunday in Lent A, 5th Sunday after Pentecost B, 11th Sunday after Pentecost B

Related Readings Leviticus 4:21
Thematic Tags Lamentation, Supplication, Trust

Musical Features

This is a through-composed setting in a d minor tonality.
The vocal line is melodic and is doubled by the organ throughout the song.
It is a sparse setting with only minimal accompaniment from the organ.
It is approximately 3’30” in length.

Suitable Placement

Prelude, Offertory, Communion
It could be used as a substitution to a congregational reading or singing of the psalm where permitted.
The song would be fitting in a special moment of prayer or reflection.

Special Consideration
A unison choir can also perform the song.
6. Call to remembrance, O Lord, thy tender mercies and thy loving kindnesses, which have been ever of old. 7. O remember not the sins and offenses of my youth; but according to thy mercy think you upon me, O Lord, for thy goodness.

Date of Composition 1984
Voice Part/Range Medium voice / D4 to E5
Level of Difficulty 3
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

Catholic Advent 1C, Lent 1B, Ordinary 26A
Episcopal Proper 21A, Lent 1B, Advent 1C, Proper 10C
Methodist 4th Sunday after Pentecost A, 1st Sunday in Lent B, 19th Sunday after Pentecost B, 1st Sunday of Advent C
Presbyterian 8th Sunday after Pentecost C (complementary),
16th Sunday after Pentecost A (complementary),
1st Sunday in Lent B

Related Readings Deuteronomy 24:15, Proverbs 19:18, Jeremiah 22:27,
Exodus 34:6-7

Thematic Tags Hope, Mercy, Supplication

Musical Features

This 2-page setting of the text is centered in a D Major.
The vocal line is melodic and has few large leaps.
The organ sustains the note D4 throughout the entire song.
The rest of the organ’s music is entirely made up of three short musical phrases; two 2-measure phrases (a & b) and one 3-measure phrase (c).

The form of the accompaniment is:

a, b, c, b, a, b, c, b, a, b, c, b, a, b, c.

The final measure is a D Major chord that breaks the pattern set by the rest of the song.

It is approximately 1’30” in length.

Suitable Placement

Prelude, Offertory, Communion

It could be used as a substitution to a congregational reading or singing of the psalm where permitted.

The song would be fitting in a special moment of prayer or around the general intercessions.

Special Considerations

A unison choir can also perform the song.

This setting of the psalm uses only two of the psalm’s 22 verses.
Title

Wellesley Hills Psalm Book; X. The Lord of Heaven Confess

Psalm 148:1-4, 7-10, 13-14 (translated George Wither)

1. The Lord of Heav’n confess; on high his glory raise; 2. Him let all angels bless, Him let all armies praise; 3. Him glorify sun, moon, and stars, 4. ye higher spheres, and cloudy sky. 7. Praise God from earth below, ye dragons and ye deeps, 8. fire, hail, clouds, winds and snow, whom in command he keeps; 9. praise ye his name, hills great and small, trees low and tall, 10. beasts wild and tame. 13. O let God’s name be praised above both earth and sky; for he his saints hath raised, and set their horn on high; 14. Yea, they that are of Israel’s race are in his grace and ever dear.

Date of Composition 1984
Voice Part/Range Medium voice / D#4 to D#5
Level of Difficulty 3.5
Accompaniment Organ
Compositional Style Tonal+

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Easter 5C
Methodist 1st Sunday after Christmas A/C, 12th Sunday after Pentecost A, 5th Sunday of Easter C
Presbyterian Easter 5C, 1st Sunday after Christmas Day A/B/C

Related Readings Genesis1:11, 20-25, Isaiah 63:7-9
Thematic Tags Majesty of Creation, Praise

Musical Features

This is 3-verse strophic song that uses F-lydian as its tonal center. The organ accompaniment is very energetic with both sustained and staccato elements. The vocal line is very hymn-like written mostly in quarter notes.
The voice part is somewhat chromatic and is only occasionally helped by the organ.

The melodic material and accompaniment for each verse is identical.

There is an extended postlude for the organ.

It is approximately 2’ in length.

Suitable Placement

Prelude, Offertory, Postlude

It could be used as a substitution to a congregational reading or singing of the psalm where permitted.

Verses of this setting could be selected or eliminated as time allowed.

Special Considerations

A unison choir can also perform the song.

This setting of the psalm omits a few verses (5-6, 11-12).
Ned Rorem (b. 1923) is one of America’s most prolific and well-known art song composers. He has written symphonies, concerti, operas, chambers works, and hundreds of songs. Of those songs, only a few are settings of biblical or scared texts. In addition to his composing, he has authored sixteen books about his life in music.

**Title**

*Cycle of Holy Songs; I. Psalm 134*

Psalm 134

1. Behold, bless ye the Lord, all ye servants of the Lord, which by night stand in the house of the Lord. 2. Lift up your hands in the sanctuary and bless the Lord. Behold! 3. The Lord that made heaven and earth bless thee out of Zion.

**Date of Composition**

1955

**Voice Part/Range**

Voice (high) / D4 to G#5

**Level of Difficulty**

3.5

**Accompaniment**

Piano

**Compositional Style**

Tonal+

**Suitable Dates**

- Catholic: Not Listed for a Specific Calendar Date
- Episcopal: Not Listed for a Specific Calendar Date
- Methodist: Not Listed for a Specific Calendar Date
- Presbyterian: Not Listed for a Specific Calendar Date

**Related Readings**

Numbers 6:24

**Thematic Tags**

Habitation, Praise
Musical Features

This 2-page setting of the psalm begins with an A major tonality and ends with a C#7 chord.
The harmony tends to shift back and forth between those two chords.
There is an almost steady stream of 8th-notes throughout the setting.
The song climaxes on a repetition of the text, “Bless ye the Lord, all ye servants.”

Suitable Placement

Prelude, Offertory, Postlude
This rhythmic setting is short enough to be placed around the congregational recitation of a related psalm without disrupting the flow of the service.

Special Consideration

This song could be sung by either a soprano or a tenor.
Psalm 142

1. I cried unto the Lord with my voice; with my voice unto the Lord did I make my supplication. 2. I poured out my complaint before him; I showed before him my trouble. 3. When my spirit was overwhelmed within me, Thou knowest my path. In the way wherein I walked have they privily laid a snare for me. 4. I looked on my right hand, and beheld, but there was no man that would know me: refuge failed me; no man cared for my soul. 5. I cried unto Thee, O Lord: I said, Thou art my refuge and my portion in the land of the living. 6. Attend unto my cry; for I am brought very low: deliver me from my persecutors; for they are stronger than I. 7. Bring my soul out of prison, that I may praise Thy name: the righteous shall compass me about; for Thou shall deal bountifully with me.

Date of Composition 1955
Voice Part/Range Voice (high/medium-high) / B3 to G#5
Level of Difficulty 4
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

- Catholic: Not Listed for a Specific Calendar Date
- Episcopal: Not Listed for a Specific Calendar Date
- Methodist: Not Listed for a Specific Calendar Date
- Presbyterian: Not Listed for a Specific Calendar Date

Related Readings Psalm 57

Thematic Tags Lamentation, Security, Supplication

Musical Features

The overall tonality of the song is b minor, with a section in c minor in the center of the setting. The b minor sections are marked by rising and falling chords in the accompaniment.
The c minor section has far less movement in the accompaniment and is more hushed in dynamics and tone.
The song ends with a difficult rising line in the voice that ends with a F#5.

Suitable Placement
Prelude, Offertory, Communion
This setting would be suited for performance during a prayerful or reflective period of a service.

Special Consideration
This song could be sung by either a soprano or a tenor.
Title

Cycle of Holy Songs; III. Psalm 148

Psalm 148

1. Praise ye the Lord from the heavens: praise Him in the heights. 2. Praise ye Him all his angels: praise ye Him all his hosts. 3. Praise ye him, sun and moon: praise Him, all ye stars of light. 4. Praise Him, ye heavens of heavens, and ye waters that be above the heavens. 5. Let them praise the name of the Lord: for He commanded, and they were created. 6. He hath also stablished them for ever and ever: He hath made a decree which shall not pass. 7. Praise ye the Lord from the earth, ye dragons, and all deeps: 8. Fire, and hail; snow, and vapor; stormy wind fulfilling his word: 9. Mountains, and all hills; fruitful trees, and all cedars: 10. Beasts, and all cattle; creeping things and flying fowl: 11. Kings of the earth, and all people; princes, and all judges of the earth: 12. Both young men, and maidens; old men, and children: 13. Let them praise the name of the Lord: for His name alone is excellent; His glory is above the earth and heaven. 14. He also exhalteth the horn of his people, the praise of all His saints; even of the children of Israel, a people near unto Him.

Date of Composition 1955
Voice Part/Range Voice (high) / C4 to G5
Level of Difficulty 4
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Easter 5C
Methodist 1st Sunday after Christmas A/C, 12th Sunday after Pentecost A, 5th Sunday of Easter C
Presbyterian Easter 5C, 1st Sunday after Christmas Day A/B/C

Related Readings Genesis 1:11; 20-25
Thematic Tags Majesty of Creation, Praise
Musical Features

This brilliant setting begins with a unison passage between the voice and piano in a C Major tonality. The voice rarely stops singing throughout the entire song. There is a quasi-recapitulation on the text, “Kings of the earth, and all people.” It ends with nearly the same melodic line as the opening and with a chord that suggests E Major.

Suitable Placement

Prelude, Offertory, Postlude

This setting would work well for any celebratory occasion.

Special Consideration

This song could be sung by either a soprano or a tenor.
Title

Cycle of Holy Songs; IV. Psalm 150

Psalm 150

1. Praise ye the Lord. Praise God in his sanctuary: Praise him in the firmament of his pow’r. 2. Praise him for his mighty acts: Praise him according to his excellent greatness. 3. Praise him with the sound of the trumpet: Praise him with the psaltery and harp. 4. Praise him with the timbrel and dance: praise him with stringed instruments and organs. 5. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. 6. Let everything that hath breath praise the Lord.

Date of Composition: 1955
Voice Part/Range: Voice (high) / D4 to A5
Level of Difficulty: 3.5
Accompaniment: Piano
Compositional Style: Tonal+

Suitable Dates

Catholic: Not Listed for a Specific Calendar Date
Episcopal: Easter 2C
Methodist: 2nd Sunday of Easter C, All Saints Day C
Presbyterian: 2nd Sunday of Easter C

Related Readings: Exodus 15:20, Jeremiah 31:4

Thematic Tags: Majesty, Music-Making, Praise

Musical Features

This 3-page setting is an energetic tour-de-force that begins in a G Major tonality.

The accompaniment is full of block chords and octaves in the bass line throughout most of the setting.

There is a brief melodic section in the piano about two-thirds of the way into the song which gives way to a section where the voice is accompanied by only bell-like chords.
The song concludes in a G Major tonality.

Suitable Placement

Prelude, Offertory, Postlude

The song is short enough to be placed in a special location around the reading of the psalm or the gospel without disrupting the service.

Special Considerations

This song could be sung by either a soprano or a tenor.

There is also a version of this song transposed for medium/low voice in a collection by Boosey & Hawkes.
American composer, pianist, and educator Simon Sargon (b. 1938) has been living and working in Dallas, TX since the mid-1970s. He has written in many genres of classical music and has had works performed by the Dallas Symphony Orchestra, Yale University, and Voices of Change. He toured as recital partner for mezzo-soprano Jennie Tourel and served as music director of Temple Emanu-El in Dallas for over 25 years. Out of the Depths is a four-song set for medium voice, cello, and piano.

Title

*Out of the Depths*; I. Psalm 68

Psalm 68:1-3

1. Arise, arise oh God and scatter your enemies; 2. Blow them away like smoke in the wind; Melt them away like wax in a fire. Let all those who curse you, all those who hate you, flee from your presence, oh God. 3. But let the righteous rejoice and find delight in your presence, oh God. Let the righteous rejoice and be glad; Let them exult and let them shout for joy in your presence, oh God.

Date of Composition 2009
Voice Part/Range Medium voice / C4 to F5
Level of Difficulty 4
Accompaniment Cello & Piano
Compositional Style Tonal+

Suitable Dates

* Catholic Not Listed for a Specific Calendar Date

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Thematic Tags: Majesty, Praise

Musical Features

This song begins with two measures of punctuated chords in the cello and piano followed by a running line in the cello that leads into the voice entrance.

The first half of the song is marked with those running lines and blocked chords in the accompaniment and the voice singing in the rests.

The second half of the song becomes more serene with rocking arpeggios in the accompaniment.

The song ends gently with a short solo for the cello under the singer’s sustained note.

The song begins in d minor, ends in D Major, and is approximately 3 minutes in length.

Suitable Placement

Prelude, Offertory, Postlude

The song would work best as a prelude or placed at the beginning of a service because of its energetic beginning and its opening words, “Arise, arise.”

This setting may prove difficult to understand in a reverberant space as the texture is dense and the tonalities shift abruptly at times.

Special Considerations

A mezzo-soprano or a baritone could sing this song.

This setting uses only the first three of the psalm’s 35 verses.
Title

*Out of the Depths*; II. Psalm 130

Psalm 130:1-2, 5

1. Out of the depths I call to you my God. 2. Oh listen to my plea, listen to my voice, listen to my supplication, I call. Hear my voice, hear my cry, I call to you; hear the voice of my supplication, listen to my cry, listen to my plea, I call to you. Answer me, my God, hear my supplication; 5. I wait for you, oh God, trusting in Your word.

Date of Composition 2009
Voice Part/Range Medium voice / B3 to F#5
Level of Difficulty 4
Accompaniment Cello & Piano
Compositional Style Tonal+

Suitable Dates

*Catholic* Lent 4B, Lent 5A, Ordinary 10B, All Souls Day
*Episcopal* Lent 5A, Vigil of Pentecost, Proper 5B, Proper 8B, Proper 14B
*Methodist* 5th Sunday in Lent A, 5th Sunday after Pentecost B, 11th Sunday after Pentecost B
*Presbyterian* 5th Sunday in Lent A, 5th Sunday after Pentecost B, 11th Sunday after Pentecost B

Related Readings Leviticus 6:24
Thematic Tags Lamentation, Supplication, Trust

Musical Features

The opening section is extremely plaintive and centers around the key of b minor.
The voice has considerable leaps on the words, “I call.”
The section builds up to the words, “Listen to my supplication,” and then ebbs in energy.
A new section marked *agitato* begins at measure 40. This section is more rhythmically and emotionally intense and culminates with an extended cadenza for the cello.

The final section in D Major is marked by flowing triplets in the piano. The song ends with music adapted from the opening. It is approximately 4’30” in length.

Suitable Placement

Prelude, Offertory, Communion

This song is very approachable in mood and musical material and could be used in any place where an extended solo is needed. It would fit in any service that is focusing on faith and prayer as the final section puts great emphasis on the words “wait” and “trust.”

Special Considerations

A mezzo-soprano or a baritone could sing this song. The composer used only three verses from the psalm and adapted them to fit his dramatic needs.
Title

Out of the Depths; III. Psalm 23

Psalm 23

1. The Lord is my shepherd, I shall not want. 2. He makes me lie down in green pastures, He leads me beside the still waters, 3. He restores my soul. 4. Yea though I walk in the shadow of the valley of death, I will fear no evil, for you are with me; your rod and your staff, they comfort me. 5. You prepare a table before me in the presence of my enemies, you anoint my head with oil, my cup runs over. 6. Surely goodness and mercy shall follow me all the days of my life and I shall dwell in the house of the Lord forever and ever more.

Date of Composition 2009
Voice Part/Range Medium voice / A3 to D4
Level of Difficulty 3.5
Accompaniment Cello & Piano
Compositional Style Tonal+

Suitable Dates

Catholic Lent 4A, Easter 4A, Ordinary 16B, Ordinary 28A,
Sacred Heart C, All Souls Day

Episcopal Lent 4A, Easter 4A/B/C, Proper 11B, Proper 23A,
Confession of St. Peter

Methodist 4th Sunday in Lent A, 4th Sunday of Easter A/B/C

Presbyterian 4th Sunday of Easter A/B/C, 4th Sunday in Lent A, 18th
Sunday after Pentecost A (complementary)

Related Readings Genesis 48:15, Revelations 7:17
Thematic Tags Gratitude, Hope, Shepherd

Musical Features

This song has a slight swing feeling because of the syncopation in the voice writing and the 12/8 meter.

It begins and ends in a F Major tonality.

The cello plays pizzicato throughout most of the setting.
The song ends quietly with a 10-measure section marked *tranquillo*.
It is approximately 2’15” in length.

Suitable Placement

Prelude, Offertory, Communion, Postlude

This song has a carefree mood that helps it fit into most locations in a service.

It is engaging enough to be placed where little else is going on (offertory or special solo) but also simple enough to be played while other movement is occurring around the church (communion or processional).

Special Considerations

A mezzo-soprano or a baritone could sing this song.

In this setting of the text, the third verse of the psalm is truncated. It omits the text; “He leads me in the paths of righteousness for his name’s sake.”
Psalm 148:1-4, 7-13

1. Praise the Lord from the heavens, praise the Lord from the heights. 2. All you angels, all you hosts of heaven, 3. sun and moon, all you shining stars 4. Praise God from the heights. 7. Praise God from the sea monsters and all you ocean depths; 8. Lightning and hail, snow and clouds, strong winds obeying God’s command; 9. Hills and mountains, forests and fruit trees; 10. All you animals wild and tame, beasts and cattle, creeping things and winged fowl; 11-12. Children, old men, kings and princes, women and infants. 13. All people give praise, all peoples of the earth, all people and all nations; for only God shall be exalted. Hallelujah.

Suitable Dates

Catholic: Not Listed for a Specific Calendar Date
Episcopal: Easter 5C
Methodist: 1st Sunday after Christmas A/C, 12th Sunday after Pentecost A, 5th Sunday of Easter C
Presbyterian: Easter 5C, 1st Sunday after Christmas Day A/B/C

Related Readings: Genesis 1:11; 20-25
Thematic Tags: Majesty of Creation, Praise

Musical Features

This is a very measured and restrained setting of this joyous text. A passacaglia-like bass line is repeated throughout much of the setting. The song goes through several sections but rarely exceeds a \( mf \) dynamic.
It culminates in a *Maestoso* section on the words, “For only God shall be exalted.”

The song ends triumphantly in the key of A Major.

It is approximately 3 minutes in length.

**Suitable Placement**

Prelude, Offertory, Postlude

This song has many musical details and a large amount of text so it would be best if placed during a time where attention could be paid.

It would work well in a special location after the homily or following the congregational proclamation of the psalm.

**Special Considerations**

A mezzo-soprano or a baritone could sing this song.

This setting of the psalm omits a few verses (5-6, 14) and reorders and adapts others (11-13) to fit musical needs.
Yehudi Wyner (b. 1929) was born in Canada, but was raised and educated in America. He has written in many classical genres and won a Pulitzer Prize for his *Piano Concerto “Chiavi in mano.”* He has received commissions from the Boston Symphony, the Santa Fe Chamber Music Festival, the BBC Philharmonic, and Carnegie Hall. A portion of his vocal output was written for his wife, soprano Susan Davenny Wyner.10

Title

*Memorial Music II “Lord, Let Me Know My End”*

Psalm 39:4-5, Isaiah 40:6, 8

4. Lord, let me know my end and the number of my days. Tell me how long my life must be. 5. I know that thou hast made my life a mere span long, and my whole life is nothing in thy sight, a puff of wind, a phantom. Isa 40:6. A voice says ‘cry;’ another asks, ‘what shall I cry?’ That all mankind is grass, they last no longer than a flower. 8. The grass withers, the flowers fade, but the word of our God endures forevermore.

Date of Composition 1975
Voice Part/Range Soprano / A3 to A5
Level of Difficulty 5
Accompaniment 3 flutes
Compositional Style Non-tonal

Suitable Dates

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<td>Episcopal</td>
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Methodist  Not Listed for a Specific Calendar Date

Presbyterian  Not Listed for a Specific Calendar Date

Related Readings  Psalm 90, Job 14

Thematic Tags  Hope, Mercy, Supplication

Musical Features

The vocal line is extremely difficult and receives little or no assistance from the flutes.

There is no consistent meter; 8th-note = 100+.

The flute accompaniment becomes more dense and polyphonic as song progresses.

The setting culminates with long note values in vocal line and 8 measures of homophony from flutes.

Suitable Placement

Prelude, Offertory, Communion, or Special Location

The song would be appropriate for funeral or memorial services.

It would be especially evocative if performed from a choir loft or balcony above/behind the congregation.

Special Considerations

This piece could alternatively be performed by a mezzo-soprano.

The flute parts could be reduced and played by an organist.

This setting of the text uses only two of the psalms 13 verses and combines them with verses from Isaiah 40.
Psalm 119:25-32

25. My soul cleaveth unto the dust: quicken thou me according to thy word. 26. I told of my ways, and thou didst answer me: teach me thy statutes. 27. Make me to understand the way of thy precepts, that I may talk of thy wondrous works. 28. My soul melteth away for heaviness: sustain me according unto thy word. 29. Remove from me the way of falsehood, and grant me thy law graciously. 30. I have chosen the way of faithfulness: thine ordinances have I set before me. 31. I cleave unto thy testimonies: O Lord, put me not to shame. 32. I will run the way of thy commandments, for thou dost enlarge my heart.

Date of Composition 1973
Voice Part/Range Voice (medium-low) / B♭3 to F5
Level of Difficulty 4
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

Catholic Not Listed for a Specific Calendar Date
Episcopal Not listed for a specific calendar date.
Methodist Not Listed for a Specific Calendar Date
Presbyterian Not Listed for a Specific Calendar Date

Thematic Tags Hope, Supplication, Trust

Musical Features

The song is slow and relatively hushed in dynamic.
It has an overall tonality of G# Major, although the key signature would suggest B Major/g# minor.
There is prevalent use of major-second dyads.
The vocal line is very speech-like and has a lower tessitura.
It is approximately 2 minutes in length.
Suitable Placement

Prelude, Offertory, Communion
The song would be fitting in a special moment of prayer or around the
general intercessions.

The song’s text would be well suited for an offertory solo or special
offering, but the musical setting may be too chromatic for more
conservative congregations.

Special Considerations

Either a mezzo-soprano or a baritone could perform the song.
This setting uses only the fifth of the twenty-two stanzas of the psalm. In
total, the psalm lasts 176 verses.
Psalm 66:1-4

1. Halleluya, Shout unto God all the earth.  2. Sing praises unto the glory of his name, make his name glorious.  3. Halleluya, Say unto God, how tremendous is thy work! Through the greatness of thy power shall thine enemies dwindle away before thee.  4. Halleluya, All the earth shall worship thee, and shall sing praises unto thee, and shall sing praises to thy name.

Date of Composition 1950, revised 1967
Voice Part/Range Voice (medium-low) / A3 to F#5
Level of Difficulty 4
Accompaniment Piano
Compositional Style Tonal+

Suitable Dates

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<tr>
<td>Episcopal</td>
<td>Proper 23C, Proper 9C (Track 2)</td>
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<td>Presbyterian</td>
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Thematic Tags Majesty, Majesty of Creation, Praise

Musical Features

This song is highly energetic and rhythmic.

It has a tonal center of c# minor even though the key signature suggests B Major.

There is prevalent use of major-second dyads.

The vocal line is very melodic and contains several melismas.
There is a quasi-recapitulation after the text, “thine enemies dwindle away before thee.”

The song ends dramatically in C# Major.

It is approximately 2 minutes in length.

Suitable Placement

Prelude, Offertory, Postlude

The song would work well before or after the gospel reading or after the homily.

The setting is ideal for any celebratory function.

Special Considerations

Either a mezzo-soprano or a baritone could perform this song.

This setting uses only the first four of the psalm’s 20 verses.
American composer and educator Judith Lang Zaimont (b. 1945) has received commissions from the American Choral Directors Association, the American Guild of Organists, and the American Composers Forum and her works have been performed by the likes of Arleen Augér, the Gregg Smith Singers, and the Baltimore Chamber Orchestra. In addition to her art songs, she has written an opera, works for orchestra, and many chamber works for instrumental ensembles.

Title

Psalm 23

1. The Lord is my shepherd; I shall not want. 2. He maketh me to lie down in green pastures: he leadeth me beside the still waters. 3. He restoreth my soul: he leadeth me in the paths of righteousness for His name’s sake. 4. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me. 5. Thou preparest a table before me in the presence of mine enemies: Thou anoints my head with oil; my cup runneth over. 6. Surely, goodness and mercy shallow follow me all the days of my life: and I will dwell in the house of the Lord forever.

Date of Composition

1978

Voice Part/Range

Baritone / A2 to F#4

Level of Difficulty

4.5

Accompaniment

Flute, Violin, Cello, & Piano

Compositional Style

Tonal+

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Suitable Dates

Catholic  
Lent 4A, Easter 4A, Ordinary 16B, Ordinary 28A, Sacred Heart C, All Souls Day

Episcopal  
Lent 4A, Easter 4A/B/C, Proper 11B, Proper 23A, Confession of St. Peter

Methodist  
4th Sunday in Lent A, 4th Sunday of Easter A/B/C

Presbyterian  
4th Sunday of Easter A/B/C, 4th Sunday in Lent A, 18th Sunday after Pentecost A (complementary)

Related Readings  
Genesis 48:15, Revelations 7:17

Thematic Tags  
Gratitude, Hope, Shepherd

Musical Features

This is an extended chamber setting of this psalm at approximately 8’15” in length.

It begins with a long instrumental introduction that centers around the pitch f#.

The vocal part enters centered in a b minor tonality.

The various verses of the psalm are broken up with sometimes rather lengthy instrumental interludes.

The song ends firmly in B major.

Suitable Placement

Prelude, Offertory (only if the time allows), Communion

It could be used to fill the time during a special collection or period of reflection.

It would not work well in an overly reverberant church as score is filled with fine details and quick shifts in tonal-centers.

Special Considerations

All individual parts of the score are rather difficult and would take some time to learn and rehearse properly.

There is no way to shorten or excerpt this piece or perform it without complete instrumentation.
APPENDIX A

SONGS LISTED IN PSALM ORDER
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<th>Commentary</th>
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<td>Hanson</td>
<td><em>Four Psalms</em> #2</td>
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<td>Psalm 8</td>
<td>Hanson</td>
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<td>Psalm 12</td>
<td>Hartley</td>
<td><em>A Psalm Cycle</em> #2</td>
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<td>Psalm 13</td>
<td>Jankowski</td>
<td><em>Two Psalms</em> #1</td>
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<td>Psalm 22</td>
<td>Morawetz</td>
<td><em>My God, Why Have You Forsaken Me?</em></td>
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<td><em>Psalms &amp; Early Songs</em> #2</td>
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<td>Pinkham</td>
<td><em>Wellesley Hills Psalm Book</em> #7</td>
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<tr>
<td>Psalm 69</td>
<td>Floyd</td>
<td><em>Pilgrimage</em> #2 “Save me, O Lord”</td>
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Psalm 92  Adler  *Three Psalms #2*
Psalm 96  Adler  *Three Psalms #3*
Psalm 103  Fink  *Three Devotional Miniatures #1*
Psalm 108  Fink  *Three Devotional Miniatures #2*
Psalm 113  Jankowski  *Two Psalms #2*
Psalm 115  Fink  *Three Devotional Miniatures #3*
Psalm 119  Wyner  *Psalms & Early Songs #1*
Psalm 121  Biggs  *Psalms, Hymns, & Spiritual Songs #2*
            Pinkham  *Wellesley Hills Psalm Book #6*
Psalm 130  Hovhaness  *Out of the Depths*
            Pinkham  *Wellesley Hills Psalm Book #8*
            Sargon  *Out of the Depths #2*
Psalm 134  Rorem  *Cycle of Holy Songs #1*
Psalm 136  Pinkham  *Wellesley Hills Psalm Book #1*
Psalm 139  Biggs  *Psalms, Hymns, & Spiritual Songs #1*
            Floyd  *Pilgrimage #3 “O Lord, Thou Hast Searched Me”*
Psalm 142  Rorem  *Cycle of Holy Songs #2*
Psalm 145  Hartley  *A Psalm Cycle #5*
Psalm 146  Floyd  *Pilgrimage #4 “Praise the Lord, O My Soul”*
Psalm 148  Floyd  *Pilgrimage #4 “Praise the Lord, O My Soul”*
            Pinkham  *Wellesley Hills Psalm Book #10*
            Rorem  *Cycle of Holy Songs #3*
            Sargon  *Out of the Depths #4*
Psalm 149   Pinkham   *Wellesley Hills Psalm Book #5*

Psalm 150   Rorem   *Cycle of Holy Songs #4*
APPENDIX B
SONGS CATEGORIZED BY VOICE TYPE
<table>
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<tr>
<th>Voice</th>
<th>Composer</th>
<th>Work</th>
<th>Range</th>
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</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>Biggs</td>
<td><em>Psalms, Hymns, &amp; Spiritual Songs</em></td>
<td><em>Three Devotional Miniatures</em> (high voice)</td>
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<tr>
<td></td>
<td>Hovhaness</td>
<td><em>Out of the Depths</em> (high voice)</td>
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<tr>
<td></td>
<td>Jankowski</td>
<td><em>Two Psalms</em></td>
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<tr>
<td></td>
<td>Wyner</td>
<td><em>Memorial Music II</em></td>
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<tr>
<td>Mezzo-Soprano/Alto</td>
<td>Adler</td>
<td><em>Three Psalms</em> (medium voice)</td>
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<tr>
<td></td>
<td>Hartley</td>
<td><em>A Psalm Cycle</em> (medium-high voice)</td>
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<tr>
<td></td>
<td>Morawetz</td>
<td><em>My God, Why Have You Forsaken Me?</em></td>
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<tr>
<td></td>
<td>Pinkham</td>
<td><em>Wellesley Hills Psalm Book</em> (medium voice)</td>
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<tr>
<td></td>
<td>Wyner</td>
<td><em>Psalms &amp; Early Songs</em> (medium voice)</td>
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<td>Tenor</td>
<td>Hovhaness</td>
<td><em>Out of the Depths</em> (high voice)</td>
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<td></td>
<td>Rorem</td>
<td><em>Cycle of Holy Songs</em> (high)</td>
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<tr>
<td>Baritone/Bass</td>
<td>Floyd</td>
<td><em>Pilgrimage</em></td>
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<td></td>
<td>Hanson</td>
<td><em>Four Psalms</em></td>
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<td>Morawetz</td>
<td><em>My God, Why Have You Forsaken Me?</em></td>
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<td>Pinkham</td>
<td><em>Wellesley Hills Psalm Book</em> (medium voice)</td>
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<td>Sargon</td>
<td><em>Out of the Depths</em></td>
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<tr>
<td></td>
<td>Wyner</td>
<td><em>Psalms &amp; Early Songs</em> (medium voice)</td>
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<td></td>
<td>Zaimont</td>
<td><em>Psalm 23</em></td>
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APPENDIX C

SONGS CATEGORIZED BY THEMATIC TAG
Gratitude

Adler  
*Three Psalms #1*

Fink  
*Three Devotional Miniatures #1*

Hartley  
*A Psalm Cycle #5*

Pinkham  
*Wellesley Hills Psalm Book #1*

Pinkham  
*Wellesley Hills Psalm Book #4*

Sargon  
*Out of the Depths #3*

Zaimont  
*Psalm 23*

Habitation

Rorem  
*Cycle of Holy Songs #1*

Hope

Adler  
*Three Psalms #1*

Biggs  
*Psalms, Hymns, & Spiritual Songs #2*

Hanson  
*Four Psalms #1*

Hartley  
*A Psalm Cycle #2*

Hartley  
*A Psalm Cycle #3*

Jankowski  
*Two Psalms #1*

Morawetz  
*My God, Why Have You Forsaken Me?*

Pinkham  
*Wellesley Hills Psalm Book #3*

Pinkham  
*Wellesley Hills Psalm Book #4*

Pinkham  
*Wellesley Hills Psalm Book #6*

Pinkham  
*Wellesley Hills Psalm Book #9*

Sargon  
*Out of the Depths #3*

Wyner  
*Psalms & Early Songs #1*

Wyner  
*Memorial Music II “Lord Let Me Know My End”*

Zaimont  
*Psalm 23*
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<th>Edition</th>
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<tr>
<td><em>Lamentation</em></td>
<td>Floyd</td>
<td><em>Pilgrimage</em> #2 “Save me, O Lord”</td>
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<td><em>Pilgrimage</em> #2</td>
<td>Floyd</td>
<td><em>Pilgrimage</em> #2 “Save me, O Lord”</td>
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<td><em>Four Psalms</em> #2</td>
<td>Hanson</td>
<td><em>Four Psalms</em> #2</td>
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<td><em>A Psalm Cycle</em> #2</td>
<td>Hartley</td>
<td><em>A Psalm Cycle</em> #2</td>
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<td><em>A Psalm Cycle</em> #3</td>
<td>Hartley</td>
<td><em>A Psalm Cycle</em> #3</td>
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<td>Hovhaness</td>
<td><em>Out of the Depths</em></td>
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<td><em>Two Psalms</em> #1</td>
<td>Jankowski</td>
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<td><em>My God, Why Have You Forsaken Me?</em></td>
<td>Morawetz</td>
<td><em>Wellesley Hills Psalm Book</em> #2</td>
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<tr>
<td><em>Wellesley Hills Psalm Book</em> #2</td>
<td>Pinkham</td>
<td><em>Wellesley Hills Psalm Book</em> #8</td>
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<tr>
<td><em>Cycle of Holy Songs</em> #2</td>
<td>Rorem</td>
<td><em>Cycle of Holy Songs</em> #2</td>
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<td>Sargon</td>
<td><em>Out of the Depths</em> #2</td>
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<td>Floyd</td>
<td><em>Pilgrimage</em> #4 “Praise the Lord, O My Soul”</td>
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Wyner  *Psalms & Early Songs* #2

Mercy  *Four Psalms* #2

Jankowski  *Two Psalms* #1

Pinkham  *Wellesley Hills Psalm Book* #2

Pinkham  *Wellesley Hills Psalm Book* #3

Pinkham  *Wellesley Hills Psalm Book* #9

Wyner  *Memorial Music II* “Lord Let Me Know My End”

Music-Making  *Three Psalms* #2

Fink  *Three Devotional Miniatures* #2

Floyd  *Pilgrimage* #4 “Praise the Lord, O My Soul”

Hanson  *Four Psalms* #3

Pinkham  *Wellesley Hills Psalm Book* #5

Rorem  *Cycle of Holy Songs* #4

Praise  *Three Psalms* #2

Adler  *Three Psalms* #3

Fink  *Three Devotional Miniatures* #1

Fink  *Three Devotional Miniatures* #2

Fink  *Three Devotional Miniatures* #3

Floyd  *Pilgrimage* #4 “Praise the Lord, O My Soul”

Hanson  *Four Psalms* #1

Hanson  *Four Psalms* #3

Hanson  *Four Psalms* #4

Hartley  *A Psalm Cycle* #1
Hartley  
A Psalm Cycle #4

Hartley  
A Psalm Cycle #5

Jankowski  
Two Psalms #2

Pinkham  
Wellesley Hills Psalm Book #1

Pinkham  
Wellesley Hills Psalm Book #5

Pinkham  
Wellesley Hills Psalm Book #7

Pinkham  
Wellesley Hills Psalm Book #10

Rorem  
Cycle of Holy Songs #1

Rorem  
Cycle of Holy Songs #3

Rorem  
Cycle of Holy Songs #4

Sargon  
Out of the Depths #1

Sargon  
Out of the Depths #4

Wyner  
Psalms & Early Songs #2

Royalty  
Pilgrimage #4 “Praise the Lord, O My Soul”

Hanson  
Four Psalms #3

Hanson  
Four Psalms #4

Hartley  
A Psalm Cycle #1

Pinkham  
Wellesley Hills Psalm Book #5

Security  
Three Psalms #2

Biggs  
Psalms, Hymns, & Spiritual Songs #1

Biggs  
Psalms, Hymns, & Spiritual Songs #2

Floyd  
Pilgrimage #3 “O Lord, Thou Hast Searched Me”

Pinkham  
Wellesley Hills Psalm Book #6
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<td>Shepherd</td>
<td><em>Three Psalms</em> #1</td>
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<td>Adler</td>
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<td>Pinkham</td>
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<td>Supplication</td>
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<td>Jankowski</td>
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<td><em>My God, Why Have You Forsaken Me?</em></td>
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<td>Trust</td>
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<td>Biggs</td>
<td><em>Psalms, Hymns, &amp; Spiritual Songs</em> #2</td>
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Fink      *Three Devotional Miniatures* #1
Fink      *Three Devotional Miniatures* #3
Floyd     *Pilgrimage* #3 “O Lord, Thou Hast Searched Me”
Hanson    *Four Psalms* #1
Hartley   *A Psalm Cycle* #1
Hartley   *A Psalm Cycle* #4
Hovhaness *Out of the Depths*
Pinkham   *Wellesley Hills Psalm Book* #6
Pinkham   *Wellesley Hills Psalm Book* #8
Sargon    *Out of the Depths* #2
Wyner     *Psalms & Early Songs* #1

Water     *Pilgrimage* #2 “Save me, O Lord”
APPENDIX D

SONGS CATEGORIZED BY ACCOMPANIMENT
Piano
  Adler  Three Psalms
Biggs  Psalms, Hymns, & Spiritual Songs
Floyd  Pilgrimage
Hanson  Four Psalms
Hartley  A Psalm Cycle #3
Hovhaness  Out of the Depths
Jankowski  Two Psalms
Morawetz  My God, Why Have You Forsaken Me?
Rorem  Cycle of Holy Songs
Wyner  Psalms & Early Songs

Organ
  Adler  Three Psalms
  Hanson  Four Psalms
  Pinkham  Wellesley Hills Psalm Book

Guitar
  Fink  Three Devotional Miniatures

Flute(s)
  Hartley  A Psalm Cycle #4
  Wyner  Memorial Music II

Flute & Piano
  Hartley  A Psalm Cycle #1, #2, #5

Cello & Piano
  Sargon  Out of the Depths

Flute, Violin, Cello, & Piano
  Zaimont  Psalm 23

Full Orchestra
  Floyd  Pilgrimage
  Jankowski  Two Psalms
BIBLIOGRAPHY


http://notesinc.com/about.html.


Dissertations


Scores


Hanson, Howard. *Four psalms, for baritone solo with acc. for piano or organ, op. 50*. New York: C. Fischer, 1972.


