

# Different Styles of Psalmody for the New Hymnal and Psalter



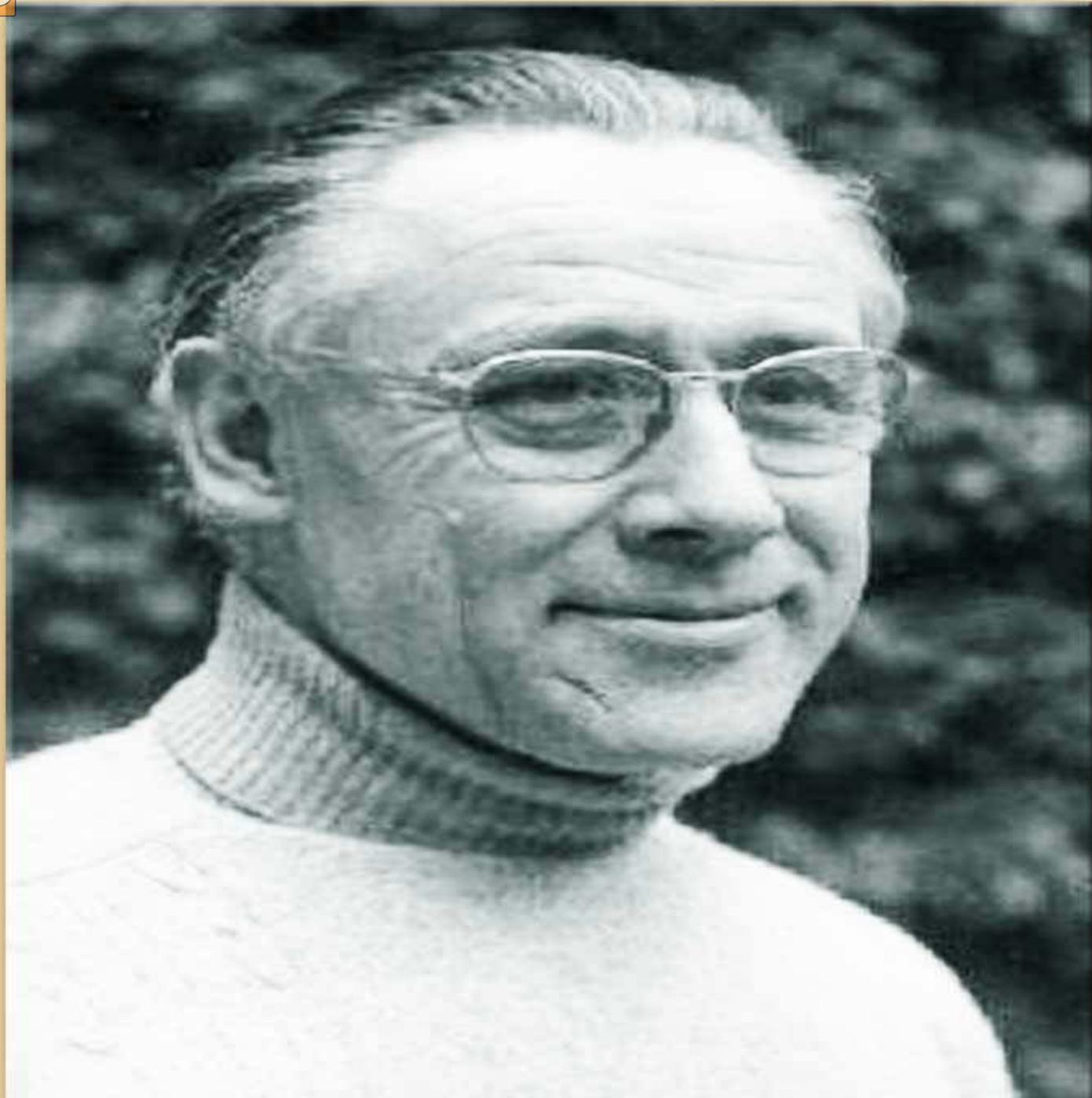
Grace Hennig and Dan Witte  
Members, Psalmody Committee



# Psalmody Styles

A religious painting depicting Jesus Christ as a shepherd. He is shown from the waist up, wearing a white robe with a yellow sash, and holding a wooden staff with a hook. A lamb is perched on his right shoulder. In the background, a flock of sheep is grazing in a green field under a blue sky with soft, white clouds. The overall style is characteristic of 19th-century religious art.

# Psalm 23



Joseph Gelineau  
(1920-2008)

“Accentual Verse”



# Use of the Psalm in the Lectionary

Easter 4: Good Shepherd Sunday – Year A, B,  
C

23<sup>rd</sup> Sunday after Trinity – Year A

11<sup>th</sup> Sunday after Trinity – Year B

Funeral Service

## Notes about this selection

About Gelineau Psalmody - GIA

Each measure contains one large beat

Stressed and unstressed words/syllables

Division of the text within the large beat

# How the psalm can be sung in worship

\_\_\_\_\_ Refrain introduced

Refrain repeated and all following refrains by all

Soloist on verses at first

Eventually the hope is congregation can sing  
verses

A close-up photograph of a lit candle. The flame is bright yellow and orange, with a dark, textured background. The candle is positioned in the upper right corner of the frame. The overall mood is warm and contemplative.

# Psalm 34



# Use of the Psalm in the Lectionary

14<sup>th</sup> Sunday after Trinity – Year A

Service of the Word

# Notes about this selection

About Gospel-style singing

Roots and Rhythms

Call and Response

Tommy Dorsey - Late 1930's: Gospel

Blues

Choir's role

# How the psalm can be sung in worship

Refrain by choir or soloist

Repeat refrain (at first)

Choir or soloist on the verses - congregation can try



# Psalm 46



# Use of the Psalm in the Lectionary

Reformation (minor festival) – Year A, B, C  
13<sup>th</sup> and 19<sup>th</sup> Sunday after Trinity – Year B

# Notes about this selection

About Anglican Chant

Watch for the “thump!”

Most expressive; most difficult

The Psalms Made Singable

# How the psalm can be sung in worship

Melody only with organ accompaniment

Choir in 4-part with organ or without

Cong. in 4-part with/without accompaniment.

A close-up photograph of a wooden horn, likely a shofar, resting on a blue fabric surface. The horn is light-colored wood with visible grain patterns. A dark, polished section is visible on the lower part of the horn. The text "Psalm 47" is overlaid in white on a dark horizontal band across the middle of the image.

# Psalm 47

No recording of this psalm

# Use of the Psalm in the Lectionary

Ascension – Year A, B, C

# Notes about this selection

First Double tone in packet

Picked for the field test

Responsorial (anything with refrain) chant:

Why do we use reciting tones, anyway?

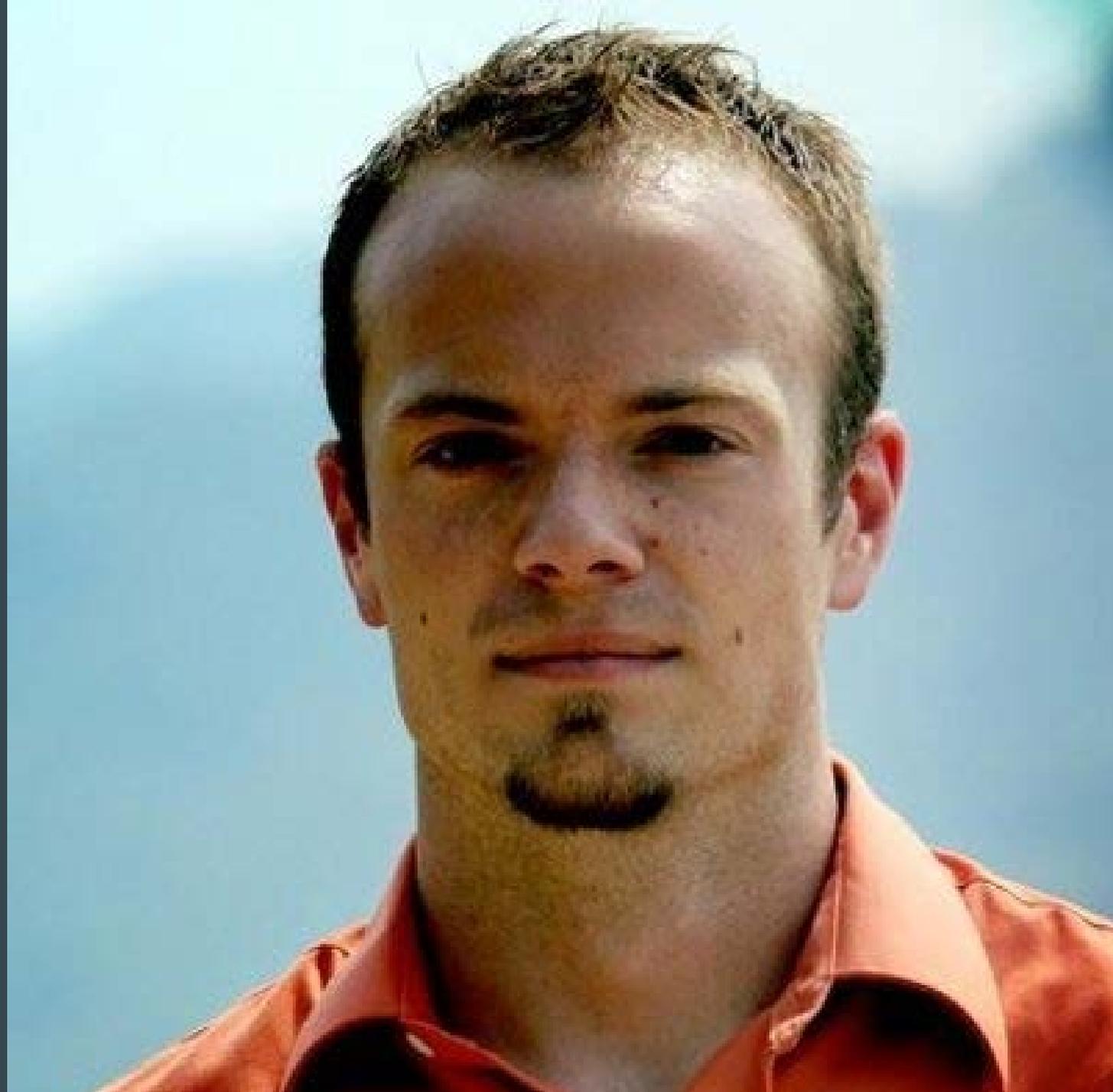
# How the psalm can be sung in worship

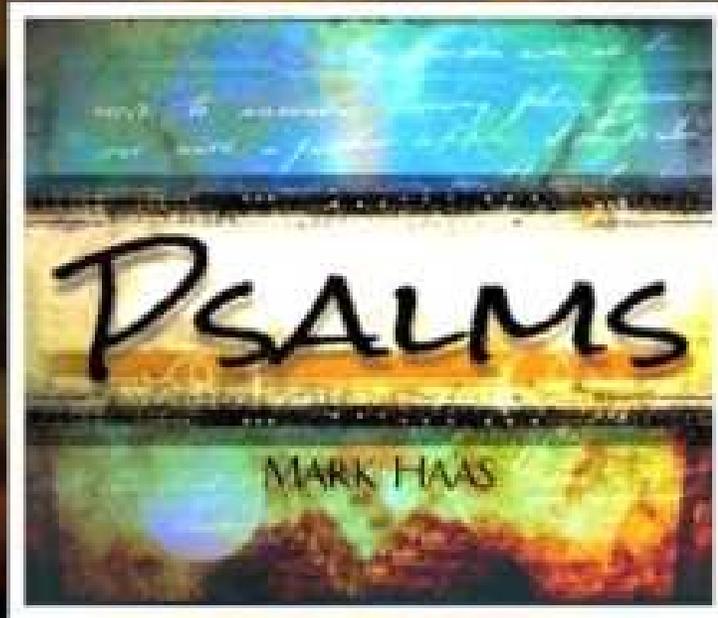
Typical CW type of psalm but double tone

What are your ideas for this psalm?

A person wearing a dark blue robe and a red hat is kneeling in prayer, with their hands clasped in front of their face. The person is positioned in the center of the frame. The background is dark and indistinct. The text "Psalm 51" is overlaid in the center of the image in a large, white, bold font.

# Psalm 51





Ps. 51: Be Merciful, O Lord

Music by Mark Haas

Music available at [www.markhaasmusic.com](http://www.markhaasmusic.com)

# Use of the Psalm in the Lectionary

Ash Wednesday – Year A, B, C

19<sup>th</sup> Sunday after Trinity – Year C

## Notes about this selection

Responsorial psalm singing

Organ or piano accompaniment

# How the psalm can be sung in worship

Options for the refrain

Options for the verses

A large, layered rock formation, possibly a cliff or mountain peak, dominates the background. The rock is light-colored with distinct horizontal strata. The sky is a clear, bright blue. In the foreground, there is a rocky slope covered with sparse, dry, brownish vegetation. A dark horizontal band is overlaid across the middle of the image, containing the text.

# Psalm 62





# Use of the Psalm in the Lectionary

Epiphany 8 – Year A

9<sup>th</sup> Sunday after Trinity – Year A

Epiphany 3 – Year B

4<sup>th</sup> and 24<sup>th</sup> Sundays after Trinity – Year B

8<sup>th</sup> and 22<sup>nd</sup> Sundays after Trinity – Year C

## Notes about this selection

Tunes that transcend style

Pairs well with *Lasst uns erfreuen*

Can you think of other examples?

# How the psalm can be sung in worship

Verse and refrain approach or sing all

Melody-focused

# Psalm 90



See handout for Psalm 90

A photograph of a Gothic cathedral at dusk, with the text "Psalm 100" overlaid in white. The cathedral's facade is illuminated from below, highlighting its intricate stonework, pointed arches, and tall spires against a clear blue sky. The text is centered horizontally across the middle of the image.

# Psalm 100





# Use of the Psalm in the Lectionary

6<sup>th</sup> Sunday after Trinity – Year A

Thanksgiving

## Notes about this selection

Expanded settings of Psalms

Queen Elizabeth II coronation

Elizabethan language

Psalm paraphrases

Haven't voted on this psalm yet

# How the psalm can be sung in worship

Would you like to see something like this in the psalter?

District Worship Service setting

The image is a composite of two scenes. The upper portion shows a grand, classical-style building with a series of tall, white columns topped with golden capitals. The lower portion depicts a large, diverse crowd of people in traditional, colorful clothing, many with their hands raised in a gesture of praise or prayer. In the center of the crowd, a man in a white robe with a red sash is playing a large, golden cymbal. The overall scene suggests a religious or historical event. The text 'Psalm 111' is superimposed in a large, white, bold font across the middle of the image.

# Psalm 111



D. Cornelius Becker  
1641 Theol. Doct. et P. V.

# Psalm 111

Sopran/Alt

The first system of musical notation for the Soprano/Alt part. It consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The second measure contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The third measure has a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure features a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The seventh measure has a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure features a quarter note C2, a quarter note B1, and a quarter note A1. The ninth measure has a quarter note G1, a quarter note F1, and a quarter note E1. The tenth measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The system ends with a double bar line and repeat dots.

Ich will von Her - zen dan - ken Gott dem Her - ren und ihm die - nen wil - lig ger - ne  
im Rat der From - men und in der Ge - mei - ne, die ihn ehrt von Her - zen rei - ne,

Tenor/Bass

The first system of musical notation for the Tenor/Bass part. It consists of a single staff with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The second measure contains a dotted quarter note G3, an eighth note F3, and a quarter note E3. The third measure has a quarter note D3, a quarter note C3, and a quarter note Bb2. The fourth measure features a quarter note A2, a quarter note G2, and a quarter note F2. The fifth measure has a quarter note E2, a quarter note D2, and a quarter note C2. The sixth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The seventh measure has a quarter note F1, a quarter note E1, and a quarter note D1. The eighth measure features a quarter note C1, a quarter note B0, and a quarter note A0. The ninth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The tenth measure contains a quarter note D0, a quarter note C0, and a quarter note B-1. The system ends with a double bar line and repeat dots.

Ky - ri - e - lei - son. Herr, wie schön — und groß sind dei - ne Werk, die zeu - gen von dei - ner Macht und Stärk,

The second system of musical notation, continuing from the first system. It consists of two staves: a treble clef staff for Soprano/Alt and a bass clef staff for Tenor/Bass. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The Soprano/Alt staff continues with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The second measure contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The third measure has a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure features a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The seventh measure has a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure features a quarter note C2, a quarter note B1, and a quarter note A1. The ninth measure has a quarter note G1, a quarter note F1, and a quarter note E1. The tenth measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The Tenor/Bass staff continues with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The second measure contains a dotted quarter note G3, an eighth note F3, and a quarter note E3. The third measure has a quarter note D3, a quarter note C3, and a quarter note Bb2. The fourth measure features a quarter note A2, a quarter note G2, and a quarter note F2. The fifth measure has a quarter note E2, a quarter note D2, and a quarter note C2. The sixth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The seventh measure has a quarter note F1, a quarter note E1, and a quarter note D1. The eighth measure features a quarter note C1, a quarter note B0, and a quarter note A0. The ninth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The tenth measure contains a quarter note D0, a quarter note C0, and a quarter note B-1. The system ends with a double bar line and repeat dots.

wer mit Fleiß sie schaut an, der hat ei - tel Lust da - ran, Ky - ri - e - lei - son.

The third system of musical notation, continuing from the second system. It consists of two staves: a treble clef staff for Soprano/Alt and a bass clef staff for Tenor/Bass. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The Soprano/Alt staff continues with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The second measure contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The third measure has a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure features a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The seventh measure has a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure features a quarter note C2, a quarter note B1, and a quarter note A1. The ninth measure has a quarter note G1, a quarter note F1, and a quarter note E1. The tenth measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The Tenor/Bass staff continues with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The second measure contains a dotted quarter note G3, an eighth note F3, and a quarter note E3. The third measure has a quarter note D3, a quarter note C3, and a quarter note Bb2. The fourth measure features a quarter note A2, a quarter note G2, and a quarter note F2. The fifth measure has a quarter note E2, a quarter note D2, and a quarter note C2. The sixth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The seventh measure has a quarter note F1, a quarter note E1, and a quarter note D1. The eighth measure features a quarter note C1, a quarter note B0, and a quarter note A0. The ninth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The tenth measure contains a quarter note D0, a quarter note C0, and a quarter note B-1. The system ends with a double bar line and repeat dots.



# Use of the Psalm in the Lectionary

Christmas 1 – Year B

15<sup>th</sup> Sunday after Trinity – Year B

23<sup>rd</sup> Sunday after Trinity – Year C

## Notes about this selection

Why - new clothes for traditional texts?

original tune:

*Ich will von Herzen danken Gott*

**Becker Psalter (1628, reprised**

**1986)**

# How the psalm can be sung in worship

All sing melody

A close-up photograph of a white flower, likely a lily, with several bright orange stamens and a green pistil. The background is dark, making the flower stand out. A semi-transparent dark grey banner is overlaid across the middle of the image, containing the text "Psalm 118" in white, bold, sans-serif font.

# Psalm 118



**JACQUES  
BERTHIER**  
ANTHOLOGIE

ADF  
musique

# Psalms for All Seasons

A COMPLETE PRAYER FOR WORSHIP



# Use of the Psalm in the Lectionary

Easter Day – Year A, B

Easter 5 – Year A

Easter Dawn – Year C

*Refrain by congregation (sung continuously)*

(hum) This is the day the LORD has made!

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a whole note chord of G2 and Bb2, followed by a half note chord of D3 and F3, and then a series of eighth notes: G3, A3, Bb3, A3, G3, F3, E3, D3. The bottom staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of G2 and Bb2, followed by a half note chord of D3 and F3, and then a series of eighth notes: G3, A3, Bb3, A3, G3, F3, E3, D3. The lyrics "This is the day the LORD has made!" are written below the notes.

(hum) Al - le - lu - ia, al - le - lu - ia!

The second system of the musical score also consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a whole note chord of G2 and Bb2, followed by a half note chord of D3 and F3, and then a series of eighth notes: G3, A3, Bb3, A3, G3, F3, E3, D3. The bottom staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of G2 and Bb2, followed by a half note chord of D3 and F3, and then a series of eighth notes: G3, A3, Bb3, A3, G3, F3, E3, D3. The lyrics "Al - le - lu - ia, al - le - lu - ia!" are written below the notes.

## Notes about this selection

Music from Taize - lends itself to psalmody

Repeated refrain - continuous music

Obbligato instrumental parts

Solo/choir singing over and above refrain

Reflective quality

Layout issues

# How the psalm can be sung in worship

How do you start and finish?

Cantor or choir learns verses - cue for cong?

Electronic resources

instrumental parts; refrain descant