

PSALM SETTINGS

***PSALM ONE** "Blessed is the man who walks not in the counsel of the wicked." (SATB / organ / percussion: tone bells, finger cymbals, suspended cymbal, large and small drums)
The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments, such as sticks, that are available in practically any school or college.

Ranges are: Soprano, D1–a2; Alto, a–d2; tenor, d–G1; bass, F–C1. (4:50) #3 MED.

***OUR REFUGE (Psalm 90)** "Lord, Thou hast been our refuge..." (SATB-Viola solo)

To perform this work, an excellent violist is necessary. His/her function is to provide a feeling that the spirit of God is present as the text is being sung. Several performances of this piece have taken place in churches where there were large volunteer choirs. This work was once awarded a first prize (a performance) in an international choral competition, but the performance never occurred.

Ranges are: Soprano, C#1-b flat2; Alto, g-d2; Tenor, B-G1; Bass, G–D1. (4:45) #4 MED.+

***OUT OF THE DEPTHS** (Psalm 130 - SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. The voices are divided to simulate a "built in organ" effect that soars to spiritual heights. This work was performed by a university choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldst mark iniquities, who shall stand?
There is forgiveness with Thee.
I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Vocal ranges are: Soprano, F1-a flat2; Alto, b flat-eb2; Tenor, d-Gb1; Bass F-Db1. (2:45) #4 MED.+

PSALM 130: "Out of the Depths Have I Cried Unto Thee." (SATB)

The great power of this text has inspired many music settings, this one being somewhat traditional in harmony, makes it more accessible for people who sing in less advanced choral groups. This piece may be sung by both high school and college choirs, either in concert or in church. Parallelism is the compositional technique used to provide a sweeping and eerie effect to the music and words. The sound is reminiscent of Russian Church literature.

Ranges are: Soprano, C1-a2; Alto, a-e flat2; Tenor, g-G1; bass G-C1. (1:48) #2+ EASY+

PSALM 95: "O come let us sing unto the Lord!" (SATB)

This piece was written for the First Presbyterian Church Choir of Bowling Green, Ohio. It is a contemporary piece that has melodic lines set in dissonant counterpoint. The music conjures up a feeling of great joy! It was well performed by the volunteer choir. At first, there was some concern about the choir's introduction to Twentieth-century music; however, the listening experience of dealing with modern music had a broadening effect upon the singers. They enjoyed the composition.

Ranges are: Soprano, F1-g2; Alto, g-c2; Tenor, e-G1; Bass, A#-C#1. (1:15) #3 MED.

PSALM 150 "Praise God in his Sanctuary" (SATB / piano or organ)

This work was commissioned by the volunteer choir of the First Presbyterian Church of Seguin, Texas, as a piece of celebration for the 150th Anniversary of the church. A piece was required that would fit the prowess of a small choir with conservative vocal ranges in each section of singers; in addition, it was asked that the organ part be within the capabilities of the organist of a small church. Still, the choristers wanted something challenging, something that would be joyful and inspiring. They loved this composition.

Ranges are: Soprano, F1-f2; Alto, a-c2; Tenor, e flat-E1; and Bass, A-C1 (2:25) #4- MED-

PSALM 150, by Louis Lewandowski (TTBB) is written for an advanced men's chorus. If ever there was a superb closer to a program, this piece qualifies for top consideration. A good recording was made by The Bowling Green State University Men's Chorus who toured with this piece all over America.

Ranges are: Tenor I, d flat-Ab1; Tenor, c-F1; Baritone, d flat-Db; Bass, F-Db1 (2:25) MED.+

THREE BIBLICAL PSALMS, (canons):

143, "Hear my prayer, O Lord! Give ear to my supplications.
In Thy faithfulness, answer me. And in Thy righteousness, Lord, hear my prayer,"

This psalm is for general use by any vocal combination of three parts.

The vocal range is a–d2. (1:50 to 2:22, with repeat.)

146, "Praise ye the Lord, O my soul! While I live will I praise the Lord.
I will sing reverent praise unto my God. Thanks be to the Lord, our God!"

This psalm is in three voices and for general use or for Thanksgiving.

The range is: C1–e2. (0:58)

149, "Sing unto the Lord a new song, and His praise in the congregation of saints!
Alleluia!"

This psalm is in three voices and is an excellent canon for All Saints Day. All three settings of these psalms are a cappella and written in consonant counterpoint.

The vocal range is: C1–f2. (0:37) #1+

“REJOICE IN THE LORD” (Psalm 33 – SAB / organ) is an old-fashioned, climactic "barn burner": that is, it generates great enthusiasm for both the singers and listeners. The organ part is well within the performance abilities of anyone who has taken organ lessons. When it is practical to join the male sections for a particular service, this piece can give the impression of strength and joy that is needed.

Rejoice in the Lord, ye righteous!

Praise the Lord with harp and sing unto Him a new song!

For the word of the Lord is right, and all His wondrous works are done in truth.

Ranges are: Soprano, F1–a2; Alto, a–d2; Tenor/Bass, c–D1 (1:30) #3 MED.

O BE JOYFUL (Psalm 100–SATB) is published by ABI/Alexander Broude, Inc. The order number is AB 1012. This piece is contemporary and possesses asymmetric meters with dissonant harmonies, however, it is easy to prepare and sing and has a very positive effect on audiences.

O be joyful unto the Lord, all ye lands.

Serve the Lord with gladness; come before his presence with singing.

Know ye that the Lord, He is God: it is He that hath made us, and not we ourselves;
we are His people, and the sheep of His pasture.

Enter into His gates with thanksgiving, and into His courts with praise: be thankful
unto Him, and bless His name.

For the Lord is good;

His mercy is everlasting; and His truth endureth to all generations.

Ranges are: Soprano, C1–g2; Alto, a–c2; Tenor, e–G1; and Bass, G–C1 (1:40) #3 MED.-

YE WATCHERS AND YE HOLY ONES (Psalm 117–SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
raise the glad strain, Alleluia!
Cry out, dominions, principedoms, powers, virtues, archangels, angels' choirs,
Alleluia! Alleluia!

O higher than the cherubim, more glorious than the seraphim, loudly praise Him!
Alleluia!
Most gracious, magnify the Lord! Alleluia!

Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

The arrangement by Wallace De Pue is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1–a flat2; Alto, a flat–G1; Tenor, d–G1; Bass, G–C1 (2:45) #4
MED.