Before I start, just want to mention, I have a relaxed, conversational style of lecture, and I'm more comfortable when I know you're comfortable. So feel free to move in and out as needed. And if the kids wander around a bit, and make a little noise, I don't mind. I actually prefer it.

Most people don't know most of the songs in their hymnal. I think church-goers are used to looking at most of the hymnal as flyover territory, or a desert they have to trudge through to find a few oases of familiar songs. I certainly thought that way, until my mid-20s I was asked to pick the music for a church that used the hymnal I grew up with. And I discovered I knew more hymns than anyone else. Flyover for them was a treasure for me. And in the process of picking out hymns to teach, I discovered a lot of hymns to learn. And that's how I became a Hymn Nut.

So, you may have heard that an "expert" is a person with a briefcase who comes from more than 50 miles away. But I am not a hymn expert. I'm expert about the *Cantus*; in everything else, I am an enthusiastic amateur, also known as, a Nut. I am enthusiastic about the music in this book, and the words in most cases, and I'm here to shamelessly promote it.

My *Cantus* lecture at Psalm Tap in June was billed as a walk-through but ended up being an overview, so I want this to be the walk-through. But in case you haven't heard that overview, I need to give a few minutes now. There's a lot to say, so I don't want to duplicate anything from that, or from the introductions in the book.

But I want to emphasize two things: the value of beauty, and the value of learning more tunes than you already know. Beauty, and learning tunes.

God likes beauty. He made it. He made a LOT of it. And because humans are made in His image, we like it too, and we make it, as well. In that way, beauty is a lot like truth and goodness. In fact, Truth, Goodness and Beauty have a lot in common. God made them. God likes them. We are also designed to like them and pursue them. In our rebellion since the Fall we have a lot of corrupted ideas of what's true, and what's good, and what's beautiful. In other words, our sense of beauty, like truth and goodness, needs to be redeemed. And God is redeeming it through His Son, though His Spirit and through us, His creation. Now of course, pursuing Beauty won't redeem us, any more than pursuing truth and goodness. Even if we get it right, even if our love of beauty matches God's, that doesn't make us right with God or get us to Heaven.

But here's the point: for those who ARE redeemed, who are right with God and going to Heaven, we WANT to learn more truth. We want to do more good. Right? We want to improve in both those areas. Because they give glory to God, that is, they give us more reasons to compliment Him.

And you see where this is leading: Beauty gives glory to God. And we enjoy it. Beauty doesn't need any more justification than that. So, bring on the beauty! As much as we can get.

Right? I mean, I hope this is not controversial so far. Praising Beauty is not as popular among Christians as praising Truth and Goodness. We don't do it as often, partly because deep down I think we feel like knowing truth and doing good will get us to Heaven. So Beauty is treated like an Etcetera, a nice but unnecessary addition. Truth and Goodness is where it's at. We don't believe that, but we often feel that way, and act that way. I know I do.

But like I say, I suspect most of you already believe that Beauty has value on its own, and something well-constructed and creative is worth enjoying, and learning to love, just because it's well-constructed and creative. So why am I bringing it up now?

In a word, because of unfamiliar congregational music. I believe we <u>can</u> learn to know and love a lot more, a WHOLE LOT more, beauty in our congregational music. And that belief is embodied in this hymnal.

Notice I didn't say we SHOULD learn more and love more. We CAN. I will not make a moral pronouncement about pursuing beauty. Other people are free to argue that it's an obligation. But I'm here to invite you, everyone who, like I was for 25 years, are stuck in one corner of your hymnal, the familiar corner, I invite you, "Come, and enjoy, the whole banquet! Come and delight, in an ocean of wonders, for the ear and for the voice." Amen.

Hymnals are made up of words and music. Words are evaluated by their truth and their beauty, but music is evaluated by beauty alone.

And, what is beauty? What are we looking for? For most people, esp. in a consumer age, like ours, beauty is "what I like". If I like it I think it's beautiful. And what I like is defined by what I know. Do I know it, or is it like what I know? And that's how most hymnals are designed: around what people know and like. That's the way to sell copies. And that's fine.

But *Cantus* takes a different approach. We have filled this book full of beautiful music. Beauty was our primary concern. But we understand beauty as **what I will like once I know it**, because it fits the way God designed me to enjoy. Let me say that again: this is music we believe you will like, **once you know it**.

Of course we might be wrong, but we have reasons for thinking that, so we encourage you to give it a try. And that's what I'm here for: to argue for the music you might otherwise not learn to like.

I won't be highlighting words very much, because like I say, words are evaluated by their truth and their beauty, and I can let you do that on your own time because most people can read and understand words pretty well. But music is evaluated by beauty alone, and most people can't read and understand music very well.

Some of my comments will be a little technical, and will make more sense if you have some elementary music theory. If you don't, just ignore whatever doesn't make sense. This isn't a music class. The main point will still come through even if the details don't. I want to show some of the care and respect that goes into the songs we sing.

One detail I should add is how to read a hymn page. At the top is the title, which is usually, but not always, the first line of the song. Under that is a subtitle, if the lyrics are based on another well-known text, like a Scripture portion or a creed or such. Each line of music is called a system. Each line of lyrics is called a stanza. Sometimes called a verse, but I prefer to keep that word for Scripture verses. At the bottom left you'll see where we believe the words and music came from. At the bottom right, the name of the tune if it has one, and the number of syllables in each line of text, if it's regular.

For a lot of these songs I'm so confident you'll like them, I think just singing the song would be enough argument. But we don't have time to sing them all; we don't have enough time even to mention most of them. So let's get started.

1, page 1, David Erb's Psalm 1. All of Erb's congregational music is in this book, 65 songs. Almost all of it will not only be unfamiliar music, but an unfamiliar type of music. First because it's through-composed, that is, it has new music the whole way through, different from a hymn which is strophic, it repeats the same music with different words. (He does have a couple hymns.) Second, Erb's music is strongly influenced by chant. Not only does it include some actual chant, but also, like chant, rhythms and meters are shaped by word emphasis, which is not regular. That's why, for instance, you don't a time signature here, because it doesn't have a regular beat that goes through the whole song. Each measure is a lyrical phrase, not a rhythmic unit, and that's just like chant.

But as I've said before, his music is easier than it looks, partly because like any good melody writer he does reuse some melodic phrases, so it's not totally new music all the way. And also because there's no vocal harmony. Once we learn the tune, we know the song, you don't have to learn parts.

I won't say more about any of Erb's music, except his hymns, because first, I don't know most of it. There are still treasures in here for even your editor to discover. Also because Erb has given lectures describing and arguing for his own music.

Okay, 10 minutes in and only on #1!

2 & 3 should be familiar from the last *Cantus*, very popular and appropriate to the energy of Psalm 1 and the drama of Psalm 2. Just note a half-dozen words have been improved. I doubt most people know the words well enough to notice, but if you do, just know it's intentional.

5 & 6 Two settings of Psalm 3. All the metrical Psalm tunes are either written for or long-associated with that Psalm text, like #6, or a tune newly selected to match that text like #5. That may seem obvious until you realize that most metrical psalters are filled with neither one. The popular way to make a metrical Psalm is to pick a tune that's already familiar to other words. We have not done that here, exc. in a few rare cases we couldn't avoid it. Any Psalm tunes which you know to other words, are selections already so popular at Christ Church Moscow that we couldn't get rid of them. I'll make arguments tomorrow for using unfamiliar music. For now, suffice it to say, it's part of **learning to love more beauty**. The tune at #5 is short and simple, and brings out the yearning side of Ps.3, esp in the melismas of the first half. [describe melisma vs. syllabic] Tune at #6 is more sophisticated: it has both the movement and seriousness to bear the quickly shifting moods of this short Psalm: desperation, fear, relief, rest, anger, exultation. It's quite a tune.

**7** This tune (din-uh-WIDE-rithe) brings out the somber but steady feel of Psalm 4. Note esp. the syncopation halfway through each line. (mm.4, 12, 20 & 28) This is called a Scotch snap, which gives a jolt to a tune that otherwise could get in a rut of the same rhythm the whole way through. And that suits the feel of the Psalm itself: steady, but with some urgency. Note also the AABA format: lines 1, 2 and 4 are identical. which makes it easier to learn. {SING ONE STANZA.}

8 from the last *Cantus*. For the sake of time I won't go into much from the last edition. And I apologize for that; looking at this church's repertoire it seems like a lot of Psalms from the last edition are still waiting to be discovered, and I could give a walk-through of this book. But hopefully this conference will be broadcast to a lot of churches so I want to use my time to cover what will likely be new to most people.

9 A few words about fuging tunes. We have over 3000 to choose from, most written in America during a time when informal part-singing was a popular form of entertainment, like we would go to a movie or a ball-game. They were not written for church use, and only three hymnals ever included them. And now 4: and this one includes more than twice as many of all the others combined: 26. They are very appropriate for church use, for churches that can put the time into learning the parts, because they are generally more beautiful to sing than to listen to. And it's the same with congregational music: it's singer's music, not listener's music. That's not a criticism, that's just how they were designed. So don't judge them by recordings: learn to sing it and you'll love it. This one has a lot of skips and jumps in the parts that give it a "rise and shine" feel appropriate for Psalm 5.

10 Doug had the "O Sacred Head" tune in mind when he wrote this, but since we're not looking to dilute that connection, or use second-hand music, and we are looking to introduce more beauty, this tune is just as easy, and under Bach's hand the harmony is just as beautiful. And it's a bit more vigorous, which suits the eagerness of Psalm 6.

13 This dignified and sophisticated tune is becoming connected with Psalm 7, but with a very condensed setting. So I commissioned Valerie, uh, I think it's Bossed, to write a complete setting. Notice how, in every stanza, both the music and the words rise to a climax mm.10& 11, before settling to a sober confidence at the end.

14 If #13 is too complicated a tune, Gibbons' tune has exactly the same feel but much simpler. And the mood actually fits the whole Psalm, but this was page-filler and we didn't have room for stanzas 5–9. If you want whole thing, please send me an email. All that to say, you probably don't need to learn both 13 & 14, unless you're planning to learn the whole hymnal, which would be fabulous.

16 This joyful, driving tune is associated with Psalm 8 the world over, because of Crown & Covenant's various Psalters, it has no other associations in most churches, and is easy to learn and easy to love.

17 I gave the committee three suggestions for each of the psalms that had no settings in *Cantus* 2016. This one beat out the other Psalm 9s because we all love Schütz, this is very easy, and it has both joy and sobriety.

19 This was another page filler, since we already had a Psalm 10 from the last CC. This tune looks simple, but it will take work to learn, and energy to sing, because of the enormous leap in the final line. [sing] Wow. But it's not a random choice; you have to be very careful what words you pick for a tune like this. The whole tune is asking **us** to arise, as the words are asking God to arise, and in each stanza, that high note highlights what we're pleading with God about.

21 We're stuck with the Yoda lyrics because this was in the first *Cantus*, but the tune has the steady confidence that Psalm 11 needs. And it's not as dull and predictable as most of the Scottish Psalm tunes.

23 Also from the last *Cantus*, one of the simplest and most popular Genevan tunes. Like many of them, it has the capacity to show both desperation and confidence. Remarkable tune.

24 & 25. Also from the last *Cantus* but worth a comment: These lyrics are interchangeable with these tunes, and the tunes have a lot in common. But 24 is almost 5 centuries older, and it has more urgency, esp. with the syncopated jumps up in the 2nd and 5th phrases. And 25, a recent tune in the retro style, but with signs of having lived through the 20th century, is just as

sad but not as active. Both stunning tunes. well worth learning. Also, a shout out to the composer; Dusenbury: the two hymn tunes you have, here and #670, are among the best-crafted new music in the book. And you really need to write more hymn tunes, brother.

27 & 29 Well-loved from the first *Cantus*. All the drops in the tune of #27 showcase the decline of the atheists in the text. I'm not sure 29 fits the contemplation of Psalm 15, but it's terribly fun to sing, esp. the long melisma, and makes me suspect that either minor key music evoked different feelings back in the 1600s, or that Schütz understand Psalm 15 in a much more dramatic way than I do.

31 This music, like the Psalm itself, is very jubilant and slightly tense. Every Schutz Psalm tune has a little harmonic twist that makes it like a short anthem: too easy for many choirs but too difficult for many churches, esp. if it's sung fast enough to make sense of the syncopations. Also notice a couple spots, (phrase 3 and 6) where the soprano note, the melody note, is below the alto note.

By the way, we really intended that no Psalm was represented only by a Schutz, a Genevan, a fuging tune or an Erb. But here as you can see, we failed.

32 & 33 Like many Psalms, 17 has a distinct mood shift part way through. This one is so sharp that a slow and heavy American folk hymn plods through the first half and a brisk and urgent American folk hymn plunges the through second half. I predict these will be instant crowd-pleasers. By the way, the second printing we're using here has an extra stanza the first printing doesn't have.

34 I was surprised the committee picked my tune which is rather peculiar, and Watts' lyrics are a not the psalm but a sermon. But maybe the tune will get stuck in your head like it has in mine. I like it.

35 from the last edition, is a masterpiece: Psalm 18 is the 3rd-longest and covers a lot of moods, but Schütz uses his vigorous and contrasting rhythms, and melody phrases that alternate yearning with satisfaction, and brings the sober joy out of every verse.

37 The key word for this tune is expansive, and upward-looking: this Genevan tune has several big upward leaps which give the feel of looking up which we get both from the spacious firmament and from God's law, and looking to Him for forgiveness and holiness.

**38** {SING ONE STANZA.} This is a remarkable tune. Every phrase reaches higher than the one before. (and the same thing in the alto and tenor.) And also, there's fair number of leaps—you can see some thirds and 4ths in the melody, there's a 6th, but they're positioned to be easy for untrained singers. And the combination of ease and activeness gives the feel of positive and hopeful promise, appropriate for Psalm 20.

39 Schütz gets that same feeling in a very different way: most of the tune is very active, almost too jumpy for this Psalm I sometimes think, but it all comes to a restful conclusion with two very long repeated notes at the end.

Well, I won't get far if I give that much detail to every one. From this point I'll just pick out a few and the comments will be briefer. I could comment on every one, but tempus is fugiting.

41 To get the whole first portion of Ps 22 to this tune, we had to shift the lyrics from the first *Cantus*, so it's essentially like learning it over again, just easier since we already know the tune.

46 also from the last *Cantus* but I find it's overlooked a lot. It has a very wide range and a lot of jumps: very fun, but if it's too much, #48 is much easier and has a long history with Psalm 24. Both tunes have the same feeling of extravagant celebration and a serene conclusion.

**52 & 53** The Welsh like singing Psalms and they have two meters that are so well-loved to Psalms that they were named Psalm Meters. 87.87. Iambic is Welsh Psalm meter, and 67.87. is Welsh Short Psalm Meter. (You can see the poetic meter at the bottom right-hand corner.) But all of their 67.87. tunes had no English lyrics. We couldn't sing them, until Christian wrote these words. Psalm 28 is rather short to be split up, but the shift in mood is so dramatic at v.6 I was pleased to have two tunes in this meter with the right moods: first yearning then satisfied. {SING ONE STANZA of each.}

57 I would certainly have split Psalm 30 between two tunes as well: first three stanzas sprightly and the rest grim. But the committee overruled me and said there were enough hints of impending doom in vv.1–5 that this amazingly ominous tune suits the whole Psalm. Well, well. Perhaps they're right.

58 is a recent tune. For lack of better terms, I divide recent hymn tunes into three categories, you can see on p.794. This is a sturdy and creative example of Contemporary Popular Hymnody. Also notice that the high E on the last phrase is only for the last stanza.

By the way, we have 13 other settings of Psalm 31 in this meter, that would fit this tune, including 4 that are the whole Psalm. It's a very common meter. But Ben makes a convincing case that this portion expresses a complete thought.

59 Are we ready for 5-part harmony?! This tune is powerful and dramatic; Doug Wilson fell in love with it. If you really divide into 5 parts it needs to be in this key, but if you're just singing the melody it should be in E minor or F minor. Notice that the extra part is sometimes in the bass clef and sometimes in the treble clef. Somehow it was constructed with no parallel octaves or unisons, which is amazing. Five independent parts, not easy to do. Would love to know who wrote it.

This is the first of 7 that we included from the Sidney's Psalter: Philip Sidney and his sister Mary made extraordinary poetic settings of all the Psalms. They were not originally intended for singing, because in that era the only people who sang Psalms in English believed the Psalm words should be the same as the prose translation, and just twisted around so they fit the meter and rhyme. On purpose, Psalms for singing were not supposed to be good poetry in those traditions. So, metrical psalms like these, that WERE good poetry, never got sung. Now of course, we don't believe that, so we're prepared to sing it even though it is good poetry.

**63** A high-energy tune quickly becomes popular with everyone under age 12, split between two pages to get it to fit. It has a little bit of sea-shanty feel though it is from pretty far inland. {SING ONE STANZA.}

**67** Even among the stunningly beautiful and creative melodies in this book, #67 stands out and the committee jumped at it. They wanted the whole Psalm to this tune, but Psalm 35, like Psalm 73 and many others, has some vastly different moods, and any tune that can handle them all would probably be too bland to be worth singing. I argued that we split such Psalms between different tunes, especially a Psalm with this many stanzas. Now the author, Kit Smart, is another master poet, like the Sidneys, with a complete metrical Psalter to his credit, good poetry that never gets sung. Their time will come! {SING ONE STANZA.}

67–69 This is a "crying out" Psalm. The first "plaintive cry" section is well carried by that moving British hymn tune. The second "angry cry" section is carried by a rough-hewn American folk hymn. (With some lyrics we'll love to sing.) The third "exultant cry" section is carried by this hard-driving Welsh tune.

(Perhaps #69 should be lowered to E-flat, but I have the keys arranged so they easily flow into each other.).

71 Same tune used at Psalm 68, and I personally think it's a bit too war-like for such a thoughtful Psalm as 36, and its connections with 68 are much stronger. If I were the king of the *Cantus*, I would have omitted this one.

72 One of the easiest tunes in the book, often connected with Isaac Watts' Psalm 36 portion, but as you can see there was more room on the page as I added a couple stanzas to give it context.

73 I covered in the Psalm Tap lecture.

74 I discovered too late that the first line is supposed to be "When evil people WIN". The author expostulates: "The problem is not that evil people SIN, which is hardly surprising, but that they so often seem to WIN." This quandary explains the choice of such unusually urgent and high-tension music.

75 & 76 The next two are from Psalm 38, which focuses on personal sin and confession. I feel quiet desperation in this Psalm which I put in my tune, but the more jittery uncertainty of the Genevan tune is just as appropriate.

78 This poem was extremely popular for 200 years when mortality rates were very much higher than they are today. Many tunes were written explicitly for these words, but this is the most-often-used tune in its time-period.

Oh, skipping so much here…

81 For sheer beauty, it's hard to match #80 FINGAL, and we could have sung the whole Psalm to it, instead of just one added stanza. But the last part of Psalm 40 is not a complaint, it's a plea. And the Welsh know how to plead, esp. with a dramatic use of unison passage: it's high-tensile music.

Oh, I wish we could sing all these!

82 is an American Folk Hymn smoothed out by Greg Wilbur, who is a master at making tunes that voices like to sing. He's written and arranged a hundred hymn tunes and he needs to do a hundred more. At least. At least.

83 is the second-most-popular Genevan tune, but the least suited to the text. The only real mismatch in the Genevan Psalter. What? Happy, bouncy triple-time and syncopated music for a plea of helplessness on the edge of despair?! {sing st. 2} But we bow to the inevitable: It will not be dislodged.

85 & 86 are interchangeable tunes and texts which I described at Psalm Tap. If you haven't yet learned a Psalm 43, I recommend the MUSIC of #85 and the WORDS of #86.

87 & 88 Here again, either tune can be used for the whole Psalm: they bring out different sides of the Psalm, and Reagan's is more difficult; it has a lot of jumps in the melody. Notice stanza 10 only uses the second half of the music.

**94** This is in the form of a very short Baroque overture: Slow first half and quick second half. This is a way to give the feeling of architecture appropriate for a Psalm about the Holy

City. Takes a lot of breath. Just make sure you don't start it too fast, or you'll get all tangled up at the end. {SING ONE STANZA.}

95 One of the only fuging tunes not written in America. In fact, I think it's the first fuging tune ever written. They were called "tunes in reports."

96 Reagan's tune, like the Psalm, is highly declamatory. It takes some work to learn this one: all the parts are wayward and unpredictable, and have a wide range. But I assure you it is worth the work. It could be sung a whole step lower.

97 The first of several Genevan tunes we added which do NOT use Goudimel's harmony. Goudimel is NOT the only way to present the Genevan tunes—far from it—and we hoped to show just how versatile they are. This tune became popular for Psalm 50 outside of strict Psalm-singing circles, which explains why Isaac Watts was writing words for a Genevan tune!

**98** A clean, straightforward tune (with its charming name) in the best Scottish tradition, included in Scottish Psalters, but not actually Scottish. Barker I think was American. The mode change sets it apart from the herd of commonplace common meter Scottish Psalm tunes. And notice that the tune itself is a microcosm of the whole Psalm: the first half is disjunct and angst-ridden, the second half becomes smooth, conjunct and serene. {SING ONE STANZA.}

101 The uncomplicated, tell-it-like-it is rhetoric of this tune brings out the plain-speaking of this Psalm. But the E-flats in the harmony give it a darker hue.

102 & 104 Two very contrasting takes on Psalm 54: 102 is long and smooth and emotional and up-looking, 104 short and stern and stocky. Some like one, some like the other. Take your choice.

105 & 106 Here's another in Welsh Short Psalm Meter. I split this Psalm between **three** different Welsh tunes, which bring out the sadness of the first part, the astonished condemnation of the wicked in the second part, and the bright light of God's deliverance in the third part. But the committee rejected the second tune. So we have just LLYFNANT and SIRIOLDEB. And it works okay.

108 is a very likeable and effortless tune, which I discovered in a Hungarian hymnal that I ordered by accident. It shows both the **pleas** and the **praise** of this Psalm with smooth vigor, as it needs. The melodic gesture in mm.2 and 6 is quite arresting. Delighted to have at least one example of Eastern Europe's amazing hymnody. I found a lot more in that Hungarian hymnal but very few have meters which match any English lyrics. So, there's more projects for the future.

109 The exact opposite take on Psalm 57: serene from beginning to end. Greg's music doesn't need me to argue for it: untrained singers take to it immediately.

110 & 111 I covered at Psalm Tap.

113 I wrote this tune for Barlow's lyrics, because I couldn't find a CMD tune with the mad-dashing, agonized-crying feel the Psalm needs. So I wrote one. (By the way, this tune is meant to be sung, not played. The quavers, which when you using them sound like crying in agony, on the piano sound like flower petals.)

I have a lot of other great settings for Psalm 60, but with all the Psalm 61s we had, we only had room for one 60, and the committee chose mine against my advice. Mind you, I do like the tune! It's fun to sing and has the weepiness of the Psalm, but it's not so profound as the other options. Since it's now our only Psalm 60 I had to get lyrics from Kit Smart to fill it out.

114 I have not learned it so I can't comment.

115 is a low-spirited take on Psalm 61. It's the only tune ever written in this meter, and reflects the retrograde motion, the chiasms, of the text.

117 The original *Genevan Psalter* used this tune for FOUR Psalms, the most of any tune, and the last *Cantus* had it in three times, but we only included it once, because this is the only one Christ Church used.

**118** Thomas Tallis was a genius of all geniuses, of vocal music. He wrote only 8 tunes for congregations—they are his simplest music—and *Cantus 2020* is the first hymnal ever to include all 8. Four of them are polyphonic: that is, they contain more than one simultaneous melody. The others are at 280, 363 and 545. As far as I know, these four are the only examples of independent simultaneous hymn tunes. So when you find one of them printed with just melody, sometimes you'll find the tenor line, and sometimes it's the soprano line. Editors can't decide which one is the melody, because they are both melodies that could stand on their own with no other parts. {Sing a stanza of each tune.}

As far as I know, this tune has never been in a hymnal before.

119 is his best-known Psalm tune. I don't think it matches Psalm 63 all that well, but it's okay. And very popular from the last *Cantus*.

120 Psalm 63 is much more a psalm of joy and confidence than you might guess from the last setting, and this tune, written for these words, brings out that side of it. This tune is among the greatest gems which the 400-year-old Anabaptist part-singing tradition has produced, building to a triple climax: first in the soprano, then in the tenor, then in the alto, in the last phrase.

122 I mentioned at Psalm Tap: The yearning, drooping theme from Sibelius' 3rd Symphony is so vocal I can hardly believe it hasn't already been adapted for congregational use, and thanks to Valerie we can now sing it.

125 Very dramatic and high-energy music popular in reformed hymnals, and I really wanted to use it, but it doesn't match most of the words it's put to. So I was glad to find it fits Psalm 66 so well, since we had dropped the Genevan 66.

126 Tune used at Psalm 33; I think it's a little dark for Psalm 67, with the soaring cries of lines 1–4, growling in lines 5&6, and the screaming in line 8, sinking to an exhausted ending. I would hold it for Psalm 33, but this is a long-standing connection.

128 We don't want the Genevan or the Erb to be the only choice for any Psalm, this well-crafted and very simple tune with its short and snappy lyric gives the confident cheer of this Psalm.

129 The battle-hymn of the reformation. At times in France, even whistling this tune was outlawed.

130 This tune started life as a rather vapid gospel song, never popular, but as I was looking for a tune for these lyrics with their unusual meter, I switched this tune to the minor key, and it suddenly woke up and started shouting at me. This one you really do need to sing in harmony, esp. the last line.

**131** The same urgency, with a much more substantial tune. This is one of the easiest fuging tunes. And I'll try to teach it to you if we have time.

133 Heinrich Schütz expresses the Psalm's requests with a restless, almost demanding haste. A rather challenging tune, lots of jumps and a very wide range. And it goes by very quickly: you only have two chances to get it right. Notice the second part, the phrases are half as long, which gives it a rushed feeling, like it's over before it started. Which is exactly the feeling you get from Psalm 70.

**134** I am exceedingly fond of this tune and very excited the committee chose it. Accessible, profound, with the sweep, the confidence, the happy and contented sound of a fresh spring breeze blowing through the windows. {SING STANZA 5.}

135 Psalm 72 has lots of great options. We already had two settings, which you'll see on the next page, so this one had to be pretty exceptional to make it in. And it is.

For 1. The music is an immediate hit. Everybody loves it. (tune was written for Onward, Christan Soldiers)

For 2. If you're going to repeat any verse of any Psalm, 72:8 is definitely the one to repeat.

3. This is the only Psalm 72 setting ever written which includes verse 20! My brother writes:

"The reason I included v.20 is that I don't consider it irrelevant to Psalm 72, or an editorial footnote. I haven't seen any evidence that it is, except that's what it looks like. None of the comments I've read are critical proofs, but merely apologetic excuses for its existence. I think this was David's prayer for Solomon's kingdom, either written by David and dedicated to Solomon, or written by Solomon about David's last blessing on the kingship. But, either way, I think we can agree God meant us to read it with the Psalm. As much as to say, 'And with that, David will be content.' "

138 & 139 Psalm 73 has natural divisions, into 3 sections, or into two. In this case, the first tune is pounding and insistent, the other graceful and carefree. The first printing has an an error in the melody of #139 m.12, corrected in this printing.

142 As usual, Schütz' high-energy setting is capable of carrying both the horror of 1–11 and the triumph of 12–23. And all in one page. Though here again we failed to provide an alternative to the Schütz.

145 The second-simplest Genevan tune, not in the last edition, and it's printed here without a hint of Claude Goudimel.

146 & 147 All right, Psalm 78. For its relentless historical through-line, its bi-polar mood swings, and its sheer length, Psalm 78 is a marathon. There are four strategies for presenting such long Psalms.

Strategy 1: a tune for each section, which in this case would be 4 tunes. Strategy 2: One tune to sing them all. Strategy 3: abridge the lyrics. Strategy 4: Just use the Genevan. I prefer a tune for each section, but all the strategies have a place, and this is a compromise between 1 and 2.

Note that 147 starts in G minor unison and switches to G major in harmony, which might be rather jarring. So, head's-up.

**148** If human every emotion is represented in the Psalms, the emotion of 79, with all its blood and bodies everywhere, is definitely Horror. And this crackling tune with its original, unexpurgated American Folk Hymn harmony, give the right feeling of Musical chaos for the Nightmare Psalm. {SING STANZA TWO.}

149 My favorite Genevan tune.

150 One of the most cheerful hymn tunes I've ever heard, it shouts Psalm 81. Some of the Psalm, e.g. st.7, may not seem to match this mood, but it brings out the joy of the whole Psalm.

152 Dignified joy.

153 One of the really brilliant accomplishments of the Crown and Covenant Psalters, which are not generally known for great tune/text matches. This is one of their winners. The Psalm is the wicked's anger at God, and God's anger at the wicked, and the tune is angry from beginning to end. Not sure how it got overlooked in the last *Cantus*. I've actually had people insist that it WAS in the last *Cantus*.

Uh, we got to skip some here…

157 & 158 Another set of interchangeable tunes and texts. I would use both, because the first half is more pleading and the second half is more dramatic. But they both work for the whole Psalm.

159 One of the very few good text/tune matches in the widely-used 1912 Presbyterian Psalter, copied by many Presbyterian hymnals. Like Psalm 48, which is also about Jerusalem, Psalm 87 has a craggy, uplifting feel and this angular Welsh tune with its powerful repeated phrases carries it well and I'm proud *Cantus* can be part of this musical tradition.

161, a tune of unrelentingly misery which really couldn't fit any other Psalm.

162 Also unrelenting misery, but with a lot more energy. Tune written for these words, and pretty easy, as fuging tunes go. Doug was especially moved by the name of the tune.

**163** with its 51 stanzas, I commented at Psalm Tap. But let's sing one of them: 163h.

165 If you already know "Through Every Age" which had been in the hymn section, here is the whole Psalm to it, including the original harsh dissonances of American Folk Hymn harmony. They are not misprints. But if you don't know that tune already, try

164, which has more accurate lyrics and much more sophisticated music. The harmony is complicated, the melody is not. The final chord, ends on a half cadence, ordinary enough in its day, to today's ears gives a note of desperation to this sober text. This is, after all, a song about old age and dying. A strong note of hope but a strong note of gravity as well.

166 –168 Three options for Psalm 91, including a very plaintive Genevan tune, not in the last edition, using contemporary harmony so nobody will be tempted to call it a "Goudimel psalm" (whatever that is). A pleading Wilbur tune and a confident NCG tune, which bring out different sides of this Psalm. Ach! I wish we could sing them all; they're SO gorgeous!

170 & 171 Moving on to Ps 93, 170 is a match I made, an Oxford movement tune well-suited to such a regal Psalm. Number 171 is a long-standing text-tune match in many shape-note and anabaptist circles, though the composer was neither. Both fairly easy and intuitive tunes, but 171 is simpler.

174 – **176** Tallis' setting is a masterpiece, but very few congregations can learn it, and we really do need a Psalm 95 that every congregation can sing. If you like a musical challenge but aren't quite up to the Tallis, try LIBERTY, very high-spirited and celebratory. But if it's too active for your congregation, DIETRICH (176) has the same feel and more accessible music. {SING STANZA 1} I apologize it's missing verses 9 & 10; *The Psalter* (1912) apparently didn't want to spend so much time on the condemnation of rebels. Ahem.

177 The happy but more thoughtful side of Psalm 96.

178 The uninhibited joy of Psalm 96, among the most high-energy Genevan tunes, with a harmony that will make everyone forget Goudimel ever lived.

179 covered at Psalm Tap, the second-most complicated hymn tune in the book. Astonishingly creative.

180 But if that's is too much for your congregation, you can still sing Psalm 97 as #180 has a similar feel, the vigor and the sobriety this unusual Psalm needs, but it's very much easier.

181 from the last edition, is the fuging tune that made fuging tunes popular. One of very few that's not American. Nobody knows who Thomas Jarman is, but this song is never printed in American books of that time period, so we assume that it's British.

182 We don't want a fuging tune to be the only option for any Psalm, because they are not accessible to all congregations. This tune I picked because it's smooth and joyful, easy, and has a familiar sound but no strong lyrics connections for most people.

186 There's no reason to include any Psalm 100 if OLD HUNDREDTH is in. But we had a half page to fill, and Schütz is a lot of fun to sing, so in it went.

187 & 188 Choose your genre. Two very different ways of achieving the same calm, thoughtful ambiance for this calm, thoughtful Psalm: early Baroque and contemporary popular.

189 & 190 Two Welsh tunes in the same unusual meter, ST. JOSEPH shows the fading, pleading of the first half of this Psalm, and CYSUR (pro. kuh-ZOOR) expresses the simple, sunny confidence of the second half. I'm afraid folks may be put off by the first 6 notes of CYSUR, which sounds like Trust and Obey. But the whole tune is nothing like that.

191 Wilbur wrote for the first four stanzas, but it has both pleading and hope and this plaintive tune fits the whole Psalm. By the way, I use the word "plaintive" a lot, don't I? It means both mournful and pleading. Like "wistful" but stronger. Comes up a lot in the Psalms.

192 The first two systems are often used by themselves as service music, and the whole piece should perhaps be in the service music section. By the way, if you know this piece, you will probably notice that there are many versions of the lyrics and rhythm, since this was originally a chant, in Russian, and adapting to English means altering the rhythm to suit whatever translation you're using. And different editors do it differently. So, learn to live with it.

194 & 195 One of the very few times when a set of words is equally well-known to two tunes. Both are British but have different ways to communicate the same rich, majestic feeling: 195 is from the high Victorian era with lots of smooth lines and chromatics, and 7ths, while 194 is from the so-called "20th century English hymn renaissance" which valued big, bold moves and has lots of skips.

197 & 198 I'm sure some people would like to sing the whole Psalm to THE ASH GROVE, which is one of the drawbacks of using familiar tunes for new lyrics. The Psalms with unfamiliar tunes get neglected. I could have commissioned more lyrics, but the first part of Psalm 104 is not as well served by THE ASH GROVE, so I found a tune with a similar feel and figurations, but from a much different genre, more exultant and less pastoral.

199 This tune is very popular in American Folk Hymn circles to the triumphal entry hymn "House of Our God, with Hymns of Gladness Ring", wide-ranging, very active and declamatory. Lyrics specially commissioned. This will take some work, not only because of the

skips and runs, but because there are no repeated phrases. Also, notice that while the first phrase goes very low, the rest of the tune stays inside a comfortable octave range.

200 & 201 are long Psalms that use the "One Tune To Sing Them All" strategy. Psalm 106 uses a quick tune so 15 stanzas doesn't seem to take so long, though it would still be best to sing parts of the Psalm at different times during the service. Unless you have a young, vigorous congregation that likes repetition as much as God does. Psalm 107 tune is not so quick, and 17 stanzas will take quite a while, but it's one of the 5 best-loved Genevan tunes. And the harmony doesn't sound at all Genevan.

202 & 203 We have an unusual amount of really good poetry for Psalm 108. And I'm pleased we got two of them. And it's a very odd Psalm, made up of the second part of two other Psalms, so it's tempting to split it in two, but Schütz makes a unified argument with his genius of restrained triumph.

204 Okay. We talked about this last time, but… If anything I've ever done outlasts my lifetime, I expect it will be this tune-text match. I rescued the tune from an obscure 1895 Welsh hymnal. Over 20 years of searching for hymn tunes frantic enough to carry this Psalm full of curses, the moment I heard the relentless tread of this hysterical tune, I hired my brother, who completely blew me away. In this key the tessitura, the average pitch, is a bit high, and it will be a little uncomfortable. But should we be comfortable while singing such a Psalm?

205 This remarkable tune sounds sad with mournful words and happy with cheerful words. Since the mood of the last part of Psalm 109 is also ambiguous, I'm pleased with the match.

206 I haven't learned.

208 & 210 A couple of simple tunes that show the peace and confidence of God's reliable acts. We didn't know Spurgeon wrote metrical Psalms. I love how this tune highlights the key words of each stanza.

Let's go way over to

216 A victory tune for a victory Psalm! This tune, with the lyrics "Let Tyrants Shake Their Iron Rods", was called the "Battle Hymn of the Revolution" (meaning the American War for Independence). Those lyrics do not belong in a hymnal, I think, but the tune does.

217–219 Next we have three very different takes on Psalm 115. This Psalm is hard to nail down emotionally with one tune, but it's rather short to split between two. It goes from doxology to sarcasm to exhortation to gratitude to benediction to hope. One thing it's not, though, is slow, so all these tunes have a quick pace. But they are emotionally neutral enough that they don't contradict any of the moods it goes through. Though I will point out that #219 OXENBRIDGE, has an offbeat rhythm that highlights Watts' sarcasm. Watts makes the most of this writer's sarcasm.

220 Like many of Bach's chorales, the tune is simple and direct while the harmony is intense and many-layered. This suits Psalm 116 quite well which overall is a bright Psalm but does have a fair amount of tension along the way.

221 The Genevan tune brings out the solemn side of this Psalm.

222–225 Now, we have four Psalm 117s. And there's an interesting reason for that. We in this culture have the concept of a **hymn,** or a song, being a certain length: 1 to 4 minutes. The Psalms challenge that concept, so we find ourselves shortening the long Psalms, and in this

case, trying to find ways to lengthen the short ones. Here we have 4 ways to respond to that impulse, of making everything 1 to 4 minutes: fuging tune has a lot of word repeats, 223 just gives in and makes a short song, 224 is a round so the whole thing take 4 times as long, esp, if you sing the whole thing through before you break into parts. And 225 makes a sermon out of it.

222 One of the more complex fuging tunes, written for Isaac Watts' version of Psalm 117, "From All That Dwell below the Skies". But we use those lyrics with another tune, and besides, they are not close enough to Psalm 117, so my friend Jordan wrote his own, which he used in his master's thesis on the fuging tunes. This is one of the fuging tunes like RAINBOW where the fuging section peters out before the coda comes pounding in. It's important those last three notes don't slow down: they clinch the rhythmic impact of the whole piece.

226 The third-most-popular Genevan tune. Last *Cantus* used it three times, but here we've kept it to the words most often used at Christ Church.

227 If you want just to refer to the longest Psalm, these words give an overview of its themes. They were written by England's Poet Laurate specifically for this tune, which has an unusual meter.

228 For the actual substance of Psalm 119 I offered the committee over 50 settings, but they went with the One Tune to Rule Them All strategy. And it's a fine tune, but personally it strikes me as a bit overused? Plus, the syllable-count doesn't always match the tune meter. Also, the tenor and bass part of the fuging tune means just singing half of the last line, and it's not always clear which words to sing in that case. Doug and Mark will need to come do a lecture on it sometime.

**230** This tune was written in the major key. Not many tunes in this meter, two groups of three 8s. (Plenty of tunes in three groups of two 8s.) I exhausted all the ones I could find and none of them was even close to matching this Psalm, till I realized that this tune worked well in the minor, though I had to reharmonize it. By the way, changing modes is not uncommon: for instance, "On Jordan's Stormy Banks" was written, and sung for decades in the minor, now it's always in the major. {SING ONE STANZA.} Notice what word is sung on that high note in every stanza. This was an obvious choice.

235 Notice that we added two stanzas: not sure why the last *Cantus* just cut out two whole verses of Psalm 122.

241 Here's a match I'm second-guessing: A very delightful tune, but may actually be too pretty, smooth and friendly for such a steadfast, firm, mountainous Psalm. My thought was that the tune had a lot of jumps and looked craggy on the page. But if I had it to do again I might put it to Psalm 133 or something.

242 Here's a poor man's fuging tune. Again credit to Crown and Covenant for matching this tune with this Psalm, though I didn't use their words: I sorted through about a dozen different common meter settings, and this one fits the melodic phrases best. You'll have fun learning this one.

245–248 We don't want the Becker or through-composed to be our only setting of any Psalm (though we failed at that a couple times, didn't we?); which is why we have four Psalm 127s.

250 I have words about this. This is the "unfortunately frivolous Psalm tune" I mentioned in the book's introduction. When I first saw it, I almost fell off my chair. Like Duck Schuler before me, I included it under protest. The music is shallow and flippant, it's fine for Fanny Crosby but not for this Psalm or this hymnal. It trivializes the Psalm. Its popularity already illustrates the slogan "Bad music drives out good," since its inclusion necessarily excludes many superior tunes. Who's going to eat filet mignon when there's all this free ice cream and candy?! Hrumph.

Christ Church and many others have loved this tune for many years, and someone from one of those churches would doubtless speak of it differently, and I daresay Doug and Ben would prefer I didn't cast aspersion on one of the most popular settings. But they hired me, and they got me. This tune is everything the *Cantus* is against, and regardless the power that Long Association has to breed love, it stands out like a coke can in an ancient history museum. As the truckers say, "Stop that thing before it has babies!"

251 I desperately wanted to include an alternative to that abomination, and I have eight others we would have loved, but 251 is the only one that fit on the page and I'm afraid it will never overtake the debased coinage of #250. It is much more sober.

**252** This is a very rare tune and a very rare poem, in common meter where every single line starts out with a trochee. And it's a tune with steadily increased tension to the center point, and steadily calms to the end, which the poem does too. {SING ONE STANZA.} I'm so happy these two found each other.

ADD COMMENTS FROM VIDEO.

253

255, 256, 258 All three of these Psalm 130s were in the last *Cantus*, but #255 for some reason was in the hymn section. We have a lot more Psalm 130s that are popular, including one by Greg Wilbur, but 4 was enough for one Psalm when some Psalms only have one.

259 & 261 Psalm 131 is the most calm Psalm, and one of the shortest, but it's very hard to find short, calm hymn tunes that aren't boring. Turns out, the Welsh are good at that and both of these are Welsh.

266 I would have thought this tune was much too disjunct to be popular. Untrained singers always prefer steps to skips, and this one really bounces all over the place. {hum it} But, it is a folk tune, which means the folk sing it, and it's almost the only tune I could find in this meter, and it has just the right cheerful, hopeful feel of Psalm 133.

268–270 Here again we have three strategies for treating short Psalms: a sermon, a round, and just a really short tune.

271 These words were written with the tune of "Onward, Christian Soldiers." in mind, ST GERTRUDE. And this tune was written for the words, "Onward Christian Solders". But Onward Christian Soldiers is a great match, so I just switched them. :-)

By the way, notice the name of Jesus in the refrain. Obviously the Psalms don't mention Jesus, but there is a long tradition in Psalm singing to use NT language. The only ones who don't, actually, are the Exclusive Psalmodists, and since for a hundred years they were the only ones singing Psalms, it fell out of favor altogether. But now it's back. In this book, the word "Jesus" appears six (6) times in the metrical Psalms, the word "Christ" appears six (6) times in the metrical Psalms, and the word "church" appears seven (7) times in the metrical Psalms.

I asked the committee about this, and they said:

"Yes, we are comfortable with a greater nod towards the NT fulfillment of the Psalms." So there you go.

273 John Milton, the famous one, not his father who wrote hymn tunes, the JM of *Paradise Lost*, wrote about a dozen metrical Psalms. They were not very faithful to the meter, or to the Biblical texts, and they have some very obscure referents. But they are gripping poetry. From his Psalm 136, 6 or 7 stanzas have made it into hundreds of hymnals, and I thought it would be very *Cantus*-like to adapt all 24 stanzas for congregational singing. Some of them are quite striking, like st.9. Some are a bit amusing, like st.18. But on the whole I think they give a much better feel of the rowdy cheerfulness this Psalm must have given when it was new, better than the stuffy, convoluted word-order of #272.

274 As I described at Psalm Tap, three complete settings of Psalm 137 have been written for this tune. This one is the most explicit in the opinion that the rock of verse 9, is Christ. There's no textual reason for that, of course, but it's popular in certain schools of theological thought. This is another flexible tune, that has a mournful feel when sung slow and soft, st. 1–3, but has a martial feel when sung loud and brisk, st.4.

277 & 278 Either of these is quite up to the task of carrying Psalm 138, but they show different sides of it. I added 277 to fill out this page. But I'm ready to argue that it has a steady, sturdy feel that brings out the calm assurance of this Psalm, while 278 brings out the liveliness and excitement of the Psalm. There's room for both.

280 Another double-melody from this book's greatest genius. An almost ethereal sound of total satisfaction. Look at the second line: Who else could repeat a simple triad 5 times in a row and make it sound enchanting?

282 Look at which syllables get extra emphasis, that get slurred in lines 2 and 4. Every single stanza gives that rising slur to a syllable that needs it. I love it. You may have heard the Mark Twain quote, about looking for the right word, "The difference between the right word and the almost-right word is the difference between a lightning bolt and a lightning bug." Any writer who loves their language knows the feeling—I sure do—and I often have that feeling when searching for a tune. Most don't work, a few kinda work, but only one is exquisitely perfect. As the Proverbs say, "A right answer kisses the lips." Yes!

283 You have never, in any hymn tune, seen a waterfall come crashing down like this second phrase. It includes 10 of the 12 chromatic notes, and yet it's easy to sing.

284 Plaintive desperation.

**285** A heavy-hearted crying Psalm to a heavy-footed weepy tune. {SING ONE STANZA.} The desperation comes out esp. in that big jump in the last line.

286 Again, Tallis! With trembling delight I looked for lyrics that matched his genius, and found it, in the poet who matched his genius. Deceptively simple structure, but the single note change between phrase 1 and 2, and again the single note between phrase 3 and 4, in each case changes the whole rhetoric of that phrase. In line 2 it greatly increases the desperation of the previous line. In line 4 it brings a calm and satisfaction from line 3. Brilliant.

287–289 Number 288 is the second part of Psalm 145, the only part included in the last edition. It's another of Crown and Covenant's greatest hits, but we needed the whole Psalm. KOMM, SEELE is an adequate choice; it's certainly appropriate and enjoyable. I just wish I had

thought to use STUTTGART for the first half, which is the usual match and has exactly the majesty it needs. However, it doesn't much matter since the other option, #289, is hands-down the greatest hymn tune ever written. JERUSALEM has strong associations with *Chariots of Fire*, but no church connections, at least in the U. S. The sheer genius of the tune which non-musicians love to sing despite a huge range, combined with the expansive mood, will make everyone forget any other tune.

290 is a solid tune, well-matched to the celebration of praise in Psalm 146. I'm actually not very fond of it. I find it bland and overly repetitious. So that's why I suggested 291, which Doug also likes, but I doubt it will ever get sung since 290 is so incredibly popular.

292 Fuging tunes came in all levels of complexity; this one has two fuging sections. I'd call it a choir piece; it would take a pretty dedicated congregation to master it. But this match has a 220 year history I am glad to perpetuate.

293 I fell in love with Greg Wilbur's congregational music from *My Cry Ascends*, and asked him to send me all his hymn tunes. I'm glad I did, because some of his most memorable music he never recorded, and I would never have been able to share them. This is one. Notice the structure: lines 1 and 4 are the same melody [sing], but the harmony's different. And lines 2 and 3 are the same are the same melody [sing], but the harmony's different. So it's very easy to learn and sing, but doesn't sound repetitious.

296 One of Schütz' best and one of my brother's best. The vigor, not to say violence, of the text and rhythm are kept in bounds by the sobriety of the Dorian mode.

299 If the Genevan 150 and the Erb 150 are too unusual for your congregation, we have a sturdy, direct and triumphant tune that's fun to sing, creative and memorable. Each phrase rising higher than the one before, and ending higher than most tunes end.

And that's the Psalms! Thank you very much!