

ST. MARTIN'S PSALTER

Foreword

St. Martin's Psalter had its birth on Reformation Sunday, October 30, 1994, at St. Martin's Lutheran Church in Austin, Texas. The psalm tone *Ein feste Burg* was arranged to correspond to Bach's Cantata No. 80, which St. Martin's Choir was performing that day. The response from the congregation was so encouraging that *Sine nomine* was subsequently arranged for All Saints Sunday, *Duke Street* for Christ the King Sunday, *Veni Emmanuel* for the season of Advent, *Wie schön leuchtet* for Epiphany, and so on. Imagine a congregation that keeps asking for new music to learn, for new psalm tones weekly—this was my experience during the first several years of this project.

The psalm tones were tested on both St. Martin's diverse 2000-member congregation, and on the intimate worshiping community at the Lutheran Seminary Program in the Southwest from 1994 to 2000. They have also been sung during regional and national conference workshops and worship services. The participants have never failed to sing these tones easily upon first hearing. Congregations now sing the psalms with as much enthusiasm and energy as well-known hymns, probably because they recognize them as such.

Regarding the assignment of certain tones to each of the psalms, not only have I attempted to match the mood of the psalm with the tone, but in some cases, I have coupled the text of the psalm with the hymn most commonly associated with it. While the connection between psalm and hymn may be made on a subconscious level, when that hymn is actually sung in the same service with the psalm, the connection is obvious and very effective.

In its developmental stages, the testing congregations were never sure when to breathe: at every comma, only at some commas, only at semicolons? To alleviate this problem, any punctuation not indicating a breath or the end of a phrase was removed, and an ellipsis (. . .) was added to indicate a breath. Immediately the congregations began to experience *conspirare*: breathing together.

The pointing was the next challenge. Accents were tending to fall on the wrong syllables and the limited system being used was difficult to read at first sight. After nine years of experimentation, with final testing at Calvary Episcopal Church, Memphis, Tennessee, we adopted the pointing scheme demonstrated in this collection. It proved to be the simplest, most adaptable, and most reliable method. Congregations, at first sight, are now able to phrase like a choir because the accents fall naturally in their proper places, and the breath markings are clear.

The antiphons often reflect the hymn tune upon which the tone is based, but occasionally take on a life of their own. Sometimes another familiar melody is introduced when it is appropriate to the day or the season.

The original Revised Common Lectionary edition of this psalter was first published by St. James Music Press in 2004 and is still available through them. When *Evangelical Lutheran Worship* was published in 2006, it became clear that an *Evangelical Lutheran Worship* edition would be the next evolution of *St. Martin's Psalter*, and work began immediately.

I pray that *St. Martin's Psalter* may become a practical and widely-used addition to the psalm repertory and serve as a source of encouragement for more and more congregations to begin singing the psalms.

Thomas Pavlechko

How to Use St. Martin's Psalter

These psalm settings correspond to the approach set forth in several generations of Lutheran worship books and hymnals, as well as *The United Methodist Hymnal*. Episcopalians may recognize in them a happy medium between Anglican Chant and Simplified Anglican Chant. For worshipping communities in other denominations, and congregations who have never attempted chanting the psalms, or who have tried and become discouraged, these settings may offer new inspiration.

The Revised Common Lectionary (RCL) is the guide to the order of *St. Martin's Psalter*. Each of its three annual cycles begins with the first Sunday of Advent and runs through the last Sunday after Pentecost. The RCL occasionally provides more than one option on a given day. In these cases, both options are included. The RCL also provides two separate tracks of Old Testament readings for the Sundays after Pentecost, each with a corresponding psalm. Both psalm tracks are included.

The Antiphons may be introduced first by organ or piano, then sung by a cantor or a small group in the choir, then sung by all. They may be sung in unison or, in most cases, the choir may lead in harmony. The antiphons are repeated as indicated in the text.

The descants are simple, with medium-high vocal ranges, making them singable by most choirs. Descants should not be sung when the antiphons are being introduced at the beginning, but reserved for later repetitions.

The psalms may certainly be chanted straight through without inserting the antiphons. In this case, the boldface type verses may need to be adjusted.

The Tones are based on well-known hymn tunes and other melodies, and may be sung by a cantor, or in unison or harmony by the choir and/or the entire congregation. For some psalms, more than one tone and corresponding antiphon are provided for a given day. Generally, Picardy thirds (a major third at the end of a setting in minor), indicated in parentheses, are reserved for the final repetition.

Unison Melody Lines of both the antiphons and the tones for congregational use are provided.

The Pointing has been designed to be as simple and as clean to the eye as possible. A cantor or the choir may sing the first verse, then the choir or the congregation may join in on the verses in boldface type.

The words at the beginning of a verse are chanted on the reciting tone, a whole note breve (double whole note). The word or words in the square brackets are then chanted on the first quarter note, and the words beyond the brackets fall naturally on the second quarter note and the final half note.

I was glad when they [said] to me, "Let us go to the [house of] the Lord."

Occasionally, a single syllable is underlined in brackets. This indicates that this one syllable is sung to both quarter notes.

Give the king your [justice] O God, and your righteousness to the [king's] son;

An ellipsis ... , usually following a comma or a semicolon, indicates a breath.

Several tones include slurred quarter notes at the end of a phrase. Following are examples of how the syllables may be divided.

Sing to the [Lord a] new song; sing to the [Lord all] the earth.

The musical score consists of two staves, treble and bass clef, in G major. The melody is written in a Russian tone style. The lyrics are: "Sing to the [Lord a] new song; sing to the [Lord all] the earth." The syllables "a" and "all" are enclosed in brackets to show how they are divided across notes.

As for all the gods of the nations, ... [they are] but i - dols; but you O Lord have [made] the heav - ens.

The musical score consists of two staves, treble and bass clef, in G major. The melody is written in a Russian tone style. The lyrics are: "As for all the gods of the nations, ... [they are] but i - dols; but you O Lord have [made] the heav - ens." The syllables "are" and "made" are enclosed in brackets to show how they are divided across notes.

Some tones include optional passing tones in parentheses.

I wait for you O Lord; ... my [soul] waits; in your [word is] my hope.

The musical score consists of two staves, treble and bass clef, in G major. The melody is written in a Russian tone style. The lyrics are: "I wait for you O Lord; ... my [soul] waits; in your [word is] my hope." The words "soul" and "word is" are enclosed in parentheses to indicate optional passing tones.

Alternate Choir Verses are provided in selected settings as additional options for experienced choirs, or for a cantor. On the verses indicated, the principal psalm tone is replaced by the secondary tone provided above those verses.

Please note: The pointing for the Russian tone is different than the other tones. The third section is sung only on a reciting tone, with no moving notes (Setting 2 for Epiphany 6, 7, 8, and Transfiguration in Year C).

The Scores on this disk are in the Portable Document File (PDF) format and may be opened with the free Adobe® Reader software, available for download at Adobe.com. The **Melody Graphics** are in TIF format suitable for placing in worship folders.

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FIRST SUNDAY OF ADVENT ~ YEAR C

PSALM 25:1-10

desc. ooh

To you, O Lord I lift up my soul.

Choir To you I lift my soul.

To you.

tone: VENI EMMANUEL

tone: VENI EMMANUEL

- ¹To [you] O LORD,
I [lift up] my soul.
- ²My God I put my trust in you; ... let me not be [put] to shame,
nor let my enemies [tri]-umph over me.
- ³Let none who look to you be [put] to shame;
rather let those be put to [shame who] are treacherous.
- ⁴Show me your [ways] O LORD,
and [teach me] your paths.
- ⁵Lead me in your [truth] and teach me,
for you are the God of my salvation; ... in you have I trusted [all the] day long.
- ⁶Remember O LORD your com-[passion] and love,
for they are from [ev]-erlasting. *Antiphon*
- ⁷Remember not the sins of my youth ... and [my] transgressions;
remember me according to your steadfast love ...
and for the sake of your [goodness] O LORD.
- ⁸You are gracious and [upright] O LORD;
therefore you teach sinners [in] your way.
- ⁹You lead the [lowly] in justice
and teach the [lowly] your way.
- ¹⁰All your paths O LORD are steadfast [love] and faithfulness
to those who keep your covenant [and] your testimonies. *Antiphon*

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The image shows a single staff of music in G major (one sharp) and 4/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), F#5 (quarter), G5 (quarter), and A5 (half). The lyrics are: "To you, O Lord I lift up my soul." The word "lift" is followed by a long horizontal line, and a slur covers the notes for "up" and "my".

To you, O Lord I lift up my soul.



ASH WEDNESDAY ~ YEARS A, B, C

PSALM 51:1-17 ~ SETTING 4

desc.

ooh ooh

Choir

Have mer-cy on me, O God, ac-cord-ing to your stead - fast love.

tone: WER NUR DEN LIEBEN GOTT

¹Have mercy on me O God, ... according to your [stead]-fast love;
in your great compassion ... blot out [my] offenses.

²Wash me through and [through from] my wickedness,
and cleanse me [from] my sin.

³For I [know my] offenses,
and my sin is [ever] before me.

⁴Against you only have I sinned ... and done what is evil [in] your sight;
so you are justified when you speak ... and [right in] your judgment.

⁵Indeed I was born [steeped] in wickedness,
a sinner from my [moth]-er's womb.

⁶Indeed you delight in truth [deep] within me,
and would have me know wisdom [deep] within. *Antiphon*

⁷Remove my sins with hyssop, ... and [I shall] be clean;
wash me and I shall be [purer] than snow.

⁸Let me hear [joy] and gladness;
that the body you have broken [may] rejoice.

⁹Hide your [face from] my sins,
and blot out [all] my wickedness.

¹⁰Create in me a clean [heart] O God,
and renew a right [spirit] within me.

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RESURRECTION OF OUR LORD
 EASTER DAY ~ YEARS A, B, C
 PSALM 118:1-2, 14-24 ~ SETTING 1

desc.  This is the day that the Lord has made, let us re-joice and be glad in it.

Choir  This is the day that the Lord has made, let us re-joice and be glad in it.

tone: DUKE STREET



- ¹ Give thanks to the LORD, ... for the [LORD] is good;
 God's mercy en-[dures] forever.
- ² Let Israel [now] declare,
 "God's mercy en-[dures] forever."
- ¹⁴ The LORD is my [strength and] my song,
 and has become [my] salvation.
- ¹⁵ Shouts of rejoicing and salvation echo in the [tents of] the righteous:
 "The right hand of the [LORD] acts valiantly!"
- ¹⁶ The right hand of the [LORD is] exalted!
 The right hand of the [LORD] acts valiantly!"
- ¹⁷ I shall not [die] but live,
 and declare the [works of] the LORD. *Antiphon*
- ¹⁸ The LORD indeed [punished] me sorely,
 but did not hand me [over] to death.
- ¹⁹ Open for me the [gates] of righteousness;
 I will enter them ... and give [thanks to] the LORD.
- ²⁰ "This is the [gate of] the LORD;
 here the [righteous] may enter."
- ²¹ I give thanks to you, ... for [you] have answered me
 and you have become [my] salvation. *Antiphon*
- ²² The stone that the [builders] rejected
 has become the [chief] cornerstone.
- ²³ By the LORD has [this] been done;
 it is marvelous [in] our eyes.
- ²⁴ This is the day that the [LORD] has made;
 let us rejoice and be [glad] in it. *Antiphon*

BAPTISM OF OUR LORD

FIRST SUNDAY AFTER EPIPHANY ~ YEARS A, B, C

PSALM 29 ~ SETTING 1

desc.

The voice of the Lord is up - on the wa - ters.

Voices in Unison

The voice of the Lord is up - on the wa - ters.

tone: WIE SCHÖN LEUCHTET

- ¹Ascribe to the [LORD] you gods,
ascribe to the LORD [glory] and strength.
- ²Ascribe to the LORD the glory [due] God's name;
worship the LORD in the [beauty] of holiness.
- ³The voice of the LORD is upon the waters; ... the God of [glo]-ry thunders;
the LORD is upon the [might]-y waters.
- ⁴The voice of the LORD is a [pow'r]-ful voice;
the voice of the LORD is a [voice] of splendor. *Antiphon*
- ⁵The voice of the LORD [breaks] the cedar trees;
the LORD breaks the [cedars] of Lebanon;
- ⁶the LORD makes Lebanon [skip like] a calf,
and Mount Hermon like a [young] wild ox.
- ⁷The [voice of] the LORD
bursts forth in [light]-ning flashes.
- ⁸The voice of the LORD [shakes] the wilderness;
the LORD shakes the [wilderness] of Kadesh. *Antiphon*

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