



WORSHIP RESOURCES *for Church Musicians*

2019

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Introduction

Enclosed in this small booklet are a few examples of psalm antiphons and other worship resources that have been used in Kramer Chapel on the campus of Concordia Theological Seminary, Fort Wayne. Permission is granted to use these resources in congregations of The Lutheran Church—Missouri Synod and beyond.

These resources can be sung by a variety of forces—choirs small or large, and even individual voices—and do not require extensive musical training. Everything here can be found on the Seminary's website (<https://www.ctsfw.edu/resources/worship>), including the PDF files for the three psalm antiphons that can be sung by the congregation. We encourage you to visit the site regularly as we continue to add resources.

The examples of **psalm antiphons** are self-explanatory. The antiphon is sung by choir or cantor before and after the psalm, at a minimum, using the suggested psalm tone from *Lutheran Service Book* for the psalm verses. Suggestions are also provided in some cases for singing the antiphon at one or more points within the psalm. In each case, following the repetition of the antiphon, it is the choir or cantor who continues with the next verse of the psalm. Note that in several cases the congregation can participate in singing the antiphon. PDF files for these psalms are available on the worship resource webpage.

Lutheran Service Book has provided several different options for singing the **Alleluia and Verse** in the Divine Service (just prior to the Gospel reading) that allows one to sing the “proper” Verses that are appointed for each Sunday of the year. Three ways of doing this are noted here.

1. A simple method using the alleluia refrain in Setting Three (*LSB* 190) and Setting Four (*LSB* 205) is explained in the *LSB Accompaniment to the Liturgy* volume used by church organists on pp. 187–201. Please note that permission is given to reproduce those pages for use by choir or cantor.
2. *LSB* 951 provides a simple Alleluia from the Taizé community. See pp. 20–21 in this resource for two examples of how to utilize this refrain. The first follows the procedure outlined in *LSB* of singing the entire Verse on one pitch. The second provides a double tone that works well especially for longer Verses that can be divided into four sections.
3. *LSB* 952 is sometimes referred to as the Celtic Alleluia. No provision is provided in *LSB* for singing the proper Verse with this refrain. However, on p. 22 of this resource (with the accompaniment on p. 23) a simple formula is provided with the Verses for the Baptism of Our Lord, the Transfiguration of Our Lord, and the Day of Pentecost. As one can see from these examples, the melodic formula for the Verse can be altered to fit many texts, though it must be done with care. This formula does not work, however, for extremely short Verses.

Please note that one can find the texts for all of the Verses for both the three- and one-year lectionaries at the back of the liturgy accompaniment volume (pp. 187–201).

We have included several examples of simple **hymn settings** that can be sung in alternation with the congregation. These settings could also be used for other hymns that use the same tune, though obviously one would have to write in the text from that hymn.

Finally, we invite you to join the seminary community by visiting us sometime. And when you can't, you can still experience the rich worship life in Kramer Chapel by watching our services online at <https://www.ctsfw.edu/daily-chapel/>.

Psalm 16 antiphon

antiphon v. 11b

Kevin Hildebrand

In Your pres - ence there is full - ness of joy; at your

right hand are plea - sures for - ev - er - more.

Use with LSB Tone B.

The antiphon is sung before v. 1, after v. 4, after v. 8, and after the Gloria Patri.

Psalm 29 antiphon

antiphon v. 3

Kevin Hildebrand

The voice of the Lord is o - ver the

wa - ters; the God of glo - ry thun - ders.

Use with LSB Tone A.

The antiphon is sung before v. 1, after v. 6, and after the Gloria Patri.

Psalm 32 antiphon

antiphon v. 1

Matthew Machemer

Inst. in Bb

Piano

Bles-sed is the one, Bles-sed is the

one, Bles-sed is the one whose trans-gres-sion is for-giv-en. _____

Use with LSB tone G.

The antiphon is sung by the soloist or choir and then is repeated by the congregation before v. 1.

The congregation sings the antiphon after v. 6 and after the Gloria Patri.

Psalm 34 antiphon

antiphon v. 8

Kevin Hildebrand

Oh, taste and see that the

Lord is good! Bless-ed is the man who takes ref-uge in him!

Use with LSB tone D or J.

The antiphon is sung by the soloist or choir and then is repeated by the congregation before v. 1.

The congregation sings the antiphon each time it occurs and after the Gloria Patri.

for the Adult Choir of St. Paul's Lutheran Church, Fort Wayne, Indiana

Psalm 67 antiphon

antiphon v. 7

Matthew Machemer

SA

God shall bless us let

TB

all the ends of the earth fear him!

Use with LSB Tone B.

The antiphon may be sung by a soloist or choir before v. 1, after v. 4, and after the Gloria Patri.

for the saints of Our Saviour Lutheran Church, Baltimore, Maryland

Psalm 72 antiphon

antiphon v. 18

Matthew Machemer

The musical score is for a SATB choir setting of the Psalm 72 antiphon. It is written in G major (one sharp) and 4/4 time. The score consists of two systems. The first system covers the first two lines of the text: "Bless - ed be the Lord, the God of Is - ra -". The second system covers the next two lines: "el, who a - lone does won - drous things." The vocal parts are Soprano (SA), Alto (TA), Tenor (TB), and Bass (BB). The accompaniment is provided by piano (P) and bass (B). The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the vocal staves, and the piano and bass parts are written below the vocal staves. The score ends with a double bar line and a repeat sign.

SA
TB

Bless - ed be the Lord, the God of Is - ra -

el, who a - lone does won - drous things.

Use with LSB Tone E.

The antiphon may be sung by a soloist or SATB choir before v. 1, after v. 6, and after the Gloria Patri.

Psalm 86

antiphon v. 3

Matthew Machemer

Piano

Be gra - cious to me, O

Lord, for to you I cry all the day.

Use with LSB Tone F.

Psalm 89 antiphon

antiphon v. 13

Matthew Machemer

You have a might - y arm; strong is your hand, high your right hand.

Use with LSB Tone A.

Psalm 102 antiphon

antiphon v. 13

Matthew Machemer

Music score for the antiphon, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat).

Vocal Line:

You will a - rise and have pi - ty on Zi - on; it is the
time to fa - vor her; the ap - poin - ted time has come.

Piano:



The piano accompaniment consists of a treble staff and a bass staff. The treble staff features chords and moving lines, while the bass staff provides a steady accompaniment with eighth and sixteenth notes.

Use with LSB Tone B.

Psalm 107 antiphon

antiphon v. 1

Matthew Machemer

Oh give thanks to the Lord, for he is good, for his

stead - fast love en - dures for - ev - er.

Use with LSB Tone C.

Psalm 119 antiphon

antiphon v. 64

Matthew Machemer

The earth, O Lord, is full of your

stead - fast love; _____ teach me your sta - tutes! _____

Use with LSB tone C.

for the attendees of Christ Academy, Summer 2015

Psalm 124 antiphon

antiphon v. 8

Matthew Machemer

Instrument in C

Our help is in the name of the LORD,

who made hea-ven and earth, who made hea-ven and earth.

Use with LSB Tone H or K.

The antiphon is sung by the soloist or choir and then is repeated by the congregation before v. 1.

The congregation sings the antiphon after the Gloria Patri.

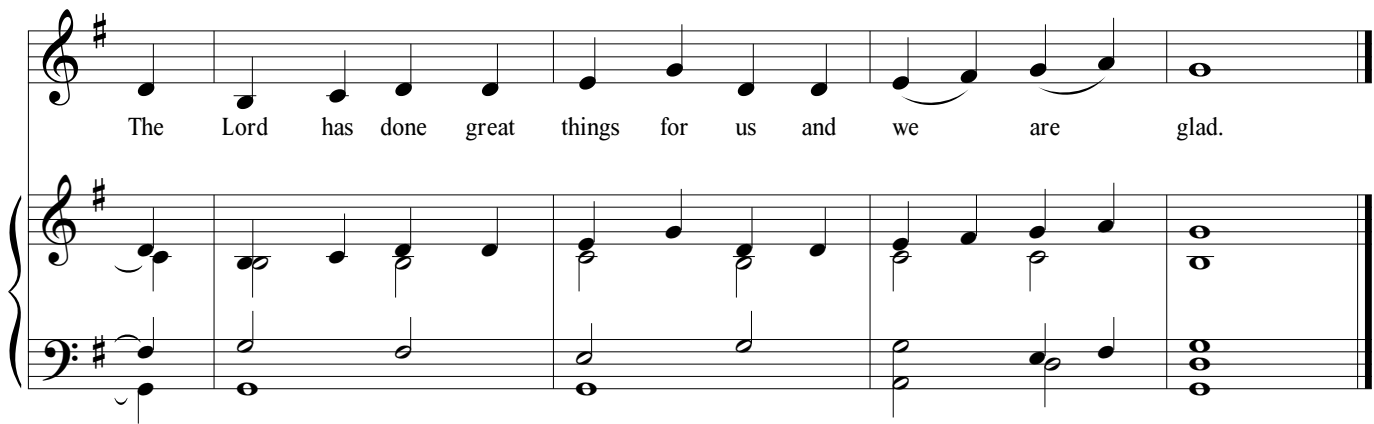
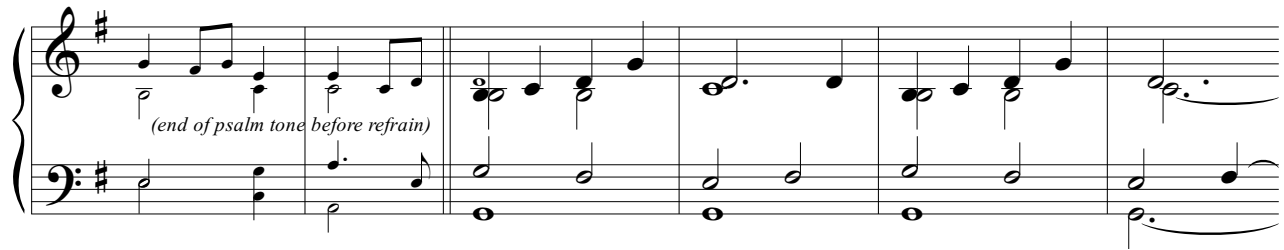
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Psalm 126 antiphon

antiphon v. 3

Kevin Hildebrand



Use with LSB Tone E.

The antiphon is sung by the soloist or choir and then is repeated by the congregation before v. 1.

The congregation sings the antiphon after v. 2, v. 4, and after the Gloria Patri.

Psalm 138 antiphon

antiphon v. 8b

Kevin Hildebrand

Flute

Your stead - fast love, O Lord, my

God, en - dures for - ev - er and ev - er.

Use with LSB Tone A.

Psalm 145 antiphon

antiphon v. 8

Matthew Machemer

Descant

Melody

The Lord is gra - cious and

The Lord is gra - cious and mer - ci - ful, slow to

mer - ci - ful, and a - bound-ing in stead - fast love.

an - ger and a - bound - ing in stead - fast love.

Use with LSB Tone B.

Psalm 148 antiphon

antiphon v. 13a

Kevin Hildebrand

Praise the name of the Lord, for his name a - lone

1. is ex - alt - ed. 2. alt - ed.

Use with LSB Tone C.

Alleluia - I (LSB 951)

Verse for Advent 2

Refrain

Refrain by Jacques Berthier, 1923-94

Verse for Advent 2

The above example illustrates how the Alleluia and verse should be sung according to the music provided at LSB 952.

The verse for Advent 2 is given as an example.

After the refrain the choir or soloist sings the verse in unison after which the congregation repeats the refrain.

Alleluia - I (LSB 951)

Verse for Advent 1

Alleluia by Jacques Berthier, 1923-94
tone by Matthew Machemer

Refrain

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verse for Advent 1

Lift up your heads, O gates! And be lifted up, O ancient doors, that the King of glory may come in.

This alternate tone is provided for use with LSB 951.

The Verse for the Day may be pointed to fit this tone.

In this case, the verse for Advent 1 has been provided as an example.

After the Refrain the choir or soloist sings the verse in unison after which the congregation repeats the Refrain.

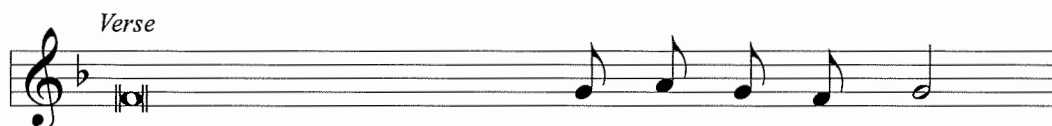
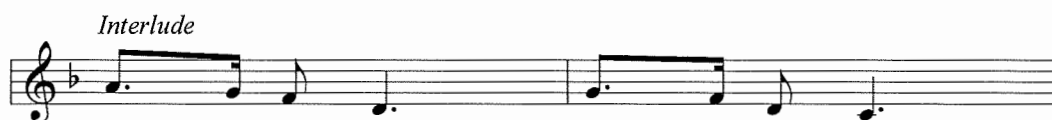
Tone © Matthew Machemer

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Alleluia — II (*LSB* 952)

Alleluia by Fintan O'Carroll, d. 1977

Verse by Paul Grime



<i>Baptism</i>	You are My	be - lov - ed Son;
<i>Transfig</i>	You are the most handsome of	the sons _____ of men;
<i>Pentecost</i>	Come, Holy Spirit, fill	the hearts of the faithful,



<i>Baptism</i>	with You I am	well _____ pleased.
<i>Transfig</i>	grace is poured up -	on Your lips.
<i>Pentecost</i>	and kindle in them the fire	of Your love.

In the *LSB Accompaniment to the Hymns* this Alleluia is provided in the keys of A and G. The key of A works well with the Gospel Acclamations that follow in Setting Two. In settings One and Three, however, the key of F works best, which is why that key is provided here.

Interlude and Verse Tone © Paul Grime

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Alleluia — II (*LSB 952*)

Alleluia by Fintan O'Carroll, d. 1977

Verse by Paul Grime

Al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia!

Interlude

Verse

Baptism You are My be - lov - ed Son;
Transfig You are the most handsome of the sons of men;
Pentecost Come, Holy Spirit, fill the hearts of the faithful,

To refrain

Baptism with You I am well pleased.
Transfig grace is poured up - on Your lips.
Pentecost and kindle in them the fire of Your love.

Interlude and Verse Tone © Paul Grime

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All Christians Who Have Been Baptized

LSB 596, stanza 5 for two-part voices

Paul Gerhardt, 1607-76;
tr. Jon D. Vieker, b. 1961

NUN FREUT EUCH
Etlich Cristlich lider, Wittenberg, 1524
setting by Matthew Machemer

O Christ - ian, firm - ly hold this gift And give God thanks for -
O Christ - ian, firm - ly hold this gift And give God thanks for -

ev - er! It give the pow - er to up - lift In all that you en -
ev - er! It gives the pow - er to up - lift In all that you en -

deav - or. When noth - ing else re - vives your soul, Your Bap - tism stands and
deav - or. When noth - ing else re - vives your soul, Your Bap - tism stands and

makes you whole And then in death com - pletes you.
makes you whole And then in death com - pletes you.

This setting may be sung by any combination of voices a cappella or utilizing the harmony found at LSB 596. When singing this setting accompanied, hold the final chord until voice 1 completes its final phrase.

Come, Holy Ghost, Creator Blest

LSB 499, stanzas 2, 4, and 6 for unison voices and handbells

attr. Rabanus Maurus, 776-856
tr. Edward Caswall, 1814-78, alt.

VENI CREATOR SPIRITUS
Sarum plainsong, c. 9th cent., mode VIII

Handbells

Choir

2. To you, the Coun - sel - or, we cry,
4. Your light to ev - 'ry thought im - part,
6. Teach us to know the Fa - ther, Son,

To You, the gift of _____ God Most High;
And shed Your love in _____ ev - 'ry heart;
And You, from both, as _____ Three in One

The fount of life, the fire of love,
The weak - ness Your of name our mor - tal state
That we Your name may ev - er bless

The soul's a - noint - ing from a - bove.
With death - less might in - vig - or - ate.
And in our lives the truth con - fess.

God Loved the World So That He Gave

LSB 571, stanzas 3 and 5 for two-part voices

Heiliges Lippen- und Hertzens-Opffer, Stettin, c. 1778;
tr. August Crull, 1845-1923, alt.

ST. CRISPIN
George J. Elvey, 1816-93
setting by Matthew Machemer

3. God would not have the sin - ner die; His Son with
5. If you are sick, if death is near, This truth your

sav - ing grace is nigh; His Spir - it in the
troub - led heart can cheer: Christ Je - sus saves your

Word de - clares How we in Christ are heav - en's heirs.
soul from death; That is the firm - est ground of faith.

This setting may be sung by any combination of voices a cappella or accompanied with the harmonization at LSB 571.

O Christ, Our True and Only Light

LSB 839, stanza 3 for two-part voices

Johann Heermann, 1585-1647;
tr. Catherine Winkworth, 1827-78, alt.

O JESU CHRISTE, WAHRES LICHT
Andächtige Haus-Kirche, Nürnberg, 1676
setting by Matthew Machemer

O gent - ly call those gone a - stray That they may
find the sav - ing way! Let ev - 'ry con - science sore op -
pressed In you find peace and heav'n - ly rest.

This setting may be sung by any combination of voices a cappella or accompanied with the harmonization at LSB 839.

O Wondrous Type! O Vision Fair

LSB 413, stanza 3 for two part voices

Sarum Breviary, Salisbury, 1495;
tr. John Mason Neale, 1818-66, alt.

DEO GRACIAS
English, 15th cent.
setting by Kevin Hildebrand

With shin ing face and bright ar - ray

With shin - ing _____ face and bright _____ a - ry

Christ deigns _____ to man - i - fest to - day

Christ deigns _____ to man - i - fest to - day

What glo - ry shall _____ be theirs a - bove

What glo - ry shall be theirs a - bove

Who joy in God with per - fect love.

Who joy in God with per - fect love.



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