

## The Expression of Word and Music in Pieces of Lithuanian Modern Music Based on Psalm Texts

The modern music based on Biblical motives composed by Lithuanian composers is caused by the dimensions of sacrality and religiousness. These inserts, as if “salting” the world (as a symbol of the presence of Christians in the world, Mt 4: 13–16) so that it does not “decay”. In the same manner a piece of music is “salted” by Biblical salt, i.e. musical signs of sacrality and religiousness. The sources of these signs date back to the times of early Christianity and the earliest Hebrew tradition of the Old Testament. Oral traditions of the Old and New Testament are best reflected in music by **psalms**. Here the Biblical Word is taken in its authentic unmodified form, i.e. nothing is omitted or inserted. There are several ways of singing psalms. One of them gives priority to the meaning of the Word of God, articulates a specific word in a sentence and adapts the acoustic intensity of the sung melody to it. Thus the articulation of a Biblical Word coincides with dynamic waves in choral melodies.

Shall we look at *Celebrabo te, DOMINE* by Mindaugas Urbaitis for two sopranos, flute, oboe, violoncello, harpsichord and organ (psalm texts from the Old Testament in Latin, the composer uses the original translation by priest A. Liesis, 1996). Used texts: Ps 9, verses 2–3 (Psalm of David, “The Melody of the Death of the Son”); Ps 103, verses 15–16 (Psalm of David); Ps 30, verse 13 (Psalm of David); Ps 41, verse 14 (Psalm of David); Ps 88, verse 14 (Psalm of the Sons of Korah. Based on mahalat leanot, an unknown musical term. Maskil of Heman the Ezerahite); Ps 148, verses 3, 5 (David’s Psalm of Praise).

The composer reasons without seeking too extensive an accord with the sources of the Psalms; the word of the Bible is left autonomous, as if confined within its sources embodying multicultural experience. Musical structure, the driving force of which stems from continuous return of certain musical formations, remains within the viable framework of reliable statics. This is the author’s fully unique look at Biblical texts, based on no tradition.

At first glance, Mindaugas Urbaitis’ musical interpretation of psalms is moderate, “non-baroque”, lacking in flexibility, softness and improvisation characteristic of a choral psalm. This can be illustrated by the sign of transferral or oral tradition, characteristic of the Old Testament psalms, namely, room for improvisation and dynamism of the melody. More recent choral melodies of Gregorian type that we find among the legacy of monks are also distinguished by their ornaments the colour of which is not an imitation of romantic music, but rather a gentle ascesis, a biological dynamism of inspiration and expiration that is in the Holy Scripture linked to the “breathing” or “breath” of the Holy Spirit.

Shall we take the musical realization of a Biblical Word *DOMINE (DOMINUS, DOMINI)*:

**Psalm 9 (9–10): 2–3**  
**Celebrabo te, DOMINE, toto corde meo,**  
**Enarrabo omnia mirabilia tua.**  
**Laetabor et exultabo de te,**  
**psallam nomini tuo, Altissime.**  
(in Score 1–11)

The Latin text inspired the composer to choose ascetics in Ps 9 (9–10), verses 2–3. Whereas the text speaks about joy. We can hear and see a clipped, nervous melody in small groups of notes (a fourth, a fifth, a sixth, a seventh, an octave then repeated with modifications till culmination). The first two lines are again repeated (ABA1B1). Culmination (*marcato*) is repeated in the middle part too.



**Psalm 29 (30): 13**  
**Ut psallat tibi anima mea nec taceat.**  
**DOMINE Deus meus, in aeternum laudabo te.**  
 (in Score 27–32)

In Ps 29 (30), verse 13 *DOMINE* is one of three Words *DOMINE Deus meus* (*Lord my God*), the acoustic realization of the words is a successive melody divided into a fifth-type formations of two voices, *DOMINE Deus* and *Deus meus*, filled with consistent sequence of notes with a clear purpose and culmination.

Ps 29 (30), verse 13 consists of short motives of five notes that are interchangeably repeated with an upward direction and dynamically divided into smaller parts “in aeternum laudabo te” *ff* formations and motives going upwards. ABA1 division into shorter motives and four times *Domine, Deus*.

**Psalm 40 (41): 14**  
**Benedictus DOMINUS, Deus Israel,**  
**a saeculo in saeculum. Fiat, fiat.**  
 (in Score 33–38)

Ps 41, verse 14 is a solid formation of four Words: *Benedictus DOMINUS Deus Israel* (*Blessed is the Lord, God of Israel*) with the reoccurring sound *d* that corresponds to the syllabi of the Word (i.e. one note corresponds to one syllabus). This is the principle of a psalm with a clear *vibrato* of the sound when saying the syllabus. This is characteristic of Gregorian chant melodies where the vibrating recurrence of a sound is marked with a separate note.

*Benedictus* on the same sound *d* as well as *DOMINUS* on the same *d*. The entire stanza remains on the same sound accompanied by an instrumental *tutti*; instrumental piece again followed again by a repetition. Instrumental episode from motives of *flowing* structure and it's rhythmical division into smaller parts.

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**Psalm 87 (88): 14**  
**Ego autem ad te, DOMINE, clamo,**  
**et mane oratio mea te venit.**  
 (in Score 39–41)

The content of Ps 87 (88), verse 14 is a description, a cry for mercy; therefore, the adaptation of a sound to the meaning of the Word is adequate here, even though the instrumental “nervousness” of a flute reminds of post-modern multiplicity of meaning, overlapping plays in octave remind of the dynamics of *tutti* structures; Octave leaps and downward motives too.

29

**Psalm 148: 3, 5**  
**Laudate eum, sol et luna,**  
**laudate eum, omnes stellae lucentes.**  
**Laudent nomen DOMINI,**  
**nam ipse iussit et creata sunt.**  
 (in Score 42, 43–46)

In Ps 148, verses 3 and 5 *DOMINI* is closely linked to *laudent* (*Praise...*); therefore, we have a group of four Words (with one Word repeating) that reflects the involvement of *DOMINE*: *Laudent nomen, laudent, DOMINI*.

43

fl  
ob  
s 1  
s 2  
cmb  
org  
ped  
vc

lau - da - te, lau - dent no - men, lau - dent, Do - mi - ni, nam ip - se ius - sit

This is a leap-type melody in the third-fourth intonation environment with the involvement of second sequences in the accompanying intonation.

45 33

fl  
ob  
s 1  
s 2  
cmb  
org  
ped  
vc

om - nes stel - lae lu - cen - tes. Lau - dent no - men, lau - dent, Do - mi - ni.

*DOMINE* is repeated twice: a seventh (leap upwards) followed by a leap downwards by a sixth, repeated the second time with a release (upwards).

The musical expression of the piece is ascetic, consisting of unisons and overlaps. In Ps 102 (103), verses 15–16, form ABA1 and instrumental episode (*marcato*) in triplets with changing metre 15/8, 16/8, 15/8, 18/8, 15/8, 18/8, 15/8, 15/8 are prevail. Instrumental unite (connection) with 1 sound *a, b* etc. to one tone of 8 sounds. And instrumental and *rhythmical clipping* (in *tempo giusto*).

The expression, tension and uneasiness of Psalms by Urbaitis create a developed melody of the choral with its own dramaturgy that possesses the statics of a fourth, *marcato* and delays by two notes. The musical expression of *DOMINE* is characterised not only by successive steps of melody but also by unexpected leaps by a seventh, ninth and narrower ones by a third-fourth as well as delays (by two or more notes).

The composer Urbaitis shows us the way characteristic of the new music, an individual way that emphasizes the autonomy of music and the Word. The entire musical piece is marked by the interaction between statics (music) and dynamics (the Word): the Word is supposedly “locked” in the static flow of music. Thus an image of Medieval sacred music is created. Thus, we have the result of the clash between several cultures: the sources of the Biblical Word and the transformations that took place in the course of history and left a deep footprint in the memory of cultural identifications, educated in a modern way and melt in the abundance of information.

The products of personal transformation of the perceiver take the role of the signs of recognition in this bookish society of educated individuals. What is the relationship between the creator and the perceiver that remains? Is it adequate? What is certain is that it is not absolute but rather changing with every performance and performative interpretation.

Such attitude stems from the belief that the person of a creator is of equal importance to that of the Word of God in the Holy Scripture. And the composer enjoys a right to the autonomy of his/her person to be perceived as an identity of a man created in God’s image.

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Traditional way of thinking according the Biblical Word is seen in the Concert for Violoncello and Grand Piano (clavinova), Choir and Orchestra by **Anatoly Shenderovas** based on the texts of the Old Testament Psalms and Ecclesiastes in Latin and Hebrew (1995) *Paratum cor meum Deus* (*My heart is ready for, O God*).

Here the Biblical Word accompanies the music, while Hebrew (sepharde) melodies are creatively transformed by using the language of the modern music, namely, serial-aleatoric composition principle.

The image shows a musical score for Violoncello (Vc) and Violins I (Vn I) and II (Vn II). The Vc part is marked 'solo' and includes dynamics like 'pp' and 'dim.'. The Vn I and II parts are marked 'con aord.' and 'pp'. There are performance instructions like 'Allegro' and 'con aord.'. A boxed section of the Vn I part is highlighted, and a note below it says 'a) filoleja nekastu. Frases grojamos ket kviu traska. To start not together. To play phrases in different order.' Another boxed section of the Vn II part is highlighted, and a note below it says 'VI con aord. poco al postic. (pp) cresc. e acceler. (i.e. start with double-)'.

The creator applies the traditional principle of using Biblical text when Biblical motives are accompanied by a musical tradition that existed in the same epoch and functions embraced by the language of contemporary music or used as the basic material for the creation of new quality. In the latter work, the composer uses texts from five Psalms from the Old Testament: Ps 56, verse 8; Ps 143, verse 3; Ps 144, verse 4; Ps 24, verse 19; Ps 98, verse 8. The melodies of all psalms, which are components of a large musical canvas, are composed but not quoted from some authentic sources. The Psalms by the composer Shenderovas are characterised by a chamber-style expression ranging from reciting a single sound to developed improvisation.

Let us take the Word *DOMINE* (*Lord*) from *Graduale Triplex* Advent periods.

VIKAS Antiphona ad Introitum VIII Ps 24, 1-4  
 Dōmī-ne,

GR. I Ps 24, 3  
 Dōmī-ne.

OF. II Ps 24, 1  
 Dōmī-ne.

IN. VII Ps 79  
 Dō-mī-nus

ARSCHE Ps 121, 1  
 Dō-mī-ni

Psalm 24, verse 14; Ps 84, verse 8; Ps 79, verse 13 and Ps 121, verse 1, as well as previously mentioned psalms composed in the work by A. Shenderovas. In both sources, in its first occurrence *Domine* is expressed by reciting three sounds of the same tone, modernized from the very first sounds in the work of A. Shenderovas by syncopated rhythm.

Tenore:  
 1. Do - mi - ne,  
 2. Do - mi - ne,  
 3. Do - mi - ne,

Bassi:  
 1. Do - mi - ne,  
 2. Do - mi - ne,

The musical expression of this Word is further on augmented and developed in every psalm not in leaps but rather gradually. The amount of surrounding sounds is increased. The way in which this is done is different in both works: in the benedictine tradition it manifests through constant return of an increasingly bigger amount of sounds to the same one tone, as if singing around or melismating, while in the work by Shenderovas it is done through broader dissonant (augmented, diminished and second) interval leaps of improvisational nature.

S I  
 A I  
 T  
 B  
 S II  
 A II

We shall draw attention to a simple detail: the first pronunciation and sound of *Domine* in a monastic score is a modest model of three sounds of equal value. Whereas in an opus of modern music it is a model of the same number of sounds with syncopated rhythm. This tells us about the similarities and differences, as if two phenomena, which are very similar and only appear to be fundamentally different when looking deeper and listening carefully. What is different is also similar. In the work by A. Shenderovas, the melodic nature of a psalm determined by a Medieval semantic field of the Latin text aiming at asceticism is creatively transformed. Therefore, the influence of the Biblical Word on musical expression is restricted. The Word inspires the development of musical expression. In the work by A. Shenderovas this manifests itself by an expressive and freely pulsating improvisation that breaks itself free from the cage of asceticism. *Paratum cor meum...* (*My heart is ready*), when the constancy, preparedness and stability of the heart is clearly emphasized. We hear the musical expression, given form by the creator, respond to the Word with a passionate impulsiveness of the heart: *Cantabo et psalmum dicam* (*I will sing and recite a psalm...*).

We can see a musical realisation the Words *labia dolosa, in corde et corde locuti sunt*.

**Psalm 11 (12): 3**  
**Vana locuti sunt unusquisque**  
**ad proximum suum:**  
**labia dolosa, in corde et corde**  
**locuti sunt.**

The image shows a musical score for percussion instruments. It includes staves for Tuba, P. Hi. ord. Cassio (pedale), and CLV (A). The score is marked with 'ad lib.' and 'poco a poco'. There are also dynamic markings like 'mf' and 'f'. The CLV (A) part has a tempo marking '(Allegro)'.

These comparisons highlight the chamber-style expression of a large-scale work, marked within the internal structure of the composition itself by improvisational development of sudden leaps and unstable intervals. There is an instrumental part between every psalm, which begins with a group of sounds given by the composer. Percussion instruments prevail, the above mentioned expression of which lies within the essence of the nature of these instruments. Therefore, a psalm obtains a chamber-style expression in a large musical canvas rather than in a chamber structure. We can talk about two types of psalm composition: recited and improvisational one. An example from Psalm 24, verse 19 is an recited one.

**Psalm 24 (25): 19**  
**Respice inimicos meos quoniam multiplicati sunt,**  
**et odio iniquo oderunt me.**

The image shows a musical score for voices. It includes staves for Soprano I (S I), Alto I (A I), Tenor (T), Bass (B), Soprano II (S II), and Alto II (A II). The score is marked with 'poco a poco cresc.' and includes Latin lyrics: 'Re-spi-ce i-ni-mi-cos me-os qua-ni-am mul-ti-plicati sunt. Re-spi-ce i-ni-mi-cos me-os qua-ni-am mul-ti-plicati sunt. Re-spi-ce i-ni-mi-cos me-os qua-ni-am mul-ti-plicati sunt. Re-spi-ce i-ni-mi-cos me-os qua-ni-am mul-ti-plicati sunt.' The score also includes dynamic markings like 'p' and 'f'.

In this case the choral segment turns into the expression of a chamber form in large musical canvas not only as the sacralizing segment in the Biblical motives of modern music but as an articulated expression the Word of God, directing towards the sources of the Biblical tradition.



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The Psalms by Algirdas Martinaitis' work *Sefer Zykaron (The Book of Memory)* for Baritone, Bass, Two Reciters, Two Choirs, Violin Ensemble, 3 Saxophones or 3 Trumpets, Harp, Grand Piano (or Celesta) written in Hebrew language by the texts from Moses Maimonides, Deuteronomy 33: 1–2; 28: 24; Isaiah 29: 10–11; Daniel 7: 10; Lamentations 3: 55; 3: 1–2; Psalms 18: 26; 150: 6; Hoseah 6: 3; 14: 6; Genocide Documents. 2002–2005 (2005) are in the Fifth Part *Karati shimcha ADONAI (I called upon THY NAME, O LORD)*.

We can see a musical realisation the Words of Psalms 18, verse 26 and 150, verse 6.

**Psalm 18: 26**  
**Im chasid tit chasad,**  
**imgavar tamim titamam.**

The link between the word and music comes from the same source, namely, Hebrew verbal tradition and the musical tradition of the exile of more recent times.

The musical score for Psalm 18: 26 consists of four staves of music. The lyrics are written below the notes. The first staff begins with 'Im chasid tit chasad, imgavar ta-min ti-tamam'. The second staff continues with 'Im chasid tit chasad, imgavar ta-min ti-tamam'. The third staff continues with 'imgavar tamim titamam, Im chasid tit chasad, imgavar ta-min ti-tamam'. The fourth staff concludes with 'chasad, imgavar ta-min titamam, Im chasid tit chasad, imgavar ta-min ti-tamam'. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' and 'p'.

**Psalm 150: 6**  
**Kol hanshama**  
**tahalail YAH!**

The musical score for Psalm 150: 6 consists of three staves of music. The lyrics are written below the notes. The first staff begins with 'Kol han-sa-ma ta-halail Yah!'. The second staff continues with 'Kol han-sa-ma ta-halail Yah!'. The third staff concludes with 'Kol han-sa-ma ta-halail Yah!'. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' and 'p'.

In the Psalms by Algirdas Martinaitis, composed on Hebrew texts, Hebrew intonational segments, particularly significant in the melody, echo clearly and unambiguously.

### For the Conclusions

From the point of view of creative transformation, *Celebrabo* by Mindaugas Urbaitis demonstrates an individual way characteristic of modern music, that emphasizes the autonomy of the Word and the music. The work contains interaction between the statics of music and the dynamics of the Word; the word is as if locked by the strict flow of music, thus creating the image of Medieval ecclesiastic music. The composer reasons without seeking too much of an accord with the sources of the traditionally free structure of a psalm. The Biblical Word is left autonomous in the work. The musical structure does not violate the autonomy. Its driving force is the constant reoccurrence of certain musical formations, remaining within the frames of reliable statics. This is the way along which the composer newly experiences the tradition. The language that the composer chooses also shows his choice: the Latin text signifies the language of the Church and emphasizes its tradition. This text is also sacred in the way that it is protected from ethnic and geopolitical influences.

The psalms composed by Anatoly Shenderovas are closer to the tradition of Biblical Psalms, although they use Latin texts. Whereas in the Psalms by Algirdas Martinaitis, composed based on Hebrew texts, Hebrew intonational segments, particularly significant in the melody, echo clearly and unambiguously. The link between the word and music comes from the same source, namely, Hebrew verbal tradition and the musical tradition of the exile of more recent times. Although we do not have written sources that would reflect the structure of specific restored melodies of David's or other psalm singers. Perhaps more flexible or stricter tradition of different period did function within the frame of oral tradition and was linked to the performance of singers and levites during the carrying of the Ark of the Covenant, in rituals and liturgic feasts. Therefore, it is difficult to define their melodic. However, episodes of the Holy Scripture show us that Psalms were an expression of the richest inner feelings of man, that had to be embodied by a rich and varied melody. Psalms demonstrate a particularly clear continuous influence of the Bible on the contemporary Lithuanian music.

### Santrauka

#### Žodžio ir muzikos išraiška lietuvių naujosios muzikos kūrinuose pagal Psalmių tekstus

Biblijos pasaulis gyvena begaliniam laikui. Šventraščio mintis „apie vieną dieną pas Viešpatį kaip tūkstantį žemėje“ tai itin pabrėžia. Todėl praeitis, ateitis ir dabartis praranda konkrečius kontūrus. Tad kūrėjo erdvė, kurioje dalyvauja biblinis motyvas, įvykis, žodis, yra labai talpi. Pasitelkus Biblijos tekstus, muzikos kūrinių partitūras ir skambantį rezultatą, straipsnyje siekiama išryškinti kūrybos metodą, kuris atskleidžia biblinės minties esmę. Biblinio laiko gylis labiausiai jaučiamas Psalmėse, kuriose apstu jausmų, maldos, reakcijų į biblinius įvykius, džiaugsmo ir atgailos.

Straipsnyje analizuojama:

- M. Urbaičio muzika pagal lotyniškus Psalmių 9 (9–10): 2–3; 102 (103): 15–16; 29 (30): 13; 40 (41): 14; 87 (88): 14; 148: 3, 5 tekstus (vertė kun. A. Liesis, 1973) kūrinysje *Celebrabo te, Domine* dviem sopranams, fleitai, obojui, violončelei, klavesinui ir vargonams (1996, 15’);
- A. Šenderovo muzika pagal lotyniškus Psalmių 56: 8; 143: 3; 144: 4; 11: 3; 24: 19; 93: 8 tekstus kūrinysje *Paratum cor meum, Deus (Mano širdis pasirengusi, Dieve)* violončelei, fortepijonui (klavinovai), chorui ir simfoniniam orkestrui (1995, 32’);
- A. Martinaičio Psalmės 18: 26 ir 150: 6 pagal hebrajiškus tekstus iš *Atminties knygos (Sefer Zykaron, penktos dalies Karati shimcha Adonai; Šaukiuosi Tavęs, Viešpatie)* baritonui, bosui, dviem skaitovams, dviem chorams, smuikininkų ansamblui, 3 saksofonams arba 3 trimitams, arfai, fortepijonui ar čelestai (2005, 54’52’’).

Straipsnio priede pateikiami partitūrose panaudotų Psalmių tekstų vertimai. Kur originaluose trūko vertimų, papildomai panaudoti šie šaltiniai: Psalmynas, verstas prel. prof. A. Rubšio iš hebrajų kalbos, išleistas „Katalikų pasaulio“ 2002 m., ir Psalmių rinkinys anglų ir hebrajų kalbomis, išleistas Jeruzalėje 2006 m.

Taikant tradicinę analizę daromos įžvalgos apie Psalmių tekstų ir muzikos kompozicinių priemonių santykį kūrybinės transformacijos požiūriu, palyginimui imamas žodžio VIEŠPATIE (*DOMINE, YAH*) muzikinis įprasminimas. M. Urbaičio *Celebrabo...* atspindi naujai muzikai būdingą individualų metodą, pabrėžiantį žodžio ir muzikos autonomiškumą. Kūrinyje sąveikauja muzikos statika ir žodžio dinamika: žodį tarsi surakina griežta muzikos tėkmė, taip sukuriamas viduramžiškos bažnytinės muzikos įvaizdis. Kompozitorius mąsto ne itin derindamasis prie tradiciškai laisvos Psalmės struktūros ištakų. Kūrinyje Biblijos žodis neužgožtas muzikos. Muzikinė struktūra jo savarankiškumo nepažeidžia. Jos varomoji jėga yra tam tikrų muzikos darinių nuolatinis

grįžimas į patikimą statiką. Tai kelias, kuriuo eidamas kompozitorius naujai išgyvena tradiciją. Psalmių kalba taip pat rodo jo pasirinkimą: lotyniškas tekstas atspindi Bažnyčios kalbą, pabrėžia jos tradiciją ir yra apsaugotas nuo etninių, geopolitinių sąlygiškumų.

A. Šenderovo sukurtos psalmės artimesnės bibliinių Psalmių tradicijoms. Jos parašytos pagal lotyniškus tekstus. O A. Martinaičio psalmėse, sukurtose pagal hebrajiškus tekstus, aiškiai skamba hebrajų kalbos intonaciniai segmentai, ypač ryškūs melodikoje. Žodžio ir muzikos santykis kyla iš hebrajų muzikinės tradicijos. Nors neturime užfiksuotų šaltinių, kuriuose atsispindėtų restauruota konkreti Dovydo ar kitų psalmininkų atliekamų Psalmių melodika, struktūra, žodinėje tradicijoje, matyt, funkcionavo tam tikro laikotarpio laisvesnė ar griežtesnė tradicija, susijusi su karalių aplinkos giesmininkų, levitų giedojimu nešant Sandoros skrynią apeigose ir liturginėse šventėse. Tad sunku tiksliai apibrėžti jų melodiką. Šių trijų kompozitorių psalmėse ypač ryški ilgalaikė Biblijos įtaka Vakarų kultūrai.

Appendix

**Mindaugas Urbaitis (1952)**

*Celebrabo Tē, Domine (I WILL GIVE THANKS UNTO THE LORD)*

For Two Sopranos, Flute, Oboe, Cello, Harpsichord and Organ.

**Latin, Psalms: Ps 9 (9–10):2–3; Ps 102 (103):15–16; Ps 29 (30):13; Ps 40 (41):14; Ps 87 (88):14; Ps 148:3,5.**  
1996; 2000 (+ssaa); 15'

1.

9 (9–10): 2–3 Celebrabo te, DOMINE, toto corde meo, Enarrabo omnia mirabilia tua. Laetabor et exultabo de te, psallam nomini tuo, Altissime. (in Score 1–11)	I will give thanks unto the LORD (1996) by the Book of Psalms 9 (9–10): 2–3 I will give thanks unto the LORD with my whole heart; I will tell of all Thy marvellous works. I will be glad and exult in Thee; I will sing praise to Thy name, O Most High. (in Score 1–11)	VIEŠPATIE, aš trokštu (1996) Psalmių tekstai 9 (9–10): 2–3 VIEŠPATIE, aš trokštu visa širdimi tave šlovint, noriu skelbt visus tavo nuostabius darbus. Trokštu džiūgauti, tavim gėrėtis; tegu tau, Aukščiausiasis, mano muzika skamba. (partitūroje 1–11)
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2.

102 (103): 15–16 Hominis dies sunt similes faeno; sicut flos agri, ita floret: Vix ventus perstrinxit eum, non iam subsistit; neque ultra cognoscit eum locus eius. (in Score 12–26)	102 (103): 15–16 As for man, his days are as grass; as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof knoweth it no more. (in Score 12–26)	102 (103): 15–16 Žmogaus dienos panašios į žolę: kaip lauko žiedas pražysta, bet štai pūsteli vėjas, ir tuoj jis nunyksta, ir jo toj vietoj nebematysi. (partitūroje 12–26)
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3.

29 (30): 13 Ut psallat tibi anima mea nec taceat. DOMINE Deus meus, in aeternum laudabo te. (in Score 27–32)	29 (30): 13 So that my glory may sing praise to Thee, and not be silent; O LORD my God, I will give thanks unto Thee for ever. (in Score 27–32)	29 (30): 13 Su džiaugsmu gystu giesmę tau ir nenuilsiu. VIEŠPATIE, mano Dieve, tave šlovinsiu amžiais. (partitūroje 27–32)
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4.

40 (41): 14 Benedictus DOMINUS, Deus Israel, a saeculo in saeculum. Fiat, fiat. (in Score 33–38)	40 (41): 14 Blessed be the LORD, the God of Israel, from everlasting and to everlasting. Amen, and Amen. (in Score 33–38)	40 (41): 14 Garbė VIEŠPAČIUI, Dievui tikrajam, nuo amžių per amžius. Tebūna, tebūna! (partitūroje 33–38)
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5.

87 (88): 14 Ego autem ad te, DOMINE, clamo, et mane oratio mea te venit. (in Score 39–41)	87 (88): 14 But as for me, unto Thee, O LORD, do I cry, and in the morning doth my prayer come to meet Thee. (in Score 39–41)	87 (88): 14 O aš tavęs, VIEŠPATIE mano, šaukiuosi, mano malda į tave rytmetį kyla. (partitūroje 39–41)
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## 6.

148: 3, 5 Laudate eum, sol et luna, laudate eum, omnes stellae lucentes. Laudent nomen DOMINI, nam ipse iussit et creata sunt. (in Score 42, 43–46)	148: 3, 5 Praise ye Him, sun and moon; praise Him, all ye stars of light. Let them praise the name of the LORD; for He commanded, and they were created. (in Score 42, 43–46)	148: 3, 5 Šlovinkit VIEŠPATĮ, saule, mėnuli, šlovinkit jį, žėruojančios žvaigždės! Visa tešlovina VIEŠPATIES vardą, nes jis įsakė, ir visa buvo sutverta. (partitūroje 42, 43–46)
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**Anatoly Shenderovas (1945)**

*Paratum cor meum Deus (My Heart is ready for, O God)* for Cello, Piano (Clavinova), Choir, Symphony Orchestra.

**Hebrew, Latin; Psalms (56:8; 143:3; 144:4; 11:3; 24:19; 93:8), Ecclesiastes.**

1995; 32' (29'42") (version II, 1997)

**PSALMS in *Paratum cor meum Deus (My Heart is ready for, O God)* by Anatoly Shenderovas.**

Text from The Psalms of David in Latin from *Liber Psalmorum*.

## 1.

56 (57): 8 Paratum cor meum Deus, paratum cor meum: cantabo, et psalmum dicam.	56 (57): 8 My heart is fixed (steadfast), O God, my heart is fixed: I will sing and give praise (yea, I will sing praises).	56 (57): 8 Mano širdis pasirengusi, Dieve, mano širdis pasirengus: aš giedosiu, aš bylosiu psalmę.
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## 2.

143 (144): 3 DOMINE, quid est homo...	143 (144): 3 LORD, what is man...	143 (144): 3 VIEŠPATIE, kas gi yra žmogus...
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## 3.

144 (145): 4 Homo vanitati similis factus est: dies eius sicut umbra praetereunt.	144 (145): 4 Man is like unto a breath (to vanity); his days are as a shadow that pas- seth away;	144 (145): 4 Žmogus tėra tarsi kvėptelėjimas, jo dienos – lyg dingstantys šešėliai.
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## 4.

11 (12): 3 Vana locuti sunt unusquisque ad proximum suum: labia dolosa, in corde et corde locuti sunt.	11 (12): 3 They speak vanity(falsehood) everyone with his neighbour: with flattering lip(s) and with a double heart do they speak.	11 (12): 3 Kiekvienas kalba savo artimui melagingus žodžius: jų lūpos klastingos, jie kalba dvejopa širdimi.
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## 5.

24 (25): 19 Respice inimicos meos quoniam multiplicati sunt, et odio iniquo oderunt me.	24 (25): 19 Consider how many are mine enemies, and the cruel hatred wherewith they hate me.	24 (25): 19 Žvelk, kokia gausybė mano priešų, kaip baisiai jie manęs nekenčia.
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6.

93 (94): 8 Intelligite insipientes in populo: et stulti aliquando sapite.	93 (94): 8 Consider, ye brutish among the people; and ye fools, when will ye understand?	93 (94): 8 Būkite atidūs jūs, žmonių bukapročiai! Kvailiai, ar kada išminties jūs įgysit?
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7.

143 (144): 3 DOMINE, quid est homo...	143 (144): 3 LORD, what is man...	143 (144): 3 VIEŠPATIE, kas gi yra žmogus...
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**Algirdas Martinaitis (1950)**

*Sefer Zykaron (The Book of Memory)*. For Baritone, Bass, Two Reciters, Two Choirs, Violin Ensemble,  
3 Saxophones or 3 Trumpets, Harp, Grand Piano (or Celesta).

**Hebrew; Moses Maimonides, Deuteronomy 33:1, 2; 28:24; Isaiah 29:10-11; Daniel 7:10; Lamentations 3:55;  
3:1-2; Psalms 18:26; 150:6; Hoseah 6:3; 14:6; Genocide Documents. 2002–2005 (2005); 54' 52"**

**PSALMS in *Sefer Zykaron* by Algirdas Martinaitis.**

The Fifth Part *Karati shimcha ADONAI* 8' 39"

*I called upon THYNAME, O LORD.* 8' 39"

V dalis *Šaukiuosi Taveš, VIEŠPATIE.* 8' 39"

1.

18: 26 Im chasid tit chasad, imgavar tamim titamam.	18: 26 With the merciful Thou dost show Thyself merciful, with the upright man Thou dost show Thyself upright.	18: 26 Su ištikimu tu elgiesi ištikimai, su doru žmogumi – dorai.
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2.

150: 6 Kol hanshama tahalail YAH!	150: 6 Let every thing that hath breath praise the LORD. Hallelujah.	150: 6 Visi, kas gyvas, šlovinkite VIEŠPATI!
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Sources of translations have been used without changing the texts within the scores. *Psalm-book* translated by prelate prof. Antanas Rubšys from Hebrew and edited in poetic language in 2002 was also used, as well as a *Collection of Psalms* in Hebrew and English, published in Tel-Aviv Sinai Publishing in 2006.