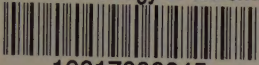


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ANGLICAN WAYS

By

EVERETT TITCOMB

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ANGLICAN WAYS

*A Manual on
Liturgical Music for Episcopal Choirmasters*

By
EVERETT TITCOMB

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Foreword

The main object of this work is to inform choirmasters concerning matters which often confuse and trouble them when going from one Episcopal Church position to another or when securing a post as choirmaster in an Episcopal Church for the first time.

Whether it should be so or not, the fact remains that there are various "Anglican Ways" of conducting Services which require various types of music, and a well-prepared choirmaster must understand them. The author has no wish nor intention to recommend one "way" as being better than another, but has tried to explain them all so far as he is able. The terms "High Church" and "Low Church" are used because the general public uses them constantly and all English dictionaries define them.

It is hoped that the chapters on Plainsong and the other contents of the book may prove helpful to many.

Preface

This manual includes rewritten and revised chapters from a previously published booklet entitled "A Choirmaster's Notebook" together with much new material relating to Anglican liturgical music and kindred subjects.

No musical examples are given in the text but references are made to passages in the *Kyrial* of Winfred Douglas and the *Choral Service* of the Joint Commission, which should be in the personal library of every choirmaster interested in liturgical music. Both these books are published by the H. W. Gray Co., Inc., New York.

Introduction

A *Liturgy* is an authorized form of Public Worship. The Liturgy of the Anglican (Episcopal) Church is contained in the Book of Common Prayer. It includes the Service of Holy Communion (often called the Mass or the Eucharist), Morning and Evening Prayer, The Litany, the Penitential Office, the Rites of Baptism, Confirmation, Matrimony, the Burial of the Dead, and the Form and Manner of Making, Ordaining and Consecrating Bishops, Priests and Deacons. Many of these Rites consist largely of adaptations and translations from the Latin Missal, and other pre-Reformation liturgical books.

Liturgical music is that composed specifically for the Liturgy. Its sole purpose is to emphasize the meaning and to enhance the beauty of the words. Its object is not merely to please the listener but to lead the thoughts of the worshipper toward God. The following quotations from writers who lived many centuries apart make it clear as to what should be the character of the music in our churches. The first, from an essay of Robert Bridges (nineteenth century):

“ . . . If we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should surely, in describing our ideal, say, first of all that it must be something different from what is heard elsewhere; that it should be a sacred music, devoted to its purpose; a music whose peace should still passion, whose dignity should strengthen our faith, whose beauty should find a home in our hearts to cheer us in life and death; a music worthy of the fair temples in which we meet, and of the holy words of our Liturgy; a music whose expression of the mystery of things unseen never allowed any trifling motive to ruffle the sanctity of its reserve.”

The other, from the writings of St. Bernard of Clairvaux (twelfth century):

“Let the chant be full of gravity; let it be neither worldly nor too rude and poor . . . Let it be sweet, yet without levity, and whilst it pleases the ear let it move the heart . . . It should not contradict the sense of the words, but rather enhance it. For it is no slight loss of spiritual grace to be distracted from the profit of the sense by the beauty of the chant, and to have our attention drawn to a mere vocal display, when we ought to be thinking of what is sung.”

Plainsong and classical polyphony most perfectly exemplify the ideal set before us by these writers. Choirmasters, in choosing more modern music for use in the Services of the Church should always keep this ideal in mind, resisting the temptation to include in their service-music works which by their striking and often bizarre effects are obviously intended to draw attention to themselves rather than to lead the thoughts of the listener toward God and His Altar.

The Communion Service

The Holy Communion is the only Service ordained by our Lord Himself. In the Book of Common Prayer it is called "The Order for the Administration of the Lord's Supper or Holy Communion." It is frequently spoken of as the "Mass" or the "Holy Eucharist," but by whatever name it is called, or however greatly ceremonies and externals may vary in different parishes, it is always the *same* Service -- in the words of the Prayer Book, "a perpetual memory of that his precious death and sacrifice, until his coming again."

There are many variants of the manner in which this Service is conducted. So far as they concern the duties of a choirmaster two general types will be described here, those commonly called "High-Church" and "Low-Church." All choirmasters should be conversant with both types. This is often very important when applying for a new position, and is also valuable when, as sometimes happens, a new Rector makes changes in the type of Services and music.

There are many details concerning the ceremonial which have to be taken into consideration by a choirmaster in preparing the music for a Celebration of the Holy Communion according to the "High-Church" usage. The greater part of the Service is sung by the Priest and Deacons, as well as the choir and congregation, and it is frequently called a High Mass, or Solemn High Mass.

The structure of the Mass has two parts. One, called the *Ordinary*, consists of the texts which are always the same, (although on certain occasions, some are omitted). The other, called the *Proper*, consists of those items which vary from day to day. In the following list, the parts of the *Ordinary* and the *Proper* are numbered so as to show the order in which they occur in the Service.

PROPER

1. Introit
4. Gradual
5. Alleluia (or Tract)
6. Sequence
(on certain occasions)
8. Offertory
14. Communion

ORDINARY

2. Kyrie
3. (15) Gloria in excelsis
7. Creed
9. Sursum corda
10. Sanctus
11. Benedictus qui venit
12. The Lord's Prayer
13. Agnus Dei

The most easily available setting of the *Proper* is the English Gradual, Part 2, edited by Francis Burgess.

The Communion Services given in Hymnal 1940 include all the *Ordinary* — except the *Benedictus qui venit*, which is, however, included in the greater number of recently published Communion Services.

There are many parishes in the Anglican Church throughout the world, where the use of the *Proper* has been restored and where the Mass is celebrated with all the ceremonial and music of pre-Reformation times. It would be impossible in a book of this scope, to describe all the variants which may be met with here and there, but the following explanatory comments may prove helpful to those not well acquainted with such usages. References to pages in the American Prayer Book are given in mentioning omissions made in the text.

At a Solemn High Mass

No "processional" hymn is sung, but, toward the end of the organ prelude, as soon as the choir have proceeded silently to their places in the stalls, the Celebrant, Deacon, Sub-Deacon and acolytes enter. When they have reached the steps of the Altar, the *Introit* is sung, during which prayers, called the "Preparation" are recited in a low voice. At the end of the *Introit* the Celebrant ascends the steps to the Altar and incense is offered. Immediately after the censuring of the Altar, the nine-fold *Kyrie* is sung. At the ninth *Kyrie* the Celebrant goes to the middle of the Altar, and when the *Kyrie* is ended, gives out the intonation of the *Gloria in excelsis*, "Glory be to God on High," the choir continuing with whatever setting is used. At the conclusion of the collects, sung by the Celebrant, the Sub-Deacon sings the Epistle. During the Gospel procession the choir sings the proper *Gradual*, *Alleluia* (or *Tract*) and *Sequence* (if one is appointed for the day). The *Gloria Tibi* is sung by the choir, and the Gospel is sung by the Deacon to the usual inflection, but the response "Praise be to Thee" should be *said*. When the Sacred Ministers have taken their places before the middle of the Altar, the Celebrant gives out the intonation of the *Creed*, "I believe in One God," the choir and people continuing in the singing of a plainsong setting. All kneel at the words "And was incarnate" and stand again at the words "And was crucified also for us." Announcements and the sermon follow the *Creed*. After the sermon, the Celebrant goes to the Altar and the versicles, "The Lord be with you" etc., are sung to the usual inflections, followed by the proper *Offertory* and, if it is the custom, a hymn or anthem. Nothing is sung at the presentation of the alms, but as soon as the Celebrant has received them and placed them for a moment upon the Altar, he continues the Service *saying* "Let us pray for the whole state of Christ's Church." (Prayer Book, page 74) The prayer for the Church is *said* as far as the words "our only Mediator and Advocate." These words and the *Amen* are *sung* to the plainsong given in the Choral Service Book. At this point,

in some churches, all that follows on pages 75 and 76, to the words "Lift up your hearts" (the *Sursum corda*) is omitted and the versicle and response "The Lord be with you": "And with thy spirit" is sung before the *Sursum corda*. This forms a continuous and beautiful plainsong melody extending from the end of the prayer for the Church to the *Sanctus*.

The Celebrant sings the *Preface* (Prayer Book, pages 76-79) to the proper tone as given in the Clergy edition of the Choral Service Book. The *Sanctus* is immediately followed by the *Benedictus qui venit*.

The Prayer of Consecration (Prayer Book, page 80) is *said*, except the last phrase, "O Father Almighty, world without end" which, together with the *Amen*, the words "And now as our Saviour Christ hath taught us, we are bold to say" and the *Lord's Prayer* (page 82) are sung to the plainsong in the Choral Service Book. The *Agnus Dei* is sung at the place where the rubric reads "Here may be sung a Hymn" (page 82). The *Communion* is sung while the Celebrant receives the Holy Communion. This may be followed by the singing of a Communion Hymn or motet, or the organ may be played softly until the Celebrant is ready to continue the Service. The post-communion collects are sung. The *Dismissal* (Kyrial, pages 97-105) is sung by the Deacon just before the *Blessing* which is usually *said* by the Celebrant. If the *Pax Domini* is sung (immediately after the *Lord's Prayer*), the responses should be sung as given on page 120 of the Kyrial. The Last Gospel follows the *Blessing*. If there is a concluding hymn, the choir does not leave the stalls until it is ended.

In the majority of parishes today where the usage just described is not the custom, the Service is much simpler, from the choirmaster's point of view. All the prayers, the proper Collect, Epistle, Gospel and Preface are *said*. The usual mode of procedure is as follows.

After the organ prelude, a hymn, called the processional hymn is sung while the choir enters. After the Collect on page 67 of the Prayer Book, in some churches the Decalogue is read, and the response after each Commandment is *sung* by the choir and people, but in many places it is customary for the Priest to omit the De-

calogue and pass at once to the words "Hear what our Lord Jesus Christ saith," and after the "Summary of the Law" the *Kyrie* is sung. After the Epistle, a short hymn or anthem is sometimes sung, and before the Gospel, "Glory be to thee, O Lord." The "Praise be to thee, O Christ" after the Gospel is at the discretion of the Rector. The *Creed* is said, after which announcements are made, and usually a hymn is sung before the Sermon. After the Sermon, the Priest goes to the Altar and reads one or more of the Sentences on pages 72-73. Then the alms are collected, during which an anthem is sung, or a hymn — or the organ is played. When the offerings are presented, either the hymn "Praise God from whom all blessing flow" or "All things come of thee, O Lord" is sung. Sometimes the responses at the *Sursum corda* (Prayer Book, page 76, "Lift up your hearts") are sung, and again they may be said. The *Sanctus*, "HOLY, HOLY, HOLY" (page 77) is sung. At the rubric "Here may be sung a Hymn" (page 82), the *Agnus Dei* is sometimes sung, although it is perhaps more common to have a Communion Hymn. The *Gloria in excelsis* (page 84) is sung. After the *Blessing*, it is customary in some churches to sing *Amen*. A hymn, called the recessional hymn is sung while the choir and clergy leave the chancel. Very often an *Amen* is sung in the choir-room, after the prayer for the choir. The organ postlude is not begun until after this final *Amen*.

Morning Prayer

Morning Prayer is principally an adaptation from the old Offices of Matins and Lauds, and Evening Prayer from Vespers and Compline. In the first Prayer Book of Edward VI they were called respectively, "Matins" and "Evensong." When Evening Prayer is sung it is still often called "Choral Evensong." Morning Prayer is seldom a choral service, except in certain Cathedrals, but when it is the principal Service of the day, with a choir attending, there is a considerable amount of liturgical music required.

The American Book of Common Prayer on page 8, gives several antiphons which may be used in connection with the *Venite*. The rubric orders them sung before the *Venite*, but it is a most effective practice to sing them both before and after the Canticle, using the melodies to which they are set in the Choral Service Book, together with the psalm-tones. The verses of the Canticle should be sung antiphonally; the Antiphon *full* as a refrain. Once sung in this way, if the choir is properly trained, few would wish to return to the monotony of an Anglican Chant.

At the end of each of the proper Psalms, the *Gloria Patri* is usually sung, but it is quite as correct to have it *said* if the psalms are not sung.

After the First Lesson, either the *Te Deum*, *Benedictus es*, or *Benedicite, omnia opera* is sung. For each of these there is a wide variety of musical settings available, as well as for the *Benedictus* and *Jubilate Deo*, one of which is ordered sung after the Second Lesson.

For those desiring to use plainsong settings, there is available a most excellent collection by Francis W. Snow, containing all the Canticles for both Morning and Evening Prayer, set to various Gregorian Tones with admirably written organ accompaniments. This little volume will prove itself a most valuable supplement to the rather insignificant number of such settings in the Service section of Hymnal 1940.

In recent years, the use of Faux-Bourbons alternating with the plainsong has been revived, and besides the well-known works in that style by the classical polyphonists, there are similar compositions by present-day writers, such as Snow, Willan, Shaw and others.

Settings of the Canticles in anthem form are so numerous and so similar in character, that a choice among them is difficult. Those most used are of the late nineteenth century "cathedral" style, popular in England from the time of Queen Victoria, and it must be admitted that the best composers of that period, Stainer, Martin, Goss, West and the others, wrote flawlessly, in the idiom of their day, music eminently suited to the needs of the choirs and Services for which they were intended. In choosing service-music from the works of this school, as well as from those of later composers, choir-masters might well keep in mind the quotations from Robert Bridges and St. Bernard, recommended in the Introduction to this book.

Evening Prayer

(Evensong)

Evening Prayer consists of the distinctive portions of the ancient Offices of Vespers and Compline. The *Magnificat* is the Canticle at Vespers, and the *Nunc Dimittis* at Compline. In a different form, the General Confession and Declaration of Absolution occurs in Compline.

Evening Prayer is frequently a choral Service. Sometimes it is sung from beginning to end — the choir entering while singing a processional hymn, the opening Sentences, Confession, Declaration of Absolution, The Lord's Prayer, Creed and Collects monotoned, the Psalms sung to Anglican Chants, the *Magnificat* and *Nunc Dimittis* to an "anthem setting," and the rest of the Service (preces, versicles and responses) sung to the Tallis harmony (those called "Festal" in Hymnal 1940). A hymn is sung before the Sermon, and an anthem during the collection. A "recessional" hymn is sung as the choir leaves the chancel.

In some churches an attempt is made to pattern the Service after the old Office of Vespers. This is done by beginning on page 25 in the Prayer Book, with the *Preces* "O Lord, open thou our lips."

The Psalms are sung to Gregorian Tones. One Lesson is read followed by a hymn (called the Office Hymn) then the *Magnificat* sung to plainsong, with certain verses set to Faux-Bourbons. The Lord's Prayer, Creed, versicles and responses are sung in unison (unaccompanied) as given in the Choral Service Book. The *Grace* (2 Cor.xiii.14) is *said*. This ends the choral part of the Service. A Sermon, or group of motets may follow.

There is also another arrangement which is not uncommon. The Service is *said* as far as the *Preces*. From this point, everything except the Lessons is *sung*. After the third Collect, a devotional hymn or motet is sung. The remaining prayers and the *Grace* are *said*.

Evening Prayer, when not a choral Service, is in form much like Morning Prayer. The *Venite* is omitted, the *Gloria Patri* is usually sung after each Psalm. After the First Lesson, the *Magnificat* or one of the Psalms appointed as alternatives, and after the Second Lesson, the *Nunc Dimittis* or one of the Psalms appointed. A motet or hymn may be sung after the third Collect.

The Litany

A Litany is a general supplication for mercy and grace, sung by an Officiant, with responses by the people. There are many litanies, among them the Litany of the Saints, the Litany for Rogation-tide, and the Litany of the Blessed Virgin, (commonly called the Litany of Loretto). These ancient litanies begin with "Kyrie eleison, Christe eleison, Kyrie eleison," while the *Exsurge* ("O Lord, arise") which is included within the Prayer Book Litany (page 58) was the *Introit*, sung while the Officiant entered the sanctuary. It is interesting to note that in the Prayer Book, this portion retains the form of an *Introit* (Antiphon, Psalm, *Gloria Patri*, Antiphon), and, in a Processional Litany, is sung after the Station made at the Rood, as the Procession re-enters the sanctuary. The music for this may be found in the *Sarum Litany*, published by the Plainsong and Mediaeval Music Society. The Litany of the Saints with the music is included in the "Holy Saturday Rite," — the Burgess Liturgical Choir Book No. 23 (obtainable from the H. W. Gray Co., Inc.).

The Prayer Book Litany was written by Archbishop Cranmer, and first set to music by John Merbecke in his monumental work, "The Book of Common Praier Noted." Merbecke's setting is still the most widely used and is the one given in the Choral Service Book. The Litany is not a literal translation of any ancient litany, but is patterned after them, and includes solemn supplications to the Blessed Trinity, petitions for mercy and favors, the *Agnus Dei* and the *Exsurge* ("O Lord arise, help us) It may be sung by either a priest or an authorized layman kneeling at a faldstool placed in the middle aisle of the nave. Or it may be sung during a procession around the church. When sung "in procession" the Officiant, vested in a cope, is preceded by the thurifer, crucifer and candlebearers, and followed by the choir and clergy. The opening supplications are sung while all stand facing the Altar, and the procession starts to leave the chancel at the words "Remember not, Lord, our offenses" proceeds down the middle aisle to the

rear; there it turns to the left, goes up the side-aisle to the front, then across the nave to the other side-aisle, thence to the rear once more and lastly up the middle aisle toward the chancel. When the thurifer has reached the chancel steps a station is made, and all stop and remain where they are until the words, "O Lord, arise . . ." when the procession enters the chancel. The Officiant remains in the middle of the chancel facing the Altar and the others return to their stalls.

The Penitential Office

This Office is usually preceded by the Litany and is specifically ordered for use on Ash Wednesday. It is seldom sung throughout, but it is most impressive to have the opening psalm (the *Miserere*) sung to one of the famous settings by Allegri, Palestrina or Vittoria, which are obtainable in English adaptations published by Novello (H. W. Gray Co., Inc.).

Solemn Procession and Te Deum

On Festivals or other occasions for great thanksgiving, Solemn Processions are held in some churches, either before the Morning Service or after Evensong. The choir being in their stalls, the Officiant vested in a cope (sometimes attended by a Deacon and Sub-Deacon) goes to the Altar where the incense is lighted. The crucifer and acolytes take their places in the chancel and when all are ready, the Deacon, if he is present, sings the Salutation, "Let us go forth in peace," to which the choir respond, "In the Name of Christ, Amen." The procession moves down the middle aisle, at the entrance door it turns to the right, then up the side aisle and all around the church to the middle aisle, thence to the chancel. (It differs from a Processional Litany in that the clergy follow the choir, the Officiant at the end. Also the turn is to the right instead of the left.) During Eastertide and at *Corpus Christi*, an "Alleluia" is added to the Salutation and to the Response.

Following a Solemn Procession, the *Te Deum* is sung, while the Officiant and attending Ministers, acolytes and thurifer remain standing before the Altar. All should kneel at the words "We therefore pray thee, help thy servants. . . ."

A *Solemn Te Deum* is sometimes sung *after* the "High Mass" on special occasions, or as a Service in itself.

Weddings

The Book of Common Prayer provides a Proper Collect, Epistle and Gospel for use at a marriage. The custom, unfortunately no longer popular, of having weddings in the morning or not later than "high noon," had its origin in the once universal practice of celebrating a Nuptial Mass at a wedding, the bride and groom receiving Holy Communion, thus beginning their life together in a truly Christian manner.

At a Nuptial Mass, when the organist and choir are in attendance the bridal procession enters the church during the singing of an appropriate hymn. The Marriage Ceremony (Prayer Book, pages 300-304) follows as usual, except that the final "Nuptial Blessing" (page 304) is not given until the end of the Communion Service, just before the blessing of the people. Immediately after the Minister's "pronouncement" (page 304) the *Introit* is sung and, omitting the *Creed* and the *Gloria in excelsis*, the Service proceeds according to the usual custom of the parish. This provides for fitting music; *Kyrie*, *Sanctus* and *Agnus Dei*, instead of the deplorable secular love songs too often heard at weddings.

Funerals

Proper Collect, Epistle and Gospel for use at the Burial of the Dead, are provided in the Prayer Book. When there is a Celebration of the Holy Communion at a funeral, it is commonly called a *Requiem*. The *Introit* is sung when the Celebrant has reached the steps of the Altar (immediately after the Lesson in the Burial Office). After the proper *Offertory*, an appropriate hymn or anthem is sometimes sung. In some parishes it is the custom to have the *Absolution of the Dead* sung at the end of the Service. The proper plainsong for this rite is published with English text. A setting to figured music is included in the Burgess Polyphonic Requiem.

At funerals, when there is no Celebration of the Holy Communion, the Burial Office alone is used. (Prayer Book, page 324) Sometimes the organ is played very softly while the mourners enter and the Officiant reads the Sentences. If there is a choir present, one or more of the psalms may be sung, and after the Lesson an anthem or hymn. Organ music before the Service should be of a devotional but not sentimental character. "Funeral Marches" such as the *Dead March* from "Saul" are played at the *end* of the Service while the body is carried from the church.

Hymn Tunes

A hymn tune is a vocal melody. A definition of a fine vocal melody, worth remembering when choosing hymn tunes, is one attributed to Palestrina. "The melody, for the most part, should proceed diatonically. If a skip is made, the melody should return to one of the notes skipped. There should never be two successive skips in the same direction except between notes of the same triad."

The Tempo of Hymn Tunes

Many choirmasters, whose rendition and interpretations of other service-music is excellent, seem to apply no common sense to this matter. At rehearsals, either the hymns are not rehearsed at all, or a stanza of each is hurried through with little or no attention to the words and their meaning, as if the hymns were of no account whatever. Hymns are of great importance, and choirmasters should remember that hymns are *words* and that the tempo of the tune should be in keeping with the spirit of the words. In determining the proper tempo, the size of the auditorium and the amount of reverberation are factors to be considered, but most important of all is the choirmaster's possession of a correct knowledge of the words. A Lutheran Chorale should not be taken at the tempo of a May pole dance, nor the "Adeste, Fideles" at the same speed as "Christians awake, salute the happy morn." It is well to keep in mind also that the hymns are for the congregation, and that the congregation like to take a breath occasionally! It might be salutary for choirmasters to make it a practice to sing by themselves, without accompaniment, several stanzas of the hymn they intend to teach their choirs. It is a good way to discover a comfortable and sensible tempo.

The whole subject was aptly summed up years ago by the late Canon Douglas, when a lady said to him, "Now, Dr. Douglas, *you* can settle a great question for us; should the hymns be fast or slow?" "My dear lady," he replied, "the fast hymns should be fast and the slow hymns should be slow." (This story has become a classic.)

The Doxology

Anciently the word "Doxology" was the name given to two texts from the Liturgy — the *Gloria Patri* and the *Gloria in excelsis*. The former was called the "Lesser Doxology" and the latter the "Greater Doxology." Among Anglicans, the word came to mean also any metrical paraphrase of the *Gloria Patri*, such as the familiar "Praise God from whom all blessings flow . . . Praise Father, Son and Holy Ghost. Amen." The last stanza of many hymns are doxologies in that sense.

In Protestant Churches, because of the association of the above mentioned words with the tune "Old Hundredth," many uninformed persons think of them as one entity which they call "The Doxology."

In the Episcopal Church the use of this hymn and tune at the presentation of the alms is a comparatively recent innovation.

The Hymnal 1940 gives the tune with its correct rhythm, and it is to be hoped that this will be observed by choirs and congregations. When so sung the tune gains great dignity.

Wedding Marches

For nearly a life-time the present writer has deplored and tried to discourage the custom of using the *Bridal Chorus* from "Lohengrin," and the *March* from "A Midsummer Night's Dream" at weddings. In the great majority of cases it has been a vain effort, and he is now convinced that their use can be prohibited only by a definite ruling from the highest authorities of the Church. There is but one possibly valid argument for allowing them to be played in church which is that they have been almost universally used at weddings in this country for so many years that today no one hearing them has thoughts of the opera or theatre brought to his mind but rather the picture of a bride entering and leaving a church. And as music, it cannot be denied that they are superior to many of the so-called wedding marches suggested as substitutes for them.

Recently in a radio "quiz" the Lohengrin was identified as "Here comes the bride!"

Various Solemnities, Traditions and Customs

Choirmasters as a rule take pains to choose service-music and anthems appropriate to the season of the Church Year, but there are certain solemnities, traditions and customs which might well be more generally observed and regarded.

Advent is not only a season of preparation for Christmas and the coming of our Lord at Bethlehem, but it also bids us keep in mind the Second Coming and the Day of Judgment. The hymn, "Day of wrath, O day of mourning" (*Dies irae*) was originally the Sequence for the first Sunday in Advent. The mood of the season changes on the third Sunday called *Gaudete* (Rejoice.) Hymns and anthems should reflect this mood of rejoicing. The hymn, "O come, O come, Emmanuel" should be sung from December 16th to 23rd. This hymn is a paraphrase of the Advent antiphons, known as "The Great O Antiphons," (O Wisdom, O Root of Jesse, etc.) which were anciently sung during that part of the season.¹ The hymn "On Jordan's bank the Baptist's cry" should be reserved for the fourth Sunday because of its relationship with the Gospel for that day. Throughout Advent the *Gloria in excelsis* is omitted. This not only is liturgically correct, but gives dramatic significance to the "Hymn of the Christmas Angels" when it is sung again at the first Mass of Christmas.

Christmas, the joyful Feast of the Nativity of our Lord, is the great Festival for children young and old. It is a season when the Church encourages the singing of carols and non-liturgical hymns before and after, and during Services.² The wealth of material

1. These antiphons are used in Roman Catholic Churches and in a few Anglican Churches in their proper place: before and after the *Magnificat* at Vespers. They are available translated into English and set to the ancient melodies. (See List of Recommended Music).

2. Except in Collegiate Chapels or at Service especially planned for students, the custom of singing Christmas carols before December 24th, is one to be discouraged.

available, both settings of liturgical texts and carols, makes the planning of Christmas programs a comparatively easy task. Suitable scriptural texts are so well-known as to need no mention here, but in choosing carols for the Service of Christmas Eve and Christmas Day, it is more consistent to select those with words referring to the Infant Jesus and His Virgin Mother, the shepherds tending their flocks, or the Angelic Chorus "Glory be to God on High" than those relating the story of the visit of the Magi, which are more appropriate for the Epiphany season, just as the carol "Good King Wenceslas" is most suited to the "Feast of Stephen." (St. Stephen's Day, Dec. 26th).

At this season, Christmas Cribs (representations of the Manger) are set up in many Churches. It is an old and beautiful custom to have processions to the Crib, where the choir and clergy kneel while one or two carols³ are sung and prayers said. The "Adeste, Fideles" (O come, all ye faithful) is the most appropriate hymn to sing during such procession. It should be timed so that the Crib will be reached when the fifth verse is sung. Carols and prayers follow, and the sixth verse is sung while the procession returns to the chancel.⁴

The Epiphany (or Manifestation of Christ to the Gentiles) falls on January 6th. The number of Sundays within the season depends upon the date of Easter. The liturgical texts proper to the Feast itself, deal chiefly with the visit of the Wise Men; those of the following Sundays tell of our Lord's Baptism and of His first miracle.

During this season, in many churches, a "Service of Lights" is held. This is an impressive and beautiful Service, and to some extent resembles the "Candlemas Rite," the traditional Service for the Feast of the Purification (February 2nd) which often falls within the season of Epiphany.⁵ This Rite is used in some Anglican

3. "Silent Night" and similar quiet carols are best for this purpose.

4. The Procession usually goes down the middle aisle and proceeds to the Crib by one of the side aisles, returning to the chancel directly.

5. Christmas greens should be taken down immediately after the Feast of the Purification (Candlemas) or before, if as in some years the Feast falls after Septuagesima. There is an old superstition that if Christmas greens are allowed to remain on doorways after Candlemas, the Devil will come in. The late Father Powell, S.S.J.E., years ago called Candlemas "the last echo of Christmas" and used the "Adeste, Fideles" as one of the hymns for the Procession at the Candlemas Rite, a custom which might well be continued.

Churches and includes the *Nunc Dimittis* (the words spoken by the aged Simeon when the Infant Christ Child was presented in the Temple by His Mother.) The Canticle is usually sung by Cantors, while the candles are being distributed to the people. After each verse, the Antiphon (refrain) "To be a light to lighten the Gentiles: and to be the glory of thy people Israel" is sung by all the choir and congregation. Following this there is a procession around the church, the lighted candles being carried by the choir and held by all the congregation.

On Sunday after the Epiphany, hymns, anthems and motets with texts relevant to Foreign Missions are particularly seasonal.

The three Sundays called Septuagesima, Sexagesima and Quinquagesima, are observed as a preparation for the solemn season of Lent. From Septuagesima until Easter, no hymn or anthem containing the word "Alleluia" should be sung, and with the exception of Maundy Thursday, the *Gloria in excelsis* is omitted. The omission of "Alleluia" at this season is a very old practice and one enjoined today by our Hymnal. The familiar hymn "Alleluia, song of gladness" is specified for use on the Sunday *before* Septuagesima. In the third verse of this hymn we sing: "Alleluia we deserve not here to chant forevermore: Alleluia our transgressions make us for a while give o'er." By "giving o'er" the singing of Alleluia until Easter, that word so expressive of joy, gains added significance when the shadows of Holy Week are past and the great Alleluias of Easter resound in our Churches.

Ash Wednesday, the first day of Lent, takes its name from the ancient custom of marking the foreheads of the people with the sign of the Cross, using ashes obtained by burning the palms of the previous Palm Sunday. The "key-note" of the day is expressed by the words said by the Priest as he imposes the ashes: "Remember, man that thou art dust, and unto dust shall thou return." The Prayer Book Service for Ash Wednesday is the Penitential Office. If any motets are sung, they should be of a deeply penitential character. Throughout the first three weeks in Lent, all texts of anthems should be suggestive of prayer and penitence. The fourth Sunday in Lent is *Laetare* Sunday, analogous to *Gaudete* Sunday in mid-Advent, a momentary brightening of the mood of the season. It is also called "Refreshment Sunday" from the Gospel

for the day which relates the story of the miracle of the loaves and fishes. "The King of love my shepherd is" and similar texts are appropriate. The fifth Sunday, called Passion Sunday, is the beginning of Passiontide, a time when the nature of all our church music should be such that worshippers will be led to meditate on the Sufferings of our Lord and His supreme Sacrifice upon the Cross. It is during this week before Palm Sunday, rather than in Holy Week, that special musical programs of such music should be given.

Holy Week, the most solemn time in the Christian Year, begins with the sixth Sunday in Lent, called Palm Sunday. Church musicians, whether or not they are called upon to prepare the music for the various traditional services of the Week, should have some knowledge of these Solemnities and their music. The following description of these Rites is of necessity very brief. Those desiring a thorough knowledge of all the details of their ceremonial and music can acquire it through the use of *The Holy Week Manual* by Maddux, and the *Liturgical Choir Books* by Burgess.

The form of the Palm Sunday Rite has come down to us from very early times, when the palms were blessed at a place outside the church and then borne in Procession through the streets to the church. During the Procession the hymn "All Glory, Laud and Honor" was always sung (*Gloria, laus et honor*)⁶ as it is in most churches today. At the present time, the palms are blessed at the Altar; and after they are distributed to the people, a Procession is made by a side-aisle to the porch outside. The doors are closed and the Hymn above mentioned is sung antiphonally, the choir outside and Cantors inside the church. One important feature of the Rite is the singing of the Passion by three Deacons and choir.

On Wednesday, Thursday and Friday evenings in Holy Week, the Service commonly called *Tenebrae* is sung. This Service is actually Matins and Lauds of the following days — Thursday, Friday and Saturday, which were originally sung after midnight, ending at dawn. As the daylight increased fewer candles were necessary and they were extinguished. In the course of time, the Service was sung "by anticipation" on the preceding evening, and symbolism read into the darkness which ensued when the candles were

6. The original melody of this hymn adapted to a more literal translation, may be found in the *Liturgical Choir Book No. 16* of Burgess.

extinguished. The word "Tenebrae" means "Darkness" or "Shadows," and in this case refers to the darkness over all the world at the time of the Crucifixion. *Tenebrae* is a long service, including many psalms, anthems, lessons, responsories and canticles. The lessons from the Old Testament are the Lamentations of Jeremiah the Prophet sung to an interesting very ancient tone. The Lamentations have been set to polyphonic music by Tallis and other composers. Other Lessons are from the writings of St. Augustine, The Prayer of Jeremiah, and the Epistle to the Hebrews. There are nine Lessons each evening, followed by nine Responsories. The text of the Responsories has to do with the Betrayal (on Maundy Thursday), the Crucifixion (on Good Friday), and the Burial (on Easter Even). There are many settings of these texts, including the ancient Gregorian melodies, as well as polyphony by the greatest composers of the sixteenth century and later. Francis Burgess has set them to simple and beautiful harmonizations of certain Psalm Tones. The Service ends with the *Benedictus*, usually sung to the proper Canticle Tone, with alternate verses in Faux-Bourdon. After the lights are all extinguished and the church in darkness, the *Christus factus est* is sung. Psalm 51 (the *Miserere*) is also sometimes sung, although the rubric directs that it be *said* in a "low, subdued voice." The form of the Service is the same each evening but the texts are for the most part different.

The Rite of Maundy Thursday includes a few ceremonies of special interest to choirmasters. The *Gloria in excelsis* is sung. (this is the only time it is sung during Lent) and from this point on, until Easter, the organ is not played. This silencing of the organ has great dramatic effect. Likewise, during this period no bells are rung. In some churches, at the end of this Service there is a Procession to the "Altar of Repose." The proper hymn for use during this procession is the *Pange, lingua gloriosi* (Hymnal 1940 No. 199) sung unaccompanied. When the "Altar of Repose" is reached by the Celebrant, Hymn 200 is sung. (The harmonized setting attributed to Palestrina, given on page 460 in the English Hymnal, is recommended for use in alternate verses.)

The Good Friday Rite is a most moving ceremony. The words and music poignantly portray the Crucifixion, and the desolation and anguish of the Disciples. The organ is not played. All that is sung is without accompaniment. The most widely known of the

musical portions of the Rite are the *Reproaches* and the *Crux fidelis* which have been variously set to music. The settings given in the Burgess Liturgical Choir Book, by Vittoria, and King John of Portugal are very fine. Where the entire Rite is not the custom, the *Reproaches* is sometimes used as a complete Service in itself.

There are but few churches in this country where the entire Rite of Holy Saturday (Easter Even) is sung. It is a very long Rite, (if sung throughout with all the proper plainsong and other music, would last from three to four hours.) It includes many ceremonies—the Blessing of the New Fire, three different Processions, the singing of a long plainsong melody by the Deacon, the Blessing of the Paschal Candle, Reading (singing) of the Twelve Prophecies, Blessing of the Font — sometimes there are Baptisms — the Litany of the Saints and the first Service of Easter. The striking effect of the change from the mood of Holy Week to that of Easter, which occurs toward the end of this Rite must be seen and heard to be appreciated. The ancient “Easter Alleluia” is sung three times, each time at higher pitch. The organ is played and the bells rung. All combine to produce a thrilling symphony announcing “Christ has risen.” During the first six or seven centuries, this Service continued throughout the night and the first “Alleluia” of Easter coincided with the moment of the Resurrection “as it began to dawn toward the first day of the week.”

During the period from Easter to Trinity Sunday there are no important traditions concerning the music. In choosing anthems at this season a good rule might be “the more Alleluias, the better.” The Sequence (Hymnal 1940, No. 97) and the ancient Processional (No. 99) should be more widely known.

The most important Holy Days occurring during the long season of Trinity, are *Corpus Christi* a Festival not authorized but observed in a few Episcopal churches, the *Feast of Christ the King*, *All Saints Day*, and *All Souls Day*.

The Feast of *Corpus Christi* falls on the Thursday after *Trinity Sunday*. There is a complete *Proper* — Introit, Gradual, Alleluia, Sequence, Offertory and Communion. All the music should be of a quiet and devotional character, and yet festive. At the end of the Service, after the *Blessing*, there is a Procession around the church.

The traditional hymns (Hymnal 1940, Nos. 199 and 200) should be sung during the Procession.

The General Convention of the Episcopal Church in 1943 ruled that any Bishop might at his discretion, authorize the observance of the last Sunday in October as the *Feast of Christ the King*. The emphasis is upon the Kingship of our Lord, the Ruler of the whole world. There is no scarcity of appropriate hymns and anthems. Nearly all those commonly used at Ascensiontide, (except those texts which refer solely to the Ascension) are suitable for use on this Day. Hymns 282, 288, 290, 350, and 542 in Hymnal 1940 are especially fitting. Solemn Processions, in which the Clergy, Choir, and the various Guilds and Church Organizations take part, are frequently held on this Festival.

All Saints Day (Nov. 1st) and *All Souls Day* (Nov. 2nd) differ both in their classification and in the manner of their observance. *All Saints Day* is one of the greater Festivals and is in the Kalendar of the Episcopal Church. Hymns and anthems tell of the glory of the Saints in Heaven, and all the music is of a joyous and festive character. *All Souls Day* is kept in memory of all the faithful departed. Churches are draped in black and Requiems are said or sung. The plainsong Requiem is included in the Douglas Kyrial. At a Requiem Mass, the *Creed* and *Gloria in excelsis* are omitted, and the ending of the *Agnus Dei* is altered. "Grant them rest" and "Grant them rest everlasting" are substituted for the usual phrases "Have mercy upon us" and "Grant us thy peace." There are very few musical settings of the Requiem with correct English text. The Requiem by Dr. Wallace Goodrich, and the Polyphonic Requiem by Francis Burgess — the latter work an adaptation from the 16th century polyphonists — are highly recommended.

Plainsong

The word *plainsong* is a general term used to differentiate the unison chants associated with various liturgies, from polyphony and harmonized melodies. It is sometimes used synonymously with the term *Gregorian Chant* (named after St. Gregory the Great, Pope 590-604 A.D.) which is but one, although a most important one among many liturgical chants, and is also called *Roman Chant*. In Milan, *Ambrosian Chant* (named after St. Ambrose, Patron Saint of that city), is officially used; in Spain, on certain occasions, *Mozarabic Chant*, and in Eastern Orthodox Churches the *Byzantine*, *Syrian*, and *Armenian Chants*.

The *Sarum Plainsong*, frequently found in Anglican hymnals and service-music, is a variant of the Roman Chant from pre-Reformation English liturgical books. *Sarum* was the ancient name of Salisbury (New Sarum), England. Osmund, second bishop of Old Sarum, revised the liturgy then in general use. This revision was the basis of the celebrated "Sarum Use" which prevailed in many parts of England until 1547 when the Sarum Rites were abolished by Papal decree. Toward the end of the nineteenth century, the Rev. G. H. Palmer and other Englishmen distinguished in this field drew from Sarum sources the plainsong they adapted for use in the services of the Church of England. In more recent times, Francis Burgess published his English Gradual and Liturgical Choir Books containing music arranged from the Roman. In the United States, the works in this field by Canon Douglas are widely used, and include selections from Roman, Ambrosian and Sarum Chant.

The plainsong repertory of the Western Church ranges from simple melodic formulas easily sung by the people, to difficult florid melodies within the capabilities of only highly trained singers. All are founded on the Eight Gregorian Modes, and in present day editions printed on a staff of four lines. Two clefs are used, DO and FA. The pitch of the DO and FA are movable at the discretion

of the choirmaster who will naturally choose a pitch which will place the melody within the range of his singers' voices. In editions of plainsong transcribed into modern notation, the pitch is one which the editor deems most practicable for the average choir.

The Gregorian notation consists of single notes and note-groups, called *neums*. Neums are always sung to one syllable, regardless of the number of notes they contain. The melodies are of three types, (1) *Syllabic* (each syllable receives a single note), (2) *Neumatic* (each syllable, one neum), (3) *Melismatic* (florid chant, in which many neums are sung to one syllable). These three types are often combined in one melody. Following the Alleluia in the Proper of the Mass a melismatic phrase, called the *jubilus* is sung to the vowel "Ah," and similar passages occurring at the end of other texts are sung to the last vowel.

Rhythm has been defined as "order in movement," movement being understood as a continuous succession of beats or pulses without accents or differing durations. In this succession of beats the sense of rhythm can be stirred up by accents or by varying the length or pitch of the sounds accompanying the beats. The rhythm of plainsong has no regularly recurring measures but consists of little measures of two or of three beats arranged not according to a meter, but by the demands of the words and the will of the composer. It is called "free rhythm." Every note, single or within a neum receives one beat, called "the basic pulse" because it is never divided as in modern music, that is, no note ever receives less than one beat, although many notes are frequently given to one syllable thus lengthening the syllable by as many beats as there are notes. The beats are approximately equal, but should not be rigidly measured as with a metronome. The tempo is determined by that of oratorical (not hurried) speech. The beat is of the same length as one syllable of the spoken word. In syllabic chant, the rhythm is completely supplied by the accent of the words, which groups the notes into measures of two or of three beats depending upon the number of light syllables between the strong. If there are two light syllables, the measure is of three beats, but if only one light syllable occurs, we get a measure of two beats.

For example:

1 2 3	1 2	1 2	1 2 3	1 2
Thou art the	ev-er-	last-ing	Son of the	Fa-ther

Singers should guard against over-stressing strong syllables and be careful to take weight from the light, particularly in final syllables.

In neumatic and melismatic chant, all notes likewise each receive one basic pulse, the first note of each neum being lightly stressed. In modern notation, the neums are shown by ligatures. Singers should keep in mind the strong and light syllables and remember that however many neums may be given to a light syllable, they will be sung more softly than those given to a strong, yet in every case the proper accent of the neums must be observed.

Many selections of plainsong, such as those in Hymnal 1940 and the Burgess Liturgical Choir Books, have been transcribed into modern notation but every choirmaster should be able to read the Gregorian notation and teach his choir to do so. This is not difficult to do, if, as should be the case, the choir is supplied with copies of the Kyrial by Douglas. This book contains twelve complete plainsong settings of the Ordinary of the Mass (Communion Services) and a wealth of other valuable material. The Introduction gives simple and clear information regarding the notation and rendition of the melodies. When introducing the use of this book, or other publications printed in the old notation, as soon the choir has learned to read the notes (using the "movable DO" solmization), the responses, *Sursum corda*, the *Lord's Prayer* and *Credo* (I) should be thoroughly rehearsed and mastered before teaching them the more difficult melodies. All rehearsals should be conducted entirely without instrumental accompaniment. If an organ accompaniment is demanded at Services, it should consist of a very soft harmonic background, omitting the melody. If the melody itself is played along with the accompaniment, it detracts from, rather than adds to the beauty of the music, and produces quite as objectionable an effect as would result if the accompanist at a song recital played the voice part along with the singer, in addition to the accompaniment, in a song of Brahms or a florid operatic aria.

Text books tell us that in plainsong, all notes, whatever their shape, are equal in length. This is true of the original melodies sung in Latin, for the syllables in the Latin language are approxi-

mately equal in length. However, in syllabic chant sung in English, the notes cannot be of equal length if we are to apply the more fundamental rule that the notes take their value from the length of the spoken syllables. To make them exactly equal would be an attempt to make the English language sound like Latin. In plain-song, whatever the language sung, it must never sound distorted or unnatural. In neumatic and melismatic chant the notes are always of the same length (equal).

The paramount importance of the words should be kept constantly in the minds of the singers. Time devoted to drilling a choir in reading aloud together the words of the music being studied is well invested and will result in greatly improved singing. Practice in reading aloud should begin with words, then short phrases, and then sentences, taking the greatest pains to have every vowel properly produced, and the consonants clearly enunciated, but without unnatural exaggeration. Consonants should be thought of as belonging to the following vowel. A common fault with choir singers is the anticipation of final consonants. The words should be sung immediately after the practice in reading them aloud, and a wise choirmaster will often quote the old Italian adage, "He who speaks well, sings well" and remind his singers that their physical sensations in speaking and singing should be the same.

The Gregorian Modes are scales built upon the second, third, fourth and fifth notes of the diatonic scale (major). There are eight now used and these are called by their numbers, First Mode, Second Mode, etc., although the Greek names "Dorian," "Phrygian," etc., are sometimes still employed by composers. The Modes are classified as "Authentic" (or original) and "Plagal" (related). The odd-numbered (1, 3, 5, & 7) are the "Authentic," and the even-numbered the "Plagal." Like our modern scales they consist of two tetrachords (groups of four notes). For example: in the First Mode,—

RE MI FA SOL LA TI DO RE

By placing the upper tetrachord below the first, the Second Mode is formed —

LA TI DO RE MI FA SOL LA

The prefix "hypo" (meaning "below") used in the Greek names of the modes, indicates that the upper tetrachord has been transposed.

The first note of an authentic mode is the tonic, both of itself and of its related mode. Their having the same tonic is what makes them related. Thus RE is the tonic of both the first and second modes. The tonic is also called the "final," because every complete plainsong melody must end on the tonic. Likewise each mode has its "Dominant," a note which dominates the melody, although not necessarily occurring more often than any other note. One writer has defined the Dominant as "the peg upon which the garlands of melody are hung." The fact that they have different dominants makes it possible to distinguish between two related modes. The following may be helpful in memorizing the tonics and dominants.

<i>MODE</i>	<i>TONIC</i> (Finals)	<i>DOMINANT</i>	<i>GREEK NAMES</i>
I.	RE	LA	DORIAN
II.	RE	FA	HYPO-DORIAN
III.	MI	DO	PHRYGIAN
IV.	MI	LA	HYPO-PHRYGIAN
V.	FA	DO	LYDIAN
VI.	FA	LA	HYPO-LYDIAN
VII.	SOL	RE	MIXO-LYDIAN
VIII.	SOL	DO	HYPO-MIXO-LYDIAN

In approaching the study and use of plainsong, one fact must be recognized by choirmasters and singers alike, that is, PLAIN-SONG IS MUSIC and requires the same meticulous care as to tone-quality, nuance, and shading as any difficult modern song or aria. Like all music, it is an expression of emotion, in its case, religious emotion, but this emotional utterance must never be exaggerated nor become sentimental and theatrical. How often one hears plain-song melodies sung utterly without emotion of any sort, the basic-pulse far too slow and all the notes equally loud and metronomically measured, with no regard for the natural inflection of the words, nor for their meaning.

The writer of these lines, in the foregoing paragraphs, has tried to give practical suggestions toward making the singing of plain-song a thing of beauty.

Plainsong Musical Formulas

There are various musical formulas for singing prose texts such as the versicles and responses, psalms, canticles, collects, etc.

The versicles and responses are always recited on DO ending with a simple inflection according to the following rule:

If the last word is a strong monosyllable, the formula is DO - LA - TI, if a polysyllable, merely a drop of a third, DO - LA.

(Choirs knowing this rule need no musical setting printed for them.)

There are eight regular and one irregular psalm-tones. The regular tones are built on the Modes, that is, the First Psalm Tone is in the First Mode, the Second Tone in the Second Mode and so on. All psalm-tones are divided into two parts, like the verses of a psalm. They consist of a short introductory phrase called the *Intonation* and two *Recitations*, (one in each half-verse) each followed by a cadence, the first called the *Mediation* and the other the *Ending*. Most of the tones have several *Endings*. The note of the *Recitation* is always the Dominant of the Mode. The *Intonation* is sung by the cantor, and only in the first verse.

The irregular psalm-tone is called the "*Tonus Peregrinus*" (which means "wandering tone"). It is called "wandering" because the note of the *Recitation* is not the same in each half-verse, but is a tone lower in the second half.

At one time there were variants of the psalm-tones with names such as "*Tonus Regius*" etc., but they are no longer authorized and seldom used.

The psalm-tones as commonly used in the Episcopal Church in the United States may be found for use with the *Venite* and the Invitatory Antiphons in the Choral Service Book.

The Canticles *Magnificat* and *Benedictus* are sung to a form of the psalm-tone embellished with passing notes. This is sometimes called the Solemn Tone, and is used on Sundays and Festivals. Two are included in the Service Music section of Hymnal 1940.

Information regarding the Tones for the Epistle, Gospel and other items sung by the Officiant may be found in the Clergy and Organist edition of the Choral Service Book.

The Pointing of Psalms and Other Texts

The word *pointing* in this connection means a method of pointing out the syllable where, in each half-verse, the cadences begin. There are various ways of doing this, by underlining the syllable, by placing a bar-line before it, by using a different style of type, or by any other device. In the *Venite* as given in the Choral Service Book, numerals are placed over the proper syllables to "point them out." This method is used so that the words may be sung to any Tone without re-printing, which would otherwise be necessary, because the Mode of the Antiphon determines the Tone of the Psalm.

Rules for Pointing Texts

The next-to-the-last note or neum always takes a strong syllable. Count back the same number of syllables as there are notes or neums remaining, and underline. The first half-verse usually requires merely the counting of notes and syllables, *except* that when the first note of the cadence ascends, it takes a strong syllable.

In tones II, IV, V, and VIII, what is known as the *abrupt form of the mediation* is used when the the last word of the first half-verse is a strong monosyllable or the accented last syllable of a word, (such as *begin*.) that is, after the high note, breath is taken and the second recitation sung at once.

The most effective way of singing the psalms is to have a Cantor give out the intonation and sing the first half of the first verse, all the men continuing with him for the second half-verse. Then all the boys (or women) sing the even-numbered verses and the men

the odd-numbered. If antiphons are not sung, all sing the last verse of the *Gloria Patri*.

The Flex

The *Flex* is a lowering of the voice according to definite rules. In psalmody the rule is:— In those tones which have DO or FA for the *Recitation*, the flex is a third (DO-LA) (FA-RE), in the other tones, a whole step (LA-SOL).

In the *Collects* the flex is always a half-step, (DO-TI).

Plainsong Hymn Melodies

The majority of plainsong hymn tunes are syllabic or neumatic. All that has been said concerning the rendition of plainsong in general should be applied when rehearsing. Perhaps the most common fault is that of having the basic-pulse too slow. It should be taken at about 160 (metronome) but be always flexible.

Plainsong is best sung antiphonally, and only occasionally should both the men and boys (or women) sing together. When so sung, whether in psalms or hymns the tiring effect of long-continued octaves is avoided.

Polyphony

Polyphony is music for two or more voices each having its own individuality, rhythm, dynamics and shading. The words *polyphony* and *counterpoint* are practically synonymous. The art of counterpoint developed slowly from about the year 1000 A.D., reaching its climax toward the end of the sixteenth century, when choral composition achieved a perfection seldom approached in later years.

The music of this period is for the most part modal and usually the last note in the bass of a composition is the tonic (final) of its mode. For instance, if the last note in the bass is F, and the key-signature is three flats, F is RE, and the work is in either the first or the second mode.

Before a rehearsal of a modal motet, it is a good plan to have the choir sing the mode. The various voices (parts) should be rehearsed separately and great care given to all details. The singers should be made to realize that their part is as important as any other, and that bar-lines have no relation to accents but that the proper accent of a word is retained regardless of the part of a measure it occupies. Much of the charm of polyphonic music is lost if all the voices feel that the first beat in the measure is always strong. A weak syllable on the first beat should be sung softly as in the word.

The works of the fourteenth and fifteenth centuries such as those of de Machaut, Okeghem, and other predecessors of Josquin Des Pres, are mostly too involved and difficult for use in our church services today, although very impressive when sung by a group of singers highly trained in singing music of this type. For the average choir, the smaller works of composers from Josquin to Palestrina are the most practicable and are obtainable in modern and inexpensive editions. Many of them have been adapted to the English language, but the translations are usually poor, if indeed they are translations at all, and often the words have no relation to the original texts.

Perhaps the most important point to stress in rehearsing polyphonic music is that every voice is of equal interest and beauty.

Definitions

ANTIPHON—A sacred text ordinarily used as a refrain with psalms and canticles. The Offertories and Communion in the Proper of the Mass are also antiphons, but they, like the *Salve Regina* and others which are sung after Compline, are now used alone — the psalms anciently sung with them have been omitted for many centuries. On the greater festivals of the Church and at the Office of *Tenebrae* in Holy Week, the antiphons are “doubled,” that is, they are sung in their entirety both before and after the psalms and canticles. It is from this practice that we get the term “Double Feast.” At other times, only the first few words of the antiphon are sung before the psalm, but after it, the whole antiphon is repeated by all. The Cantor gives out the first phrase of the antiphon, as well as the intonation and first half-verse of the psalm.

ASPERGES—A short Office said or sung during the sprinkling of the people with holy water by the Celebrant, immediately before the High Mass on Sundays. It is never used on weekdays. It may be found, together with its proper plainsong in the Kyrial at page 92. The *Vidi aquam* is used during Easter-tide.

ANGLICAN CHANT—A form of chant used first in England and still popular among Episcopalians in this country. Once defined by an eminent French musician as “a silly little tune repeated *ad nauseam*” it owes its popularity to its measured rhythmical pattern of the nursery rhyme type. In recent times efforts have been made to eliminate this “chant-rhythm.”

BREVIARY OFFICES, CANONICAL HOURS, DIVINE OFFICE—These terms all refer to the Offices said or sung daily in monastic churches. Matins and Lauds, (called the Night Office) were anciently sung after midnight but before sunrise. Prime, Terce, Sext, and None, (called the Little Hours) at intervals between sunrise and noon. Vespers were sung in the early evening

before sunset, and Compline after sunset. The word *Office* (from the Latin meaning duty or service) designates any prescribed Rite of the Church. Vespers and Compline are sometimes sung in Anglican Parish Churches. An edition of Compline in English adapted by Douglas is published by the H. W. Gray Co., Inc.

MASSES—A Low Mass is *said* by the Celebrant, attended by a server, but hymns may be sung at the discretion of the Rector.

A Sung Mass (*Missa Cantata*) is *sung* by the Celebrant and choir. There is no Deacon or Sub-Deacon. The Gospel is sung at the Altar.

At a High Mass, the Celebrant is attended by a Deacon and Sub-Deacon. The Epistle is sung by the Sub-Deacon at the south side of the Altar. Following the singing of the Epistle, the book containing the Gospel is carried from the Altar to the north side of the chancel, where the Deacon sings the Gospel for the day. The book is held by the Sub-Deacon with acolytes at either side holding lighted candles. The book is censed by the Deacon before he announces the Gospel.

A Votive Mass is one when the *Proper* is not that of the Day.

A Nuptial Mass is one celebrated at a marriage.

A Requiem Mass is a Mass for the Dead, at Burials or at other times.

A Pontifical Mass is one celebrated by a Bishop.

A Mass when a Bishop is present and gives the Pontifical Blessing, but is not the Celebrant is called "A Mass in the presence of a Bishop."

MOTET—(ANTHEM) The derivation of the word *motet* is uncertain. In early polyphony the Latin name *motetus* was given to the voice-part which "moved" distinguishing it from the voice which sang the plainsong theme. Later the word referred to the entire composition and until recent times it has meant an unaccompanied choral work in contrapuntal style with a *liturgical text*. Today, any short anthem regardless of text or style is sometimes called a Motet, although this custom is not generally approved.

The word *Anthem* is an English post-Reformation term designating a choral composition with a sacred text (not

necessarily liturgical) and usually having an organ accompaniment. Anthems are classified as Full Anthems and Verse Anthems. Full Anthems employ no solo voices, Verse Anthems include solos, duets and so on.

Some English anthems have sections marked Cantoris, Decani or Verse. Cantoris means the north side of the choir where the Cantor sits. Decani, the south side where the Dean has his stall. Verse means that the section is sung by solo voices. (Facing the Altar the left-hand side is north and the right-hand, south.

PSALMODY—The Singing of Psalms.

In Gregorian psalmody there are three modes of procedure.

1. Antiphonal. Alternate verses are sung either from side to side, or the odd-numbered verses by the men, and the even-numbered by the boys, (or women.)

2. Responsorial. The alternation is between the Cantor and the Full Choir.

3. Direct. The entire psalm is sung by the Full Choir.

Where Anglican chants are used, the psalms must either be sung *full* throughout, or by alternating between the two sides of the choir.

THE ASTERISKS printed in the Prayer Book Psalter merely divide each verse into two parts, corresponding to the two halves of a psalm-tone or chant. In the Kyrial and other editions of plainsong, a single asterisk indicates the point where the other singers join the cantor who gives out the melody. In some settings of the *Kyrie* both a single and a double asterisk occur in the final phrase. This means that the cantor gives out the phrase up to the single asterisk, at which point his side of the choir join in. At the double asterisk the full choir joins with them.

Various Notes

CHOIRMASTERS must be good churchmen, believing the Creeds of the Church, and be so well informed concerning its teaching that they can devoutly and intelligently interpret the music of the Liturgy. They must realize that church music is not an art existing for itself alone, but that it is the handmaid of religion, and that the words are more beautiful than much of the music to which they are set. Organists should be well trained as choral conductors, and choirmasters who are not also organists should have a knowledge of the organ and organ playing. All choirmasters should possess a thorough and correct education in voice production. Having all these qualifications, and good taste, — without which nothing will avail, they must yet be ready to accept, with good grace, suggestions regarding the music from the Rector. If, as sometimes happens (although happily infrequently), the Rector demands music of a type foreign to all dictates of good taste or good churchmanship, and will not compromise, there is nothing the choirmaster can do except to seek another position. The Canon Law of the Episcopal Church gives the Rector of a parish complete jurisdiction over the music. However, he too is bound by the rule that only such hymns as are allowed by the authority of the Church and anthems to the words of the Holy Scripture or of the Book of Common Prayer may be used. (See Prayer Book Preface, page x.) Young choirmasters are *not* advised by this writer to remind their Rector of this rule!

CHORAL SERVICES are not always edifying. If the Priest or Officiant, as well as the choir are unable or unwilling to give sufficient time and pains so to rehearse together that their singing will truly enhance the beauty of the words, it would be better not to have Choral Services. Too often we hear weird sounds distorting the text.

CONGREGATIONAL REHEARSALS of the responses, psalms, and hymns are highly recommended. Where the custom has

been tried out under the direction of a capable choirmaster, the results have been most gratifying. It is a pity that in small parishes where there is a lack of sufficient money or volunteer singers to provide a good choir, the practice of holding weekly regular rehearsals for the congregation is not more general, so that eventually congregations will have the courage to "sing unto the Lord a new song."

THE DISMISSALS as given in the Douglas Kyrial should be used only when at least the *Kyrie* of the Masses to which they belong, — and which they balance, — are sung. If a polyphonic or modern setting of the *Kyrie* is used, it is in better taste to sing the Dismissals to the ordinary formula for a versicle and response. (DO . . . LA, TI.)

FAUX-BOURDONS and music written in the style of faux-bourbons are becoming more and more popular especially such settings of the Canticles at Morning and Evening Prayer. A true faux-bourdon has the plainsong theme in the tenor (or in settings for more than four voices) the baritone. The recitations are sung as in any psalm-tone, but the usually more elaborate cadences are freely interpreted by the conductor.

SOUND ABSORBING plaster and wall-board can make the finest choir sound dull and uninteresting. All organists and choir-masters should fight in every possible way against its use in church buildings.

WOMEN IN ANGLICAN CHOIRS were an exception to the general rule until recent times. In England, boy-choirs are still practically universal, but an increasing number of Episcopal churches in the United States are finding it necessary to employ women in their choirs due to the difficulty and expense of maintaining a boy-choir. Musically, much might be said in favor of the mixed choir but womens' voices must be chosen with great care. One self-satisfied wobbly prima donna can ruin the effect of an otherwise fine choir. A wise choirmaster will select sopranos of high-school age and give unsparingly of his time and patience to their proper vocal training.

Useful Books For Choirmasters

HYMNALS

The English Hymnal	Oxford University Press
Hymnal 1940	Church Hymnal Corp.
Hymns Ancient and Modern	Clowes & Sons (H. W. Gray Co., Inc.)
Songs of Praise	Oxford University Press
Songs of Syon	Schott & Co. (Associated)

REFERENCE BOOKS

<i>Title</i>	<i>Author or Editor</i>	<i>Publisher</i>
Harvard Dictionary of Music	Willi Apel	Harvard University Press
Groves Dictionary of Music and Musicians	H. C. Colles	St. Martin's Press, N. Y.
Music and Worship	Walford Davies and Harvey Grace	H. W. Gray Co., Inc.
The Story of the Christian Year	George Gibson	Abingdon Cokesbury Press
The Holy Week Manual	Earle Hewitt Maddux	Society of St. John the Evangelist, Cambridge, Mass.

CHURCH MUSIC (*General*)

The American Psalter	Joint Commission	H. W. Gray Co., Inc.
The Oxford American Psalter	Ray F. Brown	Oxford University Press
Music in the History of the Western Church	Edward Dickinson	Scribner's
Music in the Middle Ages	Gustave Reese	W. H. Norton & Co.
Church Music in History and Practice	Winfred Douglas	Scribner's
The Complete Organist	Harvey Grace	The Richards Press, London
The History of American Church Music	Leonard Ellinwood	Morehouse-Gorham Co.
Quires and Places Where They Sing	Sidney Nicholson	S.P.C.K., London
Protestant Church Music in America	Archibald Davison	E. C. Schirmer, Boston
Church Music	Archibald Davison	Harvard University Press

PLAINSONG (*Music, Latin texts*)

The Liber Usualis (Gregorian notation) (with introduction and rubrics in English)	Benedictines of Solesmes	Desclée & Cie., N. Y.
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PLAINSONG (*Music, English texts*)

<i>Title</i>	<i>Author or Editor</i>	<i>Publisher</i>
The Plainsong Psalter	Joint Commission	H. W. Gray Co., Inc.
Accompanying Harmonies for The Plainsong Psalter	Lester Groom	H. W. Gray Co., Inc.
The Ordinary of the Mass	G. H. Palmer	Plainsong and Mediaeval Music Society, England
The Introits	G. H. Palmer	St. Mary's Press, Wantage, England
The Graduals, Alleluias and Tracts	G. H. Palmer	" "
The Sarum Psalter	G. H. Palmer	" "
The English Gradual	Francis Burgess	Plainchant Publications Committee
Part I, Ordinary		H. W. Gray Co., Inc.
Part II, Proper		American Agents
Organ Harmonies for English Gradual, Part II	Francis Burgess	" " "
The Litany set to the Chant of the Sarum Processional		Oxford University Press
Plainsong Settings of the Morning and Evening Canticles	Francis Snow	Parish Choir, Concord, Mass.
The Great Advent Antiphons	Ivor Atkins	Plainsong and Mediaeval Music Society
The Liturgical Choir Books (46 publications, containing music for various Rites including Holy Week.)	Francis Burgess	Plainsong Publications Committee H. W. Gray Co., Inc. American Agents
The Choral Service (Two editions, one for Choir and Congregation, the other for Clergy and Choirmasters)	Joint Commission	H. W. Gray Co., Inc.
The Absolution of the Dead	(American Missal)	Society of St. John the Evangelist, Cambridge, Mass.
A Selection of Psalms Set to the Psalm Tones with accompanying harmonies	Joseph W. Clokey	H. W. Gray Co., Inc.
Altar Book The Liturgical Music for the Holy Communion	Joint Commission	H. W. Gray Co., Inc.

PLAINSONG (*Music, English texts*)

A Plainsong Hymnbook	Sydney H. Nicholson	Clowes & Sons, London
The Rudiments of Plainchant	Francis Burgess	Plainchant Publications Committee H. W. Gray Co., Inc. American Agents
The Manual of Plainsong	Briggs, Frere & Stainer (Revised by Arnold)	Novello & Co. (H. W. Gray Co., Inc.)
Gospel for Palm Sunday	Walter, arr. Ellinwood	H. W. Gray Co., Inc.
Tenebrae	Wallace Goodrich	H. W. Gray Co., Inc.
The Kyrial	Winfred Douglas	H. W. Gray Co., Inc.
Canticles at Evensong	Winfred Douglas	H. W. Gray Co., Inc.
Compline	Winfred Douglas	H. W. Gray Co., Inc.
Merbecke's Communion Service	Winfred Douglas	H. W. Gray Co., Inc.
Missa de Angelis	Winfred Douglas	H. W. Gray Co., Inc.
Missa Dominicalis	Winfred Douglas	H. W. Gray Co., Inc.
Missa Marialis	Winfred Douglas	H. W. Gray Co., Inc.
Missa Paschalis	Winfred Douglas	H. W. Gray Co., Inc.
Missa Penitentialis	Winfred Douglas	H. W. Gray Co., Inc.
Requiem	Winfred Douglas	H. W. Gray Co., Inc.



