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SHORT TITLE
ORDERS OF MATINS AND VESPERS

Thesis Presented to the Faculty
of Concordia Seminary, St. Louis,
Department of Protestant Theology
in partial fulfillment of the
requirements for the degree of
Master of Sacred Theology

by
Robert Edgar
June 1958

Approved by: Walter C. [Signature]

[Signature]

A CRITIQUE OF THE ORDERS OF MATINS AND VESPERS
AND THE OFFERING OF A NEW MUSICAL SETTING

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Approved by:

Walter E. Bergin
Advisor

George W. Hoyer
Reader

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CHAPTER I

INTRODUCTION

Matins and Vespers are two "sleeping" orders of service in the Evangelical Lutheran Church--Missouri Synod. Both services are all but totally dormant in Lutheranism today. They are beautiful services full of prayer and praise (with or without a sermon) and of all "hours of worship" are worthy to be maintained in the habitual worship life of the church.

Although the two services have fallen into disuse in congregational life, a happy turn is to be noted; during the fourth and this the fifth decade of the twentieth century, more congregations are rediscovering the usefulness and the esthetic qualities of the Minor Services. Among certain bodies, i.e., in the Augustana Lutheran Synod, the custom is to only use Matins for the early services on Christmas and Easter mornings. Its service book, The Hymnal and Order of Service, contains a specially designed order for the two days mentioned which has an historical precedent. But we note from the following order what deviations are made from a truly historical order of Matins:¹

¹The Hymnal and Order of Service, authorized by The Evangelical Lutheran Augustana Synod (Rock Island, Illinois: Augustana Book Concern, 1935), p. 626.

Easter and Christmas Matins

- | | |
|---------------------------------|--------------------|
| 1. Greeting | 6. Creed |
| 2. Hymn | 7. Anthem by choir |
| 3. Prayer | 8. Sermon |
| 4. General Prayer | 9. Salutation |
| 5. Scripture Lessons | 10. Lord's Prayer |
| 11. Benedicamus and Benediction | |

The intention of this citation is to show that, in this case, even the use of the caption "Matins" is altogether incorrect. This is in no way an historical Matins, Lutheran or catholic; it is rather an order of service and nothing more. There is no attempt here to single out the Augustana Hymnal and its committee and set it up as a target for poison darts. This is done merely to illustrate typically what has happened to Matins and, for that matter, to Vespers in the Lutheran Church in America.

A more consistent (once a week) use of Matins is made in the liberal arts colleges, teacher-training schools, pre-theological schools and seminaries. The same can be said of Vespers. There is cause for rejoicing over this use of the Minor Services. But here too are noteworthy discrepancies. Historically Matins and Vespers are to be prayed each day. This cannot be legislated to any group of worshipers, only strongly urged. Secondly, the orders of service followed by some when presenting them is out of line with the historical sequence of parts to be found in the major Lutheran hymnals. Various groups are inconsistent with their own prescription. This creates improper regard for the services in parish life.

A number of reasons for this disuse and inconsistency in practice can be postulated:

1. The clergy, by and large, is still rising up from its indifferent attitude toward liturgical worship and its art.
2. The teachers of the present clergy had to overcome a void and a serious handicap in obtaining their own training. This compelled them to resort to private reading and study as well as to acquire knowledge outside their own synodical circles.
3. The laity has not been taught to appreciate the liturgical heritage of the Lutheran Church; in fact, it has been taught to deprecate it.
4. Few opportunities are made to observe Matins and Vespers in the parish life. In the majority of congregations where Matins is used it is only because of overcrowded attendance conditions that two services (early and late morning) were initiated. Only after the pastor has an appreciation for Matins can he proceed to become insistent with his parish board.
5. When the minor services are used they are preceded by a lack of introduction to purpose, composition, content, direction. (Education must precede the use).
6. While the texts and composition of both services are quite genuine in the Lutheran tradition, the musical settings for both the pastor and people are in large part poor and unsingable. This discourages use.

The present thesis directs special attention to the last point. The musical settings of The Lutheran Hymnal are borrowed from Anglican and Gregorian traditions. This is not to say that Anglican and Gregorian chant per se are bad and unusable. Those responsible for putting the texts, tunes and accompaniments together did something ^eadquate a generation ago. The present author believes that we have outgrown these and need to offer what will set off a new

spark, a new life and love for Matins and Vespers. New musical settings may assist the renaissance.

After a brief historical background is given to the development of Matins and Vespers in the primitive church, a sketch shall be made of the use of Matins and Vespers in the Lutheran Church. Underscored emphasis will be given to the development of the services in English in America, for it is here that we must necessarily be interested and observe attitudes. A humble critique will be offered only in search for that which will assist us in our worship of God, the Father, Son, and Holy Ghost. The musical tunes and harmonizations given may be considered of more value as an exercise to the writer than an attempt at making a contribution to the church.

CHAPTER II

A BRIEF SKETCH OF THE HISTORY OF MATINS AND VESPERS

With no apology necessary, in this thesis the history of Matins and Vespers can be lumped into a single chapter. The origin and development of both services is quite similar and contemporaneous. To date many wonderful pages and chapters have been written which furnish a detailed analysis of both. But nowhere are these services pulled together in concise language to suit the purpose of dealing with the musical settings of both.

It is necessary to go to the Old and New Testaments to see the roots of morning and evening worship. In fact, a number of "hours of worship" may be hinted at in Holy Writ. The Divine Office in the Roman Catholic Church presents itself as an ancient tradition of the Old Testament Law. The "ancient law prescribed Jews to sacrifice each day by a double sacrifice; morning and evening."¹ In the admonition of Amos we see that the Jews were accustomed to daily sacrifice sometime in the morning hour for many days in

¹Marie Pierik, The Song of the Church (London: Burns Oates & Washbourne LTD, 1948), p. 49.

succession.² Daniel's habit was to pray three times a day.³ The early Christians seemingly did not forsake the observation of these hours in their private devotions.⁴ Some have tried to establish that this daily Opfer des Morgens und Abends may even have been sevenfold.⁵ This then could have been the basis of the ultimate Seven Hours of the Divine Office (officium horarum precum, opus divinum) in the Western Church, established by the fifth century.

The Didache established the fact of daily prayer habits among the early Christians. The Lord's Prayer was prayed three times each day. Clement of Alexandria, Tertullian and St. Cyprian all prayed the third, sixth, and ninth

²Amos 4,4. ". . .and bring your sacrifices every morning, and your tithes after three years." (A more literal reading is, "and bring your sacrifices every morning for three years not withholding your tithes.")

³Dan. 6,10. "Now when Daniel knew that the writing was signed he went into his house; and his windows being open in his chamber toward Jerusalem, he kneeled upon his knees three times a day, and prayed, and gave thanks before his God, as he did aforetime."

⁴Acts 10,9. "On the morrow, as they went on their journey, and drew nigh unto the city, Peter went up upon the housetop to pray about the sixth hour."

Acts 16,25. "And at midnight Paul and Silas prayed, and sang praises unto God."

Acts 3,1. "Now Peter and John went up together into the temple at the hour of prayer, being the ninth hour."

⁵R. M. Smith, "The Sources of the Minor Services", Memoirs of The Lutheran Liturgical Association (Pittsburg: Lutheran Liturgical Association, 1906), II, p. 35.

hours.⁶ Origen makes mention of prayer during the night; morning and evening prayer are assumed.⁷ John Chrysostom said that almost all of the faithful knew Psalm 140 by heart and sang it daily at the evening assembly.⁸ From this Psalm this characteristic verse grew:

V: Dirigatur oratio mea sicut incensum in conspectu tuo;

R: Elevatio manuum mearum sacrificium vespertinum.

Marie Pierik, a contemporary scholar of liturgy in the Roman Church, fixes the matutinal Lauds and Vespers as early as 50 and 65 A. D.⁹ This was probably only a weekly observance in connection with the night and morning of each Sunday. Later the name Matins, "of the morning", was properly given to Lauds.

Other evidences can be brought in support of early observance of morning and evening prayer hours in the corporate body as well as in private. Dr. Reed writes:

When Christianity was recognized by the State, bishops were exhorted "to charge the people to come regularly to Church in the early morning

⁶Hans Adolf Sander, Beiträge zur Geschichte des Lutherischen Gottesdienstes und der Kirchenmusik in Breslau (Breslau: Verlag Priebatschs Buchhandlung, 1937), p. 34 f.

⁷Leighton Pullan, The History of The Book of Common Prayer (London: Longmans, Green & Company, 1901), p. 141.

⁸Pierik, op. cit., p. 50.

⁹Ibid.

and evening of each day" (Apos. Const., Book 2:59). Thus in the fourth century public services were held, at least in certain centers, at times which corresponded to the hours enjoined for private prayer. The secular clergy and the laity therefore developed daily congregational services long before the complete system of Offices was perfected by the ascetics.¹⁰

The nocturnal Vigils (to which the name Matins was later given) were begun during the persecutions. They were celebrated for certain solemnities only. However some did observe the Vigils (Nocturns) nightly as early as the fourth century. The Canonical Hours, Terce, Sext, and None are believed to be apostolic in origin because of the passage referred to above: "Now Peter and John went up into the temple at the ninth hour of prayer." These are still not strictly fixed hours, except on Station Days.¹¹

During the fourth and fifth centuries, after the storm of persecution had ended for the Christians, and especially when the great doctrinal controversies had been squelched at least for a while, the Divine Office was expanded and took on greater form. This liturgical practice was carried on largely by members of the clergy who resided in monasteries. From the end of the fourth century the existence of Vigils (Nocturns), Lauds, Terce, Sext, None and Vespers

¹⁰Luther Reed, The Lutheran Liturgy (Philadelphia: Muhlenberg Press, 1947), p. 364.

¹¹Pierik, op. cit., p. 50.

is confirmed.¹² The last Hour to be fixed was Prime (Novella solemnitas) which is commonly thought of in conformity with the words of the psalmist: Septies in die laudem dixi tibi (Psalm 119,165). St. Benedict (d.653) assigned the Vigils to the midnight Hour. With the inclusion of Compline and the uniting of Matins and Lauds the septenary is retained. It is also under Benedict's prescription that all the hours become what are known today as the "Canonical Hours" (A. D. 530).¹³ The following scheme is established midway in the sixth century:¹⁴

Matins - midnight or later
 Lauds - early morning
 Prime - beginning of the day's work
 Terce - 9:00 o'clock
 Sext - 12:00 o'clock
 None - 3:00 o'clock
 Vespers - close of day
 Compline - before rest at night

(Matins and Lauds become one hour with the addition of Compline.)

A number of conjectures are made which connect the observance of these hours with the life, suffering and death of our Savior. The Apostolic Constitutions of the fourth century connect them with our Lord's life in the following way:

¹²Ibid.

¹³Reed, op. cit., p. 365.

¹⁴Cf. Liber Usualis, edited by The Benedictines of Solesmes (Tournai, Belgium: Desclée & Co., 1947). Cf. also Reed, op. cit., p. 365.

Ye shall make prayer in the morning, giving thanks, because the Lord hath enlightened you, removing the night, and bringing the day; at the third hour, because the Lord then received sentence from Pilate; at the sixth, because He was crucified at the ninth, because all things were shaken when the Lord was crucified, trembling at the audacity of the impious Jews, not enduring that the Lord should be insulted; at evening giving thanks, because He hath given the night for rest from labor; at cock-crowing, because that hour gives glad tidings that the day is dawning in which to work the works of light.¹⁵

Others want to connect the Hours still more closely with the specific suffering and events in our Lord's passion.

The people occupied themselves with singing, praying, and reading of Scriptures during these Hours. Eventually all Psalms were prayed each week. In the primitive church there was probably some teaching done or a homily given in one or more hours. This practice was gradually dropped and gave way to more and more readings, prayer, and psalmody.

During the fifth and sixth centuries it was out of a very practical concern that Matins and Vespers grew to be the two "major" services of the Canonical Hours. The Hours were observed daily. But the laity could not attend all the hours because of vocational obligations. So it was finally decided that the Officia publica (Matins and Vespers) were for the monks, priests, bishops and the laity, but the Officia privata (et al) were to be observed only by the

¹⁵F. E. Cooper, An Explanation of the Common Service (Philadelphia: The United Lutheran Publication House, 1941), p. 71.

clergy. According to the Breviary of St. Benedict each service contained psalms, antiphons, Scripture, responds, versicles, Kyrie, Lord's Prayer, collects, the Hymn of St. Ambrose (Te Deum), and the Magnificat. This practice prevailed until the Reformation.

In the years from Gregory the Great to the time of the Lutheran Reformation not a single addition was made to the number of Hours. Internally the sections remained unchanged. The Kyrie grew longer in its musical treatment and the canticles received more florid and melismatic chant settings. The readings were lengthened considerably. More Psalms were used in Matins. The service grew longer.¹⁶

German Influence

Although Luther was not a great liturgist, yet he did make some striking comments regarding the inclusion of Vespers and Matins in Lutheran practice.¹⁷ Luther was well acquainted with the Hours and their value to the daily worship life. Paul Zeller Strodach makes the following observation:

Luther did not know "liturgics" as he knew other branches of theological science; as a branch it had no existence whatever as far as he was

¹⁶Francis Proctor, A History of the Book of Common Prayer (London: Macmillan and Co., 1892), p. 232.

¹⁷Works of Martin Luther, "Luther's Liturgical Writings," edited by Paul Zeller Strodach (Philadelphia: Muhlenberg Press, 1932), VI, p. 12.

concerned. But the practical things that are now the very center of liturgics, the Liturgy, the Offices, rites, ceremonies, and customs, these were everyday acquaintances. He had as much knowledge of these as the average monk of his day at least; these were the means and the dress of his own devotions and his priestly acts; and after early reaction against mere formalism and slavish mechanism, they still remained the vehicles for the expression of the deeply spiritual.¹⁸

It should be noted that Luther never excludes any of the Hours anywhere. The following quote from Luther's own work in 1523, Von Ordnung Gottis Diensts Ynn Der Gemeyne, shows his thorough acquaintance and his willingness to accept an early and late service daily:

Also ists aber zu gangen unter den Christen zur Zeit der Apostel, und solt auch noch so zu gehen, das man teglich des morgens eine Stunde frue umb vier odder funffe zu samem keme und daselbs lesen liesse, es seien schuler odder priester, odder vier es sei, gleich wie man ist noch die Lection inn der metten lieszet. Das sollen thun einer odder zween wie das am besten gefellet.¹⁹

Concerning the gathering for Vespers Luther makes additional comment:

Desselben gleichen an dem abent umb sechs odder funffe widder also zu samem. Und wie solt aber aus dem altem Testament ein buch nach dem andern furgenomen werden, nemlich die Propheten, gleich wie am morgen Moses und die Historien. Aber weil nu das neue Testament auch ein buch ist, las ich das alte Testament dem morgen, und das neue dem Abent, odder widderrumb und gleich also

¹⁸ Ibid.

¹⁹ D. Martin Luthers Werke, "Christliche Gesamtausgabe" (Weimar: Hermann Böhlaus, 1891), XII, p. 35.

lessen, aus legen, loben, singen, und beten, wie am morgen auch ein stund lang. Denn es ist alles zuthun umb gottis wort, das dasselb im schuang gehe und die seelen imer auffrichte und erquicke, das sie nicht lassen werden.

Will man nu solch versamlung des tags noch einmal hallten nach essens, das stehe inn freier wilkore.

Auch ob solchs tegliches gottis diensts villeicht nicht gantze versamlunge gewarttenkunde, sollen doch die priester und schuler und zuvor die ienigen, so man verhofft gutte prediger und seelsorger aus zu werden, solchs thun.²⁰

The two services, Mass and Vespers, were to be observed each Sunday for all people. Luther here gives prescription for their didactic purpose:

Des sontags aber soll solch versamlung fur die ganzen gemeine geschehen, uber das tegliche versamlen des kleinern haussen, und da selbs; wie bisz her gewonet, Messz und Vesper singen, also das man zu beider zeit predige der gantzen gemeine, des morgens das gewonlich Evangelion, des abents die Epistel odder stehe bei dem Prediger, ob er auch ein buch fur sich neme odder zwei wie ihn dunckt das nutzist sein.²¹

In the following paragraph we note that Luther deleted some of the extended sections which had worked their way into both Hours during the Middle Ages:

Das gesenge inn den sonntags messen und vesper las man bleiben denn sie sind fast gutt und aus der schrift gezogen, doch mag mans wenigern odder mehren. Aber das gesenge und psalmen teglich des morgens und abents zu stellen soll des pfarrers und predigers ampt sein, das sie auff ein iglichen morgen ein psalmen, ein sein

²⁰Ibid.

²¹D. Martin Luthers Werke, op. cit., p. 36.

Presonsorion odder Antiphnen mit einer collecten ordenen. Des abends auch also, nach der Lection und auslegung offentlich zu lessen und zusingen. Aber die Antiphnen und Responsaria und Collecten, legenden von den heiligen und vom creutz, lasz man noch ein zeit stille ligen bis sie gesezt werden, denn es ist greulich viel unflatts drinnen.²²

From the previous brief but thorough selection from Luther's Introduction we can postulate a number of stresses observed by Lutherans in the decades which followed the death of the great Reformer:

1. Luther was well acquainted with all the Hours.
2. He was especially interested that Matins and Vespers be continued particularly in Seminaries and schools of higher learning.
3. Vespers was to be continued especially for the laity on Sundays.
4. He saw in these services a wonderful opportunity to teach the Word.
5. Luther appreciated certain esthetic beauties in both services but never really gave way to them.
6. A certain amount of freedom can be exercised regarding the proper order, inclusion and externals, but certainly the basic structure was to remain genuinely historical.

These are truly noble contributions to the whole use of Matins and Vespers for Lutheran posterity. Commonly Luther is associated with liturgy in connection with the two works on the Mass of 1523 and 1526, but the Formula Missae and the Deutsche Messe do not indicate a turning

²²Ibid.

away from the Hours. Luther's great musical contribution to Matins is his antiphonal setting of the Te Deum.

English Influence

The Reformation in England made distinct contributions to the cause of Vespers and Matins. While the rest of the Hours were observed in monasteries and theological schools, Matins and Vespers were reinstated into use for the laity. The outstanding cause for this popularity of the morning and evening services was the translation of Matins and Vespers into the English language. Both services appeared in Merbecke's Book of Common Prayer Noted in the year 1550 but were withdrawn from public use one year after publication.²³ The full services can be seen in fine photostatic reproductions in the invaluable work by Eric Hunt.²⁴ This edition is in neum notation but is not difficult to read. The work done by Merbecke is very sensitive to language, rhythm, and matching of plainsong rhythm with the vernacular.

The Service music of the Anglican Church in England and America today owes much of its rebirth to these settings by Merbecke. The English Hymnal editors give credit where

²³The Choral Service, "The Liturgical Music for Morning and Evening Prayer, the Litany, and Holy Communion", set forth by the Joint Commission on Church Music (New York: H. W. Gray Company, 1927), p. iv.

²⁴J. Eric Hunt, Cranmer's First Litany, 1544, and Merbecke's Book of Common Prayer Noted, 1550 (New York: The Macmillan Company, 1939), pp. 121-187.

credit is due, and the Service music with choral responses at Morning and Evening Prayer, both ferial and festal, found in the 1940 Hymnal is based largely on what is found in the English Hymnal.²⁵

Seemingly without knowledge of each other's work, both Luther and Merbecke based their settings of the Te Deum on the great Ambrosian Hymn.²⁶ The Ambrosian canticle may have remained in England through the Sarum Use begun by Augustine in ca. 600 A. D.

Summary

It goes without saying that the age of pietism and liturgical iconoclasm of the late eighteenth and nineteenth centuries rudely interrupted what had been begun by the Reformation in England and Germany.²⁷ Matins and Vespers in both the Church of England and in Lutheranism (Germany and America) gradually were restricted to a few observances for the laity. Lutheranism in America had restricted the use of Matins to Easter and Christmas mornings. Vespers

²⁵The Hymnal 1940, authorized by the Protestant Episcopal Church in the United States of America (Norwood, Mass: The Plimpton Press, 1940), pp. iv. ff.

²⁶J. Eric Hunt, op. cit., pp. 127 ff.

²⁷Cf. Thomas N. Green, Vespers, its History and Theology (St. Louis: Bachelor of Divinity Theses, Practical Theology III, 1957), pp. 18 ff.

were used but seldom on Sunday evenings.²⁸ These were far from genuine observances of the Hours. Hymns were substituted for canticles, prayers for the psalms, and not much remained in the orders except the reading of the Scriptures and the sermon. The hymns were no longer Office hymns nor did they correspond with the Wochenliedplan. A general disuse occurred. Most of this was due to the suspicion of anything liturgical. The charge was made, "Roman Catholic . . . throw it out!" This led to liturgical ignorance, decadence, and finally to hate. It is truly remarkable that anything at all got through to our present age of enlightenment.

²⁸The practice of the Evangelical Lutheran Church of Missouri, Ohio, and other States in the late 19th century can be found in an unpublished letter from D. William Dallmann to G. Polack, July, 1939. (MS St. Louis Concordia Historical Institute, G. Polack, "Committee on Hymnology and Liturgics, unpaginated.")

CHAPTER II

THE RENAISSANCE IN THE USE OF MATINS AND VESPERS

Tracing the liturgical form and development of Matins and Vespers becomes somewhat difficult between the seventeenth and late nineteenth centuries. Chiefly two problems arise: First, it was not until the nineteenth century that liturgical parts of the service were bound into a single unit with hymns for lay use. The services were sung from memory in German and English. Service books and breviaries were available only to clergy and choirs. It is therefore difficult to obtain the necessary volumes to formulate proper chronological sequence. Second, the orders of service were made available for use in the late nineteenth and early twentieth centuries. This however does not tell us to what extent Matins and Vespers were sung by congregations, and no trustworthy solution may be found anywhere.

The hymnals published at the time of the Reformation contain no orders of service for the Mass or the Hours.¹ This was not the purpose of the hymnal in Luther's day. Nor does the Reformer mention the Hours or their ordered

¹For a complete listing of major Lutheran hymnals of the Reformation period cf., Works of Martin Luther, edited by Paul Zeller Strodach (Philadelphia: Muhlenberg Press, 1932), VI, pp. 277-361.

way in any of his prefaces to the hymnals which contained so many of his hymns.²

Many hymnals and service books were investigated thoroughly at the time of the present writing in an effort to trace the liturgical revival especially in America in the English language. In starting at the turn of the 1800's it can be noted that many hymnals were made available. Hymns were being sung in English in the Lutheran Church, but little or no liturgy was used. Even the order for Services of Holy Communion followed a crude form which will be noted below.

The use of the English language received great impetus in the Evangelical Lutheran Tennessee Synod. It was with these brethren, once closely (but never officially) related with Missouri, that this study was able to begin. One of the earliest hymn writers and collectors was The Rev. Paul Henkel who published the Church Hymn Book, Hymns and Psalms. The dates of edition were 1815, 1816, and 1838.³ It becomes quite clear in the Preface of the 1838 edition, written by Ambrose Henkel, that these hymns were in no way related to a liturgical service.⁴ Out of the 679 hymns, of which many

²Ibid.

³Paul Henkel, Church Hymn Book and Psalms Original and Selected (New Market and Shenandoah, Va.: Solomon Henkel, 1838), p. ii.

⁴Ibid.

were original with Paul Henkel, few show a loyalty to Germanic Lutheran history. They are of a revivalistic nature and are quite frivolous theologically as well as liturgically. We conclude from the hymns and from the preface that little liturgical connection was intended.

The Evangelical Lutheran Ministerium of the State of New York came out with its first hymnal and service book in 1834. This book was more than a hymnal since it included liturgical materials for English speaking people. A Collection of Hymns and A Liturgy for the Use of Evangelical Lutheran Churches was printed by Henry Ludwig, New York, in 1834. This was an official publication of the Ministerium. It included prayers for special occasions, sermonic prayers, orders for baptism, marriage and confirmation, but no Matins or Vespers. In fact, only the following skeleton for the Order of Communion Service is contained therein:

1. Confession of Sins
2. Prayers
3. Consecration
4. Lord's Prayer
5. Sanctus -- spoken by clergy and people
6. Distribution
7. Prayer of Thanksgiving

The sermon came before the confession after a hymn had been sung.

The Evangelical Lutheran General Synod in North America published the Book of Worship in 1867.⁵ There is some

⁵Book of Worship, authorized by the Evangelical Lutheran General Synod in America (Columbia, South Carolina: Duffie and Chapman Booksellers, 1867).

mention in the Preface and in the general rubrics which furnishes at least a sign of liturgical life:

The Book is not an original work; not a single form, not a single prayer, not even a response is found in it that is not selected from the elder liturgies.⁶

But unfortunately detailed and helpful history of its borrowings are not annotated. The order for the morning service is again a singular construction:

1. Introit (a sentence for the day)
2. Psalm
3. Gloria Patri
4. Confession of Sin
5. Kyrie
6. Gloria in Excelsis
7. Creed (Apostles or Nicene - both are given)
8. Sermon and/or
9. Decalogue
10. Lord's Prayer
11. Benediction

When the eye runs through the index, it will see the "Order for Evening Service, page seventeen." But disappointment again arises on the examination of the following order of service listed under the caption "Vespers." The rubric reads:

(If there be but one service on the Lord's Day, the Order of Morning Service ought to be used. But where in addition to the morning Service there is also an evening Service, the following order may be observed.)

1. An Introit
2. A Hymn
3. The Scripture Lesson
4. Prayer
5. Hymn

⁶Book of Worship, op. cit., pp. 3-4.

6. The Sermon
7. The Lord's Prayer and/or extempore prayer
8. A Hymn
9. The Benediction

It is the General Council which formulates Matins, Vespers, and the Mass for the first time in The Common Service Book, 1888. The members of the Joint Committee were H. E. Jacobs, General Council; E. J. Wolf, General Synod; E. T. Horn I, United Synod of the South; and Washington Tressel, Ohio Synod. The General English Lutheran Conference of Missouri and Other States also printed its first hymnal in 1888, the Evangelical Lutheran Hymn Book. The first editions of the Missouri hymnal appeared in successive editions; 1888, 1889, 1892, and 1895. After seven years time the orders of service became quite genuinely historical. There is little doubt that knowledge of some of the reforms in England had reached the Episcopal Church in America. The Lutherans borrowed from the Episcopal Church, though no forward gives this credit. It is doubtful that August Crull of Ft. Wayne Concordia College, who single-handedly produced the Evangelical Lutheran Hymn Book, consulted with the General Council or General Synod. Some reasons are: The hymns are in no similar pattern or sequence; some hymns are identical but not enough to warrant association; and the orders of service show no obvious correspondence or acquaintance.

No committee was appointed to produce this hymnal. After Crull had submitted it to the General English Lutheran Conference, it was accepted for publication in 1888. It is frequently called the "Baltimore Hymnal" because Harry Lang printed it in his shop in Baltimore in 1889.⁷

No separate listing is made in the 1888 edition for Matins. The morning service with or without communion was the same. However, there was an order of Vespers or Evening Service listed separately. The following are the suggested orders of service in the first Evangelical Lutheran Hymn Book:⁸

THE ORDER OF MORNING SERVICE

Hymn

Minister: Introit
Congregation:

Gloria Patri

Glory be to the Father . . . world without end. Amen.

or the Gloria in Excelsis

Glory be to God on high . . . art most high in the glory of God the Father. Amen.

⁷The information was given in a memorandum from The Rev. Lorenz Blankenbuehler, Litt. D., editor of The Lutheran Witness, that August Crull first compiled this hymnal in 1886. This is two years prior to the commonly accepted date of 1888 when the hymnal was presented to the General English Conference.

⁸Evangelical Lutheran Hymn Book, published by order of General English Lutheran Conference of Missouri and Other States (Baltimore: Harry Lang, Printer, 1889), unpaginated.

Min.: The Lord be with you.
 Cong.: And with thy Spirit.

Min.: Collect
 Cong.: Amen

Min.: Epistle

Congregation:
 Hallelujah! O Lord, deal with Thy servant according
 unto Thy mercy; and teach me Thy statutes. I am Thy
 servant, give me understanding that I may know Thy
 testimonies. Hallelujah!

Min.: Gospel

Cong.: Glory be to Thee, O Lord.

Minister and Cong.:

Apostles' Creed
 or
Nicene Creed (when Communion)

Hymn

Sermon; Confession and Absolution; General and
 Special Prayers

Min. and Cong.: Lord's Prayer
Hymn
Benediction
Doxology
Silent Prayer

The Order of Service with Holy Communion continued with
 the following parts:

<u>Prayers</u>	<u>Sanctus</u>
<u>Offertory</u>	<u>Consecratory Prayer</u>
<u>Preface</u>	<u>Agnus Dei</u>
<u>Proper Preface</u>	<u>Distribution</u>
<u>Post Communion</u>	

Min.: O give thanks unto the Lord;
 Cong.: And His mercy endureth

<u>Collect</u>	<u>Benediction</u>
<u>Nunc Dimittis</u>	<u>Doxology</u>
<u>Silent Prayer</u>	

The following is the evening service included in the first hymnal:

THE ORDER OF EVENING SERVICE

Min.: O Lord open Thou my lips,
 Cong.: And my mouth shall show forth Thy praise.

Min.: Invitatory
 Congregation:
 Glory be to the Father, and to the Son . . . world
 without end. Amen.

HYMN

Min.: Prayer
 Cong.: Amen

Min.: Scripture Lesson
 Congregation:
 Sanctify us O Lord, through Thy truth, Thy word is
 truth.

HYMN

Sermon and Prayer

HYMN

Min. and Cong.: Lord's Prayer

BENEDICTION

DOXOLOGY

SILENT PRAYER

In the next pages follow sundry "Antiphonies" without any seasonal specifications. This is decidedly a brief and incomplete form for the evening service, but it shows a concern for an ordered way of worship in the corporate assembly.

There are four hundred hymns in the 1888 edition of the Evangelical Lutheran Hymn Book. Fifty new ones were added

in 1895. The additions showed either mission interest or a general interest in English hymnody. William Dallmann was solely responsible for the 1895 edition. In an unpublished history regarding the formulation of the 1941 edition of The Lutheran Hymnal, Polack quotes from one of Dallmann's letters that money was extremely scarce; assistance was unavailable; and after much fretting Dallmann formulated the liturgies himself and shipped all material to the printer in Chicago.⁹

Much credit is due Dallmann for the job of compiling the orders of Matins and Vespers. It seems self-evident that he would consult The Common Service Book of 1888.¹⁰ He included tables of Movable and Immovable Feasts and of the Minor Festivals observed by the Lutheran Church. The only ones not included in his list but found in the 1941 edition are December 28, The Holy Innocents Day, and October 18, St. Luke the Evangelist's Day. He also lists in the liturgical section long columns of readings for every day of the year

⁹This information was gathered from an unprinted and undated study by the late Dr. G. Polack, Concordia Seminary, St. Louis, Missouri; cf., files listed under Polack, "Liturgics and Hymnology Committee" (St. Louis, Mo.: Concordia Seminary Historical Institute).

¹⁰This information was given in a memorandum, cf., footnote 7. Dr. Blankenbuehler states that William Dallmann received permission from the Joint Committee to use their Common Service in 1891. Rev. E. J. Wolf said that the adoption of the Common Service by the Evangelical Lutheran Synod of Missouri and Other States was the crowning glory to the work of the Joint Committee.

to be used in the morning and evening Hours. An excerpt will be included in the following orders of Matins and Vespers found in the 1895 edition of the Evangelical Lutheran Hymn Book:¹¹

THE ORDER OF EARLY SERVICE, OR MATINS¹²

A hymn of Invocation of the Holy Ghost, or another Hymn may be sung.

Then shall be sung or said the Versicles here following, all standing to the end of the Venite.

Versicle: O Lord, open Thou my lips.

Answer: And my mouth shall show forth Thy praise.

Versicle: Make haste, O God, to deliver me.

Answer: Make haste to help me, O Lord.

Gloria Patri: Amen. Hallelujah.

(During the Passion season the Hallelujah shall be omitted. Then shall follow the Invitatory with the Venite. On Festival Days a special Invitatory may be used.)

The Invitatory

O Come, let us worship the Lord:
For He is our Maker.

Venite Exultemus (Ps. XCV.)

O Come let us sing unto the Lord . . . and we are

¹¹Evangelical Lutheran Hymn Book, by authority of the Evangelical Lutheran Synod of Missouri and Other States (Chicago: American Lutheran Publication Board, 1895), pp. 23ff.

¹²An interesting feature to this order of Matins is that no provision was made for an offering. Dallmann once wrote to Polack that "money was as scarce as hen's teeth." Humorously enough it may have been difficult to collect money with no offering. Doubtless this lack of a provision for the offering was an oversight because the Vespers contains a proper place after the sermon.

the people of His pasture and the sheep of His hand.
 Glory be to the Father . . . world without end.
 Amen.

The Hymn

The Hymn shall then be sung.

The Psalm

Then, all standing to the end of the Psalm, shall be sung or said one or more Psalms. At the end of the Psalm the Gloria Patri shall be sung. An Antiphon may be used with each Psalm.

The Lesson

The Scripture Lessons shall then be read. After each Lesson may be sung or said:

But Thou, O Lord, have mercy upon us.
 Answer: Thanks be to God.

After the Lessons a Responsory may be sung.
 A brief Exhortation or Sermon may then follow.

Te Deum Laudamus

We praise Thee, O God . . . let me never be confounded. Amen.

Or the

Benedictus (St. Luke i)

Blessed be the Lord God of Israel . . . to guide our feet in the way of peace.
 Gloria Patri: Amen.

The Prayer

Then shall be said the Prayers here following, or the Suffrages, the Litany, or other Prayers.

Lord, have mercy upon us.

Lord, have mercy upon us.

Christ, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

Lord, have mercy upon us.

Then all shall say:

Our Father who art in heaven . . . for ever and ever.
 Amen.

One or more Collects may be used, with the Salutation, which may be preceded by a Versicle. After each Collect the congregation shall sing or say: Amen.

Then may be sung or said the Benedicamus with the Salutation.

The Lord be with you.

Answer: And with thy Spirit.

Benedicamus

Bless we the Lord.

Answer: Thanks be to God.

The service may end with the Benedicamus or a closing Hymn may be sung; after which may be said:

The grace of the Lord Jesus Christ, and the love of God, and the communion of the Holy Ghost, be with you all. Amen.

At the close of the service silent prayer should be offered.

The Order of Vespers is the earliest recorded in English Lutheran hymnals in America:

ORDER OF EVENING SERVICE Or VESPERS

A hymn of Invocation of the Holy Ghost, or another Hymn may be sung.

Then shall be sung or said responsively the Versicles with the Gloria Patri as here followeth, all standing to the end of the Psalm.

Versicle: Make haste, O God, to deliver me.

Answer: Make haste, to help me, O Lord.

Glory be to the Father . . . world without end. Amen. Hallelujah!

During the Passion Season the Hallelujah shall be omitted.

The Psalm

Then shall be sung or said one or more Psalms.

At the end of the Psalm the Gloria Patri shall be sung. An Antiphon may be used with each Psalm.

The Lesson

The Scripture Lessons shall then be read, and after each Lesson may be sung or said:

But Thou, O Lord, have mercy upon us.
Answer: Thanks be to God.

After the Lessons a Responsory may be sung.

Then may follow a sermon, after which the Offerings may be gathered.

Then shall be sung

The Hymn

Then, all standing, may be sung or said this Versicle. But on Festival days, a special Versicle may be used.

Versicle: Let my prayers be set forth before
Thee as incense:

Answer: And the lifting up of my hands as the evening sacrifice.

The Canticle

Then shall be sung the

Magnificat (St. Luke i)

My soul doth magnify the Lord: . . . As he spake to our fathers, to Abraham, and to his seed, forever.

Gloria Patri. Amen.

or the

Nunc Dimittis (Luke ii)

Lord, now lettest Thou Thy servant depart in peace . . . and the glory of Thy people Israel.

Gloria Patri. Amen.

An Antiphon may be sung with the Canticle.

The Prayer

Then shall be said the Prayers here following,

or the Suffrages, the Litany, or other Prayers.

Lord, have mercy upon us.
 Lord, have mercy upon us.
 Christ, have mercy upon us.
 Christ, have mercy upon us.
 Lord, have mercy upon us.
 Lord, have mercy upon us.

Then all shall say:
 Our Father who art in heaven . . . for ever and
 ever. Amen.

Salutation: The Lord be with you.
 Answer: And with Thy Spirit.
 Let us pray.

Then shall be said the Collect for the day: the
 Collect for the Sunday is said throughout the
 week following until Friday, but on Saturday the
 Collect for the following Sunday is said. Then
 may be said any other Collects and after that
 this Collect of Peace. A Versicle may be used
 with the Collect.

O God from whom all holy desires . . . through
 the merits of Jesus Christ our Saviour. Amen.

Then may be sung or said the
Benedicamus

Bless we the Lord.
 Answer: Thanks be to God.

The service may end with the Benedicamus; or a
 Closing Hymn may be sung, after which may be said:

The grace of the Lord Jesus Christ,
 and the love of God, and the com-
 munion of the Holy Ghost, be with
 you all.

Amen.

At the close of the service silent prayer should
 be offered.

The following is an example of the table of lessons for
 the morning and evening services covering the entire church
 year, 1895 edition.

A TABLE OF LESSONS FOR MORNING AND EVENING
THROUGHOUT THE YEAR

The Lessons appointed for days between the Fourth Sunday in Advent and the First Sunday after Epiphany are to be omitted when the days for which they are appointed do not occur.

When there are not Six Sundays after the Epiphany, the Lessons for the week after the First Sunday may be omitted one year; and these which follow another Sunday the second year; and so on: in order that in the course of several years all the lessons provided may be read.

The Lessons appointed for the days from the Twentieth Sunday after Trinity to the end of the year are to be read in every year, and those appointed for the weeks before the Twentieth Sunday after Trinity are to be omitted so far as is necessary to this end.

Days	Morning	Evening
First Sun. in Advent		
Monday....	Matthew xi. 25-30	Genesis iii. 1-24
Tuesday...	Acts iii. 22-26	Genesis ix. 1-19
Wednesday..	Colossians i. 15-29	Genesis xxii. 1-19
Thursday..	Hebrews i. 1-4	Genesis xlix. 1-28
Friday....	Hebrews ii. 1-4	Numbers xxiv. 14-25
Saturday..	Ephesians iii. 1-12	Deut. xviii. 15-19
Second Sun. in Advent		
Christmas (nine days)		
Epiphany Cycle		
Pre-lent		
Etc.		

The Grey Hymnal, produced by the Evangelical Lutheran Church of Missouri and Other States in 1905 should not be incorporated into this analysis because the book was devoted exclusively to hymnody. The Orders of Matins and Vespers are therefore not found in this publication. It is mentioned here because of its popularity in the early twentieth century.

Another edition was produced in 1912 which was a reproduction of the 1895 Evangelical Lutheran Hymn Book. No essential changes are found in either the musical settings or text of both Hours. We find no consequential changes in Vespers and Matins in the 1924, 1928 and 1941 editions of the Lutheran hymnals, authorized by the Evangelical Lutheran Church -- Missouri Synod. The orders of service are those listed above in the 1895 edition.

The Sunday School Hymnal must also be taken into consideration at this point. This work was first published in 1901 and revised in 1907 by authority of the English Evangelical Lutheran Church of Missouri and Other States. It is important for two reasons: First, we can see some proper place given to liturgical orders in the thinking of the hymnal and liturgics committee at that time; second, the inundation of liturgical expression into the life of youngsters and catechumens was begun. We, of course, have no guarantee that these materials were used to any large extent but they were made available for congregational use. The order of

service listed below is the "Service for the Meeting of Catechumens" and the "Service for the Meeting of Sunday School Teachers." It is essentially that for Matins, though not given the title. The only major change is a prayer which replaces the Psalmody. The order of service is:

Versicles and Responses from Matins and Vespers
 Invitatory
 Venite
 Canticles
 The Prayers (Kyrie, Lord's Prayer, Collects)
 Benedicamus and Benediction.

The music in the Sunday School Hymnal is the same as that offered in the Evangelical Lutheran Hymn Book of 1895, and leaves much to be desired. Both rhythm and music are not well integrated, thus showing a lack of sensitivity. An example will quickly illustrate this point:

Magnificat

From Beethoven

My soul doth magni / fy the / Lord.

And my spirit hath re / joiced in / God my / Savior.

The pointing is poor. In the first half of the verse the arsis falls on "magnify." Yet the musical ictus occurs in the mediation on the B-flat when the accent textually should

be strong. The major accent should never fall on the ultima of "magnify." The second half of the verse is pointed much better, but in Anglican chant one does not treat the word "Savior" on the final note of the finis as if it were a reciting (tenor) note.¹³ Furthermore, it is doubtful that this tune is really from Beethoven. After some search in various tunes and melody compilations the author gave up the hunt as hopeless. If it is really by Beethoven, the choice is perhaps doubly out of place for there is no need to go to Beethoven, the great orchestral composer, and to offer a little ten note theme under his name. The entire Magnificat is pointed poorly and the harmonization cannot possibly be "from Beethoven." The melody scheme (two more lines not given in the illustration) is rather good if only the text would agree!

The Venite Exultemus (Psalm 95 abridged) will be analyzed in detail below. The same melody occurs here as in the 1941 edition of The Lutheran Hymnal. It is ascribed to Handel in the Sunday School Hymnal.

The Te Deum, Benedictus, Magnificat, and Nunc Dimittis are all given in this first hymnal for the Sunday School. The settings are all typical Anglican chant. The only

¹³The Hymnal 1940, authorized by the Protestant Episcopal Church in the United States of America (Norwood, Mass.: The Plimpton Press, 1940), p. 698. The exceptions to the rule contain only four combinations of words: "The final note of the Ending provides for one syllable only, except in the words, thanksgiving, handmaiden, forefathers, and night season."

musical setting which remains the same is that given for the Magnificat. The setting for the Litany is the J. Spangenberg Ausgabe, 1545. The translation of the Litany is good and the musical setting is appropriate. Bearing in mind that the musical version had been written for the "corrected Litany" in German, one must admit that it comes off well in English.

Revisions of the Hymnal for the Sunday School were made biennially. This hymnal was authorized, recommended and approved by the United Synod of the Evangelical Lutheran Church in the south. The remarks which follow are based upon the tenth edition which appeared in 1922, after ten revisions from 1910 to 1922.

In the 1922 edition, as in two others, the opening service for Sunday School and teachers meetings uses the versicles and responses, also the Gloria Patri, Invitatory and Venite, Psalmody (Gloria Patri), Canticle, Prayers (Kyrie, Lord's Prayer, Collect), and the Benediction. The partially durchkomponiert setting of the Te Deum by Frederick Lliffe is used. The same setting occurs in the Common Service Book in the 1917 and 1958 editions. The pointing is good as a rule. The melodic scheme is more than adequate, always remaining subservient to the text but offering a dynamic drive to the structure. The harmonization is good. It is far better than the Te Deum setting in the Lutheran Hymnal (1941) simply from the standpoint of the pointing. The only criticism of the Lliffe setting is that it may

easily discourage congregational participation.

An analysis of the other Lutheran hymnals today shows that the orders of Matins and Vespers have been quite reliant upon the Common Service Book (1917) both for text and music. Many of the hymnals do not set down genuine Matins and Vesper services.

Summary

First; After the silent eras of orthodoxy and pietism, Matins and Vespers slowly gained acceptance in America. This applies only to their inclusion as orders of service into various agenda and hymnals. It is not until the twentieth century that the laity began to use these on Sundays at all. Second: English usage of the Hours in the Lutheran Church began in 1888, especially in schools. Third: Matins and Vespers are formulated in genuine form by 1895. Fourth: Today these are essentially the same in form, order and musical settings.

CHAPTER IV

A CRITICAL ANALYSIS OF MATINS AND VESPERS

TEXT AND TUNE

General Observations

It is out of appreciation for the painstaking efforts of the saints who through use, experimentation, and originality have preserved for us the beautiful orders of the Offices of Matins and Vespers that the following analysis is offered. Many hundreds of years went into the development and compilation of versicles, responses, the preces, Venite, and canticles as we have seen from the first two chapters. The historical church put the hours to faithful use, safeguarded, pruned and handed them on, not as just another service for variety from the Mass, but as distinct hours for prayer. Our age cannot add a link to the chain without an attempt to make a strong contribution. Neither dare we look on as an idle generation in the use and development of the Minor Services. We have two obligations to fulfill: 1) Use them as distinct prayer services; 2) Reorganize or offer new musical settings.

The Gregorian Contribution

As was pointed up in the Introduction, we cannot say that the Lutheran congregations of the Missouri Synod are

using these Offices faithfully.¹ This is due in part to certain archaic expressions in text; to the poor rhythm of both text and music; to the unmusical and unsingable jumps in certain of the Anglican chant-melodies. All of these contribute to the present disuse. But even in this dissertation which is devoted to the investigation of the above-mentioned criticism, it should be said that the larger part of disuse is due to a widespread slovenly attitude toward liturgy in general and to the Offices in particular. This indifference may be found among both the clergy and the laity. This area of concern demands greater attention in synodical journals and also at conferences of the clergy, the teachers, and the laity. From time to time certain articles have appeared and we need to constantly bring more of the ideals and facts of worship habits before the people.²

No one can deny the natural beauty which belongs to the Offices in the Roman cultus.³ This can be attributed to a number of factors. The rhythm of Latin is less complicated than in the English liturgies. It is therefore more easily

¹Supra., Introduction, p. 3.

²Carl S. Meyer, "Liturgical Forms for School Devotions", Lutheran Education (St. Louis: Concordia Publishing House, 1953), Vol. 88, No. 6, p. 288 ff.

³Dom Gregory Sunol, Text Book of Gregorian Chant (Tournai, Belgium: Desclee and Co., 1930), p. viij. Translated by G. M. Durnford.

predicted in Latin and pours well into the mould of musical rhythms. The development of Gregorian chant was wedded solely to Latin texts. Therefore the two form a single worshipful unit beautifully. We need to develop something designed especially for the use of the English language to meet the demand of all its masculine and monosyllable phrase endings.

Heretofore most energy has been directed to the attempt to accommodate the English language to Gregorian. Many people with an esthetic appreciation will immediately see natural and inherent beauty in the Gregorian. For this reason church musicians have tried to capture this in the vernacular only to discover that much gets lost even when singing Psalms to the eight traditional Psalm tones of plain chant. It is altogether good that we appreciate, use, and continue to experiment in adopting Gregorian to the English. A churchly attitude and philosophy should be caught from this great heritage. The Ordinary and Propers of the liturgy have been successfully sung to strict Gregorian but many laymen miss its spirit. After attempts have been made to educate a congregation, appreciation and understanding of the Gregorian services should result. But too few of the clergy have or take time to educate their people. Moreover too few clergymen have the appreciation, knowledge and skills necessary to train their parishioners in this regard. The success in adapting a congregation to Gregorian almost always depends upon a parochial school system which offers this

kind of training from childhood.

This does not mean that we should ignore Gregorian. On the contrary, Gregorian settings of the Propers should be sung by choirs. Even here a certain freedom is good, as may be seen from the new Introit settings by Healey Willan and Jan Bender.⁴ These settings offer the Antiphon in a free contemporary four-part style. However, the Psalm verse and the Gloria Patri are always fixed to the traditional Psalm tones. The accompaniment is in best taste and keeping with the modality. These treatments are successful without losing the esthetic and natural beauty of the Gregorian.

Is it completely fair to make a congregation sing melodies in the mediaeval modes? The laity does not realize consciously, but only subconsciously what is modal. The modes do establish an ecclesiastical attitude, having had their birth, development and use in the Church. But because this is what has been done in the past do we dare fear to make a contemporary contribution to the liturgical Ordinary? Dare we change the tonality to either major or minor? Dare we use accented passing tones, dissonance, altered chords, seventh chords, ninths, added sixths and seconds? We must struggle for the answer through experimentation.

⁴Cf. Jan Bender, The Introits for Lent and Holy Week (St. Louis: Concordia Publishing House, 1956) - Healy Willan, Introits for the Church Year (St. Louis: Concordia Publishing House, 1957).

We can look to the Roman Church to see what she has been doing in the attempt to solve some of the rhythmical problems while putting Gregorian to English texts. Currently they are having their own struggles with the use of vernacular. Dr. Willis D. Nutting, Notre Dame University educator and writer, has devoted much study and experimentation to combining Gregorian music and English texts. In the summary of a lengthy article on the subject, the following points are made: 1) English is a strong language and should not be despised as some scholars do. It has richness in color of vowel sounds, refreshing rhythm possibilities which do not predominate in other languages and, in addition, the language possesses a strong religious vocabulary which is sonorous when read and chanted; 2) Because of masculine and monosyllabic endings, it presents difficulties especially in its cadences; 3) Certain distortions occur when putting English to Gregorian, but some of these also happen in the Latin, though infrequently; 4) Certain modifications can be made in the Gregorian melodies especially in the Psalm tone mediation and finis to accommodate the English. Nutting offers this rousing challenge, "Why not solve everything with an English Gregorian?"⁵

These points are well taken and make a good summary as

⁵Dr. Willis D. Nutting, "On the Verge of the Vernacular," Amen, edited by John K. Ross (Chicago: Vernacular Society, December 1, 1956), pp. 4-8.

well as a contribution at this point. Gregorian can and should be used for the Ordinary, but let us not fail to make our own tonality-established contribution.

The Anglican Contribution

It goes almost without saying that the Church of England has made the second great contribution to the singing of the Ordinary of both the Mass and the Offices with the composition of Anglican Chant. You will find literally dozens of settings to which various parts of the Ordinary and Propers may be sung.⁶ The ferial and festival preces are always composed modally and are constructed in strict conformity with the rules of Gregorian chant.

The history of chant in England revolves around two chief periods: 1) Augustin was commissioned by Gregory the Great (604 A. D.) to carry the traditions of Christian worship to the Isle of Britain. This developed into the Sarum Use at Salisbury, England. Sarum Chant is essentially Plainsong and is not related to Anglican in any way. In the early 16th century the chant was set to English. 2) From the days of Edward VI (1560) to the present day, the chants have retained certain of the characteristics belonging to Gregorian (viz., reciting note, mediation, finis).

⁶Usually the schemes are quite simple and short, and are known by the composer's name or place of usage. Some of these are: S. Wesley; J. Randall; Gilbert; Naylor; Monk; Novello; Stainer; Rimbault; Crotch; Dupuis; and endless others. Cf. Nos. 600 - 700 in The Hymnal, 1940, op. cit., pp. 698-742.

The major incorporation which makes Anglican chant distinctive in this period is that it is harmonized into three and four parts and is intended to be sung by the choir in parts. It is always sung in the vernacular. However, the simple unaccompanied plainsong of the versicles remains for the minister.

The problem of ascertaining the date of harmonized chant in English usage is difficult. Most scholars subscribe to Edward Dickinson's remark:

If Merbecke's unison chants were intended as a complete scheme for the musical service, they were at any rate quickly swallowed up by the universal demand for harmonized music, and the choral service of the Church of England very soon settled into the twofold classification which now prevails, viz., the harmonized chant and the more elaborate figured setting of "service" and anthem. The former dates from 1560, when John Day's Psalter was published, containing three and four-part settings of old Plain Song melodies, contributed by Tallis, Shepherd, and other prominent musicians of the time.⁷

At this time the musicians concentrated on new settings for the Canticles and consequently on all component parts of the liturgy for both morning and evening Prayer and the Mass.

The contributions which Anglican Chant makes are: 1) The complete and accepted use of the vernacular; 2) The introduction of harmonizations into the chant expression of the church; 3) An establishment of major and minor tonality

⁷Edward Dickinson, Music History in the Western Church (New York: Charles Scribner's Sons, 1950), p. 346.

(in the canticle, psalm, and settings of the Ordinary); 4) Great relaxation from some of the strict regulations of the Gregorian. (Unfortunately this has led to abuses in treatment of rhythm and melody).

The musicians of the Church of England must have had certain practicalities in mind when they reacted against all Gregorian chant for the people. They felt the need for a contemporaneous expression in music of the liturgy. The Church of England is to be highly complimented in this that the musicians and liturgists made a vital contribution to the music of the liturgy which has endured for more than four hundred years.

It should be said that Lutherans are in a fortunate position from which they can draw from the sources of any and every church that has produced something worthwhile. They have neither canons to restrict nor traditions to enslave. In fact, in regard to chant we have made little contribution except to perpetuate. We have only to be obedient to a worshipful atmosphere, conducting the service in decency and order with due reverence to the genuinely historical, but never afraid to offer that which is new and conducive to worship. Lutherans know and mark that which is genuinely Lutheran in historical development. But they can also look behind them both to the right and to the left and borrow what they will from the Anglican and Catholic traditions. In this sense, too, they are the church catholic.

But in borrowing Lutherans have often forgotten to produce. For the past decades they have resurrected hymns and church music from the great Lutheran heritage, but the new hymns (text and tune) in The Lutheran Hymnal, written since 1900, can be counted on the fingers of one hand. The same dependency is true in the area of liturgy. Many of the musical settings of the liturgy are borrowed from Gregorian and Anglican traditions. They have only drawn upon Lutheran sources for the music of the Kyrie and the Litany within the framework of Vespers and Matins. The musical styles of Gregorian and Anglican chants come one after another in the services. A case in point occurs when one goes from the Te Deum into the Kyrie in Matins which is always a musical shock to sensitive ears. This is due not only to change of key but also to difference in style.

The harmonizations of the Gregorian tunes in both Vespers and Matins (Kyrie, Magnificat, Nunc Dimittis) are not offensive. They are in the traditional style and certainly guard themselves against any criticism of over-powering the text. At the time The Lutheran Hymnal was compiled, even a carefully prepared dissonance in an accompaniment to the liturgy was frowned upon. The contemporary German school has certainly been the leader in freeing the style. This is exemplified in both settings of the Mass by Jan Bender and Healey Willan who were commissioned by the Music Editorial

Committee of Concordia Publishing House.⁸ These settings give a singular style in both melody and harmonization throughout which is far better than putting Gregorian and Anglican chant side by side within the framework of one service.

It would be ideal to have a number of contemporary settings for the Minor Services for the sake of variety. It might be well to include one Anglican service, one service based entirely on Gregorian, and a complete contemporaneous setting or two. In this way more unanimity would be given to the services and distracting features of constant change might fall by the wayside.

The Service in Detail

Let us for the sake of convenience to our study segment the Matins and Vespers for musical analysis only:

1. Preces and Gloria Patri
2. Invitatory and Venite Exultemus
3. Psalmody
4. Lesson, Versicle and Response, and Responory
5. The Canticles
6. The Prayers and Conclusion

Preces and Gloria Patri

The first two versicles and response are actually one short psalm set up for antiphonal response between pastor and people. The first versicle and its response, "O Lord, open Thou

⁸Though at the time of writing these services are unavailable, the last process of publication is underway. Both will be made available by Concordia Publishing House.

my lips; And my mouth shall show forth Thy praise," were originally not a part of Matins or Vespers; but they have been adopted from the Eastern Rite.⁹ The Gloria Patri is the liturgical conclusion to the psalm verses. This is a unit which does not sing like one in the present setting. The change of key from D in the preces to A in the Gloria Patri segments the Gloria and makes of it a new or dangling section.

The major tonality is established. The rhythm of both sentences is good. However, the textual pointing of the Gloria Patri is bad. Nowhere does the present author find the same Gloria fixed to this melody. The following illustration shows the meter of the text in violent disagreement with the ictus of the chant scheme in the opening phrase. This is sufficient evidence to make another setting desirable.

Glory be to the Father and to the Son

The heavy accent should fall on "Son," not on "to" or "the." By the very nature of the movement of melody in the two notes C-Sharp and E of the mediation, attention and stress are drawn to the text at that point. It is here that the text

⁹R. Morris Smith, "The Sources of the Minor Services," Memoirs of The Lutheran Liturgical Association, edited by Luther Reed (Pittsburgh: Lutheran Liturgical Association, 1907), II, p. 40.

should have its arsis.

Historically the Gloria may be divided into versicle and response as follows:¹⁰

- V: Glory be to the Father, and to the Son, and to the Holy Ghost;
 R: As it was in the beginning, is now and ever shall be, world without end. Amen.

The suggestion is made that for the sake of the flow in the rhythm an abbreviated improvement can be made in the versicle of the Gloria. Instead of having the meter a mixture of trochee, dactyl, and iambs:

Glo / ry be to the Father and to the Son and to the Holy Ghost
 which has the following arsis and thesis:

Glory be to the Father, and to the Son, and to the Holy Ghost.
 It would be better to abbreviate, changing the meaning in no way and helping the flow and rhythm by having all iambs and only one dactyl:

Glo - ry be to the Fath - er, Son and Hol - y Ghost.

Invitatory and Venite Exultemus

The rubric concerning the Invitatory reads, "Then shall follow the Invitatory with the Venite or, on Feast Days, the special Invitatory." It is presupposed that when the service is chanted the musical setting of the common Invitatory be used for the alternate suggestions for the Seasons and

¹⁰This is always the case in The Hymnal, 1940, and the Liber Usualis.

Feast Days. The music is suitable for the common Invitatory. The rhythm matches both text and music and the setting is simple with obvious I, V, I harmonizations. But the setting is most inadequate when sentences other than the common Invitatory are forced in.

In the music and text the final accent of the versicle occurs on the ultima (final); but there is a shift of accent to the penultima in the response, making the former a masculine (M) and the latter a feminine (F) ending. Notice how this accent shifts in other selected Invitatories from The Lutheran Hymnal:

Versicles:

<u>Common</u>	-	O	Come,	let	us	worship	the	Lord:	(M)			
<u>Advent I</u>	-	Be	-	hold	the	King	come	-	eth:	(F)		
<u>Asc. Day</u>	-	Hal	-	lélujah!	The	King	ascendeth	into	heav	-	en:ll	(F)

11Some provision and explanation should be made to solve the problem at intonation time to the Invitatory. In all but two cases the arsis occurs after the second syllable which is contrary to the musical formula of the common Invitatory where the arsis is immediately on the second syllable, "O come, let us worship the Lord." In all other cases excepting Advent the arsis occurs later as in the verse for Ascension Day, "Hallelujah! The King ascendeth into heaven." It would, therefore, be much better to have the change of pitch occur from f-sharp to a at that point. This problem is common to Whitsuntide, Epiphany and Christmas.

Responses:

Common - For He is our Mak - er. (F)

Advent I - O Come, let us wor - ship Him. (M)

(The same response is used for Christmastide, Epiphany, and Trinity.)

These rhythmical disturbances naturally discourage the use of the proper Invitatories. One of three things will happen: Either the pastor will be insensitive and use them the way they are; he will alter them to his own liking; or he will use only the common Invitatory, which practice loses some of the refreshment that comes with these variable sentences.

A lively discussion will ensue when raising the question whether or not the Invitatory should be repeated after the Venite. Some have followed the rubrical directions of The Lutheran Hymnal:

The first part, or the whole of the Invitatory may be sung or said by the Minister or sung by a single voice or by the choir before the Psalm; and after the Psalm and Gloria Patri the whole Invitatory shall be sung.¹²

¹²The Lutheran Hymnal (St. Louis: Concordia Publishing House, 1941), p. 95. Cf., Luther Reed, The Lutheran Liturgy (Philadelphia: Muhlenberg Press, 1947), p. 384. Dr. A. C. Piepkorn of the St. Louis Concordia Theological Seminary favors the historical repetition: Cf., A. C. Piepkorn, "The Rubrics Governing the Use of the Minor Propers of Matins and Vespers," American Lutheran XIX (Sept., 1936), p. 16.

Historically the whole Invitatory should be used before and after the Venite.¹³ This being the case, we find the musical setting in The Lutheran Hymnal quite inadequate. It is successful to go from A in the Invitatory to E in the Venite. Because of the very short hearing of A in the Invitatory one gets a feeling of dominant preparation for the tonic E which follows in the long section of the Venite. But to repeat the Invitatory after concluding the singing of the Gloria Patri of the Venite takes the musical feeling back to dominant A where it then rests. This is musically poor and unwarranted. It is an unfinished product to the ear of the lay-worshipper who knows no music. If a modulation be made by the organ, once again establishing the key of A, the repeated Invitatory seems appended. The musical setting of the Invitatory and the Venite should be so written as to solve this disjointed and segmented feeling.

Venite Exultemus

The Venite and the Invitatory form a singular call to worship. The one rubric cited above covers both. The music of each, therefore, should be related and so composed as to lead naturally from one to the other. If the motif of the Venite were stated in the Invitatory a unity would be achieved. The tone is set, the scheme is announced, and a movement is begun in the Invitatory which is not concluded

¹³Ibid.

until its repetition occurs.

The present setting in The Lutheran Hymnal is unsatisfactory. The one leap which occurs in the third phrase of the melody destroys the flow. The harmonization is attractive but does nothing by dissonance and resolution to help the accent or to move the text along. In general it is stodgy. The seventh chords and accidentals in the harmonization are unbecoming to this idiom of chant. The duration is too short to have the diminished seventh chord in the final phrase.

A few remarks must be made about the rhythmic features of the text and music. By the time a congregation has sung this scheme three times the natural stress has become deeply imbedded. The pointing of Psalm 95 is acceptable, but in the Gloria Patri the accent unfortunately falls again on "to the Son."

Oh, come let us sing un - to the Lord:
 For the Lord is a great God
 The sea is His, and He made it:
 Glory be to the Father and to the Son

Another glaring unnatural stress occurs in the printed third verse of the second musical phrase. The ictus in the musical

pattern is indicated and is agreeable to the text in all cases but this one:

And His hands Form - ed the dry land.
 (And His hands Formed the dry land.)

It is apparent that these things could be solved with a slight departure from a rule in favor of naturalness. The rule is that all syllables are pronounced in chant. So, even though very clumsy to our normal speech habit, we incorporate the antiquated practice of pronouncing "ed" syllables when chanting. Here the normal accent and arsis of the text were ignored in favor of the rule. The suggested parenthetical setting above solves the problem of accent.

The Psalmody

The rubric in The Lutheran Hymnal for the Psalmody reads:

One or more Psalms shall be said or chanted. At the end of each Psalm or at the end of the Psalmody The Gloria Patri shall be said or chanted. The congregation may be seated during the Psalmody and rise at the last Gloria Patri. (Instead of one of the Psalms, the Athanasian Creed may be used on Trinity Sunday Matins only). An Antiphon may be used with each Psalm.¹⁴

Many wonderful and suitable settings have been made available

¹⁴The Lutheran Hymnal, op. cit., pp. 34 and 42.

to date. It is ideal that the congregation participates in the chanting of the psalms. The best settings for the psalms to be sung by the congregation are to the Gregorian Tones I-VIII and Peregrinus (the "Wandering Tone").¹⁵ These are best for a number of reasons: 1) They are easiest and quickest to learn for the congregation; 2) they are the most adaptable to prose; 3) they lend themselves readily to antiphonal use between congregation, choir, and minister (cantor); 4) they are truly worshipful conveyors of the text and do not propose to be anything more. (One should understand them in this light and not expect musical fascination from them.)

To do more than this with the Psalter at this time is beyond the intention and scope of this paper. One question might yet be raised. Would it perhaps encourage the use of the Psalms if old and new hymn-tune settings would be prepared in a truly liturgical style, (Antiphon, Psalm, Gloria, and Antiphon repeated) based upon a revision of the old "Scottish-Presbyterian Versified Psalter."

Lesson, Versicle, Response, and Responory

According to the rubric, the lesson is to be read in the Lutheran Rite. After the Lection, this Versicle and its Response are chanted:

Y: But Thou, O Lord, have mercy upon us.

R: Thanks be to Thee, O Lord!

¹⁵Cf. Herbert Lindemann, The Psalter (Minneapolis: Augsburg Publishing House, 1940).

The rhythm of the music and the text coincide. These settings are good. They do not and cannot link themselves with what follows historically. The rubric reads: "After the Lesson or Lessons a Responsory may be said or chanted." No musical settings have been provided for The Lutheran Hymnal. The Responsories appointed for the Seasons on pages ninety-five through one hundred are connected with this Versicle and Response as well as with the Lection. Strodach definitely links these all together as a unit.¹⁶ For the sake of continuity and unity it would be well if the music would bind the Versicle and Response together with the Responsory. The unity would encourage more frequent use of these wonderful verses which were intended either to interpret the Lesson (in those systems where a Responsory is set up for each day), or to relate the service to the seasonal emphasis (the Lutheran appointment).¹⁷

The Responsory acquires its name from the manner in which it was sung after the era of Gregory the Great, 600 A. D. The Responsorium prolix (long Respond) was sung after the Nocturn Lessons of Matins. Its form was responsorial according to Pierik:

The precentor sang first the Refrain (or Respond), which the choir or chorus of the faithful repeated.

¹⁶p. Z. Strodach, A Manual on Worship (Revised edition; Philadelphia: Muhlenberg Press, 1946), p. 272.

¹⁷Ibid.

The soloist then sang a verse and the choir again responded with the entire Refrain, after which the soloist sang the Gloria Patri (without the Sicut erat). This was followed by the second portion of the Refrain sung by the choir. Next the precentor intoned the Refrain from the beginning and at the close of the intonation the choir united with him and together they sang the Refrain to the end.¹⁸

Although the texts in The Lutheran Hymnal are greatly abbreviated in comparison to the Responsorium prolix, they possess the same form. Thus they lend themselves to beautiful antiphonal treatment which existing settings ignore.¹⁹

The Canticles

1. Te Deum Laudamus

The Lutheran Hymnal setting of the Te Deum is difficult to sing. Its melodic range is wide, with leaps of sixths here and there. For this reason alone it is not desirable. It is tuneful and is therefore liked by many who have learned it, but this does not necessarily indicate that it is good chant. Chant should restrict itself to a closer range and be pitched lower than some of the leaps staffed here. Congregations have difficulty singing above D and certainly should not be taken that high or higher in a leap. The harmonization is traditionally appropriate to the setting. The

¹⁸Marie Pierik, The Song of the Church (London: Burns Oates & Washbourne LTD, 1948), p. 55.

¹⁹Cf. Max Reger, The Responses: Musical Settings (Philadelphia: The Lutheran Publication House, 1914), and J. F. Ohl, The Responses of Matins and Vespers, Set to Music (Philadelphia: The United Lutheran Publication House, 1909).

author, W. Lawes, did not have the unaccented passing quarter-notes which appear in The Lutheran Hymnal.²⁰ These make the synchronization between organist and people difficult. Lawes also did not transpose his melody into a minor key as is found in the second section. The arsis and thesis of many lines are ignored completely when the Te Deum is pointed to this chant tone. It should be noted that Gregorian treatments are "throughcomposed".²¹ This is necessary because of the many variances in feet, meter, and the duple and triple figures within two feet. Such problems are treated successfully in modern choral settings by Ralph Vaughan Williams, Henry Ley, and Healey Willan. For example, Healey Willan's setting of the Te Deum satisfies the dactylic construction with triplet figures in the following verses:

con - tin - u³ - al - ly do cry.

The no - ble ar - my³ of mar - tyrs.

The good - ly fel - low³ - ship of the prophets.²²

The following excerpts from the Te Deum Laudamus in The Lutheran Hymnal demonstrate how the above-mentioned sensitivity of "throughcomposed" settings is violated: Notice also

²⁰Cf. The Hymnal, 1940, of the Protestant Episcopal Church in the United States of America (Norwood, Mass: The Plimpton Press, 1943), p. 721.

²¹J. Eric Hunt, Cranmer's First Litany, 1544, and Merbecke's Book of Common Prayer Noted, 1550 (New York: The Macmillan Company, 1939), p. 127.

²²Healey Willan, We Praise Thee, O God (St. Louis: Concordia Publishing House, 1953), Music CH 1059.

how the coincidence between text and music is missing:

3. Heaven and earth are full of the majesty of Thy gló - ry.

6. also the Holy Ghost the Comfort - er.

7. Thou art the everlasting Son of the Fath - er.

8. Thou didst humble Thyself to be born of a vir - gin.

10. in the glory of the Fa - ther.

16. Vouchsafe, O Lord, to keep us this day with - out sin.

A number of suggestions can be made in an attempt to solve the problem. We could, of course, follow in trail of the Church of England and turn the singing of the Te Deum and other canticles over to the choir. Many wonderful "through-composed" settings are available. However, the congregational participation should be retained at all costs and thus fulfill one of the fundamental Lutheran positions regarding liturgical

practice. Dr. Walter E. Buszin stresses this distinctively Lutheran concept of worship:

The plain truth is that Luther wanted the people to be as active as possible in the services of worship.²³

This quotation is made in connection with the Te Deum because it is here especially that the congregation is made to sit idly by while the choir either sings another setting or the canticle is dropped entirely. The present author feels the major contributing cause to be the musical setting of the Te Deum. That the choir sings this or any other canticle for variance' sake is to be the exception rather than the rule.

The use of settings other than the Anglican forms for congregational use is inevitable. The setting must be simple, for complexity will disturb and discourage. A number of musical phrases should be employed (two, four, or six) because of the extreme length of the canticle. The singing of it can become tedious and tiring, even though the text has tremendous power and virility. It divides nicely into three parts, a division which is followed in a number of hymnals.²⁴ Luther divided this "Song of Praise" into the same three parts and, moreover, arranged it antiphonally for either choir

²³W. E. Buszin, The Doctrine of the Universal Priesthood and its Influence upon the Liturgies and Music of the Lutheran Church (St. Louis: Concordia Publishing House), Part II. (This work is undated and unpaginated.)

²⁴Cf. Service Book and Hymnal; Common Service Book with Hymnal; The Lutheran Hymnal.

or clergy and congregation. Some such arrangement is good for interest and relief.

Because of long verses it would be good practice to employ two reciting notes in juxtaposition before either the mediation or final cadence. This will assist in pointing up the arsis which so often occurs before the cadence. Couple this with a modified "throughcomposed" treatment and a new vigorous approach is given to the singing of the Te Deum. Frederick Lliffe treats the canticle in a similar fashion.²⁵ However, his setting becomes mystical and romantic in the pianissimo passages employed for the Trisagion. His setting is too difficult for congregational singing and this may explain why it is omitted from the new Service Book and Hymnal.²⁶

2. The Benedictus

The melody used here is again the one commonly used for the Gloria Patri response to the Preces of the morning and evening Office.²⁷ In addition to the previous critical remarks, the rhythm of the final cadence in the following two verses is in disunity with that of the music:

²⁵Common Service Book with Hymnal, op. cit., pp. 32 ff.

²⁶Service Book and Hymnal of The Lutheran Church in America, authorized by the Churches cooperating in The Commission on the Liturgy and The Commission on the Hymnal. Music Edition, 1958.

²⁷Supra., Chapter III, p. 48.

that He would grant un - to us;
to guide our feet in the way of peace.

3. The Versicle, Magnificat and Nunc Dimittis of Vespers

.This Versicle is connected in its theological relation to the canticle. A point of contact and connection is made when a motif used in the Versicle and Response re-occurs in the canticle itself.

The music of the present setting of the Versicle and Response is suitable. The accent violates good pointing at one place in the Response. This occurs on the word evening:

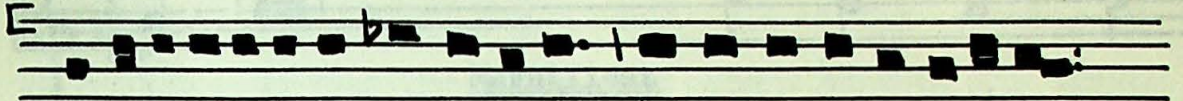
And the lifting up of my hands as the eve - ning sac - ri - fice.

The cadence is really arranged to contain a dactylic and monosyllabic masculine ending. The whole scheme would be better if it read:

And the lifting up of my hands as the eve - ning sac - ri - fice.

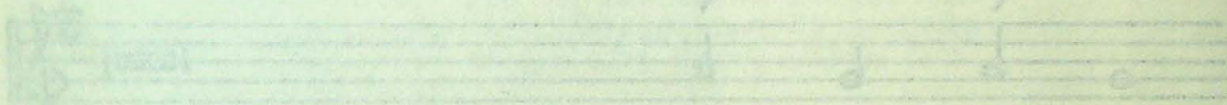
Both the Magnificat and the Nunc Dimittis are set to the Gregorian Tone I f. However, dropping the melismatic finis

which would have added interest. The tone originally appeared as follows:



The pointing is not in good keeping with proper rules of accent in the following verses. The second portion of each verse is almost always awkward and unsingable:

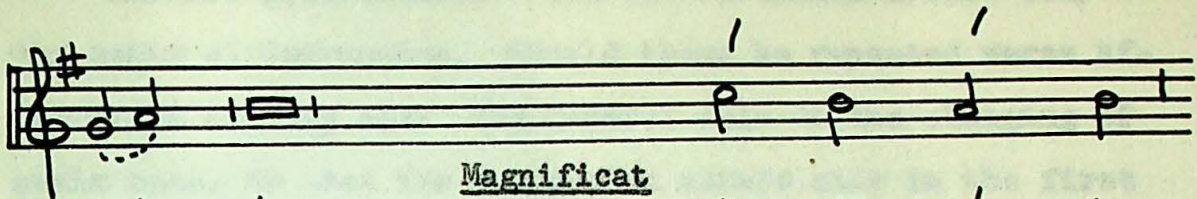
*Gloria Patri
 (common to both settings)*
 Heavy - ly to the Fa - ther and to the Son:



Benedictus
 the low estate of His hand maid - en,
 and He ly - ing in His womb.
 He hath scattered the proud in
 the imagi - nation of their hearts,
 and exalted them of low de - gree,
 and the rich He hath sent
 emp - ty by a - way.

Benedictus
 report - ing to Thy Word,
 which Thou hast prepared before
 the face of all peo - ple;

*Gloria Patri
 (common to both)*
 and to the Ho - ly Ghost:

Magnificat

For He hath re - gard - ed:
 He hath holpen His servant
 Israel in remembrance of His mer - cy:

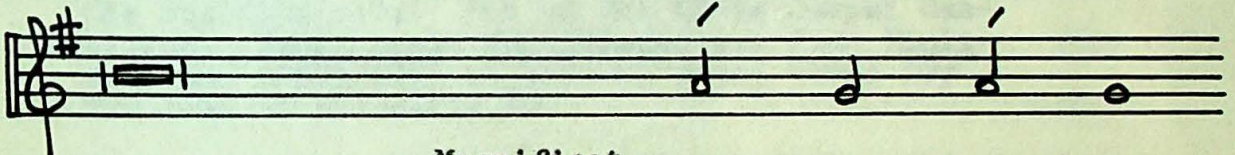
Nunc Dimittis

A Light to light - en the Gen - tiles:

Gloria Patri

(common to both settings)

Glo - ry be to the Father and to the Son:

Magnificat

the low estate of His hand maid - en:
 and he ly is His name.
 He hath scattered the proud in
 the imagi - nation of their hearts.
 and exalted them of low de - gree.
 and the rich He hath sent emp - ty a - way.

Nunc Dimittis

accord - ing to Thy Word.
 which thou hast prepared before
 the face of all peo - ple;

Gloria Patri
(common to both)

and to the Ho - ly Ghost;

Another problem with these two canticles arises over the notes of intonation. Should these be repeated verse after verse as they are? The general rule in the changing of psalm tones is that the intonation occurs only in the first verse serving the purpose of leading into the psalm (and later the canticle), from the preceding antiphon.²⁸ To repeat the intonation with the chanting of the Gloria Patri is optional and should then only be done when two antiphonal choirs and/or precentor and choir chant in unison. There is an exception made in the chanting of the Gospel Canticles:

All the other verses begin recto tono, i.e., on the reciting-note: But in the three Gospel Canticles: Benedictus; Magnificat; and Nunc Dimittis, the intonation is made at every verse for the sake of solemnity.²⁹

The settings in The Lutheran Hymnal follow this ancient practice and, therefore, are defensible. The harmonization is clearly traditional. It does nothing to detract from the chanting. It is, however, harmonized in G (vi, V, I, vi, I, V, I: I, ii, vi, V, I - established tonality), and does not suggest Mode I.³⁰

²⁸Dom Gregory Sunol, Text Book of Gregorian Chant (Tournai, Belgium: Desclée & Co., 1930), p. 56.

²⁹Ibid.

³⁰This canticle is traditionally harmonized in G major, and reveals no intrinsic modality. An example of good modal accompaniment to Tone I may be analyzed: Cf., A Plainsong Hymnbook, edited by H. Nicholson (London: William Clowes and Sons, Limited, 1932), Hymn 4, p. 4.

The canticles should properly have an antiphon fixed to them which would be sung before and after the canticle. The rubric of The Lutheran Hymnal for Vespers only reads: "An Antiphon may be said or chanted with the Canticle."³¹ The mention of an antiphon is omitted in Matins. The use of antiphons in connection with the canticles of Lauds and Vespers can be traced to the seventh century. Pontifical decrees prohibited the use in the Divine Office before that time.³² The only suitable settings available for use in connection with the canticles (Te Deum, Benedicite Omnia Opera, Benedictus, Dignus Est Agnus, The Beatitudes, Magnificat, Nunc Dimittis), are the melismatic settings of Gregorian.³³ Of course, they can always be properly monotoned by the officiant or precentor, but they serve the intended musical purpose best if they set up an introductory motif to the music of the canticle. Therefore the styles of the antiphon and canticle should not be mixed. The modes or tonality must be in conformity with each other as well as with the preceding Versicle in Vespers and with the Kyrie which follows in both Offices. For this reason, the Kyrie feels more connected in the Evening Office.

The antiphon should be introduced by solo voice, either pastor or precentor, before the canticle and repeated by the

³¹The Lutheran Hymnal, op. cit., p. 44.

³²Marie Pierik, op. cit., p. 62.

³³Ibid.

choir after the canticle. In the absence of a choir the pastor may respond alone or, if its musical construction is simple enough, teach the congregation to repeat the antiphon. The antiphon texts listed in The Lutheran Hymnal are seasonal and, therefore, the settings should be in keeping with both the Office canticle and the Seasons.³⁴ Two methods of preparation are suggested: 1) One melody scheme for each canticle to which all the antiphons could be sung; 2) where more versatility persists on the part of the pastor and choir, a different setting could be arranged for each antiphon and canticle.

A contemporary innovation is to use a hymn verse or verses as an antiphon. This suggestion is made on the basis of the Breviarium Lincopense, edited by Knut Peters:

Ant.: Sanctum ericum comitans
sanctus presul finlandiam
adijt illic militans
bonam christi militiam.

Ant.: Doctrinam evangelicam
annuncians gentilibus
patenter viam celicam
demonstrabat errantibus.

Ant.: Ut christo lucrifaciat
gentes idolatrantes
non timet ne inueniat
multos se tribulantes.

Lectio j.

Resp.: Omnes gentes iubilate
deo celi exultate

³⁴The Lutheran Hymnal, op. cit., pp. 95-99. A listing for acceptable antiphons in the Lutheran rite for "other times" is listed on Page 100.

gaudeat finlandia
 leti deum collaudate
 Et henrici celebrate
 leta natalicia

Y: Hic effulsit honestate
 morum. Verbi veritate.
 Vite sanctimonia.³⁵

(The antiphon is repeated.)

Could this become at least an introductory way to introduce congregations to the singing of antiphons? Great care would have to be exercised not to transgress seasonal and daily appointed theological stress textually. The music would have to be carefully chosen to remain homophonous.

The Prayers and the Conclusion

The rubric for the Prayers reads: "Then shall be said or chanted the Prayers here following or the Suffrages (p. 113), the Litany (p. 110), or other Prayers. All shall say or chant The Kyrie." Thus the closing section to both Offices is begun at this point. The musical connection has been treated above.³⁶ But once again it must be stated that while a division occurs between the canticle and the Kyrie, the unity and flow of the service must not be disturbed. Furthermore, when placing the canticles and prayers (especially the Kyrie and Lord's Prayer) in juxtaposition, we see striking contrasts: Te Deum and Kyrie, exuberant praise and devotional

³⁵Breviarium Lincopense, edited by Knut Peters (Lund: Bengt Strömberg; Karl Erik Wallin, 1954), III, p. 568.

³⁶Supra., Chapter III, p. 66.

prayer; Benedictus and Kyrie, edification and devotional prayer; Magnificat and Kyrie, devotional praise and prayer; Nunc Dimittis, Christian resignation and devotional prayer. These contrasts brought out in the music will assist the emotional and psychological elements in worship.

The present setting of the Kyrie is the best music in the services. The melody and text have excellent rhythmical union in arsis and meter. The arsis in the melody agrees with the theological stress of the words, "Lord, have mercy upon us" and "Christ have mercy upon us." The traditional harmonization strongly undergirds this threefold cry for help.

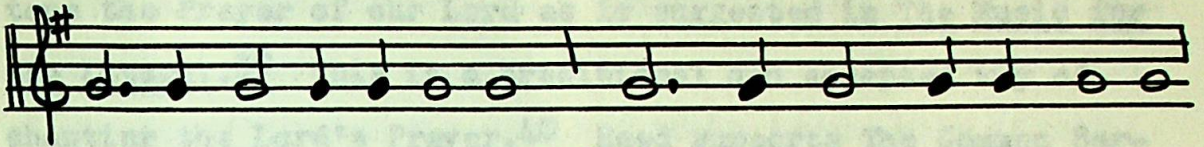
The source of the melody for the Kyrie is unknown. It does not occur in any of the previous editions of hymnals produced by any Lutheran Church body. Its rhythm is identical with that which is ascribed to Thomas Tallis in the Common Service Book with Hymnal. However, this ascription to Tallis disagrees with photostatic reproductions which show this to be a setting by John Merbecke.³⁷ Reed claims the principle melody to be in the tenor voice.³⁸ This claim must be considered secondary when the following comparison is made of the soprano line of Setting I to Merbecke's monotone scheme and cadence in Setting II. The two are identical:

³⁷Eric Hunt, op. cit., p. 143.

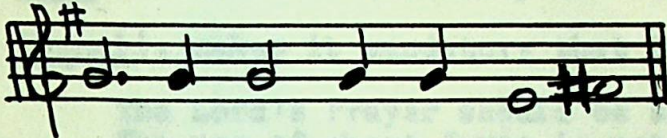
³⁸Luther Reed, op. cit., p. 398.

Common Service Book with Hymnal

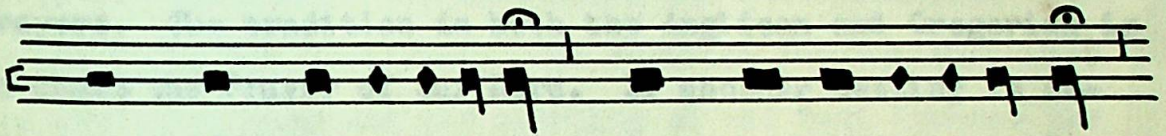
Thomas Tallis



Lord, have mer-cy up-on us. Christ have mer - cy up - on us.



Lord, have mer - cy up - on us.

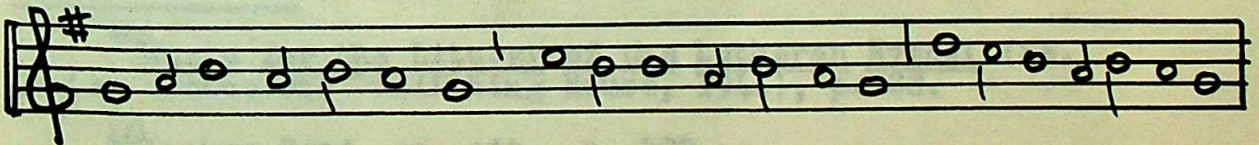
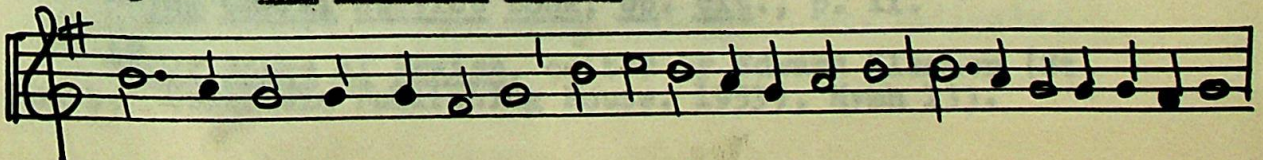
Merbeck's Book of Common Prayer Noted, 1550

Lord, have mercy upon us. Christ have mercy upon us.



Lord, have mercy upon us.

The melody of Setting II and the rhythm of Setting I (both from the Common Service Book with Hymnal), seem to be the basis for the setting which appears in The Lutheran Hymnal:

Setting II from the Common Service Book with HymnalSetting from The Lutheran Hymnal

It is best if the clergy, congregation, and choir monotone the Prayer of our Lord as is suggested in The Music for the Liturgy.³⁹ This is a traditional and accepted way of chanting the Lord's Prayer.⁴⁰ Reed supports The Common Service rubric which (contrary to the rubric in The Lutheran Hymnal), makes it mandatory that it be spoken:

The Lord's Prayer should be said and not sung.
The use of chant forms is not to be encouraged.
There should be no organ accompaniment to cloud
the clear and devout offering of the petitions.⁴¹

Reed, however, takes no exception to the chanting of all other prayers. The tradition in both the Anglican and Gregorian is to chant the Prayer of our Lord. If another setting is desired apart from the monotone, it is suggested that the Traditional Melody be used. This melody is very sympathetic to the text; never attempts to over-power and embellish the text; has its own beauty in simplicity. A fine edition appears in Our Songs of Praise.⁴² It is desirable to sing the setting just as it appears, without accompaniment.

The music for the Salutation, Collect, Benedicamus, and Benediction formulates a unit as it should. It follows consistently the drop of a minor third at the cadence. A raised

³⁹Music for the Liturgy of the Lutheran Hymnal (St. Louis: Concordia Publishing House, 1944), p. 88.

⁴⁰Luther Reed, op. cit., p. 399.

⁴¹The Choral Service Book, op. cit., p. ii.

⁴²Our Songs of Praise, edited by Edward Klammer (St. Louis: Concordia Publishing House, 1953), Hymn 133.

leading tone is used properly when ascending to the reciting tone; again it is lowered in a descending pattern. This part of the music and its harmonization is good. The coincidence of the meter between the text and music agrees with itself. An ancient pointing of the collect may be found in The Choral Service Book.⁴³

Summary

The music of the present settings to both the Offices of Matins and Vespers in The Lutheran Hymnal hinders flow and unity in the services. The best music and harmonizations occur in the Kyrie and Versicles. The settings for the canticles are musically poor and the pointing of the text ignores the arsis of the line in many instances. The weakest music of both Hours is perhaps that of the Venite Exultemus.

The mixing of styles of chant (Anglican and Gregorian), especially within a single unit, is passe. It results in a liturgical hodgepodge, and one might term it as a medley of canticles, versicles and responses. Refinement is essential! A Gregorian setting for the hours is beautiful and conducive to prayerful attitude. A completely Gregorianized service especially sensitive to the English language is one answer. Another might be the "throughcomposed" treatment in a contemporary style, drawing upon the best contributions of all

⁴³The Choral Service Book, op. cit., pp. xiii-xiv.

eras of chant. And rather than make it a case of either/or, a number of thoroughly refined services should be made available for congregational use.

An Explanation

The following settings are offered on the basis of the foregoing historical survey and critical analysis of the text and music. The attempt is made to keep the services in an attitude of officium horarum primum. However, care was taken not to ignore the strength and vigor of the sections of praise, i. e., the canticles and the Venite Exultemus.

The groundwork for all the versicles and responses are Psalms tones V and VI. The melodies and accompaniments have been knowingly composed in an established major tonality to give a sense of freedom to the service. Each versicle and response is treated as a single unit and not as two. In each case, therefore, a single arsis is underscored by the musical treatment.

The same music is used for the proper canticles in each service. This is not to economize, but it is thought that the same musical treatment would encourage proper use of the appropriate canticles. Otherwise it may be discouraging for a congregation to learn a new melodic scheme for each canticle. The spirit and theology of the Benedictus is so similar to the Te Deum that it is hoped that the music does not do an injustice to the texts. The same is said for the settings of the Magnificat and Venite. Other canticles, i. e., Benedictus

CHAPTER V

NEW SETTINGS FOR MATINS AND VESPERS

An Explanation

The following settings are offered on the basis of the foregoing historical survey and critical analysis of the text and music. The attempt is made to keep the services in an attitude of officium horarum precum. However, care was taken not to ignore the strength and vigor of the sections of praise, i. e., the canticles and the Venite Exultemus.

The groundwork for all the versicles and responses are Psalm Tones V and VI. The melodies and accompaniments have been knowingly composed in an established major tonality to give a sense of freedom to the service. Each versicle and response is treated as a single unit and not as two. In each case, therefore, a single arsis is underscored by the musical treatment.

The same music is used for the proper canticles in each service. This is not to economize, but it is thought that the same musical treatise would encourage proper use of the appropriate canticles. Otherwise it may be discouraging for a congregation to learn a new melodic scheme for each canticle. The spirit and theology of the Benedictus is so similar to the Te Deum that it is hoped that the music does not do an injustice to the texts. The same is said for the settings of the Magnificat and Venite. Other canticles, i. e., Benedicite

Omnia Opera, can be pointed to the schemes satisfactorily.

The musical divisions are followed as suggested in the previous chapter. The music attempts to show these lines of unity and division. For example, the opening two versicles have the Gloria Patri as their conclusion. The melody and accompaniment bind this section together. The "Alleluia" at its conclusion recapitulates the brief section, but at the same time it heralds the call to worship of the Invitatory and Venite.

Such devices as lifting the organ intonations out of other sections should tend to unify. Certain motifs occur in parts of the accompaniment, and at other times in the melody. Augmentation and diminution were employed not for the sake of novelty but unity. Occasional dissonances and open fifth chords are found, i. e., the response to the Salutation. Movement and continuation is hereby achieved.

The practice of a double reciting note in a single phrase is not new. A very successful incorporation is found in "Twenty Four Psalms and a Canticle," by Joseph Gelineau.¹ This practice assists the natural stress of the arsis when it occurs in longer verses.

The versicle of the Invitatory should be chanted by the pastor or cantor without accompaniment. When the congregation

¹ Joseph Gelineau, Twenty Four Psalms and a Canticle (Toledo: Gregorian Institute of America, 1955).

responds, the accompaniment should be used. The entire accompaniment should be used when the Invitatory is repeated by the choir and/or congregation. Likewise, the accompaniments to the antiphons should only be used when repeated by the choir. They are to be intoned by pastor, cantor, or by the male section of a choir without accompaniment. The ladies' voices may join in the repeated Invitatory and antiphons.

The general rubrics of The Lutheran Hymnal are to be applied.

Soli Deo Gloria

THE ORDER OF VESPERS

THE ORDER OF VESPERS

The Preces

Versicles

Handwritten musical notation for the first versicle. It consists of a single staff in G major (one sharp) and common time. The melody is a simple sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the staff.

O Lord, op-en Thou my lips:

Handwritten musical notation for the second versicle. It consists of a single staff in G major (one sharp) and common time. The melody is a simple sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the staff.

Make haste, O God, to de-liv-er me:

Handwritten musical notation for the third versicle. It consists of a single staff in G major (one sharp) and common time. The melody is a simple sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the staff.

Glo-ry be to the Father, Son, and Ho-ly Ghost:

Responses

Handwritten musical notation for the first response. It consists of three staves in G major (one sharp) and common time. The top staff has the melody: G4, A4, B4, C5, B4, A4, G4. The middle and bottom staves provide harmonic accompaniment. The lyrics are written below the top staff.

And my mouth shall show forth Thy praise.

Handwritten musical notation for the second response. It consists of three staves in G major (one sharp) and common time. The top staff has the melody: G4, A4, B4, C5, B4, A4, G4. The middle and bottom staves provide harmonic accompaniment. The lyrics are written below the top staff.

Make haste to help me, O Lord.

Handwritten musical notation for the final response. It consists of three staves in G major (one sharp) and common time. The top staff has the melody: G4, A4, B4, C5, B4, A4, G4. The middle and bottom staves provide harmonic accompaniment. The lyrics are written below the top staff.

As it was in the beginning, is now, and ever shall be, world with-out end. A-men. AL-Le-lu-ia!

VERSICLE:

Handwritten musical notation for the Versicle, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

The Invitatory

RESPONSE:

Handwritten musical notation for the Response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it, including sub-sections 'a)' and 'b)'.

Common

Handwritten musical notation for the Common response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Common response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Advent

Handwritten musical notation for the Advent response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Advent response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

christmastide

Handwritten musical notation for the Christmas response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Christmas response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Epiphany

Handwritten musical notation for the Epiphany response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Epiphany response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Easter tide

Handwritten musical notation for the Easter response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Easter response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Ascension

Handwritten musical notation for the Ascension response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Ascension response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Whitsuntide

Handwritten musical notation for the Whitsuntide response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Whitsuntide response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Trinity

Handwritten musical notation for the Trinity response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Handwritten musical notation for the Trinity response, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff with lyrics below it.

Organ Intonation

Musical notation for Organ Intonation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody in the top staff consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line in the bottom staff consists of quarter notes: G2, A2, B2, C3, B2, A2, G2.

Versicle

Musical notation for the Versicle, consisting of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, with a fermata over the final G4. Below the staff, the text reads: "But Thou, O Lord, have mercy upon us:"

Musical notation for the phrase "Thanks be to Thee, O Lord.", consisting of three staves. The top staff is in treble clef and the bottom two staves are in bass clef. All staves have a key signature of two sharps (F# and C#) and a 2/4 time signature. The top staff contains the melody: G4, A4, B4, C5, B4, A4, G4, with a fermata over the final G4. Below the top staff, the text reads: "Thanks be to Thee, O Lord." The bottom two staves provide a harmonic accompaniment with quarter notes: G2, A2, B2, C3, B2, A2, G2.

Responsory

Advent

Cantor or Unison Male chorus

Be-hold the days come, saith the Lord that I will raise unto David a righteous branch;
And a king shall reign and prosper and shall execute justice and judgment in the earth.

The Verse

Pleno Choro:

mf And this shall be His name whereby He shall be called: The Lord our right-eous-ness.

Cantor or Male voices

In His days shall Judah be saved And Israel shall dwell safe-ly. (45)

Gloria

Glory be to the Father, and to the Son, and to the Holy Ghost;

(45)

The Te Deum

6. The Father of an infinite majesty; Thine adorable true and only Son,

1. We praise Thee O God: we ac-
 2. To Thee all angels cry aloud, the
 3. Holy, holy, holy, knowledge Thee to be the Lord;
 heav'n and all the powers therein,
 Lord God of Sabaoth,

also the Holy Ghost the Com-For-ter.

1. All the earth doth worship Thee, the
 2. To Thee cherubim and Sera-phim con-
 3. Heav'n and earth are full of the
 Father
 tinual
 majesty
 ev - er - last - ing.
 ly do cry:
 of Thy glo - ry.

4. The glorious company of the Apostles praise Thee; The goodly fellowship of the prophets praise Thee; The noble army of martyrs praise Thee;
 5. The holy Church throughout all the world doth ac-know-ledge Thee;

Organ transition
when "II" is used.

Trumpet

Handwritten musical notation for Trumpet, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a dynamic marking of *ff* (fortissimo). The notation includes eighth and quarter notes, rests, and bar lines. The melody in the top staff starts on G4, moves to A4, has a quarter rest, then B4, C5, D5, E5, and F5. The bass line in the bottom staff starts on G3, moves to A3, has a quarter rest, then B3, C4, D4, E4, and F4.

Te Deum (continued)

II choir alone in unison
(or congregation)

7. Thou art the King of
 9. Thou sittest at the right
 10. We believe that Thou shalt come to
 11. Make them to be numbered

Glor-y O Christ; Thou art the everlasting Son of the Fa-ther.
 hand of God; In the Glory of the Fa-ther.
 be our Judges; We therefore pray Thee
 help Thy servants whom
 Thou hast re-
 deem'd with Thy precious blood.
 ev-er last-ing.

with Thy Saints: In glory

8. When Thou tookest
 upon Thee to de-liv-er man,
 Thou didst humble Thyself
 to be born of a vir-gin.
 When thou hadst overcome
 the sharpness of death; Thou didst open
 the Kingdom of heav'n to all be-lievers

III 4/4

The Te Deum (concluded)

12. O Lord, save Thy people, and bless Thine heritage;
 13. Day by day we magnify Thee.
 15. O Lord, let Thy mercy be upon us as our trust is in Thee:

Govern them and lift them up for-ev-er.
 And we worship Thy name ever world with-out end.
 O Lord, let Thy mercy be upon us as our trust is in Thee: O Lord, let me never be con-found-ed.

14. Vouchsafe, O Lord to keep us this day without sin: O Lord, have mercy upon us; have mercy upon us.

Proper Antiphons

Tone V

Advent: Come, O Lord, and make no / tar-(ry)-ing: loose the / bonds (of) Thy people.
 Epiphany: A Light to lighten the / Gen-tiles: and the glory of Thy / peo-ple Is-(ra)-el.
 Eastertide: Hal-le-lu-jah! The Lord is / ris-en: Hal-le-lu-jah! as He said unto you. / Hal-le-lu-jah!
 Whitsuntide: Thou sendest forth Thy Spirit, they are cre-at-ed:
 and Thou renewest the face of the earth. Hal-le-lu-jah. / Hal-le-lu-jah!
 Trinity Season: Un-to Thee do we call, Thee do we praise, Thee do we / wor-ship: O / bless-ed Trix-(i)-ty.

Tone VI

Christmastide: The Lord hath said un-to me: Thou art my Son, this day have / I be-got-(ten)-Thee.
 Passion Season: Be-hold, now is the accept / ed time: behold, now is the / day (of) sal-va-tion.
 Ascension: If I go not away, the Comforter will not come un-to you:
 but if I depart, I will send Him unto you. / Hal-le-lu-jah!

THE BENEDICTUS

- D 1. Blessed be the Lord / God of Israel;
A For He hath / visited and re - / deemed His peop - le.
- D 2. And hath raised up a mighty sal - / vation for us;
A in the / house of His / ser - vant Da - vid;
- D 3. As He spake by the mouth of His holy / prophets,
A Which / have been since the / world be - gan;
- D 4. That we should be / saved from our enemies;
A And from the / hand of / all that hate us;
- E 5. To perform the mercy promised to our / forefathers:
B And to remember His / ho - ly cov - e - nant.
- D 6. To perform the oath which He sware to our father / Abraham;
A That / He would / grant un - to us;
- E 7. That we, being delivered out of the / hand of our enemies,
B Might / serve Him with - out fear,
- D 8. In holiness and righteousness be - / fore Him
A All the / days / of our life.
- D 9. And Thou, Child, shalt be called the / prophet of the
Highest;
A For Thou shalt go before the face of the / Lord to pre -
/pare His ways;
- E 10. To give knowledge of sal - / vation unto His Peo - ple;
B By the re - / mis - sion of their sins,
- D 11. Through the tender mercy of our / God,
A Whereby the Dayspring from on / high hath / visi - ted us;
- E 12. To give light to them that sit in / darkness and in the
shadow of death;
B To guide our feet in / to the way of peace.
- A Glory be to the Father, Son, and / Holy Ghost,
D As it was in the beginning, is now, and ever shall be;
/ world / with - (out end.) Amen.

The Collects

(monotoned with short termination.)

R. A-men.

(final)...ev-er one God, world with-out end.

R. A - men.

Benedicamus

Bless we the Lord:

R. Thanks be to God.

Benediction

The grace of our Lord Jesus Christ, the love of God and the communion of the

Holy Ghost be with you all.

A - men.

THE ORDER OF VESPERS

Versicles

O Lord, op-en Thou my lips:

Make haste, O God, to de-liv-er me:

Glo-ry be to the Father, Son, and Ho-ly Ghost:

The Preces

Responses

And my mouth shall show forth Thy praise.

Make haste to help me, O Lord.

As it was in the beginning, is now, and ever shall be, world with-out end. A-men. AL-Le-lu-ia!

Organ Intonation

Handwritten organ intonation notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are in the key of D major, indicated by two sharps (F# and C#). The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a supporting line with quarter and eighth notes, including some chords.

Versicle

Handwritten musical notation for the first line of the versicle. It is a single treble clef staff in the key of D major (two sharps). The melody consists of a series of eighth notes, starting on a middle G and ascending to a high G. There is a fermata over the final note.

But Thou, O Lord, have mercy upon us:

Handwritten musical notation for the second line of the versicle. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. All staves are in the key of D major (two sharps). The top staff contains a melodic line with dotted notes and a fermata over the final note. The middle and bottom staves contain supporting lines with quarter and eighth notes.

Thanks be to Thee, O Lord.

Responsory

Advent

Cantor or Unison Male Chorus

Be-hold the days come, saith the Lord that I will raise unto David a righteous branch;
And a King shall reign and prosper and shall execute justice and judgment in the earth.

The Verse

Pieno Choro:

mf And this shall be His name whereby He shall be called: The Lord our right-eous-ness.

Cantor or Male voices

In His days shall Judah be saved And Israel shall dwell safe-ly. (4/5)

Gloria

Glory be to the Father, and to the Son, and to the Holy Ghost;

(4/5)

Organ Intonation

Versicle

Let my prayers be set forth before Thee as incense.

Response

And the lifting up of my hands as the eve-ning sac-ri-fice.

Proper Antiphons

Advent: Come, O Lord, and make no / tar-(ry)-ing: loosen the / bonds (of) Thy people.
 Epiphany: A Light to lighten the / Gen-tiles: and the glory of Thy / peo-ple Is(ra)-el.
 Eastertide: Hal-le-lu-jah! The Lord is / ris-en: Hal-le-lu-jah! as He said unto you. / Hal-le-lu-jah!
 Whitsuntide: Thou sendest forth Thy Spirit, they are cre-at-ed:
 and Thou renewest the face of the earth. Hal-le-lu-jah. / Hal-le-lu-jah!
 Trinity Season: Un-to Thee do we call, Thee do we praise, Thee do we / wor-ship: O / bles-sed Trix-(i)-ty.

Tone VI

Christmastide: The Lord hath said un/to me: Thou art my Son, this day have / I be-got-(ten)-Thee.
 Passion Season: Be-hold, now is the accept / ed time: behold, now is the / day (of) sal-va-tion.
 Ascension: If I go not away, the Comforter will not come un/to you:
 but if I depart, I will send Him unto you. / Hal-le-lu-jah!

The Magnificat

1. My soul doth magni-fy the Lord,
 2. For He hath re-garded the low estate of His hand - maid - en;
 3. For He that is mighty hath done to me great things; ho - ly is His name:
 4. He hath showed strength with His arm; migh - ty from their seats;
 5. He hath put down the holpen His servant Israel in re - mem - brance of His
 6. He hath filled the hun - gry with good things, ^{mer - cy,}
 7. He hath Glory be to the Father, Son, and Ho - ly Ghost;

1. And my spirit hath re - joiced in God my Sav - ior.
 2. For he - hold from henceforth all generations shall call me bless - ed.
 3. And His mercy is on them that fear Him from gen - er - a - tion.
 4. He hath scattered the proud in the imagi - na - tion of their hearts.
 5. And ex - alted them of low de - gree.
 6. And the rich He hath sent emp - ty a - way.
 7. As He spoke to our fathers, to Abraham, and to his Seed for ev - er.
 As it was in the beginning, is now, and ever shall be, World with - out end. A - men.

Nunc Dimittis

1. Lord, now lettest Thou Thy servant de-part in peace:
 2. For mine eyes have seen Thy sal-
 3. A Light to light - en the ra-tions
 Gen-tiles:
Glory be to the Father, Son, and Ho - ly Ghost:

1. Ac - - - - - cor-ding to Thy word.
 2. Which Thou hast pre-pared before the face of all peo-ple.
 3. And the Glory of Thy people Is-ra-el.
 As it was in the in the beginning, is now, and ever shall be; World with-out end. A-men.

The Prayers

The Kyrie

Officiant

Handwritten musical notation for the Officiant part of The Kyrie. It consists of a single staff in G major (one sharp) and common time. The melody is a simple sequence of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics "Lord, have mer-cy up-on us;" are written below the staff.

Congregation

Handwritten musical notation for the Congregation part of The Kyrie. It consists of two staves in G major and common time. The top staff has the melody: G4, A4, B4, C5, B4, A4, G4. The bottom staff provides a simple harmonic accompaniment. The lyrics "Christ, have mer-cy up-on us; Lord, have mer-cy up-on us." are written below the staves.

The Lord's Prayer

Handwritten musical notation for The Lord's Prayer. It consists of a single staff in G major and common time. The melody is: G4, A4, B4, C5, B4, A4, G4. The lyrics "Our Father. . . . A-men." are written below the staff.

The Salutation

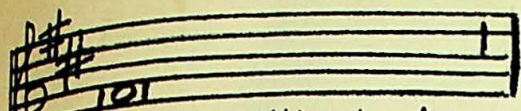
Versicle

Handwritten musical notation for the Versicle part of The Salutation. It consists of a single staff in G major and common time. The melody is: G4, A4, B4, C5, B4, A4, G4. The lyrics "The Lord be with you:" are written below the staff.

Response

Handwritten musical notation for the Response part of The Salutation. It consists of two staves in G major and common time. The top staff has the melody: G4, A4, B4, C5, B4, A4, G4. The bottom staff provides a simple harmonic accompaniment. The lyrics "And with Thy spir-it." are written below the staves.

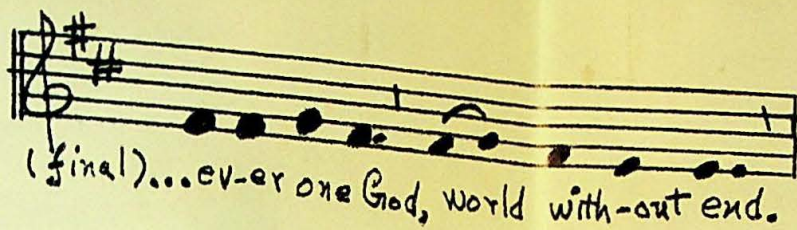
The Collects



(monotoned with short termination.)



R. A-men.

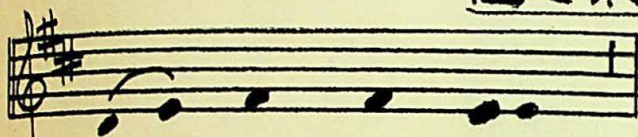


(final)...ev-er one God, world with-out end.

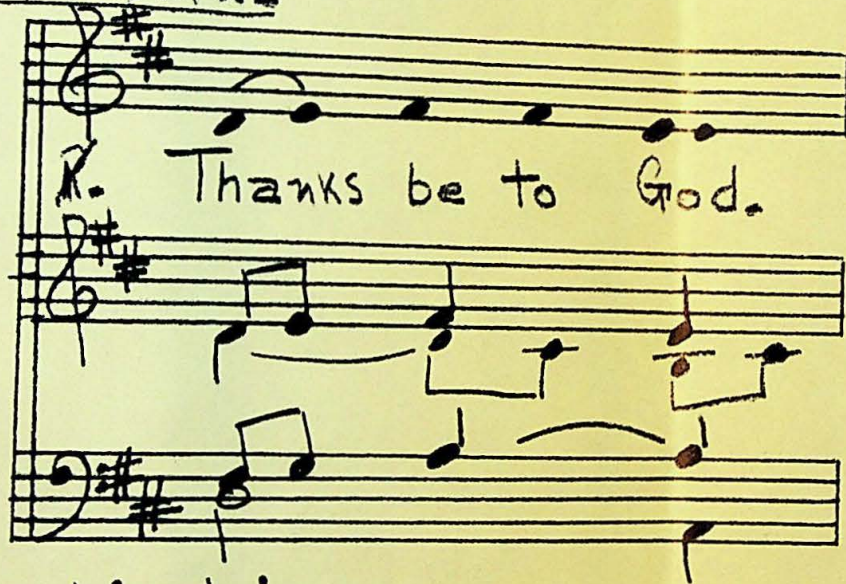


R. A - men.

Benedicamus

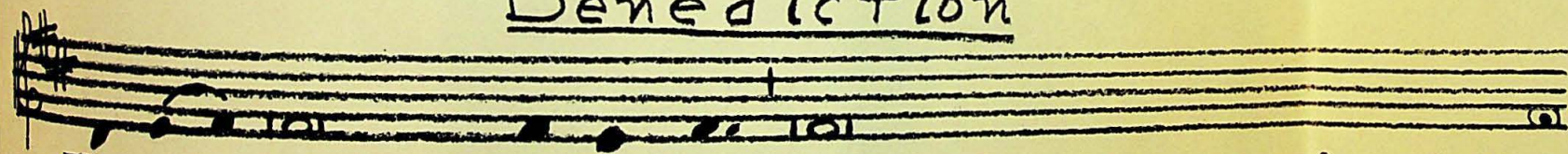


Bless we the Lord:

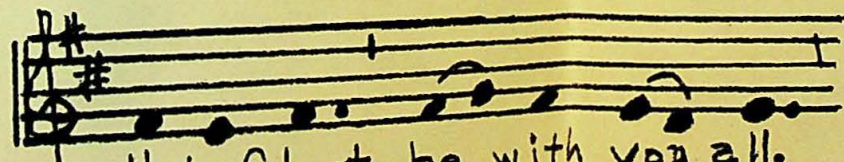


R. Thanks be to God.

Benediction



The grace of our Lord Jesus Christ, the love of God and the communion of the



Holy Ghost be with you all.



A - men.

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