

A CHOIRMASTER'S NOTEBOOK
on
ANGLICAN SERVICES
and
LITURGICAL MUSIC

by
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Preface

Much of the material in this manual has been used by the writer in lectures before various musical organizations; at the Wellesley (Massachusetts) Conference School for Church Music; the Redlands (California) Church Music Conference (1947), the Cranbrook (Michigan) Conference (1949) and also in covering the subject of Anglican Church Services in the Liturgical Music Courses given at Boston University College of Music and at the New England Conservatory of Music. It is put in its present form in response to many requests from students, as well as from young choirmasters seeking information regarding problems they have encountered in taking up work in an Episcopal Church or in going from one Episcopal Church to another. In this manual the writer attempts to state briefly in every day language a few of the things every choirmaster should know, but which, it would seem, many do not.

Introduction

A Liturgy is a Form of Public Worship that is definitely authorized by a Church.

The Liturgy of the Anglican Church is contained in the Book of Common Prayer.¹ It includes the Service of Holy Communion (by some Anglicans called the Mass or the Eucharist), Morning and Evening Prayer, (the latter sometimes called Evensong), the Litany and other Offices. All these are largely adaptations and translations of portions of the Latin Missal and Breviary, pre-reformation liturgical books which, together with several others constitute the Liturgy of the Roman Catholic Church.

Liturgical music is that music composed specifically for the Liturgy, for the sole purpose of enhancing the beauty of the sacred texts. To this end it must possess distinctly religious qualities and be subject to certain limitations. The following quotations, perhaps better than any lengthy argument, will make it clear as to what should be the nature of the music in our churches.

“ . . . if we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be a sacred music, devoted to its purpose, a music whose peace should still passion, whose dignity should strengthen our faith, whose unquestioned beauty should find a home in our hearts to cheer us in life and death; a music worthy of the fair temples in which we meet, and of the holy words of our Liturgy; a music whose expression of the mystery of things unseen never allowed any trifling motive to ruffle the sanctity of its reserve.”²

“Let the chant be full of gravity; let it be neither worldly nor too rude and poor. . . . Let it be sweet, yet without levity, and whilst it pleases the ear let it move the heart.

. . . It should not contradict the sense of the words, but rather enhance it. For it is no slight loss of spiritual grace to be distracted from the profit of the sense by beauty of the chant, and to have our attention drawn to a mere vocal display, when we ought to be thinking of what is sung.”³

For nearly sixteen centuries all church music was liturgical music. The first thousand years of the Christian Era saw the development of Latin Plainsong, a unisonous vocal music set to the texts of the Liturgy. It became a complete and perfect art-form long before any attempt had been made in part-singing, counterpoint or harmony.

1. Office Hymns and the Sequences are, of course, liturgical, but there is no authorized Hymnal of the whole Anglican Communion.

2. Robert Bridges *Collected Essays*, XXII. Oxford Univ. Press.

3. St. Bernard of Clairvaux (1090-1153).

It was not then called Plainsong. That term was first used much later—about the thirteenth century to differentiate the ancient melodies from Polyphony.

Polyphony is music for two or more voices singing simultaneously, each voice having its own individuality, rhythm, dynamics and nuances. Polyphony reached its climax in the sixteenth century with the works of Josquin, De Lassus, Vittoria and Palestrina. These men and their contemporaries created a vast treasury of choral music which has never since been equalled. Excepting the few works of this period, which were written with an organ part, this music should always be sung unaccompanied.

From the seventeenth century on, Church Music became less and less liturgical in character. Much music continued to be composed for the Liturgy but it was of a type too often unfit for its purpose, and as time went on, more and more resembling the music of the Opera House.

During this period, organs and other musical instruments were perfected and instrumental performers acquired great skill. The musical mind of the Western world came to be chiefly occupied in producing music in which more importance was attached to orchestral, than to choral composition. When they wrote for the Church, the great masters showed but little concern for liturgical matters. With a few exceptions, their renowned cantatas, oratorios and Masses, are better suited for use at a "sacred concert" than at a liturgical Service.

In the latter part of the nineteenth century due, in England, partly to the influence of the Oxford Movement and in France, to the works of Charles Bordes, and of the Paris Schola Cantorum, there sprang up a renewed interest in plainsong and classical polyphony. In 1903 the "Motu proprio" of Pius X, ordered that in so far as possible, music of this kind be used in Roman Catholic Churches throughout the world.

Many selections of plainsong and other ancient music have been, and are being adapted and arranged for use in the Church of England and for the Liturgy of the Episcopal Church in the United States. Some of these arrangements are finding their way into the Services of other Churches, and may be found in the repertory of nearly all choirs of distinction. They, as well as the Latin originals, are being used by many University and College choral societies, and as text material for courses in Church Music.

No church musician is completely equipped for his life work, if he lacks a knowledge of the Liturgy of his Church and of the ceremonies, music and traditional customs associated with it for so many centuries.

Plainsong

The word *plainsong* is a general term denominating the unison vocal music associated with various ancient liturgies, Christian, Jewish and others. It is often used synonymously with *Gregorian Chant*, but strictly speaking the latter, (named after St. Gregory the Great, Pope, 590-604 A. D.) is but one, though a most important one, of several liturgical Chants. Some scholars feel that *Roman Chant* would be a more appropriate name for it, since *Ambrosian Chant* which takes its name from that of St. Ambrose, Patron Saint of Milan, is still officially used there, and on certain occasions the *Mozarabic Chant* in Spain, while in the Eastern Churches, the *Byzantine*, *Syrian* and *Armenian* have persisted through the ages. The numerous hymn-melodies labeled "Sarum Plainsong"¹ in some Anglican Hymnals are variants of the Roman Chant taken from certain English mediaeval Liturgical Books.

It is regrettable but true, that in the Episcopal Church as a whole, there is little evidence of any wide-spread interest in Plainsong. There are indeed many individuals devoted to the Chant, and many enthusiastic crusaders striving to restore church music to its ancient dignity, but the crusade is not a popular one.

This lack of interest and even violent dislike is not solely confined to Anglicans, but it may be observed in the Roman Church in this country.² So far as the Episcopal Church is concerned, the writer of these lines is of the opinion that the foremost reasons for this apathy, or worse, are (1) the belief that Plainsong is "Catholic" or "High Church"; (2) it has been sponsored too often by amateurs with little practical experience in choir training; (3) Rectors wishing to introduce Plainsong into their Church Service have almost invariably attempted to do too much in too short a time, often expecting their choirs to sing the more florid and difficult melodies of the Communion Service, before they could give a respectable rendition of the Responses or the Lord's Prayer; last but not least, the dearth of properly trained liturgical choirmasters, until quite recent times. It is now possible for young church musicians who are unable to attend college or school where courses in this subject are given, to educate themselves. The "Liber Usualis" with Introduction and Rubrics in English, and some of the many recordings of Plainsong available, will provide the requisite material for such study. The Introduction should be used as one would use a text-book, and the recordings played while the listener has the notes before him. Nearly all the recorded selections can be found in the

1. *Sarum* is the Latin name of Salisbury, England. The Sarum rites which prevailed in many parts of England during the late middle ages, were abolished by Papal decree in 1547.

2. The writer was recently told by the organist of a large Roman Catholic Church that his Pastor considered Gregorian Chant a necessary evil!

"Liber." After becoming familiar with the original Latin Chant, it is an easy step to the adaptations used in the Anglican Church. A list of books and music recommended for Anglican Choirmasters will be found in another part of this book.

Plainsong is the heritage of all Christians. It is catholic in every sense of the word. Its repertoire ranges from the simplest musical formulae and inflections easily sung by priest and people, to the most florid and difficult melodies suitable only for highly trained singers. The melodies are classified as (1) Syllabic, (2) Neumatic and (3) Melismatic. Syllabic chant has one note to a syllable, neumatic a neum³ to a syllable and melismatic several neums to a syllable. Syllabic chant occasionally has two or three notes to a *few* syllables, and in the neumatic one note is sometimes given to one or two syllables. The plainsong hymn-tunes in the Hymnal 1940 are for the most part syllabic, but the tune there given to the hymn "O Trinity of Blessed Light" would be classified as neumatic, and the more ornate melodies in the "Fourth Communion Service" are melismatic.

Many selections of Plainsong for Anglican Services have been published both in England and the United States, some printed in the old (Gregorian) notation and others transcribed into modern notation, as in the Hymnal. It is essential that choirmasters be thoroughly familiar with the old notation and it cannot be too strongly urged that choirs be taught to read it. This is not hard to do. Young children and those who have no knowledge of either notation, can learn to read the old much more quickly than the new. An easy way to accomplish this is through the use of Douglas' Book, the "Kyrial," which in its Introduction gives explicit and very simple rules regarding the subject. Beginners should be taught to read and sing the Responses, Sursum Corda, Creed and the Lord's Prayer, before attempting the several settings of the Communion Service and other music included in the book.

All Plainsong is *unison* melody and it should be kept in mind that when men and boys sing together the same melody, they are singing in octaves. It is a well established fact that the human ear does not easily tire of unison melody, but that long-continued melodies in octaves soon become wearisome. The ancients understood this and in hymns, canticles and psalms with many verses, the women and boys alternated with the men verse by verse, only occasionally singing together as in a refrain. It is still the most satisfactory method of singing plainsong hymns and psalms.

The custom of having Choral Services, at least occasionally, is no longer unusual in the Episcopal Church in this country. In English Cathedrals they have long been practically universal.

3. A *neum* is a note-group which is always sung to one syllable. *Simple neums* are groups of two or of three notes, while *compound neums* are extensions of these, formed by the addition of a note or two. There are also "Special" neums in which the notes by their shape or position indicate a particular accent, phrasing or shading. These last require most careful practice to insure a correct rendition of melodies wherein they occur.

For a complete understanding of the neums and their interpretation, consult the "Liber Usualis" Introduction.

No Service can correctly be called "choral" unless the priest or officiating minister sings his part of the Service: the Versicles, Collects, and in the Communion Service, the Prefaces and the Intonations to the Creed and the Gloria in Excelsis. All these are Plainsong, and it is these simple inflections which should first be mastered, the next step being Tones for the Psalms and the Canticles. It is not advisable to have any service entirely sung to *plain-song*, except in Religious Houses and in churches with very small choirs incapable of doing any part-singing; in churches where there is a well-trained choir, plain-song, classical polyphony and modern liturgical works can be used on the same program without incongruity, if they are carefully chosen by a choir-master with good taste and judgment. And there is no surer way of acquiring these qualities than through the serious study and practice of Plainsong.

The Communion Service

The Holy Communion is the only Service ordained by our Lord Himself. In the Book of Common Prayer it is called "The Order for the Administration of the Lord's Supper or Holy Communion." It is frequently spoken of as the "Mass"⁴ or the "Holy Eucharist,"⁵ but by whatever name it is called, or however greatly ceremonies and externals may vary in different parishes, it is always the *same* Service — in the words of the Prayer Book, "a perpetual memorial of our Lord's precious death and sacrifice, until His coming again."

There are many variants of the manner in which this Service is conducted. So far as they concern the duties of a choirmaster two general types will be described here, those commonly called "high-church" and "low-church."⁶ All choirmasters should be conversant with both types. This is often very important when applying for a new position, and is also valuable when, as sometimes happens, a new Rector makes changes in the type of Services and music.

There are many details concerning the ceremonial which have to be taken into consideration by a choirmaster in preparing the music for a Celebration of the Holy Communion according to the "high-church" usage. The greater part of the Service is sung by the Priest and Deacons, as well as the choir and congregation, and it is frequently called a High Mass, or solemn High Mass.⁷

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

4. The word *Mass* (Latin, *Missa*), is from the Dismissal *Ite, missa est* anciently sung at the end of the Service.

5. The word *Eucharist* is the Greek name for the Liturgy, meaning *Thanksgiving*.

6. Many Episcopalians dislike the terms "high-church" and "low-church" but the great mass of people persist in using them. In this manual they refer only to externals. In no way is it intended to suggest that one type of usage is better than another, but differences do exist and a choirmaster has to face realities. He knows he must obey his Rector in such matters and he must also know what differing Rectors may want.

7. At a Solemn High Mass, the Celebrant is assisted by a Deacon and Sub-Deacon. The Sub-Deacon sings the Epistle, the Deacon sings the Gospel.

PROPER

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

ORDINARY

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

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

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

There are many parishes in the Anglican Church throughout the world, where the use of the Proper has been restored and where the Mass is celebrated with all the ceremonial and music of pre-reformation times.⁹ It would be impossible in a book of this scope, to describe all the variants which may be met with here and there, but the following explanatory comments may prove helpful to those not well acquainted with such usages. References to pages in the American Prayer Book are given in mentioning omissions made in the text.

After the organ prelude, as soon as the choir have taken their places in the stalls,¹⁰ the Celebrant of the Mass and his attending ministers enter. When they have reached the altar-steps, the *Introit* is sung, during which, prayers, called the "Preparation" are recited in a low voice. Toward the end of the *Introit*, the Celebrant ascends the steps to the altar and incense is offered. The nine-fold *Kyrie* is sung immediately after the censuring of the altar. At the last phrase of the *Kyrie*, the Celebrant goes to the middle of the altar, and at once, when the *Kyrie* is ended, sings the Intonation of the *Gloria in Excelsis*,¹¹ "Glory be to God on High," the choir continuing with whatever setting is used. After the singing of the Epistle, the *Gradual* and *Alleluia* (or *Tract*), followed on certain occasions by the *Sequence*,¹² are sung while the Gospel Procession proceeds to the place where the Gospel is sung. The *Gloria Tibi* is sung to the proper plainsong. The response after the Gospel, "Praise be to Thee, O Christ" is said. At the conclusion of the Gospel the Celebrant returns to the middle of the Altar and sings the Intonation "I believe in One God," the choir and people sing the *Creed*, usually to a plainsong setting. All kneel during the singing

8. The *Tract* is sung during the period from Septuagesima to Easter, and at Requiems. Alleluia is omitted.

9. The usage here described is patterned after the Roman Rite.

10. The choir enters (without singing) in a simple procession headed by a crucifer.

11. The practice of restoring the *Gloria in Excelsis* to this, its ancient position in the Liturgy is not uncommon, but in many churches, where in other respects the usage we are here considering is followed, this is not the custom. It is omitted during Advent and Lent.

12. See note on *Sequences* in the *Addenda* of this manual.

of the words "And was incarnate by the Holy Ghost of the Virgin Mary, And was made man." Announcements and the sermon follow. After the sermon, the Celebrant goes to the middle of the Altar, the versicles and response, "The Lord be with you": "And with thy spirit" and "Let us pray" are sung to the usual inflections, the proper *Offertory* is sung, and then a hymn or anthem, or both, while the alms are being collected. Nothing is sung at the presentation of the alms, but as soon as the Celebrant has received them and placed them for a moment upon the Altar, he continues the Service *saying* "Let us pray for the whole state of Christ's Church." (Prayer Book, Page 74) The prayer for the Church is *said* as far as the words "our only Mediator and Advocate." These words and the Amen are *sung* to the plainsong given in the Choral Service Book. At this point, in some churches, all that follows on Pages 75 and 76, to the words "Lift up your hearts" (the *Sursum corda*) is omitted and the versicle and response "The Lord be with you": "And with thy spirit" is sung before the *Sursum corda*. This forms a continuous and beautiful plainsong melody extending from the end of the prayer for the Church to the *Sanctus*.

(No pause)

O Father Almighty world without end. Amen.

The Lord be with you. And with thy spirit. Lift up your hearts.

We lift them up unto the Lord. Let us give thanks unto

(Preface)

our Lord God. It is meet and right so to do. It is etc.,

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

The Prayer of Consecration (Prayer Book, Page 80) is *said*, except the last phrase, "O Father Almighty, world without end" which, together with the *Amen*, the words "And now as our Saviour Christ hath taught us, we are bold to say" and the Lord's Prayer (Page 82) are sung to the plainsong in the Choral Service Book. The *Agnus Dei*¹³ is sung at the place where the rubric reads "Here may be sung a Hymn"

13. In some places, the *Pax* is interpolated immediately after the Lord's Prayer. This consists of a silent prayer, at the end of which the Celebrant sings "world without end." The choir sings the *Amen* both as at the end of the Prayer of Consecration. The Versicle and Response "The peace of the Lord be always with you," "And with thy spirit," are sung to the usual inflections. Then follows the *Agnus Dei*, the prayer "We do not presume" being said silently by the Priest.

(Page 82). The *Communion* is sung while the Celebrant receives the Holy Communion. This may be followed by the singing of a Communion Hymn or motet, or the organ may be played softly until the Celebrant is ready to continue the Service. The post-communion collects are sung,¹⁴ the choir and people singing the *Amen*. The *Blessing* (Page 84) is usually *said*.¹⁵

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

After the organ prelude, a hymn, called the processional hymn is sung while the choir enters. After the Collect on page 67 of the Prayer Book, in some churches the Decalogue is read, and the response after each Commandment, is *sung* by the choir and people, but in many places it is customary for the Priest to omit the Decalogue and pass at once to the words "Hear what our Lord Jesus Christ saith," and after the "Summary of the Law" the Kyrie is *sung*. After the Epistle, a short hymn or anthem is sometimes sung, and before the Gospel, "Glory be to thee, O Lord." The "Praise be to thee, O Christ" after the Gospel is at the discretion of the Rector. The Creed is *said*, after which announcements are made, and usually a hymn is sung before the Sermon. After the Sermon, the Priest goes to the Altar and reads one or more of the Sentences on pages 72-73. Then the alms are collected, during which an anthem is sung, or a hymn—or the organ is played. When the offerings are presented, either the hymn "Praise God from whom all blessing flow" or "All things come of thee, O God" is sung. Sometimes the responses at the *Sursum corda* (Prayer Book, page 76, "Lift up your hearts") are *sung*, and again they may be *said*. The *Sanctus*, "HOLY, HOLY, HOLY" (Page 77) is *sung*. At the rubric "Here may be sung a hymn" (Page 82) the *Agnus Dei* is sometimes sung, although it is perhaps more common to have a Communion Hymn. The *Gloria in Excelsis* (Page 84) is sung. After the Blessing, it is in some churches customary to sing *Amen*. A hymn, called the recessional hymn is sung while the choir and clergy leave the chancel. Very often an *Amen* is sung in the choir-room, after the prayer for the choir. The organ postlude is not begun until after this final *Amen*.

14. The prayer of thanksgiving is sometimes *said*, and when the *Gloria in Excelsis* has not already been sung after the *Kyrie* it is sung after this prayer.

15. Sometimes the *Dismissal* "Depart in peace" and the response "Thanks be to God" is sung before the *Blessing*. The Last Gospel (St. John) is read after the *Blessing*. If there is a concluding Hymn it is sung after the Last Gospel. The choir leaves the chancel without singing.

Morning and Evening Prayer

Morning Prayer is principally an adaptation from the old Offices of Matins and Lauds, and Evening Prayer from Vespers and Compline.¹⁶ In the first Prayer Book of Edward VI they were called respectively, "Matins" and Evensong." When Evening Prayer is *sung* it is still often called "Choral Evensong." Morning Prayer is seldom a choral service, except in certain Cathedrals, but when it is the principal Service of the day, with a choir attending, there is a considerable amount of liturgical music required.

The American Book of Common Prayer on page 8, gives several antiphons which may be used in connection with the *Venite*. The rubric orders them sung before the *Venite*, but it is a most effective practice to sing them both before and after the canticle, using the melodies to which they are set in the Choral Service Book, together with the psalm-tones. The verses of the canticle should be sung antiphonally; the antiphon *full* as a refrain. Once sung in this way, if the choir is properly trained, few would wish to return to the monotony of an Anglican Chant.¹⁷

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

After the First Lesson, either the "Te Deum," "Benedictus es" or "Benedicite, omnia opera"¹⁸ is sung. For each of these there is a wide variety of musical settings available, as well as for the "Benedictus" and "Jubilate Deo," one of which is ordered sung after the Second Lesson.

For those desiring to use plainsong settings, there is available a most excellent collection by Francis W. Snow, containing all the Canticles for both Morning and Evening Prayer, set to various Gregorian Tones with admirably written organ accompaniments.¹⁹ This little volume will prove itself a most valuable supplement to the rather insignificant number of such settings in the Service section of Hymnal 1940.

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

Settings of the Canticles in anthem form are so numerous and

16. The *Venite* and Invitatory Antiphons, the *Te Deum* and *Benedicite omnia opera* are from *Matins*; the *Benedictus Dominus Deus* from *Lauds* the *Magnificat* from *Vespers* and the *Nunc Dimittis* from *Compline*.

17. In attempting to introduce the use of the plainsong *Venite* and Antiphons, the wisest plan is to do so at a time when the same antiphon and psalm-tone is repeated for several Sundays, as in Advent or Eastertide.

18. The "Benedicite" should be sung in Lent

19. See List of Recommended Material.

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

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

In some churches an attempt is made to pattern the Service after the old Office of *Vespers*. This is done by beginning on Page 25 in the Prayer Book, with the *Preces* "O Lord open thou our lips." The Psalms are sung to Gregorian Tones. One Lesson is read followed by a hymn (called the Office Hymn) then the Magnificat sung to Plain-song, with certain verses set to Faux-Bourbons. The Lord's Prayer, Creed, versicles and responses are sung in unison (unaccompanied) as given in the Choral Service Book. The *Grace* (2 Cor.Xiii.14) is *said*. This ends the choral part of the Service. A Sermon, or group of motets may follow.

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

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

The Litany

The Prayer Book Litany was written by Archbishop Cranmer, and first set to music by John Merbecke in his monumental work, "The Book of Common Praier Noted." Merbecke's setting is still the most widely used and is the one given in the Choral Service Book.²⁰ The Litany is not a literal translation of any ancient litany, but is patterned after them, and includes solemn supplications to the Blessed Trinity, petitions for mercy and favors, the "Agnus Dei" and the "Exsurge" ("O Lord, arise, help us.") It may be sung by either a priest or an authorized layman, kneeling at a faldstool placed in the middle aisle of the nave. Or it may be sung during a procession around the church.²¹ When sung "in procession" the Officiant, vested in a cope, is preceded by the thurifer, crucifer and candlebearers, and followed by the choir and clergy. The opening supplications are sung while all stand facing the altar, and the procession starts to leave the chancel at the words "Remember not, Lord, our offenses" proceeds down the middle aisle to the rear; there it turns to the left, goes up the side-aisle to the front, then across the nave to the other side-aisle, thence to the rear once more and lastly up the middle aisle toward the chancel. When the thurifer has reached the chancel steps a station is made, and all stop and remain where they are until the words, "O Lord arise . . ." when the procession enters the chancel. The Officiant remains in the middle of the chancel facing the altar and the others return to their stalls.

20. The Sarum Litany (adapted from the Sarum Processionale) is published by the Plainsong and Mediaeval Music Society.

21. Litanies are sometimes sung out of doors in Rogationtide.

The Penitential Office

This Office, specifically ordered for use on Ash Wednesday, may be sung or said at other times. It is usually *said* throughout, but when a capable choir is in attendance, it is most impressive to have the opening psalm (the "Miserere") sung to one of the famous settings of the sixteenth century composers, Allegri, Palestrina or Vittoria.²²

There are a number of settings of the entire Office by some of the English "cathedral" composers,²³ but they are infrequently used in the United States.

22. There are available arrangements of these in English by G. C. Martin, Francis Burgess and others.

23. A setting of the entire Office by Sir John Stainer was written for use at St. Paul's, London. Another setting by V. Novello was popular at one time. It cannot be recommended.

Various Solemnities, Traditions and Customs

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

Advent is not only a season of preparation for Christmas and the coming of our Lord at Bethlehem, but it also bids us keep in mind the Second Coming and the Day of Judgment. The hymn, "Day of wrath, O day of mourning" (Dies irae) was originally the Sequence for the first Sunday in Advent. The mood of the season changes on the third Sunday, called "Gaudete" (Rejoice.) Hymns and anthems should reflect this mood of rejoicing. The hymn, "O come, O come Emmanuel" should be sung from December 16th to 23rd. This hymn is a paraphrase of the Advent antiphons, known as "The Great O Antiphons," (O Wisdom, O Root of Jesse, etc.) which were anciently sung during that part of the season.²⁴ The hymn "On Jordan's bank the Baptist's cry" should be reserved for the fourth Sunday because of its relationship with the Gospel for that day. Throughout Advent the "Gloria in Excelsis" is omitted. This not only is liturgically correct, but gives dramatic significance to the "Hymn of the Christmas Angels" when it is sung again at the first Mass of Christmas.

Christmas, the joyful Feast of the Nativity of our Lord, is the great Festival for children young and old. It is a season when the Church encourages the singing of carols and non-liturgical hymns before and after, and during Services.²⁵ The wealth of material available, both settings of liturgical texts and carols, makes the planning of Christmas programs a comparatively easy task. Suitable scriptural texts are so well-known as to need no mention here, but in choosing carols for the Service of Christmas Eve and Christmas Day, it is more consistent to select those with words referring to the Infant Jesus and His Virgin Mother, the shepherds tending their flocks, or the Angelic Chorus "Glory be to God on High" than those relating the story of the visit of the Magi, which are more appropriate for the Epiphany season, just as the carol "Good King Wenceslaus" is most suited to the "Feast of Stephen." (St. Stephen's Day, Dec. 26th).

24. These antiphons are used in Roman Catholic Churches and in a few Anglican Churches in their proper place: before and after the Magnificat at Vespers.

They are available translated into English and set to the ancient melodies. (See List of Recommended Music)

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

At this season, Christmas Cribs (representations of the Manger) are set up in many Churches. It is an old and beautiful custom to have processions to the Crib, where the choir and clergy kneel while one or two carols²⁶ are sung and prayers said. The "Adeste Fideles" (O come, all ye faithful) is the most appropriate hymn to sing during such procession. It should be timed so that the Crib will be reached when the fifth verse is sung. Carols and prayers follow, and the sixth verse is sung while the procession returns to the chancel.²⁷

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

During this season, in many churches, a "Service of Lights" is held. This is an impressive and beautiful Service, and to some extent resembles the "Candlemas Rite," the traditional Service for the Feast of the Purification (February 2nd) which often falls within the season of Epiphany.²⁸ This Rite is used in some Anglican Churches and includes the "Nunc Dimittis" (the words spoken by the aged Simeon when the Infant Christ Child was presented in the Temple by His Mother.) The Canticle is usually sung by Cantors, while the candles are being distributed to the people. After each verse, the antiphon (refrain) "A light to lighten the Gentiles, and the glory of Thy people Israel" is sung by all the choir and congregation. Following this there is a procession around the church, the lighted candles being carried by the choir and held by all the congregation.

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

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

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

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

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

of Holy Week are past and the great Alleluias of Easter resound in our Churches.

Ash Wednesday, the first day of Lent, takes its name from the ancient custom of marking the foreheads of the people with the sign of the Cross, using ashes obtained by burning the palms of the previous Palm Sunday. The "key-note" of the day is expressed by the words said by the priest as he imposes the ashes: "Remember, man that thou art dust, and unto dust shalt thou return." The Prayer Book Service for Ash Wednesday is the Penitential Office. (q.v.) If any motets are sung, they should be of a deeply penitential character. Throughout the first three weeks in Lent, all texts of anthems should be suggestive of prayer and penitence. The fourth Sunday in Lent is "Laetare" Sunday, analogous to "Gaudete" Sunday in mid-Advent, a momentary brightening of the mood of the season. It is also called "Refreshment Sunday" from the Gospel for the day which relates the story of the miracle of the loaves and fishes. "The King of love my shepherd is" and similar texts are appropriate. The fifth Sunday called Passion Sunday, is the beginning of Passiontide, a time when the nature of all our church-music should be such that worshippers will be led to meditate on the Sufferings of our Lord and His supreme Sacrifice upon the Cross. It is during this week before Palm Sunday, rather than in Holy Week, that special musical programs of such music should be given.

Holy Week, the most solemn time in the Christian Year, begins with the sixth Sunday in Lent, called Palm Sunday. Church musicians, whether or not they are called upon to prepare the music for the various traditional services of the Week, should have some knowledge of these Solemnities and their music. The following description of these Rites is of necessity very brief. Those desiring a thorough knowledge of all the details of their ceremonial and music can acquire it through the use of "The Holy Week Manual"²⁹ by Maddux, and the "Liturgical Choir Books" by Burgess.²⁹

The form of the Palm Sunday Rite has come down to us from very early times, when the palms were blessed at a place outside the church and then borne in Procession through the streets to the Church. During the Procession the hymn "All Glory, Laud and Honor" was always sung (*Gloria, laus et honor*)³⁰ as it is in most churches today. At the present time, the palms are blessed at the Altar and after being distributed to the people, a Procession is made by a side-aisle to the porch outside. The doors are closed and the Hymn above mentioned is sung antiphonally, the choir outside and Cantors inside the church. One important feature of the Rite is the singing of the Passion by three Deacons and choir.

On Wednesday, Thursday and Friday evenings in Holy Week, the Service commonly called "Tenebrae" is sung. This Service is actually "Matins" and "Lauds" of the following days—Thursday, Friday and Saturday, which were originally sung after midnight,

29. See List of Recommended Reading.

30. The original melody of this hymn adapted to a more literal translation, may be found in the "Liturgical Choir Books" of Burgess.

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

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

The Good Friday Rite is a most moving ceremony. The words and music poignantly portray the Crucifixion, and the desolation and anguish of the Disciples. The organ is not played. All that is sung is without accompaniment. The most widely known of the musical portions of the Rite are the "Reproaches" and the "Crux Fidelis" which have been variously set to music. The settings given in the Burgess Liturgical Choir Book, by Vittoria, and King John of Portugal are very fine. Where the entire Rite is not the custom, the *Reproaches* is sometimes used as a complete Service in itself.

There are but few churches in this country where the entire Rite of Holy Saturday (Easter Even) is sung. It is a very long Rite, (if sung throughout with all the proper plainsong and other music,

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

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

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

The Feast of *Corpus Christi* falls on the Thursday after *Trinity Sunday*. There is a complete *Proper*—Introit, Gradual, Alleluia, Sequence, Offertory and Communion. All the music should be of a quiet and devotional character and yet festive. At the end of the Service, after the *Blessing*, there is a Procession around the church. The traditional hymns (Hymnal 1940, Nos. 199 and 200) should be sung during the Procession.

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

All Saints Day (Nov. 1st) and *All Souls Day* (Nov. 2nd) differ both in their classification and in the manner of their observance. *All Saints Day* is one of the greater Festivals and is in the Kalender of the Episcopal Church. Hymns and anthems tell of the glory of the Saints in Heaven, and all the music is of a joyous and festive character. *All Souls Day* is kept in memory of all the faithful departed. Churches are draped in black and Requiems are said or sung. The plainsong *Requiem* is included in the Douglas *Kyrial*. At

a Requiem Mass, the *Creed* and *Gloria in Excelsis* are omitted, and the ending of the *Agnus Dei* is altered. "Grant them rest" and "Grant them rest everlasting" are substituted for the usual phrases "Have mercy upon us" and "Grant us thy peace." There are very few musical settings of the Requiem with correct English text. The Requiem by Dr. Wallace Goodrich, and the Polyphonic Requiem by Francis Burgess—the latter work an adaptation from the 16th century polyphonists—are highly recommended.

ADDENDA

HYMN TUNES

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

THE TEMPO OF HYMN TUNES

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

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

AMEN

Amen should be sung only after those hymns in which the word is a part of the text and so printed in the Hymnal.

THE DOXOLOGY

Anciently the word "Doxology" was the name given to two texts from the Liturgy—the "Gloria Patri" and the "Gloria in Excelsis." The former was called the "Lesser Doxology" and the latter the "Greater Doxology." Among Anglicans, the word came to mean also any metrical paraphrase of the "Gloria Patri," such as the familiar

"Praise God from Whom all blessings flow. . . Praise Father, Son and Holy Ghost. Amen." The last stanza of many hymns are doxologies in that sense.

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

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

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

SOLEMN PROCESSION AND TE DEUM

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

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

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

WEDDINGS

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

At a Nuptial Mass, when the organist and choir are in attendance the bridal procession enters the church during the singing of an appropriate hymn. The Marriage Ceremony (Prayer Book, pages

300-304) follows as usual, except that the final "Nuptial Blessing" (page 304) is not given until the end of the Communion Service, just before the blessing of the people. Immediately after the Minister's "pronouncement" (page 304) the Introit is sung and, omitting the Creed and the "Gloria in Excelsis," the Service proceeds according to the usual custom of the parish. This provides for fitting music; Kyrie, Sanctus and Agnus Dei, instead of the deplorable secular love-songs too often heard at weddings; and fine hymns replace the "Wedding Marches" from Lohengrin and Midsummer Night's Dream. Whether we can ever be wholly rid of these and other pagan prattle at our church weddings, depends entirely upon the Clergy. Too many young women seem to feel that they would not be properly and legally wedded unless they entered and left the House of God to these unholy hackneyed strains.

At a recent Royal Wedding in Westminster Abbey, the hymn "Lauda Anima" (Hymnal 1940 No. 282) was sung as a processional. There are many other suitable hymns with fine words and music suitable for use at Weddings. (Consult the English Hymnal.)

FUNERALS

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

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

SERVICE PROGRAMS

In a printed Order of Service, or program, the names of the composers (or sources) of the hymn-tunes should be placed in the right hand column along with the names of the composers of the service-music, anthems and organ works. If it seems necessary to include the title of the tune, it should be placed in parenthesis immediately after the number of the hymn; for instance,
 HYMN 16 (Tune, Yorkshire) *Wainwright, 1750*

Whenever possible, it is desirable to print the words of anthems.

SEQUENCES

Of the many ancient Sequences, only five are now used in the Proper of the Mass. These are in the Hymnal 1940, Nos. 76, 97, 109, 193 and 468. Others may be found in the *English Hymnal* for use as Office Hymns or Processionals. They should be more widely known. The words either relate the Gospel story of the Day, (as in No. 97), or define the teachings of the Church.

MUSIC COMMITTEES

The Canon Law of the Episcopal Church gives the Rector of a parish complete jurisdiction over all matters pertaining to the music in his church. Music Committees have no legal standing, although a group of parishioners may be appointed as an advisory board.

CHOIRMASTERS

A good choirmaster should possess the following qualifications.

1. Belief in the Creeds of the Church.
2. The conviction that Church Music is not an art existing for itself alone, but that it is the hand-maid of Religion.
3. The realization that the words of the Liturgy are more beautiful than much of the music to which they are set.
4. A knowledge of choral conducting as well as of organ playing.
5. Good taste, and the ability to make concessions cheerfully at the request of his Rector.

RECOMMENDED READING

<i>Title</i>	<i>Author or Editor</i>	<i>Publisher</i>
<i>Reference Books</i>		
Harvard Dictionary of Music	Willi Apel	Harvard University Press
Groves Dictionary of Music and Musicians	H. C. Colles	The Macmillan Co.
Dictionary of Liturgical Terms for Music Students	Dom Anselm Hughes	McLaughlin Reilly Co.
<i>The Liturgy</i>		
The Parish Communion	A. C. Herbert	S. P. C. K.
The Shape of the Liturgy	Dom Gregory Dix	Dacre Press
The Story of the Christian Year	George Gibson	Abingdon Cokesbury Press
The Holy Week Manual	Earle Hewitt Maddux	Society of St. John the Evangelist, Cambridge, Mass.
<i>Church Music (General)</i>		
Music in the History of the Western Church	Edward Dickinson	Scribner's
Music in the Middle Ages	Gustave Reese	W. H. Norton & Co.
Church Music in History and Practice	Winfred Douglas	Scribner's
A Forgotten Psalter, and other Essays	Richard R. Terry	Oxford University Press
Voodooism in Music, and other Essays	Richard R. Terry	Burns, Oates & Washbourne, London
The Complete Organist	Harvey Grace	Grant Richards, Ltd., London
Quires and Places where they Sing	Sidney Nicholson	G. Bell and Sons, London
Protestant Church Music in America	Archibald Davison	E. C. Schirmer, Boston
<i>Plainsong (Latin)</i>		
Gregorian Chant	Rev. Andrew Klarmann	Gregorian Institute, Toledo, Ohio
Church Music in the Light of the Motu Proprio	Predmore	The Seminary Press, Rochester, N. Y.
The Interpretation of Plainchant	Alec Robertson	Oxford University Press
Le Nombre Musical Gregorien, Part 1, English Translation	Dom Mocquereau	Desclee & Cie.

Plainsong (English)

Plainsong	Walter S. Vale	Faith Press
The Use of Plainsong	Edgar T. Cook	Plainsong and Mediaeval Music Society
The Teaching and Accompaniment of Plainsong	Francis Burgess	H. W. Gray Co., N. Y.

Plainsong (Music, Latin texts)

The Liber Usualis (Gregorian notation) (with Introduction and rubrics in English)	Benedictines of Solesmes	Desclee & Cie. (J. Fischer Bros., N. Y.)
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Plainsong (Music, English texts)

<i>Title</i>	<i>Editor</i>	<i>Publisher</i>
The Kyrial	Winfred Douglas	H. W. Gray Co., N. Y.
The Ordinary of the Mass	G. H. Palmer	Plainsong and Mediaeval Music Society
The Introits	G. H. Palmer	St. Mary's Convent, Wantage, England
The Grails, Alleluias and Tracts	G. H. Palmer	" "
The Sarum Psalter	G. H. Palmer	" "
The Sarum Litany	G. H. Palmer	" "
The English Gradual	Francis Burgess	Plainchant Publications Committee, London, England
The Canticles set to Gregorian Tones	Francis Snow	Parish Choir, Boston
The Great Advent Antiphons	Ivor Atkins	Plainsong and Mediaeval Music Society
The Liturgical Choir Books (26 volumes, containing music for various Rites including Holy Week.)	Francis Burgess	Plainsong Publications Committee H. W. Gray Co., N. Y. American Agents
The Choral Service (Two editions, one for Choir and Congregation, the other for Clergy and Choirmasters)	Joint Commission	H. W. Gray Co., N. Y.
The Absolution of the Dead	(American Missal)	Society of St. John the Evangelist, Cambridge, Mass.

