



"Preserving Traditions with Imagination"

January 2016



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Sometimes Less is Best

Scott C. Weidler

Greetings friends,

It's a pleasure to wade into the Church Music Forward waters. I've been a bit of a Lutheran lurker since the beginning, but now that I'm also serving an Episcopal parish, I'm feeling a little more at ease to ruffle some feathers!

For over 20 years now, I have served at the Churchwide (National) offices of the Evangelical Lutheran Church in America as Program Director for Worship and Music. Early in this position, I had to learn to be in partnership with *all* the music and worship leaders from within my own church, as well as ecumenical partners, with whom I often found myself estranged. I discovered much music and many liturgical practices that, to my well-educated and professional (probably arrogant) sensibilities, seemed so foreign and unsuitable.

While there is still plenty to be critical of, my eyes and ears have been opened to many new texts, practices and musical possibilities that have a rightful place in Christian worship.

A few years back, I heard the jazz ensemble from St. Peter's (Citicorp), NYC, lead the German chorale, *Allein Gott in der Höh*. That old hymn in jazz clothing was glorious. I've learned songs and rhythms from my Latino and African brothers and sisters. Although they still sound fairly Anglo when I'm playing, I'm learning. The process of broadening my own musical palette is exhilarating. I've heard old hymns, that were dull and lifeless to me as a kid, come to new life when sung with a Gospel 12/8 rhythm or a wonderful bass line added beneath tight blues harmonies. Very few of these varied ways of singing in worship were part of my education as a church musician, but I've embraced them fully.

Sadly, now I see a pendulum swinging the other way. (Here's where I suddenly feel like a bit of a curmudgeon.) It seems that adding rhythms, harmonies, and instrumentation from "other" styles with so-called traditional hymns (whatever the origin) has become the normative expectation if we want to "bring worship to life" and "reach people." As supportive as I am of all these cross-cultural explorations and arrangements, I want to also advocate for good old-fashioned playing what's "on the page" as well.

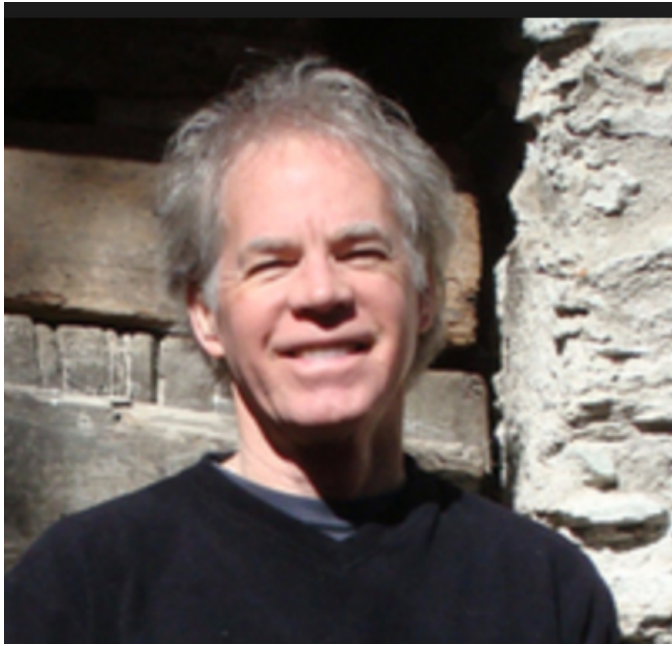
Unfortunately, much of the hymn playing in our churches *is* dull and lacking any energy, so adding a backbeat on a drum seems like a great way to liven it up. And it might be. In some contexts. Sometimes. But using the articulation techniques you learned studying Baroque organ repertoire when playing a hymn might also add some much needed energy. Questioning the tempi and registrations that have been in your bones since your student days may help (in some cases, this may mean playing more slowly, but with more articulation; playing faster is

not always the answer). True, these suggestions are mostly for organists but, no matter our instrument, we all have techniques and practices that may benefit from being reimagined.

For me, it's all about balance, context, and the people. How much can your assembly of worshipers handle? Every place is different. Does the way we lead a particular song or hymn make the congregational singing better or does it distract? If we stopped playing completely and left nothing but the human voices, would the song go on? That kind of attention to the voice of God's people is what is most critical, no matter the style, arrangement, or instrumentation used to lead them to robust and confident singing.

Scott Weidler,
Program Director for Worship & Music
Evangelical Lutheran Church in America
Interim Director of Music
All Saints Episcopal Church, Chicago





Why Music Matters to Me

Fran McKendree

In my younger years I never would have dreamt that I'd find myself writing for a church related publication about my passion for music. Yet, here I am, writing this on a plane, on my way home from leading community building, singing and worship for a group of 40 teenagers and their advisors in the Diocese of NJ. Our time was focused on exploring the "Five Marks of Mission" with a particular emphasis on the "transforming unjust systems" mark.

Singing together was a big part of this

weekend's events, and it helped bring our ethnically and chronologically diverse group together. I'm a bit tired but grateful, and wondering how my love for music began, what shaped this passion, and why does it matter so much to me?

My mother was an elementary school teacher. I remember falling asleep to the sound of her quiet voice, while she sat at the dining room table after dinner until late in the evening, practicing songs to lead the next day with her second graders. My father sang bass in a barbershop quartet, and I grew quickly tired of "Lida Rose, I'm home again, Rose," or at least of the bass part. My cousin, Delma, from the hillbilly side of our family, played the accordion well and just enough guitar to teach me my first song, "If I Had the Wings of an Angel," on the Sears Roebuck guitar that had surprisingly turned up under the tree my fourteenth year Christmas. I am eternally grateful for Delma, and whatever it was that possessed my parents to buy that guitar, not only because it spared me from having to continue playing third clarinet in the marching band, but also because it opened the gate to the path I have followed since.

A couple of years later, I found myself starting my senior year of high school in a new town, which would have been devastating had I not been pushed by some mysterious muse to try out for and land the role of Henry Higgins in the school's production of *My Fair Lady*. I had to sing, dance, and memorize hundreds of lines of dialog! The most amazing thing was that I instantly became part of a community: working hard, working together, pushing the limits of what we thought we could do, supported by large numbers of incredibly talented but often unseen folks, all engaged in an effort to bring life to that tale. Looking back on it now, I realize it was the first time I'd ever really experienced what it meant to be part of a community. I learned how hard you have to work to make it look easy... and I was learning that music can change lives.

A few years fly by, and I find myself traveling to NYC with the folk-rock band, McKendree Spring, I'd started during my half-hearted attempt at college [sorry Mom and Dad!]. We were "discovered," signed to a management firm, booking agency and record label within a few

months of our formation, and rushed into the studio to record our first album. Years of touring followed, with a few memorable moments: at age 23, walking onstage at Carnegie Hall for soundcheck and feeling the biggest wave of humility and inadequacy I've ever known; the time we were part of the first rock show ever at Radio City Music Hall - the huge stage elevator that was supposed to carry us right up to level with the main stage stalled a foot and a half short of the mark and stayed there, which I'm sure to the audience made us look like wee people from the mists of Ireland; starting our set at 1a.m. for an audience of 80,000 demonstrators during a march on Washington, smoke from thousands of campfires rising up with the singing, chanting, and praying for peace. I was learning that music can help change the course of history.

A few more years fly by, and I find myself finishing a song in a circle of maybe 30 teenagers and a few adults, holding a silence that is so mysteriously palpable I can touch it, feel it in every bone of my body, breathe it in like the first May sunrise after a week of howling wind and rain in the Scottish isles: heart still, yet bursting at the same time. I think maybe even *knowing* God's presence for the first time, sensing that *this* is what one-ness is. I drifted back to the moment a few years earlier when, in the midst of a men's retreat weekend, I'd felt something call to my fragile, yearning soul... "pick up that guitar you gave up on, and sing that "... blackbird singin' in the dead of night, take these broken wings and learn to fly..." song. And I did, and I was learning that music can heal the wounded.

Still more years fly past, and I am sitting with my mother at 4 a.m. as she struggles to breathe, finally giving up, after blowing us all a kiss just a few hours before. I'm alone with her now for a few minutes and I'm quietly singing "There's a sweet, sweet spirit in this place, and I know that it's the presence of the Lord." I know she can hear me, and I pray that her journeying on will be as sweet and joyful as she has made the lives of everyone she has touched. My heart carries me back to my small bedroom, just off the dining room, and I hear her lovingly preparing songs for the next day.... and I'm learning that music is truly a gift from the God who knows how much we all need to be lifted above the sorrows of this world.

The prayer I recite quietly every time before I sing is "God, put me in the midst of what you are doing, run me over with your presence, and allow me to bless what you are doing." I do not know a better way to give thanks for the wonders of this life than to sing. Arthur William O'Shaughnessy says it so well;

'We are the music makers
And we are the dreamers of dreams,
Wandering by lone sea-breakers
And sitting by desolate streams;
World-losers and world-forsakers
On whom the pale moon gleams;
Yet we are the movers and shakers
Of the world forever, it seems.'

Fran McKendree
Singer, Songwriter, Producer



Many Blessings with Callie Day

an interview with John-Westley Hodges

Have you ever heard of Callie Day? If not, I hope by the end of this article you will look her up and support her in her journey in song. Personally, Callie Day has blessed me so much, but when I told her that she responded simply by saying, "Many blessings." She says, "I always say many blessings, I never say thank you because I feel like it is not me, it's God. I am just a vessel, and he is just using me, and I hope you feel him and love him the way I do." In a world where musicians sometimes focus on the production of music instead of the reason we sing, it was a breath of fresh

air to hear her say this bold statement. Although, I know it is very easy to proclaim something, it is in our walk that the truth shows. Meeting Callie Day allowed me to see her walk and to witness that God has anointed her. She is serving as a true vessel and ambassador for Him.

If you have not heard Callie singing "I Know The Lord Will Make A Way" on YouTube, please click this link and witness her gifts for yourself. <https://www.youtube.com/watch?v=6RCQTiCm2ac>



In this video Callie is not performing, she is only sitting at the piano having fun. I asked her about what was going through her mind while singing this song and she said she was just having fun and cutting up. When I asked her how she felt when this video went viral, I honestly could not get a solid answer out of her. She was so humble and just happy that people got to hear God's words. There was no pride in her soul when talking about the viral video. She was grateful.

Callie isn't just an amazing gospel vocalist; she is a highly educated musician and educator. Callie's degrees are as follows:

Associate's Degree in Vocal Performance with a specialization in Voice from Sinclair Community College in Dayton, OH.

Bachelor's Degree in Vocal Performance with a specialization in Voice from Bowling Green State University in Bowling Green, OH.

Master's of Science in Education and Allied Professions from University of Dayton, Dayton, OH.

Callie is about to finish her DMA and a second Master's in Vocal Performance as soon as she can raise the remaining amount of money to finish paying her tuition bills. She has completed both of these degrees but cannot get the certificates until she finishes paying the tuition fees.

Below are some questions I asked Callie and her responses. Enjoy!

Q: Describe what life was like growing up.

A: Life has never been easy, in fact, life isn't easy. I was raised in a very loving family surrounded by church. Everyone in my family was a minister, deacon, singer, missionary, or something that allowed them to serve God. The only thing I knew growing up was church. We never missed a Sunday, and I sang every chance I received.

Everyone faces battles in life and last year I lost my mother. I am the only child, and I had to plan the music for my mother's funeral and sing in the service.

Q: How did you make it through the service?

A: I didn't, God did.

Q: What was one of your "wow" moments as a performer?

A: I had the chance for Mark Hayes to accompany me on his piece "Give Me Jesus" a few years ago in Cincinnati, OH. I told him I was so afraid to sing the song because I don't sing it the way he wrote it. He told me just to do what you do. When we completed the song Mark looked at me, and I started to cry because I thought I was in trouble, but Mark said, "That's the reason I arranged this, just for what you just did."

One of my favorite parts of this interview with this humble diva was our fan moment about Mark Hayes. Callie and I both hold a special place in our hearts for Mark and love his compositions and arrangements.

Q: What was your most powerful or memorable performance?

A: It was in a Cathedral type church close to the Mediterranean Sea. After the performance, a young girl walked up to me and was crying and said, "Can I hug you?" I was like, yeah! Sure! She told me she was considering suicide; she said she watched me the whole concert and felt like I was looking directly at her. I normally make sure I make eye contact with everyone in the audience and remembered the girl was sitting in the front row. When the girl said thank you,

I simply responded with "many blessings." This memory will always stay in my heart as it reminds me that my voice is a direct messenger of God's voice.

Q: Do you have any hobbies?

A: I sure do: bowling, tennis, softball, friends, and playing the piano.

I have to say that I put Callie in a small list of incredible people that I have been blessed to meet in my life. She is kind, sincere, funny, amazing, and just full of love. I hope that I get to meet her in person soon and make music with her! Many blessings, many blessings!

John-Westley Hodges
Co-Editor/Co-Founder, Church Music Forward
Director of Music, St. Joseph's Episcopal Church





What is the Surplice?

Drew Nathaniel Keane

“Let thy priests be clothed with righteousness, and let thy saints sing with joyfulness”

What is the surplice? As the priests, acolytes, and choir of our church don the white, draping garment just prior to services Sunday after Sunday, it seems worth asking, “What it is and why it is worn?”

The surplice is, first of all, the only vestment of our Church that (through no small struggle) survived the zealous iconoclasm of the Reformation, when many other things we now take for granted as “Anglican” were for a long time rejected, forbidden, or forgotten. It is the only ancient vestment never overthrown in England. Until 1965 it was the only one lawfully prescribed for all services. That certainly makes the surplice no small part of our Anglican heritage. It is no exaggeration to say that it has, throughout the last three hundred years, been the most immediately recognized image of the Episcopal priest.

This observation is particularly important, since the lay-ministers in the chancel -- acolytes and choristers -- vest just as the priests do. This means that they all fulfill a similar function, and that function is *not* to put on a performance for the congregation. The surplice is not a costume worn by an actor nor the tuxedo of a player in the orchestra. There are many different reasons why one would wear a special kind of clothing for a particular occasion; so, answering the question “What is the surplice?” will also help sort out the office of those who wear it, the meaning of their ministry.

In some denominations the clergy and choir wear a gown or robe (the surplice is technically neither, since it does not open down the front) modeled after medieval academic regalia -- the so-called “Geneva gown” -- so that they look not too dissimilar from an academic procession. The ministers -- priests, servers, and choristers -- that officiate our services do not come before the altar dressed in the garb of intellectual achievement. On the contrary, the ministers at our altar wear a symbol of the grace that has covered the sins of God’s people. As God vowed through the prophet Isaiah: “Though your sins are like scarlet, they shall be as white as snow; though they are red as crimson, they shall be like wool” (Isa. 1.18). White cloth has been throughout ages and climes, a metaphor of cleansing and purity. The surplice, then, is not only a quintessentially Anglican vestment, it is, most importantly, a symbol the holiness of Christ, in which his people are clothed.

We must also note, the surplice is a vestment of the church. In other words, it is not just a symbol, but a *holy* symbol, as much as the crucifix or even the altar. Holy means “set apart.” Why do we not pull chairs round the altar to eat lunch there? Because it is a holy table; it is set apart from ordinary use. For the same reason the surplice isn’t worn outside of services,

neither for rehearsals nor at coffee hour. While in some denominations the ministers wear their own clothing for services, it is significant that ours do not. Our ministers do not come before the altar in their own individual capacities, by their own charisma or talents (though these qualities are all certainly present and used in service); rather, they come as agents of the Church, the body of Christ, the company of all faithful people, both here and in glory interceding. That is why they do not wear their own clothing -- or, rather, why their own clothes are covered beneath vestments -- as a sign of humility, corporate purpose, and the sacred obligation under which they serve.

But what about the cassock? Is that black gown or frock (in the archaic sense), also a holy symbol? No, the cassock is not a sacred garment. It is but the street-dress of the clergy in the age before trousers. The surplice is the vestment prescribed by the Prayer Book for the service, not the cassock (-- we know from Renaissance paintings that the surplice was sometimes worn for services over other, ordinary kinds of street clothes, and this was not considered irregular). Yet, because of its history, the cassock has come to represent ministerial office; therefore, it is the custom for all who serve in the chancel to wear it beneath the surplice. Like all uniforms, it subordinates individual desires and expressions, covering them under mantle of duty. The cassock, unlike the surplice, may be worn outside of services; indeed, some clergy continue to wear it for street clothing. The tradition of Anglican choirs is to wear the cassock (without the surplice) for rehearsals, to signal putting personality aside and devotion to ministry.

Because the cassock is most commonly black (or some other dark color), we easily find a further allegory in it. The darkness of the cassock symbolizes the darkness and shadow of death, the inadequacy and hopelessness of humanity apart from Christ. The dark shade reminds us we are unworthy, through our manifold sins, to offer any sacrifice. Yet Christ, whose raiment became shining, exceeding white as snow, so as no fuller on earth can white them (Mark 9.3), is the same Lord whose property is always to have mercy. In ancient times, as the newly baptized rose naked from the dark waters of death, they were covered with new, white gowns, enacting St. Paul's words: "as many of you as have been baptized into Christ have put on Christ" (Gal. 3.27). The ministers of the Lord's house have no power to help us; indeed, they cannot save even themselves. And yet, "See!" the Savior cries through the prophet "I have taken your iniquity away...and will clothe you with festal robes" (Zech. 3.4).

Vesting in the surplice, covering the dark cassock in brilliance before entering the sanctuary, enacts a prayer: "Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow" (Ps. 51.7). The surpliced ministers processing into the chancel fulfill the words of the Psalm, "Let thy priests be clothed with righteousness, and let thy saints sing with joyfulness" (132.9). Their songs keep the prophecy: "I will greatly rejoice in the LORD, my soul shall be joyful in my God; for he hath clothed me with the garments of salvation, he hath covered me with the robe of righteousness, as a bridegroom decketh *himself* with ornaments, and as a bride adorneth *herself* with her jewels" (Is. 61.10).

Drew Nathaniel Keene
Lecturer in Writing and Linguistics
Georgia Southern University



Where the Holy Spirit Moves and Shakes and Where the Buck Stops

Martha Burford

I've been wondering lately: about control, about letting go, about trust, about empowerment. What do these concepts have to do with leadership and servanthood? For me right now, the specifics of the questions have to do with how open I am to initiatives and endeavors dreamed of and carried out by other musicians in my parish. I am the Director of Music, and, yes, I have a responsibility for direction in many ways. I also see it as my responsibility to encourage leadership and nurture the musical imaginations of others in the

community who have ideas about sharing God's gift of music.

In my parish, there are a number of fine musicians who don't make their livings as music professionals. They are gifted in a plethora of ways: one, an oyster-researcher, composes, plays piano and accordion, and sings. One is a PhD in classical studies who is now seizing her lifelong desire to take drum lessons. One is a fine baritone with an ardent love for music that runs the gamut from John Sheppard to Tom Waites. One is an alto and pianist whose late night respite from an arduous job is to write descants. One is a terrific bass and mouth harp player who, when he's not being sent all over the Mid-Atlantic by his employer, loves to sing karaoke on Wednesday nights and come to choir on Thursdays. The leader of the bell choir works long hours and faithfully shepherds her ringers. At one point, I led that group, but it became apparent she needed a niche as a musical leader. My role morphed, and it became my job to support her. There are many other examples, but you get the picture.

At any given time, one of these folk has an idea for something we can offer musically in my parish or for others. When they propose ideas to me, it is my chance to see the Holy Spirit at work, sparking life in them and getting ready to spread to others. The fruits are numerous: an opera about social justice written by the oyster researcher; outings put together by small groups who bring music to shut-ins; a five-voice Renaissance motet chosen and led by the above mentioned baritone; an instrumental trio played for an interfaith gathering; a small group consisting of a hammered dulcimer player, a guitarist, a recorder player, and two sopranos arranged a quodlibet for a service. They come up with this stuff.

I have been blessed to be in my parish for many years, so the veins of trust run deep. But, I still have moments, when someone proposes a project: How much supervision does this need from me? How much can I let go? How do I keep fanning the flames to encourage others to offer and to take risks? I tend to be pretty good at delegating, but this is about more than that. I also know the ultimate responsibility for what flows from the musical life of my parish, in terms of my role as staff and leader lies with me.

I would add that I work conscientiously to invite musicians to share their gifts. I issue invitations in newsletters, during instructional preludes, during announcements, at social times, and in emails as follow up to conversations. Building the relationships is requisite.

Mainly I share this to raise the questions in the short little prepositional phrases in my opening paragraph. Thoughts from you all? Experiences to share?

Martha Jones Burford
Co-Editor, Church Music Forward
Director of Music, Holy Comforter Episcopal Church



We continue to share from different CMF editors and board members some of our particular new or favorite projects and experiences. If you would like to publish a paragraph in future issues please email us at:
editor@churchmusicforward.com



These past few months, I have been enjoying teaching Sunday School Music, a new venture for me. The children involved range in age from 3-12; together, we have learned new songs and hymns and have incorporated hand chimes into our time. We continue to do random ringing with handbells -- most often on festival Sundays -- a tradition we have developed in recent years at our parish. Using percussion is always a big hit, too -- pun intended! -- and egg shakers are great for the very young. In my new venture, I have been very appreciative of the many wonderful resources available to church musicians working with children: my new Choristers Guild membership has been unbelievably helpful. I also highly commend some of Augsburg Fortress' resources -- the AF book *LifeSongs* is outstanding.

It is a rich blessing to spend time with these young people; their perspectives, comments and questions range from deeply profound to silly -- there's an honesty that is refreshing wonderfully fresh and surprising. I look forward to further work with our children and learning from colleagues about their approaches with this.

Elizabeth Blood, Cantor
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In 2016, I have much to look forward to at St. Joseph's Episcopal Church! January 1st makes a year that I have been at this parish, and a lot has been accomplished: from new choir binders, new choir vestments, and doubling the size of the choir, to expanding the musical selections of their already blended style of worship. In 2016, I am looking forward to revisiting children's choir, expanding the range of chants we use for Psalms, and learning more "staple" choral works for the choir.

In 2015, we started Beers and Hymns, which was a huge success. We have another Beer and Hymns coming up in February. We also presented a Fall Choral Concert, and we plan to make this a yearly tradition. In 2015, our Organ was struck by lightning and had to be completely replaced. We

now have an incredible organ, and in 2016 we are starting an Organ Concert Series.

Things are happening at St. Joseph's and I am looking forward to much more in 2016. My favorite thing about serving this parish is that the focus always remains on God. The purpose of worship, gathering, concerts, community...always remains focused on God, Christ, and the Holy Spirit.

John-Westley Hodges

Co-Founder/ Co-Editor, Church Music Forward

Director of Music, St. Joseph's Episcopal Church, McDonough, GA



An invitation from the Center for Liturgy and Music

DEAR AMBROSE.....

Have you ever had a question about liturgy, music, or preaching and just couldn't find the answer?

- * maybe you want to know some of the alternatives to Forms 1 through 6 for the Prayers of the People
- * or you want to know what hymns might be appropriate for a Song of Praise instead of a Gloria
 - or maybe you have a small choir and want ways to arrange hymns into anthems

Well---the Center for Liturgy and Music is here for you. Launched in Spring, 2015, the Center exists to:

- 1) To *create* a desire for worship renewal in the church.
- 2) To *provide* a wealth of liturgical and musical resources
- 3) To *train* people for imaginative and authentic liturgical and musical leadership.
- 4) And to *inspire* creativity through exposure to the breadth of the possible.

And that includes our "Dear Ambrose" page. For answers to your most burning questions about the liturgy, send an email to clm@vts.edu and we will consult with our esteemed colleagues at Virginia Theological Seminary and get an answer to you without delay.

We exist to serve the Episcopal Church, particularly the small and medium sized parishes. Get in touch. Ask your questions, invite us to your parish or diocese, and tell us what you need most.

Ellen Johnston
Center for Liturgy and Music
www.liturgyandmusic.com
clm@vts.edu
703.461.1792



The following pieces of music have been donated to Church Music Forward for the Glory of God in the use of God's Church. Please feel free to copy and perform these pieces with your church choir. If you are a composer and have a piece that you would like to offer for everyone to use, please feel free to contact us at: editor@churchmusicforward.com. If you would like to print these pieces individually, please visit our website for our database.

David T. Gortner

The Dushe Moya Mass

The Liturgy of the Word: Acclamations, Collects, Prayers, and the Peace

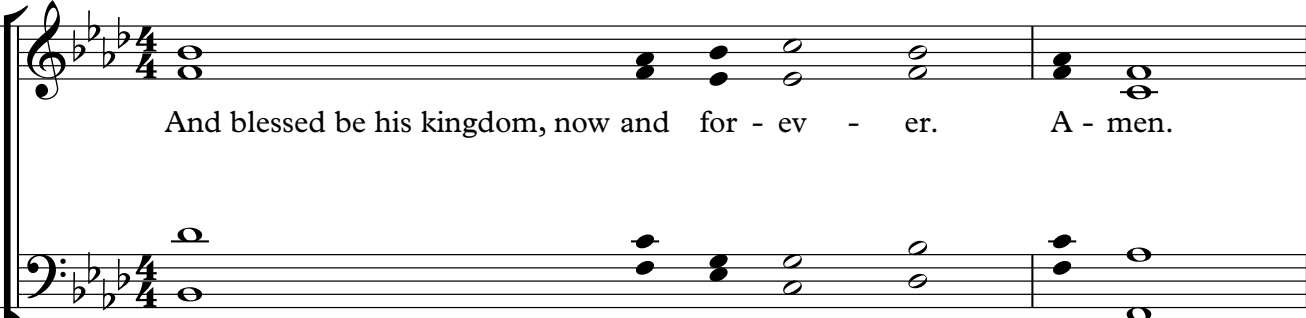
David T. Gortner

Opening Acclamation

Flowing



Bles - sed____ be God, Fa- ther, Son, and Ho - ly Spi - rit.

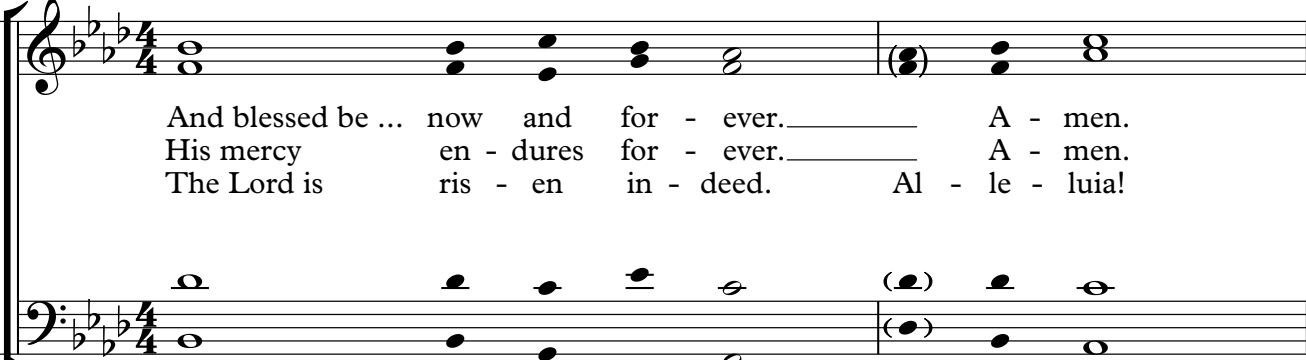


And blessed be his kingdom, now and for - ev - er. A - men.

or this:



Bles - sed____ be God, Fa - ther, Son and Ho - ly Spi - rit.
Bless the____ Lord, who forgives all our sins.____
Al - le - luia! Christ____ is____ ris - en!



And blessed be ... now and for - ever.____ A - men.
His mercy en - dures for - ever.____ A - men.
The Lord is ris - en in - deed. Al - le - luia!

Collect for Purity

or this (use Collect Tone I):

Almighty God ... A - men. Al__ mighty God ... A - men.

Trisagion

Langsam (♩ = 92-98)

mf

Ho - ly God, Ho - ly and might - y,___

Ho - ly Im-mort-al One,___ have mer-cy up - on___ us.

Kyrie**Moving** (♩ = 80-86)

Kyrie e - lei - son. Ky - ri e e - le - i - son.

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Moving' with a quarter note equal to 80-86 beats per minute. The lyrics are 'Kyrie e - lei - son. Ky - ri e e - le - i - son.' The melody begins with a half rest, followed by a half note, and then a series of eighth and quarter notes. The piano accompaniment starts with a whole rest, followed by a series of eighth and quarter notes.

Christe e - le - i - son. Christ - e - e - le - i - son. —

This system continues the vocal melody and piano accompaniment. The lyrics are 'Christe e - le - i - son. Christ - e - e - le - i - son. —'. The melody features a half note followed by a series of eighth and quarter notes. The piano accompaniment consists of eighth and quarter notes.

Kyrie e - lei - son. Ky - ri - e e - le - i - son.

This system continues the vocal melody and piano accompaniment. The lyrics are 'Kyrie e - lei - son. Ky - ri - e e - le - i - son.' The melody features a half note followed by a series of eighth and quarter notes. The piano accompaniment consists of eighth and quarter notes.

The Lord be with you. And al - so with you. Let us pray.

Collect of the Day

*Sung in Collect
Tone II.*

A - - men.

The Liturgy of the Word:

The Old Testament may be said or sung monotone.

*The Psalm may be sung to Anglican, Plainsong, or Metrical settings,
or a Russian sticheron.*

*The Epistle may be said, sung monotone, or sung to the
traditional Epistle Tone.*

The Gospel is to be sung if the sung responses are used.

A reading from ... The Word of the Lord. Thanks be to God.

The Holy Gospel ... according to ...

The Gospel of the Lord. Glory to you, Lord Christ.
Praise to you, Lord Christ.

This musical score is for a two-part setting. The top part is in treble clef and the bottom part is in bass clef. Both are in a key with three flats (B-flat major or D-flat minor). The melody for the top part begins with a half note G4, followed by a half note A4, and then a half note B4. The bottom part provides harmonic support with chords. The lyrics are: 'The Gospel of the Lord. Glory to you, Lord Christ. Praise to you, Lord Christ.'

The Creed may be sung monotone or to S-104.

The Prayers of the People may be sung to any of the settings in the Hymnal 1982 in a relative key, but preferably S-106 (Form I) or S-108 (Form IV). The Collect should be sung to the same Tone as the Collect for Purity, with the Amen as below.

The Confession is to be spoken. The Absolution is to be sung monotone on A♭.

Concluding Collect

Absolution

Collect Tone I A men. Almighty God have ...A - men.

This block contains two musical settings. The 'Concluding Collect' is in treble clef, key of B-flat major, and starts with a half note G4, followed by a half note A4, and then a half note B4. The 'Absolution' is in bass clef, key of B-flat major, and starts with a half note G4, followed by a half note A4, and then a half note B4. The lyrics for the Collect are: 'Collect Tone I A men. Almighty God have ...A - men.'

The Peace

The peace of the Lord be at ways with you. And al - so with you.

This musical score is for a two-part setting. The top part is in treble clef and the bottom part is in bass clef. Both are in a key with three flats (B-flat major or D-flat minor). The melody for the top part begins with a half note G4, followed by a half note A4, and then a half note B4. The bottom part provides harmonic support with chords. The lyrics are: 'The peace of the Lord be at ways with you. And al - so with you.'

THE GREAT THANKSGIVING

Sursum Corda, Acclamation, and Amen

7

The Lord be with you. And al - so with you. Lift____ up your hearts._

This system of musical notation is for the first part of the piece. It features a treble and bass staff in a key with three flats (B-flat, E-flat, A-flat). The treble staff contains a melody with a half note, a quarter note, and a half note, followed by a rest. The bass staff contains a half note, a quarter note, and a half note, followed by a rest. The lyrics are: "The Lord be with you. And al - so with you. Lift____ up your hearts._".

We lift them to the Lord._ Let us give thanks to the Lord our God.

This system of musical notation is for the second part of the piece. It features a treble and bass staff in a key with three flats (B-flat, E-flat, A-flat). The treble staff contains a melody with a half note, a quarter note, and a half note, followed by a rest. The bass staff contains a half note, a quarter note, and a half note, followed by a rest. The lyrics are: "We lift them to the Lord._ Let us give thanks to the Lord our God.".

It is right to give God thanks and praise.

This system of musical notation is for the third part of the piece. It features a treble and bass staff in a key with three flats (B-flat, E-flat, A-flat). The treble staff contains a melody with a half note, a quarter note, and a half note, followed by a rest. The bass staff contains a half note, a quarter note, and a half note, followed by a rest. The lyrics are: "It is right to give God thanks and praise.".

**The Preface is sung as printed in the altar book,
with the following responses:**

It is right ... Creator of ___ heav - en and ___ earth. Glo - ry to you.

[Proper Preface, as printed in altar book] Glo - ry to you.

There - fore, we praise ... glo - ry - of your ___ name:

Attaca: "Sanctus"

Sanctus, Rite II

Langsam

mp

Ho-ly, Ho-ly, Ho-ly Lord God of pow-er and might.

mp

f

Heav-en and earth are full of your glo-ry. Ho-san-na in the high-est.

f

mp

Bles-sed is he that comes in the name of the Lord. Ho-

f

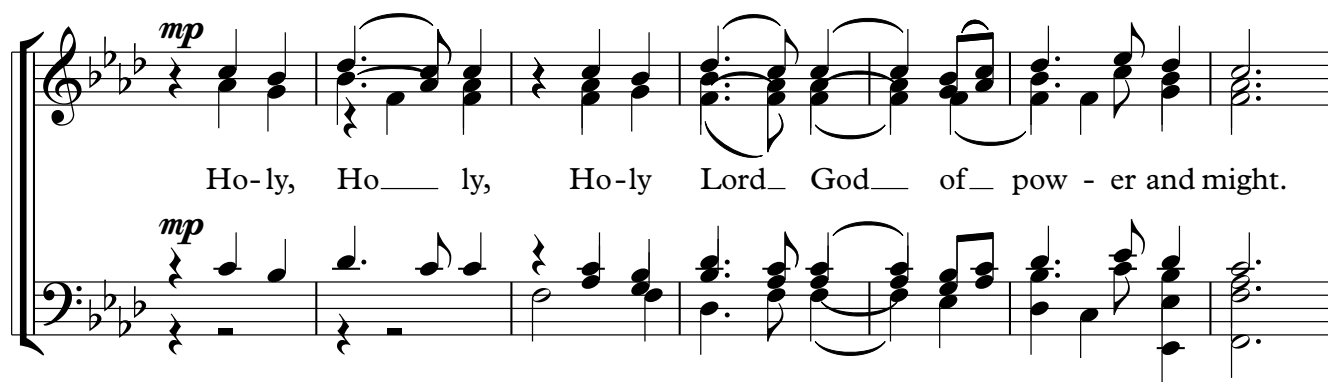
san-na in the high-est.

Sanctus, SLM

10

Langsam

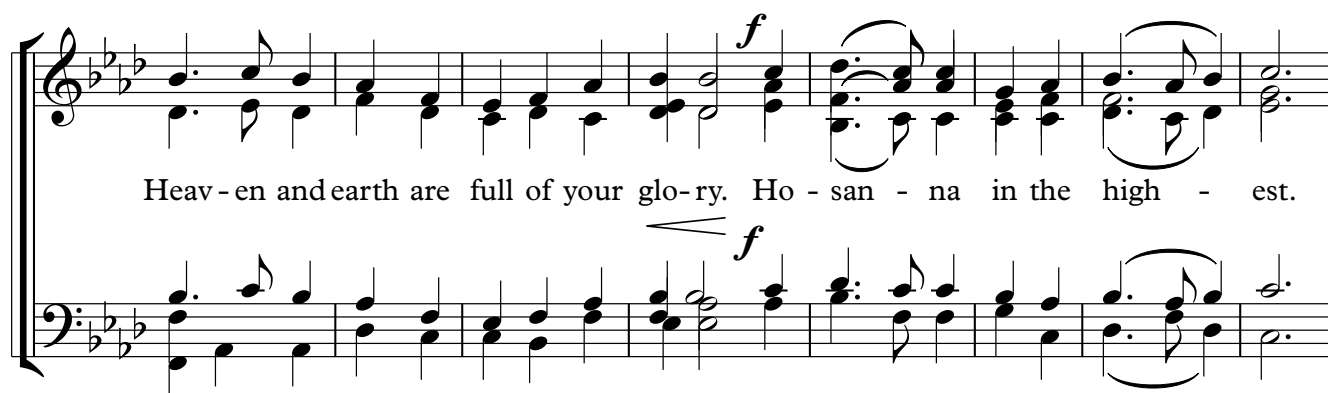
mp



Ho-ly, Ho— ly, Ho-ly Lord God of pow - er and might.

mp

f



Heav - en and earth are full of your glo - ry. Ho - san - na in the high - est.

f

mp



Bles - ed is the one who comes in the name of the

mp

f



Lord. Ho - san - na in the high - est.

f

Sanctus, Rite I

Langsam

11

mp

Ho-ly, Ho-ly, Ho-ly Lord God of hosts. Heav-en and

mp

f

earth are full of thy glo-ry- Glo-ry be to Thee, O Lord most High. Bles-sed is

f *mp*

f

he that com-eth in the name of the Lord. Ho-

f

san-na in the high-est.

f

Eucharistic Prayer A is sung to the following tone, with responses:

Holy and gracious Fa- ther: *and, when we had fallen*
In your infinite love you made us for your - self; into sin and become
subject to evil and death,

you, in your mer - cy, sent Jesus Christ, -
your only and e ter - nal Son,

to share our human nature, *O won-drous mys-ter- y!**
to live and die as one of us,
to reconcile us to you, the God and Fa - ther of all.

* Response texts can be altered seasonally, in the following manner:

Advent and Holy Week: "O wondrous mystery!"

Christmas and Epiphany: "The Word was made flesh."

Lent: "The mercy of our God"

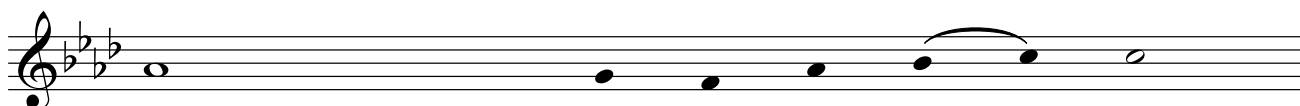
Easter: "And we are made new!"

Pentecost: "We praise you, O Lord."

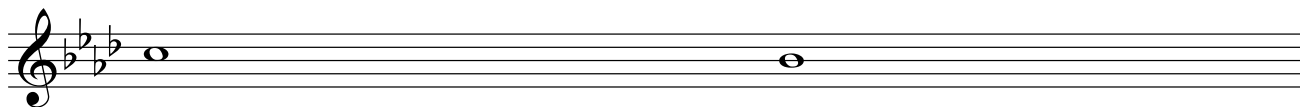


*He stretched out his arms up - on the___ cross, and offered himself,
in obedience to___ your will,*

a perfect sacrifice for the whole___ world. O won - drous mys - ter - y!



*On the night he was handed over
to suffering and death, our Lord Je - sus Christ took___ bread;*

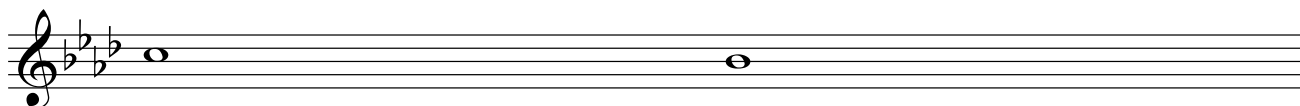


and when he had given thanks to you, he broke it, and gave it to his disciples and said,

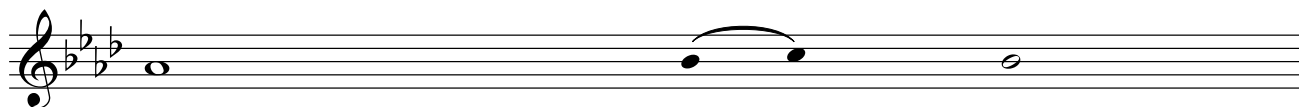


"Take, eat: This is my Body, which is giv- en___ for you. Do this for the re-mem-brance of me."

O won - drous mys - ter - y! After supper he took the cup of___ wine;



*and when he had given thanks, he gave it to
them, and said,*



*"Drink this, all of you: This is my
Blood of the new Covenant, which is shed
for you and for many for the for- give- ness of sins.*

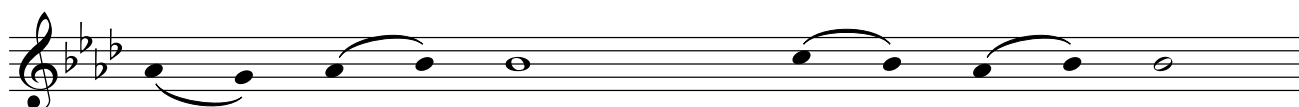
Whenever you drink it, do this for the re- mem- brance of me. O won- drous mys- ter- y!

Anamnesis

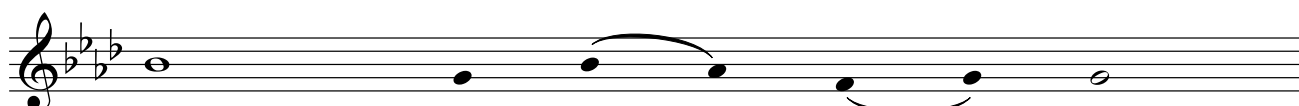
There- fore let us proclaim the mys - ter - y of faith. Christ has died.

Christ is ris - en. Christ will come a - gain.

Epiclesis



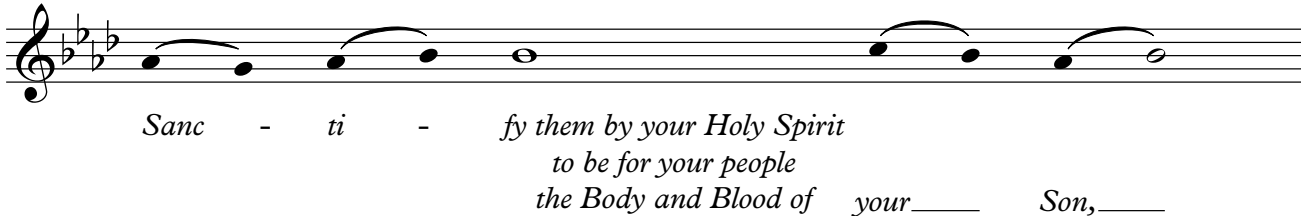
*We cel - ebrate the memorial
of our redemption, O Fa - ther,*




in this sacrifice of praise and thanks - giv - ing.



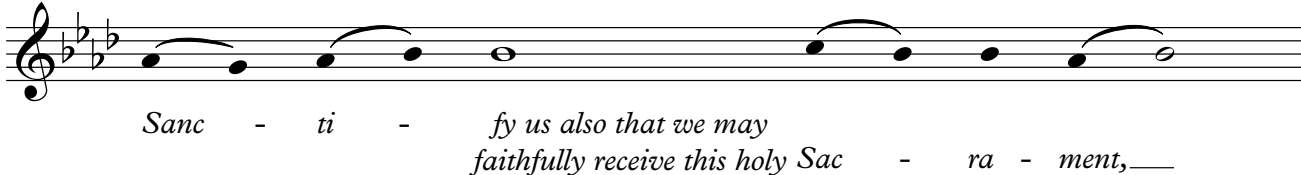
*Recalling his death, resurrection,
and ascension, we offer you these gifts. —* All glo - ry to God!



*Sanc - ti - fy them by your Holy Spirit
to be for your people
the Body and Blood of your Son, —*



*the holy food and drink
of new and unending life in him. —* All glo - ry to God!



*Sanc - ti - fy us also that we may
faithfully receive this holy Sac - ra - ment, —*



and serve you in unity, constan-cy and peace; — All glo - ry to God!



*and at the last day bring us with -
all your saints into the joy of your e ter - nal king - dom. —* Hear our prayer.

Doxology and Amen

All this we ask through your Son_____ Je - sus Christ.

The Great Doxology is sung
by the choir and congregation:

By him and with him and in him, in the_____

unity of the Holy Spirit, all honor and glory are yours, Al_____

might - y Father, now and for-ev - er. A_____ men.

Our Father

17

Flowing

Our Fa - ther in heav - en, hal - lowed by your Name,

The first system of musical notation for 'Our Father'. It consists of a treble and bass staff joined by a brace. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The treble staff begins with a 'Flowing' instruction. The melody is composed of eighth notes, with a triplet of three eighth notes marked above the first measure. The lyrics 'Our Fa - ther in heav - en, hal - lowed by your Name,' are written below the notes.

your king-dom come, your will be done, on earth as in heav - en.

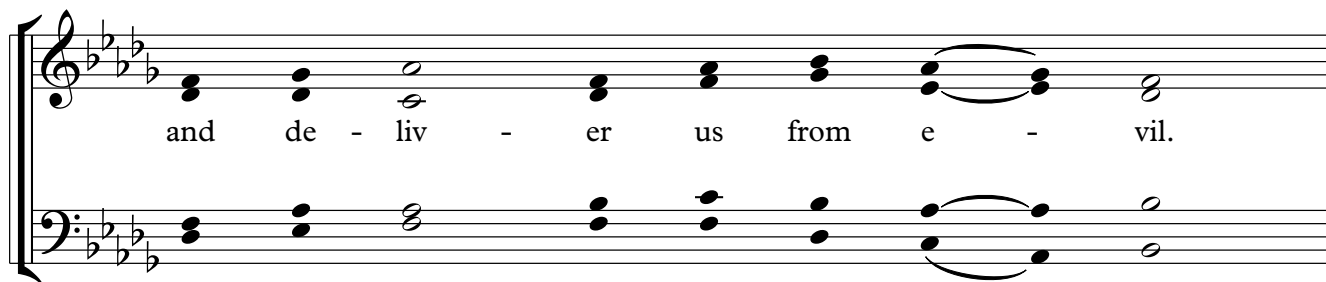
The second system of musical notation. It continues the melody from the first system. The lyrics 'your king-dom come, your will be done, on earth as in heav - en.' are written below the notes.

Give us to - day our dai - ly bread. And for - give us our sins

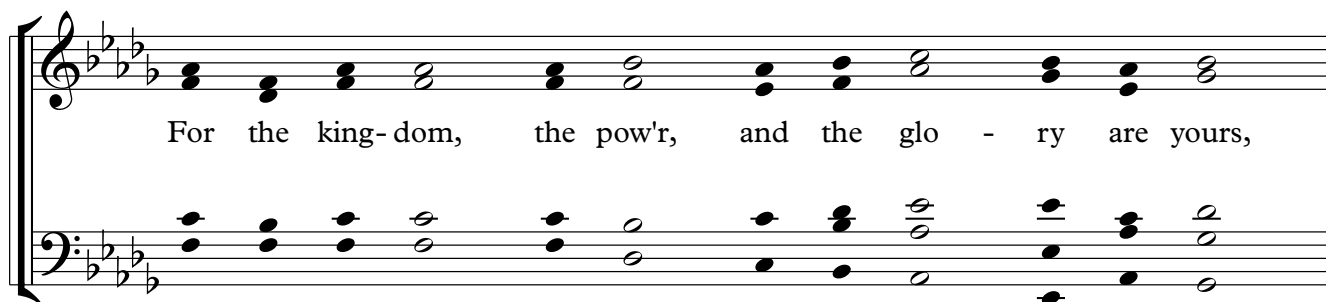
The third system of musical notation. The lyrics 'Give us to - day our dai - ly bread. And for - give us our sins' are written below the notes.

as we for-give those who sin a-against us. Save us from the time of trial,

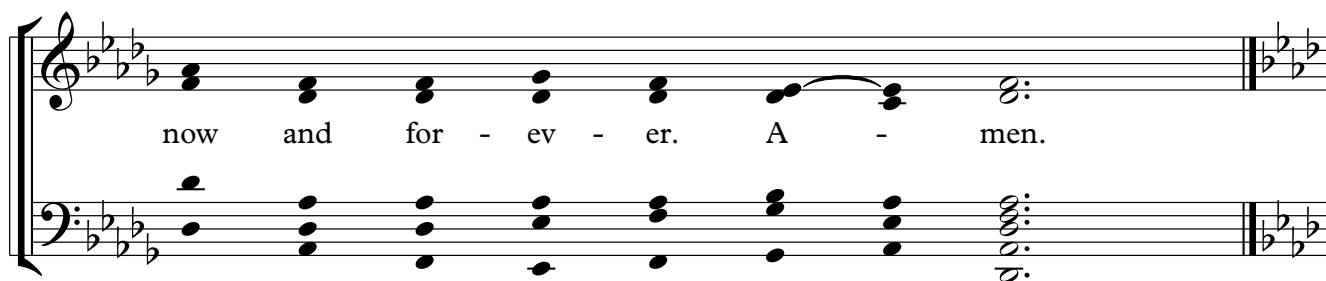
The fourth system of musical notation. The lyrics 'as we for-give those who sin a-against us. Save us from the time of trial,' are written below the notes.



and de - liv - er us from e - vil.



For the king-dom, the pow'r, and the glo - ry are yours,



now and for - ev - er. A - men.

[Monotoned]

A - - men.

in Eastertide

Let us go forth in the name of Christ. Alleluia, Al le - lu - ia.

in Eastertide

Thanks be to God. Alleluia, Al le - lu - ia.

Gospel Acclamation

Romeo Melloni



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

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

Holy, Holy, Holy

Romeo Melloni

Piano

Ho-ly, Ho - ly, Ho - ly Lord, God of po-wer and

might. Hea - ven and earth are full of your glo - ry.

Ho - sa - na in the high - est. Ho - sa - na

19

19 in the high est Blessed is he who

24

24 comes in the name of the Lord. Ho - san - na in the

30

30 high est. Ho - san - na in the high - est.

Lamb of God

Romeo Melloni

Piano

Lamb-of God, you take a-way the sins of the world, have mer-cy on

us, have mer-cy on us. Lamb of God, you take a-way the sins of the

world, have mer-cy on us, have mer-cy on us. Lamb of

20

God, you take a - way the sins of the world, grant us peace

20