

PREFACE

The singing of psalms in worship probably dates back to the Second Temple, possibly before, and the Psalter as we know it was almost certainly complete by then. Jesus and his disciples sang psalms, and knew them by heart. It was logical that psalms be incorporated into Christian worship from earliest times, and so they were, in the form of the gradual, the offertory, and the communion, where they were used to cover both a pause between lessons, and the movement of specific liturgical actions.

When Christianity was legalized and churches were built, the use of psalms became more elaborate, from the addition of the introit, or entrance psalm, to more verses in the offertory and communion, which were needed to cover a longer period of time as people made their way through large church buildings.

By the eve of the Reformation the amount of liturgical text (psalms, hymns, anthems, prayers) had multiplied, but the attention of the people had diminished till it was almost nil. A typical church service consisted of a priest mumbling Latin at the altar, while the people proceeded with private devotions in their own tongue. Bells were used to remind them when to make their communion if they intended to do so.

The English Reformation simplified the Eucharist and swept away much of the liturgical material that had accumulated. The Prayer Book of 1549 had introits, but they were not the pre-Reformation introits, and bore no relation to the propers they were assigned to. Eventually they were abolished, and later editions of the Prayer Book made no provision for the use of introits or any other psalms or anthems. Beginning with the Oxford Movement in 19th-century England, unofficial texts began to appear, first to correct defects in the canon of the English Prayer Book¹, but later to add prayers, proper anthems, and more feast days from the Roman Rite. By the 1920s an English theologian could write of "that extraordinary series of `missals,'-from the works of Orby Shipley [1832-1916] ... to the so-called `Anglican Missal'-in which the English Liturgy is ingeniously forced with prayers, rubrics, and directions and restrictions of all sorts."² I have not attempted a bibliographic history of these texts—they are seldom found in libraries, but may turn up in the odd sacristy here and there—but in the United States they appear to have narrowed to two books, which are similar, but not identical: the *Anglican Missal*, published by the Frank Gavin Liturgical Foundation, and the *American Missal*, published by the Society of St. John the Evangelist.

Until the American Prayer Book of 1979, there was no authorization for the use of the introits, graduals, etc., that were to be found in these missals. However, the 1979 American Prayer Book is by far the most extensive revision to date, and has incorporated changes in the liturgy that the Oxford reformers would scarcely have imagined: the designation of the Eucharist as the principal service on Sunday; permission to reserve the Sacrament; Morning and Evening Prayer, as well as the Noonday Office and Compline as *daily* offices; a form for sacramental confession; and proper liturgies for Lent and Holy Week. It is not surprising therefore that the 1979 Prayer Book includes rubrics permitting the use of psalms, hymns, and anthems at the points in the Eucharist where the traditional proper anthems have been sung, in effect authorizing their use.

Ironically, the calendar of the 1979 Prayer Book has been so extensively revised that the propers of the *Anglican Missal* and *American Missal* do not fit without equally extensive revision. One would have expected one of these publishers to produce a new edition for use with the 1979 Prayer Book, but this has not happened. It appears that many Anglo-Catholics hold the view that the new Prayer Book is sufficient, and the addition of the minor propers is unnecessary. This may be the reason that the Society of St. John the Evangelist has not revised the *American Missal*, though I cannot confirm that. Conversely, some Anglo-Catholics, for reasons which escape me, refuse to accept the 1979 Prayer Book, and support the so-called Prayer Book

¹ A good discussion of Cranmer's eucharistic theology and the alleged defects in his canon will be found in chapter 16 of Dix, G. *The Shape of the Liturgy*, 1945.

² Moss, C.B. *Anglo-Catholicism at the Cross Roads*, 1925.

Society, which seeks to perpetuate the use of the 1928 Prayer Book. This would make it possible (with respect to the calendar) but illegal (with respect to the rubrics) to continue the use of the *Anglican Missal*. This may be the reason that the Frank Gavin Liturgical Foundation has reprinted the same edition of the *Anglican Missal*, though once again I have no confirmation.

I am hoping this book will find some support among a third group of Anglo-Catholics who wish to see the tradition of the minor propers and other enhancements of the liturgy continued, but who are open to change in the Church, and to the working of the Holy Spirit within the Church as it confronts the major issues of its mission. In this book I have tried to remain faithful to those Anglo-Catholics like Stewart Headlam, Desmond Morse-Boycott, and Arthur Tooth, who gave themselves in service to Christ among the poor and outcast of the slums of London. I have tried to make this book useful to Anglo-Catholics of my own community, like a priest I know who uses the Mass of All Souls to pray by name for everyone murdered in his city during the preceding year, and who, on the Feast of Corpus Christi carried the Blessed Sacrament through the streets of his neighborhood to reclaim it from the pimps and drug pushers and those who work violence.

As much as is possible in a work of this type, I have tried to proclaim my belief, based on the Gospel of Jesus Christ, in the equality of women and men, in the acceptance of lesbian and gay persons, and in the value of traditions and customs of persons of all races and cultures. If you find any value in the pages that follow, let this book assist you in your worship of Jesus Christ at your altar, and then to be open to the leading of the Holy Spirit for the uplifting of the poor, the sick, the oppressed, the forgotten, and the outcast, and to find and follow Jesus among those who most need his love. May God bless you.

David Allen White
Feast of Saint Mary the Virgin, 1991

INTRODUCTION

This book is a revision of the *Anglican Missal* for use with the 1979 Prayer Book. Unlike the earlier work, the text of the Eucharist is not printed so as to be used for the celebration, but only as a guideline.

This book contains the full text of the proper anthems, as well as the collect. It does not contain the full text of the Scripture readings or the proper preface, but refers to them by citation only. The proper preface is in the Prayer Book, and Scripture readings can be read from a variety of lectionary texts, or from different translations of the Bible. Indeed, there is no single official version of the Bible authorized by the Episcopal Church.

Each proper also indicates its liturgical color and whether or not the *Gloria in excelsis* and Nicene Creed are appointed. An optional prayer for the conclusion of the Prayers of the People is also included, though some forms of the Prayers of the People will not lend themselves to its use. Secrets and postcommunions (i.e., the "prayer over the gifts" and "prayer after communion") are included, with the understanding that their use is also optional.

This book contains material for all the propers in the *Book of Common Prayer*, *Lesser Feasts and Fasts*, and *Book of Occasional Services*, as well as propers derived from other sources, which may be appropriate for certain communities.

In addition to providing a full coverage of propers, the book contains additional types of ceremonial, such as processions on major feasts, special evening services for each season of the church year, and for the eves of certain feasts for which Holy Baptism is especially appropriate, and certain other services derived either from various traditions or from the needs of specific communities.

In selecting the proper anthems, this book uses a general pattern as follows: Introits and Communions generally agree with *Missale Romanum cum Lectionibus*, 1977, when that use was compatible with Anglican use; otherwise they generally agree with Martens, *Traditional Anthems of the Eucharist*, 1975. Offertories nearly always agree with Martens, because modern Roman use does not appoint an offertory. Graduals, alleluias, and tracts usually agree with Martens in Rite I, but in Rite II they agree with *Gradual Psalms and Alleluia Verses*, 1980-1990, published by the Church Hymnal Corporation. Where this latter source suggested only "ad lib." alleluias, or fails to suggest any at all, *Missale Romanum cum Lectionibus* was normally used as the source, since an "ad lib." option is not in keeping with the format of this book. For propers which do not appear in these sources, anthems have been selected from other sources, including some unfamiliar anthems found in missals from Ireland, England, and Spain which include supplements for local communities. This was done to avoid repetition of the same anthems for various propers. Finally, it should be emphasized that this is a general guideline, and there are a number of variations from it.

Guidelines for translating the anthems are as follows: Most of the anthems have an original form in Latin, or in some cases Greek. The intention is to translate the original form, not simply to transcribe verses from the Bible. Sometimes the original form omits part of the verse, sometimes it adds to it. If so, this has been done in the translation as well. If the text of the anthem departs considerably from Scripture, the symbol *Cf.* is added to the citation to show that it is only *based on* that passage of Scripture and not a transcription of it.

Some anthems, however, are originally English, and have no Latin form. In this case, a Latin form has been constructed from the text in the Vulgate for use in the appendix, and to provide an incipit.

Rite I English anthems use the 1928 Prayer Book as the form for psalms and canticles, and any text derived from them. For texts from other parts of the Bible, the King James version was used. For texts from non-scriptural sources, the *Anglican Missal* was preferred, but other sources have also been used.

Rite II English anthems use the 1979 Prayer Book for psalms and canticles, and *The Common Bible* for texts from other parts of the Bible. For texts from non-scriptural sources, the *Roman Sacramentary* was often the source.

Spanish anthems use *Libro de Oración Común*, 1989 for material from the Prayer Book, and the Nacar-Colunga translation of the Bible for other Scriptural texts. For non-Scriptural material, *Misal de la Comunidad*, 1976, was the preferred source. The Spanish-language material is the equivalent of English Rite II, and anthems which appear only in Rite I texts do not have a Spanish form.

In printing Spanish text, I have disregarded a Spanish-language printing convention that the acute accent does not appear on an uppercase letter in Spanish, even if the accent would normally be used there, considering the possibility that the text may be read by someone whose native language is not Spanish, and who may be uncertain of the pronunciation of the word.

HOW THESE PROPERs ARE TO BE USED

Propers of the Eucharist

INTROIT. This entrance chant of the Eucharist was originally a whole psalm with a refrain after each verse sung by alternate choirs during the entrance of the sacred ministers. It appears for the first time in the *Gelasian Sacramentary* (6th century), and is believed to have been introduced to the liturgy by Pope Celestine I (d. 432).

The introit has three parts. The first is a refrain. Normally, in what is called *introitus regularis*, the refrain is from the psalm which follows; the opposite is called *introitus irregularis*, in which the refrain comes from another psalm, another book of the Bible, a work of Christian literature, such as *Carmen Paschale* by Sedulius, or a free composition, such as *Gaudeamus* by Pope Gregory the Great.

The second part of the introit is a psalm verse, though originally it was a whole psalm. It is this psalm which often provides the mood for the occasion being celebrated, but in many instances the reason for the choice of the psalm can be known only in reference to the whole psalm, and not the single verse which remains. There are two introits used in this book, *Sacerdotes Dei*, and *Stabant juxta*, which have verses from parts of Scripture other than the Psalms, indicating that they were composed after the practice of using whole psalms had fallen into disuse. There are also introits taken from post-Vatican II Roman Catholic sources, which have no psalm verses. In these introits the psalm verse has been added by the editor.

The third part of the introit is the *Gloria Patri*, although this was normally omitted during Holy Week and in masses for the dead. The pre-Vatican II Roman custom was to recite the refrain, the psalm verse, the *Gloria Patri*, and the refrain again. The *Anglican Missal* also followed this custom. Post-Vatican II Roman use omits both the psalm verse and the *Gloria Patri* and uses only the refrain. This book has provided introits in the manner of pre-Vatican II Roman use and the *Anglican Missal*, though they can be adapted to any other manner of recitation.

If there is a choir, the choir sings the introit during the entrance of the sacred ministers. If there is no choir, the introit may be read by a reader, or by the celebrant after reaching the altar.

GLORIA IN EXCELSIS, KYRIE ELEISON, or TRISAGION. The rubrics of the Prayer Book allow the *Gloria in excelsis* to be used "when appointed," and provide the other two anthems for use on "other occasions." When the *Gloria in excelsis* is appointed will be found on p. 406 (Spanish, 329). In this book, each proper indicates whether the *Gloria in excelsis* is used or omitted. In case of its omission, no other information is given concerning what is to be used. However, in point of fact, in the Western Rite the *Kyrie* and the *Gloria in excelsis* are traditionally used together when the *Gloria in excelsis* is appointed at all, and when it is not, the *Kyrie* is used alone. The *Trisagion* is not traditionally part of the Ordinary of the Mass in Western Rite, but in this book, the use of *Kyrie* or *Trisagion* is the choice of the celebrant.

THE LESSONS. The lessons are appointed in the Prayer Book or other source, and are given in this book by citation only. This book goes two steps further than the Prayer Book by (1) appointing the longer selection of Scripture where the Prayer Book appoints a longer and shorter selection, and (2) when several alternate selections are given, this book appoints a specific schedule so that each one will be used, though in some cases only every six years. If a selection is divided first by Year A, Year B, and Year C, and then one of those years is further divided into odd years and even years, those lessons will be used as follows (for example):

Year A - odd years - 1981, 1987

Year A - even years - 1978, 1984, 1990

Year B - 1979, 1982, 1985, 1988, 1991

Year C - 1980, 1983, 1986, 1989, 1992

If a selection is divided first into odd and even years, and then one of those years is further divided into Year A, Year B, and Year C, it means that the first selection will be read every other year, and the other selections will be divided equally among the remaining years, e.g.:

Odd years - 1981, 1983, 1985, 1987, 1989, 1991

Even years - Year A - 1984, 1990

Even years - Year B - 1982, 1988

Even years - Year C - 1986, 1992

The Prayer Book rubric states that "A Psalm, hymn, or anthem may follow each reading." This book appoints the following anthems for this purpose:

GRADUAL. The psalm between the first and second lessons at the Eucharist is called the gradual, because it was led by the deacon from the *gradus*, one of the steps leading to the altar. It is the oldest chant in the Eucharist, and the book containing the variable chants was originally called a Gradual because this anthem was the first one in it.

The earliest congregations had no books, and for this reason the gradual developed as a refrain which was sung by the deacon and repeated by the congregation. After every two or three verses by the deacon, the same refrain was repeated by the congregation. During the Middle Ages, when "low mass" became the norm, and the Eucharist was stripped to its bare essentials, the gradual was reduced to a refrain and a single verse. In a sung mass, the refrain might have been repeated after the verse, but in said masses this was not customary.

In this book, Rite I contains the medieval form of the gradual because a conscious effort was made to follow the pattern of the *Anglican Missal*, but in Rite II, the original form of the gradual has been restored, using the psalms appointed in the lectionary.

TRACT. A second psalm was read between the second lesson and the Gospel, but unlike the gradual, this one had no refrain, but was sung by a cantor straight through (*tractus*), and came to be called the tract. Later the tract was replaced by the alleluia, at first only during Eastertide, then later at other times of the year as well, and the tract remained for use only in Lent and at masses for the dead.

In present-day Roman Catholic use there is no tract, but a Gospel acclamation used year-round, with the word "alleluia" being replaced by the phrase "Praise to you, Lord Jesus Christ" in Lent. With respect to tracts, this book follows pre-Vatican II use, but omits the tract in Rite II if there is no intervening lesson.

ALLELUIA. The anthem before the Gospel is called the alleluia, and consists of the refrain "Alleluia" proclaimed first by the reader, then repeated by the congregation. This is followed by a verse, and concluded by "Alleluia" recited by all. In Rite I, from the Second Sunday of Easter through Pentecost, there are two alleluia verses. The first alleluia replaces the gradual, but if there is no intervening lesson, they are recited as a single anthem, with only one "Alleluia" between the separate verses.

SEQUENCE. The sequence is a form of Latin liturgical poetry sung before the Gospel on major feasts, and represents the first example of the hymn as we know it. It originated in the monasteries, and was designed as a rhyme to help the singers

remember the notes of the *jubilus* at the end of the alleluia. There was no printed music, and by breaking the melody into syllables and setting it to verse, the choir could remember it more easily. The name is derived from "*qui sequitur*" (that which follows). Notker Balbulus, a monk of St. Gall Abbey, Switzerland (d. 912), is credited with inventing the sequence, but this is disputed. In any case, no sequence attributed to Notker has survived into current use.

There was once a proper sequence for every Sunday and holy day of the year except in Lent and pre-Lent. Manuscripts have been found with portions of 895 identifiable sequences, and many are listed in Julian's article on sequences in *Dictionary of Hymnology*, 1957. They were popular in northern Europe, but were regarded as secular in Italy (many of them were of inferior quality). All but four were abolished by the Council of Trent; a fifth, *Stabat Mater*, was added in 1727.

Many churches use a hymn before the Gospel which they call a sequence hymn, and there is nothing in this book which would rule out that practice, but only the traditional sequences have been assigned.

NICENE CREED. The Prayer Book appoints the Nicene Creed for "Sundays and other major feasts." This book also indicates whether it is to be used or not.

PRAYERS OF THE PEOPLE. The Forms of the Prayers of the People given on p. 383-393 (305-316 in Spanish) allow the use of a concluding collect. The Prayer Book provides eight collects specifically for this purpose on p. 394-395 (316-318 in Spanish). Most of the propers in this book also provide a suggested concluding collect drawn from some other source, which may be used at the discretion of the celebrant.

OFFERTORY. The offertory is said or sung during the preparation of the altar and the presentation of the gifts. It was originally a processional anthem with additional psalm verses. These verses fell into disuse during the Middle Ages when the laity were no longer actively involved in preparing the altar and offering the gifts. Happily, the people's part in the offering of the gifts has been restored in many places, but no attempt has been made in this book to revive the psalm verses because of the wide variety of other music available.

The Prayer Book indicates that the celebrant *may* begin the celebration of the Eucharist with certain specified offertory sentences. Prior to the 1979 Prayer Book, this served as the justification for the use of the offertory antiphon: it *was* the offertory sentence. In this book, the offertory antiphon is assumed under the second rubric, which specifies that "a hymn, psalm, or anthem may be sung." Present-day Roman Catholic use permits the use of a sung offertory, but does not assign proper offertories.

SECRET. In the Roman rite, including the post-Vatican II revisions, three collects are appointed. The second one, called the Secret, or the Prayer over the Gifts, is recited after the bread and wine have been prepared. The editor questioned the use of this prayer for a long time before including it in this book. Although it appears in many unofficial texts, no official Anglican source included this prayer until 1985, when it appeared in the *Book of Alternative Services* of the Anglican Church of Canada. Because of its inclusion in that book, the editor decided to include it in this book as well, but with the understanding that the editor does not recommend the adoption of the Secret or the Postcommunion by parishes not already using them, but includes them as a convenience for those parishes which have already formed an attachment to them.

THE GREAT THANKSGIVING. Except for Maundy Thursday, this book does not suggest any material to be inserted in the Great Thanksgiving, nor does it make any suggestions as to which form should be used.

CONFRACTORIUM. The anthem at the breaking of the bread is known as a confractorium. In Spanish-language material it is called "Canción en la Fracción del Pan." The Prayer Book provides the ordinary confractorium *Pascha nostrum*, with and without an alleluia, for normal use, so in most cases this book does not appoint one. In the Maundy Thursday Chrism Mass, this specific confractorium is printed in the text in order to show its relative position with other, less familiar parts of that liturgy. In a few cases, this book gives a different confractorium in addition to, or in place of the ordinary one. *Agnus Dei* may also be regarded as a confractorium, but because it is one of the ordinary chants of the Mass, it has not been treated as one in this book.

AGNUS DEI. This is traditionally part of the Ordinary of the Mass. This book assumes its use, but in most cases it does not appear in the text of the proper.

COMMUNION. The communion originated in the fourth century as an anthem with psalm verses, which was sung by the choir as the faithful made their way to the altar for communion. As with offertories, this book does not attempt to revive the use of the psalm verses because of the variety of other music available.

POSTCOMMUNION COLLECT. This is the third of the three collects which the Roman rite appoints for each proper. It is recited by the celebrant after all have communicated. See remarks under SECRET, above.

SOLEMN BLESSING or PRAYER OVER THE PEOPLE. These are found in *Book of Occasional Services*, and in other sources, and are included in some propers in this book.

Anthems of other services
(which may occasionally be used at the Eucharist)

ANTIPHON. An antiphon is a musical setting of sacred words before and after a psalm or a canticle in order to emphasize its significance. It may also stand alone in order to emphasize the significance of a specific action which takes place as the antiphon is sung. Certain processional anthems and certain hymns in honor of the Blessed Virgin Mary are also called antiphons.

RESPONSORY. A chant sung by a choir which alternates with one or more verses sung by a soloist. The responsory is a traditional feature of the monastic office of Matins, which normally consists of three nocturns with three responsories in each nocturn. Each responsory serves as a "response" to the lesson which precedes it, with the third one somewhat more elaborate than the first two. Responsories are occasionally used in processions in this book, though except for those associated with Palm Sunday, they were borrowed from other sources for that purpose.

CANTICLE. A Canticle is a hymn of praise, usually from a biblical text. It may be a song composed as a whole and attributed to a single person, such as the *Magnificat*, or it may be a composite of verses from several passages, such as the *Pascha nostrum*. Three Canticles in BCP, *Gloria in excelsis*, *Te Deum laudamus*, and ***F****W****_****l****a******r******_****n*, are not from Scripture. BCP appoints 18 Canticles for use at the daily offices; BOS appoints one additional Canticle for the office of Tenebrae; SL appoints two more Canticles for experimental use at Morning and Evening Prayer, for a total of 21. Not all of these 21 Canticles will occur in this book, but one additional Canticle, *Ego dixi*, is drawn from Roman Catholic use.

HYMN. A hymn is a liturgical poem set to music. In addition to the sequence, which was discussed above, this book identifies certain hymns as "office hymn" or "proper hymn" because they are traditionally associated with the proper in which they are

used. Other hymns, identified as "processional hymn" or just "hymn" are considered incidental, and are not an integral part of the proper.

LUCERNARIUM. The lucernarium in the anthem at the candle-lighting, a common feature of the Order of Worship for Evening, which has also been incorporated into certain vigil services. In Spanish, this anthem is called "Canción."

PRÆCONIUM. The only anthem which fits this category is the *Exsultet*, sung at the Great Vigil of Easter. In Spanish it will be called "Canción."

OTHER MATERIAL. There are other texts and ceremonial features in this book which will be identified and explained as they are used.