

Preface *The Hymnal 1982:
Hymns; Accompaniment Edition,
Vol 2*

In the past several decades, the renewal of the spiritual life of the Church has created a pressing need for new hymnody and liturgical music. This has served as a catalyst for a world-wide outburst of creative liturgical and musical activity of a magnitude perhaps unparalleled since the Reformation. *The Hymnal 1982*, the culmination of more than a decade of work by the Standing Commission on Church Music, incorporates many of the riches of this contemporary renaissance. This hymnal is a response to the challenge of the Church's mission to spread the Good News of Jesus Christ to a changed and changing world.

The Hymnal 1982 is a revision of *The Hymnal 1940*, and as such stands on the foundation laid by The Joint Commission on Revision of the Hymnal. The precepts guiding that commission led to a comprehensive book of unusual appeal and excellence which served as a model for a number of hymnals produced since the middle of the twentieth century.

As an initial step in its revision process, the Standing Commission on Church Music developed a philosophical statement expressing the Commission's commitment to maintain and enhance the rich repertoire which constitutes the singing tradition of the people of God. This commitment led to the development of the following objectives:

- to prepare a body of texts which presents the Christian faith with clarity and integrity;
- to restore music which has lost some of its melodic, rhythmic, or harmonic vitality through prior revision;
- to reflect the nature of today's Church by including the works of contemporary artists and works representing many cultures;
- to strengthen ecumenical relationships through the inclusion of texts and tunes used by other Christian traditions;
- to create a hymnal embodying both practicality and esthetic excellence.

The Hymnal 1982 retains the best of the past and sets forth many riches of our own time. The Commission looked for theological orthodoxy, poetic beauty, and integrity of meaning. At the same time the Commission was especially concerned that the hymnody affirm "the participation of all in the Body of Christ the Church, while recognizing our diverse natures as children of God." This work has resulted in the sensitive alteration of texts which "could be interpreted as either pejorative or discriminatory," while preserving the artistic quality and intent of the originals. Language deemed "obscure or so changed in the contemporary usage as to have a different meaning"* has been clarified. Texts and music which reflect the pluralistic nature of the Church have been included, affording the use of Native American, Afro-American, Hispanic, and Asian material. Study and

research into historic hymnody have led to the inclusion of chant tunes in rhythmic forms, of early settings of chorales and Psalter tunes, and of tunes whose roots lie deep in the treasury of American folk hymnody.

Often, consistency of style and practice seemed a less important goal than a representation of the wonderful variety of materials that are available. The recent renaissance of hymn-writing imparts rich benefits to *The Hymnal 1982*. The Commission drew many new hymns from the wealth of available material and commissioned authors and composers to write hymns on themes for which nothing suitable could be found. Here we must record gratitude for the work of the late F. Bland Tucker, a poet and priest whose wisdom and skills enhanced the work of the commissions which produced both this book and *The Hymnal 1940*.

In designing *The Hymnal 1982*, the Commission sought to create a book which is comprehensive and musically practical. Most tunes which are used more than once appear in different keys or harmonizations. Further variety in the performance of hymns is facilitated by descants and alternative accompaniments. The use of instruments in addition to the organ is encouraged through the inclusion, where appropriate, of guitar chords and bell and percussion parts. Details on notation and performance appear in the general performance notes in the Accompaniment Edition and with some individual hymns.

The Commission gave serious thought to the evaluation of texts for theological and literary merit by consultants representing congregations across the country before reaching final decisions on the contents of the book. In addition, the testing of new tunes in liturgical settings over an extended period of time determined their appropriateness for congregational singing.

The Commission gratefully acknowledges the contributions of Carl P. Daw, Jr., Georgia M. Joyner, Marilyn J. Keiser, Anne K. Le Croy, J. Waring McCrady, James McGregor, Bruce Neswick, Charles P. Price, McNeil Robinson II, F. Bland Tucker†, and John E. Williams, Jr.

The Hymnal 1982 is truly a book of and for the people, reflecting their involvement in its creation and responding to their desire for new songs with which to praise God. May God prosper this handiwork!

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* Report of the Standing Commission on Church Music to the 1982 General Convention of the Episcopal Church.

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The Hymnal 1982

The Hymnal 1982: Service Music; Accompaniment Vol I

General Performance Notes

From earliest times the human race has expressed through music many of its deepest feelings, its jubilation, and such of its yearnings as can find only partial fulfillment in words. The books of the Old Testament record the voice of Israel in song, and according to the Gospels of Matthew and Mark, the Last Supper ended with a hymn. It is this ancient tradition of liturgical song which served as the root stock for the creation of a body of music through which Christians enter into ritual dialogue with their Creator. It is from the riches of this legacy that the Church offers music with which we can articulate our adoration, exaltation, and prayer to God.

Musical Roles in Liturgy

The Book of Common Prayer calls for the participation of the People of God in liturgy in a variety of ways. The performance of service music, i.e., musical settings of Prayer Book texts, should carry out the intent of the Prayer Book rubrics that all orders in the Church – laity, bishops, priests, and deacons – take their proper parts. The performance of liturgical music involves congregation, choir, cantors, instrumentalists, and clergy.

Congregations should be encouraged to sing Prayer Book texts as well as hymns. This includes such texts as *Sanctus* and *Gloria in excelsis*, which by their nature are songs. They should also be encouraged to sing responses, canticles, and psalms. Anything that the people are directed to say may be sung (see The Book of Common Prayer, page 14).

Choirs lead congregations in the singing of Prayer Book texts and hymns; they also have their own liturgy of proclaiming the gospel through music. Careful rehearsal of the canticles, responses, songs of the eucharist, and hymns is fundamental to the work of a choir; its confident leadership supports, teaches, and inspires the congregation. The choir may sing psalms and anthems and, on occasion, perform more elaborate settings of the canticles or eucharistic texts. It is very important that these not supplant congregational singing, but rather enhance and expand the total offering of praise.

Cantors are again providing musical leadership in many Episcopal congregations. The cantor need not be a trained singer, but must be someone who can sing the words confidently, audibly, in tune, and without loss of pitch. In smaller congregations which may not have a choir, a cantor can make possible the singing of many portions of the liturgy.

It is appropriate for a cantor to lead and sing the following:

Verses of the canticles and psalms when the congregation (and choir if present) sings an antiphon or refrain between verses or groups of verses.

Prayers of the People (S 106–S 109), unless they are to be sung by the deacon.

Litanies (The Great Litany, Litany for Ordinations, Litany of Thanksgiving).

Kyries and fraction anthems which are responsorial in style (examples are S 85 and S 151).

Lucernaria (anthems during the candle lighting in the Order of Worship for the Evening, S 305–S 320).

The entrance and commendation anthems (S 376, S 380, and S 383) at the Burial of the Dead.

Sung portions of the Daily Offices not assigned to the officiant (examples are S 22, S 24, S 52, and S 54).

Psalmody sung in procession (Hymn 157 and S 343) and at communion.

Cantors may not sing anything assigned specifically to the celebrant or deacon.

In large buildings and in long processions, pairs or groups of cantors can be heard more easily. Cantors should be sensitive to the pace of responsorial singing and maintain an appropriate vital momentum.

Instrumentalists may accompany most service music, and the use of a variety of instruments enriches the service. Some settings, however, are intended to be sung unaccompanied.

Much of the liturgical singing by the clergy invites the response of the people (salutations, acclamations, dismissals, the *Sursum corda*, etc.). It is important to choose pitch levels which are comfortable for the individual cleric, yet not too extreme for easy congregational response.

Singing the Chant

Good chanting is good singing. Chant is a musical medium for the clear and expressive singing of liturgical texts. Word accents create the rhythm in chant, and the lines and verses of the text determine the shape of the chant's musical phrase. Single-line melodic chant should be sung as song, whether lyrical or declamatory, as the words require. Harmonized chant is best sung with the same care one would give to the singing of harmonized folk or art song, with constant attention to the rhythm and phrasing of the text.

In singing all chant, special attention must be paid to the words sung to the reciting note or chord. The recitation must not be rushed and should be governed by the rhythm and flow of the words. Mediant cadences (the musical change at mid-point) and final endings or cadences should never slow down or speed up, creating a false metrical effect. The established and recurring tempo of the recitation remains the same throughout the chant, including the intonation, reciting notes, and the mediant and final cadences. On the other hand, the text is not to be sung with a mechanical, unbending pulse. Certain words will be gently

moved along; others will be prolonged. Care is to be taken, however, not to sing the text with unnatural dotted rhythms.

Unaccented words or syllables at the beginning of lines should be treated as anacrustic, moving directly to the first primary accent. In general, accents should be created by lengthening the word or syllable (agogic accent) rather than by a sudden dynamic stress. Tempo and dynamics are to be determined by the meaning of the text, the number of singers, and the size and resonance of the space where they are singing.




If singers read the text in an expressive but not exaggerated manner, and then sing the words to the chant with the same rhythmic flow, they will discover how chant can unify the Christian community's singing of liturgical texts.

Responses in music for the eucharist, litanies, office preces and suffrages are to be sung according to the sense of the words and the drama of the particular moment in the liturgy. Instrumental accompaniments have not been provided for unison responses; these responses are best sung by congregation and choir without instrumental support. When learning new music, however, it is often helpful to double the melodic line instrumentally, but without added harmonization. Cantors and clergy should sing their parts in a natural manner, being careful neither to rush nor to sing too slowly, since the leader's tempo governs the tempo of the response.

Plainsong and other Unison Chant

Plainsong is essentially melody heightening a text. The notation of plainsong in this book is designed to make congregational participation as easy as possible. The canticles and invitatory psalms have been notated in full, rather than as a melodic formula above the text.

Some notational symbols are peculiar to chant:

1. The two line staff () is used for plainsong with a limited range. The flat indicates that the interval from one line to another is a minor third (e.g. G-B \flat , or E-G), but absolute pitch is not implied. Any convenient pitch may be chosen.
2. Noteheads without stems indicate pitch; the word accent determines duration. The white or open noteheads used at the ends of phrases (and occasionally elsewhere) are longer, approximately twice the length of black noteheads.
3. A lozenge or rectangular symbol indicates a reciting note. Natural word rhythm determines its duration.
4. Accidentals, both in the chant and in the accompaniments, have effect until the next bar line, whether that be half, quarter, or full bar.
5. The horizontal episema () under or over a note indicates a slight stretching or lengthening, but not doubling, and not a stress accent.
6. The quilisma () is an ornamental sign historically used in plainsong. Various interpretations of it exist, but the most common practice at the present is

that of slightly lengthening the note preceding the quilisma and then moving quickly and lightly over the ornamented note to the next pitch.

Traditionally, plainsong has been sung without accompaniment, and in a favorable acoustical environment, such singing is very beautiful and is to be encouraged. Keyboard accompaniments in a variety of styles have been provided for most of the plainsong settings in order to support congregational singing. The simplest accompaniment is playing the chant melody in octaves; this is an effective way to teach new chants to a congregation.

Many accompaniments enhance congregational singing most effectively when contrasting timbres are used. The melody may be played on a solo reed or cornet on the organ, or by an orchestral instrument, while the supporting harmonies are played more softly.

Bell ringing is an excellent support for singing. Handbells may be used in various ways to accompany chant. Some of the settings have specific bell parts notated in this accompaniment volume. These may suggest accompaniments that can be readily improvised.

1. Cluster chords may be rung at the mediant and final cadences of each verse of psalm tone settings.
2. An ostinato pattern may be maintained throughout the chant (see S 282). The pattern should be rung freely, making no attempt to synchronize with specific points in the chant.
3. Bells may be rung at random during the singing, creating a spontaneous accompaniment. Ringers must be sensitive to the overall sound; the bell sonority should not dominate. Intervals of the fourth, fifth, octave, and major second provide the most satisfactory bell accompaniments for chant.

When chant is sung without accompaniment, the pitch and tempo are determined by the cantor, who may sing the first phrase alone. Whenever chant is accompanied, however, pitch and tempo should be indicated by the accompanying instrument(s) in a brief introduction (often just the intonation); everyone then joins in the opening phrase.

Harmonized (Anglican) Chant

The chant known as anglican chant developed from harmonized plainsong psalm tones (fauxbourdon) and from festal psalm settings by late sixteenth and early seventeenth century English composers. During the following centuries the daily singing of Prayer Book psalms to anglican chant became normal practice in English cathedrals, collegiate churches and chapels, and in many parish churches. Anglican chant psalm singing is still widely practiced throughout the Anglican Communion. The singing of the invitatory psalm and the canticles to anglican chant became a widespread practice in the Episcopal Church and remains popular in many parishes.

A single chant is usually composed of ten chords—a reciting chord followed by a mediant cadence of three chords, and a second reciting chord followed by five

chords which make up the final cadence or ending. The chant thus reflects the usual parallel construction of the canticles or psalms. The first half of each verse is sung to the first part of the chant. The second reciting chord and final cadence carries the remainder of the text following the asterisk. A double chant is twice as long, and two verses of a canticle or psalm are sung to double chants. *The Hymnal 1982* also includes some triple and quadruple chants.

Because of its fixed design, anglican chant requires the text to be marked ("pointed"), so that certain syllables may be sung to particular notes of the music. The pointing used in *The Hymnal 1982* matches primary verbal stresses with musical ones. Musical stress is assumed to occur on the second, fourth, sixth, eighth, and tenth chords of the chant:

John Naylor
(1838-1897)



Syllables of primary stress have been, in most cases, assigned to these chords. This results in endings of varying length. Such endings add diversity to the chanting experience. They also invite fuller participation by congregations and choirs who will find their singing more consistent with their speaking.

Four marks indicate the pointing:

- | always occurs before a stressed syllable to be sung to the second, fourth, sixth, eighth, and tenth chords of the chant. Thus its placement corresponds to the bar lines in the chant.
- connects two syllables (occasionally three) to be sung to one chord.
- .. identifies one syllable to be sung to two chords.
- indicates that the reciting chord is to be omitted.

The musical notation is purely conventional and defines pitch but not duration. The notes have no rhythmic value in themselves and the text alone determines the rhythm. In the past the usual notation was in whole and half notes, with passing notes, when included, notated in quarter notes. *The Hymnal 1982* uses half and quarter notes (with passing notes as eighth notes), providing greater ease in reading.

Passing notes (see S 6, S 179, and S 210) may be treated in either of the following ways:

1. The last syllable before the bar line is always assigned to the passing notes, or
2. When the last syllable before the bar line is accented it is sung to the passing note, but when it is unaccented, the first syllable following the bar line is anticipated and the passing note is slurred to the following note.

Breath is always taken at the end of a line and after a colon or semi-colon in the middle of a line. A comma is observed only as required in good reading and not by a complete break.

When singing anglican chant settings of canticles and psalms, particular care should be taken to make sure that the rhythm, sense, and mood of the words govern the tempo, dynamics, and style of the singing. At no time should the harmonic rhythm of the mediant cadence and ending be superimposed upon the natural flow of the text. Care must be taken to guard against rushing words sung to reciting chords and slowing down to a measured rhythm at the mediant cadence and at the ending.

Even though anglican chant developed as a medium for the four part choral singing of the psalms, many congregations have found that the singing of canticles to anglican chant is practical and gratifying. While the usual practice is for the congregation to sing the melody of the chant in unison, part singing is strongly encouraged. The choir, organ, or other instruments lead by singing and playing all four parts with an occasional verse in unison. Some contemporary chants are written to be sung in unison supported by the instrumental accompaniment.

The organ is the normal instrument for the accompaniment of anglican chant, but other keyboard instruments may be used. Some chants in *The Hymnal 1982* include optional bell parts and it is possible to add an occasional instrumental or choral descant to others. All four parts are to be played. The accompanist should memorize the chant so that complete attention can be given to the words. Organ registrations should be firm, but not overwhelming. The organ should provide adequate support for congregational singing without obscuring the articulation of the text. Reeds and other color stops may add dramatic emphasis in certain verses. The pedal is normally used, especially for congregational singing, but may be omitted on some verses, all four parts being played on manuals only. When congregation and choir are singing securely and confidently, it is refreshing to have appropriate verses sung unaccompanied.

A collection of additional anglican chants is included in the Appendix to this accompaniment volume. These chants may be used to enrich the repertory of congregational chant. The Appendix also includes a collection of simplified anglican chants. Directions for the singing of this type of contemporary chant will be found at S 408.

Psalms, Canticles, and Liturgical Song

Biblical song has been a part of the Christian liturgy from very early times. Continuing a tradition familiar from Jewish worship, the singing of psalms and biblical canticles became a regular feature both of the eucharist and of the daily offices. Over the centuries, the Church has enlarged its liturgical song, especially through the singing of *Sanctus*, *Gloria in excelsis*, *Phos hilaron*, *Te Deum laudamus*, and office hymns.

The Prayer Book (pages 141 and 935) provides for the use of antiphons with the psalms and biblical canticles. Antiphons may be used in two different ways.

The simplest use is for all to sing the antiphon at the beginning and end of a psalm or canticle (after *Gloria patri* when that is used). See S 180, S 208, and S 254 for examples of canticles intended to be sung in this manner. The invitatory antiphons appointed for use with the Venite, Psalm 95, and Jubilate may also be used in this way.

Antiphons also may be used as refrains. When this practice is followed, it is customary to have a cantor sing the antiphon at the beginning; all then repeat it before the first verse is sung. Thereafter, the antiphon is sung by all after each verse or group of verses has been sung by the cantor, by a small group, or by the choir. This was the traditional way of singing invitatory psalms, and *The Hymnal 1982* contains musical settings of the invitatory antiphons appointed in the Prayer Book. The Easter canticle "Christ our Passover," it should be noted, has its own invariable antiphon, "Alleluia." For examples of other canticles and psalms intended to be sung in this way, see S 2, S 247, and S 266. Some of the fraction anthems, such as S 151, S 167, and S 169, are also intended to be sung in this responsorial manner.

The Hymnal 1982 also includes the invitatory antiphons pointed for anglican chant. These antiphons are intended to be sung before and after the invitatory psalm and to the same chant. In some instances (when mode and key are compatible) plainsong antiphons may be used with verses sung to anglican chant. According to the rubrics of the Prayer Book, the singing of *Gloria Patri* at the end of invitatory psalms and of canticles is optional. When *Gloria Patri* is not sung the antiphon follows the final verse of the poem. When *Gloria Patri* is sung the antiphon follows it.

The invitatory antiphons will be found in the Appendix to this volume. These may be copied for congregation and choir and may be sung with the settings of the invitatory psalms in the singers edition. Canticle antiphons are printed with the appropriate canticle.

Contemporary settings of music for the eucharist and the offices need few performance directions. The composer usually is specific in the notation of performance expectations. This music is essentially vocal — to be sung with an easy grace. Instrumental accompaniment is to be used with sensitivity, so that the subtle qualities of the human voice and the complexity of our language are not obscured.

The rubrics and additional directions for the Holy Eucharist permit a great deal of variety and flexibility in the use of music at the eucharist. Canticles, which are scriptural hymns, may be sung during the entrance procession, following the readings, at the offertory, and during communion. A rubric also provides that "some other song of praise" may be sung in place of *Gloria in excelsis* (Canticle 6 or 20). This song of praise may be a canticle appropriate to the season or related to the lessons of the day. The chart at S 355 suggests some suitable canticles.

The service music in *The Hymnal 1982* provides congregations, cantors, choirs, and clergy opportunities to sing liturgical texts with confidence and delight. The common purpose is to "serve the Lord with gladness and come before his presence with a song"

Lift every voice and sing II

Introduction

Why an African American Hymnal?

The ways in which a people expresses itself musically and liturgically provide us, perhaps, with the most significant insights into its culture. Believing this, and in an attempt to share some of the gifts that black people bring to the whole church, the Episcopal Commission for Black Ministries, under the aegis of the Church Hymnal Corporation, published *Lift Every Voice and Sing: A Collection of Afro-American Spirituals and Other Songs (LEVAS I)* in 1981. Today, a little more than a decade later, in collaboration with the Standing Commission on Church Music, and again under the aegis of the Church Hymnal Corporation, the Episcopal Commission for Black Ministries now offers *Lift Every Voice and Sing II: An African American Hymnal (LEVAS II)*.

While it is not within the scope of this introduction to give a comprehensive overview of church music among black Episcopalians, a few observations might enable us to better understand the place of *LEVAS II* in that historical evolution. There is an old French proverb: "*Plus ça change, plus la même chose.*" ("The more things change, the more they remain the same.") This adage seems applicable to the development of church music among black Episcopalians. In an article entitled "Music Among Blacks in the Episcopal Church: Some Preliminary Considerations" which appeared in the *Historical Magazine of the Episcopal Church*, Dr. Irene Jackson-Brown, general editor of *LEVAS I*, writes that in the late eighteenth century, "blacks were . . . beginning to experience musical syncretism within the colonial Church of England. That is, blacks were fusing certain African and African American musical practices with Anglo-American musical practices." She also

notes that these "musical practices included the singing of religious folk songs," later to be called spirituals.

The Reverend Professor Robert Bennett of the Episcopal Divinity School, in an article entitled "Black Episcopalians: A History from the Colonial Period to the Present Day," also in the *Historical Magazine*, suggests that at least one spiritual actually originated among black Episcopalians:

In the south, where the majority of black Episcopalians were to be found and where prior to the Civil War the Bishop of South Carolina claimed more black communicants than white and where black churchmen worshipped in separate galleries or chapels, it was this body which described their plantation Holy Communion services in the spiritual, 'Let us break bread together on our knees.'

After the introduction of the organ, many black congregations enjoyed reputations for excellence in church music. From the choir stalls of such places as St. Thomas', Philadelphia (founded by Absalom Jones); St. Philip's, New York City; St. James', Baltimore; and Calvary Church, Charleston, emanated the sacred strains of psalter and hymnal. It was not uncommon for such congregations, in addition to liturgical music, to offer afternoon and evening concerts featuring anthems and other choral works of great composers. But the works chosen were almost always European in origin. A Swedish visitor who attended a service in a black congregation in 1850, included the following comments in a letter home (and I would add parenthetically that the same observations could have been made in 1950):

I had in the forenoon visited a negro . . . church belonging to the Episcopal creed. There were but few present, and they were of the negro aristocracy of the city. The mode of conducting the divine service was quiet, very proper, and a little tedious. The hymns were beautifully and exquisitely sung.

We must keep in mind that prior to the Civil Rights Movement of the last generation, "black" was often considered not beautiful at all. Celebrating black heritage was not always understood as the way to success

in a society in which the dominant culture established the standards to be equalled or excelled. If this was true in society in general, it was no less operative in the church, and in the Episcopal Church in particular. Thus, Bishop Turner, in his Introduction to *LEVAS I*, could write:

Unfortunately, Afro-Americans, particularly those in predominantly white churches, have not felt comfortable using their own music in formal church services, but instead relegated this music to use at civil and social gatherings. Although Black Episcopalians could not or would not use spirituals in their formal worship, they constantly hummed and sang these songs in private.

The Civil Rights Movement, it can be argued, gave black Episcopalians the license to reclaim the outward and visible signs of their black heritage; and once again, like their forbears of the colonial era, they began to syncretise the clipped cadences of English church music and the syncopations, improvisations and coloratura of the black musical medium. The Venerable Hartshorn Murphy, Archdeacon of Los Angeles, in his keynote address entitled "Expanding our Horizons through Evangelism", delivered at the national conference of the Union of Black Episcopalians in 1989, put it this way:

As a result of the civil rights and black consciousness movements, something remarkable happened . . . We as a people, re-discovered the validity of "emotionalism" as a religious expression. Where previously, [black] church ladies in the Episcopal Church would go home on Sunday, remove their veils and gloves and sing and listen to spirituals and gospel music, today, they want to do that in church, at least occasionally.

To be sure, this conversion experience was not a universal phenomenon among black Episcopalians. Black Episcopal congregations, like the church at large, number among their members several converts, who often associated the hymns contained in *LEVAS* with music in their former denominational affiliations. But more and more, spirituals, gospel music and mass settings reflective of the black religious experience

are enjoying increased prominence, even in those parishes which in a former age, would have limited its mass settings to Willan and Oldroyd, and whose concerts would have featured Vivaldi's "Gloria" or Stainer's "Crucifixion." More correctly, what is happening now is that these parishes are discovering that they can have their liturgical cake and eat it; they can skillfully blend these various elements into a tasteful and artistic whole; like blacks in the colonial era, they have learned to "syncretise." "*Plus ça change, plus la même chose.*"

But clearly, *LEVAS II* is not being published solely to enable previously stuffy black Episcopalians to become "sanctified" ones. It is intended to be a resource for the whole church. For as Archdeacon Murphy observes:

White people, too, want to rejoice and sing "Blessed Assurance" with abandon. This is especially true of young white children who can't get with the program on Sunday mornings after rocking out to Michael Jackson or Whitney Houston all week.

Faithful to the Episcopal Church's new appreciation of multiculturalism, *The Hymnal 1982*, for which *LEVAS II* will serve as a supplement, is a far more inclusive and representative resource than its predecessor. African, Caribbean, Native American, Hispanic, African-American and other sources have been used, to remind worshippers of the rich diversity of all the people of God. We are pleased that the church's official hymnal includes music, both old and new, reflective of the African American experience, and it is in the spirit of providing additional resources from the black musical experience that *LEVAS II* is offered to the Episcopal church at large as well as to our brothers and sisters in the broader ecumenical community. In so doing, we echo the wish of Bishop Burgess, in the Preface to *LEVAS I*:

It is the hope of the editors and the Commission for Black Ministries that there will be acceptance far beyond those parishes composed largely of Black people. This music will serve the whole church well, if, in making it its own, it will come to understand something more of the mission of all people in today's world.

The history and theology of the black church are embodied in its music. The music of the black church, then, is the expression of the struggle, the pilgrimage and the joy of a people. In an age in which all members of the church are searching for a renewed sense of spirituality, it seems altogether fitting and proper to look to the music of a people whose religious folk songs are for good reason called spirituals. I commend to you the riches of the black musical experience, and express the hope that together we may LIFT EVERY VOICE AND SING!

The Reverend Canon Harold T. Lewis, D.D.
Staff Officer for Black Ministries

Hymns and Songs: Performance Notes

The African American religious singing tradition is derived principally from musical practices in Africa, the United States and the Caribbean, and therefore incorporates many and diverse songs and styles. The revised *Lift Every Voice and Sing* reflects this musical diversity through the inclusion of several types of songs. While many of these songs, such as standard Protestant hymns, African and Caribbean songs, "Lift Every Voice and Sing" and "Prayer for Africa" are usually performed as written, others, such as gospel songs and Negro spirituals, are performed in the traditional African American improvised singing style, and therefore warrant some notes on performance practices.

Since the formation of the Fisk Jubilee Singers in 1871, there have been two styles of singing Negro spirituals. The older style is taken directly from the singing of the slaves, and celebrates the nuances of African American folk music, while the newer style is based on European art music practices. Either style is acceptable, but the styles should not be mixed.

To ensure the most meaningful worship experiences with the music of *Lift Every Voice and Sing*, a discussion of pertinent performance practices is herewith provided for consideration.

Voice

A full, free, and sonorous tone is the hallmark of African American singing; therefore, the singer is encouraged to sing with a fully opened throat. A timid or muted sacred singing style does not necessarily connote piety in the traditional African American service. To be sure,

there is a cherished tolerance in the African American community for unusual voices, and a *good* singer, one who sings with sincerity and conviction, is preferable to the singer who possesses a *beautiful* voice, but who sings without conviction.

Congregational singing is the means by which diverse individuals and groups worship the Savior as one committed union, and can provide expression for the deepest yearnings. Much of the congregational singing is executed in the responsorial ("call-and-response") manner between a soloist and congregation. The soloist is usually an experienced singer and will deliver the "call" with firmness and conviction. The congregation should be just as firm in delivering the "response," as each part is of equal importance.

Text

Negro Spirituals and gospel songs are, in part, characterized by very few words in the text, and therefore depend upon repetition to convey their message. Originally necessitated by the inability to read and the casual circumstances under which they were created, spirituals contained only a few words so that they could be learned and performed easily. It is not unusual for a spiritual to have only two different lines of text:

Oh, bye and bye, bye and bye
I'm gonna lay down my heavy load.

In addition to the text contained in the printed score, additional words and phrases are often interjected during performance. There is, in African American sacred music, a catalogue of *wandering* couplets and quatrains which are employed when extending the performance of a song or when variety of text is desired. In many cases the selected couplet or quatrain will further the message of the song, though this is not necessarily a qualification for selection. The *spirit* and performance will determine the added texts. Among popular couplets and quatrains are:

My Lord's done just what He said,
He healed the sick and raised the dead.

LEVAS II

If you cannot sing like angels,
If you cannot preach like Paul,
You can tell the love of Jesus
And say He died for all.

The tradition is so strong that the text in the printed score will often be discarded in favor of a popular couplet or quatrain. This practice has found its way into gospel music, and often only the refrain of the original composition is retained. Standard textual interpolations such as "Oh, Lord," "Yes, Lord," and "Hallelujah" may often precede a line of printed text, but will not interfere with the rhythmic pulse of the song.

Dialect has been retained in many of the spirituals included in the hymnal, which necessitates a word of caution. Dialect should never be emphasized nor delivered with more force than other words in the text. "De" (the) is pronounced as written before words beginning with vowels, while it is pronounced as "duh" when used before words beginning with consonants. Sometimes words are shortened to accommodate rhythmic pulses, and at other times extended to lengthen the value of a note. In no case should the singer attempt to correct the language.

While most Negro Spirituals refer to "we" and "us," many gospel songs use "I" and "me." The use of the first person pronoun does not exclude the community, but speaks for the community from the vantage of individual piety.

Melody

Melodies in many Negro Spirituals and gospel songs are set to five tones (pentatonic) or fewer. Others employ the diatonic (seven tone) scale, but with the flatted third, sixth or seventh. These melodies should not be corrected to conform to the diatonic scale, but should be celebrated for their economy and variety. The novice singer may experience some concern when a flatted seventh is accompanied by a diatonic seventh. This soft dissonance is part of the musical fabric of African Americans and can be accommodated with a little practice.

When the spirit of a worship service is especially intense, singers

will often embellish (improvise) the melody with additional tones, resulting in an expanded melodic line (see Improvisation below).

Harmony

When accompanied by a chordal instrument, African American folk music employs standard Western European tertian (in thirds) harmony. In *a cappella* singing, however, two additional types of harmony are prominent. The first is *parallel* harmony in which the melody is harmonized by a tone at the interval of a third or sixth, with this intervallic relationship remaining constant throughout the performance of the song. This method of harmonizing does not include contrary and oblique motion, so prominent in western music. The second type of additional harmony is reminiscent of Western European organum of the ninth century, in that intervals of the fourth and fifth are in abundance, while thirds and sixths, the basis of modern music, are rare. Such harmony is usually employed when songs are performed at very slow tempos.

There are very few instances when Negro Spirituals and gospel songs are not sung in harmony, and singers are encouraged to create their own harmony when that printed in the score is not easily singable.

Rhythm

The most distinguishing characteristic of African American music is rhythm, and is no less so in sacred singing. Each beat should be clearly articulated and attacked with authority, accenting the principal pulse in a unit stronger than the others. In other instances the weak beats should be given a stronger accent than the primary and secondary pulses:

1 2 3 4

This is especially necessary when singing in a moderately fast tempo, as foot patting (see below) usually takes place on strong beats, leaving weak beats without accents.

Placing the accent on weak rather than strong beats is a feature of syncopation, in which the accent is removed from strong to weak beats, or any portion of a beat except the beginning. Syncopation should

never be rushed, but executed solidly within the pulse, and with heavy accentuation. Rushing or anticipating syncopation will cause an increase in the tempo. It is therefore necessary to maintain a clear sense of where the pulse lies so that the combination of the two will create the cross rhythm desired.

Experienced singers often employ symmetrical and asymmetrical divisions of the beat as rhythmic counterpoint to the established pulse. The inexperienced singer should maintain the basic rhythm in such situations, as the resultant rhythm will be one of intricacy and complexity, characteristic of African rhythm.

Meter and Tempo

Standard meters, such as 4/4, 2/4 and 3/4 have been employed for most of the songs in the hymnal, and should be performed in the standard manner. Gospel songs, on the other hand, very often employ a meter involving multiples of three. Therefore, regardless of the meter signature assigned, moderately slow and slow gospel songs should be performed in 6/8, 9/8 or 12/8. This means, for example, a song assigned a meter signature of 4/4 should be performed in 12/8 by allotting three pulses to each quarter note. "Come, Ye Disconsolate" is assigned a meter signature of 4/4:



When performed as a gospel song, it should be executed as:



Tempo markings have not been indicated in the hymnal, though time and tradition have dictated the tempos at which most of the songs are to be performed. Many of the songs in the hymnal are classified according to tempo, and were assigned tempos when they were created. Negro Spirituals are divided into basically two tempos. The *sorrow* song (e.g. "Steal Away") is performed in a slow, languorous manner, while the *jubilee* song (e.g. "Certainly, Lord") should be performed in a brisk walking tempo. Moderately slow gospel songs (e.g. "Praise Him") should never be performed sluggishly, but in the tempo of a *gospel*

waltz, while the shout song (e.g. "I'm So Glad Jesus Lifted Me") should be performed at a fast tempo. Occasionally a congregation will elect the Baptist Lining Hymn style for a song, in which case the song should be performed without a pulse, instead assigning each syllable an amount of time equal to its importance in the text.

While most Negro Spirituals and gospel songs are sung in a tempo long associated with the song, the location of a song within the service may dictate a different tempo. If a jubilee song is used as a response to a prayer, the tempo may be much slower than that employed as an independent song, while a slow song may be given a faster tempo during such an activity as the "Peace." Regardless of the tempo assigned, maintain that tempo, always realizing that beneath the foreground tempo, there is a background tempo to which the singer must pay close attention to insure the lilt and forward motion required.

Improvisation

Altering, rearranging, and spontaneously composing a melodic line to a given harmony are some of the ways in which African Americans personalize music making, both vocally and instrumentally. The process can involve occasionally changing a single tone, substituting different tones for many of the prescribed tones, or completely paraphrasing a melody. In most cases this is not done as a result of knowing other tones of the chord, but by what sounds and feels "right." The experienced singer has a number of stock motives, fragments, or "runs" that can be used in almost any song, and in cases where this is not possible, the singer may simply repeat words or phrases for a number of times. Improvisation is not only applied to the melody, but rhythm, text, and harmony. Adding extra beats during rests, dividing pulses into two accents, or lengthening or shortening a note, adding to or subtracting from words in the original text, and interpolating passing and auxiliary chords to the original harmonies are all features of African American sacred singing.

Along with altering, rearranging, adding, and omitting tones in a given melody, there are timbre variations associated with the African American singing tradition. Among these are the bending of tones, slides, slurs, grunts, wails, runs, turns, chromaticisms, vocables (non-

verbal outbursts), screams, and the use of falsetto. Since improvisation is spontaneous, often the singer has no knowledge of what will come forth. Despite this freedom, the singer must always strive to improvise in the style and in the context of the service. Above all, spontaneity is the ruling performance practice in all African American folk singing.

Instruments

While many of the songs in the hymnal might best be accompanied by organ or piano, others may be accompanied by a variety of instruments. There is no prescribed orchestration for gospel songs, but music directors are encouraged to be creative in assigning instruments for such songs. Since most gospel songs are improvised, they are open to accompaniment by any and all instruments. The basic instrument for gospel is the piano. Improvisation in gospel is relatively easy when it is understood that rhythm is much more important than tones. Unless the song is completely unfamiliar to a congregation, the keyboardist need not play the melody, but can provide an improvised accompaniment by dividing quarter notes into eighth notes, employing triplet figures, or play arpeggios. Since there are very few moments of silence in gospel, rests should be filled in with scales or scalar passages, runs, passing tones, turns, upper and lower neighbor tones, single note or octave interpolations, or glissandi. Balance and taste must dictate when and the amount of improvisation that can support a song. In general, if the singers are vocally active, the accompaniment should be subdued. Where there are open spaces in the singing, the keyboardists should fill in those sections. These devices may also be employed on organ. The Hammond organ, with Leslie B-3 speakers, has long been a favorite gospel music instrument. When organ and piano are used simultaneously, a decision regarding the leader and follower should be clearly understood.

The bass guitar is often used to accompany gospel. When a bass is used it should supply the root of the chord, with occasional uses of inversion, and should provide a strong accent on the primary beat of a rhythmic unit. The trap drummer should not only supply a strong primary and secondary beat, but the customary "back beat" as well. Horns may double the melody, but are much more effective playing riffs,

countermelodies, descants or obbligatos, always being careful to play during the "response" and not the "call," which is assigned to the leader. Guitars may also double the melody but can be more effective strumming chords. Other percussion instruments, such as cymbals, tambourines, triangles, conga drums, bongos, and maracas are not intended to keep the beat, but are best used to provide variety within the rhythm. Gospel music bases its use of instruments on Psalm 150, where "everything that hath breath," including instruments, should be used to praise the Lord.

Body Rhythm

All African American folk sacred singing is accompanied by a rhythmic movement of the body. Not only does such movement provide greater rhythmic accentuation in the singing, but frees the body from tension and other "weights" that would interfere with worshipping. Handclapping, patting the feet, swaying, nodding the head, raising the arms upward, and shouting ("holy" dancing) are all common activities during traditional worship services. These activities should not be affected but should flow from the body as the singer releases unnecessary inhibitions and becomes more involved in the singing and worship.

African Americans firmly believe that the Lord is pleased when His children come before His presence with a song. For the greatest enjoyment of the songs in this hymnal, singers should follow the proclamation of the prophet: "lift up thy voice like a trumpet."

Horace Clarence Boyer, Ph.D.
General Editor

LEVAS II

Service Music: Performance Notes

The service music section offers a diverse sampling of musical settings for use during the Holy Eucharist. Every effort has been made to include settings which embrace the African American musical tradition—spirituals, gospels, blues, jazz. We have also included some music indigenous to Africa, the Caribbean, and the broader Anglican Communion. Though this melange of musical expression offers many possibilities for creative worship, it is our fervent hope that priests, deacons, church musicians, and parish liturgical committees will select music for the eucharist which:

1. affords free expression;
2. promotes congregational participation and a sense of community;
3. captures the essence of the liturgy;
4. enhances spiritual growth and understanding; and
5. develops the parish's musical productivity and potential.

Because the "celebration" involves the entire congregation, the choir, though given some opportunity for individual expression, should maximize its chief function as the congregation's music leader. Therefore, service planners should choose settings that are within the congregation's grasp while occasionally encouraging the choir to introduce new or more difficult settings.

The editorial committee encourages within a single Eucharistic celebration the use of parts of the Mass from a variety of musical styles and genres. Such a practice, we believe, will serve to revitalize the service from Sunday to Sunday.

Following the settings of the *Gloria in Excelsis*, three alternate

songs of praise appear which may be substituted freely for the standard *Gloria*. Likewise, additional musical responses follow the *Prayers of the People* and may be used before, during, or after the prayers from the *Book of Common Prayer* or prayers from other sources. In the *Book of Common Prayer*, that which is spoken may also be sung. To this end, we have also included settings for the "Memorial Acclamation," and the "Great Amen."

Psalms

The singing of the Psalms is a tradition born of the early Christian church which, in modern times, has been developed for practical application through Anglican and Simplified Anglican Chants. Of course, their performance in the more solemn and traditional "plain-song" is always an option. Care should be taken not to rush their performance but to govern their singing by the demands of natural flow and the rhythm of the words.

The refrains and Psalms at the end of the service music section are arranged for use at the Holy Eucharist. They may also be used at Morning and Evening Prayer, adding the *Gloria Patri* at the end of the Psalm, if desired (the *Gloria Patri* is omitted at the Eucharist). The Psalm texts and chants are only suggestions, for many of the refrains may be used with other Psalm texts, chants or tones, transposing where necessary. By varying the Psalm texts in this way, certain refrains may be used for several Sundays to foster congregational familiarity.

Simplified Anglican Chants

Simplified Anglican Chants are easily performed and mastered by the average congregation. Though written in four-part harmony, they should be performed in unison by the congregation; however, the choir may sing in parts. Each half verse of the Psalm is sung on the reciting note up to the last accented syllable. The word or syllable in bold print (last accented syllable) should be sung to the corresponding darkened whole note chord in the chant. When the Psalm text contains an odd number of verses, the second half of the chant is repeated for one of the verses.

LEVAS II

We commend to you the riches of African American music—
past and present—as we worshipfully challenge all to “make a joyful
noise unto the Lord.”

Carl Haywood, D.M.A.
Service Music Editor

LEVAS III

Wonder, Love & Praise

Preface

Resolved, . . . that the Standing Commission on Church Music be directed to continue preparing supplements to The Hymnal 1982 which provide this Church with additional service music, inclusive language hymnody, additional texts in languages other than English, including texts printed in more than one language, additional hymnody related to the lectionary and rites of the Book of Common Prayer, and texts and tunes written since the compiling of the present Hymnal.

This resolution was passed at the seventy-first General Convention in 1994 and led to the creation of *Wonder, Love, and Praise: A Supplement to The Hymnal 1982*. This supplement fulfills the mandate of the resolution. It should be seen as a continuation of the current hymnal—to be used in conjunction with it. The numbering begins with the next consecutive number (721) after the last hymn in *The Hymnal 1982*. This supplement is also part of a continuing process of liturgical and musical enrichment and augmentation which offer an expanding vocabulary of spoken and sung prayer. The church has entered a new frontier of inclusive hospitality, not only in welcoming all to the table, but also in providing rites, forms, and music which encourage the sharing of one's cultural story to foster the unity proclaimed in the gospel. This supplement honors that pilgrimage and affirms "the participation of all in the Body of Christ the Church, while recognizing our diverse natures as children of God." (Preface, *The Hymnal 1982*).

As the Standing Commission on Church Music began to work, we soon realized that there were factors which were making our job difficult: changing musical styles and tastes, evolving visions of mission, and rapidly expanding communications and technology. These factors made the development of clear objectives elusive. Gradually we developed general guidelines that served us well and enabled a clearer vision to come, ultimately, into focus. First, we wanted to prepare a resource that adds to *The Hymnal 1982*. Second, we sought to embody a musical simplicity that encourages immediate participation. Third, we wanted to offer a breadth of musical styles from many cultures.

The church's music is changing significantly as we approach the twenty-first century. This reality often dictated that we make decisions about the contents of this book that some may find unusual for the Episcopal Church. We also felt strongly that within the charge we had been given was the opportunity to offer a musical table laden with a variety of spiritual food—from appetizer to dessert. We have left the decision about what makes up a well-balanced meal to those who come to the feast.

As an eclectic collection of hymns and spiritual songs, this supplement provides a diversity that will be readily useable at local, diocesan, provincial and national occasions which require broad cultural resources. Many of the songs found here have already made their way into the repertoire of Episcopal parishes searching for music appropriate to their own context. Much of it has proved accessible to parishes both small and large, with multiple expressions of corporate worship, and to rural, suburban, and urban communities.

Recognizing the lack of public occasions in our society which foster singing, we also looked for music that would encourage informal participation. We expect that much of this music will be assimilated into parish life apart from corporate worship, whether at retreats, parish suppers, prayer services, or at home. Finally, we believe that *Wonder, Love, and Praise* will help the baptized and baptizing community manifest a respect for the dignity of every person through its sung prayer by embodying the vision of Christ to love and to serve.

The title, *Wonder, Love, and Praise*, is taken from the final phrase of the Charles Wesley text "Love divine, all loves excelling." By choosing these words we hoped to convey our desire to leave behind the current debates about taste and style, go beyond expressions of musical unity, and affirm the need of every Christian to praise God in song.

We wish to acknowledge the wise counsel of Clayton L. Morris, Liturgical Officer of the Episcopal Church, and the excellent work of William Wunsch, editor.

The Standing Commission on Church Music, 1994-1997

Owen Burdick

Carol Doran

Marilyn Haskel, Chair

Carl Haywood

John Hooker, Vice-Chair

Gethin Hughes

Henry Louttit

Mark MacDonald

Bernardo Murray

Nancy Newman

Catherine Nichols

Sue Reid

WLP p 2

Voices Found

Preface

Voices Found: Women in the Church's Song is a rich collection of hymns and spiritual songs by, for, and about women. Overall, the music is written in congregational hymn style and is intended for use in the average parish church. There is also historical material and music arranged for women's voices. There are texts most appropriate for women's conferences and for children's informal activities, as this book seeks to expand the concept of congregational singing.

The goals of *Voices Found* are:

1. To affirm women's quest for spiritual and social justice
2. To broaden the repertoire of music available to the church
3. To continue a tradition of excellence in congregational singing

The international committees that produced this volume decided that a search for excellence was paramount. The first presentation of women's sacred music needed to reflect the very best texts and music available; thus, the review process was lengthy and inclusive. The result has been the discovery of a wealth of materials, new and old, that will enrich every parish with the voices of women.

In 1995, just after the twentieth anniversary of the ordination of women to the priesthood in the Episcopal Church, a group of laywomen at St. Mark's Church, Locust Street, in Philadelphia, began to meet regularly to encourage each other to find their voices in worship. The music and liturgy of the church had only begun to reflect women's needs. With the approval of the Rev. Charles Moore, rector, the group worshiped monthly in the Lady Chapel using newly authorized supplemental liturgical texts. They wanted to sing music by women, but found little in *The Hymnal 1982*. Lisa Neufeld Thomas, organist for the service, began searching for resources. Newer hymnals contained somewhat more music representative of women, but it became clear that a focused effort to collect and commission such music was needed—songs about women saints, women in scripture, and churchwomen. Everyone needed to learn about women's contributions to sacred song throughout history, to learn about our foremothers. Women needed role models in spiritual, liturgical, and musical leadership.

With the sponsorship of bishops Allen Bartlett, Barbara Harris, Frank Griswold, and John Howe, the following resolution was passed by the 1997 General Convention of the Episcopal Church:

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Resolved, That the 72nd General Convention commends the Standing Commission on Church Music for its efforts toward preparing a supplement to the Hymnal 1982; and be it further

Resolved, That the Standing Commission on Church Music be directed to prepare an additional supplement which emphasizes liturgical music, hymns and other songs by women composers and poets both historical and contemporary; texts and music to be included which celebrate the contributions and diversity of women in scripture, women saints and churchwomen; and be it further

Resolved, That the sum of \$25,000 be appropriated in the General Convention budget of the triennium 1998-2000 for the preparation of this supplement.

Unfortunately, the funding requested was not appropriated.

The Board of Directors of the Women's Sacred Music Project, an incorporated public charity which had grown out of the experience at St. Mark's, proceeded as agents for the Standing Commission on Church Music (now known as the Standing Commission on Liturgy and Music) in compiling this hymnal. They were assisted by the communications office of the Diocese of Pennsylvania and given work space by Rosemont College. An ecumenical group of women, who volunteered their time and expenses, developed a review process for the overwhelming number of submissions.

Review Committee

The Rev. Virginia Doctor

The Rt. Rev. Carol Gallagher

Dr. Gail Ramshaw

Dr. Virginia Ratigan

The Rt. Rev. Catherine Roskam

Lisa Neufeld Thomas, Convener

The Rev. Paula Wehmiller

Subsequently some funding was provided from the Congregational Ministries budget at the Episcopal Church Center, the Rev. Winston Ching, Director.

A text committee reviewed submissions looking for texts that:

- address women in scripture
- celebrate women saints and churchwomen
- reflect racial and ethnic diversity with sensitivity
- highlight the history of women in sacred song
- provide expansive imagery for God
- prove appropriate for congregational use

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Text Committee

The Rt. Rev. Allen Bartlett	Sr. Helena-Marie, CHS
The Rev. Dr. Robert W. Carlson	Ana Hernández
The Rev. Dr. Lynn Collins	Dr. Virginia Ratigan
Sr. Élise, CHS	Blandina Salvador
Barbara Fairfax	Lisa Neufeld Thomas, Convener
The Rt. Rev. Carol Gallagher	

A user group of clergy, musicians, and "women in the pew" reviewed submissions looking for texts that were:

- approachable by the average congregation
- reflective of a diversity of styles
- able to be performed with a flexible keyboard accompaniment
- representative of women's contribution to sacred music throughout history

User Advisory Group

The Rt. Rev. Allen Bartlett	Henrietta Morgan
Jonathan Bowen	The Rt. Rev. Vincent Pettit
Judith Dodge	Dr. Virginia Ratigan
Sr. Élise, CHS	Dr. Barry Rose
Gary Fitzgerald	Blandina Salvador
Dr. Carl Haywood	The Rev. Paulette Schiff
Christopher Helyer	Margaret Schneider
Christopher Johnson	Lisa Neufeld Thomas, Convener
The Rev. Charles Moore	Tom Whitemore

Finally, an editorial committee reviewed both texts and music and determined the final shape of the supplement. It was apparent that hymns, psalms, canticles, and spiritual songs were the strongest submissions.

Editorial Committee

Judith Dodge
Gary Fitzgerald
Dr. Carl Haywood
The Rt. Rev. Vincent Pettit
Lisa Neufeld Thomas, Convener

This book is a unique compilation of contemporary and historical materials that crosses boundaries of geography, time, and culture as it represents the diversity of the gifts of women. It is the hope of the committees that this innovative collection of music will affirm and expand the spirituality of all women and men as they find new voices in the church's song.

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