

Kaye(This is a presentation that was given by Music Director Kaye Saunders to the ECW in September, 2015.)

## THE HYMNAL 1982

### RUBRIC FROM THE BOOK OF COMMON PRAYER

“Hymns referred to in the rubrics of this Book are to be understood as those authorized by this Church. The words of anthems are to be from Holy Scripture, or from this Book, or from texts congruent with them.”

### CANON 24, SECTION 1

“It shall be the duty of every Minister to see that music is used as an offering for the glory of God and as a help to the people in their worship in accordance with The Book of Common Prayer and as authorized by the rubrics or by the General Convention of this Church. To this end the Minister shall have final authority in the administration of matters pertaining to music. In fulfilling this responsibility the Minister shall seek assistance from persons skilled in music. Together they shall see that music is appropriate to the context in which it is used.”

### PREFACE TO THE HYMNAL 1982

- Objectives
- “The Commission looked for theological orthodoxy, poetic beauty, and integrity of meaning.”
- The Commission “sought to create a book which is comprehensive and musically practical.”
- “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.”

(The Hymnal 1982 actually came out in 1985.)

### SOME DEFINITIONS

- “hymn” is often defined as a song of praise; it actually refers to the TEXT of the hymn, often based on poetry, psalm, scripture or liturgical text
- “tune” or “setting” or “hymntune” is the music that the hymn is sung to. Many hymns can be sung to more than one tune.
- “stanza” (not “verse”!), there are usually several in a hymn
- Some hymns have stanzas and “refrains” – the refrain is repeated after a stanza, such as in 178 Alleluia, Alleluia, give thanks to the risen Lord
- “round” or “canon” – such as 711 Seek ye first, or 712 Dona nobis pacem
- “major” or “minor” keys – a sort of harmonic flavor. Example of major: 207 Christ the Lord is risen today. Example of minor: 158 Ah Holy Jesus. Sometimes people think “major” sounds happy and “minor” sounds sad, but not always! Such as the dark 172 Were you there when they crucified my Lord, and 171 Go to dark Gethsemane, which are both in major keys, and 401 The God of Abraham praise, which is in a minor key.

- “four-part harmony” indicated by the melody (the top note, soprano) and the three notes directly underneath it (alto, tenor and bass). The soprano and alto notes are read from the top line (the “treble clef staff” and the tenor and bass notes are read from the bottom line (the “bass clef staff”)
- “meter” or “metre” indicates the number of syllables per line in a hymn. Meters appear in the bottom right corner of each hymn page.
- “accompaniment” – played by the organ or sometimes piano, in hymns this usually doubles the voice parts with the bass note being played on the foot pedals.
- “descant” – a harmony part written higher than the melody, to be sung by high voices, see 390 Praise to the Lord
- Origin of text and music – appears at the end of each hymn, see 390. For the tune, you will see “Music:” and then the hymntune title in italics. Sometimes the words or music are from a collection or other source, sometimes the words are a translation from Latin or another language. Sometimes the melody came from one source and the harmony from another. Birth and death dates of composers and writers are given when known.
- “anthem” – in church music, usually refers to a sacred choral composition with words usually from the Scriptures, almost invariably sung by a choir

#### SECTION ONE: SERVICE MUSIC

- The Daily Office, The Great Litany, Special Days, Holy Baptism, Holy Eucharist, Canticles
- In Holy Eucharist, all the portions of the mass may be sung if desired. Even the Creed, the Prayers of the People, the Peace, the Sursum Corda (Lift up your hearts), the Lord’s Prayer, the Memorial Acclamation, the Fraction Anthems, the Dismissal. At St. Luke’s we typically use the Rite II settings of the following:
  - Glory to God (*Gloria in excelsis*) S272-S281 – we often use S280, S278, S277
  - Holy, holy, holy Lord (*Sanctus*) S121-S131 – we often use S129, S125, S128, S130
- During Lent, we usually use:
  - Lord, have mercy upon us (*Kyrie eleison*) S91
  - Holy, holy, holy (*Sanctus*) S114
  - Fraction Anthem: O Lamb of God (*Agnus dei*) S158, or Jesus, Lamb of God S164
- We also use settings from Lift Every Voice and Sing, or other supplements

#### SECTION TWO: HYMNS

- Hymns of Daily Office: Morning, Noonday, Evening, Compline
- The Church Year
  - Sunday 47-52, Advent 53-76, Christmas Season 77-115, Epiphany Season 116-139, Lent 140-152, Liturgy of the Palms (Palm Sunday) 153-157, Holy Week 158-173, Easter 174-213, Ascension Day 214-222, Pentecost 223-230
- Holy Days and Various Occasions 231-293
  - Saints (231, 232), Apostles, Evangelists, Martyrs, Individual saint hymns (242, 243, 245, 260, 261), Holy Innocents, Holy Name, Confession of St. Peter, Conversion of St. Paul, The Presentation, The Annunciation, Nativity of St. John the Baptist, Feast of St. Peter and St. Paul, St. James, St. Mary the Virgin, St. Bartholomew, St. Matthew, St. Michael

and All Angels, St. Luke, All Saints' Day, Thanksgiving Day, Dedication of a Church, Rogation Days

- Holy Baptism 294-299, Holy Eucharist 300-347, Confirmation 348-349, Marriage 350-353, Burial 354-358, Ordination 359, Consecration of a Church 360-361, The Holy Trinity 362-371, Praise to God 372-433, Jesus Christ our Lord 434-499, The Holy Spirit 500-516, The Church 517-527, The Church's Mission 528-544, Christian Vocation and Pilgrimage 545-565, Christian Responsibility 566-612, The Kingdom of God 613-617, The Church Triumphant 618-625, Holy Scripture 626-634, The Christian Life 635-709, Rounds and Canons 710-715, National Songs 716-720

#### THINGS TO NOTICE:

- Many names for God, Jesus and Holy Spirit
  - Creator, Father, Shepherd, Son, Judge, King, Heavenly Dove, Light, Love, Food, Jehovah, Saviour, Redeemer, Friend, Brother, Maker, Holy Ghost, Ruler, Bread of Heaven
- Military language – Onward, Christian soldiers; Stand up, stand up for Jesus, ye soldiers of the cross; Soldiers of Christ, arise; Lead on, o king eternal. Words such as : *battle, banner, fight, victory, conquest*
- Monarchical language – Crown him with many crowns; King of glory, king of peace; Praise, my soul, the king of heaven; O lord most high, eternal king. Words such as *lord, king, prince, kingdom*
- Language of servitude – O Master, let me walk with thee; Ye servants of God, your master proclaim; Lord, make us servants of your peace
- Patriarchal language - many references to masculine God, Father
- Hymns that invite *God's presence* – "Come"
  - Come down, O Love divine; Come thou almighty King; Come with us, o blessed Jesus; Come, thou fount of every blessing
- Hymns that invite *our involvement* – "Come"
  - O come, all ye faithful; Come, ye faithful, raise the strain; Come, we that love the Lord; Come, ye thankful people, come
- Symbols
  - \* when appearing before a verse, an asterisk indicates the verse may be omitted without obscuring the text of the hymn
  - The line under the number 3 in hymns having more than four verses is a "singer's mark" meant to keep us from getting lost in many-stanzaed music.
- What are other things we notice?

#### INDEXES IN PEW EDITION OF HYMNAL

- P 936 – Authors, Translators and Sources
- P 941 – Composers, Arrangers and Sources for Service Music
- P 943 – Composers, Arrangers and Sources for Hymns
- P 949 – Index of Tune Names
- P 954 – Index of First Lines

## ADDITIONAL INDEXES (in accompaniment version)

- General Performance Notes
  - Metronome markings (tempo)
  - Two historic families of hymns, both large and varied: chant hymns and chorales
    - Chants use different notation – see 314 - no stems, vertical lines for breaths, flow and flexibility important
    - Chorales are hymns or psalm texts in four-part harmony, often associated with the German Protestant tradition
  - “...hymn singing in our churches will only attain its full potential and richness when the people of God are encouraged to feast on the larger banquet rather than limit themselves to the familiar fare.”
- Index of Hymns for Use with Children (designed for children in kindergarten and lower primary grades)
  - “Hymns help to incorporate children into the worshiping community. By joining in the singing children can experience a fullness of participation difficult for them to feel in some other parts of the liturgy. Hymns tell the story of the faith, provide vehicles for the liberation of soul and spirit, and teach theology and church history. They can both educate and form young Christians.”
  - “The texts of the hymns in this index were chosen for their immediacy and for their ability to touch a child’s life. Clarity of image, sustaining power, and honest sentiment were also sought.” Also consideration of “the child’s need for melodic strength and integrity (those qualities which make a tune singable), a range which is not extreme, and rhythmic clarity.”
  - 8 – Morning has broken, 405 – All things bright and beautiful, 416 – For the beauty of the earth, 554 – Tis the gift to be simple, 712 – Dona nobis pacem
- Metrical Psalms and Hymns based on Psalms
  - Such as Psalm 23 – The king of Love my shepherd is, psalm 104 – O worship the king, all glorious above
- Index of Scriptural References – great for choosing based on specific verses in lectionary
- Index of Hymns on the Consultation on Ecumenical Hymnody List
- Metrical Index of Tunes
  - Helpful for putting a hymn text with a familiar setting, such as 480 – *Kingsfold* may not be familiar but *Resignation* or *Forest Green* may be. You have to be careful, i.e. don’t put it to something like *Carol* (It came upon a midnight clear). When we do this at St. Luke’s, we’ll have the hymn number for people to turn to, but it will say in the bulletin: “sung to the tune *Resignation*”

## OTHER MUSICAL SUPPLEMENTS

*Wonder, Love and Praise* – A Supplement to The Hymnal 1982

*Lift Every Voice and Sing II* – An African American Hymnal