

## Chapter 1 : Several ways to sing the Psalms

*Any psalm tone can be sung to any psalm, so once you know even just one, you can sing the whole psalter. These tones are arranged so that any tone can be applied to any text and they always follow the natural rhythm of the words of the text.*

Anglican Chant and the Psalms And when many evils and troubles have come upon them, this song shall confront them as a witness for it will live unforgotten in the mouths of their offspring. How many prose readings can you quote by heart? Now, how many songs can you sing by heart? The marriage of words to music lends itself to memorization. The Psalms were originally intended to be sung, and are still primarily sung in some traditions. So why not memorize them through music? We tried the Presbyterian Trinity Psalter during our devotions, but our, uh, devotion to a metrical Psalter cooled quickly. Also, it is set to other songs. Searching for a solution to this predicament, I found an article about chanting, but failed to click with its instructions. Enter one of my favorite Anglicans, Fr. He wrote a brief comment elsewhere about Anglican chant. A personal query prompted a kind response, edited and reprinted below with his permission. Before getting to that, note that me and my wife, as guinea pigs who knew nothing about chanting prior to this, learned the basic gist of it in a few hours. We have since memorized Psalm 1. We are going through the Psalms in order, using melodies from Psalms from St. The chants are novice-friendly, too. A choirmaster with oodles of musical talent at his disposal might scoff. As with anything, there are embellishments, refinements, and intricacies that are worth the time for those with time to invest in them. Without further ado, his instructions. Hebrew poetry is not metrical. The Psalms are not metrical. But, the psalms are musical. In other words, they were sung. And, they were often, maybe usually, sung to stringed instruments eg. That means there ought to be a style of guitar performance that recaptures “ at least in outline “ the original performance dynamics of the Hebrew Psalter. Music and words in conventional singing 2. Music and words in chanting 3. What is the structure of a chant? How do they go together? Modes and Harmonies in Anglican chant 7. The Gloria Patri 8. Singing is the union of words and melody. All you do by singing is to unite the words to a melody. Melody in the west is more than a series of notes. It is a series of notes with attached durations for each of them and a rhythm. You could march to it, but you could not waltz to it. You could waltz to it, but not march to it. Ninety-nine percent of all folk singing popular songs, hymns, rounds, etc. Finally, melodies have determinate numbers of notes in the same sequence. After they are sung, the song is over, or the next verse of the song is sung, which verse is melodically repeated. People ordinarily do not sing mere notes; they unite them to words. A song is a union of words and melody. But, in conventional singing in the west, you cannot just any old words may be united with a melody. This is because of two things: We hum the melodies of the songs we sing. The melodies rattle around in our heads without the words “ just the melody. So, Beethoven, or Tchaikovsky, or Dvorak, or Copeland wrote entire symphonies around the melodies of folk songs, never needing once to incorporate the words into their compositions. For these and other reasons though these reasons are sufficient , whenever melody and words are united in conventional singing, it is the melody that determines which words are united to it. The melody imposes limits on what words may be used. To see how this is so, sing these words to the conventional melody: Row, row, row your boat, Gently down the stream. Life is but a dream. Now, sing the following to the same melody: Row, row, row your flat-bottomed boat, Gently down the trout-filled stream. And, if we alter the melody to accommodate the words, the melody is not the same melody“ the notes may be the same, and in the same order, but their durations and rhythm are disturbed. Instead, you must rewrite the Psalm text in a metrical form and put that to music. For an example, see here where you can see one rewrite of Psalm 23 and links which will generate two different melodies midi files. Again, the reason one cannot sing the English Psalter in any conventional way is this: But, conventional singing melodies are metrical. Consequently, the English Psalter, if it is to be sung conventionally, must be rewritten, to produce words that will scan correctly with the various melodies to which they might be united. Here is a comprehensive example of this project. So far, nothing has been said about Anglican chant. But what I have said above is helpful to keep in mind, so that you can understand what

Anglican chant is not, how it differs from conventional singing, and how you must think differently about singing when singing Anglican chant. It differs from the singing described above in this way: An Anglican chant melody is a series of notes – a very few notes, in fact. Almost all Anglican chants have ten notes. A few have eleven notes but they are used as if they were only ten notes, as will be explained later. For now, know this: And, so, every repetition of the chant melody will have different durations to every note in the melody. The only constant in the melody will be the sequence of notes. The sequence will be the same every time the melody is sung. As you might suppose from the above, there is no rhythm in Anglican chant. There may be the perception of rhythm in any line of a psalm that is sung to Anglican chant, but this sense of rhythm is coming from the cadence of the text, not some sort of meter in the ordinary sense of that word. The best pace and cadence for an Anglican chant is the pace and cadence of audible reading. Finally, they will add the actual notes of the chant, striving to keep the pace and cadence that was present when they were simply reading it in unison. A chant is a series of ten notes. They are divided into two phrases. Phrase one of a chant is four notes long; phrase two of a chant is six notes long. Once these notes have been sung, the chant is repeated – the same notes, in the same order. The texts for chants are, of course, the verses of the English Psalter. In general there are exceptions, a verse of a Psalm is assigned to one iteration of the chant. Since a chant has two parts, so also the text of a verse is divided into two parts. The first half of a verse in a psalm is assigned to the notes of the first half of the chant i. The second half of a verse in a psalm is assigned to the notes of the second phrase of the psalm, the phrase that has six notes. In some texts of Psalms, you will see an asterisk in the middle of the verse. All you can tell from this is that the first half of a chant the four note phrase goes with everything before the asterisk; and everything after the asterisk goes with the six notes. Here are the key ideas about chant structure: All chants and all pointed texts sung to chants have the same structure: Two phrases, musical and textual Four notes sung with the first half of the text verse Six notes sung with the second half of the text verse Repeat the chant as many times as necessary to get through the Psalm text. The chunks of a chant are easy to recognize: But, how do we know how to recognize the corresponding chunks of a verse from a Psalm which is sung to the chant? We know this by marks placed in the text, marks which are called points. In its simplest form, pointing involves placing marks in the text of a verse, marks which do two things: Here is Psalm 1: If you are able to play the recording of this Psalm do you have the CD? Can you rip off just the singing of these two verses and play them over and over in a loop? A couple of additional notes: It is fairly common that in each half-verse and its corresponding musical phrase, most of the text will be assigned to the first note of the musical phrase, no matter whether it is the first four-note phrase, or the subsequent six-note phrase. Of course, with the multiplication of English translations, there is an accompanying need to produce a pointed Psalter for each of the translations.

**Chapter 2 : CNP's Online Catalog - Universal Music for Evening Prayer**

*Here is Psalm tone II (Psalm tones are usually identified by a Roman numeral) with pointed text from Psalm In Do RE MI terms, the first note in this example is FA, but it has so few notes, you can consider it DO if that makes it easier.*

In recent years, the Psalms have also been sung to new settings in popular, folk, or contemporary styles of music, and depicted visually. The following paragraphs briefly describe this range of options, offer brief commentary on their strengths and weaknesses, and provide an annotated guide to publications and recordings of each mode of presentation.

**Solo Reading** The simplest form of rendering a Psalm is simply having it read by a single reader or lector, just as with any other scripture reading. In fact, congregations that practice regular corporate singing or recitation of the Psalms may benefit from occasionally diverging from this practice for certain intimate Psalms perhaps Psalm 88 or While a solo reading is relatively simple compared with some of the more elaborate forms for reading or singing it is by no means an easy alternative. Reading poetry is a challenging assignment. *Workbook for Lectors and Gospel Readers*. Published annually for lectionary texts. Scripture readings are printed with helps for effective interpretation. For general guidance in the public reading of scripture, see: *Effective Speech Communication in Leading Worship*. *Getting the Word Across: Speech Communication for Pastors and Lay Leaders*. *How to Read the Bible Aloud: Oral Interpretation of Scripture*. *Public Reading of Scripture: Choral Reading* Choral readings of Psalm texts offer rich possibilities for presenting the Psalms in creative and accessible ways in many congregations. The advantages are many: The danger of this practice may be the temptation toward overly complicated renderings of a Psalm which calling attention to the innovation of the performance rather than the text—though this danger is no different from dangers that face any preacher or musician in almost any of service. Examples of choral readings of the Psalms can be found in: *The Dramatized Old Testament*. Suggested choral readings for most Psalms. *Praying and Teaching the Psalms*. John and Audra Parker. Responsive or Antiphonal Readings Psalms may also be read responsively with a single leader alternating with the full assembly, or with the assembly divided into two or more groups—either by gender or by seating arrangement. Antiphonal readings are a staple of some monastic renderings of the Psalter during their cycle of daily prayer though other monastic communities sing the majority of Psalms. Responsive readings also became a prominent way of increasing congregational participation in worship among twentieth-century Protestants. A large number of twentieth century hymnals included a section of responsive readings of the Psalms. This mode rendering the Psalms has the advantage of being relatively easy to do with little rehearsal or preparation. This practice is, however, very difficult to do well. And many musicians lament the lost opportunities in having congregations read, rather than sing a Psalm. There are at least three barriers to overcome to make this practice work well. One of the barriers to effective responsive readings are the verse markings of modern Bibles, which often are the basis for marking off who reads what text. In many Psalms, verse markings do not correspond with the form or flow the poetry and they were added long after each of the Psalms were originally composed. This can easily be remedied by reprinting the Psalm with markers for readers that correspond to the poetic structure rather than the verse markings. Another barrier to effective responsive readings is the low-pitched tone in which most congregational habitually read together. This is, no doubt, a difficult habit to break. But leaders could consider adding instructional cues to the reading e. Even subtle invitations to read with interpretive sensitivity can make quite a difference in congregational reading. Still another issue is the pace of congregational readings. Many monastic communities over time develop a beautiful contemplative pace for reading the text, with ample silence between verses or half-verses. In some monastic communities, all Psalms are read at the same measured, contemplative pace, regardless of genre. This has the value of encouraging a disciplined, contemplative approach to all texts, though it does risk missing some of the exuberance of the more celebratory Psalms. Other communities intentionally develop variation in their approach to group reading, rendering Psalms of praise and thanksgiving with more exuberance and rendering Psalms of lament or intimate trust with more reflection. For congregations who use responsive reading infrequently, it can be enormously helpful have a choir or other leadership group rehearse the reading of the Psalm ahead of time and

lead the congregation in speaking their parts. Each of the sources alternates parts between leader and people in ways that follow the poetic structure of the Psalm rather than verse divisions. United Methodist Publishing House, Includes responsorial selections for each Psalm appointed by the Common Lectionary. Come, Let Us Worship: In both Korean and English, pages This section also includes a few metrical Psalm settings. Readings Only Voices in Worship: Hymns of the Christian Life. Includes over 60 responsive readings based on representative examples of each type of Psalm pp. Responsive readings for portions of most Psalms. Classification Challenges Any classification system for types of Psalm singing will be inadequate to convey the multiple possibilities that composers and songwriters have at their disposal. I have chosen to present this material in four basic categories: The challenge is that some chant involves responses by the congregation, some responsorial settings use verses that are metrical, and some metrical psalms are done in a popular music style and thus are known as scripture choruses. Still, these four categories seem to me to map the territory most efficiently, reflecting the basic primary musical literatures used in the majority of North American congregations. Thanks to all readers for their patience in negotiating these challenges! Chant While reading Psalms is accessible and open to several creative variations, the vast majority of resources for rendering the Psalms in worship involve singing. The Psalms cry out to be sung. And indeed, the Psalms have been sung for years, in innumerable musical idioms and styles. The most ancient traditions for Psalm singing—and indeed, some of the most vital living traditions—involve some form of chant. Rendering a Psalm by means of chant has two main advantages. First, it invites the participation of the community either a choir or the entire congregation, a fitting mode of expression for corporate prayer. Second, in contrast to metrical Psalmody see below, it allows for singing the unadapted text of the Psalm. For congregations new to chanting, the process of learning to chant together in a manageable unison may seem daunting. However, the practice is very learnable, provided that there is a confident and patient musical leader. Once we started, it grew and developed quite naturally, and now seems as natural as breathing. There are several vibrant living traditions for chanting the Psalms. Each of the following forms of chant can be rendered in several ways: Having the whole congregation sing the entirety of the Psalm text. Having a cantor or small ensemble sing a verse, with the entire congregation answering with the subsequent verse. Having the congregation divide into two equal groups and singing each verse or half-verse in alternation. While this is technically possible, it also can break up the Psalm into too many tiny parts. It also can make it difficult to interpret the nuance of the poetic parallelism contained within the verse see the discussion on parallelism above. In every form, what distinguishes chant from other musical forms is the closeness of the music to human speech. Chant is a form of heightened speech. Psalm tones and pointed text. See Appendix 2, example 1. The eight notes outline a simple melodic pattern that can be applied to any text, regardless of its length. Typically, the eight-notes are divided into two 4-note sequences, the second of which feels like a satisfying musical completion of the first. Or, to use slightly more technical terminology: The final three notes create musical movement near the end of the phrase. Several liturgical resources offer double tones with four rather than two four-note clusters. These provide music for two rather than one Psalm verse. Printing marks included within the Psalm text itself guide singers in mapping these musical phrases appropriately onto texts—no matter how short or long a given verse might be. A simple mark, usually a dot, is placed above the syllable at which the singer switches from the reciting tone to the remaining pitches. Singers would recite the first syllables of a line on the first pitch of the Psalm tone, and then sing the last three syllables on the last three notes of the tone. The point, then, tells the singer when to change pitch. The point is usually placed above an accented syllable, and at a point in the phrase that guarantees that an accented syllable is sung on the final pitch. The most effective chant is usually very much like speech. The pace for chanting a text is similar to that of reading it out loud. Accented syllables are stressed in singing, just as they quite naturally are in speaking. Fortunately, most congregations can learn this form of chanting without any technical knowledge of textual accent, antecedent and consequent phrases, and text points. They simply hear it done, and follow the lead. See the following resources for this form of Psalmody. A New Hymnal for Churches and Schools, ed.

### Chapter 3 : CNP Articles - The Responsorial Psalm Today (Part II)

*The result is a method whereby the text is pointed the same way for all the tones. Consequently, if you know how to point the text (which is easily learnt) you can sing any one of the tones you might know and apply it to the text.*

Blog I was excited recently to hear that the website Universalis. This allows people to chant them in community or congregation in unison. The psalm tones which can be applied to these are those that are given on this site, thewayofbeauty. The points the marks over certain syllables coincide with the naturally emphasized syllables of speech and so are intuitive and natural to use. The psalm tones on my website make use of the final two points in each line and are simple to use. Scores for the tones can be downloaded and there is an instructional video along with materials explaining how to use them as well. All the materials on this site are free, but for those who would like greater help, I have created an online course teaching you how to sing them from the traditional chant notation at [www.thewayofbeauty.com](http://www.thewayofbeauty.com). The pointed psalms are available on the app, which can be downloaded from iTunes or Google Play. When you get it on your smartphone, the screen will look like this: Martin Kochanski the editor of Universalis explained the procedure to me: Tap on the screen to get the toolbar to appear. Tap on the cogwheel to open the Settings screen. This means that once you understand how the system works, which is pretty simple, they flow naturally and it frees you to contemplate the text more deeply. Also, with this system, any psalm tone can be sung to any psalm, so once you know even just one, you can sing the whole psalter. These tones are arranged so that any tone can be applied to any text and they always follow the natural rhythm of the words of the text. This means that in just a few minutes, you could have a completely fresh group able to learn a tone and sing a whole Office together. Furthermore, because the system of matching tone to text is so natural, it makes it easy to compose new tones. I would be delighted to see someone doing better than me. The more people composing the better for the best will rise to the surface, so to speak, and catch on. This way we will have a living, organic tradition! I would like next to see the Coverdale Psalms of the Anglican Ordinarate Psalter pointed in this way too. I am currently going through a Google Doc file of all psalms and pointing them and I hope to have that available later this year it is quite time-consuming to do it, as you can imagine. In the meantime, perhaps prayer. I understand that the simple reason that Mr. Kochanski did this on Universalis was that someone wrote and asked! Benedict of Nursia with his smartphone singing from Universalis.

## Chapter 4 : Realizing the Psalms: Options for Singing or Speaking | Psalms for All Seasons

*Responsorial Psalms (pointed with psalm tones) Here is the rest of the Psalm with pointed text using an abridged Tone I. (actually, in full notation).*

Download the instructions for how to chant the psalms. The psalms are intended for singing. Singing engages us much more deeply – heart, mind, soul, and strength – with these profound and ancient songs of prayer and praise. Singing the psalms is also a significant part of our Reformed liturgical heritage. Anyone can learn to chant the psalms, and can incorporate this practice into daily prayer. These videos are designed to help you learn to chant the psalms on your own. Simple signs in the text of the psalm indicate where the melody changes, and how the words should follow. Prepare to sing by humming or playing the melody the top line in the music on an instrument such as a piano or recorder. The first note in the musical phrase it looks like a hollow circle with vertical lines on either side is the reciting tone. Sing the first part of the phrase on this note. In the case of the example above, that would be the following words: Praise God in the. Here the melody changes: Now you have arrived at the final note in the first measure a filled-in circle with a small dot beside it. You sing the remaining words of the first line of text on this note. In this case the reciting tone for the second measure is simply a hollow circle without the vertical lines around it. Try listening to the video example once or twice, perhaps singing along with the words on the screen. Then read the instructions again. In the Book of Common Worship, every other verse two lines of text, in this example is printed in bold face type. If you are chanting the psalms with another person, you can alternate – taking turns singing the non-bold and bold lines. Or with larger groups, the congregation can be divided into two parts, singing antiphonally. When there is an odd number of verses, the two cantors or groups sing the final verse in unison. The bold R not included in the video indicates where a musical refrain may be added as desired. Psalm refrains are provided in the Book of Common Worship. An appropriate psalm prayer follows each psalm. This is a tradition adopted from the Scottish Psalter, which is the source for some of these prayers. Ideally, a brief time of silent reflection follows the psalm and precedes the prayer.

**Chapter 5 : New Liturgical Movement: calendrierdelascience.com Now Offers the Divine Office with Pointed Text**

*If a half-verse of the Psalm-tone has one accent with leading tones (e.g. the first half of tone IV), the tone-accent corresponds to the final text-accent, and the leading tones are sung to the corresponding number of syllables before the final text-accent.*

The exceptional English translations used in this book have been approved for liturgical use in the United States. Summary of Contents The Lalemant Propers are extremely simple settings in English of the Mass Propers which make it possible for any person to sing these sacred prayers, even people who have no musical training whatsoever. Press Release Those who wish to follow the teachings of the Second Vatican Council by implementing the Mass Propers realize that absolute consistency is the only way forward. The answer is simple: Each one is fully written out, and can be sung by absolutely anyone with ease. Your choir can easily do use the Lalemant Propers and add Psalm Tones, like so: For instance, the complete Holy Week is included. This beautiful text is almost always replaced by a Responsorial Psalm, but the Lalemant Propers makes it possible to sing the ancient Cantic, which is the more traditional option: Textual Considerations The Lalemant Propers are very simple, allowing the congregation to meditate upon the beautiful Scripture passages. Incidentally, many pseudo-scholars of Gregorian chant who have published articles since the Second Vatican Council are totally ignorant of the difference between Cursive and Accentual cadences in Gregorian chant. They assume all Psalm Tones are Accentual, which is why so many of their articles are filled with contradictions and confusion. That being said, there is certainly nothing wrong with Accentual Tones. The Lalemant Propers allow for this practice to be used without exception in every single parish in the United States. The Entrance Antiphon as set by the Lalemant Propers is incredibly short, less than 20 seconds if the verses are not used. Is there any reason why the Propers cannot be sung in every English-speaking parish? This practice is an outgrowth of a maxim attributed to Pope St. Therefore, what happens when a cantor gets sick or there is not adequate time for the choir to learn a chant from the Graduale Romanum or Simple English Propers? Or what about circumstances where a choir is not present, such as a 7: What about the summer months, when some choirs do not meet? If the Propers are simply omitted, this causes considerable confusion for the congregation, which was previously told that each Mass has special Propers which ought to be sung. We know very well that the Liturgy is complex and must not constantly switch back and forth with changing texts, practices, and musical choices. Constant changes are quite disruptive to Liturgical prayer. In an effort to make sure that the Mass Propers can always be sung at every Mass no matter what, I have created this page book containing very simple musical arrangements of the Graduale in English. This collection was named in honor of St. Gabriel Lalemant, one of the bravest men ever to set foot in the New World. Lalemant worked alongside St. Most of the Corpus Christi Watershed projects are dedicated to these Martyrs, as well as their colleagues who have not yet been canonized. For instance, if you visit the St. Simon Le Moyne, Fr. Joseph Le Caron, Fr. The first musical CD I ever produced was dedicated to them, and through the years we have done what we can. However, there is still so much more that needs to be accomplished to make their stories better known. Of course, it is not always possible to do as much as one would like, as the primary object of our organization must be to survive and continue providing resources for the Liturgy. However, I will continue to pray that the Lord will grant this request:

*Psalter and canticles: pointed for chanting to the Gregorian Psalm Tones: with a plain song setting for the Order of Matins and Vespers, accompanying Harmonies, and Tables of Proper Psalms for the use of Evangelical Lutheran Congregations.*

Psalm Tones Those who sing their prayers pray twice! These psalm tones are modal and so work within the ancient musical form as traditional plainchant. The starting point is the natural rhythm of speech. The tones conform to the pattern of language, rather than imposing their own rhythm on the words. This means that once you understand how the system works, which is pretty simple, they flow naturally and it frees you to contemplate the text more deeply. Any psalm tone can be sung to any psalm, so once you know even just one, you can sing the whole psalter. These tones are arranged so that any tone can be applied to any text and they always follow the natural rhythm of the words of the text. This means that in just a few minutes, you could have a completely fresh group able to learn a tone and sing a whole Office together. Also, because the system of matching tone to text is so natural, it makes it easy to compose new tones. How to sing the tones You can apply these tones easily to any off-the-shelf psalter, bible or breviary. So whichever version you or your group has, you can now sing it together. Pointing is the name given to marking the stressed syllables. This takes two minutes for an average psalm - you can just mark them lightly in pencil on the page of your breviary or bible. There is an instruction video below showing you how to do it; and then it explains how to sing the psalm. If you get more sophisticated you can sing these tones in four-part harmonies - appropriate perhaps for more solemn liturgies and psalms sung in Mass. The harmonisations with the exception of one done by Thomas Tallis are done by Paul Jernberg. You can obtain scores for all Paul Jernberg compositions at csmus. Psalters for Singing Universalis. Other than that you can get out a pencil and just point it as you say it! We have sung Vespers at home, for example, with the Anglican Use psalter the beautiful Coverdale translation and it took five minutes for everyone to get out a pencil and point it. In my experience even young children from aged 7 or 8 can do it. Afterwards we quickly compare notes and when there are very occasional discrepancies, we decide whose we go with and we can now sing together with any of the Clayton Psalm Tones that they know. The Coverdale Psalter is my chosen version as it has all psalms pointed and set out on 30 day cycle and even includes the cursing psalms, which do not appear in some modern versions. If you want to, you can legitimately substitute these psalms for Morning and Evening Prayer for any form of the Divine Office you use. According to the General Instruction any psalms that are generally used for any particular Office can be substituted, and the Coverdale psalms are approved version - used by the Anglican Ordinariate. I am currently pointing this and hope to have a pdf of this, pointed, available here soon watch this space. The chant tones pdf scores pdf: There are three simple tones which are for beginners; and then two per mode which melodically characterize the mode. All are derived from gregorian tones. These tones are the ones taught in the online class, available through www. See below for a schema that helps you to choose the appropriate tone for each psalm. These are getting complicated but the way of singing them to the text is systematic and ensures that the text is king. I am going to write a better explanation to go with them at some point. Th attribution is based on that of the Sarum psalter pdf: Chant antiphons tones These are generic, which means that you can apply them to any antiphon, choosing the appropriate mode. Because antiphon texts vary hugely in length and number of lines, you may have to improvise a little. You can cut out notes and melodic phrases. The important parts to retain however are the incipit the introductory notes , the reciting note, and concluding note of the whole antiphone. These characterize the mode. How to sing these psalms. Written description of how to sing the tones, to help you apply the tones to the text. The audio files that will go with this are yet to come. Harmonised Tones pdf scores.

**Chapter 7 : Jack's Pipe Â» Anglican Chant and the Psalms**

*Psalm pointing can be full of rules, but the overriding concern must be to show the beauty and poetry of the text. Practices can vary with each church, but if there is any potential ambiguity.*

Gloria Patri Glory be to the Father Antiphon The Psalm is sung according to one of the eight Psalm-tones, whose structure demonstrated on the model of the 8th Psalm-tone is as follows: Therefore it is always and only sung after the Antiphon, not at the Gloria Patri. The tuba is the tone, repeated according to the number of syllables of the half-verse, on which the main part of the text is sung. The mediatio is the middle cadence at the end of the first half-verse. The finalis is the final cadence at the end of the second half-verse. According to the number of syllables in the cadence, extra tones printed as hollow notes in the music are inserted. At the middle cadence of the 2nd, 4th, 5th, and 8th Psalm tones, if the last syllable is accented, the note following the accented note must sometimes be abruptly omitted mediatio correpta. There is no finalis correptum. For the recitation of the Psalms, grammatical punctuation comma, semicolon in the Psalm-verse never means a breath mark and must never interrupt the flow of speech. In Psalm-tones 2, 3, 5, and 8, the tone is dropped a minor 3rd from the tuba; in Psalm-tones 1, 4, 6, and 7, the tone is dropped a Major 2nd. The flexa occurs only in the first half-verse. The execution of the Psalmody and Canticles is as follows: Whole choir continues and sings the Antiphon to the end. Cantor intones the first half of the first verse with the initium, in order to set the tempo of recitation. Choir I sings the second half of the first verse. Choir II sings the second verse without the initium. Choir I sings the third verse without initium. Choir II sings the fourth verse, etc. Each half-choir begins singing its verse when the other half-choir has finished, with no intervening pause. This means that the one choir must take a breath before the other has finished singing. Verses are divided musically, not canonically. For example, Psalm Choir II or I the other choir, as the case may be sings "As it was in the beginning Missouri Synod custom is that the whole choir sings the Gloria Patri in unison. The whole choir repeats the Antiphon without intonation of the cantor. The cantor leads the choir and the choir leads the congregation. The organ, especially if not located in the choir area, is less suited to the role of leading the Gregorian prayer offices. If there is a choir organ present, it can, beyond prelude and postlude, take over the functions of a figural choir, can intone and accompany congregational hymns and chants, and with a large congregation, can support the singing in a restrained manner. A figural choir can execute the Psalms, Responsory, and Canticle with polyphony. The figural choir can also take over individual stanzas of the Office Hymn, or alternate stanzas in other hymns and chants. In the Psalmody, the opportunity to perform several Psalms should especially be observed. In the Canticle, a figural execution together with the unison singing of the congregation is not recommended. Here an alternation by whole verse of the figural choir and congregation may be appropriate. Vereinigte Evangelische-Lutherische Kirche Deutschlands. The enumeration of Psalm verses in modern editions of the Bible does not necessarily follow conceptual parallelism. In this Psalter, a "whole verse" is a liturgical verse of two parts. There is never a division of the second half-verse. Next, the last two stressed syllables of each half-verse are accented. The gregorian Psalm-tones are matched with the text of the Psalm according to stressed syllables. Stressed syllables must be sung on stressed notes, and conversely, unstressed syllables must be sung on unstressed notes. Latin most often stresses the 2nd-last or 3rd-last syllable of each half-verse. Accenting is begun from the end of the half-verse. If possible, the 2nd-last or 3rd-last syllable of each half-verse is accented. The last syllable is not accented if the 3rd-last syllable can be accented. Instead of an accent mark on the last syllable, underlining is used. This is the "penultimate accent. This has been done in the Gospel canticles, since the cadence of the melismatic canticle tones often begin at that point. When the ending "-ed" is to be pronounced as a separate syllable, add a hyphen - to make that clear. For clarity, mark silent letters by printing them in italics. Syllables ending in "r" can often be counted as two syllables. When this is done, place a hyphen - after the word. Words like "answeredst" and "saidst" are difficult to pronounce. In the 2nd person singular, simple past, a consonant cluster occurs which is nearly impossible to pronounce. German usage places an "e" between the ending and the consonants d, t, s, and similar sounds. For example, "answeredst", "saidst". This usage is not foreign to

English, as can be seen from the word "showest. Pronunciation of other common words: From these rules, the following English accenting patterns appear:

## Chapter 8 : Psalm Tones – The Way of Beauty

*Today I will show you how to sing the Psalms using the pointed text. By points I mean these accent marks that appear above some of the words in the psalm.*

The first note is written as C, but that is only to show how the other notes relate to it. The long square bar is for singing the majority of the words on one note in a natural reading style. Then you change the note of the final syllable or syllables as indicated in the music: Different words break at different places. For example in Psalm 93 below the word "majesty" would require an accent on the first syllable but not the final two syllables. If such a word occurs at the end of the first line, go up a note on "ma" and drop back down to the original note for "jesty" I put this "dropping back down" in parentheses in the music score since sometimes it is needed and sometimes it is not. On the second line, you have a choice, depending on what sounds most natural to your ears. You could drop down a note in the middle of "girded" as I have done, or somewhere else. The LORD reigns; he is robed in majesty: Most Psalms are divided into groupings of two lines each. The chant is therefore divided into two sections. If there are three lines grouped together instead of two, just repeat the notes of second measure for the final line. Yeah, the world is established; it shall never be moved; thy throne is established from of old; thou art from everlasting. This is a departure from traditional Plainsong which would have you modify the tune for the first line instead of the last line, but with this improvised method, there is no need to plan ahead or backtrack when you suddenly discover you still have an extra line. Note that the words "robed" and "moved" can also be split into two syllables if you are using the traditional way of pronunciation as in the word "wicked. Yeah, the world is established; it shall never be moved; There is no universal agreement on which words should be divided and where. Feel free to improvise and let the words divide naturally according to your own judgement. If you are singing by yourself to God, then there is no need to conform to established formulas. An even simpler form of chant is called recto tono which is Latin for straight tone. You simply recite the entire Psalm on one note! I once heard a guy behind me in church chanting a Psalm this way and thought he was simply being rebellious or displaying some kind of misguided piety. Now I realize he was chanting in a very old and acceptable form. Try it some time and you might warm up to it. Psalm Tones Created Specifically for English Psalms Plainsong Gregorian or Plainchant was originally created for the Psalms in Latin, and I have read that Plainsong is therefore a perfect and beautiful fit for Latin Psalms while there is some awkwardness and compromise when trying to chant English Psalms to these same Psalm tones. I have never studied Latin, but apparently it has something to do with the difference in the number of syllables and where the accent falls on them. If you are not satisfied with the various attempts to fit English Psalms to Latin Psalm tones, there are many original Psalm tones created for English text and based on the Gregorian modes. Among these are the St. Meinrad Psalm tones and the Conception Abbey Psalm tones. These are flexible tones which can be adapted to fit stanzas with two or more lines, and still sound dignified and natural. These Psalm tones are perfect for the Revised Grail Psalms which were published in , and arrange the Psalms into stanzas of various numbers of lines. An excellent article called Chanting Universalis: Singing the Divine Office talks about these and even more options, and serves as a good starting point for further inquiry. It has several useful PDFs for download. This is actually an entire breviary with all the elements for chanting morning prayer, evening prayer, and night prayer. There are also the Psalm Tones by Fr. Samuel Weber, which are quite popular. You can read more about them at the New Liturgical Movement web site. The Revised Grail Psalms Singing Version does not contain musical notation, but accents are printed above the sentences, several per line, to cover every syllable which would be stressed in natural speaking. However, most Psalm tones focus only on the final accented syllable in a line, ignoring all the other accents. So all the work that went into finding every stressed syllable and printing all those accents goes to waste. The Psalm Tones written by David Clayton take into consideration more accented syllables so the music comes even closer to the rhythm of natural speaking. You can hear samples at YouTube and can read more about them at his web site. The author of the article mentioned above Chanting Universalis: Singing the Divine Office brought these modern English Psalm tones to my attention, so I decided to do a little further digging on

the web. And I liked what I discovered. I tried several of these Psalm tones, and fell in love with them. Recently I have been spending a lot of time walking with my copy of the Revised Grail Psalms open, quietly singing them to the St. Meinrad Psalm tones, and it has been a very gratifying experience. The pauses which naturally occur between chanting the lines help me to focus on the words, and several important phrases have jumped out at me, which I had never noticed before. I have come to the conclusion that if you want to sing the Revised Grail Psalms, then you really need to try these Psalm tones; they fit like hand in glove! I have made a few resources to help me sing the Revised Grail Psalms to the St. Meinrad Psalm tones some sound files and printable cards which might be helpful for others, so I have linked them from a separate page called Some resources for singing the St. Anglican Chants Another way of singing Psalms which conforms the music to the text is called Anglican Chant. This form of chant came from plainsong, and was created to allow Anglican church choirs to chant the Psalms in four part harmony. It first appeared around the same time as the first Book of Common Prayer in the 16th century, so apparently it was intended to be used with the psalter produced by Miles Coverdale in that prayer book. Plainsong at the time was in Latin while Anglican Chant was in English. By the way the Coverdale psalter is still widely used, and is printed in several prayer books as well as pointed psalters, both plainsong and Anglican Chant. The Cathedral Psalter, a classic collection of Anglican Chants in use since the 19th century. The text is the classic Coverdale Psalter. The original Anglican Chants were simple, and sounded like plainsong. But over the years, Anglican Chant has evolved into beautiful and complex pieces which are wonderful to hear when performed by a choir. If you search for "Anglican Chant" on You Tube you find some absolutely beautiful samples which will move you to tears. A lot of Anglican chants were intended to be sung by choirs in four part harmony, and therefore do not hold up well when sung by an individual. However, there are many simple Anglican chants with solid melodies which are great for chanting alone during your personal prayer time. Here is the melody soprano line of a classic Anglican chant that appears in many old psalters and hymn books. Below it are two lines from Psalm of the Coverdale text with pointing as it appears in the Cathedral Psalter in that particular psalter a different chant is used with this text. Praise the Lord O my soul: Usually the whole notes will contain more than one word -- even a string of words, while the half notes are assigned to one syllable each. You may feel tempted to rush through the string of words to get past it and on to the musical part, but just take your time and read the words naturally with feeling. The same goes for plainsong. Here I have colored the parts to show how they go together: The great thing about Anglican Chants is that there is one standard pattern so any pointed Psalm will fit any Anglican chant. Here are a few books of pointed Psalms for Anglican Chants at Amazon: I have this CD set and it is very inspiring. Psalms of David Complete. Unfortunately, this CD set is usually unavailable, even from Amazon, and I had no luck in finding it. But I discovered that this collection of Psalms is also available in MP3 format from the producer Hyperion , and I ordered it immediately. Of course, anything sung by a choir in a Cathedral with loud pipe organ and all those echoes is likely to be difficult to follow along, so my next quest was to find a pocket-size edition of the Coverdale Psalms so I could carry it with me and read the Psalms as I listened to the chants. I discovered that such a pocket-size edition does not exist anymore, except in a pocket-size Book of Common Prayer which is still available in an inexpensive hardbound edition and even a nice leather bound edition. You can also find free copies of just the Coverdale Psalms at Google Books , where you can download them for free as e-books or PDFs so you can read them on your tablet or Kindle. I organized them into folders so I can just listen to the Psalms of the day according to schedule in the Book of Common Prayer. I also follow along in my pocket size Book of Common Prayer yeah, I finally spurged and got the nice leather bound edition mentioned above, and absolutely love it. This is a source of great joy as the Psalms uplift my soul, and my day is much better for it! I am surprised at how powerful an experience this has turned out to be, and I highly recommend you try it. They also arrange the music to fit the text. One way it differs from Plainsong and Anglican Chanting is that there is a lot more improvisation involved. The tone or scale of each chant is given, which determines the beginning, middle and end notes of each phrase like a Plainsong Psalm tone The Greek Septuagint version of the Psalms has Psalms. Psalm is about David and Goliath. Apparently this form of chant does not require pointed texts. It can be found at Ancient Faith Radio. There are also forms of chant used in other Orthodox Churches which are different from

Byzantine Chant, such as Common tones and Kievan tones. There are also Valaam tones. Here is a PDF which shows the eight Valaam tones. In the PDF, the red notes indicate the ison which is a note that another singer quietly holds while the main singer sings the main melody. Like Plainsong and Anglican Chant, they arrange the music to fit the text, and they basically use the Psalms of the New King James Bible, which is a beautifully worded translation. They add a drum beat from a timpani drum which gives rhythm as well as a supporting bass line I recognized it right away because I played the timpani in high school. The congregation does a great job at singing the Psalms, and it all fits together well, which is an amazing accomplishment. You can find a list of recordings on their web page or go to You Tube to see them sing. When you cannot use your voice In the 4th century Saint Augustine wrote about his mentor Bishop Ambrose of Milan and his amazing ability to read without using his voice.

### Chapter 9 : Lalemant Propers â€¢ Graduale Romanum in English

*Full text of "Psalter and canticles: pointed for chanting to the Gregorian Psalm Tones: with a plain song setting for the Order of Matins and Vespers, accompanying Harmonies, and Tables of Proper Psalms for the use of Evangelical Lutheran Congregations".*