

MUSIC FOR THE EUCHARIST

Adrian Lucas

The Cathedrals' Liturgy Group
Occasional Paper 10

September 2001

Foreword

The Cathedrals' Liturgy Group was formed early in 1994 at the initiative of the Church of England Liturgical Commission to promote good liturgical practice in cathedrals and to enhance the contribution that cathedrals might make to the worship of the wider Church.

Its members, who include deans and provosts, precentors, organists and architects, meet regularly to address a number of issues. These issues are discussed in a series of occasional papers.

The approach has been the same for each paper. Individual members of the group have written the paper, but successive drafts have been amended in the light of discussions in the Group. In each case, what we offer is the work of one or two individuals, modified by the Group as a whole, and issued with the general approval (and indeed, enthusiasm) of the Group.

We hope that the series may prove helpful to those who order Cathedral worship at a time of significant liturgical change and renewal

Michael Pelham

Other Papers in the Series

1. Ordination Liturgy
2. Ministries in the Cathedral Eucharist
3. Towards the Ideal Psalm Cycle
4. Celebrating New Ministries
5. Music at Ordinations
6. The Easter Vigil
7. Cathedral Repertoire and the New Calendar
8. A Great Advent Liturgy
9. Initiation Rites in Cathedrals

Member of the Cathedrals' Liturgy Group

The Very Revd John Methuen, Dean of Ripon (Chair)
The Very Revd Gmeme P Knowles, DCUI of Carlisle
The Very Rev'd Michad PerIwn, Provost of Derby

Canon Jeremy Davies, Precentor of Salisbury
Canon Jane Sinclair, Precentor of Sheffield
Canon Charles Taylor, Precentor of Lichfield
The Rev'd David Munchin, Precentor of St Albans (Secretary)

Malcolm. Archer Esq, Organist ofWells,
James Lancelot Esq, Organist of Durham
Adrian Lucas Esq, Organist of Worcester
Richard Tanner Esq, Organist of Blackburn

Julian Limentani Esq, Architect
Martin Stancliffe Esq, Architect

Music for the Eucharist

A Paper for the Cathedral's Liturgy Group by Adrian Lucas

CONTENTS

Introduction	2
Orders	2
The Ordinary of the Mass	2
Psalmody	2
Propers	4
Gospel Acclamations	4
The Creed	4
Prayers of Intercession	5
Eucharistic Prayer	5
Intercession Responses and Dismissals	6
PRACTICAL CONSIDERATIONS	7
Liturgical flow and shape	7
Balance between word and music	7
Active/passive worship	8
Length of the Service	8
Colouring the Calendar	8
Linking the seasons with balancing and mirroring action	9
The Organ Mass	9
MUSICAL EXAMPLES	10
SPECIMEN SERVICE ORDERS	15
FURTHER READING - Books	20
FURTHER READING - Websites	22

INTRODUCTION

The Sung Eucharist is central to our weekly cycle of cathedral worship and has, inevitably, attracted a whole spectrum of musical composition over many centuries, particularly in the setting of the ordinary. Changing rites over the more than thirty years have introduced alterations, both subtle and dramatic, to the form and flavour of the service: through the use of contemporary language; through changes in the overall structure; through changes to the content based upon historical influences and those from other related churches.

The result is an opportunity to revisit the service as a whole, looking at the balance between word and music, between choral and congregational, and between sound and silence, whilst making use of new material in a constructive and liturgically exciting way. As Thurston Dart once said, "Music is the bicycle upon which the liturgy rides". The liturgy has changed and the bicycle may now have more wheels, gears and other bells and whistles (though smoke is optional), yet the overall principle remains unchanged.

The purpose of this paper is to investigate some of these opportunities and to uncover some of the solutions that may be available to cathedrals across the country and beyond.

ORDERS

In order to develop the concept of Rite A and Rite B in the ASB, eo-. Worship provides the Eucharist in two patterns - Order 1 and Order 2 - both of which are available in traditional and modern language.

THE ORDINARY OF THE MASS

Com1II011 Worship contains texts for the ordinary of the mass (Kyrie, Gloria, Creed, Sanctus, Benedictus and Agnus Dei) which are largely unchanged from those within the ASB (in both Rite A and Rite B versions) and it specifically allows traditional texts to be used as appropriate. Most will have noticed the alterations in the Creed where there has been a move towards inclusive language - "For us and for our salvation" rather than "For us IDI:II and for our salvation" - and in relation to the incarnation - "was incarnate from the Holy Spirit and the Virgin Mary".

The ability to mix and match texts in the music will doubtless be a relief to those who remember the confusion that surrounded the introduction of Series 3 and the ASB. Times have moved on since those days and it is now common to find a mix of texts being sung,

particularly in cathedrals the length and breadth of the UK.

There are various good "cathedral" settings of the contemporary texts, but it is hoped that the general revival of interest in the whole service will inspire composers to contribute further in this area. It would also be good to see more settings which bring together the "parish" and "cathedral" traditions which might enable larger diocesan gatherings to sing together in harmony.

PSALMODY

The use of psalmody between the Old Testament Reading and the Epistle provides another opportunity for musical reflection within the structure of the Eucharist. As an integral part of the liturgy of the Word, it offers both the opportunity to reflect upon the content of the readings that surround it and the possibility of active involvement of the congregation. Indeed the lectionary regards the appointed psalm as a crucial ingredient of the Liturgy of the Word

The use of responsorial forms has been widely accepted in many churches, yet in cathedrals they have been less popular for a variety of reasons. These, I suggest, are as follows:

- 1 The migrant nature of cathedral congregations means that there is less opportunity to establish participatory elements (other than hymns which are in much wider use) without publishing explicit instructions in each order of service.
2. The sheer size of some cathedral buildings can make the singing of less well-known material difficult.
3. The texts provided can be somewhat lacking in inspiration and quality: often rather better for speaking than for singing. While traditional texts are readily available in our cathedral psalters, there is often a strong wish to use contemporary texts that are thought to "fit-in" better with the rest of the service.
4. The professional musicians in many cathedrals have found some of the musical material patchy in quality and, often, rather dull. Also, most of the settings currently available are only set in unison.
5. The costs involved in furnishing a cathedral choir with a set of music editions of the psalms may be prohibitive, especially given that many music budgets are already over-stretched.

There is opportunity, therefore to explore other ways of presenting the psalms in a cathedral context in order to try to satisfy these criteria. It is clear, though, that points 1 and 2 will require administrative action to solve, particularly in terms of making the music of responses available in service sheets or information leaflets. Experience shows that this provision does help enormously in making the introduction of new response material acceptable.

There are various selections of responsorial psalms, available in published form, which are in regular use around the country.

The New English Hymnal, for example, has a section of such psalmody (13 in total) in the liturgical section towards the end of the book (numbers 528 - 540 representing texts drawn from psalms 25, 33, 42/43, 47, 51, 63, 84, 98, 103, 104, 116, 118 and 145).

There are Gelineau psalms (published in the 1950s by The Grail (England) 58, Sloane Street, London SW1) which are still in regular use in some churches, examples by composers such as Colin Mawby and Dom Gregory Murray as well as many home-

grown examples, usually written for special occasions by organists for use in their own establishment.

One recent publication is the Sunday Psalms [Mayhew ISBN 1-84003-072-0]: a complete psalter of responsorial psalms using texts from the NRSV. This provides a one-stop option for choirs, though without solving some of the problems outlined above. It has the advantage of offering all the psalms in one publication along with some guidance in the introduction as to suitability of certain psalms for the various seasons of the church year.

Another solution to this problem is to use a mix of Anglican chant, interspersed every two or four verses with a simple response for all to sing.

+ See Psalm 87 In the examples - page 10

This offers something of a compromise to both choir and congregation, though it is not without its problems. Which words should be sung to the main psalmody? Where

There are seven texts provided in Co-II Worship (pp.144-148), which may be used for this purpose, no.1 and no.3 of which are particularly well suited to musical treatment. No.3 is a metrical version of the text that will fit to any 87.87D metre hymn tune (Abbots Leigh, Rustington, etc., etc.) while No.1 provides a refrain to be said or sung by all. Alternatives might also include hymn settings such as "We believe In God Almighty" which can be found in H.11111S for Today's Church at no. 10.

PRAYERS OF INTERCESSION

This part of the service has often provided a musical opportunity and, given the right sort of text, is an ideal candidate. Common Worship (pp 280-287) provides a number of forms for the intercessions, those with repeated, litany-like responses (nos 4 and 5) offering the most obvious opportunities.

EUCCHARISTIC PRAYER

With the arrival of Common Worship in 2000, there is a sister publication in the form of a musical resource book which offers a wide range of material for other parts of the Eucharistic service. Central to these offerings are a series of settings of the Eucharistic Prayers - all eight texts - in a variety of musical styles. In each case there is a version of the "preface" tone so widely used (in all its regional and parochial variants) as well as (for prayers D, F and G) a spread of settings in more contemporary musical styles: pentatonic scales, Iona, African and Negro Spirituals all have their part to play. Each example offers a degree of versicle and response in a way that is intuitive to learn and effective in drawing in an inclusive style of worship, whilst not requiring too much advance rehearsal. This will enable congregations to participate rather more, both on a regular basis within our cathedrals and, hopefully, the use of such common material across the Anglican Church will encourage more singing on our bigger diocesan occasions.

One major and interesting aspect of these settings is the use of music right through the Eucharistic prayer from beginning to end. Most churches will be familiar with some aspect of singing from the Sursum Corda until the Sanctus but will then have said the central section of the prayer, possibly picking up the music once more for the doxology. In these settings, we are encouraged to use the music in a continuous form through the entire prayer, though the deep significance of the text is underlined by a change of musical mode in this central section. The effect in the hands of an accomplished executant can be very moving and adds a great deal to the impact of these familiar words.

I mention the qualities of the executant as this undoubtedly has some bearing on the desirability of using music in this way. A good singer can indeed make a huge difference

to the effectiveness of the singing of the Eucharistic Prayer. That said, these new settings have been written and revised by an accomplished team of musicians in order to make the musical text as simple and practical as possible. There is one setting which has been targeted particularly at the "reluctant" singer and moves around very little, though it still has a laudable degree of style and colour in its modality and works very well in practice.

In the published edition of the President's Book, only one setting of the Eucharistic Prayers will be set in this through-composed style (prayer B) but all the full settings are to be published in the RSCM's musical resource books.

This particular area is one that all cathedrals should be encouraged to investigate. The singing of the prayer as a whole is an exciting development of our established practice

and it offers an area in which musicians and clergy can move hand in hand to add a dramatic new dimension to our: worship.

+ See Acclamation for Eucharistic Prayer D In tile examples - page 13

INTERCESSION RESPONSES AND DISMISSALS

The new provision of seasonal texts provides further variety in the form of versicles, responses and dismissals. While not all the versicles and responses would be suitable for singing, there are many established examples used in the intercessions that add extra scope for variety at this time of reflection. It can also be argued that any form of versicles and responses at this point in the service encourage active listening to the petitions offered in prayer in between.

+ See ~ Intercession response- In the examples

The dismissal offers another opportunity to provide the service with a firm and conclusive ending, whilst adding seasonal diversity and colour:. It is helpful to allow the congregation to contribute at this point and composers should be encouraged to write with this in mind. As an example, I include an Easter Dismissal (used at the Eucharist from Easter Day to Pentecost inclusive) where the bass line is the traditional chant form of this text: the test of the choir then adds a little more colour: and excitement!

+ See Easter dismissal In the examples

PRACTICAL CONSIDERATIONS

In the course of looking afresh at the content of the Eucharistic service, there are various points, which must always be considered in order to maintain the architecture of the complete service balanced and with its own sense of integrity. In addition, it is helpful to bear in mind the links between various seasons of the Church's year and to complete whole cycles in a way that minors the theological thinking relevant to those seasons.

Listed below are several points that may be helpful in these areas.

LITURGICAL FLOW AND SHAPE

In precis, the normal eucharistic pattern can be summarised as follows: The Gathering

The Liturgy of the Word

The Liturgy of the Sacrament

The Dismissal

The Gathering consists of all the initial material up to and including the Gloria and collect for the day; The Liturgy of the Word is made up of all the scriptural readings, the sermon, Creed and Intercessions; The Liturgy of the Sacrament is formed from the Peace, Eucharistic Prayer, Breaking of the Bread, Distribution and Post Communion Prayers; The Dismissal acts as the conclusion with blessing, words of dismissal and the outgoing processions.

Seen separately, these sections will usually each contain a hymn, offering participation for the congregation, but otherwise each has a very different balance of content and must therefore be treated differently in order to maintain the drama of the celebration.

In taking this opportunity to look afresh at the whole service; it is also important to reflect upon:

The bis/Qry and JIJOf\$hippitrg hrIdition of the clmrrb.

The ooaiIabili!J of dijfmnt tmtsi&aI ,,-s.

The III!Y in IIhich the onlning of the clmrrb Imi/Jing bas tlvtJqped.

The ,,lati6nsbip of the clmrrb to the &tJ1IJ11J1mi!y it strUts.

It is also important also the set that in the wider context of the theology and development of our worship and, in particular:

The theology of the ENcbarist in the Clnnr

The bistoty and tlvtlopment of the celebmtitJn of the EIICborist

What it is that tbis co1111111111li!J whes to t111jJbasii! as it celebmtts the ENcbarist

BALANCE BETWEEN WORD AND MUSIC

Like good drama, the liturgy must balance its content with precision, capturing the spirit of the celebration as it passes through the various seasons of the Church calendar. This will inevitably change during the course of the year, but the basic concepts remain the same throughout. Music should be used for one of the following reasons:

To reinforce the content of the ordinary of the Mass.

To enhance a solemnity about the sacrament in the form of a motet or acclamation.

To allow participation in the dramatic action of the service.

To allow time for reflection.

It is also important to use the word itself with great care. As members of our society, churchgoers have become used to listening in measured amounts and their listening has

adjusted accordingly. It can therefore be counter-productive to allow long strings of spoken word without relief as the ability to absorb its content decreases exponentially beyond about eight minutes.

In bringing all these various points together in a practical way, it is essential to maintain a degree of the pace of drama within the eucharistic act, whilst allowing sufficient time for reflection and meditation. Both the word and the music should be subservient to the re-enactment of Christ's Passion and the drama needs to move inexorably towards this climax. An overdose of either word or music can damage this dramatic movement beyond repair.

ACTIVE/PASSIVE WORSHIP

Much has been done over recent years to involve members of the congregation in a participatory role within the Eucharist. There is much to be applauded in this action, particularly at a parish level and where parishes are drawn together in their mother church. The position of the cathedral's own Sunday service is, however, rather different. The congregation is often drawn from many casual visitors whose liturgical backgrounds may vary considerably, and there is a committed band of cathedral worshippers who attend for the degree of worshipping anonymity a cathedral can provide.

It is therefore important to respect the balance between these, traditional, cathedral aspects of worship, and to balance them against modern trends in a way which preserves the sanctity of the service and its inherent architecture. Any use of participatory material must be presented in the order of service in a way that allows inclusion rather than alienating the visiting worshipper.

LENGTH OF THE SERVICE

It is possible to contain a cathedral sung Eucharist in little more than one hour. This involves restraint and balance on all sides, but that degree of control tends to balance out ultimately in a more refined product. The experience of working in radio and television (where duration is all important) helps to develop a clear understanding of time and timing. The art of precis in writing is an excellent tool that helps to project a clear image in all we say and pray. Also, when putting services together from existing "building block" material, as is offered in Communion Worship, it is easy to duplicate material which is intended to be used as an either / or rather than as a both together, one after the other.

COLOURING THE CALENDAR

In the same way that we have developed colourful services on Advent Sunday, Christmas, Candlemas, Holy Week and Easter, a dramatic view of the Eucharist at All Saints, All Souls., Remembrance, Epiphany, Ascension, Pentecost and Trinity tends to bring warm support & comfort to the congregation when created with care and attention to detail. While the provision given in Communion Worship offers a variety of texts for the Introit, Collect, Gospel, Acclamation, Introduction, Preface and Blessing, there is much scope to make subtle alterations to the use of building, movement, format and sung elements of the service.

For example, at Pentecost, a Gospel Procession moving with incense through the building before a triumphant Acclamation can add a dramatic slant to the whole feeling of the celebration, representing the word of God spreading throughout the world. The links of imagery (water, fire etc.) between Pentecost and Epiphany might be underlined by using similar elements within the liturgy, supported by educational preaching perhaps.

LINKING THE SEASONS WITH BALANCING AND MIRRORING ACTION

There is also scope for linking the seasons of the church year through actions within the liturgy. Such actions can help the congregation to link these seasons in their mind and to understand some of the larger symmetry within the natural structure of the calendar.

The following are seen as natural groupings:

1. .AdRJent - ChrisItfMs - EpipbaJ!y - Ctmdkmas
2. Lent - HoLY W uk - Eader
3. Eader - Ascension - Penterost

It is possible to look at the movements that span these groups and to balance or mirror them liturgically in our services:

1. The carrying of light from West to East in a service on Advent Sunday might be mirrored in a reverse carrying from East to West at the service to mark Candlemas.
2. A great procession of penitence, marking the beginning of Lent on Ash Wednesday, might be mirrored by a reverse procession to the Easter Garden at the end of evensong on Easter Day.
3. The Eucharist on Easter Day may start with an introit from the West End of the Nave, perhaps surrounded by a cloud of incense; moving the dismissal at the Eucharist on Pentecost to the West End and adorning it in a similar way may mirror this.

THE ORGAN MAsS

Every cathedral has to deal with times of year when the Cathedral Choir is stood down for holiday and there is no visiting choir available. The usual solution is to opt for a simple said service with hymns for the congregation. While elements such as the psalm can be used in a responsorial spoken form, there is often a desire to offer something more for the ordinary of the mass. Perhaps the oft-used Gospel fanfare might be used as an example in suggesting the possibility of an Op MASS such as might be used in parts of Europe today. Here the organ may be used to illustrate the texts of the mass, drawing either from pre-composed works (such as one of the masses of Couperin, for example, or a suitable chorale prelude from Bach's great array) or, in the hands of a suitably gifted executant, it may be improvised to suit the occasion.

Whichever of these might be used, it is crucial to retain a keen awareness of the liturgical flow and to assist the congregation to use these moments in a constructive way. It may

also be worth considering reviving the custom of reciting the Eucharistic Prayer over the music for the Sanctus and Benedictus in such circumstances.

MUSICAL EXAMPLES

This is an example of a responsorial psalm that uses traditional text for the psalm itself, yet allows the congregational response for participation. It may be preferred to use "Ihee" as the concluding word of the refrain for consistency of textual style.

Responsorial Psalm 67

Music: Adrian Lucas

The musical score is arranged for Descant, SA (Soprano), TB (Tenor), and Organ. The Descant part begins with the lyrics: "Let the peo - ple praise... let all the peo - ple praise... you." The SA and TB parts follow with: "Let the peo - ple praise you, O God; let all the peo - ple praise... you. praise... you." The Organ part provides accompaniment for the vocal parts. The score includes first and second endings for the Descant and Organ parts.

RESPONSE (twice in unison)

- God be merciful unto | us and | bless us:
And shew us the light of his countenance*
and be | merci-ful | un-to | us.
That thy way may be | known up-on | earth:
Thy saving | health a-| mong all | nations.

RESPONSE (once in harmony)

- Let the people | praise thee · O | God:
Yea let | all the | peo-ple | praise thee.
O let the nations re-| joice and · be | glad:
For thou shalt judge the folk righteously*
And govern the | nations · up-| on | earth

RESPONSE (once in harmony)

- Then shall the earth bring | forth her | increase:
and God* even our own | God shall | give us · his | blessing.
God | shall | bless us:
and all the | ends of · the | earth shall | fear him.

RESPONSE (once in harmony and once in unison with the descant)

This is an example of Gospel acclamations suitable for use all year round. The modal start is deliberately based on part of the tune Picardy and uses the various texts for use in and out of Lent.

GOSPEL ACCLAMATIONS

DURING LENT Adrian Lucas

Soprano
Praise to you, O Christ, King of e-ter-nal glo-ry.

Alto
Praise to you, O Christ, King of e-ter-nal glo-ry.

Tenor
Praise to you, O Christ, King of e-ter-nal glo-ry.

Bass
Praise to you, O Christ, King of e-ter-nal glo-ry.

Organ

ALL OTHER TIMES Adrian Lucas

S
Al-le-lu-in. Al-le-lu-in.

A
Al-le-lu-in. Al-le-lu-in.

T
Al-le-lu-in. Al-le-lu-in.

B
Al-le-lu-in. Al-le-lu-in.

Org.

These responses and final dismissal were written for use at Durham Cathedral and make further use of simple scalar melodic lines.

Gospel Responses

James Lancelot

f

Glo - ry to you, O Lord.

Organ *f*

This block contains the first musical system. It features a vocal line on a single staff and an organ accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata, followed by the lyrics 'Glo - ry to you, O Lord.' The organ accompaniment provides a harmonic foundation with a steady eighth-note bass line and chords in the right hand.

s.t. f

A.B. Praise to you, O Christ.

Organ *f*

This block contains the second musical system. The vocal line starts with a fermata, then the lyrics 'Praise to you, O Christ.' are written below. Above the first few notes, the marking 's.t. f' is present. Below the first few notes, 'A.B.' is written. The organ accompaniment continues with a similar harmonic structure to the first system.

Choir & Congregation

f Thanks be to God.

Organ *f*

Go in the peace of Christ!

This block contains the third musical system. The top staff is labeled 'Choir & Congregation' and contains the lyrics 'Thanks be to God.' with a dynamic marking of *f*. The organ accompaniment on the grand staff below features a more active bass line and concludes with a final chord. The lyrics 'Go in the peace of Christ!' are written below the organ part.

This is an example of a choral response for use in the intercessions. The melody is kept scalar to enable congregational participation, though the music might well be printed in the order of service.

CANTOR
Lord in your mer - cy

FULL
Hear our prayer.
Hear our prayer.

Hear our prayer.

The following example may be used with the form of litany intercession found in the supplementary texts (page 284 in the Common Worship: Services and Prayers for the Church of England)

Intercession Responses

Adrian Lucas

FULL
Hear us! Hear us, good Lord. - - -

CANTOR

Lord have mer - - - - cy

Lord have mer - - - - cy

This is a choral setting of one of the acclamations included in Eucharistic Prayer D.

Eucharistic Prayer D Acclamations

Adrian Lucas

Maestoso $\text{♩} = 68$ *ritando* FULL

This is his sto - ry, This is his sto - ry, This is our song, Ho -

CANTOR

Ho - san - na in the high - est.

san - na in the high - est.

Detailed description: This is a musical score for a choral setting of an acclamation. It consists of two systems of staves. The first system has a vocal line (CANTOR) and a bass line. The tempo is marked 'Maestoso' with a quarter note equal to 68 beats per minute. The key signature has one sharp (F#). The music begins with a 'ritando' section. The lyrics are: 'This is his sto - ry, This is his sto - ry, This is our song, Ho -'. The second system continues with the lyrics: 'Ho - san - na in the high - est.' and 'san - na in the high - est.' The vocal line is marked 'FULL'.

This is an example of a festal dismissal based upon the traditional plainsong Easter chant. The congregation can sing the traditional version along with the basses.

Easter Dismissal

Adrian Lucas

CANTOR

Go in the peace of Christ Al - le - lu - ia, Al - le - lu - ia.

FULL

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

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

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

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

Detailed description: This is a musical score for a festal dismissal. It features a CANTOR part and a FULL choir part. The CANTOR part is a single staff with the lyrics: 'Go in the peace of Christ Al - le - lu - ia, Al - le - lu - ia.' The FULL part consists of four staves (three vocal and one bass) with the lyrics: 'Thanks be to God Al - le - lu - ia, Al - le - lu - ia.' The music is in a major key and has a festive, rhythmic character.

SPECIMEN SERVICE ORDERS

EXAMPLE of orders for different seasons of the year

ORDINARY TIME
(based on order 1)

ORDINARY TIME
(based on order 2)

HYMN
Greeting
Prayer of Preparation
Prayers of Penitence
GWRIA
Collect

OT Reading
[PSALM]
Epistle
HYMN
GOSPEL ACCLAMATION (choice)
Gospel
Sermon
Creed
Intercession (sung response)
(ending with Other Ending 4)

The Peace
HYMN
Prayer at the Preparation 5
Eucharistic Prayer F (with responses)
including Sanctus (&
Benedictus)
The Lord's Prayer
Breaking of the Bread
AGNUS DEI
Communion
COMMUNION MOTET
Prayer after Communion 3

HYMN
Blessing 2
DISMISSAL

HYMN
The Lord's Prayer
Prayer of Preparation
The Commandments
Kyrie (said)
Collect

OT Reading
[PSALM]
Epistle
HYMN
Gospel
Creed
Sermon
Offertory
HYMN
Intercession (sung response)
Confession
Absolution
The Comfortable Words

Preface
Sanctus (& Benedictus)
Prayers of Humble
Access/Consecration
AGNUS DEI
Communion
COMMUNION MOTET
Prayer after Communion 3

Prayer of Thanksgiving
GWRIA
Blessing 1
HYMN

ADVENT
(b2sed on order 1)

ADVENT
(based on order 2)

THE ADVENT PROSE

Greeting
Prayer of Preparation
Prayers of Penitence
KYRIE ELEISON
Collect

OTReading
ADVENT MATINS RESPONSARY

or
BENEDICTUS (canticle)
Epistle
HYMN
PROPER GOSPEL ACCLAMATION
Gospd
Sermon
Creed
Intercession
(sung response - Come, Lord JeSllS)
ending with ending 7

The Peace (with proper introduction)
HYMN
Prayer at the Preparation 5 or 9
Eucharistic Prayer F (with responses)
including SANCTUS (&
BENEDICTUS)
The Lord's Prayer
Breaking of the Bread
AGNUS DEI
Communion
COMMUNION MOTET
Prayer after Communion 1

HYMN
Proper Blessing
DISMISSAL

THE ADVENT PROSE

The Lord's Prayer
Prayer of Preparation
The Commandments
KYRIE ELEISON
Collect

OTReading
ADVENT MATINS RESPONSARY

or
BENEDICTUS (canticle)
Epistle
HYMN
PROPER GOSPEL ACCLAMATION
Gospd
Creed
Sermon
Offertory
HYMN
Intercession
(sung response - Come, Lord JeSllS)
Confession
Absolution
The Comfortable Words

Preface
SANCTUS (& BENEDICTUS)
Prayers of Humble
Access/Consecration
AGNUS DEI
Communion
COMMUNION MOTET
Prayer after Communion 1

Prayer of Thanksgiv]ng
Proper Blessing
HYMN

NOTE: During Advent the theme of Christ's coming can be represented by a clear use of movement and space.

CHRISTMAS to CANDLEMAS
(based on order 1)

INTR.OIT (a carol?)
HYMN
Greeting
Prayer of Preparation
Prayers of Penitence
GLOR.IA
Collect

OT Reading
[PSALM]
Epistle
HYMN
GOSPEL ACCLAMATION
Gospel
Sermon
Creed
Intercession (sung response)
with ending 6

The Peace (with proper introduction)
HYMN
Eucharistic Prayer D
including SANcruS (&
BENEDlcruS)
The Lord's Prayer
Breaking of the Bread
AGNUS DEI
Communion
COMMUNION MOTET
Prayer after Communion 2

HYMN
Blessing 5 or Proper Blessing
DISMISSAL

CHRISTMAS to CANDLEMAS
(based on order 2)

INTR.OIT (a carol?)
The Lord's Prayer
Prayer of Preparation
The Commandments
KYRIE ELEISON (sung to plainsong)
Collect

OTReading
(PSALM]
Epistle
HYMN
GOSPEL ACCLAMATION
Gospd
Creed
Sermon
Offertory
HYMN
Intercession
(sung response)
Confession
Absolution
The Comfortable Words

Preface
SANcruS (& BENEDlcruS)
Prayers of Humble
Access/Consecration
AGNUS DEI
Communion
COMMUNION MOTET
Prayer after Communion 2

Prayer of Thanksgiving
GLOR.IA
Proper Blessing
HYMN

NOTE: If the crib is kept in place throughout this season, it may be that this can become a focus (depending upon location) for part of the service. Perhaps the choir might move to the crib for the intercessions, or the introit might be sung from this position.

