

NORTH AMERICAN ASSOCIATION FOR THE DIACONATE

Centre for the Diaconate *Monograph Series*

Music
and
Deacons

Ormonde Plater



Monograph Series No. 8
PDF Edition

©1995

North American Association for the Diaconate
271 North Main Street
Providence, RI 02903

Music and Deacons

by Ormonde Plater

Ormonde Plater is a deacon in the Episcopal Church, ordained in 1971, serving in New Orleans. Long active in the renewal of the diaconate he is author of *Many Servants* (Cowley Publications), *Deacons in the Liturgy* (Morehouse Publishing) and *Intercession: A Theological and Practical Guide* (Cowley).

Deacons have an important role to play as ministers of music. The evidence from the first few centuries shows that early Christians sang the liturgy every Sunday and every morning and evening; as part of this choral performance deacons chanted the gospel, litanies of intercession, and various other proclamations, dialogues, exhortations, and ceremonial directions. This musical tradition continues today, as modern service books and hymnals, both Anglican and ecumenical, make abundantly clear. The music in this booklet makes available some of these resources in a handy form. It is designed to encourage deacons to learn their musical tradition, to use it for the nurture of the Christian assembly and the proclamation of the gospel, and to sing for the glory of God. As deacons our inspiration for music comes from God, who has given the gift of song to Ephrem, Romanos, Alcuin, Francis, Nicholas Ferrar, and many other deacons throughout the ages.

Because of limitations of space, this booklet contains only the chants of the eucharist. It includes music from the *Hymnal 1982*, the *Altar Book*, and several other sources, and it suggests ways of composing new chants. Music for deacons in the daily office, during Holy Week and the Paschal Triduum, and at other special liturgies is extensive and deserves its own treatment.

Gospel

In the Episcopal Church music for the gospel appears only in the appendix of the *Altar Book*, which provides two tones, the Sarum form of an early melody (Tone I) and a simpler chant from the late sixteenth century (Tone II). The people's acclamations are the same for both tones. Other rites providing for gospel chant include Roman, Ambrosian, Mozarabic, and Eastern Orthodox.

In most of the western churches the deacon announces the beginning and end of the gospel, and the people respond with an acclamation. While singing the text, the deacon uses several melodic elements: (1) the *tenor* or reciting note on which most of the text is sung, (2) the *metrum*, a melodic formula at a pause, (3) the *punctum*, a melodic formula at a major pause such as the end of a sentence, (4) the *question*, sometimes with its own reciting note and ending with a brief melodic formula, and (5) the *conclusion*, a melodic formula at the end of the passage. In eastern churches the gospel is usually sung to a more fluid melody, with frequent changes of pitch and transitional cadences.

To make a variety of chants available, this booklet reproduces tones I and II from the *Altar Book* and several other gospel tones. These include the three tones from the appendix of the 1970 *Missale Romanum*, the three tones of the Ambrosian rite (still used in the archdiocese of Milan), and a modern strophic tone. Because the Roman and Ambrosian tones were written for Latin text, deacons should freely adapt them for English, which often has a different cadence at the end of sentences.

Episcopal deacons are not limited to the semi-official chants of the *Altar Book*. By using chants of several traditions, they can make the gospel proclamation appropriate to each season and special occasion. For example, the Ambrosian ferial tone (designed for weekdays and requiem masses) may be used in Lent, the solemn tone at Christmas and Easter, and the common tone on other occasions. In congregations unused to a sung gospel, deacons can at least sing the introductory and ending formulas, making it easy for the people to sing their response.

The strophic tone, adapted from a popular psalm chant by deacon Jerome W. Meachen, is designed for gospel passages arranged as blank verse, or that can be so arranged. The four melodic formulas—A, B, C, and D—should be organized to fit the text, with lines repeated as needed and with D (an ending formula similar to the *punctum*) coming at the end of each strophe, or stanza. Deacons should feel free to adapt this tone or to compose their own. The point about singing the gospel is to fit the music to the meaning.

Episcopal gospel tone I

our Lord Je - sus Christ ac - cord - ing to Mat - thew.


Glo - ry to you, Lord Christ.

metrum *punctum*


question *conclusion*

The gos - pel of the Lord. Praise to you, Lord Christ.

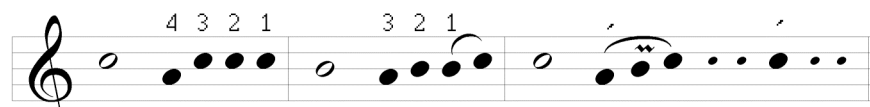
Episcopal gospel tone II




our Lord Je - sus Christ ac - cord - ing to Mat - thew.



Glo - ry to you, Lord Christ.



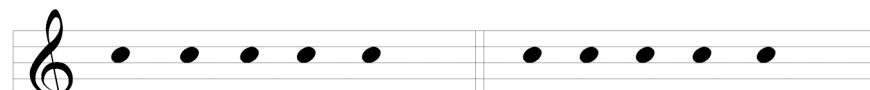
punctum *question* *conclusion*




The gos - pel of the Lord. Praise to you, Lord Christ.

Roman gospel tone A


Same as Episcopal tone II, except for ending.



The Lord be with you. And al - so with you.

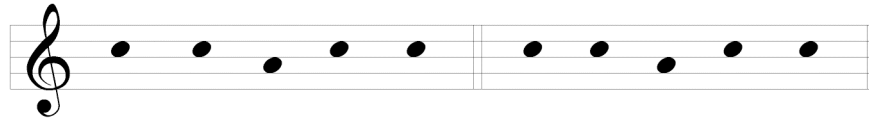


The gos - pel of the Lord.

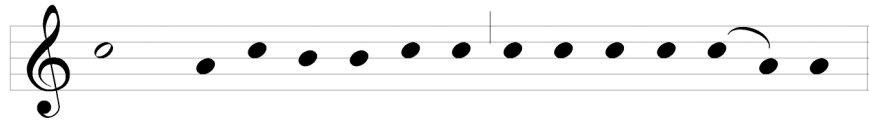


Praise to you, Lord Christ.

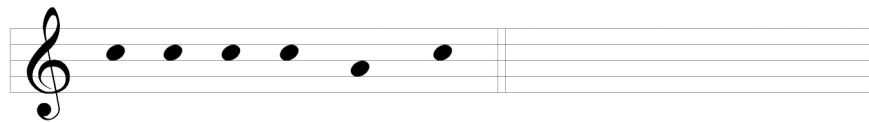
Roman gospel tone B



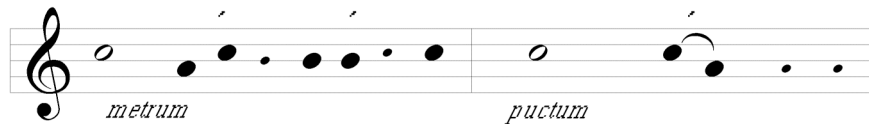
The Lord be with you. And al - so with you.



of our Lord Je - sus Christ ac - cord - ing to Mat - thew.



Glo - ry to you, Lord Christ.



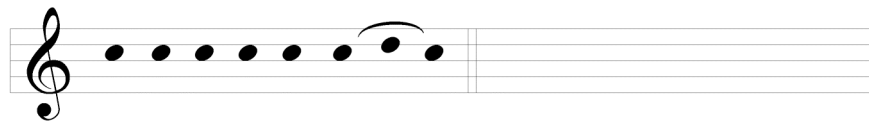
metrum

puctum



question

conclusion

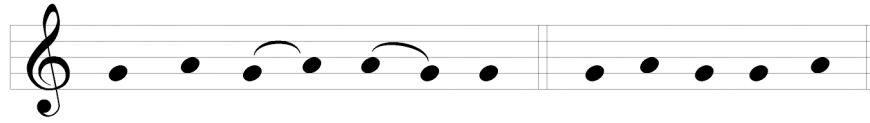


The gos - pel of the Lord.



Praise to you, Lord Christ.

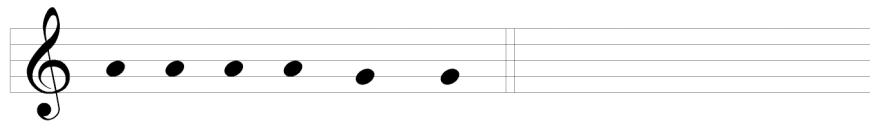
Roman gospel tone C



The Lord be with you. And al - so with you.



of our Lord Je - sus Christ ac - cord - ing to Mat - thew.

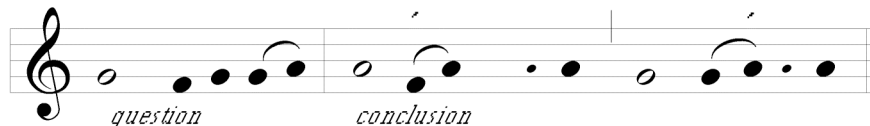


Glo - ry to you, Lord Christ.



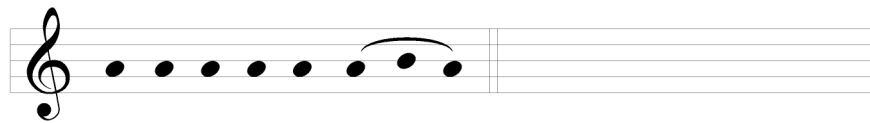
metrum

punctum

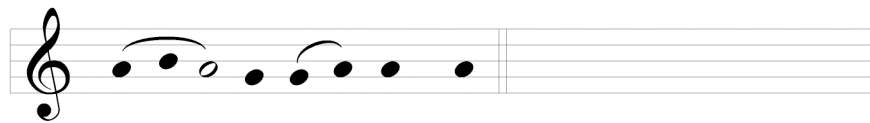


question

conclusion



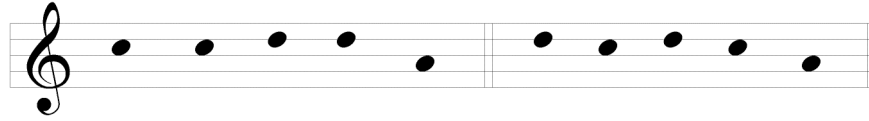
The gos - pel of the Lord.



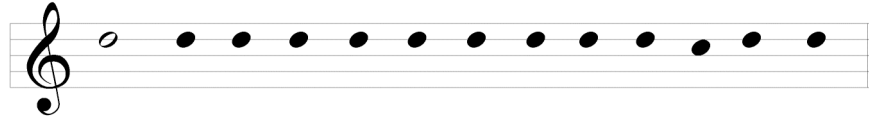
Praise to you, Lord Christ.

Ambrosian gospel tones

All three tones have same beginning and ending.



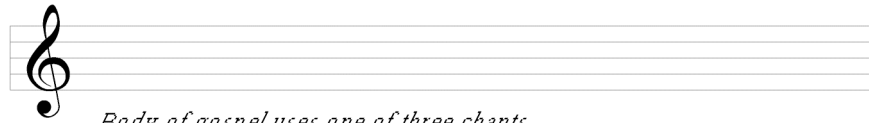
The Lord be with you. And al - so with you.



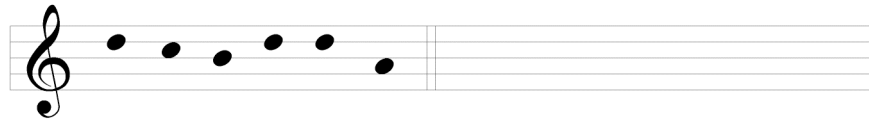
of our Lord Je - sus Christ ac - cord - ing to Mat - thew.



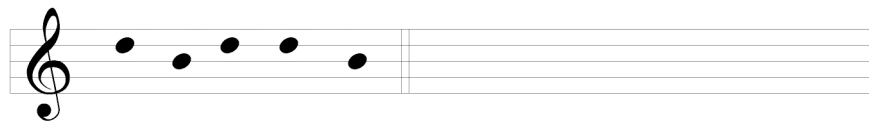
Glo - ry to you, Lord Christ.



Body of gospel uses one of three chants.

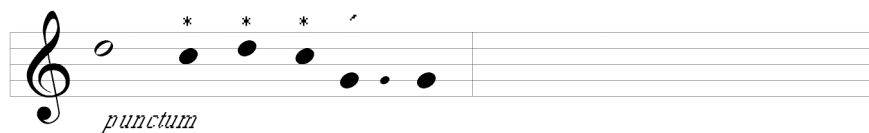


The gos - pel of the Lord.



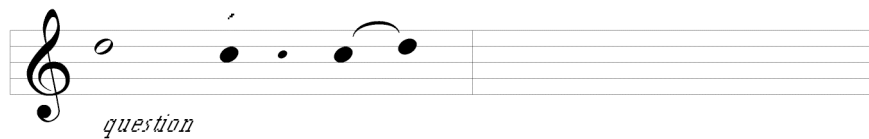
Praise to you, Lord Christ.

Ambrosian ferial tone



punctum

Musical notation for the punctum of the Ambrosian ferial tone. It consists of a treble clef, a common time signature, and a sequence of notes: a whole note on G4, followed by quarter notes on A4, B4, and C5, and finally a dotted quarter note on B4. The notes A4, B4, and C5 are marked with an asterisk (*). The notes A4, B4, and C5 are also marked with an accent (^).



question

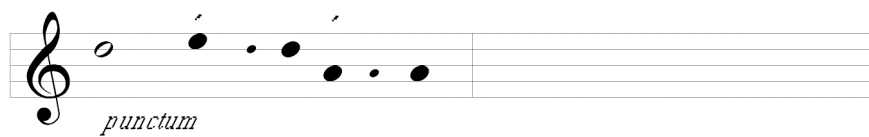
Musical notation for the question of the Ambrosian ferial tone. It consists of a treble clef, a common time signature, and a sequence of notes: a whole note on G4, followed by quarter notes on A4 and B4, and finally a dotted quarter note on C5. The notes A4 and B4 are marked with an accent (^). The note C5 is marked with a slur.



conclusion

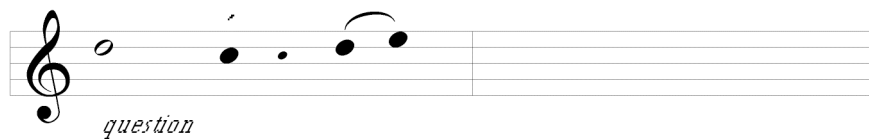
Musical notation for the conclusion of the Ambrosian ferial tone. It consists of a treble clef, a common time signature, and a sequence of notes: a whole note on G4, followed by quarter notes on A4, B4, and C5, and finally a dotted quarter note on B4. The notes A4, B4, and C5 are marked with an accent (^).

Ambrosian common tone



punctum

Musical notation for the punctum of the Ambrosian common tone. It consists of a treble clef, a common time signature, and a sequence of notes: a whole note on G4, followed by quarter notes on A4, B4, and C5, and finally a dotted quarter note on B4. The notes A4, B4, and C5 are marked with an accent (^).



question

Musical notation for the question of the Ambrosian common tone. It consists of a treble clef, a common time signature, and a sequence of notes: a whole note on G4, followed by quarter notes on A4 and B4, and finally a dotted quarter note on C5. The notes A4 and B4 are marked with an accent (^). The note C5 is marked with a slur.



conclusion

Musical notation for the conclusion of the Ambrosian common tone. It consists of a treble clef, a common time signature, and a sequence of notes: a whole note on G4, followed by quarter notes on A4, B4, and C5, and finally a dotted quarter note on B4. The notes A4, B4, and C5 are marked with an accent (^).

Strophic gospel tone

ac - cord - ing to Mat - thew.

Glo - ry to you, Lord Christ.

A B C D

Conclusion

The gos - pel of the Lord. Praise to you, Lord Christ.

John 1:1–5 illustrates how to arrange text for strophic gospel chant. Bold face indicates a final stressed syllable, and italics preparatory notes.

- A In the beginning was the **Word**,
- B and the Word was with **God**,
- C and the Word was **God**.
- D He was in the beginning *with God*.

- A All things came into being through **him**,
- B and without him not one thing came into **being**.
- C What has come into being in him was **life**,
- D and the life was the light *of all people*.

Conclusion

The light shines in the darkness, (first reciting note)
and the darkness did *not overcome* **it**. (second reciting note)

Intercessions

When the intercessions take the form of a litany, it is often desirable to sing them. Simple melodies appear in the *Hymnal 1982* at S106 (Form I), S107 (Form III), S108 (Form IV), and S109 (Form V), and in the Service Music Appendix at S362 (Form II) and S363 (Form VI). For the responses congregations may try other melodies from traditional plainchant, Slavonic chant, or modern sources such as Taizé. In the *Canadian Book of Alternative Services* music for responses to the litanies occurs in an appendix (BAS, 915-917).

In a litany the chant has two main parts: the leader's bidding or petition and the people's response. Whenever possible, it is desirable to sing both parts. In this way the leader and all the people become performers in an operatic ensemble.

The leader's part, called the *recitative*, consists of several melodic elements. Most of it is sung on a single note, called the *tenor* or reciting note, and it ends with a melodic formula of one or more notes, called the *final cadence*. Although a typical recitative contains only the tenor and final cadence, experienced singers sometimes add other elements. The singer may begin with an introductory phrase, modulate or change the reciting note to another pitch, and at a pause insert a cadence.

The response is a brief melodic formula in one or more parts. It may range in complexity from a simple melody in one part, consisting of two or three notes, to an ornate melodic structure in four-part harmony. The music should be related to the leader's part, so that the leader and people can sing back and forth in a unified melody. To enable this unity, often the leader's reciting note is the same as the first or main note of the response.

It is sometimes desirable to rehearse the people, and there are several ways to do this. At the beginning of the intercessions a deacon, song leader, or cantor may introduce the response by singing it. After that, the chant of each recitative gives the people their starting note. In a variation of this method, a musician may play instrumental phrases to teach the people the tune. In another method, before each response the song leader may use an instrument or a pitch pipe to give the starting note.

During the litany, however, it is usually better to sing without accompaniment or with occasional, soft notes from an instrument. In harmonized responses the people may continue humming the last note during the next bidding; this creates an attractive unity and helps to keep the leader on pitch. If the bidding ends with the word "Lord" and the response begins with "Lord," the people may sing the word with the leader.

There is another way to overlap the leader's chant. After the first bidding the people may sing "Lord, have mercy" (in unison or in parts) slowly and repeatedly, while the leader sings all the biddings. The leader may slow or pause, change pace, and let the people catch up. To accomplish this, the congregation may chant a simple Kyrie eleison or a Slavonic chant such as the "Gospodi pomiluj" (Lord, have mercy) sung at Taizé.

The litany melodies in this booklet include a popular chant in the *Hymnal 1982* (S106), four chants from medieval Roman tradition, and two modern tones. In the medieval

tones the Latin responses should normally be translated into English, and the music adjusted to fit the new words. The modern tones are merely examples. The pitch may be transposed up or down, and other tones may be composed.

Episcopal Form I (Hymnal S 106)

With say - ing "Lord, have mer - cy."

For let us pray to the Lord.

an - o - ther, and all our life, to Christ our God.

Early litany tones

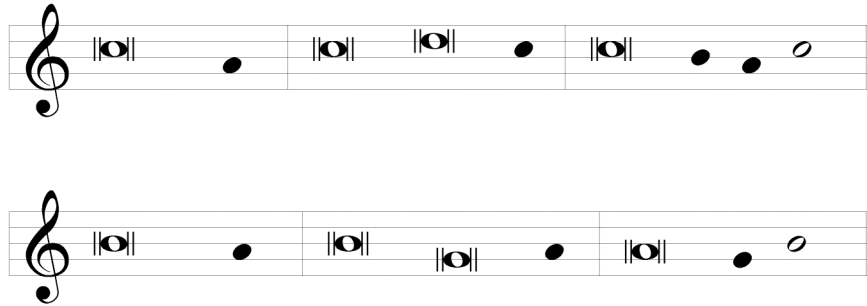
Te ro - ga - mus, au - di nos.

Te ro - ga - mus, au - di nos.

Chris - te, au - di nos.

Do - mi - ne, mi - se - re - re.

Modern litany tones



The following bidding illustrates how to point intercessory prayer for litany tones. In each chant, bold face indicates a final stressed syllable, and italics preparatory notes.

Early litany tones

- A For all those in danger **and** need:
B the sick and the suffering, prisoners and their families, the
hungry, homeless, **and** oppressed.

Modern litany tones

- A For all those in danger and **need**:
B the sick and the suffering, (first reciting note)
prisoners and their **families**, (second reciting note)
C the hungry, homeless, and **oppressed**.

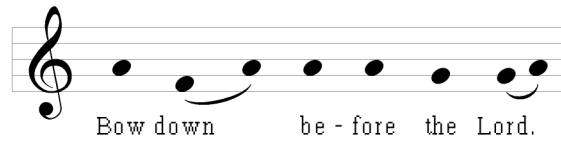
Before the solemn prayer over the people

The *Book of Occasional Services* restores the tradition of using a solemn prayer over the people during Lent, instead of a final blessing. The deacon first sings, "Bow down before the Lord," and the people kneel or bow. (In some traditions this text appears as "Bow your heads for God's blessing.") Two tones are given in this booklet, their use depending on the music the presider will use for the prayer. The first tone will usually be the appropriate one.

Before prayers over the people (in Lent)

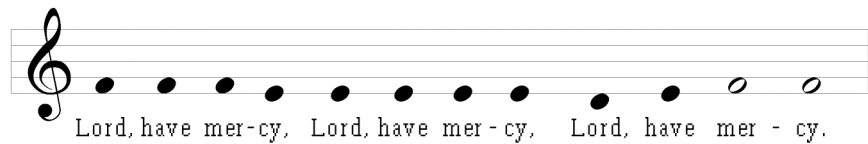


Bow down be - fore the Lord.

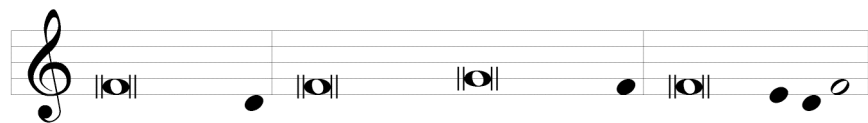


Bow down be - fore the Lord.

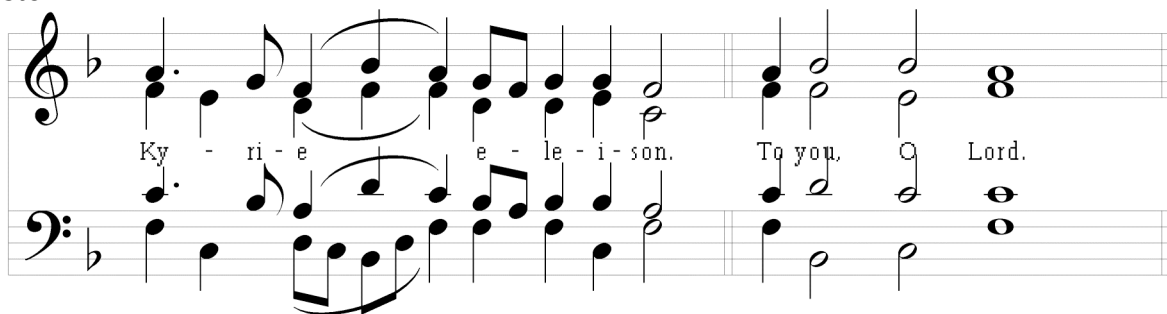
Litany in Lent



Lord, have mer - cy, Lord, have mer - cy, Lord, have mer - cy.



Easter



Ky - ri - e e - le - i - son. To you, O Lord.

Advent litany

Musical score for "Advent litany" in G major (one flat). The piece is in 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lyrics "Come, O Lord, and save us." are aligned with these notes. The piano accompaniment (bass clef) consists of a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a final chord of G4-B4-D5.

Ordinary litany 1

Musical score for "Ordinary litany 1" in G major (one flat). The piece is in 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lyrics "Ky - ri e e - le - i - son." are aligned with these notes. The piano accompaniment (bass clef) consists of a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a final chord of G4-B4-D5.

Ordinary litany 2

Musical score for "Ordinary litany 2" in G major (one flat). The piece is in 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lyrics "Lord, have mer cy." are aligned with these notes. The piano accompaniment (bass clef) consists of a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a final chord of G4-B4-D5.

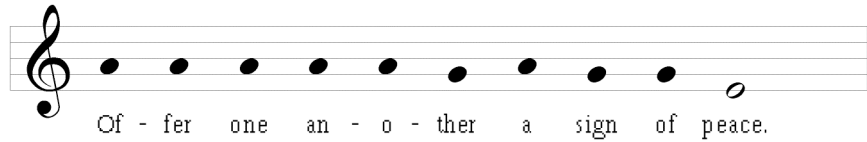
Leader's chant

Musical score for "Leader's chant" in G major (one flat). The piece is in 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment (bass clef) consists of a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a final chord of G4-B4-D5.

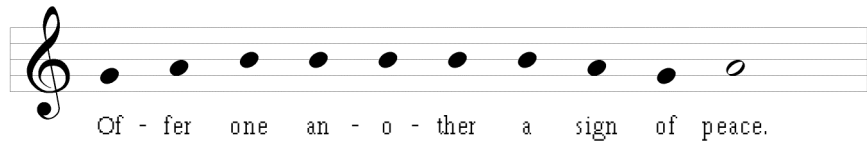
After the Peace

In some congregations, after the announcement of the peace it is common for the presider or a deacon to tell the people to greet each other. As a ceremonial direction this is properly a deacons function, and the text given is a free translation of the traditional *Offerte vobis pacem*. The tones in this booklet are designed to follow either of the presider's chants in the *Hymnal 1982*, the first after S110 and the second after S111.

After the Peace: Gregorian tone



After the Peace: Ambrosian tone



North American Association for the Diaconate
Monograph Series

Edwin F. Hallenbeck, Editor

- No. 1. Grein, Richard F. *Baptism and the Ministry of Deacons*, 1987.
- No. 2. Lassen-Willems, James *Are Deacons the Enemy?* 1989.
- No. 3. Grein, Richard F. *The Renewal of the Diaconate and the Ministry of the Laos*, 1991.
- No. 4. The 1986 Sindicators Meeting, *Laos and the Diaconate*, 1991.
- No. 5. Plater, Ormonde, *Calendar of Deacon Saints*, 1991, updated 2008.
- No. 6. Lee, Jeffrey D. *A View from the Omnivorous Presbyterate*, 1991.
- No. 7. Plater, Ormonde, *Historic Documents on the Diaconate*, 1991.
- No. 8. Plater, Ormonde, *Music and Deacons*, 1995.
- No. 9. W. Keith McCoy, *The Deacon as Para-Cleric*, 1998.
- No. 10. Louise Williams, *Growing in Ministry: Formation for Diaconal Service*, 1999.
- No. 11. Susanne Watson Epting, *Formation of Ministering Christians*, 1999.
- No. 12. Thomas Ferguson, *Lifting Up the Servants of God: The Deacon, Servant Ministry, and the Future of the Church*, 2001.
- No. 13. Richard L. Jeske, *The Role of the Diaconate and the Unity of the Church*, 2002.
- No. 14. Osvaldo D. Vena, *Gospel Images of Jesus as Deacon: Upsetting the Hierarchies of His Culture*, 2003.
- No. 15. Charles Hefling, *What Do We Bless and Why?*, 2003.
- No. 16. Benjamin L. Hartley, *An Empirical Look at the Diaconate in the United States*, 2003.
- No. 17. John W. Willets, *Deacon as Learner and Mentor for Today's Church*, 2005.
- No. 18. Susan Wilds McArver, *What Was Happening in Nineteenth Century Germany That Ignited Diaconia?* 2007.
- No. 19. Susanne Watson Epting, *Prophetic Voice of the Deacon*, 2008.