The Service Propers

Noted

The Introits and Intervenient Chants for the Sundays, Feasts, and Occasions of the Liturgical Year Set to Formulary Tones

Prepared by

Paul Bunjes

Authorized by the Commission on Worship, Liturgics, and Hymnology of The Lutheran Church—Missouri Synod

Accompaniment Edition
Part II
Trinity Sunday to Trinity XXVII and the Occasions

Concordia Publishing House
St. Louis, Missouri
Foreword

Various reasons prompted the Commission on Worship, Liturgics, and Hymnology of The Lutheran Church — Missouri Synod to endorse heartily the publication of the present volume. In the years 1942 and 1944 respectively this commission made available through Concordia Publishing House The Introits for the Church Year and The Graduals for the Church Year. However, already then the intent of the commission was to make available additional settings of the Introits, Graduals, and other liturgical materials. While smaller and more limited collections of such settings have been made available by Concordia during the interim, Prof. Bunjes' present opus is the largest and the only complete collection of Introits and Graduals released since 1942 and 1944 by Concordia Publishing House.

A distinctive feature of the settings found in the present volume is that they are genuine chant settings written for English texts. The eight Gregorian psalm tones (used in The Introits for the Church Year, 1942) were originally composed for Latin texts and therefore are not always well suited for English texts. Anglican chant (used in The Graduals for the Church Year, 1944) is not ideal chant, since it is in large part melodic and harmonic. Also it is dated and is falling into disuse. The Formulary Tones, though related to plain song and, in part, to chorale melodies, are nevertheless genuine chant which take into consideration the intrinsic and distinctive character of the English language. Since they are related to music that is familiar, they will not sound strange or dated. On the other hand, the elements of originality, freshness, and vigor are not lacking.

Making these settings of the Introits and Graduals of the church year available indicates that, though rooted in the traditions of the past, we of the church accommodate ourselves to the best standards and practices of the present. Although the extremes of much musical modernity have not been employed in these Formulary Tones, yet they are creations of the present. They were written for the church of the 20th century and hence become a part of the rich musical heritage of the church. It is our hope that they will enjoy widespread use and help to pave the way for the creation of further materials for the services of corporate worship of the church.

August 2, 1960

WALTER E. BUSZIN, Chairman
The Commission on Worship, Liturgics, and Hymnology of The Lutheran Church — Missouri Synod

In our day the music of the Liturgy, both in Catholic and Protestant churches, is in a state of flux. One of the real problems confronting our scholars has been how to give musical expression to the liturgical texts of the Service, such as Introits, Graduals, Tracts, Alleluias, etc.

Martin Luther faced the same problem when he found it necessary to produce his Deutsche Messe. With the deep insight of a genius, he used the ancient melodies of the church for his German Mass, but he gave them German forms. He felt that the melodies, wedded to a Latin text, could not be fitted to a German translation. He said: “Both texts and notes, accent and manner, must come out of the vernacular (Muttersprache), otherwise it is all an imitation, as the monkeys do.”

Since Luther's day, many attempts have been made both in Europe and in America to fit the German and English texts to the ancient Latin melodies. We know today that most of these attempts were not creative, but experimental and artificial. They show a regrettable lack of understanding of the principles underlying the ancient liturgy, which grew organically into a great work of art, and has a history of service to the church of more than 1,500 years.

The author of this volume has given the problem many years of intensive study. His approach to the question of English chant is, in my opinion, the only correct answer to the problem: Create new melodies, designed to carry the English text as perfectly as possible in its rhythm and inflection.

I wish this volume well. It is a fitting and important contribution to the musical heritage of the church.

Valparaiso University
THEO. HOELTY-NICKEL
July 1960
Preface

The Service Properes Noted presents the Introits and Intervenient Chants of the service for the entire church year, including the minor festivals. It is a foundational service book for use by choirs, in which the texts are set to the Formulary Tones. Two editions are provided: the present one, an accompanimental edition, which contains the accompaniments for the organ; a second one, a choir edition, which contains all of the melodies and texts needed by the choir. In both editions, the tunes and texts are printed out note for note, and the volumes agree perfectly with each other.

The Formulary Tones

The Formulary Tones, which provide the musical vehicle for the texts of the service properes, are twelve in number. Each one is cast into one of the church modes. The melodies are entirely new, being designed to carry the English text perfectly with respect to its rhythm and inflection. In a number of instances, quotations from the great chorale melodies of the church have been incorporated into the tones.

Following is an example of Formulary Tone I, showing the seven identifiable parts of it:

1. The intonation. 2. The reciting tone. 3. The antemedia inflection. 4. The medial cadence. 5. The reciting tone. 6. The antiterminal pause. 7. The terminal cadence.

In addition, two interpretative signs appear in this book. They are:

a. the *signum cadentiae*. b. the *signum accentus*.

The intonation is used to begin a chant or any of its formal sections; it is not used within a section. The reciting tone carries the first phrase of the verse and leads directly into the medial cadence. The second reciting tone carries the second phrase of the verse and leads into the terminal cadence, which closes the verse. The antemedia inflection occurs only when the first half-verse requires division, and the antiterminal pause only when the second half-verse needs to be divided. The *signum cadentiae* appears in the text and reminds the singer where the cadence begins. The *signum accentus*, placed over a note, reminds the singers that this note must be stressed.

Supplements

Each tone is provided with a supplementary set of alleluias, laid out in four parts; these are used in some of the Introits and Intervenient Chants and may be performed in unison with organ, or in parts with organ or a cappella.

* A complete explanatory monograph, discussing the Formulary Tones in detail, is projected by the publisher. It will be entitled *The Formulary Tones Annotated*. 
A. Blessed be the Holy Trinity and the undivided Unity.

Let us give glory to Him, because He hath shown His mercy to us.

Ps. O Lord, our Lord, how excellent is Thy name in all the earth!

Glory be to the Father and to the Son and to the Holy Ghost; as it was in the beginning, is now, and ever shall be,
world without end. Amen. Bless ed be the Holy Trinity and the undivided Unity! Let us give glory to Him because He hath shown His mercy to us.

1. The complete form of the Introit is presented here as a model for the first cycle of the Trinity Season. 2. Antiphon. 3. Psalmamus. 4. Gloria Patri.

The Introit (alternate) Formulary Tone XII

A. Holy, holy, holy is the Lord of hosts! Of Him and through Him and to Him are all things. Ps. O Lord, our Lord, how excellent
is Thy name in all the earth! G. Glory be to the Father and
to the Son and to the Holy Ghost; as it was in the beginning,
is now, and ever shall be, world without end. Amen.

Repeat Antiphon

The Intervenient Chants

R. ^ Blessed art Thou, O Lord, who hold-est the deep and who dwell-est be-
tween the cher-u-bim. V. ^ Blessed art Thou, O Lord, in the firmament of /
heaven, and greatly to be praised forever.

The Alleluia

I-II. Alleluia! Alleluia!

V. Blessed art Thou, O Lord God of our fathers, and greatly to be praised and glorified forever.

II. Alleluia!

1. Responsorium. 2. Versus. 3. The Alleluia is to be sung immediately upon the conclusion of the Gradual. 4. The jubilant Alleluias should, if at all possible, be sung in four parts (SATB); if not, the upper part may be sung in unison by the whole choir or by an antiphonal junior or children’s choir.