

How to Sing Psalms from the *Brotherhood Prayer Book* Using English Chant Psalm Tones

If you know how to sing English Chant Psalm Tones – For example, “hymns” 662, 663, 665-668 in *The Lutheran Hymnal* (St. Louis: Concordia, 1941) – you can use them to sing the Psalms in the *Brotherhood Prayer Book*. Here’s how it works. The English Chant Tones are divided into two halves. Each half of the Psalm tone has a reciting tone (a whole note), followed by a cadence of two measures in the first half and a cadence of three measures in the second half.

reciting tone cadence reciting tone cadence
 H I J K L M N

TLH #665

In most English Chant Psalters, the text of each half-verse is marked with a vertical bar lines to indicate where each measure of the cadence begins in the text. The *Brotherhood Prayer Book* uses accents instead of vertical bar lines.

1. In the *Brotherhood Prayer Book*, the cadence of the first half-verse begins at the last accent. The cadence of the second half-verse begins at the first accent. In the first half-verse, the last accent mark can be thought of as the first bar line. In the second half-verse, the two accent marks can be thought of as the first two bar lines.
2. **First half-verse:** If there are three syllables following the last accent, then every note gets one syllable. If there are two syllables following the last accent, then the two notes of measure “I” must be slurred on one syllable. If the last syllable is stressed (underlined – *correptum*), the cadence begins on the accent mark. Three syllables must be sung on the two notes of measure “I” (usually two syllables on the first note). The underlined syllable is sung on the note of measure “J”.
3. **Second half-verse:** The text from the first accent up to (but not including) the second accent is sung on measure “L”. If there are two syllables, each syllable is sung to one note of measure “L”. If there are three syllables, they must be sung on the two notes of measure “L” (usually two syllables on the first note). If there are three syllables following the last accent, then every note of measures “M” and “N” gets one syllable. If there are two syllables following the last accent, then the two notes of measure “M” must be slurred on one syllable. If the last syllable is stressed (underlined – *correptum*), the cadence begins on the accent mark. Usually, two syllables are sung on measure “L”, one syllable is slurred on measure “M”, and the underlined syllable is sung on measure “N”. Different melodies may require a slightly different handling of these rules.
4. If there is a flexa (cross, dagger) in the first half-verse, this should be treated simply as a breathing mark.
5. “Double chants” are English Chant Psalm Tones that have two lines of music (for example, TLH #662, 667, 668). Before using these tones with a text, one must determine whether the text has an even or odd number of verses. If it has an odd number of verses, repeat the second line of the double chant on the last verse of the text before the *Gloria Patri* (Glory be to the Father...).
6. The antiphons and responsories may also be sung according to the English Chant Tones.

Example:

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Ps. 26:1 ... in míne in-	tég- ri-	ty: * Ps. 26:11... and be	mérci- ful	ún- to	me.
Ps. 26:2 ... O LÓRD, and	próve-	me; * Ps. 26:1 ... therefore	Í	shall nó-	slide.
Ps. 26:6 ... hands in	ínno- cen-	cy: * Ps. 26:6 ... thine	ál- tar	O-	<u>LORD:</u>
Glory be to the Fátther and tó	the	Son * and	tó	the Hó- ly	Ghost.
As it was ... and éver	sháll-	be,*	-	wórld without énd	A- men.

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