

# DOWNLOAD PDF SEASONAL INVITATORIES, ANTIPHONS, RESPONSORIES, AND VERSICLES

## Chapter 1 : Breviary : Wikis (The Full Wiki)

*Invitatories, Antiphons, Responsories and Versicles Advent INVITATORY BEHOLD, the King cometh: O come, let us worship Him. ANTIPHONS Behold, the Name of the Lord cometh from far: and let the whole earth be filled with His glory.*

Volpiano Marginalia , Other information: This field, ordinarily left blank, has been utilized in some records to clarify the location of a chant on the page or folio side. These chants are often later additions to the source, and have been identified as follows: The actual number of the folio or page, as found in the manuscript or as supplied. Leading zeros are used as in The last of the four characters contains either "r" or "v" to identify the side of the folio on which a chant is found. When unnumbered folios occur between numbered ones, this field contains lower case letters starting with "w" to mark the unnumbered ones. For example, an unnumbered folio after is designated as w for the recto and x for the verso. This preserves the manuscript order across sort sequences. For manuscripts in which the numbering is by page this fourth character is left blank. A field that provides for each chant an indication of the order in which it appears on the page or folio side: The presence of this field enables the user to sort the file back into manuscript order after it has been sorted into another order; it also makes the chant easier to find on the page. A "99" in this field is used to hold a place for a reference to a lacuna that follows. If the first item on the page or folio that comes after a lacuna is a chant that lacks its beginning, "0" is used as the number for it. The name of the occasion on which the chant is sung, given in a style and spelling similar to that employed by Hesbert in volumes 3 and 4 of Corpus Antiphonarium Officii CAO. For chants to be sung within the octave of a feast, ",8" follows the name of the feast. An abbreviation for the liturgical service in which the chant is sung as follows: Identifies chants by type. Click here for the abbreviations and their explanations. Identifies the liturgical role of a particular chant according to the system described below all designations are aligned right--some computer programmes require the addition of spaces preceding the designations to fill out the three-character field. In Lauds and Vespers, the antiphons for psalms are numbered in order: When more than five antiphons are given for the psalms of Lauds and Vespers, every effort is made to determine in which position they are intended to be sung. When only one antiphon is provided for Lauds or Vespers and it is clearly the beginning of a series for that Office as marked with a rubric such as "et reliquae" , that antiphon is numbered "1". When a single antiphon is intended to be employed with all the psalms of Lauds or Vespers, it is marked "p". In Offices such as Terce where only one chant of a particular genre is sung, the position is left blank. In Matins, the antiphons and responsories are given a pair of numbers separated by a period. The first number of each pair designates the nocturn; the second, the position of the chant within the nocturn. When just one antiphon is provided for all the psalms of a nocturn, it is given a number that designates the nocturn, followed by a period and a space, thus: A Matins versicle is given a number that designates the nocturn in which it appears, followed by a period and a space. If the Office is not specified, "R" is used for the "Office" and the chants are numbered in sequence. If more than one chant is provided for the same position, these are considered alternates and marked identically. When an Office requires only one chant of a particular genre and two are given, the position fields for both are left blank. An exception is made when several antiphons are given for the Magnificat or Benedictus: Processional chants are also numbered "1P", "2P", and so on. Chants assigned to categories for which there is no position as such "R", "E", "H", and "X" are numbered in sequence beginning "1", "2", and so on. Some manuscripts do not indicate how the antiphons and responsories of Matins are divided up among the nocturns; for these indices, responsories and antiphons are numbered in series on each liturgical occasion. When many antiphons are given for the Magnificat or Benedictus, and when the assignment to the one canticle or the other is not clear, these are numbered in series with the Office designated as "E. When only one chant occurs in a position that would normally be numbered in series, "1" is omitted and the position is left blank. Verses for antiphons and responsories, however, are always numbered "01," "02," etc. It is sometimes the case that two chants have

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exactly the same text at their start but one continues with additional material. In other cases, two or more chants may begin with the same text and then diverge. For these chants, the incipit alone cannot distinguish between the versions; the user must refer to the chant ID number. The occurrence of one or more "alleluias" is not considered a change in text unless "alleluia" is the first word of the chant. In order for functional electronic searching by incipit, spelling is normalized as in volumes 3 and 4 of CAO. Some typical spellings are as follows: Grammar and case endings are those of the manuscript, as are verb tense and number. Differences in wording from that in CAO are preserved. An exception is made in the case of Toledo. An illegible word is represented by "--", and an illegible portion of a word by a single hyphen. Capitalization is limited to proper names of persons and places, places of origin, and nationalities. Words that are capitalized include: Wherever possible the entire incipit is shown, with abbreviations resolved and the last word completed. Occasionally an incipit is too long to fit in this field; in such cases, the asterisk follows the last word that fits in the space. When the text of a chant consists of the word "alleluia" repeated several times, a lower-case Roman numeral indicates the number of repetitions, as in "Alleluia iii. In the case of versicles, the incipit given is only the first half: A versicle is considered complete if this first half is given in full in the manuscript. Sources representing the Roman cursus include: These 6-digit numbers plus suffixes have been created by Cantus in order that the large repertory of chants not included in CAO i. These CantusIDNumbers have been designed to follow both the past numbering practices of Cantus and the general numbering scheme created by Hesbert in CAO, with corresponding numerical prefixes for each genre of chant. The apparent mode of the chant. This is normally a single number in the left-hand column of this field, with the values 1 through 8 indicating the mode in which the melody is found in this manuscript. In deciding the mode of a chant, Cantus indexers take into account the final, the range, and any modal formula that may be associated with it, such as the verse of a responsory. Some sources indicate the mode to which they assign a chant; where this does not coincide with the decision of the indexer, the latter is what appears in the index. A lower-case "r" is used in this column to represent any of the simple formulas to which short responsories and versicles are sung. A question mark in the right-hand column following a mode number indicates uncertainty concerning the modal assignment. The letter "S" is used in this column for a responsory verse that is sung to a special melody rather than to the melodic formula typical of its mode; "T" indicates that a chant is written in transposition. This one- or two-digit number, or numbers and letters in combination, refers either to the differentia the termination of the psalm tone to be employed in connection with a particular antiphon or to the tone to be employed with an invitational antiphon. If numbers are used, a single-digit differentia number is placed as the second character of this field. When tonary letters are used as in Bamberg and Karlsruhe, a single letter appears as the first character. If a combination of numbers and letters is used, the differentiae are provided with a 2-character code: In some of the southern German and Swiss manuscripts, the system found in those sources has been adopted: The differentiae in the Sarum Antiphoner correspond exactly to those in the Sarum Tonary edited by W. Frere in *The Use of Sarum* and the numbering system in the tonary is used in the index. In more recent index files, indications of ligation and liquescence have been added to the differentia codes to differentiate these patterns from others which employ the same pitches but appear in a distinct form within the manuscript folios. See the individual manuscript "about" files for more details. The numbering of differentiae does not carry over from one index file to another as each manuscript has its own system. For the tonus peregrinus, a "P" is entered as the second character. The codes for invitational tones also appear in this field. These reflect the musical cues written over the word "Venite" that appear after an invitational antiphon, and also represent the tones themselves, whether partially or fully notated. In most instances these carry over from one source to another: The case is the same when tones are represented by certain numbers, for example, 3, 5, or 7. Exceptions to this practice are made for sources that have collections of tones that do not lend themselves to representation through the standard codes--Toledo. In the indices for these sources, the systems of symbols provided for invitational tones are unique. Refer to the "about" files for more details. When an indexer desires to include non-standard information in a file, it is often placed in this field. For example, in the Barnwell index, the "Extra" field records two additional distinctions

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beyond mode and differentia made by Frere in his classification of the antiphons in the Sarum repertory. In the index of Toledo This field contains a numerical code for each liturgical occasion or "feast. These codes are described in detail in the Liturgical Occasion Table. A twenty-character field that identifies the manuscript or printed source. This field is useful when one wishes to combine several indices and sort them together. The abbreviations are modeled on the system developed for RISM. This field contains extra information not normally included in the Cantus format. These sources have been cross-referenced in this field. Note that these cross-references are given only for chant texts not included in CAO, and refer only to the text of the chant, not to the music. This field has also been employed in selected manuscript indices to indicate psalm usages when they are specified. Volpiano font is a system for encoding a chant melody as a searchable text string. Volpiano font uses alphabetic and other symbols: After the last pitch of a complete melody, add three hyphens and a double barline "4".

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## Chapter 2 : Antiphony | Revolv

*annum arrangement: responsories de psalmista, common antiphons to the Psalms, and a seasonal (winter-spring) invitatory antiphon (Praeoccupemus faciem). This structure is varied from the.*

Use Treasury of Daily Prayer, using Treasury of Daily Prayer Without exaggeration it can be said that Concordia Publishing House is currently in a golden age of its publication history. For at least a decade now they have consistently been publishing a whole range of excellent resources that in a renewed way are committed to teaching the doctrine of the Evangelical Lutheran Church. The publication of Lutheran Service Book and its accompanying resources has been a blessing to our synod. Pastors have seen a whole array of excellent Lutheran theological works being published. In midst of all those good things, for me, one item has stood out above all the others. That item is Treasury of Daily Prayer [http: I am writing about it for two reasons. First, I believe that Treasury of Daily Prayer is the single best resource for enriching the devotional lives of Lutheran congregation members. It is my hope that I will be able to encourage more people to make Treasury of Daily Prayer a part of their daily life in the faith. Second, I have had a number of members who do use Treasury of Daily Prayer ask me if at some time I would provide additional guidance in how to use the book. These members have seen all of the resources in the book and have felt that they are not getting everything out of the use of the book that is possible. I am sure that this is true for members in other congregations as well. The book provides seven items for each day: The Old Testament and New Testament reading provides the biblical text to be read each day. This is usually about 40 verses. It is the same daily lectionary printed at the bottom of the bulletin insert each week. This will take the reader through the entire New Testament and about a third of the Old Testament in a year. The Writing is the text of a brief excerpt from the Book of Concord, Martin Luther or some writer from the catholic universal Church during the last two thousand years. The Prayer of the Day provides the text of a prayer for that specific day. The Suggested Reading from the Book of Concord provides only a citation of the recommended passage. Although the same order of service was used at the same time of day there were numerous portions of the service that varied depending on the day and season of the Church year. The Invitatory is the statement that introduces and concludes the singing of the Venite Psalm The Responsories are used after the Scripture readings. Each one ends with the Gloria Patri: Selected Canticles Canticles are biblical texts that have been used as songs in worship. The are provided for use with the different Orders of Daily Prayer F. How is it arranged? A great strength of Treasury of Daily Prayer is that it is arranged on the basis of the Church year. Treasury of Daily Prayer notes these days and provides the Collect as well as a brief description of the individual. Because the date of Easter varies from year to year the next part of the Daily Propers which covers the Time of the Church and the Time of Christmas are marked according to the specific date May 18 through March 9. The reader begins the Time of the Church section on the specific date that is the first Monday after Trinity Sunday. This is used until the Ash Wednesday when the user returns to the front of the book. Why does this book exist? Treasury of Daily Prayer stands in the tradition of the breviary. This type of work became common in the thirteenth century. It brought within one book all of the things needed to pray the Daily Prayer Offices of the Church such as Matins and Vespers. Like the breviary, Treasury of Daily Prayer places between two covers all of the resources that a person needs in order to have a rich, Scriptural devotion and prayer life that follows the rhythm of the Church year. How do I use it? The more parts you can use, the better, and so as you get familiar with Treasury of Daily Prayer you can make it a goal to include more of it in your devotions. A great place to start is by using some of the orders of service included in the Daily Prayer for Individuals and Families. Simply reading the text of the service and following the rubrics the directions printed in red will help you to begin using the many resources in Treasury of Daily Prayer. This is a good way to begin using the seasonal antiphons. A person can read the antiphon such as right now one of the three for Lent found on page O at the beginning of a psalm and then after the Gloria Patri. The same thing can later be done with the orders of](http://www.concordia.com)

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service such as Matins and Vespers. What about all those ribbons? Users are often intimidated by the six colored ribbons that come with the book and the directions describing how to use them in the first pages. The ribbons serve a very simple purpose. They are meant to mark the parts of the book you use so that you can quickly turn to the needed material in the course of your devotions. You may not need to use all the ribbons when you first start using Treasury of Daily Prayer. You simply need to find a pattern that allows you to remember that a certain color marks a specific kind of material in the book. So for example, in my office at church right now I use Matins in the morning when I arrive and the Noon section of Daily Prayer for Individuals and Families before lunch. In my system the yellow ribbon marks the proper for that day. The blue ribbon marks Matins and the green ribbon marks the Noon service so that I can find them easily. The red ribbon marks the Invitations, Antiphons and Responsories so that I can use them. The purple ribbon marks the Psalms since I use the whole psalm indicated in the propers. And the green ribbon marks the Small Catechism. But what about Portals of Prayer? You had better make sure that the new ones are out long before the current one is finished. And you should probably assume that people will still want to use it. Portals of Prayer is a great resource. We should note however that it exposes the reader to a very small amount of Scripture. As a pastor, I want to encourage people to be reading more of the Bible each day than ten verses or so and a psalm. Take, read and pray I highly recommend Treasury of Daily Prayer because it encourages a regular devotional life that is built around praying the Psalms, reading of Scripture and praying in the rhythm of the Church year. We are blessed to have such a devotional resource available. If you are interested in Treasury of Daily Prayer, I am sure that your pastor will be more than happy to show you a copy.

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### Chapter 3 : Catholic Encyclopedia, Volume 1: Aachen-Assize - Christian Classics Ethereal Library

*An Antiphonary is one of the liturgical books intended for use in choro (i. e. in the liturgical choir), and originally characterized, as its name implies, by the assignment to it principally of the antiphons used in various parts of the Roman liturgy.*

It thus included generically the antiphons and antiphonal chants sung by cantor, congregation, and choir at Mass antiphonarium Missarum, or graduale and at the canonical Hours antiphonarium officii ; but now it refers only to the sung portions of the Divine Office or Breviary. Other English equivalents for antiphonary are antiphonar still in reputable use and antiphoner considered obsolete by some English lexicographers, but still sometimes used in current literature. In the "Prioresses Tale" of Chaucer it occurs in the form "antiphonere": He Alma Redemptoris herde syngre As children lerned hir antiphonere. The word Antiphonary had in the earlier Middle Ages sometimes a more general, sometimes a more restricted meaning. In its present meaning it has also been variously and insufficiently defined as a "Collection of antiphons in the notation of Plain Chant", and as a liturgical book containing the antiphons "and other chants". In its present complete form it contains, in plain-chant notation, the music of all the sung portions of the Roman Breviary immediately placed with the texts, with the indications of the manner of singing such portions as have a common melody such as versicles and responses, the Psalms, the Lessons, the Chapters. But the Lessons of Matins First Nocturn in the triduum of Holy Week , styled "Lamentations", have a melody proper to themselves, which is not therefore merely indicated but is placed immediately with the texts of the Lessons. Arranged at Rome under the supervision of the Sacred Congregation of Rites. The first of these volumes to be issued was that entitled: It comprised in one volume what in some editions had been distributed in several, such as the "Antiphonarium" in a very restricted sense , the "Psalterium", the "Hymnarium", the "Responsoriale". The Office of Matins was divided into the other two volumes, one of which contained the invitatories, antiphons , hymns , etc. It is proper to add here that this Ratisbon edition has lost its authentic and official character by virtue of the "Motu proprio" 22 November, , and the Decree of the Sacred Congregation of Rites 8 January, A new edition of the liturgical books is in preparation, of which the first volume issued is the "Kyriale". The volumes of the Ratisbon edition are widely used in Germany , Ireland , and America. They may still be used, as it probably will be some years before the complete Vatican edition as it is called appears. The change from the Ratisbon to the Vatican edition is, however, to be made gradually but rapidly. While the former edition was "commended" for use, the latter is "commanded" for use. Into the various reasons for the rejection by Pope Pius X of the Ratisbon edition and the necessary substitution therefor of the Vatican edition, this is not the place to enter. In order to show as clearly as possible the exact position of the antiphonary as the word is now used amongst the liturgical books , it is proper to recall that the Roman Missal contains all the texts used at Mass; the Roman Breviary , all the texts used in the Divine Office , or Canonical Hours. While in the Missal , however, the introits, graduals, tracts, sequences, offertories, communions, as well as the texts of the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei are both read by the celebrant and sung by the choir, their notation is not given, only the accentus, or chants, of the celebrant and deacon have the music furnished such as the intonations of the Gloria, the Credo, the chants of the various Prefaces, the two forms of the Pater Noster , the various forms of the Ite, or Benedicamus, the Blessing of the Font, etc. The omitted chants styled concentus , which are to be sung by the choir, are contained in a supplementary volume called the "Graduale" or "Liber Gradualis" anciently the "Gradale". In like manner, the Roman Breviary , all of which, practically, is meant for singing in choro, contains no music; and the "Antiphonarium" performs for it a service similar to that of the "Liber Gradualis" for the Missal. Just as the "Liber Gradualis" and the "Antiphonarium" are, for the sake of convenience, separated from the Missal and Breviary respectively, so, for the same reason, still further subdivisions have been made of each. Into those of the "Graduale" we need not enter. The "Antiphonarium" has been issued in a compendious form "for the large number of churches in

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which the Canonical Hours of the Divine Office are sung only on Sundays and Festivals". This "Antiphonarium Romanum compendiose redactum ex editionibus typicis" etc. Another separate volume is the "Vesperal", which contains also the Office of Compline ; and of the "Vesperal" a further compendium has been issued, entitled "Epitome ex Vesperali Romano". All the above volumes are in the Ratisbon edition. Associated somewhat in scope with the "Antiphonarium" is the "Directorium Chorii", which has been described as furnishing the ground plan for the antiphonary, inasmuch as it gives or indicates all the music of the chants except the responsories after the Lessons , the tones of the psalms, the brief responsories, the "Venite Exsultemus", the "Te Deum", Litanies, etc. The text of all the psalms, the full melody of the hymns , and the new feasts were added to the "official edition" of the "Directorium" in The word Antiphonary does not therefore clearly describe the contents of the volume or volumes thus entitled, in which are found many chants other than the antiphon technically so called , such as hymns , responsories, versicles, and responses, psalms, the "Te Deum", the "Venite Adoremus", and so forth. The expression "antiphonal chant" would, however, comprise all these different kinds of texts and chants, since they are so constructed as to be sung alternately by the two divisions of the liturgical choir; and in this sense the word Antiphonary would be sufficiently inclusive in its implication. It may be said, then, that these two books receive the names "Antiphonarium" and "Graduale" from the technical name of the most important chants included in them. Fundamentally all the chants, whether of the Mass or of the Divine Office , are sung antiphonally, and might, with etymological propriety, be comprised in the one general musical title of "Antiphonary". The plain-chant melodies found in the Roman antiphonary and the "Graduale" have received the general title of "Gregorian Chant" , in honour of St. Gregory the Great , to whom a widespread, very ancient, and most trustworthy tradition, supported by excellent internal and external evidence, ascribes the great work of revising and collecting into one uniform whole the various texts and chants of the liturgy. The immense importance of St. Other popes had, a medieval writer assures us, given attention to the chants; and he specifies St. John I , and Boniface II. It is true , also, that the chants used at Milan were styled, in honour of St. But it is not known whether any collection of the chants had been made before that of St. Gregory , concerning which his ninth-century biographer, John the Deacon , wrote: Antiphonarium centonem â€ compilavit. The authentic antiphonary mentioned by the biographer has not as yet been found. What was its character? What is meant by cento? In the century in which John the Deacon wrote his life of the Saint, a cento meant the literary feat of constructing a coherent poem out of scattered excerpts from an ancient author, in such wise, for example, as to make the verses of Virgil sing the mystery of the Epiphany. The work, then, of St. Gregory was a musical cento, a compilation centonem â€ compilavit of pre-existing material into a coherent and well-ordered whole. This does not necessarily imply that the musical centonization of the melodies was the special and original work of the Saint, as the practice of constructing new melodies from separate portions of older ones had already been in vogue two or three centuries earlier than his day. But is it clear that the cento was one of melodies as well as of texts? In answer it might indeed be said that in the earliest ages of the Church the chants must have been so very simple in form that they could easily be committed to memory; and that most of the subsequently developed antiphonal melodies could be reduced to a much smaller number of types, or typical melodies, and could thus also be memorized. And yet it is scarcely credible that the developed melodies of St. What made his antiphonary so very useful to chanters as John the Deacon esteemed it was probably his careful presentation of a revised text with a revised melody, written either in the characters used by the ancient authors as set down in Boethius or in neumatic notation. We know that St. Augustine , sent to England by the great Pope, carried with him a copy of the precious antiphonary, and founded at Canterbury a flourishing school of singing. It will be impossible to trace here the progress of the Gregorian antiphonary throughout Europe , which resulted finally in the fact that the liturgy of Western Europe , with a very few exceptions, finds itself based fundamentally on the work of St. Briefly, it may be said that the next highly important step in the history of the antiphonary was its introduction into some dioceses of France where the liturgy had been Gallican, with ceremonies related to those of Milan and with chants developed by newer

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melodies. From the year may be dated the change in favour of the Roman liturgy. Chrodegang , Bishop of Metz , on his return from an embassy to Rome , introduced the Roman liturgy into his diocese and founded the Chant School of Metz. Subsequently, under Charlemagne , French monks went to Rome to study the Gregorian tradition there, and some Roman teachers visited France. The interesting story of Ekkehard concerning Petrus and Romanus is not now credited, but a certain Petrus, according to Notker , was sent to Rome by Charlemagne , and finally, at St. Gall, trained the monks in the Roman style. Besides Metz and St. Gall, other important schools of chant were founded at Rouen and Soissons. In the course of time new melodies were added, at first characterized by the simplicity of the older tradition, but gradually becoming more free in extended intervals. With respect to German manuscripts , the earliest are found in a style of neumatic notation different from that of St. Gall, while the St. Gall manuscripts are derived not directly from the Italian but from the Irish-Anglo-Saxon. It is probable that before the tenth and eleventh centuries at which period the St. Gall notation began to triumph in the German churches the Irish and English missionaries brought with them the notation of the English antiphonary. It would take too much space to record here the multiplication of antiphonaries and their gradual deterioration, both in text and in chant, from the Roman standard. The school of Metz began the process early. Commissioned by Louis the Pious to compile a "Graduale" and antiphonary, Amalarius, a priest of Metz , found a copy of the Roman antiphonary in the monastery of Corbie , and placed in his own compilation an M when he followed the Metz antiphonary, R when he followed the Roman, and an I C asking Indulgence and Charity when he followed his own ideas. His changes in the "Graduale" were few; in the antiphonary, many. Part of the revision which, together with Elisagarus he made in the responsories as against the Roman method, were finally adopted in the Roman antiphonary. In the twelfth century the commission established by St. The multiplication of antiphonaries, the differences in style of notation, the variations in melody and occasionally in text, need not be further described here. Gall, of Hartker, of Montpellier , of the twelfth-century monastic antiphonary found in the library of the Chapter of Lucca , which, now in course of publication, illustrates the Guidonian notation that everywhere replaced, save in the school of St. Gall, the ambiguous method of writing the neums in campo aperto, as well as the proposed publication in facsimile by the Benedictines of Stanbrook, of the thirteenth- century Worcester antiphonary Antiphonale Monasticum Wigarniense it is not necessary to speak in detail. This appeal to early tradition has resulted in the action of Pius X which has taken away its official sanction from the Ratisbon edition. The Ratisbon "Graduale", founded on the Medicean which gave the chants as abbreviated and changed by Anerio and Suriano , and the "Antiphonarium" which was based on the Antiphonale of Venice , , with the responsories of Matins based on the Antwerp edition of , will be replaced by the chants as found in the older codices. That the word antiphonarium is, or was, quite elastic in its application, is shown by the interesting remark of Amalarius in his "Liber de ordine Antiphonarii", written in the first half of the ninth century. The work which in Metz was called "Antiphonarius" was divided into three in Rome: The remainder they divide into two parts: I have followed our custom, and have placed together mixtim the responsories and the antiphons according to the order of the seasons in which our feasts are celebrated" P. The word "cantatory" explains itself as a volume containing chants; it was also called "Graduale", because the chanter stood on a step gradus of the ambo , or pulpit , while singing the response after the Epistle. Other ancient names for the antiphonary seem to have been "Liber Officialis" Office Book and "Capitulare" a term sometimes used for the book containing the Epistles and Gospels. The changes in the antiphonary resulting from the reform of the Breviary ordered by the Council of Trent and carried out under Pius V will be appropriately treated under Breviary. Finally, it should be noted that the term antiphonarium, printed as a title to many volumes, is made to cover a very varied selection from the complete antiphonary. Sometimes it means practically a "Vesperale" sometimes with Terce added; sometimes with various processional chants and blessings taken from the "Processionale" and "Rituale". These volumes meet the local usages in certain dioceses with respect to Church services, and offer a practical manual for the worshipper, excluding portions of the Divine Office not sung in choir in some places and including those portions which are sung. Sources Much space would be required for

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even a partially satisfactory bibliography, which should comprise some notice of the publication of fragmentary and of complete sources antiphonaries of the Mass and of the Divine Office , the commentaries upon them, the discussions raised concerning them, and the present-day activity in phototypic reproduction. The following brief list may prove serviceable, partly because of its indications of fuller bibliographic information, partly because of the comparatively easy accessibility of the works mentioned: Paris, , s. About this page APA citation. In The Catholic Encyclopedia. Robert Appleton Company,

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### Chapter 4 : Downloads - The Monastery | Saint Meinrad Archabbey

*There are even special seasonal invitatories, antiphons, and responsories for use with Matins and Vespers! These allow you to pray through the ancient prayer offices just as Christians have done for centuries.*

Scope[ edit ] It thus included generically the antiphons and antiphonal chants sung by cantor, congregation, and choir at Mass antiphonarium Missarum, or graduale and at the canonical Hours antiphonarium officii ; but now it refers only to the sung portions of the Divine Office or Breviary. Other English equivalents for antiphonary are antiphonar still in reputable use and antiphoner considered obsolete by some English lexicographers, but still sometimes used in current literature. He Alma Redemptoris herde synges As children lerned hir antiphonere. The word Antiphonary had in the earlier Middle Ages sometimes a more general, sometimes a more restricted meaning. In its present meaning it has also been variously and insufficiently defined as a "Collection of antiphons in the notation of Plain Chant", and as a liturgical book containing the antiphons "and other chants". In its present complete form it contains, in plain-chant notation, the music of all the sung portions of the Roman Breviary immediately placed with the texts, with the indications of the manner of singing such portions as have a common melody such as versicles and responses, the Psalms, the Lessons, the Chapters. But the Lessons of Matins First Nocturn in the triduum of Holy Week, styled "Lamentations", have a melody proper to themselves, which is not therefore merely indicated but is placed immediately with the texts of the Lessons. An old Antiphoner from the Church of St. The first of these volumes to be issued, entitled: It comprised in one volume what in some editions had been distributed in several, such as the "Antiphonarium" in a very restricted sense , the "Psalterium", the "Hymnarium", the "Responsoriale". The Office of Matins was divided into the other two volumes, one of which contained the invitatories, antiphons, hymns, etc. It is suggested by some that this Ratisbon edition has lost its authentic and official character by virtue of the " Motu proprio " 22 November , and the Decree of the Sacred Congregation of Rites 8 January Folio 22r of the Ranworth Antiphoner contains a portion of the Mass of the Nativity. The historiated initial depicts a Nativity scene. Scope, continued[ edit ] In order to show as clearly as possible the exact position of the antiphonary as the word is now used amongst the liturgical books, it is proper to recall that the Roman Missal contains all the texts used at Mass; the Roman Breviary, all the texts used in the Divine Office or Canonical Hours. While in the Missal, the introits , graduals , tracts , sequences , offertories, communions, as well as the texts of the Kyrie , Gloria , Credo , Sanctus , and Agnus Dei are both read by the celebrant and sung by the choir, their notation is not given, only the accentus or chants, of the celebrant and deacon have the music furnished such as the intonations of the Gloria, the Credo, the chants of the various Prefaces, the two forms of the Pater Noster , the various forms of the Ite, or Benedicamus, the Blessing of the Font, etc. The omitted chants styled concentus , which are to be sung by the choir, are contained in a supplementary volume called the "Graduale" or "Liber Gradualis" anciently the "Gradale". In like manner, the Roman Breviary, practically entirely meant for singing in choro, contains no music; and the "Antiphonarium" performs for it a service similar to that of the "Liber Gradualis" for the Missal. Just as the "Liber Gradualis" and the "Antiphonarium" are, for the sake of convenience, separated from the Missal and Breviary respectively, so, for the same reason, still further subdivisions have been made of each. Into those of the "Graduale" we need not enter. The "Antiphonarium" has been issued in a compendious form "for the large number of churches in which the Canonical Hours of the Divine Office are sung only on Sundays and Festivals". This "Antiphonarium Romanum compendiose redactum ex editionibus typicis" etc. Another separate volume is the "Vesperal", which contains also the Office of Compline ; and of the "Vesperal" a further compendium has been issued, entitled "Epitome ex Vesperali Romano". All the above volumes are in the Ratisbon edition. Associated somewhat in scope with the "Antiphonarium" is the "Directorium Chorii", which has been described as furnishing the ground plan for the antiphonary, inasmuch as it gives or indicates all the music of the chants except the responsories after the Lessons , the tones of the psalms, the brief responsories, the "

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Venite Exsultemus ", the " Te Deum ", Litanies etc. The text of all the psalms, the full melody of the hymns, and the new feasts were added to the "official edition" of the "Directorium" in The word Antiphonary does not therefore clearly describe the contents of the volume or volumes thus entitled, in which are found many chants other than the antiphon technically so called , such as hymns, responsories, versicles, and responses, psalms, the " Te Deum ", the "Venite Adoremus", and so forth. The expression "antiphonal chant" would, however, comprise all these different kinds of texts and chants, since they are so constructed as to be sung alternately by the two divisions of the liturgical choir; and in this sense the word Antiphonary would be sufficiently inclusive in its implication. It may be said, then, that these two books receive the names "Antiphonarium" and "Graduale" from the technical name of the most important chants included in them. Fundamentally all the chants, whether of the Mass or of the Divine Office, are sung antiphonally, and might, with etymological propriety, be comprised in the one general musical title of "Antiphonary". The 5th century abecedarius *A solis ortus cardine* by Coelius Sedulius in a late 15th antiphonary from the former Kloster St. Gallen The plainsong melodies found in the Roman antiphonary and the "Graduale" have received the general title of " Gregorian Chant ", in honour of pope Gregory the Great , to whom a tradition, supported by internal and external evidence, ascribes the work of revising and collecting into the various texts and chants of the liturgy. The importance of the Gregorian Antiphonary is found in the enduring stamp it impressed on the Roman liturgy. Other popes gave, a medieval writer assures us, attention to the chants; and he specifies St. John I and Boniface II. It is true, also, that the chants used at Milan were styled, in honour of St. But it is not known whether any collection of the chants had been made before that of St. Gregory, concerning which his ninth-century biographer, John the Deacon, wrote: *Antiphonarium centonem â€ compilavit*. The authentic antiphonary mentioned by the biographer has not as yet been found. What was its character? What is meant by cento? In the century in which John the Deacon wrote his life of the Saint, a cento meant the literary feat of constructing a coherent poem out of scattered excerpts from an ancient author, in such wise, for example, as to make the verses of Virgil sing the mystery of the Epiphany. The work, then, of St. Gregory was a musical cento, a compilation *centonem â€ compilavit* of pre-existing material into a coherent and well-ordered whole. This does not necessarily imply that the musical centonization of the melodies was the special and original work of the Saint, as the practice of constructing new melodies from separate portions of older ones had already been in vogue two or three centuries earlier than his day. But is it clear that the cento was one of melodies as well as of texts? In answer it might indeed be said that in the earliest ages of the Church the chants must have been so very simple in form that they could easily be committed to memory; and that most of the subsequently developed antiphonal melodies could be reduced to a much smaller number of types, or typical melodies, and could thus also be memorized. The Poissy Antiphonal, folio 30 Middle Ages. And yet many[ who? What made his antiphonary so very useful to chanters as John the Deacon esteemed it was probably his careful presentation of a revised text with a revised melody, written either in the characters used by the ancient authors as set down in Boethius or in neumatic notation. We know that St. Augustine, sent to England by the great Pope, carried with him a copy of the precious antiphonary, and founded at Canterbury a flourishing school of singing. History[ edit ] It is impossible to trace here the progress of the Gregorian antiphonary throughout Europe, which resulted finally in the fact that the liturgy of Western Europe, with a very few exceptions, finds itself based fundamentally on the work of St. Briefly, the next highly important step in the history of the antiphonary was its introduction into some dioceses of France where the liturgy had been Gallican , with ceremonies related to those of Milan and with chants developed by newer melodies. From the year may be dated the change in favour of the Roman liturgy. Chrodegang , Bishop of Metz , on his return from an embassy to Rome, introduced the Roman liturgy into his diocese and founded the Chant School of Metz. Subsequently, under Charlemagne , French monks went to Rome to study the Gregorian tradition there, and some Roman teachers visited France. The interesting story of Ekkehard concerning Petrus and Romanus is not now credited, but a certain Petrus, according to Notker , was sent to Rome by Charlemagne and at the Abbey of St. Gall trained the monks in the Roman style. Besides Metz and St. Gall, other important schools of

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chant were founded at Rouen and Soissons. In the course of time new melodies were added, at first characterized by the simplicity of the older tradition, but gradually becoming more free in extended intervals. With respect to German manuscripts, the earliest are found in a style of neumatic notation different from that of St. Gall, while the St. Gall manuscripts are derived not directly from the Italian but from the Irish-Anglo-Saxon. It is probable that before the tenth and eleventh centuries at which period the St. Gall notation began to triumph in the German churches the Irish and English missionaries brought with them the notation of the English antiphonary. It would take too much space to record here the multiplication of antiphonaries and their gradual deterioration, both in text and in chant, from the Roman standard. The school of Metz began the process early. Commissioned by Louis the Pious to compile a "Graduale" and antiphonary, the priest Amalarius of Metz found a copy of the Roman antiphonary in the monastery of Corbie, and placed in his own compilation an M when he followed the Metz antiphonary, R when he followed the Roman, and an I C asking Indulgence and Charity when he followed his own ideas. His changes in the "Graduale" were few; in the antiphonary, many. Part of the revision which, together with Elisagarus, he made in the responsories as against the Roman method, were finally adopted in the Roman antiphonary. In the twelfth century the commission established by St. Bernard to revise the antiphonaries of Citeaux criticized with undue severity the work of Amalarius and Elisagarus and withal produced a faulty antiphonary for the Cistercian Order. The multiplication of antiphonaries, the differences in style of notation, the variations in melody and occasionally in text, need not be further described here. Gall, of Hartker, of Montpellier, of the twelfth-century monastic antiphonary found in the library of the Chapter of Lucca, which in course of publication illustrates the Guidonian notation that everywhere replaced, save in the school of St. Gall, the ambiguous method of writing the neums in campo aperto, as well as the proposed publication in facsimile by the Benedictines of Stanbrook, of the thirteenth-century Worcester antiphonary *Antiphonale Monasticum Wigarniense* it is not necessary to speak in detail. This appeal to early tradition has resulted in Pius X taking away its official sanction from the Ratisbon edition. The Ratisbon "Graduale", founded on the Medicean which gave the chants as abbreviated and changed by Anerio and Suriano, and the "Antiphonarium" which was based on the *Antiphonale* of Venice, with the responsories of Matins based on the Antwerp edition of, would be replaced by the chants as found in the older codices. That the word antiphonarium is, or was, quite elastic in its application, is shown by the remark of Amalarius in his *Liber de ordine Antiphonarii*, written in the first half of the ninth century. The work which in Metz was called "Antiphonarius" was divided into three in Rome: The remainder they divide into two parts: I have followed our custom, and have placed together mixtim the responsories and the antiphons according to the order of the seasons in which our feasts are celebrated" P. The word "cantatory" explains itself as a volume containing chants; it was also called "Graduale", because the chanter stood on a step gradus of the ambo or pulpit, while singing the response after the Epistle. Other ancient names for the antiphonary seem to have been *Liber Officialis* Office Book and "Capitulare" a term sometimes used for the book containing the Epistles and Gospels. The changes in the antiphonary resulting from the reform of the Roman Breviary ordered by the Council of Trent and carried out under Pius V is treated under Breviary. The term antiphonarium, printed as a title to many volumes, is made to cover a very varied selection from the complete antiphonary. Sometimes it means practically a "Vesperale" sometimes with Terce added; sometimes with various processional chants and blessings taken from the "Processionale" and "Rituale". These volumes meet the local usages in certain dioceses with respect to Church services, and offer a practical manual for the worshipper, excluding portions of the Divine Office not sung in choir in some places and including those portions which are sung. See also names of Antiphonaries, as Armagh, Antiphonary of Bangor etc. Arranged at Rome under the supervision of the Sacred Congregation of Rites. This article incorporates text from a publication now in the public domain:

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## Chapter 5 : Treasury of Daily Prayer - Sisters of Katie Luther

*The Office of Matins was divided into the other two volumes, one of which contained the invitatories, antiphons, hymns, etc., of Matins for the Proprium de Tempore (Proper of the Season), and the other, for the Commune Sanctorum (Common Office of the Saints) and the Proprium Sanctorum (Proper Office of the Saints).*

Early history[ edit ] The canonical hours of the Breviary owe their remote origin to the Old Covenant when God commanded the Aaronic priests to offer morning and evening sacrifices. Regarding Daniel "Three times daily he was kneeling and offering prayers and thanks to his God" Dan. In the early days of Christian worship the Sacred Scriptures furnished all that was thought necessary, containing as it did the books from which the lessons were read and the psalms that were recited. The first step in the evolution of the Breviary was the separation of the Psalter into a choir-book. At first the president of the local church bishop or the leader of the choir chose a particular psalm as he thought appropriate. From about the 4th century certain psalms began to be grouped together, a process that was furthered by the monastic practice of daily reciting the psalms. This took so much time that the monks began to spread it over a week, dividing each day into hours, and allotting to each hour its portion of the Psalter. St Benedict in the 6th century drew up such an arrangement, probably, though not certainly, on the basis of an older Roman division which, though not so skilful, is the one in general use. Gradually there were added to these psalter choir-books additions in the form of antiphons, responses, collects or short prayers, for the use of those not skilful at improvisation and metrical compositions. Jean Beleth , a 12th-century liturgical author, gives the following list of books necessary for the right conduct of the canonical office: To overcome the inconvenience of using such a library the Breviary came into existence and use. Already in the 9th century Prudentius, bishop of Troyes , had in a Breviarium Psalterii made an abridgment of the Psalter for the laity, giving a few psalms for each day, and Alcuin had rendered a similar service by including a prayer for each day and some other prayers, but no lessons or homilies. The Breviary rightly so called, however, only dates from the 11th century; the earliest MS. Gregory VII pope " , too, simplified the liturgy as performed at the Roman court, and gave his abridgment the name of Breviary, which thus came to denote a work which from another point of view might be called a Plenary, involving as it did the collection of several works into one. There are several extant specimens of 12th-century Breviaries, all Benedictine, but under Innocent III pope " their use was extended, especially by the newly founded and active Franciscan order. These preaching friars, with the authorization of Gregory IX, adopted with some modifications, e. Finally, Nicholas III pope " adopted this version both for the curia and for the basilicas of Rome, and thus made its position secure. Local and regular breviaries[ edit ] The Benedictines and Dominicans have Breviaries of their own. The only other types that merit notice are: Early modern reforms[ edit ] Until the council of Trent every bishop had full power to regulate the Breviary of his own diocese; and this was acted upon almost everywhere. Each monastic community, also, had one of its own. Pius V pope " , however, while sanctioning those which could show at least years of existence, made the Roman obligatory in all other places. But the influence of the Roman rite has gradually gone much beyond this, and has superseded almost all the local uses. The Roman has thus become nearly universal, with the allowance only of additional offices for saints specially venerated in each particular diocese. The Roman Breviary has undergone several revisions: The most remarkable of these is that by Francis Quignonez , cardinal of Santa Croce in Gerusalemme , which, though not accepted by Rome it was approved by Clement VII and Paul III, and permitted as a substitute for the unrevised Breviary, until Pius V in excluded it as too short and too modern, and issued a reformed edition Breviarium Pianum, Pian Breviary of the old Breviary , formed the model for the still more thorough reform made in by the Church of England , whose daily morning and evening services are but a condensation and simplification of the Breviary offices. Some parts of the prefaces at the beginning of the English Prayer-Book are free translations of those of Quignonez. In the 17th and 18th centuries a movement of revision took place in France, and succeeded in modifying about half the Breviaries of that

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country. This was mainly carried out by the adoption of a rule that all antiphons and responses should be in the exact words of Scripture, which, of course, cut out the whole class of appeals to created beings. These reformed French Breviaries<sup>e</sup>. Later modern reforms[ edit ] During the pontificate of Pius IX a strong Ultramontane movement arose against the French Breviaries of and This was inaugurated by Montalembert , but its literary advocates were chiefly Dom Gueranger , a learned Benedictine monk, abbot of Solesmes , and Louis Veuillot <sup>e</sup> of the Unvers; and it succeeded in suppressing them everywhere, the last diocese to surrender being Orleans in Meanwhile, under the direction of Benedict XIV pope <sup>e</sup> , a special congregation collected much material for an official revision, but nothing was published. This revision modified the traditional psalm scheme so that, while all psalms were used in the course of the week, these were said without repetition. Those assigned to the Sunday office underwent the least revision, although noticeably fewer psalms are recited at Matins, and both Lauds and Compline are slightly shorter due to psalms or in the case of Compline the first few verses of a psalm being removed. Pius X was probably influenced by earlier attempts to eliminate repetition in the psalter, most notably the liturgy of the Benedictine congregation of St. Most breviaries published in the late s and early s used this "Pian Psalter". The most notable alteration is the shortening of most feasts from nine to three lessons at Matins, keeping only the Scripture readings the former lesson i, then lessons ii and iii together , followed by either the first part of the patristic reading lesson vii or, for most feasts, a condensed version of the former second Nocturn, which was formerly used when a feast was reduced in rank and commemorated. Manuscripts and printed editions[ edit ] Before the rise of the mendicant orders wandering friars in the thirteenth century, the daily services were usually contained in a number of large volumes. The first occurrence of a single manuscript of the daily office was written by the Benedictine order at Monte Cassino in Italy in By a strange twist, the Benedictines were not a mendicant order , but a stable, monastery -based order, and single-volume breviaries are rare from this early period. The arrangement of the Psalms in the Rule of St. Benedict had a profound impact upon the breviaries used by secular and monastic clergy alike, until when Pope St. Pius X introduced his reform of the Roman Breviary. In many places, every diocese, order or ecclesiastical province maintained its own edition of the breviary. However, mendicant friars travelled frequently and needed a shortened, or abbreviated, daily office contained in one portable book, and single-volume breviaries flourished from the thirteenth century onwards. Before the advent of printing , breviaries were written by hand and were often richly decorated with initials and miniature illustrations telling stories in the lives of Christ or the saints , or stories from the Bible. Later printed breviaries usually have woodcut illustrations, interesting in their own right but the poor relation of the beautifully illuminated breviaries. The beauty and value of many of the Latin Breviaries were brought to the notice of English churchmen by one of the numbers of the Oxford Tracts for the Times , since which time they have been much more studied, both for their own sake and for the light they throw upon the English Prayer-Book. From a bibliographical point of view some of the early printed Breviaries are among the rarest of literary curiosities, being merely local. The copies were not spread far, and were soon worn out by the daily use made of them. Doubtless many editions have perished without leaving a trace of their existence, while others are known by unique copies. In Scotland the only one which has survived the convulsions of the 16th century is Aberdeen Breviary , a Scottish form of the Sarum Office the Sarum Rite was much favoured in Scotland as a kind of protest against the jurisdiction claimed by the diocese of York , revised by William Elphinstone bishop <sup>e</sup> , and printed at Edinburgh by Walter Chapman and Androw Myllar in <sup>e</sup> Four copies have been preserved of it, of which only one is complete; but it was reprinted in facsimile in for the Bannatyne Club by the munificence of the Duke of Buccleuch. It is particularly valuable for the trustworthy notices of the early history of Scotland which are embedded in the lives of the national saints. Though enjoined by royal mandate in for general use within the realm of Scotland, it was probably never widely adopted. The new Scottish Proprium sanctioned for the Catholic province of St Andrews in contains many of the old Aberdeen collects and antiphons. The Sarum or Salisbury Breviary itself was very widely used. The first edition was printed at Venice in by Raynald de Novimagio in folio; the latest at Paris, , While modern Breviaries are nearly always

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printed in four volumes, one for each season of the year, the editions of the Sarum never exceeded two parts. Contents of the Roman Breviary[ edit ] At the beginning stands the usual introductory matter, such as the tables for determining the date of Easter, the calendar, and the general rubrics. The Breviary itself is divided into four seasonal parts—winter, spring, summer, autumn—and comprises under each part:

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### Chapter 6 : Surburg's blog: February

*Treasury of Daily Prayer stands in the tradition of the breviary. This type of work became common in the thirteenth century. It brought within one book all of the things needed to pray the Daily Prayer Offices of the Church such as Matins and Vespers.*

Antiphonary Save Printed antiphonary ca. In current usage Antiphoner refers more narrowly to books containing the chants for the Divine Office in distinction to the Gradual Graduale or more rarely antiphonarium Missarum , which contains the antiphons used for the Mass. Subsequent developments have been the replacement of the Ratisbon editions with the Vatican edition of and the publication of the Antiphonale monasticum produced by the Benedictines of Solesmes , In the Office was substantially revised and renamed the Liturgy of the Hours Liturgia Horarum and new books appeared: Scope It thus included generically the antiphons and antiphonal chants sung by cantor, congregation, and choir at Mass antiphonarium Missarum, or graduale and at the canonical Hours antiphonarium officii ; but now it refers only to the sung portions of the Divine Office or Breviary. Other English equivalents for antiphonary are antiphonar still in reputable use and antiphoner considered obsolete by some English lexicographers, but still sometimes used in current literature. He Alma Redemptoris herde synges As children lerned hir antiphonere. The word Antiphonary had in the earlier Middle Ages sometimes a more general, sometimes a more restricted meaning. In its present meaning it has also been variously and insufficiently defined as a "Collection of antiphons in the notation of Plain Chant", and as a liturgical book containing the antiphons "and other chants". In its present complete form it contains, in plain-chant notation, the music of all the sung portions of the Roman Breviary immediately placed with the texts, with the indications of the manner of singing such portions as have a common melody such as versicles and responses, the Psalms, the Lessons, the Chapters. But the Lessons of Matins First Nocturn in the triduum of Holy Week, styled "Lamentations", have a melody proper to themselves, which is not therefore merely indicated but is placed immediately with the texts of the Lessons. An old Antiphoner from the Church of St. The first of these volumes to be issued, entitled: It comprised in one volume what in some editions had been distributed in several, such as the "Antiphonarium" in a very restricted sense , the "Psalterium", the "Hymnarium", the "Responsoriale". The Office of Matins was divided into the other two volumes, one of which contained the invitatories, antiphons, hymns, etc. It is suggested by some that this Ratisbon edition has lost its authentic and official character by virtue of the " Motu proprio " 22 November , and the Decree of the Sacred Congregation of Rites 8 January Folio 22r of the Ranworth Antiphoner contains a portion of the Mass of the Nativity. The historiated initial depicts a Nativity scene. Scope, continued In order to show as clearly as possible the exact position of the antiphonary as the word is now used amongst the liturgical books, it is proper to recall that the Roman Missal contains all the texts used at Mass; the Roman Breviary, all the texts used in the Divine Office or Canonical Hours. While in the Missal, the introits , graduals , tracts , sequences , offertories, communions, as well as the texts of the Kyrie , Gloria , Credo , Sanctus , and Agnus Dei are both read by the celebrant and sung by the choir, their notation is not given, only the accentus or chants, of the celebrant and deacon have the music furnished such as the intonations of the Gloria, the Credo, the chants of the various Prefaces, the two forms of the Pater Noster , the various forms of the Ite, or Benedicamus, the Blessing of the Font, etc. The omitted chants styled concentus , which are to be sung by the choir, are contained in a supplementary volume called the "Graduale" or "Liber Gradualis" anciently the "Gradale". In like manner, the Roman Breviary, practically entirely meant for singing in choro, contains no music; and the "Antiphonarium" performs for it a service similar to that of the "Liber Gradualis" for the Missal. Just as the "Liber Gradualis" and the "Antiphonarium" are, for the sake of convenience, separated from the Missal and Breviary respectively, so, for the same reason, still further subdivisions have been made of each. Into those of the "Graduale" we need not enter. The "Antiphonarium" has been issued in a compendious form "for the large number of churches in which the Canonical Hours of the

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Divine Office are sung only on Sundays and Festivals". This "Antiphonarium Romanum compendiose redactum ex editionibus typicis" etc. Another separate volume is the "Vesperal", which contains also the Office of Compline ; and of the "Vesperal" a further compendium has been issued, entitled "Epitome ex Vesperali Romano". All the above volumes are in the Ratisbon edition. Associated somewhat in scope with the "Antiphonarium" is the "Directorium Chorii", which has been described as furnishing the ground plan for the antiphonary, inasmuch as it gives or indicates all the music of the chants except the responsories after the Lessons , the tones of the psalms, the brief responsories, the "Venite Exsultemus", the " Te Deum ", Litanies etc. The text of all the psalms, the full melody of the hymns, and the new feasts were added to the "official edition" of the "Directorium" in The word Antiphonary does not therefore clearly describe the contents of the volume or volumes thus entitled, in which are found many chants other than the antiphon technically so called , such as hymns, responsories, versicles, and responses, psalms, the " Te Deum ", the "Venite Adoremus", and so forth. The expression "antiphonal chant" would, however, comprise all these different kinds of texts and chants, since they are so constructed as to be sung alternately by the two divisions of the liturgical choir; and in this sense the word Antiphonary would be sufficiently inclusive in its implication. It may be said, then, that these two books receive the names "Antiphonarium" and "Graduale" from the technical name of the most important chants included in them. Fundamentally all the chants, whether of the Mass or of the Divine Office, are sung antiphonally, and might, with etymological propriety, be comprised in the one general musical title of "Antiphonary".

Repertory The 5th century abecedarius A solis ortus cardine by Coelius Sedulius in a late 15th antiphonary from the former Kloster St. Gallen The plainsong melodies found in the Roman antiphonary and the "Graduale" have received the general title of " Gregorian Chant ", in honour of pope Gregory the Great , to whom a tradition, supported by internal and external evidence, ascribes the work of revising and collecting into the various texts and chants of the liturgy. The importance of the Gregorian Antiphonary is found in the enduring stamp it impressed on the Roman liturgy. Other popes gave, a medieval writer assures us, attention to the chants; and he specifies St. John I and Boniface II. It is true, also, that the chants used at Milan were styled, in honour of St. But it is not known whether any collection of the chants had been made before that of St. Gregory, concerning which his ninth-century biographer, John the Deacon, wrote: Antiphonarium centonem â€ compilavit. The authentic antiphonary mentioned by the biographer has not as yet been found. What was its character? What is meant by cento? In the century in which John the Deacon wrote his life of the Saint, a cento meant the literary feat of constructing a coherent poem out of scattered excerpts from an ancient author, in such wise, for example, as to make the verses of Virgil sing the mystery of the Epiphany. The work, then, of St. Gregory was a musical cento, a compilation centonem â€ compilavit of pre-existing material into a coherent and well-ordered whole. This does not necessarily imply that the musical centonization of the melodies was the special and original work of the Saint, as the practice of constructing new melodies from separate portions of older ones had already been in vogue two or three centuries earlier than his day. But is it clear that the cento was one of melodies as well as of texts? In answer it might indeed be said that in the earliest ages of the Church the chants must have been so very simple in form that they could easily be committed to memory; and that most of the subsequently developed antiphonal melodies could be reduced to a much smaller number of types, or typical melodies, and could thus also be memorized. The Poissy Antiphonal, folio 30 Middle Ages. And yet many say that it is scarcely credible that the developed melodies of St. What made his antiphonary so very useful to chanters as John the Deacon esteemed it was probably his careful presentation of a revised text with a revised melody, written either in the characters used by the ancient authors as set down in Boethius or in neumatic notation. We know that St. Augustine, sent to England by the great Pope, carried with him a copy of the precious antiphonary, and founded at Canterbury a flourishing school of singing. History It is impossible to trace here the progress of the Gregorian antiphonary throughout Europe, which resulted finally in the fact that the liturgy of Western Europe, with a very few exceptions, finds itself based fundamentally on the work of St. Briefly, the next highly important step in the history of the antiphonary was its introduction into some dioceses of France where the liturgy had been Gallican , with

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ceremonies related to those of Milan and with chants developed by newer melodies. From the year may be dated the change in favour of the Roman liturgy. Chrodegang , Bishop of Metz , on his return from an embassy to Rome, introduced the Roman liturgy into his diocese and founded the Chant School of Metz. Subsequently, under Charlemagne , French monks went to Rome to study the Gregorian tradition there, and some Roman teachers visited France. The interesting story of Ekkehard concerning Petrus and Romanus is not now credited, but a certain Petrus, according to Notker , was sent to Rome by Charlemagne and at the Abbey of St. Gall trained the monks in the Roman style. Besides Metz and St. Gall, other important schools of chant were founded at Rouen and Soissons. In the course of time new melodies were added, at first characterized by the simplicity of the older tradition, but gradually becoming more free in extended intervals. With respect to German manuscripts, the earliest are found in a style of neumatic notation different from that of St. Gall, while the St. Gall manuscripts are derived not directly from the Italian but from the Irish-Anglo-Saxon. It is probable that before the tenth and eleventh centuries at which period the St. Gall notation began to triumph in the German churches the Irish and English missionaries brought with them the notation of the English antiphonary. It would take too much space to record here the multiplication of antiphonaries and their gradual deterioration, both in text and in chant, from the Roman standard. The school of Metz began the process early. Commissioned by Louis the Pious to compile a "Graduale" and antiphonary, the priest Amalarius of Metz found a copy of the Roman antiphonary in the monastery of Corbie , and placed in his own compilation an M when he followed the Metz antiphonary, R when he followed the Roman, and an I C asking Indulgence and Charity when he followed his own ideas. His changes in the "Graduale" were few; in the antiphonary, many. Part of the revision which, together with Elisagarus, he made in the responsories as against the Roman method, were finally adopted in the Roman antiphonary. In the twelfth century the commission established by St. Bernard to revise the antiphonaries of Cîteaux criticized with undue severity the work of Amalarius and Elisagarus and withal produced a faulty antiphonary for the Cistercian Order. The multiplication of antiphonaries, the differences in style of notation, the variations in melody and occasionally in text, need not be further described here. Gall, of Hartker, of Montpellier, of the twelfth-century monastic antiphonary found in the library of the Chapter of Lucca, which in course of publication illustrates the Guidonian notation that everywhere replaced, save in the school of St. Gall, the ambiguous method of writing the neums in campo aperto, as well as the proposed publication in facsimile by the Benedictines of Stanbrook, of the thirteenth-century Worcester antiphonary *Antiphonale Monasticum Wigarniense* it is not necessary to speak in detail. This appeal to early tradition has resulted in Pius X taking away its official sanction from the Ratisbon edition. The Ratisbon "Graduale", founded on the Medicean which gave the chants as abbreviated and changed by Anerio and Suriano , and the "Antiphonarium" which was based on the *Antiphonale* of Venice, , with the responsories of Matins based on the Antwerp edition of , would be replaced by the chants as found in the older codices. That the word antiphonarium is, or was, quite elastic in its application, is shown by the remark of Amalarius in his *Liber de ordine Antiphonarii*, written in the first half of the ninth century. The work which in Metz was called "Antiphonarius" was divided into three in Rome: The remainder they divide into two parts: I have followed our custom, and have placed together mixtim the responsories and the antiphons according to the order of the seasons in which our feasts are celebrated" P. The word "cantatory" explains itself as a volume containing chants; it was also called "Graduale", because the chanter stood on a step gradus of the ambo or pulpit, while singing the response after the Epistle. Other ancient names for the antiphonary seem to have been *Liber Officialis* Office Book and "Capitulare" a term sometimes used for the book containing the Epistles and Gospels. The changes in the antiphonary resulting from the reform of the Roman Breviary ordered by the Council of Trent and carried out under Pius V is treated under Breviary. The term antiphonarium, printed as a title to many volumes, is made to cover a very varied selection from the complete antiphonary. Sometimes it means practically a "Vesperale" sometimes with Terce added; sometimes with various processional chants and blessings taken from the "Processionale" and "Rituale". These volumes meet the local usages in certain dioceses with respect to Church services, and offer a practical manual for the worshipper, excluding portions

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of the Divine Office not sung in choir in some places and including those portions which are sung. See also names of Antiphonaries, as Armagh, Antiphonary of Bangor etc. Arranged at Rome under the supervision of the Sacred Congregation of Rites. Sources This article incorporates text from a publication now in the public domain:

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### Chapter 7 : Lutheran Church - Missouri Synod - Christian Cyclopedia

*The word Antiphonary does not therefore clearly describe the contents of the volume or volumes thus entitled, in which are found many chants other than the antiphon (technically so called), such as hymns, responsories, versicles, and responses, psalms, the "Te Deum", the "Venite Adoremus", and so forth.*

It thus included generically the antiphons and antiphonal chants sung by cantor, congregation, and choir at Mass antiphonarium Missarum, or graduale and at the canonical Hours antiphonarium officii ; but now it refers only to the sung portions of the Divine Office or Breviary. Other English equivalents for antiphonary are antiphonar still in reputable use and antiphoner considered obsolete by some English lexicographers, but still sometimes used in current literature. In the "Prioresses Tale" of Chaucer it occurs in the form "antiphonere": He Alma Redemptoris herde syngre As children lerned hir antiphonere. The word Antiphonary had in the earlier Middle Ages sometimes a more general, sometimes a more restricted meaning. In its present meaning it has also been variously and insufficiently defined as a "Collection of antiphons in the notation of Plain Chant", and as a liturgical book containing the antiphons "and other chants". In its present complete form it contains, in plain-chant notation, the music of all the sung portions of the Roman Breviary immediately placed with the texts, with the indications of the manner of singing such portions as have a common melody such as versicles and responses, the Psalms, the Lessons, the Chapters. But the Lessons of Matins First Nocturn in the triduum of Holy Week, styled "Lamentations", have a melody proper to themselves, which is not therefore merely indicated but is placed immediately with the texts of the Lessons. Arranged at Rome under the supervision of the Sacred Congregation of Rites. The first of these volumes to be issued was that entitled: It comprised in one volume what in some editions had been distributed in several, such as the "Antiphonarium" in a very restricted sense , the "Psalterium", the "Hymnarium", the "Responsoriale". The Office of Matins was divided into the other two volumes, one of which contained the invitatories, antiphons, hymns, etc. It is proper to add here that this Ratisbon edition has lost its authentic and official character by virtue of the "Motu proprio" 22 November, , and the Decree of the Sacred Congregation of Rites 8 January, A new edition of the liturgical books is in preparation, of which the first volume issued is the "Kyriale". The volumes of the Ratisbon edition are widely used in Germany, Ireland, and America. They may still be used, as it probably will be some years before the complete Vatican edition as it is called appears. The change from the Ratisbon to the Vatican edition is, however, to be made gradually but rapidly. While the former edition was "commended" for use, the latter is "commanded" for use. Into the various reasons for the rejection by Pope Pius X of the Ratisbon edition and the necessary substitution therefor of the Vatican edition, this is not the place to enter. In order to show as clearly as possible the exact position of the antiphonary as the word is now used amongst the liturgical books, it is proper to recall that the Roman Missal contains all the texts used at Mass; the Roman Breviary, all the texts used in the Divine Office, or Canonical Hours. While in the Missal, however, the introits, graduals, tracts, sequences, offertories, communions, as well as the texts of the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei are both read by the celebrant and sung by the choir, their notation is not given, only the accentus, or chants, of the celebrant and deacon have the music furnished such as the intonations of the Gloria, the Credo, the chants of the various Prefaces, the two forms of the Pater Noster, the various forms of the Ite, or Benedicamus, the Blessing of the Font, etc. The omitted chants styled concentus , which are to be sung by the choir, are contained in a supplementary volume called the "Graduale" or "Liber Gradualis" anciently the "Gradale". In like manner, the Roman Breviary, all of which, practically, is meant for singing in choro, contains no music; and the "Antiphonarium" performs for it a service similar to that of the "Liber Gradualis" for the Missal. Just as the "Liber Gradualis" and the "Antiphonarium" are, for the sake of convenience, separated from the Missal and Breviary respectively, so, for the same reason, still further subdivisions have been made of each. Into those of the "Graduale" we need not enter. The "Antiphonarium" has been issued in a compendious form "for the large number of churches in

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which the Canonical Hours of the Divine Office are sung only on Sundays and Festivals". This "Antiphonarium Romanum compendiose redactum ex editionibus typicis" etc. Another separate volume is the "Vesperal", which contains also the Office of Compline; and of the "Vesperal" a further compendium has been issued, entitled "Epitome ex Vesperali Romano". All the above volumes are in the Ratisbon edition. Associated somewhat in scope with the "Antiphonarium" is the "Directorium Chorii", which has been described as furnishing the ground plan for the antiphonary, inasmuch as it gives or indicates all the music of the chants except the responsories after the Lessons, the tones of the psalms, the brief responsories, the "Venite Exsultemus", the "Te Deum", Litanies, etc. The text of all the psalms, the full melody of the hymns, and the new feasts were added to the "official edition" of the "Directorium" in The word Antiphonary does not therefore clearly describe the contents of the volume or volumes thus entitled, in which are found many chants other than the antiphon technically so called, such as hymns, responsories, versicles, and responses, psalms, the "Te Deum", the "Venite Adoremus", and so forth. 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The plain-chant melodies found in the Roman antiphonary and the "Graduale" have received the general title of "Gregorian Chant", in honour of St. Gregory the Great, to whom a widespread, very ancient, and most trustworthy tradition, supported by excellent internal and external evidence, ascribes the great work of revising and collecting into one uniform whole the various texts and chants of the liturgy. The immense importance of St. Gregory's work has been fully appreciated by other popes had, a medieval writer assures us, given attention to the chants; and he specifies St. John I, and Boniface II. It is true, also, that the chants used at Milan were styled, in honour of St. Ambrose. But it is not known whether any collection of the chants had been made before that of St. Gregory, concerning which his ninth-century biographer, John the Deacon, wrote: *Antiphonarium centonem æt̄ compilavit*. The authentic antiphonary mentioned by the biographer has not as yet been found. What was its character? What is meant by cento? In the century in which John the Deacon wrote his life of the Saint, a cento meant the literary feat of constructing a coherent poem out of scattered excerpts from an ancient author, in such wise, for example, as to make the verses of Virgil sing the mystery of the Epiphany. The work, then, of St. Gregory was a musical cento, a compilation *centonem æt̄ compilavit* of pre-existing material into a coherent and well-ordered whole. This does not necessarily imply that the musical centonization of the melodies was the special and original work of the Saint, as the practice of constructing new melodies from separate portions of older ones had already been in vogue two or three centuries earlier than his day. But is it clear that the cento was one of melodies as well as of texts? 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The changes in the antiphonary resulting from the reform of the Breviary ordered by the Council of Trent and carried out under Pius V will be appropriately treated under Breviary. Finally, it should be noted that the term antiphonarium, printed as a title to many volumes, is made to cover a very varied selection from the complete antiphonary. Sometimes it means practically a "Vesperale" sometimes with Terce added; sometimes with various processional chants and blessings taken from the "Processionale" and "Rituale". These volumes meet the local usages in certain dioceses with respect to Church services, and offer a practical manual for the worshipper,

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excluding portions of the Divine Office not sung in choir in some places and including those portions which are sung. See also names of Antiphonaries, as Armagh, Bangor, etc. Much space would be required for even a partially satisfactory bibliography, which should comprise some notice of the publication of fragmentary and of complete sources antiphonaries of the Mass and of the Divine Office, the commentaries upon them, the discussions raised concerning them, and the present-day activity in phototypic reproduction. The following brief list may prove serviceable, partly because of its indications of fuller bibliographic information, partly because of the comparatively easy accessibility of the works mentioned: Vezzosi Rome, , IV, V, with published texts, editorial prefaces and notes, and excellent index at end of Vol. Paris, , s.

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## Chapter 8 : Antiphony | Catholic Answers

*of the short responsories are identical with those of the versicles at the three Nocturns, transformed, in each case, to the shape and melody of a responsorium breve (see example.). 20 The "seasonal" antiphons and responsories are introduced in Esztergom only on the first Advent Monday.*

In the following, a methodology will be outlined with some key points where a preliminary research has been sufficient to describe the main tasks and possible outcomes of a more comprehensive study. Content and composition The Psalter, albeit a self-evident phenomenon in actual practice, was rather difficult to define already in the Middle Ages. Men of worship were familiar with terms like Ordinary, Temporal, or Sanctoral parts, all of them present in books both for Mass and Office. However, in the Divine Office there was something in-between, a borderline layer between the unchangeable daily order of the Ordinary and the variable yearly order of the Propers: Both the phenomenon itself and also the book-type that stored and transmitted its texts, melodies, and regulations constituted a borderline genre. Its two extremities feature as a biblical Psalter on the one hand, with all the psalms in their original order, supplemented with liturgical accessories in the margins, in the small empty spaces left between the psalms, or on inserted tags, all incorporated successively into the body of one volume; and a strictly liturgical Psalter on the other hand, where the psalms are inserted into the weekly cycle of the everyday Office, either in an ordinary-like system that also comprises seasonal elements for Advent, Christmastide, Septuagesima, Lent, Eastertide, etc. An average medieval and early modern Psalter is a compromise between Bible and liturgy. The massive blocks of continuous recitation the so-called psalmodia currens always define the basic structure: This basic arrangement remains stable until the 20th century; Matins are never joined with Vespers or other Office Hours of the same day. The questions that really emerge in such a context are the following: What happens with the psalms that are omitted from the continuous recitation for they are sung in a different place, namely at Lauds or the Lesser Hours? Do they stay in their original place without any comment so that only a trained liturgist may know that they have to be overlooked while praying Matins or Vespers? Do they stay along with clarifying rubrics that inform the reader that they should be skipped? Are some or all of them transposed to their exact liturgical place, upsetting the numerical order of the Psalter? If not all of them are transposed, which ones are and which ones are not? Is there any logic in this process? A very special case is the opening part of Sunday Prime, the so-called longa or magna prima which continues the psalmody of the Sunday Matins in a numerical order 21â€”25 and links it to Monday Matins. Since it follows Sunday Matins, it is in the right place, and so there would be no need for any transposition. However, this first part of the Prime is actually inseparable from the next, everyday part of it which is determined by the position of Psalm , as are all the Lesser Hours. How do editors manage this split within the numerical order itself, the tension between the attraction of Sunday Matins and the everyday Lesser Hours? Do they insert the whole Prime after Sunday Matins? Do they transpose the related psalms to the Lesser Hours, wherever they are? Or do they divide Sunday Prime into a first and a next part, separated by the robust block of weekday Matins? The next question concerns the Lesser Hours themselves. As it has been explained above, beyond the Prime their psalm-material is provided exclusively by the eleven divisions of Psalm preceded by the introductory Psalm 53 in order to result in the well divisible number twelve. These are the so-called major divisions of western secular sources, each consisting of sixteen verses, in contrast to the original minor divisions which are twenty two in number, and consist of eight abecedarian verses, used by the Hebrew Bible and western monastic sources. Be that as it may, Lesser Hours tend to be placed where Psalm comes in the numerical order, but this means the formation of a large foreign body inside Monday Vespers, otherwise the shortest one of the entire week, shorter than the very series of the Lesser Hours. If not, where are they inserted into the cycle of psalms and Office Hours? Another possibility is to give them between the block of Matins and that of Vespers, given that in the order of the Office Hours they are recited between sunrise and sunset. Is there any alternative position besides these

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three? The way to handle Compline is even more complex. It borrows psalms from different parts of the Psalter 4, 90, , and in the second place, it repeats the first six verses of Psalm 30, sung in its entirety at Monday Matins. Therefore, Compline is the most latent element of the Office; indeed, it is sometimes difficult to find it in the Psalter. Probable positions are after Sunday Vespers, according to the rule of first occurrences, or after the whole block of Vespers, at the end of the Psalter, according to the daily series of Office Hours Matins, Lesser Hours, Vespers, Compline. It would be interesting to analyse how medieval editors solved this problem and why they did so. Structurally, Lauds is the most heterogeneous Hour of the Office. It combines an arrangement which is also known from Vespers with a thematic choice of psalms, known from the Lesser Hours and Compline; but in contrast to the latter, Lauds have partly different psalms for each day. They fit neither the numerical order, nor can they be placed according to the rule of first occurrences or among the large blocks of the times of the day. Different as they are, Matins and Lauds were treated as one, as a single Office Hour so that the changing items of Lauds always followed the previous Matins. The question is whether the repeated psalms 50, 62, 66, , , are given in the numerical order, at their first occurrences on Sunday and Monday, respectively , or anywhere else. In addition to this, one may find also the changing psalms 92, 99, , 5, 42, 64, 89, , 91 in the numerical order or within the related Lauds. Not being psalms in the strict sense but perfectly suitable to the formal criteria of psalm recitation, they can stand both in the respective Lauds and in a separate group together with the three canticles of the New Testament sung before the conclusions of Lauds, Vespers and Compline usually at the end of the Psalter. The Sunday canticle Benedicite is sometimes lifted from this group because of its manifold use within and beyond the Office. Canticles have much in common with two chants that are not biblical but used to feature in the same series at the end of some Psalters: Practical needs explain why the psalm set of Sunday Matins that is recited on feast days alike, can complete this series of canticles. The items and ceremonies that belong to this category are the beginning and the conclusion of the Hours, the blessings of the reader before lessons, the various series of preces, the officium capituli rite of the chapter after Prime, the votive commemorations, the Marian antiphons, the gradual and penitential psalms. All these are difficult to locate even in early 20th century Breviaries. Theoretically, they formed parts of the Psalter insofar as the Psalter was something like an extended Ordinary, but due to their more or less frequent use e. Elements of the Office Ordinary are sometimes followed by material that does not pertain to the substance of the Office: In this context, the Psalter meant a basic booklet that clerics always had at hand. On its flyleaves one could find the most important texts, and in the course of transmission they became gradually incorporated into the body of the book. These phenomena are important not only because the documentation of medieval Office Ordinaries is rather scarce, but equally from an editorial point of view. In addition to short appendices, other items were often attached to Psalters. In each Use, there were also more extensive parts that were traditionally combined with the Psalter, perhaps because an average volume could include somewhat more than the psalms with their basic accessories. Such annexes could be: Occasionally a small extract from the Ritual might follow: Beyond the precisely itemised questions of composition, the practical and symbolic role of the Psalter should also be examined. It is obvious that medieval Psalters tended to be books of a relatively large format, elaborate decoration, careful script, and musical notation. Many of the owners of extant handwritten Psalters can be identified, they were usually high-ranking prelates. It seems that Psalters meant something similar within clerical society as Books of Hours within secular circles: But how does one reconcile this statement with the fundamental role of this book type in the daily Office? Ideally, each member of the choir needed a Psalter, hence it should not have been a book of luxury but a most essential tool of recitation. For an appropriate answer, the role of orality must be taken into consideration. It is unlikely that each member of a large monastic convent or a cathedral chapter had his own book. Neither the surviving *Intertitling Latin Liturgical Psalter* book lists, nor the illustrations depicting monks or clerics in choir endorse such a hypothesis. Psalms were probably recited by heart by the majority of the participants, and only the assigned singers and some higher authorities had a book to follow in order to assure the correctness of the Office. Luxury normally means to possess something that

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is beyond functionality: At last, one has to compare sources of the same Use from different periods and institutions to see if compositional features are deeply rooted in individual traditions or they are haphazard decisions of single scribes or their patrons. Are there any trends of modernisation, i. Or are the local " in the case of religious orders, the institutional " patterns a more determining and durable factor than historical development? As far as our present knowledge and expertise extends, these are the first questions to be answered by a more comprehensive sampling and a more detailed analysis. It is only after this that our treatise may cover the topic of the set and arrangement of liturgical items. The more privileged bodies of the Temporal and the Sanctoral have practically overshadowed the Psalter. Considering medieval calendars, one will find that in those times it was a rare prerogative to celebrate a simple weekday, thus the Psalter constituted a somewhat theoretical background of the actual liturgical life. The arrangement of the psalms and canticles is the same everywhere in the secular Uses of the Roman Rite which means that what actually differs or can differ is the layer above the psalms and canticles: It is significant that the corpus of chants and prayers should be treated independently. Short readings of the celebrant are closer to the latter category as they have an obvious hortative or benedictory character. This separation is supported by the fact that the books used in solemn worship sorted these genres into an Antiphonal and a Collectary, respectively. Although both were peculiar to the Use they belonged to, the concept of their composition could differ significantly. There are Uses with an austere archaic Antiphonal and a highly elaborate Collectary, and inversely: In the following, the two layers will be marked by their original book types, even if they are actually merged within a Psalter or Breviary. As to the Antiphonal, the starting point is always a simple and ancient layer that textually comprises psalm-excerpts, while musically consists of short and typical, tone-like melodies. This applies pre-eminently to the antiphons and short responsories but equally to versicles and syllabic hymns. Its inherent logic is that each psalm has a series of related items. It is a common feature of psalmic items that they make up a more or less abundant chrestomathy without rigid assignments: This is why the first and most primitive point where traditions may deviate is the choice of psalmic items to an exact position from a set of possibilities. Of course, the majority of psalmic items correspond everywhere in Europe but there are assignments where variability rises. One can conclude that the above-mentioned chrestomathy was not proportionate: However, the first task for this phase of research is to highlight the notable positions and to assess the items, beginning with the antiphons, which used to fill them in. This is especially suitable to the antiphons of the last psalm-group of Lauds , , , in a lesser degree to the invitatories antiphons to the opening psalm of Matins, 94 , and to the other unchanging psalms of Lauds 50, 62, Applying paraphrases or non-biblical texts is a second degree of individuation. A few of them occur already as an alternative of psalmic antiphons but the bulk of the material is linked to a circumscribed group of assignments. Even in this case, there is a difference between chrestomathy-like sets and sets of fixed assignments. Obviously, the former ones are older. These items accompany the most illustrious chants within the psalmody, the canticles taken from the Gospel Benedictus, Magnificat, Nunc dimittis , the Old Testament canticle of Sunday Lauds, the Benedicite, and the Athanasian Creed Quicumque. Some of them present an intermediary stage. They are longer and more particular than the psalmic antiphons but shorter and simpler than those of the Office Propers. It seems that there was a creative wave of producing such antiphons sometime in the prehistory of the Divine Office, but later than the consolidation of the psalmic layer. A large amount of Gospel-antiphons has been created I n t e r p r e t i n g L a t i n L i t u r g i c a l P s a l t e r s " all of them extracts or paraphrases from the canticle itself ", far more than a single Use can support.

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## Chapter 9 : CATHOLIC ENCYCLOPEDIA: Antiphonary

*Seasonal Invitations, Antiphons, and Responsories for use with the orders of Matins and Vespers (beginning on p. 61) provide you with opportunity to celebrate and commemorate many of the feasts and seasons of the Church Year through the use of these seasonal texts.*

For some users, February 17th will begin the second time through. Others may just be breaking in their new Treasury, while others may have had Treasury for awhile but not used it consistently and are now looking to begin daily devotions with the Treasury. At a time of beginnings, it seems good to talk about the resource that is Treasury of Daily Prayer, and along the way suggest some strategies and encouragement of its use. What is Treasury of Daily Prayer? Treasury of Daily Prayer is designed to meet the needs of the Christian who wishes to follow a disciplined order of daily prayer centered in the Scriptures, and using the rich resources of liturgy, hymnody, prayer, and writings from the Church fathers and the Confessions, and to have this devotion work in a busy schedule. Treasury is designed to be an all-in-one resource for daily devotions for individuals, families, and small groups. In this way, an observance of daily prayer finds itself integrally connected with the prayer life of the church catholic—both in time and throughout the world today. Treasury of Daily Prayer is firmly rooted within this astonishingly rich tradition. These are easily recognized by the color-indexed pages. These orders are taken from Lutheran Service Book and represent the rich tradition of daily prayer in the Christian congregation. Whichever order you may choose, it is our prayer that you will consider a commitment to use one or more of these orders daily as you pray. 61 provide you with opportunity to celebrate and commemorate many of the feasts and seasons of the Church Year through the use of these seasonal texts. While these seasonal texts are presented here with Matins and Vespers in mind, several of the texts, like the seasonal antiphons, can certainly be used in other settings of daily prayer and devotion. Propers for Daily Prayer The propers for each day are noted and arranged according to the Daily Lectionary. Propers are those texts within an order of worship or service that change with the seasons and days of the Church Year. In most instances the texts chosen for the propers support one of the readings from Scripture. The complete text of the propers are conveniently found together, arranged by day or date, in one place in Treasury. Encouragement to Persevere in Prayer cph. The breadth of the resources, in part, account for the size of the book. It should never be assumed that unless you use everything in Treasury your devotions are deficient. This view of daily prayer will place an unnecessary burden on anyone who sees daily prayer as something that must be done, and will leave the offender—and that is what you will eventually come under this view—feeling guilty when life intrudes and an hour or even a day is missed. Individuals become Christians precisely through their incorporation into this community through baptism. The Daily Office is not an individualistic endeavor. Instead it is the way an individual participates in the prayer of the community, the Church. Thus, one does not need to feel burdened to participate in a particular office every day, or feel guilty when a time is missed. Rather, when you miss a time you typically set aside for prayer, be conscious that the prayer goes on as the people of God throughout the world call on their dear Father—you do not catch up with it, rather you join the ongoing prayer again when you can. If you decide to use the Treasury as a whole or in any part, it is helpful to put time limits on when a particular office is prayed. If you miss the time window, you pick up the discipline again in the evening with Vespers, or before bed with Compline. Strategies for using Treasury of Daily Prayer Elsewhere on the Web talked about here for example, and within the posts of this blog here and here are various discussions and strategies for using Treasury of Daily Prayer. For those who might be intimidated by Treasury, or for those who are looking for ways to work through Treasury for a second time, I offer some suggestions for your consideration. If you are new to Treasury or to using a devotional structure or order, you might want to simply turn to the day or date reading and praying through the propers. A next step would be to use one of the shorter orders found in Daily Prayer for Individuals and Families on pages 42— If you are praying in the morning, and time allows, add Close of the Day

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46 or Compline 17 to your schedule. The Psalter begins on page If you have opportunity to be in structured prayer twice or more a day, use the psalmody in the evening, and read the Psalms at morning prayer using one of the schedule in Treasury pages and Choose to read either the Old Testament or the New Testament reading for the year. If you read only the OT reading last year, than read the New Testament reading this year. If your schedule permits, supplement the reading of the Old Testament by reading out of The Lutheran Study Bible and exploring the notes associated with the appointed reading. If you have divided your readings by year, a quick look ahead will let you know if the writing fits with the reading. While the writings included in Treasury are rich and certainly worth reading for several years, you may wish to supplement the appointed writing with other orthodox devotionals. Daily Devotions from the sermons of C. Walther , To Live with Christ: Using Lutheran Service Book the whole hymn could be used on any given day. Add additional prayers to your devotion. The appointed prayer of the day is a collect, that is, it collects the thoughts expressed in the various readings, or the time of the Church Year, and carefully presents them for your consideration and prayer. But these are not the only prayers in Treasury of Daily Prayer. The section, Prayers, Intercessions, and Thanksgivings pages , offer meditative prayers for each day of the week as well as prayers for various times and need. Also included here is the Litany, a comprehensive prayer that remains the pattern of prayer for the Church. By design, the appointed writing will take you through a decent portion of the Book of Concord. The Lutheran Confessions , or even the Book of Concord Online , following the suggestion at the end of each day will take you through the whole of the Confessions over the course of a year. Finally, sometimes the best encouragement to start and continue in a new venture is to do it with someone else.