

## ACKNOWLEDGEMENTS

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Many individuals have contributed to the making of this breviary. We are grateful for editorial comments, for proofreading, for assistance in small work groups, and for all kinds of suggestions to help make a better and more user-friendly book. In particular we would like to thank Louise Abbot, Louisville, GA; Judith Barrett, New York City; The Rev Talmadge Bowden, MD, Augusta, GA; The Rev Carole Johannsen, Bedford Hills, NY; Liz Peacock, Charlotte, NC; Dr Stephen Plank, Oberlin, OH; The Rev Nancy Roth, Oberlin, OH; and Sister Pamela, CSJB.

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Within the Order, the original Breviary Committee, appointed in 2000, consisted of Sisters Cintra Pemberton (convener), Ruth, Ellen Stephen, Carol Andrew, Ann Prentice, and Ellen Francis. They worked for a year and a half, and by Advent of 2002, the first draft of the complete book was in use. That committee then disbanded, and a small work group consisting of Sisters Cintra Pemberton, Carol Andrew and Ann Prentice completed the details, while other sisters continued to offer help and invaluable suggestions.

Sister Carol Andrew’s impressive theological understanding and memory with regard to biblical passages and the location of material, both textual and musical, in the current as well as in past breviaries has been of great value. Sister Ellen Stephen’s poetic gifts with the revised hymn texts and Sister Cintra Pemberton’s musical gifts in the revised and sometimes totally new antiphons, hymn tunes, and canticles merit special recognition. Sister Cintra Pemberton also deserves credit for countless hours at the computer creating the design and layout of the book.

However, **The Saint Helena Breviary** is far more than the work of a few dedicated and gifted sisters; it has resulted from the shared gifts of the entire community. All sisters were involved and made contributions. Most important, the book has been prayed by sisters and guests alike in the Daily Office for the several years before it was accepted in its final form. To all involved in the project, we offer a heartfelt thanks.



## **A GUIDE TO THE DAILY OFFICE**

## I. A BRIEF HISTORY

The Daily Office has its roots in the biblical injunction in 1 Thessalonians 5:17 to “Pray without ceasing”. The word ‘office’ itself comes from the Latin *officium*, meaning obligation. It is a coming together as a community throughout the day in order to praise God, to offer thanks for all God’s goodness, and to pray for ourselves and for others. Coming together to pray the Office offers a time to free ourselves from responsibilities and distractions to worship God and to hear the Word of God. In the early days of desert monasticism (the third, fourth, and fifth centuries CE), the desert hermits prayed without ceasing by a steady recitation of the psalms, usually in order, while they went about their work. Thus prayer and work were seen as one continuous whole.

By the time of Benedict (c. 480-550), however, a marked division between times of work and times of communal prayer had gradually developed. Increasingly the Office became mandatory time set apart as distinct from work and seen as superior to other occupations (as with Martha busy and anxious about many things, but Mary sitting at the feet of Jesus: Mary has chosen the better part. *Luke 10:41-42*).

The full round of eight Offices draws its scriptural justification from Psalm 119:62 (*At midnight I will rise to give you thanks*) and 119:164 (*Seven times a day do I praise you*). This gave rise to the tradition of **Vigils** at midnight (watching for the coming of Christ); **Matins** or **Lauds** at cockcrow (awakening from night and offering praise to God for a new day); **Prime** at sunrise (the first Office of daylight); then **Terce**, **Sext** and **None** at the third, sixth, and ninth hours (today’s 9:00, noon, and 3:00); **Vespers** at twilight (opening with a hymn to Christ as the Light of the world, as the first – or vesper – star appears in the sky); and **Compline** at bedtime (‘compline’ symbolizing completion of the day).

The history of the Office is complex, with roots both in the monasteries of the Egyptian desert and in the early cathedrals; suffice it to say that it is very ancient and came more and more to be associated with monasticism. It remains so today. Few parishes or cathedrals maintain the full round of Offices, although many do offer daily morning and evening prayer. However, the Daily Office, or Liturgy of the Hours as it is sometimes called, is the corporate prayer of the whole church. Even when only two or three are gathered together to pray in this way, it is still the entire church at prayer.

Gregory the Great (Pope 590-604) was strongly influenced by Benedict and began to recommend that his clergy recite the Daily Office in the Benedictine pattern. Charlemagne (Emperor 800-814), in a political move intended to unify his kingdom by working through the church, went even further and required all clergy in his kingdom to recite the full round of Offices daily.

Around the eleventh century, recitation of the Daily Office was mandatory throughout Europe for all clergy, and to this day many faithful people, both ordained and lay, do pray the Daily Office privately. But historically, the Office is communal rather than individual prayer. Either way, however, it remains the prayer of the church, and Christians throughout the world are praying without ceasing.

By the Middle Ages, scores of antiphons, responsories, hymns, readings from the Fathers, and even sermons had been added to various Offices, making them lengthy, complex and unwieldy. Many huge hand-written books were needed to perform even a single service. In time, the Offices were consolidated into a single volume, still huge, but by now called a ‘breviary’.

It was with the coming of the Franciscans in the thirteenth century that breviaries were reduced to a manageable size and became more easily portable. During this period the beautiful illuminated Books of Hours seen in museums today were written. A little later, with the invention of printing, the form of the Daily Office in the larger monastic communities became standardized.

Although it has undergone many revisions and alterations in the past four or five hundred years, the underlying structure of the Daily Office – a worship service comprised of psalms, scripture, hymns and prayers – has continued at set times in convents, monasteries, churches, and cathedrals within every twenty-four hours until Vatican II. Since then intense liturgical studies have brought about drastic revisions of the traditional Office, leading to the stripping away of medieval accretions and elaborations. Today the Daily Office, whether Anglican, Roman Catholic, Lutheran or other tradition, is a much simpler service of great devotion and beauty.

## II. THE OFFICE AS PRAYER

Benedict called the Daily Office the *Opus Dei*, the work of God. As prayer, it is a balanced combination of *listening* and *offering*. We listen as part of our obedience to God, and we make our offering as part of our praise to God. Historically, the Office is corporate and communal rather than individual prayer. Corporate listening and offering calls forth a deep sensitivity and a loving awareness of those around us. Each person praying the Office *offers* it in a voice loud enough to be heard by the person on either side, but never so loud as to stand out or dominate. At the same time, each person *listens* to the offering being made by the person on either side. Thus is produced a homogenous and blended sound as each person makes their own offering while remaining attuned to the offering of others.

The Office is traditionally recited slowly and quietly, with the pace (or tempo) of the service directly related to the pulse of our own bodies. The periods of silence during the Office are times when worshipers can listen for the Word of God in their own hearts. One such period is the long pause (caesura) at the asterisk in the middle of each psalm verse. The caesura provides space for a deep relaxed breath like that associated with the ancient Jesus Prayer, enabling our bodies to slow down and our hearts to become more centered. It is a time when the Word of God can more deeply enter our lives.

We know that from very earliest times the Office was sung or chanted, but we do not know what music or chants were used or how they sounded. Very little is known about music practices in the time of Gregory the Great, in spite of the fact that plainchant now often carries his name. It is well established, however, that by Gregory's time a huge corpus of chant – thought to derive from the ancient Greek modes – was in use, completely memorized and transmitted orally. Gregory tried to promote liturgical uniformity during his pontificate and began to insist that only the Benedictine liturgy be authorized for use throughout the church.

Somewhat surprisingly, though, the term 'Gregorian chant' did not come into use until two hundred years later, about the time of Charlemagne. At this time, a clumsy and rudimentary form of music notation began to emerge, intended to help cantors overburdened with memorization recall certain tunes and melodic patterns. Not until the thirteenth century did true music notation become a reality, however, and the system that gradually emerged forms the basis on which music has been written down ever since.

## FUNDAMENTALS OF CHANTING

1. Monastic chant is sung antiphonally, psalm verse by psalm verse, between the two sides of choir.
2. The connection in sound between the two sides of choir is neither a break in sound, nor an overlapping of the final word on one side with the first word on the other. It is more like a choral relay race, where the baton of sound is handed smoothly from one side to the other.
3. Monastic chant is sung slowly and gently, using a light head tone rather than with full voice as in most parish churches.
4. Monastic chant is sung quietly. We often say with a smile, “God is not hard of hearing.”
5. Monastic chant is sung quietly enough for each singer to hear the voice of the person seated on either side. No individual voice should be heard above any other.
6. The caesura at the asterisk in the middle of a psalm verse indicates a deep and relaxed breath.
7. Monastic chant follows the rhythm of speech. For many people this may be the hardest part of chant to grasp fully. The temptation to sing in a marked rhythmic or metric way can sometimes be hard to overcome.
8. Words are grouped in patterns, just as they are in normal English speech.
9. Punctuation in a line of a psalm verse is treated very lightly, as in reading poetry, but there should not be a break in the rhythmic flow of the line.
10. Text is more important than notation, and stressed words, or accented syllables, almost always fall on stressed or accented notes.
11. When the first or second line of a psalm verse is unusually long, it may be broken into two parts. When this happens, there is a slight hesitation where the line breaks, but not a full stop.
12. The total effect of the chanted (or recited) psalter is very fluid, flexible and restrained. It is neither jerky nor bumpy, nor is it static and uniform, like a beeper. Rather it is smooth and flowing (*legato*).
13. Chant is not sung expressively or dramatically.
14. Subtle dynamic variance is appropriate if done smoothly and unobtrusively.
15. Following the last verse of the psalms, there is a slightly longer pause before both sides of the choir join together sing the *Gloria*.
16. Most important of all, monastic chant is not a performance. It is simply the unselfconscious praise of God.

## PSALMS

In this breviary, the assignment and distribution of psalms to the different Offices on the different days of the week follows that proposed by the Rev Bonnell Spencer, OHC, in *A Monastic Breviary*, 1976. See Introduction, pp. xvi-xvii and Index, p. 870.

The psalms at Vespers are divided into three groups, separated by a line of dots. Two psalm tones are assigned to the Vespers psalms. The first psalm tone is for the first and third group of psalms; the second psalm tone is for the middle group of psalms. For locating the assigned psalm tones, see p. 851.

## ANTIPHONS

The assigning of antiphons before and after the psalms and occasionally before and after certain canticles adds much to the richness and variety of each Office. Typically, the text of an antiphon comes from the group of psalms to which it is assigned or it reflects the particular liturgical season. On a saint's day, it may come from writings associated with that saint. Occasionally it may be from another source altogether.

Musically speaking, an antiphon is a freely-composed musical sentence in one of the eight traditional tones (see page 844). The tone in which an antiphon is written is always the same tone to which the following psalm is sung, and an antiphon always ends on the appropriate note which allows a smooth transition from the antiphon right into the psalm or canticle. Because the antiphon and its accompanying psalm are a single unit, there is no break in sound between the antiphon and the psalm immediately following, nor at the conclusion of the psalm (or Gloria) back to the repetition of the antiphon. Thus the antiphon functions as a set of bookends bracketing the psalm or canticle.

## CANTICLES

In keeping with the ancient monastic tradition, the Office is enriched with canticles. They function as a response to one of the readings from scripture. In this breviary, canticles are provided for every Office of Matins and Vespers for the entire liturgical year. In most cases the texts are songs of praise adapted from those found in the 1979 Book of Common Prayer or *Enriching Our Worship*. Several canticles are scriptural texts relevant to the saint or season, and a very few are from other sources.

The Matins canticles have been versified so they may be read either antiphonally like psalms or said in unison. The Vespers canticles have all been set to music in medieval modes and are intended to be sung. The music for a few canticles has been adapted from traditional settings; some comes from *A Monastic Breviary*; but most, however, has been newly composed for this book.

## OFFICE HYMNS

The singing of hymns in the Daily Office dates from very early times. The hymns at Matins and at Vespers are traditional responses to the New Testament lessons. Those at Diurnum are a compilation of hymns from the medieval Offices of Lauds, Prime, Terce, Sext and None. The Compline hymns are the traditional medieval texts that have been revised from the original Latin.

Many of the texts of the other hymns come from ancient sources, among which are some by Ambrose in the fourth century and from Venantius Fortunatus in the sixth century. Still others derive from *A Monastic Breviary*, a few from the Hymnal 1982, and some have been newly-written for this breviary.

With very few exceptions, the hymn tunes are from the medieval repertoire.

### III. BEGINNING TO CHANT

#### 1. THE PSALM TONES

There are eight traditional psalm tones, based on the original musical modes of ancient Greece, but in their present form they date from about the seventh or eighth century CE. They can all be played on the white keys on the piano. Acoustically, however (in terms of physics), they are measurable pitches discovered by Pythagoras in the 6<sup>th</sup> c. BCE.

The tones are grouped in pairs, with two tones sharing the same final note (*finalis*) but using a different note for chanting, called the *reciting note*.

Thus Tones 1 and 2 share the same *finalis* (a **D** on the piano), but Tone 1 uses a *reciting note* of A, while 2 uses a *reciting note* of F.

Tones 3 and 4 share **E** as a *finalis*, but 3 uses a *reciting note* of C, while 4 uses a *reciting note* of A.

Tones 5 and 6 share **F** as a *finalis*, but 5 uses a *reciting note* of C, while 6 uses a *reciting note* of A.

Tones 7 and 8 share **G** as a *finalis*, but 7 uses a *reciting note* of B, while 8 uses a *reciting note* of C.

All psalm verses contain two lines. For convenience, they are called LINE ONE and LINE TWO. Likewise the music of the chant contains two corresponding lines also called LINE ONE and LINE TWO. Occasionally a line of the psalter may be broken into two sections, but the sections are still considered parts of LINE ONE or LINE TWO.

When discussing the psalm tones, each line of each psalm has certain components: LINE ONE consists of (1) the *intonation*, (2) the *reciting note*, and (3) the *mediation*; and LINE TWO consists of the (1) *reciting note* and the (2) *ending*. These will be discussed more fully in Section 4.

The psalms are preceded and followed by a refrain, or *antiphon*, which is a freely-composed melody, often but not always based on the *intonation* of that tone. An antiphon will always end on the *finalis* of the tone in which it is written. For example, an antiphon written in either Tone 1 or 2 will always end on a D; an antiphon in Tone 3 or 4 will end on an E; one in Tone 5 or 6 on an F; one in Tone 7 or 8, on a G.

Since each of the eight psalm tones has a choice of several endings, altogether there are over 50 combinations possible. The specific tone and ending assigned to a given psalm is identified by a numeric symbol, such as **8.1** (meaning Tone 8 with *ending* 1), or **3.5** (meaning Tone 3 with *ending* 5), etc. In order to sing the psalms, it is essential to know this numeric symbol indicating the tone and ending assigned.

*Summary:* To get started, what is most important now is to recognize that there are eight different psalm tones, that each psalm verse has two lines, and that each line has certain important components. Psalms are usually preceded and followed by an antiphon, and a numeric symbol is needed to identify which psalm tone is to be sung. All of this will be covered more fully in the material which follows.



## 2. POINTING - INTRODUCTION

All the psalms at Diurnum, Vespers, Compline, and for First Class Feasts have been pointed, meaning that each line has certain markings: LINE ONE always has an **A** accent, a **B** accent, and an **underline**; LINE TWO always has a **C** accent, a **D** accent, and an **underline**.

A
B  
 Alleluia! Praise the Náme of the Hóly One; \*  
C
D  
 give praise, you servants óf the Móst High.

Occasionally the first line of the psalm is broken into two short sections, and in this case the first part has a different accent at the end (called a *flex*), and the **A**, **B**, and **underline** are in the second part. Both these parts are still considered LINE ONE, even though it is broken into two parts. The same also occurs with LINE TWO. These broken lines are reflective of the original Hebrew poetry.

flex  
 May there be abundance of grain on the èarth,  
A
B  
 growing thick even ón the hílltops; \*  
 may its fruit flourish like Lebanon,  
C
D  
 and its grain like gráss upón the earth.

Notice that even though LINE TWO is broken, there is no *flex*. The entire line is sung on the reciting note, with only a slight hesitation at the end of the line.

There are eight different melodies available for LINE ONE, based on the eight tones outlined above, and all but Tone 6 have a choice of different endings, meaning that LINE TWO nearly always has a number of options.

The tone appointed for a given section of the psalter is indicated by a numeral which indicates its assigned tone and *ending*, such as **1.9** (called “one nine”), **2.1** (“two one”), **4.4** (“four four”), **8.1** (“eight one”), etc.

The number before the decimal point indicates which tone is appointed for that psalm (and therefore the melody for LINE ONE), and the number after the decimal point indicates the *ending* (and therefore the melody for LINE TWO).

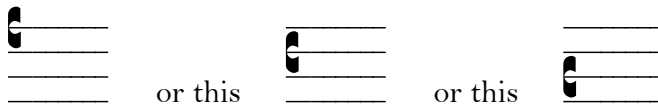
*Summary:* Pointing will be reviewed and covered more fully in Sections 4-8. For now, what is most important is to remember that each line in a psalm verse has two accents and an underline, that LINE ONE sometimes has a flex, and that the assigned tone is a numeric symbol of two numbers separated by a decimal point.

### 3. THE MEDIEVAL STAFF AND CLEF SIGNS

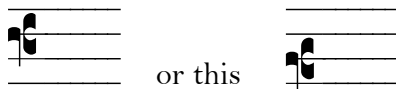
All Gregorian chant is written on a **four line staff**. The lines are always numbered, or counted, from the bottom up, just as in modern music.

Every line of music has a **clef sign** at the beginning of the staff, just as in modern music. Gregorian chant uses only two clefs, **C** and **F**. They may be placed at different locations on the staff.

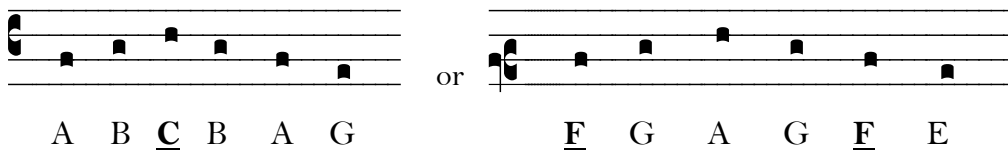
The **C clef** looks like this:



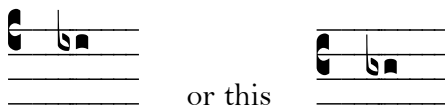
And the **F clef** looks like this:



Once the C or the F is located on the staff, all the other notes of the scale can be located and played on the piano, just as in modern music. Only notice that the notes themselves are shaped differently.



Only one altered note, or accidental, is ever used in Gregorian chant. This is a B flat, and it is written on the staff like this. Note that it is placed in the space just below the C line, exactly where you would expect a B to be placed.



Occasionally a B flat is placed on the staff as though it were a clef sign, indicating that all the B notes should be sung as B flat, and there is an implied (but unwritten) C clef on the line above.





Thus, when put to an actual psalm verse, a psalm in 7.3 would be sung like this:

*Accents*

Oh, the ma - jes - ty and magnificence óf God's pré - sence! \*

*Accents*

Oh, the power and the splendor of God's sanc- tu - á - ry!

*(Notice **the dots** added to the notes near the end of each line.*

*Dots always indicate that those notes are to be held a little longer.*

## 6. THE HOLLOW NOTES

Sometimes there are words or syllables that need to be “tucked in” between the notes with the accents. The notes for these extras are indicated by a hollow note. When there are extra words to be sung, the dot is usually ignored, so that the flow of text follows the rhythm of speech.

*Accents*

Lift up your voice and sing and bléss our God's hó - ly Name; \*

*Accents*

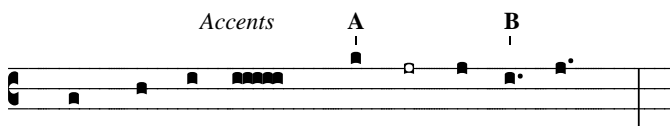
proclaim the good news of sal - vá - tion from dáy to day.

*Summary:* Psalms are sung to the Simple Tone. LINE ONE contains the intonation, reciting note and mediation. LINE ONE in each tone is always the same, although LINE TWO differs according to the assigned ending. A dot indicates a note is to be held a little longer. A hollow note indicates where extra words or syllables fit in.

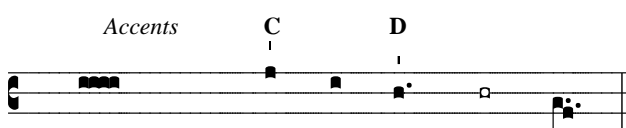
## 7. FORMULAS

Every psalm tone has a **formula**, telling the singer how to execute the chant for that particular tone. Tone **7.3** illustrated above has a formula of **A,B,C,D**, meaning that there are changes in pitch on each of the four accents.

Here's another example, this time of **7.1**, which also has the **formula** of **A,B,C,D**. Notice that the intonation, reciting note and mediation for **LINE ONE** are the same as they were in 7.3; only the *ending* in **LINE TWO** is different..



The earth is God's and áll that is ín it, \*



the world and áll who dwell there - in.

**LINE ONE** in Tone 7 will always sound the same because it will always have the same intonation, reciting note and mediation, but **LINE TWO** will always vary. There are seven different options, or endings, for **LINE TWO**. However, regardless of the ending, Tone 7 will always have the formula of **A,B,C,D**.

## 8. SOME OTHER FORMULAS

Another tone commonly used is **4.4** ("four four"). As pointed out in the example above, the **4** before the decimal refers to the tone, in this case Tone 4, and the **4** after the decimal refers to the *ending*, in this case, *ending 4*.

The **formula** for **4.4** is **2 before B, 3 before D**. In this case, the first accent in each line (A and C) is ignored completely, and the singer is dependent on the **underline**. The **underline**, without exception, is always placed exactly three syllables (or words) before the final accent (*i.e.*, before the B accent in **LINE ONE**, or before the D accent in **LINE TWO**).

Syllables    3    2    1    **B**  
Alleluia! Praise the Náme of óur God; \*

Syllables                    3    2    1    **D**  
Give praise, you servants óf the Móst High.

Another example:

Syllables    3    2    1    **B**  
God shall give stréngth to the péople; \*

Syllables                    3    2    1    **D**  
God shall give the people the bléssing óf peace.

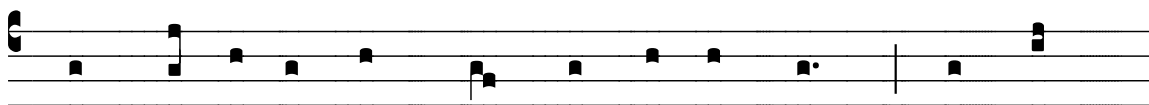
Notice that sometimes the underline coincides with the first accent (A or C) and sometimes it does not. This does not matter; for in this case (meaning with this formula) the singer is only concerned with the placement of the underline.



Indication of **psalm tone** and **ending** for this antiphon and psalm following:



8.1



How hap-py are they † who dwell in your house; \* they will (*etc*)

## 10. THE FLEX

Sometimes the lines in a psalm verse are broken, and LINE ONE or LINE TWO (or both) fall into two parts. When this occurs in LINE ONE, a grave accent ( ` ) occurs at the end of the line, indicating a slight drop in pitch. This is called a **flex**.

May there be abundance of grain on the earth,  
growing thick even on the hilltops; \*  
may its fruit flourish like Lebanon,  
and its grain like grass upon the earth.

When LINE TWO is broken, there is no change in pitch, but the entire line is sung on the reciting note, with only a slight hesitation at the break point.

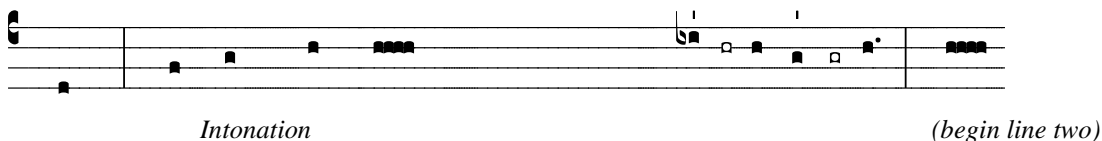
## 11. THE CANTICLE TONE

The Canticle tone differs from the Simple tone only in LINE ONE; there is no change in LINE TWO. The Canticle tone follows the same rules as those for the Simple tone, except that the Intonation (which introduces LINE ONE) may be slightly more elaborate and is sung with every verse, instead of just with the first verse. The Intonation is still the first three words of the canticle, even if there are several notes to a single word.

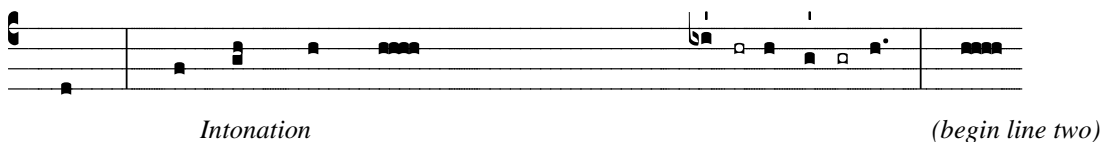
The most frequent use of the Canticle tone is for the *Magnificat* at Vespers on ferias and Third Class feasts.

### Example - Tone 1:

Simple tone



Canticle tone



My soul pro - claims your greatness (*etc*)

## 12. THE SOLEMN TONE

The Solemn tone differs from the Canticle tone only in LINE ONE; there is no change in LINE TWO. The Solemn tone follows the same rules as those for the Simple and Canticle tones, except that the Intonation (which introduces LINE ONE) may be considerably complex. The complexity reflects the festive nature of the occasion, as the Solemn tone is always used for the *Benedictus* and *Magnificat* on Saturday Vespers, on Sundays, and on major feasts. The Intonation is sung for LINE ONE of every verse, as with the Canticle Tone.

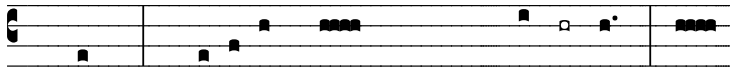
The same principles of pointing, however, still hold true.

Solemn tones sometimes include a **circumflex**, an added musical ornament which occurs only in LINE TWO. The circumflex consists of the reciting note, the note immediately above, and a return to the reciting note.

### Example - Tone 8:

Simple

B



Solemn

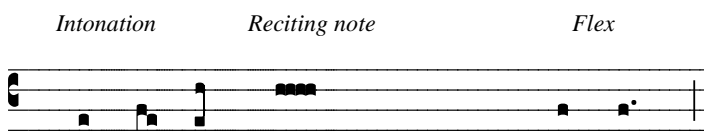
3 before B

▲ (*circumflex*)



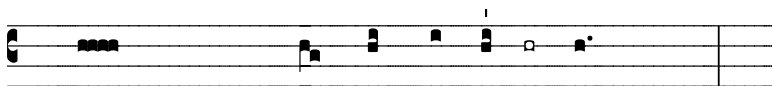
**Example:** First verse of the *Magnificat*, Tone 8.1 (formula 3-B,2-D).

Note that LINE ONE is broken (has two halves) and therefore includes a **flex** (see above p. 847), and LINE TWO includes a **circumflex**. Both lines are fully written out.



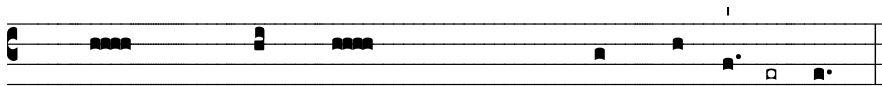
My soul pro - claims your greatness, Ò God; (*first half of line one*)

Reciting note                      3 before B                      B



my spirit rejoices in yóu, my Sá - vior,\* (*end of line one*)

Reciting note    Circumflex                      Ending = 2 before D    D



for you have lóoked with favor on your lów - ly sér - vant. (*end of line two*)



### 13. SOME COMMON NEUMES AND HOW TO SING THEM

The notes on the medieval staff are technically called **neumes**, although in this context for convenience we continue to call them notes. They are called by letters of the alphabet just as notes in modern music are, but they are shaped and grouped differently. The groups of notes have distinctive names which are illustrated below.

There are no indications as to rhythmic values as in modern music (no eighth notes, quarter notes, half notes, etc.), as the rhythm in medieval music is determined by text. Medieval music always follows the rhythm of its accompanying text.

As pointed out above (see p. 842), there are two clefs, C and F, and they are not in a fixed position on the staff. In the examples below, the C clef is always on the top line, but it needs to be remembered that if the clef is on a different line in an antiphon, hymn, or canticle, the alphabetic names of the notes will be different from the illustrations below.

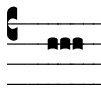
**PUNCTUM** = single note  
(A)



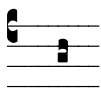
**BI STROPHA** = two pulses (A A)



**TRI STROPHA** = three pulses (A A A)



**PODATUS** = two notes ascending (G↑A)



**PODATUS** = two notes ascending (F↑A)



**PODATUS** = two notes ascending (F↑B)



**QUILISMA** = three ascending notes with bottom note held and the middle note very quick and light (G↑A↑B)



**CLIVIS** = two notes descending (A↓G)



**CLIVIS** = two notes descending (A↓F)



**CLIVIS** = two notes descending (A↓E)



**CLIMACUS** = group of three or more notes descending (A↓G↓F↓E)



**TORCULUS** = note, upper note, original note (A↑B↓A)



**TORCULUS** = note, upper note, original note (A↑C↓A)



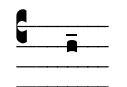
**PORRECTUS** = note, lower note, original note (A↓G↑A)



**ALTERED PORRECTUS** = note, lower note, an upper note (A↓F↑B)



**EPISEMA** = a small horizontal bar above a note means to slightly stress the note



## IV. A TABLE OF PSALM TONES

### INTRODUCTION

There are eight basic psalm tones.

**Line 1** always has three options:

The **SIMPLE TONE** is used for reciting the psalms and certain canticles. The Intonation always flows from the antiphon in the first verse only; subsequent verses omit the Intonation and begin with the Reciting note.

The **CANTICLE TONE** is used for the *Magnificat* on ferias and Third Class feasts, for the *Venite* when sung, and for other canticles when indicated.

The **SOLEMN TONE** is used for *Benedictus* and the *Magnificat* on Saturdays, Sundays, and First and Second Class feasts, and for the *Pascha nostrum* when sung.

**Line 2** has several different options, or Endings, except for Tone 6, which only has one.

The Finalis is always the last note of the antiphon. The Intonation flows smoothly from the Finalis, without a break in sound.

There are two additional tones used only at Compline.

**Feast Day tone** is used on Saturdays, Sundays, and major feasts.

1 before B                      2 before D

**Indirectum** is used on ferias and Third Class feasts.

2 before B

There are two further tones used occasionally for psalms or canticles.

**Tonus Peregrinus:**

3 before B                      1 before D

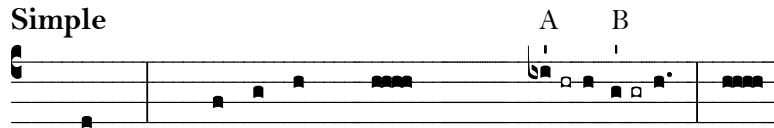
**Irregular:**

B                      C                      D

# TONE 1

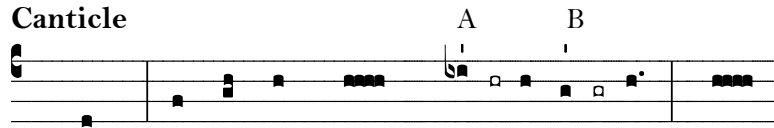
## LINE 1

Simple



*Finalis Intonation Reciting note Mediation*

Canticle



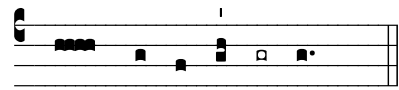
Solemn



## LINE 2

*Reciting note and Ending*

.1 2 before D



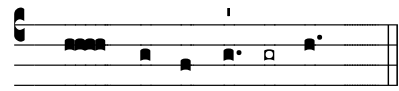
.2 2 before D



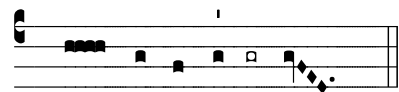
.3 2 before D



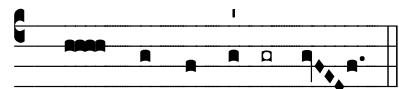
.4 2 before D



.5 2 before D



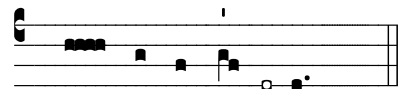
.6 2 before D



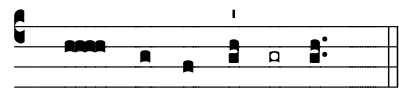
.7 2 before D



.8 2 before D



.9 2 before D



.10 2 before D





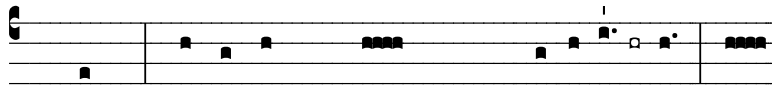


# TONE 4

## LINE 1

### Simple

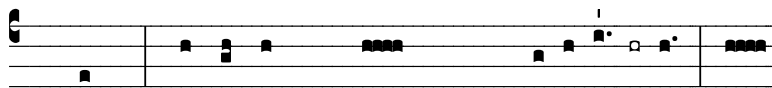
2 before B



*Finalis Intonation Reciting note Mediation*

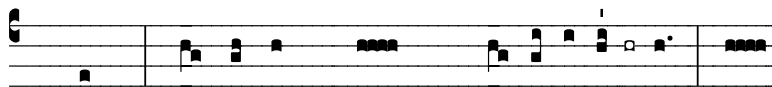
### Canticle

2 before B



### Solemn

3 before B



*NOTE: Sometimes Tone 4 is transposed, so that the Finalis is A rather than E, and the Reciting note is then D, rather than A.*

## LINE 2

*Reciting note and Ending*

.1

3 before D



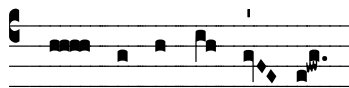
or

3 before D



.2

3 before D



or

3 before D



## LINE 2

*Reciting note and Ending*

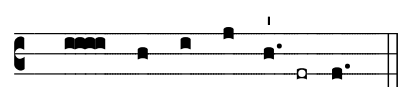
.3

3 before D



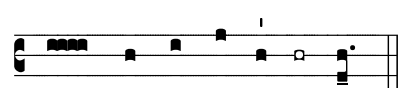
.4

3 before D



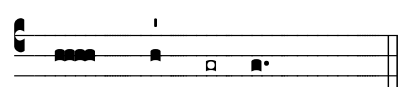
.5

3 before D



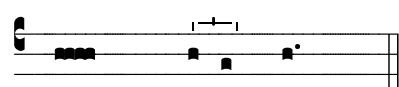
.6

1 after D



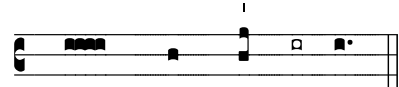
.7

1 before the end



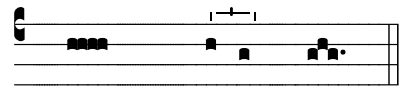
.8

1 before D



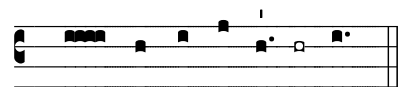
.9

1 before the end



.10

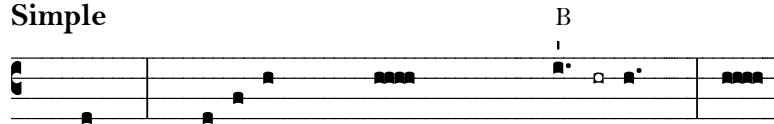
3 before D



# TONE 5

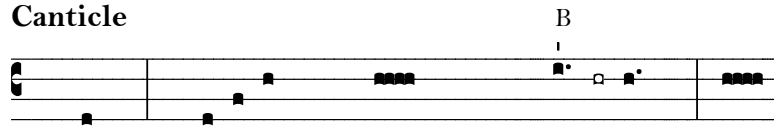
## LINE 1

### Simple

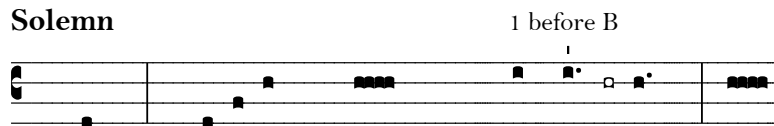


*Finalis Intonation Reciting note Mediation*

### Canticle

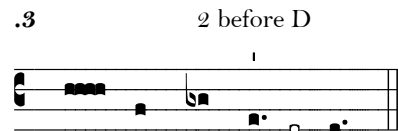
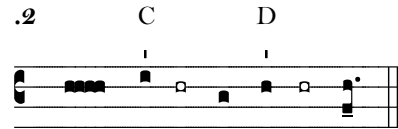
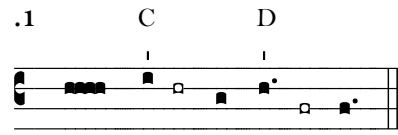


### Solemn



## LINE 2

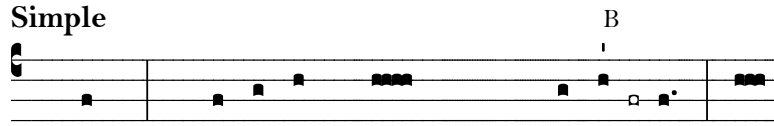
*Reciting note and Ending*



# TONE 6

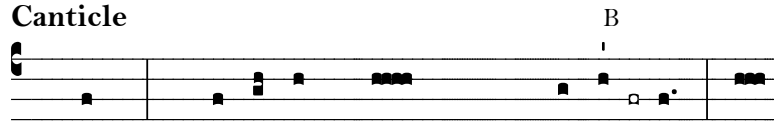
## LINE 1

Simple

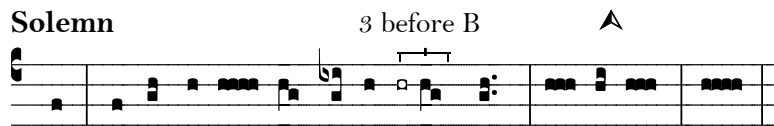


*Finalis Intonation Reciting note Mediation*

Canticle

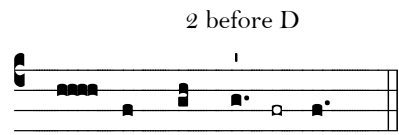


Solemn



## LINE 2

*Reciting note and Ending*

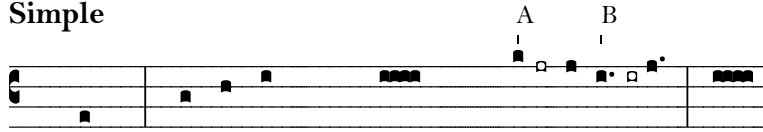




# TONE 7

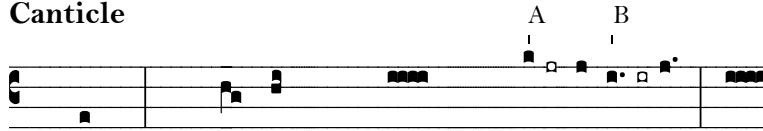
## LINE 1

### Simple

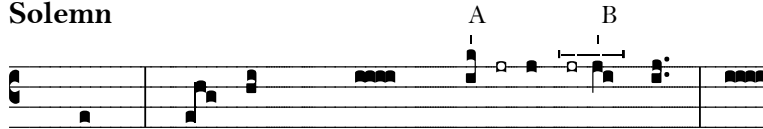


*Finalis Intonation Reciting note Mediation*

### Canticle

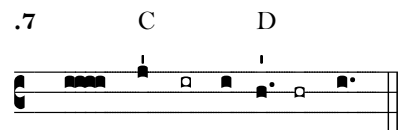
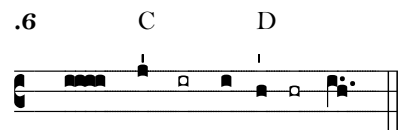
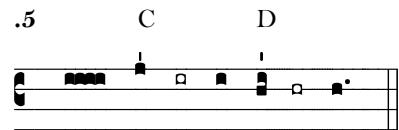
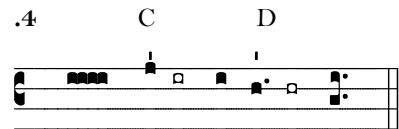
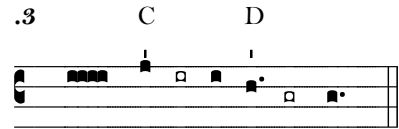
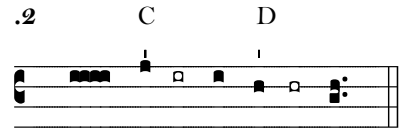
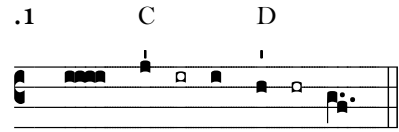


### Solemn



## LINE 2

*Reciting note and Ending*

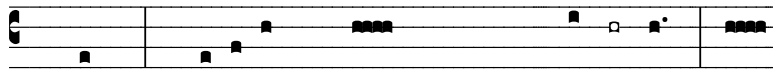


# TONE 8

## LINE 1

Simple

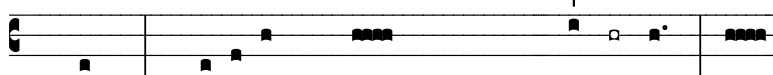
B



*Finalis Intonation Reciting note Mediation*

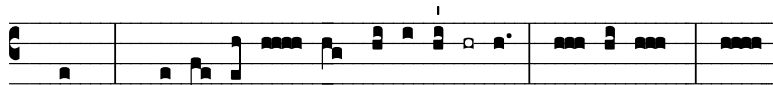
Canticle

B



Solemn

3 before B



## LINE 2

*Reciting note and Ending*

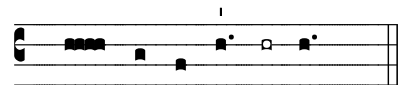
.1 2 before D



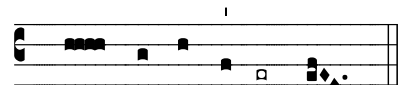
.2 2 before D



.3 2 before D



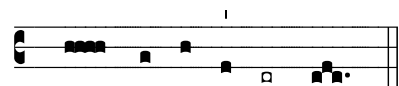
.4 2 before D



.5 2 before D



.6 2 before D



## GLOSSARY OF TERMS

- antiphon:** A verse from scripture, often from the psalms, that is said or sung immediately before and after a psalm or group of psalms. Antiphons are selected to reflect the theme or mood of the day or season. On a saint’s day, antiphons may also be selections from that saint’s writings.
- Benedicamus:*** Latin for “Let us bless.” The *Benedicamus* is the couplet that closes nearly every Office: “Let us bless our God; Thanks be to God.”
- Benedictus:*** Latin for “Blest”. The shortened term for the New Testament canticle used every morning at Matins, *Benedictus Dominus Deus*, “Blest are you, O God.” See p. 71.
- Bishop Visitor:** The ordained bishop in the Episcopal Church’s House of Bishops elected by the Sisters of St. Helena to serve as their liaison, counsel, and advocate. Canon Law in the Episcopal Church requires all established religious communities to have a Bishop Visitor.
- canticle:** A short passage, often from scripture, occurring at Matins and Vespers in response to one of the scripture readings. The New Testament canticles *Benedictus*, *Magnificat*, and *Nunc dimittis* are always said or sung at Matins, Vespers, and Compline respectively in the St. Helena Office.
- canticle tone:** One of the three possible settings of the psalm tones. Nearly always used when singing canticles not through-composed (fully set to music).
- cantor:** The person who is assigned to start the singing of the psalms, canticles and hymns.
- Common of the Saint:** All the saints in the church year are grouped in categories called Commons, e.g., they are designated as apostles, or martyrs, or missionaries, etc. St. Francis, for example, falls in the category of Common 7, Monastics and Other Religious because he was a religious; Martin Luther King, Jr. is classed as Common 3, a Prophetic Witness.
- Dignus es:*** Latin for “You are worthy”, the term for the canticle beginning with the line, “Splendor and honor and royal power are yours by right, O God.” See p. 254.
- doxology:** A sentence or verse expressing the glory of God. The recitation of the psalms almost always ends with a doxology; most collects close with a doxology; most hymns have a doxology as their final stanza. The doxology may be simply to the Trinity, or it may name each of the Persons of the Trinity.
- feria:** A day in the church year that is neither a Sunday nor a celebration of a particular feast or saint.
- Gloria:*** Latin for “Glory”. In this breviary, a shortened term for the *Gloria patri*, or “Glory to the Father”, indicating the doxology which usually follows the psalms.

- I or II class feast:** The term indicating all the major celebrations of the church year. The Order of St. Helena follows the classification of feasts and holy days according to the designations and guidelines in the **1979 Book of Common Prayer**, pp. 15-18.
- III class feast:** The term indicating other celebrations of the church year. The Order of St. Helena follows the calendar of saints as found in the **Lesser Feasts and Fasts 2003** plus several of particular importance to the sisters.
- Invitatory:** The opening antiphon with the *Venite* at Matins.
- Magnificat:** Latin for “magnifies”. Refers to the Song of Mary found in Luke 1:46-55. The *Magnificat* is sung every evening at Vespers. See p. 201.
- Nunc dimittis:** Latin for “Now be dismissed”. Refers to the canticle sung every evening at Compline: “O God, you now have set your servant free.” See p. 243.
- Officiant:** The person appointed to lead the opening and closing prayers at the Office.
- Ordinary of the Office:** That portion of the Daily Office which is fixed and unchanging, regardless of the season or celebration.
- Pascha nostrum:** Latin for “our Passover”, referring to the canticle said at Matins throughout the Easter season: “Alleluia, Christ our Passover has been sacrificed for us.” See p. 2.
- Proper of the Saint or Season:** the specific material, including antiphons, canticles, hymns, and prayers appointed for a particular saint or season.
- simple tone:** One of the three possible settings of the psalm tones. Used almost exclusively for singing the psalms.
- solemn tone:** One of the three possible settings of the psalm tones. Used almost exclusively for singing the *Benedictus*, *Magnificat*, or *Pascha nostrum* on major feast days or on Saturday and Sunday evenings.
- Te deum:** Shortened from the Latin *Te deum laudamus* “We praise you, O God.” Refers to the canticle of praise sung at Matins on major feast days. See p. 259.
- Triduum:** Refers to the three days and the special liturgies immediately preceding Easter: Maundy Thursday, Good Friday, and Holy Saturday. See pp. 402ff.
- Venite:** Latin for “Come”. Refers to the the Invitatory Canticle at Matins, verses 1-7 of Psalm 95. See p. 1.

## LIST OF SAINTS IN EACH COMMON

### COMMON 1 – Presentation, Annunciation, Visitation, Feasts of Mary

February 2	Presentation of Jesus in the Temple – I
March 25	Annunciation to Mary – I
May 31	Visitation of Mary to Elizabeth – I
August 15	Mary, the Mother of Jesus – I
September 8	Nativity of Mary, Mother of Jesus – II

### COMMON 2 – Apostles and Evangelists

November 30	Andrew – II	<i>Apostle</i>
December 21	Thomas – II	<i>Apostle</i>
December 27	John – II	<i>Apostle and Evangelist</i>
February 24	Matthias – II	<i>Apostle</i>
April 25	Mark – II	<i>Evangelist</i>
May 1	Philip and James – II	<i>Apostles</i>
June 11	Barnabas – II	<i>Apostle</i>
July 25	James – II	<i>Apostle</i>
August 24	Bartholomew – II	<i>Apostle</i>
September 21	Matthew – II	<i>Apostle and Evangelist</i>
October 18	Luke – II	<i>Evangelist</i>
October 23	James of Jerusalem – II	<i>Apostle and Brother of Jesus</i>
October 28	Simon and Jude – II	<i>Apostles</i>

### COMMON 3 – Prophetic Witnesses

January 9	Julia Chester Emery	<i>Missionary; Founder of Women’s Auxiliary; Founder United Thank Offering, 1922</i>
January 15	Martin Luther King, Jr.	<i>Civil Rights Leader, 1968</i>
February 13	Absalom Jones	<i>First African American priest</i>
February 15	Thomas Bray	<i>Priest, Social Activist, Missionary, 1730</i>
February 18	Martin Luther	<i>Reformer, 1546</i>
April 1	Frederick Denison Maurice	<i>Priest and Ecumenist, 1872</i>
July 20	Elizabeth Cady Stanton Amelia Bloomer Sojourner Truth Harriet Ross Tubman	<i>Liberators and Prophets, 1902, 1894, 1883, 1913</i>
July 30	William Wilberforce	<i>Confessor and Social reformer, 1833</i>
August 12	Florence Nightingale	<i>Nurse and Social Reformer, 1910</i>
August 14	Jonathan Myrick Daniels	<i>Seminarian and Witness for Civil Rights, and Martyr, 1965</i>
September 4	Paul Jones	<i>Bishop and Peace Advocate, 1941</i>
September 10	Alexander Crummell	<i>Priest, Missionary, and Educator, 1898 Founder of Union of Black Episcopalians</i>
October 6	William Tyndale	<i>Priest, Translator, and Martyr, 1536</i>
October 16	Hugh Latimer, Nicholas Ridley, and Thomas Cranmer	<i>Bishops and Martyrs: 1555, Archbishop of Canterbury, 1556</i>

**COMMON 4 – Martyrs**

December 26	Stephen – II	<i>Deacon and Martyr</i>
December 29	Thomas Becket	<i>Archbishop of Canterbury and Martyr, 1170</i>
January 10	William Laud	<i>Archbishop of Canterbury, 1645</i>
January 20	Fabian	<i>Bishop and Martyr of Rome, 250</i>
January 21	Agnes	<i>Martyr at Rome, 304</i>
January 22	Vincent	<i>Deacon of Saragossa and Martyr, 304</i>
February 5	Martyrs of Japan	<i>1597</i>
February 17	Janani Luwum	<i>Archbishop of Uganda, and Martyr, 1977</i>
February 23	Polycarp	<i>Bishop and Martyr of Smyrna, 156</i>
March 7	Perpetua and her Companions	<i>Martyrs at Carthage, 202</i>
April 19	Alphege	<i>Archbishop of Canterbury, Martyr, 1012</i>
June 1	Justin	<i>Martyr at Rome, c. 167</i>
June 2	Martyrs of Lyons	<i>Gaul, c. 177</i>
June 3	Martyrs of Uganda	<i>1886</i>
June 5	Boniface	<i>Archbishop of Mainz, Missionary to Germany, Martyr, 754</i>
June 18	Bernard Mizeki	<i>Catechist and Martyr in Rhodesia, 1896</i>
June 22	Alban	<i>First Martyr of Britain, c. 304</i>
August 10	Laurence	<i>Deacon and Martyr at Rome, 258</i>
September 2	Martyrs of New Guinea	<i>1942</i>
September 13	Cyprian	<i>Bishop and Martyr of Carthage, 258</i>
September 20	John Coleridge Patteson	<i>Bp Melanesia, and Comps, Martyrs, 1871</i>
October 20	Ignatius	<i>Bishop of Antioch and Martyr, c. 115</i>
October 29	James Hannington	<i>Bp of East Equatorial Africa, Companions, Martyrs, 1885</i>
November 20	Edmund	<i>King of East Anglia, Martyr, 870</i>

**COMMON 5 – Doctors of the Church**

December 4	John of Damascus	<i>Priest, c. 760</i>
December 7	Ambrose	<i>Bishop of Milan, 397</i>
January 13	Hilary	<i>Bishop of Poitiers, 367</i>
January 27	John Chrysostom	<i>Bishop of Constantinople, 407</i>
January 28	Thomas Aquinas	<i>Priest and Friar, 1274</i>
March 9	Gregory of Nyssa	<i>Bishop of Nyssa, c. 394</i>
March 12	Gregory the Great	<i>Bishop of Rome, 604</i>
April 21	Anselm	<i>Archbishop of Canterbury, 1109</i>
April 29	Catherine of Siena	<i>Monastic and Doctor, 1380</i>
May 2	Athanasius	<i>Bishop of Alexandria, 373</i>
May 9	Gregory of Nazianzus	<i>Bishop of Constantinople, 389</i>
May 25	Bede the Venerable	<i>Priest, and Monk of Jarrow, 735</i>
June 10	Ephrem of Edessa	<i>Deacon, 373</i>
June 14	Basil the Great	<i>Bishop of Caesarea, 379</i>
August 20	Bernard	<i>Abbot of Clairvaux, 1153</i>
August 28	Augustine of Hippo – II	<i>Bishop of Hippo, 430</i>
September 30	Jerome	<i>Priest and Monk of Bethlehem, 420</i>
October 15	Teresa of Avila	<i>Monastic, Mystic, and Reformer, 1582</i>
November 10	Leo the Great	<i>Bishop of Rome, 461</i>

**COMMON 6 – Missionaries**

December 2	Channing Moore Williams	<i>Missionary Bishop in China and Japan, 1910</i>
February 3	Anskar	<i>Archbishop of Hamburg, Missionary to Denmark and Sweden, 865</i>
February 14	Cyril and Methodius	<i>Monk; Bp, Missionaries to Slavs 869, 885</i>
March 1	David	<i>Bishop of Menevia, Wales, c. 544</i>
March 17	Patrick	<i>Bishop and Missionary to Ireland, 461</i>
March 23	Gregory the Illuminator	<i>Bishop and Missionary of Armenia, c. 332</i>
March 27	Charles Henry Brent	<i>Bishop of Philippines; Western NY 1929</i>
April 2	James Lloyd Breck	<i>Priest, Founder of Seminaries; 1876</i>
April 11	George Augustus Selwyn	<i>Bishop New Zealand; Bishop Lichfield, 1878</i>
May 24	Jackson Kemper	<i>First Missionary Bishop in US, 1870</i>
May 26	Augustine of Canterbury	<i>First Archbishop of Canterbury, 605</i>
June 12	Enmegahbowh	<i>Native American Priest; Missionary, 1902</i>
September 1	David Pendleton Oakerhater	<i>Deacon; Missionary to the Cheyenne, 1931</i>
September 16	Ninian	<i>Bishop in Galloway, c. 430</i>
October 14	Samuel Joseph Schereschewsky	<i>Bishop of Shanghai, 1906</i>
October 17	Thomas Thompson and Philip Quaque	<i>Missionaries in Ghana, 1816</i>
October 19	Henry Martyn	<i>Priest; Missionary to India and Persia, 1812</i>
November 7	Willibrord	<i>Archbishop Utrecht, Mission to Frisia, 739</i>

**COMMON 7 – Monastics and Other Religious**

December 14	John of the Cross	<i>Carmelite Friar, Mystic, Reformer, 1591</i>
January 12	Aelred	<i>Abbot of Rievaulx, 1167</i>
January 17	Antony	<i>Abbot in Egypt, 356</i>
February 1	Brigid [Bride]	<i>Abbess of Kildare, c. 523</i>
March 20	Cuthbert	<i>Monk and Bishop of Lindisfarne, 687</i>
May 8	Julian of Norwich	<i>Anchoress, c. 1417</i>
May 14	Pachomius	<i>Monastic, 346</i>
June 9	Columba	<i>Abbot of Iona, 597</i>
July 11	Benedict – II	<i>Abbot of Monte Cassino, c. 540</i>
July 19	Macrina	<i>Monastic, Theologian, and Teacher, 379</i>
July 24	Thomas à Kempis	<i>Priest, 1471</i>
July 31	Ignatius of Loyola	<i>Priest, Monastic, and Founder Jesuits, 1556</i>
August 8	Dominic – II	<i>Priest and Friar, 1221</i>
August 11	Clare	<i>Abbess at Assisi, 1253</i>
August 31	Aidan	<i>Bishop of Lindisfarne, 651</i>
September 17	Hildegard of Bingen	<i>Mystic, and Abbess of Bingen, 1179</i>
September 25	Sergius	<i>Abbot of Holy Trinity, Moscow, 1392</i>
October 4	Francis of Assisi – II	<i>Friar, 1226</i>
November 18	Hilda	<i>Abbess of Whitby, 680</i>
November 25	James Otis Sargent Huntington	<i>Priest and Monastic, Founder of Order of the Holy Cross</i>

**COMMON 8 – Teachers**

December 5	Clement of Alexandria	<i>Priest, c. 210</i>
January 26	Timothy and Titus	<i>Bishops and Companions of Saint Paul</i>
March 18	Cyril of Jerusalem	<i>Bishop of Jerusalem, 386</i>
May 20	Alcuin	<i>Deacon, and Abbot of Tours, 804</i>

June 15	Evelyn Underhill	<i>Teacher and Mystic, 1941</i>
June 16	Joseph Butler	<i>Bishop of Durham, 1752</i>
June 28	Irenaeus	<i>Bishop of Lyons, c. 202</i>
August 7	John Mason Neale	<i>Priest and Hymnodist, 1866</i>
August 13	Jeremy Taylor	<i>Bishop Down, Connor, and Dromore, 1667</i>
August 19	William Porcher DuBose	<i>Priest and Theologian, 1918</i>
September 18	Edward Bouverie Pusey	<i>Priest, Leader of Oxford Movement, 1882</i>
September 26	Lancelot Andrewes	<i>Bishop of Winchester, 1626</i>
October 1	Remigius	<i>Bishop of Rheims, c. 530</i>
October 9	Robert Grosseteste	<i>Bishop of Lincoln, 1253</i>
October 11	Philip the Deacon	<i>Deacon and Evangelist</i>
October 26	Alfred the Great	<i>King of the West Saxons, 899</i>
November 3	Richard Hooker	<i>Priest and Theologian, 1600</i>
November 12	Charles Simeon	<i>Priest, Founder Chur Missionary Soc, 1836</i>
November 22	Clive Staples Lewis	<i>Theologian, Apologist, Spiritual Writer, 1963</i>

### COMMON 9 – Pastors

January 19	Wulfstan	<i>Bishop of Worcester, 1095</i>
January 23	Phillips Brooks	<i>Bishop of Massachusetts, 1893</i>
January 24	Florence Li Tim-Oi	<i>First Woman Priest Anglican Comm, 1944</i>
February 27	George Herbert	<i>Priest and Poet, 1633</i>
March 2	Chad	<i>Bishop of Lichfield, 672</i>
March 3	John and Charles Wesley	<i>Priests and hymnodists, 1791, 1788</i>
March 22	James DeKoven	<i>Priest, 1879</i>
March 29	John Keble	<i>Priest and Poet, 1866</i>
April 3	Richard of Chichester	<i>Bishop of Chichester, 1253</i>
April 8	William Augustus Muhlenberg	<i>Priest, 1877</i>
April 9	Dietrich Bonhoeffer	<i>Pastor and Theologian, Martyr, 1945</i>
April 10	William Law	<i>Priest, 1761</i>
May 19	Dunstan	<i>Archbishop of Canterbury, 988</i>
July 17	William White	<i>Bishop of Pennsylvania, 1836</i>
July 27	William Reed Huntington	<i>Priest, 1909</i>
August 27	Thomas Gallaudet and Henry Winter Syle	<i>Ministers to the Deaf, 1902 and 1890</i>
September 12	John Henry Hobart	<i>Bishop of New York, 1830</i>
September 19	Theodore of Tarsus	<i>Archbishop of Canterbury, 690</i>
September 22	Philander Chase	<i>Bishop of Ohio, and of Illinois, 1852</i>
November 6	William Temple	<i>Archbishop of Canterbury, 1944</i>
November 11	Martin	<i>Bishop of Tours, 397</i>
November 14	Consecration of Samuel Seabury	<i>First American Bishop, 1784</i>
November 17	Hugh	<i>Bishop of Lincoln, 1200</i>

### COMMON 10 – Confessors of the Faith

December 1	Nicholas Ferrar	<i>Deacon, 1637</i>
December 6	Nicholas	<i>Bishop of Myra, c. 342</i>
February 4	Cornelius the Centurion	<i>Confessor (Acts 10)</i>
March 21	Thomas Ken	<i>Bishop of Bath and Wells, Hymnodist, 1711</i>
March 31	John Donne	<i>Priest and Poet, 1631</i>



May 4	Monnica	<i>Mother of Augustine of Hippo, 387</i>
July 26	Parents of Mary	<i>Confessors</i>
July 29	Mary and Martha of Bethany	<i>Confessors (John 11 and 12)</i>
August 1	Joseph of Arimathea	<i>Confessor</i>
August 25	Louis IX of France	<i>King of France, 1270</i>
September 9	Constance, Sister of CSM, and her Companions	<i>Commonly called “The Martyrs of Memphis”, 1878</i>
November 16	Margaret	<i>Queen of Scotland, 1093</i>
November 19	Elizabeth	<i>Princess of Hungary, 1231</i>
November 23	Clement	<i>Bishop of Rome, c. 100</i>
November 28	Kamehameha and Emma	<i>King and Queen of Hawaii, 1864, 1885</i>

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II	42; 43; 26; 116; 98	19; 15; 23	112; 107; 150	61; 34
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II Vespers of I Class Feasts

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Simeon, Charles	November 12	826
SIMON AND JUDE – II	October 28	806
Stanton, Elizabeth Cady	July 20	740
STEPHEN – II	December 26	642
Syle, Henry Winter	August 27	774
Taylor, Jeremy	August 13	764
Temple, William	November 6	818
Teresa of Avila	October 15	801

Theodore of Tarsus	September 19	789
THOMAS – II	December 21	641
Thomas à Kempis	July 24	748
Thomas Aquinas	January 28	661
Thompson, Thomas	October 17	801
Timothy and Titus	January 26	661
TRANSFIGURATION OF JESUS – I	August 6	755
Truth, Sojourner	July 20	740
Tubman, Harriet Ross	July 20	740
Tyndale, William	October 6	800
Underhill, Evelyn	June 15	719
Vincent	January 22	655
VISITATION OF MARY TO ELIZABETH – I	May 31	708
Wesley, John and Charles	March 3	673
White, William	July 17	740
Wilberforce, William	July 30	753
Williams, Channing Moore	December 2	640
Willibrord	November 7	818
Wulfstan	January 19	655