

NOTES ON CHAPTER III

1—*General Rubrics*, I, 484. “A Hymn of Invocation of the Holy Ghost may be sung at the beginning of all Services.” A hymn appropriate to the day or season is likewise permissible.

This will be the Processional Hymn when there is a vested choir. The fact that it is a processional hymn does not affect the sphere of choice; it always must be a Hymn of Invocation or of the Day or Season.

When there is a processional, the minister enters *from the sacristy* and does not follow the choir. He enters the chancel during the last stanza of the hymn or at a time sufficiently long before to permit his reverent devotions. He remains before and facing the altar until the *Amen* after the hymn.

The congregation rises at the beginning of, and remains standing throughout the entire hymn.

Choir vestments consist of a cassock and cotta, and for women a cap in addition. The cotta is a short surplice with simple but flowing sleeves. It is never embroidered.

The choir gathers *quietly* in the choir room after vesting and forms in the order of the procession; *complete silence and perfect order and deportment* must be observed. Immediately before the beginning of the processional, the minister recites a brief collect, the choir sings *Amen*. Reverence and order must be observed throughout the entire service.

PRAYERS FOR THE CHOIR

When vested. Cleanse me, O Lord, and keep me undefiled, that I may be numbered among those who, having washed their robes and made them white in the

Blood of the Lamb, stand before Thy throne and serve Thee day and night in Thy temple. Amen.

Before Service. O Lord, open Thou my lips, and purify my heart, that I may worthily magnify Thy glorious Name; through Jesus Christ, our Lord. Amen.

After Service. Grant, O Lord, that what I have sung with my mouth, I may believe in my heart, and strive steadfastly to fulfil to the honor of Thy glorious Name; through Jesus Christ, our Lord. Amen.

See also "Oremus," page 132.

2—See above, page 95 ff.

3—It is well to realize the need of such directions as these. This and others, as they may appear in the course of these directions and notes, may seem to be trite minutiae; but the temptation of loose hung arms to swing, or of one hand to clutch at stole or robe the other swinging the while, is all too apparent. Then too, all actions, postures, appearances, are to be reverent and conducive to reverence. Directions are offered with definite purpose in view, the harmony of worship, and not as mere formal actions or gestures or postures.

The minister should not carry a service book. This should be in its proper place on the missal stand on the altar. Another may rest on the step where he kneels or on the litany desk. The hymnal should be in his stall.

4—For the minister's altar devotions see "Oremus," page 136.

As the minister walks from the sacristy to the altar, let him say to himself:

Who shall ascend into the hill of the Lord; or who shall stand in His holy place? He that hath clean hands, and a pure heart, who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord; and righteousness from the God of his salvation.

Then as he comes before the altar, let him first rever-

ence, then kneel and say: Glory be to the Father, and to the ✠ Son, and to the Holy Ghost. Amen.

Do Thou, O Lord, in all things, I beseech Thee, direct and rule my heart and lips so that I may praise Thee with the spirit and also with the understanding; give unto me the preparations of heart which are from the Lord,—an open mouth to show forth Thy praise, a wise and understanding heart to receive the knowledge of Thy truth, and to praise Thee for all the glorious things which Thou hast done, a spirit of supplication to seek those things of which we have need; through Jesus ✠ Christ, our Lord, to Whom with Thee and the Holy Ghost be all glory and honor, world without end. Amen.

The suggested "reverence" as the minister comes before the altar is decidedly in place: an humble bowing of the head and inclination toward the altar and its enthroned cross. "Crossing oneself" is good *Lutheran* practice. Luther himself directed it in his *Small Catechism*; at this time it is an act of worship and self dedication. One crosses oneself thus: Using the right hand with fingers drawn together loosely first touch the forehead, then the breast, then the right shoulder, and then the left. This differs from the *Roman* signing in that the last action is reversed, but follows the most ancient known and harmonized with a very old and beautiful interpretation of the symbolism: "Our Lord Jesus came down from heaven, became incarnate and was crucified for me, and entered into my heart."

5—*General Rubrics*, I, 484. "The Minister may face the Altar except in such parts of the Services as are a direct address to the Congregation." This is the general rule governing the interpretation of all sacrificial and sacramental elements of the services and is technically spoken of as "orientation"; that is, "facing the east." In this way the posture of the minister before the altar accords with the interpretation and is an external indica-

tion or guide. The rubric is permissive; that is, this may or may not be done. Historic use knows no other method than "orientation." A general use of this is desirable. It serves to interpret the Liturgy properly, and makes for uniformity in practice.

Sacrificial acts are such as are offered to God. Sacramental acts are those which emphasize the giving of God to the worshiper.

5a—When The Service begins with the Introit, the minister goes to the altar immediately, and there offers his devotions.

6—The posture of the minister before the altar during his devotions is a purely personal action. He may kneel or stand as his heart may prompt him to do, although kneeling is the more expressive of self-humiliation and deep devotion and in addition has historical warrant of wide usage and great age.

When the congregation kneels for the Confession of Sins, he also will kneel at this time.

7—See *General Rubrics*, II, 485, ¶2.

Where a litany desk or prayer desk is provided, its place is in the front center of the chancel.

The minister on the completion of his private devotions and of the processional, rises and goes to the litany desk before which he stands facing the congregation. Here he begins The Service.

8—This is called the Trinitarian Invocation. It is a declaration in Whose Name the worship is conducted and an invocation of His presence. Only if it be interpreted as an act of reverence would the minister face the altar for the Invocation; and if thus interpreted to be consistent he should bow and cross himself as he repeats the words. However usage favors the first interpretation.

9—A liturgical response which indicates agreement and consent; it also expresses the certainty of faith. It is of Hebrew origin; it means, *Yea, yea; it shall be so.*

(Cf. "Small Catechism," Conclusion of the Lord's Prayer.)

10—Called an Invitatory because it invites to confession.

11—Because a sacrificial element.

12—At the middle of the first altar step or at the litany desk when there is one.

13—Versicle, a little verse. It consists of a short, brief, simple sentence of Holy Scripture, usually from the Psalms, and the answer or response. It is employed in many connections in all services.

14—*General Rubrics*, II, 485. Responses: Amens, Versicles, etc., as a general rule should be sung by the congregation. In the Confession of Sins, they *may* be said.

15—This is commonly spoken of as the Absolution. In the highest and fullest sense of the term, as conveying the very essence of the gracious declaration of the Gospel of Jesus Christ, the Saviour, it is an absolution; but technically and liturgically speaking it is not, and therefore must be spoken of as the Declaration of Grace or of Forgiveness.

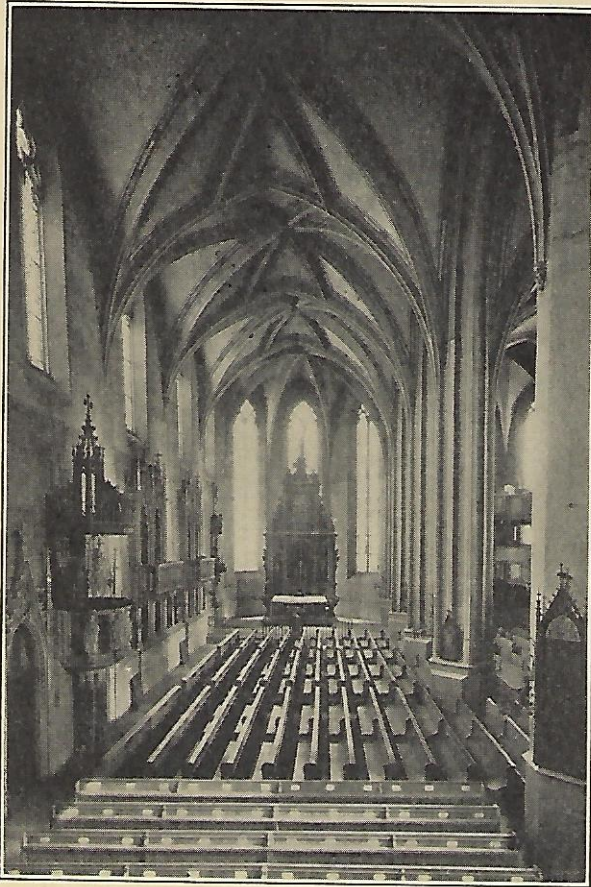
This is a sacramental act: the minister is officially declaring God's gracious mercy to all who are truly penitent and have confessed their sins. It is not a "priestly" act or function, but *pastoral*, in conformity with our Lord's institution.

16—With this Amen the preparatory part of The Service is completed. This introductory action was, in pre-Reformation times, and remains in the Roman rite to this day, strictly confined to the priest's preparation in the sacristy for the Mass. It is a definite testimony to the cleansing of the Liturgy at the time of the Reformation and of an application of evangelic principles to its true restoration.

17—See rubric of The Service, page 9. The congrega-

tion remains standing until the Amen is sung after the Collect for the Day.

18—The Introit marks the historic and formal beginning of The Liturgy proper.



HOF UND SOPHIENKIRCHE, INTERIOR,
DRESDEN, GERMANY
Gothic

When the Holy Communion is celebrated and the Order for Public Confession has been held on a previous day or immediately preceding The Service, The Service

begins with the Introit for the Day (*General Rubrics*, 403).

The Introit is the remnant of the Psalm sung at the entrance of the celebrant to go to the altar; it derives its name from this entrance. With but very few exceptions it is composed of verses taken from the Psalms or Old Testament Scriptures. Its structure consists of an antiphon (a short verse sung before, leading to the thought which is to follow and musically introductory), a psalm verse (representing the entire Psalm used formerly), the Gloria Patri and the same antiphon repeated.

The Introit announces the fact or central teaching of the day. It is a *variable* part of The Service: a proper Introit being provided for every festival, Sunday, minor festival, and other service appointments in the Church Year. (See the Propers, page 37 *et seq.*) It is therefore a very important link in connecting the spirit of the Church Year with The Service,—the public worship of the faithful,—and vice versa.

Frequently Sundays are named from the first word of the Introit in Latin, as *Gaudete*, the Third Sunday in Advent; *Invocavit*, the First Sunday in Lent; *Cantate*, the Fourth Sunday after Easter; etc.

The Introit, Collect, Epistle, Gradual, and Gospel for the Day are known as the *propria*, propers, for the Day; that is, those parts of The Service which vary as distinguished from those which do not: those parts which are to be used on a certain Day and cannot be *properly* used on any other. On the use of the Propers see *General Rubrics*, I, 484. For the *sources* of the Introits see "The Church Year," *in loco*.

19—The Introit is distinctively a function of the choir, since it, like a herald, announces that which is to follow, the key-note of The Service, the fact of the Day or its specific teaching in the light of the Church Year.

A single voice should sing the antiphon, the choir taking up the Psalm, the congregation uniting in the Gloria and the choir repeating the antiphon. Excellent musical settings for the Introits are available.

When it is not possible to interpret the Introit in the manner just described, the rubric (*General Rubrics*, II, 485) permits the reading of the Introit by the minister, choir and congregation singing the Gloria. When read by the minister, he should stand on the chancel level and *invariably face the congregation* (he then is acting as the announcer), turning and going to the altar only as the Gloria is sung.

20—Spoken of as the Lesser Doxology; a very ancient ascription of praise to the Holy Trinity, voicing a positive confession of the true faith. It follows the introit verses which almost always are taken from Old Testament Scriptures and the Psalms in the Offices, as a sign that they are not being used with a Jewish but with a Christian intention and as connecting them with Christian use.

21—The Kyrie is an humble plea for mercy. It is Trinitarian in address and form. It has been called the Lesser or Minor Litany, and is one of the Church's most ancient forms of prayer, coming into the use of the Western Church from the earliest Liturgies of the Eastern Church and known to have been in use in the city of Rome when the language of The Liturgy still was Greek.

A litany is a short form of supplication with alternate petitions recited by the minister and responses by the congregation. For a permissive use of the Kyrie see *General Rubrics*, II, 485.

22—The Greater Doxology, also known as the Angels' Hymn, beginning with St. Luke 2:14 and enlarged into a hymn of praise and glory to God for His great goodness. The authorship is quite unknown although it has