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## NOTES

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### CHAPTER I/LUTHERAN WORSHIP TODAY

1. A pattern was set for much of North American Lutheranism: the Common Service in 1888; 29 years later the *Common Service Book* of 1917; 12 years later a revision of the *Common Service Book* in 1929; 29 years later the *Service Book and Hymnal* of 1958; 12 years later publication of *Contemporary Worship 2—The Holy Communion* by the Inter-Lutheran Commission on Worship.
2. The papers and reports presented to this meeting appear in *Liturgical Reconnaissance* ed. Edgar S. Brown, Jr. (Philadelphia: Fortress, 1968).
3. *The Worshipbook* (Philadelphia: Westminster, 1972), p. 34.
4. See Augsburg Confession V, XVI.
5. See Ossie Davis, "The English Language is My Enemy," which points out that half of the synonyms for Blackness in Roget's *Thesaurus* are distinctly unfavorable and none is even mildly favorable, while one-third of the synonyms for Whiteness are "favorable and pleasing to contemplate" and only 10 of the 134 synonyms are negative and they are mild.
6. Philip S. Watson, *Let God Be God. An Interpretation of the Theology of Martin Luther* (London: Epworth, 1947), p. 137.

### CHAPTER II/THE LUTHERAN BOOK OF WORSHIP

1. Martin Luther, "Preface to the Psalter" (1545), *Luther's Works* vol. 35 (Philadelphia: Muhlenberg, 1960), p. 254.
2. *Ibid.*, p. 255.

3. The traditional designation was violet by which was meant a shade more toward blue than toward red. Purple, however, describes more accurately the color in common use in most churches.
4. The "Gospel side" of the altar is called that because of the medieval custom (long retained in many Lutheran churches) of reading the Epistle and Gospel (there was no Old Testament lesson) from the "horns" (sides or corners) of the altar so that the presiding minister would not need to move far. The Epistle was read from the left corner as one faces the people in front of an "east wall" altar and the Gospel from the right, which was traditionally the side of honor.
5. Galatians 4:19.

### CHAPTER III/MUSIC AND WORSHIP

1. The prevailing unity of "sacred" and "secular" styles of music of the sixteenth century made appropriation of melodies not intended for church use quite natural.
2. Walter E. Buszin, *Luther on Music* (St. Paul: Lutheran Society for Worship, Music, and the Arts, 1958).
3. The antiphon texts printed in the Ministers Edition are actually suitable for frequent repetition in the course of singing an entire psalm. They are often segments of the full antiphon texts cited in parenthesis.
4. For an example of Gregorian chant settings of the psalms see Charles Frischman, *The Psalmody for the Day* (Philadelphia: Fortress, 1974, 1975). Texts are based on ILCW calendar and lectionary; antiphons (not Gregorian) are set in four-part harmony, but may be sung in unison.
5. *The Grail/Gelineau Psalter* (by Joseph Gelineau), comp. and ed., J. Robert Carroll (Chicago: G.I.A. Publications, 1972). A complete psalter in four-part harmony without antiphons. Melody editions of selected psalms with antiphons, and separate accompaniment editions are also available from the publisher.
6. Paul Bunjes, *The Formulary Tones Annotated* (St. Louis: Concordia, 1965). The explanation of a theoretical system that can be extended to chanting psalm texts in English.
7. See Index, Ministers Edition, p. 467.
8. "A Mighty Fortress is Our God" is an example of a chorale that appears in sixteenth-century rhythmic form (*LBW* 228) and in eighteenth-century metrical form (*LBW* 229).
9. An example of a complete psalter set to Anglican chant is *The Canadian Psalter* (Toronto: Anglican Church of Canada, 1963).

10. See note five above. Other new and imaginative settings of the psalms involving choir and congregation are available from a variety of sources. An interesting hybrid form of singing of four-part settings of metrical paraphrases in alternation with a chanted psalm text. *Psalms for the Church Year; for Congregation and Choir*, ed. Paul Bunjes, F. Samuel Janzow, and Carl Schalk, (Minneapolis: Augsburg, 1975), presents four-part settings taken from psalter tunes of the sixteenth and seventeenth centuries and chant settings according to the Formulary Tones of Bunjes. In some of the psalms the text is advanced verse upon verse by the metrical paraphrase alternating with the chant; in others the text of the metrical setting repeats the thought of the psalm. Choirs may sing the four-part settings and the chant, or the metrical tunes may be given to the congregation while the choir retains the chant.
11. Six brief seasonal responses, composed by Richard Hillert, are included as canticles 7-12 in *LBW*.
12. *Worship Supplement*, authorized by the Commission on Worship, The Lutheran Church-Missouri Synod, (St. Louis: Concordia, 1969), pp. 95-99.
13. To meditate in this way is not just to become immersed passively in a sea of music; but rather it is to become absorbed in that which is being sung, to follow the text carefully, and to think about its meaning.
14. No rubrical provision is made for anthems, motets, or solos in the services themselves, because such pieces are best sung in close proximity to parts of the service to which they are related. Occasionally, straight-forward settings of biblical texts may replace all or part of an appointed reading. Anthems, motets, and solos sung during the liturgy must have an obvious relationship to a liturgical or biblical text appointed for the occasion and should always contribute to the mood and flow of the liturgical action (Notes on the Liturgy, Ministers Edition, p. 39).
15. Praetorius favored great flexibility in assigning string and wind instruments to vocal lines in settings that range from the very simple to the highly complex.

## CHAPTER IV/THE ACTION AND SPIRIT OF CELEBRATION

1. James F. White, "Liturgy and the Language of Space," *Worship* 52:1 (January 1978), pp. 62-63.
2. "The Teaching of the Twelve Apostles, Commonly Called the Didache," *Early Christian Fathers* ed. Cyril C. Richardson (Philadelphia: Westminster, 1953), p. 174.
3. *The Book of Concord* tr. and ed. Theodore G. Tappert, et. al. (Philadelphia: Muhlenberg, 1959), p. 442.
4. *Ibid.*, p. 445.
5. *Ibid.*, p. 446.

6. Percy Dearmer, *The Parson's Handbook*, 12th ed. (London: Oxford, 1957 [1932]), p. 56.
7. The *Service Book and Hymnal*, like the *Common Service Book* before it, described the fair linen in the General Rubrics as having a "span in front" which presumably meant that the fair linen was to extend out from the edge of the mensa by the width of a hand. But it was a rubric seldom observed.
8. The *Service Book and Hymnal* and the *Common Service Book* both described the fair linen as "extending one-third or two-thirds to the floor." Visually, this is more pleasing than to have the fair linen extend half-way to the floor; it is usually still more attractive to have the fair linen extend nearly to the floor.
9. The basic symbol of the stole is its color. It was apparently first worn hanging from the shoulders; then a secondary symbol developed by forming a cross on the chest. Bishops, because of their pectoral cross, wore the stole hanging from the shoulders.

## CHAPTER V/CELEBRATING HOLY BAPTISM

1. Acts 2:14-36.
2. Isaiah 11; Luke 4:18; Acts 4:26; 1 John 2:20, 27.
3. Luke 12:50; cf. Mark 10:38.
4. Ephesians 1:13-14; Revelation 9:4.
5. *Luther's Works* Vol 53 (Philadelphia: Fortress, 1965), pp. 95-103, 106-109.
6. The prayer, given in both *The Order for Baptism* (1523) and *The Order of Baptism Newly Revised* (1526) is: Almighty eternal God, who according to thy righteous judgment didst condemn the unbelieving world through the flood and in thy great mercy didst preserve believing Noah and his family, and who didst drown hardhearted Pharaoh with all his host in the Red Sea and didst lead thy people Israel through the same on dry ground, thereby prefiguring this bath of thy baptism, and who through the baptism of thy dear Child, our Lord Jesus Christ, hast consecrated and set apart the Jordan and all water as a salutary flood and a rich and full washing away of sins: We pray through the same thy groundless mercy that thou wilt graciously behold this N. and bless him with true faith in the spirit so that by means of this saving flood all that has been born in him from Adam and which he himself has added thereto may be drowned in him and engulfed, and that he may be sundered from the number of the unbelieving, preserved dry and secure in the holy ark of Christendom, serve thy name at all times fervent in spirit and joyful in hope, so that with all believers he may be made worthy to attain eternal life according to thy promise; through Jesus Christ our Lord. Amen.
7. See Edmund Schlink, *The Doctrine of Baptism* (St. Louis: Concordia, 1972), pp. 157-166. Eugene L. Brand, "New Accents in Baptism and the Eucharist," *Worship: Good News in Action* ed. Mandus Egge (Minneapolis: Augsburg, 1973), pp. 74-75.
8. See Schlink, 42-108; Brand, pp. 71-78.

9. This is the traditional way of remembering (“memorializing”) festivals and occasions which fall on the same day as a more important celebration.
10. Station collects are those prayers said when a procession makes a pause in its route, or when a procession reaches its destination. “Station” comes from a Latin word meaning “stop.”
11. This opening statement says in a more subtle way what the Episcopal Church has done more explicitly (but less traditionally) by expanding the profession of faith to include not only the three questions about faith in God the Father, Son, and Holy Spirit, but also:
 

Will you continue in the apostles’ teaching and fellowship, in the breaking of bread, and in the prayers?

*I will, with God’s help.*

Will you persevere in resisting evil, and, whenever you fall into sin, repent and return to the Lord?

*I will, with God’s help.*

Will you proclaim by word and example the Good News of God in Christ?

*I will, with God’s help.*

Will you seek and serve Christ in all persons, loving your neighbor as yourself?

*I will, with God’s help.*

Will you strive for justice and peace among all people, and respect the dignity of every human being?

*I will, with God’s help.*

Such drawing out of the ethical implications and obligations of Baptism may be helpful in pre-baptismal counseling and in preaching on the implications of Baptism. Although God’s gift is given to us unearned, that free adoption imposes responsibilities on us.
12. *The Book of Concord*, tr. and ed., Theodore G. Tappert et. al. (Philadelphia: Muhlenberg, 1959), p. 349.
13. Matthew 6:8.
14. Cf. the Fourth Gospel in which water is a symbol of the Spirit: John 1:32-34; 3:5; 4:1ff.; 5:1ff.; 13:1ff.; 19:28, 34; 20:22-23.
15. See Matthew 12:43-45 and Luke 11:24-26 on the need to replace wicked spirits with holy ones.
16. The story was that the Twelve sat down one day and each in turn contributed a phrase, and the creed was completed in a matter of minutes.
17. *Prayers We Have in Common*, 2d rev. ed. (Philadelphia: Fortress, 1975), pp. 4-5.
18. See Genesis 1:5, 8, 10 etc.; 2:19; 32:27-29.
19. See the biblical precedents, e.g. Acts 8:14-18; 9:17 etc.
20. Tertullian, *Of the Crown*, quoted in Luther D. Reed, *The Lutheran Liturgy* (Philadelphia: Muhlenberg, 1960), p. 253. Tertullian recognizes that the use of the sign of the cross is not commanded in Scriptures but originated in tradition, was confirmed by custom, and is observed by faith. Those who do not yet understand the reason for this and other practices are encouraged to believe that there is some reason for the practice to which “submission is due.”

21. Ephesians 1:13-14; Revelation 9:4.
22. Galatians 3:27.
23. The biblical echo is the parable of the man without a wedding garment (Matthew 22:1-14).
24. Sermon LIV, on St. Matthew, quoted in Reed, p. 253. The biblical reference is to 1 Corinthians 6:20, "You do not belong to yourselves; you were bought at a price."
25. Matthew 18:20.
26. *Book of Concord*, p. 310.
27. See also Article XI of the Augsburg Confession.
28. *Book of Concord*, p. 352.
29. *Book of Concord*, p. 350.
30. When there is doubt as to whether a candidate has been baptized, a conditional formula is used: "If you are not already baptized, I baptize you in the Name of the Father, and of the Son, and of the Holy Spirit."

## CHAPTER VI/CELEBRATING THE HOLY COMMUNION

1. See Acts 2:42, 46; 20:7, 11; 27:35; Luke 24:30, 35; 1 Corinthians 10:16; 11:20-34.
2. *The Book of Concord*, tr. and ed. Theodore G. Tappert et al. (Philadelphia: Muhlenberg, 1959), p. 56. Article XXIV. The Mass.
3. *Ibid.*, p. 249. Article XXIV. The Mass.
4. Cf. Gregory Smith, "A Worthy Book," *Liturgy* 23:2 (March 1978), p. 22.
5. 2 Corinthians 13:13.
6. See Ralph A. Keifer, "Our Cluttered Vestibule: The Unreformed Entrance Rite," *Worship* 48:5 (May 1974), 270-277.
7. See *Prayers We Have in Common*, 2d rev. ed. (Philadelphia: Fortress, 1975), pp. 11-13.
8. Revelation 5:12, 9, 13; 7:10, 12; 19:4, 6-9.
9. Massey H. Shepherd, Jr., *A Liturgical Psalter for the Christian Year* (Minneapolis and Collegeville: Augsburg and The Liturgical Press, 1976).
10. See *Prayers We Have In Common*, pp. 4-9.
11. *Ibid.*, pp. 4-5. And see above, on the creed in Holy Baptism, pp. 179-180.
12. Luther observed in the *Formula Missae*, "The custom of singing the Nicene Creed does not displease us . . ." *Luther's Works* vol. 53 (Philadelphia: Fortress, 1965), p. 25.

13. 1 Corinthians 11; Matthew 5:23-24.
14. Romans 12:1.
15. In addition to being a convenient size to set under the chalice and paten, the dimensions of the standard corporal are the product of the multiplication of the two holy numbers 7 x 3.
16. In addition to being the proper size to contain conveniently the folded corporal, the dimensions are the product of 3 x 3. Cf. the nine-fold Kyrie.
17. The Greek *artos* denotes a loaf or cake of ordinary bread.
18. 1 Corinthians 10:17.
19. "In the true mass, however, of real Christians, the altar should not remain where it is [i.e. against the wall], and the priest should always face the people as Christ doubtlessly did in the Last Supper. But let that await its own time." *Luther's Works*, vol. 53, p. 69.
20. See the Old Testament references to God "remembering;" Genesis 8:1; 9:15; 19:29; etc.
21. Pronounced a-NAHM-nay-sis.
22. Revelation 22:20.
23. Pronounced e-PIC-le-sis or, following the Greek, epi-CLAY-sis.
24. "We do not want to abolish the elevation, but retain it because it goes well with the German Sanctus and signifies that Christ has commanded us to remember him. For just as the sacrament is bodily elevated, and yet Christ's body and blood are not seen in it, so he is also remembered and elevated by the word of the sermon and is confessed and adored in the reception of the sacrament. In each case he is apprehended only by faith; for we cannot see how Christ gives his body and blood for us and even now daily shows and offers it before God to obtain grace for us." "The German Mass," *Luther's Works* vol. 53, p. 82.
25. *The Lutheran Liturgy* (Philadelphia: Muhlenberg, 1947), pp. 336-337.
26. *A Manual on Worship* (Philadelphia: Muhlenberg, 1946), pp. 253-255.
27. Cf. 1 Corinthians 14:16.
28. "From here on [the offertory] almost everything smacks and savors of sacrifice. And the words of life and salvation [the Words of Institution] are imbedded in the midst of it all, just as the ark of the Lord once stood in the idol's temple next to Dagon. And there was no Israelite who could approach or bring back the ark until it 'smote his enemies in the hinder parts, putting them to a perpetual reproach,' and forced them to return it—which is a parable of the present time. Let us, therefore, repudiate everything that smacks of sacrifice, together with the entire canon and retain only that which is pure and holy, and so order our mass." Martin Luther, "Formula Missae," *Luther's Works*, vol. 53 (Philadelphia: Fortress, 1965), p. 26. See Frank C. Senn, "Martin Luther's Revision of the Eucharistic Canon in the *Formula Missae* of 1523," *Concordia Theological Monthly* XLIV:2 (March 1973), 101-118.
29. Luther called them the "words of blessing." *Luther's Works*, vol. 53, p. 26.

30. The Roman Catholic prayer for peace which precedes the sharing of the sign of peace might be used privately by the people as they wait to come to communion:  
 Lord Jesus Christ, you said to your apostles:  
 I leave you peace, my peace I give you.  
 Look not on our sins, but on the faith of your Church,  
 and grant us the peace and unity of your kingdom  
 where you live forever and ever.
31. There is abundant historic precedent that the ministers receive communion first. It is, for example, the practice that Luther directs in the *Formula Missae*: "Then, while the Agnus Dei is sung, let him communicate, first himself and then the people."
32. Matthew 26:27; 1 Corinthians 10:16.
33. A fourth-century lecture on the Eucharist by Cyril of Jerusalem or John, his successor, instructs communicants to "make your left hand like a throne for your right, which is about to receive the king." Cf. *Egeria's Travels*, tr. John Wilkinson (London: SPCK, 1971), p. 173.
34. Reed, p. 661.
35. Reed, p. 662.

## CHAPTER VII/DAILY PRAYER

1. Acts 17:28, from St. Paul's sermon at Athens.
2. 1 Thessalonians' 5:17. See also Luke 18:1; 21:36; Romans 12:12; Ephesians 6:18; Colossians 4:2; 1 Peter 4:7.
3. See the *Apostolic Tradition* of Hippolytus (d. 235), which says that Christians are expected to pray upon rising, at each of the three divisions of the day (called "terce," "sext," and "none"—nine o'clock in the morning, noon, and three o'clock in the afternoon), and in the evening.
4. St. Cyprian, *De Oratione* 34; St. Clement of Alexandria, *Stromata*, vii, 40.
5. *The Liturgy of the Hours*, tr. Peter Coughlin and Peter Perdue (Collegeville, MN: Liturgical Press, 1971), p. 17.
6. Ultimately there were eight hours of prayer to the Office: Matins, Lauds, Prime, Terce, Sext, None, Vespers, Compline.
7. Paragraph 89a *The Documents of Vatican II* ed. Walter M. Abbott, S.J. (New York: Guild Press, America Press, Association Press, 1966), p. 164. *Constitution on the Sacred Liturgy*, "The Divine Office," 89a.
8. *Ibid.*, p. 165. Paragraph 90.
9. Frank C. Senn, *The Pastor as Worship Leader: A Manual for Corporate Worship* (Minneapolis: Augsburg, 1977), p. 44. See also Ephesians 5:16 and Colossians 4:5.
10. John Ellerton, "The day you gave us, Lord, has ended" (Hymn 274).



11. Abraham Heschel, *Man's Quest for God* (New York: Scribner's, 1954), p. 46.
12. In the words of the Easter Hymn of Praise in the Eucharist: "Sing with all the people of God and join in the hymn of all creation: 'Blessing, honor, and glory and might be to God and the Lamb for ever. Amen.'"
13. See Genesis 1:5 etc., "So evening came, and morning came, the first day."
14. Cf. Acts 20:7-11.
15. See John Wilkinson, *Egeria's Travels* (London: SPCK, 1971), pp. 123-124.
16. The Mozarabic Rite in Spain and the Ambrosian Rite in northern Italy.
17. John 1:4.
18. Luke 24:29.
19. 2 Corinthians 4:6; the response is from the *Praeconium Paschale* (the Easter Proclamation) of the *Missale Romanum* of 1570.
20. *An Order of Worship for the Evening* (New York: Church Hymnal Corporation, 1973), p. 14.
21. *Ibid.*, p. 14.
22. Cf. the thanksgiving for water in Holy Baptism and the blessing of palms on Passion Sunday.
23. Wednesday Evensong, *Morning Praise and Evensong* ed. William G. Storey, Frank C. Quinn, O.P., and David F. Wright, O.P. (Notre Dame: Fides, 1973), pp. 73-74.
24. The Roman Catholic *Liturgy of the Hours* provides one reading per day as part of "The Office of Readings."
25. An antiphon melody for the setting on p. 63 is *LBW* psalm tone 5 transposed so that the first note is F (with a signature of no sharps or flats); that for Canticle 6 is formed of the first and fourth measures of the canticle melody itself.
26. See Joseph Raya, ed. *Byzantine Daily Worship* (Allendale, N.J.: Alleluia Press, 1969), pp. 261-263, 272.
27. "May the Lord God remember in his kingdom all you Orthodox Christians, at all times now and always, and forever and ever."
28. It also appears in the *Service Book and Hymnal* (p. 218, #2). It was originally translated in the *Church Book* of 1868 from the Brandenburg-Nuremberg Church Order of 1533.
29. p. 231.
30. Edward D. Roe, who suggested the prayer, promised "using that one guarantees a sale to all old Norwegians like myself."
31. See Herbert F. Lindemann, "Contemporizing the Office Hymn," *Church Music* 75:2, 21-23.
32. *Service Book and Hymnal*, p. 230 #87.
33. See *Service Book and Hymnal*, p. 230 #86.

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34. *Authorized Services* (New York: Church Hymnal Corporation, 1973), p. 195.
35. *Prayers We Have in Common*, 2nd rev. ed. (Philadelphia: Fortress, 1972), p. 19.
36. To indicate the special use of this hymn, the invitatory may precede and follow the hymn sung on the same tone.
37. An antiphon melody for the setting on p. 49 is *LBW* psalm tone 1; that for Canticle 2 is formed of the first and fourth measures of the canticle melody itself.
38. *Prayers We Have in Common*, pp. 22-24.
39. Psalm 88:13; 51:12; 71:8; 145:2; 65:5; 103:1; 103:5; 102:1.
40. A problematic phrase is "Let your holy angel have charge of me." Luther's reference could be to the individual's guardian angel, and so when the pronouns are made plural the noun "angel" should also logically be made plural, as the prayer does: "Let your holy angels have charge of us." Luther may, however, have had in mind the Old Testament reference to God as an angel as in Isaiah 63:9 ("the angel of his presence saved them"—so the RSV but not the NEB or the Jerusalem Bible). In that case the older *Common Service* translation, "let your holy angel have charge concerning us" would be preferred; the meaning would be, "may you yourself take charge of us."
41. *The Hours of the Divine Office in English and Latin* vol. 1 (Collegeville, Minn.: Liturgical Press; 1963), p. 50.
42. *The Daily Office* (St. Louis: Concordia, 1965), p. 684.
43. See *ibid.*, pp. 690-693.
44. Romans 16:20.
45. I Timothy 2:2.

## CHAPTER VIII/CELEBRATING THE CROSS AND RESURRECTION

1. Matthew 4:2; Mark 1:13; Luke 4:2.
2. Exodus 24:18; Deuteronomy 9:9.
3. I Kings 19:8.
4. The Council of Nicaea, for example, condemned apostates to two years as hearers, seven as kneelers, and two as standers. Basil the Great condemned adulterers to four years as weepers, five as hearers, four as kneelers, and two as standers. He condemned perjurers to two years as weepers, three years as hearers, four years as kneelers, and one year as standers.

5. Based partly on biblical precedents of sackcloth and ashes: see Jeremiah 6:26; Matthew 11:21.
6. Fernand Cabrol, *Liturgical Prayer, its History and Spirit* (New York: Kenedy, 1922), p. 45.
7. Native Americans, for example, blackened their faces with ashes when fasting.
8. Genesis 3:19.
9. Psalm 90:3; 104:29; Ecclesiastes 3:20; 12:7.
10. Genesis 18:37; Esther 4:1; Jonah 3:6; 2 Samuel 13:19; Daniel 9:3.
11. Job. 2:8; 42:6; Matthew 11:21; Luke 10:13.
12. See the editorials in the *Christian Century* LXIX:10 (March 7, 1962) 283; LXXX:9 (February 27, 1963), 259; LXXXI:7 (February 12, 1964), 195. February, it should be noted, is named for Februarius, a feast of purification and cleansing among the ancient Romans.
13. I.H. Dalmais, *Introduction to the Liturgy* (Baltimore: 1961), p. 120.
14. Tones 2, 4, 5, 6, 7 are most appropriate.
15. Ministers Edition p. 129. A similar exhortation is found in the *Proposed Book of Common Prayer*, pp. 264-265.
16. The source of the confession is the *Proposed Book of Common Prayer*.
17. Genesis 3:19.
18. John Donne preached, "Aske where that iron is that is ground off a knife, or axe; Aske that marble that is worn off of the threshold in the Church-porch by continuall treading, and with that iron, and with that marble, thou mayest finde thy Fathers skinne, and body . . . the knife, the marble, the skinne, the body are ground away, they are destroy'd, who knows the revolutions of dust?" [*Fifty Sermons* (14), 1649.] Again he preached, "The dust of great persons graves is speechlesse too, it says nothing, it distinguishes nothing: As soon the dust of a wretch whom thou wouldest not, as of a Prince whom thou couldest not look upon, will trouble thine eyes, if the winde blow it thither; and when a whirle-winde hath blown the dust of the Church-yard into the Church, and the man sweeps out the dust of the Church into the Church-yard, who will undertake to sift those dusts again, and to pronounce, This is the Patrician, this is the noble flowre, and this the yeomanly, this the Plebeian bran." [*LXXX Sermons* (15), 1640.]
19. The *Proposed Book of Common Prayer* (p. 265) provides this prayer, which may be used as part of the congregation's devotion: Almighty God, you have created us out of the dust of the earth: Grant that these ashes may be to us a sign of our mortality and penitence, that we may remember that it is only by your gracious gift that we are given everlasting life; through Jesus Christ our Savior.
20. J. Gordon Davies, *Holy Week: A Short History* (Richmond: John Knox, 1963), p. 65.
21. The traditional length of time was "the length of an Our Father."

22. The great popularity among Protestants of the three-hour service is remarkable in view of its origin among the Jesuits in seventeenth-century Peru.
23. The traditional length of time was “the length of an Our Father.”
24. The traditional description of these prayers as “solemn” suggests not only their earnestness but also their following a prescribed form.
25. Until music becomes available for the Exsultet, it may be sung to one of the psalm tones. The traditional melody is available in the Episcopal *Altar Service Book* (New York: Seabury, 1977) and may be adapted to fit the Lutheran text.
26. The *Common Bible* is a convenient source for the entire text of this lesson.

## CHAPTER IX/CELEBRATING THE PERSONAL LIFE

1. A Native American chant for the dying sings,  
     I am making you a spirit.  
     I am making you a spirit.  
     In the place where I sit  
     I am making you a spirit.  
     The singer is not simply watching a person die nor simply comforting the dying. The singer by  
     by the song is helping the person enter the next world.
2. *The Book of Concord*, ed. Theodore G. Tappert et. al. (Philadelphia: Muhlenberg, 1959),  
     p. 446.
3. Emil Brunner, *The Divine Imperative* (Philadelphia: Westminster, 1947), pp. 344, 348.
4. See Dietrich Bonhoeffer, *Ethics* (New York: Macmillan, 1955), p. 130.
5. John Macquarrie, *Principles of Christian Theology* (New York: Scribner's, 1966), p. 454.
6. “The king of love my shepherd is” (456), “Only-begotten, word of God eternal” (375),  
     “Praise, my soul, the King of heaven” (549), “Praise to the Lord, the Almighty” (543) are  
     appropriate.
7. Cf. Ruth 2:5 “To whom does this young woman belong?”
8. The giving of the bride was optional in the *Service Book and Hymnal* and in the *Common  
     Service Book* before it. The rubric read: “If the woman be given in marriage . . .” In the  
     *Common Service* no words were said. In the *Service Book* the words, “who giveth this  
     Woman to be married to this Man?” were prescribed (but not an answer); the one who  
     gave the bride could be “her father (or guardian or any friend)”; and the woman is directed  
     to put her own hand into the hand of the minister.
9. It follows the three-part address to the bride and groom in Luther's *Order of Marriage*  
     (1529). *Luther's Works* Vol. 53 (Philadelphia: Fortress, 1965), pp. 114-115.

10. "The Lord God" is the title for the Creator in Genesis 2:5ff. and the emphasis on goodness is a refrain of Genesis 1.
11. Genesis 3, the story of the fall.
12. John 15:11-17 and, looking to the consummation, Revelation 21:1-4.
13. In the *Service Book and Hymnal*, for example, and in the *Common Service Book* before it, the question was: *N.*, wilt thou have this Woman/Man to thy wedded wife/husband, to live together after God's ordinance in the holy estate of Matrimony? Wilt thou love her/him, comfort her/him, honor and keep her/him in sickness and in health, and, forsaking all others, keep thee only unto her/him, so long as ye both shall live? *I will.*
14. If the archaic "obey" is used, both bride and groom should use the word in their vows.
15. Psalm 21.
16. Hosea 11:4.
17. The "occasional services" are services for particular occasions, not services that are used less frequently.
18. From Psalm 89:1; Jeremiah 33:11; Psalm 100:5.
19. The euphemistic "casket" (which means basically "a small box, as for jewels") is deliberately avoided, even though its use is common in the United States.
20. 2 Corinthians 1:3-4.
21. The translation is from the *Proposed Book of Common Prayer*, p. 492.
22. See *Luther's Works*, vol 53, pp. 274-276 for Luther's treatment of this popular medieval hymn.
23. The prayer is the adaptation in *Contemporary Worship 10: The Burial of the Dead* of a prayer in the *Proposed Book of Common Prayer*, p. 497.
24. The Reformers opposed masses offered for the dead, sometimes years after the death, for this subverts the nature of the Lord's Supper. But in their opposition to what the Reformers saw as a misuse of the Holy Communion, praying for the dead is viewed positively. (See the *Apology to the Augsburg Confession*, XXIV, 93-96). Luther advises clergy to replace masses for the dead with prayers. (See the *Babylonian Captivity of the Church* in *Luther's Works* vol. 36, p. 55.)
25. This prayer is considered the last petition of the prayer prayed by the assisting minister and is not exactly the kind of final summarization found at the conclusion of the prayers in the Holy Communion. It is therefore assigned to the assisting minister rather than to the presiding minister.
26. *The Proposed Book of Common Prayer* suggests one or more of these anthems:
 

Christ is risen from the dead, trampling down death by death, and giving life to those in the tomb.

The Sun of Righteousness is gloriously risen, giving light to those who sat in darkness and in the shadow of death.

The Lord will guide our feet into the way of peace,  
having taken away the sin of the world.

Christ will open the kingdom of heaven to all who  
believe in his Name, saying, Come, O blessed of my  
Father; inherit the kingdom prepared for you.

Into paradise may the angels lead you. At your coming  
may the martyrs receive you, and bring you into the  
holy city Jerusalem.

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## GLOSSARY

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Every discipline evolves its own technical language that is necessary for conciseness and precision. The church too has its own names for the participants in worship, the parts and furnishings of the church building, the vestments of the clergy, the songs and chants of the service. The more frequently encountered terms are included in this glossary.

**ABLUTION:** rinsing the chalice with water (and wine) after the Communion. The cleansing was originally done after the service but in the tenth or eleventh century it was introduced into the structure of the mass as a testimony to the real presence.

**ACOLYTE** (From the Greek, “one who follows”): originally one of the minor orders of the ministry. Later the term was used to denote one who carried a torch or candle in a liturgical procession, and then was applied to any layperson who serves by preparing the altar and assisting the ministers at the services of the church.

**AGNUS DEI** (From the Latin, “Lamb of God”): a canticle based on John 1:29 (also Isaiah 53:7 and Revelation 5:6ff.), sung at the distribution of the Holy Communion and at other times (as in the Litany). In the *Lutheran Book of Worship* there are two translations of the canticle: “Jesus, Lamb of God” (Min. Ed. pp. 443) and “Lamb of God” (pp. 227, 263, 300).

**ALB** (From the Latin, “white”): a white or off-white ankle-length vestment with sleeves, often (but not always) gathered at the waist with a cincture, worn by all ranks of ministers, ordained and unordained. The classical tunic became a specifically church vestment about the fifth century.

**ALLELUIA**: a Greek form of the Hebrew Hallelujah (“Praise the Lord”). It is the Easter song of gladness, the characteristic song of heaven, used in the Holy Communion to greet the Gospel and often added to songs and chants of Easter. During the Middle Ages Alleluia was personified and treated almost as a living creature.

**ALMS BASIN**: the large plate on which the offering plates are received from the ushers by a minister or server.

**ALTAR**: the table on which the Lord’s Supper is celebrated, symbolic of the meeting of God and his people, and a place of God’s action and of his people’s offering of themselves in response.

**ALTERNATION PRACTICE**: a practice rooted in the early responsorial chanting of psalms by contrasting musical forces (e.g. congregation and choir, unison song and polyphony, choir and organ or instruments, congregation and cantor) and extended to include the rendering of alternate hymn stanzas, canticles, and other liturgical chants.

**AMICE** (**ALMUCE**, **AMISS**—From the Latin, “to wrap around”): a rectangular collar, usually of white linen, worn over the shoulders under the alb. It was apparently not worn before the sixth century; in the Eastern Church it never became an official vestment. It is now not often worn in the West, although it has the practical value of keeping the collar of the alb clean. The amice was originally a hood, a covering for the head; and the traditional prayer while putting it on connects it with the helmet of salvation.

**ANAMNESIS** (from the Greek, “remembrance”): an act by which a person or event is commemorated and made liturgically present. Specifically, it is the church’s response to Jesus’ command “Do this for the remembrance of me,” and it recalls the whole life and work of Christ and makes them a contemporary experience. By the anamnesis, the promise (Gospel) inherent in the remembered event is celebrated as the central reality in the community’s continuing faith and life.

**ANGLICAN CHANT**: a chant formula in four-part harmony designed for successive verses of psalms and canticles. A *single chant* serves one verse (with a division at midpoint); a *double chant* serves a pair of verses. It is an



English Reformation era adaptation of Gregorian chant and continental harmonized chant.

**ANTHEM** (English, derived from “antiphon”): a quasi-liturgical choral composition usually based on Scripture. It is specified in Anglican services (where it can also mean verses that may be read) but does not form a part of Roman or Lutheran liturgy, although it is often added to Lutheran services.

**ANTIPHON**: a verse from a psalm or other source sung before and after (and sometimes interspersing the verses of) the psalms and canticles of the Daily Prayer of the Church and Holy Communion to relate the psalms and canticles to the day or season. See **REFRAIN**.

**ANTIPHONAL** (From the Greek, “voice against voice”): a manner of singing psalms and canticles in which the singing is done alternately by two parts of a choir or congregation.

**ATTENDE CAELUM**: “Give ear to what I say, you heavens,” a Song of Moses selected from Deuteronomy 32:1-4, 7, 36a, 43a. It is sung following the eleventh lesson in the Easter Vigil and may be used at other times.

**BALDICHINO (BALDACHIN, BALDAQUIN)**: a canopy of fabric over an altar as a sign of honor. Also called a Tester. When the canopy is of wood, stone, or metal and rests on four columns, it is correctly called a Ciborium.

**BANDS**: two strips of linen worn in front of the collar of a black gown (Talar) by clergy particularly in Switzerland, Germany, England, and Scotland. The bands or Beffchen are a remnant of the ruff collar worn in the sixteenth and seventeenth centuries by nobility and professional classes.

**BANNS** (From the Anglo-Saxon, “to proclaim”): the notice of the intention to marry, given publicly in the church in which the ceremony is to take place in order that prayer may be made for the couple and that those who have objections to the marriage might make them known before the day of the wedding.

**BAPTISTRY**: (1) the building or area of a building which surrounds the baptismal font; the baptismal space where Baptism is administered. (2) The large pool-sized font for Baptism by immersion.

**BENEDICITE, OMNIA OPERA:** "All you works of the Lord, bless the Lord," A Song of Creation, also called the Song of the Three Young Men or Song of the Three Children from the additions to Daniel 3 in the Apocrypha. It is sung following the last lesson at the Easter Vigil during the procession to the font. For a different translation and treatment than that in the *Lutheran Book of Worship*, see the *Proposed Book of Common Prayer*, pp. 88-90.

**BENEDICTUS:** "Blessed be the Lord God of Israel," the Song of Zechariah from Luke 1:68-79, appointed as the Gospel Canticle at Morning Prayer.

**BENEDICTUS QUI VENIT:** See **SANCTUS**.

**BEFFCHEN:** see **BANDS**.

**BIRETTA:** a square cap with three (or four) stiff ridges and a pompom in the center worn by clergy. It is another form of the stiff "mortarboard" and the softer caps of academic costume.

**BURSE:** a flat stiff envelope covered with fabric in the color of the season in which the corporal and purificators are carried to and from the altar.

**CANTEMUS DOMINO:** "I will sing to the Lord," the Song of Moses and Miriam from Exodus 15. It is sung following the fourth Lesson in the Easter Vigil. It is also appropriate throughout Easter.

**CANTICLE:** a song, other than a psalm, usually taken from the Bible.

**CANTOR:** a leader of singing, especially unaccompanied singing.

**CASSOCK:** an ankle-length black garment, close-fitting to the waist with a full skirt, worn by clergy, choir, musicians, acolytes. It is an undergarment and is not itself a vestment. Over the cassock is worn the surplice or cotta; in the past the alb was worn over the cassock.

**CATHEDRAL:** the church of a diocese in which the bishop's chair ("cathedra") is located. It is not simply any large or ornate church.

**CATHOLIC:** whole, a church which receives the Christian faith intact without alteration or selection of matters of the faith. The opposite of catholic is heretic, one who picks and chooses which parts of the faith to accept. Thus "catholic" is more specific than "Christian" and not a synonym for "ecumenical" or "worldwide."

**CENSER:** a closed container in which incense is burned. Also called a thurible. See Revelation 8:3-5.

**CERE CLOTH** (From the Latin, “wax”; pronounced *seer*): a cloth the exact size of the top of the altar, which is treated with wax to resist moisture. On stone altars it is the first cloth on the altar, lying beneath the fair linen.

**CHALICE** (From the Latin, “cup”): the cup used in the Holy Communion to contain the wine. It was traditionally made of precious metal—gold or silver lined with gold. Now it is often made of any material—metal, ceramic, glass. The mouth of the chalice should be wide enough that the minister can see the rim during the administration of Communion. The knob on the stem of the chalice to facilitate handling is called a knob.

**CHANCEL:** the space at the liturgically East end of the nave; the altar space.

**CHANT** (From the Latin, “to sing”): liturgical song, usually in unison and unaccompanied, designed primarily to be a bearer of the text. The most famous type is Gregorian chant.

**CHASUBLE:** the principal vestment worn over the alb by the presiding minister at the celebration of the Holy Communion. It is usually in the color of the season and made of a basically oval shape with a hole in the center for the head. It has its origin in a poncho-like garment worn in ancient Rome and is being restored to use in many places as a bold, colorful, graceful vestment. See illustration, page 210.

**CHRISM:** a mixture of oil (usually olive oil) and a fragrance (often balsam) used in anointings, as in Baptism.

**CHRISOM:** the robe put on one who has been baptized. From “chrisom robe,” used probably as a bib to prevent the chrisom from being rubbed off.

**CIBORIUM:** (1) a chalice-shaped vessel with a lid used to hold the bread in the form of hosts or wafers for the Holy Communion. (2) A wood, stone, or metal canopy over the altar. See **BALDICHINO**.

**CINCTURE:** a rope or band of fabric or leather worn around the waist of an alb or cassock.

**COMPLINE** (**COMPLIN**—From the Latin, “complete;” pronounced **KAHM-plin**): the last of the traditional hours of the Daily Prayer of the Church, prayed at the end of the day before going to sleep.

**CONCERTATO** (From the Latin, “to contend” or “to join together”): (1) a style of musical composition that suggests combined and contrasting use of vocal and instrumental forces; common in music of the Baroque era (1600-1750). (2) Recently, a type of composition, usually hymn-based, in which choral and instrumental forces are combined and contrasted with congregational song by stanzas.

**CONCERTED**: identical in meaning to **CONCERTATO** (1).

**COPE**: a liturgical cloak or cape usually in the liturgical color, having a hood or vestigal hood of a contrasting color, worn over an alb or surplice for processions and festival services other than the Eucharist. See illustration, page 273.

**CORPORAL**: a square of linen on which the sacramental vessels are placed from the Offering through the Communion. It sometimes has a cross embroidered at the front edge.

**COTTA** (From the Latin, “coat”): a white vestment with large sleeves and fullness, extending to the fingertips, worn over the cassock by acolytes, choristers, and organists, and sometimes by the clergy. It is an abbreviated surplice.

**CRENCE**: a table or shelf where the sacramental vessels and missal stand with the altar book are kept until they are carried to the altar for the Holy Communion. The credence is appropriately covered with a linen cloth.

**CRUCIFER**: one who carries the processional cross.

**CRUET**: a small pitcher made of glass to hold the wine for the Holy Communion or the water for cleansing the chalice.

**DALMATIC**: a vestment worn over the alb and stole by an ordained assisting minister (the deacon) at the celebration of the Holy Communion. It is distinguished from the Tunicle of the subdeacon by having two cross bars on the back (and front).

**DEACON**: the principal assisting minister at the Holy Communion.

**DIVINE OFFICE**: the Daily Prayer of the Church, consisting in the *Lutheran Book of Worship* of Morning Prayer, Evening Prayer, and Prayer at the Close of the Day. “Office” means service; “divine” means holy or sacred.

**DOMINE CLAMAVI:** "O Lord I call to you," verses from Psalm 141 used as the psalm of repentance at Evening Prayer since ancient times. In the *Lutheran Book of Worship* the psalm begins with the antiphon, "Let my prayer rise before you as incense."

**DOSSAL:** a cloth hanging attached to the wall behind the altar. It may be in the liturgical color but is usually in a neutral color. Also called a Dorsal.

**EAST WALL:** position of the altar close to or against the wall. The term is used whether or not the wall is geographically to the east. See **ORIENTATION**.

**ELEVATION:** lifting up the bread and the cup in the Great Thanksgiving. The elevation is made at the Words of Institution relating to the bread and then the cup. At the doxology at the end of the Great Thanksgiving both the bread and the cup are lifted together as a gesture of praise.

**EPICLESIS** (From the Greek, "invocation"): a prayer for the Holy Spirit as a part of the Great Thanksgiving in the Eucharist or of the Thanksgiving in Holy Baptism.

**EUCCHARIST** (From the Greek, "thanksgiving"): the service of Holy Communion.

**EVENSONG:** the name in Sweden and England for Evening Prayer (Vespers).

**EWER:** a pitcher usually made of brass in which the water for Baptism is brought to the font.

**EXSULTET** (From the Latin, "rejoice"): the Easter Proclamation in the Easter Vigil which begins, "Rejoice now, all heavenly choirs of angels . . ."

**FAIR LINEN** (From the Anglo-Saxon, "clean," "spotless"): a cloth of fine linen which covers the top of the altar on top of the frontal and which hangs down at either end a short distance or to the floor. It is usually embroidered with five crosses (at each corner and in the center) to represent the five wounds of Jesus, since the cloth represents the winding sheet in which the body of Jesus was wrapped when it was taken from the cross.

**FLAGON:** a pitcher usually of silver in which the wine is kept before being poured into the chalice at the Holy Communion. See **CRUET**.

**FOOTPACE:** the raised platform or top step on which the altar is built.

**FRACTION:** the breaking of the bread at the Holy Communion to prepare a loaf of bread for distribution.

**FRONTAL:** a parament usually in the liturgical color which covers the entire front of the altar.

**FRONTLET:** a narrow band in the liturgical color which extends across the top of the front of an altar. Also called a **SUPERFRONTAL**.

**GELINEAU:** a method of singing the psalms and canticles to melodic formulas characterized by a regular recurring pulse that is subdivided to accommodate a variable number of syllables in a manner approximating speech rhythms, developed by Joseph Gelineau in France in the twentieth century.

**GLORIA IN EXCELSIS:** "Glory to God in the highest," based on the song of the angels in Luke 2:14. It is the traditional Hymn of Praise in the Holy Communion.

**GRADINE** (From the Latin, "step"): a step-like shelf behind an altar in "the eastward position" (i.e. against the wall) on which are placed candles, crucifix, flowers. Also called a **RETABLE**.

**GREGORIAN CHANT:** the historic liturgical song of the Western Church, unison and unaccompanied, for soloists (cantors), choirs, and congregations, used for psalms and canticles (originally in Latin), hymns, readings, and liturgical texts. It is named after Gregory the Great (Bishop of Rome 590-604), although it existed earlier. Also called plainchant or **PLAINSONG**.

**HOUSLING CLOTH:** a linen cloth which vests the altar rail in Swedish churches.

**INTINCTION:** the practice of dipping the host into the wine and administering both elements at once. It is sometimes a useful method for communing the sick.

**INVITATORY:** an invitation to praise used as an antiphon to the Venite in Morning Prayer. It is a variable proper that changes with the season.

**KYRIE** (From the Greek, *Kyrie eleison, Christe eleison, Kyrie eleison*: “Lord have mercy, Christ have mercy, Lord have mercy”): (1) the three-fold, six-fold, or nine-fold cry of the Mass (2) The peace litany of the assisting minister (the “Deacon’s Litany”) in the Holy Communion: “In peace let us pray to the Lord.” Originally a litany was sung and the response to each line was “Lord have mercy” (*Kyrie eleison*). Later the bids dropped out but the response remained.

**LAVABO** (From the Latin, “I will wash,” from Psalm 26:6): a small bowl containing water for washing the presiding minister’s fingers after handling the offering plates and the censer before the Preface of Holy Communion.

**LECTIONARY:** (1) a course of readings. There are three such in the *Lutheran Book of Worship*: the three-year cycle of readings for the Eucharist, the one-year cycle of readings for the Eucharist, the Daily Lectionary for public and private use in Daily Prayer. (2) The book in which these readings are written out for the convenience of those who read the lessons.

**LITURGY** (From the Greek, “work of the people”): more than a set form of service or one particular service, the liturgy is the whole body of texts and music used for the worship of God. The *Lutheran Book of Worship* is the liturgy of the Lutheran churches of North America.

**LUCERNARIUM** (From the Latin, “service of light”): the ceremonial lighting of candles and lamps which in ancient times marked the beginning of Vespers.

**MAGNA ET MIRABILIA:** “O Ruler of the universe, Lord God,” the Song of the Redeemed from Revelation 15:3-4.

**MAGNIFICAT:** “My soul proclaims the greatness of the Lord,” the Song of Mary from Luke 1:46-55, appointed as the Gospel Canticle for Evening Prayer.

**MANIPLE:** a cloth usually in the liturgical color, worn on the left forearm of the presiding minister and the deacon at the Holy Communion. It was once a napkin used for cleansing the chalice. It is falling from use in many places now, although its use continues in some parishes. It might be revived if it were again to become a utilitarian cloth rather than a silk decoration.

**MASS** (Probably from the Latin, "you are dismissed"): (1) The historic designation in the Western church for the Holy Communion, retained among Lutherans in Scandinavia and elsewhere. (2) A common designation of a musical setting of the Ordinary: Kyrie, Gloria in Excelsis, Credo, Sanctus, Agnus Dei.

**MATINS** (From the Latin, "day"): (1) The first of the traditional eight hours of the Daily Office, prayed originally at midnight but often combined with Lauds and said at daybreak both for convenience and, after the introduction of Prime (at the beginning of the day's work), for the preservation of the pattern of the psalmist, "Seven times a day I praise you" (Psalm 119:164). (2) Morning Prayer in the Lutheran and Anglican churches (British spelling is Mattins) which combines elements of the traditional Matins, Lauds, and Prime.

(The) **MAUNDY:** an English term for the washing of the feet on Thursday in Holy Week. (From the Latin, "commandment"—"I give you a new commandment: love one another as I have loved you.")

**MENSA** (From the Latin, "table"): the top of the altar.

**MISSAL** (From the Latin *missa*, "mass"): the altar book containing the services of the church for the use of those who minister at the altar. A Missal stand (or cushion) is designed to hold the book, thereby freeing the hands for liturgical action.

**MOTET** (From the French diminutive of "word"): an unaccompanied sacred choral composition usually for liturgical services and not a setting of the texts of the Ordinary. The text is usually biblical.

**NARTHEX:** the vestibule or entryway of a church.

**NAVE** (From the Latin, "ship," since Gothic churches sometimes have the appearance of a boat): the part of a church building in which the congregation sits, between the Narthex and the Chancel.



**NUNC DIMITTIS:** "Lord, now you let your servant go in peace," the Song of Simeon from Luke 2:29-32, appointed as the Gospel Canticle at Prayer at the Close of the Day.

**OCTAVE** (From the Latin, "eighth"): the "eighth day" of a festival, an echo of a festival a week later. Also, the week-long celebration of a festival.

**OFFERTORY:** verses from the psalms or other sources (traditionally assigned to a choir or cantor) which are sung after the offering has been gathered and while the elements are being prepared for the Holy Communion. Offertory is not another name for the offering (i.e. the collection of the money) itself.

**OFFICE LIGHTS:** candles used for the office of daily prayer as distinguished from the "sacramental lights" which are used only for the Holy Communion. The office lights are near but not on the altar.

**ORDINARY:** (1) The invariable liturgical texts of a service, especially the Eucharist. (2) Components of a musical Mass: Kyrie, Gloria in Excelsis, Credo, Sanctus, Agnus Dei.

**ORIENTATION:** (1) the practice of locating churches so that the altar is toward the east (the "Orient"), the direction of the rising sun and symbolic of the expectation of the second coming. (2) The practice used with an altar "in the eastward position" (i.e. against the wall) of facing the altar for all parts of the service which are not directly addressed to the people.

**ORPHREY:** a band of embroidery used to decorate ecclesiastical vestments. A narrower and less elaborate band is called a galloon.

**PALL:** (1) a stiffened piece of cloth used to cover the chalice during the Holy Communion, except during the Verba and the distribution, to keep foreign objects from falling into it. (2) A large cloth now usually of white to suggest Easter and the resurrection (purple or even black was customary formerly) used to cover the coffin in the church to symbolize the baptismal garment.

**PARAMENTS:** a general name for the cloths in the liturgical colors used on the altar, pulpit, and lectern.

**PASCHAL:** having to do with Easter. From *Pascha*, the celebration of the passion, death, and resurrection of Christ on Saturday night and the morning of Easter Day. The Greek word *Pasch* applies both to the Jewish Passover and to the Christian Easter.

**PASCHAL CANDLE:** a massive candle, 2 or 3 inches in diameter and 3 or 4 feet in length, used during Easter to show the presence of the risen Christ among his people and therefore also used at baptisms and funerals as a sign of dying and rising with Christ, of our death and his life.

**PATEN:** a plate made usually of gold or silver lined with gold used to hold the bread of the Holy Communion when the bread is in the form of hosts (wafers).

**PENITENTIAL PSALMS:** Psalms 6, 32, 38, 51, 102, 130, 143.

**PERICOPE** (From the Greek, "a section"): portions of the Bible that are appointed to be read in the services of the church.

**PHOS HILARON:** "Joyous Light of glory," a most ancient and beloved song of the church, originally sung in Greek at the lighting of the lamps at the beginning of Evening Prayer.

**PISCINA:** a drain built into the church wall or sacristy connecting with the earth and used for disposing of baptismal water and unused wine from Holy Communion.

**PLAINSONG:** melodic, unmeasured, unaccompanied unison vocal music of the church. Also called plainchant. See GREGORIAN CHANT.

**POINTING:** an indication of how the syllables of a text are to be allotted to a chant.

**POLYPHONY** (From the Greek, "having many sounds"): music that combines several individual voice parts into a unified whole and which emphasizes the horizontal dimension.

**PRECES:** prayers in the form of verses and responses as in the Responsive Prayers.

**PREFACE:** the beginning of the Great Thanksgiving, which opens with the dialog, "The Lord be with you . . . Lift up your hearts . . .," and which concludes with the Sanctus ("Holy, holy, holy Lord"). It is chiefly an ascription of praise to the Creator, which unites the prayer and song of the church on earth with that of the church in heaven.

PREDELLA: Same as FOOTPACE.

PROPER: the variable liturgical texts of a service that change according to the days and seasons of the church year. See Ministers Edition, pp. 92-104; 121-194.

PSALM TONES: melodic formulas for singing the Psalms. There are eight regular Gregorian chant tones plus one irregular tone (*tonus peregrinus*). Other formulas have been devised, for example, those of Joseph Gelineau, Paul Bunjes, and the ten tones of the *Lutheran Book of Worship*. The tones reflect the structural division of the Psalm verses.

PSALTER: a collection of the Psalms, sometimes in metrical poetry and set to four-part harmony.

PURIFICATOR: a linen napkin used to wipe the rim of the chalice during the administration of Holy Communion.

QUAERITE DOMINUM: "Seek the Lord while he may be found," a Song of Isaiah from Isaiah 55.

REFRAIN: a recurring textual and/or melodic phrase, often sung after each verse or group of verses or a Psalm or canticle.

REREDOS: a framework of wood or stone behind an altar that is located against the wall. It is often embellished with carved figures and other decorations.

RESPONSORIAL: a manner of singing psalms and canticles in which a congregation or choir and an individual alternate.

RESPONSORY: the proper (i.e. variable) liturgical commentary following the readings of the Daily Prayer of the Church. It consists of the repeated singing of a verse after each of a series of other verses or responses. The traditional Responsories at Matins are among the oldest and finest liturgical chants of the church.

RETABLE: see GRADINE.

RUBRICS (From the Latin, "red," since rubrics were written in red to distinguish them from the text of the service): the directions for conducting the service for ministers and congregations.

**SACRAMENT:** an ordinary action which, given power by the Word, distills the essence of the Gospel. In Christian history, a great number of actions have been regarded as sacraments. At one point in the middle ages it was said that there were seventy sacraments. In the Lutheran tradition, Baptism and Holy Communion are regarded as sacraments. The Apology to the Augsburg Confession (XII) calls Absolution “a sacrament of penitence” and (XIII) allows ordination to be called a sacrament.

**SACRAMENTAL LIGHTS:** candles on or near the altar which are lighted only for the Holy Communion. See **OFFICE LIGHTS**.

**SACRARIUM:** a drain into the earth. See **PISCINA**.

**SACRISTY:** a room for the vesting of the ministers and their preparation for the service. In well-appointed churches there are additional rooms for those who prepare the altar and communion vessels—the “working sacristy”—and for those who serve and for the choir.

**SANCTUARY:** the area immediately surrounding the altar and, in older churches, within the communion rail. It is not properly a name for the church building itself.

**SANCTUS:** “Holy, holy, holy Lord, God of power and might,” from Isaiah 6:3. The song of the angels in God’s presence used as part of the Preface in the Holy Communion. To it is added the *Benedictus qui venit*, “Blessed is he who comes in the name of the Lord” (from Psalm 118:26 and Mark 11:9-10).

**SEDELIA:** chairs or seats for the ministers of the service.

**SEQUENCE:** the hymn sung on great festivals between the Second Lesson and the Gospel as an elaboration of the final alleluia of the Verse. One of the best known is appointed in the *Lutheran Book of Worship* for Easter: *Victimae Paschali, laudes* (set to 137 its historic Gregorian melody). The sequence appointed for Pentecost in the *Lutheran Book of Worship* (*Veni, Creator Spiritus*) is not strictly a sequence; the traditional sequence for Pentecost is *Veni, Sancte Spiritus*.

**SERVER:** one who assists the ministers in a service. See **ACOLYTE**.

**SIGNATION:** the signing with the cross, especially at Baptism when the new child of God is “sealed by the Holy Spirit and marked with the cross of Christ forever.”

**STATIONS OF THE CROSS:** a devotion often used in Lent involving a walk around the interior of the church with stops (“stations”) at several points (traditionally fourteen) at which an incident in Jesus’ way to Calvary is commemorated. The fourteen stations, each marked with a cross on the wall of the church, sometimes with a picture added, are: (1) Jesus is condemned to death; (2) Jesus takes up his cross; (3) Jesus falls the first time; (4) Jesus meets his mother; (5) the cross is laid on Simon of Cyrene; (6) Veronica wipes the face of Jesus; (7) Jesus falls a second time; (8) Jesus meets the women of Jerusalem; (9) Jesus falls a third time; (10) Jesus is stripped of his garments; (11) Jesus is nailed to the cross; (12) Jesus dies on the cross; (13) the body of Jesus is placed in the arms of his mother; (14) Jesus is laid in the tomb.

**STOLE:** a scarf of fabric in the liturgical color worn over the shoulders by ordained ministers. The knee-length “preaching stole” is worn with the surplice, and the longer stole is worn with the alb. See illustration, page 159.

**SUFFRAGES** (From the Latin, “a prayer of intercession”): short petitions in a prayer; specifically the Responsive Prayers.

**SUPERFRONTAL:** a band of fabric that extends across the front of the altar. See **FRONTLET**.

**SURPLICE:** a full, knee- or ankle-length white vestment worn over the cassock by ministers of the service, whether ordained or not. Its ample proportions derive from its use over a fur undergarment in unheated churches.

**TALAR:** the black gown of European clergy. See **BANDS**.

**TE DEUM LAUDAMUS:** “You are God, we praise you,” the ancient creed-like canticle used at the Paschal Blessing at Morning Prayer on Sundays.

**TENEBRAE** (From the Latin, “shadows”): a Holy Week service of Morning Prayer sung “by anticipation” the evening before, during which fourteen psalms are sung. As each psalm is sung another of fifteen candles in a stand called a Hearse is extinguished, until one remains. The remaining light is carried out of the church or hidden from view behind the altar during the

singing of the *Benedictus* and Psalm 51. Then a loud noise is made, and the single candle is brought back into view signifying the resurrection. All leave in silence.

**THURIBLE:** the container in which incense is burned. See **CENSER**.

**TONE:** a melodic formula designed to accommodate texts of varying length and pattern of accent, useful for singing assigned readings, prayers, psalms, and canticles.

**TRIDUUM:** the three days of Maundy Thursday, Good Friday, and Holy Saturday, which are to be understood as a whole action that celebrates the central event of Christianity—the death and resurrection of Christ.

**TRISAGION** (From the Greek, “thrice holy”): “Holy God, Holy and Mighty, Holy and Immortal, have mercy on us,” a regular feature of the liturgies of the Eastern Church, which appears in the *Lutheran Book of Worship* at the beginning of the Responsive Prayers.

**TUNICLE:** the vestment worn by the subdeacon at the Eucharist, distinguished from the Dalmatic of the deacon by having only one cross bar in its decoration.

**VEIL:** a cloth covering for the chalice and paten. In early times, the chalice was covered with a folded corporal, which was spread over it after the communion. In the sixteenth century the chalice was commonly brought to the altar in a small bag. The use of veils in the color of the season is a comparatively late introduction, like the standardization of the colors themselves. In Lutheran use, the veil is often of fine white linen and is used to cover all the sacramental vessels (chalice and paten, ciborium, flagon). It is removed at the offertory and replaced during the post-communion canticle.

**VENITE EXULTEMUS:** “Come, let us sing to the Lord,” verses from Psalm 95 used as the song of praise at the beginning of Morning Prayer.

**VERBA** (From the Latin, “words”): the words of institution of the Holy Communion, “In the night in which he was betrayed our Lord Jesus took bread. . . .”

**VERSE:** a brief biblical passage (traditionally assigned to the choir or cantor) sung after the Second Lesson as a preparation for the Gospel. Except in Lent, the Verse begins and ends with the Easter song, Alleluia.

**VESPERS** (From the Latin, "evening"): (1) The next to last of the traditional hours of the Daily Prayer of the Church (See **MATINS**), sung at sunset. (2) Evening Prayer in the Lutheran and Anglican churches which in the past has combined elements of Vespers and Compline (q.v.).

**VICAR:** one who serves in place of another. In Anglican use, one who serves in place of the rector of a parish, especially in a parish that cannot support a rector. In Lutheran use, a vicar is often an "intern," a seminarian who serves a parish assisting the pastor to gain practical experience.

**VIGIL:** the eve of a feast when anciently the church would watch through the night in preparation for the dawning day. The *Lutheran Book of Worship* appoints three Vigils in the calendar, for each of the three great festivals of the year: the Vigil of Christmas, the Vigil of Easter, the Vigil of Pentecost.

**VINEA FACTA EST:** "I will sing for my beloved," the Song of the Vineyard from Isaiah 5. It is sung following the eighth lesson in the Easter Vigil.

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## SOURCES OF THE PRAYERS IN THE *LUTHERAN BOOK OF WORSHIP*

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### Abbreviations

- ABCP      *American Book of Common Prayer* (1928).
- BCO      *Book of Common Order* (1940), Church of Scotland.
- BCP      *The Book of Common Prayer*.
- CBB      *Cambridge Bede Book*, 1936.
- CBk      *Church Book for Use of Evangelical Lutheran Congregations*. Philadelphia: General Council, 1868.
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- SBH      *Service Book and Hymnal*, 1958.
- TLH      *The Lutheran Hymnal*, 1941.

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2		II, 542	39		II, 987
3	New		40	Lindemann, <i>The Daily Office</i>	
4	<i>Les Oraisons</i>	II, 64	41	New	
5		II, 546	42-50	New, based on traditional Bidding Prayer	
6		II, 347	51	<i>Les Oraisons</i>	II, 385
7		II, 131	52		II, 232
8	<i>Les Oraisons</i>	II, 385	53		II, 224
9		II, 761	54		II, 211
10		II, 351	55		II, 767
11	DPBCP, p. 214		56		II, 335
12	New		57		II, 396
13	New		58		II, 367
14	<i>Les Oraisons</i>	II, 406	59		II, 786
15	New		60		II, 326
16	<i>Les Oraisons</i> ,	II, 1181	61		II, 205
17		II, 557	62		II, 438
18	New		63		II, 350
19	<i>Les Oraisons</i>	II, 773	64	New	
20	ABCP, pp. 247-8		65	<i>Les Oraisons</i> ,	II, 869
21	<i>Les Oraisons</i> ,	II, 341	66		II, 364
22	DPBCP, pp. 217, 264		67	New (Hebrews 13:20ff)	
23	(not a prayer)		68	<i>Les Oraisons</i>	II, 336
24	New		69		II, 342
25	New		70		II, 199
26	CSB		71		II, 136
27	New		72	New	
28	New		73	New	
29	New		74	New	
30	New		75	New	
31	<i>Les Oraisons</i>	II, 783	76	New	
32	DPBCP, p. 270		77	New	
33	DPBCP, p. 271		78	<i>Les Oraisons</i>	II, 774
34	DPBCP, p. 220		79	New	
35	New				
36	<i>Les Oraisons</i>	II, 783			
37	New				

- Prayer 80 New  
 81 New  
 82 New  
 83 *Les Oraisons* II, 323  
 84 New  
 85 New  
 86 New  
 87 *Les Oraisons* II, 660  
 88 New  
 89 *Les Oraisons* II, 807  
 90 New  
 91 New  
 92 *Les Oraisons* II, 770  
 93 BCP, St. Thomas' Day  
 94 New  
 95 New  
 96 New  
 97 *Les Oraisons* II, 418  
 98 New  
 99 *Les Oraisons* II, 154  
 100 New  
 101 New  
 102 DPBCP, Proper 24  
 103 *Les Oraisons* II, 159  
 104 New  
 105 *Les Oraisons* II, 548  
 106 *Een fullkomligh Psalm-  
 Book (1677)*  
 107 New  
 108 *Les Oraisons* II, 785  
 109 BCP, St. Andrew's Day  
 110 BCP, 1549  
 111 *Les Oraisons* II, 163  
 112 II, 520  
 113 DPBCP, p. 238  
 114 CBB  
 115 DPBCP, p. 238  
 116 *Les Oraisons* II, 459  
 117 New  
 118 BCP, St. Matthias' Day  
 119 *Les Oraisons* II, 575  
 120 BCP, St. Mark's Day  
 121 BCP, SS Philip &  
 James' Day  
 122 Vernacular mass of  
 Theobald Schwartz,  
 Strasbourg, 1524  
 123 DPBCP, p. 189  
 124 New  
 125 DPBCP, p. 241  
 126 DPBCP, p. 242  
 127 DPBCP, p. 242  
 128 Church of England, 1976  
 129 DPBCP, p. 243  
 130 DPBCP, p. 192  
 131 BCP, St. Matthew's Day  
 132 *Les Oraisons* II, 387  
 133 ABCP, St. Luke's Day  
 134 DPBCP, p. 245  
 135 Duke Henry of Saxony,  
 1539  
 136 BCP, All Saints' Day  
 137 ABCP, All Saints' Day  
 138 New  
 139 New  
 140 New  
 141 ABCP  
 142 ABCP  
 143 DPBCP, p. 248  
 144 New  
 145 DPBCP, p. 248  
 146 New  
 147 New  
 148 CECal  
 149 BCO, p. 268  
 150 CBk



Prayer	151 New	158 DPBCP, p. 259
	152 New	159 New
	153 New	160 BCP, Easter Even
	154 P&S	161 New
	155 CBk	162 New
	156 DPBCP, p. 258	163 New
	157 DPBCP, p. 259	164 New

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Prayer	165 DPBCP, p. 816 #5	190 SBH, p. 219 #10
	166 New	191 SBH, p. 223 #32
	167 DPBCP, p. 823 #27	192 DPBCP, p. 816 #8
	168 DPBCP, p. 839 #7	193 DPBCP, p. 838 #4
	169 DPBCP, p. 820 #18	194 TLH, p. 103 #7
	170 New	195 DPBCP, p. 818 #13
	171 DPBCP, p. 821 #22	196 SBH, p. 228 #69
	172 DPBCP, p. 820 #19	197 DPBCP, p. 819 #17
	173 DPBCP, p. 821 #21	198 New
	174 DPBCP, p. 825 #34	199 DPBCP, p. 254 #10
	175 DPBCP, p. 825 #34	200 DPBCP, p. 254 #11
	176 New	201 TLH, p. 107 #49
	177 DPBCP, p. 815 #3	202 SBH, p. 93 Pentecost
	178 DPBCP, p. 259 II	TLH, p. 72 Pentecost
	179 DPBCP, p. 824 #30	203 DPBCP, p. 832 #60
	180 DPBCP, p. 816 #6	204 ABCP, p. 596
	181 DPBCP, p. 826 #35	205 DPBCP, p. 833 #63
	182 DPBCP, p. 826 #36	206 SBH, p. 234 #1
	183 DPBCP, p. 827 #38	207 DPBCP, p. 834 #65
	184 DPBCP, p. 824 #31	208 DPBCP, p. 339
	185 DPBCP, p. 824 #29	209 SBH, p. 235 #10
	186 DPBCP, p. 826 #37	210 DPBCP, p. 834 #67
	187 DPBCP, p. 823 #26	211 SBH, p. 234 #122
	188 DPBCP, p. 825 #32	212 SBH, p. 234 #121
	189 DPBCP, p. 816 #7	213 DPBCP, p. 833 #61

214 TLH, p. 110 #1	225 DPBCP, p. 831 #54
215 DPBCP, p. 828 #42	226 DPBCP, p. 458
216 DPBCP, p. 827 #41	227 DPBCP, p. 831 #55
217 DPBCP, p. 840 #9	228 DPBCP, p. 841 #11
218 DPBCP, p. 828 #43	229 DPBCP, p. 830 #50
219 SBH, p. 228 #74	230 DPBCP, p. 828 #45
220 DPBCP, p. 831 #56	231 DPBCP, p. 840 #10
221 DPBCP, p. 71	232 DPBCP, p. 829 #46
222 DPBCP, p. 832 #59	233 DPBCP, p. 829 #47
223 SBH, p. 223 #24	234 DPBCP, p. 829 #48
224 ABCP, p. 598	235 SBH, p. 224 #43

NOTE: In the first printing of the *Lutheran Book of Worship* the ten prayers within the Burial rite, numbered 279-288, share the same numbers as the Psalm Prayers for Psalms 1-10. In the second printing the prayers within the Burial rite are renumbered 429-438.