

## INTRODUCTION

In the historically Black liturgically-scripted worship (BLSW) tradition lies the model for the use of church music in a 21<sup>st</sup> century worship style that is simultaneously global and parochial. The Black liturgically scripted worship tradition is one in which the order of services, rituals and prayers are pre-determined and transmitted in some printed form. Examples of the BLSW tradition are Black Episcopal, Black Lutheran, Black Presbyterian, and some Black Methodists, Black Baptists as well as other mainline churches whose congregations are, historically, members of or descendants of the African Diaspora.

The order of worship is more often than not European in origin modified with cultural elements of the African Diaspora. Yet, as practiced, the liturgy is often replete with localisms limited to a particular church. For example, during the singing of “The Lord’s Prayer” at St. Michael’s Episcopal Church, Tallahassee, FL, the congregation forms a circle around the sanctuary, holds hands, and at the singing of the lyric “for thine is the glory,” the congregation raises clasped hands above the head towards heaven. When one searches the annals of Episcopal rubrics, this direction is glaringly absent. The instructional rubric simply says “*The people stand or kneel.*”

At St. Mark African Methodist Episcopal (AME) Church, Orlando, FL, the Communion service was almost universally concluded with the singing of “O When The Saints Go Marching In” as a post-communion hymn while the choirs marched around the church—not in an exit recessional, but more as a re-enactment of the resurrection morning. The AME closing communion rubric reads: “*Then the Elder, if he see it expedient, may put up an extemporary prayer; and afterward shall let the people depart with this blessing*” after which is a benediction followed by a choral response (“The Lord Be with You” or “O Lord, Open Thou Our Lips”) or a Sanctus. These two churches of different denominations are illustrative of implementation of the liturgies of two global churches. Yet, in both instances, their practice reflect the parochial ritual.

The music used with BLSW liturgies may have its roots in the European vernacular (folk), European conservatory, continental African vernacular, or the hybrid vernacular or hybrid conservatory music as found particularly in the Americas. For the purposes of this collection, this worship style is referred to as “Afro-Centric sacred.” In short, the music of the Afro-Centric sacred tradition ranges from pre-Bach to post-Boyer [*i.e.*, Horace Boyer]. The music tradition also illustrates the struggle between the academic or conservatory influence and the vernacular or folk influence. In this regard, the BLSW is but a microcosm of the music struggles in churches nationally and world-wide.

In the culture of the United States, church music is constantly being “tempted” and bombarded with influence of top-40 or pop radio. This often adds to the struggle for the music life of a congregation. When I review the influence of Black gospel music (a creation first synthesized by a ragtime and blues piano player name

## TABLE OF CONTENTS

### MORNING PRAYER

- Preces (including Lent)
- Venite
- Refrain and Psalm chant
- Benedictus Dominus
- Lord's Prayer (Caribbean)
- Suffrages
- Dismissal (including Easter)

### EVENSONG

- Preces (including Lent)
- Phos hilaron
- Refrain and Psalm chant
- Sing to the Lord
- Magnificat
- Nunc dimittis
- Lord's Prayer (Caribbean)
- Suffrages
- This little light (prayer response)
- Dismissal (including Easter)

### ST. LUKE MASS FOR HEALING (in English)

- Kyrie
- Gloria
- Gospel Acclamation
- Psalm Tone
- Sanctus & Benedictus
- Memorial Acclamation
- Amen
- Lord's Prayer

### ST MARY MASS

- Lord, have mercy
- Glory to God
- Holy, holy, holy Lord
- Christ has died
- Amen
- Lord's Prayer
- Alleluia/Christ our Passover
- Lamb of God
- Lord's Prayer

# Preces for Morning Prayer

Carl MaultsBy

Joyfully ♩ = 120

Soprano Alto

*Cantor* Lord, o-pen our lips. And our mouth shall pro-claim your

Tenor Bass

*All*

Piano

The first system of the musical score is in 4/4 time. It features three staves: Soprano Alto, Tenor Bass, and Piano. The Soprano Alto part begins with a rest, followed by the lyrics "Lord, o-pen our lips." and "And our mouth shall pro-claim your". The Tenor Bass part also begins with a rest, followed by the lyrics "And our mouth shall pro-claim your". The Piano part provides accompaniment with chords and moving lines in both hands. The tempo is marked "Joyfully" with a quarter note equal to 120 beats per minute. The dynamics are marked "Cantor" and "All".

4

praise. Glo - ry to the Fa - ther, and to the Son, — and

The second system of the musical score continues the vocal parts and piano accompaniment. It is in 4/4 time. The Soprano Alto part begins with the lyrics "praise." and "Glo - ry to the Fa - ther, and to the Son, — and". The Tenor Bass part also begins with the lyrics "praise." and "Glo - ry to the Fa - ther, and to the Son, — and". The Piano part provides accompaniment with chords and moving lines in both hands. The system is numbered "4" at the beginning.

# Canticle 16: Benedictus Dominus Deus

Carl MaultsBy

**Energetically** ♩ = 132

Soprano  
Alto

Tenor  
Bass

Piano

*f*

4

*Cantor*

Bless-ed be Is - rael's Lord \_\_\_ and God, \_\_\_ for

Benedictus Dominum Deus – Afro-Centric Morning Prayer: Rite II

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# The Lord's Prayer (Caribbean)

*Improvised percussion encouraged*

arr. Carl MaultsBy

*Cantor* *All*

Soprano Alto

Tenor Bass

Our Fa - ther in heav - en, Hal-low - ed be your Name,

4 *Cantor* *All*

— your king - dom come, your will be done, — Hal-low - ed be your Name,

8 *Cantor* *All*

— on earth — as in heav - en. Hal-low - ed be your Name,

12 *Cantor, etc.*

— Give us to - day our dai - ly bread. — Hal-low - ed be your Name,

# Phos hilaron

O gracious Light

Carl MaultsBy

**Piano**

$\text{♩} = 84$



3


1. O gra - cious Light, the  
2. Our eyes now, as the  
3. Lord, you are wor - thy



6

bright - ness pure of the e - ter - nal One, O  
sun - set comes, be - hold the ves - per light; We  
at all times of joy - ful voi - ces' praise, O

3



# Magnificat

Carl MaultsBy

**Moderato** ♩ = c. 100

*Cantor, then all*

Soprano Alto

Tenor Bass

Piano

My soul pro-claims the great-ness of the

Lord, my spi - rit re - joi-ces in God my Sa - vior. —

8

Last Time

Last Time

to verses

## Magnificat

The image shows a musical score for the Magnificat. It consists of two systems of staves. The top system has a vocal line (treble clef) and a bass line (bass clef). The bottom system has a grand piano accompaniment (treble and bass clefs). The music is in G major (one sharp) and 3/4 time. A cross symbol (†) is placed above the vocal line at the beginning of the fourth measure. The score includes various musical notations such as notes, rests, and bar lines.

My soul proclaims the greatness of the Lord, my spirit rejoices in God my **Savior**;  
for he has looked with favor on his lowly **servant**.  
From this day all generations will call me **blessed**:  
the Almighty has done great things for me, and holy is his **Name**.

He has mercy on those who **fear him**  
in every gener-**ation**.  
He has shown the strength of his **arm**,  
he has scattered the proud in their con-**ceit**.

*Refrain*

He has cast down the mighty from their **thrones**,  
and has lifted up the **lowly**.  
He has filled the hungry with **good things**,  
and the rich he has sent away **empty**.

He has come to the help of his servant **Israel**,  
for he has remembered his promise of **mercy**,  
The promise he made to our **fathers**,  
to Abraham and his children for **ever**.

*Refrain*

†Glory to the Father, and to the **Son**,  
and to the Holy **Spirit**:  
As it was in the beginning, is **now**,  
and will be forever. **A-men**.

*Refrain*



# Gloria in excelsis

Glory to God in the highest

## Refrain

Carl MaultsBy

**Allegro** ♩ = 132

*1. Cantor 2. All, unison 3. All, parts*

Soprano  
Alto

Tenor  
Bass

Piano/  
Organ

Glo - ry, — Glo - ry, —

*add 8ve basso*

4

Glo-ry to God\_ in the high - est. Glo - ry, —

7

Glo - ry — and peace to his peo - ple on earth.

1.

# Holy, holy, holy Lord

Carl MaultsBy

***f***  $\text{♩} = 144$

Soprano  
Alto

Tenor  
Bass

Piano/  
Organ

***f*** *Organ: Trumpets*

4

ho - ly Lord, God of pow - er and might,

8

hea - ven and earth are full of your glo -

Holy, holy, holy Lord – St. Mary Mass  
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