

THE  
ENGLISH CHANT  
PSALTER

*The Psalms and Canticles of The Holy Bible (ESV),  
and Other Ancient Songs,  
Pointed for Speech-Rhythm Chant and Set to Music*

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PSALM 137

GLORIA PATRI

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Florida Parishes Publication Society LC

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# Introduction

English chant (also known as Anglican chant) developed as a harmonized appropriation of the plainsong of Western Christendom. Today, this style of chant appears in one form or another in the hymnals and liturgies of many churches, including Anglican, Lutheran, Reformed, Presbyterian, and Roman Catholic churches.

*The English Chant Psalter* features the psalms and canticles of the English Standard Version of *The Holy Bible* and other ancient songs, pointed for “speech-rhythm” chant. To make the collection as accessible as possible, the chant settings are published for free on Florida Parishes Publication Society LC’s website, but please note the copyright information on the foregoing page, which governs the use of this material.

## *Directions for Chanting*

Following the rhythm of natural speech is essential in this style of chanting. The music has no fixed tempo or rhythm; the tempo and rhythm of the spoken text governs the singing. (The use of half notes and quarter notes is simply a convention.) Each verse begins with a recitation that is sung to a single chord. The recitation must not be rushed but should reflect the natural cadence and meaning of the words. The inflection follows, with varying numbers of syllables assigned to each chord. The pointing generally assigns stressed syllables to the first chord of each bar in the inflection. Thus, each line has a common musical structure yet lyrically unfolds with something new as the number of syllables per chord varies with the text.

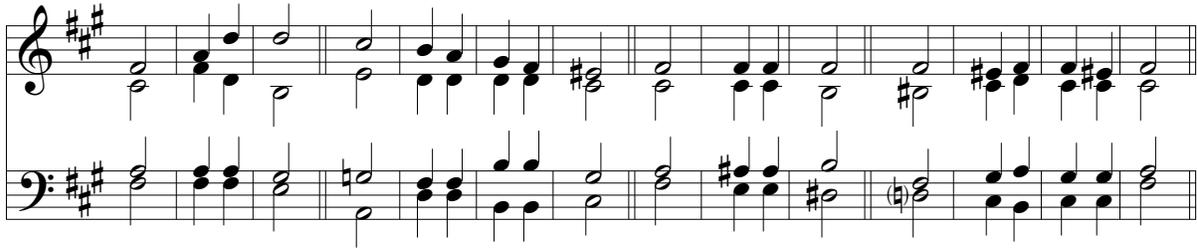
1. The upper bar line <sup>l</sup> corresponds to the bar line in the musical notation at the top of the page. Sing the words before the first upper bar line to the reciting note, then sing the words grouped for each note in the inflection.
2. Only pause for commas and other punctuation as good reading requires; do not stop for a full breath.
3. The asterisk \* and verse divisions correspond to the double bar lines in the musical notation. Take a breath at the end of a line (which is marked by \*) and at the end of a verse.
4. Except for the final bar of the inflection, each bar of the inflection has two notes to be sung as follows:
  - a. If two syllables are assigned to a bar, each is sung to one of the two notes of the measure.
  - b. The dot · in bars of the inflection with more than two syllables indicates that syllables before the dot should be sung to the first note of the bar and those after to the second note.
  - c. If only one syllable is assigned to a bar, sing it to both notes. In this case, a vowel will have a dieresis (two dots above it, for example, ë).
5. The dash — means that the reciting note should be omitted. Sing the first syllable of the line to the first note of the inflection.
6. The syllable “-ed” at the end of a word should not be pronounced separately unless a hyphen is used, the è is accented, or in obvious cases (e.g., regarded, wicked).
7. When a double chant is used with an odd number of verses, a verse marked with a dagger † should be sung to the second half of the double chant.
8. When both halves of a verse appear on one line, they should be sung without the usual breath at the asterisk.

In many churches, the Gloria Patri is sung after a psalm. In some, one of the doxologies at the end of the first four books within the Book of Psalms (41:13; 72:18-19; 89:52; 106:48) is sung at the end of a psalm from one of those books. Accordingly, settings for both appear in this collection. Also, some psalms in this collection include an alternative setting with the praise shout, “Hallelujah!” instead of the English equivalent, “Praise the LORD!”

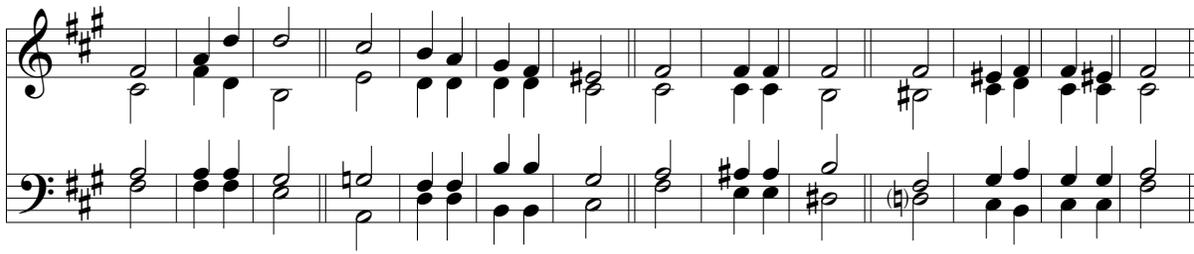
More thorough instructions for singing English or “Anglican” chant can be found elsewhere, for example, in *The Oxford American Psalter* ix-xiv (1949) by Ray F. Brown and *The Anglican Chant Psalter* vi-x (1985) edited by Alec Wyton. To hear wonderful examples of speech-rhythm chanting using texts from the Book of Common Prayer, consider the recording by The Choir of King’s College, Cambridge, directed by Sir David Willcocks and Sir Philip Ledger, entitled *The Psalms of David* (EMI Classics, 2006).

# Psalm 137 (ESV)

George Mursell Garrett



- 1 By the waters of Babylon, there we sat | down and | wept,  
when | we re-|membered | Zion.
- 2 On the willows there we | hung up · our | lyres. \*  
For there our captors required of us songs,  
and our tormentors, mirth, saying,  
“Sing us | one of · the | songs of | Zion!”
- 3 How shall we sing the LORD’s song in a | foreign | land? \*  
If I forget you, O Jerusalem,  
let my right | hand for-|get its | skill!
- 4 Let my tongue stick to the | roof of · my | mouth, \*  
if I do not remember you,  
if I do not set Jerusalem a-|bove my | highest | joy!
- 5 Remember, O LORD, against the Edomites the | day of · Jer-|usalem, \*  
how they said, “Lay it bare, lay it bare, | down to | its foun-|dations!”
- 6 O daughter of Babylon, | doomed to · be de-|stroyed, \*  
blesséd shall he be who repays you with | what · you have | done to | us!
- 7 † Blesséd shall he be who | takes your | little ones \*  
and | dashes them · a-|gainst the | rock!



***Gloria Patri (Setting 1)***

Glory [be] to the Father, and | to the | Son, \*  
and | to the | Holy | Spirit;

As it was in the be-|ginning, · is | now \*  
and | will be · for-|ever. · A-|men.

***Gloria Patri (Setting 2)***

Glory be to the Father, and | to the | Son, \*  
and | to the | Holy | Spirit:

As it was in the beginning, is now, and | shall be · for-|ever; \*  
world without | end. | A-|men.

***Gloria Patri (Setting 3)***

Glory be to the Father, and | to the | Son, \*  
and | to the | Holy | Spirit;

As it was in the beginning, is now, and | ever | shall be; \*  
world without | end. | A-|men.