INTRODUCTION

In the historically Black liturgically-scripted worship (BLSW) tradition lies the model for the use of church music in a 21st 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

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Preces for Morning Prayer



Preces – Afro-Centric Morning Prayer: Rite II © 2007 Carl MaultsBy and Malted Milk Music All rights reserved



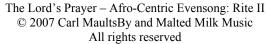
Canticle 16: Benedictus Dominus Deus

Benedictus Dominum Deus – Afro-Centric Morning Prayer: Rite II © 2007 Carl MaultsBy and Malted Milk Music All rights reserved ₫

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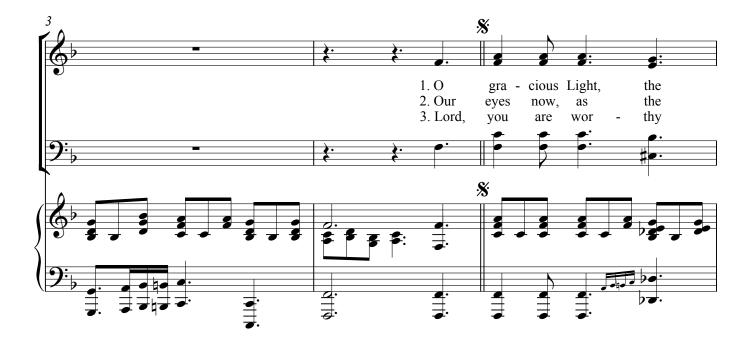
The Lord's Prayer (Caribbean)





Phos hilaron

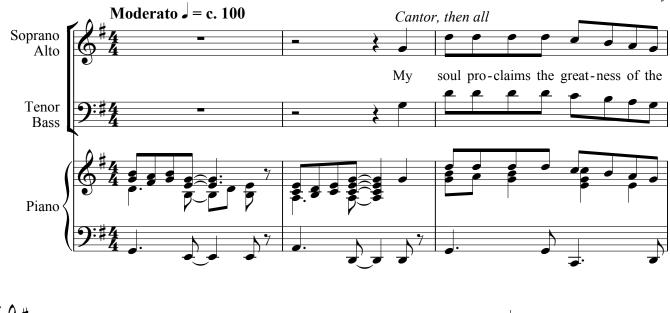


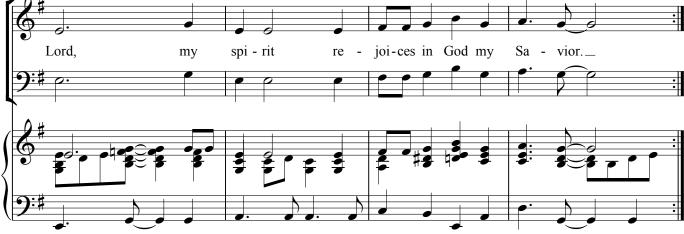


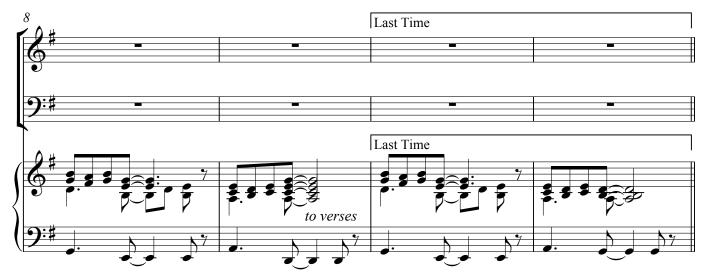


Magnificat

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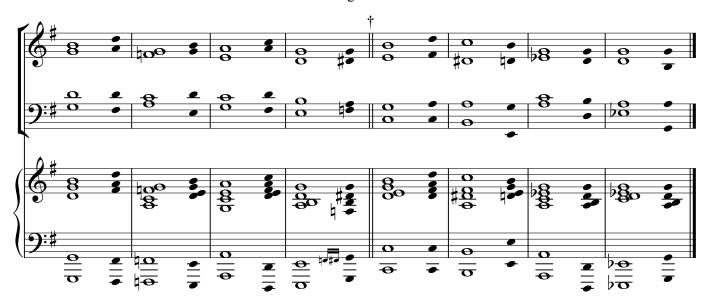






Magnificat – Afro-Centric Evensong: Rite II © 2007 Carl MaultsBy and Malted Milk Music All rights reserved

Magnificat



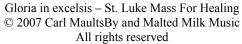
My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior; for he has looked with favor on his lowly servant.
From this day all generations will call me blessed: the Almighty has done great things for me, and holy is his Name.
He has mercy on those who fear him

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





Holy, holy, holy Lord

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Holy, holy, holy Lord – St. Mary Mass © 1998 Carl MaultsBy and Malted Milk Music All rights reserved