

\*Congregational Response

**You are the Lord, Giver of Mercy  
You are the Christ, Giver of Mercy  
You are the Lord, Giver of Mercy**

\*The Peace

Scripture Psalm 100

Recognition of Sunday School Teachers

Scripture Romans 5:1-5

**Anthems:**

**New Britain** --from *Southern  
Harmony*

**To Abraham the Promise Came** --*Southern Harmony*  
(arr. David Macdonald)

To Abraham the promise came, and to his seed forever.  
A light to shine in Isaac's line, by Scripture we discover;  
Hail, promised morn! The Savior's born, the glorious Mediator.  
God's blessed Word made flesh and blood, assumed the human nature.  
His parents poor in earthly store, to entertain the stranger,  
They found no bed to lay his head, but in the ox's manger.  
No royal things, as used by kings, were seen by those that found him,  
But in the hay the stranger lay, with swaddling bands around him.

On that same night a glorious light to shepherds there appeared,  
Bright angels came in shining flame, they saw and greatly feared.  
The angels said, "Be not afraid, although we much alarm you,  
We do appear good news to bear, as now we will inform you.  
The city's name is Bethlehem, in which God hath appointed,  
This glorious morn a savior's born, for him hath God anointed;  
By this you'll know, if you will go to see this little stranger,  
His lovely charms in Mary's arms, both lying in a manger."

When this was said, straightway was made a glorious sound from  
heaven;

Each flaming tongue an anthem sung, "To men a savior's given,  
In Jesus' name, the glorious theme, we elevate our voices,  
At Jesus' birth be peace on earth, meanwhile all heaven rejoices."

**Bound for the Promised Land**  
*Harmony*

--from *Southern*

**Wondrous Love** -*Sacred Harp* (arr. J. J. Niles and J. Stanley  
Sheppard)

What wondrous love is this, O my soul, O my soul,  
What wondrous love is this, O my soul, O my soul?  
What wondrous love is this, that caused the Lord of Bliss  
To bear the dreadful curse for my soul, for my soul,  
To bear the dreadful curse for my soul, for my soul?

To God and to the Lamb, I will sing, I will sing,  
To God and to the Lamb, I will sing,  
To God and to the Lamb, Who is the great I Am,  
While millions join the theme, I will sing, I will sing,  
While millions join the theme, I will sing, I'll sing.

**Coronation** --from *Southern  
Harmony*

**Amazing Grace** --*Southern Harmony* (arr. Sonja  
Poorman)

Amazing grace! How sweet the sound  
That saved a wretch like me!  
I once was lost, but now am found;  
Was blind, but now I see.

'Twas grace that taught my heart to fear,  
And grace my fears relieved,  
How precious did that grace appear  
The hour I first believed.

Through many dangers, toils and snares,  
I have already come;  
'Tis grace hath brought me safe thus far,  
And grace will lead me home.

When we've been there ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise

Than when we'd first begun.

ASP Commissioning (See insert)

Hymn #391 in the hymnal vs 1-3  
"Take My Life"

Commissioning/Blessing of Associates

*Leader:* Above, all clothe yourselves with love, which binds everything together in perfect harmony. And let the peace of Christ rule in your hearts, to which indeed you were called in the one body. And be thankful. Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and psalms, hymns, and spiritual songs to God.  
*People:* **And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him.**

Offering God Our Tithes and Gifts  
Offertory  
\*Doxology, #592 in the +hymnal  
\*Prayer of Dedication

Call to Prayer #333 in the hymnal  
"Seek Ye First"

Prayers of the People and The Lord's Prayer (saying 'debts')  
Page 16 in the BLUE hymnal "The Lord's Prayer" (traditional)  
listed under "Aids to Worship"

\*Closing Hymn #391 in the hymnal  
"Take My Life" vs 4-6

\*Charge and Benediction

**Congregational Benediction Response:** "Amazing Grace" (verse 1)

Postlude Allemande (from *French Suite in E Major*) --J.S. Bach

To see the bulletin, insert for this week, including prayer list and calendars:

[https://www.pvillepresby.org/docs/Insert\\_Jun\\_23\\_19.pdf](https://www.pvillepresby.org/docs/Insert_Jun_23_19.pdf)

Prelude "To a Wild Rose" --Edward MacDowell  
Kaitlyn Lake, clarinet

Life in the Church Rev. Dr. Debra J. K.  
Bronkema

Call to Worship Sarah Lake  
*Leader:* A new day has dawned.

God's gift of life is renewed in you and me.

*People:* **Praise God for today!**

**Praise God for the creative spirit in our midst.**

*Leader:* Be still and know that God is here.

Let the Spirit in.

*People:* **Come to us, O God, and guide our worship. Speak. Speak to us the Word we need, and let the Word change us and empower us to your people. Amen.**

\*Hymn of Praise #464 in the hymnal  
"Joyful, Joyful, We Adore Thee"

\*Opening Prayer

Call to Confession

Prayer of Confession

**God of birth, God of joy, God of life, we come to you as a people hungry for good news. We have been so dead to miracles that we have missed the world's rebirth. We have been so concerned with making a living that we have missed the Life you set among us. Forgive us, gracious God. Open our eyes and our hearts to receive your gift; open our lips and hands to share it with all humanity, in the name of our Savior, Jesus Christ. Amen.**

Silent Prayer

Assurance of Pardon

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\*All who are able, please stand.



**WE GIVE THANKS  
FOR THE GIFT OF  
MUSIC. WE  
CELEBRATE IN  
THANKSGIVING**

Pleasantville Presbyterian Church  
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Evan Closser, *Organist*  
Wendy Zaros, *Soloist*  
Skyler Mosenthal, *Associate*  
Hannah Scanlon, *Associate*  
Katelyn Westervelt, *Associate*  
Jo Anna Tivnan, *Office Administrator*



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**Service for the Lord's Day**

**June 23, 2019**

**CHANCEL CHOIR APPRECIATION SUNDAY**

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musical numbers in Southern Harmony and The Sacred Harp comprise three independent lines, with the principle melody sandwiched in the middle between the bass and treble voices.

Second, this main tune is sung in octaves. Thus the women and men will sing it in both a high and low register, just as we do in congregational singing in our services. As a result of these two factors, the melody in a Sacred Harp singing session will have a slightly unfocused character (because it's sounding in two registers) and will emerge from the total sound (because it's in the middle), rather than dominating it from the top. It's as if the tune is mysteriously infiltrating the room like the Holy Spirit, rather than being dictated directly and clearly from above, like God handing the tablets to Moses.

The image shows a musical score for the hymn 'A - rise - ing'. It consists of three staves. The top staff is labeled 'Top Melody (sung by soprano)'. The middle staff is labeled 'Principal Melody (sung in octaves by both men and women)'. The bottom staff is labeled 'Bottom Echoes (sung by tenors)'. Each staff contains a melody line with notes and rests, and the lyrics 'A - rise - ing great (how sweet the sound) That saved a wretch like me' are written below the notes. The music is in 2/4 time and G major.

One more attribute bears mentioning. For some reason—and I'm not exactly sure why—the quality of voices matters less in shape note singing than in the traditional English/European style hymnody our choir sings every week. In such traditional choir singing, we try for some modicum of blending and purity. If some individual in the choir intones a vowel in a way that's different from everyone else, the group's sound will suffer as a result. In Sacred Harp singing on the other hand, a diversity of vocal timbres is an asset. If one person is singing the word savior as "saviorr"r—in, say, a Midwestern accent—while another person sings—think William F. Buckley—"savioah," the resulting sound will only grow more satisfying. In this way shape note singing resembles the democratic ideals that were coalescing into a new nation at the time the singing style was emerging. The credo of this music could be: "Bring your voice, such as it is, and join in. Diversity is strength."

### SHAPE NOTE MUSIC: A PRIMER

Shape note singing is many things. It is a style of music, a style of performance, a pedagogical method for singers and a window into 19<sup>th</sup>

century southern and Appalachian culture. Last but not least it is a style of worship. The music you hear today is participational in nature. When it's practiced as intended, an entire room full of people sits around a room, facing inwards. The leader says, "By the Note!" and a babel of syllables fills the space. Then the leader says, "By the Line!" and all join together in a single hymn text. Everyone sings, and vocal prowess is not necessary, nor is it even desirable; a lack of vocal blending can add to the immensity of the sound. The emergence of the tune from the middle of this glorious cacophony creates a sense of the presence of the Holy Spirit. But let us start from the beginning.

### History

In early 18<sup>th</sup> century America an educational initiative called the "singing school movement" arose in response to the poor quality of congregational singing in New England churches. Its purpose was to teach parishioners to sight-read hymn tunes. One of the founders of this movement, Reverend John Tufts, published an influential textbook, *An Introduction to the Singing of Psalm Tunes*, which printed solmization syllables, words denoting the place of each pitch in the scale, directly above each note. Singers would practice a given melody by intoning these syllables instead of the proper text of the tune. There were four syllables distributed among the seven notes of the scale (see my explanation below): fa, sol, la and mi. Thus the practice was sometimes called fasola singing. An early edition of hymn tunes printed with Reverend Tufts' syllable notation was engraved and published by Paul Revere. The method was further refined by Philadelphia storekeeper John Connelley, who invented a notation system in which the noteheads on the page would assume various shapes, each shape denoting a solmization syllable. Thus the name "shape note singing." This ingenious method singing was quintessentially American in that it democratized the technique of singing. By learning a few rules, and with a little practice, anyone could sing hymns right off the page. However, the new way of singing was not without controversy.

By the early 19<sup>th</sup> century the shape note method had spread throughout the country. However, in cosmopolitan New England, the place of its origin, it was gradually regarded as unsophisticated.

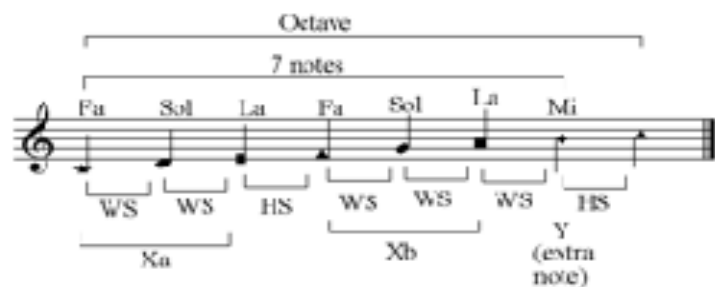
Influential music teachers like Lowell Mason (composer of "Joy to the World" and "Mary Had a Little Lamb") discarded the simple four note method with the continental European seven note system of solfege that is still used today in American music schools. At the same time the style of music in Eastern churches became more European, with the melody sung by the top voice and with the lower parts creating a musically cogent accompaniment. As a result shape note singing became solely a southern and Appalachian phenomenon. And not only were the methods of fasola singing preserved in rural America, they were enthusiastically

embraced there, especially with the advent of the “camp meeting” movement in Tennessee and Kentucky. Shape note singing has survived largely unaltered in these geographical areas in a continuous tradition since that time, preserved in several 19<sup>th</sup> century shape note books, most prominently *Southern Harmony* (first published in 1835) and *The Sacred Harp* (1844). In Appalachia and the south to this day so-called Sacred Harp Singings, community events in which folks come together to sing from these books, occur regularly. There is even a national event, The Big Singing, that has drawn shape note singers from far and wide to Benton Kentucky every year since 1884. In recent years shape note singing has enjoyed a national revival, and one can find Sacred Harp Singings all over the country. (A recent internet search revealed at least five shape note meet-up groups in lower Manhattan alone!)

### What the Shapes Mean

The shapes of each notehead help the singer identify the place of that note within any given key.

To understand better, try an experiment. Even if you can’t read music, try it. Start with a single low note of your choosing. Then follow it with a series of notes, each a little higher than the last. You are singing a scale. Now continue your scale upwards until you reach a new note that “sounds” like the note you started with. This last note will be an octave higher than the first. And, chances are, you will have sung seven notes leading up to that peak note. If written into musical notation your seven notes plus the octave will probably look something like this:



WS=Whole Step  
HS=Half Step

Now the distances between adjacent notes will not be uniform. Some of them will be small (half steps) and some large (whole steps). And within this arrangement of whole steps and half steps one can find a pattern. There are three notes near the bottom separated by whole steps (labeled Xa) and then another three notes higher up also separated by whole steps (labeled Xb) and then an extra note near the top (labeled Y). If we label the individual notes of both of the three-note groupings (in ascending order) as Fa, Sol and La and give their note heads, respectively, a triangle, an oval and a square, we can label six of the seven notes. If we then label the extra note (Y) as mi, giving it a diamond note head, we will now have given names to each of the seven notes, using only four syllables (and four corresponding shapes)! In doing so, we have endowed the singer with intelligence. When the singer sings, say, a Fa, his/her brain will signal that the note below that Fa is a half-step away and the note above is a whole step away. Similarly the syllable Sol will signal to the brain that the note being sung is separated from both its lower and upper neighbor by whole steps. Thus by intoning a syllable name along with a note, the singer is able mentally to “place” the note properly within the scale and thus sing it correctly. Now sing your scale again, intoning the proper syllables as given in the example. With a little practice it’s quite natural!

### Putting the Voices Together

When the individual melodies are combined, a unique sound results—a sound different from what we expect in a “normal” church hymn. This uniqueness arises from at least two important factors. First, the main tune is not given to the highest voice. Most of the