Note:
This document contains only sample pages (through Psalm 50) of the Clifton Antiphons.
As of June 2015, the complete set of antiphons is pending external publication.
To be alerted of updates and availability, please complete the form found here:
howardhelvey.com/works/clifton-antiphons

The Clifton Antiphons

Refrains for Unison Congregation (and/or Choir) and Organ to Integrate with the Appointed Psalms and Canticles for All Sundays and Holy Days within the Three-Year Revised Common Lectionary

composed by
Howard Helvey

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(Edition 2.2015)

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Introduction and Background

Calvary Episcopal Church in Cincinnati (in the specific historic community of Clifton), founded in 1856, has a long, respected tradition of music and the arts—including fervent congregational singing. Initiated at the invitation from Calvary's rector, the Reverend Jason Leo, in the summer of 2011, I was excited and grateful (and a bit fearful) to take on the task of composing a weekly organ-accompanied, unison-voice antiphon for the appointed psalm or canticle each Sunday and Holy Day within the three-year cycle of the Revised Common Lectionary.

Since beginning in 1998 as organist/choirmaster, Calvary's congregation and choir have weekly sung the psalms in a variety of ways: monotone, plainchant, metrical paraphrase, responsorial, simplified Anglican chant, and traditional Anglican chant. The most common method currently, however, involves the choir singing the psalm to Anglican chant with the congregation responding at various intervals with a repeated antiphon/refrain. Thus, this collection represents the fruit of that three-year project.

The aptitude and vocal range of an engaged congregation was in mind during the creation of each antiphon. Many of the antiphons can be sung easily within a single breath; others require two or (very rarely) three. Care was given to ensure that the words are carried naturally by the melody, with concurrent textual and musical stresses (sometimes resulting in gentle mixed meter), a degree of text painting, and "tall," stressed vowels often living on a relatively medium-high pitch—or within a melisma. No time signatures are shown, nor specific tempi. It is my hope that the latter is instinctively felt by the construction of each antiphon itself: the harmonic rhythm, phrase length(s), natural tendencies of the text, and general mood.

The melody-only version generally should suffice for congregational bulletins, but the antiphons ideally should be accompanied using the version with the organ part. A very brief introduction/intonation is provided for each antiphon in order to quickly establish tempo, key, dynamic, starting pitch, and perhaps even style. The introduction also makes it easily possible to intersperse a sung antiphon amid a *spoken* psalm or canticle.

In determining the brief antiphon *text* for each of the appointed psalms and canticles, consideration was given to the overarching theme or idea that was being conveyed. Often that textual phrase ended up being a literal part of the appointed psalm or canticle itself, but sometimes words borrowed from a different psalm seemed like the best choice. The text for each antiphon comes from the 1979 Episcopal *Book of Common Prayer* (public domain).

Our use of the antiphons at Calvary Episcopal Church required their recurrence to integrate with the specific Anglican Chant I selected for the body of each psalm or canticle text, so attention to key, character and style were considered during each antiphon's creation. The resulting chant/antiphon pairing became a unique setting of the psalm for us at Calvary. The antiphons herein are shown individually without the environment of Anglican Chant and pointed psalms.

While these refrains were intended to integrate effectively within the context of Anglican Chant, they can also be interspersed with other methods of singing the psalms. For example, the tonic or dominant pitch of a particular antiphon can be used as a reciting tone for the psalm/canticle text body. In the oldest known use of antiphons, they were sung immediately prior to and following the whole psalm or canticle. In more recent times, antiphons often are distributed more frequently within the body of the full text. Care should be taken, of course, to make sure that a satisfying balance is found, and that the antiphon never creates an awkward "bump" in a linear narrative or thought.

As there are recurring general subjects and tenets throughout the psalms, a few of the antiphons appear more than once. For certain psalms, two antiphon options are presented. And to accommodate the breadth of themes throughout Psalm 119, several antiphons were composed. In a few instances, the same antiphon is presented in two keys. And in three cases, a short, optional treble descant is included.

Conditions for Reprinting

As of June 2015, the complete set of antiphons is pending external publication.
To be alerted of updates and availability, please complete the form found here:
howardhelvey.com/works/clifton-antiphons

Howard Helvey
2 June 2015
Cincinnati, Ohio

About the Composer

Howard Helvey (b 1968) is among the most widely published composers of his generation. Awarded the international choral-composition first prize in 2006 by the John Ness Beck Foundation, his hundreds of works are published by over twenty major American and British companies, and are regularly performed and recorded throughout the world.

Recent and forthcoming highlights include performances of his music by the Mormon Tabernacle Choir and Orchestra at Temple Square, the Choir of King's College (Cambridge, England), the BBC Singers, the Kansas City Chorale, Conspirare (Austin), The Crossing (Philadelphia), the Choirs of the Cathedral of St. John the Divine (NYC), Chicago *a cappella*, the San Francisco Gay Men's Chorus, and in the English cathedrals of Ely, Liverpool, Christ Church (Oxford), York, Hereford, Norwich, Chester and Wells.

Mr. Helvey also concertizes frequently as a pianist, conducts (and co-founded) the professional Cincinnati Fusion Ensemble, and in 1998 was appointed as organist/choirmaster of historic Calvary Episcopal Church in Cincinnati. With cognate studies in conducting, voice, organ, and poetry, he holds undergraduate and graduate degrees in composition and piano performance from the University of Missouri (Columbia) and the University of Cincinnati's College-Conservatory of Music, and, as a Chautauqua Scholar, studied piano at New York's Chautauqua Institution.

Other ongoing interests include reading, photography, animals/pets, fitness, and exploring art and art history—particularly surrounding early 20th-century movements in American art such as The Eight (the precursor of the so-called Ashcan School), the Stieglitz 291 group, and the epic 1913 Armory Show in New York City.

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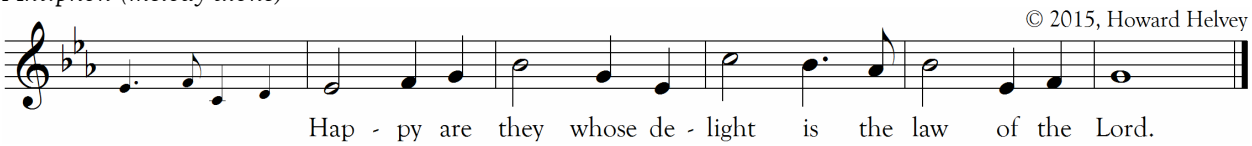
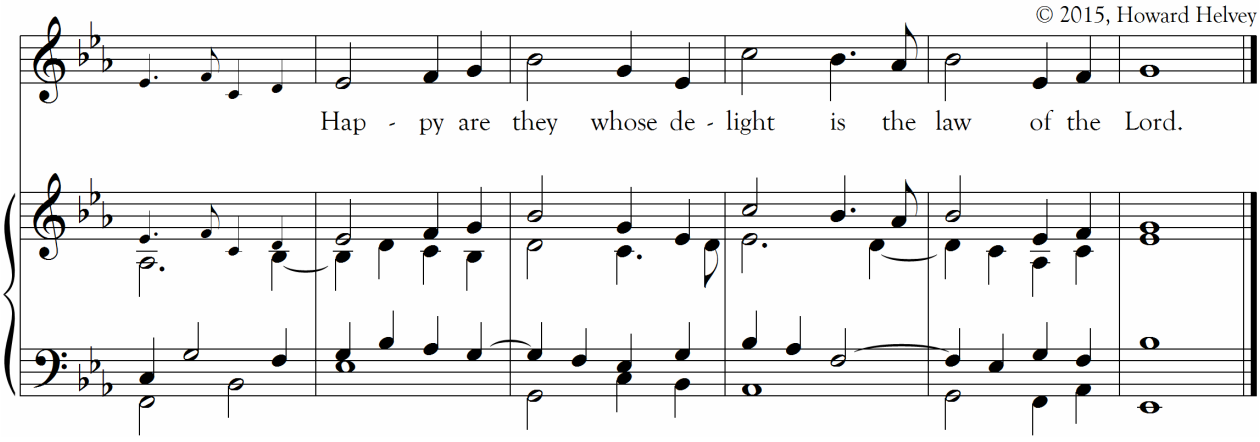
Psalm Antiphons

PSALM 1
Epiphany 6C
Proper 1C
Easter 7B
Proper 18C
Proper 20B
Proper 25A
St James of Jerusalem

Antiphon (melody alone)

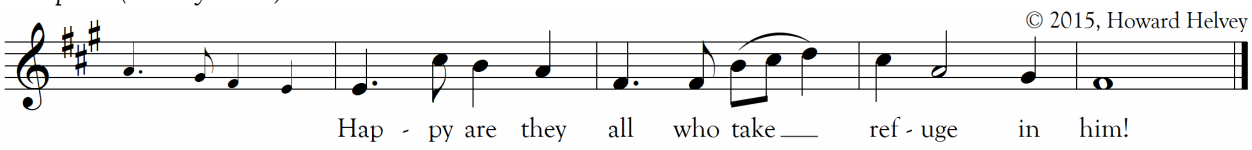


Antiphon (with organ)

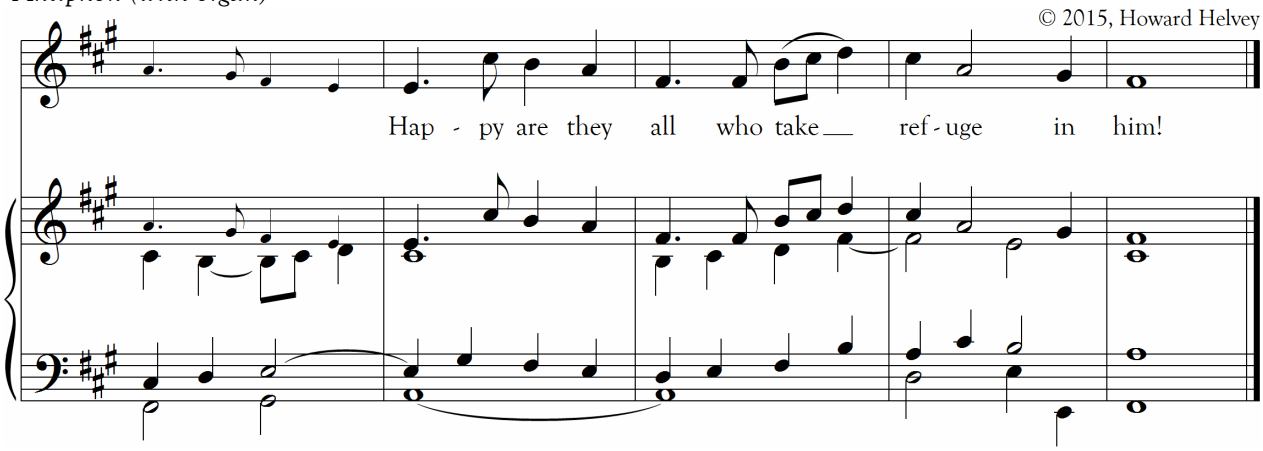


PSALM 2
Last Epiphany A
St Mark

Antiphon (melody alone)

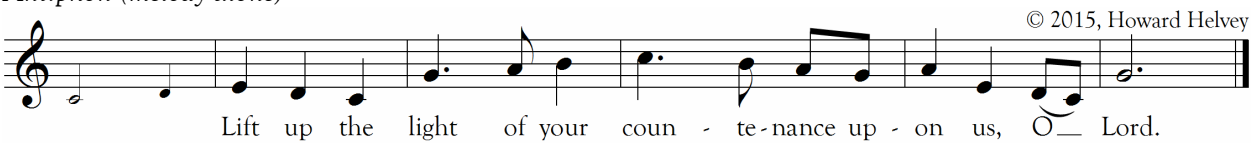


Antiphon (with organ)

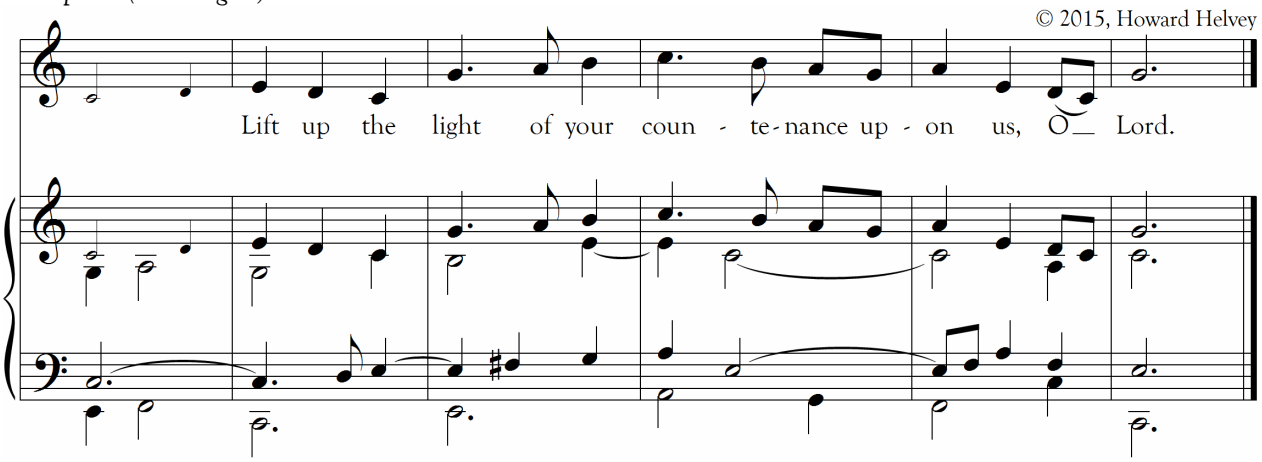


PSALM 4
Easter 3B

Antiphon (melody alone)

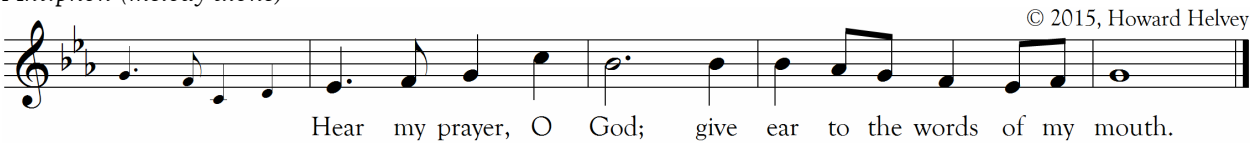


Antiphon (with organ)

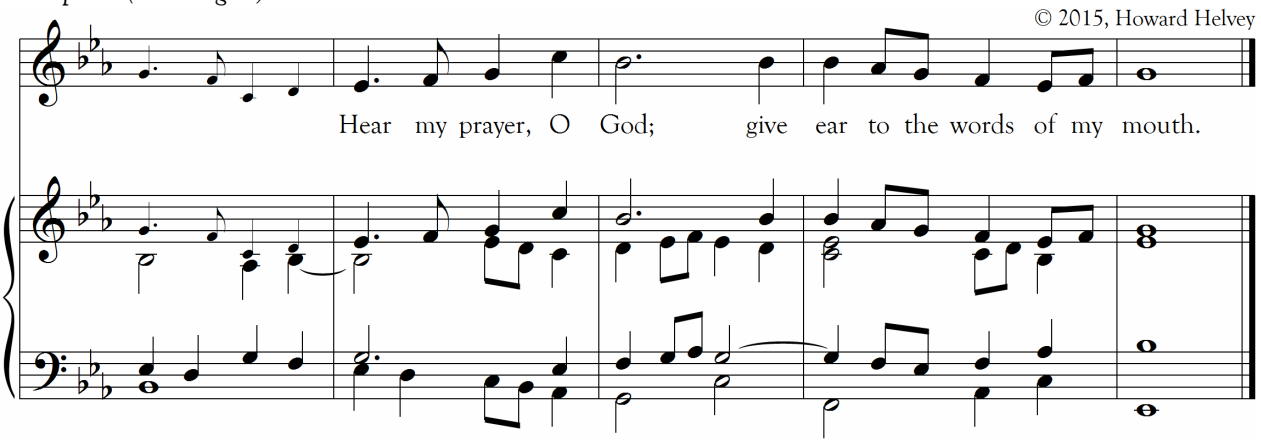


PSALM 5:1-8
Proper 6C

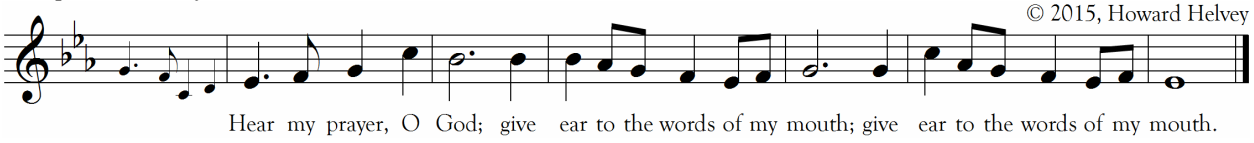
Antiphon (melody alone)



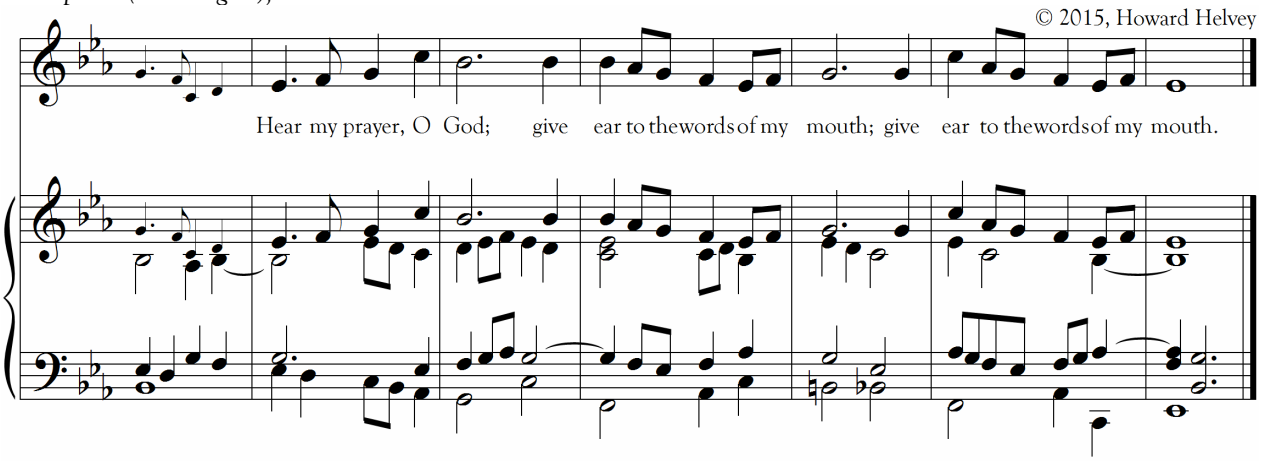
Antiphon (with organ)



Antiphon (melody alone), extended

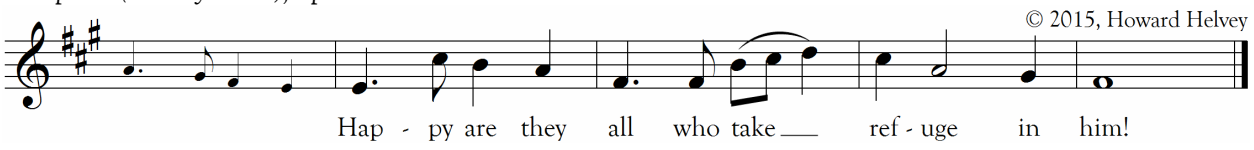


Antiphon (with organ), extended

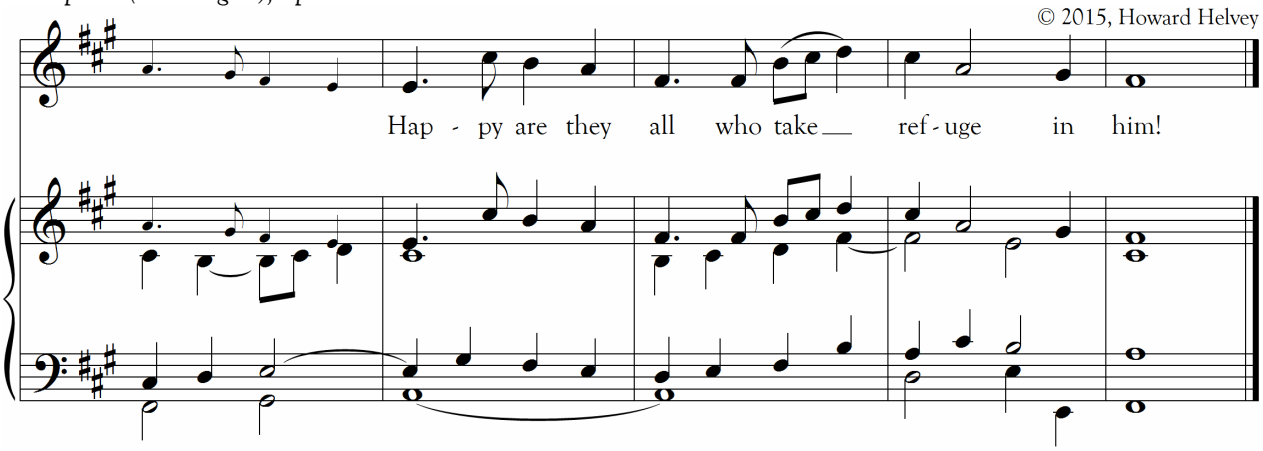


PSALM 7:1-10
St James

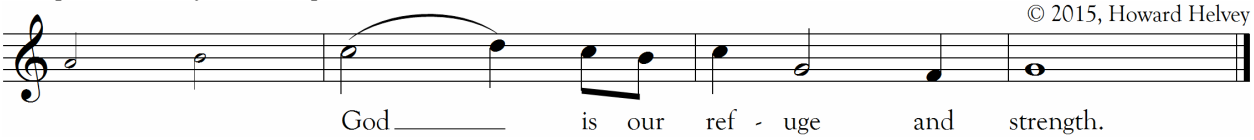
Antiphon (melody alone), option 1



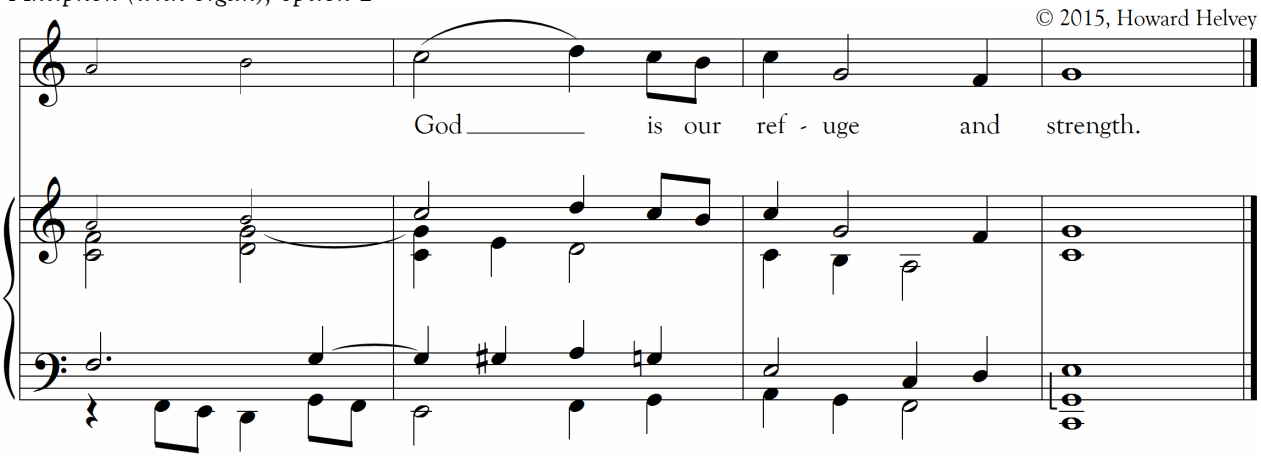
Antiphon (with organ), option 1



Antiphon (melody alone), option 2

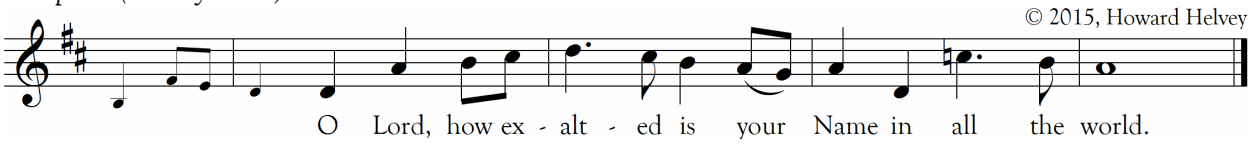


Antiphon (with organ), option 2

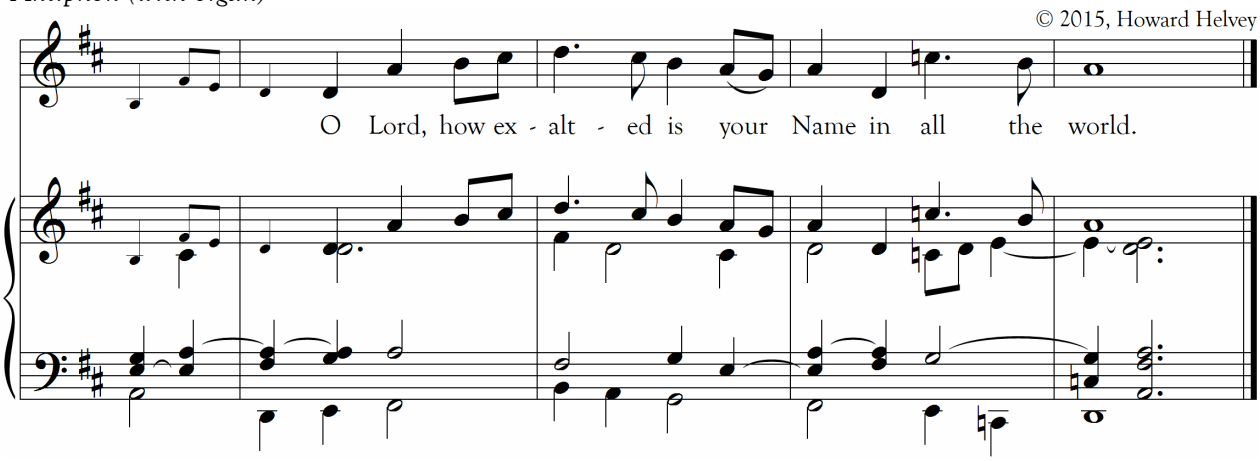


PSALM 8
Thursday in Easter Week
Trinity Sunday A,C
Proper 22B
Holy Name A

Antiphon (melody alone)

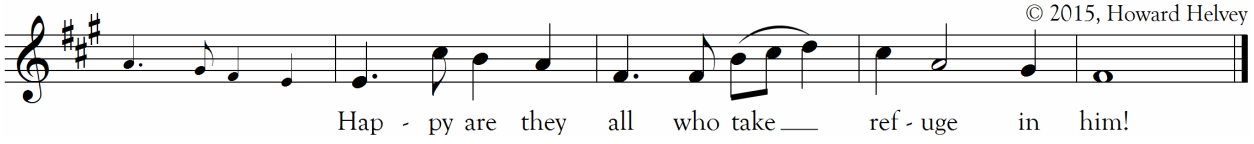


Antiphon (with organ)

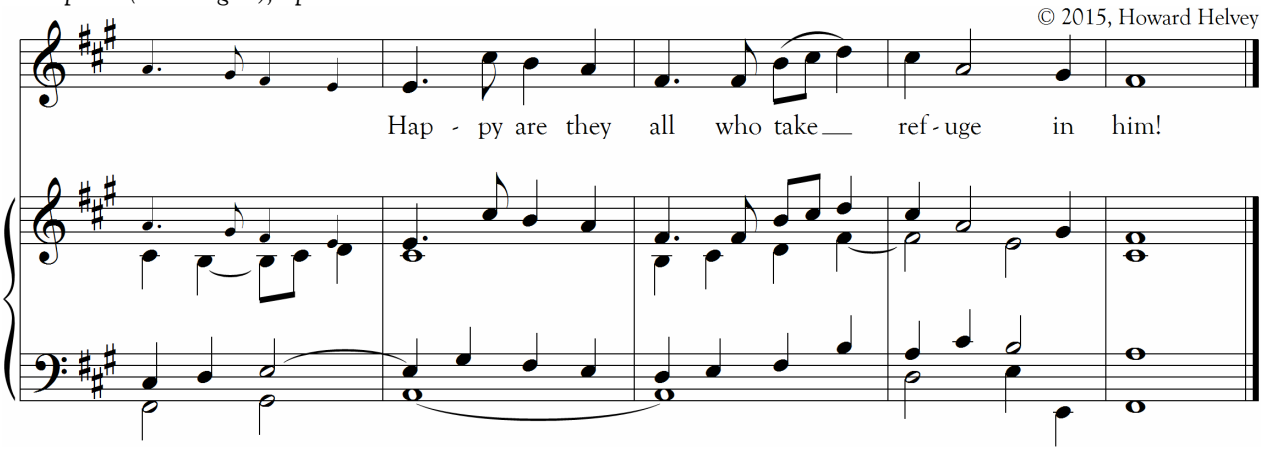


PSALM 9:9-20
Proper 7B

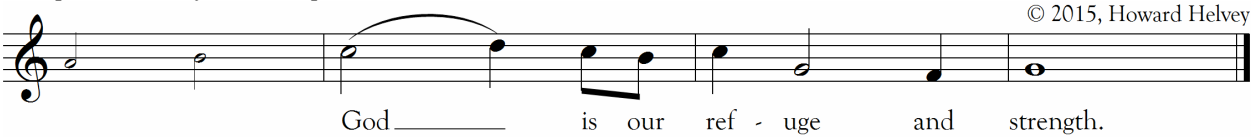
Antiphon (melody alone), option 1



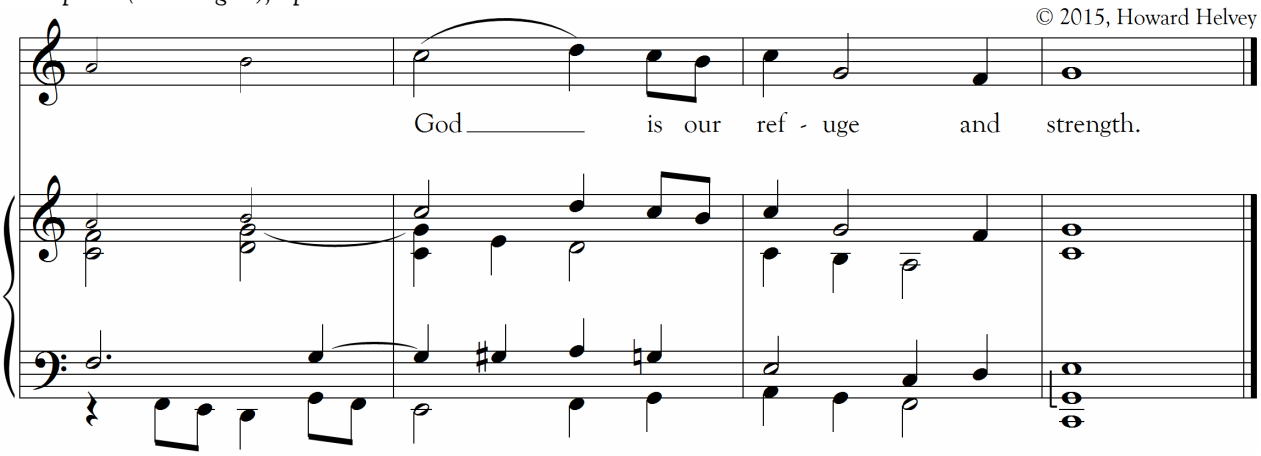
Antiphon (with organ), option 1



Antiphon (melody alone), option 2

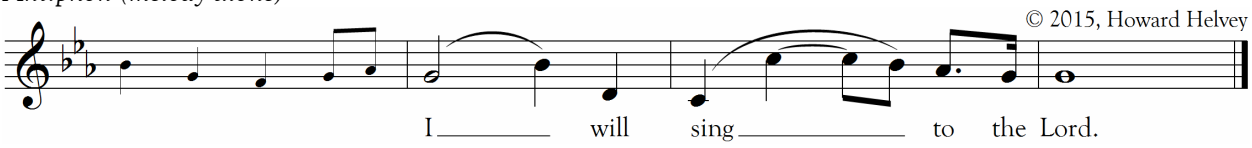


Antiphon (with organ), option 2

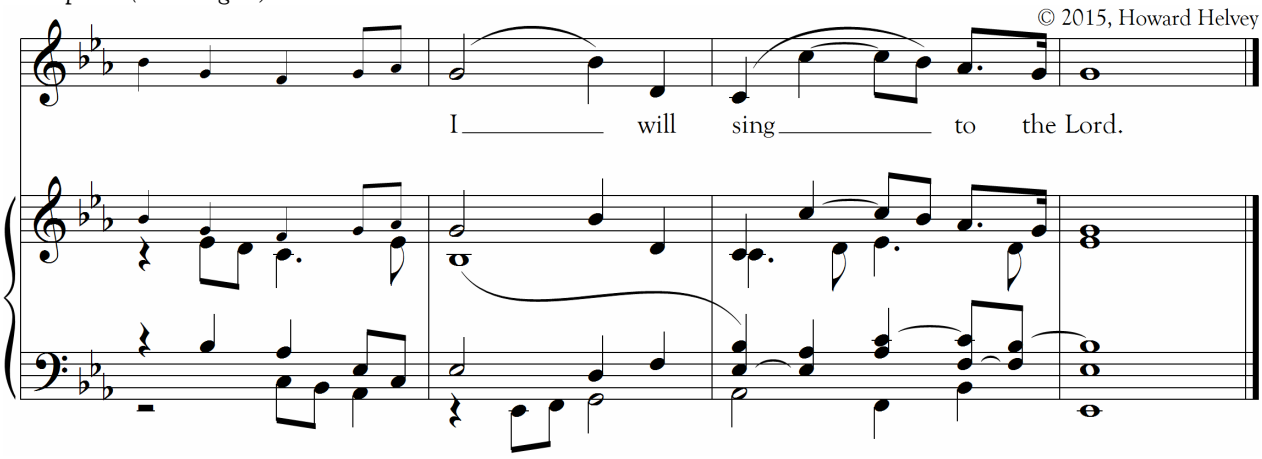


PSALM 13
Proper 8A

Antiphon (melody alone)

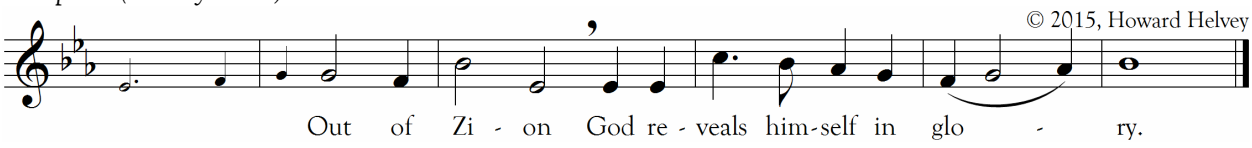


Antiphon (with organ)

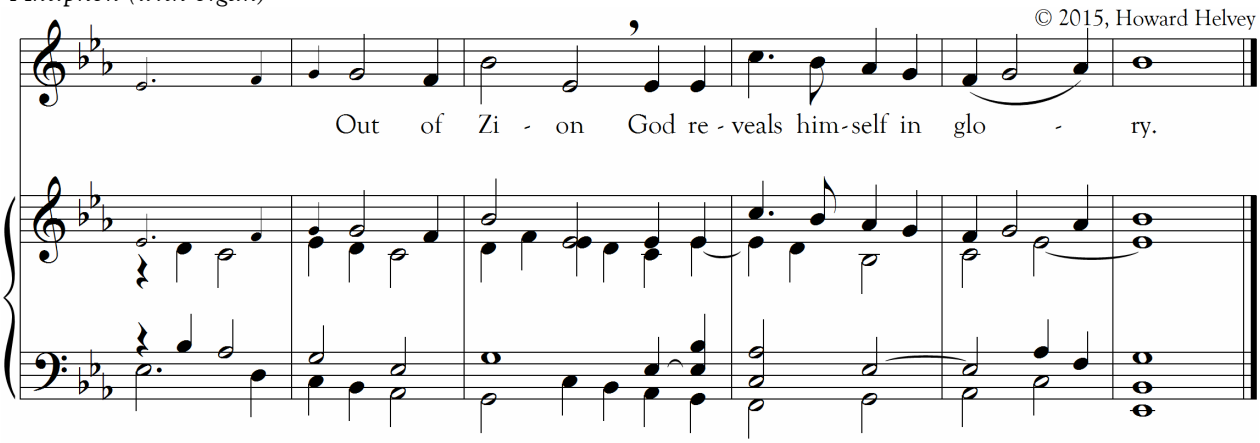


PSALM 14
Proper 12B
Proper 19C

Antiphon (melody alone)

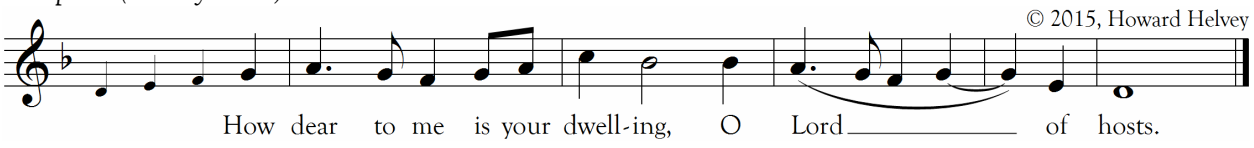


Antiphon (with organ)

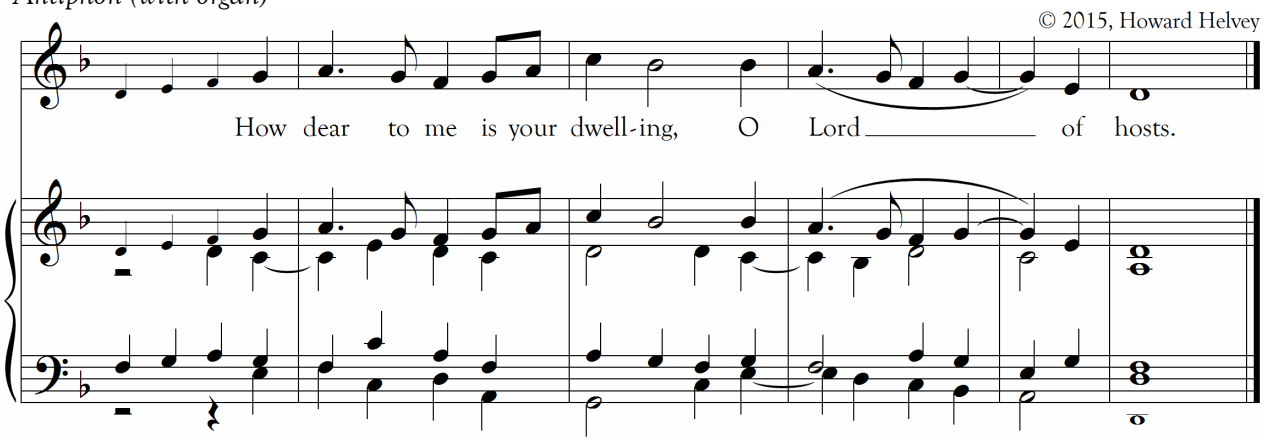


PSALM 15
Epiphany 4A
Proper 11C
Proper 17B
St Matthias

Antiphon (melody alone)



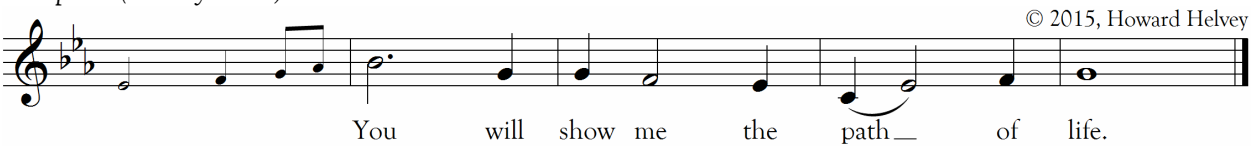
Antiphon (with organ)



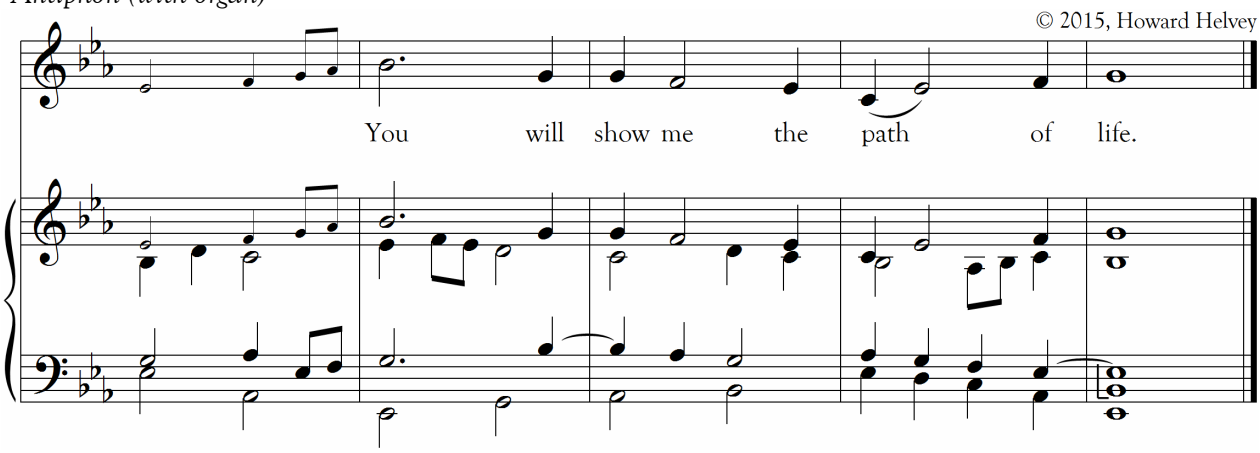
PSALM 16
Easter Vigil
Easter 2A
Proper 8C
Proper 28B

PSALM 16:8-11
Monday in Easter Week

Antiphon (melody alone)



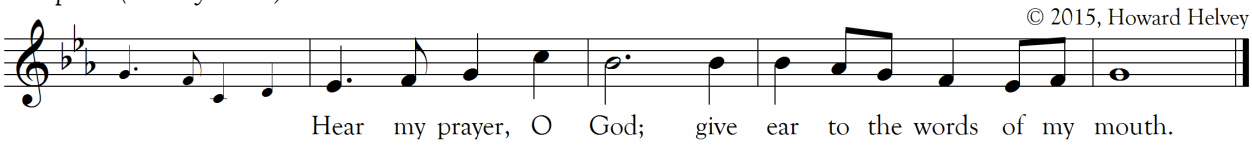
Antiphon (with organ)



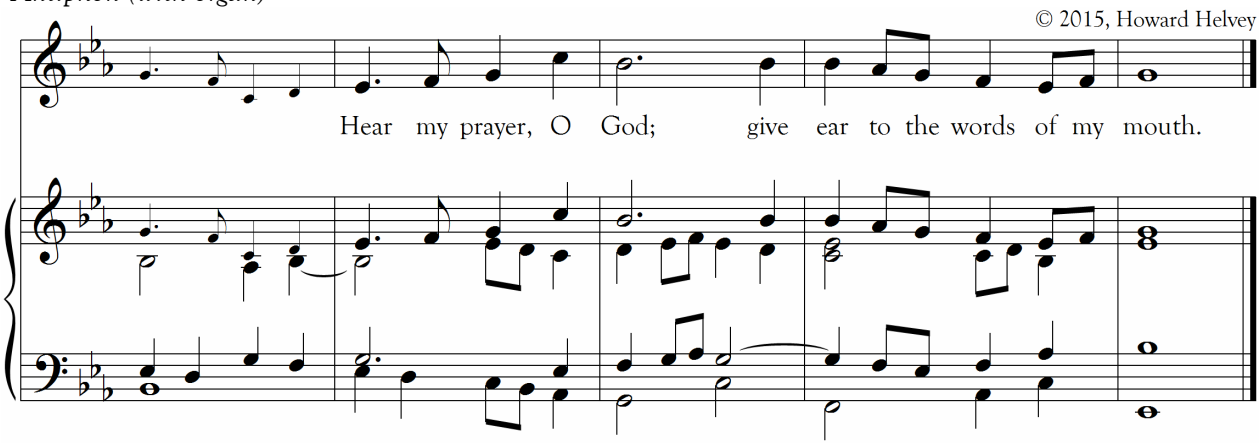
PSALM 17:1-7, 16
Proper 13A

PSALM 17:1-9
Proper 27C

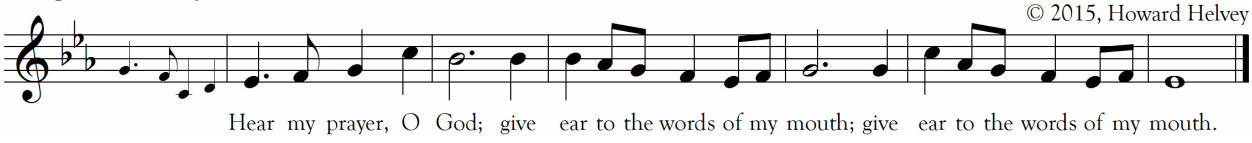
Antiphon (melody alone)



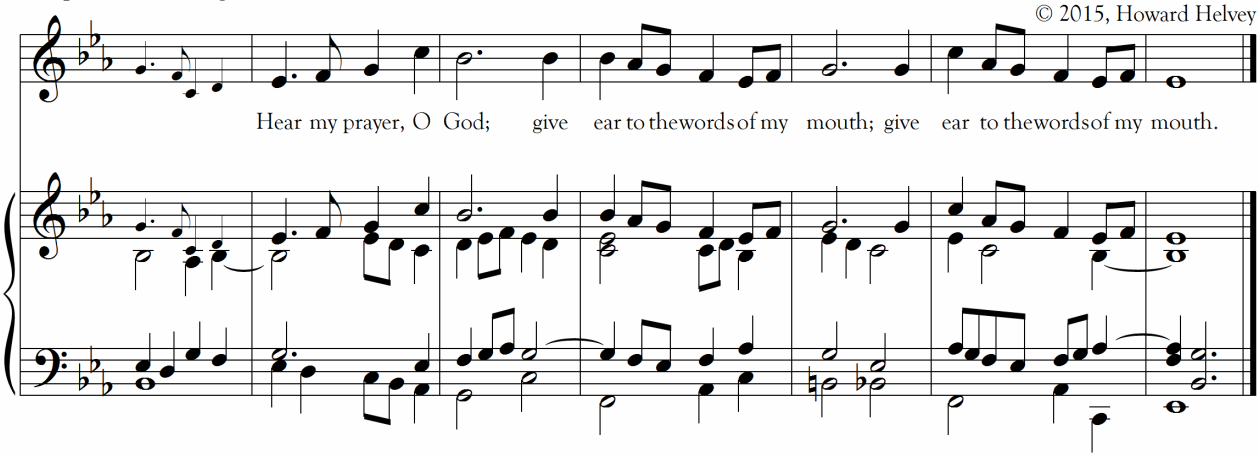
Antiphon (with organ)



Antiphon (melody alone), extended



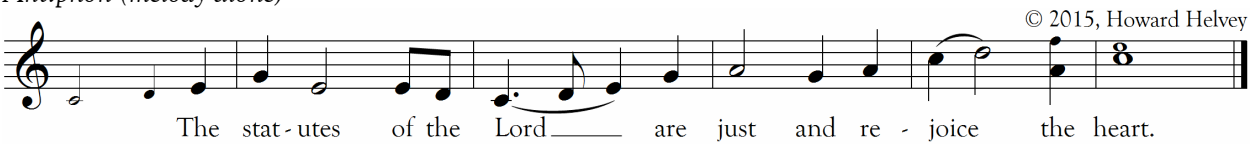
Antiphon (with organ), extended



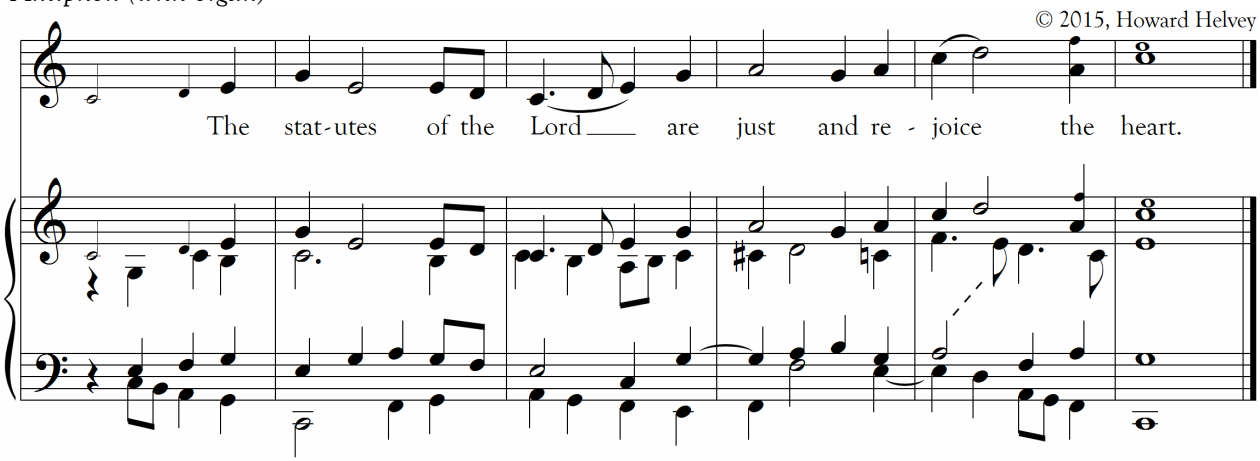
PSALM 19
Epiphany 3C
Lent 3B
Easter Vigil
Proper 19B
Proper 22A
St Andrew

PSALM 19:7-14
Proper 21B

Antiphon (melody alone)

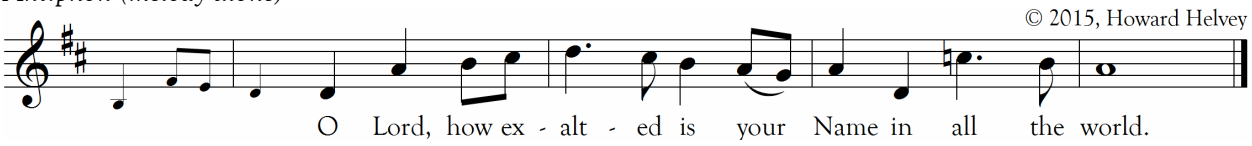


Antiphon (with organ)

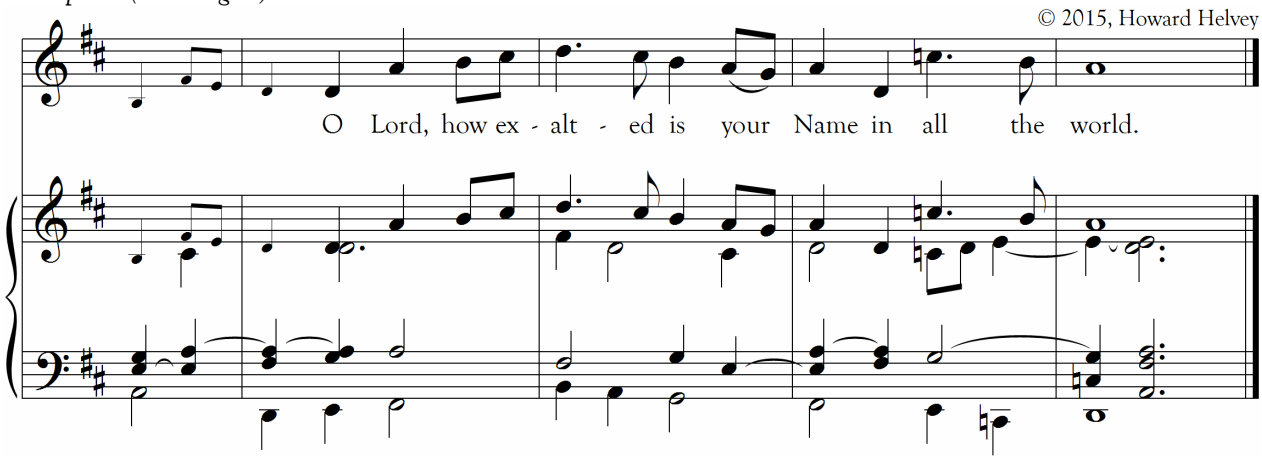


PSALM 20
Proper 6B

Antiphon (melody alone)



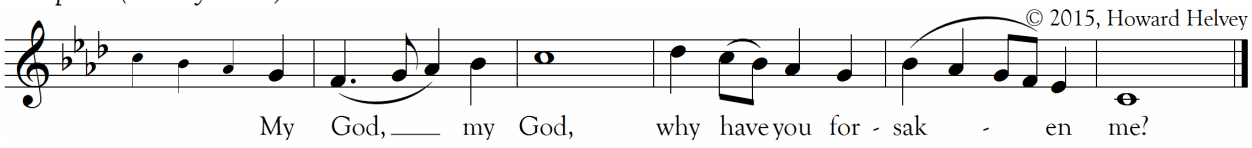
Antiphon (with organ)



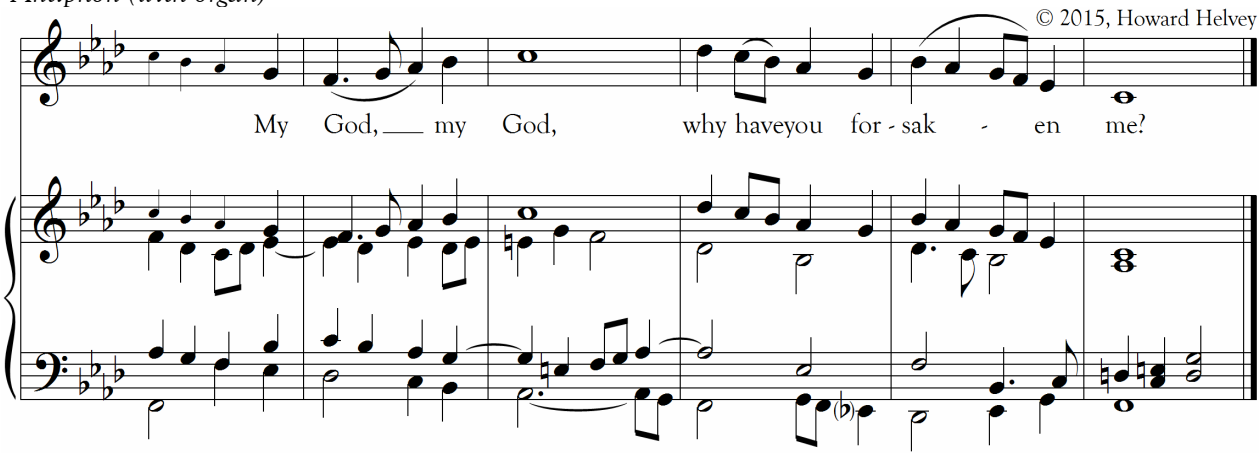
PSALM 22
Good Friday

PSALM 22:1-15
Proper 23B

Antiphon (melody alone)



Antiphon (with organ)

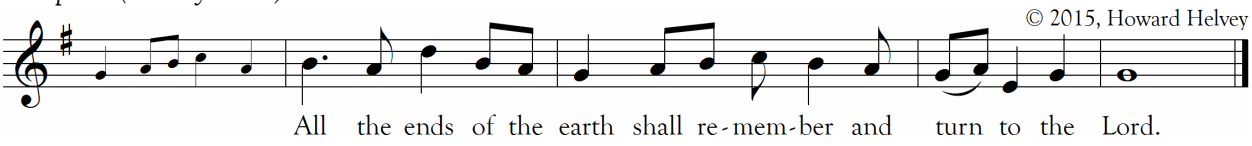


PSALM 22:18-27
Proper 7C

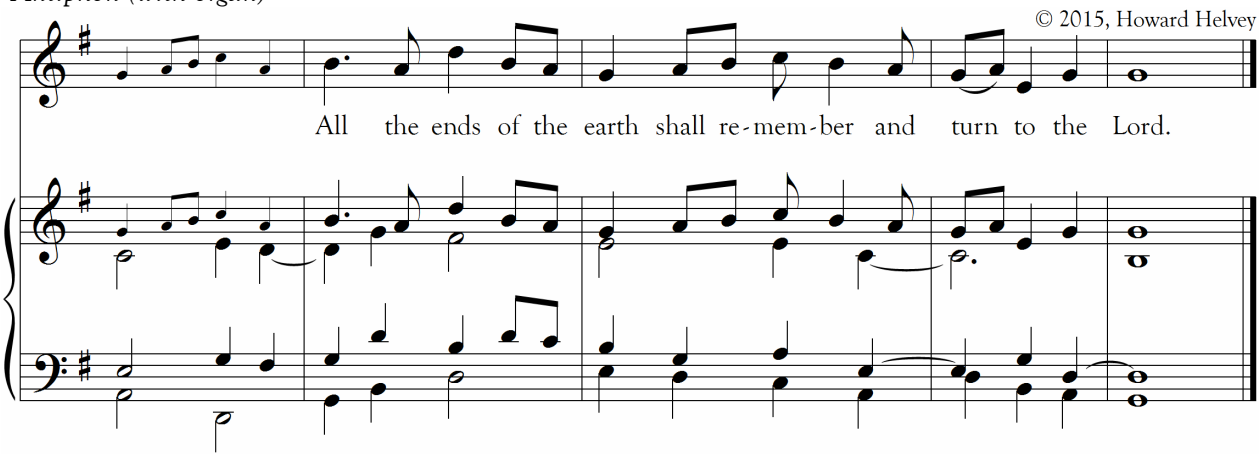
PSALM 22:22-30
Lent 2B

PSALM 22:24-30
Easter 5B

Antiphon (melody alone)

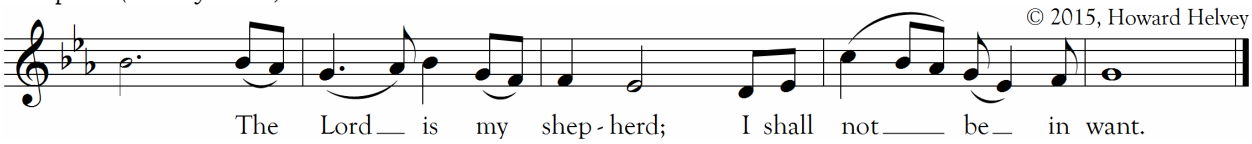


Antiphon (with organ)

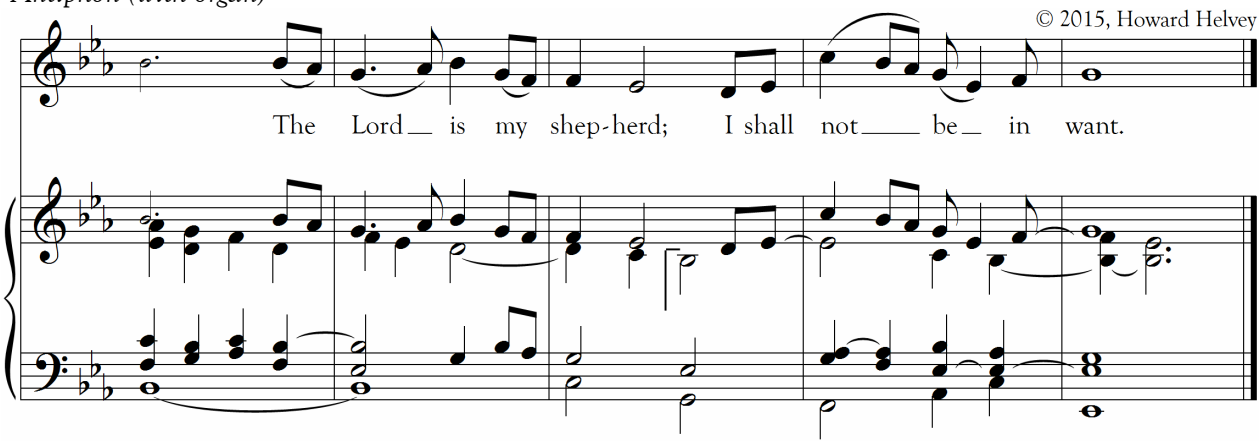


PSALM 23
Lent 4A
Easter 4A, B, C
Proper 11B
Proper 23A
Confession of St Peter

Antiphon (melody alone)



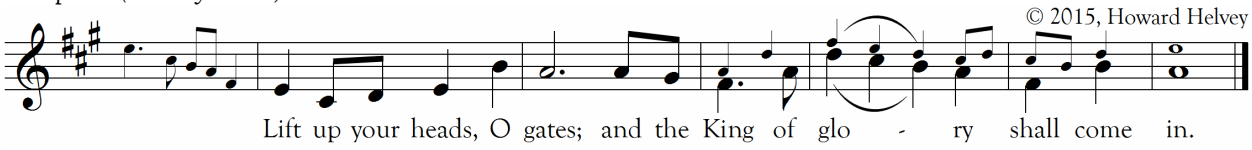
Antiphon (with organ)



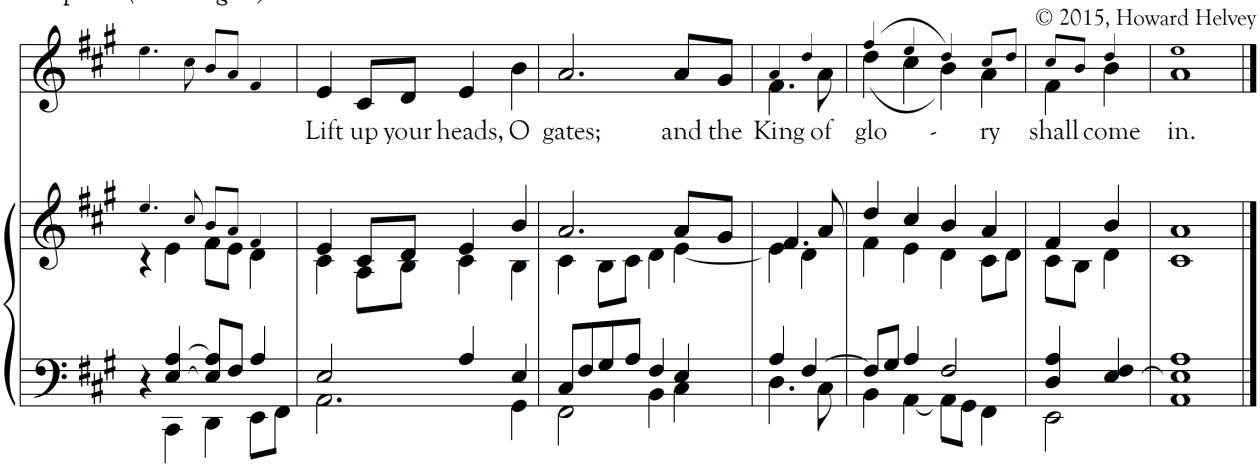
PSALM 24
Proper 10B
All Saints B

PSALM 24:7-10
The Presentation

Antiphon (melody alone)



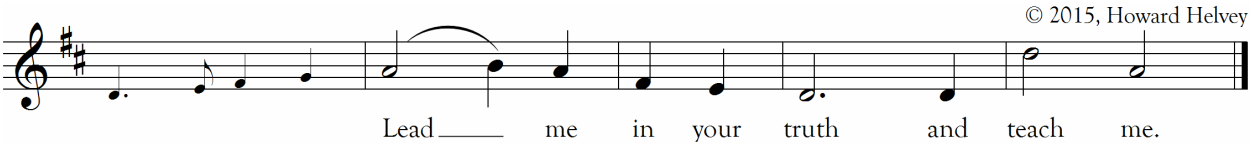
Antiphon (with organ)



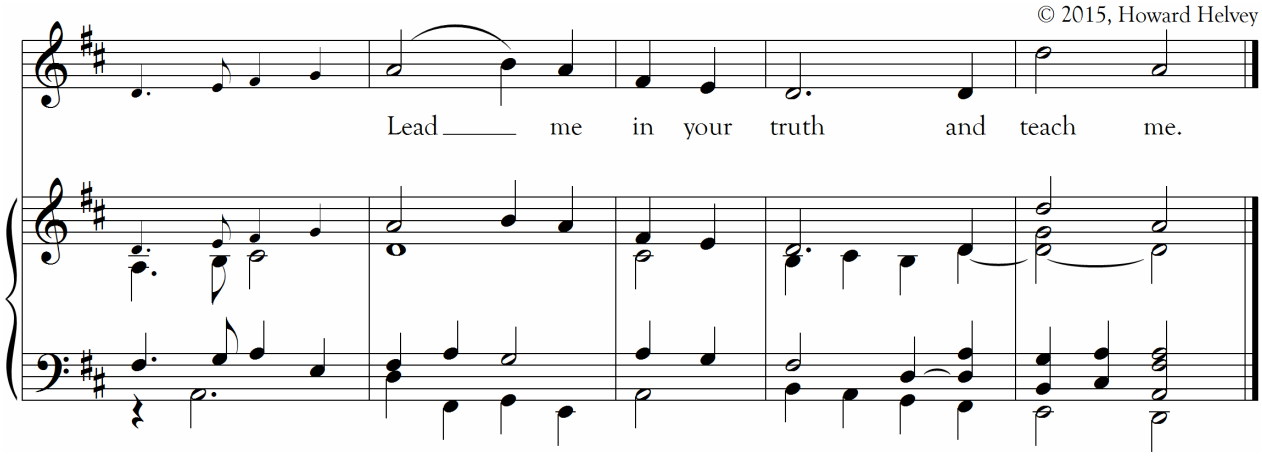
PSALM 25:1-8
Proper 21A

PSALM 25:1-9
Advent 1C
Lent 1B
Proper 10C

Antiphon (melody alone)



Antiphon (with organ)



PSALM 26
Proper 22B

PSALM 26:1-8
Proper 17A

Antiphon (melody alone)

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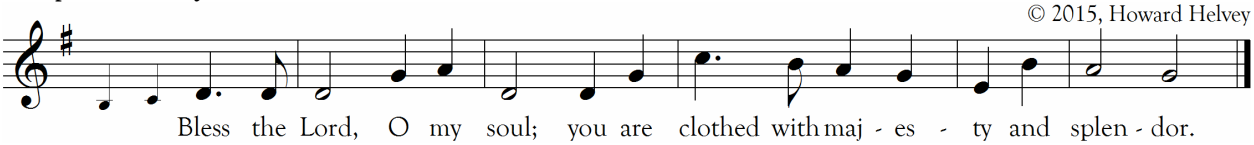
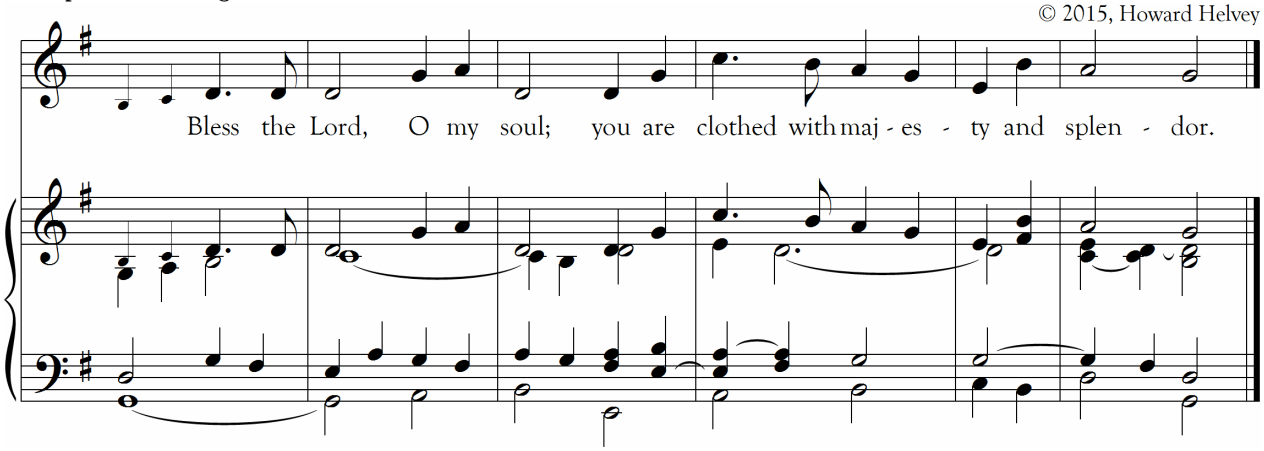


Antiphon (with organ)

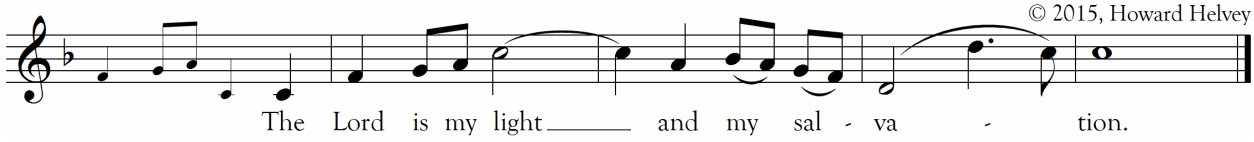
© 2015, Howard Helvey



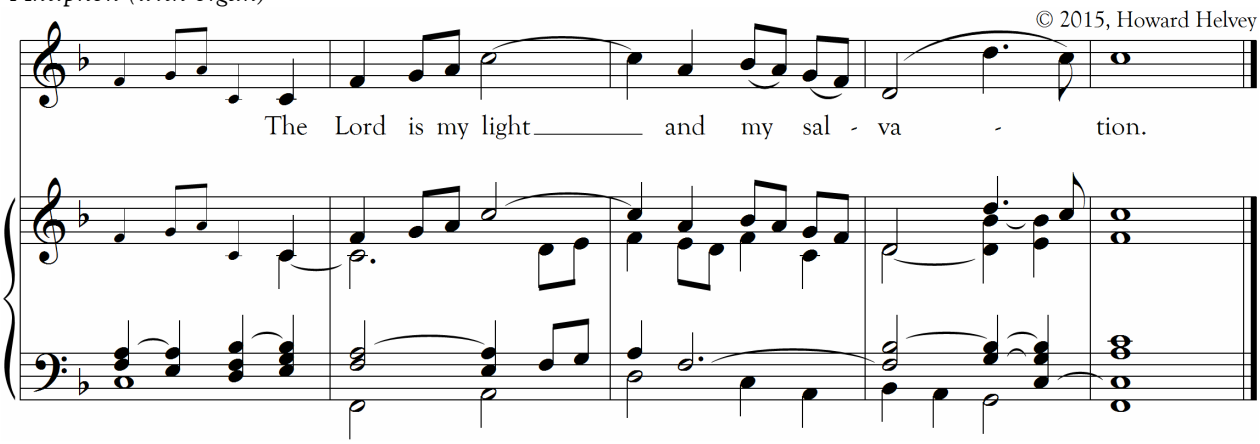
PSALM 27
Lent 2C

PSALM 27:1, 5-13
Epiphany 3A

Antiphon (melody alone)

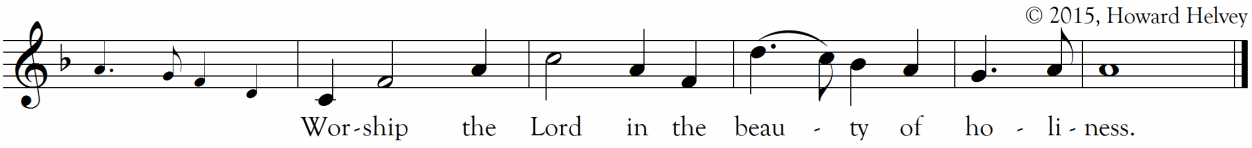


Antiphon (with organ)

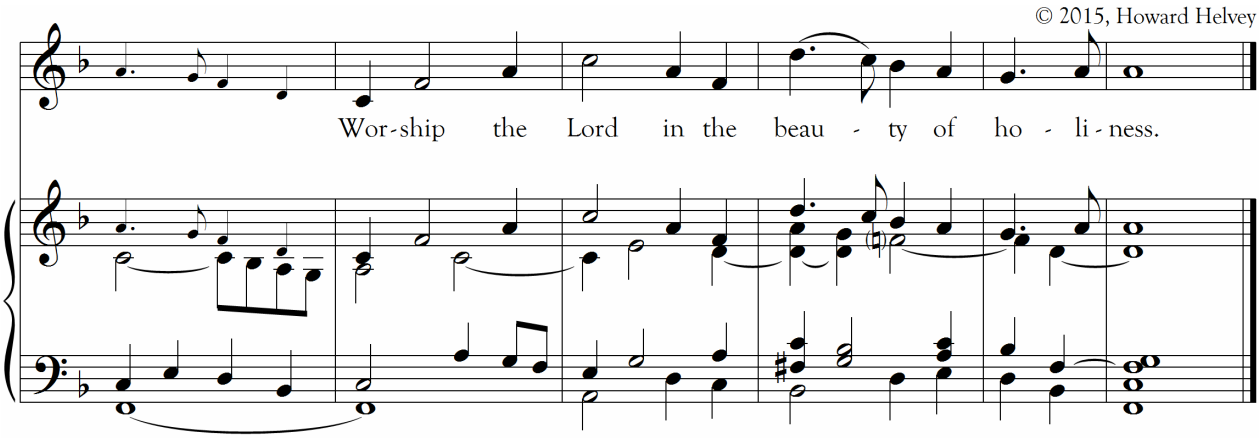


PSALM 29
Epiphany 1A, B, C
Trinity Sunday B

Antiphon (melody alone)

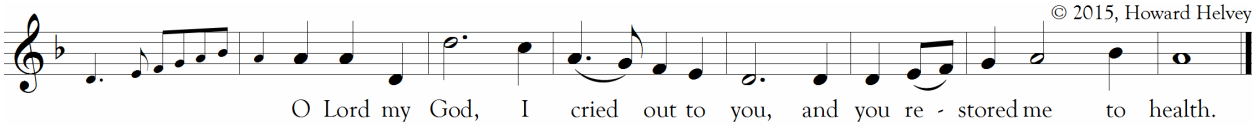


Antiphon (with organ)

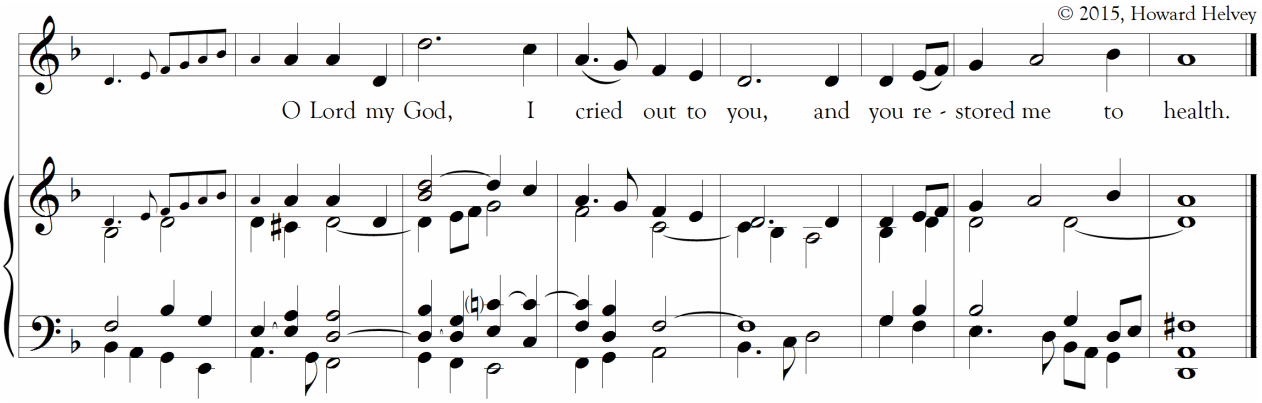


PSALM 30
Epiphany 6B
Proper 1B
Easter 3C
Proper 5C
Proper 8B
Proper 9C

Antiphon (melody alone)



Antiphon (with organ)

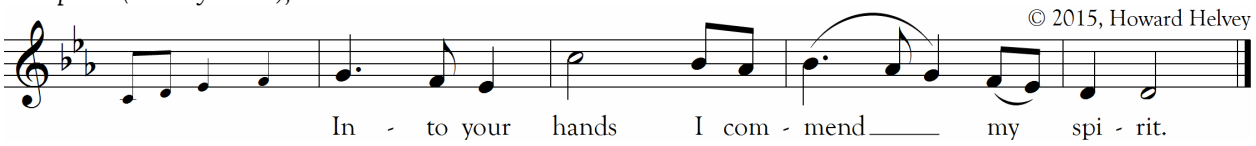


PSALM 31
St Stephen

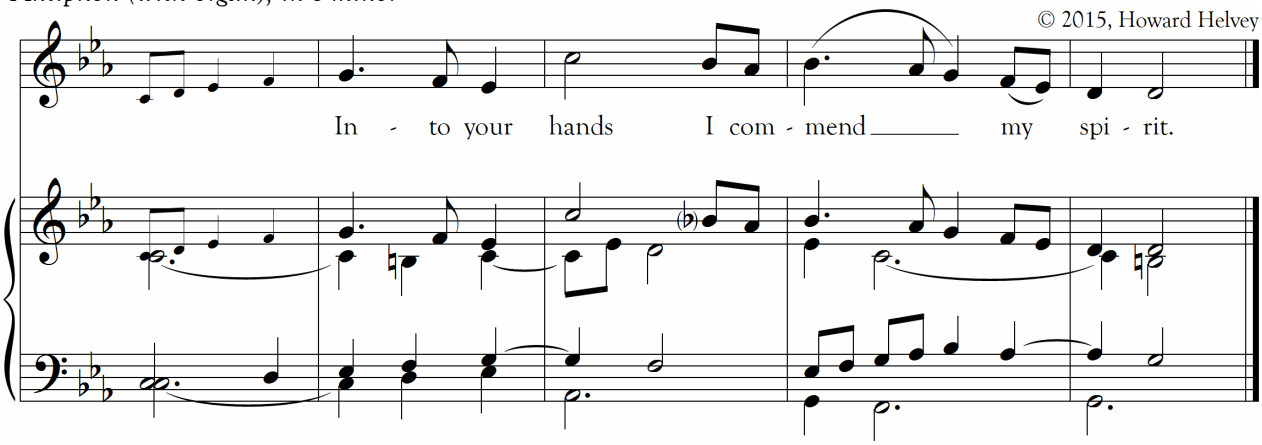
PSALM 31:1-5, 15-16
Easter 5A

PSALM 31:1-5, 19-24
Proper 4A

Antiphon (melody alone), in c minor

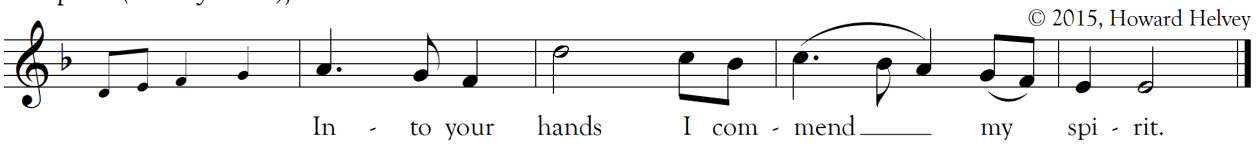


Antiphon (with organ), in c minor

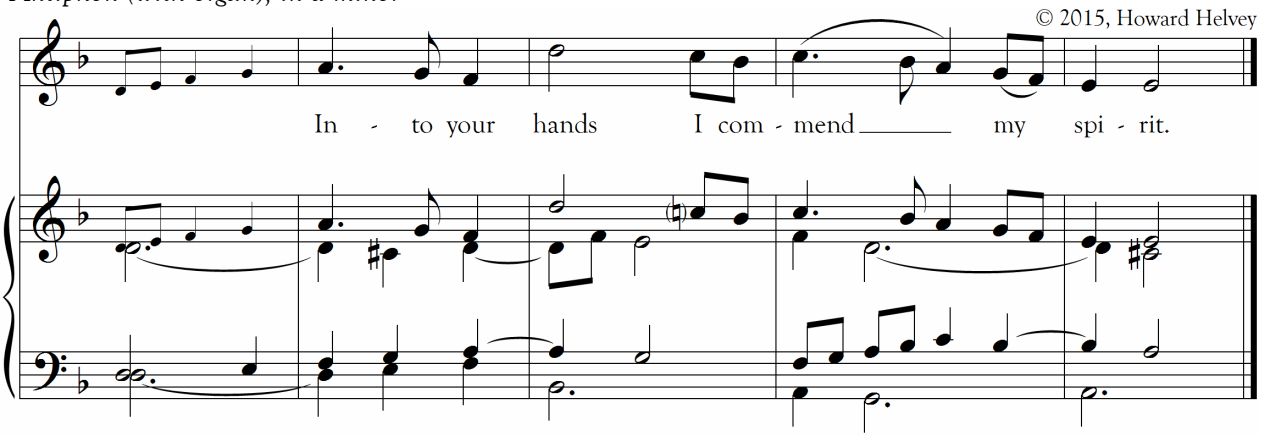


(Please see the next page for the same Antiphon, but in d minor.)

Antiphon (melody alone), in d minor

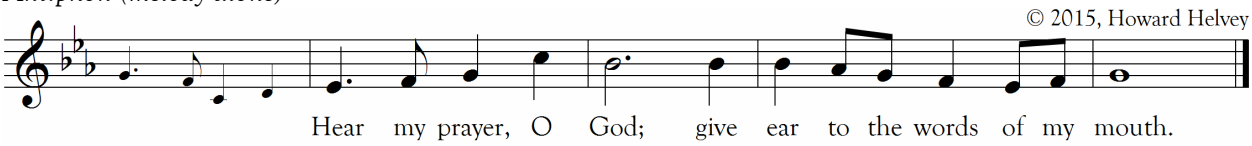


Antiphon (with organ), in d minor

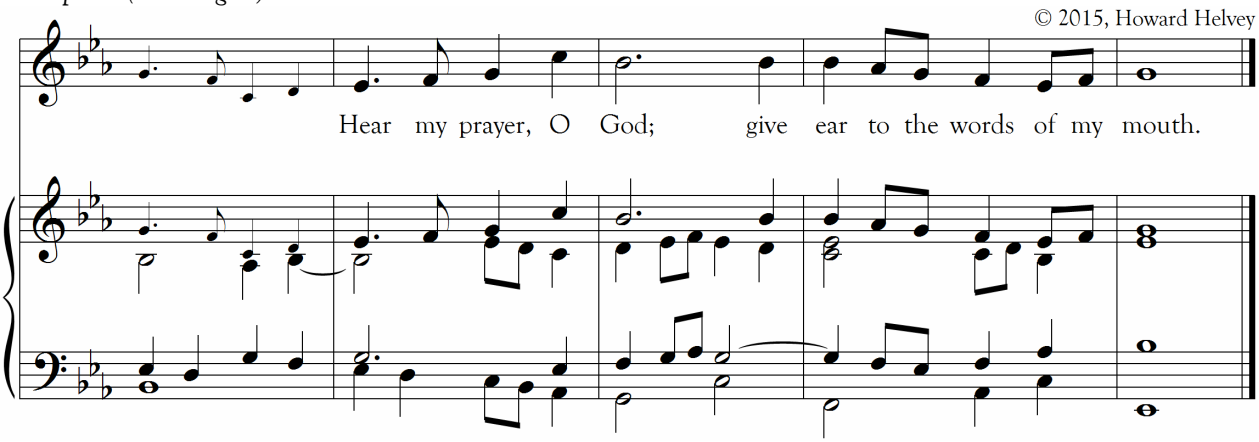


PSALM 31:1-4, 15-16
Holy Saturday

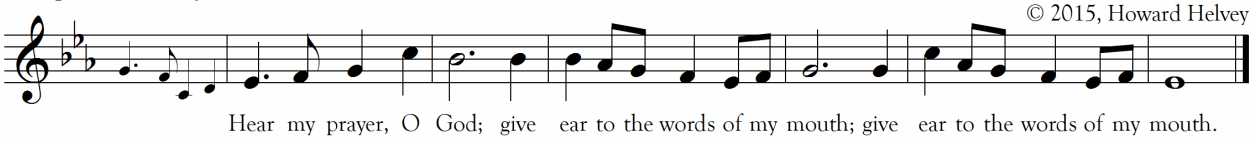
Antiphon (melody alone)



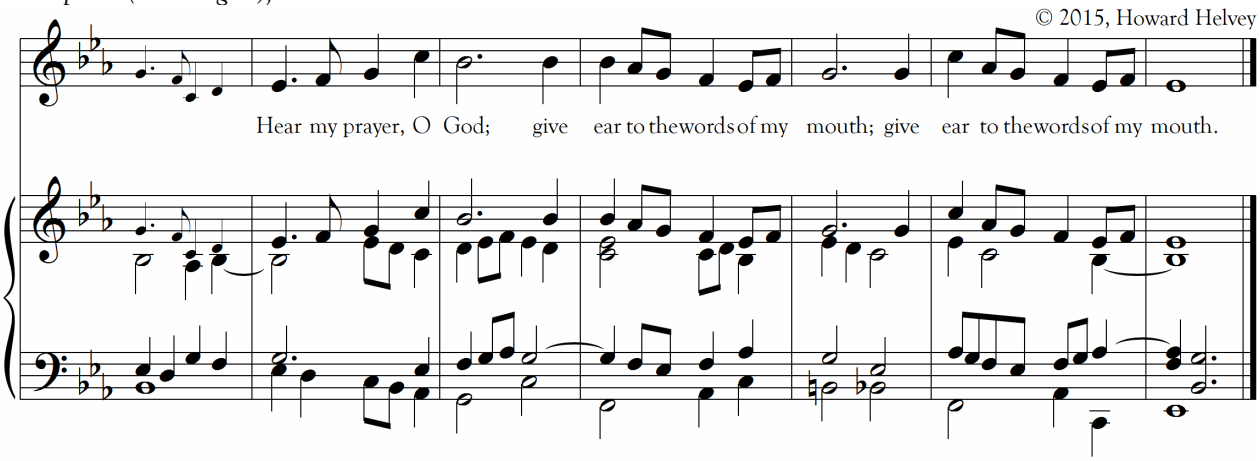
Antiphon (with organ)



Antiphon (melody alone), extended

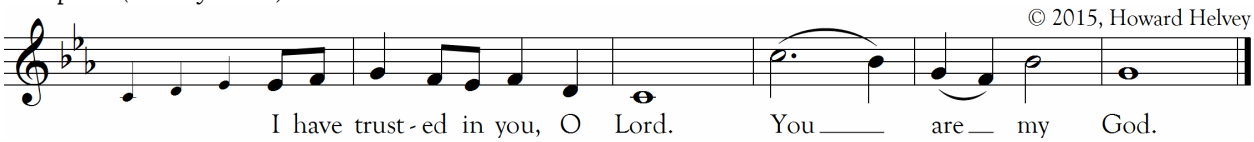


Antiphon (with organ), extended

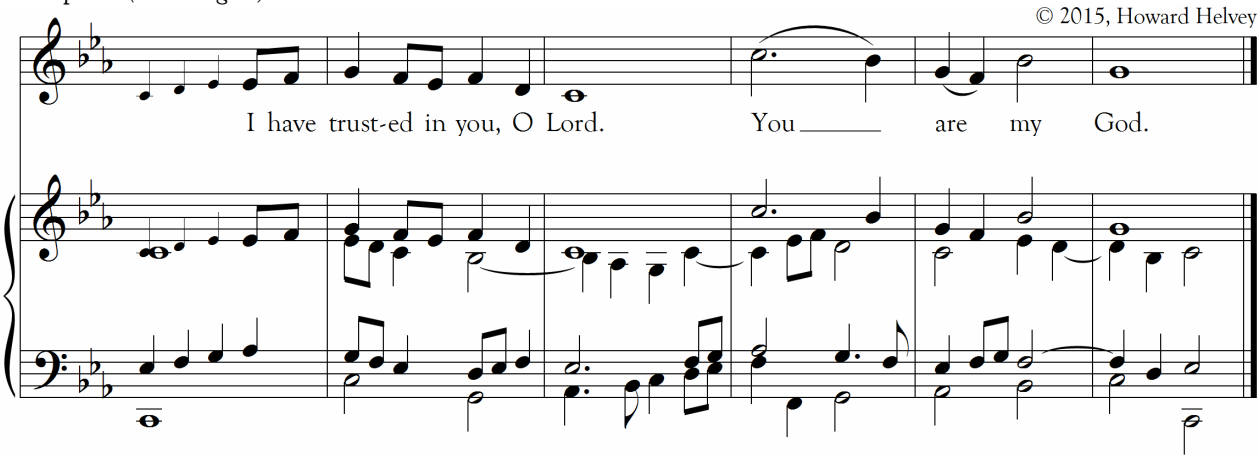


PSALM 31:9-16
Palm Sunday A, B, C

Antiphon (melody alone)



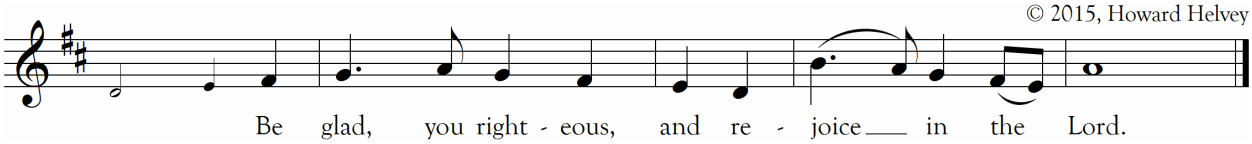
Antiphon (with organ)



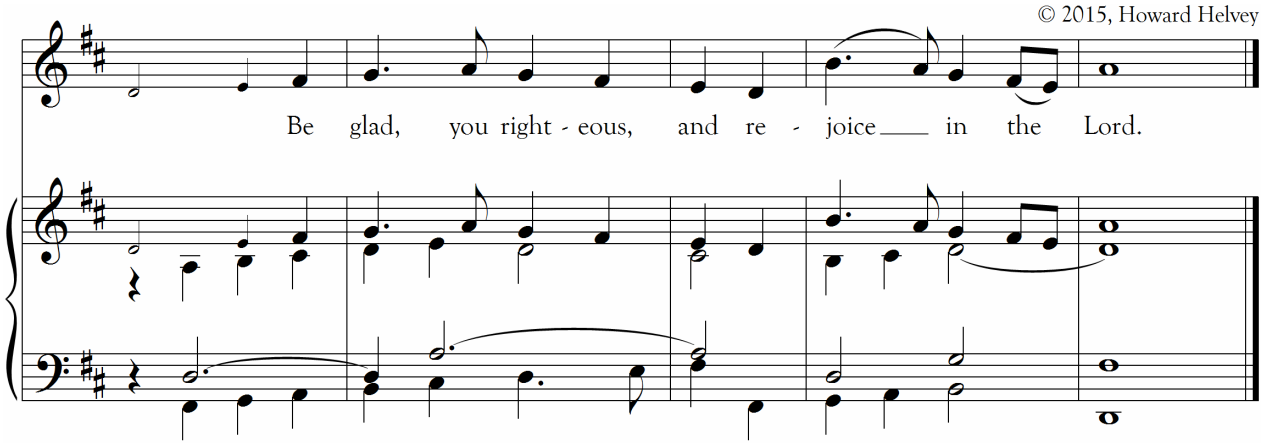
PSALM 32
Lent 1A
Lent 4C
Proper 6C

PSALM 32:1-8
Proper 26C

Antiphon (melody alone)



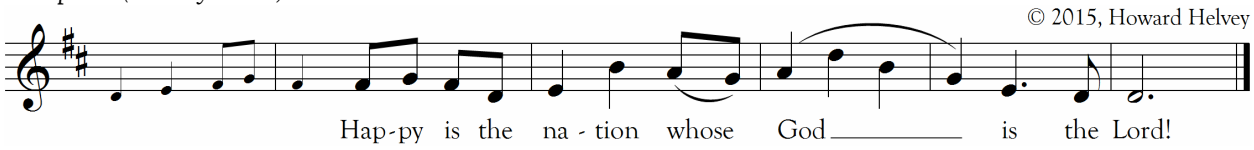
Antiphon (with organ)



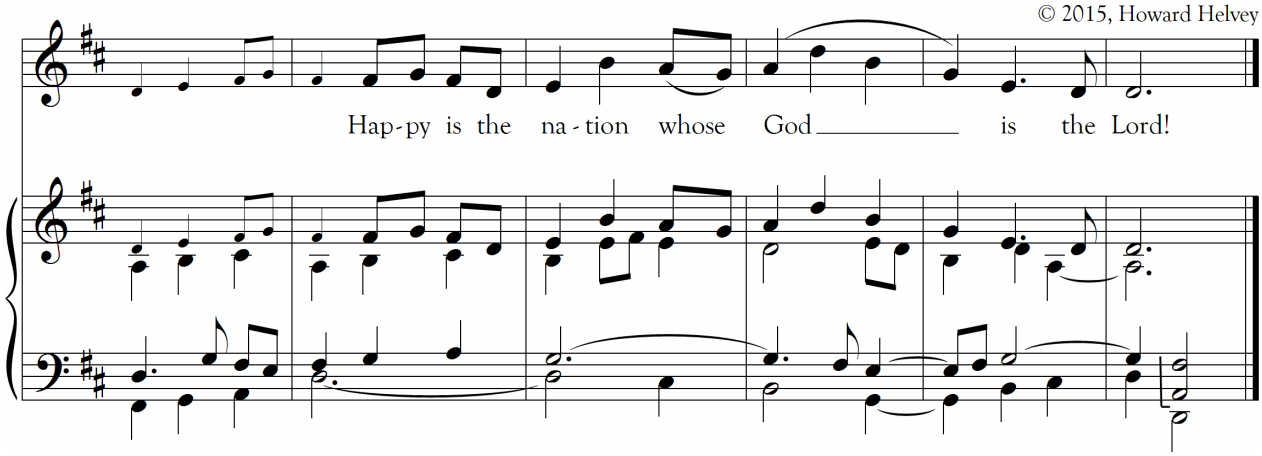
PSALM 33:1-12
Proper 5A

PSALM 33:12-22
Vigil of Pentecost
Proper 14C

Antiphon (melody alone)

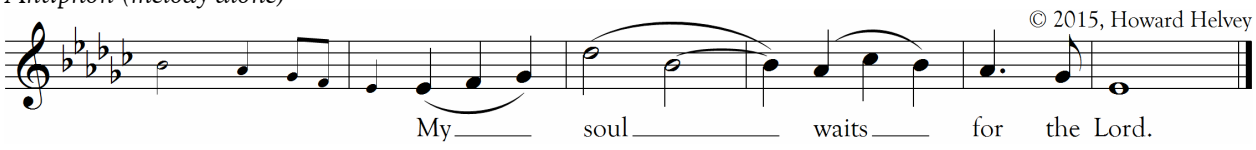


Antiphon (with organ)

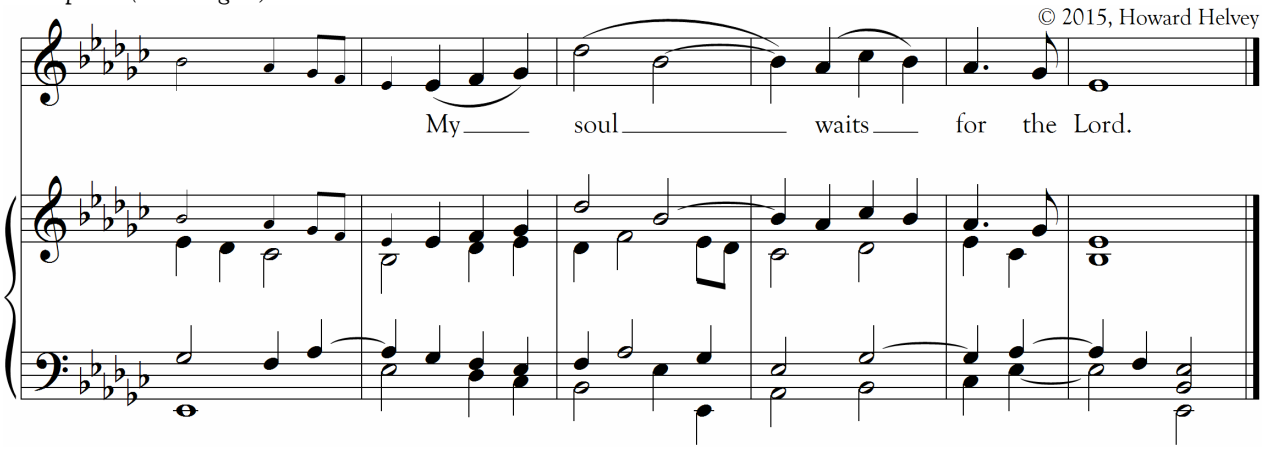


PSALM 33:18-22
Tuesday in Easter Week

Antiphon (melody alone)



Antiphon (with organ)



PSALM 34
St Mary the Virgin

PSALM 34:1-8
Proper 14B

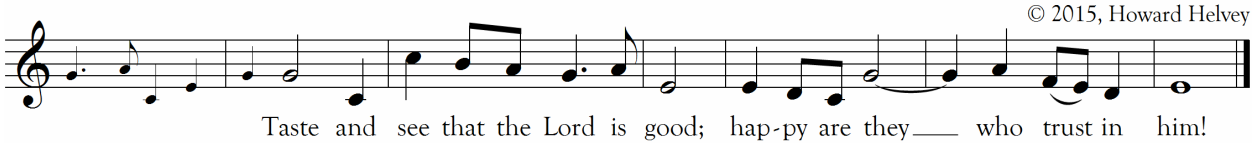
PSALM 34:1-8, (19-22)
Proper 25B

PSALM 34:1-10,22
All Saints A

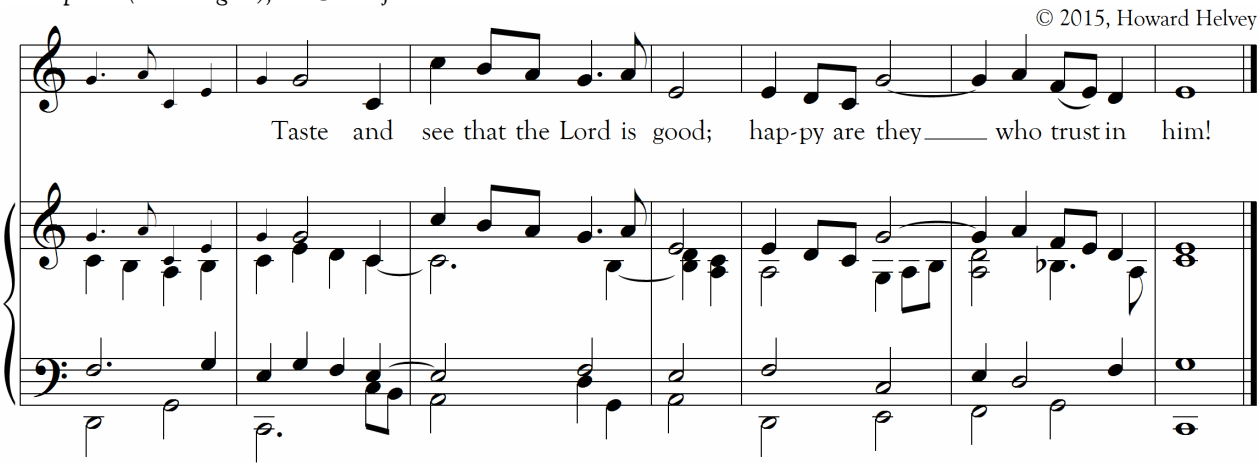
PSALM 34:9-14
Proper 15B

PSALM 34:15-22
Proper 16B

Antiphon (melody alone), in C Major



Antiphon (with organ), in C Major



(Please see the next page for the same Antiphon, but in D Major.)

Antiphon (melody alone), in D Major

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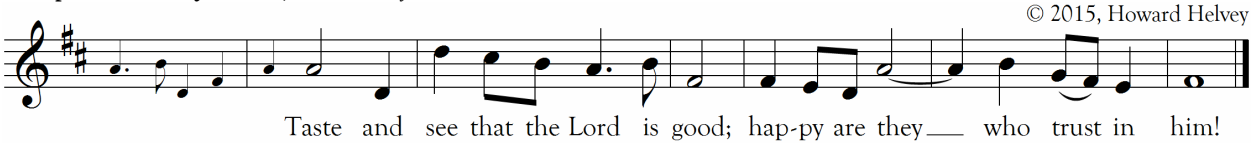
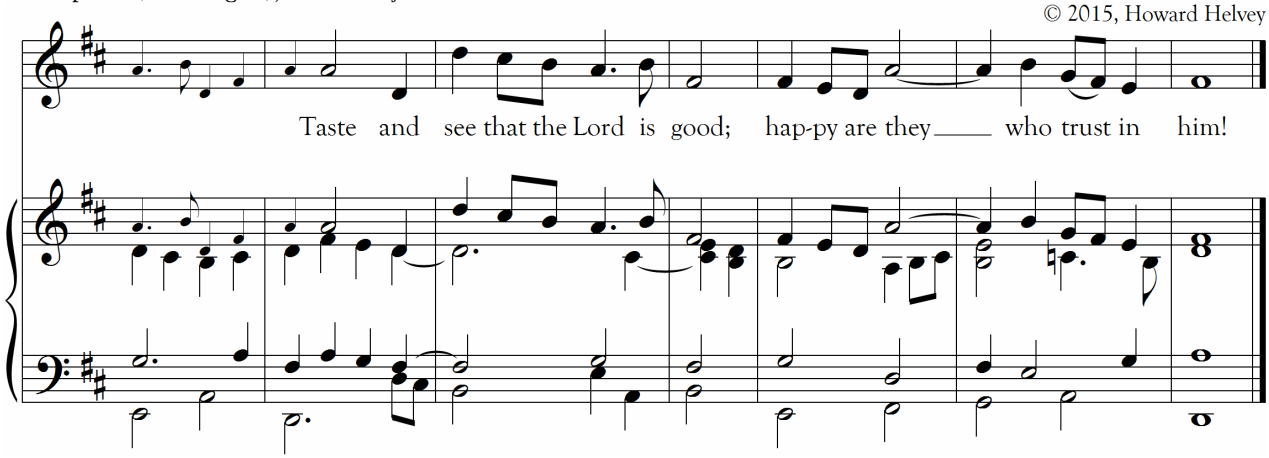


Antiphon (with organ), in D Major

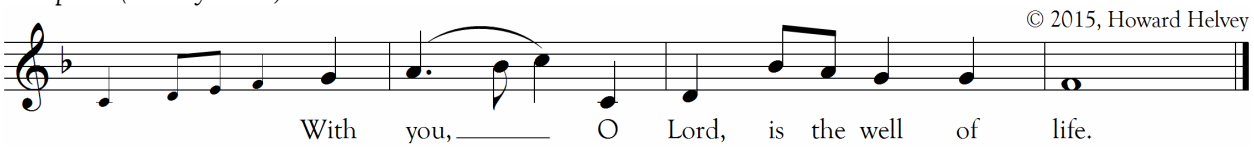
© 2015, Howard Helvey



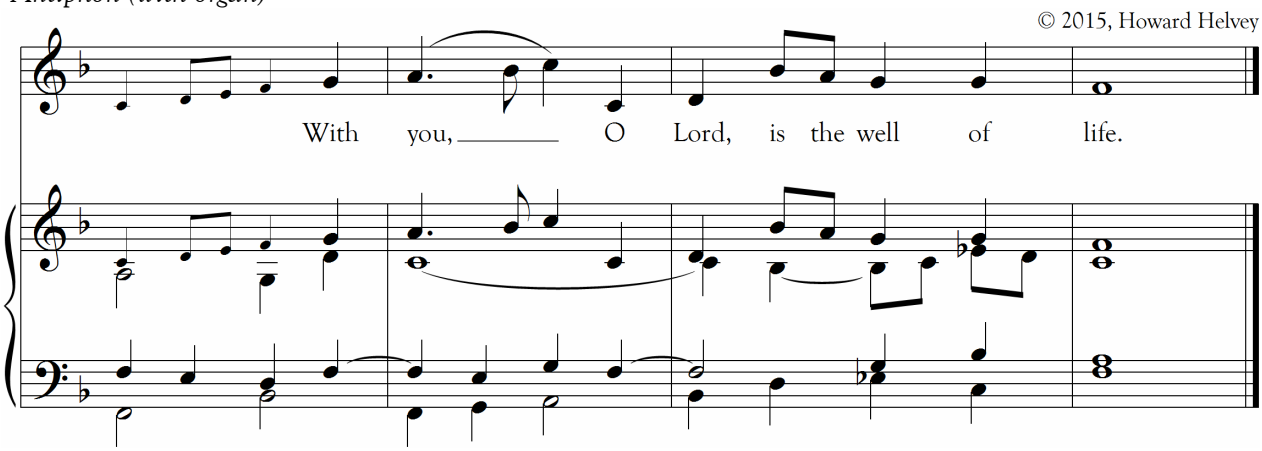
PSALM 36:5-11
Monday in Holy Week

PSALM 36:5-10
Epiphany 2C

Antiphon (melody alone)



Antiphon (with organ)



PSALM 37:1-12, 41-42
Epiphany 7C
Proper 2C

PSALM 37:1-10
Proper 22C

Antiphon (melody alone)

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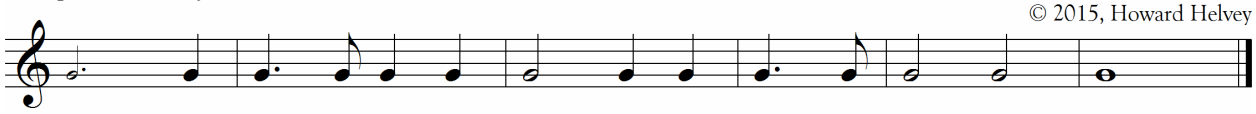
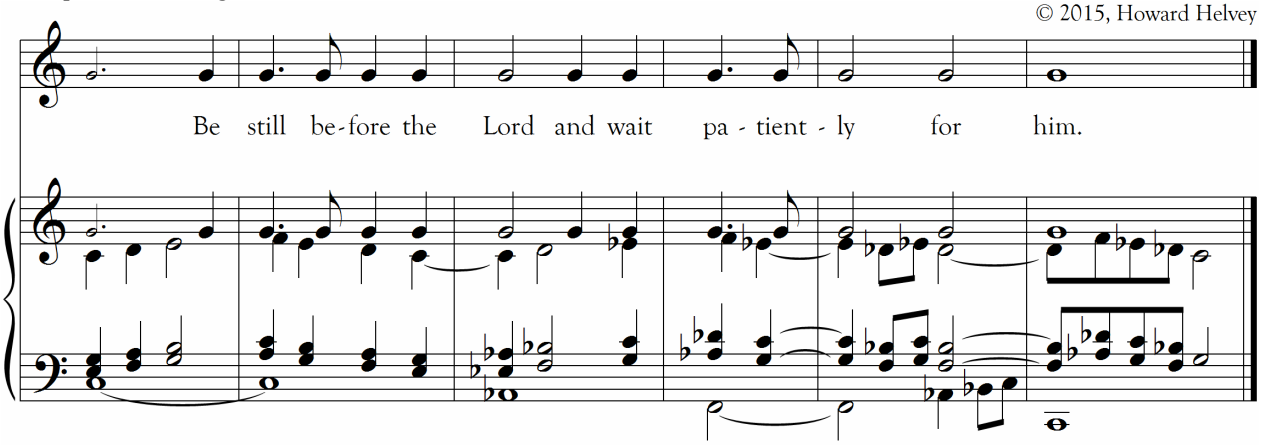


Antiphon (with organ)

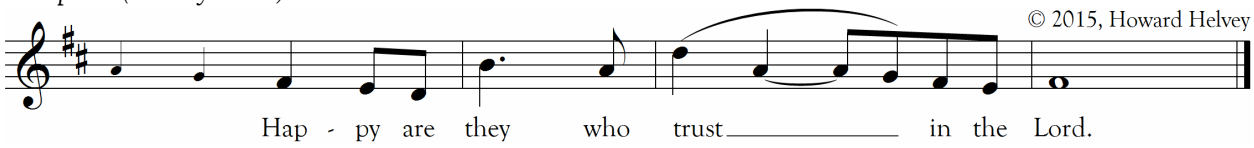
© 2015, Howard Helvey



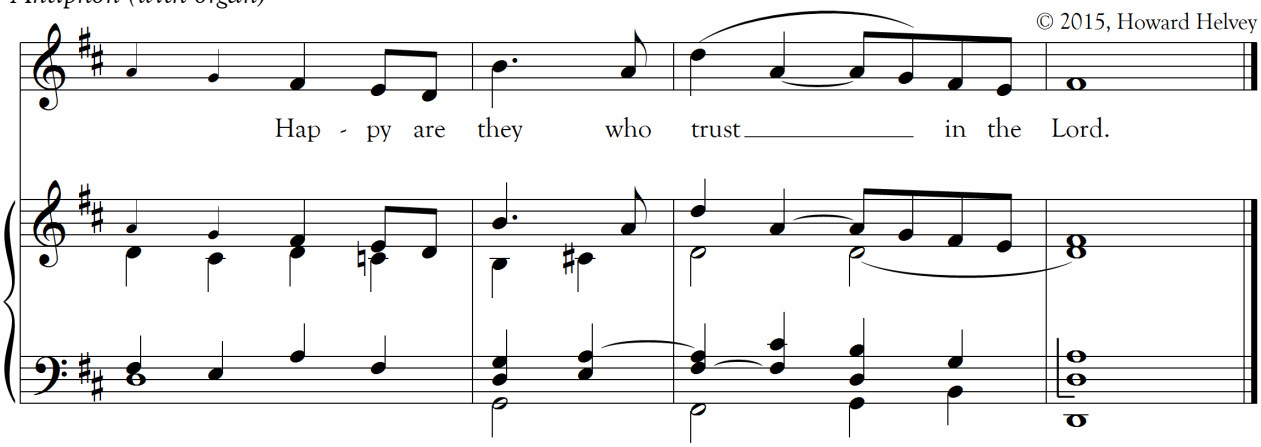
PSALM 40:1-12
Epiphany 2A

PSALM 40:5-10
The Annunciation

Antiphon (melody alone)

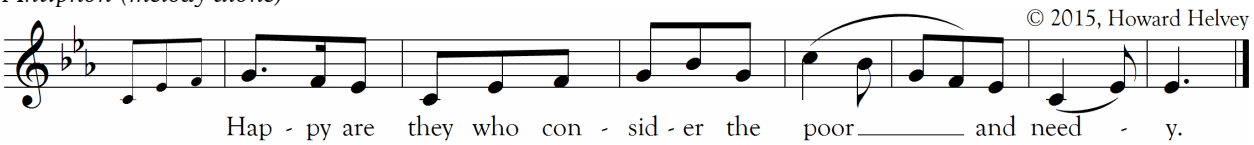


Antiphon (with organ)

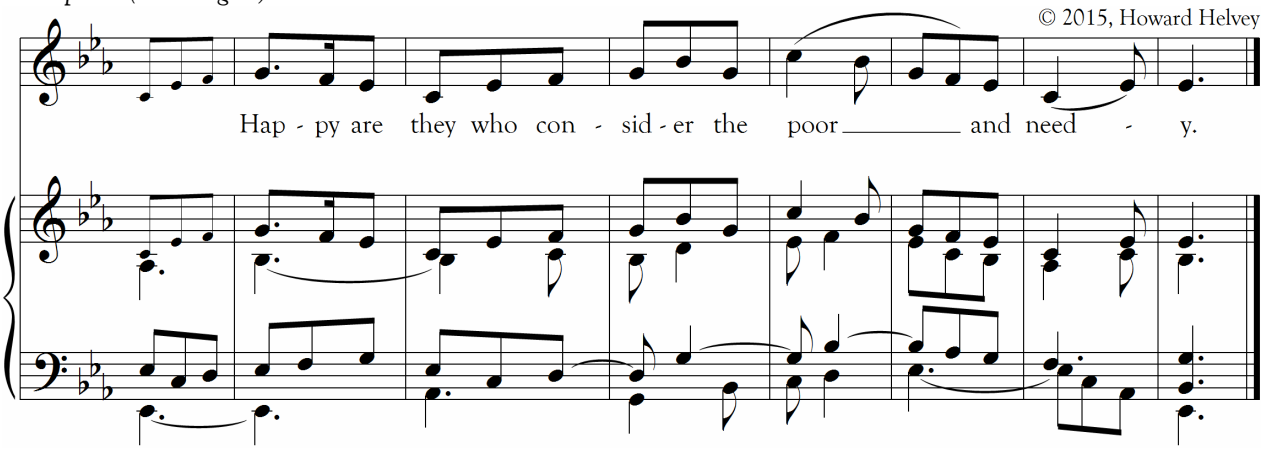


PSALM 41
Epiphany 7B
Proper 2B

Antiphon (melody alone)



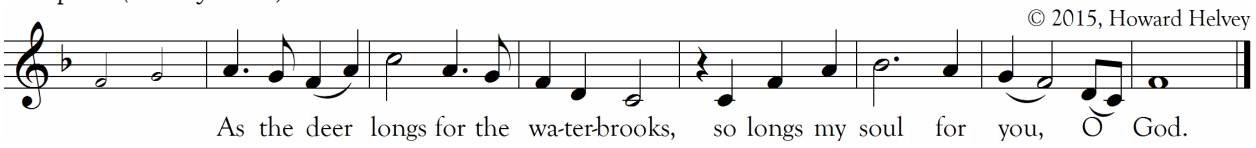
Antiphon (with organ)



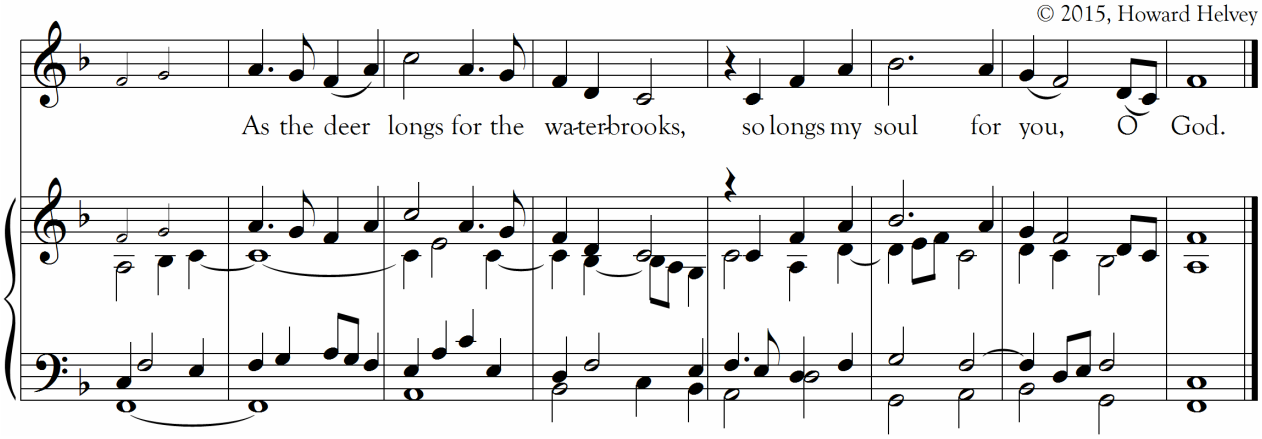
PSALM 42
Easter Vigil
Proper 7C

PSALM 42:1-7
St Mary Magdalene

Antiphon (melody alone)

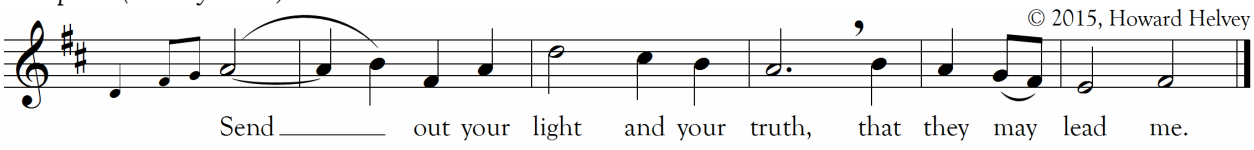


Antiphon (with organ)

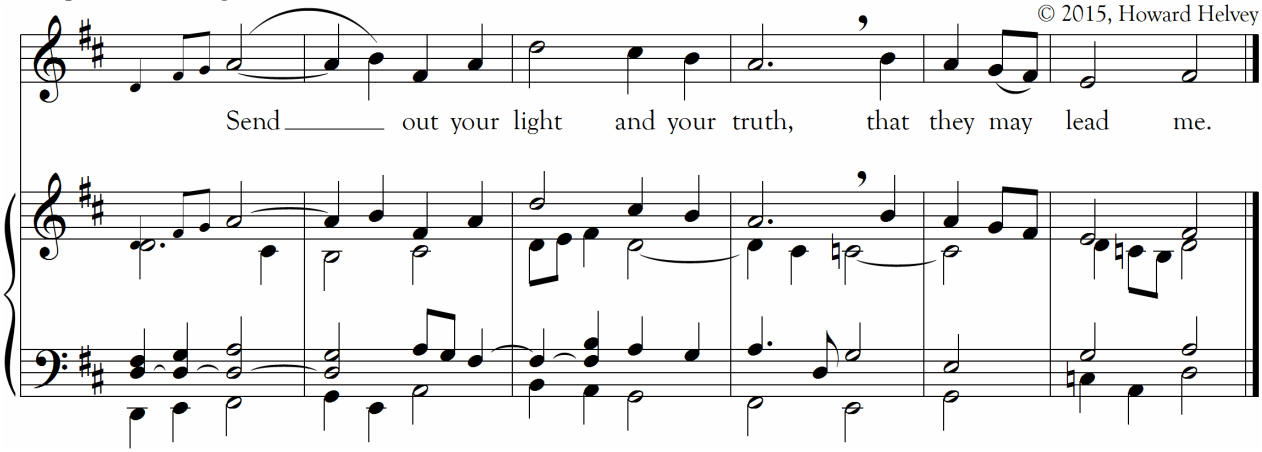


PSALM 43
Easter Vigil
Proper 7C
Proper 26A

Antiphon (melody alone)



Antiphon (with organ)

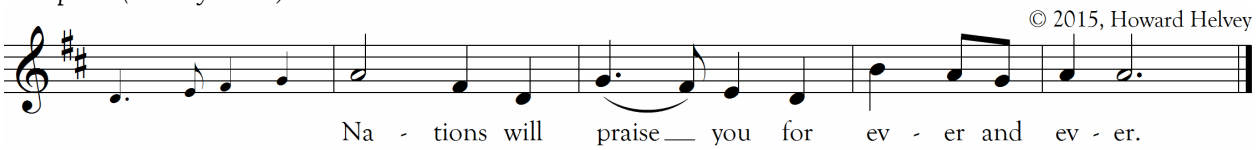


PSALM 45
The Annunciation

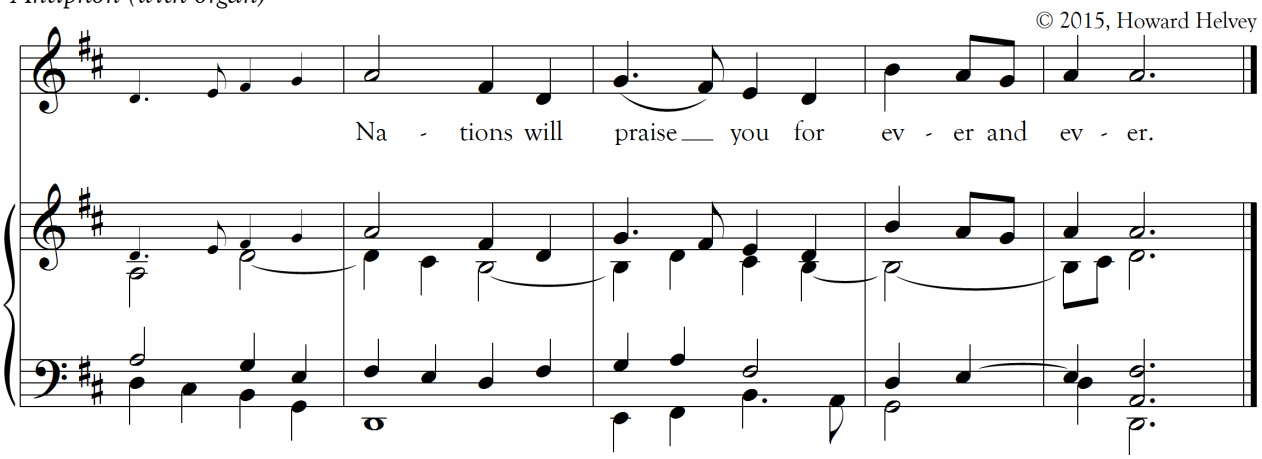
PSALM 45:1-2, 7-10
Proper 17B

PSALM 45:11-18
Proper 9A

Antiphon (melody alone)

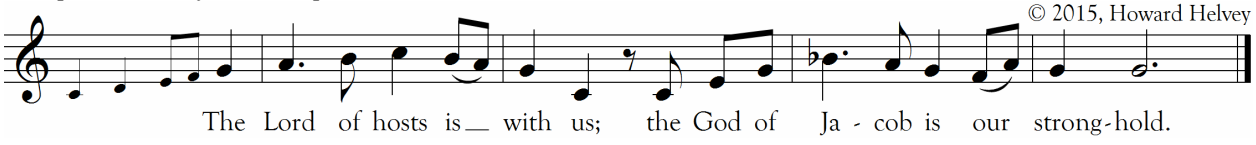


Antiphon (with organ)

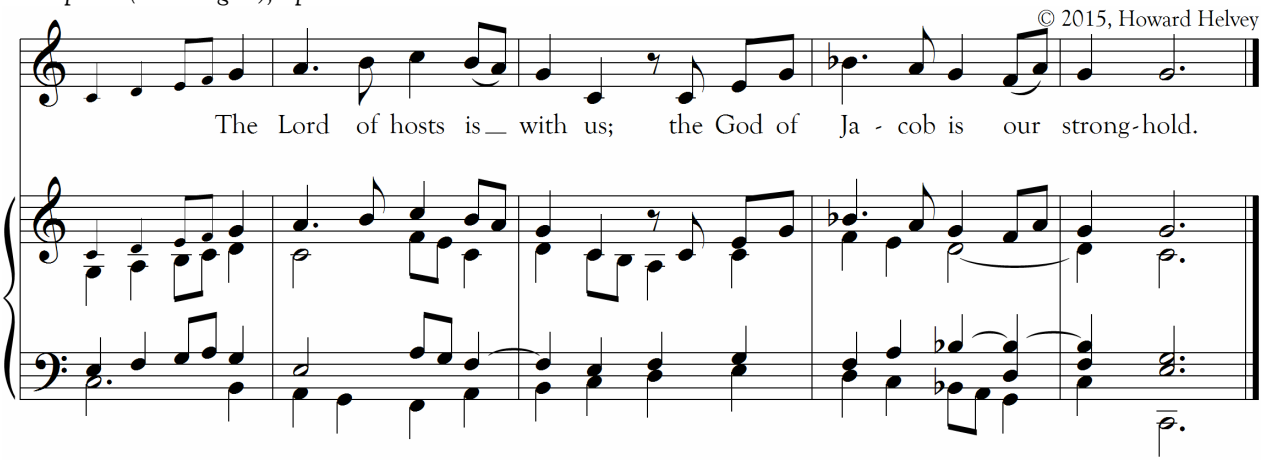


PSALM 46
Easter Vigil
Proper 4A
Proper 29C

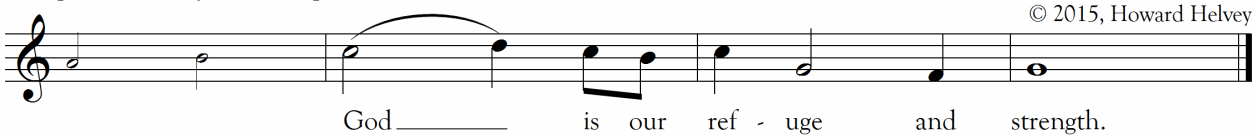
Antiphon (melody alone), option 1



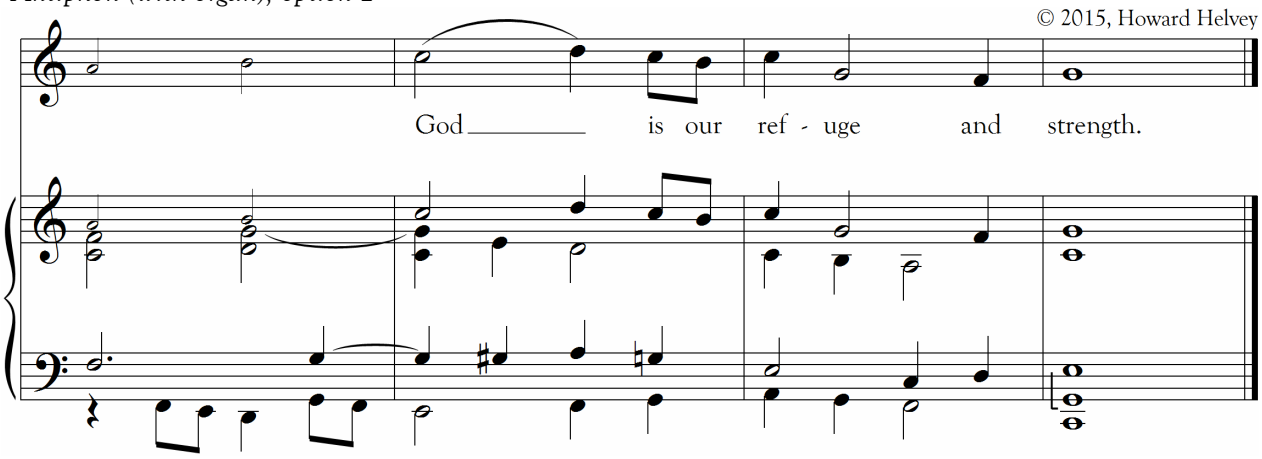
Antiphon (with organ), option 1



Antiphon (melody alone), option 2

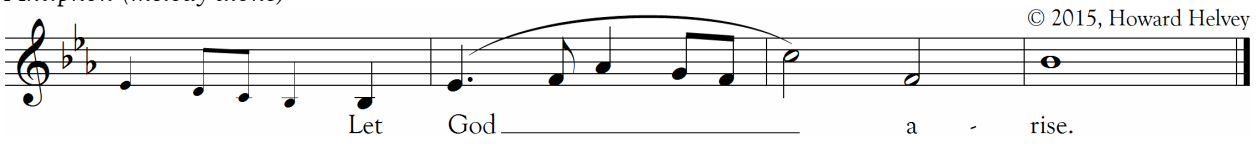


Antiphon (with organ), option 2

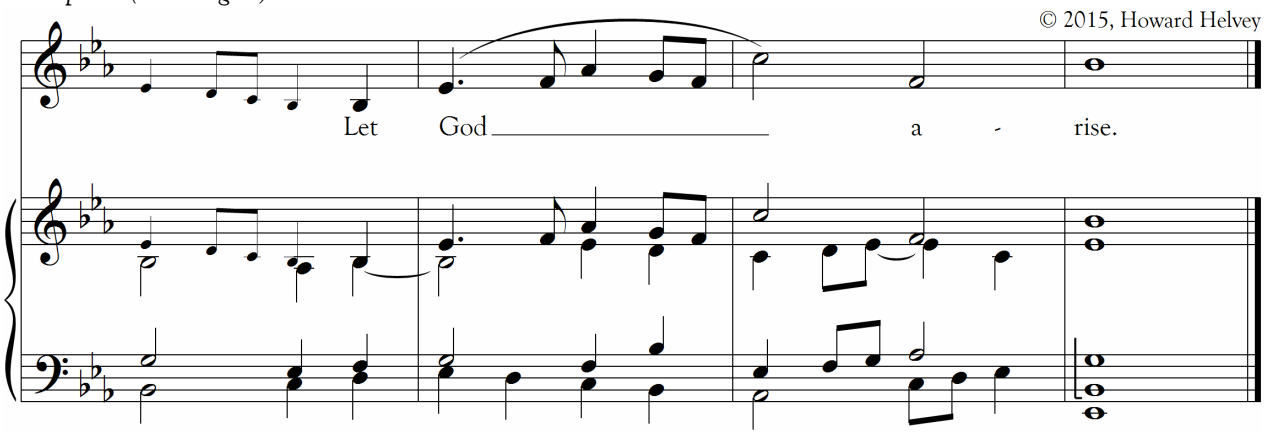


PSALM 47
Ascension Day

Antiphon (melody alone)

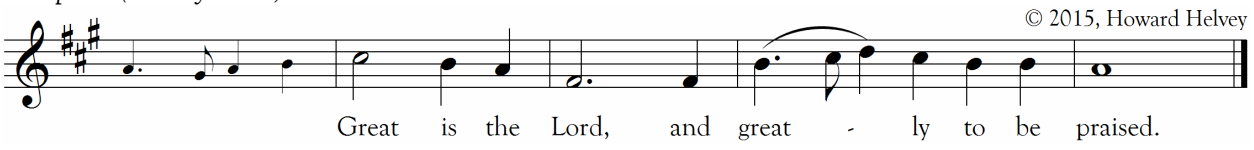


Antiphon (with organ)

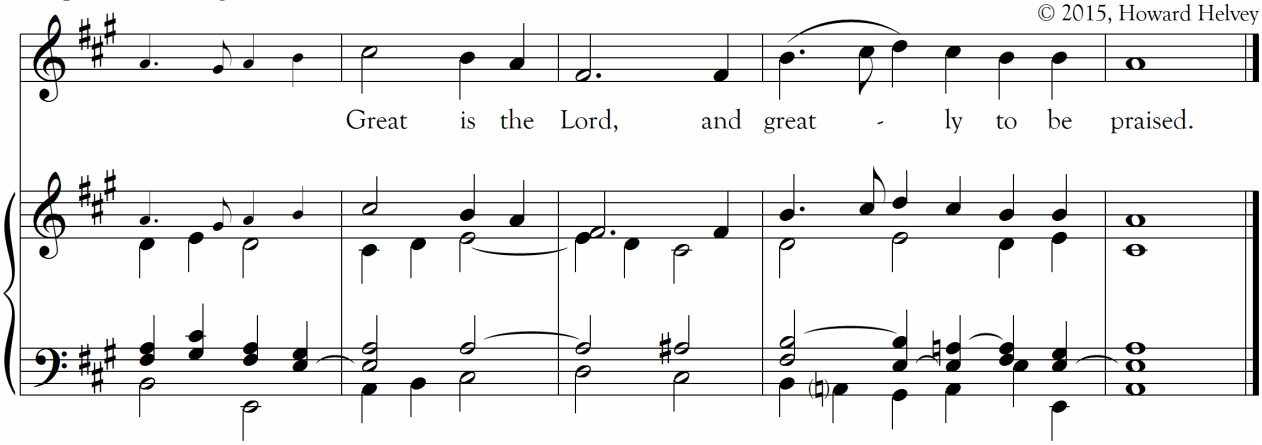


PSALM 48
Proper 9B

Antiphon (melody alone)

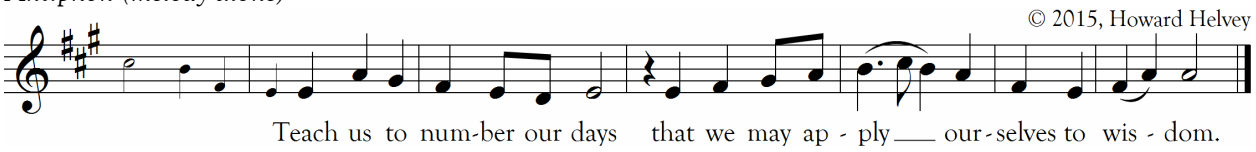


Antiphon (with organ)

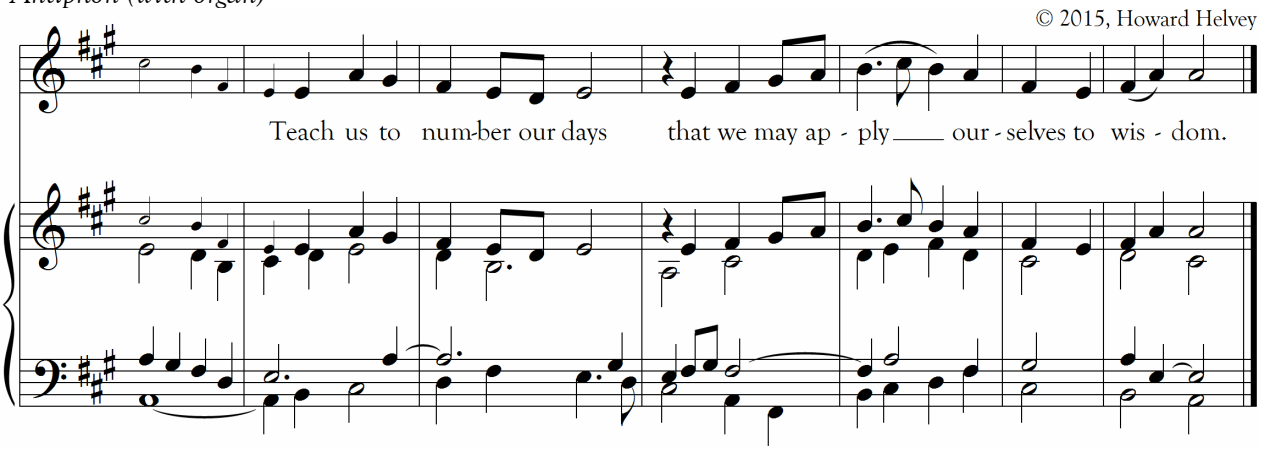


PSALM 49:1-11
Proper 13C

Antiphon (melody alone)



Antiphon (with organ)

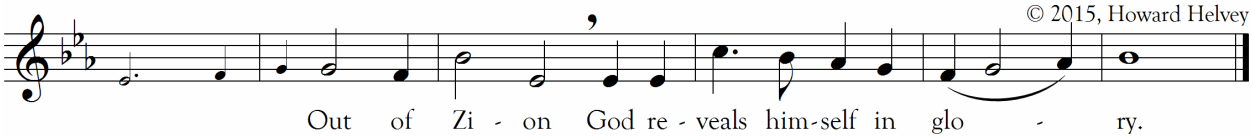


PSALM 50:1-6
Last Epiphany B

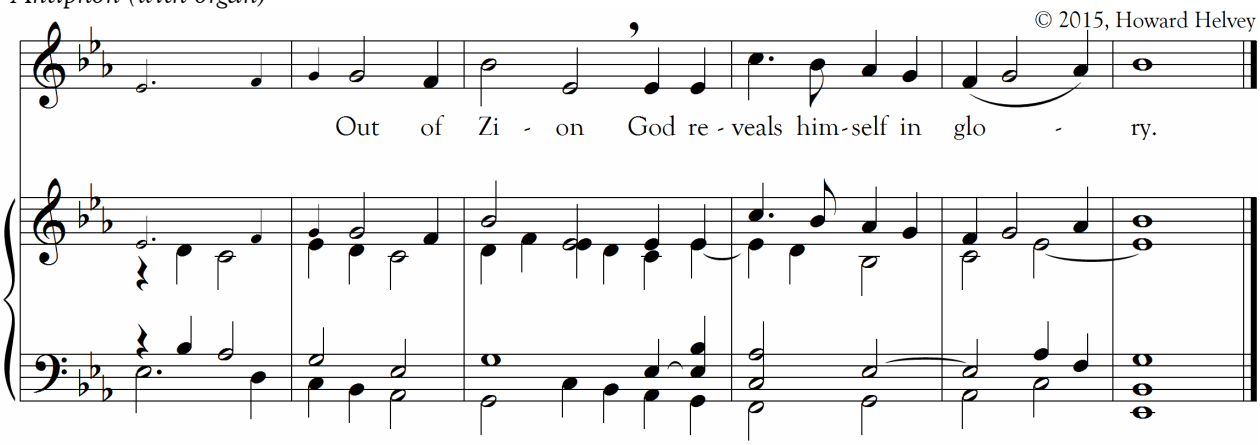
PSALM 50:1-8, 23-24
Proper 14C

PSALM 50:7-15
Proper 5A

Antiphon (melody alone)



Antiphon (with organ)



The sample pages of the Clifton Antiphons end here.
As of June 2015, the complete set of antiphons is pending external publication.
To be alerted of updates and availability, please complete the form found here:
howardhelvey.com/works/clifton-antiphons