

INTRODUCTION

Proper musical accompaniment for any event must consist of playing the right music at the right time and at the right volume. Since playing at the right time and at the right volume depends on the organist himself, his knowledge of the ritual, etc., the suggestions here are only to the music. Though I have made a good many suggestions, there are, in most cases, other compositions which will do equally well.

SUGGESTED MUSICAL ACCOMPANIMENT

Tentative schedules or suggestions for each of the three Commandery Orders are attached. I say tentative because, during the coming year, I may find or others may suggest.

FOR THE THREE ORDERS OF THE COMMANDERY

1. Marches for all walking or marching — excepting, of course, just a few steps.

2. Hymns or other sacred music as a background for prayers, Scripture readings and other things.

3. Chants, to speak, read which has just been spoken.

4. Incidental music for the intermissions. When one or if there are delays, this will be a great help — popular songs, dances, etc.

5. Clusters, light dances or serious popular music to lead participants to the ritual or accompanying action. For example, in the Order of the Temple, at the lifting of the pall — following the sacred Lesson — I play a few measures of the beginning of Chopin's Funeral March. The music is extremely mournful — just that is what the ceremony is for — to remind us of mortality. On the other hand, I use the middle section of the same piece to accompany the Prayers and Canticles — following the reading of the White Robe. The melody which is quite light and cheerful.



Prepared By

SIR KNIGHT EMERETH W. BOYDEN

Late Grand Organist

Grand Commandery Knights Templar of Indiana

Reissued — April 1988

INTRODUCTION

Proper musical accompaniment to any ceremonies consists of playing the right music at the right time and at the right volume. Since playing at the right time and at the right volume depends on the organist, himself, his knowledge of the ritual, etc., the suggestions which follow relate only to the music. Though I have made a good many specific recommendations, there are, in most cases, other compositions equally effective.

Tentative schedules or suggestions for each of the three Commandery Orders are attached. I say tentative because, during the coming year, I may find or others may suggest, even more appropriate music.

Music for the three Orders may be divided into five categories.

1. Marches for all walking or marching — excepting, of course, just a few steps.
2. Hymns or other sacred music as a background for prayers, Scripture readings and, many times, for walking.
3. Chants, responses or chords to musically stress, so to speak, ritual which has just been spoken — as after the Libations and Scripture readings.
4. Incidental music for the intermissions. With a large audience or if there are delays, this will be a great help — popular songs, college songs, classics, etc.
5. Classics, light classics or serious popular music to lend impressiveness to the ritual or accompanying action. For example, in the Order of the Temple, at the lifting of the pall — following the second Lesson — I play a few measures of the beginning of Chopin's Funeral March. The music is extremely mournful — yet, that is what the ceremony is for — to remind us of mortality. On the other hand, I use the middle section of this same Funeral March to accompany the Wardens and Candidate out — following the presentation of the White Robe. The melody which is quite different is, to me, beautiful beyond expression and fittingly emphasizes the words the Candidate has just heard, ending, "and glorify your Father which is in Heaven."

This is just one illustration. All the way through all Three Orders are to be found other highlights of ritual or action which the right music will make even more beautiful and inspiring.

Sir Knight Emereth W. Boyden
Frankfort, Illinois

(Sir Knight Boyden died November, 1975, shortly after preparation of this material.)

MUSIC FOR THE ILLUSTRIOUS ORDER OF THE RED CROSS

Play suitable marches for all walking and marching. Incidental music — classics or light classics, popular songs, college songs, etc. — is recommended for the forming of the Grand Council and the intermissions following the Grand Council and following the Hazardous Journey. For the ceremonies, the following suggestions are made although comparable compositions may be used.

Prologue

- | | |
|---------------------------------------|--------------------------------|
| a. Entrance of Jewish Captives | Exodus |
| b. Zerubbabel departs | A Warrior Bold — Stephen Adams |
| c. Abraham leads Captives out of room | Exodus |

Grand Council

- | | |
|---|---------------------------|
| d. Candidate enters — page 22, line 26 | March Slave — Tchaikovsky |
| e. Candidate retires — page 26, line 22 | March Slave — Tchaikovsky |

Hazardous Journey

- | | |
|---|--|
| f. The Journey — page 27, line 1 | First part of Stouthearted Men
or Exodus, if not used above |
| g. “Captive and slave, follow me”
page 28, line 18 | Prisoners’ Song |

Court of Darius

- | | |
|--|---|
| h. Entrance or assembling of Princes
and Rulers. This action takes place
on page 28, between lines 18 and 19 | Pomp and Circumstance — Elgar |
| i. Entrance of C C and Candidate —
page 29, line 25 | First 7 measures of the Andante
of Schubert’s Symphony in C major |
| j. After S M says “Blessed be the
God of Truth” page 34, line 23 | 2 or 3 related chords |
| k. P Z approaches Altar — page 36,
line 18 | First 8 measures of the Andante
of Beethoven’s Appassionata Sonata |
| l. “Arise, and approach the throne.” —
page 38, line 14 | First 4 measures of the Poet and
Peasant Overture — Von Suppe |
| m. The “Welcome” — if desired — page
42, line 11 | Blest be the Tie that Binds |

MUSIC FOR THE ORDER OF MALTA

If a ceremony is made of the Opening Procession, the following is suggested.

Entrance and seating of Candidates to witness the Opening Procession of the Malta Cast – start when Candidates are in the lobby	Evening Star from Tannhauser – Wagner
Candle-lighting by Acolyte	Traumerei – Schumann
Acolyte kneels at Altar after candle-lighting and retires	In the Garden
Entrance of Malta Cast	Onward, Christian Soldiers (slowly)
Candidates conducted out	March from Aida – Verdi

In the ceremonies which follow, the organist plays suitable marches for walking and marching with incidental music during the intermissions – especially appropriate if audience is large.

Following are some specific suggestions although comparable compositions may be used.

Mediterranean Pass

a. All Scripture readings and prayers	Hymns or other sacred music – softly
b. After “the sword’s point” – page 69, line 19 – and through the ceremony which follows	Break Thou, the Bread of Life – softly

Order of Malta

c. After passing the fifth Banner, Candidate facing Prior. To the Rubric, page 73, add “if chorus is not used, play a few measures of ‘Kyrie’ with Candidate standing”	Kyrie Eleison “Lord, have mercy”
d. Candidate arises after Obligation – page 75, line 18.	Organ flourish

- | | |
|--|---|
| e. "I do" – page 76, line 12. | The Credo |
| f. Investiture with Cross – after
"corrupt member" – page 77,
line 9 | Sanctus – Gounod (very softly) |
| g. 1st Lesson (Malta) – page 77,
line 19 | Blessed Assurance |
| h. 2nd Lesson – page 78, line 7 | I Believe (sacred song) |
| i. 3rd Lesson – page 79, line 26 | First four measures of Largo
from New World Symphony
– Dvorak |
| j. After "Jesus of Nazareth, the
King of the Jews" – page 80,
line 5 | Agnus Dei |
| k. After "Rex Regum et Dominus
Dominorum" – page 86, line 20 | Gloria in Excelsis |



MUSIC FOR THE ORDER OF THE TEMPLE

Full Form Opening

For all marching or walking, play good marches, on the order of the “Stars and Stripes Forever” — that is, not frivolous but spirited enough and melodic enough to induce good, snappy movements on the floor. Have sufficient variety to avoid the monotony of too much repetition.

Two specific recommendations are made although comparable compositions may be used.

As Eminent Commander, Generalissimo,
Captain General and Excellent Prelate
advance to the Triangle for Devotions

Introduction to the theme for
Schubert’s “Unfinished
Symphony”

The Devotions

Malotte’s “Lord’s Prayer” —
start at “For Thine is the
Kingdom”

Order of the Temple

As previously mentioned, supply good marches for all walking and marching, although, in most cases, the music should be of a more solemn, more serious nature than for the opening. Prayers and Scripture readings should have a very soft musical background of hymns or other sacred songs. During the several intermissions, incidental music, of a character in keeping with the solemnity and beauty of the Order of the Temple, should be played. For the ceremonies themselves, several recommendations are listed, calculated to enhance the beauty and impressiveness of the work, although comparable selections may be used.

- | | |
|--|---|
| a. Approaching the Hermits — page 116
line 29 | Andante from Schubert’s
Symphony in C major —
measures 8 to 23 |
| b. J W and Candidate depart — page 118,
line 11 | Same as above — measures 1 to 7 |
| c. S W goes out with Candidate
— page 124, line 19 | Handel’s Largo |
| d. Candidate in for Libations — page
125, line 32 | Onward, Christian Soldiers —
slowly |
| e. The musical response to the
Libations and Scripture readings
(starting on page 126, line 22)
may be any chant or response
found in most hymnals | 5 or 6 measures following each
Libation and Scripture reading
to emphasize same |

- | | |
|--|--|
| f. Lifting of the pall, after reading by Prelate – page 131. If this is done quite slowly, the effect – with the music – will be very impressive | Chopin's Funeral March |
| g. While White Robe is being presented to Candidate – page 134, line 3 | First 8 measures of the Andante from Beethoven's Appassionata Sonata |
| h. Wardens and Candidate retire – page 134 after line 9 | Middle section of Chopin's Funeral March |
| i. Just before and during "I am the Resurrection" – bottom of page 135 and top of page 136 | In the Garden |
| j. "Carried up into Heaven," top of page 136, before line 4 | Nearer, My God, to Thee |
| k. "Ever remember" – page 138, line 8. Wardens and Candidate may stand fast while this is being played – then retire | The Old Rugged Cross or One Sweetly Solemn Thought by Ambrose |
| l. Wardens and Candidate retire – page 138, between lines 8 and 10 | Peace, I Leave with You – Roberts |
| m. Candidate observes kneeling Knights – page 139, top of page | Doxology (Old Hundredth) – softly |
| n. Candidate enters – page 139, line 10 | Doxology (Old Hundredth) – louder |
| o. "So, may the Lord" – page 144, line 10 | Three-fold Amen |

The page numbers and lines indicated for the suggested musical selections are based on the "Clear English" edition of the Ritual adopted at the 54th Triennial Conclave. Adaptions will be required for earlier Rituals and for any which may be adopted in the future.

The major purpose is to list a variety of music from which appropriate accompaniment may be selected.