Handout Notes for Chant Class
June 24-26, 2012
At Saint Joseph’s College
Rensselaer Indiana

Pope Gregory the Great dictating the chant as inspired by the Holy Spirit!
1. Hearing and repeating the sounded word.
The description of a book, like the Cantatorium of Monza (9th century) that is without notation, as a volume of ‘musical art’ is puzzling only if one forgets how well the texts of chants served as a form of musical notation by recording the syllables through which the melody sounded, and by revealing a grammatical structure that was itself a kind of musical mnemonic since the musical phrases responded to it with varying degrees of closure.

1) Speak the text as a proclamation with accents and phrasing.
2) Sing that text on a single pitch with all its accents and phrasing.
3) Sing it with the original melody using the same word rhythms.

2. Retracing the early neumes while singing the pitches of the chant.
Have someone who knows the melody sing it to you and then repeat it while retracing the neume designs as you sing.

3. Read the four-line staff, using both the C clefs and the F clef.
Sing the notes of the melody while using either letters or numbers for the pitches.
Sing the same melody using the word rhythms and phrasings of the text.

1. The recitation pitch (or “dominant”) corresponds to the optimum pitch level.
2. Intonation patterns in chant correspond to the rising patterns used by speakers.
3. Cadence patterns in chant correspond to the dropping pitches used by speakers.

The Horizontal dimension
1. The rhythm and tempo of a phrase in chant corresponds to the rhythmic flow of speech used by a good public reader.
2. Pretonic syllables tend to flow more or less rapidly toward the tonic accent of a word or a phrase (e.g.: a-nun-ti-á-vit).
3. The Tonic accent of a word or a phrase contains all the energy and momentum for all the syllables that follow it (e.g.: Dó-mi-nus).
4. Post-Tonic syllables are carried by the energy of the preceding Tonic accent syllable (e.g.: Dó-mi-nus).
5. Final syllables dissipate the remaining energy from the Tonic accent and bring the forward momentum to a stop (e.g.: Dó-mi-nus). A common example of this phenomenon is that of letting a car coast to a stop at a stop sign.
Chant Handouts

THE AGNUS DEI IN LATIN

\[\text{Ag-nus De-i, } \text{* qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.}\]

\[\text{Ag-nus De-i, } \text{* qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.}\]

\[\text{Ag-nus De-i, } \text{* qui tol-lis pec-cá-ta mun-di: do-na no-bis pa-cem.}\]

THE AGNUS DEI IN ENGLISH (ICEL)

\[\text{Lamb of God, } \text{* you take a-way the sins of the world,}\]

\[\text{have mer-cy on us.}\]

\[\text{Lamb of God, } \text{* you take a-way the sins of the world,}\]

\[\text{have mer-cy on us.}\]

\[\text{Lamb of God, } \text{* you take a-way the sins of the world,}\]

\[\text{grant us peace.}\]
The Agnus Dei XVIII in English

LAMB of God, * you take a-way the sins of the world,

have mer-cy on us. Lamb of God, * you take a-way

the sins of the world, * have mer-cy on us.

Lamb of God, * your take a-way the sins of the world,

grant us peace.

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SANCTUS XVIII

Sanctus, * Sanctus, Sanctus Dominus De-us Sá-ba-oth. Ple-ni sunt


Qui ve-nit in no-mi-ne Do-mi-ne. Ho-sán na in ex-cél-sis.

An English language setting
Holy, holy, holy Lord, God of hosts.

Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

The ICEL setting for the new Roman Missal

Holy, holy, holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Or:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Pleini sunt caeli et terra gloriam tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.
Then the Priest sings:

The mystery of faith.

And the people continue, acclaiming:

We proclaim your Death, O Lord, and profess your Resurrection

until you come again.

Or:

When we eat this Bread and drink this Cup, we proclaim your

Death, O Lord, until you come again.

Or:

Save us, Savior of the world, for by your Cross and Resurrection

you have set us free.
MEMORIAL ACCLAMATIONS

Mode 2

We proclaim your death, O Lord and profess your

re-sur-rec-tion un-til you come a-gain.

Mode 7

When we eat this Bread and drink this Cup,

we proclaim your death, O Lord, un-til you come a-gain.

Mode 8

Save us, Sa-vior of the world, for by your Cross

and Re-sur-rec-tion you have set us free.

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The Gloria from Mass XV

Ló-ri-a in excélsis De-o. Et in terra pax homi-

ni-bus bonae vol-

untá-tis. La-

udámus te. Be-

ne-di-cimus te.

Ado-rámus te. Glo-

ri-fi-cámus te. Grá-

ti-as á-gimus ti-

bí

propter magnam gló-

ri-am tu-

am. Dómi-ne De-

us, Rex cae-

lé-

stis, De-

us Pa-

ter omni-

pot-

ens. Dómi-ne Fi-

li

u-

ni-

n-

i-

te Ie-su Christe. Dómi-

ne De-

us, Ag-

nus De-

i, Fi-

li-

us Patris. Qui tol-

lis peccá-ta mundi, mi-

se-ré-re no-

bis.

Qui tol-

lis peccá-

ta mundi, súsci-

pe depre-

cat-

i-

ó-nem no-

stram. Qui se-

des ad dé-

xet-

ram Patris, mi-

se-ré-re no-

bis.

Quó-

ni-

am tu so-

lius sanctus. Tu so-

lius Dó-

mi-nus. Tu so-

lius

Altíssimus, Ie-su Chi-

ste. Cum Sancto Spi-

ri-

tu, in gló-

ri-a De-

i Pa-

tris. A-

men.
The ICEL setting for the Missal

Glo-ry to God in the high-est,
and on earth peace to peo-ple of good will.

We praise you, we bless you, we a-dore you, we glo-ri-fy you,
we give you thanks for your great glo-ry,

Lord God, heav-en-ly King, O God, al-might-y Fa-ther.

Lord Je-sus Christ, On-ly Be-got-ten Son,

Lord God, Lamb of God, Son of the Fa-ther,
you take a-way the sins of the world, have mer-cy on us:
you take a-way the sins of the world, re-ceive our prayer;
you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.

For you a-lone are the Ho-ly One, you a-lone are the Lord,
you a-lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it,
in the glo-ry of God the Fa-ther. A-men.
Gloria XV
English setting (St. Meinrad tone)

Glory to God in the highest, and on earth peace to people of good will.

We praise you, we bless you, we adore you, we glorify you,

we give you thanks for your great glory Lord God, heavenly King,

O God, almighty Father. Lord Jesus Christ, only-begotten Son,

Lord God, Lamb of God, Son of the Father, you take away

the sins of the world, have mercy on us: you take away the sins of the world,

receive our prayer, your are seated at the right hand of the Father,

have mercy on us. For you alone are the Holy One, you alone are the Lord,

you alone are the Most High, Jesus Christ, with the Holy Spirit,

in the glory of God the Father. Amen.

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Mode IV

Glo-ry to God in the high-est, and on earth peace to peo-ple

of good will. We praise you, we bless you, we a-dore you,

we glo-ri fy you, we give you thanks for your great glo-ry,

Lord God, heav-en-ly King, O God, al-might-y Fa-ther.

Lord Je-sus Christ, on-ly-be-got-ten Son, Lord God, Lamb of God,

Son of the Fa-ther, you take a-way the sins of the world, have mer-cy

on us; you take a-way the sins of the world, re-ceive our prayer,

you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.
Entrance Antiphon
(1st Sunday of Advent: based on Ad te levavi)

Cantor: I trust in you; let me never come to shame; do not let my enemies laugh at me. No one who waits for you is ever put to shame.

People’s Refrain

Use an 8th mode psalm tone for the psalm verses.
Antiphon
Refrain
Psalm verse
Refrain
Refrain
etc. until the ministers are settled in their places in the sanctuary
Conclude with the Antiphon
Psalm Tones Set Moods

Mode 1: (Ps.144/145: 10-11) solemnity

All your creatures shall thank you, O Lord,
and your friends shall re-pet their blessing
They shall speak of the glory of your reign
and declare your might, O God.

Mode 2: (Ps.129/130: 3-4) reverence and awe

If you, O Lord, should mark our guilt,
Lord, who would sur-vive?
But with you is found for-giveness;
for this we re-vere you.

Mode 3: (Ps.129/130:1-2) intense feeling, either sadness or joy

Out of the depths I cry to you, O Lord,
Lord, hear my voice!
O let your ears be at-tentive
to the voice of my pleading.

Mode 4: (Ps.118/119:97-98) reflective, meditative

Lord, how I love your law!
It is ever in my mind.
Your command make me wiser than my foes;
for it is mine for-ever.
Psalm Tones Set Moods (Continued)

Mode 5: (Ps.95/96:11-12) joyful, happy

Let the heavens rejoice and earth be glad,
let the sea and all within it thunder praise,
let the land and all it bears rejoice,
all the trees of the wood shout for joy.

Mode 6: (Ps.115/116:12-13) calm, relaxed, contented

How can I repay the Lord
for his good-ness to me?
The cup of salvation I will raise:
I will call on the name of the Lord.

Mode 7: (Ps.148:1-2) joyful, triumphant

Praise the Lord from the heavens,
praise him in the heights.
Praise him, all his angels,
praise him, all his host.

Mode 8: (Ps.129/130:7-8) authoritative, a narrator’s voice

Because with the lord there is mercy
and fullness of redemption,
Israel indeed he will redeem
from all its iniquity.

The goal will be to have the psalm tone memorized. Then sing the text in a good speech rhythm, in a manner that literally “swings” from one word accent to another until it comes quietly to rest on the last accent of the line. A refrain or antiphon can be made of a liturgical text by using just the first and the last line of the psalm tone. If three lines are needed, then use the first two lines and the last line of the psalm tone.
Eight Chant Alleluia Refrains
for congregational use in the eight modes

1. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

2. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

3. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!


5. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

6. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

7. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

An Antiphon based on the Prodigal Son Parable
Appropriate for a Penance Service

This antiphon is found on page 95 of the Graduale Romanum as a Communion antiphon. It is based on the Latin psalm tone for the 8th mode. In fact, it uses the intonation and the final cadence of the psalm tone three times to produce the antiphon!

An English Language Setting

The text of both the Latin and the English versions should first be spoken with great intensity and feeling according to the meaning of each phrase (e.g.: now pleading with the elder son, now full of sorrow for what was the “death” of the younger son, now with great joy for finding him and finding him alive!). Only then should one begin to practice singing the actual melody of the antiphons. When there is more than one note on a syllable, move quickly to the last note, unless there is a sign on a note that indicates some lengthening.

The 8th mode psalm tone should be used for the psalm verses to be inserted between each repeat of the antiphon. If used during the distribution of Communion, it makes a great meditation on what our attitude should be toward the others who are also going to Communion with us! At a Penance Service it could be used to set the mood and theme for reading and homily that will be given.
In paradisum (Latin & English)

7.

In paradisum* dedú-cant te Ange-li: in tuo
advéntu suscé-pi-ant te Mártys-res, et perdú-cant te in
suscé-pi-at, et cum Lá-za-ro quondam páupe-re aetér-

nam há-be-as réqui-em.

VII

AY the an-gels take you in-to par-a-dise;
may the mar-tyrs come to wel-come you on your way,
and lead you in-to the ho-ly cit-y, Je-ru-sa-lem. May
the choir of an-gels wel-come you, and with La-za-rus

who once was poor, may you have ev-er-last-ing rest.
OSÀNNA * fi-li- ó Da-vid : bé-ne-di- ctus
qui ve-nit in nó-mi-ne Dómi-ni. Rex Is- ra-èl :
Ho-sánna in ex-cél-sis.

OSÀNNA to the Son of Da-vid, the King of Is- ra-èl.
Bless- ed is he who comes in the name of the Lord.
Ho-san- na in the high- est.
(7th mode psalm tone (four-line version)

Use Psalm 117 (118)
8. May eternal light shine upon them, O Lord, in the company of your saints for eternity, for you are full of goodness.

PUER NATUS EST NOBIS
Introit for the Third Mass of Christmas
GT 47-48
The Structure Pitches

Pu- er na- tus est no- bis et fi- li- us da- tus est no- bis:

cu- ius im- per- i- um su- per hu- me- rum e- ius:

et vo- ca- bi- tur no- men e- ius
magni con- si- li- i An- ge- lus.

Embellishments for the word *eius*:

é- ius (nómen) é- ius (húmerum) é- ius

The greater embellishment is used for the *eius* (his) of the more important word *humerum* (his shoulder). This little infant carries the **entire universe** on his [little] shoulder!

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**Puer natus est (GT 47-48)**

*Ps. 97* 

*Is. 9, 6; Ps. 97*

**U-ER • natus est no- bis, et fi- li- us**

dá- tus est no- bis: “cu- ius impé- ri- um su- per

hú- me- rum e- ius: et vo- cá- bi- tur nomen

e- ius, magni con- si- li- i An- ge- lus. Ps. Can- tá-te

FIRST SUNDAY OF ADVENT

Entrance Antiphon

Mode 8

Cf. Ps 25(24): 1-3

To you, I lift up my soul, O my God. In you, I have trusted;

let me not be put to shame. Nor let my enemies exult over me;

and let none who hope in you be put to shame.

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The Latin original as found in the Graduale Triplex, page 15

The neumes above the staff are from the Manuscript Laon 239 (circa 920 AD)
The neumes below the staff are from the Manuscript Einsiedeln 121 (circa 970 AD)

The square notes on the staff give us the exact pitches and basic grouping of the notes of the melody. The neume designs above and below the staff show us rhythmic nuances of the forward flow of the melody as might be indicated by a conductor’s hand gestures for the singers to follow.
The Communion Antiphon for the Christmas Midnight Mass

\textbf{T}

O you, O Lord I lift up my soul O my God I put my trust in you. Make me know your ways and teach me to walk in your truth, O Lord my God, I wait and hope for you alone do not confound me in my expectation.

Speak the text with great energy and a sense of excitement: “i-----N spen-\textit{dor}—i-\textit{bu}-----s etc.

Then sing the melody with the same rhythm and expression.

The neumes above and below the staff are a director’s gestures to get you to sing it that way!
New ICEL text for the Holy, Holy

Allegro \( \text{\textit{f}} = 180 \)

Cantor sings to Fermata then all repeat:

Soprano 1

\( \text{Holy, holy, holy Lord God of hosts.} \)

Soprano 2

\( \text{Holy, holy, holy Lord God of hosts.} \)

Alto

\( \text{Holy, holy holy holy Lord God of hosts.} \)

Tenor

\( \text{Holy, holy, holy Lord God of hosts.} \)

Bass

\( \text{Holy, holy, holy Lord God of hosts.} \)

S 1

Cantor:

\( \text{Heaven and earth are full of your glory. Hosanna in the highest.} \)

S 2

\( \text{Hosanna in the highest.} \)

A

\( \text{Hosanna in the highest.} \)

T

\( \text{Hosanna in the highest.} \)

B

\( \text{Hosanna in the highest.} \)

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Blessed is he who comes in the name of the Lord. Hosanna in the highest.
Some WWW Addresses:

http://abbaye.solesmes.free.fr/GB/entree.php?js=1
The official web site for the abbey of Solesmes.

http://www.giamusic.com/sacred_music/music_search.cfm
Responsorial Psalms for Advent/Christmas and Lent/Easter.

The Passion according to St. John.

http://www.saintmeinrad.edu/monastery_liturgicalmusic.aspx
St. Meinrad Liturgical Music:

Paraclete Press:
Saint Meinrad music

Basic chant books:

_Liber Cantualis_  ISBN 2-85274-040-0

_Graduale Triplex_, ISBN 2-85274-055-03
(Available either from Solesmes or Paraclete Press)

_Gregorian Chant a guide_, by Dom Daniel Saulnier

_An Overview of Gregorian Chant_ by Dom Eugène Cardine.

_Beginning Studies in Gregorian Chant_ By Dom Eugène Cardine.

