

Handout Notes for Chant Class
July 7th – July 11th, 2014
Saint Meinrad Archabbey



Pope Gregory the Great dictating the chant as inspired by the Holy Spirit!

TYPES OF CHANT NOTATION

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.

The principles of this performance practice flow out of the polished matching of a sacred text with a gregorian melody. For that reason whoever gives attentive effort to Latin (or English!) diction in singing, by that very fact already possesses very many of the requisites for executing Gregorian chant properly (cf. the introduction to the Liber Hymnarius, 1983).

Chant Rhythm Latin and English

Chant rhythm begins with a full breath, then:

SURGE to (or with) the first word accent;

SWING from accent to accent;

COAST from the last accent to the end of the word.

Example:

SURGE **SWING** **SWING** **COAST**
I will **SING** to the **LORD** for E- ver and E- ver.

Begin with a simple swinging motion from side to side from one word accent to the next as you first **speak** and only then, sing the text. After that, you can start to retrace the neume designs with your hand as you sing the notes.

LECTOR: Whoever shall be promoted to this [clerical] grade, will have been imbued with doctrine and reading experience and will be skilled in the knowledge of words [that is to say, their pronuntiation] and [their] meaning, so that, with regard to the sense units, he will know where each sense grouping ends, where the discourse should still hang [in the air], where the final sense group closes. Thus prepared, he will maintain the [relative] strength of pronuntiation so that the minds of all [his listeners] will be able to comprehend the sense [of what they hear]. [He will do this] by expressing the proper feeling [affectus] of the sentences, now [in the form of] an indicative sentence, now sorrowing, now rebuking, now exhorting, or in other similar ways, according to the proper category [genera] of what is being proclaimed. Many things in scripture can take on an opposite meaning by the way they are pronounced! An example: “Who will accuse the elect of God? The God who justifies [Is this a statement of fact, or is it a question that demands a negative answer?].”

Furthermore, [a lector] should know the relative strength of every accent so that he will know toward which principle syllable his oral proclamation is tending. The psalmist, however, should be noted for a good voice and good training, so that by the attraction of such sweetness, he may be able to stir the souls of his hearers. His voice, however, should not be raucous or harsh, but lyric, sweet, smooth and clear. He should have the voice quality and the kind of tunes that are congruent with holy religion, not those of the tragic theater but those which show Christian simplicity in their melodic shapes. Neither should they exhibit the [qualities] of musical gesturing and the entertainment arts [the theater], but rather be such that promote compunction for those who hear his singing.

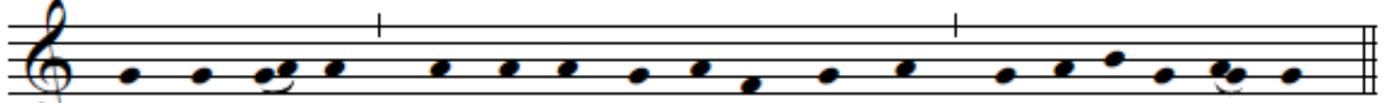
(St. Isidore's *De Ecclesiasticis Officiis* was written between 598 and 615 A.D., at a date some time later than the first arrival in Spain of the last parts of {Pope} Gregory's *Moralia in Job* .)

Chant Handouts

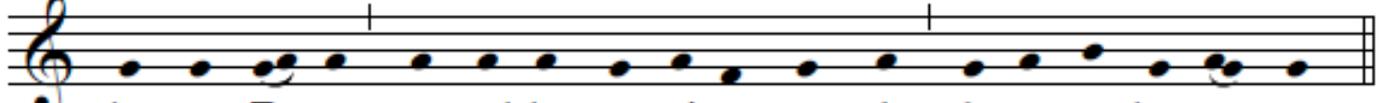
THE AGNUS DEI IN LATIN



Ag-nus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.

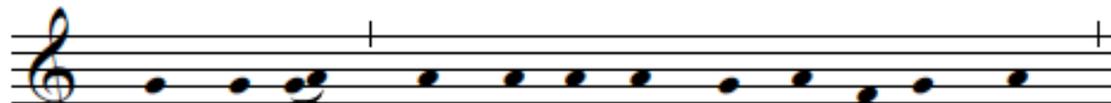


Ag-nus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.



Ag-nus De-i, * qui tol-lis pec-cá-ta mun-di: do-na no-bis pa-cem.

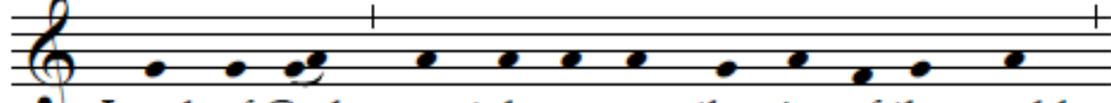
THE AGNUS DEI IN ENGLISH (ICEL)



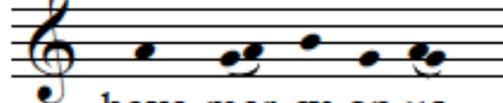
Lamb of God, * you take a-way the sins of the world,



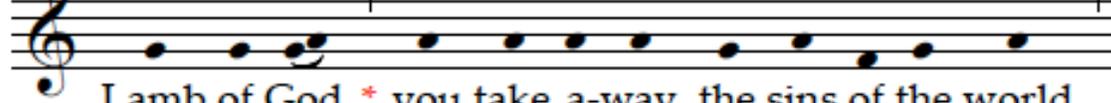
have mer-cy on us.



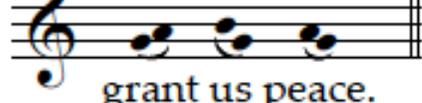
Lamb of God, * you take a-way the sins of the world,



have mer-cy on us.

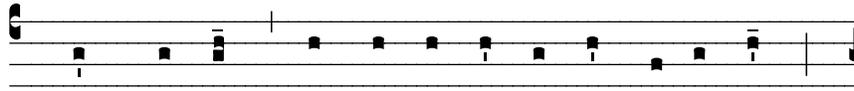


Lamb of God, * you take a-way the sins of the world,

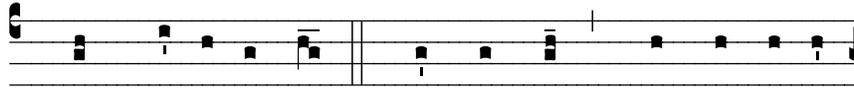


grant us peace.

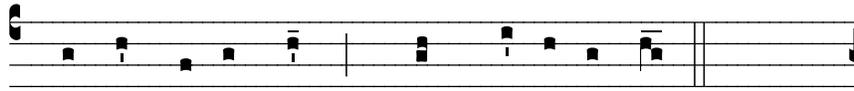
The *Agnus Dei XVIII* in English



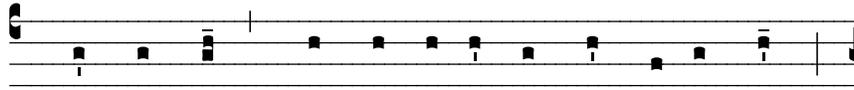
LAMB of God, * you take a-way the sins of the world,



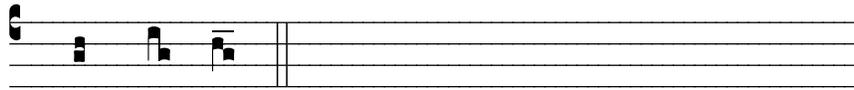
have mer-cy on us. Lamb of God, * you take a-way



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



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



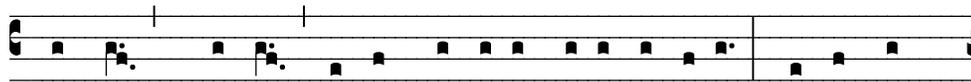
grant us peace.

Text: ICEL

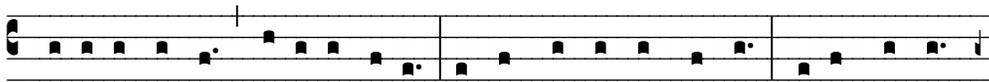
Music: Columba Kelly, © Saint Meinrad Archabbey, 2011

ALL RIGHTS RESERVED

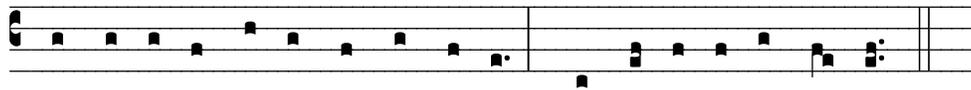
SANCTUS XVIII



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

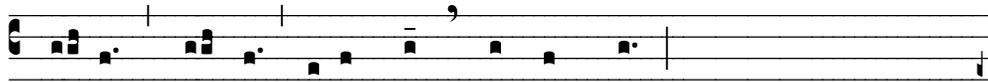


Caeli et ter-ra glo-ri-a tu-a. Ho-sán-na in ex-cél-sis. Be-ne-dic-tus

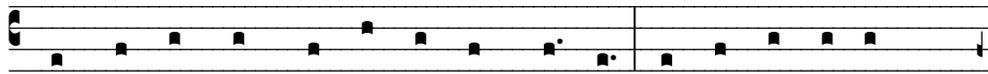


Qui ve-nit in no-mi-ne Do-mi-ne. Ho-sán-na in ex-cél-sis.

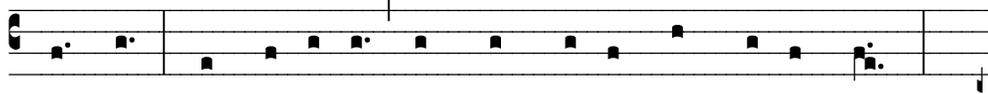
An English language setting



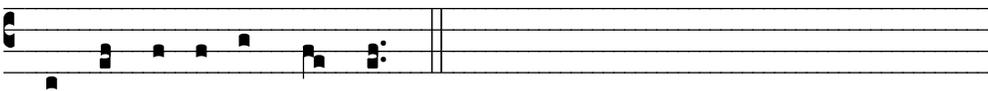
Ho- ly, * ho- ly, ho- ly Lord, God of hosts.



Hea-ven and earth are full of your glo- ry. Ho- san- na in the

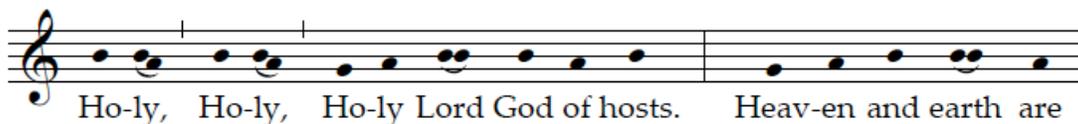


high- est. Bless- ed is he who comes in the name of the Lord.

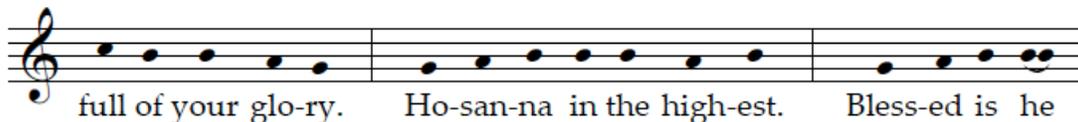


Ho- san- na in the high- est.

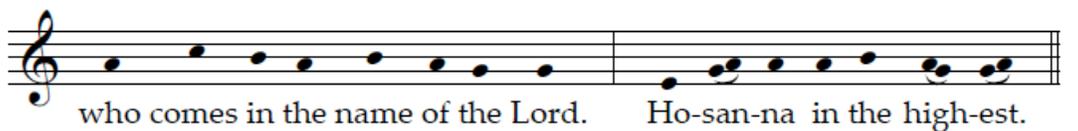
The ICEL setting for the new Roman Missal



Ho-ly, Ho-ly, Ho-ly Lord God of hosts. Heav-en and earth are

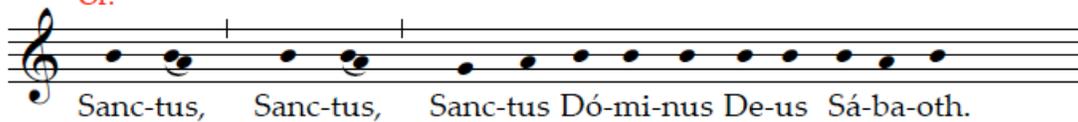


full of your glo-ry. Ho-san-na in the high-est. Bless-ed is he

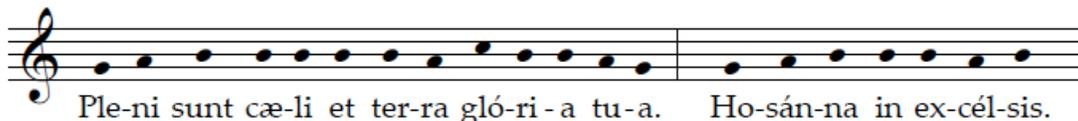


who comes in the name of the Lord. Ho-san-na in the high-est.

Or:



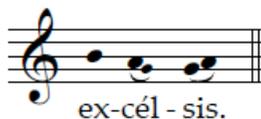
Sanc-tus, Sanc-tus, Sanc-tus Dó-mi-nus De-us Sá-ba-oth.



Ple-ni sunt cæ-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.



Be-ne-díc-tus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in

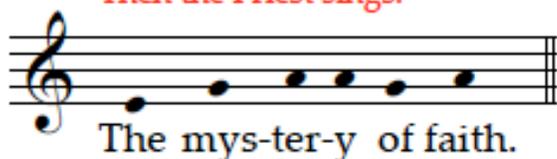


ex-cél - sis.

The Memorial Acclamations

THE ICEL SETTINGS FOR THE MISSAL

Then the Priest sings:

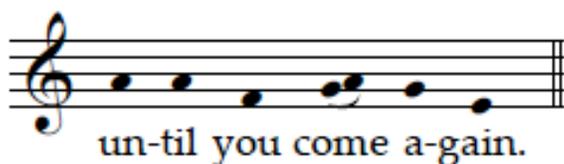


The mys-ter-y of faith.

And the people continue, acclaiming:

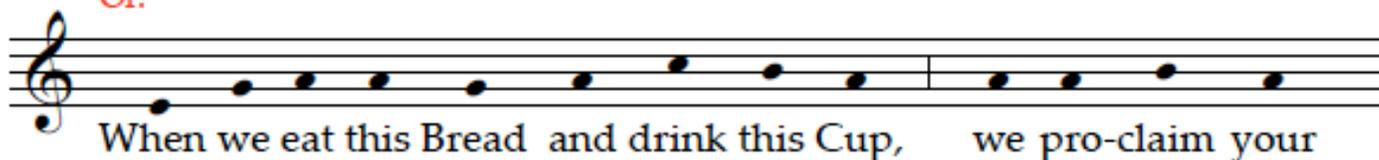


We pro-claim your Death, O Lord, and pro-fess your Res-ur-rec-tion

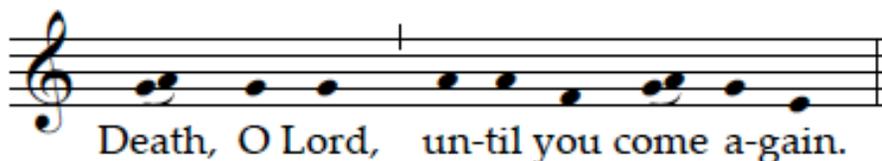


un-til you come a-gain.

Or:

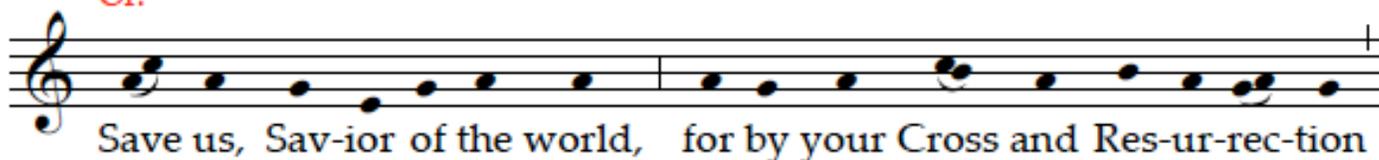


When we eat this Bread and drink this Cup, we pro-claim your

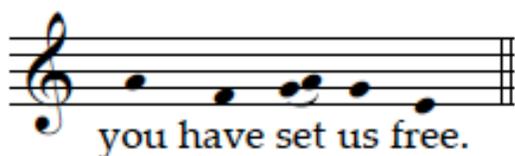


Death, O Lord, un-til you come a-gain.

Or:



Save us, Sav-ior of the world, for by your Cross and Res-ur-rec-tion



you have set us free.

The Gloria from Mass XV

IV
G Ló-ri-a in excélsis De-o. Et in terra pax homi-
ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-ci-mus te.
Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi
propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cae-lé-
stis, De-us Pa-ter omni-pot-ens. Dó-mi-ne Fi-li u-ni-gé-
ni-te Ie-su Chri-ste. Dó-mi-ne De-us, Agnus De-i, Fi-
li-us Pa-tris. Qui tol-lis peccá-ta mundi, mi-se-ré-re no-bis.
Qui tol-lis peccá-ta mundi, sú-sci-pe de-pre-ca-ti-ó-nem no-

stram. Qui se-des ad dé-xte-ram Pa-tris, mi-se-ré-re no-bis.
Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus
Altí-ssimus, Ie-su Chri-ste. Cum Sancto Spi-ri-tu, in gló-
ri-a De-i Pa-tris. A-men.

The ICEL setting in the Missal

The musical notation consists of four staves of music in a single system. Each staff begins with a treble clef and a red 'C' time signature. The notes are as follows:
Staff 1: C4, D4, E4, F4, G4, A4, B4, C5.
Staff 2: C4, D4, E4, F4, G4, A4, B4, C5.
Staff 3: C4, D4, E4, F4, G4, A4, B4, C5.
Staff 4: C4, D4, E4, F4, G4, A4, B4, C5.

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)

Glo-ry to God in the highest, 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, your 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.

Text: ICEL
 Music: Columba Kelly © Saint Meinrad Archabbey 2012
 ALL RIGHTS RESERVED

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- migh- ty Fa- ther.



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



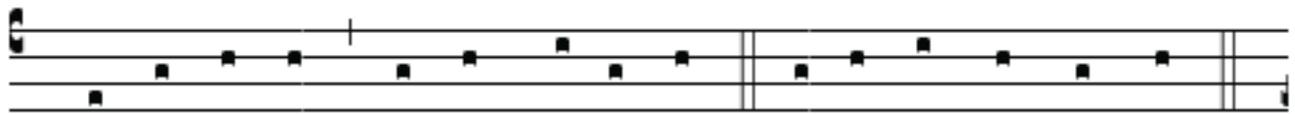
Son of the Fa- ther, you take a- way the sins of the world, have mer- cy



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



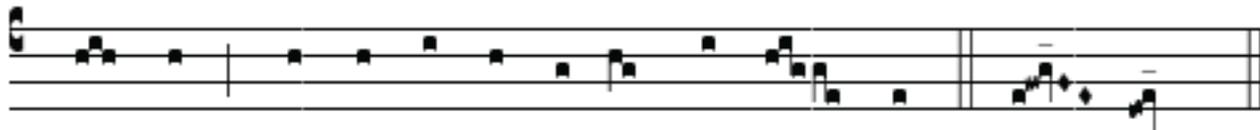
you are seat- ed at the right hand of the Fa- ther, have mer- cy on us.



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.

Entrance Antiphon

(1st Sunday of Advent: based on *Ad te levavi*)



Cantor: I trust in you; let me ne-ver come to shame. do not let my e- ne-mies



laugh at me. No one who waits for you is e- ver put to shame.

People's Refrain



To you, my God, I lift my soul.

Use an 8th mode psalm tone for the psalm verses.

Antiphon

Refrain

Psalm verse

Refrain

etc. until the ministers are settled in their places in the sanctuary

Conclude with the Antiphon

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 thun-der praise,
let the land and all it bears re-joice,
all the trees of the wood shout for joy.

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



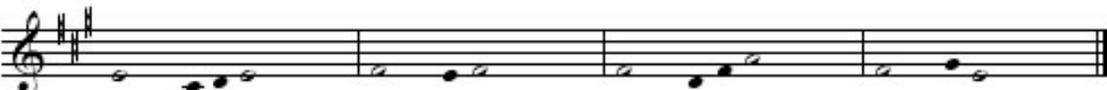
How can I re-pay the Lord
for his good-ness to me?
The cup of salvation I will raise:
I will call on the name of the Lord.

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.

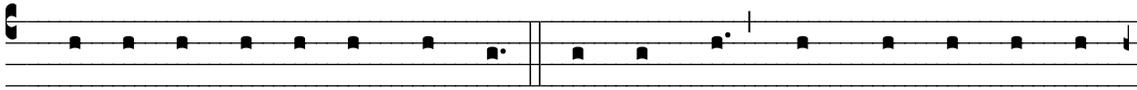
Mode 8: (Ps.129/130:7-8) authoritative, a narrator's voice



Because with the lord there is mercy
and fullness of re-demption,
Israel indeed he will re-deem
from all its in-iquity.

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.

Ambrosian Style Gloria



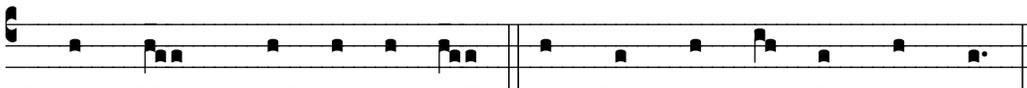
Glo-ry to God in the high-est and on earth peace to peo-ple of



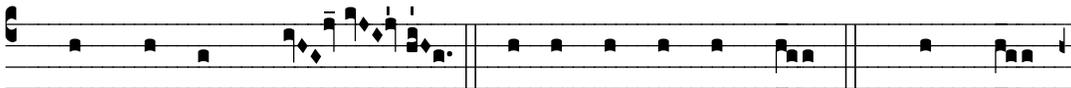
good will. We praise you, we bless you, we a-dore you,



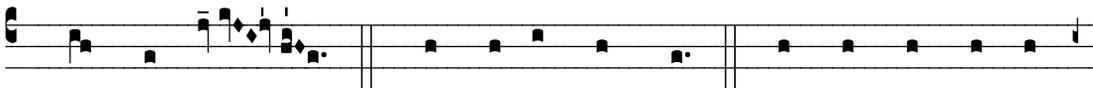
we glo-ri-fy you. We give you thanks for your great glo-ry,



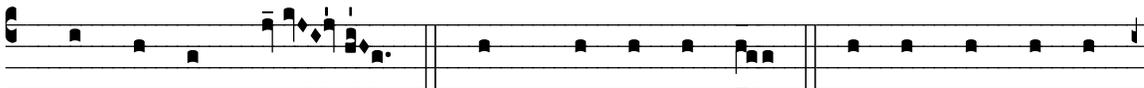
Lord God, heav-en-ly King, Al-might-y God and Fa-ther.



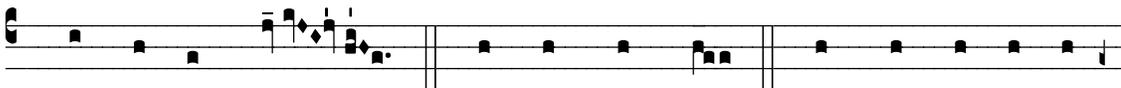
Lord Je-sus Christ, on-ly-be-got-ten Son. Lord God,



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



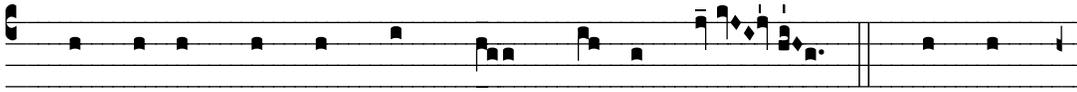
sins of the world, re-ceive our prayer, you are seat-ed at



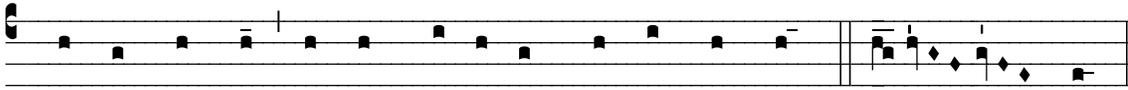
the right hand of the Fa-ther, have mer-cy on us.



For you a-lone are the Ho-ly One, you a-lone are the Lord,



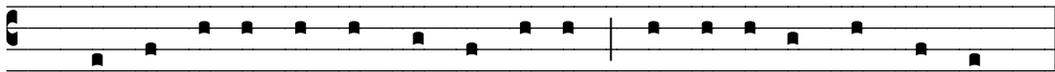
you a-lone are the Most High Je- sus Christ, with the



Ho-ly Spir- it, in the glo-ry of God the Fa-ther, A- men.

Music: Columba Kelly, OSB
© Saint Meinrad Archabbey, All Rights Reserved, 2012

An Antiphon based on the Prodigal Son Parable Appropriate for a Penance Service Based on the 8th mode psalm tone



8. Dix- it Do- mi- nus Do- mi- no me- o: se- de a dex- tris me- is.

As found in the Graduale Romanum:

CO. VIII
BCKS

Lc. 15, 32

L 60
E131

O -pórtet te * fi- li gaudé- re, qui- a frater tu- us mór-
tu- us fú- e-rát, et re- ví- xit; per- i- e- rat, et invéntus est.

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!

Lk 15:32

CO.
VI

T was fitting my son, to make merry and be glad,
for this your brother was dead, and is a-live; he was lost,
and now he is found.

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.

6. The word be-came flesh, and we have seen his glo - ry.

THE FOUR BASIC MODES IN ONE ANTIPHON

The Communion Antiphon *Comedite pinguia,*

The structure pitches of the antiphon:



Co-me-di-te pin-gui-a, et bi-bi-te mul-sum, (6th mode)



et mit-ti-te par-tes e-is qui non prae-pa-ra-ve-runt si-bi: (4th mode)



sanc-tus e-nim di-es Do-mi-ni est, no-li-te con-tri-sta-ri: (1st mode)



gau-di-um et e-nim Do-mi-ni est for-ti-tu-do no-stra. (8th mode)

The original ornamented antiphon:



Co-me-di-te pin-gui-a, et bi-bi-te mul-sum,



et mit-ti-te par-tes e-is qui non prae-pa-ra-ve-runt si-bi:



sanc-tus e-nim di-es Do-mi-ni est, no-li-te con-tri-sta-ri:



gau-di-um et e-nim Do-mi-ni est for-ti-tu-do no-stra.

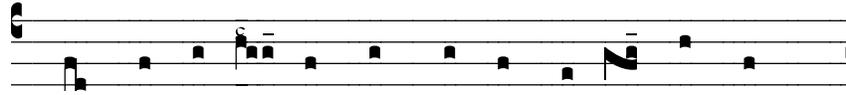
AN ENGLISH LANGUAGE SETTING

Comedite pingua

(Cf. *Gradual triplex*, p. 268)



8. O come and eat rich foods and drink sweet wine.



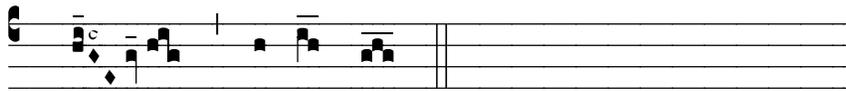
and send a share to those who have pre-pared noth-ing



for them-selves. For this day is sac-red to the Lord our

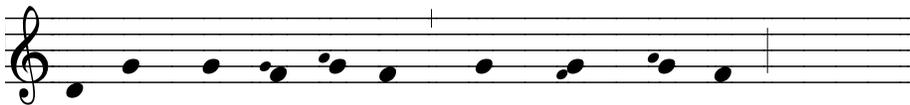


God, do not give way to sad-ness, for the joy of the



Lord is our strength.

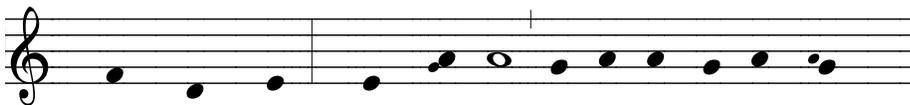
A SIMPLE VERSION



O come and eat rich foods and drink sweet wine.



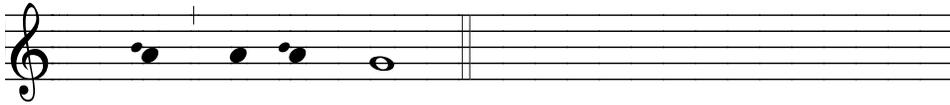
and send a share to those who have pre-pared noth-ing



for them-selves. For this day is sac-red to the Lord



our God. Do not give way to sad-ness, for the joy of the



Lord is our strength.

Congregational refrain:



Come and eat, for the joy of the Lord is our strength!

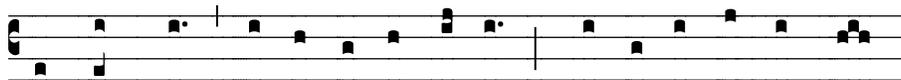
Antiphona VII a

H OSANNA * fí-li- o Da-vid : be-ne-dí- ctus

qui ve- nit in nó-mi-ne Dómi-ni. Rex Is- ra- el :

Ho-sánna in excél-sis.

English Antiphon from the new Roman Missal Mt 21: 9



HO-SAN-NA to the Son of Da-vid! * Bless-ed is he who comes



in the name of the Lord, The King of Is- ra- el: Ho-san-na



in the high- est.

In paradisum (Latin & English)

7. **I** N pa-ra-dí-sum * dedú-cant te Ange-li: in tu-o
advéntu suscí-pi-ant te Márty-res, et perdú-cant te in
ci-vi-tá-tem sanctam Je-rú-sa-lem. Cho-rus Ange-ló-rum te
sus-cí-pi-at, et cum Lá-za-ro quondam páu-pe-re aetér-
nam há-be-as réqui-em.

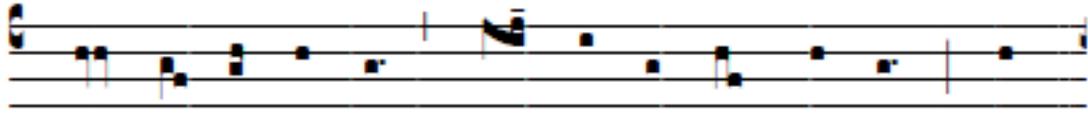


VII
MAY the an-gels take you in-to par-a-dise;
may the mar-tyrs come to wel-come you on your way,
and lead you in-to the ho-ly cit-y, Je - ru-sa-lem. May
the choir of an-gels wel-come you, and with La-za-rus
who once was poor, may you have ev-er-last-ing rest.

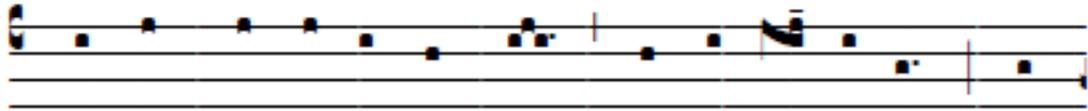


COMMUNION

Lux aeterna



8. May e- ter- nal light shine u- pon them, O Lord, in



the com- pan- y of your saints for e- ter- ni- ty, for



you are full of goodness.

PUER NATUS EST NOBIS

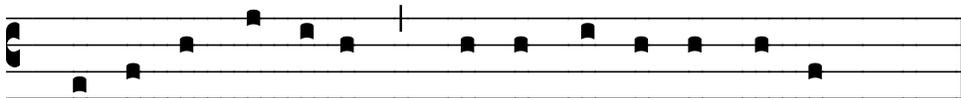
Introit for the Third Mass of Christmas

GT 47-48

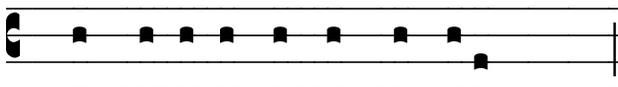
The Structure Pitches



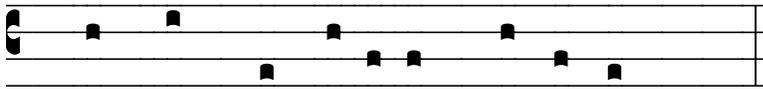
Pu- er na- tus est no- bis et fi- li- us da- tus est no- bis:



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



et vo- ca- bi- tur no- men e- ius



Magn- i con- si- li- i An- ge- lus.

Embellishments for the word *eius*:



e- ius (nómen) e- ius (húmerum) e- 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!

Puer natus est (GT 47-48)

P U-ER • na- tus est no- bis, et fi- li- us
 dá- tus est no- bis: cú- ius impé- ri- um su- per
 hú- me- rum e- ius: et vo- cá- bi- tur nómen
 e- ius, magni consi- li- i An- ge- lus. Ps. Can- tá- te
 Dómi- no cánti- cum no- vum: qui- a mi- ra- bí- li- a fe- cit.

Is. 9, 6; Ps. 97

L 20
E 30

Intr.
vii

T O- day, a child is born for us To- day, a son is
 giv'n to us; pow-er and au-tho- ri- ty now rest u-pon
 his should- ers and his name shall be called: Won- der
 Coun- se- lor and Prince of Peace.

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 trust- ed;

let me not be put to shame. Nor let my e- ne- mies ex- ult o- ver me;

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

Text: ICEL

Music: Columba Kelly © Saint Meinrad Archabbey 2011

ALL RIGHTS RESERVED

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)

RBAKS Antiphona ad introitum VIII *Ps. 24, 1-4*

A
D te levá-vi * á-nimam me-am :
De-us me-us in te confí-do,
non e-ru-bé-scam : neque irri-de-ant me
in-í-mí-ci me-í : ét-e-nim ũ-ni-vér-si qui te exspé-
ctant, non confun-dén-túr. *Ps. Vi-* as tu-as, Dómi-ne, de-
mónstra mi-hi : et sémi-tas tu-as [é]-do-ce me.

L 7
SG 376
p. 83

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.

Introit
viii

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 a-lone

do not con-found me in my ex-pec-ta-tion.

The Communion Antiphon for the Christmas Midnight Mass

L 19
E 26CO. VI
RBCKS

I

N splēndō-ri-bus sanctō-rūm,* ex ū-te-ro

ān-tē lū-cī-fe-rum gē-nu-i tē.

Speak the text with great energy and a sense of excitement: "i-----N **spen-dor**—i- 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 ♩ = 180
 Cantor sings to Fermata then all repeat:

Soprano 1
 Ho - ly, ho - ly, ho - ly Lord God of hosts.

Soprano 2
 Ho - ly, ho - ly,, ho - ly Lord God of hosts.

Alto
 Ho - ly, ho - ly ho - ly Lord God of hosts.

Tenor
 Ho - ly, ho - ly, ho - ly Lord God of hosts.

Bass
 Ho - ly, ho - ly, ho - ly Lord God of hosts.

7 Cantor: All:
 S 1 Heaven and earth are full of your glo - ry. Ho - san - na in the high - est.
 S 2 Ho - san - na in the high - est.
 A Ho - san - na in the high - est.
 T Ho - san - na in the high - est.
 B Ho - san - na in the high - est.

Music: Columba Kelly, © Saint Meinrad Archabbey 2011 ALL RIGHTS RESERVED

2
16

Holy 7th Mode.SATB

Cantor: All:

S 1 Bless-ed is he who comes in the name of the Lord Ho - san - na in the

S 2 Ho - san - na in the

A Ho - san - na in the

T Ho - san - na in the

B Ho - san - na in the

21

S 1 high - - - est.

S 2 high - - - est.

A high - - - est.

T high - - - est.

B high - - - est.

BIBLIOGRAPHY

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.

<http://www.ocp.org/en/products/music/16571.php>

The Passion according to St. John.

http://www.saintmeinrad.edu/monastery_liturgicalmusic.aspx

St. Meinrad Liturgical Music:

Paraclete Press:

<http://www.paracletepress.com/nstore/store.php?cat=133&ID=4>

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

Solesmes, 2003, ISBN 2-85274-241-1

An Overview of Gregorian Chant by Dom Eugène Cardine.

Translated by Dom Gregory Casprini, (Orleans, MA: Paraclete Press) 1992.

Beginning Studies in Gregorian Chant By Dom Eugène Cardine.

Translated by William Tortolano. (Chicago: G.I.A. Publications) 1988.

Gregorian Semiology by Dom Eugène Cardine. Translated by Dr. Robert Fowel[1]s, (Solesmes) 1982.

Gregorian Chant Intonations and the Role of Rhetoric by Columba Kelly (The Edwin Mellen Press, 2003.

ISBN 0-7734-6872-2).

An Introduction to the Interpretation of Gregorian Chant by Columba Kelly (The Edwin Mellen Press, 2006. ISBN

0-7734-5993-6).