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 pronunciation] 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 pronunciation 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 Ecclesiastici 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


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.

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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 Saba-oth.


Bene-dictus qui venit in nomine Domin-i. Hosana in ex-cel-sis.
The Memorial Acclamations

THE ICEL SETTINGS FOR THE MISSAL

Then the Priest sings:

Then the Priest sings:

The mystery of faith.

And the people continue, acclaming:

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 pro-claim your death, O Lord and pro-fess your re-sur-rec-tion un-til you come a-gain.

Mode 7

When we eat this Bread and drink this Cup,

we pro-claim 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-


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 un-gé-
ni-te Ie-su Christe. Dómi-ne De-us, Agnus De-i, Fi-

li-us Patris. Qui tol-lis peccá-ta mundi, mi-se-re-re no-bis.

Qui tol-lis peccá-ta mundi, súsci-pe depre-ca-ti- ó-nem no-

stram. Qui se-des ad déxte-ram Patris, mi-se-re-re no-bis.

Quó-ni-am tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus

Altíssimus, 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

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,
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, only-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*)

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

Spiri- it, in the glo- ry of God the Fa- ther, A- men.

People’s Refrain

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

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

All your creatures shall thank you, O Lord,
and your friends shall re-peat 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 su-r-vive?
But with you is found for-giveness;
for this we re-ver-e 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 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 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!

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.
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:

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!
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.

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THE FOUR BASIC MODES IN ONE ANTIPHON

The Communion Antiphon Comedite pinguia.

The structure pitches of the antiphon:

**6th mode**

Comedite pinguia, et bi-bite mul-sum,

**4th mode**

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

**1st mode**

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

**8th mode**


The original ornamented antiphon:
THE ORIGINAL NOTATION

Commedite pinguia et bibite mei

sum et mittite partes eis qui

non preparauertum fibi sanctus

enim dies Domini est nolite contri

stari gaudium et enim Domini est

fortitudo nostra

Communion antiphon Comedite pinguia, in E 121

THE NOTATION IN THE GRADUALE TRIPLEX

Communion antiphon Comedite, in Graduale Triplex, p.268
AN ENGLISH LANGUAGE SETTING

Comedite pinguia
(Cf. Gradual triplex, p. 268)

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

and send a share to those who have prepared nothing for themselves. For this day is sacred to the Lord our God, do not give way to sadness, 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 prepared nothing for themselves. For this day is sacred to the Lord
our God. Do not give way to sadness, for the joy of the

Lord is our strength.

Congregational refrain:

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

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.

N para-dí-sum * dedú-cant te Ange-li: in tu-o

advéntu suscí-pi- ant te Márt-y-res, et perdú-cant te in
ci-vi-tá-tem sanctam Je-rú-sa-le-m. Chó-rus Ange-ló-rum te

sus-ci-pi-at, et cum Lá-za-ro quondam páu-pe-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-le-m. 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.
PUER NATUS EST NOBIS
Introit for the Third Mass of Christmas
GT 47-48
The Structure Pitches

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
et filius datus est nobis:
cuius imperium super hu-merum eius:
et vocatur nomen eius
Magni consili i Angelus.

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

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

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 $\frac{\text{d}}{} = 180$

Cantor sings to Fermata then all repeat:

Soprano 1

Soprano 2

Alto

Tenor

Bass

7
Cantor:
Heaven and earth are full of your glory. Ho - san - na in the high - est.

All:

S 1

S 2

A

T

B

Ho - san - na in the high - est.

Ho - san - na in the high - est.

Ho - san - na in the high - est.

Ho - san - na in the high - est.
Cantor: Blessed is he who comes in the name of the Lord. Hosanna in the highest.

All: Hosanna in the highest.

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The official web site for the abbey of Solesmes.

http://www.giamusic.com/sacred_music/music_search.cfm
Resporsorial 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.

Gregorian Semiology by Dom Eugène Cardine. Translated by Dr. Robert Fowels, (Solesmes) 1982.
