

Handout Notes for Chant Class 2012

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-tí-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.

LATIN, ICEL & KELLY CHANTS

THE AGNUS DEI IN LATIN



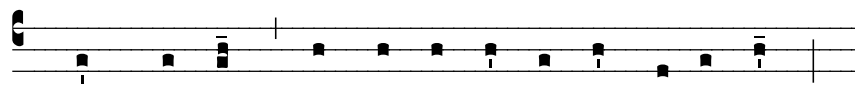
Ag-nus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.
Ag-nus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.
Ag-nus De-i, * qui tol-lis pec-cá-ta mun-di: do-na no-bis pa-cem.

THE AGNUS DEI IN ENGLISH (ICEL)

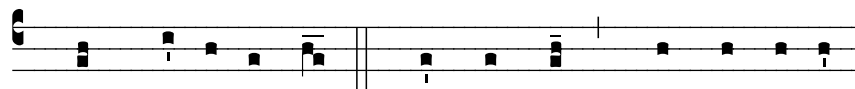


Lamb of God, * you take a-way the sins of the world,
have mer-cy on us.
Lamb of God, * you take a-way the sins of the world,
have mer-cy on us.
Lamb of God, * you take a-way the sins of the world,
grant us peace.

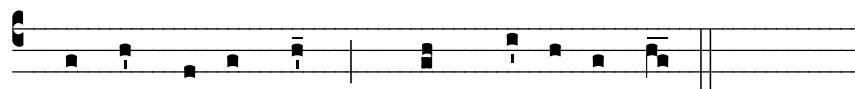
The *Agnus Dei XVIII* in English



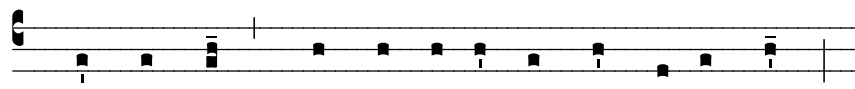
LAMB of God, * you take a-way the sins of the world,



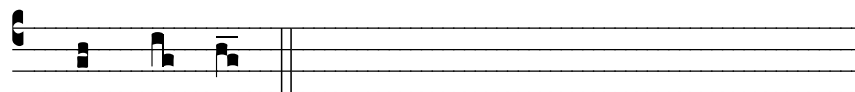
have mer-cy on us. Lamb of God, * you take a-way



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



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



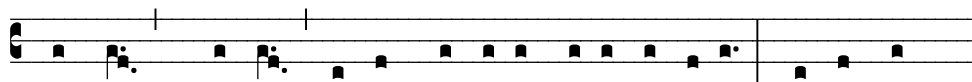
grant us peace.

Text: ICEL

Music: Columba Kelly, © Saint Meinrad Archabbey, 2011

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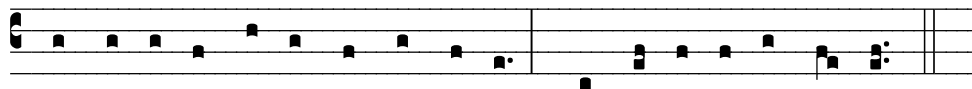
SANCTUS XVIII



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

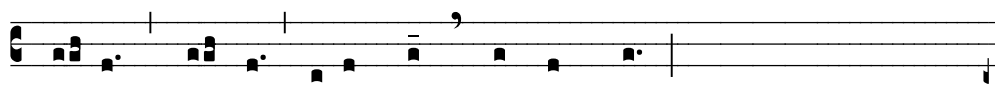


Caeli et ter-ra glo-ri-a tu-a. Ho-sán-na in ex-cél-sis. Be-ne-dic-tus

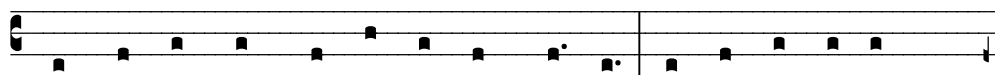


Qui ve-nit in no-mi-ne Do-mi-ne. Ho-sán-na in ex-cél-sis.

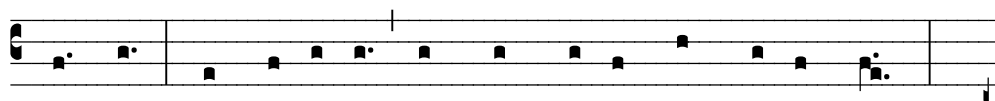
An English language setting



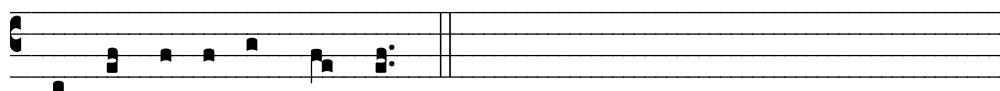
Ho- ly, * ho- ly, ho- ly Lord, God of hosts.



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

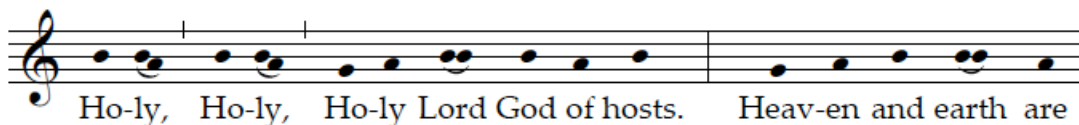


high- est. Bless- ed is he who comes in the name of the Lord.

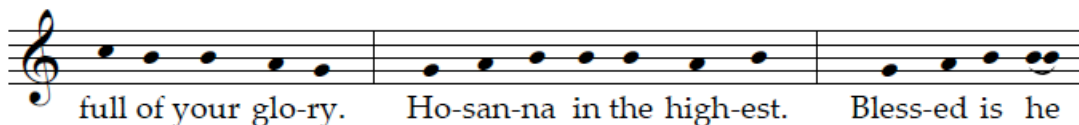


Ho- san- na in the high- est.

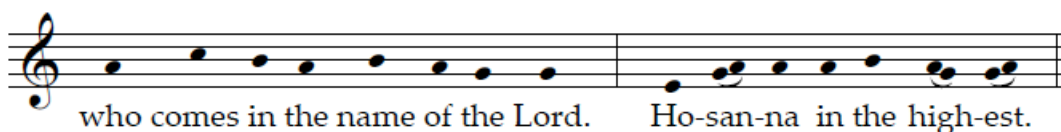
The ICEL setting for the new Roman Missal



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

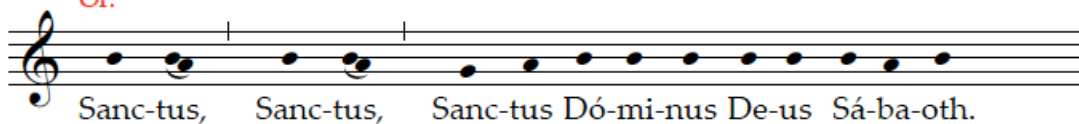


full of your glo-ry. Ho-san-na in the high-est. Bless-ed is he

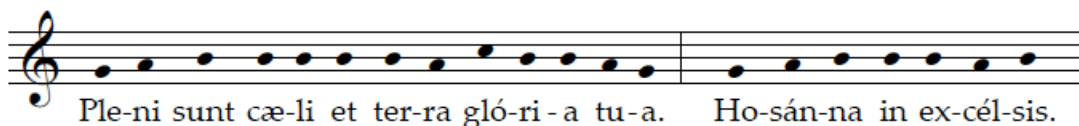


who comes in the name of the Lord. Ho-san-na in the high-est.

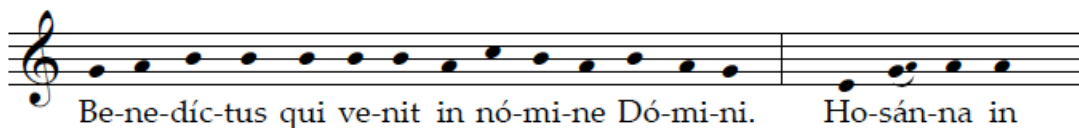
Or:



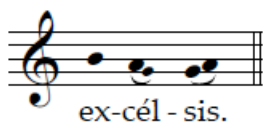
Sanc-tus, Sanc-tus, Sanc-tus Dó-mi-nus De-us Sá-ba-oth.



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

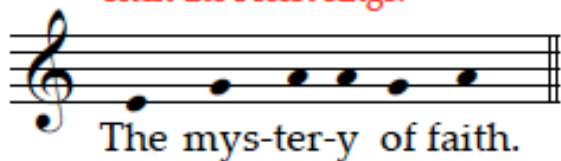


ex-cél - sis.

The Memorial Acclamations

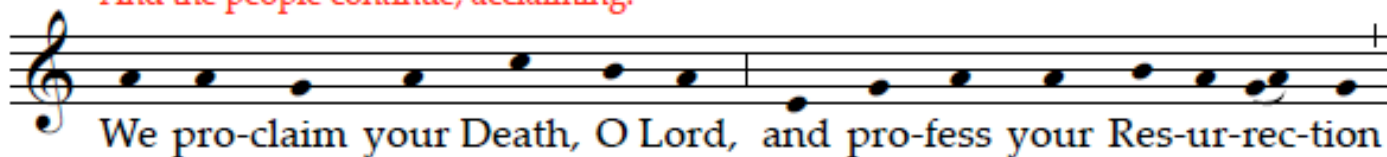
THE ICEL SETTINGS FOR THE MISSAL

Then the Priest sings:

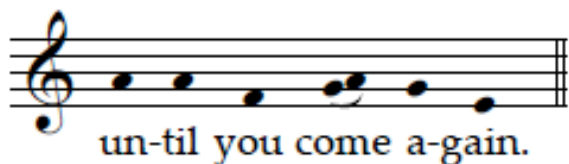


The mys-ter-y of faith.

And the people continue, acclaiming:

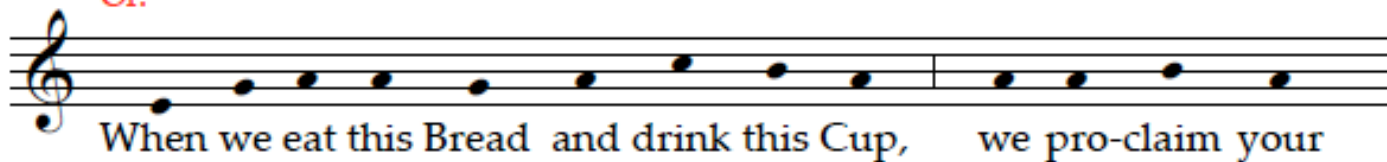


We pro-claim your Death, O Lord, and pro-fess your Res-ur-rec-tion



un-til you come a-gain.

Or:

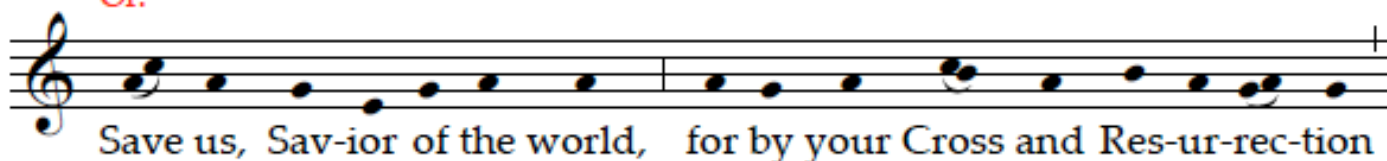


When we eat this Bread and drink this Cup, we pro-claim your

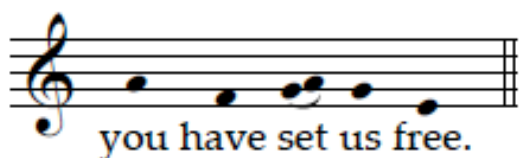


Death, O Lord, un-til you come a-gain.

Or:



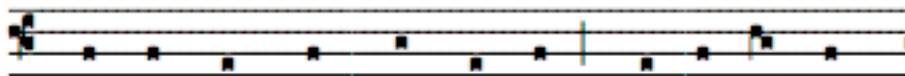
Save us, Sav-ior of the world, for by your Cross and Res-ur-rec-tion



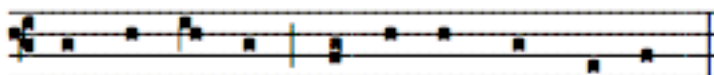
you have set us free.

MEMORIAL ACCLAMATIONS

Mode 2



We pro-claim your death, O Lord and pro-fess your

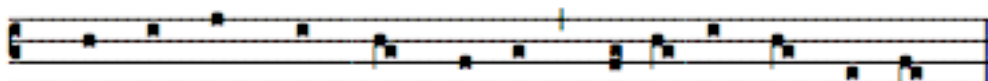


re-sur-rec-tion un-til you come a-gain.

Mode 7

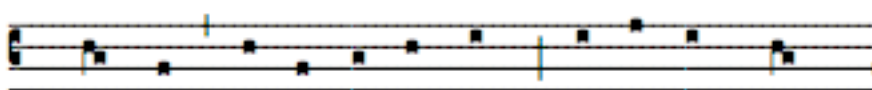


When we eat this Bread and drink this Cup,

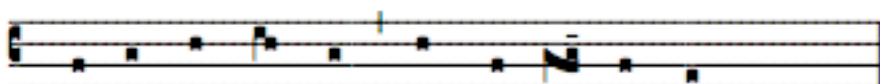


we pro-claim your death, O Lord, un-til you come a-gain.

Mode 8



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



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

Text: ICEL

Music: Columba Kelly, © Saint Meinrad Archabbey 2011
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The Gloria from Mass XV

IV
G Ló-ri-a in excélsis De-o. Et in terra pax homi-
ni-bus bonae voluntá-tis. Laudá-mus te. Be-ne-dí-cimus te.
Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus 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 mundí, mi-se-ré-re no-bis.
Qui tol-lis peccá-ta mundí, sú-sci-pe depre-ca-ti-ó-nem no-

stram. Qui se-des ad déxte-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-s-si-mus, Ie-su Chri-ste. Cum Sancto Spi-ri-tu, in gló-
rí-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)

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, 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.

Text: ICEL

Music: Columba Kelly © Saint Meinrad Archabbey 2012

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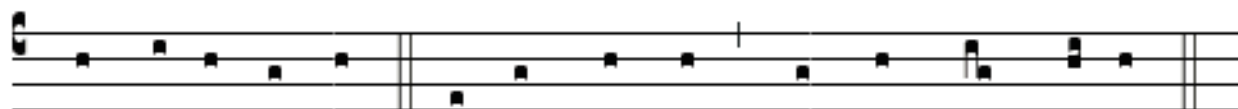
Mode IV



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



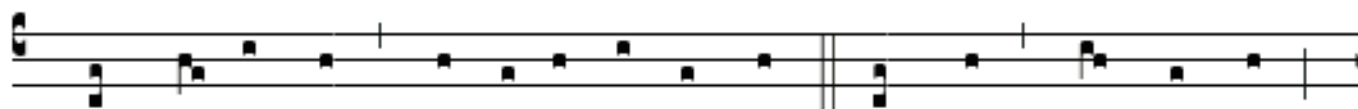
of good will. We praise you, we bless you, we a- dore you,



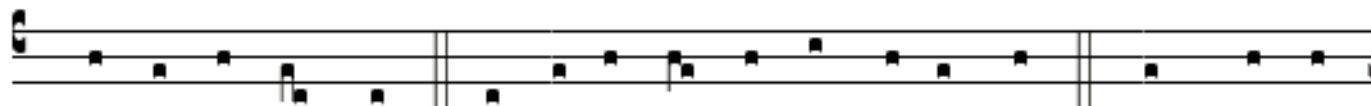
we glo- ri- fy you, we give you thanks for your great glo- ry,



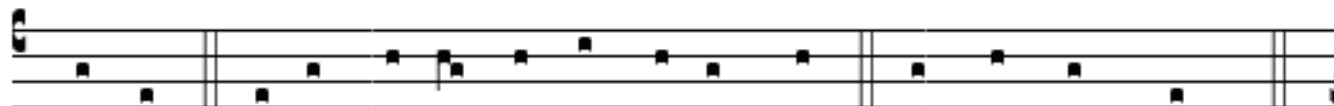
Lord God, heav- en- ly King, O God, al- migh- ty Fa- ther.



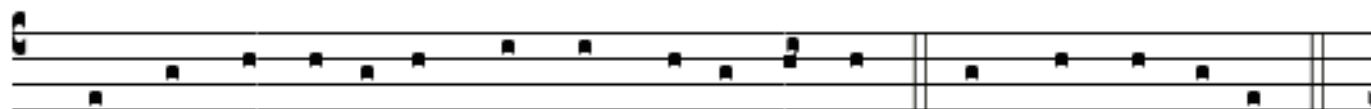
Lord Je- sus Christ, on- ly- be- got- ten Son, Lord God, Lamb of God,



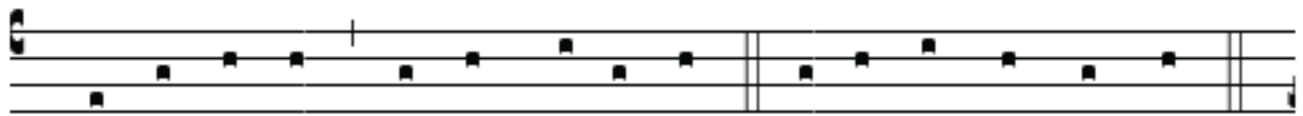
Son of the Fa- ther, you take a- way the sins of the world, have mer- cy



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



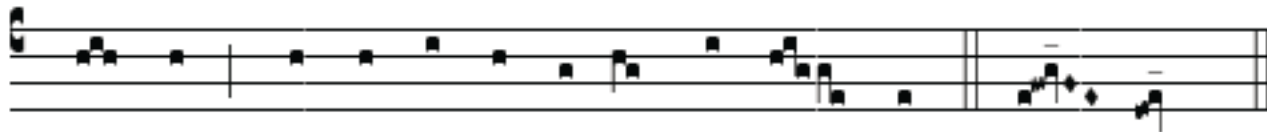
you are seat- ed at the right hand of the Fa- ther, have mer- cy on us.



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



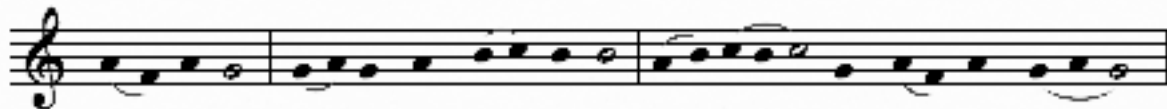
Spir- it, in the glo-ry of God the Fa- ther, A- men.

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

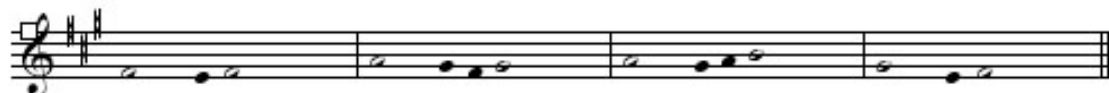
Psalm Tones Set Moods

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.

Mode2: (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 thun-der praise,
let the land and all it bears re-joyce,
all the trees of the wood shout for joy.

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



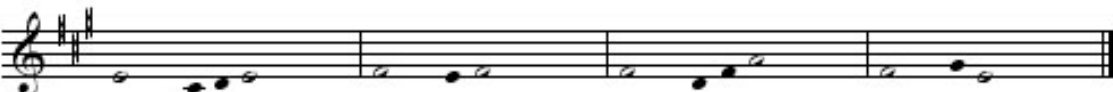
How can I re-pay the Lord
for his good-ness to me?
The cup of salvation I will raise:
I will call on the name of the Lord.

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.

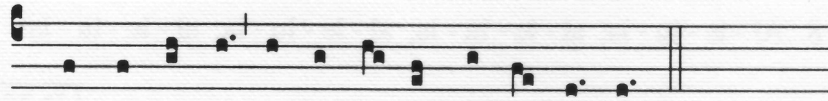
Mode 8: (Ps.129/130:7-8) authoritative, a narrator's voice



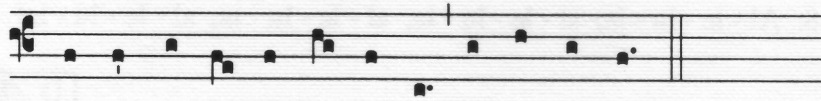
Because with the lord there is mercy
and fullness of re-demption,
Israel indeed he will re-deem
from all its in-iquity.

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.

Eight Chant Alleluia Refrains for congregational use in the eight modes



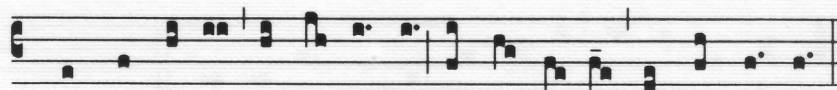
1. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!



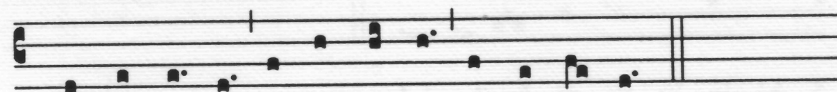
2. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!



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



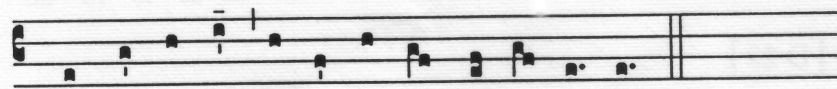
4. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!



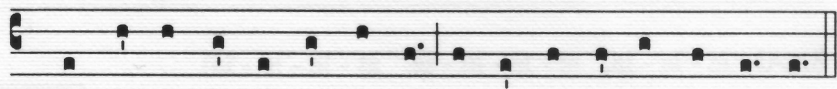
5. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!



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!



8. Al - le - lu - ia, 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

Lc. 15, 32

CO. VIII
BCKS

L 60
E131

O - pōrtet te * fi- li gaudé- rē, qui- a frater tu- us mōr-
tu- us fū- e- rāt, et rē- vi- xit; per- i- e- rat, et invēntus 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!

An English Language Setting

Lk 15:32

CO. VII

I 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.

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 quon-dam 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.

Antiphona VII a

H OSANNA * fi-li- o Da-vid : be-ne-di- ctus
 qui ve- nit in nó-mi-ne Dómi-ni. Rex Is- ra- òl :
 Ho-sánna in excél-sis.

Mt. 21: 9

Ant.
 vii

H O-SAN-NA to the Son of Da- vid, the King of Is- ra- el.

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)

Ps. 109, 3

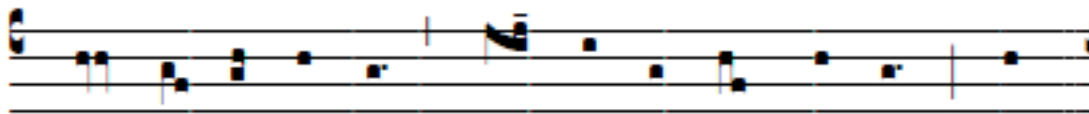
L 19
 E 26

CO. VI
 RBCKS

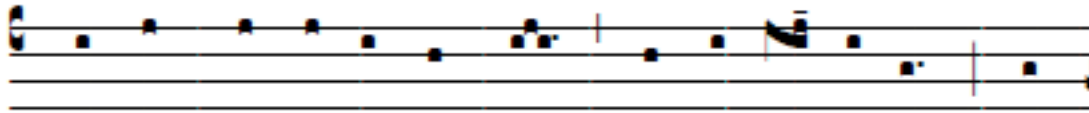
I N spléndo- ri-bus sanctó- rum, * ex ú- te- ro
 an- té lú- cí- fe- rum gé- nu- i tē.

COMMUNION

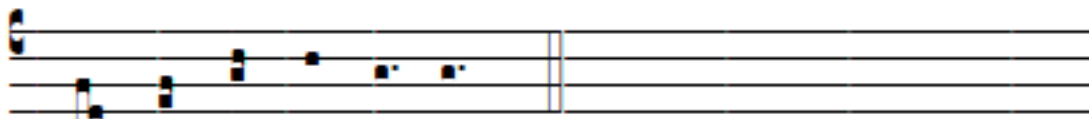
Lux aeterna



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

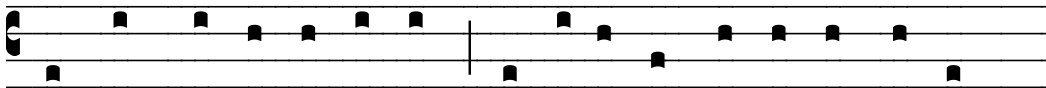


the com- pan- y of your saints for e- ter- ni- ty, for

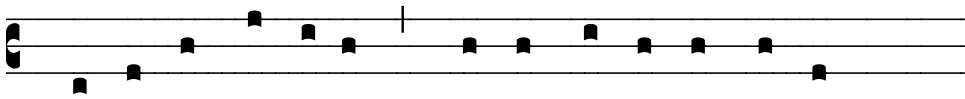


you are full of goodness.

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



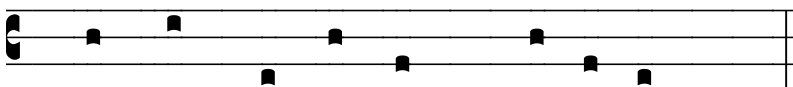
Pu- er na- tus est no- bis et fi- li- us da- tus est no- bis:



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



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



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!

Puer natus est (GT 47-48)

P U-ER • na- tus est no- bis, et fi- li- us
da- 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 consí- 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

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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)

RBIAKS Antiphona ad introitum VIII Ps. 24, 1-4

A De te levá-vi * á-nimam me-am :
De-us mé-us in te confi-do,
non e-ru-bé-scam : neque irri-de-ant mé-
in-imí-ci me-í : ét-e-nim ũ-ni-vér-si qui te exspé-
ctant, non confun-dén-túr. Ps. Ví-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 49
E 26

CO. VI
RBCKS

Ps. 109, 3

I N spléndo-ri-bus sanctó-rum, ex ú-te-ro
án-tē lú-cí-fe-rum gé-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.

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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.