

Using Antiphons and Chant in the Liturgy

with

Angela Westhoff-Johnson



Presenter



Angela Westhoff-Johnson
Manager of Music Editorial

Before we get started...

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 - Answers will be given at the end



Antiphons

Antiphonal chants accompany liturgical actions:

- the entrance of the officiant (INTROIT)
- the collection of offerings (OFFERTORY)
- the distribution of sanctified bread and wine (COMMUNION)

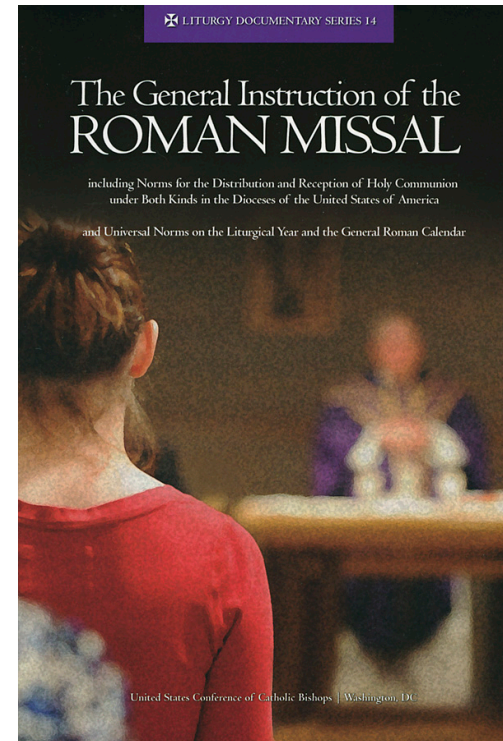
(Responsorial chants expand on readings and lessons—
Responsorial Psalm and Gospel Acclamation.)



Entrance Antiphons

The purpose or function is to accompany the procession by proclaiming the proper prayer of the day.

from the *General Instruction of the Roman Missal* (GIRM)



Entrance Antiphons

47. After the people have gathered, the Entrance chant begins as the priest enters with the deacon and ministers. The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.

48. The singing at this time is done either alternately by the choir and the people or in a similar way by the cantor and the people, or entirely by the people, or by the choir alone.



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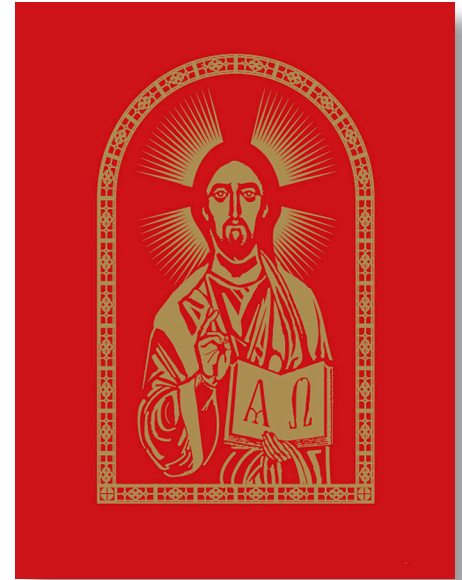
In the dioceses of the United States of America there are four options for the Entrance Chant:

1. the antiphon from the ***Roman Missal*** or the antiphon with its Psalm from the ***Roman Gradual (Graduale Romanum)*** as set to music there or in another musical setting;
2. the seasonal antiphon and Psalm of the ***Graduale Simplex (Simple Gradual)***;
3. a song from another collection of psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms;
4. a suitable liturgical song similarly approved by the Conference of Bishops or the Diocesan Bishop.



Using Antiphons and Chant in the Liturgy

- Latin Gregorian Chants, the Sung Propers, are found in the *Graduale Romanum*. (Introit, Offertory and Communion)
- English Antiphon texts, the Spoken Propers, are found in the *Roman Missal, Third Edition*. (Entrance and Communion only)
- While it is stated that the Roman Missal Antiphons are designed for spoken Masses, this does not imply they *cannot* be sung.
- The *Spoken Propers* are printed in the Roman Missal (Sacramentary); the *Sung Propers* are found in the Roman Gradual (Graduale Romanum).



Using Antiphons and Chant in the Liturgy

Antiphonal chants such as the Introit and Communion originally referred to chants in which two choirs sang in alternation. One choir sang the verses of a psalm, the other sang a refrain, the antiphon.

Ordinary chants, such as the Kyrie and Gloria, are not considered antiphonal chants, although they are often performed in *antiphonal* style.



Using Antiphons and Chant in the Liturgy

Saint Meinrad Entrance and Communion Antiphons for the Church Year

Columba Kelly, OSB



Using Antiphons and Chant in the Liturgy

The melodies of the antiphons in the Saint Meinrad resource are *inspired by* the Latin Gregorian chants in the *Graduale*, but they are not identical. They follow the modality and imitate the melodic patterns but they use the rhythm of the English language.

There are eight tones used for the Psalm Verses. These are commonly called the “Meinrad Tones”. Each one corresponds with the Mode of the Antiphon.



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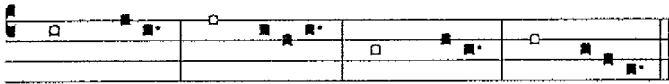
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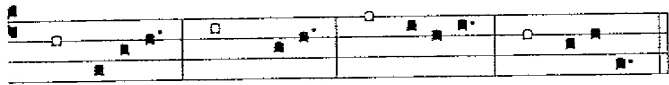
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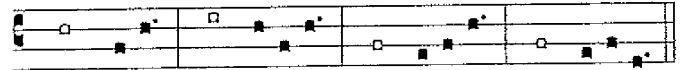
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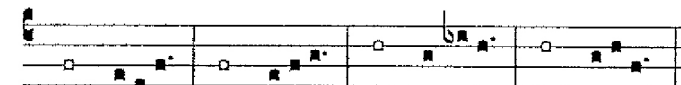
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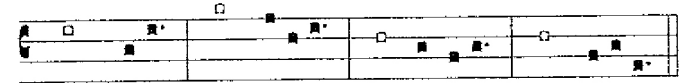
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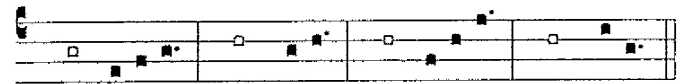
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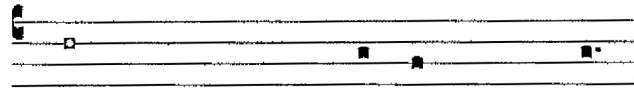
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Appendix

THE SAINT MEINRAD TONES

The music for each verse of the psalm consists of the reciting tone, one or two preparatory notes, and the dotted note that corresponds to the final accent of the verse.

Reciting Tone *Preparatory notes* *Final Accent*



Sing a new song to the Lord

When singing these psalm tones, it is important to **avoid treating every syllable as if they were of equal importance.** Rather, it is essential to maintain the flow and rhythm of natural speech.

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FIRST SUNDAY OF ADVENT

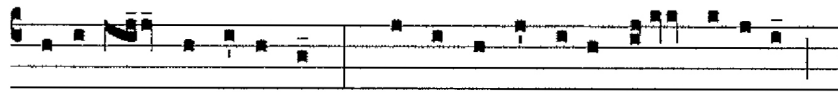
Entrance Antiphon

Cf. Ps 24: 1-3

Mode 8



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.

(Psalm 24[25]: GR, p. 15)

Congregational Refrain:



To you, O God, I lift up my soul,

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FIRST SUNDAY OF ADVENT

Entrance

Entrance Antiphon

Mode 8

Speech tempo, phrasing and emphasis

Ct. 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 en - c - mies ex - ult o - ver me; and let none who hope in you be put to shame.

Congregational Refrain

To you, O God, I lift up my soul.

6

First Sunday of Advent, cont. (2)

VERSE 1: Psalm 25(24):4-5

1. O LORD, make me know your ways. Teach me your paths. Guide me in your truth, and teach me; for you are the God of my sal - vation. I have hoped in you all day long.

VERSES 2, 3: Psalm 25(24):6, 7

2. Remember your compas - sion, O LORD, and your merci - ful love,
3. Do not remember the sins of my youth, nor my trans - gressions.
2. () for they are from of old.
3. In your merciful love re - member me, because of your goodness, O LORD.

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Using Antiphons and Chant in the Liturgy

FIRST SUNDAY OF LENT

Entrance

Entrance Antiphon

Mode 8

Speech tempo, phrasing and emphasis

Cf. Ps. 91(90):15-16

When he calls _____ on me, I _____ will _____ an - swer him; I _____ will de -

liv - er him and give him glo - ry, I _____ will grant _____ him

length _____ of days. _____

Congregational Refrain

Show us, O Lord, your sav - ing pow - er.

First Sunday of Lent, cont. (2)

VERSES 1, 3: Psalm 91(90):1-2, 5-6

1. He who dwells in the shelter of the Most High, and abides in the shade of the Al - mighty,
3. You will not fear the terror of the night, nor the arrow that flies by day,

1. says to the LORD, "My refuge, my stronghold, my God in whom I trust!"
3. nor the plague that prowls in the darkness, nor the scourge that lays waste at noon.

VERSE 2: Psalm 91(90):3-4

2. He will free you from the snare of the fowler, from the destruc - tive plague; he will conceal you with

2. his pinions, and under his wings you will find refuge. His faithfulness is buckler and shield.

Using Antiphons and Chant in the Liturgy

These Entrance and Communion Antiphons can be sung in a number of ways:

The antiphon may be sung:

1. Alone as a Call to Worship or before a hymn:
Antiphon is sung by choir or cantor, then a hymn is sung by the assembly.
2. Repeated with psalm verses: Antiphon is sung by choir; psalm verse is sung by cantor; antiphon is then repeated by choir, etc., concluding with the antiphon.



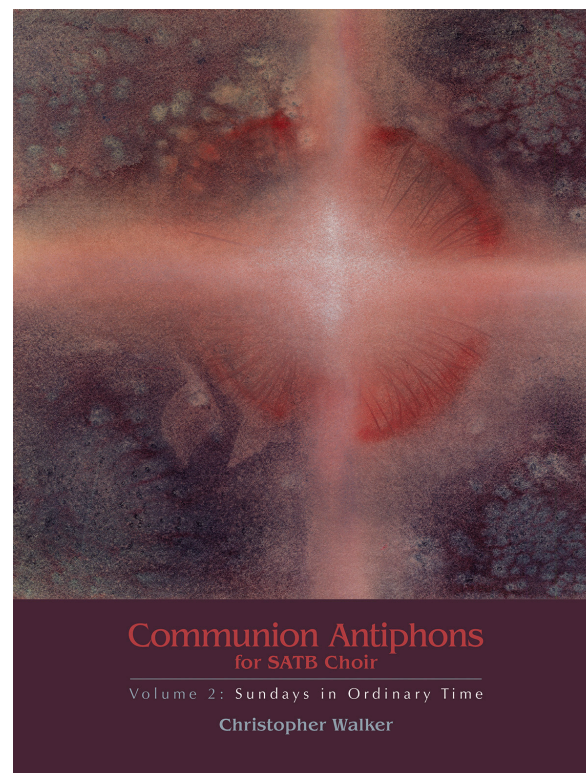
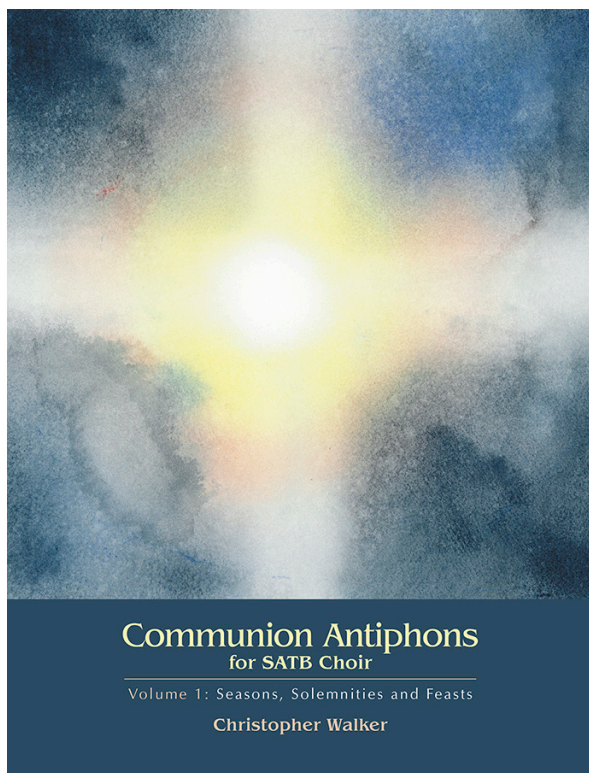
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3. As a complete Entrance or Communion procession: Antiphon is sung by choir or cantor, followed by the Congregational Refrain sung by a cantor and repeated by the assembly; psalm verses are sung by cantor, alternating with Congregational Refrain, and then the antiphon is again sung by the choir or cantor to conclude.
4. In simpler form, when resources and/or rehearsal time are limited: Congregational Refrain is sung first by a cantor and then repeated by the assembly. The cantor continues with psalm verses alternating with the congregational refrain as needed. The antiphon is omitted.



Communion Antiphons for SATB Choir

Christopher Walker



Using Antiphons and Chant in the Liturgy

Short choral antiphons in various styles from plainchant to full choral arrangements.

3 Third Sunday in Ordinary Time
Look Toward the Lord (Psalm 34:6)

Flowingly joyful (♩ = ca. 138) Christopher Walker

UNISON VERSION *mp*

Look to-ward the Lord and be rad - iant, and be rad - iant;

let your fa - ces not be a-bashed. Look to-ward the Lord, look ____ to-ward the Lord.

Fine

Flowingly joyful (♩ = ca. 116) slower than unison version above

SATB VERSION *mp*

Soprano
Alto
Tenor
Bass

Look ____ to - ward the Lord and be rad - iant, and be

rad iant; let your fa - ces not be a-bashed.

Look ____ to - ward the Lord, look ____ to - ward the Lord.

Fine

Alternative Antiphon on following page.

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6 Sixth Sunday in Ordinary Time
They Ate and Had Their Fill (Psalm 78:29-30)

Christopher Walker

(♩ = ca. 108)

Soprano *mp*

They ate and had their fill, and what they craved the Lord gave them;

Alto

Tenor

Bass *mp*

they were not dis - ap - point - ed in what they craved.

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Chant

A chant is the rhythmic speaking or singing of words or sounds, often primarily on one or two main pitches called reciting tones. Chant is common in diverse spiritual traditions and varying cultures.

Gregorian Chant takes its name from Pope St. Gregory the Great

Simple chants – for congregational participation

More complex – antiphons for lauds and vespers.
Not too difficult for monastic communities



Chant

Complex chant – for solo cantors or small groups. These are more elaborate.

Gregorian melodies are traditionally written using neumes. (Originally these marks did not indicate the exact notes or rhythms. Later, relative pitches were indicated through heightened neumes. Eventually, modern musical notation was the result.)



Chant Resource



Chants every choir should know

- *Conditor Alme Siderum* (Advent)
- *Attende Domine* (Lent)
- *Parce Domine* (Lent)
- *Pange Lingua Gloriosi* (Holy Thursday)
- *Ubi Caritas* (General)
- *Ave Verum Corpus* (Eucharistic)
- *Alma Redemptoris Mater* (Marian)
- *Regina Caeli* (Marian)
- *Salve Regina* (Marian)
- *Ave Maria* (Marian)
- *Veni Creator Spiritus* (Pentecost, Confirmation, Ordination)



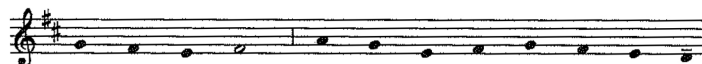
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HYMNS AND CHANTS—SEASONAL

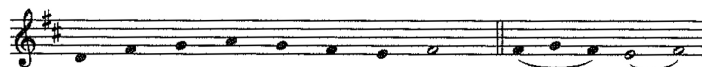
CONDITOR ALME SIDERUM



1. Cón - di - tor al - me sí - de - rum, ae - tér - na lux
2. Qui cón - do - lens in - té - ri - tu mor - tis pe - rí
3. Ver - gén - te mun - di vés - pe - re, u - tí spon - sus
4. Cu - ius for - ti po - tén - ti - ae ge - nu cur - ván
5. Te, San - cte, fi - de quaé - su - mus, ven - tú - re iu
6. Sit, Chri - ste, rex pí - is - si - me, tí - bí Pa - trí



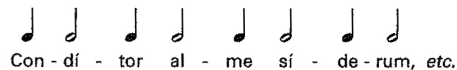
1. cre - dén - ti - um, Chri - ste, re - dém - ptor ó - mni - um,
2. re - saé - cu - lum, sal - vá - sti mun - dum lán - gui - dum,
3. de thá - la - mo, e - grés - sus ho - ne - stís - si - ma
4. tur ó - mni - a; cae - lé - sti - a, ter - ré - stri - a
5. dex saé - cu - lí, con - sér - va nos in tém - po - re
6. que gló - ri - a cum Spí - ri - tu Pa - rá - cli - to,



1. e - xáu - di pre - ces súp - pli - cum.
2. do - nans re - is re - mé - dí - um,
3. Vír - gin - is ma - tris cláu - su - la.
4. nu - tu fa - tén - tur súb - dí - ta.
5. ho - stis a te - lo pér - fi - di.
6. in sem - pí - tér - na saé - cu - la. A - men.

Text and music: Chant, Mode IV; *Liber Hymnarius*, 1983.

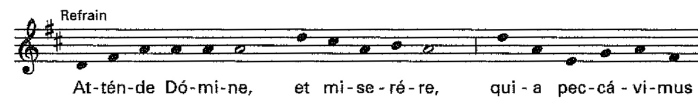
Note: This hymn may be sung effectively in triple rhythm:



HYMNS AND CHANTS—SEASONAL

ATTENDE DOMINE

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- ti - bí.
1. Ad te Rex sum - me, óm - ni - um Re - dém - ptor,
 2. Déx - te - ra Pa - tris, la - pis an - gu - lá - ris,
 3. Ro - gá - mus, De - us, tu - am ma - ie - stá - tem:
 4. Tí - bí fa - té - mur, crí - mi - na ad - mis - sa:
 5. In - no - cens ca - ptus, nec re - pú - gnans du - ctus;



1. ó - cu - los no - stros sub - le - vá - mus flen - tes:
2. ví - a sa - lú - tis iá - nu - a cae - lé - stis,
3. áu - ri - bus sa - cris gé - mí - tus ex - áu - di:
4. con - trí - to cor - de pán - dí - mus oc - cúl - ta:
5. té - sti - bus fal - sis, pro ím - pí - is da - mná - tus:



1. ex - áu - di, Chri - ste, sup - pli - cán - tum pre - ces.
2. áb - lu - e no - strí má - cu - las de - lí - cti.
3. crí - mi - na no - stra plá - cí - dus in - dúl - ge.
4. tu - a Re - dém - ptor, pí - e - tas i - gnó - scat.
5. quos re - de - mí - sti, tu con - sér - va, Chri - ste.

Text: *Liber Cantualis*, 1983.
Music: Chant, Mode V; *Paris Processional*, 1624; *Liber Cantualis*, 1983.


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HYMNS AND CHANTS—SEASONAL

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UBI CARITAS

Refrain




U - bi cá - ri - tas *est ve - ra De - us i - bi est.

Verses



1. Con-gre - gá - vit nos in u - num Chri - sti a - mor.
2. Si - mul er - go cum in u - num con - gre - gá - mur;
3. Si - mul quo - que cum be - á - tis vi - de - á - mus.



1. Ex - sul - té - mus et in i - pso iu - cun - dé - mur.
2. Ne nos men - te di - vi - dá - mur, ca - ve - á - mus.
3. Glo - ri - án - ter vul - tum tu - um, Chri - ste De - us:



1. Ti - me - á - mus et a - mé - mus De - um vi - vum.
2. Ces - sent iúr - gi - a ma - lí - gna, ces - sent li - tes.
3. Gáu - di - um, quod est im - mén - sum at - que pro - bum,



1. Et ex cór - de di - li - gá - mus nos sin - cé - ro. (to Ref.)
2. Et in mé - di - o no - stri sit Chri - stus De - us. (to Ref.)
3. Saé - cu - la per in - fi - ní - ta sae - cu - ló - rum.

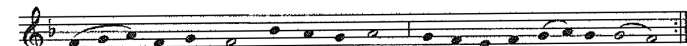
*Text according to Missale Romanum, 1973. Earlier versions use "et amor".

Text and music: Chant, Mode VI; *Graduale Romanum*, 1974.

HYMNS AND CHANTS—SEASONAL

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AVE VERUM CORPUS



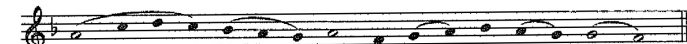
A - ve ve - rum Cor - pus na - tum de Ma - rí - a Vir - gi - ne:
Ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne.



Cu - ius la - tus per - fo - rá - tum flu - xit a - qua
Es - to no - bis prae - gu - stá - tum mor - tis in



et sán - gui - ne: O Je - su dul - cis!
e - xá - mi - ne. O Je - su pi - el




O Je - su fi - li Ma - rí - ae.

Text and music: Chant, Mode VI; *Liber Cantualis*, 1983.

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O SALUTARIS HOSTIA



1. O sa - lu - tá - ris Hó - sti - a, Quae cae - li pan - dis
2. U - ní - trí - nó - que Dó - mi - no Sit sem - pí - tér - na



1. ó - sti - um: Bel - la pre - munt ho - stí - li - a, Da
2. gló - ri - a, Qui ví - tam si - ne tér - mí - no No -




1. ro - bur, fer au - xí - li - um.
2. bis do - net in pá - tri - a. A - men.

Text: St. Thomas Aquinas, 1227-1274; *Liber Cantualis*, 1983.
Music: DUGUET; attr. to Abbé Dieudonne Duguet, 1794-1849.

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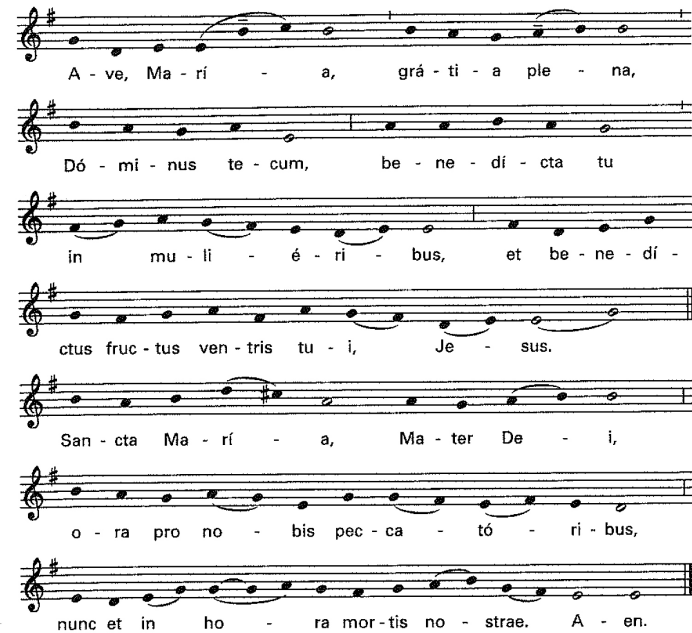
HYMNS AND CHANTS—BLESSED VIRGIN MARY
SALVE REGINA 65



Sal-ve, Re-gi-na, ma-ter mi-se-ri-cór-di-ae, Vi-ta dul-
cé-do et spes no-stra, sal-ve. Ad te cla-má-mus,
éx-su-les, fi-li-i He-vae. Ad te sus-pi-rá-mus,
ge-mén-tes et fien-tes in hac la-crí-má-rum val-le.
E-ia er-go, Ad-vo-cá-ta no-stra, il-los tu-os mí-
se-ri-cór-des ó-cu-los ad nos con-vér-te.
Et Je-sum, be-ne-dí-ctum fruc-tum ven-tris tu-i,
no-bis post hoc ex-sí-li-um os-tén-de.
O cle-mens, O pí-a,
O dul-cis Vir-go Ma-rí-a.

Text and music: Chant, Mode V; *Liber Cantualis*, 1983.

HYMNS AND CHANTS—BLESSED VIRGIN MARY
AVE MARIA 67



A-ve, Ma-ri-a, grá-ti-a ple-na,
Dó-mi-nus te-cum, be-ne-dí-cta tu
in mu-li-é-ri-bus, et be-ne-dí-
ctus fruc-tus ven-tris tu-i, Je-sus.
San-cta Ma-rí-a, Ma-ter De-i,
o-ra pro no-bis pec-ca-tó-ri-bus,
nunc et in ho-ra mor-tis no-strae. A-en.

Text and music: Chant, Mode I; *Liber Cantualis*, 1983.

Questions & Answers



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