

How to Implement the Proper Chants in Your Parish Sunday Mass

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CatholicInstituteofSacredMusic.org

Overview

- ✿ *Tilling the soil*
- ✿ *3 Musical entities*
- ✿ *Plena et actuosa participatio*
- ✿ *Stylistic readiness*
- ✿ *Technical competence for the production of beauty*

Overview

- ✿ *Musical Structure of the Mass*
- ✿ *Resources*
- ✿ *Pedagogy – Learning and Teaching Chant*
- ✿ *Implementing at your parish*
- ✿ *Learning More*

Tilling the Soil

- ✦ *For the celebration of the Eucharist with the people, especially on Sundays and feast days, a form of sung Mass (Missa in cantu) is to be preferred as much as possible, even several times on the same day.*
- ✦ Musicam Sacram 27.

Tilling the Soil

- ✦ *The proper arrangement of a liturgical celebration requires the due assignment and performance of certain functions, by which “each person, minister or layman, should carry out all and only those parts which pertain to his office by the nature of the rite and the norms of the Liturgy.” This also demands that the meaning and proper nature of each part and of each song be carefully observed. To attain this, those parts especially should be sung which by their very nature require to be sung, using the kind and form of music which is proper to their character.*
- ✦ Musicam Sacram 6.

Tilling the Soil

- ✿ *3 Musical Entities*

- ✿ *Clergy*

- ✿ *People*

- ✿ *Choir, with 2 functions*

Clergy

✦ *Between the solemn, fuller form of liturgical celebration, in which everything that demands singing is in fact sung, and the simplest form, in which singing is not used, there can be various degrees according to the greater or lesser place allotted to singing.*

However, in selecting the parts which are to be sung, one should start with those that are by their nature of greater importance, and especially those which are to be sung by the priest or by the ministers, with the people replying, or those which are to be sung by the priest and people together. The other parts may be gradually added according as they are proper to the people alone or to the choir alone.

✦ Musicam Sacram 7.

Clergy

- ✦ *The distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958 (n. 3), is retained, according to the traditional liturgical laws at present in force. However, for the sung Mass (Missa cantata), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation.*
- ✦ *These degrees are so arranged that the first may be used even by itself, but the second and third, wholly or partially, may never be used without the first. In this way the faithful will be continually led toward an ever greater participation in the singing.*
- ✦ Musicam Sacram 28.

Clergy + People

- ✦ *The following belong to the first degree:*
 - ✦ *(a) In the entrance rites: the greeting of the priest together with the reply of the people; the prayer.*
 - ✦ *(b) In the Liturgy of the Word: the acclamations at the Gospel.*
 - ✦ *(c) In the Eucharistic Liturgy: the prayer over the offerings; the preface with its dialogue and the Sanctus; the final doxology of the Canon, the Lord's Prayer with its introduction and embolism; the Pax Domini; the prayer after the Communion; the formulas of dismissal.*
- ✦ *Musicam Sacram 29.*

People and/or Choir

- ✦ *The following belong to the second degree:*
 - ✦ *(a) the Kyrie, Gloria and Agnus Dei;*
 - ✦ *(b) the Creed;*
 - ✦ *(c) the prayer of the faithful.*
- ✦ Musicam Sacram 30.

Choir+

- ✦ *The following belong to the third degree:*
 - ✦ *(a) the songs at the Entrance and Communion processions;*
 - ✦ *(b) the songs after the Lesson or Epistle;*
 - ✦ *(c) the Alleluia before the Gospel;*
 - ✦ *(d) the song at the Offertory;*
 - ✦ *(e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing.*
- ✦ Musicam Sacram 31.

Choir As Support

- ✦ *The custom legitimately in use in certain places and widely confirmed by indults, of substituting other songs for the songs given in the Graduale for the Entrance, Offertory and Communion, can be retained according to the judgment of the competent territorial authority, as long as songs of this sort are in keeping with the parts of the Mass, with the feast or with the liturgical season. It is for the same territorial authority to approve the texts of these songs.*
- ✦ Musicam Sacram 32.

Plena et actuosa participatio

Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as "a chosen race, a royal priesthood, a holy nation, a redeemed people" (1 Pet. 2:9; cf. 2:4-5), is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work.

-Sacrosanctum Concilium, art. 14

Participation

With zeal and patience, pastors of souls must promote the liturgical instruction of the faithful, and also their active participation in the liturgy both internally and externally, taking into account their age and condition, their way of life, and standard of religious culture. By so doing, pastors will be fulfilling one of the chief duties of a faithful dispenser of the mysteries of God; and in this matter they must lead their flock not only in word but also by example.

-Sacrosanctum Concilium, art. 19

Participation

To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.

-Sacrosanctum Concilium, art. 30

Participation

The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Art. 28 and 30.

-Sacrosanctum Concilium, art. 114

Stylistic Readiness

- ✦ *Choice of hymns*
- ✦ *Choice of Mass ordinaries*
- ✦ *Marian antiphons*
- ✦ *A cappella*
- ✦ *Organ vs. other instrument*

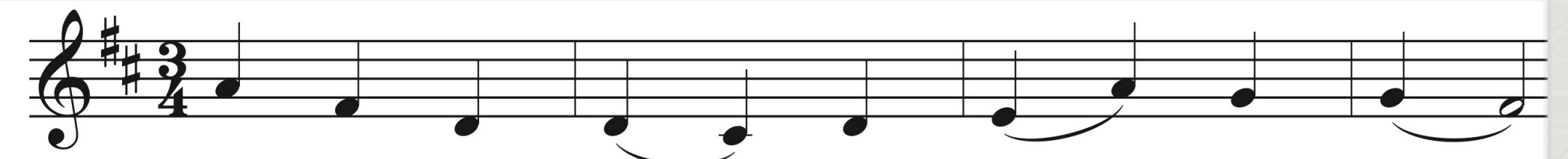
DOMINICA IIC

Communion


Jo 2: 7, 8, 9, 10-11

VI


DI-cit Dó-mi-nus: * Implé-te hýdri-as a-
qua et ferte architri-clí-no. Cum gu-stás-set archi-
tri-clí-nus aquam vi-num fa-ctam, di-cit sponso:
Servá-sti vi-num bo-num us-que adhuc. Hoc signum fe-
cit Je-sus primum co-ram discí-pu-lis su- is.



1. Je - sus, my Lord, my God, my All,
2. Had I but Ma - ry's sin - less heart
3. Thy Bod - y, Soul, and God - head, all,



1. How can I love thee as I ought?
2. To love thee with, my dear - est King,
3. O mys - ter - y of love di - vine.



Gravely Adagio



Violino I
Viola
Cello
Basso

crescendo
crescendola
crescendola

Technical Competence for the Production of Beauty

- ✿ *Dynamic Transcendentals*
 - ✿ *More or less beautiful*
- ✿ *Repertoire choice: sufficient beauty to bear the weight of liturgical repetition*
- ✿ *Choral development*

Musical Structure of the Mass (Choral Perspective)

Ordinary

- ✦ Kyrie
- ✦ Gloria
- ✦ Creed
- ✦ Sanctus
- ✦ Memorial Acclamation
- ✦ Agnus Dei

Proper

- ✦ Introit (Entrance Antiphon)
- ✦ Gradual/Responsorial Psalm
- ✦ Alleluia/Tract
- ✦ (Sequence)
- ✦ Offertory
- ✦ Communion Antiphon

Musical Structure of the Mass

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

- *Tra le Sollecitudini*, 3.

Meaning of the Music

- ✦ *Syllabic*
- ✦ *Neumatic*
- ✦ *Melismatic*

Function in the Liturgy

- ✿ *Proclamation of text*
- ✿ *Accompanying movement*
- ✿ *Meditation*

Musical Structure of the Mass

Proper

- ✦ Introit (Entrance Antiphon)

- ✦ Neumatic

- ✦ Gradual/Responsorial Psalm

- ✦ Melismatic

- ✦ Alleluia/Tract

- ✦ Melismatic

- ✦ (Sequence)

- ✦ Syllabic

- ✦ Offertory

- ✦ Neumatic/Melismatic

- ✦ Communion Antiphon

- ✦ Neumatic

Neumatic

*Dicit Dominus: Implete hydrias qua, et ferte architriclino. Cum gustasset architriclinus aequam vinum factam, dicit sponso: **Servasti bonum vinum usque adhuc.** Hoc signum fecit Jesus primum coram discipulis suis.*

The Lord said: "Fill the jars with water and bring some to the master of the feast." When the master of the feast tasted the water, which had now become wine, he declared to the bridegroom: "**You have kept the good wine until now.**" This was the first sign which Jesus accomplished before his disciples.

DOMINICA IIC

Communion

Jo 2: 7, 8, 9, 10-11

VI



D I-cit Dó- mi- nus: * Implé-te hýdri- as a-
qua et ferte architri-clí- no. Cum gu-stás- set archi-
tri- clí- nus aquam vi-num fa-ctam, di- cit sponso:
Servá-sti vi- num bo- num us-que adhuc. Hoc signum fe-
cit Je-sus primum co-ram discí- pu- lis su- is.

Melismatic

Alleluia, alleluia.
✠. Christ our Pasch is immolated.
Alleluia.

7.
A L-le-lú- ia. * *ij.*

✠. Pascha no-strum immo-lá-

tus est * Chri- stus.

The image shows a musical score for a vocal line. It consists of four staves of music. The first staff begins with a large 'A' and the lyrics 'L-le-lú- ia. * ij.'. The second staff has a double bar line and the lyrics '✠. Pascha no-strum immo-lá-'. The third staff continues the melody. The fourth staff ends with the lyrics 'tus est * Chri- stus.'. The music is written in a style typical of Gregorian chant notation, with square neumes on a four-line staff.

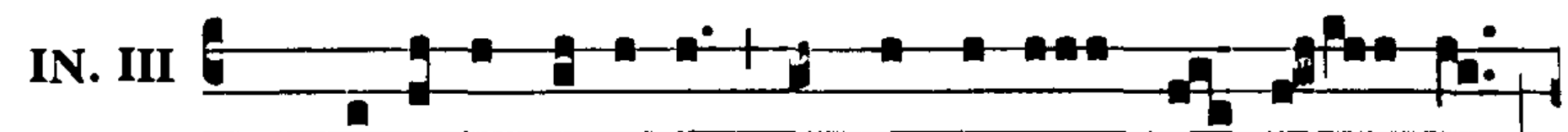
Resources

- ✿ *Cantica Nova Liturgical Planner:*
 - ✿ https://www.canticanova.com/pln_main.htm
- ✿ *Church Music Association of America (CMAA)*
 - ✿ <https://musicasacra.com/music/>
- ✿ *Corpus Christi Watershed (CC Watershed)*
 - ✿ <https://www.ccwatershed.org/completed/>

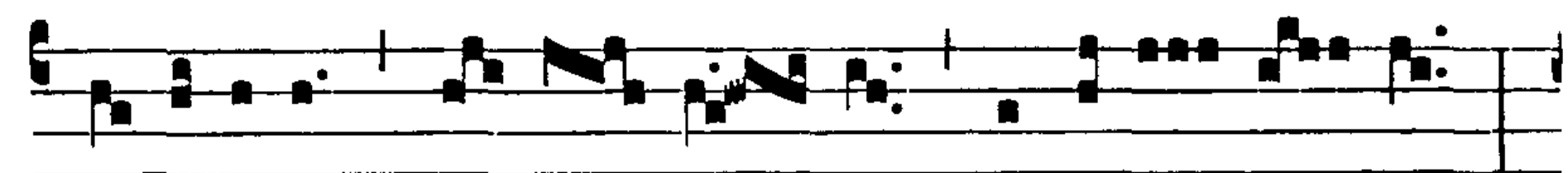
Graduale Romanum/ Gregorian Missal

(Phil. 2: 10, 8, 11) At the name of the Lord let every knee bend, in heaven, on earth and under the earth; for the Lord became obedient unto death, even death on the Cross; that is why Jesus Christ is the Lord, to the glory of God the Father. V. O Lord, hear my prayer, and let my cry come unto you.

Phil. 2, 10. 8. 11; Ps. 101, 2



I N nó-mi-ne Dó-mi-ni * omne ge-nu fle-ctá-tur,



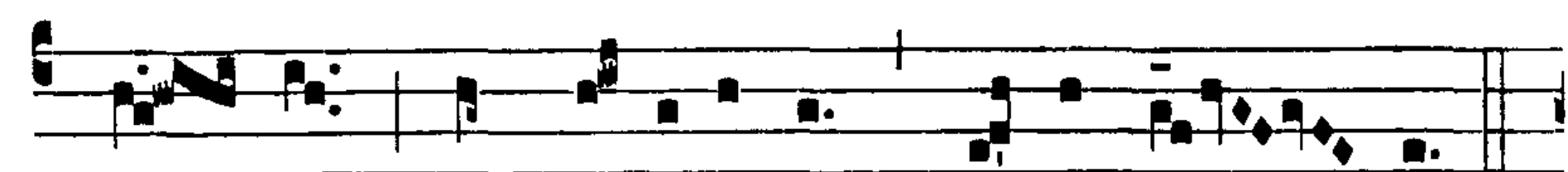
cae-lésti-um, ter-ré-stri-um et infer-nó-rum :



qui-a Dó-mi-nus factus ob-é-di-ens usque ad mor-tem,



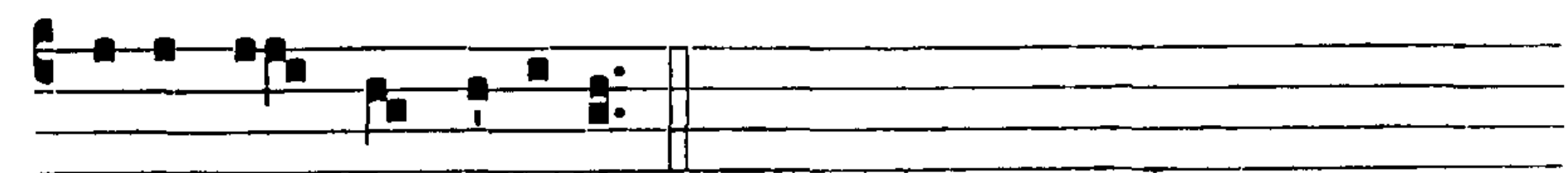
mortem autem cru-cis : íd-e-o Dó-mi-nus Ie-sus



Chri-stus in gló-ri-a est De-i Pa-tris.



Ps. Dó-mi-ne exáudi o-ra-ti-ó-nem me-am : et clamor

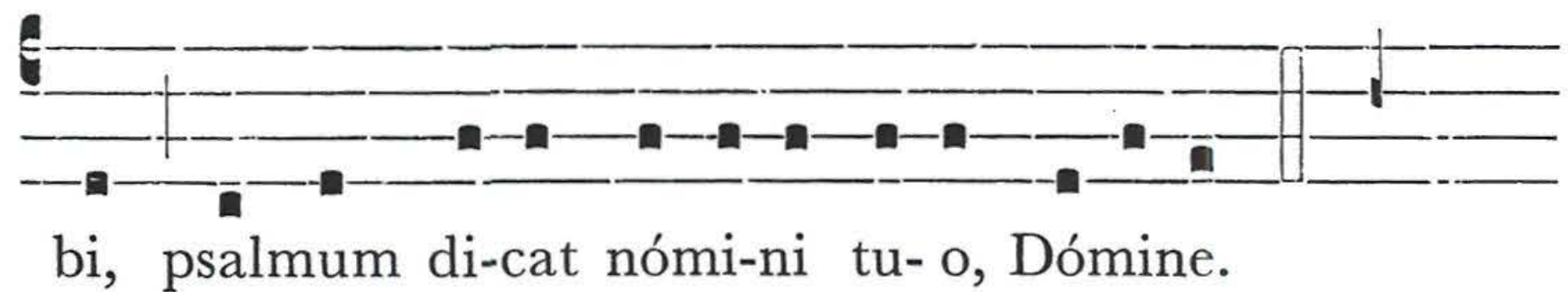
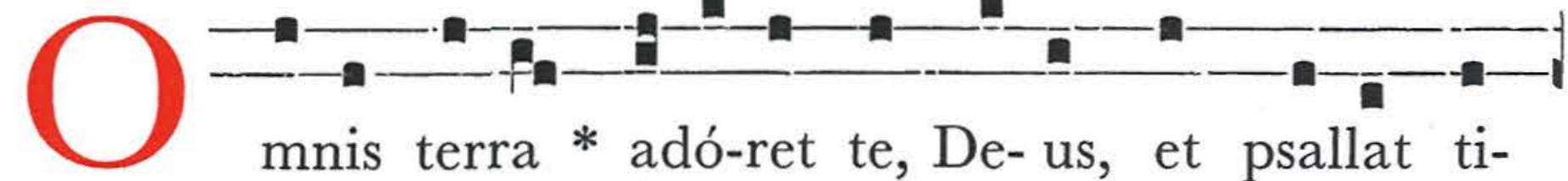


me-us ad te vé-ni-at.

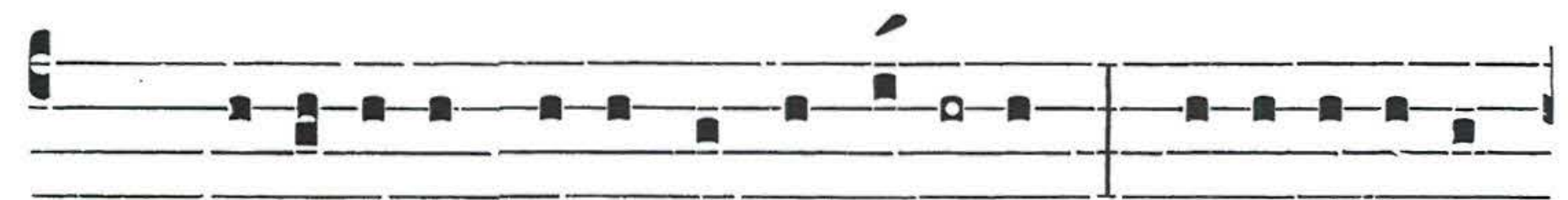
Graduale Simplex

Antiphona ad introitum

IV E



Psalmus 65



Ps. 1 *Iu-bi-lá-te* De-o, *omnis ter-ra*, * *glori-fi-cá-te*



laudem e- ius. **Ant.** *Omnis. Ps. 8... exáudi- et Dóminus.*

2 *Benedícite, gentes, Deum nostrum, * et audítam fácite vocem laudis eius. Ant. Omnis.*

2 *Qui pòsuit ánimam nostram ad vitam, * et non dedit*

Roman Missal

TWENTY-SIXTH SUNDAY IN ORDINARY TIME

Entrance Antiphon

All that you have done to us, O Lord,
you have done with true judgment,
for we have sinned against you
and not obeyed your commandments.
But give glory to your name
and deal with us according to the bounty of your mercy.

Dn 3: 31, 29, 30, 43, 42

The Proper of the Mass

Fr. Samuel F. Weber OSB, Ignatius Press

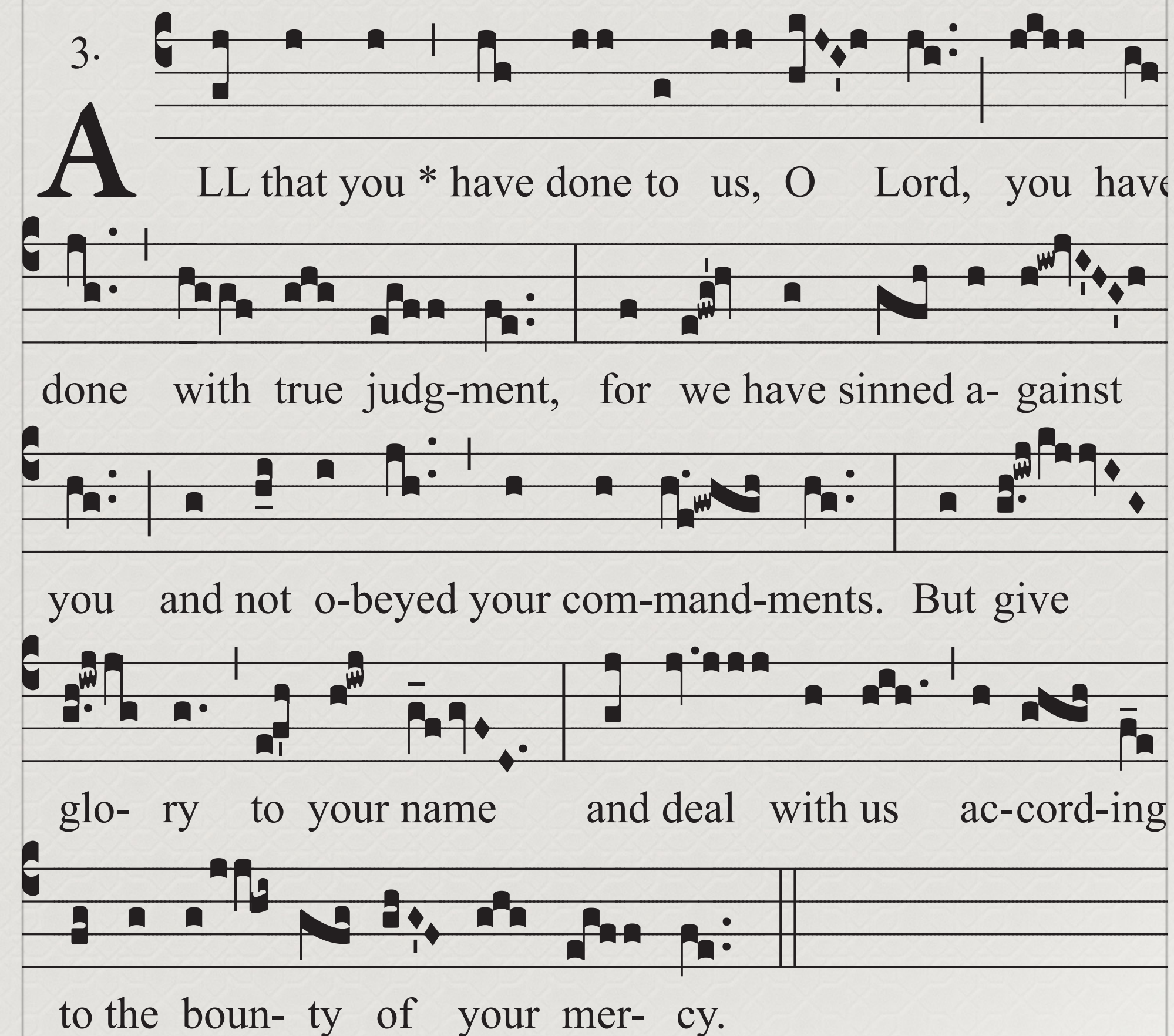
WEEK 26. Per annum

ENTRANCE ANTIPHON

*Omnia, quæ fecisti nobis
Daniel 3 : 31, 29, 30, 43, 4*

- i -

3.



ALL that you * have done to us, O Lord, you have
done with true judg-ment, for we have sinned a- gainst
you and not o-beyed your com-mand-ments. But give
glo- ry to your name and deal with us ac-cord-ing
to the boun- ty of your mer- cy.

The Proper of the Mass

Fr. Samuel F. Weber OSB, Ignatius Press

- ii -

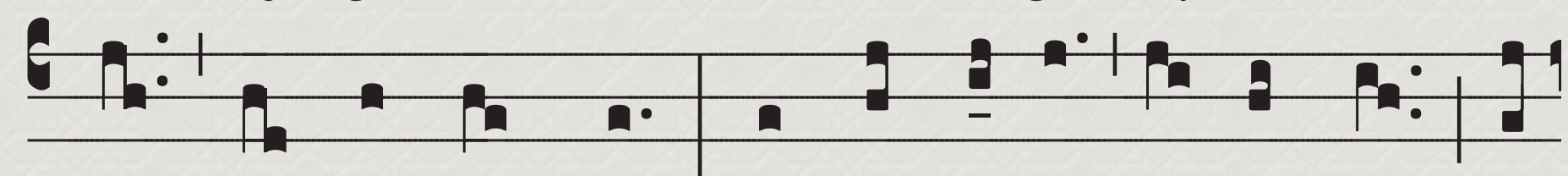
3.



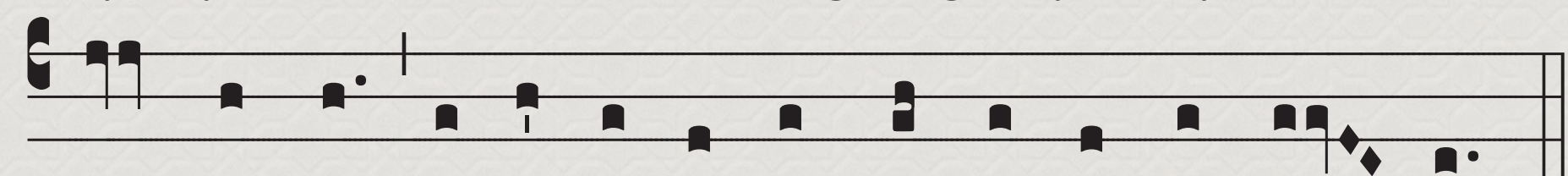
ALL that you * have done to us, O Lord, you have done



with true judgment, for we have sinned a-against you and not o-



beyed your commandments. But give glo-ry to your name and



deal with us according to the boun-ty of your mer- cy.

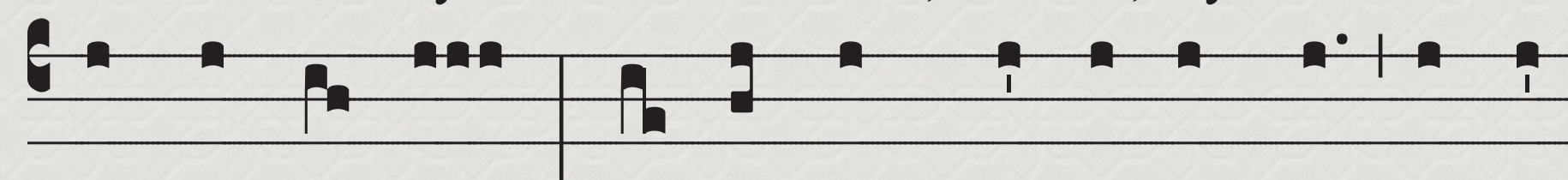
The Proper of the Mass

Fr. Samuel F. Weber OSB, Ignatius Press

- iii -



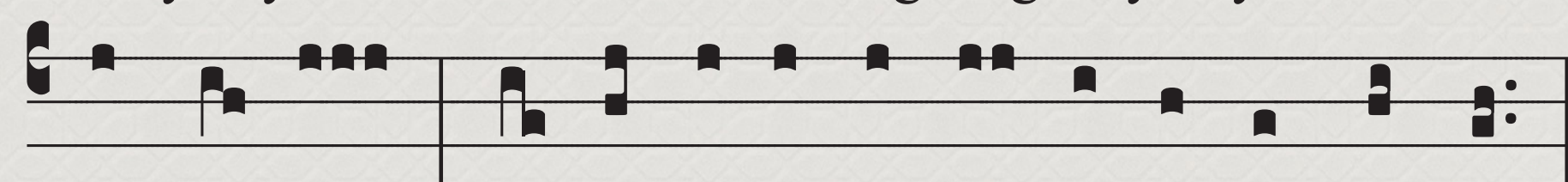
ALL that you have done to us, O Lord, * you have done



with true judgment, for we have sinned against you and not



obeyed your commandments. But give glory to your name and



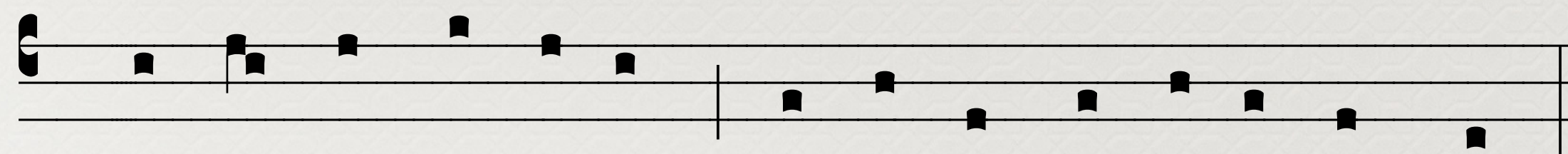
deal with us according to the bounty of your mercy.

Entrance Antiphons from the Third Edition of the Roman Missal

Set to music by Fr. Columba Kelly, OSB

Oregon Catholic Press (OCP)

Congregational Refrain:



3. For- give our sins, O Lord, that we may glo- ri- fy your name.

TWENTY-SIXTH SUNDAY

in Ordinary Time

Entrance Antiphon

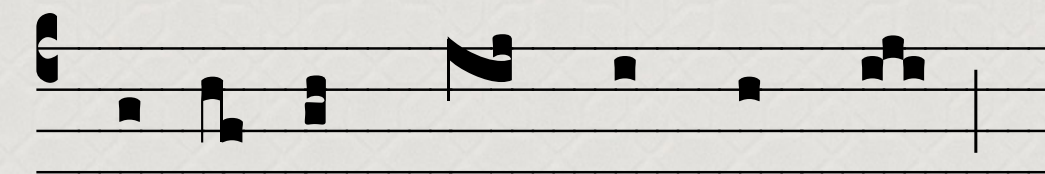
Dn 3: 31, 29, 30, 43, 42



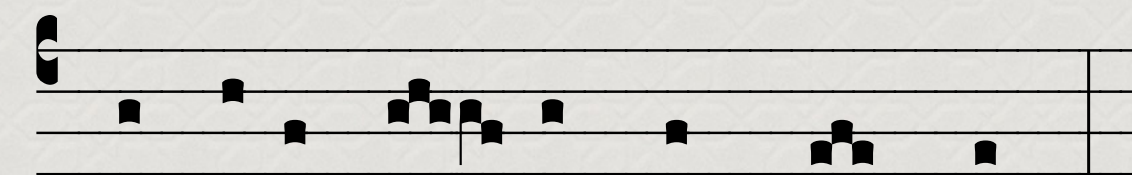
3. All that you have done to us, O Lord,



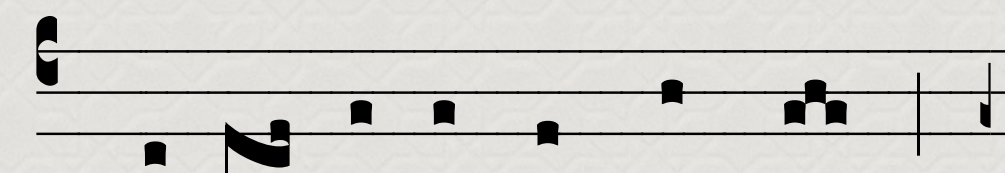
you have done with true judg- ment,



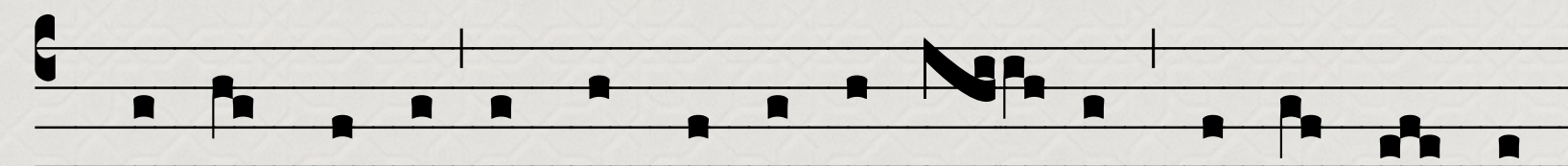
for we have sinned a- gainst you



and not o- beyed your com- mand- ments.



But give glo- ry to your name



and deal with us ac- cord- ing to the boun- ty of your mer- cy.

Hostia Laudis: English Chant for the Modern Roman Missal

Richard Rice

TWENTY-SIXTH SUNDAY IN ORDINARY TIME

Dan 3: 31, 29, 30, 43, 42
v. Ps 119: 1-2, 4-5

ENTRANCE *Omnia quæ fecisti*

III
A

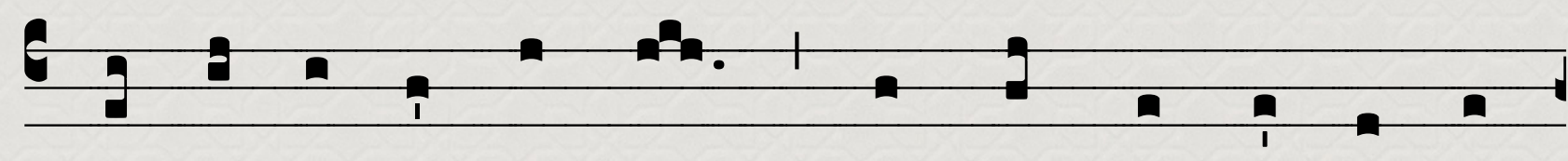
LI that you have done to us, O Lord, you have done
with true judg-ment, for we have sinned a-gainst you and not
o-beyed your com-mand-ments. But give glo-ry to your name
and deal with us ac-cord-ing to the boun-ty of your mer-cy.

The musical notation consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in square notes on a four-line staff. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line.

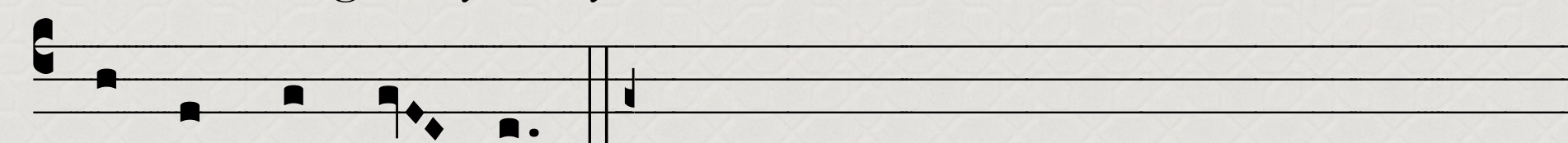
Hostia Laudis: English Chant for the Modern Roman Missal

Richard Rice

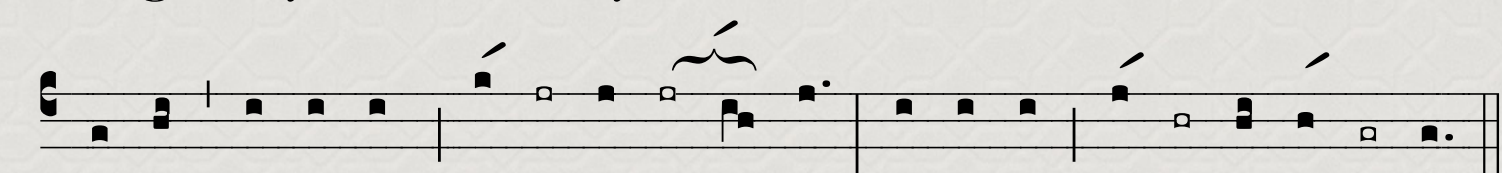
OR



G I've glo- ry to your name and deal with us ac-cord-



ing to your mer-cy.



- 1 *Bless-ed* are they whose | **way** is **blame**-less, *
who walk in the | **law** of the LORD.
Blessed are they who ob- | **serve** his **de**-crees, *
who | **seek** *him* with **all** *their* heart. R.
- 2 *You have* commanded | **that** your **pre**-cepts *
be | **dil- i- gent-ly** kept.
Oh, that I might be | **firm** in **the** ways *
of | **keep- ing** your **stat**-utes! R.

Source & Summit

Formerly *Illuminare Publications*

Adam Bartlett

Twenty-Sixth Sunday in Ordinary Time
September 27, 2020 · 9am

Prepare ▾ ⋮

Music ⚙️ ⓘ

Text Only

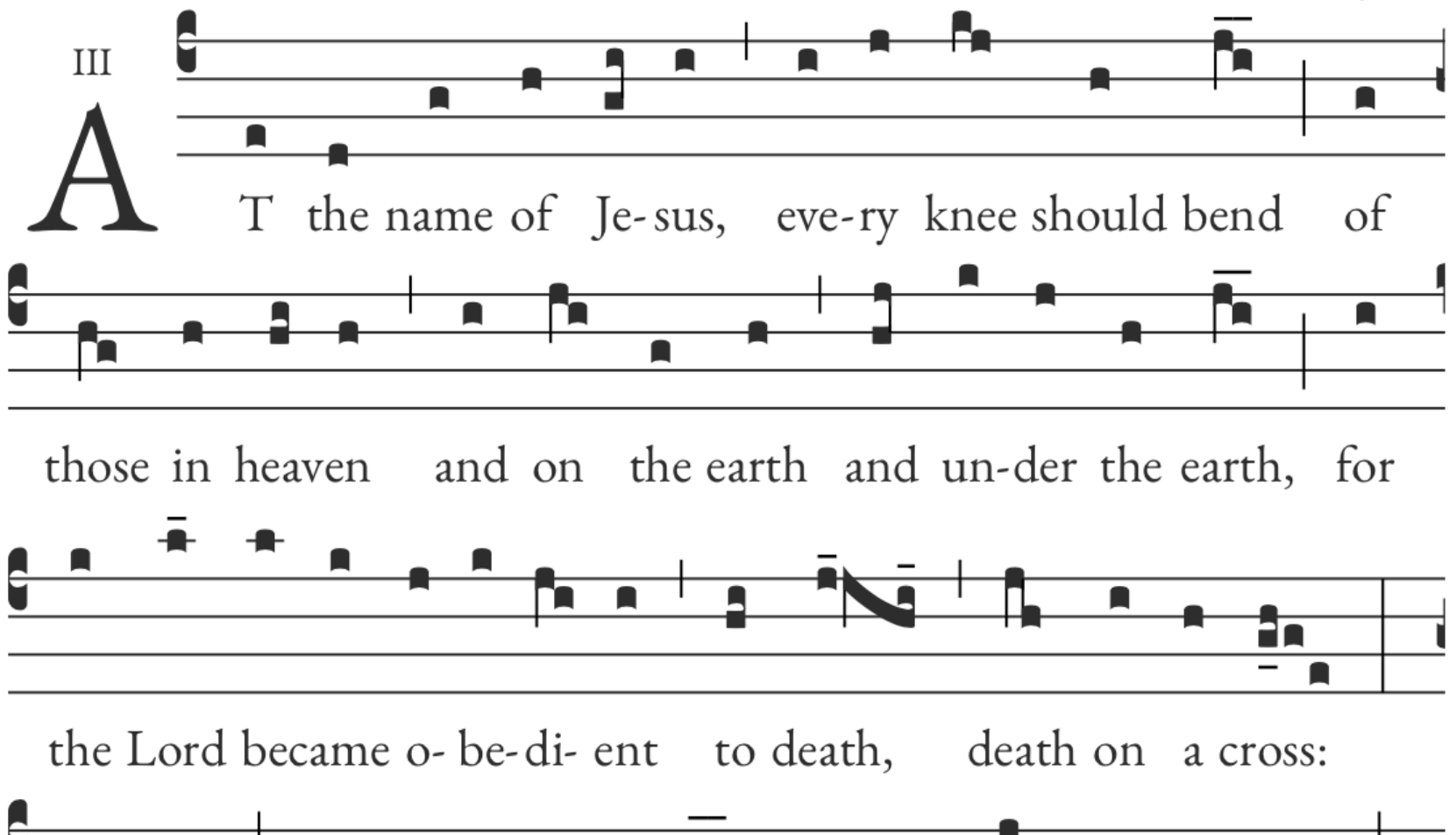
Collections

- Lumen Christi Gradual, Solemn Setting
- Lumen Christi Gradual, Full Setting
- Lumen Christi Gradual, Simple Setting
- Lumen Christi Gradual, Simple Response

ENTRANCE CHANT ⋮

Phil 2: 10, 8, 11 · GR, RM

III
A T the name of Je-sus, eve-ry knee should bend of
those in heaven and on the earth and un-der the earth, for
the Lord became o-be-di-ent to death, death on a cross:



Simple English Propers

Adam Bartlett

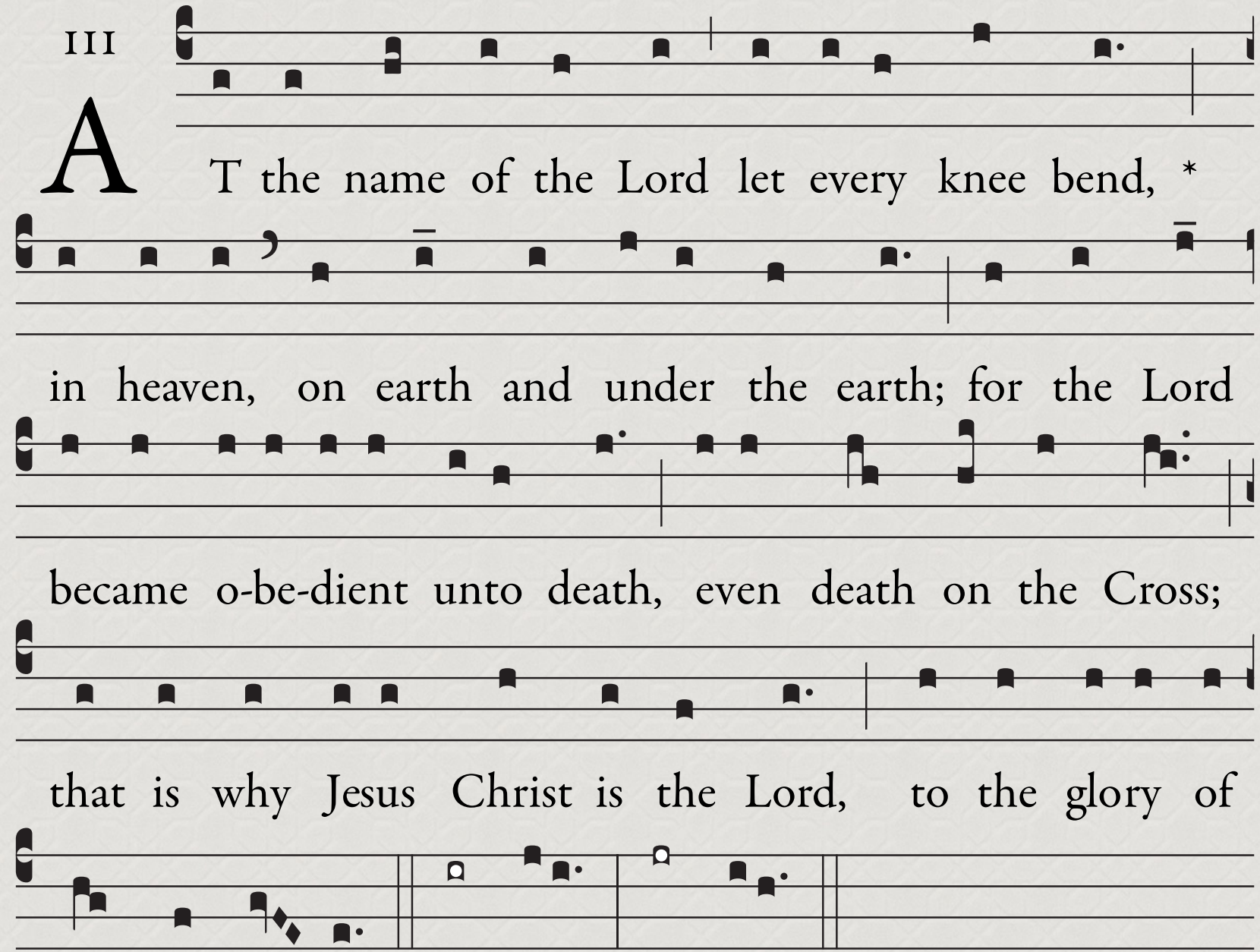
TWENTY SIXTH SUNDAY

INTROIT (Year A)

In nomine Domini

Phil 2: 10, 8, 11

III



AT the name of the Lord let every knee bend, *
in heaven, on earth and under the earth; for the Lord
became o-be-dient unto death, even death on the Cross;
that is why Jesus Christ is the Lord, to the glory of
God the Fa-ther.

Psalm 102 (101)

1. O LORD, hear *my* prayer, *
and let my *cry* come to you.
Do not hide your face *from* me *
in the day of my *distress*.
2. Turn your ear toward me; †
on the day when *I* call, *
speedily *answer* me.

Simple Choral Gradual

Richard Rice

Twenty-sixth Sunday of the Year

Entrance Antiphon

Daniel 3:31,29,30,43,42; Psalm (118)119:1,2



O Lord, you had just cause to judge men as you did: be - cause we



sinned a - gainst you and dis - o - beyed your will. But now show us your great -



ness of heart, and treat us with your un - bound - ed kind - ness.



1. They are happy whose life is blame - less,
They are hap - py who do his will,
2. Glory to the Fa - ther, and to the Son,
as it was in the be - gin - ning, is now,



1. who fol - low God's law.
seeking him with all their hearts.
2. and to the Ho - ly Spir - it:
and will be for ev - er. A - men.

Spanish Propers Project

Janet Gorbitz

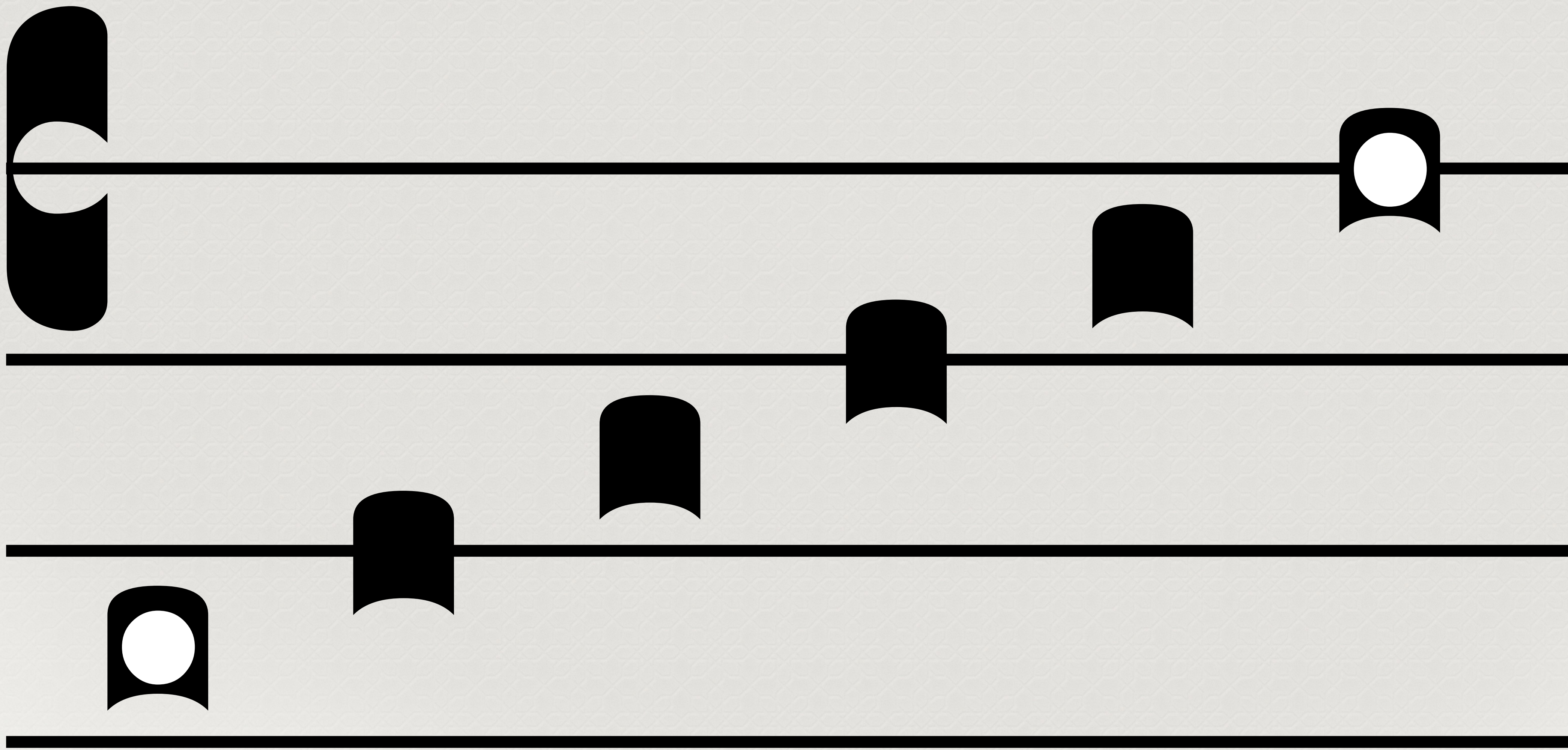
III i
Dn 3, 31. 29. 30. 43. 42 ; Sal 119, 1

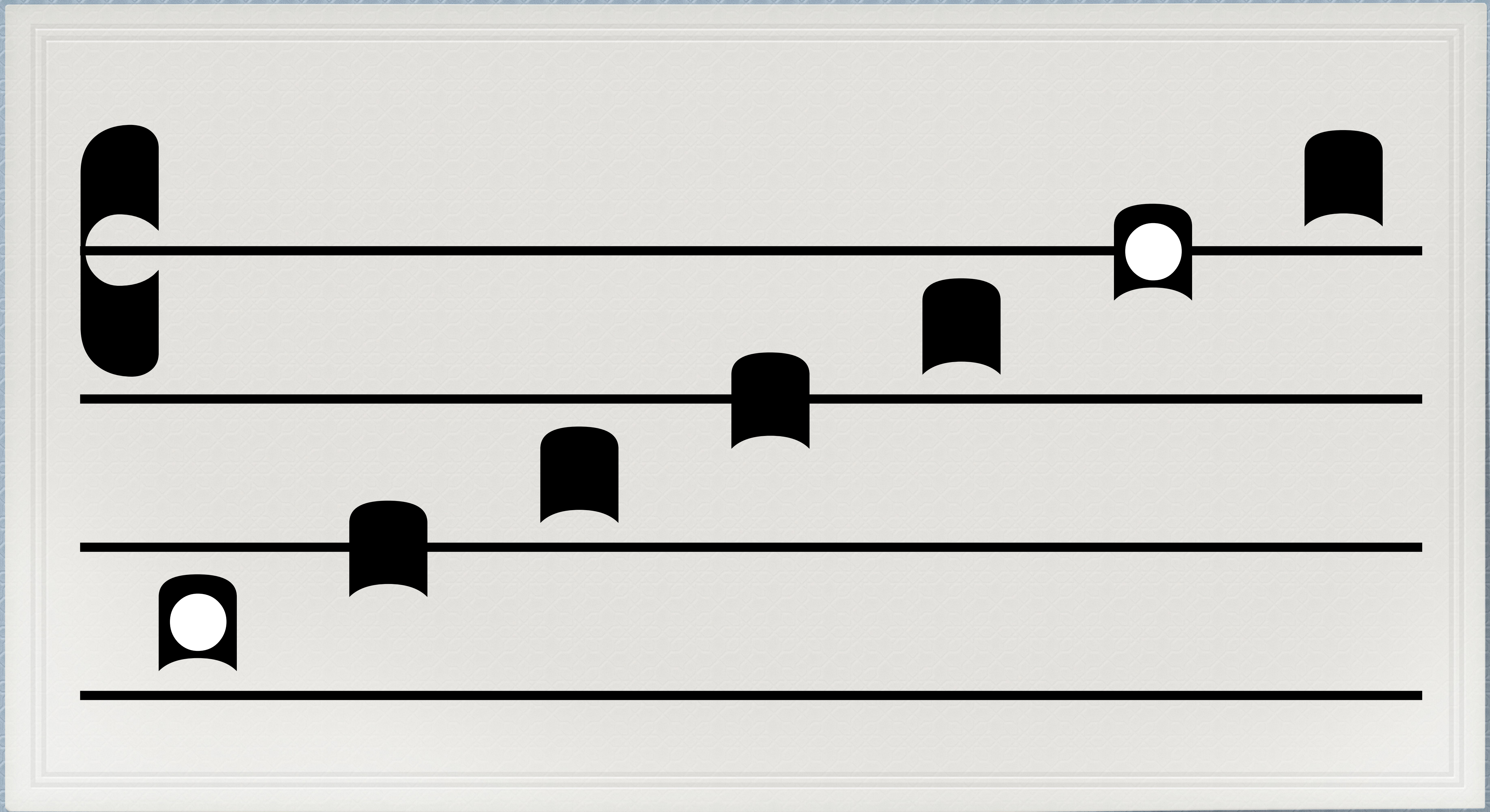
O-do lo *que* hiciste * con nosotros, Se- ñor,
es verdade- ramente jus- to, porque he- mos peca- do

The image shows a musical score for the beginning of the Mass. It features a large initial 'T' on the left. The music is written on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The lyrics are in Spanish and are written below the staves. The text includes 'O-do lo que hiciste * con nosotros, Se- ñor,' and 'es verdade- ramente jus- to, porque he- mos peca- do'. There are also some musical notations like a bar line and a fermata.

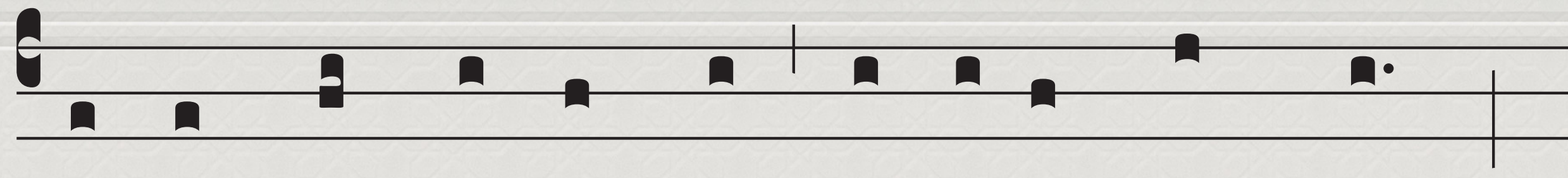
Practice Tracks

- ★ <https://www.ccwatershed.org/completed/>
- ★ *Some glitches*
- ★ *Has practice videos, practice mp3s, organ accompaniments*
- ★ *Can send direct links to your cantors*





III

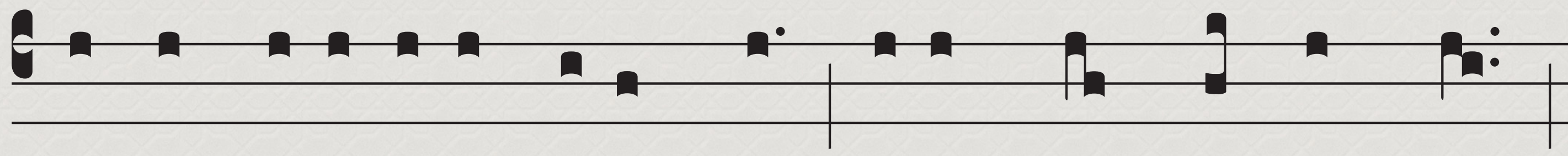


A

T the name of the Lord let every knee bend, *



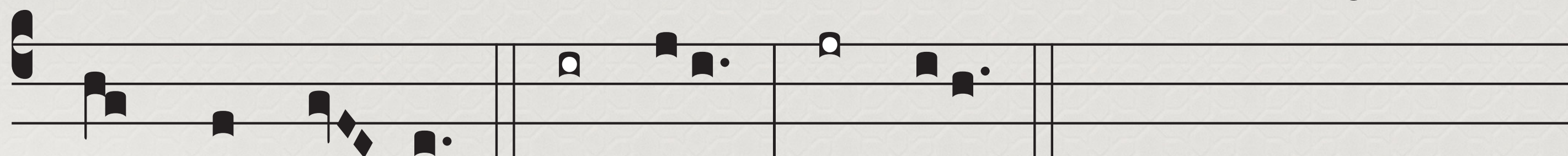
in heaven, on earth and under the earth; for the Lord



became o-be-dient unto death, even death on the Cross;



that is why Jesus Christ is the Lord, to the glory of



God the Fa-ther.

<https://www.youtube.com/watch?v=3WcJZyvOG7c>

Implementing in Your Parish

- ✿ *Beauty is primary!*
- ✿ *Richness of scripture*
- ✿ *Catechesis, preaching, bulletin column, social media*
- ✿ *Thorough rehearsal*
- ✿ *Translations, worship aids*
- ✿ *Enthusiasm*

Implementing in Your Parish

- *Start with Communion antiphon*
- *Introit*
 - *As prelude?*
 - *At incensation?*
- *Offertory*
 - *Along with a hymn*
- *Gradual and Alleluia*
 - *Emphasis on spiritual formation*
 - *Use of melismatic alleluia with abbreviated verses*

Learning More

- ✿ *Catholic Institute of Sacred Music*
- ✿ *Catholic Institute of Sacred Music . org*
- ✿ *History and Principles of Sacred Music*
- ✿ *Introduction to Gregorian Chant*

Questions?

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