

Musical Examples

8. **V**



E-ni Cre- á-tor Spí-ri-tus, Mentés tu-ó-rum ví-si-ta :
Imple su-pérna grá-ti-a Quae tu cre- ásti pécto-ra.

see <http://www.ipasource.com/sample/7000114> for literal translation

4. Adoro te devote

A



Dóro te devó-te, lá-tens Dé-i-tas, Quae sub
I-adore Thee devoutly, hidden Deity, Who beneath
his figú-ris vere lá-ti-tas : Tí-bi se cor mé-um tó-
these forms truly art-hidden : To-Thee itself (the) heart of-me
tum súbji-cit, Qui-a te contéplans tó-tum dé-fi-cit.
wholly submits, Because (while) Thee beholding (it) wholly faints-away.

<http://musicasacra.com/pdf/chantsofchurch.pdf>

LOST, ALL LOST IN WONDER

Godhead here in hiding, whom I do adore,
Masked by these bare shadows, shape and nothing more,
See, Lord, at thy service low lies here a heart
Lost, all lost in wonder at the God thou art.

Seeing, touching, tasting are in thee deceived:
How says trusty hearing? that shall be believed;
What God's Son has told me, take for truth I do;
Truth himself speaks truly or there's nothing true.

Translation by Gerard Manley Hopkins. <http://feastofsaints.com/adorote.htm>.

COMMUNION

Mitte manum tuam, et cognosce

Jn 20: 27

VI 

S Tretch forth your hand, * and feel the place where

 the nails were, al-le-lu-ia; and be not doubtful but be-

 lieving, al-le-lu-ia, al-le-lu-ia.

Psalm 118|(117)

1. Give praise to the LORD, for *he is good*; *
 his mercy *endures forever*.
 Let the house of *Israel* say, *
 "His mercy *endures forever*."

Simple English Propers by Adam Bartlett. http://musicasacra.com/books/simple_english_propers.pdf

41. Regina caeli

VI 

R Egína caéli * laetáre, alle-lú-ia: Qui-a quem me-
 Queen of-Heaven rejoice, alleluia: For (He) whom

 ru-ísti portáre, alle-lú-ia: Resurréxit, sic-ut dixit,
 thou-didst-merit to-bear, alleluia: Hath-risen, as He-said,

 alle-lú-ia: Ora pro nóbis Dé-um, alle-lú-ia,
 alleluia: Pray for us to-God, alleluia.
V. Gáu-de et lae-tá-re, Vír-go Ma-rí-a, al-le-lú-ia.
 Rejoíce and be-glad (O) Virgin Mary, alleluia.
R̄. Qui-a sur-ré-xit Dó-mí-nus vé-re, al-le-lú-ia.
 Because risen-is (the) Lord truly, alleluia.

A Guide for Increasing the Quality of Sacred Music in Your Parish or Congregation:

Which Gregorian chants or hymns do we know already? (List them)

Do we know the “12 chants every Catholic should know” (see web ref)? Do we know some others?

Do we know the four great Marian Antiphons? (*Salve Regina* (Ordinary Time), *Alma Redemptoris Mater* (Advent & Christmas), *Ave Regina Caelorum* (Lent), *Regina Caeli* (Easter) How about the *Ave Maria*, *Ave Maris Stella*, or *Sub Tuum Praesidium*?

Do we know the Our Father in Latin? This is not difficult, and if you are ever in Rome at a Papal audience, you will be glad you know it, because you can sing together with Catholics from around the world.

Look ahead at the solemnities of the church year. Do we know the traditional chants associated with that season or day, in Latin or in English translation? Pick one or more that you do not know yet, and start practicing for next year (example—for the Sacred Triduum—*Ubi Caritas* for Offertory on Holy Thursday, the Reproaches and/or *Crux Fidelis* for the Veneration of the Cross on Good Friday, *Victimae Paschali Laudes* sequence for the Easter octave)

Start singing the propers on Sundays—at least the introit or entrance antiphon and the communion antiphon, even if it is to a simple psalm tone at first, in Latin or in English translation.

Teach the congregation at least two full Gregorian chant Mass settings, one for ordinary time and one for solemnities, and start singing them at Sunday Mass—not only for Lent (some people think then that Gregorian chant is only music for Lent). Once they have mastered the Kyrie, Gloria, Sanctus and Agnus Dei, teach them Credo III (the most common one).

Start a chamber choir to sing Renaissance polyphony by composers such as Palestrina, Josquin, and Victoria—they could start by singing at one mass per month, or on solemnities, and gradually increase the repertoire.

Study the texts of the hymns you usually sing. Are they in line with church teaching on the Eucharist, on Christ, on the mysteries of the faith? Do the lyrics praise God or are they about the people? Do the texts use inclusive language or do they properly acknowledge Jesus, the Son of God, as “He”? Are the melodies well-written? Do they help lift the mind and heart to God? It may be helpful to look at the carefully selected texts and melodies of hymns in the *Adoremus* hymnal, the St. Pius X Hymnal, and Vatican II Hymnal.

If you are part of a religious congregation, could your organist or choir director benefit from further instruction, more practice time, or music workshops?

Have a half-day retreat for your choir, and share with them some of the church documents, and teach them some beautiful music that you might not usually have time to look at at the weekly practice.

Glossary of Terms

Antiphon: derived from Greek *antiphonos* “resonating with.” “In Latin Christian chant generally, a liturgical chant with a prose text, sung in association with a psalm. In Gregorian psalmody, for example, psalms and canticles are usually preceded and followed by a single antiphon.” (from Grove Music Online)

Proper: Introit, Gradual, Alleluia, Offertory and Communion Antiphons. The music and texts are different each week, specific to the particular Sunday.

Introit: antiphon and psalm sung by the schola cantorum (choir) to accompany the entrance procession at Mass. There are 145 different standard introits in Gregorian chant, many drawn from the psalms, others based on biblical texts (drawn from Grove Music Online).

Gradual: A chant sung after the Epistle, immediately preceding the Alleluia. Usually consists of an antiphon, a verse, and repetition of the antiphon, often from the Psalms, but sometimes based on other biblical texts. This is still an appropriate option for the liturgy, in place of the responsorial psalm.

Ordinary: Kyrie, Gloria, Credo, Sanctus-Benedictus and Agnus Dei. These are the unchanging parts of the Mass, present every Sunday. Exceptions—sometimes the Kyrie is omitted, for instance if there is a sprinkling rite, and the Gloria is not sung on the Sundays in Lent.

Sequence: “a category of medieval Latin chant which flourished from about 850-1150,” of both musical and literary importance, sung in the Mass immediately after the Alleluia on certain feast days, preceding the chanting of the gospel. They became so numerous that the Church had to limit their number to five in the Council of Trent so as not to distract from the liturgy. Today, the sequence is usually sung before the Alleluia. Three are required for the liturgy: *Victimae Paschali Laudes* for Easter Octave, *Veni Sancte Spiritus* for Pentecost, and *Lauda Sion* for Corpus Christi. The two optional sequences are the *Dies Irae* from the Requiem mass, and the *Stabat Mater* often sung during the Stations of the Cross, on the feast of Our Lady of Sorrows, and on Good Friday at the end of the Veneration of the Cross.

Motet: A piece for choir written on a sacred Latin or vernacular text. Appropriate to be sung during offertory or communion, or as prelude or postlude.

Melismatic: when a syllable in a word is set musically to more than a few notes; a category of style in Gregorian chant (New Harvard Dictionary of Music).

Syllabic: each syllable of the word has its own note; a category of style in Gregorian chant.

Polyphony: “Music that simultaneously combines several lines, each of which retains its identity as a line to some degree, as distinct from homophony, in which melodic interest is concentrated in one line” (The New Harvard Dictionary of Music. Ed. Don Randel. Cambridge, Mass.: Belknap Press, 1986).

Latin Hymn: “a strophic composition, sung in the Divine Office, with a metrical poetic text and a predominantly syllabic melody” (Grove- Music Online)

Schola Cantorum: Latin for “school of singers”. Usually means a choir that sings Gregorian chant.

CONSTITUTION ON THE SACRED LITURGY
SACROSANCTUM CONCILIUM
SOLEMNLY PROMULGATED BY HIS HOLINESS POPE PAUL VI
ON DECEMBER 4, 1963

CHAPTER VI SACRED MUSIC

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.

Holy Scripture, indeed, has bestowed praise upon sacred song [42], and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.

Accordingly, the sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline, and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees as follows.

113. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people.

As regards the language to be used, the provisions of Art. 36 are to be observed; for the Mass, Art. 54; for the sacraments, Art. 63; for the divine office. Art. 101.

114. 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.

115. Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music.

It is desirable also to found higher institutes of sacred music whenever this can be done.

Composers and singers, especially boys, must also be given a genuine liturgical training.

116. The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.

But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.

117. The typical edition of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X.

It is desirable also that an edition be prepared containing simpler melodies, for use in small churches.

118. Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.

119. In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius, as indicated in Art. 39 and 40.

Therefore, when missionaries are being given training in music, every effort should be made to see that they become competent in promoting the traditional music of these peoples, both in schools and in sacred services, as far as may be practicable.

120. In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority, as laid down in Art. 22, 52, 37, and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.

121. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html

Recommended Books, Articles, and Web Resources

Articles on Sacred Music and Liturgy

- Benedict XVI. "Visit to the Pontifical Institute for Sacred Music." *Adoremus Bulletin* (October 2007). 10 April 2012. <http://www.adoremus.org/BXVI_SacredMusic.html>.
- Haynes, Rev Scott A, SJC. "The Spirituality of Sacred Music: What does it mean when the Church sings?" *Adoremus Bulletin* (October 2008). 10 April 2012. <<http://www.adoremus.org/1008SacredMusic.html>>.
- Henofy, Helen. "Music through the Ages: What history can teach us about sacred music today." *Adoremus Bulletin* (June-July 2009). 10 April 2012. <<http://www.adoremus.org/0609Benofy.html>>.
- Oost-Zinner, Arlene and Jeffrey Tucker. "Twelve Latin Chants Every Catholic Should Know." *Crisis Magazine* (April 2003). 2 April 2012. <<http://www.ceciliaschola.org/pdf/12chants.pdf>>.
- Ratzinger, Joseph Cardinal. "Liturgy and Sacred Music." *Adoremus Bulletin* (April 2008). 10 April 2012. <<http://www.adoremus.org/0408SacredMusic.html>>.

Church Documents on Music and Liturgy

- Pope St. Pius X. "Tra le sollecitudini: Instruction on Sacred Music." 22 November 1903. *adoremus.org*. 10 April 2012. <<http://www.adoremus.org/TraLeSollecitudini.html>>.
- Pope Paul VI. Documents of Vatican II. "Sacrosanctum Concilium." 4 December 1963. *Adoremus.org*. 2 April 2012. <<http://www.adoremus.org/SacrosanctumConcilium.html>>.
- Sacred Congregation of Rites. "Musicam Sacram." 5 March 1967. *Adoremus.org*. 2 April 2012. <<http://www.adoremus.org/MusicamSacram.html>>.
- USCCB. "Sing to the Lord." 14 November 2007. *Evansville-diocese.org*. 2 April 2012. <<http://www.evansville-diocese.org/worship/SingToTheLord.pdf>>.

Books on Sacred Music and Liturgy

- Guardini, Romano. *The Church of the Lord*. Trans. Stella Lange. Chicago: H Regnery, 1967.
- Jungmann, Joseph A. *Public Worship: A Survey*. Trans. Clifford Howell. Collegeville: Liturgical Press, 1957.
- . *The Mass of the Roman Rite: Its Origins and Development*. Trans. Francis A Brunner. 2 vols. New York: Benziger Brothers, 1951, 1955.
- Mahrt, William. *The Musical Shape of the Liturgy*. Richmond: Catholic Music Association of America, 2012.
- Ratzinger, Joseph Cardinal. *A New Song for the Lord: Faith in Christ and Liturgy Today*. Chicago: The Crossroad Publishing Co, 1996.
- . *The Feast of Faith*. San Francisco: Ignatius Press, 1986.

—. *The Spirit of the Liturgy*. San Francisco: Ignatius Press, 2000.

Schaeffer, Edward. *Catholic Music Through the Ages: Balancing the Needs of a Worshipping Church*. Chicago: Hillenbrand Books, 2008.

Music Books

Adoremus Hymnal. 2nd Edition. San Francisco: Ignatius Press, 2011.

Bartlett, Adam. *Simple English Propers*. Richmond: Catholic Music Association of America, 2011.

Montani, Nicola A, ed. *The St. Gregory Hymnal and Catholic Choir Book*. Abridged. Chicago: GIA Publications, Inc, 1979.

Ostrowski, Jeffrey M, ed. *Vatican II Hymnal*. Corpus Christi: Corpus Christi Watershed, 2011.*

Pius X School of Liturgical Music, ed. *The Pius X Hymnal*. Boston: McLaughlin & Reilly Co., 1956.

Rice, Richard. *Simple Choral Gradual*. Richmond: Church Music Association of America, 2011.

Socias, James, Cassian Folsom and Christian F Stepansky, *Cantate Et Iubilate Deo: A Devotional and Liturgical Hymnal*. Chicago: Our Sunday Visitor, 1999.

Solesmes, Benedictines of, ed. *Liber Usualis*. English. Great Falls: St Bonaventure Publications, 1961.

Solesmes, Benedictines of, ed. *Graduale Romanum*. Tournai: Desclee & Co., 1979.