Using Antiphons and Chant in the Liturgy

with

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Presenter

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Before we get started...

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  - Answers will be given at the end
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.
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).
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.
Saint Meinrad Entrance and Communion Antiphons for the Church Year

Columba Kelly, OSB
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.
Using Antiphons and Chant in the Liturgy

1
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2
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3
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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.

\[
\text{Reciting Tone} \quad \text{Preparatory notes} \quad \text{Final Accent}
\]

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.
FIRST SUNDAY OF ADVENT

Entrance Antiphon

Mode 8

Cf. Ps 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.

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

Congregational Refrain:

To you, O God, I lift up my soul,
FIRST SUNDAY OF ADVENT

Entrance Antiphon
Mode 6
Speech tempo, phrasing and emphasis

Cf. Ps. 25:24a:1-3

O Lord, make me know your ways. Teach me your paths. Guide me in your truth. and

1. O Lord, make me know your ways. Teach me your paths. Guide me in your truth. and

[Music notation]

VERSE 1: Psalm 25:24a:4-5

1. O Lord, make me know your ways. Teach me your paths. Guide me in your truth. and

[Music notation]

VERSE 2, 3: Psalm 25:24a:6-7

2. Remember your compassion, O Lord, and your merciful love,
3. Do not remember the sins of my youth, nor my transgressions.

[Music notation]

In your merciful love remember me, for they are from of old;

[Music notation]
FIRST SUNDAY OF LENT

Entrance Antiphon

Mode 8

Speech tempo, phrasing and emphasis

When he calls on me, I will answer him; I will deliver him.

TheDOM.

length of days.

Congregational Refrain

Show us, O Lord, your saving power.

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

1. He who dwells in the shelter of the Most High, abides in the shade of the Almighty.

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

2. He will rescue you from the snare of the fowler and under his wings you will find refuge. His faithfulness is a buckler and shield.
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.
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
Short choral antiphons in various styles from plainchant to full choral arrangements.
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)
Hymns and Chants—Seasonal

Conditor Alme Siderum

1. Con-dí-tor al-me si-de-rum, ae-tér-na lux
2. Qui có-nos do-lens in-té-ri-tu mor-tis pe-rí
3. Ver-gén-te mun-di vi-sì-re, ut-i spon-sus
4. Cu-ius for-ti po-tèn-ti-ae ge-nu cu-rván
5. Te, San-ta, fi-de quaé-su-mus, ven-tú-re iu
6. Sit, Chrí-ste, rex pi-ís-i-me, ti-bi Pa-trí

1. Cre-dí-ti-um, Chrí-ste, re-dém-ptor ómni-um,
2. Re saé-cu-lum, sal-vá-sti mun-dum lángui-dum,
3. De thá-la-mo, e-grés-su ho-ne-sti-sa-ma
4. Tur ó-mni-a; cae-le-sti-a, tar-ré-stri-a
5. Dex saé-cu-li, con-sé-rva nos in tém-po-re
6. Que gló-ri-a cum Spí-ri-tu Pa-rá-cli-to,

2. Do-nans re-is re-mé-di-um,
3. Vir-gin-is má-tris cláu-su-la
4. Nu-tu fe-té-tur sub-di-ta
5. Ho-stis a te-lo pé-rí-fi-di

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

Con-di-tor al-me si-de-rum, etc.
UBI CARITAS

Refrain

U-bi caritas est vera De-us i-bi est.

Verses

1. Con-gre-ga-vit nos in u-num Christi amor.
2. Si-mul er-go cum in u-num con-gre-ga-mur.
3. Si-mul quo-que cum be-a-tis vi-de-a-mus.

1. Ex-sul-te-mus et in ip-so lu-cun-de-mur.
3. Gio ri-an-ter vul-tum tu-um, Chi-stie De-us:

1. Ti-mae-mus et a-me-mus De-um vi-vum.
3. Gáu-di-um, quod est im-mén-sum at-que pro-bum,

1. Et ex cór-de di-li-ga-mus nos sin-cé-ros. (to Ref.)
2. Et in mé-di-o no-stri sit Christus De-us. (to Ref.)

AVE VERUM CORPUS

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

Cu-lus la-tus per fo-rá-tum flu-xit a qua
e-sto no-bis praex-gu-sta-tum mor-tis in
et sán-gui-ne: O Je-su dul-ci-
e-xá-mi-ne. O Je-su pi-e!

O Je-su fi-li Ma-ri-ae.

Text and music: Chant, Mode VI; reform Contrafit 1583.

OSALUTARIS HOSTIA

1. O sa-li-ta-ri Ho-stia, Quae cae-li pan-dis
2. U-ni-tri-nd-que De-mi-no Sit sem-plí-tór-na

1. ó-sti-um: Be- la pre-munt ho-sti-li-a, Da
2. glo ri-a, Qui vi-tam si-ne tér-mi-no No-

1. ro-bur, fer au-xi-li-a, a-me-n.
2. bis do-net in pá-tri-a.

Music: DUSCHÉ’S atr. to Abél Decadoners Degrém, 1794–1849.
Salve, Regina, mater misericordiae, Vita dulce et spes nostra, salve. Ad te clamamus, exsules, filii Hevae. Ad te suspiramus, gementes etientes in hac lacrimarum valle.

Eia ergo, Adjovcata nostra, libros tusos misericordes oculos ad nos converte.

Et Jesus, benedictum fructum ventris tuui, nobis post hoc exsilium ostende.

O clemens, O plia, O dulcis Virgo Maria.

Ave, Maria, grata ple na, Dominus tecum, benedicta tu

in mulieribus, et benedictus fructus ventris tuui, Jesus.

Sancta Maria, Mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae Amen.

Text and music: Chant, Mode 6 Liber Cantualis, 1983.
Questions & Answers
Information

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