

ADDENDUM FOR 2012

For the
Chant Courses, 2012
St. Meinrad Archabbey

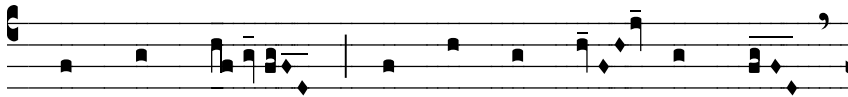
CO. In splendoribus (English version)

Handwritten musical notation: $\uparrow \underline{c}$ $\uparrow \pi \eta$ - - / π - η -



In the splen- dor of the ho- ly pla- ces

Handwritten musical notation: - / $\eta \eta$ - - / - $\uparrow \eta$ - $\sqrt{=}$



from the womb be- fore the morn- ing star

Handwritten musical notation: \uparrow - / π - η



I have be- got- ten you.

Text: Anthony Ruff

Music: Columba Kelly

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L 49 **E 26** **CO. VI** **RBCKS** *Ps. 109, 3*

I N splēndō- rī- bus sanctō- rum,* ex ū- te- ro
ān- tē lū- cī- fe- rum gē- nu- i tē.

At the Mass during the Night
Communion Antiphon (from the new Missal)

Mode 6

Jn 1: 14



The Word be-came flesh, and we have seen his glo- ry.

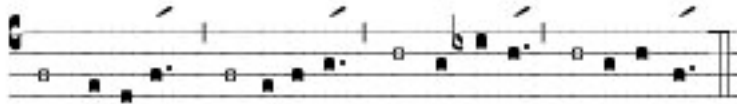
Congregational Refrain:

Mode 6



The Word be-came flesh, and is dwell-ing a-mong us.

Psalm tone:



Psalm 98(97):

O sing a new song to the **Lord**,
for he *has worked wónders*.
His right hand and his *holy arm*
have *brought sal-va-tion*.

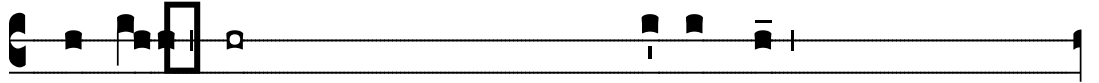
The Lord has made known *his sal-va-tion*,
has shown his deliverance to the **na-tions**.
He has remembered his *mer-ci-ful love*
and his truth for the *house of Is-ra-el*.

All the ends of the *earth have seen*
the salvation of *our God*.
Shout to the Lord, *all the earth*;
and sing *out your praise*.

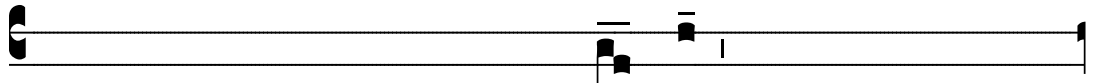
Sing psalms to the Lord *with the harp*,
with the harp and the *sound of song*.
With trumpets and the sound of *the horn*,
raise a shout before the *King, the Lord*.

AT THE MASS DURING THE NIGHT

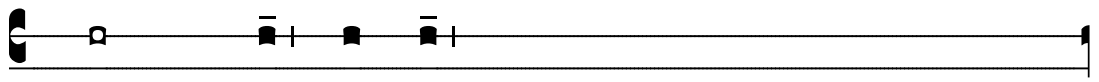
Collect



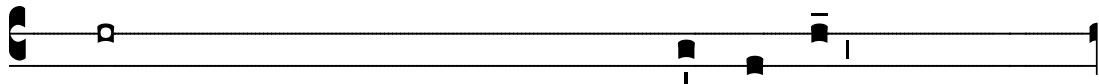
O God, who have made this most sacred night



radiant with the splendor of the true light,



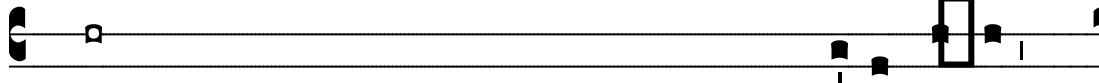
grant, we pray, that we,



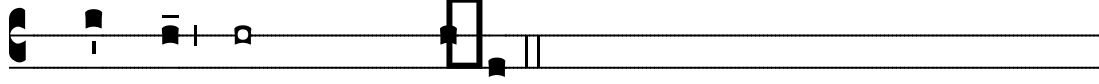
who have known the mysteries of his light on earth,



may also delight in his glad-ness in heaven.

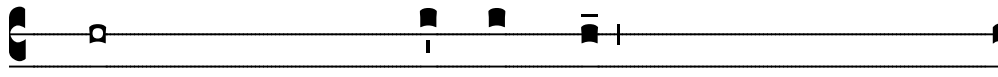


Who lives and reigns with you in the unity of the Ho-ly Spir- it,

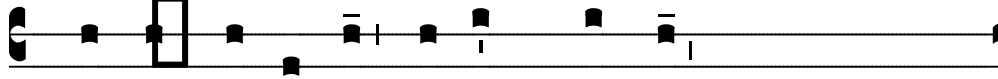


one God, for ever and e- ver.

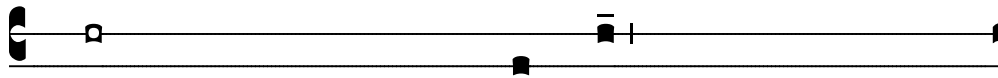
Prayer over the Offerings



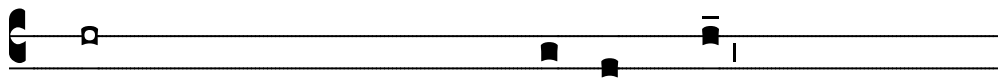
May the oblation of this day's feast



be pleas- ing to you, O Lord, we pray,



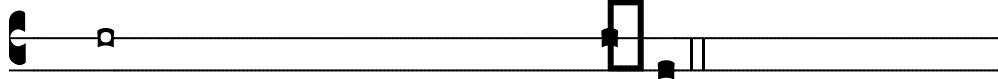
that through this most holy ex- change



we may be found in the like- ness of Christ,

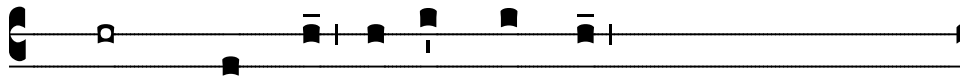


in whom our nature is united to you.

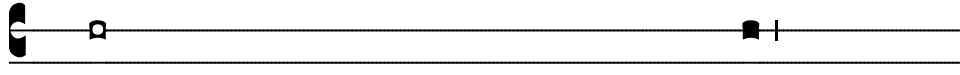


Who lives and reigns for ever and e- ver.

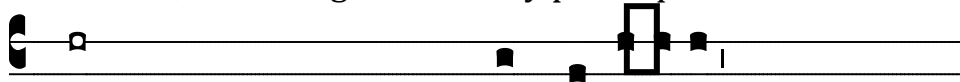
Prayer after Communion



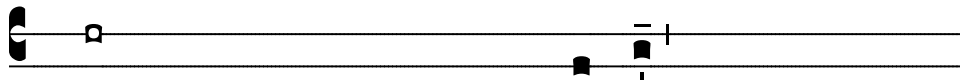
Grant us, we pray, O Lord our God,



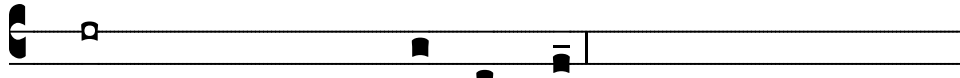
that we, who are gladdened by participation



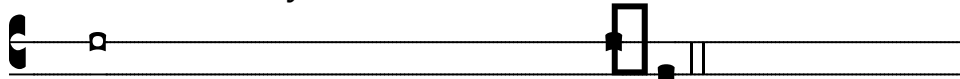
in the feast of our Redeem-er's Na-ti-vi-ty,



may through an honorable way of life



become worthy of union with him.



Who lives and reigns for ever and e- ver.

Music: Columba Kelly, © Saint Meinrad Archabbey 2012 ALL RIGHTS RESERVED

Gregorian Chant is “Sung Speech.”

The Vertical dimension

1. **The recitation pitch** (or “dominant”) corresponds to the optimum pitch level used by good speakers for the normal proclamation of a sense unit in a text.
2. **Intonation patterns** in chant correspond to the rising patterns used by speakers at the beginning of a sentence.
3. **Cadence patterns** in chant correspond to the dropping pitches used by speakers at the end of sentences and especially at the end of a major section of a text.

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-ti-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.

Some 70% of the chants in the core repertory begin with one or more **Pre-Tonic** syllables! Among the other 30% that begin with an initial Tonic accent, many of these are notated with quick notes that lead to the principal accent of the phrase itself. **Anacrusis** is the norm!

In a book entitled "Oral Reading of the Scriptures," Charlotte Lee reminds us that: "The rate or pace at which a person speaks ... includes ... also the length and frequency of pauses separating the sound sequences. The beginner is usually afraid to hold a pause long enough for its dramatic effect to register with his listener. If a pause is motivated by real understanding, by identification with the feeling suggested, it may be sustained for a much longer time and with greater effect than the beginner realizes. ... A pause should usually link what comes before and after rather than break the train of thought progression. ... The interpreter should ... vary and sustain the lengths of the pauses as the material demands. Punctuation, of course, may serve him as a guide to pauses – but it is only a guide. Punctuation is used on the printed page to signal the eye. ... Punctuation, it must be remembered, is for the eye and is not an infallible guide to the use of pause and inflection."