

# SINGING THE MASS

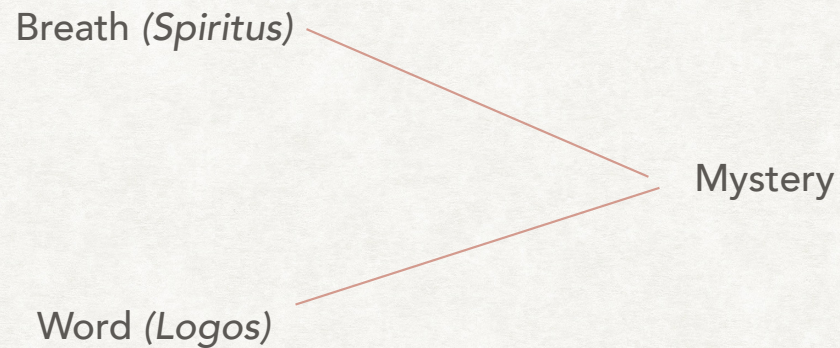
MUSIC NOTATION

KYRIALE (ORDINARY)



## REMEMBER LAST WEEK?... (1)

- Liturgical Chant is “sacramental” : it enhances the disposition in the members of a congregation to receive Grace.





## REMEMBER LAST WEEK?... (2)

- Liturgical Chant unifies all the Christian rites across particular churches (Eastern, Western)
- The Latin language unifies the cultures in the Roman Rite (ancient languages are used in most rites)
- Rites = Noble Simplicity (Practical art vs. fine arts)



## SQUARE NOTES: WHY?

Alleluia 1 Cor 5:7

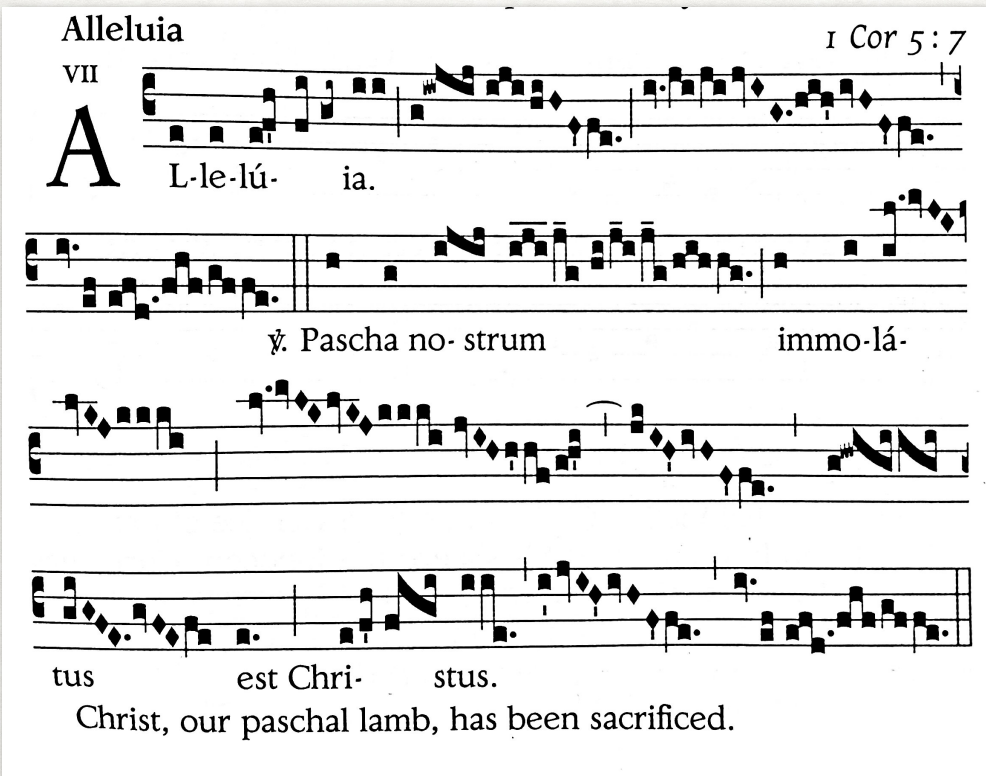
VII

**A** L-le-lú-ia.

ȳ. Pascha no-strum immo-lá-

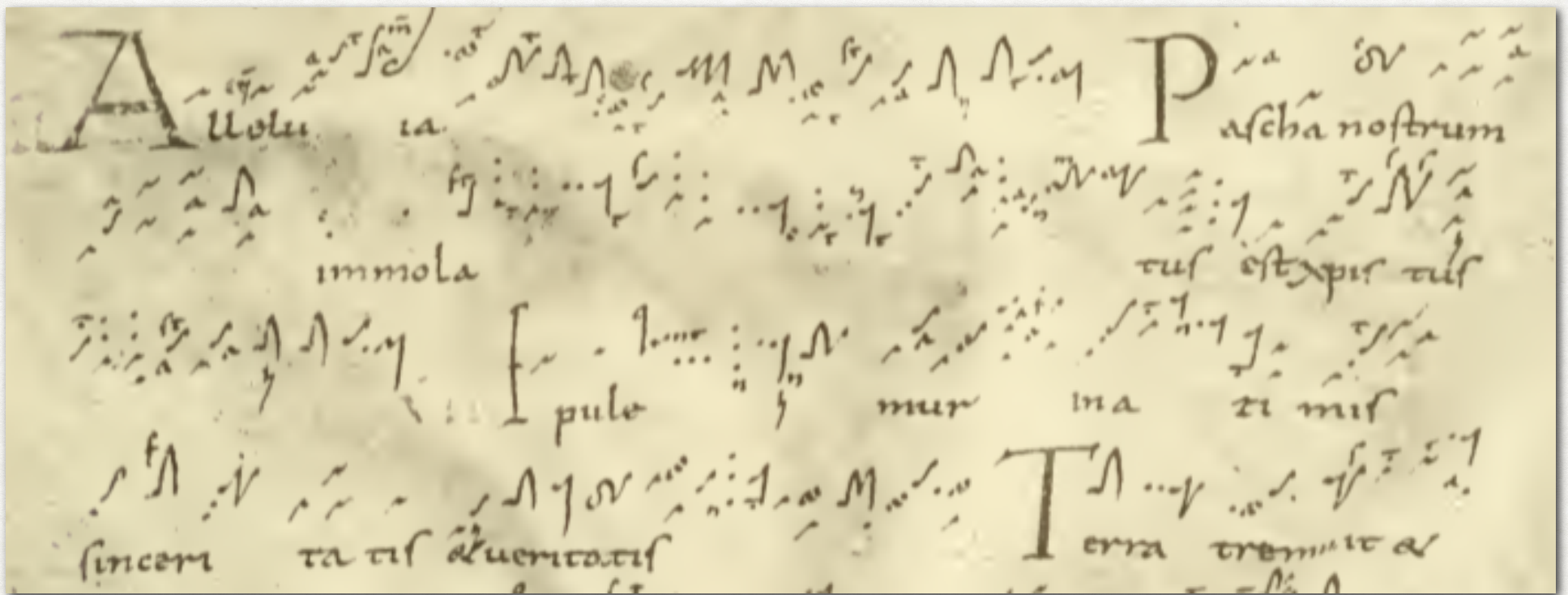
tus est Chri-stus.

Christ, our paschal lamb, has been sacrificed.

A musical score for the Alleluia, featuring square notes on a four-line staff. The score is written in a medieval style, with a large initial 'A' and a 'VII' indicating the mode. The lyrics are in Latin and English. The notes are square, which is characteristic of early medieval notation.



## ALLELUIA PASCHA NOSTRUM - 10TH CENTURY CODEX





# SUNG SPEECH: NOTATION STARTED WITH TWO ACCENTS

38	Les mélodies grégoriennes.			
Neumes à accents combinés.	TABLEAU DES NEUMES LES PLUS USITÉS.			
	N°	NOM.	FORME.	ÉLÉMENTS CONSTITUTIFS.
	1.	PUNCTUM.	.	Accent grave.
	2.	VIRGA.	/	Accent aigu.
	3.	CLIVIS.	^	Accent aigu, et accent grave.
	4.	PODATUS.	/	Accent grave, et accent aigu.
	5.	SCANDICUS.	:!	Deux accents graves, et un accent aigu.
		SALICUS.	:!	

Accent aigu :

é

Accent Grave:

è



# EVOLUTION OF NEUMES

*Transformations des neumes latins.*

siècles	NOTATION LATINE. Neumes ordinaires.					
	PUNCTUM.	VIRGA.	PODATUS.	CLIVIS.	TORCULUS.	PORRECTUS.
VIII <sup>e</sup> IX <sup>e</sup>	•	/	∟ ∟	∟	∟	N
X <sup>e</sup> XI <sup>e</sup>	•	/	∟ ∟	∟	∟	N
XII <sup>e</sup> XIII <sup>e</sup>	•	∟	∟	∟	∟	N
XIV <sup>e</sup> XV <sup>e</sup>	•	∟	∟	∟	∟	∟ ∟
Notes modernes	•	•	∟	∟	∟	∟

*XIX<sup>e</sup>*

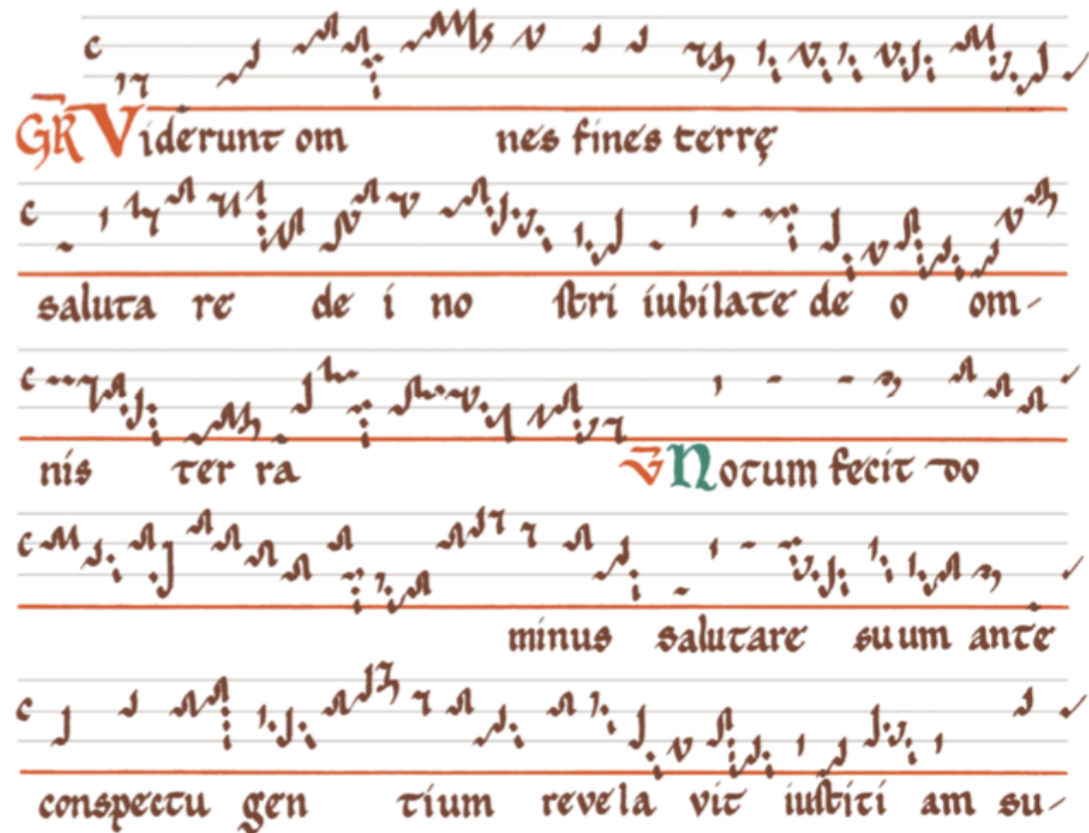
11th century =  
lines are added to music notation

14th century =  
the printing press



# OLD ROMAN CHANT, WITH LINES (12TH CENT.?)

Alleluia Dies Sanctificatus. Old roman chant; Ed. Scriptorium





## LECTERN ANTIPHONARY

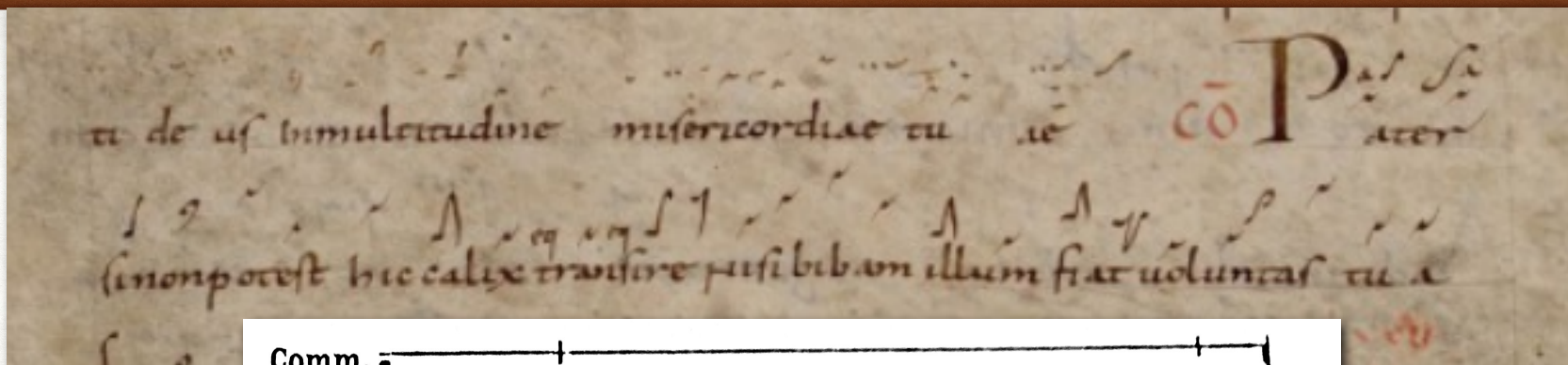




## 14TH CENTURY : TIME BECOMES “MECHANICAL”







Comm.  
8  
**P** A-ter, \* si non pót-est hic cá-lix transí-re, ni-  
si bíbam íl-lum : fí- at vo-lúntas tú- a.

(M.M. ♩ = 160.)  
Comm.  
8.  
(sol-do)  
Pá-ter, \* si non pót-est hic cá-lix transí-  
re, ni-si bí-bam íl-lum : fí- at vo-lún-tas tú- a.

REFRAIN  
Lord, you have the words of  
the words of ev - er - last - it



## SQUARE NOTES AND RHYTHM

As we have said, individual notes receive the same rhythmic value, irrespective of their shape. However, notes can be *expressed* in several different ways, which may affect their relative *length*:

1. by the addition of a *dot*:



2. by the addition of a *horizontal episema*:



3. in the context of a *special neum*:

*quilisma*



sung as



*salicus*



sung as





# ORDINARY FORM OR EXTRAORDINARY FORM?

*De musica sacra et sacra liturgia (1958)*

3 degrees of Participation (chapter 25):

- 1 – Dialogues-Responses
- 2- Kyriele + Credo
- 3- Proper

## GRADUALE ROMANUM (ROMAN GRADUAL)

*Includes: Dialogues-Responses(D-R), Kyriele+Credo (K), Proper (P)*  
Latin chant (square notes), no explanatory text

*Musicam sacram (1967)*

3 degrees of Participation (chapters 28-31):

- 1 – Dialogues-Responses + Pater Noster
- 2- Kyriele + Credo + Prayer of Faithful
- 3- Proper

EXTRAORDINARY FORM (Tridentine)

### 1961 ROMAN GRADUAL

Must be used for EF Missa Cantata, per rubrics

#### LIBER USUALIS

*D-R, K, P + Matins, Lauds, Vespers*

Latin chant (square notes)  
Missal Latin, Rubrics in English

ORDINARY FORM (Novus Ordo)

### 1974 ROMAN GRADUAL

CHANTING IN LATIN

*Preferred* in OF sung mass, other options are OK

ENGLISH TRANSLATIONS (ICEL)

#### GREGORIAN MISSAL

*D-R, K, P (only Sundays and Feasts)*

Latin chant (square notes) and English translations  
Missal Latin-English (OT)

#### BOOKS BY FATHER WEBER

[HTTPS://SACREDMUSICUS.WORDPRESS.COM/](https://sacredmusicus.wordpress.com/)

*THE PEW MISSAL (D-R, K, P)*

*THE PROPER OF THE MASS FOR SUNDAYS AND SOLEMNITIES*

English chant (square notes)

#### PARISH BOOK OF CHANT

*D-R, K, Hymns in Latin (no Proper)*

*Order of sung Mass (both EF and OF)*

Latin chant (square notes) and English translations  
Explanation on chant notation, latin pronunciation.

#### BOOKS BY ADAM BARTLETT

[HTTPS://ILLUMINAREPUBLICATIONS.COM/](https://illuminarepublications.com/)

*Lumen Christi collection (Missal, Gradual, Hymnal,...)*

English chant (square notes)

#### CHANTS ABREGES

*simpler P (ONLY GRADUAL AND ALLELUIAS)*

Latin chant (square notes)

#### GRADUALE SIMPLEX

*D-R, K, simpler P melodies*

Latin chant (square notes), no explanatory text

#### ROSSINI PROPER

*simpler P melodies*

Latin chant (modern notations)  
*Acceptable temporary alternative to Roman gradual for Missa Cantata*

#### “WORSHIP AID” MISSALETES PUBLISHED BY OCP, GIA, WLP,...

*“Jubilate Deo” Kyriele + copyrighted D-R, K, Hymns*

All styles of music, some in latin, usually modern (instrumental) notation

Emphasis on vernacular hymns started with Low Mass, Before Vatican II (“4-hymn sandwich”)

Broader authorization of vernacular at Vatican II boosted copyrighted publishing of new instrumentally- supported compositions (Piano, guitar,...)

In EF **Low Mass**, vernacular Hymns can be sung (“4-hymn sandwich”)

Liturgical

Devotional



## SOLEMNITY OF MASSES - BEFORE VATICAN II

- SOLEMN MASS (all sung + deacon + sub deacon)
- SUNG MASS (all sung)
- 3 degrees: dialogues , ordinary , proper
- LOW MASS (all spoken)
- 4 degrees: dialogues, confiteor/domine non sum dignus , ordinary , proper
- Singing hymns OK at Low Mass (Before Mass, Offertory, Communion, after Mass), but organ restricted.



# SUNG MASS: DEGREES OF PARTICIPATION (1967)

## • INTRODUCTORY RITES

- Greeting-reply,
- Introit antiphon (psalm)

- Kyrie
- Gloria

## • LITURGY OF THE WORD

- Reading 1
- Gradual/Responsorial
- Reading 2
- Alleluia/Tract/Sequence
- Acclamation before Gospel
- Gospel
- Credo / Prayer of the faithful

## • LITURGY OF THE EUCHARIST

- Offertory antiphon (psalm)
- Prayer over offerings - preface dialogue
- Sanctus
- Memorial Acclamation
- Final Doxology
- Pater Noster
- Pax Domini
- Agnus Dei
- Communion antiphon (psalm)

## CONCLUDING RITES



# 18 GREGORIAN KYRIALES

## MUSICAL TREASURE RESULTING FROM A NOT-SO-SIMPLE CALENDAR

- I - Paschal Time (Lux et Origo)
- II - Feasts of the I class 1.
- III - Feasts of the I class 2.
- IV - Feasts of the II class 1.
- V - Feasts of the II class 2.
- VI - Feasts of the II class 3.
- VII - Feasts of the II class 4.
- VIII - Feasts of the II class 5 (De Angelis)
- IX - Feasts of the B.V. (Cum Jubilo)
- X - Feasts of the B.V. 2
- XI - Sundays throughout the year (Orbis factor)
- XII - Feasts of the III class 1.
- XIII - Feasts of the III class 2.
- XIV - Feasts of the III class 3.
- XV - Commemorations and ferias, Christmas s.
- XVI - Ferias throughout the year
- XVII - Sundays of Advent and Lent
- XVIII - Ferias of Advent and Lent



# RITUAL VS. MUSICAL

## SOME OTHER FAMOUS "MASS SETTINGS":

- Mozart's "Mass No 1", "No 2", "No 17"
- JS Bach's "Mass in B minor"
- Gounod's "Messe de Pâques", "Messe de Ste Cecile", "Messe du Sacré-Coeur", "Messe des Orphéonistes"
- Palestrina's "Missa Papae Marcelli", "Missa Brevis"
- Cherubini's "Coronation Mass"...
- ... Marty Haugen's "Mass of Creation", Owen Alstott's "Heritage Mass", Dan Schutte's "Mass of Christ the Savior", David Haas' "Mass of Light"...
- ...James McMillan : <https://www.thetablet.co.uk/news/3242/composer-to-stop-writing-congregational-music>



## SING TO THE LORD: MUSIC IN DIVINE WORSHIP (USCCB 2007)

- 62. At international and multicultural gatherings of different language groups, it is most appropriate to celebrate the Liturgy in Latin, "with the exception of the readings, the homily and the prayer of the faithful." In addition, "selections of Gregorian chant should be sung" at such gatherings, whenever possible.
- 75. Each worshipping community in the United States, including all age groups and all ethnic groups, should, at a minimum, learn Kyrie XVI, Sanctus XVIII, and Agnus Dei XVIII, all of which are typically included in congregational worship aids. More difficult chants, such as Gloria VIII and settings of the Credo and Pater Noster, might be learned after the easier chants have been mastered.



# KYRIE

"THE MASS AND THE SAINTS" THOMAS CREAN O.P.

- St Thomas Aquinas: "Each invocation is repeated three times to denote the three elements that make up our wretchedness: ignorance, sin and the suffering due to sin. Or else, each invocation is said thrice to show that all the divine persons dwell mutually in each other."
- "one may note that in the liturgy of the Mass, which represents the Passion, some things are said in Greek, such as Kyrie Eleison, some in Hebrew, such as Alleluia, Sabbath and Amen; and some in Latin. This is done because the inscription on Christ's cross was written in these three tongues."



# GLORIA

"THE MASS AND THE SAINTS" THOMAS CREAN O.P.

- St Thomas Aquinas: " The third part of the preparation consists in recalling the heavenly glory to which we are tending after the present life and our wretchedness. So on feast days, Gloria in Excelsis is sung, to recall that heavenly glory."
- St Robert Bellarmine: "among all agree that Pope St Telesphorus\* first laid down that this be sung at Mass" (\* martyred in 136 AD)
- Amalarius (775-850): " The Gloria in Excelsis recalls the company of angels who announced to the shepherds the joy of our Lord's birth."



# SANCTUS

"THE MASS AND THE SAINTS" THOMAS CREAN O.P.

- St Thomas Aquinas: " With the angels, the people devoutly praise the divinity of Christ, saying Sanctus, Sanctus, Sanctus. With the children they praise his humanity, saying, Benedictus qui venit."



# AGNUS DEI

"THE MASS AND THE SAINTS" THOMAS CREAN O.P.

- Durandus (1230-96): "John the Baptist, seeing Jesus walking, said Behold the Lamb of God, behold him who taketh away the sin of the world. For Christ our pasch was immolated to take away sin. In the Old Testament, a lamb was offered for the sins of the people; but in the New Testament, Christ offered himself to God the Father. Rightly therefore, when the body and blood of our Lord is received, is the Agnus Dei sung, that we may all believe that this is the body and blood of that Lamb who took away the sins of the world by dying, and gave us eternal life by rising again.
- St Robert Bellarmine: "this prayer was introduced by Pope Sergius (7th cent.)"



## LINKS TO PRACTICE THE ORDINARY

- GLORIA VIII, CREDO III, PATER NOSTER <https://longbeachchant.com/mass/gloria-viii-credo-iiipater-noster/>
- "JUBILATE DEO" MASS <https://longbeachchant.com/mass/kyriale-jubilate-deo-usccb/>
- MASS VIII "DE ANGELIS" <https://longbeachchant.com/mass/kyriale-de-angelis-mass-viii/>
- MASS XV : <https://longbeachchant.com/mass/massxv/>
- ICEL TONES (ENGLISH) : <https://longbeachchant.com/mass/icel/>