

Chanting the Propers: A Comparative Study of Selected English Sources for the
Catholic Mass

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Abstract

Following the Second Vatican Council, the texts of the Catholic Mass, including the Propers, were translated into the vernacular. This shift away from the Latin liturgical texts created the need for new musical settings to fit the new texts of the Propers. The function of the Propers was also altered in the transition between pre-Vatican II and post-Vatican II liturgies. English chant Propers have been published beginning in 1964 and continuing until the present day. Similarities and contrasts between these publications are found based on the following criteria: melodic and modal structure of the antiphons; chant versus modern notation; a simple listing of which Propers are set; the translation of the text; function and use in the *Novus Ordo*, including choral and congregational participation; and musical interpretation of the chants. Five modern sources of English Propers that have been selected for this study include: *Simple English Propers* (Adam Bartlett); *Lumen Christi Simple Gradual* (Bartlett); *Lalemant Propers* (Jeff Ostrowski); *Proper of the Mass* (Fr. Samuel Weber, O.S.B.); and *St. Meinrad Entrance and Communion Antiphons for the Church Year* (Fr. Columba Kelly, O.S.B.). The two publications by Adam Bartlett: *Simple English Propers* and *Lumen Christi Simple Gradual* receive particular attention in these areas.

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Chapter 1

The Propers

Introduction

Gregorian chant is a musical style that has its origins in the texts of the Catholic liturgy. The melodies of chant were composed to specific sets of text leading to expressive text declamation as the starting point for the performance of chant. The texts to which these melodies were set include the Latin texts of the Roman Catholic liturgy. Gregorian melodies have been passed down through the centuries and have undergone many periods of codification, such as the Carolingian Renaissance, and revision, as in the chant editions following the Council of Trent. More recently the early manuscripts of Gregorian chant have been studied by the monks at the Abbey of Saint-Pierre de Solesmes in an effort to provide more scholarly and historically authentic editions of chant, a process that started in the nineteenth century. Following the Second Vatican Council,¹ which ended in 1963, the use of the vernacular was permitted in the liturgy. These texts were thus translated into new languages creating the need for new and adapted melodies.

There have been several sources of English chant Propers² that developed following this allowance by the Council. Three of these settings were composed in the few years after the Council before the first translated edition of the *Roman Missal* in 1970. The remaining eleven

¹ The Second Vatican Council was the twenty-first ecumenical council of the Roman Catholic Church called by Pope John XXIII in 1959. Four principal documents, or constitutions, resulted from the Council: *Dei Verbum* (Word of God) Dogmatic Constitution on Divine Revelation, *Lumen Gentium* (Light of the Nations) Dogmatic Constitution on the Church, *Sacrosanctum Concilium* (Council on the Sacred Liturgy), and *Gaudium et Spes* (Joy and Hope) Pastoral Constitution on the Church in the Modern World. This document will focus exclusively on the teachings from *Sacrosanctum Concilium*.

² The Propers are the liturgical texts of the Mass that change each day following the liturgical calendar. They will be discussed in further detail beginning on page 4.

sources of English Propers were published from 1999 to the present day. Of these eleven sources, five of the most recent collections of the Proper of the Roman Catholic liturgy have been selected to undergo a comparative study. These collections will be analyzed based on the following criteria: melodic and modal characteristics; textual source, including noting which settings of the Propers were selected; and the function and stylistic interpretation gathered from interviews with the composers. The five sources to be studied include: *Simple English Propers* (Adam Bartlett); *Lumen Christi Simple Gradual* (Bartlett); *Lalemant Propers* (Jeff Ostrowski); *Proper of the Mass* (Fr. Samuel Weber, O.S.B.); and *St. Meinrad Entrance and Communion Antiphons for the Church Year* (Fr. Columba Kelly, O.S.B.).

Definitions

The following terms can be used to describe the melodic character of a chant: syllabic, meaning one neume³ per syllable; neumatic, meaning two to four neumes per syllable; and melismatic, a setting with more than four neumes per syllable. In the case of neumatic and melismatic chants, not every syllable contains the same number of neumes. Therefore, the melodic character of a chant is defined by the longest set of neumes present in that chant. Examples of each of these categories of chant may be found in Appendix I.

Additionally, there are eight melodic modes in which chants are composed. The *final*, or last note of the entire chant, and the *ambitus*, or range of a chant help determine its mode. There are four principal *finals* on which a chant can end with a few other possibilities occurring when a

³ The definition of a neume is two-fold: first, it refers to a note or group of notes; for example, a *punctum* is a one-note neume and a *quilisma* is a three-note neume. Second, it can refer to all the notes over a syllable in a chant; in the case of melismatic chants this often involves the combination of smaller groupings, such as the *quilisma*, to make up the neume.

chant is transposed. Evidence of this theory of the modes as applied to Gregorian chant can be found in manuscripts from the ninth century. The following nomenclature was used in *Commemoratio brevis de tonis et psalmis modulandis*⁴ to describe the modes: *protus*, *deuterus*, *tritus*, and *tetrardus*. Each of those four modes are divided into two possibilities, authentic or plagal, thus creating a total of eight modes. This terminology is derived from Byzantine practice, which there were four principal modes, or *echos*, and four plagal *echos*.⁵




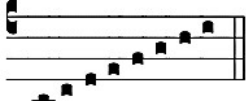



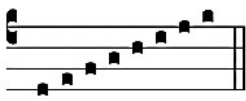
The terms *authentic* and *plagal* refer to the difference in range and prominent notes between modes that share the same final.⁶ For example, the first and second mode share a final of D, or *re*; the first mode is considered authentic with a range from D-D or *re-re*; the second mode is considered plagal with a range from A-A or *la-la*. A similar trend can be found in the remaining modes. Modes III and IV share a final of E, or *mi* where the third mode is authentic with a range from E-E or *mi-mi*, and the fourth mode is plagal with a range from B-B or *ti-ti*. The fifth and sixth mode share a final of F, or *fa* with the fifth mode being authentic and having a range of F-F or *fa-fa* and the sixth mode, a plagal mode, with a range of C-C or *do-do*. Finally, Modes VII and VIII share a final of G, or *sol* where Mode VII is authentic and has a range of G-G, or *sol-sol*, and Mode VIII is plagal with a range of D-D or *re-re*. The ranges of the various modes as well as their medieval modal names are shown below in Table 1.

⁴ *Commemoratio brevis* is an anonymous manuscript written around 900 that is a didactic resource containing information about the Gregorian modes and Gregorian psalm tones (Hiley, 62).

⁵ David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), 459.

⁶ Hiley, *Western Plainchant*, 454.

Table 1. Ranges of the Eight Gregorian Modes

<p>Mode I <i>(Protus Authentus)</i></p>	
<p>Mode II <i>(Protus Plagis)</i></p>	
<p>Mode III <i>(Deuterus Authentus)</i></p>	
<p>Mode IV <i>(Deuterus Plagis)</i></p>	
<p>Mode V <i>(Tritus Authentus)</i></p>	
<p>Mode VI <i>(Tritus Plagis)</i></p>	
<p>Mode VII <i>(Tetrardus Authentus)</i></p>	
<p>Mode VIII <i>(Tetrardus Plagis)</i></p>	

What Are the Propers?

The Proper of the Mass can be defined as the texts of the liturgy that are different at each celebration of the Mass. The corresponding parts of the Mass that fall into this category include

the *introit, gradual, tract, alleluia, offertorio, and communio* chants. In the *Extraordinary Form*⁷ of the Mass, these six Propers would be chanted at a High Mass, or *Missa Cantata*.⁸ The *Sequence* is also considered part of the repertory of the Propers; however, after the Council of Trent, the number of sequences was limited to four: *Victimae Paschali laudes* for the Octave of Easter, *Veni Sancte Spiritus* for Pentecost, *Laudes Zion* for *Corpus Christi*, and *Dies irae* for Requiem Masses. A fifth sequence, *Stabat Mater* for the Feast of Our Lady of Sorrows, was added later in the eighteenth century. Due to their limited number, these will not be considered as part of this study. There are other Propers that pertain to the presidential prayers:⁹ the Collect, the Secret, and the Post-Communion Prayers. The music for these Propers is prescribed in the *Missal*¹⁰ for both the Extraordinary Form and *Novus Ordo*¹¹ liturgies. In contrast, there are six parts of the Mass referred to as the Ordinary that do not change. These contain: the *Kyrie, Gloria, Credo, Sanctus, Agnus Dei, and Ite missa est*. In the Gregorian repertory, the music for the Ordinary can be found in any *Kyriale*, such as the one located near the beginning of the *Liber*

⁷ The Extraordinary Form is also referred to as the Tridentine Rite, so-called because its origins date back to the Council of Trent held from 1545-1563. This rite is most recently found in the *Missal* from 1962, which is the only approved *Missal* for use to celebrate this form of the Mass. The Extraordinary Form is celebrated exclusively in Latin with the exception of the homily, which may be given in the vernacular. Most of the priest's prayers are read silently or spoken in a soft voice and include dialogues with the altar server.

⁸ There are three ways the Extraordinary Form may be celebrated: a Low Mass, in which no parts of the Mass are sung; a *Missa Cantata* in which the Propers, Ordinary, and the parts of the Mass read aloud by the priest are sung; and a Solemn High Mass, a form of the *Missa Cantata* in which the priest's roles are divided amongst three ministers: priest, deacon, and sub-deacon.

⁹ The presidential prayers are the parts of the Mass that belong exclusively to the priest.

¹⁰ The *Missal* contains the Order of Mass, the texts of the Ordinary, and all of the text proper to the particular day, with the exception of the Scripture readings; those are found in a separate book called the *Lectionary*.

¹¹ The *Novus Ordo*, or Ordinary Form of the Mass, was developed after the Second Vatican Council. It will be discussed further in the section "Vatican II."

Usualis.¹² There are eighteen complete Mass settings as well as various individual settings for use at different times during the liturgical year. The English repertory for the Ordinary is vast and ever-growing and would thus constitute an entire study of its own.

The structure of an *introit* chant is comprised of an antiphon, a psalm verse, a doxology, and a repeat of the antiphon. In earlier Frankish and Old Roman sources, the *introit* was found with another *versus ad repetendum*,¹³ which would have been sung after the repeat of the antiphon followed by a third iteration of the antiphon.¹⁴ The texts of the antiphons are primarily Biblical, with a majority of texts taken from the psalms. Melodically, the *introit* is unique in that there are few standard phrases shared across the repertory.¹⁵ The melodies themselves tend to be neumatic and are written in a variety of modes. They also resemble the melodies of the psalm tones and sometimes even contain a quasi-reciting tone. There are nine Gregorian psalm tones used for chanting psalm texts in Catholic liturgy. Eight of the tones correspond to each of the eight modes with the addition of a ninth tone called the *tonus peregrinus*. The structure of a psalm tone is designed to accompany two verses of a psalm text and is the same in each mode; first there is an intonation that leads to a reciting tone on which a majority of the text is chanted. In the first half of a psalm tone, one of two cadences follows the reciting tone; the first is called a *flex* and is only used when there is additional text such as a third verse of a psalm; the second is the *mediant* cadence, so-called due to its place in the middle of the psalm tone. The second half of the psalm tone begins on the same reciting tone, with the exception of the *tonus peregrinus*

¹² The *Liber Usualis* is a compendium of chants for the Mass and Divine Office produced by the monks at the Abbey of Solesmes.

¹³ A *Versus ad repetendum* is an additional psalm verse found with an *introit* antiphon. It appears in early Frankish and Old Roman sources (Hiley, 109).

¹⁴ Hiley, *Western Plainchant*, 109.

¹⁵ Hiley, *Western Plainchant*, 109.

which has two different reciting tones, and ends in a cadential formula on the appropriate *final* of each mode. At a *Missa Cantata*, the *introit* accompanies the procession of the acolytes and clergy to the altar and usually continues through part of the Prayers at the Foot of the Altar. In a Low Mass, the *introit* would be read or spoken by the priest after the procession and Prayers at the Foot of the Altar.

Graduals are melismatic and ornate chants that consist of an antiphon and a verse. Within their respective modes they often share melodic material, particularly cadential formulae. Hiley lists the number of *graduals* that can be found in each mode: Mode I: fifteen; Mode II (transposed): twenty-four; Modes III and IV: eleven; Mode V: forty-six; Modes VII and VIII: fifteen; there are no *graduals* in Mode VI.¹⁶ The *gradual* is either sung by members of the *schola*¹⁷ or spoken by the priest following the Epistle. Similarly, the *tract* is also highly melismatic and is comprised of an antiphon with one or multiple verses. *Tracts* replace the *alleluia* during the seasons of *Septuagesima*, which precedes Lent, and *Quadragesima*, or Lent. Furthermore, these chants are only composed in either Mode II or Mode VIII. The *tract*, as well as the *alleluia*, is sung or spoken following the *gradual* and before the Gospel.

The *alleluia* chant can be separated into four sections: the “alleluia,” the *jubilus* or melisma on the final syllable “a,” the main body of the verse, and the end of the verse which often includes a repetition of the *jubilus*. The opening “alleluia” as well as the main body of the verse often ranges from neumatic to melismatic, with both ending in a long melisma on the final syllable. The performance structure of the *alleluia* is laid out below:

Cantor: opening “alleluia”

¹⁶ Hiley, *Western Plainchant*, 76.

¹⁷ The *schola* is a group of trained singers whose responsibility is to sing for various liturgies of their parish.

Choir: “alleluia” followed by the *jubilus*

Cantor: main body of the verse

Choir: joins the cantor at the end of the verse

Choir: repeated “alleluia” and *jubilus*

Alleluias, like *graduals*, are written in a variety of modes and often share melodic material.

Furthermore, the same melodies are often shared between different texts within the same mode.

The *offertorio* chants contain melismatic melodies accompanying texts taken mostly from the *Psalms*. Similar to the *introit*, the chants for the *offertorio* do not share many common phrases or formulas between them. Despite this lack of “standard phrases,” some of the *offertorio* chants share melodic material borrowed from the chants of the *gradual*.¹⁸ In the early Middle Ages long melismatic verses followed the *offertorio*, creating the form of an antiphon and verses similar in structure to the *gradual* and *alleluia*. Often the verses would end on a long melisma followed by a repeat of part of the antiphon. *Offertorio* verses are an extra addition to the liturgy as they are not part of the texts found in the *Roman Missal* but can be found in such sources as the *Offertoriale* published in 1935.¹⁹ In terms of function, the *offertorio* in a High Mass is sung during the offertory prayers at the time of the preparation of the gifts of bread and wine. Conversely, in a Low Mass, the *offertorio* would be read by the priest before the offertory prayers.

Communio chants exhibit melodic variety ranging from combinations of syllabic and neumatic to more melismatic melodies. The texts are taken primarily from the Gospels and often quote the Gospel of that particular liturgical day. Similar to the *introit*, *communios* can be sung

¹⁸ Hiley, *Western Plainchant*, 122-123.

¹⁹ Hiley, *Western Plainchant*, 121.

with a psalm verse or verses set to one of the psalm tones. However, like the *offertorio*, these verses are not texts found in the *Missal* but are extra additions to the *communio* antiphon.

Communios are sung during the distribution of Holy Communion and the purification of the vessels of Communion. Therefore, verses may be needed to extend the length of the chants depending on the time it takes for distribution. In a Low Mass, they are read by the priest at the conclusion of the purification of the vessels.

As shown above, the texts of the Propers clearly play an integral part in the Extraordinary Form liturgy. The Propers cannot be separated from the liturgy as they are a necessary entity similar to the Ordinary and the presidential prayers. Furthermore, even at a High Mass when the Propers are sung by a *schola*, the priest still reads the Propers as they are found in the *Missal*. In this way, these chants do not merely play an accompanimental role but, rather, are embedded into the function of the liturgy itself.

Vatican II

Following the Second Vatican Council, with the creation of the *Novus Ordo*, also referred to as the Ordinary Form of the Mass, the role of the Proper was further developed. First, the structure of the liturgy was changed; parts of the Mass were simplified or removed from the liturgy. Second, the Council called for the “fully conscious and active participation” of the assembly of the faithful.²⁰ This intent of the Council allowed for an increase in responses and shifted the role of certain parts of the Mass to the assembly. The third major change was

²⁰ Second Vatican Council, *Sacrosanctum Concilium*, 14, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html#.

allowing the vernacular to be used in the liturgy.²¹ As Masses in the vernacular increased in use, the need for a new repertory of music to accommodate this shift became imperative.

The *Novus Ordo* divides the liturgy of the Mass into four distinct parts: the Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, and the Concluding Rites. The Introductory Rites include the “entrance, the greeting, the penitential act, the *Kyrie*, the *Gloria in excelsis*, and collect.”²² The “entrance” includes the singing of the “entrance chant” during the “procession to the altar.”²³ Unlike the Extraordinary Form of the Mass, where the *introit* is the only musical option given for a *Missa Cantata*, there are four options prescribed in the *Missal* for the entrance chant. The first option is the Proper antiphon either taken from the *Missal* or from the *Graduale Romanum* “as found set to music there or in another setting.”²⁴ The second option includes the Proper antiphon from the *Graduale Simplex*.²⁵ The third and fourth options include chants from other collections or “another liturgical chant that is suited to the sacred action, the day, or the time of year.”²⁶ Even though the function of the *introit* as an accompaniment to the liturgical procession remains the same in the *Novus Ordo*, the role of the *introit* has slightly shifted. The text remains wedded to the liturgy, but, due to the third and fourth options outlined in the *Missal*, it is not necessarily sung by the choir or the people at each celebration of the Mass.

In terms of the Proper of the Mass, the Liturgy of the Word includes the responsorial psalm, or *gradual*, the *alleluia*, and the seasonal gospel acclamation (*tract*) when the “alleluia” is

²¹ *Sacrosanctum Concilium*, 36.

²² *General Instruction to the Roman Missal*, 3rd ed. (Washington, D.C.: United States Conference of Catholic Bishops, 2011), 46.

²³ *GIRM*, 121.

²⁴ *GIRM*, 48.

²⁵ The *Graduale Simplex* is a source of simplified Latin chant Propers for the Mass. It was first published in 1968 after the Second Vatican Council.

²⁶ *GIRM*, 48.

not sung. These Propers have undergone the most transformation between the Extraordinary Form and *Novus Ordo*. The responsorial psalm replaces the *gradual* in the *Novus Ordo*. While the *gradual* is still a viable option in the liturgy, the United States Council of Catholic Bishops has suggested that the responsorial psalm is preferred.²⁷ This suggestion could be made in light of articles stated in both *Sacrosanctum Concilium*, the Constitution on the Sacred Liturgy from the Second Vatican Council, and *Musicam Sacram*, an instruction on music in the liturgy published four years later by the Council. In Article 30 of *Sacrosanctum Concilium*, the following statement is made:

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.²⁸

Musicam Sacram takes this idea further in relation to the responsorial psalm:

The song after the lessons, be it in the form of gradual or responsorial psalm, has a special importance among the songs of the Proper. By its very nature, it forms part of the Liturgy, of the Word. It should be performed with all seated and listening to it—and, what is more, participating in it as far as possible.²⁹

The primary distinction, then, between the *gradual* and the responsorial psalm is the matter of whose responsibility it is to sing them in the liturgy. The Gregorian *graduals* contain antiphons and verses that are highly melismatic and often span a wide range; therefore, they are more appropriately sung by a small group of trained singers or a soloist. In order for the responsorial psalm to be transferred to the assembly, revisions and simplifications would need to be made. There are several sources that contain simplified settings of the Gregorian *graduals*.

²⁷ *Sing to the Lord: Music in Divine Worship*, (Washington, D.C.: United States Conference of Catholic Bishops, 2007), 157.

²⁸ *Sacrosanctum Concilium*, 30.

²⁹ Second Vatican Council, *Musicam Sacram*, 33, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html.

One such source is *Chants abrégés des graduels, des alleluias, et des traits* (Abbreviated chants of graduals, alleluias, and tracts). This book, published in 1926, contains settings with most of the texts set to one of the Gregorian psalm tones. Another similar source is the *Graduale Simplex*, first published by the Vatican in 1968. It encompasses simplified settings of all the Propers rather than only the highly melismatic ones.

The *Graduale Simplex* already signifies a shift in the thought and role of these three Propers: *gradual*, *alleluia*, and *tract*. The *gradual* is instead labeled as the *psalmus responsorius*, or responsorial psalm. Furthermore, the texts for the *psalmus responsorius* do not match up exactly with the texts in the *Graduale Romanum*; rather, they offer a combination of texts and paraphrases. For example, instead of having Propers for the four Sundays in Advent, there are only two settings of Propers for Advent.³⁰ In addition, the style and format of the *psalmus responsorius* differs from that of a typical *gradual*. The *psalmus responsorius* begins with a verse set in syllabic style followed by a response in a similar style. Subsequently, there are a number of verses that each end with a repeat of the response.

This shift reflected in the *Graduale Simplex* is a stepping-stone to the current format of the responsorial psalm. The current format, as found in the *Lectionary*, is an antiphon normally accompanied by two to five verses. In the liturgy, the antiphon of the responsorial psalm is first said or sung by the psalmist, a soloist, and then repeated by the congregation. The psalmist then sings a verse alone followed by a repeat of the antiphon sung or said by all; this format is repeated for each verse ending with a final recitation of the antiphon. This structure allows for the call to participation as stated in the church documents above. The simplification of style as well as the repeat of an antiphon led by a psalmist can encourage the participation of the

³⁰ *Graduale Simplex* (Vatican City: Libreria Editrice Vaticana, 1975), 53-63.

assembly more than a highly melismatic setting designed more appropriately for performance by trained soloists.

Similar transformations have occurred with the other two Propers belonging to the Liturgy of the Word: the *alleluia* and the *tract*. The *alleluia* has undergone the least amount of change in terms of format, but varies significantly in style. Like the Gregorian *alleluias*, the format in the *Novus Ordo* involves an antiphon that is repeated followed by a verse and a final reiteration of the antiphon. However, in terms of style, most settings of the *alleluia* are syllabic to neumatic and do not include a *jubilus* on the final syllable. Similarly, the verse is no longer a complex melismatic setting, but rather is simplified to a psalm tone or other more syllabic style. As the verses of the responsorial psalm are sung by a psalmist, so too, the verse of the *alleluia* is proclaimed by a soloist.

The term *gospel acclamation* in the *Novus Ordo* encompasses both the *alleluia* and the *tract*. This terminology refers solely to the function that these two Propers share; they are both sung preceding the Gospel. In the *Novus Ordo*, the *tract* is only sung during the season of Lent when the use of the word “alleluia” is prohibited. Thus, the *tract* has been more recently referred to as the *Lenten gospel acclamation*. The new structure of the *tract*, or Lenten gospel acclamation, mimics that of the *alleluia*. There is an antiphon sung first by a soloist and then by the congregation followed by a verse and then a repeat of the antiphon. Unlike the *tract* that contains a different text for the antiphon for each Mass, the Lenten gospel acclamation uses the same antiphon throughout the entire season. There are eight antiphon texts that can be used for the liturgy; these are found in Latin in the *Ordo Lectionum Missae* and in English in the *Lectionary*.³¹ The style of the Lenten gospel acclamation is also similar to that of the *alleluia*.

³¹ *Ordo Lectionum Missae*, (In Urbe Vaticana: Typis polyglottis vaticanis, 1969), 129.

The antiphon ranges from syllabic to neumatic while the verse is sung to a psalm tone or in another syllabic style. One difference of note from the *tract* is the number of verses that follow the antiphon. With the *tract* there are usually several verses that follow the antiphon; the *tract* for the First Sunday of Lent contains twelve verses that follow the antiphon. However, the Lenten gospel acclamation only allows for one verse following the antiphon. In addition, the antiphon is almost always repeated after the verse, which is not part of the original structure of the *tract*.

One other major difference that sets apart the responsorial psalm, *alleluia*, and Lenten gospel acclamation from the other Propers is their exclusion from the *Roman Missal*. Most of the text for these three Propers is instead found in the *Lectionary*. The responsorial psalm is outlined in its entirety in the *Lectionary*, i.e. both antiphon and verses are presented. When the *alleluia* is used, the antiphon text, “alleluia,” is printed with the verse. For the Lenten gospel acclamation only the verse is provided. The antiphons are found in a separate location in the *Lectionary* rather than printed with the verse.³² The exclusion of these Propers from the *Missal* is perhaps due to their new role as part of the Liturgy of the Word. This ties the readings and Propers together in their own separate part of the liturgy. It is also likely the reason that musical settings of the responsorial psalm and both types of gospel acclamation are often found in their own respective resources rather than set together with the rest of the Propers as are their Gregorian counterparts.

In fact, of all the Propers of the Mass, only the *introit*, or entrance antiphon, and *communio*, or communion antiphon are found in the *Roman Missal*. The offertory chant is mentioned in the *General Instruction to the Roman Missal (GIRM)*³³, but a translation of the text

³² *Lectionary for Mass for Use in the Dioceses of the United States of America, second typical edition*, (Washington, D.C.: Confraternity of Christian Doctrine, Inc., 2001).

³³ The GIRM is a part of the *Roman Missal* that provides guidelines for celebrating Mass.

is not provided in the Mass texts for each day of the liturgical year.³⁴ Therefore, if English settings are desired, the translations must come from the *Graduale Romanum*.³⁵ The function of the offertory chant remains similar to that of the *offertorio*. In the Extraordinary Form of the Mass, the *offertorio* is sung during the presidential prayers said at the altar as the priest prepares the bread and wine for consecration. According to the *GIRM*, in the *Novus Ordo*, the offertory chant is to accompany the “bringing of the gifts” and “continues at least until the gifts have been placed on the altar;” it continues to say that singing may still occur without a procession.³⁶ The liturgical changes during this point in the Mass occur more in the role of the clergy. Therefore, the function of the offertory chant is retained in so far as it covers the liturgical action even if that action has changed in the two different forms of the Mass. The chant also begins the Liturgy of the Eucharist, which continues until the Concluding Rites. It is also important to note that unlike the entrance and communion chants, the *Missal* does not list any alternative options to be sung during the presentation of the gifts. Therefore, it could be concluded that the offertory chant is the most appropriate music to be sung at this point in the Mass.

The *communio* bears similarities to both the entrance and offertory chants in the *Novus Ordo*. It is tied to the offertory chant by being part of the Liturgy of the Eucharist. Yet, like the *introit*, the text for the communion antiphon is found in the *Roman Missal*. In terms of its function, the *communio* has retained its same place and role in the liturgy. The *GIRM* states that “While the priest is receiving the Sacrament, the communion chant is begun...the singing is prolonged for as long as the Sacrament is being administered to the faithful.”³⁷ In order to fulfill

³⁴ *GIRM*, 74 & 139.

³⁵ The *Graduale Romanum* is a complete set of the Latin chant Propers for all Sundays and major feasts of the liturgical year. It also contains a complete *Kyriale*.

³⁶ *GIRM*, 74.

³⁷ *GIRM*, 86.

this role, particularly in larger congregations, it would be necessary to attach psalm verses sung in alternation with the antiphon, similar to Gregorian *communios*.

Also, similar to its treatment of the entrance chant, the *GIRM* gives four options for music to be sung at the time of communion. The first option is the antiphon found in either the *Missal* or the *Graduale Romanum* “as set to music there or in another musical setting.” Secondly, the antiphon from the *Graduale Simplex* may be sung provided it comes from the proper liturgical season. The third option would be “a chant from another collection of psalms and antiphons,” with a fourth option being “some other liturgical chant.”³⁸ This hierarchy laid out for the communion chant matches the stipulations stated for the entrance chant. There is also a guideline for both the communion and entrance chants if there is no music, i.e. a spoken Mass. The antiphon as found in the *Missal* is to be recited either by the congregation, a reader, or the priest.³⁹ This stipulation further asserts the notion that the Propers are an integral text tied into the liturgy.

Aside from the restructuring of the liturgy that followed the Second Vatican Council, there are three other main factors that influence the role of the Propers in the liturgy: the adamant call for the “participation of the faithful,” the allowance of other styles of music, and the acceptance of the vernacular. *Sacrosanctum Concilium* calls for the “fully conscious and active participation in liturgical celebrations” of all the faithful; it goes further to say that “this full and active participation by all the people is the aim to be considered before all else.”⁴⁰ Later in the document, the idea of active participation is laid out in more tangible terms in Article 30, quoted above. Musically, active participation would include taking part in “acclamations, responses,

³⁸ *GIRM*, 87.

³⁹ *GIRM*, 87.

⁴⁰ *Sacrosanctum Concilium*, 14.

psalmody, antiphons, and songs.”⁴¹ This list could refer to a variety of components in both the liturgy of the Mass as well as the Divine Office.

Clarification is provided in the later conciliar document, *Musicam Sacram*. To start with, this document seeks to define the idea of “participation.” There is a two-fold explanation of this term; first participation is described as being “internal, in the sense that by it the faithful join their mind to what they pronounce or hear.” Furthermore, the document instructs that the assembly “should also be taught to unite themselves interiorly to what the ministers or choir sing.” In addition, participation is outlined as being “external also, that is, such as to show the internal participation by gestures and bodily attitudes, by the acclamations, responses, and singing.”⁴² This distinction is significant for two reasons; first it recognizes internal participation as being active; second it maintains a delineation of roles in the liturgy between priest, choir, and people.

The details of this delineation of roles are not stated outright in *Musicam Sacram*, but further reading provides some insight into the Council’s desire for the role of the people. A list of the people’s parts similar to that found in Article 30 of *Sacrosanctum Concilium* is provided: “acclamations, responses to the greetings of the priest and ministers and to the prayers of litany form, and also antiphons and psalms, refrains or repeated responses, hymns and canticles.”⁴³ Of these roles listed, only the responses to the priests and ministers can be directly related to corresponding parts of the liturgy of the Mass. “Acclamations,” “psalms,” “antiphons,” “refrains,” and “hymns” refer more to a musical style rather than a distinct part in the liturgy and thus rely on conjecture to determine exact meaning. “Acclamations” could refer to those parts of

⁴¹ *Sacrosanctum Concilium*, 30.

⁴² *Musicam Sacram*, 15.

⁴³ *Musicam Sacram*, 16a.

the Mass labeled as such, for instance the “gospel acclamation” and the “memorial acclamation;” one a Proper, the other part of the Ordinary, respectively. “Psalms” could refer to the responsorial psalm in the Mass, psalms following Proper antiphons such as the *introit* or *communio*, or to psalms in the Divine Office. Similarly, “antiphons,” “refrains,” and “hymns” could refer to their corresponding parts in the Divine Office, the Proper of the Mass, or simply to a musical style of the various parts of the Mass that would encourage an increased external participation of the assembly. As shown above, the interpretation of these stipulations in both *Musicam Sacram* and *Sacrosanctum Concilium* can be varied. The potential results of an interpretation of these documents will be shown later in the analysis of English chant compositions.

Musicam Sacram provides more insight and instruction into the role of the Propers and whose responsibility it is to sing them. First, the following stipulation is made:

Some of the people's song, however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from those parts that concern them.⁴⁴

This allows for the role of the choir to sing parts of the liturgy that are not sung by the people.

However, the document goes further to say:

But the usage of entrusting to the choir alone the entire singing of the whole Proper and of the whole Ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated.⁴⁵

Therefore, it is made clear in the document that, while the choir may sing the Propers, the participation of the assembly is an important factor to be considered in assigning this role. Yet another statement occurs later in *Musicam Sacram* that provides clarification on the role of the

⁴⁴ *Musicam Sacram*, 16c.

⁴⁵ *Musicam Sacram*, 16c.

people when it comes to the Propers. “It is desirable that the assembly of the faithful should participate in the songs of the Proper as much as possible, especially through simple responses and other suitable settings.”⁴⁶ This statement represents a significant shift in both thinking about and the practice of singing the Propers. It suggests that participation of the Propers on the part of the assembly should be external rather than internal. Gregorian settings ranging from neumatic to melismatic would not be within most congregations’ ability to sing during Mass. The new idea that the Propers belong more to the people rather than exclusively to the choir has ramifications for newly composed settings of the Propers. Thus, for the people to be able to participate in the Propers, some kind of change in terms of musical style would need to occur.

A second major factor that has affected the Propers in the liturgy is the allowance of styles of sacred music other than Gregorian chant. There are several documents leading up to the Second Vatican Council that discuss this subject. These include, but are not limited to, Pope Pius X’s *Motu Proprio* entitled *Tra le sollecitudini* (1903); Pope Pius XII’s Encyclical, *Musicae sacrae disciplina* (1955); and another encyclical from Pope Pius XII entitled *Instructio de musica sacra et sacra liturgia* (1958). This later document outlines explicitly what styles of music besides Gregorian chant are to be used in the liturgy. Pius XII outlines four types of sacred music: sacred polyphony, modern sacred music, popular religious song, and religious music.⁴⁷ The first two types of music are acceptable for liturgical use only on the stipulation that they comply with the ideals set forth in *Musicae sacrae*.⁴⁸ Popular religious song refers primarily to hymns, which the document states as being useful in private devotions and “at times their use is

⁴⁶ *Musicam Sacram*, 33.

⁴⁷ Sacred Congregation for Rites, *De musica sacra et sacra liturgia 1958* (Chicago: Biretta Books, Ltd., 2007), III-2.

⁴⁸ *De musica sacra*, III-2: 48-50.

even permitted during liturgical functions.”⁴⁹ The last type of sacred music, labeled as “religious music,”⁵⁰ is deemed as “worthy of high esteem” but is not to be used in liturgical functions.⁵¹

Sacrosanctum Concilium handles this discussion of sacred music in a less explicit way.

This document states the following:

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. 30.⁵²

This statement in the conciliar document is inclusive in its language in regards to music. The only stipulation put forth by the Council is that other kinds of sacred music “promote active participation.”⁵³ *Musicam sacram* continues this inclusive language concerning other music styles. It begins with the following statement: “No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people.”⁵⁴ Here it is important to note that this reference to “active participation” includes both internal and external participation. While this article mirrors what is found in *Sacrosanctum Concilium*, the results of such a decree allow for a greater change in the Propers.

In fact, *Musicam Sacram* defends not only a change in musical style in reference to the various parts of the Mass, including the Propers, but also indicates the complete substitution of other music in place of the Propers.

⁴⁹ *De musica sacra*, 51.

⁵⁰ Example of “religious music” would include works such as the Verdi *Requiem* and Stravinsky’s *Symphony of Psalms*.

⁵¹ *De musica sacra*, 54.

⁵² *Sacrosanctum Concilium*, 116.

⁵³ *Sacrosanctum Concilium*, 30.

⁵⁴ *Musicam Sacram*, 9.

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.⁵⁵

And:

Moreover, some other song can also, on occasions, be sung at the beginning, at the Offertory, at the Communion and at the end of Mass. It is not sufficient, however, that these songs be merely "Eucharistic"—they must be in keeping with the parts of the Mass, with the feast, or with the liturgical season.⁵⁶

This instruction given in *Musicam Sacram* allows for the phenomenon that is practiced in most English-speaking churches and liturgies. While the text of the Propers still remain wedded to the liturgy, other songs, particularly hymns, are substituted in the liturgy in place of the Propers, principally the *introit*, *offertorio*, and *communio*. Whereas the role of the Propers was secure in the Extraordinary Form, a conflict arises with the *Novus Ordo*. The Propers maintain their role according to the *GIRM*, but *Musicam Sacram* and liturgical practice allow for their substitution with additional texts and style of music.

One justification for the fact that hymns or other songs are substituted in place of the Propers is to encourage the external participation of the faithful. If the people are to have a role in the Propers, then using familiar music during the entrance, offertory, and communion increases the likelihood of their participation. The detriment to this solution is that it ignores the texts that are already prescribed in the liturgy to accompany these actions. There is not necessarily a single resolution that could solve this conflict. The composers of English chant Propers offer various options to satisfy the call to active participation of the faithful, both internal and external, without usurping the proper texts of the Mass.

⁵⁵ *Musicam Sacram*, 32.

⁵⁶ *Musicam Sacram*, 36.

The third major prerequisite for this study is the use of the vernacular in the liturgy. The Second Vatican Council provides the following instruction regarding the use of Latin versus the use of English in the liturgy. First, it says that, “the use of the Latin language is to be preserved in the Latin rites.”⁵⁷ Immediately succeeding this statement is the start of the discussion on the use of vernacular in the liturgy.

But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters.⁵⁸

It could be assumed from the first statement that the intent of the Council was not to rid the liturgy of Latin in its entirety. Yet, given the instructions in the second statement, it is apparent that some balance between the use of Latin and the vernacular is to be employed. According to the Council, the authority to determine this balance lies in the territorial ecclesiastical authority, the bishops.⁵⁹ The result of these two statements found in *Sacrosanctum Concilium* has been the complete translation of the *Novus Ordo* into the vernacular.

To date, there have been three editions of the *Roman Missal*. The first was promulgated by Pope Paul VI in 1969 and published in 1970. The second edition was published only a few years later in 1975. This was the primary edition used in Catholic liturgies especially in the English-speaking world until another edition was promulgated by Pope John Paul II in 2000. The third edition of the *Roman Missal* was completed in 2002, but underwent revisions until 2008. The International Commission on English in the Liturgy (ICEL) provided a new English

⁵⁷ *Sacrosanctum Concilium*, 36.1

⁵⁸ *Sacrosanctum Concilium*, 36.2.

⁵⁹ *Sacrosanctum Concilium*, 36.3

translation of the third edition of the *Missal*. This was completed in 2010 and the United States introduced the new translations into the liturgy in the fall of 2011.

The introduction of a vernacular liturgy also meant the translation of the Propers into the vernacular. These new texts created the necessity for new musical settings. Currently there are two acceptable translations of the Propers in English that can be used; one is the translations in the third edition of the *Roman Missal*, and the second is the translation of the Latin Propers from the *Graduale Romanum*. *Musicam Sacram* gives the following directive regarding the creation of new musical settings:

In preparing popular versions of those parts which will be set to melodies, and especially of the Psalter, experts should take care that fidelity to the Latin text is suitably harmonized with applicability of the vernacular text to musical settings. The nature and laws of each language must be respected, and the features and special characteristics of each people must be taken into consideration: all this, together with the laws of sacred music, should be carefully considered by musicians in the preparation of the new melodies.⁶⁰

This document reaffirms the notion that the text of the liturgy is an important consideration in the creation of new musical settings. Chant, which by its nature is composed with text declamation as a considerable factor, is the most suitable form of music to which to set these texts. The new feature to take into account is the structure of the English language, primarily its grammar, and word accentuation. This relationship between the text and chant melodies will be further analyzed in the five selected sources of Propers.

⁶⁰ *Musicam Sacram*, 54.

Chapter 2

A History of Sources

There have been a number of English chant settings for the Proper of the Mass published since the Second Vatican Council. The first source published in 1964 just after the conclusion of the Council is entitled *Complete English Propers*. This source contains a complete translation of the Propers set to melodies that are simplified and adapted from their Gregorian counterparts; in this edition the melodies are written in modern notation. The title is true to its material in that this source contains settings of all the Propers: *introit, gradual, tract, alleluia, offertorio, and communio*. The introduction to *Complete English Propers* acknowledges that this source is to be used “in the interim period before the general revision of the liturgy.”⁶¹ This transitional nature can be seen in its treatment of the *gradual* and the *tract*. Instead of its Latin title, *gradual*, it is labeled as the “Meditation Song” or “Respond” with only one verse, as is typical for a *gradual*, rather than several verses as in a responsorial psalm. Similarly, the *tract* retains its label rather than being called a gospel acclamation; only the text is provided, pointed to be used with one of the psalm tones listed in the appendix. Furthermore, *Complete English Propers* is the result of a collaboration between several contributors, including Fr. Columba Kelly, O.S.B. In this way it is also unlike more modern sources that are compiled and composed by a single author.

⁶¹ Rev. Paul Arbogast, ed., *Complete English Propers for the High Mass* (Cincinnati: World Library of Sacred Music, Inc., 1964), 7.

Example 1. *Meditation Song* for the Fourth Sunday in Lent, *Complete English Propers*⁶²

MEDITATION SONG

Respond Ps. 121: 1

Mode 5

I re-joiced be-cause they | said to me, || "We will go up to the | HOUSE of the Lord."

Versicle Ps. 121: 7

V. May peace be with- | in your walls, || prosperity | in your BUILD - ings.
Respond may be repeated.

The work of Rev. G.H. Palmer and Francis Burgess resulted in *The Plainchant Gradual*, whose second edition was published in 1965. This collaboration includes two collections already compiled by Palmer: *The Offices or Introits for Sundays and Festivals* first published in 1904 and *A Selection of Grails, Alleluys, and Tracts* first published in 1908. Both of these collections are found in the second edition of *The Plainchant Gradual* along with revisions of Burgess's work to include a complete setting of all the Propers.⁶³ Whereas the first edition included texts from medieval Salisbury use and the Sarum rite, the second edition only includes texts of the Roman rite as found in the *Liber Usualis*.⁶⁴ The preface to the second edition concludes that this source is suitable for use in the Catholic liturgy. In terms of musical style, the chants are derived directly from their Gregorian counterpoints. The Gregorian melodies remain fairly intact with slight adaptations to fit the English text; simplified options for the *gradual*, *tract*, and *alleluia*

⁶² The examples that follow are displayed in both of chant notation and modern notation. The notation used in each example is consistent with the notation of the original source.

⁶³ Rev. G. H. Palmer and Francis Burgess, *The Plainchant Gradual*, 2nd ed., (Wantage: St. Mary's Press, 1965), 7.

⁶⁴ Palmer and Burgess, *The Plainchant Gradual*, 7.

verses are also included. The following examples show the *communio* for the Second Sunday of Advent from the *Graduale Romanum* as compared to *The Plainchant Gradual*.

Example 2. *Communio* for the Second Sunday of Advent, *Graduale Romanum*

Comm.
2.

E- rú-sa- lem * surge, et sta in excélso :
et vi- de ju-cun-di-tá- tem, quae vé-ni- et ti-
bi a De- o tu- o.

Example 3. *Communio* for the Second Sunday of Advent, *Plainchant Gradual*

COMMUNION *Jerusalem surge*

E- ru- sa- lem, * haste thee, and stand on high: and be-
hold the joy and glad-ness that com-eth un- to
thee from God thy Sa-viour.

Another early source of English chant Propers following the Council is *The Simple Gradual for Sundays and Holy Days* (1969) edited by Rev. John Ainslie. In the introductory explanation of the structure of *The Simple Gradual* the source is identified as an English edition of the *Graduale Simplex*.⁶⁵ Thus, it includes a complete set of all the Propers: *entrance song*, *responsorial psalm*, *alleluia*, *offertory song*, and *communion song*. There are complete sets of the

⁶⁵ John Ainslie, ed., *The Simple Gradual* (London: Geoffrey Chapman, Ltd., 1969), vi.

Propers for principal feast days, but for Sundays throughout the liturgical year only one or more sets of chants are provided for the liturgical season. For example, like the *Graduale Simplex*, there are two settings of the Propers of Advent, Lent, and Easter. The translation of the text itself is derived from the *Graduale Simplex* and completed by the International Committee for English in the Liturgy, the same committee responsible for translating the *Roman Missal*.

The melodies found in *The Simple Gradual* were written by several composers. These settings are in modern notation and, unlike the previous sources, do not take chant as a model for composition. They are not based on formulaic models but are through-composed settings in a more contemporary style, which perhaps explains why the Propers are referred to as “songs” rather than “chants.” Other qualities that suggest a departure from chant are the syllabic settings of the text and the fact that some of the antiphons are metricized. In the example below the entrance song is metered while the offertory song is freer and more chant-like with the eighth notes grouped in both twos and threes. The Propers in *The Simple Gradual* are intended to be sung by the choir and the congregation. The melodies are simplistic in style to allow for congregational participation.⁶⁶ This source is forward-looking for its time; some of these ideas do not appear in other sources until after the turn of the twenty-first century.

⁶⁶ Ainslie, *The Simple Gradual*, iv.

Example 4. *Entrance and Offertory Song* for “Advent Season II,” *The Simple Gradual*

21 ENTRANCE SONG

Ant: Let the clouds rain down the just one; and the

Musical notation for the first part of the Entrance Song, measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Let the clouds rain down the just one; and the"

earth bring forth a Sa - viour.

Musical notation for the second part of the Entrance Song, measures 5-8. The score continues in 4/4 time with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "earth bring forth a Sa - viour."

(All repeat Ant.) (A.R.)

27 OFFERTORY SONG

Ant: Hail, Ma - ry, full of grace: the Lord is with you:

Musical notation for the first part of the Offertory Song, measures 1-4. The score is in 4/4 time with a key signature of one flat. The tempo is marked "Andante". The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Hail, Ma - ry, full of grace: the Lord is with you:"

bles-sed are you a-mong wo-men, al-le-lu - ia.

Musical notation for the second part of the Offertory Song, measures 5-8. The score continues in 4/4 time with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "bles-sed are you a-mong wo-men, al-le-lu - ia."

(All repeat Ant.) (L.B.)

(Ant. in free rhythm)

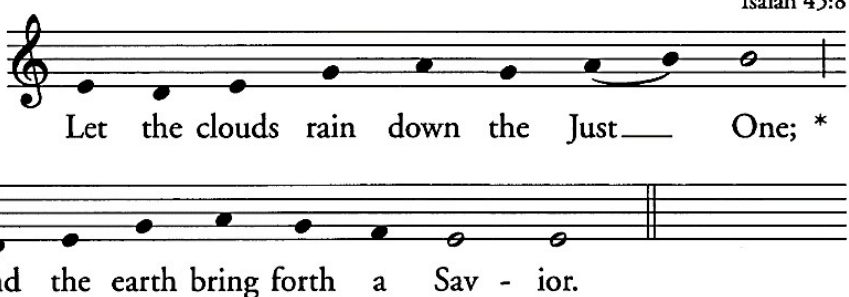
Following these publications there was not another source of English Chant Propers for the Catholic liturgy published for thirty years. The next source, entitled *By Flowing Waters*, was compiled by Paul F. Ford and published by Liturgical Press in 1999. This publication contains a complete setting of the English Propers derived from the *Gradual Simplex*. The melodies are extracted from the *Graduale Simplex* and adapted to an English translation of the text. The translations in *By Flowing Waters* set this source apart from others as it uses Biblical translations

from the New Revised Standard Version in an effort to create an ecumenical resource for use in Eucharistic liturgies of non-Catholic denominations.⁶⁷ In addition, the style of the Propers matches that found in the *Graduale Simplex*, namely, that there is not always a new set of Propers for each Sunday, but rather, seasonal antiphons have been written for use in Advent, Easter, and Ordinary Time.⁶⁸ *By Flowing Waters* is also set apart from other English chant sources in its emphasis on congregational singing. In its preface the author states that these chants are to be used “by assemblies, cantors, and choirs.”⁶⁹ This is the second source of English Propers that mentions and recognizes the article in *Musicam Sacram* that calls for the people to participate in the Propers.

Example 5. *Entrance Antiphon and Responsorial Psalm* for “Advent Season II,” *By Flowing Waters*

Entrance Antiphon

Isaiah 45:8

IV A  **10**

Let the clouds rain down the Just— One; *

and the earth bring forth a Sav - ior.


⁶⁷ Paul E. Ford, *By Flowing Waters* (Collegeville: The Liturgical Press, 1999), xvi.

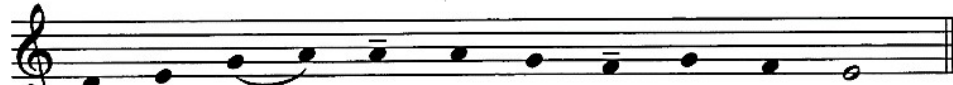
⁶⁸ Ordinary Time occurs twice in the liturgical calendar: first, in the weeks between the Christmas Season, which ends with the Baptism of the Lord, and Lent; second, in the weeks after Pentecost before the start of the new liturgical year in Advent.

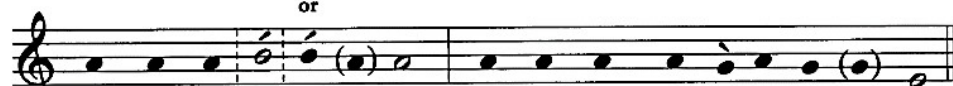
⁶⁹ Ford, *By Flowing Waters*, xvi.

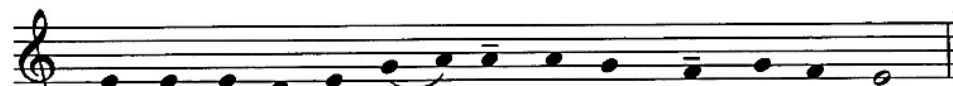
Responsorial Psalm D 1 e

Psalm 122 (121V)
(1b) 1-9 (See Performance Notes)

12 

Y1 I was glad *when they said* to me, * R! "Let us go

up re - joic - ing to the house of the LORD!"



Y2 Our feet are stand - ing * with-in your gates, O Je - ru - sa - lem.


R! "Let us go up re - joic - ing to the house of the LORD!"

3 Jerusalem—built as a **cíty** *
that is bound *firmly* together.

4 To it the tribes go up, the tribes of the **LÓRD**, *
as was decreed for Israel, to give thanks to the *nàme of the* LORD.

5 For there the thrones for judgment were set **úp**, *
the thrones of the *hòuse of* David.

6 Pray for the peace of Jerúsalem: *
"May they prospèr *who love* you.

7 Peace be within your **wálls**, *
and security withìn *your towers*."

8 For the sake of my relatives and **fríends** *
I will say, "Peace *bè within* you."

9 For the sake of the house of the LORD our **Gód**, *
I will **seek** your good.

The next example comes from 2004 when *The Anglican Use Gradual* was compiled and adapted by C. David Burt with a corrected version appearing in 2006. This source contains a complete setting of all the Propers as found in the *Graduale Romanum*. The translations used are similar to those found in *The Plainchant Gradual*. In terms of musical style, most of the antiphons are set to simplified melodies that resemble the Gregorian psalm tones. Occasionally some of the antiphons also include an option for singing the Gregorian melodies adapted by

Palmer and Burgess. *The Anglican Use Gradual* is intended for Anglican Use liturgies⁷⁰ in the Catholic Church, hence its title, and may also be used in Anglican Masses and Roman Catholic liturgies.⁷¹

Example 6. *Offertory for Pentecost Sunday, The Anglican Use Gradual*

OFFERTORY *Confirma hoc* *Ps. 68: 28, 29*

Cantors



STABLISH the thing, O God, that thou hast wrought

Choir



in us, for thy temple's sake at Jerusalem; so shall



kings bring presents un- to thee, al- le- lu- ia.

The second source to appear in the early 2000s is *The American Gradual*, adapted and edited by Bruce E. Ford. Its first edition was completed in 2001 with the second revised edition issued in 2008. *The American Gradual* contains a complete setting of all the Propers for the church year. Musically, Ford uses multiple Gregorian sources as inspiration for the English chant melodies. The melodies found in the *Graduale Romanum* are considered as well as other early manuscripts thought not to have gone through many revisions, drawn from Beneventan and Aquitanian sources. Ford does not simply copy the Gregorian melodies but rather adapts the various melodies to fit the English text. The adaptations are more pronounced than is the case

⁷⁰ The Anglican Use stems from a pastoral provision granted in 1980 by Pope John Paul II for Anglicans who wished to join the Catholic Church and retain elements of the Anglican liturgy.

⁷¹ C. David Burt, ed., *The Anglican Use Gradual* (Mansfield: Partridge Hill Press, 2006), 3.

with the work of Palmer and Burgess in *The Plainchant Gradual*. Example 7 below shows a comparison of the *introit* antiphon for Epiphany from the *Graduale Romanum*, *The Plainchant Gradual*, and *The American Gradual*, respectively; the psalm verse and doxology are not included in their entirety. In the second edition the melodies are transcribed into modern notation. The translations used come from various sources: psalms are usually from the *American Book of Common Prayer*; biblical translations are primarily from the Revised Standard Edition; and occasionally, texts are translated from the original Latin as found in the *Graduale Romanum*.⁷²

Example 7. *Introit* for Epiphany, *Graduale Romanum*, *The Plainchant Gradual*, and *The American Gradual*

<p style="text-align: center;">Introitus. 2.</p> <p>E C-CE * advé- nit domi- ná- tor Dó- mi- nus : et regnum in ma- nu e- jus, et pot- éstas, et impé- ri- um.</p>	<p style="text-align: center;">INTROIT <i>Ecce advenit</i> (G.H.P.)</p> <p>B E- hold, * he ap- pea- reth, the Lord and Ru- ler: and in his hand the king- dom, and pow- er, and do- mi- nion. <i>Ps.</i> Give the King thy judge- ments, O God:* and</p>
---	---

Be- hold! The rul- er and Lord is draw- ing
near: and the king- dom and the pow- er and do-
min- ion are in his hand. *Ps.* Give the King your jus-

⁷² Bruce E. Ford, ed., *The American Gradual*, 2nd ed., (2008), 4, <http://media.musicasacra.com/books/americangradual1.pdf>.

In 2011, two sources of English Propers for the Catholic liturgy were published; the first, *Simple English Propers*, will be discussed in further detail below. The second source, entitled *Simple Choral Gradual*, was composed by Richard Rice and published by the Church Music Association of America (CMAA). Rice's publication features settings of the entrance, offertory, and communion antiphons for the liturgical year. In terms of musical style, Rice does not write chant settings of these antiphons, but instead writes for mixed choir. The antiphons are intended to be sung unaccompanied by a choir following its traditional role of singing the Propers for Mass. Nevertheless, in the Foreword to *Simple Choral Gradual*, Rice states that the antiphons are also written with congregational participation in mind. The entrance and communion antiphons can be sung like a responsorial psalm with the choir singing the antiphon first followed by the congregation. The offertory antiphons are structured so that the choir would sing the first part of the antiphon followed by the second half, which functions like a refrain, and is repeated by the assembly.⁷³ The translations of the text are taken from several different sources. Texts for the entrance and communion antiphons are taken from the Second Edition of the *Roman Missal*, which was translated by ICEL in 1985. The texts for the offertory antiphons are taken from a translation of the *Graduale Romanum* as they are not found in the *Roman Missal*. Each of the antiphons also contain psalm verses which extend the music to cover the liturgical actions that they accompany; texts for these psalm verses are taken from the *Grail Psalter* from 1963.⁷⁴

⁷³ Richard Rice, *Simple Choral Gradual* (CMAA, 2001), i-iii.

⁷⁴ Rice, *Simple Choral Gradual*, i.

Example 8. *Entrance and Offertory Antiphons* for the Second Sunday of Ordinary Time,
Simple Choral Gradual

Entrance Antiphon

Psalm (65)66:4;1,2

May all the earth give you wor - ship and praise, and

break in - to song to your name, O God, Most High.

1. Cry out with joy to _____ God all the earth,
 O ren - _____ der him glo - rious praise.

2. Glory to the Fa - _____ ther, and to the Son,
 as it was in the be - _____ gin - ning, is now,

1. O sing to the _____ glo - ry of his name.
 Say to God: "How tre - _____ men - dous your deeds!"

2. and to the _____ Ho - ly Spir - it:
 and will be for _____ ev - er. A - men.

Offertory Antiphon

Psalm (65)66:1,2a,16;13b,14a;14b,15a

1. Cry out with joy to _____ God all the earth,
 O sing to the _____ glo - ry of his name.

2. To you _____ I will pay my vows,
 the vows which my _____ lips have ut - tered.

3. The vows which my mouth _____ spoke in my dis - tress.
 I will offer burnt offer - _____ ings of fat - lings.

Come and hear, all who fear God. I will tell what he

did for my soul, al - le - lu - ia. ia.

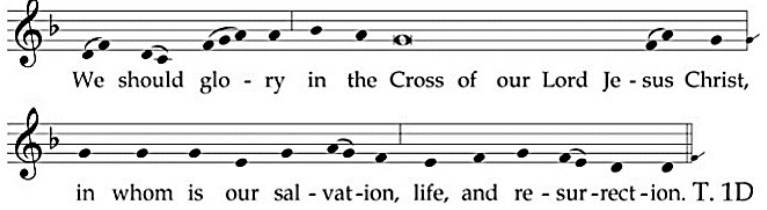
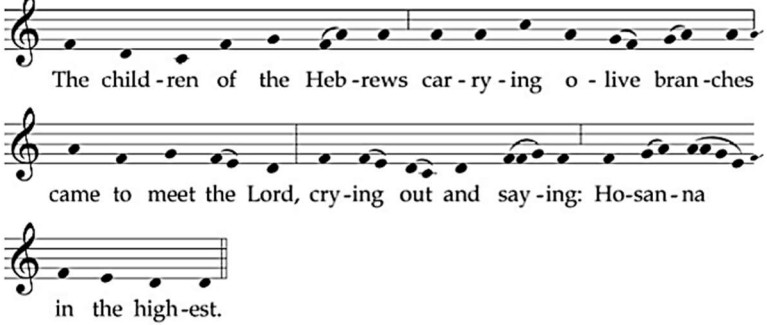
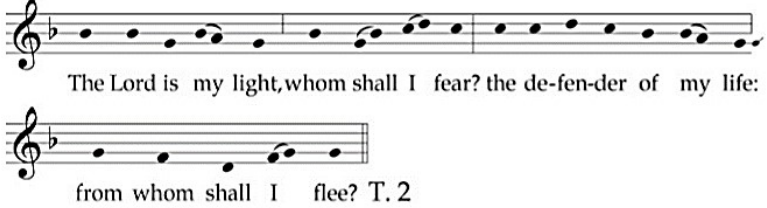
1. [Musical notation for first ending]

2. [Musical notation for second ending]

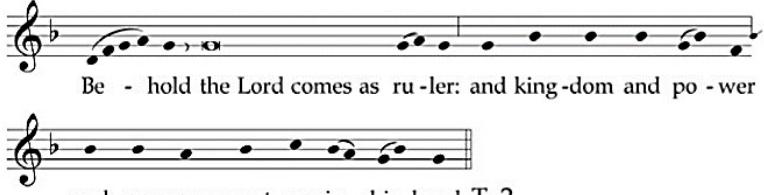
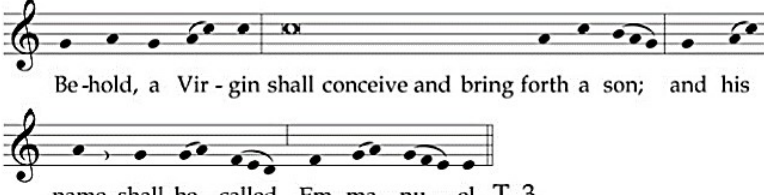
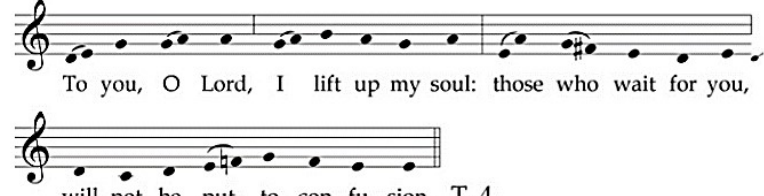
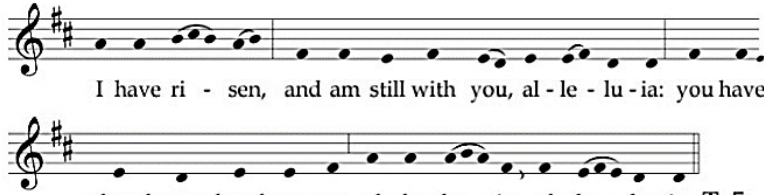
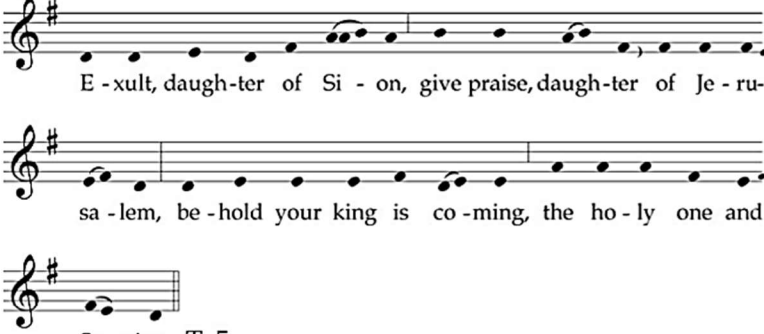
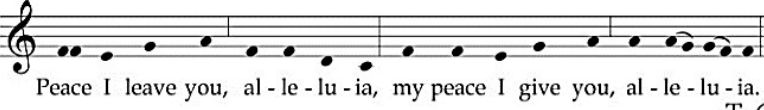
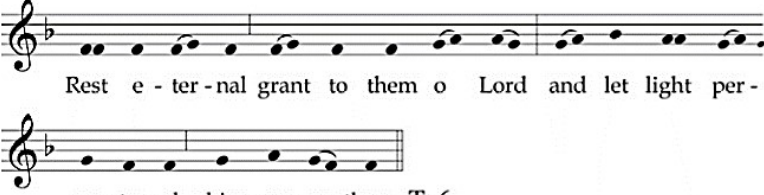
A year later the CMAA published *Graduale Parvum*, a collection of Propers that is a result of the work of the Blessed John Henry Newman Institute for Liturgical Music, run by the Fathers of Birmingham Oratory in England. *Graduale Parvum* contains settings of the *introit*, *gradual*, *tract*, *alleluia*, and *communio* in both Latin and English; in similar fashion to the *Roman Missal* the *offertorio* has been omitted. The Gregorian antiphons have been simplified and reduced to a set of melodic formulas; there are fourteen formulas used for the various modes of

the *introit* and *communio* and one formula used for all *graduals* throughout the year.⁷⁵ The idea behind using these set melodic formulas is to make the chants easier for a congregation to learn and sing. The *introit* and *communio* are structured to be sung responsorially between choir and congregation. The antiphon is sung followed by one or more verses with a repetition of the antiphon after each verse ending with the doxology and final repetition of the antiphon.

Table 2. Melodic Formulae Examples in *Graduale Parvum*

<p>Mode I, a.</p>	
<p>Mode I, b.</p>	
<p>Mode I, c. (Used only for Processional Antiphons for Palm Sunday)</p>	
<p>Mode II, a.</p>	

⁷⁵ *Graduale Parvum* (CMAA, 2011), xv, http://www.ccwatershed.org/media/pdfs/13/05/27/08-11-14_0.pdf.

<p>Mode II, b. (Used only for this <i>introit</i>)</p>	 <p>Be - hold the Lord comes as ru-ler: and king-dom and po - wer and go - vern - ment are in his hand. T. 2</p>
<p>Mode III</p>	 <p>Be - hold, a Vir - gin shall conceive and bring forth a son; and his name shall be called Em - ma - nu - el. T. 3</p>
<p>Mode IV</p>	 <p>To you, O Lord, I lift up my soul: those who wait for you, will not be put to con - fu - sion. T. 4</p>
<p>Mode V, a.</p>	 <p>I have ri - sen, and am still with you, al - le - lu - ia: you have placed your hand on me, al - le - lu - ia, al - le - lu - ia. T. 5</p>
<p>Mode V, b. (Used only for this <i>communio</i>)</p>	 <p>E - xult, daugh - ter of Si - on, give praise, daugh - ter of Je - ru - sa - lem, be - hold your king is co - ming, the ho - ly one and Sa - viour. T. 5</p>
<p>Mode VI, a.</p>	 <p>Peace I leave you, al - le - lu - ia, my peace I give you, al - le - lu - ia. T. 6</p>
<p>Mode VI, b. (Used only for this <i>introit</i>)</p>	 <p>Rest e - ter - nal grant to them o Lord and let light per - pe - tu - al shine up - on them. T. 6</p>

Mode VII	<p>How awesome is this place this is the house of God and the gate of hea-ven and it shall be called the pa-lace of God. T. 7A(E)</p>
Mode VIII, a.	<p>Man does not live on bread a-lone: but on e-very word which pro-ceeds from the mouth of God. T. 8C</p>
Mode VIII, b.	<p>Sing to the Lord, who has as-cen-ded a-bove the hea-ven of hea-vens to the ri-sing of the sun, al-le-lu-ia, al-le-lu-ia. T. 8G</p>

As in the *Graduale Simplex*, the *gradual* has been adapted to function more like a responsorial psalm. For the *alleluia* only the text for the verse is given for each set of Propers; there are eleven melodies for the *alleluia* antiphon and verse in the Appendix. These melodies of the *alleluia* as well as those for the *tract* stray away from the melodic formulas used for the other Propers. The *alleluia* melodies are modeled after Gregorian examples including, at the end of some melodies, a *jubilus*. The *tracts* are intended for solo performance with simplified melodies adapted from Gregorian models. Like Gregorian *tracts*, only Modes VIII and II are used in these new settings of the *tract*. The new melodies are relatively syllabic with the exception of melismatic cadential formulas that are often repeated at the end of each phrase. The English texts used are from a translation of the texts found in the *Graduale Romanum*.


Example 9. *Alleluia Antiphons, Graduale Parvum*

2a. Eastertide I



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. T. 6; psalm neume

5. („Dies sanctificatus“)



Al - le - lu - ia.

T. 2; psalm neume

Example 10. *Tract* from “Lent, Mass II,” *Graduale Parvum*



O Lord, repay us not according to the sins we have com -
mitt - ed, nor ac - cording to our wicked - ness.
V) O Lord, do not remember our wickedness of old let your
mercies quickly over - take us, for we have been made very
poor. Help us, o God our sal - vat - ion, and for the
glory of your name set us free and for - give us our sins,
for the sake of your name.

In addition to this work published in 2012, the *Graduale Parvum* is also a continuing project by the Blessed John Henry Newman Institute for Liturgical Music. The original version of the *Graduale Parvum* is similar in structure to the *Graduale Simplex* in that it does not contain

a complete set of Propers for each Sunday; rather it has seasonal settings to be used at various times in the year. For example, like the *Simplex*, there are two complete settings to be used in Advent, two in Lent, one for Eastertide, and a variety of settings for Ordinary Time. The introduction notes that the *Graduale Parvum* is “reduced” in its initial edition; the intention expressed is to later issue a complete setting of all the Propers for the church year, including the offertory chants, which are also omitted in their original form.⁷⁶ Fr. Guy Nicholls, one of the Fathers of the Birmingham Oratory, has been working on this project in recent years. In February of 2015, Fr. Nicholls began uploading revised versions of various chants to the Institute’s website as part of the ongoing work on the *Graduale Parvum*. To date, most of the chants that have been uploaded feature revised versions of the *introits* in Latin and English. The texts for these new *introits* are taken from the third edition of the *Roman Missal* rather than the *Graduale Romaum*; occasionally, options for both translations of the text are provided. The exception to these *introit*-exclusive uploads is the entry for Advent in 2016; this upload features a booklet with complete settings of all the Propers for each individual Sunday in Advent. This is the only example of a complete setting in both Latin and English that has been added to the website.⁷⁷ It is reasonable to suggest that a completed second edition of the *Graduale Parvum* may be available in upcoming years.

⁷⁶ *Graduale Parvum*, xi.

⁷⁷ “News & Events,” Blessed John Henry Newman Institute for Liturgical Music, last modified April 4, 2017, <http://www.jhnilm.org.uk/news-events/>.

Example 11. *Introit* for Easter Sunday from *Graduale Parvum*, Original and Revised Versions

The image displays three staves of musical notation. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains the melody for the original version, with lyrics: "I have ri - sen, and am still with you, al - le - lu - ia: you have". The second staff contains the melody for the revised version, with lyrics: "placed your hand on me, al - le - lu - ia, al - le - lu - ia. T. 5". The third staff is in a different clef (likely alto or bass) and contains the lyrics: "I have risen and I am with you still, alleluia: You have laid your hand upon me, alleluia, alleluia:". The word "Ant." is written in red above the first staff of this section, and "7a" is written below it.

Peter R. Johnson has composed another set of English chant Propers entitled *Entrance, Offertory, and Communion Chants: With Revised Grail Psalms*. As the title suggests, this compilation contains settings of the three processional antiphons: entrance, offertory, and communion. These antiphons are set for each Sunday of the liturgical year as well as for various solemnities and feasts, commons, and ritual Masses, or funeral and nuptial Masses. The translations of the texts for the entrance and communion antiphons are taken from the third edition of the *Roman Missal*. For the offertory antiphons, the translations are used with permission from the *Lumen Christi Missal* compiled by Adam Bartlett using texts from the *Graduale Romanum*.⁷⁸

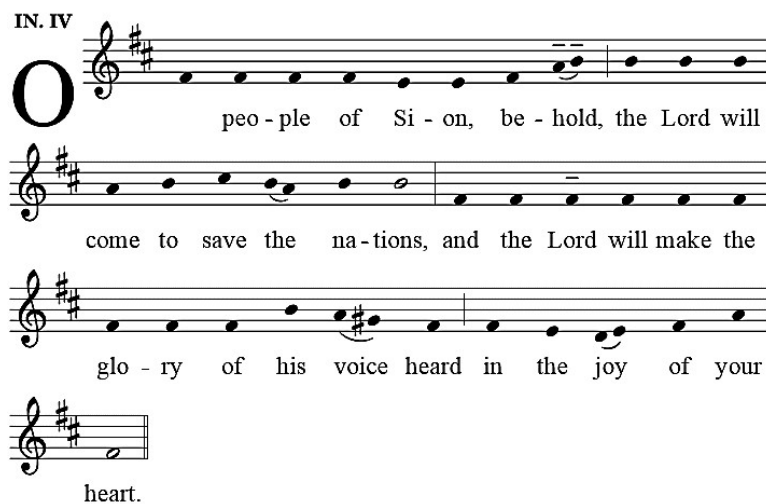
The Propers composed by Johnson use melodic formulae adapted from Gregorian Psalm tones. The entrance and communion antiphons are composed in a variety of modes employing melodies from the simple Gregorian psalm tones. The offertory antiphons are derived from the

⁷⁸ Peter R. Johnson, *Entrance, Offertory, and Communion Chants* (2012), 10-11, <http://forum.musicasacra.com/forum/uploads/FileUpload/23/bc990eb4d2d72744a65f217375bc3a.pdf>.

solemn Gregorian psalm tones, traditionally used for canticles such as the *Magnificat* and *Benedictus*, in only four modes: I, II, IV, and VIII. In addition, the psalm verses attached with the antiphons are set to simplified tones and are repeated for two to four Sundays in a row.⁷⁹ This repetition creates the need for the antiphons to be in the same mode during the weeks that the psalm verses are shared. One example of this involves the Advent antiphons, whose entrance chants share psalm verses for all four Sundays in the Advent Season. Accordingly, all of the antiphons are composed in Mode IV.

Example 12. *Introit* for the Second Sunday of Advent, *Chants* by Johnson

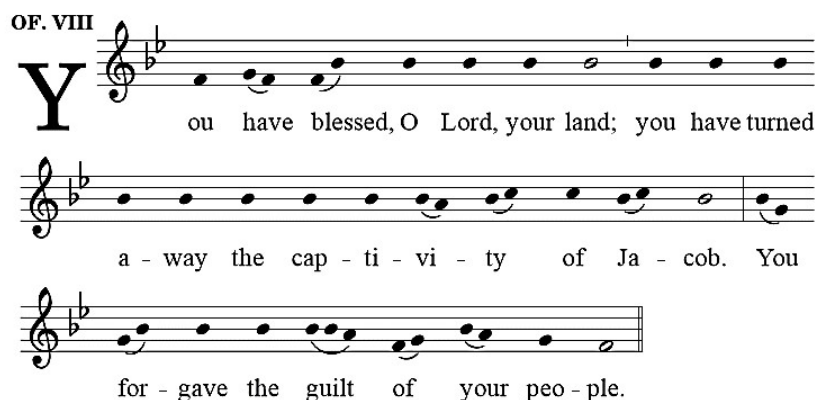
IN. IV



O peo - ple of Si - on, be - hold, the Lord will
 come to save the na - tions, and the Lord will make the
 glo - ry of his voice heard in the joy of your
 heart.

Example 13. *Offertory* from the Third Sunday of Advent, *Chants* by Johnson

OF. VIII



You have blessed, O Lord, your land; you have turned
 a - way the cap - ti - vi - ty of Ja - cob. You
 for - gave the guilt of your peo - ple.

⁷⁹ Johnson, *Chants*, 12-13.

In the introduction to this source, the simplicity of the melodic formulae and shared psalm verses is attributed to practicality. The author describes the need in most parish settings for music that can be learned and sung by a cantor or choir with limited rehearsal time. This simplicity allows for the option to use these chants with a congregation.⁸⁰ Furthermore, the chants are written in modern notation, making it easier for singers who do not know how to read chant notation. This is only one in a series of three sources of English chant Propers composed by Johnson. The second publication in the series contains the antiphons for entrance, offertory, and communion without psalm verses. The third publication in the series is labeled as a “Choirbook,” comprised of four-part settings for mixed choir of the entrance, offertory, and communion antiphons with psalm verses.⁸¹

There are four additional sources of English chant Propers for the Catholic liturgy that have yet to be discussed. These include the *Lalemant Propers* compiled by Jeff Ostrowski of Corpus Christi Watershed in 2013; *Proper of the Mass* composed by Fr. Samuel Weber, O.S.B. and published in 2014; the *Lumen Christi Simple Gradual* composed by Adam Bartlett, also published in 2014; and *Saint Meinrad Entrance and Communion Antiphons for the Church Year* composed by Fr. Columba Kelly, O.S.B. and published by OCP in 2015. The four sources listed above, as well as the *Simple English Propers* composed by Adam Bartlett and published in 2011, will be considered in more detail as part of a highlighted comparative study in the next two chapters.

At this point a clarification should be made regarding the use of the term “complete” in reference to a set of Propers. A truly complete setting includes all of the Propers: *introit, gradual*

⁸⁰ Johnson, *Chants*, 7.

⁸¹ Johnson, *Chants*, 13.

or responsorial psalm, *tract* or gospel acclamation, *alleluia*, *offertorio*, and *communio*. Not all of the aforementioned sources include all of these settings. However, given that the latest edition of the *Roman Missal* only includes the entrance and communion antiphons, it could be concluded that for the *Novus Ordo* a complete setting of the Propers only includes these two antiphons. Many of the sources already mentioned contain such a set with the addition of the offertory antiphon, thus providing a complete set of the processional chants in the *Novus Ordo*. Furthermore, the *gradual* or responsorial psalm, *tract* or gospel acclamation, and *alleluia*, which are found in the *Lectionary* rather than the *Missal*, are found in some hymnals or in their own respective publications.

Table 3. Propers and Their Sources

Complete List of Propers	<i>Graduale Romanum</i>	<i>Roman Missal</i>	<i>Lectionary</i>
Introit Gradual Tract Alleluia Offertorio Communio	Introit Gradual Tract Alleluia Offertorio Communio	Introit Communio	Gradual (Responsorial Psalm) Tract (Gospel Acclamation) Alleluia

Therefore, there are two distinct types of complete settings of the Propers, in addition to partial settings that include only one type of Proper. One of these partial settings includes Richard Rice’s collection of *Entrance Antiphons*, which can also be found in the fourth edition of *The St. Michael Hymnal*. Two other settings of *introits* alone include *Hymn Tune Introits* by Kathleen Pluth, which adapt the texts from the *Graduale Romanum* into hymn form, and *Entrance Antiphons for the Advent Season* scored for mixed choir by Fr. James Chepponis. Another partial setting of the Propers includes *Laudate Dominum Communion Antiphons* composed by Andrew Motyka. These antiphons are written in modern notation with accompaniment followed by psalm verses using psalm tones from St. Meinrad’s Archabbey.

Other partial settings of the Propers, including settings for the responsorial psalm and *alleluia*, can be found on the CMAA website (See Appendix II).⁸²

⁸² Ben Yanke and Noel Jones, “Mass Propers in English,” Church Music Association of America, <http://musicasacra.com/music/english-propers/>.

Chapter 3

The Works of Adam Bartlett

Analysis

Simple English Propers and *Lumen Christi Simple Gradual* are two sources of English chant Propers published by the composer Adam Bartlett. Bartlett studied Gregorian chant with Fr. Kelly, O.S.B. at St. Meinrad Archabbey in Indiana. Previously, he was professor of liturgical chant at Mundelein Seminary in Illinois and is currently president and editor of Illuminare Publications. Of the five main sources of Propers for this study, particular emphasis will be given to the analysis of these works based on the following criteria: melodic and modal structure of the antiphons, chant versus modern notation, a simple listing of which Propers are set, the translation of the text, function and use in the *Novus Ordo* including choral and congregational participation, and finally a brief look into the musical interpretation of the chants. Applying the same criteria to the history of sources as outlined above, minus insight into musical interpretation, the resulting information can be collected. The melodies are derived from three main sources: Gregorian chant melodies, Gregorian psalm tones, or newly composed formulas. There is also a discrepancy between which sources are presented in modern notation and which are in chant notation. Each set of the Propers is either complete in the traditional sense, containing all six of the Propers, or complete in that they at least contain the entrance and communion chant and often include the offertory. Translations of the texts for the antiphons are taken primarily from either the *Graduale Romanum* or the *Roman Missal* although some texts are taken from other sources. Finally, there is a split between the Propers designed to be sung only by the choir or a cantor versus those that are designed for congregational use. These comparisons are displayed in the table below:

Table 4. Criteria for Comparison of Various English Chant Sources

Criteria	Number of Sources	Names of Sources
Melody – chant	4	CEP, PCG, BFW, AG
Melody – Psalm tone	2	AUG, JP
Melody – formulas	2	SCG, GP
Melody – newly composed	1	SG
Notation – Chant	2	PCG, AUG
Notation – Modern	7	CEP, BFW, AG, SCG, GP, JP, SG
Complete – all	7	CEP, PCG, BFW, AUG, AG, GP, SG
Complete – Entrance/Communion	2	SCG, JP
Text – <i>Missal</i>	2	SCG, JP
Text – <i>Graduale Romanum</i>	4	CEP, AUG, AG, GP
Text – Other	3	PCG, BFW, SG
Choir/Cantor	4	CEP, PCG, AUG, AG
Choir/Cantor + Congregation	5	BFW, SCG, GP, JP, SG

Key for Table 4

AG = *The American Gradual* (2008)
 AUG = *The Anglican Use Gradual* (2006)
 BFW = *By Flowing Waters* (1999)
 CEP = *Complete English Propers* (1964)
 GP = *Graduale Parvum* (2012)
 JP = *Johnson Propers* (2012)
 PCG = *The Plainchant Gradual* (1965)
 SG = *The Simple Gradual* (1969)
 SCG = *Simple Choral Gradual* (2011)

In terms of melodic derivation, slightly less than half of the sources look to the original Gregorian melodies while the rest are derived from Psalm tones or include newly composed melodies or melodic formulae. Surprisingly, most of the sources are published in modern notation rather than in chant notation; this could be due to reasons of practicality when dealing with volunteer singers who are unfamiliar with chant notation or because of recommendations by a publisher. A majority of the sources contain a complete collection of the Propers; the phenomenon of only including Entrance and Communion chants is relatively recent. This

directly correlates with the number of publications that employ the *Roman Missal* as their source for translations of the text. Four of the sources use translations from the *Graduale Romanum*, while the remaining sources use texts taken from the *Liber Usualis*, *Graduale Simplex*, or from Biblical sources. Some of the more modern sources as well as one early source, *The Simple Gradual*, include a provision for congregational use through their composition in a simplified or responsorial format. This more recent phenomenon is probably due to two factors. First, it is a direct response to the call from *Musica Sacra* to include the assembly in the role of the Propers. Second, these sources have arrived several decades after the *Novus Ordo* was instituted. Thus, they represent the trend of congregational participation in regard to the Proper of the Mass, particularly the processional Propers: entrance, offertory, and communion. These criteria will be discussed further with the five sources included in the comparative study.

Simple English Propers

Simple English Propers includes entrance, offertory, and communion chants composed by Adam Bartlett and published in 2011 by the CMAA. These antiphons are accompanied by psalm verses translated from *The Revised Grail Psalter* and set to various psalm tones taken from the Meinrad Tones, as well as those composed by Fr. Samuel Weber, O.S.B., and Adam Bartlett.⁸³ Only three of the Propers are included in *Simple English Propers*: the *introit*, offertory, and communion chants. Thus, this source falls into the second category as a complete setting of the Propers for liturgy of the *Novus Ordo*. There are complete settings for each Sunday

⁸³ Adam Bartlett, *Simple English Propers*, Church Music Association of America (2011), v-xi, http://media.musicasacra.com/books/simple_english_propers.pdf.

throughout the liturgical calendar as well as for special feasts and solemnities and two ritual Masses: funeral and nuptial.

The music for the antiphons comes from a system composed of twenty-four melodic formulas: one for each of the eight Gregorian modes for each of the three types of chant. Furthermore, the original mode of the Proper Gregorian chant is retained in its English setting.⁸⁴ There are fifteen settings of the *introit* in Mode I; in each of these settings, the chant melody can be broken down into four formulas or motives. These formulas often occur either at the beginning or the end of phrases, while the middle of the phrase is adapted based on the length of the text that is set. All of the Mode I *introits* begin with the same motive: a rising fifth from *re-la*, followed by a flat seventh, *te*, that descends back to *la*.⁸⁵ Some chants begin directly with this motive; others might have notes anticipating the rising fifth due to the text. Most often this includes either *do-re* or an extended pattern of *mi-do-re* preceding the rising fifth. The first phrase often continues with *la* as a quasi-reciting tone, sometimes with added embellishments back up to the flat seventh, and ends with a descending motion from *la* to *sol*. Once stated, this first phrase formula is not repeated during the remainder of the *introit* melody.

Conversely, the three remaining melodic formulae for a Mode I *introit* are often repeated as needed for longer texts. The second phrase formula consistently ends with a rising and falling motion that is mostly stepwise in nature: *la-ti-do-ti-sol-la*. What precedes this ending formula can vary; the melody may descend to *fa* before ascending to *la* or could stay on *la* again acting as a reciting tone. The third and fourth formulas are similar in that they pertain to the end of the

⁸⁴ Bartlett, *Simple English Propers*, vii.

⁸⁵ Solfège is used to describe chant melodies as it best describes the melodic and intervallic relationship between the notes. Furthermore, *do* is not always sung as “C” and thus using pitch names to describe the melodies is ineffective.

phrase. In the third formula, the melody descends by step to a *torculus*, or three-note neume, consisting of the pitches *fa-sol-fa*. Similarly, the fourth formula descends with triadic motion, *sol-mi-do*, resulting in a final *torculus* around *re*, the proper final of a chant in Mode I.

Ten *introits*, composed in Mode II, contain three main melodic formulae that are used in the construction of the chant. The opening melodic formula ends with the pattern: *re-fa-re-do*, often with an extra *re-do* inserted in the middle depending on the text. This opening phrase sometimes begins with the formula *la-do-re* matching exactly the beginning of the last formula. The second formula for a Mode II *introit* involves the ending pattern of *fa-mi-do-re*, which is the same ending for the Mode II psalm tone; the second phrase is often omitted depending on the length of the text. This second phrase also has an alternate ending that could be labeled as a third formula; it consists of an extension of the original ending: *fa-mi-do-re-do-la*. The final phrase of a Mode II *introit* often begins with *la-do-re* similar to some of the opening phrases; it then continues with *re* as a reciting tone ending with the final pattern *re-do-mi-re-mi-re*, with the last three notes comprising a *torculus*.


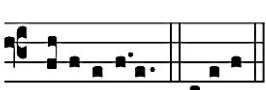

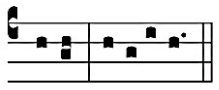
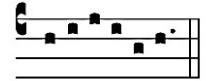
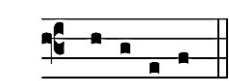
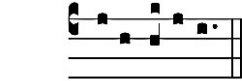



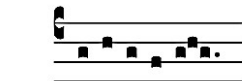
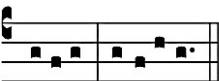



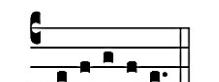
Mode III *introits* follow the example of those in Mode I as having four distinct melodic formulae used in separate phrases of the chant. All thirteen *introits* composed in Mode III begin with the same three-note pattern: *sol-la-ti*. *Ti* then acts as a reciting tone, which is characteristic of ancient psalm tones in Mode III. These phrases usually end with the pattern *do-ti-la-ti*; however, smaller cadences are sometimes inserted before this final phrase due to a lengthier text. The first phrase is also sometimes extended when there is an extra phrase of text; this extension involves a reciting tone of *do* ending with the pattern *do-ti-la-do* which directly correlates to the mediant cadence in a Mode III psalm tone. The second phrase is characterized by leaps ending with a final descending interval of a half-step: *do-la, la-re-do-ti*. Similar to the second phrase of

a Mode II *introit*, the third phrase in Mode III is omitted when there is a shorter text. This third phrase is characterized by the ending pattern: *sol-la-sol-fa-sol-la-sol*, which is a common pattern in Mode III Gregorian *introits*. The final phrase is modeled after a typical descent in the Gregorian repertory to *mi*, the proper final in Mode III.

Introits in Mode IV, of which there are eleven, consistently begin with the intonation of *la-sol-la* taken directly from the intonation for the Mode IV Gregorian psalm tone. For the remainder of this first phrase, *la* becomes the reciting tone ending with the pattern: *la-sol-ti-la*, which is similar to the mediant cadence in the corresponding psalm tone. The second phrase begins with *sol-la-do*, a common psalm tone intonation particularly in Mode VIII, thus establishing *do* as a new reciting tone; this phrase ends with a return back to the original reciting tone of *la*. In the third phrase, yet another reciting tone is introduced following the elusive characteristic of Mode IV in the Gregorian repertory.⁸⁶ This phrase begins with a reciting tone on *sol* and often contains the motion of *sol-fa-sol* as a mediant cadence, depending on the text. From this new reciting tone, there are two possible resolutions that can occur. The first resolution ends the third phrase on *sol* while the second resolution skips over to the melodic pattern of the final phrase resulting in the end of the chant on *mi*. Another possibility for this third phrase is its entire omission again due to the length of the text being set. The fourth phrase differs from Mode III, which shares the same final of *mi*, in that it includes an ascent away from *mi* concluding with a final descent back to *mi*. Occasionally, with a longer text, *fa* becomes an additional type of reciting tone in this final phrase. Formulaic models for *introits* in Modes I-IV are presented in Table 5 below.

⁸⁶ Mode IV is referred to as elusive because it often contains melodic phrases that suggest other modes. In some cases, it is the ending cadence on the final *mi* that is the only indicator of the chant being in Mode IV.

Table 5. Melodic Formulae for *Introits*, Modes I-IV

	Mode I	Mode II	Mode III	Mode IV
First Formula				
Second Formula				
Third Formula				
Fourth Formula				

There are only five examples of *introits* written in Mode V; while these consist of essentially four formulaic models, there are two larger categories into which these models can be divided. The phrases of a Mode V *introit* will either highlight *do* or *la*; the four formulas alternate between these two central pitches. Four out of the five *introits* begin with an opening triadic ascent that is both characteristic of Mode V chants and the intonation for the Mode V psalm tone. This first formula treats *do* as a reciting tone and consistently ends with a descent outlining the same triad. The second formula employs a reciting tone on *la*, sometimes beginning with a stepwise ascent of *fa-sol-la* or *sol-la*. It also contains an ending motive that makes use of the flat seventh scale-degree, another major characteristic of Mode V melodies. In the third formula, the reciting tone returns to *do* with an ending embellishment around the tone of *do*; similar to other modes, this formula is often omitted with a shorter text. Finally, the fourth formula switches back to *la* as the reciting tone and regularly ends with the same descending triad from the opening formula.

Of the eight *introits* composed in Mode VI, four require the same four-formula structure that has been utilized with the other modes while four only make use of two formulas, the first and the last. A majority of these *introits*, both those needing four formulas and those needing two, begin with the same intonation as the Mode VI psalm tone: *fa-sol-la*. The two chants that do not begin this way start immediately on the reciting tone, *la*. The ending of the first formula includes stepwise descending motion from *la* to *fa* followed by a rising motion that results in the pattern of *la-te-la*, *te* being the flat seventh scale-degree. In the second formula, only used by four of the *introits*, *te* becomes a reciting tone, sometimes preceded by *sol* or *la* leading up to it, and ending with similar half-step descending motion of the first formula: *te-la*. This descent of a half-step between the flat seventh and *la* is another characteristic taken from the Mode VI psalm tone; in this case, it is derived from the mediant cadence of the tone. The third formula, also only used by the same four *introits* as the second formula, establishes *do* as a reciting tone and is completed by a descending triad similar to those of Mode V. Lastly, the fourth phrase, utilized by all eight of the *introits*, is comprised of a descending motion that contains a skip of a third between *fa* and *re* before ending on the final, *fa*.

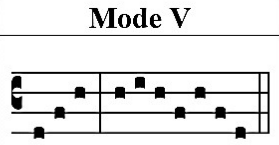
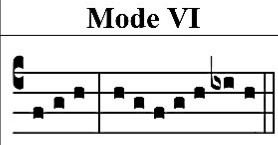
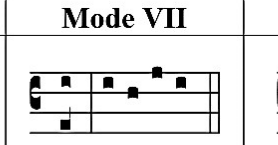



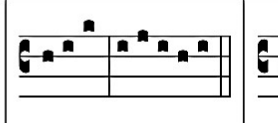

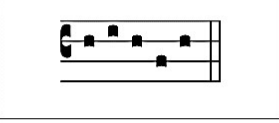
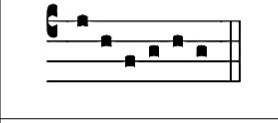
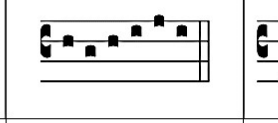
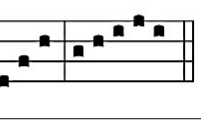

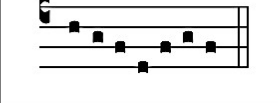
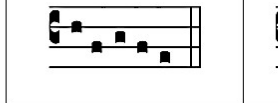

Similar to the beginning of Mode I *introits*, the eleven *introits* composed in Mode VII begin with a rising fifth; this time the interval is from *sol* to *re*. Then, *re* acts as a reciting tone, the same as the psalm tone for Mode VII, with an ending cadence that confirms *re* as the dominant in this mode. The second phrase, omitted in one of the shorter *introits*, begins with a rising interval up to *fa* and ends on *re* with a comparable cadential motive to the first formula. Likewise, the third formula, also omitted in only one of the shorter *introits*, ends with yet another cadence on the dominant. Earlier in this formula, *do* is repeated almost like a reciting tone and

occasionally begins with motion leading up to *do* that is reminiscent of psalm tones: *sol-la-do*.

The fourth formula brings the melody down so that it ends on the proper final for Mode VII, *sol*.

The opening of the first formula for the nine Mode VIII *introits* in *Simple English Propers* begins almost in the same way as those of Mode VII. Instead of a motive of a rising fifth, these *introits* begin with a rising fourth from *sol* to *do*. Following this opening motive, *do* is retained as the reciting tone, like the Mode VIII psalm tone, and ends with a cadence solidifying *do* as the dominant of the mode. There is an interesting shift that occurs in the second formula; *re* replaces *do* as the reciting tone, which is more reminiscent of Mode VII than Mode VIII. Next, the formula concludes with a descending line ending on *sol*, the shared final between these two modes. The third formula begins with the standard triadic figure from Mode V and thus reestablishes *do* as the reciting tone. Following the opening triad, which occurs in eight of the nine *introits*, the melody can either follow the typical ending for the third formula or be fused with the ending of the fourth formula to conclude the chant, particularly one with a shorter text. The basic structure of the fourth formula is a cascading series of descending thirds: *do-la, ti-sol*. However, there are two common embellishments that may be made: one occurs at the beginning with a descent of *mi-re* leading to *do*; the other occurs between the descending thirds to make a longer cadence of the following pitches: *do-la, ti-la-ti-sol*. The melodic formulas discussed for Modes V through VIII can be seen in Table 6 below.

Table 6. Melodic Formulae for *Introits*, Modes V-VIII

	Mode V	Mode VI	Mode VII	Mode VIII
First Formula				
Second Formula				
Third Formula				
Fourth Formula				

While the *introits* provide a greater amount of continuity in length of texts, most consisting of four phrases corresponding to four formulas, the offertory chants offer a wider variety in terms of the length and number of phrases of text. Four identifiable formulas remain for each mode of the offertory chants, yet the number of chants that utilize all four in any given mode is less. For example, in Mode I, only six out of ten offertory chants contain all four melodic formulas. In addition, three out of those six chants exhibit extended melodic phrases due to the increased length of their texts. The remaining four chants in Mode I are shortened by omitting either the second formula, the third formula, or a combination of the two formulas. This greater variety in style due to text length can also be clearly seen in the offertory chants set in Mode IV shown in Examples 14-16 below. These twelve settings are evenly divided into two-phrase, three-phrase, and four-phrase models. Of the four formulas used in Mode IV, the first, the second, and the last are the strongest. In the two-phrase chants, shown in Example 14, only the first and last formula are utilized; three-phrase chants, such as Example 15, use the first,

second, and fourth formula; and finally, only four out of twelve chants including Example 16 exhibit all four formulaic models.

Example 14. *Offertory Antiphon* from the Solemnity of Christ the King

OFFERTORY

Postula a me

Ps 2: 8

IV

A SK of me, * and I will give you the nations
as your inheritance and the utmost parts of the earth as
your possession.

Example 15. *Offertory Antiphon* from Pentecost Sunday

OFFERTORY

Confirma hoc, Deus

Ps 68 (67): 29-30

IV

C Onfirm, O God, * that which you have accomplished
in our midst; from your ho-ly temple which is in Je-
ru-salem, kings shall of-fer presents to you, al-le-lu-ia.

Example 16. *Offertory Antiphon* from the Twenty-third Sunday in Ordinary Time

OFFERTORY

Oravi Deum meum

Dan 9: 4, (2,) 17, 19

IV

I prayed to my God, I, Daniel, and I said: *

“Hearken, O Lord, unto the prayers of your servant, and
cause your face to shine upon your sanctu-ary; look with
forgiveness upon this nation over whom your name has
been invoked, O God.”

Compared with the formulas for *introits*, those composed for offertory chants bear many similarities in addition to having much of their inspiration drawn from the Gregorian psalm tones. For example, in Mode I, the beginning of the first formula for an offertory is different than that of an *introit*; however the offertory formula is taken directly from the intonation of the Mode I psalm tone. The second formula for a Mode I offertory contains a descending line similar to the fourth formula for an *introit* in the same mode. In the third formula, in contrast to the formulas for an *introit*, the melody initially ascends followed by gradually descending cadences until the final cadence on *re*. The ending of the fourth formula features descending motion down to the final, *re* yet it is stepwise and more similar to the ending formula for a chant in Mode III than the triadic leaps of the fourth formula for a Mode I *introit*.















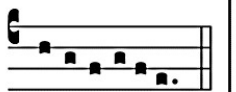

Similarly, the first formula for an offertory in Mode II consistently begins with a melodic motive taken directly from the intonation in a Mode II psalm tone. In addition, the first formula ends with the same cadence from this psalm tone, matching the ending of the second formula for a Mode II *introit*. Likewise, the ending for the second formula of an offertory resembles the first formula *introit* ending with an extension. Instead of the simple *la-do-re*, as in the *introit*, the offertory formula contains an ascending triad followed by neighbor motion around the tone of *re*. The third formula represents a different perspective as it cadences on *fa* rather than the descending melody of the *introit* formula. In the ending of the fourth formula, the order of pitches in the offertory appears as the reverse of those in the *introit*. Rather than ascending motion from *do* to *mi*, the offertory formula exhibits cascading descending thirds in its approach to the final: *fa-re, mi-do, re*.

The melodic formula of offertories in Mode III more closely resembles those of *introits* in the same mode. The opening of the first formula is exactly the same, again taken from a form of the Mode III psalm tone. However, the difference lies in the cadential material; the offertory ends on *ti* resembling the second pattern in the *introit* formula whereas the *introit* continues to a cadence on *do*. The second formula is also very similar to that of the *introit*; both formulas contain ascending motion to *re* with a descent to the ending tone, *ti*. The difference between the two formulas is dependent on how these two tones are approached; the *introit* makes use of a leap to approach *re* with a stepwise descent to *ti*; the offertory formula utilizes stepwise motion throughout. Similarly, the third formulas in both Propers result in the same ending tone of *sol* with a difference in how that tone is approached. In both cases stepwise motion is used, and the alteration is derived from the direction of this motion; the *introit* approaches *sol* from below

while the offertory approaches from above. Lastly, the fourth formulas exhibit the same exact cadential formula also commonly used in the Gregorian repertory.

Melodic formulae for offertories in Mode IV bear resemblances to *introit* formulae, as was the case with the comparisons made above with Mode III chants. Many of the formulas result in a cadence on the same tone with variations in how the tone is approached. In the first formula, the openings match, again following the pattern of using the intonation from the corresponding psalm tone, while the approach to *la* is different. The *introit* uses a simpler motive: *la-sol-ti-la* while the offertory tone is embellished by a leap of a descending fourth from *la* to *mi*. With the second formula, the opening material is the same as well as sharing a reciting tone of *do*; the concluding material is also similar with the exception that the offertory melody is extended. The third formula of these two Propers represents an example of the pitches being reversed as they approach the concluding tone. In the offertory, *sol* is approached from below: *la-sol-fa-sol*, whereas in the *introit* the inverse occurs: *fa-la-sol*. The fourth formula, like in Mode III, is an exact match. The melodic formulae for offertories in Modes I to IV are shown below in Table 7.

Table 7. Melodic Formulae for *Offertory Chants*, Modes I-IV

	Mode I	Mode II	Mode III	Mode IV
First Formula				
Second Formula				
Third Formula				
Fourth Formula				

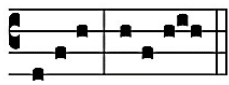



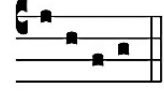
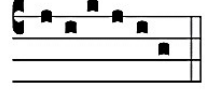


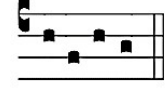


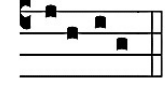
Mode V formulae portray a greater amount of variation between those composed for the *introit* and those for the offertory. In the first formula for an offertory, the opening is taken from the intonation of the psalm tone as in the *introit*, but the ending remains on *do* while the *introit* features a descending triad back to *fa*. The second formula uses *re* as a reciting tone while the *introit* alternates between *do* and *la* as reciting tones. Like in the first formula, the melody cadences on *do* which is approached by stepwise motion from *mi*. The third formula introduces a third reciting tone for the offertory melody, *la*; the ending motive for the third formula is shared between the *introit* and offertory in an inverse relationship. This similarity continues into the fourth formula, where both Propers share the reciting tone of *la* and a final motive of *fa-sol-fa*.

There are only two newly composed offertory chants in Mode VI; the third offertory found in this mode is a translation of the hymn, *Ubi caritas* and is thus not considered here. The first offertory formula provides the greatest variation from the *introit* formula. It contains a similar yet ornamented version of the psalm tone intonation while ending in a descending scale

from *te* to *fa*. Furthermore, this intonation of *fa-sol-la* is found in all four of the melodic formulae for the Mode VI offertory. The second offertory formula is more closely related to the third *introit* formula and the same relationship is found between the third offertory formula and second *introit* formula. Finally, the ending formula, which approaches the final by an ascending third, *re* to *fa*, is retained in both Propers. Additionally, there are no offertory chants written in Mode VII and thus there is no material to compare between the *introit* and offertory.

Offertory formulae in the eighth mode provide some divergence from the *introit* formulae. In the first formula, the two Propers share a similar beginning with motion from *sol* to *do*, yet the ending is different. The offertory formula cadences on *ti*, which is not found in any of the *introit* formula. It should also be noted that the clef is in a different position for the offertory; the *do* clef is on the top line of the staff. With the second formula, *do* is used as an alternate reciting tone in the offertory, yet the formulae of the two Propers share a similar ending: descending motion down to *sol*. The third formula bears witness to a greater amount of deviation. First of all, the triadic opening found in the *introit* formula is omitted in the offertory. Secondly, the endings of the two formulae are completely separate; while the *introit* contains ascending motion to cadence on *re*, the offertory presents a second cadence on the final of the mode, *sol*. The fourth formula, like in many of the other modes, shares the same pattern as found in the *introit*. Table 8 includes a representation of the melodic formulae used for offertories in Modes V, VI, and VIII.

Table 8. Melodic Formulae for *Offertory Chants*, Modes V, VI, and VIII

	Mode V	Mode VI	Mode VIII
First Formula			
Second Formula			
Third Formula			
Fourth Formula			

The melodic formulae for communion chants contrast with those of the *introit* and offertory in that they consist of two formulae for each mode rather than four. One reason for this difference could be the significant number of shorter texts to which the communion antiphon is appended. This is not to say that all antiphon texts consist of two phrases; for example, the communion chant for the Third Sunday of Lent, *Passer invenit*, consists of six phrases of text in its English translation. These longer texts are the exception, yet when they occur, the two formulae of that mode are either extended or repeated or some combination thereof. Looking at the *Passer invenit* example, which is in Mode I, the first phrase of text does not complete the first formula; rather an extension of the reciting tone with a weaker cadence occurs so that the first formula is carried out in the second phrase of text. The third and fourth phrases of text similarly combine to represent the second melodic formula. Table 9 represents the melodic formula for Mode I with a comparison of the first four phrases of text showing how the extension of each formula is achieved. After this, both melodic formulae for Mode I are repeated; the fifth phrase

of text is set to the first formula and the sixth phrase to the second formula. The remaining melodic formulae for communion chants in Modes II through VIII are represented in Tables 10 and 11.

Table 9. *Passer Invenit*, Mode I, Communion Chant for Third Sunday of Lent

First Formula		First Phrase of Text		Second Phrase of Text	
Second Formula		Third Phrase of Text		Fourth Phrase of Text	

Table 10. Melodic Formulae for *Communion Chants*, Modes II-IV

	Mode II	Mode III	Mode IV
First Formula			
Second Formula			

Table 11. Melodic Formulae for *Communion Chants*, Modes V-VIII

	Mode V	Mode VI	Mode VII	Mode VIII
First Formula				
Second Formula				

In Tables 10 and 11, the melodic formulae for communion chants portray some combination of the intonation, extension, and cadence for each formula. For example, in the first formula in Mode II there is a shared opening between all the chants in this mode taken from the Mode II psalm tone. After the first barline the extension of the first formula is given: *fa-mi-re-fa*. The third section of this formula contains the shared cadential ending for the chants in this mode. Contrastingly, the second formula only contains the final cadence in this mode. Only this last part is given due to the fact that there is a great variety between the Mode II communion chants in how this second formula begins. *Fa* is retained as the reciting tone yet there are many ways to approach the reciting tone. One common method is to employ a stepwise neighbor motion around the tone: *sol-mi-fa*. Another way is simply to begin the phrase on *fa* without any ornamentation.

The idea for using melodic formulae as a means of composing the Propers came from László Dobszay.⁸⁷ His idea consisted of using formulas from the Divine Office to set the texts of the liturgy. The goals in using formulae are to make the singing intuitive and to create familiar melodies so that the Propers can be easily learned by the choir and sung on a weekly basis.⁸⁸ In the process of creating these formulae, Adam Bartlett consulted the Gregorian repertory as well as the many English chant settings of Fr. Columba Kelly, his teacher. From this repertory, he was looking for and extracting melodic and formulaic patterns in each of the various modes. Furthermore, Bartlett underwent a process of experimentation with these formulae; sketches

⁸⁷ Dobszay (1935-2011) was a Hungarian musicologist and chant scholar who focused on music for the Catholic liturgy. He did extensive work with the Propers in both Hungarian and Latin as well as Hungarian and Transylvanian folk music; he was also the co-founder of the choral ensemble *Schola Hungarica*, which recorded much of this music. One of his important publications in regard to the Catholic liturgy is *The Bugnini Liturgy and the Reform of the Reform*.

⁸⁸ Adam Bartlett, interview by Katherine Schmitz, February 15, 2017.

were made of possible formulas and variations and a spreadsheet of all the texts was created in order to better analyze the relationship between the formulae and the texts.⁸⁹

In composing chant for an English text, the grammar and accentuation of English has to be considered. Given that English rhetoric is quite different from that of Latin, there are some problems that arise when using melodic material from Gregorian repertory. One common difference between English and Latin is that English often ends on an accented syllable rather than an unaccented syllable. The Gregorian formulas are usually written to end on an unaccented syllable, which is typical of Latin rhetoric. A contributing factor to this discrepancy is that words that are multi-syllabic in Latin are often only one syllable in English; for example, *Deus* is translated as “God” and *Domine* simply as “Lord.” Due to the differences between the two languages, care and flexibility need to be taken when setting English texts to a chant melody. There are many more possibilities in the English language particularly at cadences, so the melodic formulae need to have the ability to be adjusted to the text. A major problem that arises is that often the Gregorian melodies are not effective with an English text. Harm can be done by misplacing the accents of the English text, thereby giving the melody prominence over the text. This phenomenon is the antithesis of the goal of chant, where text is always considered the predominant factor. According to Bartlett, the result of using melodic formulae for a variety of English texts is that about one-third of the time the formulae work really nicely with the text; one-third of the time it is acceptable; and the last third of the time the formulae and text do not work very well together.⁹⁰

⁸⁹ Bartlett, interview.

⁹⁰ Bartlett, interview.

Another aspect of the compositional process that allowed Bartlett to refine the end result was the opportunity to receive feedback as the various settings of the Propers were being composed. Each week on the blog *Chant Café*, managed by Jeffery Tucker, a leading member of the Church Music Association of America, Bartlett was able to post the Propers he had composed for that Sunday.⁹¹ Through this process, he received immediate feedback from various sources including churches that were using these settings in the liturgies on a regular basis. This process also gave Bartlett the chance to experiment with the formulae and the psalm tone options for the verses.⁹² Overall, *Simple English Propers* was able to undergo a “beta-testing” of sorts before the final product was completed and published.

As the melody is subservient to the text in chant, so too is the musical interpretation regardless of the language of the text. According to Bartlett, one “fruit” of the study of semiology⁹³ is the resulting primacy of the text that informs its musical interpretation. Chant should be sung as the text would be spoken well.⁹⁴ The goal, then, for *Simple English Propers* is to have the English text approached in the same way that early Gregorian singers would approach the Latin text. The musical grammar that arose from these early traditions developed out of improvisation and sensitivity to the nuances of the language. Application of this musical language to English settings of the Propers is the goal that Bartlett’s work seeks to achieve.⁹⁵

Simple English Propers is intended to be sung by the choir alone, which can allow time for

⁹¹ This process began on August 28, 2010 with Bartlett’s first post containing the Propers for the Twenty-second Sunday in Ordinary Time: <http://www.chantcafe.com/2010/08/simple-propers-for-22nd-sunday-of.html>.

⁹² Bartlett, interview.

⁹³ Semiology is by definition “the study of signs.” In the study of chant, semiology refers to looking at neumes in early manuscript notation to inform performance practice. Interpretations of the various neumes are laid out in Dom Cardine’s book entitled *Gregorian Semiology*.

⁹⁴ Bartlett, interview.

⁹⁵ Bartlett, interview.

deeper study into this musical language. By using melodic formulae, the melodies of the Propers become familiar and easier to learn, thus providing the opportunity for the choir to rehearse the relationship between the melody and text.

For Bartlett, the inspiration to write English Propers comes from three sources. First, as a composer, there is a desire to compose music. Second, as a church musician, Bartlett aspires to celebrate the liturgy beautifully and authentically. A third source of inspiration arises from the need for catechesis, to provide a resource that educates others and can be part of their liturgical and musical formation. Composing English Propers is also seen by Bartlett as part of a response to the Church. Writing Propers in the vernacular while employing the model of chant can be viewed as consistent with the vision of the Second Vatican Council and the *Novus Ordo*.⁹⁶

Lumen Christi Simple Gradual

After the publication of *Simple English Propers* Bartlett began another project entitled the *Lumen Christi Missal*, published in 2012. In addition to the lectionary readings the *Missal* contains musical settings of the entrance, offertory, and communion antiphons as well as the responsorial psalm and *alleluia* antiphons. The *Missal* is intended for congregational use and as a more permanent resource for the readings, an alternative to missals that only contain readings for one of the three year cycles. The *Lumen Christi Missal* is the first publication in the *Lumen Christi Series* from Illuminare Publications. *Lumen Christi Simple Gradual* is the second book in the series and contains English chant settings of the entrance, offertory, and communion antiphons in both an “assembly edition” and a “choir edition.” The “choir edition” has added pointed psalm verses to sing along with the antiphons. The *Simple Gradual* is therefore designed

⁹⁶ Bartlett, interview.

from its inception as a source for congregational singing of the Propers; this idea will be discussed below in further detail. Also in the *Lumen Christi Series* are the *Lumen Christi Hymnal* and accompaniment volumes for various resources including responsorial psalms and *alleluias* for Sundays and Feasts, the *Simple Gradual*, and the *Hymnal*. Additionally, the *Lumen Christi Gradual* is in development; this resource is set apart from the *Simple Gradual* in that it will contain a truly complete set of Propers for all the Sundays throughout the liturgical year.⁹⁷

While *Simple English Propers* can be designated as “simple” in the melodic sense, due to its use of prescribed formulas, the *Lumen Christi Simple Gradual* is simple in terms of its text.⁹⁸ There are three sources of translated texts that are used for the antiphons: the *Roman Missal*, which is the primary source used for antiphon texts, the *Graduale Romanum*, and occasional use of texts from the *Graduale Simplex*. The textual source for each antiphon is given at the top right of the page above the music. It is also noted in the introduction to *Simple Gradual* that the texts were chosen based on the following criteria: “ease of singing,” “brevity,” and “flexibility.”⁹⁹ Additionally, some of the longer antiphon texts have been shortened; the reason given for this is that the simplicity of the shorter texts can be more accessible to congregational singing. In most instances where the antiphon has been shortened, the remaining text of the antiphon is included as the first verse of the Psalm.¹⁰⁰ This way the full text of the antiphon is still being sung, yet it still retains both congregational and choral roles. Again, indications are given above each antiphon whether the text is whole or abbreviated. Precedents for this style arise from two previous sources. First, a similar occurrence can be seen with the early *introits* that include a

⁹⁷ “Meet the Lumen Christi Series,” Illuminare Publications, 2017, <https://illuminarepublications.com/lumen-christi-series/>.

⁹⁸ Bartlett, interview.

⁹⁹ Adam Bartlett, ed., *Lumen Christi Simple Gradual* (Illuminare Publications, 2014), xviii.

¹⁰⁰ Bartlett, *Simple Gradual*, xvii.

versus ad repetendum which was separate from other psalm verses used to accompany the *introit*. The second source is the *Graduale Simplex*, particularly the structure of the *psalmus responsorius*. In the *Simplex*, the response is a shortened phrase of the antiphon repeated after each verse of the *psalmus*, thus providing an example of having the congregation sing an abbreviated version of the Proper text. Further justification for this shortening of texts comes from *Sing to the Lord*,¹⁰¹ promulgated by the United States Conference of Catholic Bishops (USCCB). In article seventy-seven of this document it is proposed that the Proper antiphons may be sung “either in their entirety or in shortened refrains for the congregation or choir.”¹⁰² The following example portrays an *introit* with part of the text in the antiphon and part in the first psalm verse; only three of eight psalm verses are shown.

Example 17. *Entrance Antiphon* for the Twenty-fifth Sunday in Ordinary Time, *Lumen Christi Simple Gradual*

ENTRANCE ANTIPHON
 25th Sunday Cf. Ps 37 (36): 39, 28 · RM, GR ◉

I am the sal-va-tion of the peo-ple, says the Lord.
 I will be their Lord for ev-er.

[Cf. Ps 37 (36): 39]; Psalm 78 (77): 1, 2, 3, 4ab, 4cd, 5ab

1. [Should they cry to me in any *distress* *
 I will hear them, and I will be their Lord *for ever*.]
2. Give ear, my people, *to my teaching*; *
 incline your ear to the words of *my mouth*.
3. I will open my mouth *in a parable* *
 and utter hidden lessons of *the past*.

¹⁰¹ *Sing to the Lord: Music in Divine Worship* is a document developed by the Music Subcommittee of the Committee on Divine Worship of the USCCB. It provides guidelines for the celebration of the Ordinary Form of the Mass according to current liturgical books.

¹⁰² Bartlett, *Simple Gradual*, xviii.

Another form of simplification of the texts has to do with which antiphons are set according to the liturgical calendar.¹⁰³ In the *Simple Gradual*, Proper antiphons for the entrance, offertory, and communion are set for all the individual Sundays throughout the liturgical year with the exception of Ordinary Time. Furthermore, there are settings of the Propers for Solemnities and Feasts throughout the liturgical year, various commons of the mass, ritual masses, and votive masses. In Ordinary Time, antiphons are grouped together not by Sunday, but by type. For example, there is a complete setting of the entrance antiphons for each Sunday, with sixteen antiphons labeled as appropriate for seasonal use.¹⁰⁴ This idea represents another component of the *Gradual's* simplicity; whether for practical or pastoral reasons, it may not be feasible for a parish to introduce three new antiphons each week, particularly when the congregation is to be involved.

The solution given in the *Simple Gradual* has two components; first, antiphons that are recommended for seasonal use are labeled, much like the length of the texts is indicated. This includes antiphons in all of the liturgical seasons and particularly applies to Ordinary Time. For instance, even though chant settings are provided for all four Sundays in Advent, two settings of the entrance, offertory, and communion are given as appropriate for seasonal use during this time. Looking back at Ordinary Time, there is not a complete setting of chants for each given Sunday. Consequently, the second component of the solution comes into play, the *Seasonal Schema* located in the Appendix of the *Simple Gradual*. The *Schema* lists the antiphons recommended for seasonal use in order of liturgical season. For texts taken from Ordinary Time, this includes sixteen out of thirty-four entrance antiphons; fourteen offertory antiphons; twenty-

¹⁰³ This is similar to the structure found in the *Graduale Simplex*.

¹⁰⁴ Bartlett, *Simple Gradual*, 252-285.

four communion antiphons; eight settings of Psalm 34, one in each mode for use as a communion antiphon; and one *alleluia* setting in Mode II for use as a communion antiphon.¹⁰⁵ It is thus left to the discretion of each parish to decide which antiphons are suitable for its liturgical needs. In the following examples seasonal communion antiphons are shown with an accompanying psalm verse. The two measures following the antiphon provide the tone to which the psalm will be sung. The text is pointed so that the italicized text indicates when to move away from the reciting tone and the bolded text is to be sung on the last neume of each measure.

Example 18. Seasonal *Communion Antiphons, Lumen Christi Simple Gradual*

302 COMMUNION ANTIPHON

Seasonal, 6th Sunday

Ps 78 (77): 29, 30 · RM, GR ○ ●

I
T Hey ate and had their fill, and what they craved
 the Lord gave them; they were not dis-ap-pointed in what
 they craved.

Psalm 78 (77): 1, 3-4, 23-24, 25, 27-28

- i. Give ear, my people, to *my teaching*; *
 incline your ear to the words of *my mouth*.

¹⁰⁵ Bartlett, *Simple Gradual*, 464-465.

330 COMMUNION ANTIPHON

Seasonal

Cf. Ps 34 (33): 9 • GS ○ ●

VII



Aste and see that the Lord is good.

Psalm 34 (33)

- i. I will bless the LORD *at all times*; *
praise of him is always in *my mouth*.
In the LORD my soul shall *make its boast*; *
the humble shall hear and *be glad*.

As stated above, the antiphons in the *Simple Gradual* are intended for congregational use; the texts and melodies have been designed with this audience in mind. The case for the assembly singing the Proper of the Mass rather than choir alone originates from *Musicam Sacram*. In article nineteen, this document speaks about the role of the choir: “Its duty is, in effect, to ensure the Proper performance of the parts which belong to it...and to encourage the active participation of the faithful in the singing.”¹⁰⁶ Traditionally, the choir’s role would include the singing of the Propers and assisting the assembly in singing the Ordinary and responses of the Mass. However, in article thirty-three, *Musicam Sacram* states that, “the faithful should participate in the songs of the Proper as much as possible.” This stipulation further suggests that participation may be carried out in the form of “simple responses.”¹⁰⁷ It is clear from the introduction to the *Lumen Christi Simple Gradual* that these guidelines are in the forefront of Bartlett’s compositional mindset.

Bartlett outlines the following structure in “How to Sing a Proper Antiphon.” First, the antiphon is sung and/or intoned by a cantor or group of cantors; then the antiphon is to be

¹⁰⁶ *Musicam Sacram*, 19.

¹⁰⁷ *Musicam Sacram*, 33.

repeated by the assembly, or may at times be repeated by the choir alone. Following the repeat of the antiphon, the first verse is sung; in some cases this includes the remaining text of a shortened antiphon. After this verse, and between any subsequent verses, the antiphon is again repeated by all continuing until the liturgical action has completed, ending with a final antiphon.¹⁰⁸ This structure precisely matches the structure of the responsorial psalm in the *Novus Ordo*; thus many parishes will be familiar with this style, thereby aiding in the ease of congregational singing.

While the outline for singing the antiphons above is their primary design, two other options for singing the antiphons in the *Simple Gradual* are given. These two options involve singing the antiphons in conjunction with another piece of music. The first approach includes singing the antiphon followed by a congregational hymn. In Bartlett's introductions, he points out that the entrance and offertory antiphon will most likely involve the choir singing the antiphon alone. For the communion antiphon, the possibility of singing the antiphon as originally outlined can be retained with a hymn following Communion as is outlined in the *GIRM*. The second option includes singing the Propers from the *Graduale Romanum* followed by the antiphons in the *Simple Gradual*. In this second case, the Proper text of the Mass is the only material being sung. The point should be made however that the composer's intention is to have the Proper text of the antiphons sung at their appointed place in the liturgy, as the church intends. The suggestions outlined in the introduction are to be used as educational and formational tools to help parishes integrate the singing of the Propers into their liturgies.¹⁰⁹

The melodies for the antiphons in *Simple Gradual* differ from those in *Simple English Propers* in that they are through-composed rather than based on melodic formulae. This method

¹⁰⁸ Bartlett, *Simple Gradual*, xxi.

¹⁰⁹ Bartlett, interview.

allows the melody to be adapted to the individual texts rather than adapting the texts to a preexisting formula. As a result, the melody and text are presented in a perfect unity where the melody is synthesized with the text. In Bartlett's experience, the through-composed method for Proper antiphons allows them to be more easily learned than those that are formulaic.¹¹⁰ By contrast, one aspect of *Simple English Propers* that is held in common with *Simple Gradual* is that the modes of the original Gregorian settings are retained. This allows for a smooth transition between the chants in the *Graduale Romanum* and the *Simple Gradual* as suggested above.

There is another element of the *Lumen Christi* series that sets it apart from Bartlett's previous source, *Simple English Propers*. It provides an educational and formative resource to priests, choirs, and congregation. According to Bartlett, *Simple English Propers* was executed as a "stop gap project." His concern was to provide a resource for the Propers in English as soon as possible. It was implemented before the new translation of the *Roman Missal* was in use in most parishes. In order to fulfill the CMAA's requirement to use non-copyrighted texts, translations were taken from the *Gregorian Missal*. However, with the widespread use of the *Roman Missal*, there was a desire to use these texts in singing the Mass as well as to provide something more substantial. The *Lumen Christi Missal* along with the *Simple Gradual* is intended to help provide a teaching resource for all involved in the liturgy. The extensive and thorough introduction of the *Simple Gradual* reflects the composer's desire to fulfill the need for liturgical formation. These resources help the faithful sing the liturgy, particularly the Propers, which both helps to form a liturgical culture and changes how the assembly participates in the Mass.¹¹¹

¹¹⁰ Bartlett, interview.

¹¹¹ Bartlett, interview.

Chapter 4

English Propers: Additional Settings

Lalemant Propers

A different perspective regarding the Propers is found in the collection entitled *Lalemant Propers* published in 2013 by Corpus Christi Watershed under the direction of Jeff Ostrowski. He earned his Bachelor of Music in Music Theory from the University of Kansas and has studied Gregorian chant according to the Solesmes method. Ostrowski is the president of Corpus Christi Watershed, a blog that is home to a myriad of resources for Catholic liturgical music. Currently, he is the choirmaster for the Apostolate of the Priestly Fraternity of St. Peter in the Archdiocese of Los Angeles, California. This publication was taken on by Ostrowski as an effort to provide a collection of the Propers with complete settings of all the texts for the three-year liturgical cycle.¹¹² *Lalemant Propers* includes the *introit*, *gradual*, *tract*, *alleluia*, *offertorio*, and *communio* chants for the liturgical year including solemnities and feasts. The translations of the text are taken from the *Gregorian Missal*, a resource published by Solesmes with the Gregorian Propers, from the *Graduale Romanum*, set for the *Novus Ordo* liturgical calendar, which follows a three-year cycle rather than a one-year cycle.

An important discussion of the use of translations of the text occurs in the introduction to this source. Ostrowski points out that in the 1969 version of the *Roman Missal* the *introit* and communion antiphons were revised from their Gregorian settings and inserted in the *Missal* to be used at Masses where there is no singing.¹¹³ This means that the Propers found in the *Missal* were intended to be spoken by the priest and not sung. In addition, the *Ordo Cantus Missae* from

¹¹² Jeff Ostrowski, interview by Katherine Schmitz, February 5, 2017.

¹¹³ *Lalemant Propers*, Corpus Christi Watershed (2013), i, http://www.ccwatershed.org/media/pdfs/13/07/30/17-01-39_0.pdf

1988 gives the direction that the Propers should be drawn from the *Graduale Romanum*.¹¹⁴ This changed with the third edition of the *Roman Missal* when the American bishops gave permission to allow musical settings of the antiphons in the *Missal*. However, Ostrowski warns against doing so for the following three reasons: the Propers in the *Missal* were never intended to be sung; the United States is the only English-speaking locale that uses the third edition of the *Missal* that is allowed to set the texts of the *Missal* to music; and finally the texts of the *Missal* often lack the theological depth of their counterparts in the *Graduale Romanum*.¹¹⁵ Of the five sources in this comparative study, Ostrowski is the only author to present this topic in his material. Conversely, with the permission of the bishops given in 2011, the desire for settings of the antiphons in the *Missal* has seemed to take precedence over the chants in the *Graduale Romanum* or *Gregorian Missal*.

Similar to *Simple English Propers*, a concern for simplicity of the melody is found in the *Lalemant Propers*. This concern arises from a necessity for practicality and functionality in a parish setting. This set of the Propers is intended for the volunteer choir to sing; thus, limited rehearsal time and the reality of a parish choir were considerations taken by the editor. The melody for all of the Propers is taken from the Gregorian psalm tone for Mode II. Justification for the decision to use one melody for the entirety of the Propers again has to do with the intended audience. In Ostrowski's opinion, psalm tones can be done nicely without extensive practice. Furthermore, the same tone allows for familiarity with the choir that is helpful when introducing five new Propers each week.¹¹⁶ The following table shows the melodic formulae

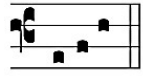
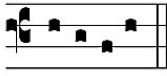
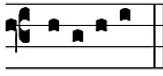

¹¹⁴ *Lalemant Propers*, i.

¹¹⁵ *Lalemant Propers*, ii.

¹¹⁶ Ostrowski, interview.

from Mode II that is used for the *Lalemant Propers*. These formulae occur at the ends of phrases where *fa* is used as the reciting tone in between each cadence.

Table 12. Melodic Formulae for *Lalemant Propers*

Intonation	Mediant I	Mediant II	Final
			

Unlike *Simple English Propers*, which uses a variety of modes, only Mode II is used in *Lalemant Propers*; similarly, whereas there are different melodic formulae for each type of Proper, the same four formulae listed above are used throughout all six types of Propers.

As stated above, the editor, Ostrowski, intends for the choir to retain its traditional role in singing the Propers of the Mass. By using a simple setting, it becomes feasible for the assigned Propers to be sung each week for the congregation who will hear and follow along with the texts in their pew missals. In this way the Mass is being sung every week with its proper liturgical texts.¹¹⁷ It is also possible for the settings found in *Lalemant Propers* to be used in conjunction with other sources. In fact, the front cover lists three sources that are compatible with *Lalemant Propers*: the *Gregorian Missal*, *Simple English Propers*, and the *Vatican II Hymnal*, a source no longer in print. Due to the exclusive use of Mode II, some modification may need to be made if singing this setting with either the *Gregorian Missal* or *Simple English Propers*, which contain a variety of modes ending on their proper final. The transition may not be as smooth as it would be when using the *Simple Gradual* which retains the same mode of the Gregorian settings.

A final point made by Ostrowski that should be mentioned is the short amount of time that Propers in the vernacular have existed. In the history of English Propers, various translations

¹¹⁷ Ostrowski, interview.

of the texts have been used creating a division between sources. The first step, according to Ostrowski, is the need for a stable and uniform text; this may yet take longer to refine before it is achieved.¹¹⁸ Once this goal has been reached, the need for new settings will arise, thus extending the time it may take to reach a consolidated repertory of English chant, a process mirrored in the history of Gregorian chant.

The Proper of the Mass

The Proper of the Mass composed by Fr. Samuel Weber, O.S.B. combines several of the elements of the other sources discussed above. Fr. Weber also studied Gregorian chant with Fr. Kelly at St. Meinrad Archabbey and is currently the executive director for the Benedict XVI Institute for Sacred Music and Divine Worship in the Archdiocese of San Francisco, California. Simple melodies, including those based on Gregorian psalm tones, can be found similar to *Simple English Propers* and *Lalemant Propers*. Another similarity with these two sources is that the Propers are intended to be sung by the choir. Like both of Bartlett's sources, the Propers set are the entrance, offertory, and communion chants. Similar to *Lumen Christi Simple Gradual*, the translations for the entrance and communion antiphons are taken exclusively from the *Roman Missal* with the offertory texts drawn from the *Graduale Romanum*.¹¹⁹ The Propers are a complete set of all Sundays and Solemnities throughout the liturgical year. Additionally, there are Propers for some of the Solemnities of the Saints; ritual masses, including the conferral of Holy Orders and the nuptial rite; and English chant settings for the blessing and sprinkling of water used in the Easter Season.

¹¹⁸ Ostrowski, interview.

¹¹⁹ Fr. Samuel Weber, O.S.B., *The Proper of the Mass* (San Francisco: Ignatius Press, 2014), xix.

One unique element of *The Proper of the Mass* is that for a majority of the antiphons four separate melodic settings are given. The first setting is an elaborate, through-composed setting similar to what one may find in the Gregorian repertory. The second setting is also through-composed, but is considerably less melismatic than the first setting. In the third and fourth settings, psalm tones are used to frame the melody; a Gregorian psalm tone is used in the third setting while an English psalm tone pattern is used in the fourth.¹²⁰ Of these settings, Fr. Weber says the following:

These four levels of settings, moving from complex to very simple, are provided in order to encourage the chanting of the Antiphons proper to each Mass. It is the hope of the editor that one of the four settings will be suitable to any pastoral situation.¹²¹

The melodic variety found in this source allows it to be adaptable to a number of liturgical and practical situations. The concern for simplicity in order for a typical parish choir to learn these settings is found in the third and fourth settings. At the same time, the natural grading in complexity of the antiphons allows this source to also be used as a tool for teaching. For example, a choir can start by singing the simpler settings each week and gradually work their way up to singing some of the more complex settings.

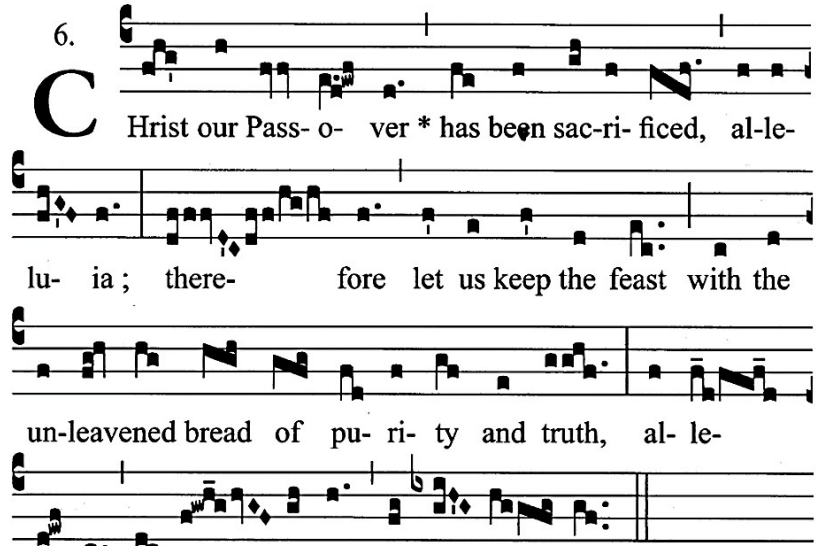
¹²⁰ Weber, *The Proper of the Mass*, xix.

¹²¹ Weber, *The Proper of the Mass*, xix.

Example 19. Communion Antiphon for Easter Sunday, *The Proper of the Mass*

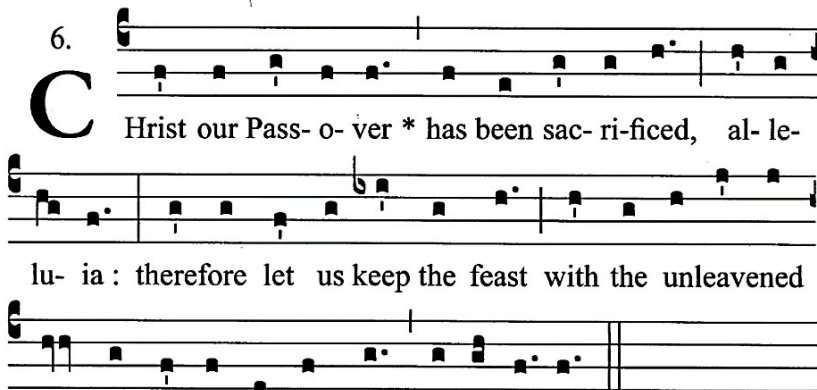
COMMUNION ANTIPHON *Pascha nostrum. 1 Cor 5:7. 8*

- i -

6.  698


C Hrist our Pass- o- ver * has been sac-ri- ficed, al-le-
lu- ia; there- fore let us keep the feast with the
un-leavened bread of pu- ri- ty and truth, al- le-
lu- ia, al- le- lu- ia, al- le- lu- ia.

- ii -

6.  699


C Hrist our Pass- o- ver * has been sac- ri- ficed, al- le-
lu- ia : therefore let us keep the feast with the unleavened
bread of pu- ri- ty and truth, al- le- lu- ia.

- iii -

6.  703

C Hrist our Pass- o- ver has been sac-ri-ficed, * al- le-
lu- ia ; therefore let us keep the feast with the un-leav-
ened bread of pu- ri- ty and truth, al- le- lu- ia, al- le-
lu- ia.

- iv -

6.  704

C Hrist our Pass- o- ver has been sac-ri-ficed, * al- le-
lu- ia ; therefore let us keep the feast with the un-leav-
ened bread of pur- i- ty and truth, al- le- lu- ia, al- le-
lu- ia.

Each setting of antiphons is also provided with psalm verses set to Gregorian psalm tones that have been slightly adapted to fit the accentuation of the English text. Several possibilities as to how these verses may be used with their corresponding antiphons are given in the introduction. The first option is to have the antiphon sung alone without any of the accompanying verses; the second is to repeat the antiphon after each verse or group of verses. A third option is to sing the antiphon at the beginning, sing all the verses, and then end with a final

antiphon; the fourth is to sing the doxology before the final repetition of the antiphon.¹²² There is no mention in the introduction about combining the Proper antiphons with other types of music, particularly hymns. It could be concluded that the author's intention is to have the Proper texts of the liturgy serve as the primary music sung during the liturgical actions that take place at the entrance, offertory, and communion. Again, we see the ideal of the vernacular liturgy returning the Propers to their traditional role and singing the texts of the Mass versus singing *at* Mass. These ideals are echoed in the foreword written by Archbishop Salvatore Joseph Cordileone.¹²³

The interpretation and expression of the chants is discussed in detail in the introduction to *The Proper of the Mass*. Initially a description of chant notation is provided with particular attention given to the different barlines and neumes used in this notation. The discussion of how to interpret the various barlines in chant notation mirrors the one found in the preface to the *Liber Usualis*.¹²⁴ Neumes are grouped together based on the number of notes involved, i.e. two-note, three-note, and four-note neumes.¹²⁵ When discussing the difference between the *dotted punctum* and the *episema*, a central point is made: "These terms are always to be understood in the wider context of the requirements of the natural speech rhythm of the text."¹²⁶ Further in the introduction, another statement is made regarding this relationship between the text and the chant melody. "Regarding the speed or tempo, a good norm is this: the notes should follow each other in the same pace as syllables of the text would follow each other in a sensible reading and phrasing of the words."¹²⁷ The connection between text and chant melody is again made apparent

¹²² Weber, *The Proper of the Mass*, xix-xx.

¹²³ Weber, *The Proper of the Mass*, ix-xiii.

¹²⁴ Benedictines of Solesmes, *The Liber Usualis* (Great Falls: St. Bonaventure Publications, 2007), xiii-xiv.

¹²⁵ Weber, *The Proper of the Mass*, xv-xvi

¹²⁶ Weber, *The Proper of the Mass*, xv.

¹²⁷ Weber, *The Proper of the Mass*, xviii.

by these statements. It is clear that the composer intends for the chants to be interpreted not solely in musical terms, but in a concrete and direct relation to the text.

Further consideration is given to the relationship between the chant melody and the text through the composer's use of the *ictus*. In the preface to the *Liber Usualis* the *ictus* is used to determine the rhythm of the chant as divided into groups of two or three notes.¹²⁸ Conversely, in *The Proper of the Mass*, the *ictus* is repurposed as an indication of a "stress" mark that serves two functions. The first function is "to assist in the proper presentation of the sacred text in English."¹²⁹ Most often the *ictus* is placed over an important word or accented syllable in the phrase to help bring out the meaning of the text. It serves as a guide to interpret the phrasing while singing, particularly in syllabic settings of the text such as those set to a psalm tone pattern. The second function is employed "when the melody departs from the text" in order to "indicate the first and most important note of a group of notes."¹³⁰ This function is most often used in the melismatic through-composed settings of the text. The *ictus* provides guidance towards important words in the phrase as well as indicating which note in a longer neume is to be stressed. It can also be used to highlight places where there is a double consonant to allow the singer extra time to annunciate both sounds rather than eliding them. In addition, the directive is given to first speak the text aloud to get an understanding of the natural phrasing before adding the melody to the words.¹³¹ This adds another layer in the singer's mind to the concrete relationship between the text and the melody.

¹²⁸ Solesmes, *Liber Usualis*, xxvi-xxx.

¹²⁹ Weber, *The Proper of the Mass*, xviii.

¹³⁰ Weber, *The Proper of the Mass*, xviii.

¹³¹ Weber, *The Proper of the Mass*, xix.

Similar to Bartlett’s work with the *Lumen Christi* series, a tone of liturgical formation is established in the foreword and introduction to *The Proper of the Mass*. Archbishop Cordileone discusses the role of the Propers as the text of the liturgy as well as the notion of “active participation” in the liturgy. He cites the Congregation for the Divine Worship and the Discipline of the Sacraments in a clarifying statement made on this subject in 2004: “It does not follow that everyone must necessarily have something concrete to do beyond the actions and gestures.”¹³² Cordileone continues to redefine the meaning behind the teaching of “active participation” as put forth by the Second Vatican Council. The Latin word used in the conciliar documents, *actuosa*, could be better translated as “engaged” according to Cordileone.¹³³ This idea would support the singing of the Propers by the choir while the congregation is engaged in listening to the texts of the liturgy. Above all, the call for formation is recognized as a necessary component to any reform of the liturgy. Fr. Weber is the founding director of the Benedict XVI Institute in San Francisco whose mission is to carry out this formation to the Church’s ministers.¹³⁴ This direct application of formation given in the foreword, as well as the educational explanations laid out in the introduction, connect *The Proper of the Mass* to a designation as a formative liturgical resource.

St. Meinrad Antiphons

In 2015, Oregon Catholic Press (OCP) published a collection of chant Propers written by Fr. Columba Kelly, O.S.B. entitled *St. Meinrad Entrance and Communion Antiphons for the Church Year*. This is a six-volume set of antiphons that represents only a fraction of Fr. Kelly’s

¹³² Weber, *The Proper of the Mass*, x-xi.

¹³³ Weber, *The Proper of the Mass*, xi.

¹³⁴ Weber, *The Proper of the Mass*, xii.

work in composing English chant. After completing a doctorate in sacred music from the Pontifical Institute in Rome under the advisement of Dom Eugène Cardine, a monk from the Abbey of Solesmes who also authored *Gregorian Semiology*, Fr. Kelly returned to St. Meinrad Archabbey in the start of 1964. As this date was just after the conclusion of the Second Vatican Council, Fr. Kelly was prevailed upon to start composing English chant on his arrival back to the Abbey. He began composing an experimental version of the Divine Office in English and writing various parts of the Mass. Then he initiated work composing the entrance and communion antiphons in English; this work is separate from the OCP publication. By 1970, Fr. Kelly was also composing settings of the Passion readings for Palm Sunday and Good Friday. Much of his work remains unpublished and resides at St. Meinrad Archabbey.¹³⁵ It is apparent from his history that Fr. Kelly has been composing English chant for decades prior to any publication, allowing time to refine and hone this craft. In addition to the OCP publication, there are settings of the Propers for the all Sundays and Solemnities throughout the church year available for download from the Abbey's website.¹³⁶ These settings represent more of Fr. Kelly's work in composing English chant and, while a valuable resource, will not be considered in this comparative study.

Fr. Kelly's published work only includes settings of the entrance and communion antiphons for the liturgical year. This is due to the fact that these are the only antiphon texts found in the *Roman Missal*. The OCP publication is designed as a series; the antiphons, with accompaniment and psalm verses, are divided into six volumes by liturgical season: Advent and Christmas; Lent and Holy Week; Easter through Pentecost; Ordinary Time, Sundays 2-17;

¹³⁵ Fr Columba Kelly, O.S.B., interview by Katherine Schmitz, February 27, 2017.

¹³⁶ "Downloads," St. Meinrad Archabbey, 2017, <http://www.saintmeinrad.edu/the-monastery/liturgical-music/downloads/>.

Ordinary Time, Sundays 18-33; and Solemnities and Proper of Saints. There is also an *Assembly Edition* version of the antiphons that includes the entire series without accompaniment or verses. Furthermore, there is a compact disc of some of the antiphons sung by the monks at St. Meinrad as a way to model the singing of these antiphons.

In each volume of the liturgical set there is an elaborate through-composed setting of the antiphon followed by a short syllabic congregational refrain and psalm verses. The *Assembly Edition* contains both the elaborate antiphon and the congregational refrain. In the introduction to each volume, Fr. Kelly offers guidelines for how to use the antiphons and refrains in the liturgy. The first option for how the antiphon may be sung is with choir alone or a cantor followed by a congregational hymn. Second, the antiphon may be sung by the choir alternating with the psalm verses sung by a cantor and ending with a final repetition of the antiphon. The third option represents what Fr. Kelly labels as “a complete Entrance or Communion procession.” This entails the antiphon sung by choir or a cantor and then the congregational refrain sung by the cantor and repeated by the assembly. Following this, the psalm verses are sung by the cantor in alternation with the assembly singing the congregational refrain; the antiphon is repeated at the end by the choir or cantor. The fourth option is a simpler form of this procession; it involves the congregational refrain intoned by a cantor, repeated by the assembly, and then sung in alternation with the psalm verses as needed. In this option, the antiphon is omitted in its entirety.¹³⁷

¹³⁷ Fr. Columba Kelly, O.S.B., *Saint Meinrad Entrance and Communion Antiphons for the Church Year*, vol. 6, (Portland: Oregon Catholic Press, 2015), 5.

Example 20. *Communion Antiphon and Congregational Refrain* for the Twenty-third Sunday in Ordinary Time, *St. Meinrad*

Communion Antiphon
Mode 2 Cf. Ps. 42(41):2-3

Like the deer that yearns for run - ning
streams, so my soul is yearn - ing
for you, my God; my soul is thirst - ing
for God, the liv - ing God.

(Psalm 42[41])

Congregational Refrain

My soul is thirst - ing for the liv - ing God.

By their inherent structure, the antiphons and refrains allow for participation of both the choir and the congregation in the Propers. The choir retains its role in singing the antiphon while the congregation responds with a shortened acclamation. This congregational refrain always consists of text from the antiphon itself. In this way also, the congregation can sing a short response that would be easy to memorize, like a responsorial psalm. It permits the congregation to engage in the liturgical action that is taking place while also allowing them to sing part of the Propers.¹³⁸

The chant melodies given for the various antiphons throughout the year are derived from a specific compositional process. The first step for Fr. Kelly when setting a text to chant is to

¹³⁸ Fr. Kelly, interview.

start by analyzing the text. He will look at the grammar and the syntax, as well as looking deeper into the arrangement of the syllables. There are four types of syllables Fr. Kelly looks for in his analysis of the text: the pre-tonic, tonic, post-tonic, and final. These categories of a syllable relate to the preparation of energy, the release of that energy, and the dissipation of energy. An example of this can be shown in the word “development.” “De-” represents the pre-tonic, or the preparation of energy; “-vel-” being the accented syllable is the tonic and the release of the energy; “-op-” represents the post-tonic while “-ment” is the final; both of these last two syllables signify the dissipation of energy. According to Fr. Kelly, all of chant is built upon this archetypal structure; preparation, release, and dissipation can even be seen on a single syllable.¹³⁹ Further analysis of the text includes *lectio divina*, a form of meditation on a specific text as well as insight into the phrasing, particularly to find the climactic moment of the text.

Once the analysis and mood of the text is determined, the modality for the melody is chosen. This process involves looking at the initial Gregorian mode, where most of the original modes are retained. Each mode also contains structural pitches and certain embellishments that are specific to it. Once the structural pitches and the final are assigned, the melody is improvised around these pitches, sometimes including melodic formulae, to create the final piece of music.¹⁴⁰ The melodies that are used for the verses are taken from the St. Meinrad psalm tones, which were developed by Fr. Kelly with the express desire that they be adapted to fit the rhetoric of the English language.

While Fr. Kelly composes his chants in chant notation, it should be mentioned that the OCP publication is in modern notation upon the recommendation of the editor. With this change

¹³⁹ Fr. Kelly, interview.

¹⁴⁰ Fr. Kelly, interview.

in notation comes a long description in regards to interpretation. The primary goal of chant is to be heard orally and thus to have the text be made intelligible to the congregation. A fundamental rule of Fr. Kelly's method of interpretation, which stems from his deep study of semiology, is to move quickly until the last note. This involves singing all the notes of a neume quickly until the last note, which recoups its full syllabic value; this also creates a sort of "bounce" on the structural pitches of the chant.¹⁴¹ These ideas are explained more specifically with English chant in the introductions to the OCP publications. First, Fr. Kelly outlines a possible method to keep the chant from being sung in an evened-out manner. This involves speaking the text while moving ones arm back and forth between "3 o'clock and 9 o'clock" on the accented syllables of the text. The exercise is repeated when singing the melody of the antiphon. Direction is given to "sing the word accents with greater intensity and a leaning forward toward each new accent until one coasts to the last accent of the piece with a softening of the voice."¹⁴² These methods and directives allow the chants to be sung with a heightened awareness of the text, to combat singing every syllable evenly, and keep the chant moving until it reaches the final.

Musical markings are also added to the settings in modern notation to help create a sense of how the melody is to be interpreted. Staccato marks are added when repeated notes are sung over a single syllable; this indicates to the singer to sing these notes as separate vowel sounds rather than tying them together. A tenuto mark acts as an *episema*¹⁴³ and indicates lengthening and emphasis especially on an accented syllable. The *quilisma*¹⁴⁴ is indicated by a wavy line over

¹⁴¹ Fr. Kelly, interview.

¹⁴² Kelly, *Saint Meinrad*, vol. 6, 4.

¹⁴³ An *episema* is a horizontal line over a neume of one or more notes found in *Solesmes* editions of Gregorian chant. According to the preface to the *Liber Usualis*, it is to be interpreted as a slight lengthening of a note or group of notes.

¹⁴⁴ A *quilisma* is a three-note neume found in Gregorian chant. The *Solesmes* editions portray it as a jagged note surrounded by a square note on either side. The preface of the *Liber Usualis*

a note; this is to be expressed by lightly passing over the note and emphasizing the note that follows it. Incise marks indicate three ideas: first that the note preceding it should be lengthened; second that it is a place to breath; and third that it marks the end of a textual unit that requires a break and “a little delay before picking up speed again with the next phrase.”¹⁴⁵ Longer neumes are indicated by slurs over a syllable; again these are to be sung through quickly with an emphasis on the last note under the slur. Fr. Kelly’s interest in the interpretation of the chant stems from his mantra that “chant should be the handmaid of the text.”¹⁴⁶ The above instructions allow that to be carried out by those who will sing his settings of the Propers.

indicates that this neume is to be interpreted as follows: the first note should be notably lengthened and strongly emphasized while the jagged note is sung lightly.

¹⁴⁵ Kelly, *Saint Meinrad*, vol. 6, 5.

¹⁴⁶ Fr. Kelly, interview.

Chapter 5

Conclusion

Of the five sources discussed in detail, the following qualities may be compared between them: text, melody, the relationship between melody and text, functionality, formation, and to whom the Propers belong. The sources of text translations also differ between these sources. Two sources, *Simple English Propers* and *Lalemant Propers* take their translations exclusively from the *Gregorian Missal* and *Graduale Romanum*. *Lumen Christi Simple Gradual* and *The Proper of the Mass* primarily use translations from the *Roman Missal* and where it is needed, use texts from the *Graduale Romanum*; the *Simple Gradual* also uses occasional texts from the *Graduale Simplex*. Only one source, *St. Meinrad Antiphons* uses texts solely taken from the *Roman Missal*.

Concerning the melody, three sources include through-composed settings that lend a quality of individuality to each Proper antiphon: *Lumen Christi Simple Gradual*, *The Proper of the Mass*, and *St. Meinrad Entrance and Communion Antiphons*. *Simple English Propers* uses separate melodic formulae for entrance, offertory, and communion antiphons while *Lalemant Propers* uses the Mode II Gregorian psalm tone as the melody for every Proper. The three sources that utilize through-composed settings of the antiphons clearly show intentionality in regard to the relationship between the melody and the text. All three composers mention the text as a guide to the interpretation of the melody of their chant settings. Conversely, *Simple English Propers*, by using melodic formulae, occasionally creates a strong synthesis of text and melody, yet this is not the primary goal of this source. Likewise, *Lalemant Propers* is not entirely focused on this relationship; separate formula may be used to separate the phrasing while the same mode is used for every text regardless of liturgical season or mood of the text.

By contrast, *Lalemant Propers* is concerned more with functionality of the Propers. Simple settings are created to facilitate ease of learning five new Propers each week. In the same way, *Simple English Propers* uses melodic formulae as a way of making these chants more accessible and accelerating the process of familiarity. *Lumen Christi Simple Gradual* utilizes simplified text antiphons and also gives the option for seasonal antiphons to meet the practical and pastoral needs of a given parish. Likewise, *The Proper of the Mass* includes four options ranging in complexity to allow the antiphons to be sung by choirs with various levels of expertise. Liturgical formation is strongly highlighted in *Lumen Christi Simple Gradual* and *The Proper of the Mass*. Bartlett and Fr. Weber see the need for education along with providing a musical resource.

The last quality concerns a debate that has yet to be solved in regards to the *Novus Ordo*: whose role is it to sing the Propers? *Simple English Propers*, *Lalemant Propers*, and *The Proper of the Mass* intend for the choir to sing the Propers, following their traditional role. *Lumen Christi Simple Gradual* and the *St. Meinrad Antiphons* are more geared toward congregational singing of the Propers. In *Lumen Christi Simple Gradual*, the congregation is intended to sing the full antiphons with the choir. Fr. Kelly in his *St. Meinrad Antiphons* writes a separate simple congregational refrain as a solution for congregational singing of the Propers.

English chant as a genre, as mentioned by Ostrowski above, is in its early history. Its use in the Catholic liturgy has only been deemed appropriate since 1963, approximately half a century ago. This is compared with the Gregorian repertory, which was codified over the course of several centuries. There are four areas in which common solutions must be reached in order to aid in the codification of English chant. The first area, discussed above, involves the decision of which translations of the texts are to be used. If the texts of the *Roman Missal* are to be used, the

issue arises each time a new translation of the *Missal* is published. Given that it is in its third edition, it is not improbable to expect a fourth edition at some point in the future, however far that may be. If this happens, it raises the issue that all earlier settings involving other translations are now obsolete. The common denominator may be to use the translations from the *Graduale Romanum*, yet this solution ignores the discrepancy between the texts of the *Missal* and those in the *Graduale*.

The second area that seeks resolution is the question of Latin in the *Novus Ordo*. Latin retains its status as the primary language of the Roman Rite Catholic Church. It was also given due consideration by the Second Vatican Council. While the Council allowed for the use of the vernacular, Latin was not to be suppressed entirely. In regards to the Propers, the use of the Gregorian repertory versus English chants is up for debate. One possibility for English chant, particularly those settings which are through-composed, is that it can act as a bridge to the Gregorian repertory. Thus, English chant could serve as an educational tool, a stepping-stone to its Latin counterpart. As English chant progresses as a genre, one might see it holding its own against the Latin chants of the church.

A third problematic area in regards to the Propers also mentioned above is the question of who sings them. As seen with the five modern publications, there is disagreement among the composers between who is intended to sing the Propers. Traditionally, the Propers belong to the *schola cantorum*, or the choir. However, recent documents have conflicting messages about a change in this role. *Musicam Sacram* indicates a shift towards the assembly singing the Propers while more recent documents argue against this interpretation. The intended audience affects the style of the chant being composed. If chants are intended for a congregation, simple responses, as in the *St. Meinrad Antiphons*, or simplified chants are more appropriate to use. The great

repertory of melismatic chant would then become obsolete unless it was in the hands of the choir.

The final issue regarding the Propers is the difference between their use in the *Novus Ordo* as described in Church documents versus liturgical practice. The documents are very clear about the role of the Propers in the liturgy. They form the text of the liturgy and therefore should be sung above all else. However, liturgical practice shows the singing of hymns in place of the Propers, thus disregarding the Proper texts completely in the liturgy. As shown with the *Lumen Christi* series above, liturgical formation is required in order to restore the Propers to their rightful place in the liturgy. The presence of a variety of sources of Propers in the vernacular allow for this to be done in a fruitful way.

Appendix I – Glossary

Abbey of Saint-Pierre de Solesmes – The monks at the Abbey of Solesmes led the Gregorian chant revival beginning in the nineteenth century. They are responsible for many publications of chant as well as developing schools of interpretation in regards to chant.

Ambitus – This refers to the range of a chant; the *ambitus*, along with the *final*, also helps determine the mode of a chant.

Anglican Use - The Anglican Use stems from a pastoral provision granted in 1980 by Pope John Paul II for Anglicans who wished to join the Catholic Church and retain elements of the Anglican liturgy.

Authentic – This refers to a type of mode represented by four of the eight Gregorian modes. Authentic modes usually span a range of one octave above the *final*. Modes I, III, V, and VII are authentic.

Commemoratio brevis de tonis et psalmis modulandis – This is an anonymous manuscript written around 900 that is a didactic resource containing information about the Gregorian modes and Gregorian psalm tones

Extraordinary Form - The Extraordinary Form is also referred to as the Tridentine Rite, so-called because its origins date back to the Council of Trent held from 1545-1563. This rite is most recently found in the *Missal* from 1962, which is the only approved *Missal* for use to celebrate this form of the Mass. The Extraordinary Form is celebrated exclusively in Latin with the exception of the homily, which may be given in the vernacular. Most of the priest's prayers are read silently or spoken in a soft voice and include dialogues with the altar server. There are three ways the Extraordinary Form may be celebrated: a Low Mass, in which no parts of the Mass are sung; a *Missa Cantata* in which the Propers, Ordinary, and the parts of the Mass read aloud by the priest are sung; and a Solemn High Mass, a form of the *Missa Cantata* in which the priest's roles are divided amongst three ministers: priest, deacon, and sub-deacon.

Final – The *final* is the last note of a chant and helps determine a chant's mode. Modes I and II have a final of *re*; Modes III and IV share the final *mi*; Modes V and VI share the final *fa*; and Modes VII and VIII have a final on *sol*.

General Instruction to the Roman Missal – This source is found in the beginning of the *Roman Missal* and provides guidelines for celebrating Mass. These guidelines include musical as well as liturgical and ministerial instructions.

Graduale Simplex – This is a source of simplified Latin chant Propers for the Mass. It was first published in 1968 after the Second Vatican Council.

Jubilus – This refers to the melisma on the final syllable of “alleluia.” The melody of the *jubilus* is often repeated at the end of the verse that accompanies the *alleluia*. An example of a *jubilus* from the Third Sunday of Advent is found below.

3.
A L-le-lú- ia. * *ij.*

Kyriale – This is a source that contains all of the Ordinary chants for the Mass.

Liber Usualis – This is a compendium of chants for the Mass and Divine Office produced by the monks at the Abbey of Solesmes.

Melismatic Chant – A melismatic chant contains more than four neumes sung on a single syllable. The *alleluia* from the Second Sunday after Easter is provided as an example below.

1.
A L- le- lú- ia. *

∩. Ego sum pá- stor bó- nus : et co-
 gnó- sco ó- ves mé- as,
 et cogno- scunt me * mé-
 ae.

Neumatic Chant – This refers to a chant melody that contains a maximum of two to four neumes sung over a syllable of text. The *communio* from the Nineteenth Sunday after Pentecost is provided as an example below.

Comm.
 5.
T U mandásti * mandá- ta tú- a custo- dí- ri
 nimis : ú- tinam di- rigántur ví- ae mé- ae, ad cu-
 sto- dí- én- das justi- fi- ca- ti- ó- nes tú- as.

Neume – The definition of a neume is two-fold: first, it refers to a note or group of notes; for example, a *punctum* is a one-note neume and a *quilisma* is a three-note neume. Second, it can

refer to all the notes over a syllable in a chant; in the case of melismatic chants this often involves the combination of smaller groupings, such as the *quilisma*, to make up the neume.

Novus Ordo - The *Novus Ordo*, or Ordinary Form of the Mass, was developed after the Second Vatican Council. This liturgy involves revisions from the Extraordinary Form of the Mass including both deletions as well as additions. The *Novus Ordo* is primarily said in the vernacular.

Ordinary – These are the texts of the liturgy that remain the same at every Mass. This includes the *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*, and *Ite missa est*.

Ordinary Time – This is a liturgical season that occurs twice in the liturgical calendar: first, in the weeks between the Christmas Season, which ends with the Baptism of the Lord, and Lent; second, in the weeks after Pentecost before the start of the new liturgical year in Advent.

Plagal – This term refers to modes that range from a fourth below the *final* to a fifth above the *final*. Modes II, IV, VI, and VIII are *plagal* modes.

Propers – These are the texts of the liturgy that are different at each celebration of the Mass. The corresponding parts of the Mass that fall into this category include the *introit, gradual, tract, alleluia, offertorio*, and *communio* chants.

Psalm tone – The Gregorian psalm tones contain a melodic formulae for chanting the psalms in each of the eight Gregorian modes. A ninth psalm tone, called the *tonus peregrinus* is also included as part of the Gregorian psalm tones. Each tone is designed to be sung with two phrases of text. Melodically, they involve an intonation, or opening melodic formula, a flex to be used when there are more than two phrases of text, a mediant cadence, and a final cadence. Many psalms tones have several melodic options for a final cadence.

Roman Missal – This book contains the Order of Mass, the texts of the Ordinary, and all of the text proper to the particular day, with the exception of the Scripture readings; those are found in a separate book called the *Lectionary*.

Second Vatican Council - The Second Vatican Council was the twenty-first ecumenical council of the Roman Catholic Church called by Pope John XXIII in 1959. Four principal documents, or constitutions, resulted from the Council: *Dei Verbum* (Word of God) Dogmatic Constitution on Divine Revelation, *Lumen Gentium* (Light of the Nations) Dogmatic Constitution on the Church, *Sacrosanctum Concilium* (Council on the Sacred Liturgy), and *Gaudium et Spes* (Joy and Hope) Pastoral Constitution on the Church in the Modern World. This document will focus exclusively on the teachings from *Sacrosanctum Concilium*.

Syllabic Chant – This refers to a chant melody that has one neume per syllable. The excerpt below of the *sequence* for Easter, *Victimae paschali* provides an example of a syllabic chant.

Seq.
1.

V Ictimae paschá-li láudes * ímmolent Christi-áni.

Agnus redémit óves : Christus ínnocens Pátri reconci-

li-ávít peccatóres. Mors et ví-ta du-élo confixére mirán-

do : dux vítae mórtu-us, régnat vívus. Dic nóbis Marí- a,

Torculus – This is a three-note neume that involves neighbor motion away and back to the same tone; for example, a *torculus* could involve the pattern *sol-la-sol*.

Versus ad repetendum – This is an additional psalm verse found with an *introit* antiphon. It appears in early Frankish and Old Roman sources

Appendix II – English Settings of the Propers

Complete Settings of the Propers

Ainslie, John. Editor. *The Simple Gradual*. London: Geoffrey Chapman, Ltd., 1969.

Arbogast, Rev. Paul, Editor. *Complete English Propers for the High Mass*. Cincinnati: World Library of Sacred Music, Inc., 1964.

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Burt, C. David. *The Anglican Use Gradual*. Mansfield: Partridge Hill Press, 2006.

Available for download: <http://anglicanhistory.org/music/gradual/gradual.pdf>

Ford, Bruce E. *The American Gradual*. Second Edition. 2008.

Available for download: <http://media.musicasacra.com/books/americangradual1.pdf>

Ford, Paul F. *By Flowing Waters*. Collegeville: The Liturgical Press, 1999.

Product number: 2595

ISBN: 978-0-8146-2595-8

Graduale Parvum. Church Music Association of America, 2012. http://www.ccwatershed.org/media/pdfs/13/05/27/08-11-14_0.pdf

Lalemant Propers. Corpus Christi Watershed, 2013. http://www.ccwatershed.org/media/pdfs/13/07/30/17-01-39_0.pdf

Palmer, Rev. G. H. and Francis Burgess. *The Plainchant Gradual*. Wantage: St. Mary's Press, 1965.

Available for download:

Parts I and II: http://media.musicasacra.com/books/plainchant_gradual_1-2.pdf

Parts III and IV: http://media.musicasacra.com/books/plainchant_gradual_3-4.pdf

Entrance, Offertory, and Communion Chants

Bartlett, Adam. *Simple English Propers*. Church Music Association of America, 2011.

http://media.musicasacra.com/books/simple_english_propers.pdf

Bartlett, Adam. Editor. *Lumen Christi Simple Gradual*. Illuminare Publications, 2014.

Assembly Edition ISBN: 978-0-9916560-0-4,

Choir Edition ISBN: 978-0-9916560-1-1

Johnson, Peter R. *Entrance, Offertory, and Communion Chants*. 2012. <http://forum.musicasacra.com/forum/uploads/FileUpload/23/bc990eb4d2d72744a65f217375bc3a.pdf>

<http://forum.musicasacra.com/forum/uploads/FileUpload/23/bc990eb4d2d72744a65f217375bc3a.pdf>

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

Available for download: <http://media.musicasacra.com/books/simplechoralgradual.pdf>

ISBN-13: 978-1607437253

Weber, Fr. Samuel F., O.S.B. *Proper of the Mass*. San Francisco: Ignatius Press, 2014.

Product Code:PMSS-H

ISBN978-1-62164-011-0

*Entrance, Offertory, and Communion Chants (not discussed in “History of Sources”)*¹⁴⁷

Esguerra, Aristotle. *Choral Graduale Simplex*.

Adapted melodies from the *Graduale Simplex* set to SATB harmony in modern notation.

Texts are exclusively from the *Graduale Simplex*.

Available for download: <http://forum.musicasacra.com/forum/discussion/8894/the-choral-graduale-simplex-english-harmonized-satb-plainsong/p1>

<http://forum.musicasacra.com/forum/discussion/8894/the-choral-graduale-simplex-english-harmonized-satb-plainsong/p1>

¹⁴⁷ Yanke, “Mass Propers in English.”

Yanke, Ben. *Ferial English Propers*.

Includes Propers for daily Masses in the style of *Simple English Propers* (Bartlett). Texts are taken from the *Graduale Romanum* and *Roman Missal* with psalm verses from the *Revised Grail Psalms*. This source has not yet been completed. Contact the composer for more information: benyanke@gmail.com.

Entrance and Communion Chants

Ainslie, John. *English Proper Chants*. Collegeville: The Liturgical Press, 2015.

Melody Edition ISBNs: 978-0-8146-4810-0 (print), 978-0-8146-4804-9 (ebook)

Accompaniment Edition ISBNs: 978-0-8146-4835-3 (print), 978-0-8146-4829-2 (ebook)

Kelly, Fr. Columba, O.S.B.

Through-composed settings of the texts from the *Roman Missal* in chant notation.

Available for download: <http://www.saintmeinrad.edu/the-monastery/liturgical-music/downloads/>

Kelly, Fr. Columba, O.S.B. *Saint Meinrad Entrance and Communion Antiphons for the Church Year*. Portland: Oregon Catholic Press, 2015. The OCP product numbers are listed below.

Assembly Edition: 30128557

Volume One: Advent through Christmas: 30130053

Volume Two: Lent through Holy Week: 30130054

Volume Three: Easter through Pentecost: 30130055

Volume Four: Ordinary Time, Sundays 2-17: 30130056

Volume Five: Ordinary Time, Sundays 18-33: 30130174

Volume Six: Solemnities and Proper of Saints: 30130057

Partial Settings of the Propers¹⁴⁸

Entrance Chants

Chepponis, Fr. James. *Entrance Antiphons for the Advent Season*. MorningStar Music

Publishers. Product: 80-009

SATB settings of the entrance antiphons from the *Roman Missal*, 3rd edition.

Pluth, Kathleen. *Hymn Tune Introits*. World Library Publications.

Introit texts from the *Graduale Romanum* adapted into hymn form for the liturgical year.

Songbook Edition, Product: 005323, ISBN: 978-1-5845-98091

Accompaniment Edition, Product: 005325

Rice, Richard. *Entrance Antiphons*.

Contains *introits* for the liturgical year in metrical settings set in modern notation with accompaniment. Texts are from the *Roman Missal* and the *Sacramentary*. Published in *The St. Michael Hymnal*.

Available for download: <https://stmichaelhymnal.com/FreeMusic>

Communion Chants

Motyka, Andrew. *Laudate Dominum Communion Antiphons*.

Accompanied settings for congregational use set in the style of a responsorial psalm.

Texts are from the *Graduale Romanum*.

Available for download: <http://www.communionantiphons.org/>

¹⁴⁸ Yanke, “Mass Propers in English.”

Rice, Richard. *Choral Communio*. Hostia Laudis, Co.

SATB settings of the communion antiphon from the *Graduale Romanum* for Sundays throughout the liturgical year. Includes all antiphons for the three year lectionary cycle.

Available for purchase: <http://www.lulu.com/shop/richard-rice/choral-communio/paperback/product-20127264.html>

Responsorial Psalms, Tracts, and Gospel Acclamations

Esguerra, Aristotle. *Modal Responsorial Psalms & Gospel Acclamations*.

Unaccompanied modal psalms in chant notation from the *Lectionary*.

Available for download: http://media.musicasacra.com/books/watermarked_Esguerra_Edition3.pdf

Esguerra, Aristotle. *Psalm-Tone Lenten Tracts* – Aristotle Esguerra

Tracts for Sundays and Feasts in Lent set to psalm tones in chant notation. Text translations are from the *Graduale Romanum*.

Available for download: http://media.musicasacra.com/books/tract_lent_of.pdf

Oost-Zinner, Arlene. *Parish Book of Psalms*.

Unaccompanied modal psalms in chant notation from the *Lectionary*.

Available for download: <http://musicasacra.com/additional-publications/pbp/>

ISBN-10: 0984865276

Ostrowski, Jeff. *Chanabel Psalms*.

Accompanied modal psalms for the church year in modern notation. Texts are from the *Lectionary*.

Available for download: <http://www.ccwatershed.org/chabanel/>

Ostrowski, Jeff. *Garnier Alleluias*.

Chant Gospel Acclamations for the liturgical year with accompaniment in modern notation. Texts are taken from the *Lectionary*.

Available for download: <http://www.ccwatershed.org/garnier/>

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