

O BEAUTY, EVER ANCIENT, EVER NEW:  
GREGORIAN ADAPTATIONS AND ACCOMPANIMENTS  
FOR THE LITURGICAL SEASONS OF ADVENT AND LENT IN SPANISH

by

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*To the Glory of God, for the sanctification of His Priests*

*and*

*With profound gratitude for Fr. Tyrone Tomson*

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## Chapter 1: INTRODUCTION

The demographic landscape of the United States has changed dynamically over the last few decades, affecting many aspects of society, but this change is seen acutely among Christian congregations and above all in the Roman Catholic Church. While the implementation of the vernacular in the liturgy over the last half century has been a significant challenge, the growing Hispanic influx has required the Church, in America, to address an equally daunting challenge in adjusting how she ministers to the wider array of spiritual needs. Though Hispanic congregations tend to be deeply devout, their sacred music resources too often are lacking not only in volume but also in quality. This void compelled me to pursue this project of creating adaptations of Gregorian chants into the Spanish language with organ accompaniments as a sacred music resource for Hispanic congregations. In the document, *Sing to the Lord*, issued by the USCCB in 2008, it states that “immigrants should be welcomed and should be provided with the resources they need to worship in their own language.”<sup>1</sup> This project is intended to serve these neglected groups, comparable to the development of the corresponding English language resources. My hope is that this project will assist and inspire pastoral staffs to help the faithful worship God more fully, drawing from the texts and melodies that the Church has regarded as indicative and constitutive of worship for many centuries, namely those of Gregorian chant.

The fast-growing, Spanish-speaking congregations throughout the United States are in urgent need of high-quality resources for liturgical music in closer keeping with the longstanding pastoral guidance along the mind and heart of the Church, both enshrined in her official documents and brought forth in her living tradition. Significant work has already been done with English adaptations at all levels of difficulty and implementation in a wide variety of ecclesial

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<sup>1</sup> *Sing to the Lord: Music in Divine Worship* (Washington, D.C.: United States Conference of Catholic Bishops, 2008), 58. *Sing to the Lord* replaced the previous two musical documents by the same governing body of Bishops, *Music in Catholic Worship* (1972, 1982) and *Liturgical Music Today* (1982).

settings with spiritually fruitful results. These resources possess a flexible array of options, and can be adapted easily for any parish. Presenting the sacred texts in accessible melodies that also elevate the experience of worship both fulfills the norms of ecclesiastical law and also serves the pastoral needs of the community.

There is a grave need and desire among priests and liturgical musicians to serve and to care for these congregations pastorally. The 2010 Census reports that the Hispanic population in the United States is 50.5 million, comprising 16.7 percent of the nation's population.<sup>2</sup> There are roughly over 4,000 parishes with some sort of Hispanic ministry, with a 71 percent Hispanic population growth since 1960, and only approximately 3,000 Hispanic priests in the United States.<sup>3</sup> There is a significant lack of facility with the language by priests, and an overburden of responsibilities on clergy; Spanish-language liturgies tend to lack equivalent quality when compared to English language liturgies because of the dearth of resources and time available to invest in them. Unfortunately, musical resources for Spanish-speaking congregations are deficient, but also the financial capital needed to pay professional talent to lead the choir or to purchase higher quality resources is almost nonexistent.<sup>4</sup> Most musical assets for Spanish-speaking congregations are limited and do not follow the long-standing tradition that the Church has given as its directive. *Sing to the Lord* encourages that "the valuable musical gifts of the diverse cultural and ethnic communities should enrich the whole Church in the United States by

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<sup>2</sup> "Hispanic/Latino Demographics," United States Conference of Catholic Bishops, accessed April 24, 2020, <http://www.usccb.org/issues-and-action/cultural-diversity/hispanic-latino/demographics/hispanic-latino-demographics.cfm>.

<sup>3</sup> "Hispanic/Latino Demographics."

<sup>4</sup> The mainstream publishing houses, such as Oregon Catholic Press (OCP), and Gregorian Institute of America (GIA) offer a variety of Spanish/bilingual hymnals/missalettes containing contemporary and popular hymns for the liturgical year. Some popular hymnals include: *Missa del Mía*, *Unidos en Cristo*, *Flor y Canto*, *Celebremos!/Let us Celebrate!*. All of these hymnals are bilingual resources. For example, *Unidos en Cristo* is a bilingual missal with 750 Spanish, English and bilingual hymns as well as a variety of Mass parts. *Flor y Canto*, one of the most popular Spanish missals, includes over 700 multicultural songs for the liturgical year with thirteen Mass settings. While popularly used, these hymnals do not seem to attempt to conform to the ideals given in the Church's documents, providing an opportunity for this endeavor.

contributing to the repertory of liturgical song and to the growing richness of Christian faith."<sup>5</sup>

This document is a stepping-stone providing the way towards a more permanent kind of musical resource. While there have been strides to improve the quality of music for these congregations, this project is a feasible step towards the ideal.

This project is intended to assist church musicians who are working with Spanish-speaking congregations by creating a resource in the Spanish language that will enhance the present day celebration of the sacred liturgy by incorporating the Church's tradition of chant with current (and ongoing) conditions, particularly as they present themselves at the local parish level. First, a short summary of the history of liturgical music and how it has developed will be discussed. Second, a brief review of the pertinent documents will help to orient this project in liturgical tradition. Then, the main section will delve into the inspiration for the idea and present sample models of adaptations of chants along with the rationale for the methodology employed. Fourth, recommendations will be made on how to implement such resources in practical situations. The chants chosen for this project are taken from the liturgical seasons of Advent and Lent as a practical starting place. Finally, the conclusion will discuss the expected results.

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<sup>5</sup> *Sing to the Lord: Music in Divine Worship*, 59.

## Chapter 2: DEVELOPMENT OF CHANT

The music of antiquity has had a profound, foundational influence on the heritage of European music. Ancient music was a means to accompany certain activities and rituals, especially religious rites. Ancient Greek music was usually improvised and highly ornamented and systemized by modes.<sup>1</sup> These aspects generally influenced Hebrew and Roman music, especially in regard to the early liturgical life of the Church.<sup>2</sup> “Christianity grew initially from within Judaism, and given this Jewish background, it is reasonable to assume that the singing of the earliest Christians originated in Jewish singing.”<sup>3</sup> Therefore, the very genesis of Western music is indebted and springs forth from the liturgical life of the Church, through the musical contribution of Greek modes, improvised nature of singing and playing, antiphonal psalmodic singing, etc. which were organized into the Gregorian chant corpus.

There is a plethora of evidence in the Old Testament of singing both with and without a variety of musical instruments being used to worship God.<sup>4</sup> “Scripture was chanted to a system of melodic formulas based on phrase divisions of the text (cantillation) and are indicated by a system of notation called tropes.”<sup>5</sup> Church music drew from several sources, but primarily from the Jewish tradition: “Early Christian chant was borrowed from three significant areas: Byzantium, Syria and Palestine, which had the most direct influence on early Christian chant through its extensive body of Hebrew chant.”<sup>6</sup> In the New Testament, likewise, liturgy and music

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<sup>1</sup> Hugh M. Miller and Dale Cockrell, *History of Western Music* (New York, NY: Harper Perennial, 1991), 7-11.

<sup>2</sup> Miller and Cockrell, *History of Western Music*, 7-11.

<sup>3</sup> J. A. Smith, “First -Century Christian Singing and Its Relationship to Contemporary Jewish Religious Song”, *Music and Letters* 75, no. 1 (February 1994), 1.

<sup>4</sup> Miller and Cockrell, *History of Western Music*, 7-11.

<sup>5</sup> Reba Wissner. “Teaching Christian Chant in a Jewish Music Context” *Journal of Music History Pedagogy Volume 8 No. 2* (2018): 66. This use of the term is not to be confused with the medieval practice of expanding poetically highly melismatic phrases.

<sup>6</sup> Miller and Cockrell, *History of Western Music*, 18.

were inseparable. Such instances include Christ himself at the Last Supper,<sup>7</sup> the singing of hymns by St. Paul,<sup>8</sup> and the practice of early Christian communities<sup>9</sup> in a continuous unbroken tradition, all in the context of the universality of vocal music that permeated the ancient cultures. This is grounded in the truth that the fundamental common instrument is the human voice. The *Catechism of the Catholic Church* reminds us of the beautiful reality that “the composition and singing of inspired psalms, often accompanied by musical instruments, were already closely linked to the liturgical celebrations of the Old Covenant.”<sup>10</sup> Therefore, the Church continues this tradition.<sup>11</sup> St. Paul says: “Address... one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart.”<sup>12</sup>

With the exponential spread of the Roman Empire and the decree of the Edict of Milan in 313 AD, chant began to become ubiquitous to the whole Western world. Chant began to develop into five different styles. Byzantine chant influenced all plainsong and eventually became the chant in the Greek Orthodox Church. Ambrosian chant, named for Saint Ambrose, is known for its hymns and antiphonal singing. The Franks primarily used Gallican chant in the eighth century, while Mozarabic chant, influenced by the Moors, was practiced in Spain.<sup>13</sup>

Gregorian chant, named after Saint Gregory the Great, is a compilation of all of the above chant styles into a unified form. Some important traits categorize Gregorian chant: monophonic, comprised of one line; modal, drawing influence from the eight ecclesial modes; a cappella, without the use of instruments; and nonmetric, creating the free flowing nature of chant; sung in Latin, as it is the universal language of the Church; and neumatically notated in Gregorian notation. Willi Appel defines the primary characteristics of chant as follows: “Liturgical, existing

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<sup>7</sup> *New American Bible*: Matthew 26:30; Mark 14:26

<sup>8</sup> Philippians 2:5-11; Colossians 1:15-20.

<sup>9</sup> Revelation 4:11, 5:9-10, 5:12-14, 7:10, 7:12.

<sup>10</sup> *Catechism of the Catholic Church*, 2nd ed. (Vatican City: Vatican Press, 1997), 1156.

<sup>11</sup> *Ibid.*

<sup>12</sup> Ephesians 5:19.

<sup>13</sup> Miller and Cockrell, *History of Western Music*, 18.

within the rites of the Church; vocal, it is sung music; monophonic, consisting of a single line; unaccompanied; rhythmically supple, its rhythm is determined by the rhythm of the texts being sung; and in regard to the Roman Church, it is modal.”<sup>14</sup> These aspects define the nature of chant, whose soul stands unchanged and provides stability to its unique character.

Because Gregorian chant is an integral part of the liturgy, its primary purpose is to enhance the congregation's prayer. Therefore, the sacred text is the basis and springboard for the chant. It is a “musical prayer, heightened speech that unites the faithful through melody and rhythm in the articulation of devout thoughts.”<sup>15</sup> Gregorian chant emphasizes the text in a variety of ways, which can be considered in four different categories. The text can be set syllabically, which is one neum to one syllable of text; neumatically, which can be a few notes to one syllable of text; melismatically, which means many notes to one syllable; and psalmodically, which indicates numerous syllables on one repeated pitch.<sup>16</sup> All these different aspects molded into ecclesiastical liturgical music.

Gregorian chant has been the official sacred musical tradition in the Roman liturgy since the eighth and ninth centuries. The corpus underwent an organic development over time and was authoritatively codified by Saint Gregory the Great. “Through the centuries the Church has safeguarded the chant as her own unique form of music, and through those same strains she continues to teach and pray, mourn and rejoice in her liturgy.”<sup>17</sup> Gregorian chant, being the supreme model for sacred music, is inherited from the ancient fathers.<sup>18</sup>

As Christianity grew, chant inspired the development of later music. This includes, but is not limited to, the rise of organum and polyphony, the vast influence chant has had on Protestant

<sup>14</sup> Willi Apel, *Gregorian Chant* (Bloomington: Indiana University Press, 1990), 3.

<sup>15</sup> Donald Jay Grout and Claude V. Palisca, *A History of Western Music* (W.W. Norton & Company, 1996), 32.

<sup>16</sup> Miller and Cockrell, *History of Western Music*, 21.

<sup>17</sup> “Twenty-Four Questions on Sacred Music,” Church Music Association of America, <https://musicasacra.com/about-cmaa/faq/>.

<sup>18</sup> Pius X, *Tra le Sollecitudini Instruction on Sacred Music*, Motu Proprio, Adoremus website, November 22, 1903, <https://adoremus.org/1903/11/22/tra-le-sollecitudini/>, sec. 3.

hymns, and even ideas for symphonic composers throughout the centuries. Even through all of these developments, chant is still the main inspiration for a wide array of compositions, directly or indirectly. Sacred music is indeed indebted to chant and its profound influence on all Western music throughout the centuries.

## Chapter 3: CHURCH'S TEACHING ON SACRED MUSIC

In understanding chant, we begin to have insight into the reasons why the Church, in a particular way, has claimed Gregorian chant as her own paradigm of sacred music. As we will see, this experiential wisdom, that Gregorian chant is the ideal for sacred music in the liturgy, developed from the early Church and applies equally today. In the document *Tra le sollecitudini* (1903), Pope Pius X (1903-1914), explains sacred music in the Church in an authoritative way. He states, “Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful.”<sup>1</sup> Therefore, not only does music contribute to the magnificence of what is happening during the sacrifice of the Mass, but with proper melody, which follows the characteristics of sacred music, aims to add to the text so that the faithful may more actively participate in the Mass.<sup>2</sup> Saint Pope Pius X's *Motu Proprio* describes sacred music as being possessed of three major characteristics: sanctity, beauty of form, and universality.

In regard to sanctity, the music should not be of the ordinary and profane but rather bring the congregation to a higher place, not of this world.<sup>3</sup> This is with respect both to the type of music and its performance. In regard to this, Pope Saint Pius X states, “The more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; the more out of harmony it is with the supreme model, the less worthy it is of the temple.”<sup>4</sup>

With respect to beauty of form, the sacred text and the music should be complementary of each other to show forth the trans-temporal reality of the liturgy. Pope Saint Pius X states that sacred music “must be true art, for otherwise it will be impossible for it to exercise on the minds

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<sup>1</sup> Pius X, *Tra le Sollecitudini Instruction on Sacred Music*, sec. 1.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid, sec. 2.

<sup>4</sup> Pius X, *Tra le Sollecitudini Instruction on Sacred Music*, sec. 3.

of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.”<sup>5</sup> Through the musical language of the liturgy, the truth can be understood, appreciated, and internalized through the beauty of the sacred text and moving music, which brings the faithful closer to the supernatural.

In dealing with universality, Pope Saint Pius X says, “forms must be subordinated in such a manner to the general characteristics of sacred music.”<sup>6</sup> He goes on to explain that holiness and beauty of form will produce universal aspects. Music in the church should be accessible to all people so that through these forms “nobody of any nation may receive an impression other than good on hearing them.”<sup>7</sup> In this the Church is unified through the beauty of the liturgy and her unbounded treasure of sacred music.

Music in the Catholic Church has been ever-changing, especially since the Second Vatican Ecumenical Council (1962-1965). Vatican II was an opportunity for questions and dialogue regarding liturgy, doctrine, and pastoral practice to be addressed by representative Catholic Bishops and ecumenical religious leaders throughout the world. It is universally acknowledged that the Church's norms were not implemented faithfully everywhere. However, even through all of the changes in music the Church has witnessed, throughout the twentieth century it has been restated through the documents *Sacrosanctum Concilium*, *Musicam Sacram* and the *General Instruction on the Roman Missal* that Gregorian chant is the ideal for sacred music for the liturgy.<sup>8</sup> The Church, in the wisdom of her historical experience and the richness of her tradition, has acknowledged at the Second Vatican Council that the music best suited for divine worship is Gregorian chant and therefore it should be given “pride of place” during the

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<sup>5</sup> Pius X, *Tra le Sollecitudini Instruction on Sacred Music*, sec. 1.

<sup>6</sup> *Ibid*, sec. 2.

<sup>7</sup> *Ibid*, sec. 1.

<sup>8</sup> “Twenty-Four Questions on Sacred Music,” Church Music Association of America, <https://musicasacra.com/about-cmaa/faq/>.

liturgy.<sup>9</sup> Chant and the liturgy are intertwined together, as Edward Schaefer points out: “not only were they born of the same lineage, but the two also developed together symbiotically. In truth, one cannot exist in its fullest sense without the other.”<sup>10</sup> The Second Vatican Council stated: “the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any art.”<sup>11</sup> Therefore, because music has such a high place in the liturgy, the Council promulgated guidelines for what type of music is most appropriate for the liturgy. In regard to sacred music, the document *Musicam Sacram* explicates further: “It is to be hoped that pastors of souls, musicians and the faithful will gladly accept these norms and put them into practice, uniting their efforts to attain the true purpose of sacred music, ‘which is the glory of God and the sanctification of the faithful.’”<sup>12</sup>

Pope Saint John Paul II, in his *Chirograph* (2003) for the centenary of the *motu proprio Tra le Sollecitudini*, recalls and refreshes the important role of sacred music in the Church. He reiterates that following both the teachings of Pope Saint Pius X and the Second Vatican Council, music that is fitting for the sacred rites in the liturgy should have “holiness as its reference point.”<sup>13</sup> There is a great need to “purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated.”<sup>14</sup> This truth holds also today, as is stated in the United States Catholic Bishops’ Conference’s document, *Sing to the Lord* (2008): “Only artistically sound music will be effective and endure over time. To admit to the Liturgy the cheap, the trite, or the musical cliché often

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<sup>9</sup> Second Vatican Council. “Dogmatic Constitution on the Church, *Sacrosanctum Concilium*, 4 December, 1963.” [https://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vat-ii\\_const\\_19631204\\_sacrosanctum-concilium\\_en.html](https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html), 116.

<sup>10</sup> Edward E. Schaefer, *Catholic Music through the Ages: Balancing the Needs of a Worshipping Church* (Chicago, IL: Hillenbrand Books, 2008), 161.

<sup>11</sup> *SC*, sec. 112.

<sup>12</sup> Second Vatican Ecumenical Council. *Musicam Sacram: Instruction on Music in the Liturgy*. March 5, 1967, sec. 4.

<sup>13</sup> John Paul II. *Chirograph for the Centenary of the Motu Proprio Tra Le Sollecitudini On Sacred Music*, December 3, 2003. [http://www.vatican.va/content/john-paul-ii/en/letters/2003/documents/hf\\_jp-ii\\_let\\_20031203\\_musica-sacra.html](http://www.vatican.va/content/john-paul-ii/en/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra.html), sec. 4.

<sup>14</sup> John Paul II, *Chirograph for the Centenary of the Motu Proprio Tra Le Sollecitudini On Sacred Music*, sec. 3.

found in secular popular songs is to cheapen the Liturgy, to expose it to ridicule, and to invite failure.”<sup>15</sup> This reveals that the Church has had a continuous understanding of sacred music.

While Gregorian chant in Latin is the preferred music for the Roman liturgy, the Council also makes a claim for music to be composed of simpler melodies in the vernacular for congregations that might not have the resources to execute the Gregorian chants from the Missal. *Sacrosanctum Concilium* encourages musicians by urging, “let them produce compositions which have qualities proper to genuine sacred music...for the needs of small choirs and for the active participation of the entire assembly of the faithful.”<sup>16</sup> Active participation of the congregation is not just participating externally, but more importantly uniting themselves with the ministers or choir so that they may raise their minds to the Lord.<sup>17</sup> Through this understanding, the role of the choir and music has a powerful impact in bringing the congregation to worship God more fully. Much sacred popular music involving congregational participation was composed in response to the liturgical reforms which came after the Second Vatican Council. Often, models such as folk Masses, secular music, and the use of varied instruments, etc. could be seen as pushing beyond the intention of the scope of the Council's vision for sacred music because it diverges from the longstanding tradition as expressed in the official documents.<sup>18</sup> During this time, some of the sacred texts and chant were lost in regular practice and the replacement texts and tunes of hymns sometimes lacked theological substance.<sup>19</sup> Pope Benedict states in his lecture on “Liturgy and Church music” in regard to some changes that happened in sacred music over the last few decades, “that music which serves the adoration in spirit and in truth cannot be rhythmic ecstasy,

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<sup>15</sup> *Sing to the Lord: Music in Divine Worship*, 135.

<sup>16</sup> *SC*, sec. 121.

<sup>17</sup> *MS*, sec. 15b.

<sup>18</sup> See *Sacrosanctum Concilium*, sec. 39, 112, 116 and *Musicam Sacram*, sec. 50a, 52, 54, 55, 56, 57.

<sup>19</sup> Through the use of certain harmonies and the use of syncopation, hymns began to sound more idiomatically secular and popular rather than sacred and suited for the liturgy. Text tends toward more emotively based than scripture based.

sensual suggestion, or stupefaction, subjective emotional bliss, or superficial entertainment.”<sup>20</sup> To what he is inferring is toward these more secular sounding harmonies and more emotively based hymn texts.

As evidenced in the ancient history of practice and the Church’s official documents up to the present, chant specifically has been an integral part of the liturgy. Clearly, the Church has taken close care to promote and preserve this sacred heritage for the glorification of God. The Church has regarded chant as the exemplar of suitable music for her liturgy.<sup>21</sup> The simplified nature of the unison chant allows for the illumination of the text which provides its universal accessibility. A group of pastors and musicians in 2017 wrote a declaration on sacred music emphasizing that “music is an inherent part of the very essence of liturgy as public, formal, solemn worship of God.”<sup>22</sup> Therefore, the closer the model of Gregorian chant is followed in contemporary practice, the more we adhere to the Church’s mind and heart and the more the faithful share in riches of the texts in the beauty of music, as epitomized in chant.

Over approximately the last twenty years or so, church musicians have been trying to find ways to reintroduce Gregorian chant back into the liturgy where it can once again take its place as a sacred practice that has been treasured for centuries. To that end, use of the vernacular has served as a profitable connection between two seemingly disparate worlds. The most significant work has been done in English, less has been done for Spanish-speaking congregations. Currently there are only a few such projects known to the author.

Therefore, after realizing the need and desirability of this project, I chose to follow a variety of strategies. I was familiar with a wide array of English-language models and wanted to use these as a starting point in my endeavor to produce this resource. Fr. Columba Kelly’s variety

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<sup>20</sup> Joseph Cardinal Ratzinger. “Liturgy and Church Music.” *VIII International Church Music Congress*. Lecture, 1985, 8.

<sup>21</sup> MS, sec. 50a.

<sup>22</sup> “‘Cantate Domino’: an International Declaration on Sacred Music.” Church Music Association of America, March 5, 2017, <https://musicasacra.com/2017/03/cantate-domino-an-international-declaration-on-sacred-music/>.

of sources paved the way and served as inspiration for the next English sources to come. He composed well over 1,800 responsories and antiphons and his *St. Meinrad Entrance and Communion Antiphons for the Church Year* is a resource that gives English-speaking congregations an opportunity to sing the antiphons for the particular Sunday and liturgical feasts.<sup>23</sup> This is an ideal model for my adaptations because his were composed in modern notation with optional organ accompaniments available. Adam Bartlett's *Simple English Propers* (2011) were composed as a very accessible resource to most congregations. Bartlett's adaptation is a simplified version of the chants written in Gregorian notation, however, it is not entirely based on the Gregorian melodies but rather on 24 melodic formulas.<sup>24</sup> While this is extremely beneficial to the Church, because it is easy for singers to learn quickly these melodies characterized by repetitiveness, at times the beautiful melodic lines of the original Gregorian are missing. Another advantage is that these are completely free online with additional organ accompaniments available, even though they were composed originally to be sung *a capella*. Another person who developed a model of English sources, using diverse approaches, is Fr. Samuel Weber. For example, his *Proper for Sundays and Solemnities* (2015) uses four models varying in levels of difficulty. While this is a wonderful resource for congregations, especially of all different levels, one must know how to read neumatic notation to execute these chants. Initially, neither Fr. Kelly's nor Adam Bartlett's resources were composed with the intention of having organ accompaniments. These were composed later for easier accessibility.

More recently, I discovered that a model of Spanish adaptations currently being executed was following Adam Bartlett's *Simple English Propers*. Since this was already being implemented, I recognized that there needed to be another type of resource available. Therefore,

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<sup>23</sup> "Columba Kelly, OSB." Oregon Catholic Press. <https://www.ocp.org/en-us/artists/1178/columba-kelly-osb#bio>.

<sup>24</sup> Adam Bartlett, *Simple English Propers: for the Ordinary Form of Mass, Sundays and Feasts*. (Richmond, VA: Church Music Association of America, 2011), vii.

in order to avoid duplication, I chose to create adaptations of the chants following as closely to the Gregorian melodies as possible but written in modern notation and with organ accompaniment available and specifically with this in mind.

## Chapter 4: STRATEGIES

This chapter will present the rationale for the various choices made in my adaptations. The first topic that will be addressed is the intricacy of notation with respect to rhythm and syllabic stress. Second, the uniqueness of expressive neums will be articulated with a variety of examples. Following, there will be an explanation of the reason for the use of certain melodic choices and syllabification of the text. Finally, a thorough elucidation of chant harmonization with appropriate examples to illustrate these points will be presented. These examples and the accompanying explanation will provide the insight needed to execute and implement these chants properly to serve pastoral needs.

The main reason I decided to use modern notation for this resource is that I recognize that chant notation is not familiar to most people. Since it is my goal to enhance the music resources for Spanish Masses while adhering to the Church's teachings on sacred music during the liturgy, I found that modern notation would be the most accessible. However, while adapting Gregorian to modern notation, I found there to be important interpretative markings which need explanation to understand how to execute these chants properly and thus preserve them most authentically.

When adapting chants from Latin to Spanish, two elements are essential to bear in mind. First is the concept of rhythm and chant's unique relationship to rhythm. Rhythm creates the movement in chant. Dr. Theodore Marier explains, "it is this lift and fall, élan and repos, that also infuses the chant line with vitality."<sup>1</sup> One *punctum*, defined as a pulse, in chant is usually equivalent to one Latin syllable. Similar to a sentence, neums in chant move horizontally from one beat to the next.<sup>2</sup> As we know, the neums not only dictate the direction of the melody, but they are also organized in such a way as to specify rhythm. When distinguishing the lift and fall or *arsis* and *thesis*, it is of great importance to know where these groups begin by "marking the

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<sup>1</sup> Dr. Theodore Marier, *A Gregorian Chant Master Class* (Bethlehem, CT: Abbey of Regina Laudis, 2002), 23.

<sup>2</sup> Ibid.

binary and ternary groupings and constituting the smallest divisions of rhythm.”<sup>3</sup> A binary group consists of two pulses whereas a ternary rhythm is comprised of three pulses. “These two rhythms, binary and ternary, interweave freely and unpredictably along the chant line, creating a constantly changing pattern.”<sup>4</sup> The first step in knowing how to group these chants into binary and ternary groupings is finding the ictus, a vertical line either above or below a note, signifying a down pulse. Example 4.1 below shows the ictus located after the “ni” of “veniet”. In my modern notation, this is shown by beaming the notes together in either binary or ternary groups. The start of the ictus signifies a new beaming. Throughout my adaptations, I attempted to keep these groupings as close to the Gregorian as possible in order to preserve the rhythmic character of the melody most authentically.

The image shows two musical examples. The top example is a Gregorian chant notation on a four-line staff. It features square neumes with stems. A vertical line (the ictus) is placed below the note 'ni'. Below the staff, the text 'vé-ni- et,' is written with hyphens under 'vé-ni-' and 'et,'. The bottom example is a modern musical score in G major, 4/4 time. The vocal line starts with a measure rest (marked '5') and then has notes for 'mi - ren a su Dios - vie - ne -'. A blue bracket highlights the 'vie - ne -' portion, indicating the ictus placement after 'ni'.

**Example 4.1. Communion Antiphon for the 3<sup>rd</sup> Sunday of Advent.**

(Latin: **véniet**/ He will come Spanish: **viene**/ comes)

The second important element when working with different languages is understanding the syllabic stress of that particular language. This is where the accent falls in a certain word.

<sup>3</sup> Dom Gregory Suñol, O. S. B., *Text Book of Gregorian Chant According to the Solesmes Method* (Tournay: Desclée & C., 1930), 95.

<sup>4</sup> Marier, *A Gregorian Chant Master Class*, 24.

Sometimes, however, in Gregorian chant the accent of a particular Latin word might not always coincide with the down pulse of the chant.<sup>5</sup> In chant, this is called an undulation.

Aesthetically, the occasional ‘misfire’ between text and ictus creates a kind of tension that propels the music forward. Also, because undulations are just as unpredictable as the inextricable groupings of twos and threes, the effect is spiritually allegorical. God is beyond human understanding so, much like incense, the unpredictable nature of chant rhythm as well as text placement clouds our vision of the eternal. It connotes trans-temporality. It’s not something we can ever ‘grab on to’.<sup>6</sup>

Throughout my adaptations of the chants, the syllabic accent does not always fall on the downbeat, or the first note of a group. When this occurs in chant the text should be slightly emphasized creating a momentary undulating effect.<sup>7</sup> This should propel the line forward by creating a slight lift in the music.

Even though undulations occur throughout chant, my objective was to try to maintain the accented stress in relationship to both the text and music. This requires some acclimating when working with two different languages. My approach was again to preserve the melody as often as practicable, while at times shifting the Spanish text so that the accented syllable aligned with the melodic accent. Example 4.2, below, demonstrates that both in the Latin and Spanish, the syllabic accents correspond to the musical accent. Here one can see that both the accented syllable “de” of “gaudéte” and “tén” of “estén” both fall on the down pulse of their particular binary grouping.

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<sup>5</sup> Marier, *A Gregorian Chant Master Class*, 50.

<sup>6</sup> Dr. Richard Fitzgerald, email to the author, March 12, 2019.

<sup>7</sup> Marier, *A Gregorian Chant Master Class*, 50.

The image displays musical notation for the Introit Antiphon for the 3rd Sunday of Advent. At the top, a large letter 'G' is positioned to the left of a staff containing a neume for the syllable 'Au-dé-te \*'. Below this, another staff shows a neume for 'Es - - - - - tén'. The bottom portion of the image shows a modern musical score with a treble clef and a bass clef, with notes corresponding to the neumes above.

**Example 4.2. Introit Antiphon for the 3<sup>rd</sup> Sunday of Advent.**

(Latin: **Gaudéte**/ Rejoice      Spanish: **Estén**/ be)

“Music is a language, of a special kind, no doubt; but nevertheless truly a language, and as such, if it is to be understood, it must be interpreted with intelligence.”<sup>8</sup> In Gregorian chant, neums not only provide us the melody but also show the communicative nature of chant and therefore certain expressive characteristics will be explained in this next section. The neums convey a variety of ways of interpretation in a very efficient manner.<sup>9</sup> “The neum itself is a melodic group that can be compared to the ‘word’ in language...The several notes that enter into its structure do not disturb its ‘unity.’”<sup>10</sup>

The first expressive neum to discuss is the *liquescent*, which replaces the *punctum* but keeps its full value. “Its function is to call attention to a consonant or diphthong that ends a syllable and that might otherwise be eclipsed or not sung at all.”<sup>11</sup> There are a few different ways

<sup>8</sup> Dom Joseph. Gajard, *Solesmes Method* (Liturgical Press, 1960).

<sup>9</sup> Marier, *A Gregorian Chant Master Class*, 29.

<sup>10</sup> Mocquereau André, *Le Nombre Musical Grégorien: A Study of Gregorian Musical Rhythm* (Paris: Desclée & Co., Society of S. John the Evangelist, 1932), 245.

<sup>11</sup> Marier, *A Gregorian Chant Master Class*, 35.

to sing a *liquescent* neum. The choir or singer would sing a *liquescent* neum by closing to the consonant or diphthong on that particular note. For example, if the syllable is an "n" or "m", the consonant is vocalized on the liquescent note. If it is a consonant like "d" or "t" one would execute that by simply decreasing in volume on that note. If there is a vowel, then one would sing the diphthong on that note. In Gregorian notation a *liquescent* neum is smaller in size. The following two examples show the Gregorian notation alongside my modern notation. In the modern notation, the *liquescent* note is notated in a similar fashion as the Gregorian. Example 4.3 indicates that in both the Latin and the Spanish the *liquescent* would be performed with a decrease in volume on the second note, since there is not a consonant upon which to close. Example 4.4 presents an alternative way to execute this neum by closing to the "n" in both the Latin and Spanish.

VIII




D te levá-vi \* á- nimam me- am :

De- us me- us in te confí- do,

A — ti Se - ñor,



**Example 4.3. Introit Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Latin: **Ad te levávi**/ To you I lift      Spanish: **A ti Señor**/ To you Lord)

in te confi- do,

en ti con - fi - o

**Example 4.4. Introit Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Latin: **in te confido**/ in you I confide, Spanish: **en ti confio**/ in you I confide)

A meaningful sign used in Gregorian chant is called the *episema*, graphically appearing similar to a tenuto marking. “The *episema* is an expressive sign and one which calls attention to a point in the text which would go unnoticed otherwise.”<sup>12</sup> This draws emphasis to a specific word in the text, by elongating the word, which is common in our everyday speech as well.

Another commonly used neum that falls into this category of expressiveness is the *quilisma*, which appears as a jagged note indicating the common performance practice of a slight hold on the note before. The following figure shows both an example of an *episema* and a *quilisma*. The *episema* is found on the Latin text “ci” of “inimici” and the “me” of “mei”. The correlating Spanish text is “en” and “mi” of “enemigos”. This example also includes a *quilisma* on the Latin text “mi” of “inimici”. Since this is commonly interpreted with a slight hold, I have included an *episema* over the Spanish text “mis” to demonstrate how it would be executed before

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<sup>12</sup> Marier, *A Gregorian Chant Master Class*, 46.

moving forward in the chant. In this particular instance, I chose to put the *episema* over the notes that lined up with the Gregorian notes and which also brought emphasis to a particular text.



**in-imí- ci me- i :**

de mi mis e - ne - mi - gos;

**Example 4.5. Introit Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Latin: **inimíci mei**;/ my enemies      Spanish: **de mi mis enemigos**;/ my enemies from me)

It is not uncommon in these beautiful Gregorian chants for the composer to give particular emphasis to one word or phrase. The Introit for the Third Sunday of Lent is a great example of this. In the Introit, the text is: “Oculi mei”, “my eyes are fixed upon the Lord”. Here is a beautiful expression of text painting that conveys the affect of the entire sentence with just the words “Oculi mei” or “Mis ojos” through the use of a perfect rising fifth. Just as the eyes rise toward heaven, so the melody rises in pitch. This illustrates the sacred text exquisitely through the union of text and music. (See example 4.6, found on the next page)



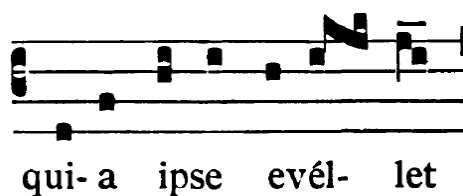
**Example 4.6. Introit Antiphon for the 3<sup>rd</sup> Sunday of Lent.**

(Latin: **Oculi mei**/ My eyes      Spanish: **Mis ojos**/ My eyes)

In the following example, the peak of the chant is at the Latin text, “evellet”. This is a clever word play on the part of the composer. Because of the rising line, one might expect the word to be “elevet” or “elevate”. However, the composer uses the word “evellet” for the specific purposes of accentuating the text, which translates, “he liberates me”. The rising line and the highest point of the melodic line draw the attention of the listener to this text. This is meant to arouse a certain joy similar to Easter, and is a “vehement longing for happiness, for the freedom of the children of God.”<sup>13</sup> In this example, I chose to emphasize the Spanish word “libra” to elevate the text further creating an impression of freedom and joy. This is one of the many examples that display the joint relationship of how the melody helps to express the text more eloquently.

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<sup>13</sup> Dominicus Johner, *The Chants of the Vatican Gradual* (Toledo, OH: Church Music Association of America, 2007), 130-131.



**Example 4.7. Introit Antiphon for the 3<sup>rd</sup> Sunday of Lent.**

(Latin: **quia ipse evéllet/** for He liberates      Spanish: **pues el libra/** for He frees)

Occasionally, in my adaptations of the text I came across some problems with the relationship of syllabic text in correlation to the number of notes. In the next example, because of my desire to preserve the Gregorian melody as closely as possible, I repeated the Spanish word “Digan”. This was necessary practically because of the linguistic mismatch between Latin and Spanish and the efficiency of Latin’s lack of articles shortens the text and therefore the number of syllables. While there are a few options dealing with this, my decision to repeat this word was for a practical purpose but it also brought even further attention to the text. Anytime text is repeated, the effect is that it entices the listener to focus more closely.



VII

QUI bibe-rit aquam, \*

El que be - ba del a - gua

**Example 4.9. Communion Antiphon for the 3<sup>rd</sup> Sunday of Lent.**

(Latin: **Qui biberit aquam**/ He who drinks water  
 Spanish: **El que beba del agua**/ The one who drinks from the water)

In order to preserve the syllabic chant in my adaptation, I decided to add one note in the melody because there were more syllables in the Spanish versus the Latin. My first goal is to preserve the melody as closely as possible, however, when working with a different language, sometimes these small changes are the most reasonable solution. These slight changes occur throughout my adaptations, but these passing notes are not unduly interrupting the rhythmic flow or harmonic structure of the original.

Three neums that not only indicate rhythm, but also show a singer how to execute the expressive character of a chant properly, are the *bistropha*, *pressus* and *tristropha*. The *bistropha*, a neum comprised of two *punctums* next to each other, can be seen below in the first "a" of "animam". To indicate the *bistropha* in modern notation, I have tied the two notes together. This is shown in the example 4.10 below under the Latin syllable "us" of "Deus" and "me" of "meus"; as well as the Spanish syllable "Dios" and "mi" of "mio". A common performance practice would be to have a slight crescendo on these notes. While there are various schools of interpretation, this

allows the neums to be expressed but is practical and translates best for the average singer or choir.<sup>14</sup>

De- us me- us

Dios mi o, \_\_\_

**Example 4.10. Introit Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Latin: **Deus meus**/ My God Spanish: **Dios mio**/ my God)

á- nimam me- am :

le - van - to \_\_\_ mi \_\_\_ al - ma; \_\_\_

**Example 4.11. Introit Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Latin: **animam meam**/ my soul Spanish: **levanto mi alma**/ I lift my soul)

The *pressus* is a neum made from the combination of two different neums over one syllable. This is demonstrated in the above Example 4.11 under the Latin syllable “am” of

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<sup>14</sup> According to Solesmes, “Though repeated notes are treated as a single composite tone, the passage of the individual notes may be marked by a slight swelling of the voice.” *The Parish Book of Chant*, (The Church Music Association of America, 2012), 305.

“meam” and Spanish “al” of “alma”. Since this is similar to the *bistropha* and also calls for a crescendo, I have stylistically decided to tie these two notes together as well. Another great example of the *pressus*, indicating a crescendo, is with the Latin syllable “a” of “animam” and the Spanish text, “van” of “levanto”. This musical crescendo is also fitting with the text “levanto” translating as “I raise” because of the ascending interval and the crescendo, which together propels the chant forward. Here is an example where the marriage between text and music come alive in both the Gregorian and my adaptation.

The following example 4.12 demonstrates the *tristopha*, made up of three *punctums* beside each other over a single syllable. In performing a *tristopha*, this note calls for a plentiful crescendo, more so than the *bistropha* or *pressus*. In modern notation, I have again demonstrated this through the use of a tie. The *tristopha* is a beautifully expressive neum that allows the singer to once again move the chant forward through the use of a crescendo. Here it is fitting to crescendo on the text “no” because it forces emphasis on the rest of the sentence. In this case, the text goes on to translate as “do not be disappointed”. This is a clear example of how the chant has the opportunity to come alive and to text paint these sacred words accurately, through these expressive neums, allowing the faithful to be drawn into the music spiritually and emotively.

non e-ru- bé-scām

no — que-de yo — de - frau-da - do,

**Example 4.12. Introit Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Latin: **non erubescam**/ I shall not be ashamed  
 Spanish: **no quede yo defraudado**/  
 I shall not be disappointed)

An essential feature of this project is the use of the organ to accompany these chants. This is meant to support the singing, not getting in the way, but rather uplifting the melody and text allowing the congregation to participate fully and actively, as has been done at various points throughout history. When accompanying plainchant, it is the organist's goal to create a smooth and flowing accompaniment which avoids strange leaps and erratic chord changes, ruining the fluidity of the chant.<sup>15</sup> Here are the guidelines I implemented in composing these accompaniments:

1. Follow the mode as closely as possible in harmonic character.
2. Create harmonic changes on primary rhythmic accents drawing upon fundamental chords and their first inversion.<sup>16</sup>
3. If moving on a weak syllable, use passing tones to help with the shift of harmonies.
4. Employ a pedal note to facilitate a sense of stability.
5. Use common tied notes to avoid unnecessary movement in the accompaniment.
6. Cadential endings should be proper to the mode.

The above guidelines, obviously, do not exhaust the various permutations of strategies one could employ when accompanying chant in general. My main goal was respecting the integrity of the original chant by supporting it with a simple accompaniment. Flor Peeters, a seminal source in regards to plainchant accompaniment argues,

Plain chant should preserve all its suppleness, for which reason it should be supported by a harmonization both sober and restrained, though musical, in order to stress discreetly, the expressive character of the melody. The accompaniment should always be modal in accordance with the character proper to each Mode.<sup>17</sup>

These following examples focus on the ways I implemented the guidelines mentioned above.

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<sup>15</sup> Flor Peeters, *Practical Method of Plain-Chant Accompaniment* (Paris: Dessain et Tolra, 1949), 7.

<sup>16</sup> Achille P. Bragers, *A Short Treatise on Gregorian Accompaniment* (New York: C. Fischer, Inc., 1934), 11.

<sup>17</sup> Flor Peeters, *Practical Method of Plain-Chant Accompaniment*, 7.

First, an understanding of the modes is crucial.<sup>18</sup> The choice of chords is contingent on the modality of the phrase, the accent within the phrase, and the influence of the tonic and dominant within the melody.<sup>19</sup> Since the ideal would be for chant to be unaccompanied, I wanted to bridge the gap by using the organ in an unobtrusive way. This meant two things: understanding the individual modal character of each chant and not overcomplicating the accompaniment. Therefore, the accompaniment assists the singing in an unpretentious way, allowing the text and melody to be executed properly, both technically and musically.

The following example is a chant that is in mode 1. In this example, I used the organ accompaniment not only to provide stability to the chant, but also to show the interplay of the b-natural and b-flat to show the particular nature of mode 1. This allows a variety of tonal colors while adhering to the modal quality of mode 1. The 1st mode, often found using b-flat, is perceived as the modern tonality of d minor; to convey the character of this mode appropriately, it is often harmonized using b-natural as well.<sup>20</sup> This is because of the evident harmonic and tonal relationship of the final and the dominant (La), comprising the First Mode.<sup>21</sup> In example 4.13 the melody lends itself to the use of b-flat, which prompted the use of b-flat in the accompaniment occasionally, but followed by the use of the b-natural to remind the listener of the character of the Dorian mode.

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<sup>18</sup> A resource of the characteristic of each mode can be found in Daniel Saulnier, O.S.B. and Edward E. Schaefer's book, *The Gregorian Modes*.

<sup>19</sup> *Ibid*, 3.

<sup>20</sup> *Ibid*, 25.

<sup>21</sup> Bragers, *A Short Treatise on Gregorian Accompaniment*, 22.

The image shows a musical score for an antiphon. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: 'Cie los, des ti len el so ci o; nu bes, llue van la sal va ción;'. The first system starts with a treble clef and a key signature of one flat. The second system starts with a '2' above the first measure. The third system starts with a '3' above the first measure.

**Example 4.13. Introit Antiphon for the 4<sup>th</sup> Sunday of Advent.**

(Translation: Skies, pour forth dew, clouds, rain down salvation;)

Another vital aspect in accompanying chant is an understanding of cadential phrases.

Since the goal is to adhere to the mode and its qualities, the cadences must also follow in kind.

For example, a modal cadence would not have a cadential ending of V-I. Example 4.14 shows a

plagal cadence of IV-I. Another option, shown in Example 4.15, is a cadential ending of VII-I.

This allows for a gentle ending that follows the features of each mode.<sup>22</sup> “The cadence is a synthesis of the mode of the melody, that is, a short but precise expression of its distinctive

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<sup>22</sup>Flor Peeters, *Practical Method of Plain-Chant Accompaniment*, 14.

Another source that explains the modes more in depth is Dom Daniel Saulnier's book, *The Gregorian Modes*.

character, and hence it is of capital importance to ensure that each plainchant mode has its proper ending”.<sup>23</sup> Throughout my adaptations, there are similar endings to a majority of the chants.

4 El Se - ñor es - tá — cer - ca.

**Example 4.14. Introit Antiphon for the 3<sup>rd</sup> Sunday of Advent.**

(Translation: The Lord is near)

6 en per - so - na a sal - var - los".

**Example 4.15. Communion Antiphon for the 3<sup>rd</sup> Sunday of Advent.**

(Translation: in person to save them)

Gregorian chant is written in modes and on a clef that does not feature a fixed “Do”, unlike the prescribed staff and modern keys. Since I decided to write my adaptations in modern notation, I had to decide the key signature that best adhered to the chant’s given mode. In most cases, I considered the “Do” clef in the Gregorian chant to be C. However, in some modes “Do” as C would make the chant’s range too high for most singers. Therefore, I transposed the modern notation to a more suitable key that would be most accessible to the majority of singers. Here is an example of the Communio chant from the 5th Sunday of Lent in mode 5. Every mode’s range is dependent on its tonic; mode 5 is built on the tonic “Fa” which means that its range extends to the “Fa” above “Do”. If one uses C as “Do”, this can quickly become too high. The example 4.16,

<sup>23</sup> Flor Peeters, *Practical Method of Plain-Chant Accompaniment*, 15.

shows why I decided to use B-flat as “Do” allowing the chant to move down a whole step, to make it as easy as possible for non-professional musicians to execute these chants.<sup>24</sup>

V  
Q

UI mi- hi mi- ní-strat, \*

Yo les a - se - gu - ro que

2 si el gra - no

3 de tri - go sem - bra - do en la tie - rra

**Example 4.16. Communion Antiphon for the 5<sup>th</sup> Sunday of Lent.**

(Latin: **Qui mihi ministrat**/ He who serves

Spanish: **Yo les aseguro que si el grano de trigo sembrado en la tierra**/ I assure you that if the grain of wheat sown in the earth)<sup>25</sup>

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<sup>24</sup> A casual survey of hymnals, *Worship, Gather, Lumen Christi*, give insight into ranges for most hymns. Most hymns do not range outside of an octave and a half at most, with the lowest note being A and the highest being E. A forum that has discussions on the topic of congregational singing range can be found at <https://forum.musicasacra.com/forum/discussion/2615/congregational-singing-range/p1>.

<sup>25</sup> The reason for the differing translation is because the Spanish proper text for this particular Sunday is not the same as the Latin. However, I decided to preserve this beautiful chant, even though the text is not from the same source.

All the modes take on a certain character, which correspond to the melody and text. On the 4th Sunday of Lent, also known as “Laetare Sunday”, the Church celebrates the anticipated joy of the coming of Easter. Even the opening intonation of the chant is the same melody as the Alleluia used for Holy Saturday (Sol-Do-La-Ti-La-Sol).<sup>26</sup> The mode used for this chant, mode 5, provides an exultant aura known by many scholars as having a joy-filled and triumphant sound.<sup>27</sup> This particular chant not only begins with a jubilant sentiment but each phrase grows in its elation until the climax at “ut exsultetis”, translated, “that you may exult”. Throughout, the intervals of fourths and fifths, being perfect in nature, bring a sense of consolation.<sup>28</sup> The final phrase of the chant is one of sincere hope and comfort. It translates as “that you may exult and be filled from the breasts of your consolation.” To reflect this, I used the accompaniment as a means to intensify the chant in this section. In the following example 4.17, the stable pedal point E-flat creates stability even while the chord builds, allowing a climactic progression.

**Example 4.11. Introit Antiphon for the 4<sup>th</sup> Sunday of Lent.**

(Spanish: **felicidad**/ happiness)

The next example, 4.18, will demonstrate the need to create harmonic changes mostly on accented rhythms. There are many moving notes in the melody, but the chord changes happen exclusively on the rhythmic accents, shown by the groupings of notes. This produces an effective text painting, replicating the sparrow's song, referenced in the text.

<sup>26</sup> Dominicus Johner, *The Chants of the Vatican Gradual*, 137.

<sup>27</sup> Daniel Saulnier, O.S.B. and Edward E. Schaefer, *The Gregorian Modes* (Solesmes, France: Abbaye Saint-Pierre, 2002), 83.

<sup>28</sup> Dominicus Johner, *The Chants of the Vatican Gradual*, 138.

The image shows a musical score for a communion antiphon. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the accompaniment. The vocal line is written in a single melodic line with lyrics underneath: "El go-rri-ón ha-en-con-tra-do u-na-ca-sa,". The accompaniment is written in a single bass line with chords. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time. The music is in a simple, diatonic style.

**Example 4.12. Communion Antiphon for the 3<sup>rd</sup> Sunday of Lent.**

(Translation: The sparrow has found a house)

Sometimes it is necessary to change chords on unaccented notes. Peeters articulates that the use of passing notes, appoggiaturas, suspensions, pedal notes, etc. “are employed frequently and with good effect; they lend the accompaniment the necessary serenity, and preserve for Plain Chant all its freedom and suppleness.”<sup>29</sup> The following example 4.19 shows movement in the accompaniment on what would be considered an unaccented note. This allows a passing movement, transitioning from one chord to the next, and helping to avoid any sort of disruption which is a result of a disjunct moving bass line.<sup>30</sup> For example, the text “alabarte” has passing chords in the first two eighth notes. One might question why there is a chord on the liquescent note. My reasoning for this was to allow a harmonic shift, which gave me the opportunity to cadence from IV-I using the b-natural to identify the modal characteristic of the chant. Harmonic undulations allow for slight tension, emphasizing the nonmetric nature of chant.<sup>31</sup> It also gives a sense of rhythmic syncopation.

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<sup>29</sup> Flor Peeters, *Practical Method of Plain-Chant Accompaniment*, 8.

<sup>30</sup> *Ibid*, 9.

<sup>31</sup> Dr. Richard Fitzgerald, email to the author, April 21, 2020.

8 en tu ca - sa y pue - den  
 9 a - la - bar - te siem - pre.

The musical score consists of two systems. The first system (measures 8-9) has a treble clef with a key signature of one flat and a common time signature. The melody is written in eighth notes with lyrics above it. The bass line consists of chords. The second system (measures 10-11) continues the melody and bass line.

**Example 4.13. Communion Antiphon for the 3<sup>rd</sup> Sunday of Lent.**

(Translation: in your house and they are always able to praise you.)

3 a los co - bar - des:  
 4 "¡Á - ni - mo, no te - man!

The musical score consists of two systems. The first system (measures 3-4) has a treble clef with a key signature of three flats and a common time signature. The melody is written in eighth notes with lyrics above it. The bass line consists of chords. The second system (measures 5-6) continues the melody and bass line.

**Example 4.14. Communion Antiphon for the 3<sup>rd</sup> Sunday of Advent.**

(Translation: to the cowards: "Take heart, do not fear!")

The above example 4.20, clearly demonstrates my approach when the melody is comprised of more notes than the number of syllables. The Spanish syllables are spread out farther than other examples, which creates a more melismatic phrase, that is when there are multiple neums over one syllable rather than one syllable per neum. The organ accompaniment can aid the execution of singing these melismas well. For example, in the Spanish text: "a los cobardes," the second syllable is extended over multiple notes. The changing of chords

underneath these notes allows a sense of stability and support not only to help one sing, but also to preserve this beautiful melody. Even through the many moving pitches, the organ is only shifting on harmonic changes rather than moving on every note. This is intentional because it allows the accompaniment to support and encourage beautiful singing on more challenging melodic lines for less experienced vocalists.

Throughout my adaptations, I used pedal points whenever it seemed applicable. It is imperative to avoid overuse of the pedal point where it feels monotonous.<sup>32</sup> The following example shows a good balance of a majority of the guidelines above. It not only changes harmony on primary accented notes, it also uses pedal points and passing notes, creating rhythmic and harmonic stability, supporting the melismatic passages of the melody, while at the same time adhering to the mode.

The image shows a musical score for a communion antiphon. It consists of two systems of music. The first system has a vocal line in G-clef and a piano accompaniment in F-clef. The lyrics are 'El Se ñor'. The second system has a vocal line in G-clef and a piano accompaniment in F-clef. The lyrics are 'nos mos tra rá su mi se ri cor dia'. The piano accompaniment features a steady bass line with some harmonic changes and a melodic line that supports the vocal melody.

**Example 4.15. Communion Antiphon for the 1<sup>st</sup> Sunday of Advent.**

(Translation: The Lord will show us His mercy.)

In summary, although Gregorian chant should be unaccompanied when feasible, this methodology aims to make the accompaniment unobtrusive and supportive as possible for all levels of experience. Certainly exceptions and concessions need to be made, and there has been a

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<sup>32</sup> Flor Peeters, *Practical Method of Plain-Chant Accompaniment*, 13.

fascinating history of schools of practice of chant being accompanied. The above guidelines, however, hope to fulfill the primary intention of having the accompaniment. Instead of the accompaniment being an integral part of the chant, it should rather “support the chant with discretion”.<sup>33</sup> Peeters reminds us that, “a good accompaniment will set in bolder relief the character of the style, by means of a harmonization that is supple, rhythmic and adequately melodic.”<sup>34</sup> It is the hope that these accompaniments succeed in doing just that.

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<sup>33</sup> Ibid, 24.

<sup>34</sup> Ibid, 24.

## Chapter 5: IMPLEMENTATION AND CONCLUSION

Now that I have discussed a variety of reasons for the adaptations of these chants and the composition of their accompaniments, ways of implementing these into a pastoral setting ought to be considered. The full Propers of the Mass consist of the Introit, Gradual, Alleluia, Sequence, Offertory and Communion, whereas the Ordinary of the Mass contains the static text of the Mass, namely *Kyrie, Gloria, Credo, Sanctus, Agnus Dei and Ite, missa est*.

The strategy for using the Propers for the Introit and Communio was both pastoral and practical. The first reason is that to adapt all of the chants of the Gregorian corpus would be an endeavor beyond the scope of this document/project. The Propers for the Introit and Communio are the most easily adaptable and practical to implement for a wide array of pastoral environments. Historically, Introit and Communio chants were sung by all present and that text has been a characteristic part of the Mass. The *General Instruction of the Roman Missal* teaches that there are four possible options for the entrance chant: “the antiphon from the Missal or the antiphon with its Psalm from the *Graduale Romanum*, as set to music there or in another setting; the antiphon of the *Graduale Simplex* for the liturgical time; a chant from another collection of Psalms and antiphons... or another liturgical chant that is suited to the liturgical action.”<sup>1</sup> Thus, the appropriate Gregorian chant antiphon is the ideal, but another chant can and should be used if it cannot be executed well. Both the Introit and Communion chants serve to accompany a specific action,<sup>2</sup> namely, a procession, forming an integral part of the liturgy. Furthermore, it is a more common pastoral initiative to use this methodology of implementing the ideal of Introit and Communion antiphons in English Masses; therefore, Hispanic congregations should have the same opportunity allotted to them. It is a usual practice for a hymn to be sung in place of the Propers, because of its accessibility to the congregation; however, using these chants is an

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<sup>1</sup> “General Instruction of the Roman Missal,” in *The Roman Missal*, 3rd ed. (London: Catholic Truth Society, 2010), 32.

<sup>2</sup> Schaefer, *Catholic Music Through the Ages*, 47-48.

achievable possibility. This resource in its current form allows people to participate in an active way in these authentic liturgical texts, instead of the popular practice of a potentially unrelated hymn replacing them.

Since it is my intention that these be implemented in parish churches especially, I decided to offer a resource that could be easily incorporated into the parochial Sunday liturgical experience. I chose to utilize the Introit and Communion chants from two liturgical seasons of the Church year that could be a convenient place for people to implement them.<sup>3</sup> Advent and Lent, being more subdued seasons, are commonly times when experience shows that liturgical changes can be more easily made and thus are a practical starting place for these chants. These penitential seasons are a time when the Church asks the worshippers to choose to supplement their prayer life, add penance, and distance from the use of the organ, using it as a form of support for the congregation. The *General Instruction of the Roman Missal* states: “In Lent the playing of the organ and musical instruments is allowed only in order to support the singing.”<sup>4</sup> This is an opportune moment for the congregation to experience the more mystical quality of chant in some small way.

Implementation of something new can be challenging, but it also may provide an exciting opportunity to experience engaging, fresh music, as well as a chance to catechize the congregation about the liturgy. Proper liturgical formation from the pastoral staff can make a community more amenable to trying something different.

The next practical step in implementing these chants in a parish is to have a few singers introduce the chants to the congregation. Since the accompaniment is meant to aid the singing, the transition in learning these will not be drastic or daunting. The melodies are simple and possess a fluidity that characterizes Gregorian chant. Other options can be to include the melody

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<sup>3</sup> In the Communion chants for Lent, my adaptations include a few different options for the third, fourth, and fifth Sundays in Lent adhering to the three year liturgical cycle. Therefore, depending on the Gospel that is read for that particular cycle, the chant would be adapted to follow that particular Gospel.

<sup>4</sup> *GIRM*, sec. 69.

in a worship aid or in the bulletin so that the congregation can sing along as well. Even printing just the text for the congregation to read will help them prepare their hearts for the beginning of Mass during the Introit and for the reception of Holy Communion during the Communio chant.

Since this is a resource that will be helpful to parishes with Spanish Masses, where liturgical life is all too often neglected, I want this project to be readily available to anyone who is interested in utilizing it. I have already sent my Advent chants to a few different Catholic Cathedrals to supplement their Spanish Masses.<sup>5</sup> They can be made free and available online for the very active online music liturgical community. For example, *Musica Sacra's* website has a number of invaluable resources available for anyone to use. My desire would be for these chants to be made available there as well. Therefore, there is no reason for any parish to lack the necessary resources to enrich the celebration of the Holy Mass. There has been much excitement from colleagues about this project and positive reinforcement of the need for such a project.

Young priests especially seek resources that encompass the wide array and long history of devotion that the Catholic Church offers. Comparing resources, there is a wide gap between English and Spanish, as has been seen, especially with the surge in popularity of English sources with the new Mass translation in 2011.<sup>6</sup> There is a parallel in this project with the release and approval of the new Spanish translation for the United States, which was implemented in Advent of 2019. All of the text that is used in this project comes from the new Spanish Missal; therefore, music ministers will not have to worry about the translation being changed again anytime in the foreseeable future.

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<sup>5</sup> The following are a list of Catholic Cathedrals whom I sent my chants to help supplement their Spanish Masses. I am waiting feedback as the liturgical seasons pass. The Cathedral of Christ the Light, Oakland, CA; St. Cecilia Cathedral, Omaha, NE; St. Mary's Cathedral, San Francisco, CA; Archdiocese of Indianapolis; St. John's Cathedral, Fresno, CA; Christ Cathedral, Garden Grove, CA.

<sup>6</sup> This translation was completed to more accurately translate the Latin text. "In 2001, however, the Vatican Congregation for Divine Worship issued a new instruction on translation, *Liturgiam authenticam*, which called for a strict literal translation of the text and a more elevated tone." ([uscatholic.org/articles/201111/where-did-the-new-mass-translation-come-from/](http://uscatholic.org/articles/201111/where-did-the-new-mass-translation-come-from/)) This was implemented in Advent of 2011.

At the beginning of this document, I discussed the vast number of growing Hispanic congregations and the unfortunate truth that these communities tend to be neglected. This should not be the case for these communities, which often lack quality and quantity of resources. It is only just to have equal opportunities for all. The deepest identity and dignity of the faithful is realized when they worship God in prayer; therefore, the sacred liturgy must be the highest priority. Given the passion exemplified in this project, it is my hope that herein one will find more than merely an academic and theoretical solution to this pastoral imbalance, but rather a concrete resource and remedy to be utilized by congregations where the opportunity exists to enhance the worship experience. The goal is that pastoral leaders will employ this dynamic and practical resource, dignifying the celebration of Mass in accord with the Church's mind and heart, as expressed in her official Magisterial documents and lived out in the wisdom of her long, faithful service to souls. While these chants draw specifically from the Roman Church, the principles demonstrated here would apply to any Christian faith community that feels it could benefit from this resource. It is my wholehearted hope and expectation through the present endeavor that worshipers, along with musicians and pastors, will aspire to and attain the ultimate “purpose of sacred music, the glory of God and the sanctification of the faithful.”<sup>7</sup>

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<sup>7</sup> *SC*, 112.

**APPENDIX: GREGORIAN ADAPTATIONS OF CHANTS FOR ADVENT  
AND LENT**

Modo 8

# I Domingo de Adviento

## Antífona de entrada

Cfr. Sal 25 (24), 1-3

A\_\_ ti, Se - ñor,

le - van - to\_\_ mi\_\_ al - ma;\_\_

Dios mí - o,\_\_

en ti\_\_ con - fi - o,\_\_

5 no — que-de yo de - frau-da - do,

The musical notation for measure 5 consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords.

6 que no tri - un - fen \_\_\_\_\_

The musical notation for measure 6 consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords.

7 de mí mis — e - ne-mi - gos;

The musical notation for measure 7 consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords.

8 pues los que es-pe - ran

The musical notation for measure 8 consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords.

9 en ti — no — que - dan —

The musical notation for measure 9 consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords.

de - frau - da - dos.

10

The image shows a musical score for the phrase "de - frau - da - dos." The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a B-flat key signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The bass staff begins with a bass clef and a B-flat key signature. It features a series of chords: a half note chord of G2-Bb2-D2, a half note chord of A2-Bb2-C3, a half note chord of Bb2-C3-D3, and a half note chord of C3-D3-E3. The final measure of the bass staff contains a half note chord of D3-E3-F3. The phrase "de - frau - da - dos." is written above the treble staff, with hyphens under "frau" and "da" indicating syllable placement. The number "10" is written above the first measure of the treble staff.

Modo 1

# I Domingo de Adviento

Cfr. Sal 25 (24), 1-3

## Antífona de la Comunión

El Se - ñor

2 nos - mos - tra - rá su mi - se - ri - cor - dia

3 y nues - tra tie - rra

4 pro - du - ci - rá

5 su ————— fru - to.

The image shows a musical score for two staves. The top staff is in treble clef and contains a melody of eighth notes. The lyrics 'su' and 'fru - to.' are written above the staff, with a long horizontal line under 'su' and a shorter line under 'fru - to.'. The bottom staff is in bass clef and contains a bass line of chords, each consisting of two notes. The chords are: G2-B2, A2-C3, B2-D3, C3-E3, D3-F3, and E3-G3.

Modo 7

## II Domingo de Adviento

### Antífona de entrada

Cfr. Sal 80 (79), 4, 2

Pue - blo de Si - ón,

2 mi - ra\_ que el Se - ñor\_ ya a ve - nir

3 pa - ra sal - var\_ a\_ to - das

4 las na - cio - nes y\_ de - ja - rá o - ír

5 la ma-jes - tad \_\_\_\_\_ de\_ su voz \_\_\_\_\_

Musical score for measure 5. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a bass clef with the same key signature. The accompaniment consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, G2-B2-D3, A2-C3-E3, G2-B2-D3, F#2-A2-C3, E2-G2-B2, D2-F#2-A2, G2-B2-D3.

6 pa - ra a-le-grí - a \_\_\_\_\_ de tu\_ co - ra - zón.

Musical score for measure 6. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a bass clef with the same key signature. The accompaniment consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, G2-B2-D3, A2-C3-E3, G2-B2-D3, F#2-A2-C3, E2-G2-B2, D2-F#2-A2, G2-B2-D3.

Modo 2

## II Domingo De Adviento

### Antífona de la Comunión

Bar 5, 5: 4, 36

Le - ván - ta - te, Je - ru - sa - lén,

<sup>2</sup> su - be a lo al - to,

<sup>3</sup> pa - ra que con - tem - ples la a - le - grí - a

<sup>4</sup> que te - ne

5 de \_\_\_\_\_ Dios. \_\_\_\_\_

The image shows a musical score for two staves. The top staff is in treble clef and contains a melody of eighth notes with a final dotted quarter note. The bottom staff is in bass clef and contains a bass line of chords and notes with a final dotted quarter note. The lyrics "de" and "Dios." are positioned above the top staff with horizontal lines indicating the syllable placement.

Modo 1

# III Domingo de Adviento

## Antífona de entrada

Cfr. Flp 4, 4-5

Es - tén —

2 siem-pre a - le - gres — en el Se - ñor, —

3 les - re - pi-to, es - tén — a - le - gres.

4 El Se - ñor es - tá — cer - ca.

Mode 7

# III Domingo de Adviento

## Antífona de la Comunión

Cfr. Isaiah 35, 4

Di - gan

2 Di - gan

3 a los co - bar - des:

4 "¡Á - ni - mo, no te - man!;

5 mi - ren a su Dios: vie - ne

Musical score for measures 5 and 6. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "mi - ren a su Dios: vie - ne".

6 en per - so - na a sal - var - los".

Musical score for measures 6 and 7. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "en per - so - na a sal - var - los".

Modo 1

# IV Domingo de Adviento

## Antífona de entrada

Cfr. Isaiah 45, 8

Cie - los,

2 des - ti - len el ro - cí - o;

3 nu - bes, llue - van la sal - va - ción;

4 que la tie - rra se a - bra,

5 y ger - mi - ne el Sal - va - dor.

Moço 1

# IV Domingo de Adviento

## Antífona de la Comunión

Isaiah 7, 14

Mi-ren: \_\_\_\_\_

2 la — Vir - gen — con - ce - bi - rá

3 y — da - rá a luz — un — hi - jo,

4 a — quien — le pon - drá

5 el nom - bre

Musical notation for measures 5 and 6. The treble clef staff shows a melody starting on a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The bass clef staff shows a harmonic accompaniment with chords: G2-B2-D3 (measure 5), F2-A2-C3 (measure 5), G2-B2-D3 (measure 6), and F2-A2-C3 (measure 6). The key signature has one flat (Bb).

6 de Em ma - nuel.

Musical notation for measures 7 and 8. The treble clef staff shows a melody starting on a half note D5, followed by quarter notes C5, Bb4, A4, G4, F4, E4, and D4. The bass clef staff shows a harmonic accompaniment with chords: G2-B2-D3 (measure 7), F2-A2-C3 (measure 7), G2-B2-D3 (measure 8), and F2-A2-C3 (measure 8). The key signature has one flat (Bb).

Modo 1

# Miércoles de Ceniza

## Antífona de entrada

Cfr. Sab 11, 23, 24, 26

Tú, Se - ñor, te com - pa - de - ces de - to - dos

2 y no - a - bo - rre - ces na - da de - lo - que - has

3 cre a - do,

4 a - pa - ren - tas no - ver - los pe - ca - dos

5 de los hom bres,

6 pa - ra dar - les o - ca - si - ón de a - rre - pen - tir - se,

7 por - que tú e res

8 el Se ñor, nues

9 tro Dios.

Modo 3

# Miércoles de Ceniza

## Antífona de la Comunión

Cfr. Sal 1, 2-3

El\_ que\_\_\_ dí - a

2 y no-che me-di - ta\_

3 la\_\_\_ ley\_\_\_ del Se - ñor, \_

4 al\_\_\_\_\_ de - bi-do tiem - - - - - po

5 da - rá su fru - to.

The image shows a musical score for a vocal line and a bass line. The vocal line is in treble clef and the bass line is in bass clef. The lyrics are "da - rá su fru - to." with a fermata over "to.". The vocal line consists of a series of eighth and quarter notes, with a fermata over the final note. The bass line consists of a series of chords, with a fermata over the final chord.

Modo 8

# I Domingo de Cuaresma

## Antífona de entrada

Cfr. Sal 91 (90), 15-16

Me in - vo - ca - rá

2 y yo lo es - cu - cha - ré;

3 lo li - bra - ré

4 y lo glo - ri - fi - ca - ré;

5 pro - lon - ga ré —

Musical notation for measure 5, featuring a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The melody starts on G4, moves to A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a harmonic accompaniment with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2.

6 los dí - as de su - vi - da. —

Musical notation for measure 6, featuring a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The melody starts on G4, moves to A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a harmonic accompaniment with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2.

Modo 3

# I Domingo de Cuaresma

## Antífona de la Comunión

Cfr. Sal 91 (90), 4

El Se - ñor

2 te cu - bri - rá

3 con sus plu - mas, y ba - jo

4 sus a - las

5 en - con tra - rás

Musical score for measures 5-6. The top staff is in treble clef with a 7/8 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff is in bass clef with a key signature of one flat (Bb). The accompaniment consists of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

6 re fú - gio.

Musical score for measures 7-8. The top staff is in treble clef. The melody consists of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The bottom staff is in bass clef with a key signature of one flat (Bb). The accompaniment consists of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

Modo 3

## II Domingo de Cuaresma

### Antífona de entrada

Cfr. Sal 27 (26), 8-9

Mi\_ co-ra - zón\_\_\_ me ha-bla de ti\_\_\_ di - cien - do:

<sup>2</sup> "Bus - ca\_\_\_ su\_\_\_ ros - tro".

<sup>3</sup> Tu\_\_\_ faz es - toy bus - can - do, Se - ñor;

<sup>4</sup> no\_ me es-con - das tu\_\_\_ ros - tro.

Modo 1

## II Domingo de Cuaresma

### Antífona de la Comunión

Mateo 17, 5

És - te es mi - - Hi - jo - -

<sup>2</sup> muy a - ma - do,

<sup>3</sup> en - - quien ten - go pues - tas mis com - pla - cen - cias;

<sup>4</sup> es - cú - chen - lo.

Modo 7

# III Domingo de Cuaresma

## Antífona de entrada

Cfr. Sal 25 (24), 15-16

Mis o - jos

2 es - tán - siem - pre fi - jos en el Se - ñor,

3 pues él li - bra

4 mis pies de to - da tram - pa.

5 Mí - ra me, Se - ñor,

6 y ten pie - dad de mí,

The musical notation for measure 6 consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lower staff is a bass clef with the same key signature. It features a series of chords: a half-note chord of G2-B2-D3, a half-note chord of A2-C3-E3, a half-note chord of B-flat2-D3-F3, a half-note chord of C3-E3-G3, a half-note chord of D3-F3-A3, a half-note chord of E3-G3-B-flat3, and a half-note chord of F3-A3-C4.

7 que es toy

The musical notation for measure 7 consists of two staves. The upper staff is a treble clef with a key signature of three flats. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lower staff is a bass clef with the same key signature. It features a series of chords: a half-note chord of G2-B2-D3, a half-note chord of A2-C3-E3, a half-note chord of B-flat2-D3-F3, a half-note chord of C3-E3-G3, a half-note chord of D3-F3-A3, a half-note chord of E3-G3-B-flat3, and a half-note chord of F3-A3-C4.

8 so lo y a fli gi do.

The musical notation for measure 8 consists of two staves. The upper staff is a treble clef with a key signature of three flats. The melody begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The lower staff is a bass clef with the same key signature. It features a series of chords: a half-note chord of G2-B2-D3, a half-note chord of A2-C3-E3, a half-note chord of B-flat2-D3-F3, a half-note chord of C3-E3-G3, a half-note chord of D3-F3-A3, a half-note chord of E3-G3-B-flat3, a half-note chord of F3-A3-C4, a half-note chord of G3-B3-D4, a half-note chord of A3-C4-E4, a half-note chord of B-flat3-D4-F4, a half-note chord of C4-E4-G4, a half-note chord of D4-F4-A4, a half-note chord of E4-G4-B-flat4, and a half-note chord of F4-A4-C5.

Modo 7

# III Domingo de Cuaresma

## Antífona de la Comunión

Juan 4, 13-14

Quando se lee el evangelio de la samaritana:

El que be-ba del a - gua

2 que yo le da - ré,

3 di - ce el Se-ñor, nun-ca más — ten-dra sed;

4 el a-gua que yo le da - ré se con - ver - ti - rá den-tro de — él

5 en un ma - nan - tial — ca-paz de dar la vi - da e - ter - na.

The musical score consists of two staves. The top staff is in treble clef and contains a vocal line. The bottom staff is in bass clef and contains a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line starts with a measure rest, then begins with the lyrics 'en un ma - nan - tial' followed by a long note on 'tial' and a rest. The piano accompaniment consists of chords, some with slurs and accents.

Modo 1

# III Domingo de Cuaresma

## Antífona de la Comunión

Quando se lee otro evangelio:

Cfr. Sal 84 (83), 4-5

El go-rri-ón ha en - con-tra - do u - na ca - sa,

2 y la go-lon - dri-na un ni - do don - de po - ner

3 sus po - llue - los: jun - to a tus al - ta - res,

4 Se - ñor

5 de los e - jér - ci - tos,

The musical notation for measure 5 consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a vocal line with notes corresponding to the lyrics 'de los e - jér - ci - tos,'. The lower staff is a bass clef with a key signature of one flat, containing a bass line with chords and some melodic movement.

6 Rey mí - o y Dios mí - o.

The musical notation for measure 6 consists of two staves. The upper staff is a treble clef with a key signature of one flat, containing a vocal line with notes corresponding to the lyrics 'Rey mí - o y Dios mí - o.'. The lower staff is a bass clef with a key signature of one flat, containing a bass line with chords and some melodic movement.

7 Di - cho - sos los que vi - ven

The musical notation for measure 7 consists of two staves. The upper staff is a treble clef with a key signature of one flat, containing a vocal line with notes corresponding to the lyrics 'Di - cho - sos los que vi - ven'. The lower staff is a bass clef with a key signature of one flat, containing a bass line with chords and some melodic movement.

8 en tu ca - sa y pue - den

The musical notation for measure 8 consists of two staves. The upper staff is a treble clef with a key signature of one flat, containing a vocal line with notes corresponding to the lyrics 'en tu ca - sa y pue - den'. The lower staff is a bass clef with a key signature of one flat, containing a bass line with chords and some melodic movement.

9 a - la - bar - te siem - pre.

The musical notation for measure 9 consists of two staves. The upper staff is a treble clef with a key signature of one flat, containing a vocal line with notes corresponding to the lyrics 'a - la - bar - te siem - pre.'. The lower staff is a bass clef with a key signature of one flat, containing a bass line with chords and some melodic movement.

Modo 5                      IV Domingo de Cuaresma                      Cfr. Isaiah 66, 10-11  
 Antífona de entrada

A - lé - gra - te, — Je - ru - sa - lén,

2 y que — se — re — ú — nan —

3 cuan - - - - - tos la — a - - - - -

4 man.

5 Com - par - tan su \_\_\_\_\_

Musical notation for measure 5. The vocal line (treble clef) contains a melodic phrase starting on a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line (bass clef) features a sustained chord of G2-Bb2-D2, followed by a half note chord of G2-Bb2-D2, and then a half note chord of G2-Bb2-D2 with a fermata.

6 a - le - grí - a \_\_\_\_\_

Musical notation for measure 6. The vocal line (treble clef) contains a melodic phrase starting on a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line (bass clef) features a sustained chord of G2-Bb2-D2, followed by a half note chord of G2-Bb2-D2, and then a half note chord of G2-Bb2-D2 with a fermata.

7 los que \_\_\_\_\_ es - ta - ban tris - tes, \_\_\_\_\_

Musical notation for measure 7. The vocal line (treble clef) contains a melodic phrase starting on a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line (bass clef) features a sustained chord of G2-Bb2-D2, followed by a half note chord of G2-Bb2-D2, and then a half note chord of G2-Bb2-D2 with a fermata.

8 ven-gan \_\_\_\_\_

Musical notation for measure 8. The vocal line (treble clef) contains a melodic phrase starting on a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line (bass clef) features a sustained chord of G2-Bb2-D2, followed by a half note chord of G2-Bb2-D2, and then a half note chord of G2-Bb2-D2 with a fermata.

9 a — sa — ciar — se —

Musical notation for measures 9-10. The system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line starts with a half note 'a', followed by quarter notes 'sa', 'ciar', and 'se'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

10 con —

Musical notation for measure 10. The system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line continues with a half note 'con'. The piano accompaniment continues with the same rhythmic pattern as in measure 9.

11 su fe — li — ci —

Musical notation for measures 11-12. The system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line starts with a half note 'su', followed by quarter notes 'fe', 'li', and 'ci'. The piano accompaniment continues with the same rhythmic pattern.

12 dad. —

Musical notation for measure 12. The system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line ends with a half note 'dad.'. The piano accompaniment concludes with a final chord and a double bar line.

Modo 6

# IV Domingo de Cauresma

## Antífona de la Comunión

Cfr. John 9, 11, 38

Cuando se lee el evangelio del ciego de nacimiento:

El Se - ñor me pu - so\_ lo - do

2 so - bre los\_ o - jos;

3 en-ton - ces fui, me\_ la - vé, co - men - cé

4 a ver y creí en Dios.

Modo 8

# IV Domingo de Cuaresma

## Antífona de la Comunión

Luke 15, 32

Quando se lee el evangelio del hijo pródigo:

A-lé - gra-te, hi-jo mí - o,

<sup>2</sup> por-que tu\_ her-ma-no es - ta - ba muer-to y ha vuel-to a la vi - da,

<sup>3</sup> es - ta - ba per-di-do y lo\_ he - mos en-con-tra do.





Modo 4

# V Domingo de Cuaresma

## Antífona de entrada

Cfr. Sal 43 (42), 1-2

Se - ñor, haz - me jus - ti - cia.

2 De-fien - de mi cau - sa con - tra

3 la gen - te sin pie - dad,

4 sál - va - me del hom - bre

5 trai-dor y mal - va - do, —

Musical notation for measure 5, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and a bass line.

6 tú — que e - res mi - Dios —

Musical notation for measure 6, consisting of a treble and bass staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a harmonic accompaniment with chords and a bass line.

7 y — mi — de - fen - sa. —

Musical notation for measure 7, consisting of a treble and bass staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a harmonic accompaniment with chords and a bass line.

Modo 5

V Domingo de Cuaresma  
Antífona de la Comunión  
Cuando se lee otro evangelio:

John 12, 24-25

Yo les a - se - gu - ro que

2 si el gra - no

3 de tri - go sem - bra - do en la tie - rra

4 no mu - e - re, que - da in - fe - cun - do;

5 pe - ro si mue - re, pro - du - ci - rá\_\_ mu - cho\_\_

Musical notation for measures 5 and 6. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. The melody consists of quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring chords and some melodic lines. The lyrics are written above the top staff.

6 fru - to.

Musical notation for measures 6 and 7. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. The melody consists of quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring chords and some melodic lines. The lyrics are written above the top staff.

Modo 8

# V Domingo de Cuaresma

## Antífona de la Comunión

Cuando se lee el evangelio de la mujer adúltera:

Juan 8, 10-11

¿Na-die te ha con-de - na - do, mu - jer?

2 Na-die, - Se - ñor.

3 Yo tam-po-co te con-de - no.

4 Ya no vuel - vas a — pe - car.

Modo 1

# V Domingo de Cuaresma

Cfr. John 11, 26

## Antífona de la Comunión

### Quando se lee el evangelio de Lázaro:

To - do el que es - tá vi - vo — y cre - e en mí, —

2 no mo - ri - rá

3 pa - ra — siem - pre,

4 di - ce — el Se - ñor. —



5 Ho-san - na \_\_\_\_\_ en\_\_ el\_\_ cie - lo.

The image shows a musical score for the phrase "Ho-san - na en el cie - lo." It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The bass line in the bass clef provides harmonic support with chords: a Bb major triad (Bb2, D3, F3) in the first measure, a Bb major triad (Bb2, D3, F3) in the second measure, a Bb major triad (Bb2, D3, F3) in the third measure, a Bb major triad (Bb2, D3, F3) in the fourth measure, a Bb major triad (Bb2, D3, F3) in the fifth measure, and a Bb major triad (Bb2, D3, F3) in the sixth measure. The score is marked with a '5' at the beginning of each staff.

Modo 8

Domingo de Ramos  
De la Pasión del Señor  
Antífona de la Comunión

Mateo 26, 42

Pa-dre mí - o,

2 si - no es po - si - ble e - vi - tar que yo

3 be - ba - es - te cá - liz,

4 há - ga - se tu - vo - lun - tad.

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