

Sacred Heart Catholic Church Choir

Book I

(Ordinaries, useful chants)

Sacred Heart is a parish in the arch-diocese of Cincinnati
Entrusted to the Oratorian Community

2733 Massachusetts Av.
Cincinnati, OH 45225



Sacred Heart Choir Book I

(Ordinaries, useful Chants)

Table of Contents

Chant by content

Introduction

Sol-Fege Exercises	iii
Neum Guide	vi
Chant Modality	vii
Tones of Mass	ix
Patron saints of the choir	1

Kyriale

Lustration	2
<i>Gloria Patri</i> Tones	11
Masses	13
Credos	86
<i>Ad Libitum</i>	107

Chants by Category

<i>Te Deum</i>	128
Holy Ghost	135
Marian Anthems	138
Reception of Bishop	149
Benediction	153
Blessed Sacrament	161
Sacred Heart	173
Litany of the Sacred Heart	174
Litany of the Holy Name of Jesus	177
Blessed Virgin Mary	180
St. Joseph	196
All Saints	203
The Great Antiphons	207

Chants by Season

Advent	210
Christmas	215
Holy Name of Jesus	218
Epiphany	221
Holy Family	225
Lent	227
Passiontide	232
Ascension	235
Ss. Peter and Paul – Chair of Peter	241

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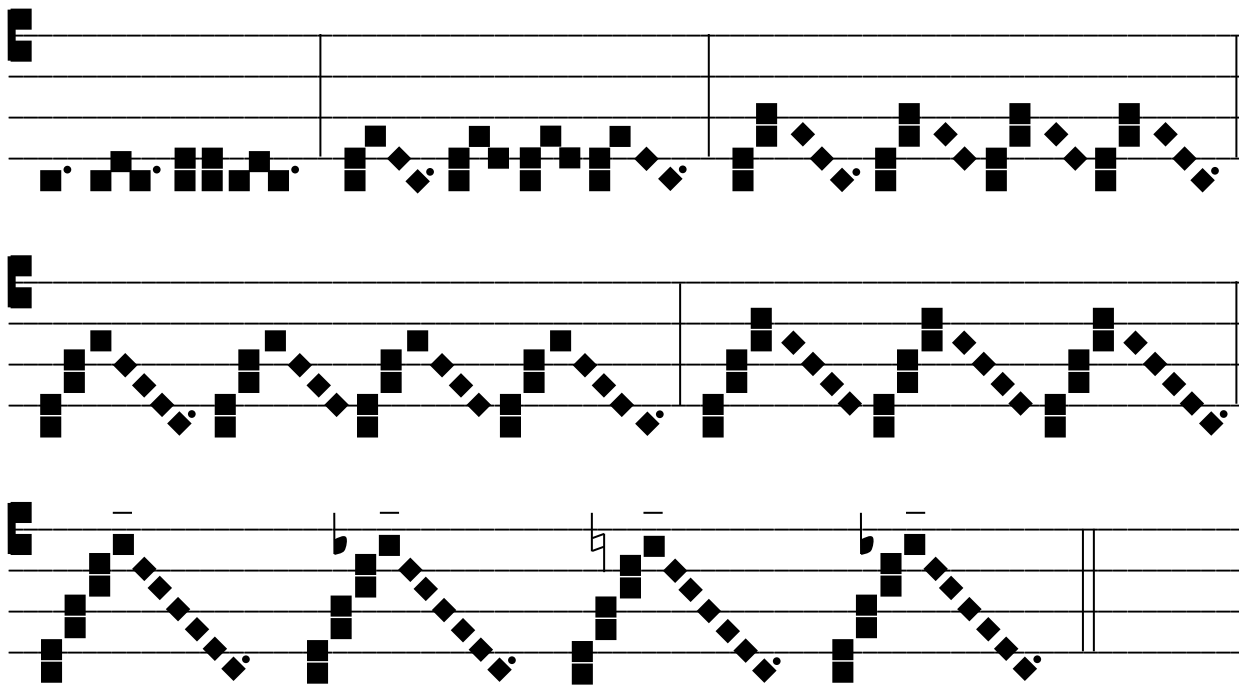
Alphabetical Index

Specific Chants by title

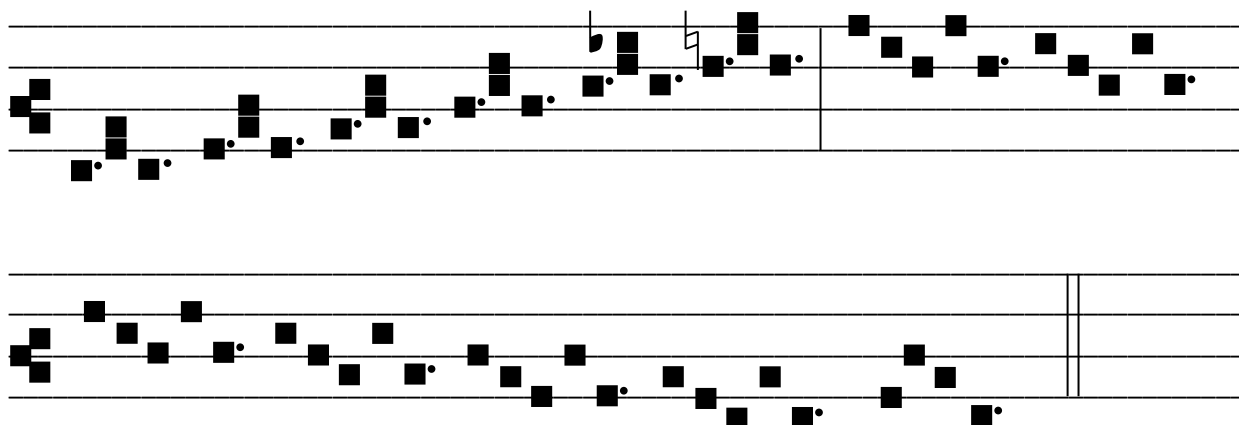
<i>Ad Libitum</i> chants	107	Mass III	22
<i>Adoremus</i>	160	Mass IV	26
<i>Adoro Te</i>	161	Mass V	30
<i>Aeterne Rex Altissime</i> (Ascension)	238	Mass VI	34
<i>Alma Redemptoris</i>	138	Mass VII	38
Asperges	2	Mass VIII	41
<i>Attende Domine</i>	229	Mass IX	45
<i>Auctor Beate</i> (Sacred Heart)	173	Mass X	49
<i>Audi Benigne Conditor</i>	231	Mass XI	53
<i>Ave Maria</i>	185	Mass XII	56
<i>Ave Maris Stella</i>	187	Mass XIII	60
<i>Ave Regina Coelorum</i>	141	Mass XIV	64
<i>Ave Verum</i>	163	Mass XV	67
<i>Ave Virgo Serena</i>	193	Mass XVI	71
<i>Beate Pastor Petre</i>	241	Mass XVII	73
<i>Caelitum Ioseph</i>	196	Mass XVIII	76
Confirmation	151	Mass of St. Hildegarde	78
<i>Creator Alme</i> (Advent).....	210	<i>Messe Royale</i>	82
Credo I	86	O Antiphons	207
Credo II	89	<i>O Lux Beata</i> (Holy Family)	225
Credo III	92	<i>O Salutaris</i>	153
Credo IV	95	<i>Oremus Pro Pontifice</i>	243
Credo V	98	<i>Pange Lingua</i>	164
Credo VI	101	<i>Parce Domine (full)</i>	227
Credo VII	104	Reception of a Bishop	149
<i>Crudelis Herodes</i> (Epiphany)	221	<i>Regina Coeli</i>	143
<i>Iesu Dulcis Amor</i> (Holy Name).....	219	<i>Rorate Coeli</i> (Advent)	212
<i>Iesu Dulcis Memoria</i> (Holy Name)	218	<i>Sacris Solemniis</i> (Bl. Sacrament).....	166
<i>Iesu Nostra Redemptio</i> (Ascension).....	236	<i>Salutis Humanae</i> (Ascension).....	235
<i>Iesu Redemptor Omnium</i> (Christmas).....	215	<i>Salve Regina</i>	145
Litanies		<i>Sub Tuum</i>	185
Litany of Loreto (BVM)	180	<i>Tantum Ergo</i>	154
Litany of St. Joseph	197	<i>Te Deum</i> (Simple)	128
Litany of the Holy Name of Jesus	177	<i>Te Ioseph Celebrant</i>	200
Litany of the Sacred Heart	175	<i>Veni Creator</i>	136
Litany of the Saints	203	<i>Veni Sancte Spiritus</i> (antiphon)	135
<i>Maria Mater Gratiae</i>	186	<i>Verbum Supernum</i> (Bl. Sacrament).....	171
Mass I	13	<i>Vexilla Regis</i>	232
Mass II	17	<i>Vidi Aquam</i>	3

Sol-fège exercises

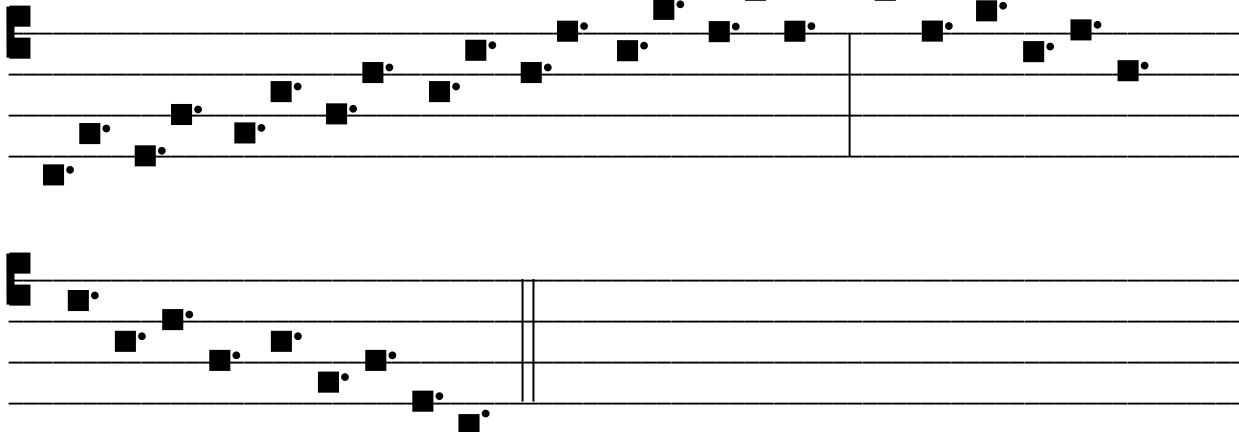
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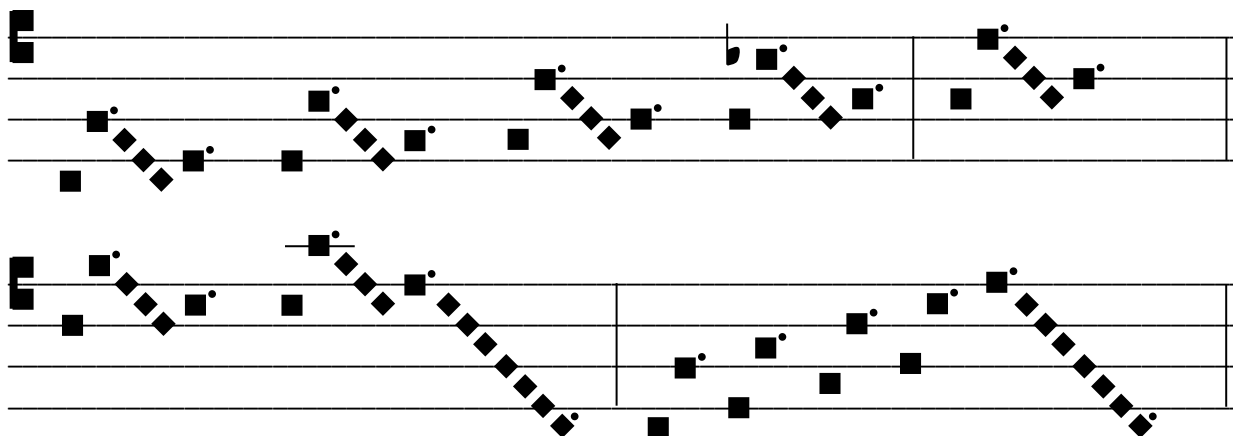


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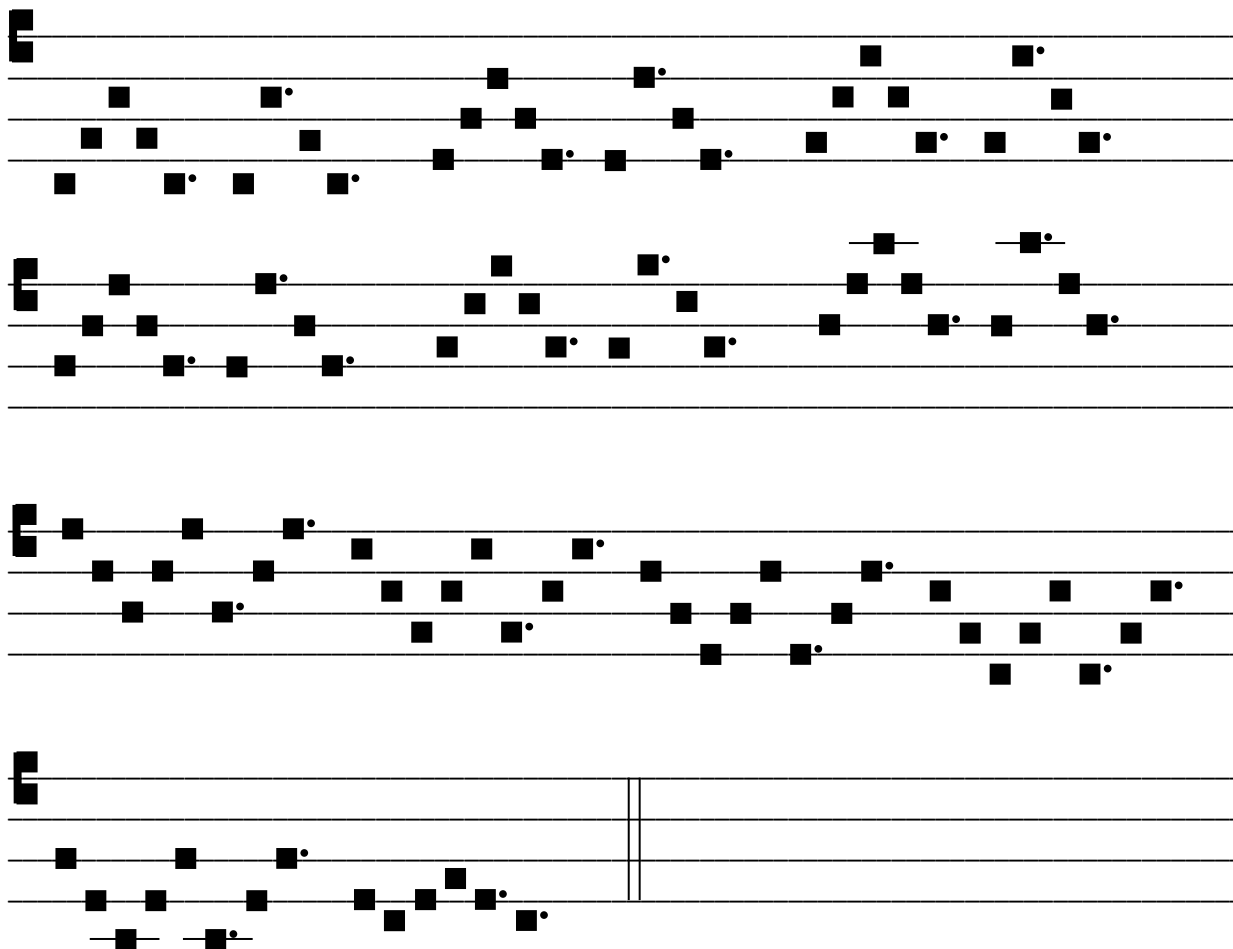


Sol-fège exercises

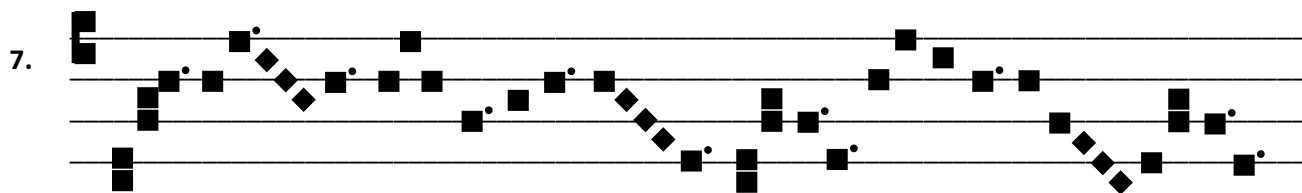
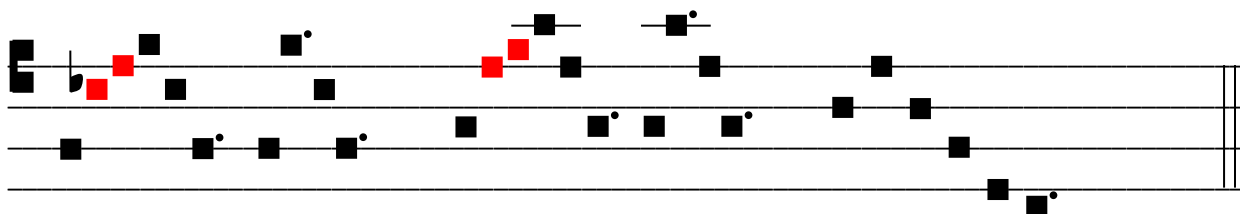
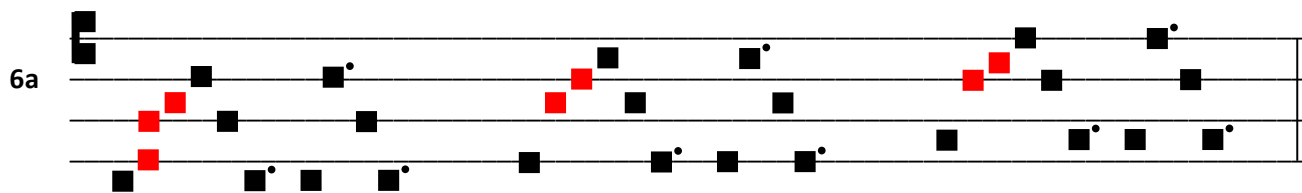
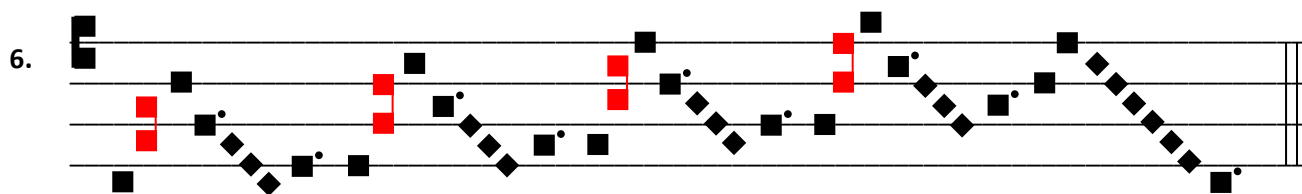
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Sol-fège exercises



Chant modality

Authentic Mode 1 (tonic + fifth above + another fourth above = **RE** – LA – **RE**)

- Tonic = **RE**
- Dominant = **LA** (fifth above tonic)

Plagal Mode 2 (fourth below tonic + fifth above tonic = LA – RE – LA)

- Tonic = **RE** (same tonic as corresponding authentic mode)
- Dominant = **FA** (third below dominant of corresponding authentic mode)

Authentic Mode 3 (tonic + fifth above + another fourth above = **MI** – TI – **MI**)

- Tonic = **MI**
- Dominant = TI → **DO** (fifth above tonic, shifts to stable tone)

Plagal Mode 4 (fourth below tonic + fifth above tonic = TI – MI – TI)

- Tonic = **MI** (same tonic as corresponding authentic mode)
- Dominant = **LA** (third below dominant of corresponding authentic mode)

Authentic Mode 5 (tonic + fifth above + another fourth above = **FA** – DO – **FA**)

- Tonic = **FA**
- Dominant = **DO** (fifth above tonic)

Plagal Mode 6 (fourth below tonic + fifth above tonic = DO – FA – DO)

- Tonic = **FA** (same tonic as corresponding authentic mode)
- Dominant = **LA** (third below dominant of corresponding authentic mode)

Authentic Mode 7 (tonic + fifth above + another fourth above = **SOL** – RE – **SOL**)

- Tonic = **SOL**
- Dominant = **RE** (fifth above tonic)

Plagal Mode 8 (fourth below tonic + fifth above tonic = RE – SOL – RE)

- Tonic = **SOL** (same tonic as corresponding authentic mode)
- Dominant = TI → **DO** (third below dominant of corresponding authentic mode, shifts to stable tone)

1	/	2		3	/	4		5	/	6		7	/	8
RE	/	RE		MI	/	MI		FA	/	FA		SOL	/	SOL
LA – 1/3 =		FA		TI → DO – 1/3 =		LA		DO – 1/3 =		LA		RE – 1/3 =		TI → DO

- Tonic is the pitch on which the piece should end. Frequently, chants will both start and end on the tonic, but sometimes, a piece will start on a different pitch and end on the tonic. Rarely, a piece will neither start nor end on the tonic.
- Dominant is the pitch about which the melody recurs or habituates. It is not necessarily the most frequent pitch, though this is often the case. In psalmody, it is always the reciting tone.
- Psalm Tones that end on the tonic are capitalized, e.g. 1D and 2D vs. 1f or 1g or 1a. Psalm tone for mode 4 has a transposition (Dominant of La which is standard to dominant of Re which is transposed). In this case the tonic is likewise transposed, so both endings are on the tonic – 4E and 4A.
- Ti is considered an unstable pitch – because it can be flatted (the only pitch in the Gregorian scale that this can happen to). Because of this, when the Dominant would be a TI, it frequently shifts to DO instead. This was not always the case in earlier chants, but is more the standard in chants from after 1100 AD.
- Tonic and the Dominant are NEVER the same pitch.

Chant modality

- Diatonic:** A scale with pitches arranged in a defined structure of whole and half tones.
- Chromatic:** A scale where each successive pitch is one half tone higher (lower) than the last.
- Heptatonic:** A scale where there are 7 intervals within the octave. A heptatonic, diatonic scale consists of 7 intervals of which 5 are a whole step apart and 2 are a half step apart.
- Dodecatonic:** A scale where there are 12 intervals within the octave (i.e. chromatic).

Table of heptatonic, diatonic scales for comparison (Harmonic Minor is not a true diatonic scale):

Modern	Ascending only (Melodic has different descending intervals)						
Major	W	W	H	W	W	W	H
Natural Minor	W	H	W	W	H	W	W
Harmonic Minor	W	H	W	W	H	H+H+H	H
Melodic Minor	W	H	W	W	W	W	H

In modern music, the interval is what is important (example: major scales are always w, w, h, w, w, w, h).

Ancient Greek

Ascending and Descending

Ionian (Major)	W	W	H	W	W	W	H
Dorian	W	H	W	W	W	H	W
Phrygian	H	W	W	W	H	W	W
Lydian	W	W	W	H	W	W	H
Mixolydian	W	W	H	W	W	H	W
Aeolian (Natural Minor)	W	H	W	W	H	W	W
Locrian	H	W	W	H	W	W	W

Chant

Ascending and Descending

Mode 1 (RE)	Re	Mi	Fa	Sol	La	Ti	Do	Re
		W	H	W	W	W	H	W
Mode 2 (= Minor)	La	Ti	Do	Re	Mi	Fa	Sol	La
		W	H	W	W	H	W	W
Mode 3 (MI)	Mi	Fa	Sol	La	Ti	Do	Re	Mi
		H	W	W	W	H	W	W
Mode 4	Ti	Do	Re	Mi	Fa	Sol	La	Ti
		H	W	W	H	W	W	W
Mode 5 (FA)	Fa	Sol	La	Ti	Do	Re	Mi	Fa
		W	W	W	H	W	W	H
Mode 6 (= Major)	Do	Re	Mi	Fa	Sol	La	Ti	Do
		W	W	H	W	W	W	H
Mode 7 (SOL)	Sol	La	Ti	Do	Re	Mi	Fa	Sol
		W	W	H	W	W	H	W
Mode 8	Re	Mi	Fa	Sol	La	Ti	Do	Re
		W	H	W	W	W	H	W

In chant, the tone is what is important – Re, Mi, Fa, Sol, La, Ti, Do, Re defines mode 1, not the arrangement of intervals in specific whole/half tones. Modes can be transposed (raised or lowered by a specific interval), but because chant doesn't use the full range of accidentals, transpositions within chant are NOT exact matches in the new structure.

Tones of Mass

Tones of Mass

Tones of Mass

Tones of Mass