

SAINT MEINRAD

Entrance and Communion Antiphons for Sacraments and Parish Rituals

Modal Settings of Roman Missal Texts in Modern Notation

COLUMBA KELLY, OSB



KEYBOARD ACCOMPANIMENTS BY RAYMOND HENDERSON

Saint Meinrad Entrance and Communion Antiphons for Sacraments and Parish Rituals

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Keyboard accompaniments by Raymond Henderson

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Introduction

The texts for these antiphons have been taken directly from the new *Roman Missal, Third Edition*, while the Psalm verses are from *The Revised Grail Psalms*. The antiphon melodies are, for the most part, inspired by the Latin Gregorian chants as found in the *Roman Gradual*. They follow the modality and imitate the melodic patterns of the original Latin chants; now, however, they use the rhythm and flow of American English. The Congregational Refrains are based on the antiphons to which they are attached.

Singing the Antiphons and Congregational Refrains

The chants should be sung as if speaking the text with great conviction, in the natural rhythm of the spoken word.

- When there are two or more notes over a syllable, move quickly from the first note to the last note, which is then given the full length of time for the syllable.
- Repeated notes over a single syllable (the first note will usually have a staccato mark over it) should be sung as separate vowel sounds; for example, at the beginning of the Entrance Antiphon for the Dedication of a Church, “God” would be sung as “Gah-AHD.”
- The note at the end of an internal slur always receives some emphasis, or extra tension, the effect of which will be like that of walking with a “bounce” in your step!
- A tenuto mark (a small dash) over a note indicates a broadening out of that word or note. A tenuto over a repeated note indicates that the note is to be lengthened slightly and given greater intensity.
- An incise mark (the vertical line that cuts only the top staff line) should be interpreted as adding some lengthening to the preceding note, breaking the sound by taking a quick breath, and adding a slight delay before picking up speed again with the next phrase. These incise marks indicate a sense unit in the text that needs a break in sound to make the phrasing audible for the listener.

A Rehearsal Exercise

To help break the habit of singing every note with equal weight and duration, choirs and cantors might practice the Entrance antiphon for Funerals Outside of Easter Time by speaking the text in the following manner:

- 1) Start with a full breath while swinging your right arm from 6 o'clock to 3 o'clock;
- 2) Swing your arm back from 3 o'clock to 9 o'clock while saying “E-ter-nal”
- 3) Swing your arm back from 9 o'clock to 3 o'clock while saying “rest”
- 4) Continue swinging back and forth between the following underlined accents (when there are multiple accents in a line, circle back to 9 o'clock for the second accent (etc.), and back again for the final accent of the line):
grant unto them, O Lord,
and let per-pet-ual light
shine upon them.
- 5) Repeat the four steps while singing the melody of the Entrance Antiphon. Sing the word accents with greater intensity and a leaning forward toward each new accent, then coast to the last accent of each phrase with a softening of the voice. Sing the non-accented words and syllables very lightly and quickly. The danger will be to sing these pieces too slowly and in too evened-out a manner. Remember that chant is really a form of “sung speech.”

Singing the Saint Meinrad Psalm Tones

Like the Antiphons, the Saint Meinrad psalm tones should produce an effect of “sung speech.” Each word accent is given its due intensity and lengthening, while all the other syllables flow rapidly either to or from that accent. The final word accent of each line in the psalm will be softer and will bring the line to a gentle ending. End each line with a full breath that acts as a springboard to the next line. The overall impression should be that of a Roman arch, as each line begins with increasing intensity and speed, then coasts to a quiet rest. For the cantors it should produce the physical feeling of a pendulum swinging from one accent to the next until it comes to rest at the end of each line.

Accompanying the Antiphons, Refrains, and Psalms

Keyboard accompaniments are provided to support the pitch and provide harmonic background; they do not drive the rhythm or the variations in intensity of the chanted texts. Accompaniments should only be noticed when the singers stop singing! Raymond Henderson’s accompaniments that are provided in this edition give just such a background for singing these antiphons, refrains and psalm verses. In the psalm verses, it would be better for the accompanist to omit the one or two black notes that occur before the last open note at each double bar; these notes should be sung quickly and lightly by the cantor.

Guidelines for structuring the use of these Antiphons and Refrains

The antiphon may be sung:

1. Alone as a Call to Worship or before a hymn:
Antiphon is sung by choir or cantor, then a hymn is sung by the assembly.
2. Repeated with psalm verses:
Antiphon is sung by choir; psalm verse is sung by cantor; antiphon is then repeated by choir, etc., concluding with the antiphon.
3. As a complete Entrance or Communion procession:
Antiphon is sung by choir or cantor, followed by the Congregational Refrain sung by a cantor and repeated by the assembly; psalm verses are sung by cantor, alternating with Congregational Refrain, and then the antiphon is again sung by the choir or cantor to conclude.
4. In simpler form, when resources and/or rehearsal time are limited:
Congregational Refrain is sung first by a cantor and then repeated by the assembly. The cantor continues with psalm verses alternating with community’s refrain as needed. The antiphon is omitted.

— *Columba Kelly, OSB*

CONFIRMATION

Entrance

Entrance Antiphon

Mode 8

Speech tempo, phrasing and emphasis

Ezekiel 36:25-26

Thus _____ says the Lord: I _____ will _____ pour _____ clean _____ wa - - - ter

up - on _____ you _____ and I _____ will give _____ you a new _____ heart; _____ a

new _____ spir - it I will put with - in _____ you. Al - le - lu - ia.

During Easter season

Congregational Refrain

Re - new — your Spir - it with - in us, O Lord.

VERSES: Psalm 51(50):10-15

1. Let me hear rejoic - ing and gladness, that the bones you have crushed may ex - ult.
 2. Create a pure heart for me, O God; renew a steadfast spirit with - in me.
 3. Restore in me the joy of your sal - vation; sustain in me a will - ing spirit.

1. Turn away your face from my sins, and blot out all my guilt.
 2. Do not cast me away from your presence; take not your holy spirit from me.
 3. I will teach transgress - ors your ways, that sinners may re - turn to you.

Communion

Communion Antiphon

Mode 7

Speech tempo, phrasing and emphasis

Cf. Psalm 34(33):6, 9

Look _____ towards him _____ and be ra - di - ant; let your fac - es

not be a-bashed. _____ Taste _____ and see _____ that the Lord _____ is good. _____

Bless-ed the man _____ who seeks _____ ref-uge in him. _____ Al - le - lu - ia.

During Easter season

Congregational Refrain

Taste — and see — that the Lord — is good.

VERSES: Psalm 34(33):2-3, 6-9

1. I will bless the LORD at all times; praise of him is always in my mouth.
 2. Look toward him and be radiant; let your faces not be a - bashed.
 3. The angel of the LORD is en - camped around those who fear him, to rescue them.

1. In the LORD my soul shall make its boast; the humble shall hear and be glad.
 2. This lowly one called; the LORD heard, and rescued him from all his dis - tress.
 3. Taste and see that the LORD is good. Blessed the man who seeks ref - uge in him.

MARRIAGE

Entrance

Entrance Antiphon

Mode 2

Speech tempo, phrasing and emphasis

Cf. Psalm 20(19):3, 5

May the Lord — send — you help — from the ho - ly place and give you sup -

port — from Si - on. May — he — grant — you your hearts' de - sire —

and ful - fill — ev - ery one — of your — de - signs. — Al - le - lu - ia.

During Easter season

Congregational Refrain

May the Lord — grant — us our hearts' — de - sire.

VERSES: Psalm 20(19)

1. May the LORD answer you in time of trial; may the name of Jacob's God pro-
 2. May he re - member all your offerings, and receive your sacri - fice with
 3. May we ring out our joy at your victory, and raise banners in the name of our
 4. Now I know the LORD saves his a - nointed, and answers from his ho - ly
 5. Some put their trust in chariots or horses, but we in the name of the LORD, our

1. tect you. May he send you help from the ho - ly place, (_____)
 2. favor. May he give you your heart's de - sire, (_____)
 3. God. (_____) (_____)
 4. heaven (_____) (_____)
 5. God. They will col - lapse and fall, but we shall rise up and hold firm.

1. (_____) and give you sup - port from Sion.
 2. (_____) and ful - fill every one of your plans.
 3. (_____) May the LORD grant all your prayers.
 4. (_____) with the mighty victory of his hand.
 5. Grant sal - vation to the king, O LORD, give answer on the day we call.

Communion

Communion Antiphon

Mode 7

Speech tempo, phrasing and emphasis

Cf. Ephesians 5:25, 27

Christ _____ loved _____ the Church _____ and _____ hand - ed him - self _____ o - ver for

her, _____ to pre - sent _____ her as a ho - ly and

spot - less bride _____ for him - self. _____

During Easter season

Al - le - lu - ia.

During Easter season

Congregational Refrain

Love one an - oth - er as I have loved _____ you, says _____ the Lord.

VERSES: Psalm 128(127)

1. Blessed are all who fear the LORD, and walk in his ways!
 2. Your wife like a fruit - ful vine in the heart of your house;
 3. May the LORD bless you from Sion. May you see Jeru - sa - lem prosper

1. (_____) (_____)
 2. your children like shoots of the olive around your table.
 3. all the days of your life! May you see your chil - dren's children.

1. By the labor of your hands you shall eat. You will be bless - ed and prosper.
 2. Indeed thus shall be blessed the man who fears the LORD.
 3. (_____) On Is - ra - el, peace!

DEDICATION OF A CHURCH

Entrance

Entrance Antiphon

Mode 2

Speech tempo, phrasing and emphasis

Cf. Psalm 68(67):6, 7, 36

God _____ is in his ho - ly place, God _____ who u - nites _____ those _ who

dwell _____ in his house; _____ he _____ him - self _____ gives _ might _ and

strength _____ to his peo - ple. Al - le - lu - ia.

During Easter season

During Easter season

Congregational Refrain

How awe-some is God's house!

VERSES: Psalm 68(67):4-5b, 6-7b, 8-9a, 9c

1. But the just shall rejoice at the presence of God; they shall exult with glad re-joicing.
2. Father of orphans, de-fender of widows: such is God in his ho-ly place.
3. O God, when you went forth before your people, when you marched out a-cross the desert,

1. O sing to God; make music to his name. Extol the One who rides on the clouds.
2. God gives the desolate a home to dwell in; he leads the prisoners forth into pros-perity.
3. the earth trembled, heavens poured down rain: at the face of God, the God of Israel.

Communion

Communion Antiphon

Mode 6

Speech tempo, phrasing and emphasis

Cf. Matthew 21:13; Luke 11:10

My house shall be a house of prayer, says the Lord:

in that house, every-one who asks receives,

and the one who seeks finds, and to the one who

knocks, the door will be opened. Alleluia.

During Easter season

During Easter season

Congregational Refrain

My — house shall be a house of prayer, says the Lord.

VERSES: Psalm 68(67):4–5b, 6–7b, 8–9a, 9c

1. But the just shall rejoice at the pres - ence of God; they shall exult with glad re - joicing.
2. Father of orphans, defend - er of widows: such is God in his ho - ly place.
3. O God, when you went forth be - fore your people, when you marched out a - cross the desert,

1. O sing to God; make music to his name. Extol the One who rides on the clouds.
2. God gives the desolate a home to dwell in; he leads the prisoners forth in - to pros - perity.
3. the earth trembled, heavens poured down rain: at the face of God, the God of Israel.

DEDICATION OF AN ALTAR

Entrance

Entrance Antiphon

Mode 7

Speech tempo, phrasing and emphasis

Psalm 84(83):10-11

Turn your eyes, our God, our shield, and

look on the face of your a - noint - ed one; one

day with - in your courts is bet - ter than a

thou - sand else - where. During Easter season Al - le - lu - ia.

During Easter season

Congregational Refrain

Let us go to the al - tar of God.

VERSES: Psalm 84(83):5-6, 9-10, 11

1. Blessed are they who dwell in your house, forever sing - ing your praise.
 2. O LORD God of hosts, hear my prayer; give ear, O God of Jacob.
 3. One day within your courts is better than a thou - sand elsewhere.

1. Blessed the people whose strength is in you, whose heart is set on pil - grim ways.
 2. Turn your eyes, O God, our shield; look on the face of your a - nointed.
 3. The threshold of the house of God I prefer to the dwellings of the wicked.

Communion

Communion Antiphon

Mode 3

Cf. Psalm 128(127):3

Speech tempo, phrasing and emphasis

Like— shoots of the ol - ive, may the chil - dren of the Church be gath - ered

a - round the ta - ble of the Lord. Al - le - lu - ia.

During Easter season

Congregational Refrain

Bless - ed are they who dwell in your house, sing - ing your praise.

VERSES: Psalm 84(83):2-3, 9-13

1. How lovely is your dwell - ing place, O LORD of hosts.
 2. O LORD God of hosts, hear my prayer; give ear, O God of Jacob.
 3. One day within your courts is better than a thou - sand elsewhere.
 4. For the LORD God is a sun, a shield; the LORD will give us his fa - vor and glory.

1. My soul is long - ing and yearning for the courts of the LORD.
 2. (_____) (_____)
 3. (_____) (_____)
 4. He will not withhold an - y good to those who walk with - out blame.

1. My heart and my flesh cry out (_____) to the liv - ing God.
 2. Turn your eyes, O God, our shield; look on the face of your a - nointed.
 3. The threshold of the house of God I prefer to the dwellings of the wicked.
 4. O LORD of hosts, how blessed is the man who trusts in you!

FUNERAL (OUTSIDE EASTER TIME)

Entrance

Entrance Antiphon

Mode 6

Cf. 4 Esdras 2:34-35

Speech tempo, phrasing and emphasis

E - ter - nal rest grant un - to them, O Lord, and let per - pet - u - al light
(him/her)

shine up - on them.
(him/her)

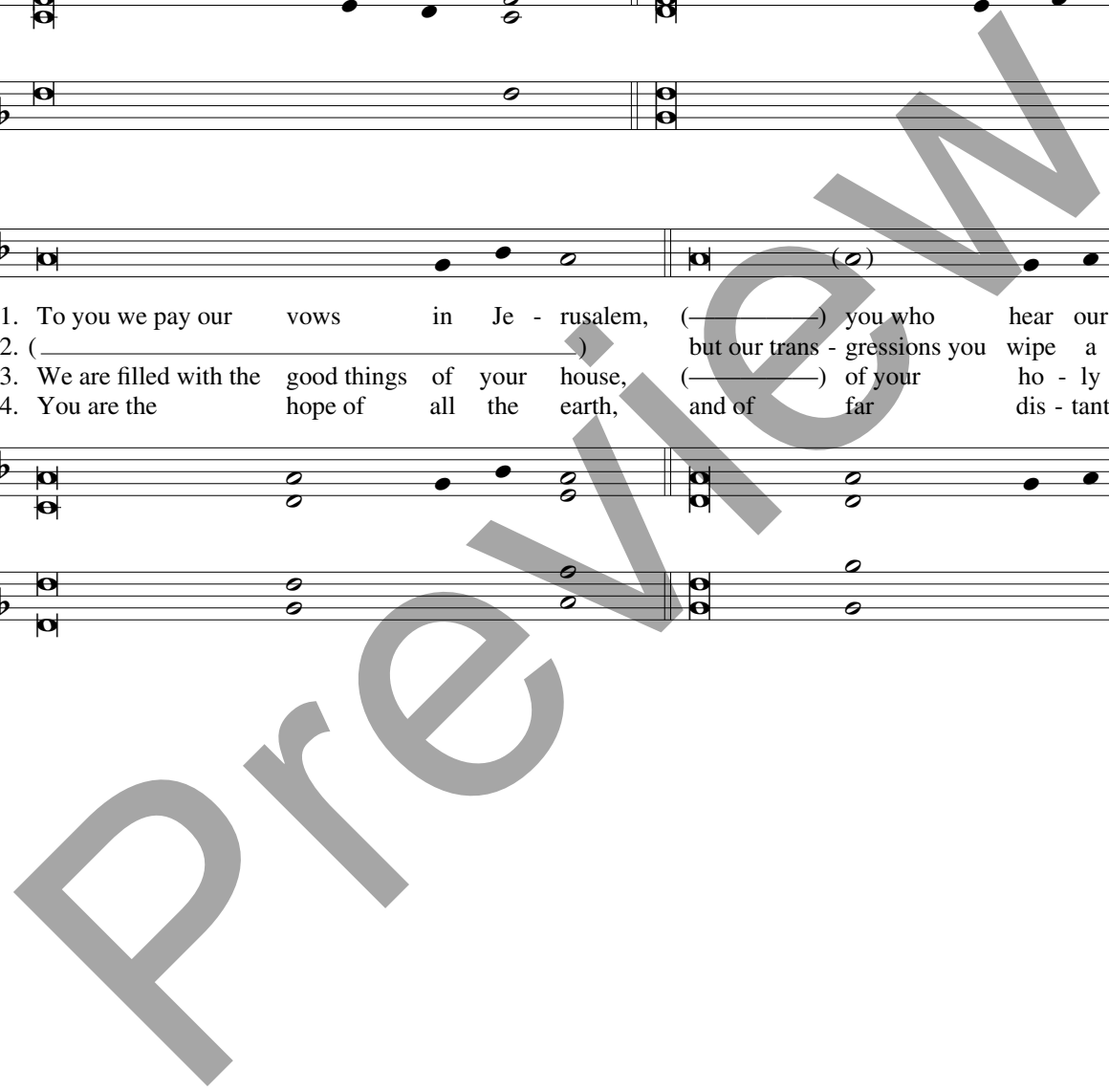
Congregational Refrain

Bless - ed are they whom you choose to dwell in your courts.

VERSES: Psalm 65(64):2-6

1. Praise is due to you in Si - on, O God.
 2. To you all flesh will come. Our evil deeds are too heav - y for us,
 3. Blessed is he whom you choose and call to dwell in your courts.
 4. With wondrous deliver - ance you answer us, O God our savior.

1. To you we pay our vows in Je - rusalem, (———) you who hear our prayer.
 2. (———) but our trans - gressions you wipe a - way.
 3. We are filled with the good things of your house, (———) of your ho - ly temple.
 4. You are the hope of all the earth, and of far dis - tant isles.



Communion

Communion Antiphon

Mode 6

Cf. 4 Esdras 2:34-35

Speech tempo, phrasing and emphasis

Let — per - pet - u - al light shine up - on them, with your Saints — for ev - er,
(him/her)

for you are mer - ci - ful. E - ter - nal rest grant — un - to them, — O Lord,
(him/her)

and let per - pet - u - al light shine up - on them, — with your Saints — for
(him/her)

ev - er, for you — are mer - ci - ful.

Congregational Refrain

With the Lord — there is lov - ing mer - cy.

VERSES: Psalm 130(129):1-7

1. Out of the depths I cry to you, O LORD; Lord, hear my voice!
 2. If you, O LORD, should mark in - iquities, Lord, who could stand?
 3. I long for you, O LORD, my soul longs for his word.
 4. More than watch - men for daybreak, let Israel hope for the LORD.

1. O let your ears be at - tentive to the sound of my pleadings.
 2. But with you is found for - giveness, that you may be re - vered.
 3. My soul hopes in the Lord more than watch - men for daybreak.
 4. For with the LORD there is mercy, in him is plenti - ful re - demption.

FUNERAL

(DURING EASTER TIME)

Entrance

Entrance Antiphon

Mode 2

1 Thessalonians 4:14; 1 Corinthians 15:22

Speech tempo, phrasing and emphasis

Just as Je - sus died and rose a - gain, so, through Je - sus, God will

bring with him those who have fall - en a - sleep; and as in Ad - am

all die, so al - so in Christ will all be brought to life,

al - le - lu - ia.

Congregational Refrain

Come, O Lord, and bring us all to life eternal.

VERSES: Psalm 65(64):2-8

1. Praise is due to you in Si - on, O God.
 2. To you all flesh will come. Our evil deeds are too heav - y for us,
 3. Blessed is he whom you choose and call to dwell in your courts.
 4. With wondrous de - liverance you answer us, O God our savior.

1. To you we pay our vows in Je - rusalem, you who hear our prayer.
 2. () but our transgressions you wipe a - way.
 3. We are filled with the good things of your house, of your ho - ly temple.
 4. You are the hope of all the earth, and of far dis - tant isles.

Communion

Communion Antiphon

Mode 2

John 11:25-26

Speech tempo, phrasing and emphasis

I am the Res - ur - rec - tion and the Life, says the Lord.

Who - ev - er be - lieves in me, e - ven though he dies, will

live, and ev - ery - one who lives and be - lieves in

me will not die for ev - er, al - le - lu - ia.

Congregational Refrain

In the Lord's own house shall I dwell for - ev - er.

VERSES: Psalm 130(129):1-7

1. Out of the depths I cry to you, O LORD; Lord, hear my voice!
 2. If you, O LORD, should mark iniquities, Lord, who could stand?
 3. I long for you, O LORD, my soul longs for his word.
 4. More than watchmen for daybreak, let Israel hope for the LORD.

1. O let your ears be attentive to the sound of my pleadings.
 2. But with you is found forgiveness, that you may be revered.
 3. My soul hopes in the Lord more than watchmen for daybreak.
 4. For with the LORD there is mercy, in him is plentiful redemption.

PROCESSION TO THE PLACE OF COMMITTAL

(In Paradisum)

Mode 7

Speech tempo, phrasing and emphasis

May the an-gels lead_ you in - to par - a - dise; may the mar - tyrs come to wel-come

you and_ take you to the ho - ly cit - y, the new_ and e - ter - nal Je -

Mode 8

ru - sa - lem. May_ choirs_ of an - gels wel - come you and_

lead you to the bos - om of A - bra - ham; and where Laz - a - rus

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats (B-flat major) and a common time signature. The lyrics are "lead you to the bos - om of A - bra - ham; and where Laz - a - rus". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part features a steady accompaniment with some melodic lines in the right hand and chords in the left hand.

is poor — no long - er may you — find e - ter - nal rest. —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "is poor — no long - er may you — find e - ter - nal rest. —". The piano accompaniment continues with similar accompaniment patterns. The system concludes with a double bar line.

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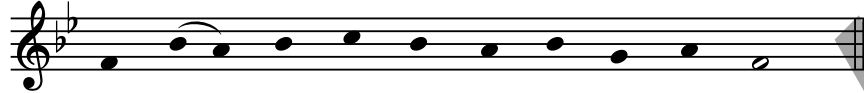
ASSEMBLY EDITIONS

CONFIRMATION

Entrance Antiphon

Columba Kelly, OSB

Congregational Refrain



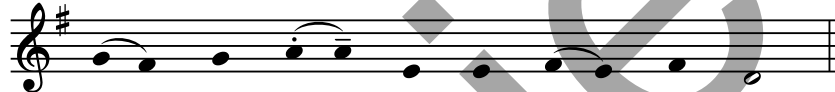
Re - new your Spir - it with - in us, O Lord.

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Communion Antiphon

Columba Kelly, OSB

Congregational Refrain



Taste and see that the Lord is good.

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MARRIAGE

Entrance Antiphon

Columba Kelly, OSB

Congregational Refrain



May the Lord grant us our hearts' de - sire.

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Communion Antiphon

Columba Kelly, OSB

Congregational Refrain



Love one an - oth - er as I have loved you, says the Lord.

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DEDICATION OF A CHURCH

Entrance Antiphon

Columba Kelly, OSB

Congregational Refrain



How awe-some is God's house!

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Communion Antiphon

Columba Kelly, OSB

Congregational Refrain



My house shall be a house of prayer, says the Lord.

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DEDICATION OF AN ALTAR

Entrance Antiphon

Columba Kelly, OSB

Congregational Refrain



Let us go to the al - tar of God.

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Communion Antiphon

Columba Kelly, OSB

Congregational Refrain



Bless-ed are they who dwell in your house, sing - ing your praise.

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