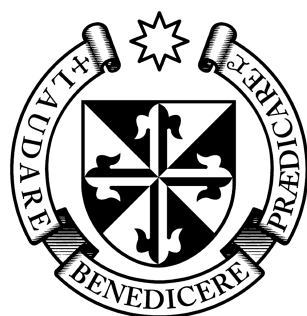


ROBERT MEHLHART, O.P.

MATTHEW JARVIS, O.P.

HOW TO SING DOMINICAN CHANT

An Immersive Introduction



ROME—SANTA SABINA

2026

PDF for internal use in the Order



Christ blessing Dominican friars as they sing (Abbey Bible c.1250–62)

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Foreword

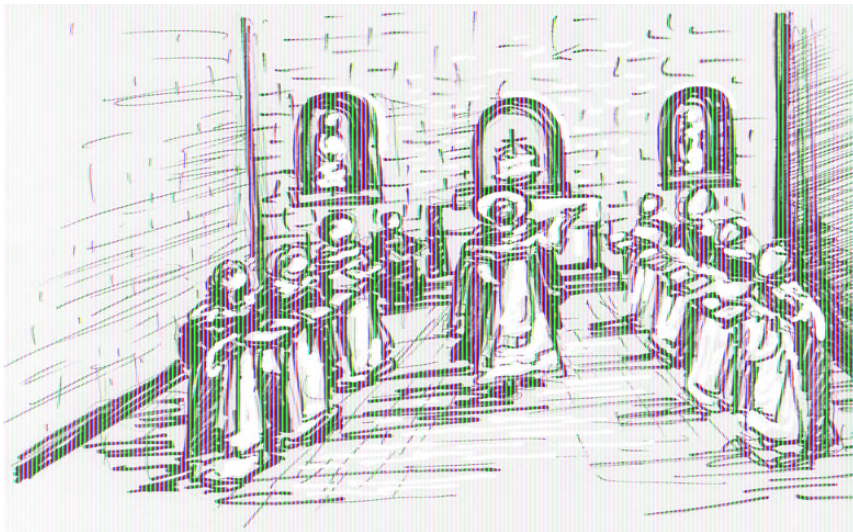
Sing to the Lord, bless his name; proclaim his salvation day after day! (Psalm 95:2).

It is with profound joy that I present this *Chant Manual* to the brothers and sisters of our Order. This volume is a response to the mandate of the General Chapter of 2022 celebrated in Tultenango which exhorted ‘all formators and communities of formation to regard liturgical music as an integral part of formation’ and asked the Liturgical Commission of the Order ‘to provide resources on the basic principles and repertoire of Dominican plain chant for brothers in initial formation’ (*ACG* Tultenango, 205–206). This is in harmony with the *Ratio Formationis Generalis*: ‘the novices will be introduced to the Order’s rich traditions of hymnody and plainchant’ (*RFG* 127).

In compiling this manual, the authors, fr Robert Mehlhart and fr Matthew Jarvis, have rendered a service of lasting value to the Order. They have not only gathered together a fitting selection of chants which form part of our liturgical heritage, but have also provided clear and helpful instructions and commentaries on their meaning and significance for Dominican life. Thus, this manual is intended to serve both as a reliable guide and as an invitation to all members of the Order to renew our common prayer which nourishes and deepens our communion with one another. May our voices, united in chant, resound in harmony with that great chorus of saints who have preceded us, sustaining us in our common vocation, and inspiring us to ever greater fidelity in the worship of God.

I therefore warmly commend this *Chant Manual* to every brother and sister of the Order. In availing themselves of this resource, may they be led to ‘sing a new song to the Lord’ (Psalm 95:1), in that spirit of holy joy which so marked our father St Dominic, who exhorted his brethren to raise their voices with fervor and love, *fortiter, fratres!*

Fr Gerard Francisco Timoner III, OP
Master of the Order



‘Fortiter, Fratres!’ by Sister Mary Angelica Neenan, OP (2024)

How to Use This Manual

This manual will introduce you to Dominican chant through eight pieces, one in each of the Gregorian modes. You will discover some of our most beautiful and iconic chants, learn to feel at home in each mode, and become familiar with the different psalm tones. This will enable you to sing practically any piece in the chant repertoire.

We have adopted an *immersive* approach in this manual. At the heart of each chapter is a musical score with a link to a recording. By immersing yourself in the piece—by listening many times and starting to sing along—you will be drawn into it and make it your own.

Since chant is essentially ‘sung speech’,¹ learning to sing Dominican chant is very much like learning to speak a foreign language. The more you immerse yourself, both listening and repeating, the more you become fluent.

Think of this immersion as an *apprenticeship*. You are learning a *craft*—the craft of singing Dominican chant—and the best way to learn is to imitate those who are already expert in the field. Apprenticeship takes discipline, patience, and good humour!

This manual assumes no previous knowledge of chant or its notation. In fact, the notation of Dominican chant is very simple and practical, indicating enough about the rhythm and melody, without providing every possible nuance. To sing well *together*, we need to *listen* to one another and grow together as a singing *community*.

This community dimension is why, in reality, Dominican chant is never perfect. We need to make an effort, and apply ourselves to serious practice, but liturgical prayer is not a concert performance.

Blessed Humbert of Romans gave this advice to learners:

Whoever learned to speak Latin without often speaking incorrect Latin, or to write without often writing badly? And so with everything else. But one attains the perfection of any skill by just such frequent failures. As the philosopher says, we become builders by building.²

So, do not be afraid to make mistakes: you will never sing Dominican chant *well* unless you are first prepared to sing it *badly*!

It’s enjoyable to make progress, no matter what your level. We hope you will enjoy this manual and enjoy singing Dominican chant.

¹Dom Eugène Cardine OSB, *Beginning Studies in Gregorian Chant*, ed. and trans. William Tortolano (Chicago: GIA, 1988), n. 60.

²*De eruditione prædicatorum* IV, 2, unpub. ed. and trans. Simon Tugwell (cf. Berthier II, 420): *Quis enim umquam didicit loqui Latinum quin frequenter loqueretur falsum Latinum? Aut scribere qui non frequenter male sciberet? Et sic de aliis. Sed per huiusmodi frequentes lapsus uenitur ad artis perfectionem. Unde philosophus: Fabricando fabri fimus.* Humbert is referring to the philosopher Aristotle, *Eth.Nic.* II, 1, 1103a33–34. In this manual, we often cite unpublished Latin texts and English translations kindly supplied by Fr Simon Tugwell OP on the basis of manuscripts which do not necessarily agree with the printed editions cited.



Master musician teaching in the *Libellus de consolatione et instructione novitiorum* by a Dominican novice master in 1283 (Toulouse, Ms 418 f. 124v)

Dominican Chant in Dominican Life

Dominican life is shaped by the three evangelical counsels of poverty, chastity, and obedience. According to our brother Dominique Delalande OP (1905–1965), chant has a characteristic ‘affinity’ with the three counsels.³

In terms of poverty, chant has a single melodic line and is usually unaccompanied by instruments or other voices. The simplicity of its melodies can seem austere to us, lacking underlying harmonies and dramatic flourishes. Like the evangelical counsel of poverty, this ‘musical poverty’ can have a liberating and spiritualising effect on us.

Chastity, too, finds expression in the way chant avoids sensuality or sentimentality. Many people find it has a calming effect on the soul, bringing our unruly passions into a new-found harmony. It fosters a serene atmosphere in which people find it easy to meditate, which is evidenced by the vast popularity of chant recordings online.

Obedience—our only explicit vow as Dominicans—also finds its expression in chant. Delalande notes that chant accepts its ‘servant role’ towards the text of the liturgy.⁴ Moreover, chant requires a certain discipline, both personally and collectively, and without obedience it is impossible to chant well. A community that does not live well together will struggle to sing well together. Just as we need to listen to one another in chapter meetings and the hubbub of daily life, so we must listen attentively to the other voices in liturgical singing. Blending our voices, we aim to fulfil what St Augustine expresses at the beginning of our Rule:

*First of all, the reason you are gathered as one is so that you might live unanimously in the house, and that you might have but one soul and one heart in God.*⁵

While many forms of music can have these positive effects, Dominican chant is particularly suited to our goals of simplicity of life, purity of heart, and obedience to God and to one another.

There is a living tradition of Dominican chant. It is a treasure passed down through generations, resonating with the memories of many of our elder brothers and sisters who learned these chants long ago. Iconic pieces such as the *Salve Regina* to Our Lady, the *O Lumen Ecclesiae* to St Dominic, the *Media Vita* during Compline in Lent, or the *Oratio Ieremiae* during Tenebrae on Holy Saturday evoke deep emotions and place us within a shared heritage across the ages. Participating in this living tradition joins us to the great communion of Dominican saints.

Given the affinity we noted above between chant and a life shaped by the evangelical counsels, we should not be surprised to find that many of our great saints are

³Dominique Delalande OP, ‘Le chant grégorien’, in *Initiation théologique, I. Les sources de la théologie* (Paris: Cerf, 1952), pp. 235–61, especially pp. 248–51.

⁴Delalande, ‘Le chant grégorien’, p. 251.

⁵The Rule of Saint Augustine, 1, in *Liber Constitutionum et Ordinationum Fratrum Ordinis Prædicatorum* (Rome: Curia Generalitia, 2024), p. 1: *Primum, propter quod in unum estis congregati, ut unanimes habitetis in domo; et sit vobis anima una et cor unum in Deo*, following the *textus receptus* in the Order; cf. Mt 18:20; Jn 11:52; Jn 17; Ps 67:7; Act 4:32. See also L. Verheijen, *La règle de saint-Augustin I. La tradition manuscrite* (Paris: Études Augustiniennes, 1967), p. 417.

depicted chanting. Our holy Father Dominic would go round the choir stalls rousing the brethren to sing more heartily:

he very often used to stay up praying all night until Matins, and yet there he was in the early morning going round each side of choir encouraging and begging the brethren to sing up devotedly.⁶

Indeed, it was said of Dominic that he celebrated Mass and sang the psalms in the canonical hours ‘very devoutly both in choir and when he was travelling...during which he often seemed suddenly to be caught up above himself to speak with God and the angels’.⁷

On one memorable journey, threatened by floods, Dominic sang hymns from the liturgy:

He [Buonviso] said that when he was walking with brother Dominic on the same journey he fell victim to such floods of rain that the streams and rivers ran particularly high. Then Dominic, as a man who rejoiced in tribulations, began to praise and bless the Lord, loudly singing *Ave maris stella*, and when he had finished that hymn he began another, *Veni Creator Spiritus*, which he sang loudly all the way through to the end.⁸

Similarly, it is recorded of Blessed Jordan of Saxony:

When he was travelling it was his custom to devote the whole time to prayers and meditations except when he said the Divine Office or conversed with his companions on some profitable topic, which he did at a set time, and he encouraged them to do likewise. As a result he often went on his own apart from the brethren. Along the way he would sometimes loudly sing the hymn *Iesu nostra redemptio* or the *Salve Regina* with tears in his eyes. On occasion, thoroughly moved inwardly by his meditations and heartfelt sweetness, he wandered off from the brethren, but no one ever saw him disturbed by going off course or complaining or blaming his companions; on the contrary, he sometimes cheered them up when they were troubled, saying ‘Let us not worry, it is all on the

⁶Bologna Process of Canonisation 37, unpub. ed. and trans. Tugwell (cf. *MOPH XVI*, 156): *sepiissime in oratione pernoctabat usque ad matutinas et nichilominus stabat in matutino circumundo utramque partem chori monendo et sollicitando eos ut alte et devote cantarent*; cf. Tugwell, *Early Dominicans*, 80. This episode seems to have been conflated by Bede Jarrett with the account of the Blessed Virgin encouraging the brethren to pray her Little Office with great devotion—*Fortiter, fortiter, viri fortes* (*Vitas Fratrum I*, 6, *MOPH I*, 52)—hence the notion of Dominic himself saying, *Fortiter, fratres*: Jarrett, *Life of St Dominic*, 102–3.

⁷*De modo orandi*, *AFP* 83 (2013), 42: *Modi autem orandi preter illos modos quos habebat deuotissimos et comunes in celebratione misse et decantatione psalmodie, ubi uidebatur subito sepe rapi supra se et confabulari cum deo et angelis in horis canonicis siue in choro siue in itinere, fuerunt isti*; trans. Tugwell in *Early Dominicans*, p. 94.

⁸Bologna Process 21, unpub. ed. and trans. Tugwell (cf. *MOPH XVI*, 139–40): *Item dixit quod cum dictus testis ambularet cum dicto fratre Dominico in eadem uia inuaserunt eum inundationes aquarum et pluuiarum, ita quod riui et flumina plurimum creuerunt. Et tunc ipse, cum esset gaudens in tribulationibus, laudabat et benedicebat dominum cantando alta uoce Ave maris stella, et finito isto ymno incipiebat alium ymnum, scilicet Veni creator spiritus. Et cantabat eum alta uoce usque ad finem.*

way to heaven'.⁹

As we will see in a later chapter, St Thomas Aquinas was deeply moved by *Media Vita* sung at Compline in Lent.¹⁰

Nearer our own times, Marie-Joseph Lagrange, founder of the *École biblique et archéologique* in Jerusalem, wrote in his first issue of the *Revue biblique* (Jan. 1892):

I love to hear the Gospel chanted by the deacon at the ambo, amid clouds of incense: the words then penetrate my soul more profoundly than when I come across them in a journal article.¹¹

The examples of Dominicans praying and preaching through chant could easily be multiplied.

Our hope is that this chant manual will help you learn the rich and beautiful repertoire of chants that mark our Dominican rites of passage and accompany us in our daily life.



*St Dominic with the saints and virtues,
from the Museum in the Dominican Priory, Caleruega, Spain*

⁹ *Vitas Fratrum* III, 7, unpub. ed. and trans. Tugwell (cf. *MOPH* I, 105–6): *Et hic erat mos eius in uia, totum tempus orationibus et meditationibus dare, nisi quando uel diuinum dicebat officium uel de aliquo utili cum sociis conferret, quod tamen certa faciebat hora, et idem facere socios hortabatur. Unde sepe seorsum a fratribus ibat. Aliquando autem Ihesu nostra redemptio uel Salue regina cum lacrimis cantabat alta uoce per uiam. Et affectus totus intrinsecus ex meditationibus et dulcedine cordis aliquotiens a fratribus oberrabat. Nullus tamen eum turbatum ex deuiatione itineris uidit aut conquerentem aliquando aut socios culpantem, quin potius alios interdum turbatos confortando dicebat Non curemus quia totum est de uia celi.*

¹⁰ André Duval, 'The Tears of Brother Thomas', trans. Cassian Derbes, *Dominicana* 54, no. 2 (2011), pp. 62–9.

¹¹ *Revue biblique*, Jan. 1892, 2: *J'aime entendre l'Évangile chanté par le diacre à l'ambon, au milieu des nuages de l'encens: les paroles pénètrent alors mon âme plus profondément que lorsque je les retrouve dans une discussion de revue.*

1 Mode I – Salve Regina

This piece needs almost no introduction. In the tradition of the Order, it is the great antiphon to Our Lady, sung after Compline. The Order has always honoured the Blessed Virgin as our special patron, at whose wishes the mission of St Dominic was founded.¹² Since the time of Blessed Jordan of Saxony, the *Salve Regina* has accompanied the procession to Our Lady’s altar to conclude the day.¹³

The *Salve Regina* thus marks the transition from day to night within a Dominican community, but it can also accompany a far more fundamental passage—the journey from this life to the next. In some communities, when a brother or sister is near death, the bell is rung and the community gathers round to sing the *Salve*. Invoking Our Lady’s intercession, we pray that the dying Dominican might after this earthly existence, *post hoc exsilium*, see Jesus.

The antiphon is deeply cherished across the Order and is widely sung at international gatherings, such as general chapters.



Stained glass from St Dominic’s, Washington DC, USA

¹²Humbert of Romans wrote in his commentary on the Constitutions (unpub. ed. and trans. Tugwell, cf. Berthier II, 135): ‘There are many reasons (for the *Salve* procession) taken from things which happened about the time of the beginning of our order by which it can be surmised that she is a special patroness of our order together with St Dominic.’ He tells of a man miraculously restored to life who ‘had seen the blessed Virgin remaining on her knees for three days and three nights before her Son interceding for the world. . . At last she got the answer that at her prayers he would yet awhile put off executing justice on the world and send some men who would see that it was warned to mend its ways, and were it to do so he would have mercy on it. Not long afterwards this order appeared in the world’.

¹³*Libellus*, §120 (*MOPH XVI*, 81–2), cf. *Jordan of Saxony: On the Beginnings of the Order of Preachers*, Dominican Sources: New Editions in English, ed. Simon Tugwell (Dublin: Dominican Publications, 1982), p. 31. In practice, there was a choice of antiphons to sing after Compline: *Cantetur post completorium antiphona Salve regina uel Ave regina*, according to Humbert’s *Ordinarium* (F.M. Guerrini, ed., *Ordinarium juxta ritum sacri ordinis Fratrum Prædicatorum*, Rome 1921, p. 120).

1.1 Recording and score

Use the QR code to listen to the *Salve Regina* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.

Now look at the following musical score as you listen again to the recording.



I
S al- ve Re- gí- na, Ma- ter mi- se- ri- córdi- æ.
 Vi- ta, dul- cé- do et spes nostra, sal- ve. Ad te
 clamá- mus éxsu- les fí- li- i E- væ. Ad te suspi- rá- mus,
 geméntes et flen- tes in hac lacrimá- rum val- le. E- ia ergo
 advo- cá- ta nostra, il- los tu- os mi- se- ri- cór- des
 ócu- los ad nos convér- te. Et Ie- sum bene- díc- tum fructum
 ventris tu- i no- bis post hoc exsí- li- um os- ténde. O
 cle- mens, o pi- a, o dulcis Virgo Ma- rí- a.

T.P. Alle- lú- ia.

*Hail,
 Queen,
 mother of
 mercy; our
 life,
 sweetness
 and hope,
 hail! To
 you we cry,
 exiled
 children of
 Eve. To
 you we
 sigh,
 wailing and
 weeping in
 this valley
 of tears.*

*Now
 therefore,
 our
 advocate,
 turn your
 merciful
 eyes to us.
 And after
 this exile
 show us the
 blessed
 fruit of
 your womb,
 Jesus.*

*O clement,
 O loving, O
 sweet
 Virgin
 Mary.
 (Alleluia.)*

1.2 How to read the notation

1.2.1 The staff and the clef

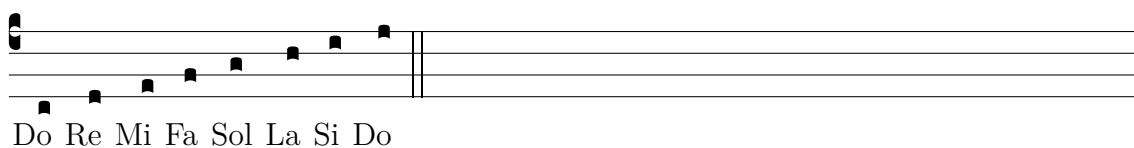
The horizontal **staff lines** used in chant notation are different in number from what you see in modern music. Instead of five lines, you find only four. They are counted from the lowest to the highest line. Four lines are enough, because chant is vocal music and its range fits the human voice perfectly. On rare occasions, the melody might go very high or very low, and then a note might hang on its own little staff line called a ‘ledger line’: see, for example, the lowest note at the word *Iesum*. Some modern instruments have a much wider range than the human voice, which makes the addition of a fifth line necessary.

The **clef** is the stylised letter C placed on the fourth line of our staff:



The clef indicates the name of the note written on that line: C (also called Do or Ut). Hence the clef is called the **Do clef** (or C clef).

The position of the clef determines the position of all the other notes on the staff, as you can see in the following **scale**. (A scale is a continuous run of notes going up or down and is named after the word for a ‘ladder’.)

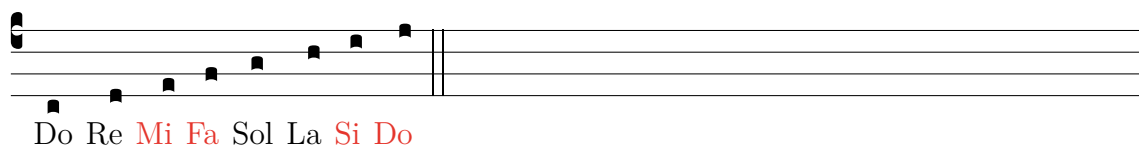


We call the distance or gap between two notes the ‘interval’ between them. The interval between two adjacent notes (i.e., a note on a staff line and a note in the gap next to that line) will always be either a *whole tone* (some call it a *whole step*) or a *semitone* (*half step*). (You can hear semitones at the beginning of *Für Elise* by Beethoven and in the signature tune of *Jaws*.)

In any scale of eight notes (known as an **octave**), such as the one above from low Do to high Do, you can count two intervals of a semitone and another five intervals of a whole tone.

Think of a piano keyboard (better still, go and find one!). You can produce a complete scale of semitones by playing every single key (white or black) as you go up or down. But if you play a scale of seven notes on just the white keys (known in modern theory as ‘C major’), you pass two places where there are immediately adjacent white notes, and these are only a semitone apart. Wherever you pass a black key between two white key, the interval is a whole tone. So, the whole scale—known as an ‘octave’ because it comprises eight notes counting inclusively—is made up of a mixed series of five whole tones and two semitones.

Here is the scale from to Do to Do again, this time with the two semitone intervals marked in red:



The placement of the two semitones is one of the defining features of each mode in chant. You can see a table showing the intervals of the eight modes in Appendix A. In this manual, however, we think it is more intuitive to identify the modes by two hinge notes, which we describe below in section 1.2.3.

Let's return to the Do-to-Do scale and notice that the note below Do is called Si (or Ti), just a semitone down. The note below Si is called La, which is the note on which our *Salve Regina* starts.

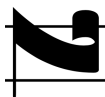
The **position** of the Do clef is not always on the fourth line; we find it sometimes on the third line or on the second line, depending on the range of the melodies. If you look at *Tantum Ergo* (Mode 3) and *Adoro te devote* (Mode 5) later in the manual, you will see two different positions of the Do clef.

1.2.2 The notes

The word *Salve* has got five notes (La–La–Sol–La–Re). The first note of the piece is a square shape representing a single note, called a *punctum* ('dot'):

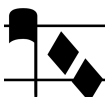


The middle three notes (La–Sol–La) are joined by a stylised 'slide', called a *porrectus* ('stretched'):



This figure came about because, in medieval times, the scribe would have left his or her quill on the paper to save time, combining the three notes into one sign.

Another time-saving technique of the scribes was to write descending groups of notes with **diamond shapes**, which you can see for instance in the middle of the word *Regina*. This combination of notes is called a *climacus* ('ladder'):



In principle, diamond notes are rhythmically equivalent to square notes.

At the word *misericiordiæ*, you see two notes written with one on top of the other, called a *pes* ('foot') or *podatus* ('footed'):



First you sing the lower note, then the upper note. This is different from modern musical notation, in which two notes superimposed form a chord, sung at the same

time. In chant, however, you sing only one note at a time: *the score is always read from left to right and from bottom to top.*

At the end of the line you see the *custos* or **guide**:



This is a sign which merely gives advance notice of the following note on the next line. It isn't a note to be sung itself.

1.2.3 Identifying the mode: the *finalis* and reciting note

We can normally identify *two notes on which any piece of chant hinges*. First of all, we can identify the *finalis* ('final' note) which is a kind of 'home' note. In the *Salve*, the *finalis* is the note **Re**. Most importantly, the *finalis* is the last note of the piece, but it also occurs many times at the end of phrases within the piece—for instance, at the end of the words *Salve*, *Regina*, and *misericiordiæ* in the first lines alone. As you listen, you get a sense of homecoming whenever you arrive on this note at the end of a musical phrase.

Furthermore, you might have noticed the prominent use of the note **La** in the piece (on the third line up). This note is identifiable as the **reciting note** or **dominant** or **tenor**. The La is often used at the beginning of a phrase, as in *Salve, Regina, Vita, dulcedo, O clemens, O pia*. The reciting note is the note on which psalms are recited in that particular mode. We'll come back to this shortly when describing the Psalm Tone.

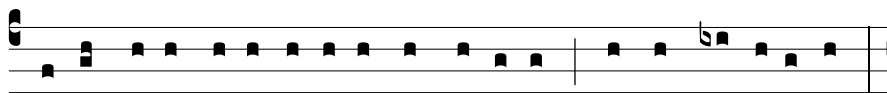
From these two hinges—*finalis* Re and reciting note La—we can identify the mode of this piece. It's in the **first mode**, also known as the **Dorian mode**, or the 'authentic Protus'. We'll simply refer to this first mode as **Mode 1**. This is indicated at the beginning of the piece by the Roman numeral '**I**' above the initial letter ('S' for *Salve*).

Look at this scale for Mode 1 (the *finalis* Re and the reciting note La are in red):

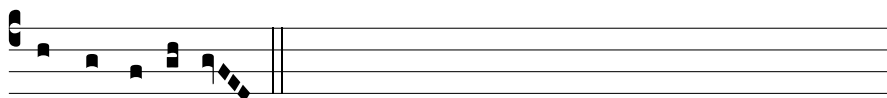


1.3 Psalm tone

Each mode has a **tone** (a melodic pattern) for singing the psalms. The psalm tone for Mode 1 gives prominence to the two hinge-notes that we have just mentioned—the *finalis* and reciting note—and this is generally the case in all the modes and their psalm tones. In the case of the *Salve Regina*, we identified the *finalis* on Re and the reciting note on La. These are the two important notes for the first psalm tone, too:



Primus tonus sic inci-pit et sic flécti-tur, † et sic me-di- á-tur, *

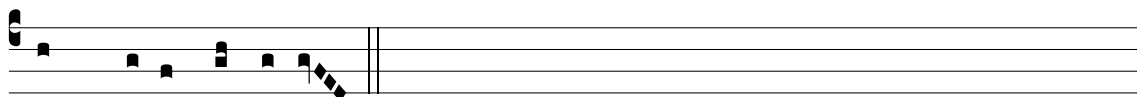


et sic fi-ní-tur.

Or in English:



This is the intonation and this is the flex, † and this is the middle cadence; *



and this is how it ends.

You see that the psalm tone ends with Re, the *finalis*, just like the *Salve Regina*. Most syllables are recited on the La, hence the name ‘reciting note’.

Let’s look at this psalm tone in more detail from the beginning. You will find that the elements are similar in all the psalm tones.

The text without music would look like this in a Breviary:

Primus tonus sic incipit et sic fléctitur, †
et sic mediátur, *
et sic finítur.

You’ll know this as a familiar pattern in the Psalms, of which this is a typical example from Ps 146(147A):1:

Praise the Lord for he is good; †
sing to our God for he is loving: *
to him our praise is due.

Look again at the psalm tone above and see how it expresses each part of this pattern. First, in order to arrive at the reciting tone La, we have the pattern Fa Sol–La. This is called the *incipit* (‘it begins’) or **intonation**.

After a couple of words, we have a break in the phrase called the **flex** at the dagger sign † on the note Sol. The flex is not needed in verses that are divided into just two lines rather than three, for instance Ps 149:1:

Sing a new song to the Lord, *
his praise in the assembly of the faithful.

In the middle of every psalm verse you find the **asterisk** sign * . It has its own distinct formula called the ‘mediation’ or **middle cadence**. The asterisk sign indicates a pause. You may hear the brethren say we should sing ‘briefly and suc-

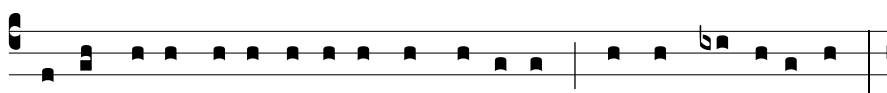
cinctly’—*breviter et succincte*—which is an instruction going all the way back to the earliest text of the Dominican constitutions (1236).¹⁴ But this is balanced by the requirement to preserve a pause in the middle of each verse, and early General Chapters often insisted on this, perhaps indicating that the brethren had a tendency to rush through the asterisk. Later Constitutions were explicit: ‘For the beauty of the Office consists in the pauses, and its disfigurement in the rushing and disorderliness which is caused by removing the pauses.’¹⁵

At the end of the psalm tone you see the closing formula, called the ‘termination’, *differentia*, or **final cadence**, which brings the verse to an end.

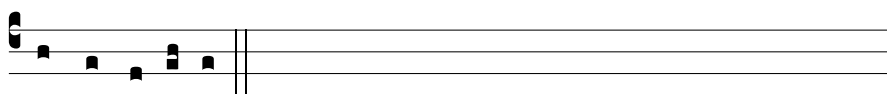
Listen again to the first psalm tone and notice these *five elements*: **intonation**, **recitation**, **flex** at the dagger, **middle cadence** at the asterisk, and **final cadence**.

Be aware that the final cadence can vary within a mode. In Mode 1, you find *three* different formulas for the final cadence. What we have described so far is Tone 1a, and here you can see Tones 1b and 1c.

Tone 1b:



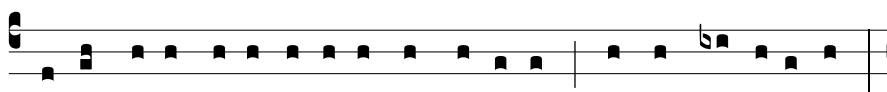
Primus tonus sic inci-pit et sic flécti-tur, † et sic me-di-á-tur, *



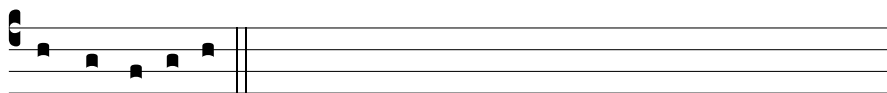
et sic fi-ní-tur.



Tone 1c:



Primus tonus sic inci-pit et sic flécti-tur, † et sic me-di-á-tur, *



et sic fi-ní-tur.



Why are there different terminations in this single mode? It’s because, in the liturgy, the psalms are sandwiched by antiphons, and antiphons can start on different notes

¹⁴*Constitutiones antiquae ordinis fratrum prædicatorum*, d. 1, c. 4, ed. A.H. Thomas, in *De oudste constituties van de Dominicanen: voorgeschiednis tekst, bronnen, ontstaan en ontwikkeling (1215–1237)*, Bibliothèque de la Revue d’histoire ecclésiastique, 42 (Leuven: Leuvense Universitaire Uitgaven, 1965), p. 316.

¹⁵Dist. 1, declar. 3, no. 63 of the constitutions then in force, ed. Jandel (Paris, 1872), p. 43, cited in *Processionarium juxta Ritum S. Ordinis Prædicatorum*, ed. Cormier (Rome: In curia Magistri Ordinis, 1913), p. 346. The statement was originally made by Vincenzo Bandello, commenting on Constitution I,1 in the Milan 1505 edition of the constitutions.

even within a single mode. In order to get back to the starting note of the antiphon at the end of the psalmody, one termination will be more helpful than another. If an antiphon in Mode 1 begins on La, for instance, then the psalmody uses Tone 1c, the tone which terminates on La, and it's then very easy to find the right note to start the antiphon (i.e., you stay on the same note!).

Let's take an example. Use the QR code to listen to the following antiphon, *Laudate Dominum de cælis*, sung before and after Tone 1c, then have a go at singing it on your own:



Ic

L audá-te Dómi-num de cæ-lis.

Primus tonus sic ínci-pit et sic flécti-tur, † et sic me-di-á-tur, * et sic fi-ní-tur.

Gló-ri-a Patri et Fí-li-o * et Spi-rí-tu-i Sancto. Si-cut e-rat in princí-pi-o et

nunc et semper, * et in sæcu-la sæcu-ló-rum. Amen.

Ic

L audá-te Dómi-num de cæ-lis.

It's not always as simple as that but, as a rule, *the beginning of the antiphon determines the final cadence of the psalmody*.

Here is the complete list of 14 tones across the 8 modes. Some modes have a single tone, while others have variants:

1a, 1b, 1c	5
2	6
3a, 3b	7a, 7b
4a, 4b	8a, 8b

So it's only Mode 1 that has three terminations, you may be relieved to hear. In fact, Dominican chant is distinct from Roman/Benedictine chant in that we have a relatively small variety of tones: this helps to keep things simple and practical.¹⁶

¹⁶Because Roman/Benedictine chant has many more tones, it uses a different naming system which specifies the note at the end of the termination, e.g., ID, Ig, Ia (ending on the *finalis* Re=D, Sol=g, La=a, respectively) for what we call tones 1a, 1b, 1c. The Roman system was also adopted by the 1965 *Tonorum communium iuxta ritum Ordinis Prædicatorum regula*.

1.4 Further repertoire

See Appendix B for other pieces in Mode 1. The more pieces you hear and sing, the better you'll get a feel for the Mode.

2 Mode II – O Sapientia

At the end of Advent, at Vespers from 17 to 23 December inclusive, we sing a series of seven Magnificat antiphons called the Great Antiphons, or ‘O’ Antiphons: *O Sapientia* (O Wisdom), *O Adonai* (O LORD), *O Radix Jesse* (O Root of Jesse), *O Clavis David* (O Key of David), *O Oriens* (O Rising Sun), *O Rex gentium* (O King of the nations), and *O Emmanuel*. These are scriptural titles for Christ, whose coming we eagerly await at Christmas. The popular Advent hymn, *O come, O come, Emmanuel* is in fact a summary of the O Antiphons. Typically, Dominicans look forward to the end of Advent when we get to sing these Great Antiphons.

We’ll examine the first of these, *O Sapientia*. You can afterwards learn the others easily enough, because all the O Antiphons have more or less the same melody, adapted to fit the different words.



Benvenuto Tisi, The Annunciation, from the Capitoline Museum, Rome

2.1 Recording and score

Use the QR code to listen to *O Sapientia* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



Now look at the following musical score as you listen again to the recording.

II

O

Sa-pi-én-ti-a, quæ ex o-re Altíssimi pro-di-ísti, attingens a fi-ne usque ad fi-nem fórti-ter, su-a-vi-térque dispónens ómni-a : ve-ni ad do-céndum nos vi-am prudénti-æ. *Cant.* Magní-fi-cat. E u o u a e.

O Wisdom, who came forth from the mouth of the Most High, reaching powerfully from end to end, and sweetly ordering all things: Come and teach us the way of prudence.

2.2 Meet the Fa clef

Look at the clef at the beginning of the piece and on each subsequent staff:



This is not the Do clef we saw earlier but the **Fa clef** (or F clef), resting on the third line up. It looks like a stylised ‘F’ and it shows you where the note **Fa** lies. The note below the Fa is just a semitone down (from Fa to Mi). By the way, this means that wherever you find any clef (either Do or Fa) the natural interval below is always just a semitone.

2.3 Barlines

After the word *Sapientia*, you see a vertical double line. A double line indicates either the end of a composition or that the melody passes from one group of singers (or the cantor) to another group of singers. In our case, it indicates that after the intonation by the cantor (on the words *O Sapientia*), everybody should join in at

the next word (*quæ*).¹⁷

But there are other vertical lines in the piece, some shorter, some longer. In English, these are called **barlines**, but not in the sense that modern music is divided into fixed ‘bars’ or ‘measures’. Chant does not have measured ‘bars’. In the early days of the Order, Humbert of Romans called such vertical lines *virgulæ transversales* or *virgulæ pausarum*, i.e., ‘cross-strokes’ or ‘pausing-strokes’.

There are four kinds of barline, as follows.

Double bar:



Full bar:



Half bar:



Quarter bar:



Look again at the score for *O Sapiaentia* and find the different kinds of barlines.

The double bar indicates a change in who is singing. The piece is begun, or ‘intoned’, by the cantor alone up to the first double bar (after *O Sapiaentia*), then everyone else joins in for the rest of the antiphon. A double bar also closes the whole piece.

The full bar and the half bar indicate good places to breathe, for a respectively greater or lesser duration. Try not to take a breath at the quarter bar.

2.4 More note combinations

We’ve already come across the signs *punctum*, *pes* and *porrectus* in the *Salve Regina*:



Here are two more note combinations to identify.

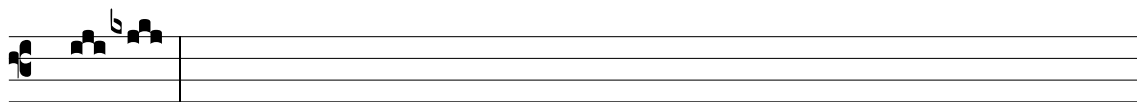
The *clivis* (‘sloping’) is a sign indicating two joined notes, the first higher than the second:



¹⁷In some modern editions of Dominican chant, following Roman practice, the asterisk (*) is used in place of the double bar to indicate a change of singers.

There are two examples in the word *Sapientia*, on the notes Fa–Mi and Mi–Re. Likewise, see the beginning of *suaviter* (La–Sol), and you can find others throughout the piece.

At the word *fortiter*, you find two examples of a *torculus* (‘twisted’) which has three notes, going low–high–low. In these examples, the notes are Sol–La–Sol and La–Si^b–La.¹⁸



-ter,

2.5 Identifying the mode: the *finalis* and reciting note

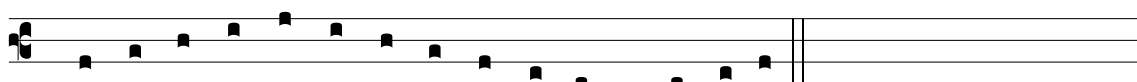
Mode 2 has the same *finalis* as Mode 1, namely, **Re**. This means it is also the Protus or Dorian mode, but its range goes down below the *finalis* and not as high as the ‘authentic’ Protus/Dorian (Mode 1). Hence **Mode 2** is called the ‘plagal Protus’ or ‘Hypodorian’.

Therefore, to distinguish Mode 2 from Mode 1, we must look at its *reciting note*. The reciting note of Mode 2 is **Fa**, not La as in Mode 1.

The two hinge notes of Mode 2 (Re and Fa) can be heard right at the beginning of *O Sapientia*, immediately establishing the characteristic interval of a ‘minor third’, unlike the ‘fifth’ between Re and La in Mode 1.

For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

Look at a scale for Mode 2. The *finalis* **Re** and the reciting note **Fa** are in red.



Re Mi Fa Sol La Sol Fa Mi Re Do Si La Si Do Re

2.6 Psalm tone

Here is the tone for Mode 2.



Se-cúndus tonus sic inci-pit et sic flécti-tur, † et sic me-di-á-tur, * et sic fi-ní-tur.

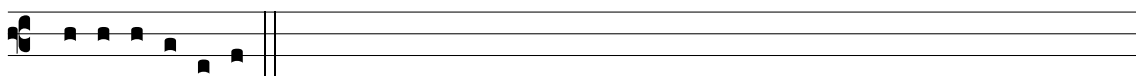
There’s only one termination in Mode 2, unlike the three tones of Mode 1.

¹⁸We will explain the note Si^b, or Si *bemolle*, in Section 3.4 below.

2.7 *Euouae?*

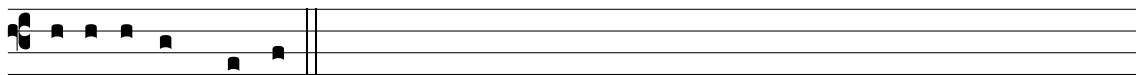
At the end of this antiphon, after the last word *prudentiæ*, there are some additional notes. They are introduced by the rubric *Cant.*, which stands for *Canticum* or Canticle. That's because the antiphon leads into the singing of the *Magnificat* which is the Gospel Canticle at Vespers. So we are given the pattern of notes for the solemn tone in Mode 2. The word *Magnificat* comes first and is intoned by the Cantor alone. After the double lines, we have a mysterious string of letters **E u o u a e** underneath the termination of Mode 2 (the notes Fa Fa Fa Mi Do Re). These are the vowels for the Latin phrase *seculorum Amen*, which are the last words of the doxology ('Glory Be'), after which you repeat the antiphon.

So, this shorthand:



E u o u a e.

represents this in reality:



sæcu-ló-rum. Amen.

In brief, the pattern *E u o u a e* is a neat little way of showing the particular termination you need for the psalm or canticle.

2.8 Further repertoire

See Appendix B for other pieces in Mode 2. The more pieces you hear and sing, the better you'll get a feel for the Mode.

3 Mode III – Tantum Ergo (Pange Lingua)

Pope Urban IV commissioned Saint Thomas Aquinas (1225–74) to compose official liturgical texts for the feast of *Corpus Christi*—newly established for the whole Latin Church in 1264—among which we find a beautiful hymn for Vespers.

This hymn, *Pange lingua gloriosi Corporis mysterium* (‘Sing, O tongue, the mystery of the glorious Body’), gives poetic expression to a deep Catholic theology of the Eucharist. It is notably used on Maundy Thursday at the end of the Mass of the Lord’s Supper, as we take the Blessed Sacrament in procession to the Altar of Repose.

Perhaps this hymn is best known from the service of Benediction of the Blessed Sacrament, at which we sing the last two verses, starting with the line *Tantum Ergo Sacramentum*. As we sing this Dominican chant, we adore Jesus Christ in ‘so great a Sacrament’, asking for faith to reach beyond the limitations of our senses.



St Thomas Aquinas before the Crucifix: fresco by Ugolino di Prete Ilario in the Chapel of the Corporal, Orvieto Cathedral, Italy

3.1 Recording and score

Use the QR code to listen to *Tantum Ergo* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



III
Tantum ergo Sacraméntum vene-rémur cérnu- i:
 et antíquum documéntum novo cedat rí-tu- i: præstet fi-
 des suppleméntum sénsu-um de- féctu- i. Ge-ni-tó-ri, Ge-ni-
 tóque laus et iubi-lá-ti- o, sa-lus, honor, virtus quoque
 sit et bene-dícti- o: Pro-cedénti ab utróque compar sit lau-
 dá-ti- o. A-men.

Therefore, the great Sacrament let us reverence, prostrate: and let the old covenant give way to the new rite: let faith make up for what is lacking in the senses.

To the Begetter and to the Begotten be praise and jubilation, health, honour, strength also and blessing. To the One who proceeds from Both be equal praise. Amen.

3.2 Identifying the mode: the *finalis* and reciting note

Traditionally, the third mode is called the *modus mysticus*. Over the centuries, it underwent many changes, making it sometimes difficult to characterise. To identify the mode of *Tantum Ergo* more easily, let's first look at the Vatican version:

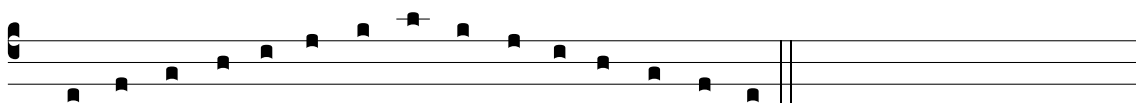
III
Tantum ergo sacraméntum * vene-rémur cérnu- i, et antíquum docu-
 méntum novo cedat rí-tu- i; præstet fi-des suppleméntum sénsu-um de- féctu- i.

As you can see, the *finalis* is **Mi**. This means the piece is in the Deuterus or Phrygian scale.

It is not easy to identify the reciting note for *Tantum Ergo* since it is a hymn and so, unlike the antiphons of the Office, it does not have any psalmody following. Nevertheless, we get a clue in the first phrase *Tantum ergo sacramentum*, since the melody rises from Mi on the first notes (*Tantum*) to Do on the stressed syllable of the word *sacraméntum*, the climax of the phrase. As a matter of fact, **Do** is the reciting note of the authentic Deuterus, which we will simply call **Mode 3**.

For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

Look at this scale for Mode 3. The *finalis* **Mi** and the reciting note **Do** are in *red*.



Mi Fa Sol La Si Do Re Mi Re Do Si La Sol Fa Mi

In the early days of chant, the reciting note of Mode 3 used to be Si. In the tenth century, it migrated up a semitone to Do.¹⁹

3.3 Transposition

When you look at the Dominican version of *Tantum Ergo*, you'll find that the last note is **La**. This means that the piece has been transposed. A transposition does not change the modality of the piece; it is still in Mode 3. Think of a picture hanging on the wall: you can put it higher or lower, but it still looks the same in itself.

In order to notate the distinctive Dominican version of the piece, *Tantum Ergo* had to be transposed, as we will now see.

3.4 Si *bemolle* (B-flat)

If you look at modern music, you sometimes see sharps (\sharp) and flats (\flat) all over the place. Dominican chant is easier because there is only one flat sign and it is always for the note Si. This note with the flat is called **Si *bemolle*** (or **B-flat**). The flat sign itself looks like this:



In Dominican chant, the flat sign affects all the Si notes for the rest of the line, unless cancelled by a natural sign, which looks like this:

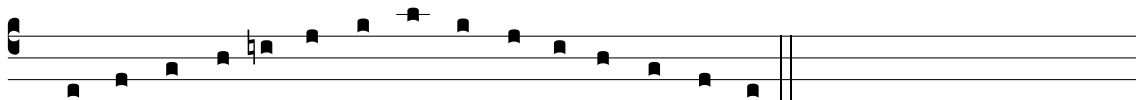


The change from Si to Si *bemolle* means lowering the pitch of Si by a semitone (half step). The interval between Si *bemolle* and Do above it is a whole tone, while the interval below Si *bemolle* is only a semitone down to La.

¹⁹Michael Hermes OSB, *Das Versikularium des Codex 381 der Stiftsbibliothek St. Gallen. Verse zu den Introitus- und Communioantiphonen* (St. Ottilien, 2000), pp. 28–9.

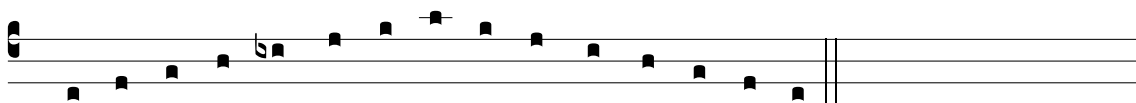
So, in *Tantum Ergo*, the interval from La to Si *bemolle* in the Dominican version has exactly the same sound as the interval from Mi to Fa in the Vatican version. In both cases, the interval is a semitone (like the *Jaws* theme!).

Look at the position of the semitones in the scale without the Si *bemolle* (there is only a semitone between the adjacent notes in red).



Mi Fa Sol La Si Do Re Mi Re Do Si La Sol Fa Mi

Now look at the position of the semitones with the Si *bemolle*.



Mi Fa Sol La Si-b Do Re Mi Re Do Si-b La Sol Fa Mi

The Dominican version of the piece starts with the rising semitone La to Si *bemolle*, but in the middle of the piece, at the word *cedat*, a falling semitone Do to Si natural is required—a feature not found in the Vatican version. In order to notate the semitone at the word *cedat*, it was necessary for the Dominicans to transpose the whole piece.

3.5 Pitch and intonation

For those who play instruments, please be advised: there is no *absolute* pitch in chant. If, when intoning the *Tantum Ergo*, you take the starting note of La as an ‘A’ on an instrument such as a piano, the piece will be far too low or too high for you to sing comfortably. In chant, the note names are not tied to particular notes on the piano, but represent **relative pitch**.

This allows you to choose a starting note that enables both you and your community to perform the entire piece with ease. This choice may vary from one community to another. Even the time of day may impact the appropriate starting pitch, as individuals often prefer to avoid singing very high notes early in the morning, especially on cold winter days. An accomplished organist is required to successfully accompany the entire chant repertoire in any key.

When singing *a cappella*—that is, without instrumental accompaniment—it can sometimes be challenging for a community to stay at the same pitch. Often, the pitch tends to drop over the course of a piece, meaning that the final notes are lower than the starting ones.

This phenomenon is largely related to the energy level of the singers. If the community feels fatigued, or if there are many elderly brothers and sisters, they may struggle to sustain the pitch consistently over a long period.

This is not a new problem. When Blessed Jordan exhorted the brethren to avoid ‘idle talk’, which (metaphorically) lowers the tone of a conversation, he compared it with what happens in choir:

You see, my dears, that however high the psalm is pitched, bit by bit the singers' voices imperceptibly begin to break down so that the tone drops. In the same way, however good the words with which we begin to speak or confer with one another, bit by bit human corruption makes us fall off into idle chatter. But anyone who is good and notices this happening should do as the cantor does in choir and find a suitable occasion to raise the tone.²⁰

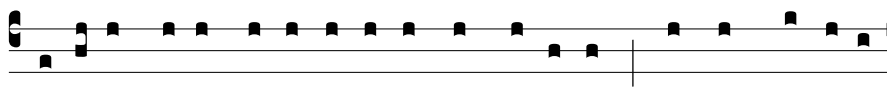
What can be done? One practical solution is to choose a comfortable starting pitch for everyone. If the pitch is set too high—especially in the morning, when energy levels may be lower—the community might struggle to maintain it, leading to a drop as early as the second verse. For example, to intone the *Tantum Ergo*, look at the overall range of the piece and notice that the first note (La) is at the low end. Taking a relatively low starting note will allow the community to reach the higher notes without straining their voices. If the piece is intoned too high, everyone will probably deteriorate in pitch and end up even lower than the ideal starting pitch.

The absence of an absolute pitch gives us the freedom to choose a relative pitch that allows us to sing a given piece comfortably, helping to keep pitch stability until the end.

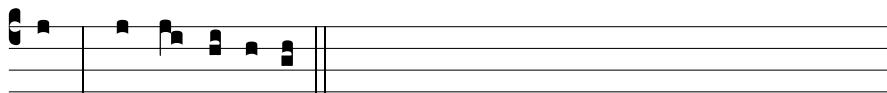
3.6 Psalm tones

Here are the two tones used in Mode 3.

Tone 3a:

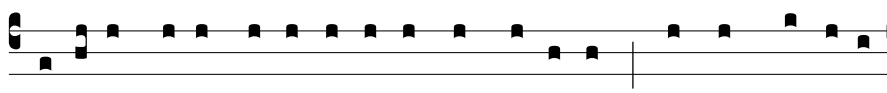


Tér-ti-us tonus sic ín-ci-pit et sic flécti-tur, † et sic me-di-á-



tur, * et sic fi-ní-tur.

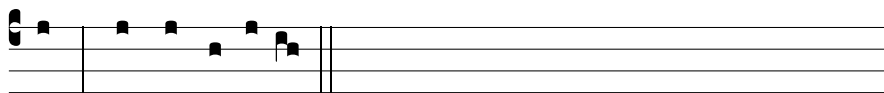
Tone 3b:



Tér-ti-us tonus sic ín-ci-pit et sic flécti-tur, † et sic me-di-á-



²⁰ *Vitas Fratrum* III, 42, unpub. ed. and trans. Tugwell (cf. *MOPH* I, 143): *Semel monens fratres ut otiosa cauerent ait Videtis karissimi quod imperceptibiliter, quantumcumque alte incipiat psalmus, paulatim uox cantantium frangitur et cadit. Sic quantumcumque bona uerba incipiamus dicere uel alterutrum conferre, paulatim ex humana corruptione ad uana prolabimur. Sed qui bonus est et hoc percipit debet facere sicut cantor in choro, qui in locis competentibus eleuat uocem.*



tur, * et sic fi-ní-tur.

As you see, the last notes of these Psalm tones are La, not Mi, as we would expect from our analysis of the *Tantum Ergo*. Nevertheless, Mi is still the *finalis* (home note) of Mode 3, and all antiphons, hymns and other pieces in this mode will end on Mi.

3.7 Further repertoire

See Appendix B for other pieces in Mode 3. The more pieces you hear and sing, the better you'll get a feel for the Mode.

4 Mode IV – Media Vita

Traditionally, some Dominican friars could be dispensed from attending much of the choral Office, for the sake of their preaching, teaching or studying.²¹ But this dispensation did not apply to Compline, the last public Office of the day. *Everyone* had to be present, giving this Office great importance. As a result, there is a particularly rich repertoire of Dominican chants for Compline, especially in Lent.

One outstanding example is *Media Vita*, traditionally sung in the middle weeks of Lent as an antiphon for the Cantic of Simeon (*Nunc Dimittis*) at Compline.²² The piece laments the shortness of life and the sinfulness of humanity: ‘In the midst of life we are in death. . .’ This is strikingly similar to the opening lines of the *Divine Comedy* by Dante Alighieri (1265–1321):

*Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
che la diritta via era smarrita.*

Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward pathway had been lost.²³

Was Dante inspired by *Media Vita*? We know he drew on Dominican theology when composing the *Divine Comedy*. Standing behind both Dante and the opening line of our piece is the prayer of King Hezekiah, which we sing at Lauds on Tuesday of Week Two: ‘I said, In the noontide of my days I must depart; I am consigned to the gates of Sheol for the rest of my years’ (Is 38:10). And the Psalmist had already said (Ps 101:24–25): ‘He has broken my strength in mid-course; he has shortened the days of my life. I say to God: Do not take me away before my days are complete, you, whose days last from age to age.’

As his biographer relates, St Thomas Aquinas would weep profusely when *Media Vita* was sung: ‘He was often seen in floods of tears, as if caught up and absorbed in devotion, when the verse “Do not cast us out in the time of old age” was sung at Compline in Lent.’²⁴

The prayer is one of hopeful trust in our merciful Saviour, the thrice-holy God: *Sancte Deus, Sancte fortis, Sancte et misericors Salvator.*

²¹Isnard W. Frank, *Verständertes Mönchtum, Zur Sozialgestalt des Dominikanerordens*, *Dominikanische Quellen und Zeugnisse* 23 (Leipzig: St. Benno, 2021), pp. 60–90.

²²In the 1982 *Proprium O.P.*, this chant is assigned as the Responsory at Compline on certain days in Lent.

²³*The Divine Comedy of Dante Alighieri*, trans. Henry Wadsworth Longfellow (Boston: Ticknor & Fields, 1867), *Inferno*, canto I, lines 1–3.

²⁴Claire le Brun-Gouanvic, *Ystoria sancti Thome de Aquino de Guillaume de Tocco (1323)*, *Édition critique, introduction et notes* (Toronto: Pontifical Institute of Mediaeval Studies, 1996), p. 155: *Visus fuit frequenter, cum cantaretur ille uersus in completorio quadragesimali tempore: Ne proicias nos in tempore senectutis, quasi raptus et in deuotione absortus multis perfundi lacrimis* (trans. Tugwell). See also André Duval, ‘The Tears of Brother Thomas’, trans. Cassian Derbes, *Dominicana* 54, no. 2 (2011), pp. 62–9.



Detail from a triptych by Jan H. de Rosen in St Dominic's, Los Angeles, USA

4.1 Recording and score

Use the QR code to listen to *Media Vita* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



IV

M é-di- a vi-ta in móрте su- mus : quem quáe-ri-
 mus adiu-tó- rem, ni-si te, Dómi- ne, qui pro peccá-tis
 no- stris ius-te i-rá-sce- ris? * Sancte De- us, San-
 cte for- tis, Sancte et mi-sé-ri-cors Salvá-tor,
 amáræ morti ne tra- das nos.

Sequens N. cantetur ab uno cui iniunctum fuerit, Choro sedente.

Ne pro-í- ci- as nos in témpo-re senectú-tis; cum de-fé-
 ce-rit virtus nos- tra, ne de-re-línquas nos, Dómi-ne. **R.** San-
 cte.

*In the midst of life we are in death: what helper shall we seek but only you, O Lord, who on account of our sins are rightly angry? * Holy God, Holy strong one, Holy and merciful Saviour, do not hand us over to bitter death.*

*Do not cast us off in the time of old age; when our strength fails, do not desert us, O Lord. * Holy...*

4.2 Solo and group singing

The pieces introduced so far are normally intoned by a cantor. After the solo intonation (e.g., *Salve*), everyone joins in at the next word (e.g., *Regina*). This approach allows the cantor to establish a pitch that is suitable for the community to sing the piece comfortably.

However, in *Media Vita*, the cantor has a more significant role, as indicated by the sign \mathcal{V} . and the italicised text after the fifth line of the piece, before the Verse begins:

Sequens \mathcal{V} . [*Versus*] *cantetur ab uno cui iniunctum fuerit, Choro sedente.*

This means, ‘The following verse shall be sung by one to whom it has been assigned, while the choir is seated.’ (In passing, we may observe that this is an unusual antiphon in that it has the form of a responsory with a verse.) The cantor sings the verse up to *Domine*, after which there is a double bar, followed by an asterisk and the word *Sancte*. At this point, the community rises and joins in at *Sancte*, singing the entire section (*Sancte Deus, Sancte Fortis...*), concluding with *tradas nos*.

There are lots of examples of solo and group singing in Dominican chant. If there is no competent cantor available to sing the sometimes complex and musically demanding verses, a small group of singers might perform the task very well. If the appointed cantor does not feel confident with a particular verse, he should not hesitate to ask an experienced brother to sing it with him.

4.3 Identifying the mode: the *finalis* and reciting note

The *finalis* of *Media Vita* is **Mi**. This means the piece is in the Deuterus or Phrygian mode, just like *Tantum Ergo*. It differs from *Tantum Ergo* in its reciting note, which in this case is **La**. If you sing the piece a couple of times, you will start to notice that the stressed syllables of the important words (*morte, quærimus, te, Sancte*) are sung on the reciting note **La**. The mode of *Media Vita* is the Deuterus Plagalis, or what we simply call **Mode 4**.

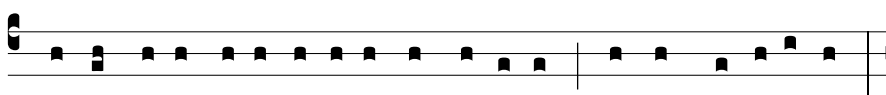
For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

Look at this scale for Mode 4. The *finalis* **Mi** and the reciting note **La** are in *red*.

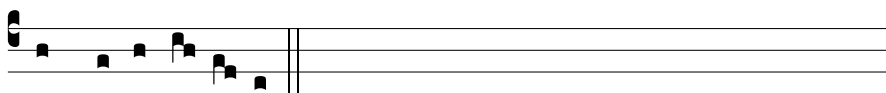


4.4 Psalm tones

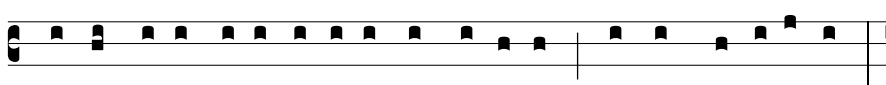
Here are the two tones used in Mode 4.

Tone 4a:

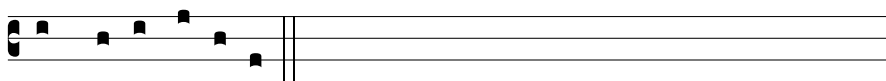
Quartus tonus sic inci-pit et sic flécti-tur, † et sic me-di- á-tur, *



atque sic fi-ní-tur.

**Tone 4b:**

Quartus tonus sic inci-pit et sic flécti-tur, † et sic me-di- á-tur, *



atque sic fi-ní-tur.



Notice that these two tones have the Do clef in a different position. This is another case of transposition (see page 27 above).

4.5 Rhythm and phrasing

The style of most of the pieces learnt so far is primarily ‘syllabic’, meaning that each syllable is set to a single note. This is true for many hymns, such as *Tantum Ergo*. In *Media Vita*, however, we encounter passages in a ‘melismatic’ style, where phrases like *Sancte Deus*, *Sancte Fortis* feature many notes stretched over just a few syllables, resembling grapevines.

These **melismas** are not isolated clusters of notes; rather, they are part of a larger meaningful pattern—be it a word, phrase, or sentence. So, we should take care not to sound like a machine delivering disjointed bits of sound, such as *Sancte-he-he-he-he-he... De-he-he-he-us*. Instead, we will form a coherent phrase—*Sancte Deus*—by connecting the individual notes into a smooth (or *legato*) musical line.

Even when the score indicates a break or a place to breathe in the middle of a phrase (or, very rarely, in the middle of a word), we should maintain a sense of momentum. This conveys that the musical phrase is greater than its individual components, allowing us to meditate on the text more easily and enhancing our understanding of what we are singing.

4.6 Further repertoire

See Appendix B for other pieces in Mode 4. The more pieces you hear and sing, the better you’ll get a feel for the Mode.

5 Mode V – Adoro Te Devote

We have already encountered the Eucharistic hymn *Tantum Ergo* (*Pange lingua*), in Mode 3, written by St Thomas Aquinas for the feast of *Corpus Christi*. Another hymn, *Adoro Te Devote*, this time in Mode 5, is likewise centred on the adoration of Jesus Christ in the Eucharist. Nevertheless, it seems not to have been among the texts commissioned for the new feast. Instead, Saint Thomas appears to have written it for private use, as a personal act of devotion. William of Tocco, one of Saint Thomas's students and his biographer, tells us that Thomas prayed the *Adoro Te Devote* on his deathbed, in tears, while receiving the *viaticum*.

The hymn may not have originally been titled *Adoro Te Devote*; it likely began with the text *Te Devote Laudo*.²⁵ Both of these titles emphasise the intimate and personal nature of this poetic prayer to Jesus Christ, who is present in the sacrament of the Eucharist. Today, the hymn is widely sung around the world.



The Pope commissions Thomas Aquinas to compose the Office of Corpus Christi: fresco by Ugolino di Prete Ilario in the Chapel of the Corporal, Orvieto Cathedral, Italy

²⁵Robert Wielockx, 'Adoro te deuote: zur Lösung einer alten Crux,' in *Annales theologici: revista internazionale di teologia* 21 (2007), pp. 101–138.

5.1 Recording and score

Use the QR code to listen to *Adoro Te Devote* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



A ^V d-ó-ro te devó-te, la-tens Dé-i-tas, quæ sub his
 fi-gú-ris ve-re lá-ti-tas: ti-bi se cor me-um to-tum sú-
 bii-cit, qui-a te contémplans, to-tum dé-fi-cit. 2. Visus,
 tactus, gustus in te fál-li-tur, sed audí-tu so-lo tu-to
 cré-di-tur. Credo quidquid di-xit De-i Fi-li-us, nil hoc
 verbo ve-ri-tá-tis vé-ri-us. 3. In Cru-ce la-tébat so-la
 Dé-i-tas, at hic la-tet simul et humá-ni-tas; ambo ta-
 men cre-dens, atque cónfi-tens, pe-to quod pe-tí-vit la-
 tro pó-ni-tens. 4. Plagas, si-cut Thomas, non intú-e-or,

I worship you devoutly, O Godhead lying hidden, who truly lie under these forms. My heart lays its whole self before you, for, in contemplating you, it fails completely.

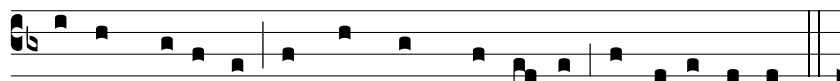
2. Sight, taste and touch fail to reach you, but by hearing alone is it securely believed. I believe whatever the Son of God has said, and nothing is truer than this word of Truth.

3. On the Cross was concealed only your Divinity, but here your humanity is concealed as well. Nevertheless, believing and confessing both, I ask what the penitent thief asked.

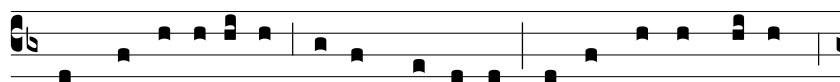
4. I do not behold wounds, as Thomas did, yet I



De-um tamen me-um te confí-te-or : fac me ti-bi semper



ma-gis cré-de-re, in te spem ha-bé-re, te di-lí-ge-re.



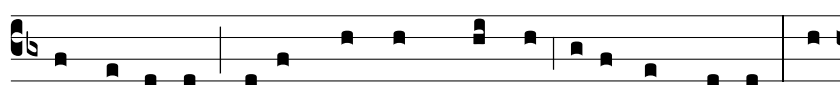
5. O memo-ri-á-le mortis Dómi-ni, Pa-nis vi-vus vi-tam



præstans hómi-ni : præsta me-æ menti de te ví-ve-re



et te il-li semper dulce sá-pe-re. 6. Pi-e pel-li-cáne, Ie-



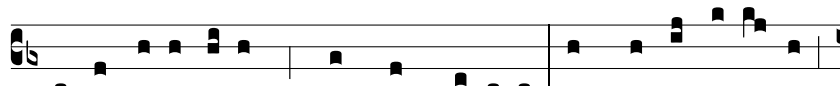
su Dómi-ne, me immúndum munda tu-o Sángui-ne : cu-



ius una stil-la salvum fá-ce-re to-tum mundum quit ab



omni scé-le-re. 7. Iesu, quem ve-lá-tum nunc aspí-ci-o,



o-ro, fi-at illud, quod tam sí-ti-o, ut, te re-ve-lá-ta



cernens fá-ci-e, vi-su sim be-á-tus tu-æ gló-ri-æ. A-men.

*confess you to be
my God: make
me always
increasingly
believe in you,
hope in you, love
you.*

*5. O memorial of
the Lord's death,
living Bread
bestowing life on
humanity: grant
that my mind
may live by you,
and grant that
you may ever
taste sweet to it.*

*6. O loving
pelican, Lord
Jesus, by your
Blood cleanse me
who am unclean,
of which one drop
can save the
whole world from
all wickedness.*

*7. O Jesus,
whom I now
behold veiled, I
pray that this, for
which I so thirst,
may come to
pass: that,
beholding you
with your face
unveiled, I may
be happy in the
vision of your
glory. Amen.*

5.2 Identifying the mode: the *finalis* and reciting note

Note that the Do clef is written on the third line from the bottom. Therefore, the *finalis* of the piece is **Fa**. The reciting note here is **Do**. This mode is also called the Lydian or Tritus Authenticus, or simply **Mode 5**. Especially if you sing the first verse by heart, you can feel how the entire melodic structure hinges on the poles **Fa** and **Do**.

For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

Look at this scale for Mode 5. The *finalis* **Fa** and the reciting note **Do** are in *red*.



5.3 Psalm tone

Here is the psalm tone for Mode 5:



Quintus tonus sic inci-pit et sic flécti-tur, † et sic me-di-á-tur, * et sic fi-ní-tur.

5.4 Si *bemolle* (B-flat) revisited

Sometimes, the *bemolle* (flat) sign is placed directly before the note, as seen in the piece *Tantum Ergo* mentioned earlier in the manual. In contrast, in *Adoro Te Devote*, the flat sign appears at the beginning of each musical line. This placement indicates that all Si naturals that occur in that line are altered to Si *bemolle*. As a result, all the Si naturals in *Adoro Te Devote* are transformed into Si *bemolle*, giving the entire piece a modal character that resembles our modern major key.

5.5 Further repertoire

See Appendix B for other pieces in Mode 5. The more pieces you hear and sing, the better you'll get a feel for the Mode.

6 Mode VI – O Lumen Ecclesiae

O Lumen is a musical signature of the Dominican Order. After St Dominic was canonised by Pope Gregory IX—in the letter *Fons sapientiae* on 3 July 1234²⁶—the Order required a text for the liturgy dedicated to its saintly founder. The friars were very resourceful. They incorporated pre-existing compositions on the whole, but added some new pieces: the *Alleluia Pie Pater* and the sequence *In caelesti Hierarchia* for the Mass and this antiphon *O Lumen Ecclesiae* for First Vespers. The antiphon’s first words were originally *O decus Hispaniae* (‘O glory of Spain’), but these were changed to *O Lumen Ecclesiae* (‘O Light of the Church’) by the middle of the century.²⁷

The expression *O Lumen Ecclesiae* is likely derived from the text of the Invitatory antiphon for the feast of Saint Augustine:

*Magnus dominus et laudabilis valde qui
de tenebris gentium lumen ecclesiae suae
vocavit Augustinum.*

Great is the Lord and greatly to be
praised, who called Augustine from the
darkness of the nations to be the light
of His Church.

In this way, the opening of our antiphon not only honours our founder St Dominic, but also alludes to St Augustine, whose Rule the Order adopted from the beginning.

O Lumen Ecclesiae was created using a pre-existing melody, probably the Magnificat antiphon for the feast of St Nicholas, *O Christi Pietas*, though it is also similar to the *Sanctus* of the *Missa de Angelis* (*Sanctus VIII*). Both melodies precede *O Lumen*, but there are good reasons for considering the antiphon for St Nicholas, *O Christi Pietas*, as the model for our *O Lumen*.²⁸ This sort of intertextuality is common when creating new chant repertory, and allowed layers of meaning to be built up in the one chant.

During the course of time, *O Lumen* became a commemorative antiphon, sung not only at the Vespers of the feast of St Dominic, but every day after Compline or Vespers, sometimes to accompany a procession.

St Dominic knew and sang the melody of the antiphon *O Christi Pietas*, which would later become the melody for his own antiphon *O Lumen Ecclesiae*. Therefore, let us sing it today not only in his memory, but also because we know that he himself sang it.

²⁶*Gregorii IX Bulla Canonizationis Sancti Dominici*, ed. Tugwell, in *Monumenta Ordinis Fratrum Prædicatorum Historica XXX* (Rome, 2008), 563–75. The date of Gregory’s letter is clearly *.v. non. iulii*, ‘the fifth of the nones of July’, i.e., 3 July, though later sources erroneously say 13 July.

²⁷Simon Tugwell suggests the liturgical commission of the Four Friars in the 1240s may have been responsible for the change: *AFP* 79 (2009), 189–90.

²⁸Robert Mehlhart, ‘Beyond the *O Lumen Ecclesiae*—notes on St. Dominic’s antiphon’, *CLIOP: Rivista della Commissione Internazionale Liturgica dell’Ordine Domenicano* 14 (Rome, 2017), pp. 4–6.

Arca di San Domenico, *Bologna, Italy*

6.1 Recording and score

Use the QR code to listen to *O Lumen* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



VI

O

lumen Ecclé- si- æ, doc- tor ve- ri- tá-
 tis, ro- sa pa- ti- én- ti- æ, e- bur casti- tá- tis,
 a- quam sa- pi- énti- æ pro- pi- násti gra- tis: prædi- cá- tor
 grá- ti- æ nos iunge be- á- tis. *T.P.* Alle- lú- ia.

*O light of
 the Church,
 teacher of
 truth, rose
 of patience,
 ivory of
 chastity,
 you have
 freely
 poured
 forth the
 waters of
 wisdom:
 preacher of
 grace, unite
 us with the
 blessed.*

6.2 Identifying the mode: the *finalis* and reciting note

Mode 6 has the same *finalis* as Mode 5, namely, **Fa**. This means it is also the Tritus or Lydian mode, but its range goes down below the *finalis*, as you can see in the first two words of *O Lumen*. Hence the sixth mode is also called the ‘plagal Tritus’ or ‘Hypolydian’. Like other plagal modes, the interval between the *finalis* and reciting note is smaller than in the authentic mode: whereas the reciting note of Mode 5 was Do (a fifth above the *finalis*), in Mode 6 it is **La** (a third above the *finalis*). For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

Look at this scale for Mode 6. The *finalis* **Fa** and the reciting note **La** are in *red*.



In the Dominican tradition, pieces in Mode 6 usually have the Si *bemolle*, making the scale similar to our modern major scale.



6.3 Psalm tone

Here is the psalm tone for Mode 6:



Sextus tonus sic inci-pit et sic flécti-tur, † et sic me-di-á-tur, * et sic fi-ní-tur.

6.4 Liquescents

Let’s take a closer look at the word *Alleluia*. In the first syllable *Al*, you can see a prominent note (Fa), followed by a much smaller note (Mi) that appears to drop down from the first note. This sign is known as a **liquescent**, and looks somewhat like a drop of liquid! See how this appears in a Dominican thirteenth-century manuscript.²⁹



Liquescents tend to occur with voiced consonants (like *l*, *n*, *m*, *gn*) in a theologically

²⁹Rome, Santa Sabina, MS XIV L1, f. 297r.

important context.³⁰ For example, in the *O Lumen*, there is a liquescent in the word *sapientiae*. You'll find other liquescents at the words *misericordes*, *dulcis*, and *ostende* in the *Salve Regina*. Although we may not always notice a significant difference between the sound of a liquefied note and a normal note, liquescents bring out the special quality of voiced consonants, helping the syllables to flow. Don't lengthen them or make them stick out!

6.5 Further repertoire

See Appendix B for other pieces in Mode 6. The more pieces you hear and sing, the better you'll get a feel for the Mode.



*The opening of Saint Dominic's feast in the missal illuminated by Fra Angelico:
Florence, Museo Nazionale di San Marco, MS 558, f. 67v*

³⁰See, for instance, Anton Stingl, *Die Konjunktion "et" als Schlüssel zur Liqueszenz* (St. Ottilien: EOS Verlag, 2017).

7 Mode VII – Sub Tuum Præsidium

The story of St Dominic’s vision of Our Lady’s mantle in heaven is recounted in the *Miracles of St Dominic* by Blessed Cecilia Cesarini (1203–90). Sister Cecilia was one of the first Dominican nuns in Rome and knew Saint Dominic in her youth.

He was suddenly caught up in spirit before God and saw the Lord and the blessed Virgin sitting on his right, and it appeared to St Dominic that Our Lady was wearing a cloak of the colour of a sapphire. Looking round and seeing members of all religious orders before the Lord, but none from his own Order, St Dominic began to weep bitterly. Standing afar he did not dare approach the Lord and his Mother. Then Our Lady gestured to him to come to her, but he did not dare approach until the Lord called him. Then St Dominic went up to them and prostrated himself before them, weeping bitterly. The Lord told to him to get up, and when he had done so the Lord asked him ‘Why are you weeping so bitterly?’ He said, ‘Because I see people from all orders here, but I see nothing of my own Order.’ The Lord said to him, ‘Do you want to see your Order?’ ‘Yes, Lord’, he replied trembling. The Lord put his hand on the blessed Virgin’s shoulder and said, ‘I have entrusted your Order to my Mother’. And again he said to him, ‘Do you really want to see it?’ ‘Yes, Lord’, he replied. Then the blessed Virgin opened the cloak she appeared to be wearing and stretched it out before St Dominic; it seemed to be so big that it appeared to have room for the whole of the heavenly homeland, and under it St Dominic saw an abundant crowd of his brethren. When he saw that, he prostrated himself and gave thanks to God and to blessed Mary his Mother.³¹

This account gave rise to a flourishing iconography of Our Lady’s mantle sheltering the Dominican Family, such as the miniature *Madonna della Misericordia* by Fra Angelico below. Other examples include the great fresco by Filippo Scannabecchi (1408) in the Convento di San Domenico in Bologna, the retable commissioned by the Rosary Confraternity in Cologne (c. 1500) for the church of Sankt Andreas, and any number of more modern representations.

This artistic tradition is relevant to the *Sub Tuum Præsidium*, because those words mean ‘under your protection’—or, in the well-known English translation of the first

³¹*Miracula beati Dominici* 7, ed. Tugwell, *AFP* 83 (2013) 89–90: *Subito raptus fuit in spiritu ante deum et uidit dominum et beatam uirginem que sedebat ad dexteram eius, et uidebatur ipsi beato Dominico quod domina nostra induta esset capa coloris saphiri. Cum ergo beatus Dominicus respiciens in circuitu uideret de cunctis ordinibus religiosorum ante dominum, de suo ordine nullum uideret, cepit amarissime flere, et stans a longe non audebat domino et eius matri appropinquare. Tunc domina nostra innuit ei manu ut iret ad se. Ille uero non audebat accedere donec eum dominus uocauit. Tunc beatus Dominicus accedens ad eos psotrauuit se coram eis amarissime plorans. Dominus autem dixit ei ut surgeret, cumque surrexisset interrogauit eum dominus dicens Quare ita amarissime ploras? Qui ait Quia de cunctis ordinibus hic intueor, de meo autem nichil prospicio. Et dixit ei dominus Vis videre ordinem tuum? Respondit tremens Etiam domine. Dominus autem ponens manum super spatulam beate uirginis dixit Ordinem tuum matri mee commisi. Et iterum dixit ei Omnino uis eum uidere? Ille respondit Etiam domine. Tunc beata uirgo aperuit capam qua uidebatur induta et expandit eam coram beato Dominico, que tante magnitudinis uisa est fuisse ut totam celestem patriam capere uideretur, et subtus eam uidit fratrum multitudinem copiosam. Quod cum uidisset beatus Dominicus prosternens se gratias egit deo et beate Marie sue matri.*

line, ‘We fly to thy patronage, O holy Mother of God’. The term *præsidium* may have military overtones, as well as referring to political or other forms of patronage. This is why you find the variation in translations between ‘mantle’ or ‘patronage’ or just ‘protection’.

The military metaphor is not unknown for Our Lady. In the Song of Songs (6:10), we read: ‘Who is this that looks forth like the dawn, fair as the moon, bright as the sun, terrible as an army with banners?’ Given that Our Lady is elsewhere described as ‘a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars’ (Rev 12:1), it was natural enough that the prophecy from the Song of Songs would be related to Our Lady, and even used as the *Benedictus* antiphon for the Feast of Our Lady’s Assumption.

The Roman text of *Sub Tuum Præsidium* ends with the words *Virgo gloriosa et benedicta*. The Dominican version focuses on the scriptural reference to Our Lady as ‘blessed’ (Lk 1:42), simply ending with *Virgo benedicta*, omitting *gloriosa*.

In the liturgy, this piece appeared as the antiphon for the *Nunc Dimittis* at Compline in the Little Office of the Blessed Virgin Mary, and in the Liturgy of the Hours it may be used as the Marian antiphon after Compline (or Vespers) outside Eastertide.



Fra Angelico, Madonna della Misericordia, illuminated initial for the feast of the Nativity of the Blessed Virgin Mary in the ‘Missal of Saint Dominic’: Florence, Museo Nazionale di San Marco, MS 558, f. 156v

7.1 Recording and score

Use the QR code to listen to *Sub Tuum* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



VII
S ub tu-um præ-sí-di-um confú-gimus, sancta De-i Gé-
 nitrix: nostras depre-ca-ti-ónes ne despí-ci-as in ne-cessi-tá-
 tibus: sed a pe-rí-cu-lis cunctis lí-be-ra nos sem-per Virgo
 be- ne-dícta. *T.P.* ...be- ne-dícta, alle-lú-ia.

We fly to thy patronage, O holy Mother of God; despise not our prayers in our time of need, but deliver us always from all dangers, O blessed Virgin.

7.2 Identifying the mode: the *finalis* and reciting note

As you can see, the *finalis* of *Sub Tuum Præsidium* is **Sol**. Is the reciting note also discernible in this piece? Keep listening to the piece and hear how it keeps coming back to the note **Re** in the top space of the stave. This recurring note is especially clear in the first line, but is consistent throughout the piece, emphasising the words *præsidium* (protection), *confugimus* (we fly), *deprecationes* (prayers), *cunctis* (all), and *semper* (always). The piece thus brings out the two cardinal notes of this mode: the reciting note **Re** and the *finalis* **Sol**. The mode is the ‘authentic Quartus’, called ‘Mixolydian’ or just **Mode 7**.

For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

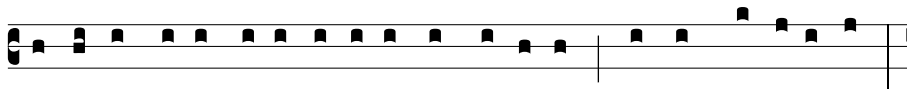
Look at this scale for Mode 7. The *finalis* **Sol** and the reciting note **Re** are in *red*.

Sol La Si Do Re Mi Fa Sol Fa Mi Re Do Si La Sol

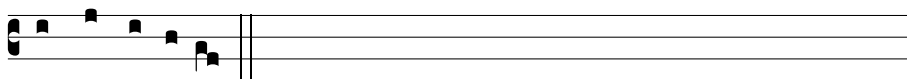
7.3 Psalm tone

There are two tones used in Mode 7.

Tone 7a:



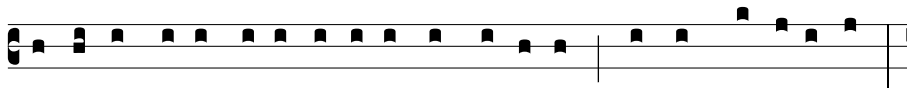
Séptimus tonus sic ínci-pit et sic flécti-tur, † et sic me-di-á-tur, *



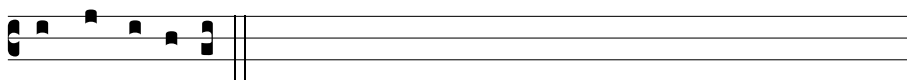
et sic fi-ní-tur.



Tone 7b:



Séptimus tonus sic ínci-pit et sic flécti-tur, † et sic me-di-á-tur, *



et sic fi-ní-tur.



7.4 What is *T.P.*?

Below the double bar after *benedicta*, you find the abbreviation ***T.P.*** which stands for ***Tempore Paschali*** ('in Paschal time'). This means that what follows is only sung during Eastertide. Sometimes, what follows also replaces some of the previous notes, such as the notes on *benedicta* in the *Sub Tuum*, which appear both before and after the *T.P.* double bar—you only sing *benedicta* once.

You will find this *T.P.* abbreviation with many pieces of the repertoire of Dominican chant, like the *Salve* and *O Lumen* above, which have an additional *Alleluia* in Eastertide.

7.5 Further repertoire

See Appendix B for other pieces in Mode 7. The more pieces you hear and sing, the better you'll get a feel for the Mode.



Our Lady of the Rosary of La Naval in Quezon City, the Philippines

8 Mode VIII – Veni Creator Spiritus

We have chosen *Veni Creator Spiritus* to illustrate Mode 8, because it is a piece which marks the most important rites of passage in our Dominican lives: Clothing, Profession, and (for the clerical brethren) Ordination. It is also sung by the Chapter just before electing a new Master of the Order, Prior Provincial, or Conventual Prior or Prioress.³²

The text was written in the ninth century by Abbot Rabanus Maurus of Fulda (c. 780–856). In the Dominican liturgy, it is traditionally the hymn for Terce at Pentecost; today it is ordinarily sung every day at Vespers from Ascension Day up to and including the second Vespers of Pentecost.

At the beginning of this chant, we implore the Holy Spirit to visit our minds (*mentes... visita*) and fill our hearts (*imple... pectora*) with grace. This pleading is revived in the fourth verse, when we ask the Holy Spirit to kindle a light for our senses (*accende lumen sensibus*) and to pour love in our hearts (*infunde amorem cordibus*, cf. Rom 5:5). So, the Holy Spirit is clearly strengthening not only the inner self (mind and heart) but also the weaknesses of our body (*infirmi nostri corporis*).

This inclusion of the body follows the logic of the Incarnation. In fact, this phrase *infirmi nostri corporis virtute firmans perpeti* is a direct quote from the Christmas hymn by St Ambrose of Milan, *Veni Redemptor gentium*, which celebrates the Incarnation of the eternal Word (see p. 72). The sixth verse of that hymn asks that, through his taking our flesh, God may ‘strengthen the weaknesses of our body with lasting virtue’.

Most of our Dominican rites of passage are marked by dramatic postures: lying prostrate in the form of a cross, bowing, kneeling, and so on. The point of these postures is to express with the body what we are committing to in our whole person. The physical aspect reminds us that we devote our entire life, not only the mind but also the body, to the apostolic mission of the Order of Preachers.

In *The Nine Ways of Prayer of St Dominic*, an anonymous text whose Latin title is actually *De modo orandi corporaliter sancti Dominici* (‘On the bodily ways of prayer of Saint Dominic’), we learn about the very physical ways in which our holy father Dominic would pray, engaging both his body and soul:

In conclusion something must be said about the way of praying in which the soul puts the members of the body to work so that it may be carried to God with greater devotion, so that as the soul moves the body so it may in return be removed from the body and be sometimes in ecstasy like Paul (2 Cor 12:2), sometimes in agony like our saviour (Lk 22:43–4), sometimes be rapt beyond the limits of its mind like the prophet David (Ps 30:23)... This kind of praying made St Dominic dissolve in intense weeping, and it so enkindled the fervour of his good will that his mind could not prevent the members of his body showing unmistakable signs of his devotion.³³

³²*Ordo in Electionibus Superiorum Servandus* (Rome: Santa Sabina, 1992), nn. 22–23.

³³Ed. (and unpub. trans.) Tugwell, *AFP* 83 (2013) 37–56, here pp. 41–2: *De modo orandi secun-*

This thirteenth-century text goes on to point out the connection for St Dominic between public prayer (liturgy) and private devotions. He celebrated the Mass and sang the canonical Hours very devoutly both in choir and when travelling,³⁴ and there is a clear overlap between the postures of the liturgy and the nine ways he prayed privately.

Musically, the Dominican version of the *Veni Creator Spiritus* is very slightly different from the Roman one. Here we present the recording and score of our Dominican melody.



Descent of the Holy Spirit, from the Rosary Chapel of Santa Maria sopra Minerva, Rome

dum quod anima exercet membra corporis ut ipsa deuotius feratur in deum, ut anima mouens corpus remoueretur a corpore et fiat quandoque in extasi ut Paulus, quandoque in agonia ut saluator, quandoque in excessu mentis ut Dauid propheta, secundum quem modum sepe beatus Dominicus orabat, hic aliquid dicendum est ad operis terminationem. . . Iste modus faciebat sanctum Dominicum resolui uehementer in lacrimas, et accendebat feruorem bone uoluntatis in tantum ut mens cohibere non posset quin deuotionem membra corporis manifestarent certis indiciis.

³⁴AFP 83 (2013) 42: *illos modos quos habebat deuotissimos et comunes in celebratione misse et decantatione psalmodie. . . in horis canonicis siue in choro siue in itinere.*

8.1 Recording and score

Use the QR code to listen to *Veni Creator Spiritus* (or follow the link in Appendix C). Listen as many times as you like, and feel free to sing along.



VIII
 V e-ni Cre- á-tor Spí-ri-tus, mentes tu-ó-rum ví-si-

ta, imple su-pérna grá-ti-a quæ tu cre- ásti pécto-ra.

2. Qui Pa-rá-cli-tus dí-ce-ris, donum De-i al-tíssimi,

fons vi-vus, ignis, cá-ri-tas, et spi-ri-tá-lis úncti-o.

3. Tu septi-fórmis mú-ne-re, dextræ De-i tu dí-gi-tus,

tu ri-te promíssum Patris, sermó-ne di-tans gúttu-ra.

4. Accénde lumen sénsi-bus, infúnde amó-rem córdibus,

infírma nostri córpo-ris virtú-te firmans pérpe-ti. 5. Ho-

stem re-pél-las lóngi-us, pa-cémque do-nes pró-ti-nus :

Come Creator Spirit, visit the minds of your own people; fill with heavenly grace the hearts you have created.

2. You are called the Paraclete, Gift of God most high, living fount, fire, charity, and spiritual anointing.

3. You are sevenfold in your gift, the Finger of God's right hand; you are the one duly promised from the Father, enriching tongues with speech.

4. Kindle a light for our senses; pour love in our hearts, strengthening the weaknesses of our body with never-failing strength.

5. May you drive the enemy far off and give peace forthwith. So with you for guide on the way before us,



ductó-re sic te prævi-o, vi-témus omne nó-xi-um. 6. Per



te sci-ámus da Patrem, noscámus atque Fí-li-um, te u-



tri-úsque Spí-ri-tum credámus omni témpo-re. 7. Sit laus



Patri cum Fí-li-o, sancto simul Pa-rácli-to : no-bísque



mittat Fí-li-us cha-rísma Sancti Spí-ri-tus. A-men.

may we avoid all harm.

6. Through you grant that we may know the Father and recognise the Son, and believe in you the Spirit of them both at all times.

7. Let there be praise to the Father with the Son, and to the Holy Spirit, all at once: and may the Son send us the gifts of the Holy Spirit. Amen.

8.2 Identifying the mode: the *finalis* and reciting note

The *finalis* of *Veni Creator Spiritus* is **Sol**, like in *Sub Tuum Praesidium*, but the reciting note is **Do**, identifying the mode as the ‘plagal Quartus’, or ‘Hypomixolydian’, or simply **Mode 8**. We have already seen that the interval between the reciting note and the *finalis* is smaller in plagal modes than in authentic modes. In authentic modes, this interval is consistently a fifth. In the case of *Veni Creator Spiritus*, the interval between the *finalis* and the reciting note is a fourth. You can get a feel for this interval by going through the piece slowly on your own, emphasising the **Sol** and **Do** notes. Of course, when singing with others, you need to keep it smooth!

For a quick comparison of the modes, please refer to the synoptic table in Appendix A.

Look at this scale for Mode 8. The *finalis* **Sol** and the reciting note **Do** are in *red*.



Sol La Si **Do** Re Mi Re **Do** Si La **Sol** Fa Mi Re Mi Fa **Sol**

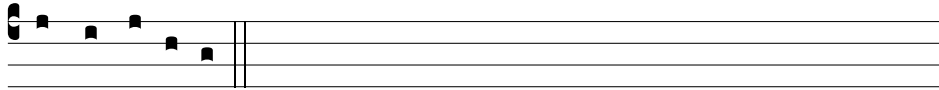
8.3 Psalm tone

There are two tones used in Mode 8.

Tone 8a:



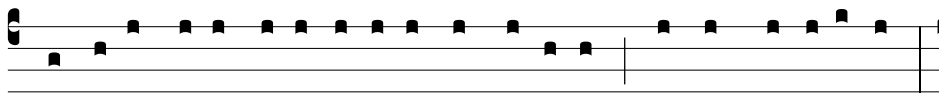
Octávus tonus sic inci-pit et sic flécti-tur, † et sic me-di- á-tur, *



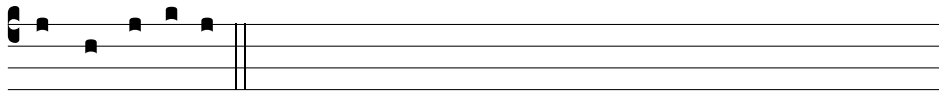
et sic fi-ní-tur.



Tone 8b:



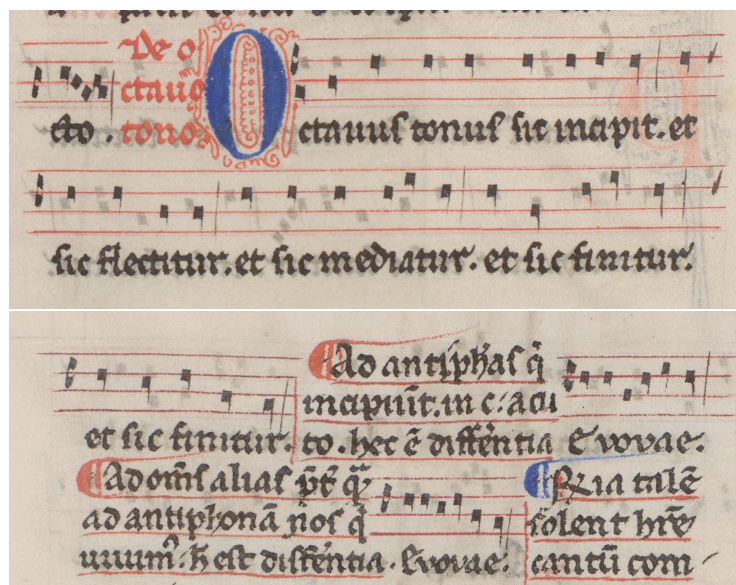
Octávus tonus sic inci-pit et sic flécti-tur, † et sic me-di- á-tur, *



et sic fi-ní-tur.



Our eight modes, with their fourteen possible terminations, go all the way back to the early Dominican liturgy books, having come from still earlier chant traditions (especially Cistercian).³⁵ Here's a manuscript from Humbert of Romans (c. 1260) showing the same tones we use today for Mode 8:



'Octavus tonus sic incipit': London, British Library, Add. MS 23935, ff. 249v-250r

³⁵Michel Huglo, 'Tonary', *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.28104>, accessed 28 Nov 2024.

8.4 The importance of postures

You can't pray without adopting a posture! Whether you intend it or not, you are there, body and soul. As a community, we adopt common postures in the liturgy. Some of these postures may be connected with particular chants. There are communities that kneel at the beginning of the *Salve Regina*: all kneel for the word *Salve*, rise at *Regina* and begin the procession to Our Lady's altar or image. Likewise, there is a custom of kneeling for the first verse of the *Veni Creator Spiritus*, expressing our humble prayer.

The Order has guidelines called the *Indicationes* explaining how Dominicans can pray the Mass and Office of the Roman Rite, taking into account 'the important circumstances of our way of life and our customs, which ought to be in harmony with our particular vocation'.³⁶

The *Indicationes* identify the postures and gestures appropriate to the different parts of the liturgy. Sometimes the community is standing, sometimes sitting, or bowing or kneeling etc. For instance, we all stand for the Gospel Canticles (*Benedictus*, *Magnificat*, *Nunc Dimittis*). For the psalmody, we stand or sit, as the case may be.

In fact, some communities follow the traditional Dominican custom of each side of choir standing and sitting alternately: one side is standing while the other is sitting, until all stand and bow at the doxology ('Glory be' or *Gloria Patri*), then swap for the next psalm. This is understood to express the active and contemplative dimensions of our life: those who are standing are 'preaching' to the other side, who listen and 'contemplate' in a sitting posture.

Bowing for Trinitarian doxologies at the end of hymns and psalms is a powerful bodily expression of what we are saying. Changing postures also helps to keep us awake!

8.5 Further repertoire

See Appendix B for other pieces in Mode 8. The more pieces you hear and sing, the better you'll get a feel for the Mode.

³⁶*Indicationes quædam pro celebrationibus liturgicis in Ordine Prædicatorum*, §1, in *Proprium Officiorum Ordinis Prædicatorum* (Rome: Santa Sabina, 1982), pp. lxxv–lxxxv, here p. lxxv.



Priory of the Holy Spirit (Blackfriars), Oxford, UK

9 The Tonus Peregrinus of Psalm 113

Here we come to a unique psalm tone which merits a separate chapter. The eight modes we have discussed feature only one reciting note each, whereas the *Tonus Peregrinus* has two: **La** and **Sol**. This duality is why it is referred to as the ‘wandering’ or ‘pilgrim’ tone (*tonus peregrinus*), as the reciting note descends from **La** to **Sol** after the asterisk, as you can see in the first verse:

T.Per. 

I n éx-i-tu Isra-ël de Ægýpto, * domus Ia-cob de



pópu-lo bárba-ro:

*When Israel went
out of Egypt, the
house of Jacob
from a barbarous
people.*

In the Dominican tradition, the *tonus peregrinus* is reserved for Psalm 113, *In exitu Israel*, ‘When Israel came forth from Egypt.’

This Psalm tells a vast narrative: it recounts the ‘wanderings’ of ancient Israel in the wilderness after their liberation from slavery in Egypt, until they ultimately find rest in the Promised Land. It expresses confidence in the Lord and exposes the impotence of pagan idols that cannot save.

The concluding lines connect to our act of singing: ‘The dead shall not praise the Lord, nor those who go down into the silence, but *we who live bless the Lord*, now and for ever. Amen.’

For Christians, Psalm 113 symbolises entry into the real Promised Land: the eternal life opened up by the Resurrection of the Lord. Hence, this psalm would be sung at Vespers every Sunday, as well as daily during the Easter Octave (the Sunday *par excellencel*). In the Octave and throughout Eastertide, however, it is rendered joyfully in Mode 7, with a triple *Alleluia* antiphon, rather than in the more bittersweet *tonus peregrinus* used throughout the rest of the year. It seems that the ‘wandering tone’ is not fitting for our time of celebration and arrival!

9.1 Recording and score

Listen to the following recording of Psalm 113 in the *tonus peregrinus*. Listen as many times as you like, and feel free to sing along.



T.Per. 

I n éx-i-tu Isra-ël de Ægýpto, * domus Ia-cob de

*When Israel went
out of Egypt, the
house of Jacob
from a barbarous
people:*



pópu-lo bárba-ro: 2. Facta est Iu-dáe-a sancti-fi-cá-ti-o

2. Judea was made his sanctuary, Israel his dominion.



e-ius, * Isra-ël po-téstas e-ius. 3. Ma-re vi-dit, et fu-

3. The sea saw and fled: Jordan was turned back.



git: * Iordá-nis convérsus est retrórsu-m. 4. Montes exsul-

4. The mountains skipped like rams, and the hills like the lambs of the flock.



tavé-runt ut a-rí-e-tes: * et colles sic-ut agni ó-vi-um.

5. Why was it, sea, that you fled: and you, Jordan, that you were turned back?

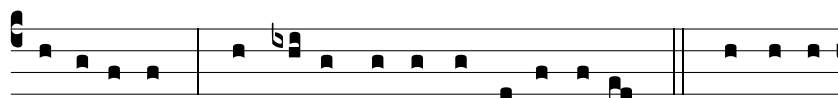


5. Quid est ti-bi ma-re quod fu-gísti? * et tu Iordá-nis



qui-a convérsus es retrórsu-m? 6. Montes exsultástis sic-ut

6. Mountains, that you skipped like rams, and hills, like lambs of the flock?



a-rí-e-tes? * et colles sic-ut agni ó-vi-um? 7. A fá-ci-

7. At the presence of the Lord the earth was moved, at the presence of the God of Jacob:

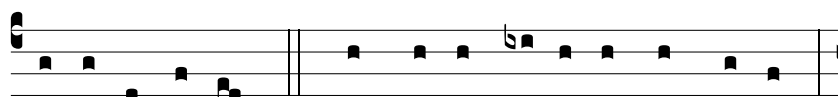


e Dómi-ni mo-ta est terra,* a fá-ci-e De-i Ia-cob.

8. Who turned the rock into pools of water, and the stony hill into fountains of waters.



8. Qui convértit petram in stagna aquá-rum, * et rupem in



fontes aquá-rum. 9. Non no-bis Dómi-ne, non no-bis: *

9. Not to us, O Lord, not to us; but to your name give the glory.



sed nómi-ni tu-o da gló-ri-am. 10. Super mi-se-ri-córdi-a

10. For your mercy, and for your truth's sake:



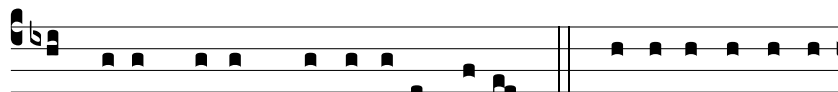
tu-a, et ve-ri-tá-te tu-a: * nequándo di-cant gentes: Ubi

*lest the gentiles
should say:
Where is their
God?*



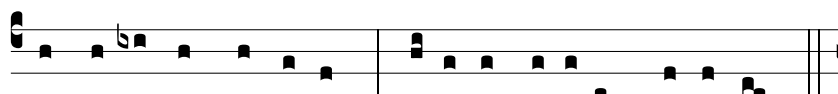
est De-us e-ó-rum? 11. De-us autem noster in cæ-lo: *

*11. But our God
is in heaven:
everything
whatsoever he
wanted to do, he
did.*



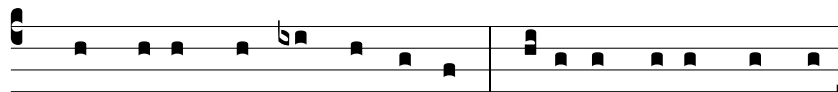
ó-mni-a quæcúm-que vó-lu-it, fe-cit. 12. Simu-lá-cra génti-

*12. The idols of
the gentiles are
silver and gold,
the works of the
hands of humans.*



um argéntum, et aurum, * ó-pe-ra mánu-um hó-mi-num.

*13. They have
mouths and speak
not: they have
eyes and see not.*



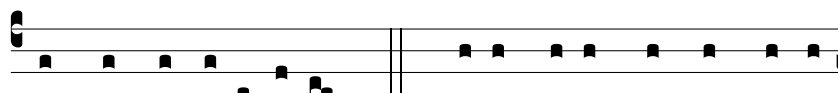
13. Os habent, et non loquéntur: * ó-cu-los habent, et non

*14. They have
ears and hear
not: they have
noses and smell
not.*



vi-débunt. 14. Aures habent, et non áudi-ent: * na-res ha-

*15. They have
hands and feel
not: they have
feet and walk not:
neither shall they
cry out through
their throat.*

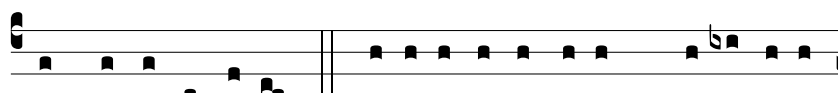


bent, et non odo-rábunt. 15. Manus habent, et non palpá-

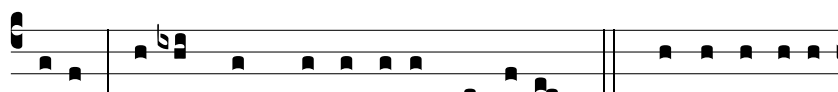


bunt: pedes habent, et non ambu-lábunt: * non clamábunt

*16. Let them that
make them
become like unto
them: and all
such as trust in
them.*



in gúttu-re su-o. 16. Sí-mi-les il-lis fi-ant qui fá-ci-unt

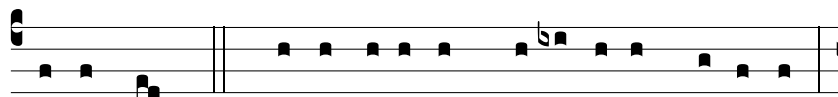


e-a: * et omnes qui confídunt in e-is. 17. Domus Isra-ël

*17. The house of
Israel has hoped
in the Lord: he is
their helper and
their protector.*



spe-rá-vit in Dó-mi-no: * adiú-tor e-ó-rum et pro-téctor e-



ó-rum est. 18. Domus A-a-ron spe-rá-vit in Dómi-no: *

18. The house of Aaron has hoped in the Lord: he is their helper and their protector.



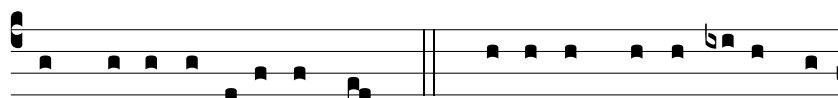
adiú-tor e-ó-rum et pro-téctor e-ó-rum est. 19. Qui timent

19. They that fear the Lord have hoped in the Lord: he is their helper and their protector.



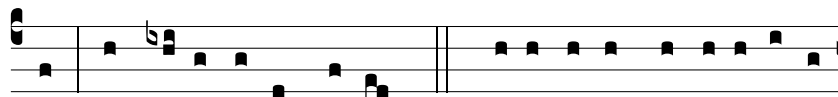
Dómi-num, spe-ra-vé-runt in Dómi-no: * adiú-tor e-ó-rum

20. The Lord has been mindful of us, and has blessed us.



et pro-téctor e-ó-rum est. 20. Dómi-nus memor fu-it nos-

21. He has blessed the house of Israel: he has blessed the house of Aaron.



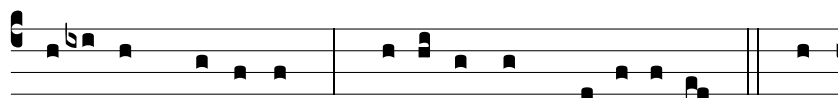
tri: * et bene-dí-xit no-bis: 21. Bene-dí-xit dómu-i Isra-

22. He has blessed all that fear the Lord, both little and great.

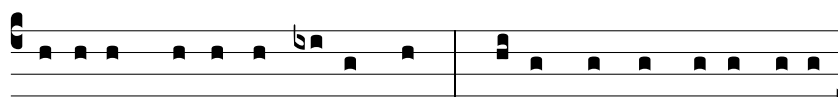


ël: * bene-dí-xit dómu-i A-a-ron. 22. Bene-dí-xit ómnibus,

23. May the Lord add blessings upon you: upon you, and upon your children.



qui timent Dómi-num, * pu-síl-lis cum ma-ió-ri-bus. 23. Ad-



íi-ci-at Dómi-nus super vos: * super vos, et super fí-li-

24. Blessed be you of the Lord, who made heaven and earth.

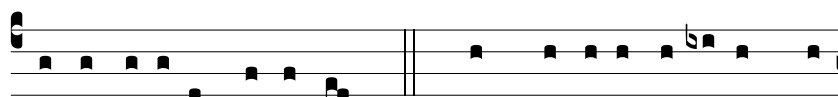


os vestros. 24. Bene-dí-cti vos a Dómi-no, * qui fe-cit cæ-

25. The heaven of heaven is the Lord's: but the earth he has given to the children of humans.

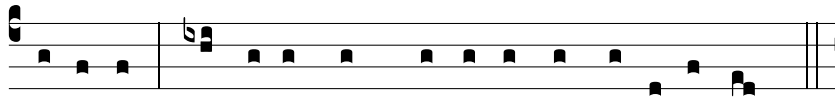


lum et terram. 25. Cæ-lum cæ-li Dómi-no: * terram autem



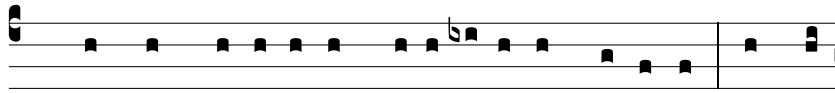
de-dit fí-li-is hómi-num. 26. Non mórtu-i laudábunt te

26. The dead shall not praise



Dómi-ne: * neque omnes, qui descéndunt in inférnum.

thee, O Lord: nor any of them that go down to hell.



27. Sed nos qui ví-vimus, bene-dí-cimus Dómi-no, * ex hoc

27. But we that live bless the Lord: from this time now and for ever.



nunc et usque in sǎcu-lum. 28. Gló-ri-a Patri et Fí-li-o *

28. Glory be to the Father, and to the Son, and to the Holy Spirit:



et Spi-rí-tu-i Sancto. 29. Sic-ut e-rat in princí-pi-o, et

29. As it was in the beginning, is now, and ever shall be, world without end. Amen.



nunc et semper, * et in sǎcu-la sǎcu-ló-rum. Amen.

10 The Cantor's Decalogue

If you have worked through the manual up to this point, you have taken a decisive step towards taking an active part in the community's sung liturgy. At some point, you might be asked to serve as a **cantor**. Here we offer 'ten commandments' for how to be a good cantor.

1. **Know your music.** It is not ideal to sight-read chant in public. If you familiarise yourself with the piece beforehand, you will feel much more confident when supporting your community and establishing the correct pitch.
2. **Know the text.** Since chant is sung prayer, you need to start from the meaning of the words and their scriptural and theological context.
3. **Be kind and merciful.** If you rehearse with a group of brothers, do not point at the flaws of individual brothers, which would embarrass them. People have been put off singing because they have had unpleasant experiences with cantors who were bullies. Our job is to enable others to sing the pieces confidently and joyfully.
4. **Plan your rehearsals.** It is better to have regular short rehearsals than lengthy ones only before the biggest feasts.
5. **Intelligent practice makes perfect.** The Scriptures tell us to 'sing psalms wisely'—*psallite sapienter*.³⁷ During rehearsals, avoid the phrase, 'let's just sing it once more'. Every repetition should have a specific purpose. Explain why you want to revisit a particular section, for example, 'because we want to build more confidence here', 'because we want to maintain the flow', or 'because I think there was an incorrect note'. If you sense that something went wrong but cannot pinpoint the exact issue, do not fabricate a reason for the repetition. Rather be prepared to demonstrate how it is done.
6. **Record yourself from time to time.** This is in order to verify that you are really demonstrating what you think you are demonstrating.
7. **No lecturing during rehearsals.** If the cantor speaks more than the community sings, this indicates an imbalance. While the study of chant is a fascinating academic field, rehearsals are not the appropriate setting for lecturing.
8. **Be in harmony with your local tradition.** Studying manuscripts, articles, attending workshops, or listening to recordings can enhance your understanding of liquescents, *virgulæ pausarum*, performance styles, and more. However, these insights may sometimes contrast with how your community interprets a given piece. For example, in *O Lumen*, consider the word *aquam*. You'll

³⁷Psalm 46(47):8. As Humbert expounds on a passage of the constitutions (unpub. ed. and trans. Tugwell, cf. Berthier II, 103): 'Three things are required if we are to sing psalms worthily to the king of heaven: an attentive heart, reverent posture, and disciplined chanting. An attentive heart so that what is said in the mouth is turned over in the heart... Singing psalms like this is singing psalms wisely in accordance with David's command, "Since God is king of all the earth sing psalms wisely"; on which the gloss says "No one does wisely what he does not understand" (Peter Lombard, *PL* 191:456). No wonder. Wisdom comes from the heart, so how will anything be done wisely which is done without the heart?'

notice that there is a tone repetition on the note Fa. In some provinces, these two Fa's are merged into a single note, while in others, the note is repeated. At international gatherings, this difference can lead to confusion as the two traditions collide. Our medieval manuscripts depict a vertical line between the two Fa's, but it is not certain if this means to break the notes or to sustain them with a lengthening. Regardless of your personal interpretation of this vertical line, it is essential to respect your local tradition and empower your community to embrace it. By doing so, you honour the prayer and singing of decades—and sometimes centuries—of Dominican life in your community, making yourself a part of that enduring tradition.

9. **Allow gradual change in due time.** If you believe it is necessary to alter the way your community performs a particular chant, highlight the benefits they could gain from this change. Be sure to allow sufficient time for these adjustments to take place gradually.
10. **Be open to feedback.** Embrace constructive criticism. If we wish to cultivate the virtue of humility, we should expect that not everything we do will be perfect, but strive to grow in our expertise with the help of our community, discipline, and the grace of God.



Cantor in the Priory of the Holy Spirit (Blackfriars), Oxford, UK

Appendices

A Synoptic Table of the Modes



Re La Re Fa Mi *Si* Do Mi La Fa Do Fa La Sol Re Sol Do

On the whole, the ‘authentic’ modes (1, 3, 5, 7) use the interval of a fifth between their hinge notes, while the ‘plagal’ modes (2, 4, 6, 8) use a smaller interval.

The exception is Mode 3, whose original fifth (Mi to Si) was changed to a sixth (Mi to Do).

Here’s a table laying out these hinge notes:

Mode	<i>Finalis</i>	Reciting Note	Interval	Greek name	Technical name
1	Re	La	5th	Dorian	Protus authenticus
2	Re	Fa	minor 3rd	Hypodorian	Protus plagalis
3	Mi	Do (<i>Si</i>)	6th (<i>5th</i>)	Phrygian	Deuterus authenticus
4	Mi	La	4th	Hypophrygian	Deuterus plagalis
5	Fa	Do	5th	Lydian	Tritus authenticus
6	Fa	La	major 3rd	Hypolydian	Tritus plagalis
7	Sol	Re	5th	Mixolydian	Tetrardus authenticus
8	Sol	Do	4th	Hypomixolydian	Tetrardus plagalis

Note: The column of Greek names comes from a late systematisation that tried to connect the Gregorian modes with ancient Greek music theory.



The Hand of Guido, from Processionarium Sacri Ordinis Prædicatorum, Antonin Bremond (Rome: Mainardi, 1754), p. 458

B Further Repertoire

We have introduced you to one piece in each of the eight modes. It was difficult to select them out of so many others in our chant tradition. Here we provide some additional pieces that have a special place in the Dominican repertoire, for you to develop your knowledge of the sung liturgy. You may find recordings online, but even if not, do try singing them yourself. We have grouped them according to mode. The more you hear and sing, the better you'll get a feel for each mode.

B.1 Mode 1

B.1.1 O spem miram

This antiphon to St Dominic is based on his dying promise to be of more use to his brethren from heaven.

O spem miram, quam de-
 disti mortis ho- ra te flénti- bus, dum post mor-
 tem promi-sí- sti te pro- fu- tú- rum frá- tribus!
 Imple Pa-ter, quod di- xísti, nos tu- is iu- vans pré-
 cibus. *T.P.* Alle- lú- ia.
V. Qui tot signis clar-u- ísti in ægró-rum corpó-ri- bus,
 no-bis opem fe-rens Chris-ti, ægris me-dé-re mó-ri- bus.

How wonderful the hope you gave, at the time of your death, to those who were mourning you, when you promised to be useful to the brethren after your death. Fulfil your words, Father, helping us with your prayers.

V. You were glorious in the miracles you worked in the bodies of the sick: bring us now the help of Christ and heal our sick ways.

** Fulfil your words, Father, helping us with your prayers.*

Glory be to the Father, and to the Son, and to the Holy Spirit.

** Imple Pa-ter. Gló-ri- a Pa-tri, et Fí- li- o, et Spi-*

rí- tu- i San-cto. * Imple Pa-ter. *Vel T.P.* Alle-
lú- ia.

* Fulfil your words, Father, helping us with your prayers.

B.1.2 Magne Pater

Antiphon to St Dominic

Ib
Magne Pa-ter san-cte Do-mí-ni-ce, mortis ho-ra nos
te- cum súsci- pe, et hic semper nos pi- e ré-spi-ce. *T.P.* Al-
le- lú-ia.

Great Father, holy Dominic, take us with you at the hour of our death, and always watch lovingly over us here below.

B.1.3 Pie Pater

Antiphon to St Dominic

Ib
Pi- e Pa- ter Do-mí-ni-ce, tu-ó-rum me-mor óper- um,
sta co- ram summo Iú- di- ce pro tu- o coetu páupe- rum.
T.P. Al- le- lú-ia.

O loving Father Dominic, remember your works and stand before the supreme Judge on behalf of your fellowship of paupers.

B.1.4 Ave maris stella

Hymn for Vespers of the Blessed Virgin Mary

I *c. 8th century*

A -ve, ma-ris stella, De-i Ma-ter alma, atque semper

Virgo, fe-lix cæ-li por-ta.

Hail, star of the sea, loving Mother of God and ever-Virgin, blessed gate of Heaven.

B.1.5 Recordare

Antiphon to the Blessed Virgin Mary and the Offertory verse for the traditional feast of Our Lady Mediatrix of All Graces

I *cf. Jer 18:20*

R e- cordá- re, Virgo Ma-ter, dum sté-te- ris in con-

spéctu De- i, ut loquá- ris pro no-bis bo- na, et ut avér-

tas indigna-ti-ónem su-am a

no- bis. *T.P.* Alle- lú- ia.

Remember, Virgin Mother, when you stand before God, to say good things on our behalf to turn his wrath away from us, alleluia.

B.1.6 Descendit de cælis

Responsory for Christmas

I *cf. Ps 18:6*

D escéndit de cæ- lis De-us ve-rus a Pa- tre

gé-ni- tus: intro-í- vit in ú-te-rum Vírgi-nis, no-bis ut ap-

He came down from heaven, true God, begotten of the Father: he entered the Virgin's womb to appear visibly to us, clothed

pa-ré-ret vi-sí-bi-lis, indú-tus carne humána a pro-to
 pa-rén-te é-di-ta, et e-xí-vit per cláusam portam
 De-us et ho-mo, * Lux et Vi-ta, Cón-di-tor
 mun-di. *V.* Tam-quam spon-
 sus Dómi-nus pro-cé-dens de thá-lamo su-o.
R. Lux et Vi-ta. Gló-
 ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sanc-to.
R. Lux et Vi-ta.

*in human
 flesh
 descended
 from our first
 father, and
 he came out
 through a
 closed door,
 God and
 man, Light
 and Life, the
 Creator of
 the world.*

*N. Like a
 newly-wed
 Lord coming
 forth from his
 chamber.*

** Light and
 Life, the
 Creator of
 the world.*

*Glory be to
 the Father,
 and to the
 Son, and to
 the Holy
 Spirit.*

** Light and
 Life, the
 Creator of
 the world.*

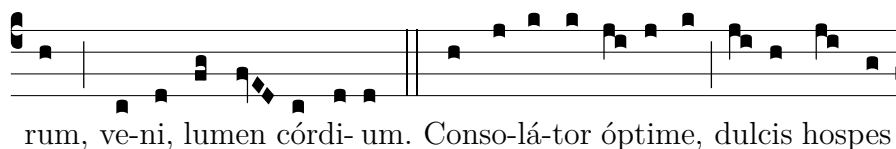
B.1.7 Veni Sancte Spiritus

Sequence for Pentecost, known as the ‘Golden Sequence’

V^I
 e-ni, Sancte Spí-ri-tus, et emít-te cæ-li-tus lu-cis tu-
 æ rá-di-um. Ve-ni, pa-ter páu-pe-rum, ve-ni, da-tor mú-ne-

*Come, Holy
 Spirit, and
 send forth from
 heaven a ray of
 your light.*

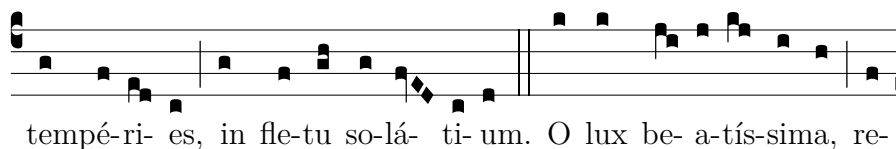
*Come, father of
 the poor, come,
 bestower of
 gifts, come,
 light of hearts.*



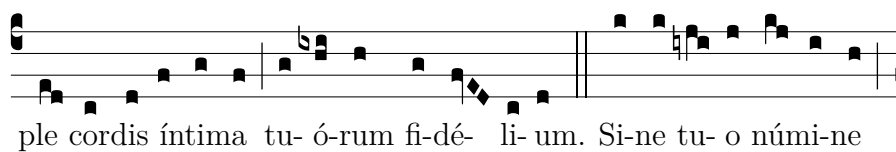
*Best comforter,
dear guest of
the soul,
welcome
refreshment.*



*Rest in labour,
coolness in
heat,
consolation in
tears.*



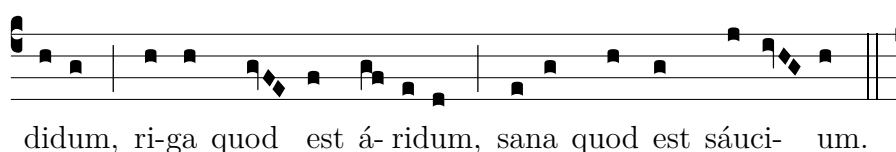
*O most blessed
light, fill the
depths of the
hearts of your
faithful.*



*Without your
divine
assistance,
there is nothing
in human
beings, nothing
that is free
from blame.*



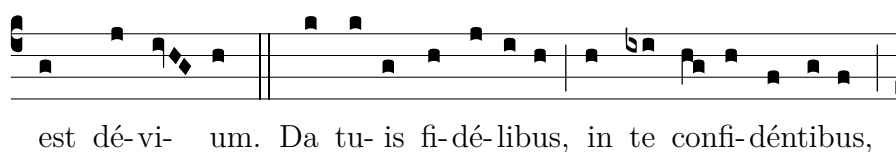
*Cleanse what is
foul, water
what is dry,
heal what is
sick.*



*Bend what is
stiff, warm
what is cold,
straighten what
is crooked.*



*Give to your
faithful, who
trust in you,
the holy
sevenfold gift.*



*Give the reward
of virtue, give
the outcome of
salvation, give
everlasting joy.*



*Amen.
Alleluia.*



B.1.8 Vexilla Regis

Hymn for Passiontide

St Venantius Fortunatus, 6th century

V e-xíl-la Re- gis pró- de-unt: fulget Cru-cis mysté-ri-
um, quo carne carnis Cón-di-tor suspén- sus est pa-tí-bu-lo.

The King's standard comes forth; the mystery of the Cross shines out, the gibbet on which the Creator of flesh was hung in the flesh.

B.1.9 Iste Confessor

Hymn for Pastors and other Saints

I -ste Conféssor Dómi-ni sacrá-tus, festa plebs cu-ius cé-le-
brat per orbem, hó-di- e læ-tus mé-ru- it secré-ta scánde-re cæ-li.

This holy confessor of the Lord, whose feast the people celebrate throughout the world, today happily merited to ascend to the hidden recesses of heaven.

B.1.10 Hodie Christus natus est

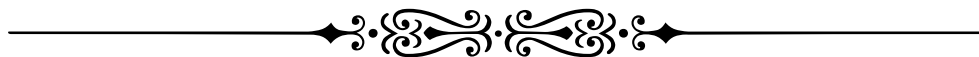
Magnificat antiphon for Second Vespers of Christmas

cf. Lk 2:11,14

H ó-di- e Chris-tus na-tus est: hó-di- e Salvá-tor appá-ru-
it: hó-di- e in terra canunt Ange-li, læ-tántur Archánge-li;
hó-di- e exsúl-tant iusti, di-céntes: Gló- ri- a in excélsis

On this day Christ is born: on this day the Saviour has appeared: on this day the Angels sing on earth, the Archangels rejoice; on this day the righteous exult, saying: Glory to God in the highest, alleluia.

De- o, alle- lú-ia. *Cant.* Magní-fi-cat. E u o u a e.



B.2 Mode 2

B.2.1 O Oriens

Magnificat antiphon for 21 December

II

O *cf. Zech 3:8; Is 9:2*

O- ri- ens, splendor lu- cis ætérnæ, et sol iu-
stí- ti- æ : ve- ni, et illúmi- na sedéntes in té- nebris,
et umbra mortis. *Cant.* Magní-fi-cat. E u o u a e.

O Dayspring, radiance of eternal light and sun of righteousness: come and shine upon those who sit in darkness and in the shadow of death.

B.2.2 Benedicamus Domino (in festis BMV)

Tone for the end of the Office on feasts of Our Lady

II

B

e- ne- di- cámus Dó- mi- no.
R. De- o grá- ti- as.

Let us bless the Lord.

Thanks be to God.

B.2.3 Christe qui lux es et dies

Hymn for Compline in Lent

II

C

hriste, qui lux es et di- es, noctis tenébras dé- te- gis,
hriste, qui lux es et di- es, noctis tenébras dé- te- gis,

O Christ, who are light and day, who remove the veil



lu-císque lumen créde-ris, lumen be- á-tum prædi-cans.

*of night's
darkness, and
are believed to
be the light of
light,
proclaiming the
blessed light. . .*

B.2.4 Iesu dulcis memoria

Hymn for Vespers of the Holy Name of Jesus



I e-su dulcis memó-ri- a, dans ve-ra cordi gáudi- a, sed su-



per mel et ómni- a e-ius dulcis præ-sé-nti- a.

*How sweet
the thought of
Jesus — it
brings true
joys to the
heart; but
sweeter than
honey and all
else is his
presence.*

B.2.5 Christus resurgens

Responsory for Easter



C hristus re-súr-gens ex mór-tu- is, iam non mó-ri-



tur, mors il- li ul- tra non domi-ná-bi- tur: * Quod



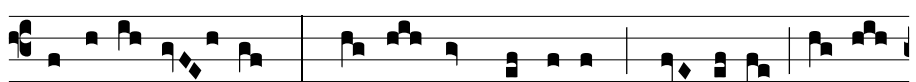
e- nim vi-vit, vi- vit De- o, al- le- lú-ia,



al-le-lú-ia. *V.* Dicant nunc e- i quó- mo-do mí- li-tes



custo-di- éntes se-púlcrum perdi-dé-runt Re-gem ad lá-pi-dis



po-si- ti- ó- nem. Qua-re non servábant Pe- tram iustí-

cf. Rom 6:9-10

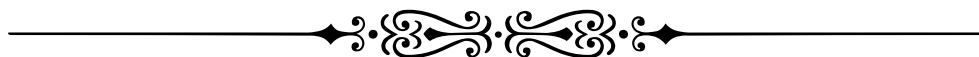
*Christ rising
from the dead
now dies no
more: death
shall no longer
have dominion
over him; for
inasmuch as
he lives, he
lives for God,
alleluia,
alleluia.*

*V. Let them
explain how
the soldiers
guarding the
tomb, at the
very place of
the stone, lost
the King. Why
could they not
keep the Rock
of
righteousness?
Let them
either produce
him as he was
buried, or
worship him*

ti- æ? Aut sepúl- tum reddant, aut re-surgén-tem adó-
rent, no-bíscum dí- céntes: * Quod.

rising from the dead, saying with us:

** For inasmuch as he lives, he lives for God, alleluia, alleluia.*



B.3 Mode 3

B.3.1 Veni Redemptor gentium

Hymn for Christmas

St Ambrose, 4th century

III
V e-ni, Redémptor gén-ti- um, osténde partum Vírgi-
nis: mi-ré-tur omne sæcu-lum: ta-lis de-cet partus De- um.
2. Non ex vi-rí-li sé-mi-ne, sed mýsti-co spi-rá-mi-ne Verbum
De-i factum ca-ro, fructúsque ventris fló-ru- it. 3. Alvus tu-
méscit Vír-gi-nis, claustra pu-dó- ris pérmanent, ve-xíl-la vir-
tú-tum mi-cant, versá-tur in templo De- us. 4. Procédens de
thá-lamo su- o pudó- ris au-la ré-gi- a, gém'ínæ gi-gas substán-

Come, Redeemer of the nations, show us the Virgin's child; let every age marvel: such a birth befits God.

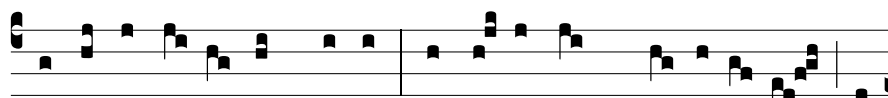
2. Not from the seed of man but by a mystical Breath did the Word of God, made flesh and fruit of the womb, shine forth.

3. The womb of the Virgin swells; the cloisters of chastity remain intact; the banners of the virtues gleam; God is present in his temple.

4. Proceeding from his bridal chamber, that royal palace of chastity, the



ti- æ, á-lacris ut currat vi- am. 5. Egréssus e-ius a Patre,



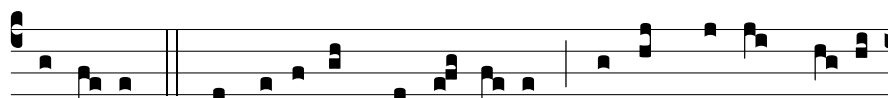
regréssus e- ius ad Patrem: excúrsus usque ad ínfe-ros, re-



cúrsus ad se-dem De- i. 6. Æquá-lis ætérno Patri, carnis tro-



phæo ac-cíng-re: infírma nostri córpo- ris virtú-te firmans



pérpe-ti. 7. Præsépe iam fulget tu- um, luménque nox spi-rat



novum, quod nul-la nox in-térpo- let, fi-déque iu-gi lú-ce-



at. 8. Gló-ri- a ti-bi, Dó-mi-ne, qui na-tus es de Vírgi-ne, cum



Patre et Sancto Spí-ri- tu, in sempi-térna sácu-la. A-men.

giant of twofold nature is eager to run his course.

5. His coming forth is from the Father, his going back is to the Father: his outward course extends to hell, his return is to the throne of God.

6. Though equal to the eternal Father, gird on the trophy of flesh, making strong with your eternal strength the weakness of our body.

7. Now your manger gleams and the night breathes forth a new light, which no night can interrupt, which shines faithfully for ever.

8. O Lord, who are born of the Virgin, glory to you with the Father and the Holy Spirit, for ever and ever. Amen.

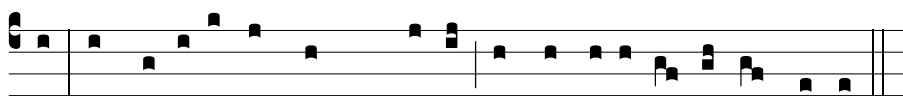
B.3.2 Salva nos

Nunc Dimittis antiphon in Ordinary Time



Salva nos, Dómi-ne, vi-gi-lántes, custó-di nos dormi-én-

Save us, Lord, as we keep watch, guard us as we sleep, so that we may keep watch with Christ and

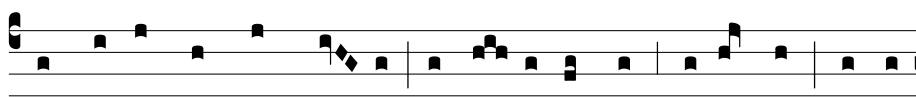
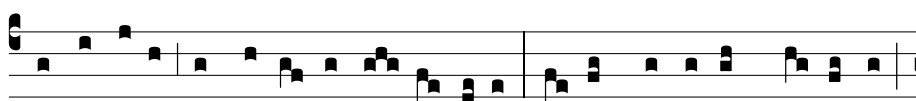
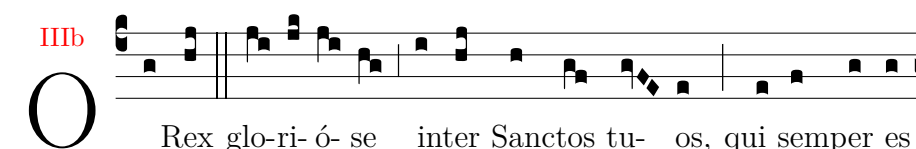


tes: ut vi-gi-lémus cum Christo et requi-escámus in pa-ce.

rest in peace.

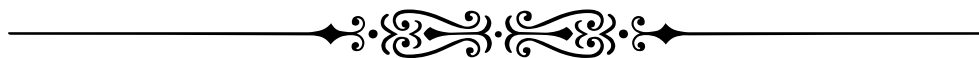
B.3.3 O Rex

Nunc Dimittis antiphon in the second part of Lent



re digné-ris inter Sanctos et E-léctos tu- os, Rex be-ne-dícte.

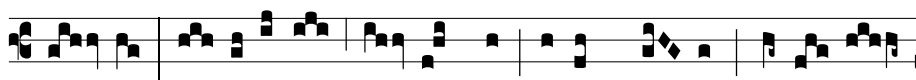
*O King,
glorious
among your
Saints, who
are ever
praiseworthy
and yet
ineffable: you
are in our
midst, O
Lord, and
your holy
name has
been invoked
upon us: do
not abandon
us, our God:
in the day of
judgment
may you
deign to
gather us
among your
Saints and
Elect, O
blessed King.*



B.4 Mode 4

B.4.1 Resurrexi

Officium (Introit) for Easter Sunday



lú- ia: po- su- ísti su- per me manum tu- am, alle- lú-

*I am risen,
and I am still
with you,
alleluia; you
placed your
hand upon
me, alleluia;
the knowledge
of you has*

ia: mi-rá- bi-lis facta est sci- én-ti- a tu- a, alle-
 lú-ia, al- le- lú- ia. *℣*. Dómi-ne, probásti me, et cogno-ví-
 sti me: tu cogno-vísti sessi- ónem me-am, et re-surrecti- ó-nem
 me-am. Gló-ri- a. E u o u a e.

*become
wondrous,
alleluia,
alleluia.*

*℣. Lord, you
have tested
me and you
know me; you
know my
sitting down
and my
rising.*

Glory be...

B.4.2 Evigila

Nunc Dimittis antiphon in the first part of Lent

IVa
E -vi-gi-la su-per nos, ætérne Salvá-tor, ne nos appre-
 hén-dat cál-li-dus tentá-tor: qui- a tu factus es no- bis sempi-tér-
 nus adiú-tor.

*Keep watch
over us,
eternal
Saviour, lest
the wily
tempter catch
us, for you
became for us
the
everlasting
helper.*

B.4.3 Exsultet caelum laudibus

Hymn for Vespers of Apostles

IV
E x-súltet cæ-lum láu-di- bus, re-súltet terra gáu-di- is:
 Apосто- ló-rum gló-ri- am sacra canunt sollémni- a.

*Let heaven
exult with
praises, the
earth resound
with joys: the
sacred
solemnities
sing the
Apostles' glory.*

B.4.4 Iesu nostra redemptio

Hymn for Compline in Eastertide

IV

I e-su, nostra redémpti- o, amor et de- si-dé-ri- um,
De-us cre-á-tor ómni- um, homo in fi- ne témpo-rum.

O Jesus, our redemption, love and desire, God the creator of all, a human being at the end of the ages.

B.4.5 Te Deum

For feasts and Sundays (except Lent) and other festive occasions

IV

T e De-um laudámus: te Dómi-num confi-té-mur. 2. Te
æté- rnum Patrem omnis terra vene-rá- tur. 3. Ti- bi omnes
Ange- li; ti- bi cæ- li et uni- vérsæ Po- testá- tes; 4. Ti- bi Ché-
rubim et Sé- raphim incessá- bi- li vo- ce proclá- mant: 5. San-
ctus, 6. Sanctus, 7. Sanctus, Dómi- nus De- us Sá- ba- oth.
8. Ple- ni sunt cæ- li et terra ma- iestá- tis gló- ri- æ tu- æ.
9. Te glo- ri- ó- sus Aposto- ló- rum cho- rus, 10. Te Prophe- tá-

We praise you as God: we confess you to be the Lord.

2. The whole earth venerates you as the eternal Father.

3. To you all the angels; to you the heavens and all the Powers;

4. To you the Cherubim and Seraphim with unceasing voice proclaim:

5. Holy,

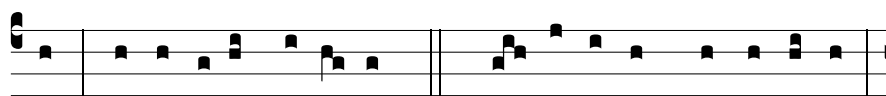
6. Holy,

7. Holy, Lord God of Hosts.

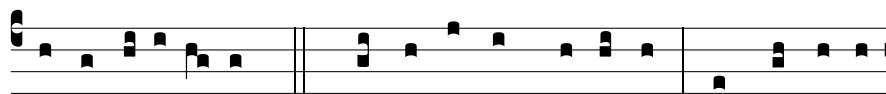
8. Heaven and earth are full of the majesty of your glory.

9. The glorious choir of Apostles,

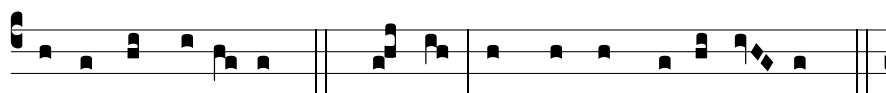
10. the praiseworthy band of Prophets,



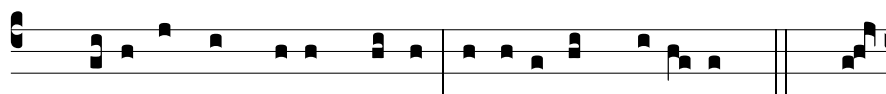
rum laudá-bi-lis núme-rus, 11. Te Márty-rum candi-dá-tus



laudat exérci-tus. 12. Te per orbem terrá-rum sancta confi-



té-tur Ecclé-si-a, 13. Pa-trem imménsæ ma-iestá-tis:



14. Vene-rándum tu-um ve-rum et úni-cum Fí-li-um; 15. San-



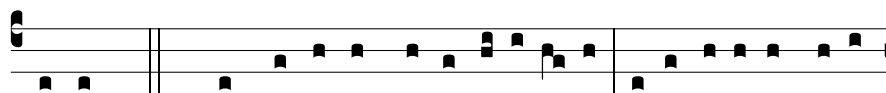
ctum quoque Pa-rá-cli-tum Spí-ri-tum. 16. Tu Rex gló-ri-æ,



Christe. 17. Tu Patris sempi-térnus es Fí-li-us. 18. Tu ad li-



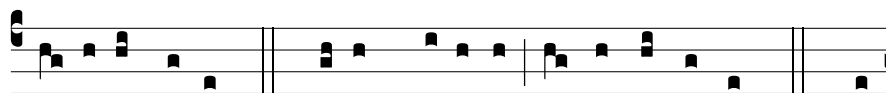
be-rándum susceptú-rus hómi-nem, non horru-ísti Vírgi-nis ú-



te-rum. 19. Tu, de-vícto mortis acú-le-o, ape-ru-ísti credén-



tibus regna cæ-ló-rum. 20. Tu ad déxte-ram De-i se-des, in



gló-ri-a Patris. 21. Iudex cré-de-ris es-se ventú-rus. 22. Te



ergo quæsumus, tu-is fámu-lis subvé-ni: quos pre-ti-ó-so sán-

11. the
white-robed
army of
Martyrs, praise
you.

12. Throughout
the whole world,
holy Church
confesses you:

13. Father of
immeasurable
majesty,

14. your true
and only Son
who is to be
venerated,

15. also the
Holy Spirit the
Paraclete.

16. You, Christ,
are the King of
glory.

17. You are the
everlasting Son
of the Father.

18. When you
were going to
assume
humankind in
order to liberate
it, you did not
disdain the
Virgin's womb.

19. Having
overcome the
sting of death,
you opened the
kingdom of
heaven to
believers.

20. You are
sitting at the
right hand of
God, in the
glory of the
Father.

21. You are
believed to be
the Judge who is
to come.

22. Therefore,



gui-ne redemísti. 23. *Cantor:* Æ-térna fac * cum sanctis tu-is



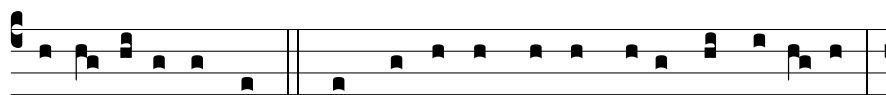
in gló-ri-a nume-rá-ri. 24. Salvum fac pópu-lum tu-um, Dó-



mi-ne, et béne-dic he-re-di-tá-ti tu-æ. 25. Et re-ge e-os,



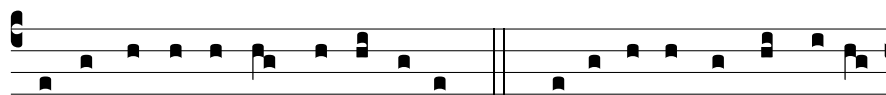
et extólle il-los usque in ætér-num. 26. Per síngu-los di-es



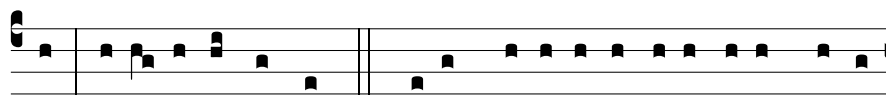
be-ne-dí-cimus te; 27. Et laudámus nomen tu-um in sáecu-lum,



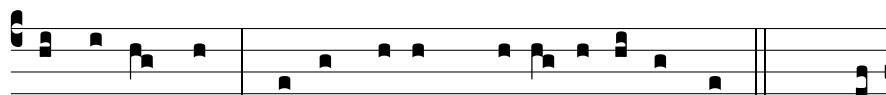
et in sáecu-lum sáecu-li. 28. Digná-re, Dómi-ne, di-e is-to



si-ne peccá-to nos custo-dí-re. 29. Mi-se-ré-re nostri Dómi-



ne, mi-se-ré-re nostri. 30. Fi-at mi-se-ri-córdi-a tu-a, Dómi-



ne, su-per nos, quemádmódu-m spe-rá-vimus in te. 31. In te,



Dómi-ne, spe-rá-vi: * non confúndar in ætér-num.

*we beseech you,
come to the aid
of your
servants: make
those whom you
redeemed by
your precious
blood. . .*

*23. to be
numbered
among your
saints in eternal
glory.*

*24. Save your
people, Lord,
and bless your
inheritance.*

*25. And rule
them and raise
them up for
ever.*

*26. Day by day
we bless you;*

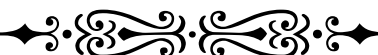
*27. and we
praise your
name for ever
and for
evermore.*

*28. Deign, Lord,
to keep us
without sin this
day.*

*29. Have mercy
on us, Lord,
have mercy on
us.*

*30. May your
mercy, Lord, be
upon us, as we
have hoped in
you.*

*31. In you,
Lord, have I
placed my hope:
may I not be put
to shame for
ever.*



B.5 Mode 5

B.5.1 Alma Redemptoris Mater

Antiphon to Our Lady in Advent and Christmastide

A ^V l- ma Redemptó-ris Ma- ter, quæ
 pér- vi- a caé- li por-ta ma- nes, et stel- la ma- ris, suc-
 cúrre ca-dén-ti, súrge-re qui cu- rat, pópu-lo. Tu, quæ ge-
 nu- í- sti, na- tú- ra mi- rán- te, tu- um sanctum Ge- ni- tó- rem,
 Vir- go pri- us ac po- sté- ri- us, Gabri- é- lis ab o- re
 sumens il- lud A- ve, pecca- tó- rum mi- se- ré- re.


*O nourishing
 Mother of the
 Redeemer, who
 remain the
 open gate of
 heaven, and
 star of the sea,
 help the people
 who are keen to
 arise even as
 they fall. To
 the wonder of
 nature you gave
 birth to your
 holy Begetter,
 virgin as much
 after as before,
 accepting that
 'Hail' from
 Gabriel's
 mouth, have
 mercy on
 sinners.*

B.5.2 O sacrum convivium

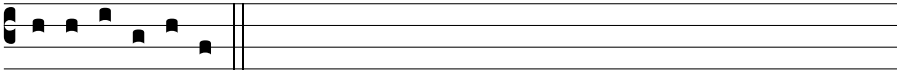
Magnificat antiphon for Second Vespers of Corpus Christi

O ^V sa- crum conví- vi- um, in quo Christus sú- mi- tur:
 re- có- li- tur memó- ri- a passi- ó- nis e- ius: mens implé-
 tur grá- ti- a: et fu- tú- ræ gló- ri- æ no- bis pignus da- tur,

*O sacred
 banquet, in
 which Christ
 is received: the
 memory of his
 passion is
 recalled: the
 mind is filled
 with grace:
 and a pledge
 of future glory
 is given us,
 alleluia,
 alleluia.*



alle- lú-ia, alle- lú- ia. *Cant.* Magni- fi- cat.



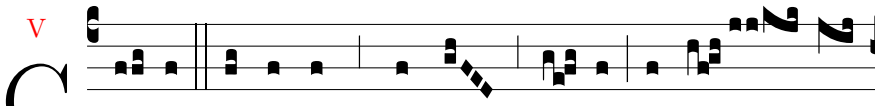
E u o u a e.

B.5.3 Christus factus est

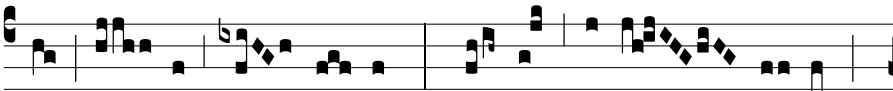
Responsory for the Sacred Triduum

cf. Phil 2:8-9

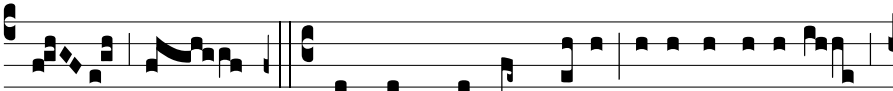
V




hri- stus factus est pro no- bis o- bé- di-




ens us- que ad mor- tem, mor- tem autem cru- cis.



℣. Propter quod et De- us exaltá- vit illum,



et de- dit il- li



no- men, quod est super omne no- men.


For our sake, Christ became obedient to the point of death, even death on a cross.

℣. Therefore God also exalted him, and gave him the name which is above every name.


B.5.4 Attende Domine

Lent Prose

V



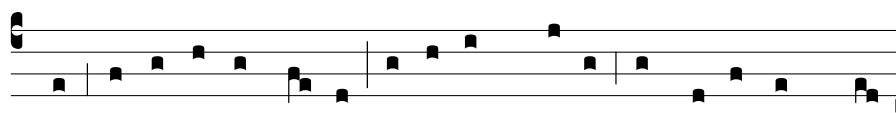
t- tén- de Dómi- ne, et mi- se- ré- re, qui- a peccá- vimus



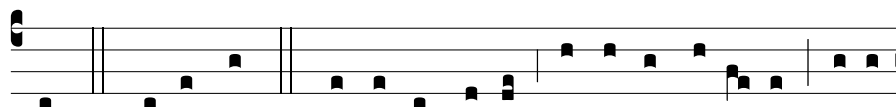
ti- bi. 1. Ad te Rex summe, ómni- um redémptor, ócu- los no-

℣. Heed us, O Lord, and have mercy, for we have sinned against you.

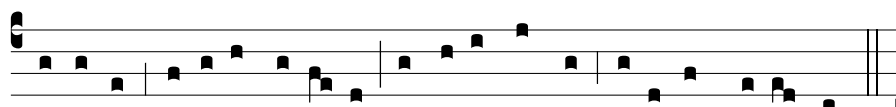
1. To you, King most high, redeemer of all, we raise our eyes as we



stros suble-vámus flentes: exáudi, Christe, suppli-cántum pre-



ces. **R.** Atténde. 2. Déxte-ra Patris, la-pis angu-lá-ris, vi-a



sa-lú-tis, iánu-a cæ-léstis, áblu-e nostri mácu-las de-lí-cti.



R. Atténde. 3. Rogámus, De-us, tu-am ma-iestá-tem: áuribus



sacris gémi-tus exáudi: crími-na nostra plá-cidus indúlge.



R. Atténde. 4. Ti-bi fa-témur crími-na admíssa: contrí-to cor-



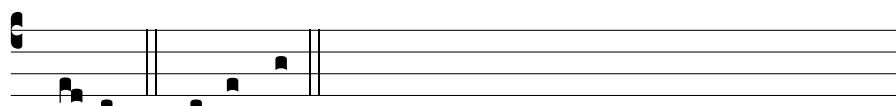
de pándimus occúlta: tu-a, Redémptor, pí-e-tas ignóscat.



R. Atténde. 5. Inno-cens cáptus, nec repúgnans ductus; tésti-



bus falsis pro ímpi-is damná-tus: quos redemísti, tu consérva,



Christe. **R.** Atténde.

weep: hear, O Christ, the prayers of us who entreat you.

2. Right hand of the Father, cornerstone, way of salvation, doorway to heaven, wash away the stains of our sin.

3. O God, we ask your majesty: hear our groans with your holy ears: gently forgive our transgressions.

4. We confess our transgressions to you; with contrite hearts we admit what we have kept hidden. May your love pardon them, O Redeemer.

5. Seized though innocent, led away unresisting, by false witnesses condemned for the sake of the godless, preserve us, Christ, whom you have redeemed.

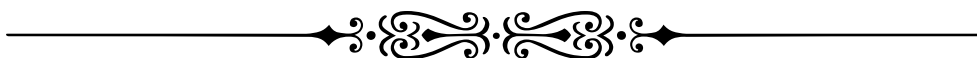
B.5.5 Alleluia Spiritus Paraclitus

Nunc Dimittis antiphon for Pentecost

cf. Jn 14:26

V
A l-le-lú- ia. Spí-ri-tus Pa-rácli-tus, alle-lú-ia, do-cé-bit
 vos ómni- a, alle-lú- ia, al-le- lú-ia.

Alleluia. The Spirit, the Paraclete, alleluia, will teach you all things, alleluia, alleluia.



B.6 Mode 6

B.6.1 Inviolata

VI
I n-vi- o-lá-ta, intácta et casta es Ma- r-ía, 2. Quæ es
 effécta fúlgi-da cæ-li porta. 3. O ma-ter alma Christi ca-ríssi-
 ma, 4. Suscí-pe pi- a laudum præcó-ni- a. 5. Nostra ut pu-ra
 pécto-ra sint et córpo-ra, 6. Te nunc flá-gi-tant devó-ta corda
 et o-ra. 7. Tu-a per præ-cá-ta dulcí-sona 8. Nobis concédas
 vé-ni- am per sáecu-la. 9. O be-ní-gna, 10. Quæ so-la invi- o-

Inviolata, untouched and chaste are you, Mary; you were made the shining gate of heaven.

O kind and dearest mother of Christ, receive our loving songs of praise.

That our souls and bodies may be pure, we implore you now with devout hearts and lips.

Through your sweet-sounding prayers, grant us pardon through all the ages, O kind Mary, who alone among women have remained



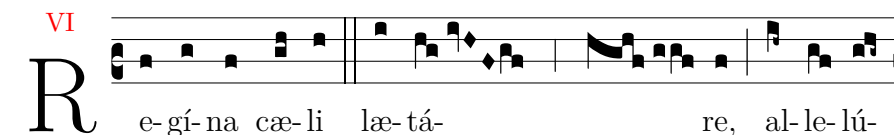
inviolate.
(*Alleluia.*)

lá-ta perman-sí- sti. *T.P.* Alle-lú- ia.

B.6.2 Regina cæli

Antiphon to the Blessed Virgin Mary at Compline in Eastertide

(Note that the word *resurrexit* is replaced by *iam ascendit* in Ascensioentide)



R e-gí-na cæ-li læ-tá- re, al-le-lú-

Queen of heaven, rejoice, alleluia:

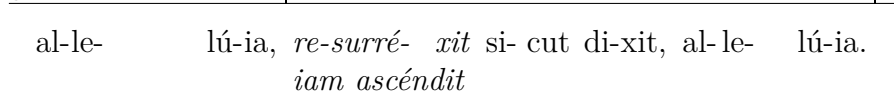


for he whom you merited to bear, alleluia,



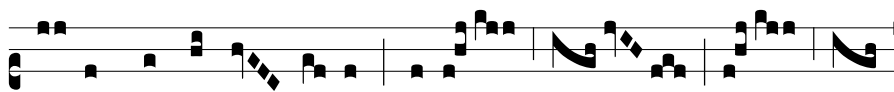
ia: qui- a quem me-ru- ísti por- tá- re,

has risen (has now ascended), as he said, alleluia:

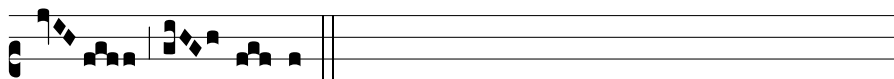


al-le- lú-ia, *re-surré- xit si- cut di- xit, al- le- lú-ia. iam ascéndit*

pray for us to God, alleluia.



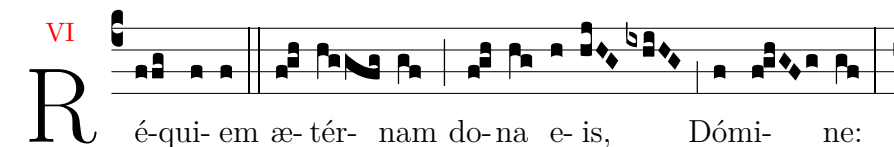
O-ra pro no-bis De- um, alle-



lú- ia.

B.6.3 Requiem

Officium (Introit) for the Requiem Mass



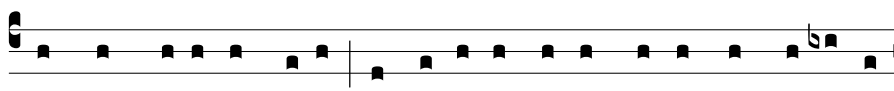
R é-qui- em æ- tér- nam do- na e- is, Dómi- ne:

Eternal rest grant unto them, O Lord: and let perpetual light shine upon them.



et lux perpé-tu- a lú- ce- at e- is. *℣.* Te de- cet

℣. A hymn befits you in Sion, O God, and to you my vow will be repaid in Jerusalem: graciously hear



hymnus De- us in Si- on, et ti- bi reddé- tur vo- tum in Je- rú- sa-



lem: exáudi o-ra-ti-ónem me-am, ad te omnis ca-ro vé-ni-




et. *Repet.* Ré-qui- em.

*my prayer; all
flesh will come
to you.*


B.6.4 In medio Ecclesiæ

Officium (Introit) for the Mass of St Dominic

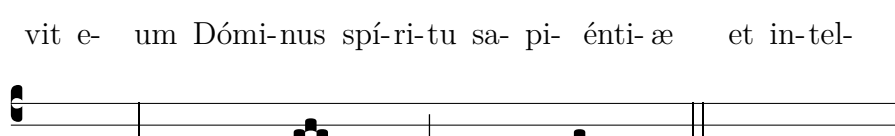
VI



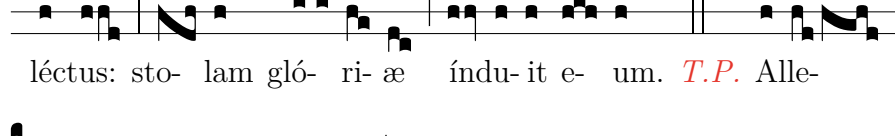
In mé-di-o Ecclé-si-æ apé-ru-it os e- ius, et implé-




vit e- um Dómi-nus spí-ri-tu sa- pi- énti-æ et in-tel-



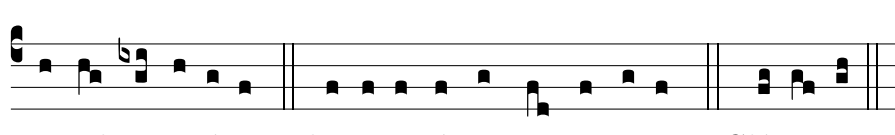
léctus: sto- lam gló- ri- æ ín-du-it e- um. *T.P.* Alle-



lú-ia, alle- lú-ia, al-le- lú- ia. *℣.* Ju-cundi-tá-tem et



exsul-ta-ti-ónem thesauri-zá-vit su-per e- um. Gló-ri- a.



E u o u a e.

*In the midst of
the Church the
Lord opened his
mouth and
filled him with
the spirit of
wisdom and
understanding:
he clothed him
with a robe of
glory (alleluia,
alleluia,
alleluia).*

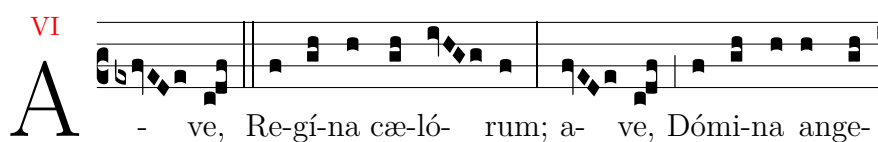
*℣. He has
bestowed on
him treasures
of joy and
exultation.*

Glory be...

B.6.5 Ave Regina cælorum

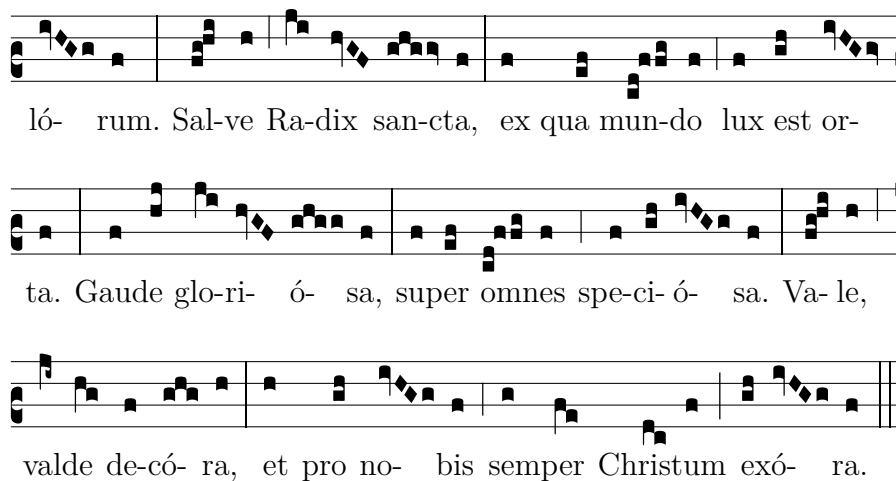
Antiphon to the Blessed Virgin Mary at Compline traditionally used from the Presentation (Candlemas) to the Sacred Triduum

VI



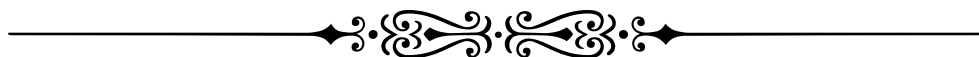
A - ve, Re-gí-na cæ-ló- rum; a- ve, Dómi-na ange-

*Hail, Queen of
heaven; hail,
Lady of the
angels. Hail,*



ló- rum. Sal-ve Ra-dix san-cta, ex qua mun-do lux est or-
ta. Gaude glo-ri- ó- sa, super omnes spe-ci- ó- sa. Va- le,
valde de-có- ra, et pro no- bis semper Christum exó- ra.

holy Root, from which light arose for the world. Rejoice, O glorious one, fairer than all others. Hail, most beautiful one, and always pray to Christ for us.



B.7 Mode 7

B.7.1 Virgo Maria

Antiphon over the psalms at Compline of the Immaculate Conception (8 December)

VII



Virgo Ma-rí-a, non est ti-bi sí-mi-lis na-ta in mundo
inter mu-lí-er-es, flo-rens ut ro-sa, fragrans sic-ut li-lí-um:
o-ra pro no-bis, sancta De-i Gén-itrix. *T.P.* Alle-lú-ia.

O Virgin Mary, there is none like you among women born in the world, flowering like a rose, fragrant as a lily; pray for us, holy Mother of God (alleluia).

B.7.2 Viri Galilæi

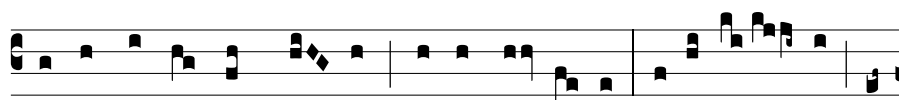
Officium (Introit) for the Mass of the Ascension

VII



Vi-ri Ga-li-læ-i quid admi-rá-mi-ni adspi-ci-én-tes in cæ-lum? alle-lú-ia: quemádmodum vi-dístis e-um

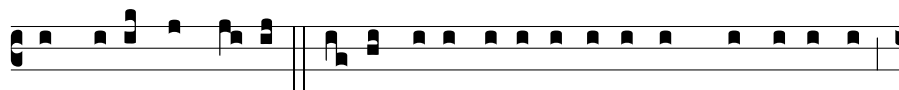
Men of Galilee, why are you looking up to heaven in wonder? alleluia: just as you have seen him ascending into heaven, so



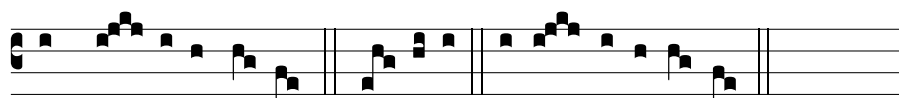
ascendéntem in cæ- lum, i-ta vé- ni- et, alle-lú- ia, al-



le- lú-ia, alle- lú- ia. *V.* Cumque intu-e-réntur in cæ-



lum e-úntem il-lum, ecce du-o vi-ri asti-té-runt juxta il-los



in vé- stibus al-bis. Gló- ri- a. E u o u a e.

*he will come,
alleluia,
alleluia,
alleluia.*

*V. While they
were watching
him going into
heaven, behold
two men stood
by them in
white
garments.*

Glory be...

B.7.3 Factus est repente

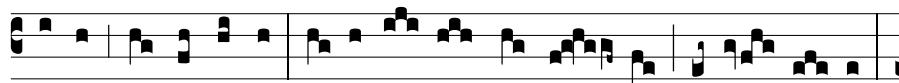
Communion antiphon for Pentecost Sunday

VII

F



actus est repénte de cæ-lo so- nus adve-ni- éntis spí-



ri-tus ve-heméntis, u-bi e- rant se-dén- tes, alle- lú- ia :

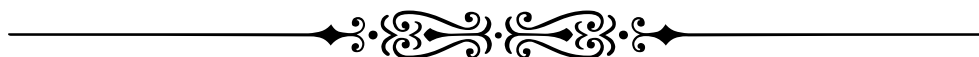


et replé- ti sunt omnes Spí-ri-tu Sancto, loquén- tes ma-



gná- li- a De- i, al-le-lú- ia, alle- lú- ia.

*There came
suddenly from
heaven the
sound of a
mighty wind
approaching,
where they were
sitting, alleluia:
and they were
all filled with
the Holy Spirit,
speaking of the
great deeds of
God, alleluia,
alleluia.*



B.8 Mode 8

B.8.1 Sicut cervus

Tract for the Requiem Mass

VIII

S i-cut cer- vus de-sí- de-rat ad fontes aquá-
 rum: i-ta de- sí-de-rat á-nima me-a ad te
 De- us. *V.* Si-tí- vit á-nima me- a ad De-
 um vi- vum: quando vé-ni- am et appa- ré-
 bo ante fá- ci- em De- i me- i?
V. Fu- é- runt mi- hi lá- crimæ me- æ
 panes di- e ac no- cte: dum dí- ci- tur mi- hi
 per síngu- los di- es: U- bi est De- us tu- us?

*As a deer
 yearns for
 springs of
 water, so my
 soul is yearning
 for you, God.*

*V. My soul has
 thirsted for the
 living God:
 when shall I
 enter and
 appear before
 the face of my
 God?*

*V. My tears
 became my
 bread, by day
 and by night,
 while every
 single day they
 say to me:
 'Where is your
 God?'*

B.8.2 Cum ortus fuerit

Magnificat antiphon for First Vespers of Christmas

VIIIa *cf Ps 18:6*

Cum or-tus fú-e-rit sol de cæ-lo, vi-dé-bi-tis Re-gem
re-gum pro-cedéntem a Patre, tamquam sponsum de thá-
lamo su-o. *Cant.* Magni-fi-cat. E u o u a e.

When the sun shall have risen in heaven, you shall see the King of kings proceeding from the Father, like a bridegroom from his chamber.

B.8.3 Lux de luce

Antiphon for the psalmody of Compline at Epiphany

VIIIb

Lux de lu-ce appa-ru-í-sti, Christe, cu- i Ma-gi mú-
ne-ra ó-fe-runt, alle-lú-ia, alle- lú-ia, alle-lú-ia.

As light from light did you appear, Christ, to whom the Magi offer gifts, alleluia, alleluia, alleluia.

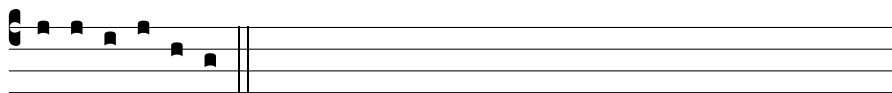
B.8.4 Sic Deus dilexit

Magnificat antiphon for *Lætare* Sunday (4th Sunday of Lent)

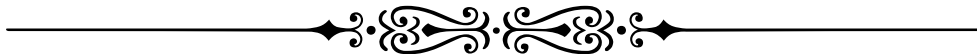
VIIIa

Sic De- us di-lé-xit mundum, ut Fí-li- um su-um uni-
gé- ni-tum da-ret: ut omnis, qui cre-dit in ipsum, non pé-
re- at, sed há-be-at vi- tam æ-térnam. *Cant.* Magni-fi-cat.

God so loved the world that he gave his only-begotten Son: so that everyone who believes in him would not perish, but have eternal life.



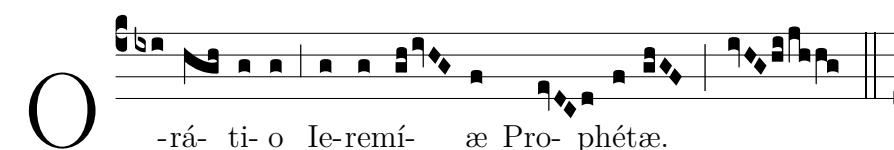
E u o u a e.



B.9 Unclassified mode

B.9.1 Oratio Ieremiæ

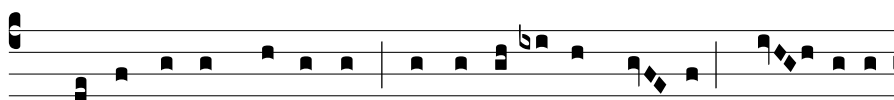
The Prayer of Jeremiah at Tenebræ on Holy Saturday



O -rá- ti- o Ie-remí- æ Pro- phétæ.

The prayer of the prophet Jeremiah.

1. Remember, O Lord, what has befallen us; behold, and see our disgrace.



1. Re-cordá-re, Dómi-ne, quid accí-de-rit no- bis: in- tu-é-



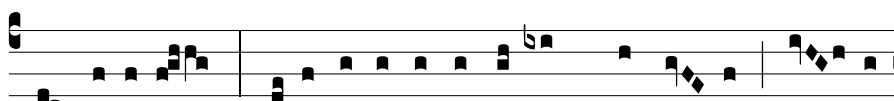
re, et réspi-ce oppró- bri- um nostrum. 2. He-

2. Our inheritance has been turned over to strangers, our homes to foreigners.



ré-di-tas nostra versa est ad a-li- é- nos: domus nostræ ad

3. We have become orphans without a father; our mothers like widows.

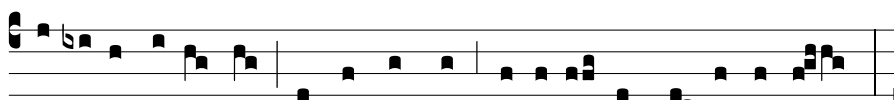


extráne- os. 3. Pupíl-li facti sumus absque pa- tre, ma- tres



nostræ qua- si vídu- æ. 4. Aquam nostram pe-

4. We have paid to drink water, we have bought our wood for a price.

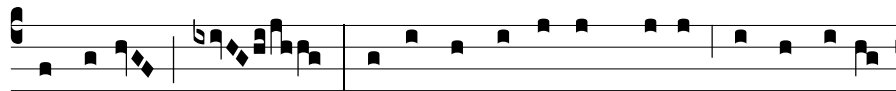


cú- ni- a bí- bi- mus: ligna nostra pré- ti- o compa- rá- vimus.

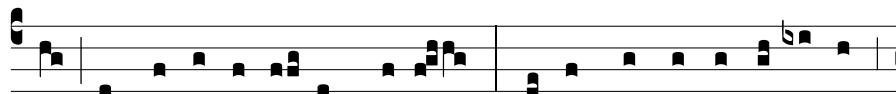
5. We were dragged by our necks; we were weary and no rest was given



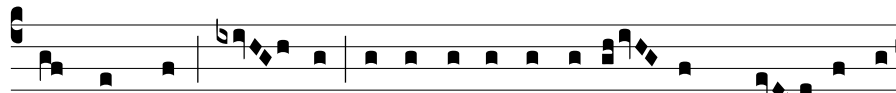
5. Cerví- cibus nostris mi- nabá- mur, las- sis non da- bá- tur



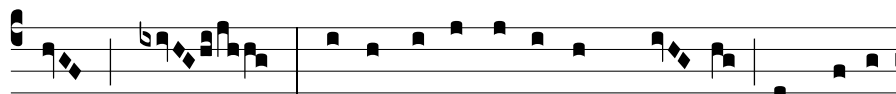
réqui- es. 6. Ægýpto dé-dimus manum et Assý-ri-



is, ut sa-tu-ra-ré-mur pane. 7. Patres nostri pecca-vé-runt,



et non sunt: et nos i-niqui-tá-tes e-ó- rum por- tá-vi-



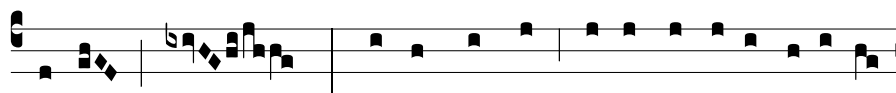
mus. 8. Servi domi-ná-ti sunt no-stri: non fu-it



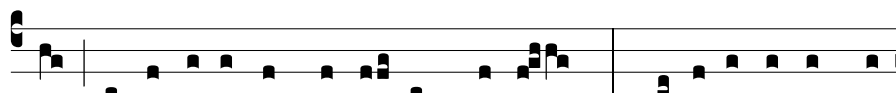
qui re-dí-me-ret de ma-nu e-ó-rum. 9. In a-nimábus nostris



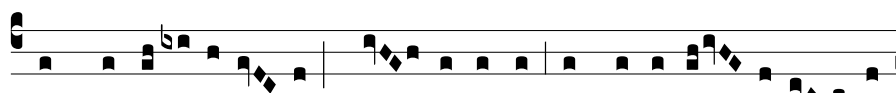
affe-rebá-mus panem no- bis, a fá-ci-e glá-di-i in de-



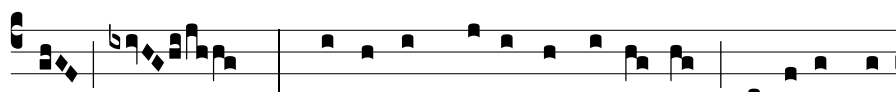
sérto. 10. Pel-lis nostra qua-si clí-banus exústa



est, a fá-ci-e tempestá-tum famis. 11. Mu-lí-e-res in Si-



on humi-li-avé-runt, et vír-gi-nes in ci-vi-tá-tibus Iu-



da. 12. Prínci-pes manu suspénsi sunt: fá-ci-es se-



num non e-ru-bu-é-runt. 13. Ado-lescéntibus impudí-ce abú-

us.

6. We surrendered to Egypt and to the Assyrians, to be filled with bread.

7. Our fathers sinned, and are no more; and we have borne their iniquities.

8. Slaves have ruled over us; there was none to deliver us from their hand.

9. We got our bread in peril of our lives, faced with a sword in the wilderness.

10. Our skin is burnt as an oven from the violence of our hunger.

11. They humiliated women in Sion, and girls in the towns of Judah.

12. Princes were hanged at their hands; they showed no respect to the faces of the elders.

13. They wantonly

si sunt: et pú-e-ri in ligno corru- é-runt.

abused young men; and boys collapsed on the gibbet.

14. Senes de-fe-cé-runt de por- tis: iúvenes de cho- ro psal-lén-

14. Old men have been missing at the gate, young men from the choirs of singers.

ti- um. 15. De-fé-cit gáudi- um cordis no-stri: ver- sus est in

15. The joy of our hearts has failed; our dancing has been turned to mourning.

luctum cho- rus noster. 16. Cé-ci-dit co-róna cá-

16. The crown has fallen from our head; woe to us, for we have sinned!

pi-tis no-stri: væ no-bis, qui- a peccá-vimus. 17. Propté-re a

17. Therefore our hearts have become sad and so our eyes are darkened:

mæstum factum est cor no-strum, í- de- o contenebrá-ti sunt

ó- cu-li nostri. 18. Propter montem Si- on

18. For Mount Sion which lies in ruins; foxes have been roaming there.

qui- a dispé-ri- it, vulpes ambu-lavé- runt in e- o. 19. Tu au-


19. But you, Lord, will remain for ever, your throne from age to age.

tem Dómi-ne in ætérnum permané- bis, só- li- um tu-um

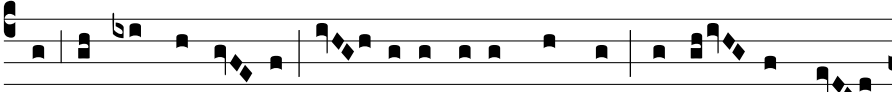
in gene-ra-ti- ónem et ge-ne- ra-ti- ónem.

20. Why will you forget us for ever, why will you abandon us for such length of


20. Quare in perpé-tu-um obli-viscé-ris no-stri? de-re-línques




 nos in longi-tú-di-ne di- é-rum? 21. Convérte nos Dómi-ne ad




 te, et converté-mur: ín- nova di- es nostros, si-cut a prin-



 cí-pi- o. 22. Sed pro-í-ci- ens repu-lí- sti nos, i-rá-



 tus es contra nos ve-heménter. Ie-rú-sa-lem, Ie-rú-sa- lem,



 con- vértre-re ad Dómi-num De-um tu-um.

days?

21. Convert us to you, Lord, and we will be converted: renew our days as they were at first.

22. But you have cast us off and rejected us, you have been violently angry with us.

Jerusalem, Jerusalem, be converted to the Lord thy God!



Window from the Dominican priory church in Dubrovnik, Croatia











C YouTube recordings

For ease of reference, here are the QR codes and links to the YouTube videos which accompany this *Chant Manual*.

Full Playlist:

<https://youtube.com/playlist?list=PLiR8AUfBlyDVZHmy4fRv6b8Q2NF60T9Dt>



Chapter	Chant	YouTube link	QR code
1.	Salve Regina	https://youtu.be/l1m3WS-lJQI	
1.	Laudate Dominum	https://youtu.be/Gnp4wxUDon4	
2.	O Sapientia	https://youtu.be/MNqWDwbxV8U	
3.	Tantum Ergo	https://youtu.be/s5m4WG_KPYI	
4.	Media Vita	https://youtu.be/rF-UK-YVIUY	
5.	Adoro Te Devote	https://youtu.be/xJXxSCTBMKk	
6.	O Lumen	https://youtu.be/eko9Lyn48WM	
7.	Sub Tuum	https://youtu.be/24XM0wMmPfw	
8.	Veni Creator Spiritus	https://youtu.be/8QLhlzRQby0	
9. <i>T. Per.</i>	In exitu Israel	https://youtu.be/3XFEbCaOT3E	

<i>Psalm Tones (full playlist)</i>	https://www.youtube.com/playlist?list=PLiR8AUfBlyDW-MZZrEdYH2uXNwSau-2uF	
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Finally, we thank you, dear brother or sister, for using this *Manual* and we hope it brings you joy as you immerse yourself in our Dominican chant tradition.

Fr Robert Mehlhart, OP
Rector
Pontifical Institute of Sacred Music
Rome

Fr Matthew Jarvis, OP
Prior
St Dominic's Priory
London

LAUS DEO
BEATÆ MARIÆ
ET BEATO DOMINICO