

Chapter 6

Special Topics

Hardly ever is there a word of praise or a mark of distinction for the singers of Gregorian chant; perhaps it will even be a matter of suffering persecution for the sake of justice and for that which the Church loves and desires. If this be the case, then the heavenly choir and its singing should be our model; then will we immerse our heart in this atmosphere of joy and relieve it, set it free, and revivify it.

—Dom Dominic Johnner, *The Chants of the Vatican Gradual* pg. 494

6.1 Genres of Chant, from the Office of Corpus Christi

Just like how chant in of itself imbues the Mass with a special character, the specific liturgical actions wherein it is sung give rise to qualitative genres of chant. Here is a snippet of the beautiful Propers for one of the principle feasts of the year.

6.1.1 Invitatory

Matins, the nocturnal Hour, begins with a special type of Antiphon call the Invitatory which is repeated throughout the chanting of Psalm 94.

4.

Christum Re- gem ado-rémus, domi-nán- tem génti-bus: * Qui se mandu-cán- ti- bus dat Spí- ri-tus pin- gué-di-nem.

6.1.2 Hymn

Most people think of “song” when they hear the word “hymn,” but in chant it has a specific meaning. A Hymn is a piece where the text of the verses are written to metre and contain some rhyming, and the melody is repetitive and relatively simple (compared to other chants). This is the Hymn for Vespers.

Hymn.

3.
P Ange lingua glo-ri- ó-si Córpo-ris mysté-ri- um, Sangui-nisque pre-ti- ó-si, Quem in
mundi pré-ti- um Fructus ventris ge-ne-ró-si Rex effú-dit génti- um. 2. No-bis da-tus, no-bis
na-tus Ex intácta Vírgi-ne, Et in mundo conversá-tus, Sparso verbi sémi-ne, Su- i mo-ras in-
co-lá-tus Mi-ro clau-sit ór-di-ne. 3. In suprémae nocte coenae Re-cúmbens cum frátri-bus, Ob-
servá-ta le-ge ple-ne Ci-bis in le-gá-li-bus, Ci-bum turbae du-odénae Se dat su- is má-ni-bus.
4. Verbum ca-ro, pa-nem ve-rum Verbo carnem éf-fi-cit: Fitque sanguis Chri-sti me-rum, Et si sen-
sus dé-fi- cit, Ad firmándum cor sincé-rum So-la fi-des súf-fi-cit. * 5. Tantum ergo Sacraméntum
Ve-ne-rémur cérnu- i: Et antíquum do-cuméntum No-vo ce-dat rí-tu- i: Praestet fi-des supple-
méntum Sénsu-um de- féctu- i. 6. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti- o, Sa-lus, honor,
virtus quoque Sit et be-ne-dícti- o: Pro-ce-dénti ab utróque Compar sit lau-dá- ti- o. A-men.

6.1.3 Antiphon

Except for the Marian ones at the end of Compline, Antiphons are chant pieces sung at the beginning and end of psalms and canticles. An Hour can have between one and six Antiphons, with the ones for the *Benedictus*, *Magnificat* and *Nunc dimittis* generally being the most ornate.

It is the Antiphon, through its annotation, that determines the specific tone the associated psalm will have. Most chant books assume the reader can tell from the Psalm Tone number what the Mediant

Cadence is. Since the Final Cadences are more varied, it is usually notated at the end of an Antiphon with the letters *Euouae*. These are the vowels from the end of the *Gloria Patri* (*saeculorum. Amen.*)

This is the third Antiphon for Lauds.

3. Ant.
3. a

P Inguis est * pa-nis Chri-sti, et prae-bé-bit de- lí-ci- as ré-gi-bus, al-le- lú- ia.

E u o u a e.

6.1.4 Responsory

In Matins, the Nocturns end with three Lessons, each with its own Responsory. On major feasts there are three Nocturns, resulting in nine Lessons and Responsories. This is the sixth Responsory.

Resp. 6.
7.

E-go sum * pa-nis vi- tae: pa-tres vestri mandu-ca-vé- runt man- na in de-sérto, et mór- tu- i sunt: * Hic est pa- nis de cae- lo descén-dens, ut si quis ex ipso man- dú-cet, non mo- ri- á-tur. Ψ. E-go sum pa- nis vi- vus, qui de cae-lo de-scé-ndi: si quis mandu-cá-ve-rit ex hoc pa-ne, vi- vet in ae- tér-num.

* Hic est. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Hic est.

6.1.5 Introit

The Introit is sung at the start of Mass. It is comprised of an antiphon, a psalm verse and a *Gloria Patri* (note how only the beginning and ending are provided), after which the antiphon is repeated. Additional psalm verses can also be added from the *Versus Psalmorum et Canticorum*.

Intr.
2.

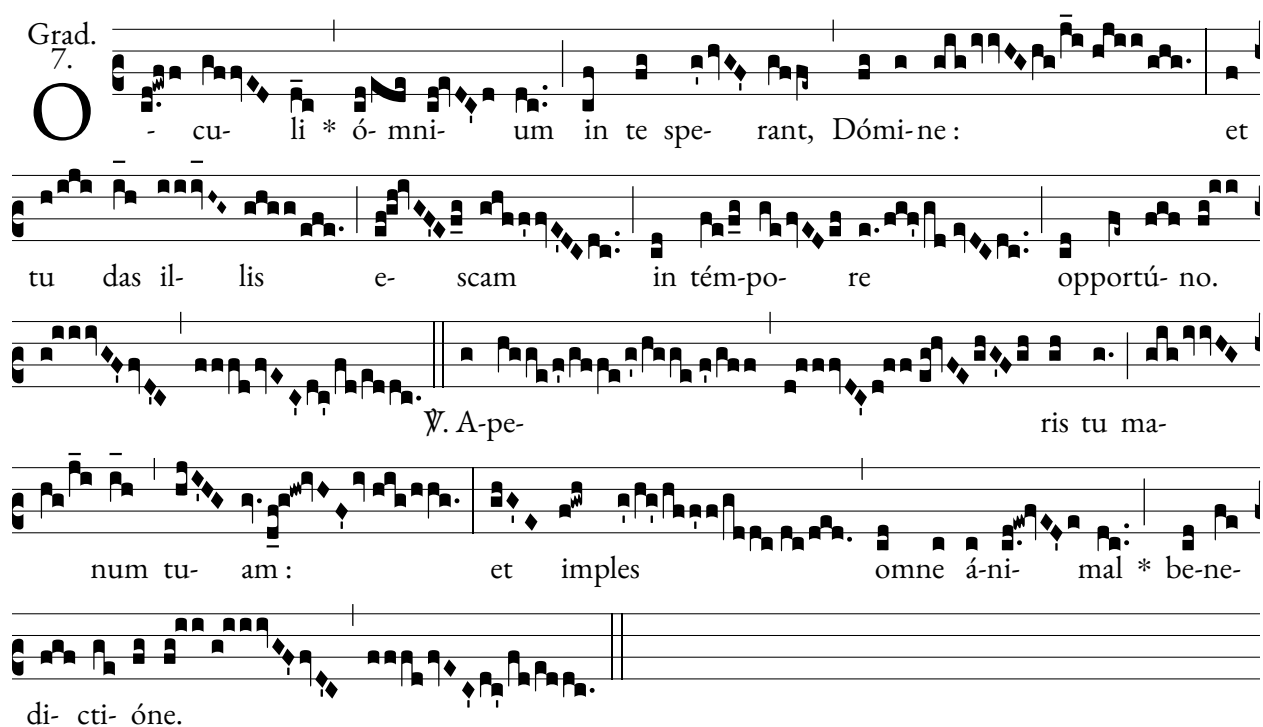


C I- bá- vit e- os * ex á-di- pe frumén- ti, al-le- lú- ia: et de pe- tra, mel- le sa-tu-rá- vit e- os, al-le-lú- ia, al- le- lú- ia, al- le- lú- ia. *Ps.* Exsul- tá-te De- o adju- tó-ri nostro: * ju- bi- lá- te De- o Ja- cob. Gló- ri- a Patri. E u o u a e.

6.1.6 Gradual

The Gradual follows the reading of the Epistle and is comprised of a *corpus* and a verse. Together with the Alleluia, these are the more complex Mass Propers. During Easter, it is replaced by an additional Alleluia.

Grad.
7.

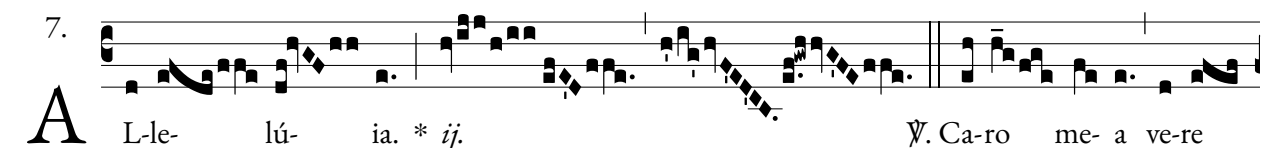


O - cu- li * ó- mni- um in te spe- rant, Dómi- ne: et tu das il- lis e- scam in tém- po- re oportú- no. *Ps.* A- pe- ris tu ma- num tu- am: et imples omne á- ni- mal * be- ne- di- cti- óne.

6.1.7 Alleluia

The Alleluia follows the Gradual. Melismatic segments from the *jubilus* (the *-ia* syllable) usually get repeated in the verse. During Lent it is replaced by a Tract, and during Easter there are two Alleluias.

7.



A L-le- lú- ia. * *ij.* *Ps.* Ca- ro me- a ve-re

est ci- bus, et san- guis me- us ve- re est po- tus : qui mandú- cat
 me- am carnem, et bi- bit me- um sán- gui-nem, in me ma-
 net, et e- go * in e- o.

6.1.8 Tract

The Tract follows the Gradual and is like it in structure but with more verses. This is the Tract from the 4th Sunday in Lent.

Tract.
 8. QUI confí- dunt * in Dó-mi-no, sic- ut mons Si- on :
 non commo- vé- bi- tur in ae- tér- num, qui há- bi- tat in
 Je- rú- sa- lem. V. Mon- tes in circú- i- tu e- jus :
 et Dómi- nus in circú- i- tu pópu- li su- i,
 ex hoc nunc et us- que * in saé- cu- lum.

6.1.9 Sequence

The Sequence is so-called because it follows the Alleluia *en sequencia* (in sequence, or subsequently). The blog post [‘What the heck is a Sequence, and does it really matter today?’](#) from the International Chant Academy covers its history well. The Roman Rite has five sequences:

1. *Victimæ paschali laudes* for Easter and its Octave
2. *Veni, Sancte Spiritus* for Pentecost and its Octave
3. *Lauda, Sion Salvatorem* for Corpus Christi
4. *Dies iræ* for All Souls Day and Requiems
5. *Stabat Mater dolorosa* (Solemn Tone) for Our Lady of Sorrows (Passion Friday and September 15)

The Sequence is structured like a hymn except that the melodies repeat in pairs as opposed to all throughout. These are the first four out of twenty-four verses of the Sequence.

Seq.
7.

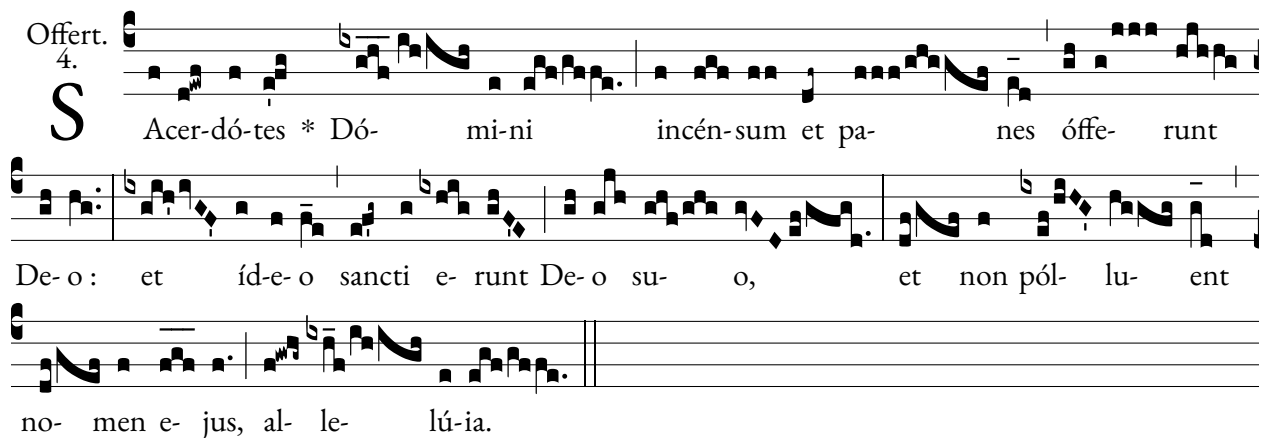


Lauda Si-on Salva-tó-rem, Lauda du-cem et pastó-rem, In hymnis et cánti-cis. 2. Quantum pot-es, tantum aude: Qui- a ma-jor omni laude, Nec laudá-re súf-fi-cis. 3. Laudis thema spe-ci- á- lis, Pa-nis vi-vus et vi-tá-lis Hó-di- e propó-ni-tur. 4. Quem in sacrae mensa coe- nae, Turbae fratrum du-odénae Da-tum non ambí-gi-tur.

6.1.10 Offertory

The Offertory follows the *Credo* and can be sung antiphonally with psalm verses from the *Offertoriale*.

Offert.
4.



Sacer-dó-tes * Dó- mi-ni incén-sum et pa- nes óffe- runt De-o: et íd-e-o sancti e- runt De- o su- o, et non pól- lu- ent no- men e- jus, al- le- lú-ia.

6.1.11 Communion

The Communion follows the *Domine, non sum dignus* and can be sung antiphonally with psalm verses from the *Versus Psalmorum et Canticorum*.

Comm. 7.



Uo-ti- escúmque * mandu-cá- bi-tis pa-nem hunc, et cá- li-cem bi-bé- tis, mor-tem
Dó-mi-ni annunti- á-bi-tis, do- nec vé-ni- at: í-taque qui-cúmque mandu-cá- ve-rit pa-nem,
vel bí-be-rit cá-li-cem Dómi-ni indí- gne re- us e- rit córpo- ris et sán-gui- nis Dó- mi- ni,
al-le- lú- ia.

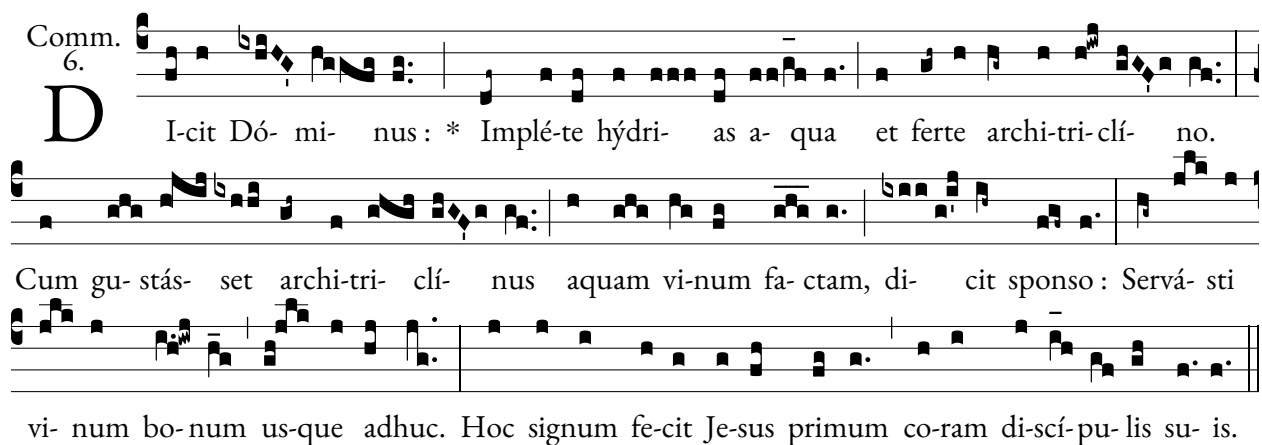
6.2 Advanced Considerations

The more you're exposed to chant, the more peculiar scenarios pop up that warrant some special attention and compels some genuine admiration.

6.2.1 Tone Painting

Also known as word or text painting, this refers to how the shape of the melody helps to convey the message of the text. There's a [lesser-known interview](#) (1957) with the erudite Benedictine liturgist Dom Ludovic Baron wherein he expertly expotulates on this topic, choosing for his examples the Christmas Midnight Mass and the Communion for the 2nd Sunday after Epiphany. See how distinct the compositions are for the voices of narrator (middle), Our Lord (low) and the chief steward (high).

Comm. 6.



D I-cit Dó- mi- nus: * Implé-te hýdri- as a- qua et ferte archi-tri-clí- no.
Cum gu- stás- set archi-tri- clí- nus aquam vi-num fa- ctam, di- cit sponso: Servá- sti
vi- num bo-num us-que adhuc. Hoc signum fe-cit Je-sus primum co-ram di-scí- pu- lis su- is.

6.2.2 Shifting of the Clef

For the Gradual (and possibly other genres as well) the clef sometimes shifts in order to accommodate an expansion of pitch range for the subsequent verse. It is very important to note that the key does not change, and the *custos* at the transition is your best friend. The Gradual of the 7th Sunday after Pentecost has the Do clef shift down one line between the *corpus* and verse.

Grad.
5.



V Eni-te fi-li-i, * audi-te me: timó-rem Dómi-ni do-cébo vos.

Ψ. Accé-di-te ad e-um, et il-lumi-ná-mi-ni: et fá-ci-es vestrae * non con-fundéntur.

The Gradual for the 1st Sunday of Advent has a very interesting shift where the FA clef in the *corpus* changes to a Do clef in the verse (though the shift is the same magnitude as the previous example).

Grad.
1.



U-ni-vér-si * qui te expéctant, non confundéntur, Dómi-ne.

Ψ. Vi-as tu-as, Dómi-ne, no-tas fac mi-hi: et sé-mi-tas tu-as * é-do-ce me.

6.2.3 Syllabic Illusions

That's just a fancy phrase meaning a contraction of the ending and beginning syllables of two adjacent words. In one of the few occasions in chant where the text is sacrificed to the melody, excess syllables get "swallowed up" in order to fit the phrase within the set number of notes. This is typical for hymns of the Divine Office, like the *Veni Creator Spiritus* (see verses 3 and 4) which we sing as part of the conditions for a plenary indulgence on Pentecost and New Years' Day.

Hymn. *Hic genuflectitur.*

8.

Eni Cre- á-tor Spí-ri-tus, Mentés tu- ó-rum ví-si-ta: Imple su-pérna grá-ti-a
 Quae tu cre- ásti pécto-ra. 2. Qui dí-ce-ris Pa-rácli-tus, Altís-simi do-num De-i, Fons vi-vus,
 i-gnis, cá-ri-tas, Et spi-ri-tá-lis úncti-o. 3. Tu septi-fórmis múne-re, Dígi-tus pa-térnae
 déxte-rae, Tu ri-te promís-sum Patris, Sermó-ne di-tans gúttu-ra. 4. Accénde lumen sénsi-bus,
 Infúnde amó-rem córdi-bus, Infírma nostri córpo-ris Virtú-te firmans pérpe-ti. 5. Hostem re-
 pél-las lóngi-us, Pa-cém-que do-nes pró-ti-nus: Ductó-re sic te praévi-o, Vi-témus omne
 nó-xi-um. 6. Per te sci- ámus da Patrem, Noscá-mus atque Fí-li-um, Te-que u-tri- úsque Spí-
 ri-tum Cre-dá-mus omni témpo-re. 7. De-o Pa-tri sit gló-ri-a, Et Fí-li-o, qui a mórtu-is
 Surré-xit, ac Pa-rácli-to, In sae-cu-ló-rum saécu-la. A-men.

6.2.4 Alternate Melodies

Because chant has such a long history, a mixing and matching of melody and text have arisen. There are times when it pays to be specific. When someone says, “the *Salve Regina*,” are they referring to the Simple Tone or the Solemn Tone? Are you sure Father will recognize your rendition of *Ad Cenam Agni Providi* when his Breviary has *Ad Regias Agni Dapes* instead? See what differences you can spot between the Roman *Veni Creator Spiritus* above with the Monastic one below.

Hymn.
8.
V

Eni Cre- á-tor Spí- ri- tus, Méntes tu- ó-rum ví- si- ta: Imple su- pérna grá- ti- a
 Quae tu cre- ásti pécto- ra. 2. Qui Pa- rá- cli- tus dí- ce- ris, Donum De- i al- tís- si- mi, Fons vi- vus,
 i- gnis cá- ri- tas, Et spi- ri- tá- lis úncti- o. 3. Tu septi- fórmis mú- ne- re, Déxtrae De- i tu
 dí- gi- tus, Tu ri- te promíssum Patris, Sermó- ne dí- tans gúttu- ra. 4. Accénde lumen sénsi- bus,
 Infúnde amó- rem córdi- bus, Infírma nostri córpo- ris Virtú- te firmans pérpe- ti. 5. Hóstem re-
 pél- las lón- gi- us, Pa- cémque do- nes pró- ti- nus Ductó- re sic te prae- vi- o, Vi- témus omne nó- xi-
 um. 6. Per te sci- ámus da Pa- trem, Noscámus atque Fí- li- um, Te u- tri- úsque Spí- ri- tum
 Cre- dámus omni témpo- re. 7. Gló- ri- a Pa- tri Do- mi- no, Na- tóque, qui a mórtu- is Surre- xit,
 ac Pa- rá- cli- to, In sae- cu- ló- rum saé- cu- la. A- men.

6.2.5 Harmonization

It is popular in some choral circles to apply a simple harmonization to a chant via the *ison* (or drone), usually done by holding the Final (or Tonic) note throughout (though this rule is not consistent for all the Modes, and the *flectus* adds further variation). Another more complex harmonization technique is the use of the *organum* of which there are many different styles, sometimes consisting in singing the same melody transposed down a fourth, fifth or octave.

A great overview of the history and rules for these techniques was provided by Mr. Joseph Ahmad in a series of articles on “New Liturgical Movement” ([Ison](#), [Organum: Part 1](#) and [Organum: Part 2](#)), and [this video](#) presents a rendition of *Sanctus* XI using both. In the chant below maintaining the *ison* of RE (the first note) adds a strikingly beautiful resonance.

1.



T O-ta pulchra es, Ma-rí- a! To-ta pulchra es, Ma-rí- a! Et má-cu-la o-ri-gi-ná-lis



non est in te. Et má-cu-la o-ri-gi-ná-lis non est in te. Tu, gló-ri- a Je-rú-sa-lem. Tu,



læ-tí-ti- a Isra- el. Tu, hono-ri- fi-cénti- a pópu-li nostri. Tu, advo-cá-ta pecca-tó-rum.



O Ma-rí- a! O Ma-rí- a! Virgo prudentís-sima! Ma-ter clementís-sima! O-ra pro no-bis.




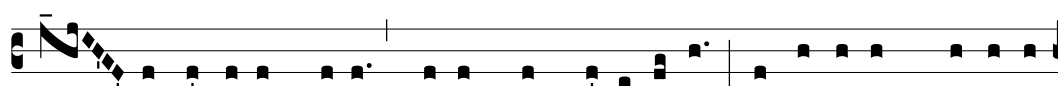
Intercé-de pro no-bis ad Dómi-num Je-sum Chri- stum.

6.2.6 Litanies

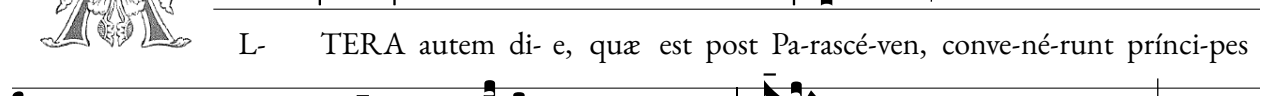
There are various occasions which call for a Litany, like the Easter Vigil, First Fridays and Saturdays and the Feasts of the Sacred Heart and Christ the King. If you're in the pews you'd only have to concern yourself with the responses (*Miserere nobis*, *Ora(te) pro nobis*), but if you're in the choir and cantoring you'd also have to be concerned with the variable-length invocations. The red hymnal includes notated Litanies for the Sacred Heart (#94), Our Lady (#203 & 204), St. Joseph (#250) and the Saints (page 421).

6.2.7 Passion Endings


Although the SSPX follows for the most part the rubrics of the "Restored" Holy Week, there are [a handful of pre-1955 elements](#) that get worked in. The very florid endings to the Passion readings are a prime example, being taken from older versions of the *Cantus Passionis*. You won't even find the text for the Palm Sunday ending in your Angelus Press 1962 Missal!

L- TERA autem di- e, quæ est post Pa-rascé-ven, conve-né-runt prínci-pes



sa-cerdó-tum et pha-ri-sæ- i ad Pi-lá- tum, di- céntes: Dó- mi-ne, re-cordá-ti sumus, qui- a



sedúctor il-le di-xit adhuc vi-vens: Post tres di- es re- súrgam. Ju- be ergo custo-dí-ri

sepúlcrum usque in di-em térti-um: ne forte vé-ni-ant discí-pu-li e-jus, et fu-réntur e-um,
 et di-cant ple-bi: Surré-xit a mórtu-is; Et e-rit no-vís-simus error pe-jor pri-ó-re.
 A-it il-lis Pi-lá-tus: Ha-bé-tis custó-di-am, i-te, custo-dí-te si-cut sci-tis. Il-li
 autem a-be-úntes, mu-ni-é-runt sepúlcrum, signántes lá-pi-dem, cum cu-stó-di-bus.

6.3 Appearance of Chant in Other Arts

Gregorian chant has been a staple of Western Civilization for about 1500 years, so it's no wonder it has had an influence on the other arts.

6.3.1 Literature

This modern example comes from Evelyn Waugh's *Brideshead Revisited* (1945), where the faithful adolescent Cordelia is relating to the hardened college graduate Charles the closing of her family chapel:

'... [T]he priest came in—I was there alone. I don't think he saw me—and took out the altar stone and put it in his bag; then he burned the wads of wool with the holy oil on them and threw the ash outside; he emptied the holy-water stoop and blew out the lamp in the sanctuary, and left the tabernacle open, and empty, as though from now on it was always to be Good Friday. I suppose none of this makes any sense to you, Charles, poor agnostic. I stayed there till he was gone, and then, suddenly, there wasn't any chapel there any more, just an oddly decorated room. I can't tell you what it felt like. You've never been to Tenebrae, I suppose?'

'Never.'

'Well, if you had you'd know what the Jews felt about their temple. *Quomodo sedet sola civitas*...it's a beautiful chant. You ought to go once, just to hear it.'

'Still trying to convert me, Cordelia?'

'Oh, no. That's all over, too. ...'

"How doth the city sit solitary that was full of people!" This is the beginning of the first Lesson of Maundy Thursday. Later on it's revealed that Charles did actually get to hear it:

‘Here I am,’ I thought, ‘back from the jungle, back from the ruins. Here where wealth is no longer gorgeous and power has no dignity. *Quomodo sedet sola civitas*’ (for I had heard that great lament, which Cordelia once quoted to me in the drawing-room of Marchmain House, sung by a half-caste choir in Guatemala, nearly a year ago).



I N-ci-pit Lamentá-ti- o Je-remí-ae Prophé-tae. A-leph. Quómodo se-det so-la cí-vi-tas
 ple-na pópu-lo : facta est qua-si ví-du- a dómi-na Génti- um : princeps pro-vinci- á-rum facta
 est sub tri-bú-to. Beth.

6.3.2 Film

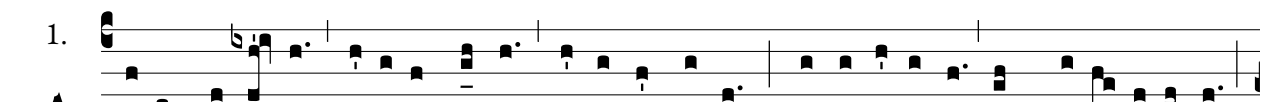
Arguably, the *Dies iræ* (“Day of Wrath”) can be considered the most famous chant of all-time. Films since the Silent Era have been incorporating its beginning melody into their scores to invoke a sense of fear or foreboding. Two short documentaries on this subject are well worth viewing: CBC Music’s ‘[Exit Music](#)’ (2014) and Vox’s ‘[Why this creepy melody is in so many movies](#)’ (2019). The latter features an interview with Dr. Alex Ludwig who has made a passion-project out of finding the *Dies iræ* in film and television, with the running list on [his website](#) currently sitting at 261 references.





Seq.
 1. **D** I- es i-rae, di- es il-la, Solvet saeclum in fa-víl-la : Tèste Da-vid cum Si-býl-la.
 2. Quantus tremor est fu-tú-rus, Quando ju-dex est ventú-rus, Cuncta stri-cte discussú-rus!

6.3.3 Polyphony

Many times polyphony seeks to embellish the chant it’s derived from rather than supercede it. *Ave Maria à 4* (late 16th c.) composed by the Slovenian Jacobus Gallus [Händl] ([usually misattributed](#) to his Spanish contemporary Tomás Luis de Victoria) is a case of the former, while *Ave Maria à 8* (1572) composed by Victoria is a case of the latter.

1. 


A-ve Ma-rí- a, grá-ti- a ple-na, Dómi-nus te-cum, be-ne-dícta tu in mu-li- é-ri-bus,

 et be-ne-díctus fructus ventris tu- i, Je-sus. Sancta Ma-rí- a, Ma-ter De- i, o- ra pro no-bis

 pecca-tó-ri-bus, nunc et in ho- ra mortis nostrae. Amen.



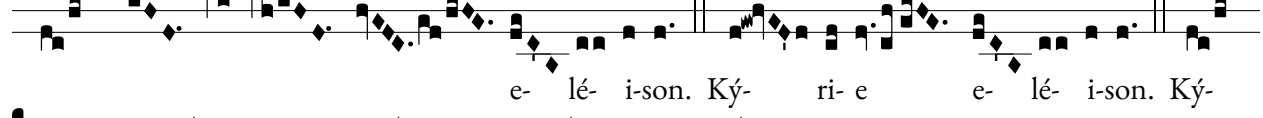

Revisiting the topic of Tenebrae, Early Music Sources’s [excellent study](#) on the influence of chant in Orlando di Lasso’s *Lamentations* is highly recommended, especially their 20-minute [video essay](#) (2023).

6.3.4 Classical Music

Italian composer Ottorino Respighi’s famous *Pines of Rome* (1924) is a tone poem which paints a picture in sound of different corners of the Eternal City across time. The second movement, titled “[Pines near a Catacomb](#),” takes the listener to a hidden chapel where Mass is being celebrated by early Christians. Respighi’s Catholicism is betrayed as he borrows melodies from *Kyrie ad libitum* I (*Clemens Rector*) and the *Sanctus* from Mass IX (*Cum júbilo*). Credit goes to Michael Kurek who featured Respighi in Season 2, Episode 8 of his [Catholic Adventures in Great Music](#) radio program.

X. s.

1. 

KY- ri- e * e- lé- i-son. KÝ- ri- e e- lé- i-son. KÝ- ri-

 e e- lé- i-son. Chri- ste e- lé- i-son. Chri- ste

 e- lé- i-son. Chri- ste e- lé- i-son. KÝ- ri- e

 e- lé- i-son. KÝ- ri- e e- lé- i-son. KÝ-

 ri- e * * * ** e- lé- i-son.

5.

S An-ctus, * San-ctus, San-ctus Dómi-nus De-us Sá-ba-oth. Ple-ni sunt
 cae-li et ter-ra gló-ri-a tu-a. Ho-sán-na in excél-sis. Be-ne-díctus qui ve-nit
 in nó-mi-ne Dó-mi-ni. Ho-sánna in ex-cél-sis.

6.4 Resources

As a parting gift, below are some useful aids for growing in proficiency and love of chant.

6.4.1 Your Friendly Neighborhood Choir Director

Kelvin Sandigo is probably the biggest chant nerd within a 100-mile radius of St. Anthony Mary Claret, and anything he can't answer (especially music theory and best practices for singing) can be tackled by his illustrious and musically-qualified wife Annie.

1. You can catch us in-person before or after Mass, or call / text if you have our phone numbers.
2. Email choir@spxnwfl.com to ask a question or request joining the mailing list with weekly updates.
3. Sit in on a practice; an hour before any High Mass in the St. Dominic Savio room or every two weeks at a choir member's house.
4. Visit the [Google Drive](#) for access to the sheet music the choir uses.

6.4.2 Essentials

1. *Chant Tools* App | [Webpage](#) | [Google Play](#) | [Apple Apps](#)
2. *Square Note* App | [Homepage](#)
3. Church Music Association of America | [Homepage](#) | [Older Musica Sacra site](#)
 - (a) *Parish Book of Chant* | [Download PDF or Purchase Book](#) | [Appendix: Guide to Singing Chant PDF](#)
 - (b) Gregorian Chant Notation | [Download PDF](#)
 - (c) Chant Resources | [Webpage](#)
 - (d) Teaching (Learning) Resources | [Webpage](#)
 - (e) Full Resource List | [Webpage](#)

4. *A Plain and Easy Introduction to Gregorian Chant* by Dr. Susan Treacy | [Purchase Book](#)
5. CCWatershed Kyriale | [Webpage](#)
6. *Kyriale* by Justitias Books | [Purchase Book](#)
7. Verbum Gloriam | [Homepage](#)
8. Gregorian Chant Hymns | [Neum and Pronunciation Guides](#) | [Hymns](#)
9. *Essential Latin Hymns* by Angelus Press | [Purchase Book](#)

6.4.3 For the Beginner

1. Floriani | [Homepage](#)
 - (a) *Chant School* Podcast | [Webpage](#)
 - (b) Gregorian Chant Academy | [Courses](#) | [Older Homepage](#)
2. Brandt Lab | [Homepage \(scroll down to Projects\)](#)
3. *An Idiot's Guide to Square Notes* by Arlene Oost-Zinner and Jeffrey Tucker | [Download PDF](#)
4. *The Eight Gregorian Modes: A Handy Booklet* by Jonathan M. Kadar-Kallen | [Download PDF](#)
5. *A Bond of Unity: Introductory Workshop on Gregorian Chant* by Carl Neimeyer | [Download PDF](#) | [Original Forum Post](#)
6. *A New School of Gregorian Chant* by Dom Dominic Johner | [Read Online](#) | [Purchase Book](#)
7. *The Fundamentals of Gregorian Chant* by Lura F. Heckenlively | [Read Online](#)
8. *Square Notes* by Angelus Press | [Purchase Book](#)
9. *Laus in Ecclesia* by Clear Creek Abbey | [Purchase Book](#)
10. *Traditional Catholic Hymnal* by Angelus Press | [Purchase Book](#)
11. The Monastic Choir of St. Peter's Abbey of Solesmes | [CD Catalog from Paraclete Press](#)
12. *Children's First Chants* by Pueri Publications | [Purchase Book](#)

6.4.4 For the Intermediate

1. Mass of the Ages Propers | [Webpage](#)
2. CCWatershed Propers | [Webpage](#)
3. SanctaMissa.pl Propers | [Webpage](#)
4. Organ Accompaniments

- (a) *Traditional Catholic Hymnal* by Angelus Press | [Purchase Book](#)
 - (b) Three Kyriales (Bragers, Rossini and Nova Organi Harmonia) in One | [Download PDF of NOH Kyriale](#) | [Purchase Book \(Choose Vol. 1\)](#)
 - (c) Bragers Propers | [Download PDFs](#) | [Purchase Book](#)
 - (d) Rossini Propers in Psalm Tone | [Download PDF](#) | [Purchase Book](#)
5. *Liber Usualis* (N° 801 in Latin-English, 1961) | [Download PDF](#) | [Purchase Book](#)
 6. *Liber Brevior* (N° 813 in Latin-English, 1954) | [Download PDF](#) | [Purchase Book](#)
 7. *Chants Abrégés* | [Download PDF \(1926\)](#) | [Download PDF \(1955\)](#)
 8. *Versus Psalmorum et Canticorum* | [Download PDF](#) | [Purchase Book](#)
 9. *Offertoriale* | [Download PDF](#) | [Purchase Book](#)
 10. *Cantus Selecti* | [Download PDF](#)
 11. *Cantus Varii* | [Download PDF](#)
 12. *Chants of the Church* | [Download PDF](#) | [Purchase Book](#)
 13. *Ad Communionem* by Justitias Books | [Purchase Book](#)
 14. *Holy Week Chants* by Justitias Books | [Purchase Book](#)
 15. Gregobase | [Homepage](#)
 16. Barroux Chant | [Homepage](#)
 17. Compline
 - (a) *Completorium* App | [Webpage](#) | [Google Play](#) | [Apple Apps](#)
 - (b) Booklet by Veronica Brandt | [Download PDF and Listen to mp3](#)
 - (c) Booklets by Verbum Gloriam | [Download PDF of Chant](#) | [Download PDF of Organ Accompaniment \(v2.0\)](#)
 - (d) Booklet by Angelus Press | [Purchase Book](#)
 - (e) Listen to SSPX Seminarians | [YouTube Stream](#)
 - (f) Listen to Iglesia del Salvador de Toledo - España | [YouTube Stream](#)
 - (g) Booklet (pre-1912) by Gerhard Eger of “Canticus Salomonis” | [Purchase Book](#)
 18. *Breviarium Gregorianum* | [Homepage](#)
 19. GABC Chants (Includes Vespers and Tenebrae) | [Download PDFs or Purchase Books](#)
 20. *Divine Office* by Angelus Press | [Purchase Book](#)

6.4.5 For the Enthralled

1. *Square Notes* Podcast | [Homepage](#)
2. Church Music Association of America | [Homepage](#) | [Older Musica Sacra site](#)
 - (a) *Parish Book of Motets* | [Download PDFs or Purchase Book](#)
 - (b) Musical Shape of the Liturgy | [Download PDF](#) | [Purchase Book](#)
 - (c) Musica Sacra Forum | [Homepage](#)
 - (d) Chant Cafe Forum | [Homepage](#)
 - (e) New Liturgical Movement | [Homepage](#)
3. CCWatershed Chant Glossary | [Webpage](#)
4. International Chant Academy | [Blog](#) | [Chant Lexicon](#)
5. Catholic Institute of Sacred Music | [Homepage](#)
6. Chant Blog | [Homepage](#)
7. Renegade Trads | [Homepage](#)
8. Society of St Bede | [Homepage](#) | [Cantus Varii \(Temporal\)](#) | [Cantus Varii \(Sanctoral\)](#)
9. Canticum Salomonis | [Homepage](#)
10. Gregorian Books | [Homepage](#)
11. The Ictus | [Homepage](#)
12. *The Music of Christendom: A History* by Dr. Susan Treacy | [Purchase Book](#)
13. *Chants of the Vatican Gradual* by Dom Dominic Johner | [Read Online](#) | [Purchase Book](#)
14. *The Sacramentary* by Ildefonso Schuster, O.S.B. [Read Online](#) | [Purchase Books](#)
15. *The Liturgical Year* by Dom Prosper Guéranger | [Download PDF \(1GB\)](#) | [Purchase Books from Loreto Publications](#) | [Purchase Books from Preserving Christian Publications](#)
16. *L'Expression du chant grégorien* by Dom Ludovic Baron | [Links to Excerpts \(search for "Baron" in page\)](#) | [Purchase Book \(import from France\)](#)
17. *A Manual of Gregorian Chant* by Paul Delatte, O.S.B. | [Read Online](#)
18. *Antiphonale Romanum* | [Download PDF](#) | [Purchase Book \(import from Spain\)](#)
19. *Antiphonale Monasticum* | [Download PDF](#) | [Purchase Book](#)
20. *Nocturnale Romanum* | [Homepage](#)
21. El Salvador de Toledo | [Homepage](#)

22. Schola Sainte Cecile | [Homepage](#)
23. Gregorio | [About Gregorio](#) | [Use online with Overleaf](#) | [Install full version of TeX Live \(8GB\)](#)
24. IsoGrego | [Webpage](#)

6.4.6 Recommended YouTube Channels

1. [Benedictines of Mary, Queen of Apostles](#)
2. [Sisters of Aquinas](#)
3. [Stephan George](#)
4. [W8inG4DeatH](#)
5. [Graduale Project](#)
6. [Cantuale](#)
7. [Eduardo SV](#)
8. [CCWatershed](#)
9. [Views from the Choir Loft](#)
10. [Catholic Chant](#)
11. [Iniciativa Condor](#)
12. [OPChant](#)
13. [Veronica Brandt](#)
14. [TradOrganist](#)
15. [Harold Rutila](#)
16. [I video di Alessandro Franzoni](#)
17. [Sancta Cecilia](#)
18. [SSPX Seminary - USA](#)
19. [Verbum Glorïae](#)
20. [Iglesia del Salvador de Toledo - España](#)
21. [Ite Missa Est](#)
22. [Catholic Institute of Sacred Music](#)
23. [Early Music Sources](#)