

Canto Gregoriano

Ismael Fernández de la Cuesta

HIS volume contains a selection of pieces of Gregorian chant which were released by Hispavox, initially on LP, and subsequently on CD and other media. Gregorian chant [*or plainchant*] is the monophonic vocal music of the Christian religion, and has occupied a central place in the worship of the Catholic Church. It was as a result of the review of music in Christendom carried out under the auspices of SAINT GREGORY THE GREAT [*Pope from 590-604*] that the chant became widely known as ‘Gregorian’. When Charlemagne became Emperor in the eighth century AD, his advisors recommended that he lay claim to the Roman chant and use it as a means of unifying the religious worship of his vast empire. Thus began a determined campaign to impose it throughout the West, where there were already flourishing a rich variety of liturgical and musical traditions.

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This Roman chant, like that of other churches, had evolved through a succession of master singers or cantors reciting psalms in services and embellishing their performances with various kinds of ornamentation. By the sixth century AD, an extraordinarily rich musical repertoire had developed, which relied on a strong oral tradition, passing it down from generation to generation. In order to establish this musical repertoire further afield, it became necessary to transcribe it, and some of the earliest manuscripts date from this time. These are notated in a graphic system which we now know as neumatic notation. To distinguish it from, and elevate it above local religious music, Charlemagne and his authorities let it be known that the Roman chant had been composed by SAINT GREGORY THE GREAT himself in moments of divine inspiration. Certain tenth-century sources reproduce images of a dove perched on the shoulder of SAINT GREGORY, who is whispering to the Pope. In turn, he communicates the divine message to a scribe seated at a desk.

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From its obscure beginnings until the Second Vatican Council of the 1960s, Gregorian chant has reverberated through Christendom without interruption. The breadth of its influence in Western society has been staggering; indeed, many of the technical elements which are

used today in musical composition and interpretation, have their distant roots in this repertoire - notes, staves, scales, modes, rhythm, phrasing etc.

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PTHE complexity of the history surrounding the evolution of Gregorian chant has inevitably led to a great diversity in approaching the interpretation of the music. Every choir has performed the music in its own way. In the eighteenth century, for example, Jerónimo Romero, choir master of Toledo Cathedral, made his own arrangements of the chant for the members of his choir to perform. In contrast, during the nineteenth century, the monks of Solemnes insisted on basing their version of the chants on the oldest extant manuscripts. Also from Solemnes came Dom Eugenio Cardine's interesting musical semiology, carried out to give clearer guidelines for the interpretation of Gregorian chant. Far from insisting on the purely historical approach to the interpretation of Gregorian chant encouraged by Dom Guéranger [*founder of the Abbey of Solemnes*], today's musicologists take a more practical stance; they are prepared to search for the authentic voice of each period in which Gregorian chant flourished - either through the continuity of a given tradition, or through the influence of different choir masters. These include the manuscripts of San Galo, the work of the fourteenth-century antiphoners of the Huelgas, as well as that of Tomás Luis de Victoria for Holy Week.

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The music in this volume is edited by me, Ismael Fernández, and Francisco Javier Lara, and represents our personal response and contribution to the continuing evolution of Gregorian chant. Like so many other musicians over previous centuries, we have prepared our own arrangements of these ancient works, so that the Choir of the Benedictine Monks of Santo Domingo de Silos can sing the liturgy according to our own style of performance. We have not sought to reproduce the chant of Juan the Archcantor, whose voice resonated through the Basilica of Letrán in the days of SAINT GREGORY THE GREAT, nor that of Notkero of San Galo, the master with a stutter.

When I took over the Choir of Silos, having completed four years' study at the Abbey of Solemnes, I made significant changes to its choral technique and introduced a series of substantial modifications to the music, particularly in relation to the interpretation of the rhythmic structures. In my opinion, the Neums of ancient notation, or square notation, do not allow the singer sufficient musical freedom to touch twentieth-century sensibilities. Therefore, the monks have learned to sing the pieces arranged in this volume, with measured rhythm.

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I directed the Choir of Silos for many years, work which has since been continued by Francisco Javier Lara. Over this period, the enormous interest in the Choir's work has led us to offer the public various recordings as well as the present volume of music. The tessitura, the rhythmic impetus, the blending of the tone, the way in which the syllables are divided, the ebb and flow of the music, the phrasing etc. all are influenced by our personal understanding of the music. All those with a scholarly or practical interest in music will be pleased to know what lies behind the Choir's recordings of the 1960s and 70s. Without the fusion of the various elements mentioned above, and some secure performance guidelines, I believe that the delicate strands of this Gregorian tapestry would have little significance for the twentieth-century audience.

ISMAEL FERNÁNDEZ DE LA CUESTA

THE MARKINGS ABOVE THE MUSIC INDICATE THE WAY THE PHRASING SHOULD EBB AND FLOW. IT IS DESIGNED TO HELP THE SINGER UNDERSTAND THE SHAPE AND DIRECTION OF THE MUSIC AND TO HELP WITH DECISIONS CONCERNING BREATHING.

♦ ♦ ♦

PUER NATUS EST

Introito

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO VII

Pu - er na - tus est no - ;
bis, et fi - li - us da - tus est no - ;
bis: cu - ius im - pe - ri - um su- per hu - ;
me - rum e - ius: et vo - ca - ;
bi - tur no - men e - ius, ma - gni ;
con - si - li - i an - ge - lus.

GENUINE RENAISSANCE

Can - ta - te Domino can - ti- cum no - vum: *

Qui - a mi - ra - bi li - a fe - cit.

Glo - ri - a Patri et Filio et Spi - ri - tu - i San - cto: *

Si - cut erat in principio et nunc et sem - per,

et in saecula sae - cu - lo - rum. A - men.

Pu - er na - tus est ...

GENUIT PUERPERA REGEM

Antífonia y Salmo 99

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO II

The musical score consists of six staves of music in G clef, 2/8 time, and Mode II. The lyrics are written below each staff, corresponding to the musical phrases. The music features various note values (eighth and sixteenth notes) and rests, with several melodic lines connected by wavy lines and circles.

Ge - nu - it Pu - er - pe - ra Re - gem, cu - i
no - men ae - ter - num et gau - di - a
ma - tris ha - bens cum vir - gi - ni -
ta - tis ho - no - rem: nec pri - mam si - mi - lem
vi - sa est, nec ha - be - re
se - quen - tem. Al - le - lu - ia.

Salmo 99

1.- Iu - bi - la - te Deo om - nis ter - ra.*

Servite Domino in lae - ti - ti - a.

2.- Introite in conspe - ctu e - ius * In exul - ta - ti - o - ne.
3.- Scitote quoniam Dominus ipse est De - us * Ipse fecit nos et non ip - si nos.

4.- Populus eius et oves pascuae e - ius * (4) introite portas eius in confes -
5.- Laudate nomen eius: quoniam suavis est Domi - nus * (5) in aeternum mi-sericordi -

si - o - ne * atria eius in hymnis confite - mi - no il - li.
a e - ius *

(5) et usque in generationem et generationem ve - ri - tas e - ius.

Gloria Patri et Fi - li - o * et Spiri - tu - i San - cto.

Sicut erat in principio et nunc et sem - per * Et in saecula saecu - lo - rum. A - men.

Genuit ...

AVE MUNDI SPES MARIA

Secuencia

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODOS VII-VIII

A - ve mun - di spes Ma - ri - a, a - ve mi -
A - ve Vir - go sin - gu - la - ris, quae per ru -

tis a - ve pi - a, a - ve ple - na gra - ti - a.
bum de - sig - na - ris, non pas - sum in - cen - di - a.

A - ve ro - sa spe - ci - o - sa a - ve Je - sse vir - gu - la.
Cu - ius fru - ctus nos - tri lu - ctus re - la - xa - vit vin - cu - la.

A - ve cu - jus vis - ce - ra con - tra mor - tis
A - ve ca - rens si - mi - li mun - do di - u

foe - de - ra e - di - de - runt Fi - li - um.
fle - bi - li re - pa - ra - sti Gau - di - um.

A - ve vir - gi - num lu - cer - na, per quam ful - sit
A - ve vir - go de qua - na - sci, et de cu - ius

lux la - su - per - na his quo - um - bra te - nu - it.
 cte pa - sci rex cae - lo - rum vo - lu - it.

 A - ve gem - ma cae - li lu - mi - na - ri - um.
 A - ve San - cti Spi - ri - tus sa - cra - ri - um.

 O quam mi - ra - bi - lis et quam lau - da - bi - lis haec est vir - gi - ni - tas.
 In qua per Spi - ri - tum fac - ta Pa - ra - cli - tum ful - sit foe - cun - di - tas.

 O quam san - cta, quam se - re - na, quam be - nig - na,
 Per quam ser - vi - tus fi - ni - tur, porta cae - li

 quam a - moe - na. Es - se Vir - go cre - di - tur.
 a - pe - ri - tur. Et li - ber - tas red - di tur.

 O cas - ti - ta - tis li - li - um tu - um pre -
 Ne nos pro - nos - tro vi - ti - o in fle - bi -

 ca - re Fi - li - um qui sa - lus est hu - mi - li - um:
 li - iu - di - ci - o sub - ii - ciat sup - pli - ci - o.

 Sed nos tu - a sanc - ta pre - ce mun - dans a pec - ca - ti fae - ce.
 Col - lo - cet in lu - cis do - mo a - men di - cat om - nis ho - mo.

OCULI OMNIUM

Responsorio Gradual

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO VII

The musical score consists of eight staves of music in G major, 2/8 time. The vocal line is primarily in eighth notes, with occasional sixteenth-note patterns. The lyrics are in Latin, with some words underlined. The score is divided into two sections by a vertical bar line. The first section ends with a double bar line and a repeat sign. The second section begins with a single bar line. The lyrics are as follows:

O - cu - li om - ni -
um in te spe - rant, Do - mi - ne,
et tu das il - lis e -
scam in - tem - po -
re op - por - tu - no.

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A-pe -

ris tu ma -

num tu - am:

et im - ples

om - ne a - ni - mal

be - ne - di - cti - o - ne.

VENI CREATOR SPIRITUS

Himno

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO VIII



2. Qui paraclitus diceris
Fons vivus, ignis, caritas,

Donum Dei Altissimi
Et spiritalis unctio.

3. Tu septiformis munere,
Tu rite promissum Patris,

Dextrae Dei tu digitus,
Sermone ditans guttura.

4. Accende lumen sensibus,
Infirma nostri corporis

Infunde amorem cordibus,
Virtute firmans perpeti.

5. Hostem repellas longius
Ductore sic te praevio

Pacemque dones protinus:
Vitemus omne noxium

6. Per te sciamus da Patrem
Te utriusque Spiritum

Noscamus atque Filium
Credamus omni tempore.

7. Gloria Patri Domino
Surrexit, ac Paraclito,

Natoque, qui a mortuis
in saeculorum saecula.



ALLELUIA BEATUS VIR QUI SUFFERT

A VII-3 (1)

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO I

Al - le - ia.

Al - le - ia.

Al - le - ia.

Be - a - tus

vir - qui - suf - fert - ten - tus

FIN

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4 VII-3(2)

ta - ti - o - nem: quo -

ni - am cum pro - ba - tus fu - e rit

ac - ci - pi et co - ro

nam vi tae.

Al - le lu - ia. D.C.

OS IUSTI

Responsorio Gradual

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO I

The musical score consists of eight staves of music in common time, 2/8, and 3/8. The key signature is three flats. The lyrics are written below each staff, aligned with the notes. The music features various note values including eighth and sixteenth notes, and rests. The score is divided into sections by wavy lines.

Os iu - sti

me - di - ta - bi - tur sa - pi -

en - ti - am et

lin - gua e - ius

lo que - tur iu - di -

ci - um.

Lex De-i e - ius

in cor

de ip - si - us: et

non sup - plan - ta - bun -

tur

gres - sus e - ius.

SPIRITUS DOMINI

Introito

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO VIII

Spí - ri - - tus Do - mi - - ni re -
ple - vit or - bem ter - ra - rum, al - le - lu -
ia: et hoc quod con - ti - net om -
ni - a, sci - en - ti - am ha - bet vo - - cis,
al - le - lu ia, al - le - lu -
ia,

DAMASCUS

Ex - sur - - gat Deus, et dissipentur i - ni - - mi - ci e - ius: *

et fu - giant qui oderunt eum, a fa - - ci - - e e - ius.

Glo - ri - - a Patri et Filio et Spi - ri - - tu - - i San - cto: *

si - cut erat in principi - o et nunc et sem - - per, et in

saecula sae - cu - - lo - rum. A - men. Spiritus...

KYRIE FONS BONITATIS

Tropo

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO III



Ky - ri - e, fons bo - ni - ta - tis, Pa - ter in - ge - ni -
Ky - ri - e, qui pa - ti Na - tum mun - di pro cri - mi -
Ky - ri - e, qui sep - ti - for - mis dans do na Pneu - ma -



te, a quo bo - na cun - cta pro - ce - dunt, e - le - i - son.
ne, ip - sum ut sal - va - ret mis - si - ti, e - le - i - son.
tis, a quo cae - lum ter - ra re - plen - tur, e - le - i - son.



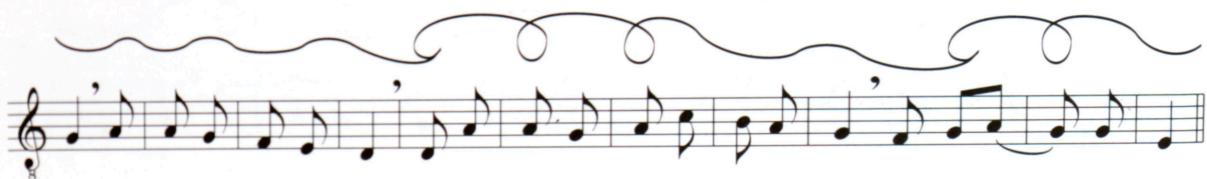
Chri - ste u - ni - ce De-i Pa-tris Ge-ni - te, quem de Vir-gi - ne na-sci-tu -
Chri - ste ha - gi - e cae-li com-pos re - gi - ae, me - los glo-ri - ae cu - i sem -
Chri - ste cae - li - tus ad-sis no-stris pre-ci - bus, pro - nis men-ti - bus quem in ter -



rum mun - do mi - ri - fi - ce san - cti pre - di - xe - runt pro - phe - tae, e - le - i - son.
per ad - stans pro nu - mi - ne an - ge - lo - rum de - can - tat a - pex, e - le - i - son.
ris de - vo - te co - li - mus, ad te pi - e Je - su cla - man - tes, e - le - i - son.



Ky - ri - e, Spi - ri - tus al - me, co - hae - rens Pa - tri, Na - to -
Ky - ri - e, qui bap - ti - za - to in Ior - da - nis un - da Chri -
Ky - ri - e, ig - nis di - vi - ne, pe - cto - ra nos - tra suc - cen -



que, u - ni - us u - si - ae con - si - sten - do, flans ab u - tro - que, e - le - i - son.
sto, ef - ful - gens spe - ci - e co - lum - bi - na ap - pa - ru - i - sti, e - le - i - son.
de ut di - gne pa - ri - ter pro - cla - ma - re pos si - mus sem - per, e - le - i - son.

LAETATUS SUM

Responsorio Gradual

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO VII

The musical score consists of five staves of music in G major, 2/8 time, with a treble clef. The music is divided into four sections by decorative wavy lines above the staves. The lyrics are written in Spanish below each staff.

Staff 1: Lae - ta - tus sum in

Staff 2: his quae di - cta sunt mi - hi: in do -

Staff 3: mum Do - mi - ni i bi - mus.

Staff 4: Fi - at pax in

Staff 5: vir - tu - te tu - a, et a -

bun - dan ti - a

in tur - ri - bus tu - is.

A SOLIS ORTUS CARDINE

Himno

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO III

A so - lis or - tus car - di - ne ad us - que
 ter - rae li - mi - tem, Chri - stum ca - na - mus Prin -
 ci - pem, Na - tum Ma - ri - a Vir - gi - ne.

Beatus Auctor saeculi
 Servile corpus induit:
 Ut carne carnem liberans,
 Ne perderet quos condidit.

Castae Parentis viscera
 Caelestis intrat gratia:
 Venter Puellae baiulat
 Secreta, quae non noverat.

Domus pudici pectoris
 Templum repente fit Dei:
 Intacta nesciens virum
 Verbo concepit Filium.

Enixa est Puerpera
 Quem Gabriel praedixerat,

Quem matris alvo gestiens
 Clausus Ioannes senserat.

Foeno iacere pertulit:
 Praesepe non abhorruit:
 Parvoque lacte pastus est
 Per quem nec ales esurit.

Gaudet chorus caelestium,
 Et Angeli canunt Deo:
 Palamque fit pastoribus
 Pastor, Creator omnium.

Gloria tibi Domine,
 Qui natus es de Virgine,
 Cum Patre et Sancto Spiritu,
 In sempiterna saecula.

A - men.

CHRISTUS FACTUS EST

Responsorio Gradual

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO V

Chri - stus fa - ctus est pro no -

bis o - be di - ens

us que ad mor - tem mor -

tem au - tem cru -

cis.

Pro - pter quod et De - us ex - al - ta - vit il -

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A page of musical notation with Latin lyrics. The music is written in treble clef on five-line staves. Wavy lines are drawn above the notes to indicate pitch inflections or slurs. The lyrics are as follows:

lum
et de - dit il - li
no - men,
quod est su - per om - ne
no - men.
The time signature changes to $2\frac{3}{8}$ for the last measure.

MANDATUM NOVUM DO VOBIS

Antífona y Salmo 132

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO III

2-3
8

Man - da - tum no - vum do vo - bis ut di - li -
ga - tis in - vi - cem si - cut di - le - xi vos, di -
cit Do - mi nus.

Salmo 132

2-3
8

Ec - ce quam bonum et quam ju - cun - dum *
habitare fra - tres in u - num.

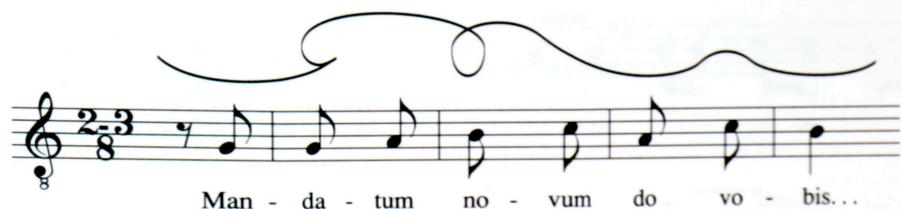
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Ecce quam bonum et quam jucundum *
habitare fratres in unum!

Sicut unguentum in capite,*
quod descendit in barbam, barbam Aaron.

Quod descendit in oram vestimenti ejus: *
sicut ros Hermon, qui descendit in montem Sion.

Quoniam illic mandavit Dominus benedictionem, *
et vitam usque in saeculum.



MEDIA VITA IN MORTE SUMUS

Responsorio

Arr.: ISMAEL FERNÁNDEZ DE LA CUESTA

MODO IV

Me - di - a vi - ta in mor - te su - -
mus: quem quae - ri - mus ad - iu - - to - rem, ni - - si
te Do - mi - - ne? qui pro pec - ca - tis no -
stris iu - - ste i - ra - - sce - - ris:
* San - cte De - - us, San - cte
for - - tis, San - cte mi - se - ri - cors Sal -

va - tor, a - ma - rae mor - ti ne - tra - das nos. FIN


 In te spe - ra - ve


 runt pa - tres no - stri; spe - ra - ve - runt et


 li - be - ra - sti e - os.


 * San - cte


 Ad te cla - ma - ve - runt


 pa - tres no - stri; cla - ma - ve - runt


et non sunt con - fu - si.

* San - cte

Glo - ri - a Pa - tri et Fi -

li - us et Spi - ri - tu - i San - cto.

* San - cte