

CHORAL COMMUNIO

English Anthems for Mixed Choir
on the Communion Chants of the
Modern *Graduale Romanum*

Excerpt:
Seven Communion Chants *ad libitum*

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FOREWORD

Choral Communio is intended for intermediate mixed choirs who want to expand their anthem and motet repertoire to include authentic liturgical texts in English from the corpus of Mass Propers. The collection covers Sundays and Solemnities of the Church Year, along with the alternates given for the three-year Lectionary cycle. Each two- or three-page piece uses the text of the Communion chant found in the *Graduale Romanum*, the Church's official book of liturgical song. Each includes a setting for three voices of two supplemental Psalm verses, taken from the set of verses recommended by the *Graduale*, followed by a repeat of half the Communion Proper, which becomes a choral refrain. The anthems may be sung *a cappella* or supported with organ accompaniment. Some of the melodies could be used as congregational refrains, but the music is specifically intended to encourage the unique and integral ministerial role of the liturgical choir.

I decided to use the most comprehensive and readily available source for English translations of the *Graduale* chants, which is the *Gregorian Missal*, published by the Abbey of Solesmes in 1990. For the verses, I chose the old Douay-Rheims English translation. Besides avoiding perennial copyright issues, I find Douay generally stylish and elegant, yet open to modification in the rare instances where a more familiar modern idiom works better. The juxtaposition of the old-fashioned English of Douay with the modern English of Solesmes turned out to be not as jarring as I first thought, and is mitigated by the texture of the verses, which are always trios in various voicings. These trios may be sung as such, if the solo singers are competent, or by a semi-choir, but are effective with the specified sections of the full choir. Should more singing be needed, the full Proper chant may be repeated after the abbreviated refrain, in an ABA'A form.

I have resorted to the most convenient style of choral score, that of the hymnal. There are clearly advantages to using open choral scores, especially when the textual underlay deviates from the true homophony of hymns. However, I wanted the music to be accessible to organ accompanists, without adding a reduction, which would have increased the size of the volume substantially. In cases where the parts differ in their rhythms by just one note, I have placed the text syllable between them. For more substantial rhythmic differences, I have had to include alternate word underlay in smaller italicized script when necessary for the various parts. Other than careful word slurs, I have not indicated which part gets the alternate underlay, and it is up to the director to make this clear in the first rehearsal. Alternate text above the score is always sung by the top voice; that below the score by the bottom voice; but that which appears in the middle of the score may apply to any of the voices, individually or in pairs. I apologize in advance for the confusion this may cause.

The *Graduale Romanum* (p. 391) lists seven Communion chants that may be used *ad libitum* during the year. I have extracted these seven from the full collection as a sample, with the hope that choirs may find them useful and interesting enough to want the complete set. Please visit RiceScores.com or email canticnov@aol.com with comments and suggestions.

COMMUNION CHANTS *ad libitum*

Ego sum vitis (5th Sunday of Easter B & C)	2
Gustate et videte (14th Sunday)	4
Hoc corpus (Holy Thursday).....	6
Manducaverunt (6th Sunday)	8
Panem de caelo (18th Sunday)	10
Panis quem ego (19th Sunday A & B)	12
Qui manducat (Corpus Christi A & B)	14

The music of faith looks for the integration
of the human being in the *sursum corda*...

— Joseph Cardinal Ratzinger
A New Song for the Lord

Fifth Sunday of Easter B & C

Ego sum vitis, Jn 15: 5 v. Ps 79: 9, 12

I am the true vine, and you are the

♩ = 96

branch - es; he who a - bides in

me and I in him, he it is who

bears much fruit, al - le - lu -

ia, al - le - lu - ia.

Fine

S
A

y. Thou hast brought a vine-yard out of E -

B

gypt; — thou — hast cast — out the Gen -

B

tiles and plant - ed it. — It stretched — forth its

B

branch - es un - to the sea, — and its boughs —

B

D.S. al Fine

— un - to the riv - er. † He who a - [bides]

B

Fourteenth Sunday

Gustate et videte, Ps 33: 9 v. 2, 3

O taste and see, O taste

♩ = 90

and see the sweet - ness, the sweet - ness

of the Lord; bless - ed, bless - ed is the

man who trusts in him, who trusts,

who trusts in him. who trusts in him.

Fine

A
v. I will bless the Lord_____ at all___ times,

T
B

his praise shall be al - ways in my mouth.____ In

the Lord_____ shall my soul_____ be praised;

let the meek___ hear_____ and___ re - jice.____

D.S. al Fine

† Bless - ed,

Holy Thursday

Hoc corpus, 1 Cor 11: 24, 25 v. Ps 22: 4, 5

This is my bod - y which is giv - en

♩ = 90

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a half note 'This', a quarter note 'is', a quarter note 'my', a quarter note 'bod - y', a quarter note 'which', a quarter note 'is', and a quarter note 'giv - en'. The piano accompaniment features a steady bass line and chords in the right hand.

up for you; — this is the cup — of the

The second system continues the vocal line with a quarter note 'up', a quarter note 'for', a quarter note 'you;', a quarter rest, a quarter note 'this', a quarter note 'is', a quarter note 'the', a quarter note 'cup —', and a quarter note 'of the'. The piano accompaniment continues with similar harmonic support.

new cov - e - nant in my blood, — says — the

The third system continues the vocal line with a quarter note 'new', a quarter note 'cov - e - nant', a quarter note 'in', a quarter note 'my', a quarter note 'blood,', a quarter rest, a quarter note 'says —', and a quarter note 'the'. The piano accompaniment includes a fermata over a chord in the right hand.

Lord. Each — time — that you par - take there -

The fourth system continues the vocal line with a quarter note 'Lord.', a quarter rest, a quarter note 'Each —', a quarter rest, a quarter note 'time —', a quarter note 'that', a quarter note 'you', a quarter note 'par - take', and a quarter note 'there -'. The piano accompaniment features a fermata over a chord in the right hand.

of, — do it in mem - o - ry, — in mem -

The fifth system continues the vocal line with a quarter note 'of,', a quarter rest, a quarter note 'do', a quarter note 'it', a quarter note 'in', a quarter note 'mem - o - ry,', a quarter rest, and a quarter note 'in mem -'. The piano accompaniment concludes with a final chord in the right hand.

Fine

S
A

- o - ry of me.

v. Though I should

B

walk in the midst of the shad - ow of death, thy

rod and thy staff they have com - fort - ed me. — Thou hast pre -

pared — a ta - ble for me, and my chal - ice is

D.S. al Fine

o - ver flow - ing. † Each — time — that

Sixth Sunday

Manducaverunt, Ps 77: 29, 30 v. 23, 24

They did eat ___ and were ful - ly sat - is - fied;

$\text{♩} = 54$

the Lord ___ gave ___ them all ___ that they ___ de -

sired; ___ they ___ were not de - fraud - ed of

⌘

their de - sires, ___ they ___ were not de - fraud -

ed of their ___ de - sires. ___

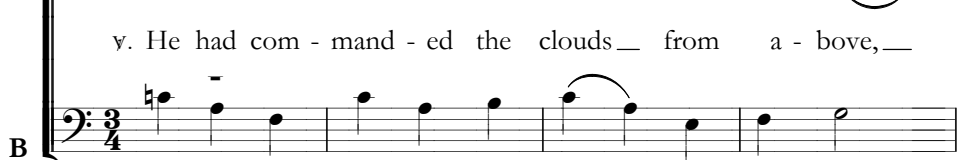

Fine

S
A



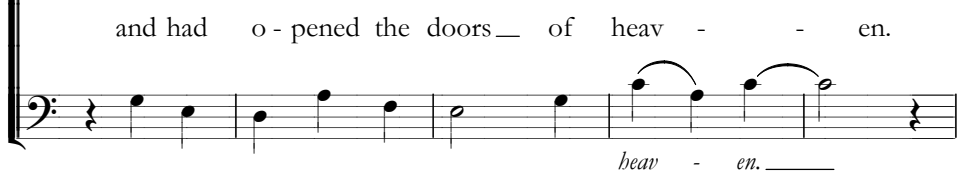
y. He had com - mand - ed the clouds__ from a - bove, _

B


and had o - pened the doors__ of heav - - en.

B




heav - en. _____

heav - en. _____



And had rained__ down__ man - na up - on them to

B





eat, __ and had giv - en them the bread, __ the

B

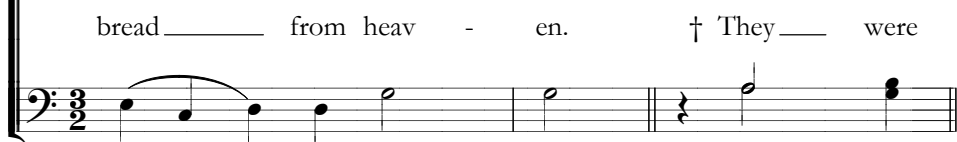


D.S. al Fine



bread _____ from heav - en. † They _____ were

B



Eighteenth Sunday

Panem de caelo, Wis 16: 20 v. Ps 77: 24, 25, 29

You gave us bread — from heav - en, O Lord, —

$\text{♩} = 84$

you gave us bread — from heav - en, O Lord, —

hav - ing in it all that is — de -

li - cious, and the sweet - ness, — the

sweet - ness of eve - ry taste. — *Fine*

sweet - ness, the sweet - ness of eve - ry taste. —

A
T
B

y. He rained down man - na up - on them to

bread — from
eat, — and gave them the bread, — the

heav - en.
bread — from heav - en. Man ate the bread — of

an - gels; — he gave — them their heart's de -

D.S. al Fine

sire. † Hav - ing in

Nineteenth Sunday A & B

Panis quem ego, Jn 6: 52 v. Ps 110: 2, 3, 5, 9

The bread _____ which I will give _____

$\text{♩} = 48$

_____ is my _____ flesh, _____ my flesh _____ for the

life _____ of the world, _____ my _____ flesh _____

for the life _____ of the world. _____

Fine

S
A
T
v. Great _____ are the works _____ of the Lord; his work _____

— is praise — and mag - nif - i - cence. — He

hath giv - en food to them that *fear* — him, that

him;
fear — him; he hath sent re - demp - tion, re -

D.S. al Fine
demp - tion to his peo - ple. † It is my

Corpus Christi A & B

Qui manducat, Jn 6: 57 v. Ps 118: 103, 49

He _____ who eats _____ my flesh _____ and

$\text{♩} = 84$

drinks _____ my blood, _____ and drinks my blood, _____ a -

bides _____ in me, and I in him, _____ a -

bides _____ in me, _____ and I in him, _____ says _____

_____ the Lord. _____

Fine

A
v. How sweet are thy words _____ to

T
B

my pal - ate, _____ more _____ than hon - ey

to my _____ mouth. _____ Be thou mind - ful of thy

word to thy ser - vant, _____ in which thou _____ hast

D.S. al Fine

giv - en me hope. _____ † He _____ a - [bides]