

Tridentine Community News

April 13, 2025 – Palm Sunday

Tones of the Epistle and Gospel

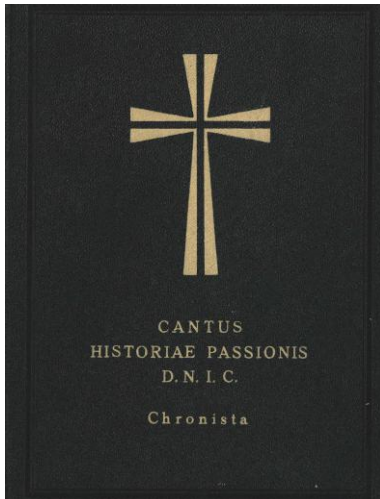
The Epistle and Gospel have specific tones or melodies to which they are to be chanted. A true Epistle or Letter from the New Testament is to be chanted to the Epistle Tone, which is what you hear most Sundays. An Old Testament reading, as might be specified for a weekday Mass first reading (Note: These may still be casually referred to as “Epistles” because of their placement as the first reading, though they are not.), would be sung to the Prophecy Tone. This Prophecy Tone is most commonly experienced with the Easter Vigil readings.

The Gospel may be sung to one of three melodies: The Antíquior Tone has a minor key sort of sound and has been popularized by the Priestly Fraternity of St. Peter, whose seminary web site includes audio recordings of the chanted Epistles and (Antíquior Tone only) Gospels. The Evangelíi Tone is the simplest of the three to sing and is often chosen by priests new to the Traditional Mass. The Ad Líbitum Tone is the most major key-like of the three and is preferred by many priests in metro Detroit and Windsor.

Because some priests find these tones too musically challenging, the Church allows the readings to be chanted *Recto Tono*, or on one note, as a simpler alternative.

The Books and Tone for the Passions

As we are now in Holy Week, it's worth mentioning the uniquely lilting and memorable Passion Tone that is used by the three chanters who chant the Passion. The Passion of St. John is chanted on Palm Sunday, the Passion of St. Mark on Tuesday in Holy Week, the Passion of St. Luke on Wednesday in Holy Week, and the Passion of St. John on Good Friday.



There is a three volume set of books, long out of print, that assist the singers with chanting the Passion, the *Cantus Históriæ Passiónis Dómini Nostri Jesu Christi*. The three volumes are named for each of the chanters: *Christus* (Christ), normally sung by the celebrant; *Synagóga* (Crowds); and *Chronísta* (Narrator). Each volume contains notes only for the singer concerned, with text but no music provided for the other singers' parts. The

Palm Sunday, Tuesday in Holy Week, Wednesday in Holy Week, and Good Friday Passions are all included in the books.

The three singers have different vocal ranges: the Crowds are sung at the highest pitch. The Narrator is sung at a medium pitch. Christ is sung at the lowest pitch, representing our Lord's masculinity in the face of the abominations he undergoes.

Comments? Ideas for a future column? Please e-mail info@windsorlatinmass.org. Previous columns are available at www.windsorlatinmass.org.

4 Dominica II Passionis seu in palmis

EVANGELIUM PASSIONIS ET MORTIS DOMINI SECUNDUM MATTHÆUM. 26, 36-75; 27, 1-60

P ássi- o Dómi-ni nostri Ie-su Chri-sti se-cúndum Mat-thæ-um. In il-lo témpo-re: Ve-nit Ie-sus cum disci-pu-lis su- is in vil-lam, quæ di-ci-tur Gethséma-ni, et di-xit disci-pu- lis su- is:
✠ Sedete hic, donec vadam il-luc, et orem.
C. Et assúmpto Petro, et du-ó-bus fi-li- is Ze-be-
dæ- i, ex-pit contristá-ri, et mæstus esse. Tunc a- it il-lis:
✠ Tristis est ánima mea usque ad mortem: sustinete hic, et vigilate mecum.
C. Et progréssus pu-il-lum, pró-ci-dit in fã-ci- em su- am, o-rans, et di-cens:
✠ Pater mi, si possibile est, tránseat a me calix iste. Verúm- tamen non sicut ego volo, sed sicut tu.
(1) Nónula ítem, quæ «canto» dicitur, post cláven pòssa est, ut singuli cantores fáctis tonum conventualem, invenire possint.

Currently in-force Vatican regulations require diocesan TLM sites to use the 1962 missal, which means the post-1955 version of Holy Week. It is rare but possible to find the 1957 edition of the *Cantus Históriæ Passiónis*. More prevalent is the pre-55 version of those books, which contain slightly lengthier version of the Passions which could easily be

marked up to show the points at which the post-55 versions end.

Alternatively, Windsor's author of priest Chant Sheets for the Traditional Mass, Michel Ozorak, has created a unified version of the Passions, containing all three singers' parts, which can be downloaded from:

<http://www.windsorlatinmass.org/latin/chant.htm>.

Post-55 versions are posted on the web site, but Michel has pre-55 versions available upon request. Because it is all music and not intermingled with text-only parts for the other voices, this version requires the singers to pay close attention to where each person's part starts and stops.

Tridentine Masses This Coming Week

Tue. 04/15 6:00 PM: Low Mass at *St. John Resort Chapel, Plymouth* (Tuesday in Holy Week)

Wed. 04/16 7:00 PM: Tenebrae at *St. Thomas the Apostle, Ann Arbor*

Thu. 04/17 4:00 PM: High Mass at *St. Sharbel Maronite Church, Clinton Township* (Holy Thursday) – First TLM at this church. Celebrant: Fr. Roger Chikri

Thu. 04/17 7:00 PM: High Mass at *Ss. Peter & Paul Westside, Detroit* (Holy Thursday)

Thu. 04/17 10:00 PM: Tenebrae at *St. Mary Student Parish, Ann Arbor* – First traditional liturgy at this church

Fri. 04/18 12:00 Noon: Good Friday Liturgy at *Ss. Peter & Paul Westside*

Fri. 04/18 5:30 PM: Good Friday Liturgy at *St. Benedict/Holy Name of Mary, Windsor*

Fri. 04/18 8:00 PM: Tenebrae at *Old St. Patrick, Ann Arbor*

Sat. 04/19 8:00 PM: High Mass at *Ss. Peter & Paul Westside* (Easter Vigil)

Sun. 04/20 10:00 AM: High Mass at *Old St. Mary's* (Easter Sunday) – Celebrant: Fr. Cy Whitaker, SJ