

# UPON THE CHANT

Erik Van Nevel

vol. 3

## MARIA IN HONOREM DEI

D/2021/6045/035



# Alma Redemptoris Mater

De Beata Virgine Maria

Erik Van Nevel

5

S AL - - - - - MA

A Al - - - - - ma, al - - - - - ma

T Al - - - - - ma, al - - - - - ma

B Al - - - - - ma, al - - - - - ma

Detailed description: This block contains the first system of the musical score, measures 1 through 10. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major (one sharp) and common time. The lyrics are: 'AL - - - - - MA' for Soprano; 'Al - - - - - ma, al - - - - - ma' for Alto; 'Al - - - - - ma, al - - - - - ma' for Tenor; and 'Al - - - - - ma, al - - - - - ma' for Bass. A fermata is placed over the final note of each part at measure 10.

10

RE DEMP - TO - RIS MA - TER, QUAE PER - VI - A COE - LI

Re-demp - to - ris ma - ter, Quae per - vi - a coe - li

re - demp - to - ris ma - ter, Quae per vi - a coe - li

re - demp - to - - - - ris, per vi - a

Detailed description: This block contains the second system of the musical score, measures 11 through 20. The music changes to 3/4 time. The lyrics are: 'RE DEMP - TO - RIS MA - TER, QUAE PER - VI - A COE - LI' for Soprano; 'Re-demp - to - ris ma - ter, Quae per - vi - a coe - li' for Alto; 're - demp - to - ris ma - ter, Quae per vi - a coe - li' for Tenor; and 're - demp - to - - - - ris, per vi - a' for Bass. A fermata is placed over the final note of each part at measure 20.

15

POR - TA MA - - - NES, ET STEL - LA MA - RIS, SUC

por - - - ta ma - nes, et stel - la ma - ris,

por - - - ta ma - nes, et stel - la ma - ris,

coe - - - li, et stel - la ma - - - ris,

Detailed description: This block contains the third system of the musical score, measures 21 through 30. The music changes to 5/4 time. The lyrics are: 'POR - TA MA - - - NES, ET STEL - LA MA - RIS, SUC' for Soprano; 'por - - - ta ma - nes, et stel - la ma - ris,' for Alto; 'por - - - ta ma - nes, et stel - la ma - ris,' for Tenor; and 'coe - - - li, et stel - la ma - - - ris,' for Bass. A fermata is placed over the final note of each part at measure 30.

# Salve Regina

Erik Van Nevel

5

Musical score for measures 5-9, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The score includes various time signatures (2/2, 5/4, 3/4) and rests.

SAL - VE, RE - GI - - NA, Ma - ter mi -  
Sal - ve, Sal - ve Re - gi - na, MA-TER MI - SE -  
Sal - ve Re - gi - na, Re - gi - na, Ma - ter mi -  
Sal - - - ve, Ma - ter mi - se - ri -

10

Musical score for measures 10-14, featuring four staves with lyrics in Latin. The score includes various time signatures (2/2, 5/4, 3/4) and rests.

se - ri - cor - di - ae: VI - TA, DUL - CE - -  
RI - COR - DI - AE: Vi - ta, vi - ta dul - ce - - do,  
se - ri - cor - di - ae: Vi - ta, vi - ta dul - ce -  
cor - di - ae: Vi - ta dul - ce - do, dul - ce -

15

*Piu forte*

Musical score for measures 15-19, featuring four staves with lyrics in Latin. The score includes various time signatures (3/2, 2/2, 3/2, 5/4, 3/4, 2/2) and rests. The instruction *Piu forte* is present.

DO, et spes no - stra sal - - ve. AD\_ TE CLA - MA -  
ET SPES NO- STRA, SAL - VE. Ad te cla - ma -  
- do, et spes no - stra, sal - - ve. Ad\_ te cla - ma -  
do, et spes no - - stra, sal - ve. Ad\_ te cla - ma -

# Tota pulchra es

Song of Solomon 4:7,11; 2:11-13; 4:8.

Erik Van Nevel

5

Musical score for measures 5-10. It features four staves: Soprano, Alto, Tenor, and Bass. The music is in a key with one sharp (F#) and changes between 4/4, 3/2, 3/4, and 2/2 time signatures. The lyrics are: TO - TA PUL - CHRA ES, A - MI - CA ME - A, ET MA - CU - LA NON EST IN - TE; FA - VUS DIS - TIL - LANS LA - BI - A TU - A; MEL ET LAC SUB LIN - GUA.

*p* TO - TA PUL - CHRA ES, A - MI - CA  
*sempre piano*

To - ta pul - chra, To - ta pul - chra, To - ta pul - chra, a - mi - ca  
*sempre piano*

To - ta pul - chra, To - ta pul - chra, To - ta pul - chra, a - mi - ca  
*sempre piano*

To - ta pul - chra, To - ta pul - chra, To - ta pul - chra, a - mi - ca

10

Musical score for measures 10-15. It features four staves: Soprano, Alto, Tenor, and Bass. The music continues with the same key and time signature changes. The lyrics are: MI - CA ME - A, ET MA - CU - LA NON EST IN - TE; FA - VUS DIS - TIL - LANS LA - BI - A TU - A; MEL ET LAC SUB LIN - GUA.

MI - CA ME - A, ET MA - CU - LA NON EST IN - TE; FA - VUS

me - a, To - ta pul - chra, To - ta pul - chra, fa - vus

me - a, To - ta pul - chra, To - ta pul - chra, fa - vus dis -

me - a, To - ta pul - chra, To - ta pul - chra, fa - vus dis -

15

Musical score for measures 15-20. It features four staves: Soprano, Alto, Tenor, and Bass. The music continues with the same key and time signature changes. The lyrics are: DIS - TIL - LANS LA - BI - A TU - A; MEL ET LAC SUB LIN - GUA.

DIS - TIL - LANS LA - BI - A TU - A; MEL ET LAC SUB LIN - GUA.

dis - til - lans la - bi - a tu - a; mel et lac sub lin - gua

til - lans la - bi - a tu - a; mel et lac sub lin - gua

til - lans la - bi - a tu - a; mel et lac sub lin - gua

# Ave Regina Caelorum

Erik Van Nevel

5

A - VE RE-GI-NA CAE-

A - - ve Re - gi - - - na, A - ve - Re -

A - - - ve Re - gi - - - - na, A - ve Re -

A - - - ve Re - gi - - na cae -

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line starting with a rest and then singing 'A - VE RE-GI-NA CAE-'. The second staff is a vocal line singing 'A - - ve Re - gi - - - na, A - ve - Re -'. The third staff is a vocal line singing 'A - - - ve Re - gi - - - - na, A - ve Re -'. The bottom staff is a bass line singing 'A - - - ve Re - gi - - na cae -'. The music features various time signatures: 3/2, 4/4, 2/2, 4/4, and 3/2.

10

LO - - RUM, MA-TER RE-GIS AN - GE - LO - RUM:

gi - na cae - lo - rum, Ma - ter An - ge - lo - rum:

gi - na cae - lo - rum, Ma - ter An - ge - lo - rum:

lo - - - rum,

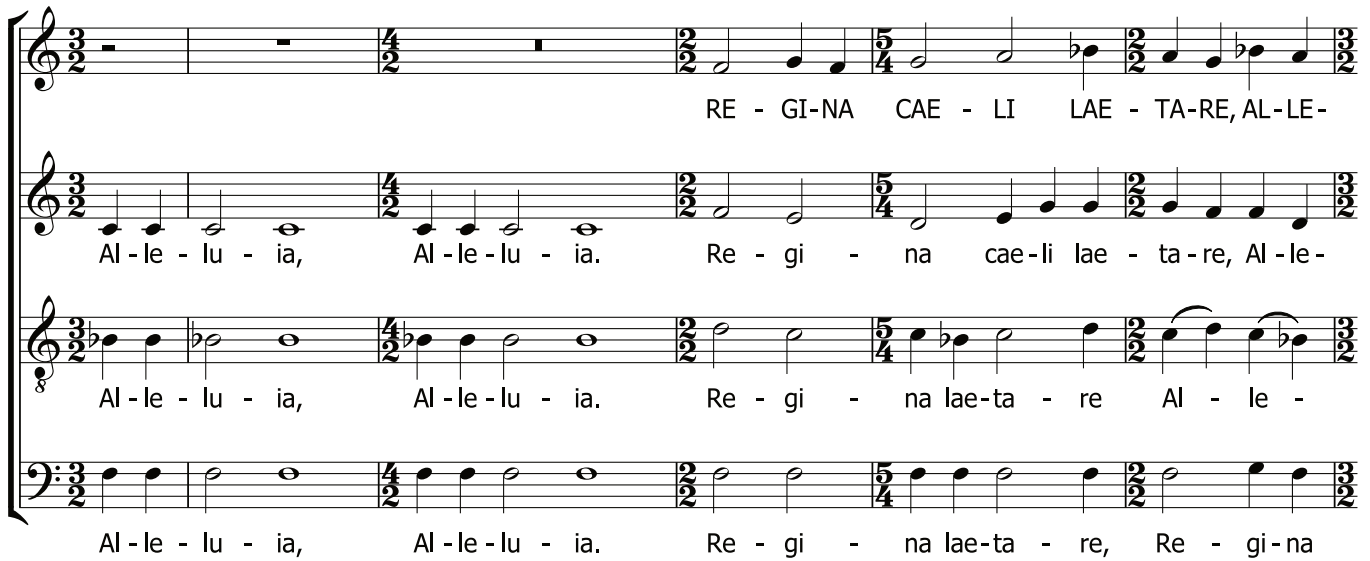
Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line singing 'LO - - RUM, MA-TER RE-GIS AN - GE - LO - RUM:'. The second staff is a vocal line singing 'gi - na cae - lo - rum, Ma - ter An - ge - lo - rum:'. The third staff is a vocal line singing 'gi - na cae - lo - rum, Ma - ter An - ge - lo - rum:'. The bottom staff is a bass line singing 'lo - - - rum,'. The music features various time signatures: 3/2, 3/2, 4/4, 3/4, 4/4, 3/4, 4/4, and 4/4.

# Regina caeli

Antiphon.

Erik Van Nevel

5



RE - GI-NA CAE - LI LAE - TA-RE, AL-LE-  
Al - le - lu - ia, Al - le - lu - ia. Re - gi - na cae - li lae - ta - re, Al - le -  
Al - le - lu - ia, Al - le - lu - ia. Re - gi - na lae - ta - re Al - le -  
Al - le - lu - ia, Al - le - lu - ia. Re - gi - na lae - ta - re, Re - gi - na

10



LU - IA: QUI - A QUEM ME-RU - I-STI POR - TA - RE, AL-LE - LU - IA: RE-SUR-RE-XIT  
lu - ia: Qui - a me - ru - i - sti por - ta - re, Al - le - lu - ia: Re - sur - re - xit  
- lu - ia: Qui - a quem me - ru - i - sti por - ta - re, Al - le - lu - ia: Re - sur - re -  
cae - li: Qui - a quem me - ru - i - sti por - ta - re, Al - le - lu - ia: Re - sur - re -

15



SI-CUT DI-XIT, AL - LE - LU - IA: O - RA PRO NO-BIS DE - UM. AL - LE -  
si - cut di - xit, Al - le - lu - ia: o - ra pro no - bis De - um. Al - le -  
xit, Al - le - lu - ia: o - ra pro no - bis De - um. Al - le -  
xit, Al - le - lu - ia: O - ra pro no - bis De - um. Al - le - lu -

# Ave Maris Stella

Erik Van Nevel

1. 5

A - VE MA - RIS STEL - LA, DE - I MA - TER AL - MA,

A - ve Ma - ris stel - la,

A - ve Ma - - - - ris stel - la,

Ma - ris stel - la,

10

AT-QUE SEM - PER VIR - GO, FE - LIX COE - LI POR - TA.

At-que sem - per Vir - go fe - lix coe - li por - ta.

At-que sem - per Vir - go fe - lix coe - li por - ta.

Fe - - - - - lix coe - li por - ta.

12 15

2.

Su - mens il - lud A - ve Ga - bri - e - lis o - re,

Su - mens il - lud A - ve GA - BRI - E - LIS O - RE,

SU - MENS IL - LUD A - VE Ga - bri - e - lis o - re,

A - ve Ga - bri - e - lis o - re,

# O Virgo Virginum

Erik Van Nevel

5

O VIR-GO VIR - GI - NUM, QUO - MO-DO FI - ET

O Vir-go Vir - gi - num, quo-mo-do fi - et

O Vir - go Vir - gi-num, quo - mo - do fi - et

Quo - mo - do fi - et

10

IS - TUD? QUI - A NEC PRI-MAM SI-MI - LEM, VI-SA ES

is - tud? Qui - a nec pri-mam si - mi - lem, vi - sa, vi - sa es,

is - tud? Qui - a nec pri-mam si - mi - lem, vi - sa, vi - sa es, vi - sa,

is - tus? Qui-a nec pri-mam si - mi - lem, vi - sa, vi - sa es,

15

NEC HA - BE-RE SE - QUEN - TEM. FI - LI - AE JE - RU - SA -

vi - sa es nec ha-be - re se - quen - tem, Fi - li - ae Je - ru - sa -

vi - sa es nec ha-be - re se - quen - tem, Fi - li - ae Je - ru - sa -

nec ha-be - re - se - quen - tem, Fi-li-ae Je - ru - sa - lem,



Inhoudstafel

## UPON THE CHANT

Erik Van Nevel

vol. 3

# MARIA IN HONOREM DEI

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# UPON THE CHANT

The beautiful Gregorian melodies of the most important liturgical moments of the year were provided with a challenging arrangement for several voices by Erik Van Nevel.

He has scrupulously maintained their melodic and rhythmical form of the original lines. They are still in one of the 4 voices. There has been no obstinate search for a new tonal speech. It contains influences of various natures. By combining modal and tonal colors, the pieces have attained an individual, sonorous, sometimes surprising individuality. The well-known Gregorian melodies from, among others, Dies Irae, In Paradisum, Rorate Caeli, Hodie Christus Natus Est, Victimae Paschali Laudes, Gaudeamus, Ave Maria, and many others are included in the collection.

## MISSAE (2021/033)

Missa VIII de Angelis – Missa III - Missa pro Defunctis

## OMNIUM FESTORUM (2021/034)

Rorate Coeli - Conditor Alme Siderum - Hodie Christus natus est - Hymne Christe Redemptor Omnium - Pange Lingua – Ubi Caritas et Amor – Resurrexi – Victimae Paschali Laudes – Viri Galilei - Spiritus Domini - Veni Sancte Spiritus Signum magnum - Benedicite Dominum in Festo Sancti Michaelis – Gaudeamus – Beati Mundo Corde

## MARIA IN HONOREM DEI (2021/035)

Tota pulchra es - Ave Maria – Regali ex Progenie – Alma Redemptoris Mater – Ave Regina Caelorum – Ave Maris Stella - Salve Regina - Regina Coeli

## CD: Upon the Chant

Vocal Ensemble Currende Erik Van Nevel

[www.currende.be](http://www.currende.be)

# Erik Van Nevel

It has taken a while for Erik to get his musical options straight. Singing, conducting, and playing hobo have long stood side by side. Playing modern hobo he did an internship in the National Orchestra in Belgium. With the bombarde he played mostly chamber music but the passion for singing has always remained and the combination with conducting for choir ultimately became the constant factor, in part stimulated by his father Leo, who has taught choirs for his entire life. The modern hobo was ultimately sold and the bombarde stayed in the closet. Contemporary music, romantic repertoire and even opera and operette fell into his lap, him being a rehearsal director for choir, but the love for early music, from Renaissance to Baroque, has become an inspiration. For students of choir conducting and chamber music he has called for the performance practice in general and the musical heritage of the Franco-Flemish School in particular. Meanwhile he has been pursuing a path with his own ensemble Currende and loves combining this schedule with features and courses. The past years Erik has increasingly enjoyed composing, an activity that often makes him lose his sense of time. An excellent antipode for "writing tunes", as it is often jokingly called, he finds in crafts: woodwork, wiring and tinkering in a creative but useful manner in his hobby shack.

Currende was founded in 1974 by Erik Van Nevel and started its existence as 'Capella Currende'. The ensemble was - and is still - composed of a group of carefully selected singers, usually four to eight, varying according to the needs. High demands are placed on reading skills, intonation and vocal discipline, with the ultimate aim of achieving the highest possible musical end result. That, together with the pursuit of a very pure intonation, makes the sound of Currende very recognizable.

If the music requires it, the singer group is supplemented with specialized instrumentalists. As is known, the ensemble is a great advocate of Franco-Flemish polyphony. Through a sophisticated and original programming, it tries to revive this extremely valuable Flemish musical heritage.

Currende has a very extensive discography of more than fifty CD's, several of which received excellent press reviews.

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