

Inhoudstafel

# UPON THE CHANT

Erik Van Nevel

vol. 2

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# Rorate Coeli

Erik Van Nevel

Soprano 5

RO - RA - TE COE-LI DE - SU - PER\_\_\_ ET NU-BES PLU - ANT JU - STUM. NE

Mezzo-soprano

*p* Ro - ra - te,\_\_\_ Ro - ra - te, Ro - ra - te. Ne

Alto

*p* Ro - ra - te,\_\_\_ Ro - ra - te, Ro - ra - te. Ro -

10

I-RAS CA - RIS DO - MI-NE, NE UL-TRA ME-MI - NE-RIS I - NI-QUI - TA - TIS: EC-CE

i-ras-ca - ris Do - mi-ne, Ro - ra - - te coe - li, Ec - ce

ra - - te, Ro - ra - - te\_\_\_ Ec - ce

15

CI - VI-TAS SANC - TI FAC-TA EST DE - SER - TA: SI - ON DE -

*p* ci - vi - tas fac - ta est de - ser - ta: Si -

*p* ci - vi - tas de - - ser - ta: Si -

# Hodie Christus natus est

Erik Van Nevel

5

HO - DI - E CHRI - STUS NA - TUS. EST: HO - DI - E SAL - VA - TOR AP - PA -

Ho - di - e Chris - tus na - tus est: Ho - di - e sal - va - tor ap - pa -

Ho - di - e \_\_\_\_\_ Chris - tus na - tus - est, sal - va - tor ap -

RU - IT: HO - DI - E IN TER - RA CA - NUNT AN - GE - LI, LAE -

ru - it: Ho - di - e in ter - ra ca - nunt an - ge - li, lae -

pa - ru - it: Ho - di - e \_\_\_\_\_ in ter - ra ca - nunt an - ge - li, lae -

Ho - - - - - di - e an - ge -

10 TAN - TUR AR - CHAN - GE - LI: HO - DI - E \_\_\_\_\_ EX - SUL - TANT JUS TI, \_\_\_\_\_ 15

tan - - - tur: \_\_\_\_\_ Ho - di - e \_\_\_\_\_ ex - sul - tant jus - ti, \_\_\_\_\_

tan - - - tur: Ho - di - e \_\_\_\_\_ ex - sul - tant jus - ti, \_\_\_\_\_

li lae - tan - tur, \_\_\_\_\_ Ex - sul - - -

# Hymne Christe Redemptor Omnium

Erik Van Nevel

## Versus 1

5

1. CHRI - STE RE - DEMP-TOR OM - NI - UM: EX\_ PA - TRE\_ PA - TRIS U -

Chri - ste Re - demp - tor om - ni - um: Ex\_ Pa - tre Pa - tris u -

Chri - ste Re - demp - tor om - ni - um: Ex\_ Pa - tre Pa - tris u -

Chri - - ste Re - demp - tor, Ex Pa - tre Pa - tris u -

10

-NI - CE, SO - LUS AN - TE PRIN-CI-PI - UM

ni - ce, so - lus an - te prin - ci - pi - um

ni - ce, so - lus an - te prin - - ci - pi - um

ni - ce, so - lus an - te prin - ci - pi - um

15

20

NA-TUS IN - EF - FA - BI - LI - TER.

na - tus in - ef - fa - bi - li - ter, in - ef - fa - bi - li - ter.

na - tus in - ef - fa - bi - li - ter, in - ef - fa - bi - li - ter.

na - tus in - ef - fa - bi - li - ter.

# Pange Lingua

In Festo Corporis Christi | In Cena Domini | Ad Processionem

Erik Van Nevel

1. Versus 1 5

1. PAN - GE LIN-GUA GLO-RI - O - SI, COR - PO-RIS MY-STE-RI - UM, \_\_\_

Doo...\*

Doo...\*

Doo...\*

10

SAN-GUI-NIS-QUE PRE - TI - O - SI, QUEM IN MUN-DI PRE - TI - UM, \_\_\_

15

FRUC-TUS VEN-TRIS GE-NE-RO - SI REX EF - FU-DIT\_ GEN - TI - UM.

Tell, tongue, the mystery of the glorious Body and of the precious Blood, which, for the price of the world, the fruit of a noble Womb, the King of the Nations poured forth.

\* English pronunciation, as in 'who'.

# Ubi Caritas et Amor

Antiphon for Maundy Thursday

Erik Van Nevel

Intro organ



Musical score for the organ introduction, consisting of three systems of two staves each. The first system is in 4/4 time and contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15 and features a key signature change to one flat (B-flat major) and a time signature change to 3/4.



Vocal score for Verse 1, starting at measure 20. It consists of four staves: a vocal line and three organ accompaniment staves. The lyrics are: U - BI CA - RI - TAS ET A - U - bi ca - ri - tas et a - mor, U - bi ca - ri - tas et a - mor, a - mor.

\*This work can also be performed a cappella without organ accompaniment with the start in bar 20.



Organ accompaniment for Verse 1, consisting of two staves (treble and bass clef) that provide harmonic support for the vocal line. It begins at measure 20 and continues through the end of the page.

# Resurrexi

## Introitus for Easter

Erik Van Nevel

**A.** I arose, and am still with Thee, alleluia.

5

Re-sur - re - xi! RE - SUR - RE - XI, Re - sur - re - xi! Re - sur - re - xi! Re - sur - re - xi! Re - sur - re - xi!

[\* Small notes are optional.]

10

ET AD - HUC TE-CUM SUM, AL - xi, et ad - huc te - cum sum, Al - le - xi, et ad - huc te - cum sum, Al - le - xi, re-sur - re - xi, et ad - huc te - cum sum, Al - le - lu -

15

*Rit.*

20

- LE - LU - IA: Po - su - i - sti, lu - ja, al - le - lu - ia: PO - SU - lu - ja, Al - le - lu - ia: Po - su - i - sti, po - su - a, Al - le lu - ia: Po - su - i - sti, po -

# Victimae Paschali Laudes

Sequentia for Easter

Erik Van Nevel

Let Christians offer sacrificial praises to the passover victim.

S-Solo ad lib. 5 S-tutti

Vic - ti - mae pas - cha - li lau - des. IM -

Vic - ti - mae. VIC - TI - MAE PAS - CHA - LI LAU - DES,

Vic - ti - mae pas - cha - li lau - des, im - mo - lent

Vic - - ti - mae pas - cha - li lau - - des,

The lamb has redeemed the sheep: The innocent Christ has

10

MO - LENT CHRIS - TI - A - NI. AG - NUS RE - DE - MIT O - VES: CHRIS - TUS

Chris - ti - a - ni. Ag - nus re - de - mit o - ves: in -

chri - sti - a - ni. Ag - nus re - de - mit o - ves:

Chris - ti - a - ni. Chris - tus in - no - cens\_\_



# Viri Galilei

In ascensione Domini

Erik Van Nevel

5

VI-RI GA - LI-LAE - I, QUID AD-MI- RA - MI - NI AS-  
Vi - ri Ga - li - lae - i, Al - - - le -  
Al - - le - lu - ia,

10

PI-CI - EN-TES IN CAE - LUM?\_\_ Al - le - lu - ia, QUEM  
- - - lu - ia,\_\_ AL - LE - LU - IA,  
al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia,

15 20

AD - MO-DUM VI-DI- STIS E - UM A SCEN-DEN - TEM IN\_ CAE - LUM, I-TA  
quem ad - mo - dum vi - di - stis e - - - - um, i - ta  
quem ad - mo - dum vi - di - stis e - - - - um, i - ta  
in cae - lum, in - cae - - - lum, i - ta

# Spiritus Domini

## Introitus for Pentecost

Erik Van Nevel

5

SPI - RI - TUS DO-MI - NI\* RE - PLE - VIT

Spi - ri - tus Do - mi - ni\* re - ple - vit

Spi - ri - tus Do - mi - ni\* re - ple - vit

Spi - ri - tus Do - mi - ni\* re - ple - vit

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'SPI - RI - TUS DO-MI - NI\* RE - PLE - VIT'. The second staff is a vocal line with lyrics 'Spi - ri - tus Do - mi - ni\* re - ple - vit'. The third staff is a vocal line with lyrics 'Spi - ri - tus Do - mi - ni\* re - ple - vit'. The fourth staff is a bass line with lyrics 'Spi - ri - tus Do - mi - ni\* re - ple - vit'. The music is in 2/2 time and features various rhythmic patterns and melodic lines.

10

OR - BEM TER - RA - RUM, AL - LE - LU - IA:

or - bem ter - ra - rum, al - le - lu - ia:

or - bem ter - ra - rum, al - le - lu - ia, al - le - lu - ia:

or - bem ter - ra - rum, al - le - lu - ia, al - le - lu - ia:

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'OR - BEM TER - RA - RUM, AL - LE - LU - IA:'. The second staff is a vocal line with lyrics 'or - bem ter - ra - rum, al - le - lu - ia:'. The third staff is a vocal line with lyrics 'or - bem ter - ra - rum, al - le - lu - ia, al - le - lu - ia:'. The fourth staff is a bass line with lyrics 'or - bem ter - ra - rum, al - le - lu - ia, al - le - lu - ia:'. The music is in 3/4 time and features various rhythmic patterns and melodic lines.

15

ET HOC QUOD CON - TI - NET OM - NI - A SCI -

et hoc, et hoc quod con - ti - net om - ni - a, sci -

et hoc, et hoc quod con - ti - net om - ni - a, sci -

et hoc, et hoc quod con - ti - net om - ni - a,

Detailed description: This system contains the final four staves of the musical score. The top staff is a vocal line with lyrics 'ET HOC QUOD CON - TI - NET OM - NI - A SCI -'. The second staff is a vocal line with lyrics 'et hoc, et hoc quod con - ti - net om - ni - a, sci -'. The third staff is a vocal line with lyrics 'et hoc, et hoc quod con - ti - net om - ni - a, sci -'. The fourth staff is a bass line with lyrics 'et hoc, et hoc quod con - ti - net om - ni - a,'. The music is in 2/2 time and features various rhythmic patterns and melodic lines.

# 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.