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Rev. Robert Hayburn

THE FUNDAMENTALS
OF
GREGORIAN CHANT

Nº 758

THE FUNDAMENTALS
OF
GREGORIAN CHANT

A SIMPLE EXPOSITION OF THE SOLESMES
PRINCIPLES FOUNDED MAINLY ON
"LE NOMBRE MUSICAL GRÉGORIEN"
OF DOM ANDRÉ MOCQUEREAU,

BY

LURA F. HECKENLIVELY



SOCIETY OF ST JOHN EVANGELIST

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TO DOM JOSEPH GAJARD
AND THE MONKS
OF St. PIERRE DE SOLESMES
WHOSE KIND CO-OPERATION
HAVE MADE THIS WORK
POSSIBLE

PRO PACE.

Intr.
I.

D

A pa-cem * Dó- mi- ne, su- sti-nénti-bus

te ut pro-phétae tu- i fi-dé- les in-ve-

ni-ántur : ex-áu- di pre- ces servi tu- i, et

ple-bis tu- ae Is- ra- el. *Ps.* Lae-tá- tus sum

in his quae dicta sunt mi- hi : * in domum Dómi- ni

í-bi- mus. Glória Patri.

INTRODUCTION.

The terms 'Gregorian Chant', 'Plainchant', 'Plainsong', 'Liturgical Chant', 'Cantus Planus', and other similar appellations, denote that universal liturgical song of the Latin Church, from the first centuries to the present time. It is the only liturgical music of the Roman Church, as it is the only music sung at the altar. While Classical Polyphony and the music of other great schools of Church Music are permitted, the 'Chant' remains the true Song of the Latin Church.

The Latin term, 'Cantus Planus' refers to the ancient mode of execution, since the difference in the duration of the single notes of the (Plainchant' was not so great as in Figured Music. According to an author of the 13th Century, 'Elias Salomon', 'It is a music sung on one plane, and no part of it is to be quicker than the other', which simply means that each note is equal.

In the Middle Ages before the invention of Part Music, before the 12th Century, only general designations such as 'Cantus', 'Cantilena', 'Musica Sacra', were used; it was not necessary to use a distinguishing term for the chant, until there was beside it another kind of Music, Measured Music; and it is really from the 12th and 13th Centuries when part music began to develop that the term, 'Cantus Planus' comes.

The subject of Gregorian Chant involves two branches of study: The History of Liturgy, and the History of Music. Gregorian Music has grown out of the Liturgy, and in the early ages was inseparable from it; it was not until recent times that the Choir has been rather an adjunct than an integral part of the Liturgy. (The early idea still prevails in Rome, to some extent). Thus it was most necessary from time to time, to 'reform' the Chant as the Liturgy itself was developed.

In the study of Plainchant, it is a valuable help to keep in mind that there were always two kinds of contrasting Chants: The Solo or Responsorial Chants, and the Choral or Antiphonal Chants. In tracing the Liturgical developments, it is always evident which parts at certain periods were given to the Congregation, and which parts were given to the trained singers. For instance, in the early centuries, the Chants of the 'Ordinary' being sung by the people and the ministers at the altar, were very simple; while the *Graduals*, *Alleluias*, *Tracts*, etc., were elaborate, and were allotted to trained singers; it was not until the 'Ordinary' was taken away from the congregation and turned over to trained singers, that its importance arose above that of the 'Proprium'. In the early days, to write a 'Mass' meant, to write the 'Proprium', or variable section, while in Modern times a 'Mass' consists of the invariable parts, or 'Ordinarium'.

For the Church Musician who is to become associated with choirs in the Roman or Anglican Churches, the study of Gregorian Chant is an absolute necessity. For the Church Musician in general, this study may be found a very valuable asset, as many forms of Church Music are founded on the Liturgical Chant. In almost every piece of Classical Polyphony appears a Cantus Firmus of Plainchant, around which the contrapuntal texture is woven: Notable examples are the *Ave Maria*, and the *Tantum ergo* of Thomas Luis de Victoria. Many Hymns used in Protestant Churches have Gregorian ancestry; Anglican Chant is but a variation of the earlier Plainsong, and a thorough knowledge of the more ancient form is a great help in the interpretation of the variation, especially as to Rhythm. Many modern Anthems, Services, Canticles, etc., are written with changing time signatures, and some even in Free Rhythm. The student of Plainsong will find greater facility in handling these than the organist or conductor who has had no experience with Gregorian Rhythm. To the aspiring Composer, this study adds new inspiration and opens new portals, and simply as part of the History of Music, it deserves an important place.

The student of Measured Music who enters into the study of this ancient song, must put aside altogether his old ideas, and place himself in a very different world of Musical art. He must shake off the coils of Harmony and Counterpoint, and learn to study naked Melody without feeling any Harmonic response whatsoever. He must try and place himself in the spirit of the age, and give his soul to the lofty inspiration of the Liturgy. With such a mental attitude, and a great deal of patience he will find himself more and more entranced by the ever new mysteries revealed to him.

In this brief Treatise on the Liturgical Chant, I am not attempting to transcend the many valuable works on the subject. It is to be a simple explanation of the Theories of Solesmes, with a few practical suggestions as to its interpretation. I have tried to simplify some of the complex problems, which are well explained in other languages, especially French. As every musical student is not an expert in foreign languages, and can not read the great amount of literature on our subject in other languages, I hope I have contributed something in this direction. I shall be very happy if this small volume succeeds in clarifying the intricate problems involved, and most of all, if it awakens some of the love I have for this ancient music.

The Author.



PART I.

The Fundamental Principles of the Theory.

All translations from "Le Nombre Musical Grégorien", and other Solesmes books were made with the authority of the monks of Solesmes.

CHAPTER I.

THE LANGUAGE OF THE CHANT.

All song is born of the union of tones and words. These two elements are closely bound together and aid each other mutually. The words animate and bring out the sense of the melody, which without them would have little meaning; on the other hand the melody transfigures the text by supplying energy and expression. If this is true in all vocal composition, it is especially true in Plainsong, where in many cases notably that of the Psalmody, there is simply a solemn and majestic declamation of the sacred text. Whether the Chant be sung in its original Latin or another language, it is first necessary to learn and apply the rules of good declamation.

In discourse we have syllables grouped together in different ways to form *words*; from words are born the *phrase members*, and from these are developed *phrases* and *periods*. The syllables must be clearly and correctly pronounced, words correctly accented; *phrase members*, *phrases* and *periods* must be clear with pauses of the right proportion.

The language on whose framework Plainsong is constructed is the Latin language, and from this language it takes its character and its rhythm. Out of the smooth flow of spondees and dactyls comes the delicate interplaying of the binary and ternary groups that compose the free rhythm of Plainsong.

A thorough knowledge of the peculiar characteristics of the Latin language, as well as the proper pronunciation of the words and syllables, and the meaning of the text, is absolutely necessary to the Plainsong student. The sharp, light nature of the Latin tonic accent which has the time value of only a single 8th note in music, the weak final syllable which is always soft and thetic, the clean crisp pronunciation of every vowel and consonant are only a few things to keep in mind. The choir should be made to practice reading the Latin text with the intention of conveying its full meaning, and with a slight lift of the tonic accent. Every Latin word has its Arsis and Thesis, or movement of life and repose :



Pá- ter,



nó- ster,



Dó- mi- nus,



ad te.

In the history of the Latin language we distinguish four periods :

First Period: Prehistoric and Archaic, begins when the Latin language came to be distinguished from other Roman dialects and became a distinct language. This period extends to the second century before Christ, and is characterised by the existence of a double accent, one intense on the first syllable of each word, the other musical or melodic which consisted of an elevation of the voice on a syllable of the word other than the initial syllable. This was called the accent of height.

Second Period: Classic. Begins about the second century before Christ, and continues to the end of the fourth century of the Christian Era. The accent preserves its original melodic character inherited from the Sanscrit and Indo-European languages, but slowly and gradually acquires a certain intensity. The Latin of this period takes on the quantitative element of the Greek language, artificially distinguishing long and short syllables, and taking this element as a basis of rhythm. At this point the permanent rules for accentuation are made always on the penultimate if it is long, or on the antepenultimate if the penultimate is short.

Third Period: Post Classic. Begins at the end of the fourth century and is prolonged during the whole fifth century and beyond. It is characterized by a complete transformation of the accent; it preserves its ancient melodic character, but at the same time becomes strong: Fusion on the same syllable of the two elements tone and strength. The quantitative element disappears and all syllables become relatively short. At this period we have the appearance of primary and secondary accents. This language without prosodic quantity with intense melodic accent and counter accents is the language of the ecclesiastical or Gregorian period.

Fourth Period: This, the Romance period is a continuation of the preceding period. This is the Epoch of the formation of the Romance Languages, daughters of the Latin Language. The accent by evolution becomes intense to the point of coarseness, and takes on a quantitative character.

Of these four periods the one which is of interest to us is the Third, or Gregorian Period.

The Pronunciation of Church Latin.

Church Latin in most cases is pronounced like correctly spoken Roman Italian. However in the Italian we find syllables often run together, such as “*maggiore*”, “*gloria*” instead of “*glo-ri-a*”, etc. This cannot be in Latin, where every syllable must be clear and crisp. Too, some Italian words are accented on the last syllable, an impossibility in the Latin. We have spoken of the character of the Latin accent in preceding paragraphs.

The letters are divided into vowels and consonants :

Vowels.

In Latin each vowel must be given the proper timbre and to preserve its proper color the slightest change in the position of the lips or tongue must be avoided during its articulation. There must never be that mixture of sounds peculiar to the English language; but the vowel sounds must be as far as possible, uniform. It is very important while singing extended melismatic melodies, to keep the same timbre of the vowel throughout.

A — has a broad open sound like the *a* in the word *father*, never like the English *a* in *can*.

E — has no exact English equivalent. It is between the *e* in the English word *met* and the *a* in *flame*, *same*.

I — is pronounced like *ee* in *feet*, or *ea* in *seat*. It must never be like the *i* in *milk* — *inimicus* is pronounced *eeneemeeccos*.

O — as in the English *for*, half open and uniform. *Glo-ri-a*, *ora*.

U — is pronounced like the *oo* in the English word *moon*. Never the English *u* in *use*, *sure*, *pure*, etc. Examples: *multus* = *mooltoos*; *secundum* = *saycoondoom*; the *oo* must not be too long.

Y — *always* treated as a vowel, never like a consonant. Pronounced like Latin *I* — Marteer.

Consecutive Vowels.

As a general rule when two vowels come together, each keeps its own proper sound and constitutes a separate syllable: *dici* = di-e-i, *fili* = fi-li-i, *eorum* = e-o-rum, etc. This rule

applies to *ou*, and *ai*: both vowels are heard separately and belong to two different syllables, Examples: *pro-ut*, *coutuntur* = *co-utuntur*, *ait* = *a-it*.

Note — *AE* and *OE* are pronounced as one sound, like *E* above: *caelum*, *saeculorum*.

In *AU*, *EU* and *AY*, the two vowels form one syllable, but both vowels must be distinctly heard. The principal emphasis and interest belong to the first vowel: In *AU* and *EU* the *U* takes a secondary place and almost forms a liaison with the following syllable. If several notes are sung on this combination, the vocalization is entirely on the *first* vowel, the second vowel being heard only on the last note at the moment of passing to the following syllable. Examples — *Láuda*, *Eúge*, *Ráymundus*.

Offert. Láu- - - da. Eu- ge.
Rend. Lá- - u- da. E- u- ge.

EI is similarly treated when it occurs in an interjection: *hei* — *hei*, etc. In all other cases it follows the general rule of the *two* syllables. Examples: *me-i*, *De-i-tas*. *U* preceded by *Q* or *NG* and followed by another vowel keeps its normal pronunciation, but is uttered with the vowel which follows as *one* syllable; the following vowel keeps its proper timbre. Examples: *Sanguis*, *qui*, *quae*, *quod*, *quam*, *quoniam*. In these words the *U* plays the part of a liaison as in the case of *AU* and *EU*, except that it is at the beginning of the syllable and not at the end. The rule for *AU* and *EU* is to be applied, but in reverse order. *CUI* follows the general rule of *two* syllables, and must be clearly distinguished from *qui*; however in certain hymns because of the metre, this word has to be treated as *one* syllable: The Epiphany Hymn for Lauds will illustrate:

Maj̄or Bethl̄em cuī contigit

Also the Hymn for the Dedication of Churches:

cuī laus potestas gl̄oria

The metrical rhythm makes these cases easy to determine.

Consonants.

As the name indicates, consonants can only be pronounced in conjunction with the vowels, and form the motive power of these. They must be pronounced with a certain crispness and energy; otherwise the diction will not be clear, but weak and unintelligible.

C — when it comes before *E*, *AE*, *OE*, *I* and *Y* is pronounced like *ch* in *church*. Examples: *caelum* = chayloom, *Cecelia* = Chay-chee-lee-ah.

C — likewise when it precedes these hard vowels *A*, *O* and *U*, is pronounced like the English *K*. Examples: *caritas*, *corpus*, *cum*.

CC — before the same vowels, like *tch*. — *Ecce* = etchay.

SC — before the soft vowels is pronounced like *sh*. Examples: *Ascendit* = A-shen-deet, *Descendit* = de-shen-deet.

SC — before the hard vowels *a*, *o* and *u* is hard, as the English word scan, scourge, scum.

CH — is always hard, even before the vowels *e*, *i* and *y*. Examples: *Christus* = Krees-toos; Cherubim and other words of Greek origin.

G — is soft before *e*, *i*, *ae*, *oe* and *y*, as in the English word germ, generous, etc. Latin examples: *Genitori*, *Regina*.

G — is hard in all other cases, like in the English word go. Examples: *Gloria*, *Gratias*, etc.

GN — has the French sound heard in the word *Agneau*; the Spanish word *Montaña*, and the English word *onion*. Examples: *Agnus* = Anyius, *Magnificat* = Manyi-fi-cat.

H — is pronounced like *K* in *mihi* (meekee), and *nihil* (neekeel) and their compounds. These two words were formerly written *michi*, and *nichil*. In all other cases *H* is silent. Examples: *ora* = hora, *habitat* = abitat.

J — is often written *I*, and is pronounced like the English *Y*. It must be uttered as part of the following vowel, and the two sounds form only *one* syllable. Examples: *Jam* or *IAm*; *Allelu-ja* or *Allelu-ia* (never as in the Greek *Allelou-i-a*). *Jesus* or *Iesus*; *Jo-annem* or *Io-annem*. The vowel following *J* plays the most important part in the syllable, and on it the neums are sung when they occur in such a place.

R — should always be trilled slightly as in Italian. When it precedes another consonant, as in *carnis* and *martyr*, care must be taken *not* to pass over it as in cultivated English. It is important, too *not* to shorten or modify the vowel in the syllable preceding the *R*, as is done in French, Italian and other languages.

S — is usually hard and dental as in the English words *yes*, *sea*, *source*, and so on; however, it is slightly softened when it comes between two vowels : *misericordia*, *miserere*.

TI — before a vowel and preceded by any other letter except *S*, *T* or *X* is pronounced *tsi*. Examples : *Gratia* = Grat-see-a, *Laetitia* = Lay-tee-tsee-a, *Patientia* — Pat-si-en-tsi-a. But *Modestia*.

T — as in English, except in the last instance and before *H* where it is silent : *Thomas* = Tomas, *Thesaurus* = Tesaurus etc.

X — in most cases has the same sound as in English. But *XC* before *e*, *ae*, *ce*, *i* and *y* must be carefully noticed. It is equal to *K* plus *SC*. We have noted above that the soft combination *SC* when followed by the soft vowels *e*, *ae*, *oe*, *i* and *y*, is pronounced *sh*; putting these together we have *K-sh*. A notable and often mispronounced example is *Excelsis* properly Ek-shel-sees. Also *Excessus* = Ek-shess-oos.

X — is slightly softened when it comes between two vowels : *Exercitus* = Eg-zer-chee-toos.

XC — when followed by the hard vowels *a*, *o*, and *u*, has the normal sound : *Excussorum* = Eks-coos-so-room.

Y — see vowels.

Z — pronounced *dz*. Example : *Zizania* = dzi-dza-ni-a.

The rest of the Consonants : *B*, *D*, *F*, *K*, *L*, *M*, *N*, *P*, *Q*, *V*, are pronounced as in English.

Double Consonants : both must be clearly articulated. Examples : *Bello* = Bel-lo; *Altissimus* = Al-tis-si-mus; *Piissime* = Pi-is-si-me.

In the pronunciation and singing of a word, never take a breath before a fresh syllable of a word.

In singing, the vowels should appropriate the value of the notes assigned to them, as far as possible; the consonants must only occupy as much time as is necessary for their clear articulation. No matter how many notes are assigned to a syllable, every one must be sung on the vowel, and the vowel must not undergo any alteration because of the consonants in the course of a long passage.

In long words like om-ni-po-ten-tem, mi-se-ri-cor-dia, and all dactyls, care must be taken to pronounce every syllable and not to slide over any of them.

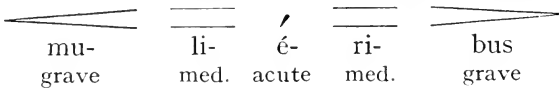
There must never be a "coup de glotte" on attacking, such as *miseretur*, *Filius*, etc.

The Greek word, (κῶριε) ἐλεῖσον (eléison) has *four* syllables, not three.

The nature of the Latin Tonic Accent (1).

With syllables are formed words. But the syllables by themselves are only the material and unformed elements of words. That which constitutes properly the word and gives it its form, its being, its life, is the *accent*.

The accent molds and unites all the syllables of a word, and helps the ear distinguish in discourse one word from the other. Let us review the profound and substantial difference existing between the Classical Latin accent and that of the later centuries : In the Classical Epoch the Latin accent was essentially musical and melodic. The Latins like the Greeks uttered and declaimed the different syllables of the same word with different sounds and intonations. That syllable (there was only one) which occupied the highest place in the word carried the Tonic Accent, called the Acute ὀξεῖα. The others (syllables) which preceded or followed it, and grouped around it, and subordinated to it, carried the Grave Accent. in Greek βαρεῖα. The sign of the Acute Accent was a small oblique line ascending from left to right (/); that of the Grave Accent, on the other hand ascending from right to left (\). Those syllables which were found between the Acute and Grave Accents, were uttered in half voice : thus they had an Accent which was called the Medio (τὸ μεσον)



From this alternation of Acute and Grave syllables was born a simple and natural melody. Thus Cicero would say, "*Est autem in dicendo quidam Cantus obscurior*". — (Orat. XVIII).

The Latin Language, in contrast to the Greek never elevated the final syllable but only the penult and the antepenult. For this reason it was called "baritonale" Language, or a Language with a *descending cadence*.

(1) D. Paolo M. Ferretti, "Principii Teorici e Pratici di Canto Gregoriano". Roma, Desclée e Ci. 1937.

In the *Post-Classic Centuries*, because of the slow transformation and evolution to which Language was subjected, the Latin Tonic Accent became strong, intense and therefore a rhythmic factor. Nevertheless it never at all lost its melodic inclination; proof of this are the melodies themselves in which the accented syllables occupy almost always a note or a group of "acute" notes, as also the fact that we (the Italians) pronounce the syllables of the words with various intonations.

Therefore while pronouncing the syllables, it is necessary to blend them and link them so that the ear may distinguish which syllables belong to each word. This "fusion", this legato, this indivisible unity, is impossible to obtain unless each word is pronounced with a single vocal impulse, which, commencing with the initial syllable and rising to its highest point on the Accented syllable, without arresting the movement either by a breath pause or a prolongation pause. To stop for any reason in the middle of a word, or, what is worse, to attack each syllable with a heavy vocal stroke, is to destroy the unity of the word as well as the word itself, and is to spell it, not to speak it. To give to the accented syllable a rough, loud accent is to obscure and render unintelligible the others. The Accent must be light, simple, delicate and spiritual. Only thus may be called into being the form and soul of the word.

Rules for Latin Accentuation.

In Latin all words which have a distinct meaning possess an accented syllable; this includes monosyllables. Thus the following have no accents :

a) The enclitics-*que, ve, ne, cum*. These however have the power to draw the accent on to the final syllable of the word to which they are added. So :

Filioque, vobiscum, hominesque, volucresve.

b) All the monosyllabic endings — *ce, pse, dem, met*.

c) All the conjunctions — *sicut, atque, et*. Except when it is isolated from what is to follow, but is at the same time connected in meaning, the *et* carries the accent. Example :

Et Tu in principio Domine, terram fundasti.

d) The prepositions and adverbs which precede the word modified. Example :

super eúm, post partum.

If they follow the noun, they receive the accent which belonged to the word itself. Example :

Deum propter.

e) The relative pronouns when they have an antecedent referred to :

Deús qui fecit.

If there is no antecedent expressed, the accent goes to the pronoun. Example :

qui vult venire post me.

(All these words deprived of an accent are pronounced so that they form a single word with the word referred to).

Rule 2 — Composite words, as simple words have only one accented syllable. Example :

iureiurádo, benedicere.

Rule 3 — In words of two syllables the accent is always on the first. Example :

páter, máter, Deús.

Rule 4 — In words of more than two syllables, the accent may stand on the penult or the antepenult : It stands on the penult when this is a *long* syllable ; on the antepenult when the penult is *short*. Examples :

magnália, fílius, tenébit, Dómine.

(In a few cases the Gregorian follows the accentuation of the "Vulgar Latin" : Some verbs which in classical Latin have the accent on the antepenult, "Vulgar" Latin accents on the penult. Example :

plaudíte.

In compound words the Vulgar Latin has the tendency to retain the accent on the root-syllable, even when this is short,

circumdāta, etc.

Some compound words in classical Latin are treated as separate words in Vulgar Latin. Example :

prīus, quam, et ēnim.

The enclitic *que* draws the accent to the penultimate, even when this is short. Example :

itaque.

Secondary Accents.

Each word can have but one Tonic Accent, but long words require secondary accents to secure proper pronunciation, Such words as :

justificatiōnes, consubstantiālem, omnīpotētem,

have their main Tonic accent as marked, but they may also have minor accents, For finding the Secondary accents, count back from the Tonic accent and give every second syllable a subsidiary accent. Dactylic words may have a secondary accent on the last syllable when the word following is a monosyllable or has no accent on its initial syllable.

Logical Accent.

What the Tonic accent is to a word, the Logical or Phraseological accent is to the phrase; it must bring out the sense and meaning of the phrase by laying stress on the important word or words. Example :

Ostende nobis Domine misericordiam tuam.

Pathetic or Expressive Accent.

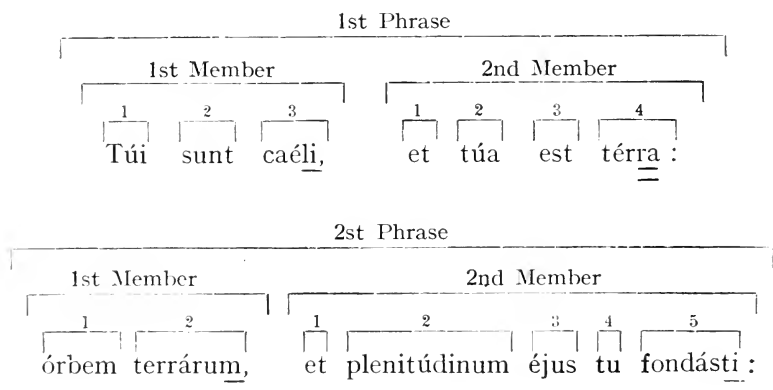
Some Plainsong critics consider the Pathetic accent entirely out of place in this form of music, but I do not feel that it can be excluded from any music. However, because of the impersonal quality of Plainsong, it must be used intelligently and never be allowed to degenerate into sentimentality.

Divisions, Pauses, and Rhythm of Discourse.

As from various groupings of syllables, we have words, so from certain arrangements of words we have Phrase Members and Phrases. We make the following divisions: a) Words, b) Members of Phrases, c) Phrases.

In order to indicate in writing the division or parts of discourse, we have recourse to various punctuation marks: The period(.), the colon (:), the semicolon (;), the comma(,), and so on. But in speaking, as it is impossible to make visible use of these signs, the divisions represented must be given to the ear by *relative pauses*. The first pause really heard is found at the end of the first *Phrase Member*, separating it from the member to follow. This pause consists of a slight prolongation of the last syllable, called the *mora vocis*. The second pause, a longer one, closes the entire Phrase and divides it, and separates it from the following Phrase; this is the *Breathing Pause*.

We give the following Example :



In this example the *mora vocis* is represented by one line (—), and the *breathing pause* by two lines (≡). The alternation of strong and weak syllables, lifting of the Tonic accent, relative pauses and proper *diminuendi* on the final syllables, constitutes the Rhythm of Discourse, This rhythm is not measured, but free and not regulated by rigorous rules, but by good taste and the natural instinct of the ear; it is the foundation of Plainsong Rhythm.

CHAPTER II.

NOTATION.

A. — Origin.

The melodic signs of Plainsong are derived from certain Accents used by the Ancients to denote the inflections of Speech.

Language possesses a melody which is proper to it, but because uncertain, varied and spontaneous, and because the intervals which compose it cannot be reduced to a determined scale, it cannot be graphically represented. Thus the ancient grammarians, leaving to the orator every liberty for the invention and construction of oratorical or phraseological melody, contented themselves with indicating vaguely the intonation of isolated words, by means of signs which signified the rise and fall of syllables.

To such an end two simple signs sufficed :

1) The *Acute* accent — for the rise of the voice; it is made with an upward stroke of the pen : (/).

2) The *Grave* accent — for the fall of the voice; it is made with a downward stroke of the pen : (\).

When the same syllable could sustain *two* vocal inflections, the two were combined making the

1) Circumflex **^** — a raising-falling note.

2) Anticircumflex **v** — a falling-rising note.

From the beginning these grammatical accents were purely melodic, with no idea of force or duration. The accent was not long; either *Acute* or *Grave* was a simple beat, no more. When one syllable was to be doubled it was given two simple accents in a single group: the Circumflex **^**, or the Anticircumflex **v**.

Finally a third simple accent, the *Apostropha* (¢) passed into musical notation, giving birth to all the neumatic signs not derived from either the *Acute* or *Grave* accents. Therefore, except for the *Quilisma* which will be discussed later, the ancient notation called *Neumatic Accentuation* sets to work only three generative elements, three accents borrowed from the grammar : The *Acute* accent and the *Grave* accent for the *Intonations*; the *Apostropha* whose special destination we shall see.

These brief notes on the Accents suffice here. We must only remember that the Acute accent is only a *note* signifying a musical rise or

élan.

The following eleven Accents were recognized by the Latin grammarians :

In Neumatic Notation.

1 — Acute	/	Virga
2 — Grave	\	Grave or Punctum
3 — Circumflex	^	Clivis
4 — Anticircumflex	v	Podatus
5 — Long	—	Roman Sign — Episema
6 — Breve	o	
7 — Apostropha	9	Strophicus
8 — Hyphen	-o-	
9 — Hypodiasole	-o-	
10 — Dasea		Aspirations (Dasian Notation).
11 — Psile	-	

Of these eleven Accents, Neumatic Notation makes use of six. In the Middle Ages the habit of using Latin Accents for musical notation was so common that a few theorists used the *Dasea* and the *Psile*.

Derivation of Neums from Acute and Grave Accents.

B. — Chironomic Notation.

On becoming Neums or musical notes, the Acute and Grave accents at first submitted to only slight modifications (except in certain cases, the Grave).

The Acute accent became the *Virga* (/).

The Grave accent employed alone was transformed into the *Punctum* (-).

Combined with the Acute accent, the Grave kept something like its old form :

The Circumflex became the *Clivis* (\frown)

Finally, the Anticircumflex became the *Pes* or *Podatus* (\surd).

In music, combinations of accents are naturally more numerous than in speech. So we have Neum-groups of three, four, five notes or more :

1) Neums of three notes

Torculus (pressing machine) \frown Grave — Acute — Grave

Porrectus (extended) \surd A. G. A.

Scandicus (scandere, to climb) \surd G. G. A.

Climacus ($\alpha\lambda\iota\mu\alpha\zeta$, ladder) \surd A. G. G.

and so on for larger groups.

This notation is called Chironomic ($\chi\epsilon\rho\omicron\mu\omicron\varsigma$, hand; $\nu\omicron\mu\omicron\varsigma$ rule; law of the hand), because the accents are only graphic signs, representing the rising and falling movements which the hand makes as it traces them.

C. — Diastematic Notation.

The old Chironomic notation was very limited; it indicated fairly well the rise and fall of the voice, but could not indicate the tonal intervals. It was necessary for a skilled teacher to sing over the Chant, thus permitting the choir to hear the intervals and the melody. The singers repeated it over and over **after** the master until the melody was memorized. It took years of study to memorize the musical repertoire of the Church.

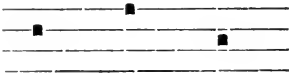
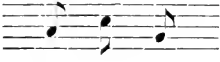








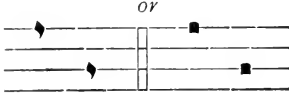
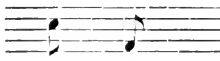
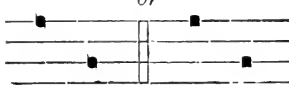
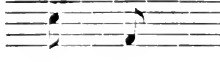


It became the business of the great musical scholars to perfect the old Chironomic Notation by making it clear and intelligible at first glance. The many attempts in this direction finally brought about excellent results. Copyists writing the neums naturally wrote the notes at different heights according to the different intervals. This so-called Diastematic or Interval notation came in at the end of the 10th Century.

Finally somebody thought of drawing a horizontal line around which the notes could be gathered; then a second line was added; then a third, until at last the fourth line completed the musical Staff. An Italian monk, Guido d'Arezzo is supposed to be the main figure in this evolution of the staff. Then the

invention of the Clefs finished the work. The Neum-accents, slightly modified were placed on this staff, and the reading became fairly easy.

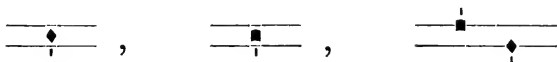
For the convenience of the student we append the following complete table of the Gregorian musical signs, with their modern transcription :

A. — Simple Notes.

Square Punctum		
Square Punctum with Attached Ictus		
Diamond-shaped Punctum		
Diamond-shaped Punctum with attached Ictus		
Virga		
Apostropha		
Oriscus		
Quilisma		

The *Ictus* is a tiny vertical line attached to a note, and signifies a rhythmic division or support, not necessarily an accent. In Gregorian rhythm every second or third note receives this rhythmic touch. Two such Icti cannot come together; a rhythmic division cannot be less than two notes or more than three notes. More of this in the Chapter on Rhythm.

In the Solesmes Editions the Episemas are marked thus :



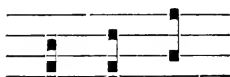
Whatever their form, all notes have the same value; in modern notation the eighth note is the smallest unit.

Exercise.

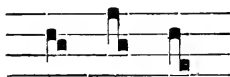
Look through the Chant books and pick out the simple notes and name them.

B. — Neums of two Notes.

Pes or Podatus

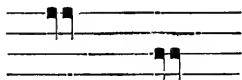


Clivis



a) In the Podatus, the lower note is sung first. In the Clivis, the upper note is sung first.

b) The redoubled Virga or Bivirga may be called a group of two notes.



or

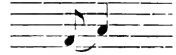


c) Also the dots and horizontal Episemas may be added to the groups of two notes. The dot doubles the length

of the preceding note. The horizontal Episema slightly lengthens the note or group marked with it.

Examples.

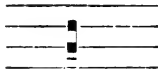
Pes with dot



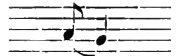
Pes with two dots



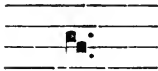
Pes with Episema



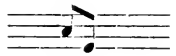
Clivis with dot



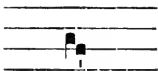
Clivis with two dots



Clivis with Episema



Clivis with vertical
Episema or Ictus



Exercise.


In the chant books find groups of two and give their names. Also consider the meanings of the dot, horizontal Episema, vertical Episema, etc.

It is also valuable to practice writing the Gregorian notes and transcribing them into modern notation.

C. — Neums of three Notes.

Porrectus		
Torculus		
Scandicus		
Salicus		
Climacus		

a) When the Scandicus is terminated by a Virga, as a rule this last note takes the Ictus :

	
---	---

b) The Scandicus and the Climacus may, without changing their names, make up four, five, or more notes :

c) The Salicus may or may not have its two first notes at the Unison.

Exercise.

Look up groups of three notes in the Chant books and learn to name them.

D. — Neums of Four Notes or more.

The Neums we have been considering have only a single name to designate them. To the longer groups composite terms are given; the first term that of the neum-nucleus; to this is added a qualifying term.

a) The term *Flexus* which means *bent* is added to the regular name of a group normally ending in an upward direction, to which is added a descending note :

Porrectus Flexus

Scandicus Flexus

Salicus Flexus

b) The term *Resupinus* (turned back) in the same way qualifies these groups normally ending in a downward direction, to which is added an ascending note :

Torculus Resupinus


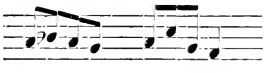


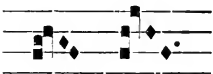
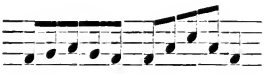
Climacus Resupinus

c) These two terms may be used in conjunction :

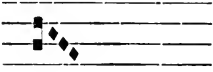

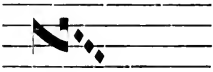

Porrectus
Flexus
Resupinus

d) *Subpunctus* is the term used to qualify a *Virga*, *Porrectus*, *Scandicus*, etc., which is followed by diamond-shaped *Puncta*.

If there are two *Puncta*, we say *Subbipunctis*;

Pes Subbipunctis		
Porrectus Subbipunctis		
Scandicus Subbipunctis		

If there are three *Puncta*, we say *Subtripunctis* :

Pes Subtripunctis		
Porrectus Subtripunctis		

Connection of Groups.

For practical use it is important to know exactly how groups are formed : In order to see at the same time which are the notes to be united in the Chant, and which are to be separated.

Groups may be formed in three different ways :

1. By graphic linking of the notes.
2. By the succession of diamond-shaped *Puncta*.
3. By the simple placing together of several groups.

In all cases the unity of the elements thus grouped strikes the eye differently :

In the simple linking of notes



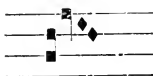
the connection is evident.

The graphic subordination of the diamond Puncta to the Virga, which always precedes and dominates them, demonstrates their dependance to it. (The diamond notes are the product of a single stroke of the pen, starting from the Virga, and keeping the same direction to left or right :

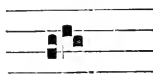


Two or three groups placed very close to one another really form a single group in the execution of the Chant :

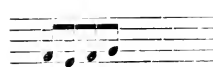
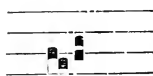
Pes and Climacus forming a group,
or Scandicus Subbipunctus



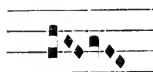
Podatus and Clivis forming a
group



Clivis and Podatus forming a
group



Porrectus Subbipunctus and
Climacus forming a group



Exercise.

Take a chant book and name the groups and combinations of groups. Practice picking out the neums that should be phrased together.

Liquescent neums.

The groups of neums which we have studied receive a slight graphic modification when they come in contact with certain consonant or vowel combinations whose pronunciation demands a certain lightness. In such cases we use, at the moment of the transition from one syllable to another, notes called *Liquescents* or *Semivowels*, figured in the Notation in the following manner : (The Liquescent is the small note).

The Podatus		becomes	Epiphonus, or Podatus Liquescent	
The Clivis		»	Cephaicus, or Clivis Liquescent	
The Torculus		»	Torculus Liquescent	
The Porrectus		»	Porrectus Liquescent	
The Scandicus		»	Scandicus Liquescent	
The Climacus		»	Climacus Liquescent or Ancus	

Exercise.

Learn to distinguish the Liquescents, and practice singing groups containing a Liquescent.

Notes and Groups derived from the Apostropha.

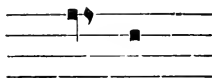
The Apostropha is another sign borrowed from the Grammar. It holds an important place in neumatic accentuation. By nature, the Apostropha is a note joined, as it were, to another note.

The name, and very often the exact form has been preserved for us in the group called *Strophicus* :

Simple Apostropha	◆	—◆—
Distropha	◆◆	—◆◆—
Tristropha	◆◆◆	—◆◆◆—

The *Pressus* ⁽¹⁾ has its origin in the Apostropha. In order to double a note, a graphic sign was placed after; this sign varied with different countries and schools of copyists.

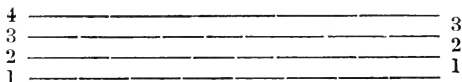
Thus we have the *Pressus Clivis* :



The Oriscus is also an Apostropha. It is always placed at the end of a group. The Solesmes books always distinguish the Oriscus. — Other books usually express it simply as a square note —. See the Chapter on the Interpretation of Special Neums.

The Gregorian Stave.



The Gregorian stave is made up of four horizontal lines, and three spaces :



When the notes go above or below the Stave, other lines, called *Leger* lines are added, as in modern music :



The name of the notes on the *Stave* is designated by means of *Clefs*; these *Clef* signs are borrowed from the ancient musical letters. At present only two *Clefs* are used in Gregorian Notation :

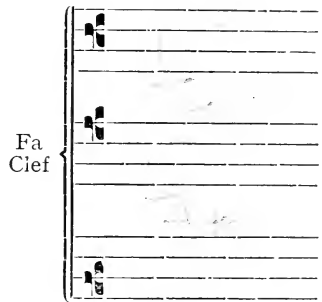
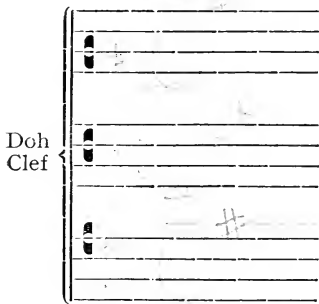
The *doh* or C *Clef*  — $\left[\begin{array}{c} C \\ \text{Doh} \end{array} \right]$ and the *fah* or F *Clef*  — $\left[\begin{array}{c} F \\ \text{Fah} \end{array} \right]$.

The notes occurring on the same line as the *Clef* carry the name of the *Clef*. From this line up or down we count the names of the other notes.

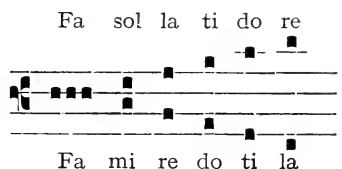
The *C* or *Doh Clef* may appear on the second, third or top lines. The *F* or *Fah Clef* nearly always appears on the third


(1) See Part II. — Chapter III. p. 174.


line, and is, as a rule employed only for Second Mode melodies. Now and then it is found on the 2nd or 4th line.



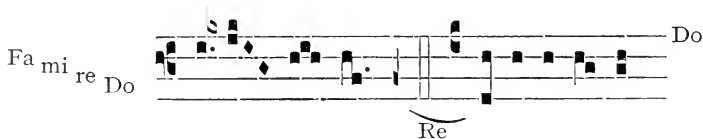
Examples of *Clefs* on different lines with Solfeggio Names :



When transcribing the Chant into Modern notation, only one *Clef* is necessary, the  *G* or *Sol Clef*.

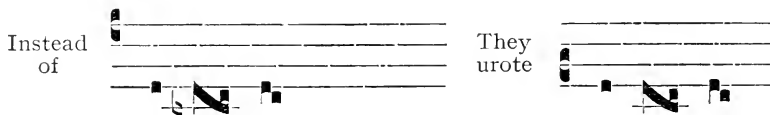
The Guide is a tiny note  placed at the end of each

line to indicate in advance the first note of the following line. It is also employed in the course of a line when the extension of the Melody demands a change in the place of the Clef, to denote the first note after the change :



Accidentals.

Only one accidental, the (\flat) B Flat, is admitted in Gregorian Chant. It may occur in either the lower or the upper octave. (The Ancients did not write a *B Flat* in the lower octave, but preferred a transposition).



The effect of this *Flat* lasts through the word, unless contradicted by a (\natural) Natural or any kind of Bar-line.

Never, in a Gregorian melody, may the two Bs ($B\flat$ and $B\sharp$) follow each other, either ascending or descending :




Rhythmic Signs on the Stave.

Two kinds of Rhythmic Signs are found on the Stave :

a) Rhythmic Signs affecting the Notes.

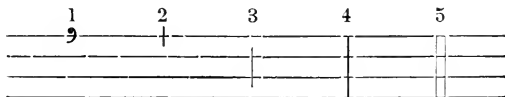
1) The *Dot* placed after a Note doubles its value : $\blacksquare \cdot = \blacksquare \cdot$

A dotted note is represented in Modern Notation by a Quarter Note : 

2) *The Horizontal Episema* $\bar{\blacksquare}$ \blacksquare above or below a note lengthens it slightly. When the Sign underlines a Group, it means that group is to be retarded: $\bar{\blacksquare}\blacksquare$ $\bar{\blacksquare}\blacksquare$

3) *The Vertical Episema*, as we have mentioned above represents a Rhythmic Touch or Support: \blacksquare \blacklozenge

b) Rhythmic Signs of Division:



1) The *Virgula* is merely a sign of breathing, always taken from the preceding Note.

2) The *Incise*, or Quarter-Bar marks small Members of a Phrase. *Do not take a breath*, unless the sense of the words demand it.

3) The *Member* mark or Half-Bar distinguishes the Phrase-Members properly called; it is composed of one or two Incises. If respiration is necessary here, it should be taken from the value of the preceding Note. (When a Chorus is singing, unless the sense of the words demands it, no breath is taken).

4) The *Full-Bar* corresponds to a full stop in punctuation; here, breathing is obligatory.

5) The *Double-Bar* ends the Chant, or a principal part of it.

Suggestions for Practice in Reading.

The following Chants in the *Liber Usualis*:

C Clef on 4th Line — Kyrie fons bonitatis.

" " " 3rd " — Credo III; Vidi aquam.

" " " 2nd " — Asperges me (7th Mode)

F Clef on 3rd Line — Agnus Dei X; Gloria in excelsis XI;
4th Sanctus XI.

" " " " — Offertory Veritas mea.

Solfeggio.

The System of sightreading in use for the practice of Gregorian Chant is the *Fixed-doh* system. It is very easy to find Doh on the staff with a little practice: the C Clef is always placed on the C line; the F Clef on the F line. The syllables fixed by

Guido d'Arezzo in the 11th century, and completed by theorists a little later, are still in use : Ut (Doh) Re Mi Fah Sol La Si (Ti) (↳ Teu) Doh.

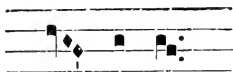
It is also good practice to vocalize on the Numbers, always counting from C ⁽¹⁾.

Rules for Placing the Ictus.

As it is necessary for the student, from the very beginning of his study of Plainsong, to have some idea about the placement of the Rhythmic Ictus, I do not consider it out of place to give a few general rules in this Chapter on Notation.

All the Solesmes Editions and some others are published with the principal Rhythmic Signs. In these books it is fairly easy to figure out the additional Ictus Notes. In the books that have the Solesmes Rhythmic Signs, we may state the following rules :

- a) All *long* notes which include
 - 1) Every dotted note.
 - 2) The first note of the Pressus.
 - 3) All notes bearing the Horizontal Episema. (Which indicates lengthening).
- b) Other places for the Ictus are :
 - 1) Every note bearing the Vertical Episema. (Ictus)
 - 2) The note before the Quilisma. (Which always has the Horizontal Episema).
 - 3) The first note of every Neum, in most cases.
 - 4) When a Neum of three notes is followed by a single note, the last note of the Neum takes the Ictus. In other words no Rhythmic Division can be smaller than two notes or larger than three notes; thus the single note between groups goes back to the group before it :



The Ictus can never occur on consecutive single notes. In the books that have no Rhythmic Signs, the following more complicated Rules may be laid down ⁽²⁾ :

⁽¹⁾ See Suñol, Text Book of Gregorian Chant.

⁽²⁾ I do not advise the use of Books which have not the Solesmes Rhythmic Signs.

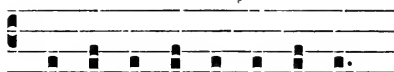
- 1) As before, all long notes, including dotted notes, notes having any sign of lengthening, including the Pressus.
- 2) The first note of any distinct group, unless special conditions require a different ruling.
- 3) A Virga in a compound group has the Ictus usually.
- 4) The Second or penultimate note of a Salicus has the Ictus; this note is also slightly lengthened. This feature distinguishes the Salicus from the Scandicus.
- 5) As before, the last note of a Neum of Three notes which is followed by a Single note.
- 6) The note immediately preceding the Quilisma.

In case of the Pressus and the Salicus, Rule I is set aside. The double note of the Pressus draws the Ictus from the first of the group; the essence of the Salicus is to have the Ictus on its Second note, or the first note of the podatus.

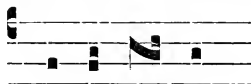
The Treatment of Neums.

Since the Neums are the chief guide in placing the Ictus, a few explanations concerning the interpretation of the different Neums may not be amiss here.

Pes or Podatus — The first note has the Ictus; the second note is always sung lighter (Sometimes it is merely an ornamental note sung lighter to give relief to a straight Chant on One Tone).



It may be a link between two more important tones :



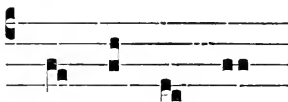
It may be a preparation for the following group, especially when the *second* note of the Podatus is on the same pitch as the *first* note of the next Neum :



When both notes of the Podatus are dotted, both are equal in value — the value of a quarter note in modern notation.

Clivis — The first note takes the Ictus; the *second* note is almost always of less importance rhythmically and melodically; like the Podatus, it is often a mere melodic ornament.

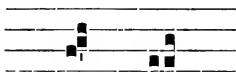
Or a link with another neum :



(One must always bear in mind that every note in Plainsong is always given its full time value. Although the second notes of these Neums are sung more lightly, they must not be sung more quickly).

Scandicus — The Ictus is on the first note. An Ictus may fall on the last note when the Neum is followed by a single note or a weak beat.

Salicus — In this special Neum the Ictus always falls on the *second* note ⁽¹⁾. In most of the Solesmes books this Ictus is always marked, thus clearly distinguishing it from the Scandicus which is much like it. The note carrying the Ictus is always slightly lengthened. (See *Nombre Musical*, Vol. I, Part. II, Chapter XI.)



Climacus — This Neum bears the Ictus on the first note, and may also have one on the third if necessary. The *Climacus* of *four* or *five* notes : In these long Neums it is always necessary to have a secondary Ictus. It normally falls on the third note of the group.

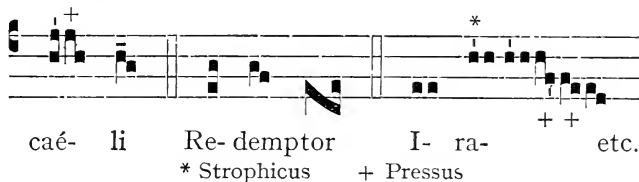
Torculus — The Ictus always on the first note unless special conditions make it otherwise. This Neum must always be sung evenly, and *never* given the effect of a triplet. When the third note of the group is marked by an Episema or a dot, the group is altered rhythmically.

Pressus — The Pressus occurs when two Neums come together at the same pitch; or a Punctum and a Neum may meet to form a Pressus. The first note of the Pressus always takes the Ictus in spite of any other rules. The two notes forming the Pressus are sung strongly relatively.

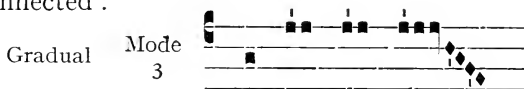
(1) Or first note of Podatus.



A *Strophicus* — either alone or in conjunction with another Neum can never form a Pressus :



Bistropha, or *Tristropha* — It is not practical for the ordinary choir to attempt the Mediaeval interpretation of these Neums. (Which is not too clear) It is described by early theorists to be a double or three-fold percussion or repetition of the note; this was executed rapidly and lightly. The present practice in the best choirs is to give the two or three notes their full time value, but to slightly accent each group in the same breath and connected :



Quilisma — There has been a great deal of controversy concerning the interpretation of this note. Some theorists say it represents a turn, which is doubtful. The modern rendition by authorized choirs is to slightly prolong the note *preceding* the *Quilisma* note, and to sing this latter note lightly and delicately. This note may never bear the Ictus, which always occurs on the preceding lengthened note.



One Note before Quilisma.

Two notes before Quilisma.
Both notes are lengthened.



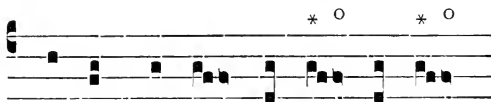
Three notes before Quilisma.
1st and 3rd notes are lengthened.



Four notes before Quilisma. Six notes before Quilisma.

Both notes are doubled; however a certain amount of freedom of interpretation is allowed.

Oriscus — The Vatican Gradual and other books of Chant have no special form for this Neum, but merely represent it by an ordinary Punctum. It usually occurs at the end of a group; however we find it between two groups on one syllable, or before a new syllable. The *Oriscus* never bears the rhythmic Ictus, because it is always preceded or followed by the Ictus :



di- em fe-stum ce- le- brántes

There is reason to believe that the note preceding the *Oriscus* is to be sung as a note lower than the *Oriscus* :



di- em fe-stum ce- le- brántes

Some schools, however, advocate singing the two notes as written, on the same *scale degree*, the *Oriscus* itself being executed very lightly. (See *Nombre Musical*, Vol. I, Chapter X, Paragraph 2).

CHAPTER III.

THE MODES — TONALITY.

The Nature of Gregorian Melody.

“ The Gregorian Melody, essentially monodic, is, above all, Diatonic. It excludes all chromatic progressions; the only accidental it admits is the B[♭], on the express condition that this B[♭] never be part of the progression A — B[♭] — B[♮] — C. Only the white notes on the piano are recognized. In this Diatonic fact lies the first characteristic of Gregorian Melody ”. (Monographies Grégoriennes, X, Dom Joseph Gajard).

This quotation of the venerable monk of Solesmes sums up prevailing theories of the Mediaevalists concerning Gregorian Tonality. While it is true that many of the secrets of Gregorian Tonality still remain shrouded in mystery, this Diatonic outline gives us a workable system. Whether or not some of the Chants suggest a Pentatonic background, has not been proved to our satisfaction. In this Chapter we shall limit our studies to the prevailing Mediaeval Diatonic Theory which has been accepted by Solesmes.

Gregorian melody also excludes the sentimental half-tone cadence, except in the Vth and VIth Modes. The Ancients called the half-tone an imperfection, and therefore considered the semitone, or raised-seventh cadence incompatible with the Music to be used in the worship of the Perfect Being. Dom Gajard goes on to state, “ Chromaticism excels in painting the passions and extreme sentiments which stir the human heart. But precisely what the Gregorian Art desires to paint are not human passions, but the Love of God and the Peace which results from it ” (Monographies Grégoriennes X).

To some extent it has been possible to trace the Mediaeval Modal System in the writings of theorists. It has been accepted as an outgrowth of the Greek Perfect System, which played its part with other Greek influences in the Liturgy of the early Church. Two out of three chief features of the Church Modes mentioned by early theorists are clear: 1) The range and succession of the intervals in each Mode, and 2) The idea of the Dominant. It is not certain when the importance of the Final to determine tonality became evident. We can trace the conception of the Dominant as far back as Aristotle, but to the theorist, at least, the significance of the closing note of a melody

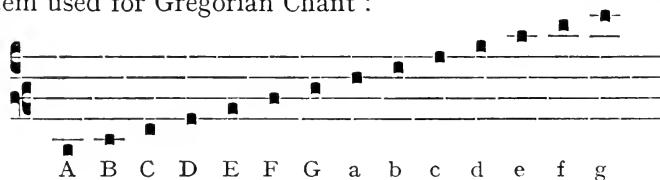
had not been recognized. It was only after the Roman Chant had been adopted by the Franks that we find theorists who give much importance to the Finals of the Modes. Of what happened in the development of the Church Modes between the 5th and the 6th Centuries, we know little, except what we can figure out by comparing the melodies themselves.

In the older, the Responsorial Chants, the Dominant was of great importance, as it was on this note that the greater part of the text was recited. But here no great importance is given to the Final. It was in the Antiphonal melody which came from the East in the 4th Century, that the Final gained its importance; for the Antiphon consists of a melody with a reciting tone whose tonality is largely determined by the *Close*. Therefore, it is logical to say that the Final gained importance with the development of the Antiphonal style. Another fact we have to consider, is that, with the change in character of the Responsorial Chants, from the straight Psalmic types of Chants to the highly elaborated Melismatic Chants we see even today in the Chants of Graduals and Alleluias, the importance of the Dominant gave place to the Final in settling Tonality. We have much reason to believe that this change took place between the 5th and 6th Centuries.

The Divisions of the Original Scale.

A — First Division of the Original Diatonic Scale.

From the following Original Diatonic Scale comes the Modal System used for Gregorian Chant :



to which was added an extra note at each end for the sake of Completeness :



This Scale was first divided into Four Modes by theorists to obtain different musical effects and color. Each had its Final and Dominant. Using the ancient terminology, we have

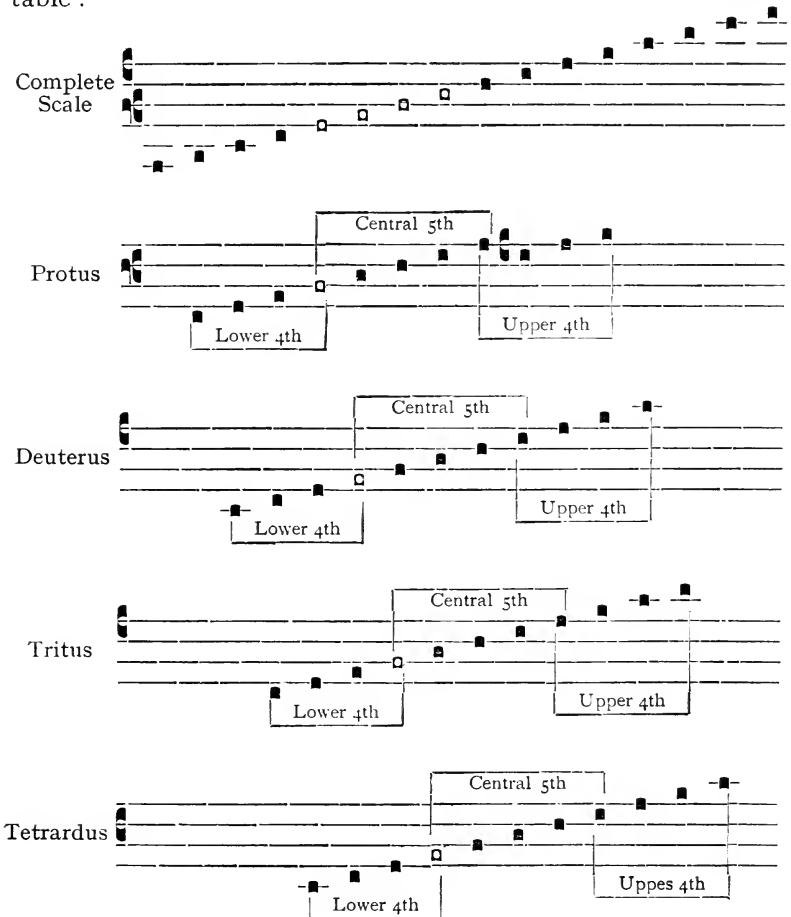
D or *Re* is the Final of the Protus — First Mode.

E or *Mi* is the Final of the Deuterus — Second Mode.

F or *Fa* is the Final of the Tritus — Third Mode.

G or *Sol* is the Final of the Tetrardus — Fourth Mode.

The interior division of the Modes is indicated in the following table :



Starting from the Final of each Mode, we find a *Fifth*; this is the center of the Scale. In the Protus it extends from *D* to *A*; in the Deuterus from *E* to *B*; in the Tritus from *F* to *C*; in the Tetrardus from *G* to *D* (upper). Then *below* this *Fifth* is a *Fourth*, and *above* it is a *Fourth*. Each Mode regularly includes *Eleven* notes.

It was natural that the Melody should fall into the Central Fifth and a little above and below it. Rarely do we find Gregorian melodies which embrace the complete scale. Sometimes the melodies move in the narrow space of the Central Fifth; in other cases the Lower Fourth is added; sometimes the Upper Fourth is reached, the Lower Fourth being entirely ignored.

Thus we have the Lower Chants and the Upper Chants. In order to differentiate these different registers, and to simplify the Theory the Four Primitive Modes were once more divided, giving us the Eight Modes of the Middle Ages.

B — The *Eight Modes* showing their relationship to the Primitive *Four*.

Protus	Upper Chants	Protus Authentic	Mode I	
	Lower Chants	Protus Plagal	Mode II	
Deuterus	Upper Chants	Deuteris Authentic	Mode III	
	Lower Chants	Deuteris Plagal	Mode IV	

* Old Dominant

Tritus	Upper Chants	Tritus Authentic	Mode v	
	Lower Chants	Tritus Plagal	Mode vi	
Tetrardus	Upper Chants	Tetrardus Authentic	Mode vii	
	Lower Chants	Tetrardus Plagal	Mode viii	

These Eight Modes are grouped two by two, each Primitive Mode giving birth to two modes, one a Low Mode, the other a High Mode.

The Upper Modes receive the Name, Authentic — that is to say, — master, principal, superior. They are given the odd numbers — 1, 3, 5, 7. The Lower Chants receive the name — Plagal — that is to say, — derived, inferior. They are given the even numbers — 2, 4, 6, and 8.

Interior Division of Each Mode.

The Central Fifths remain common to each pair of Modes. The Upper Fourth belongs to the Authentic Modes; the Lower Fourth to the Plagal Modes. The Eight Modes are distinguished by their Tonic, their Dominant, position of their Semi-tones, and their Ambitus, or the compass of notes which they cover.

In the Table the Tonics or Finals are encircled, and the Dominants are shown as hollow notes.

Final — In each pair of Modes, or Maneria, the Final remains the same for both the Authentic and the Plagal :

- D or Re — First and Second.
 E or Mi — Third and Fourth.
 F or Fa — Fifth and Sixth.
 G or Sol — Seventh and Eighth.

No matter how much wandering a Melody does, it always ends on the Final of its Mode.

The Dominant — The most important Note in the Modal Scale, next to the Final or Tonic, is its Dominant. It is the Reciting Note of the Psalmody, and the center of attraction around which the melodies tend to revolve.

The Authentic Modes have their Dominant at the Fifth above the Final. The following will clarify :

- | | | | |
|--------------|---|-----------------------|--------------------------|
| First Mode | — | <i>Final</i> D or Re; | <i>Dominant</i> A or La. |
| Third Mode | — | ” E or Mi; | ” B (C) or Si (Doh) |
| Fifth Mode | — | ” F or Fa; | ” C or Doh. |
| Seventh Mode | — | ” G or Sol; | ” D or Re. |

The regular Dominant of the Third Mode was formerly B (*Si*). (Some Monasteries still use the Old Dominant in the Psalmody). But the instability of this tone (B[♭] or B[♯]), and its proximity to Doh, have little by little attracted the Dominant to Doh, especially in the Psalmody. (In many old melodies we find the B as a recitative or a transition tone). Under certain circumstances it is important to keep the old Dominant in order to preserve the real character of the Mode. A theorist of the XIth Century says, “Unquestionably the Third Mode prefers the *Second Ninth* (B[♯]), because it is the Fifth above its Final; but especially because it returns by the interval of the *Fourth*, to the note B, the highest of its Scale”.

The Plagal Modes have their *Dominant* at the Third below the *Dominant* of the corresponding Authentic Mode; the *Eighth* Mode is an exception to this rule. (See Third Mode.)

They follow :

- | | | | |
|-------------|---|-----------------------|--------------------------|
| Second Mode | — | <i>Final</i> D or Re; | <i>Dominant</i> F or Fa. |
| Fourth Mode | — | ” E or Mi; | ” A or La. |
| Sixth Mode | — | ” F or Fa; | ” A or La. |
| Eighth Mode | — | ” G or Sol; | ” C or Doh. |

Suggestion for memorizing the Finals and Dominants :

Modes	—	1	2	3	4	5	6	7	8.
Finals	—	Re-Re,	Mi-Mi,	Fa-Fa,	Sol-Sol.				
Dominants	—	La-Fa,	Do-La,	Do-La,	Re-Do.				

The *Ambitus* or the extent of a Scale is not enough to characterize a Mode. The First Mode and the Eighth Mode have exactly the same outward appearances, but are totally unlike in character.

a) The Final of the First Mode is D, and that of the Eighth Mode is G.

b) The Dominant of the First Mode is A, and that of the Eighth Mode is Doh.

c) The interior division of the First Mode is : Fifth at bottom, and Fourth above, while in the Eighth Mode, the Fourth is at the bottom and the Fifth at the top.

The *Ambitus* of the melodies is extremely variable : Some fill the Complete Scale of the Mode; others stay within the Fifth and develop within the space of a few notes; some go beyond the limits of the regular Scale, sometimes on the Lower side, sometimes above; some melodies even make use of a pair of Modes (Authentic and Plagal).

As a general rule, melodies of the Authentic Modes extend to the note *below* their Final, and the Melodies of the Plagal Modes are inclined to borrow notes *above* their regular compass.

The Fifth Mode however, does not add the note below its final because this Tone is a Semi-tone down. For this reason we often find cadence skips down to D and back, in the Fifth Mode as well as its Plagal, the Sixth Mode. Examples : *Agnus Dei* (5th Mode) XVII; *Benedicta es tu*, Gradual for December 8 th; *Ubi caritas* 6th Mode Antiphon for Maundy Thursday.

Transposed Modes.

The tones D*E*F and G are not the only ones which act as Finals to Gregorian Melodies. We also find A, B♯ and C used as Finals, thus completing the compass of the Diatonic Octave. Do these finals represent three additional Modes with their Plagals, thus making Fourteen Modes in all? Some theorists so contend, and pages could be filled with the unsettled discussion. However, the ancient Gregorian theorists accept only Eight Modes, and consider the remaining six as Transpos-

itions of the others. When the Original Modes are affected by B \flat , they represent the same Scale construction as the added Modes. The following table will explain this Theory

Protus; 1st et 2nd Modes.	{	Normal :	la	si	do	RE	mi	fa	sol	la	si	do	re.
		Transposed :	mi	fa	sol	LA	si	do	re	mi	fa	sol	la.

Deuterus; 3rd et 4th Modes.	{	Normal :	si	do	re	MI	fa	sol	la	si	do	re	mi.
		Transposed :	fa	sol	la	SI	do	re	mi	fa	sol	la	si.

Tritus; 5th et 6th Modes	{	Normal :	do	re	mi	FA	sol	la	si	do	re	mi	fa.
		Transposed :	sol	la	si	DO	re	mi	fa	sol	la	si	do.

We can observe that the three Transposed Scales are equivalent to the Normal Scales. However this theory does not always explain the peculiarities of certain so-called Transposed Melodies. Much research could be made on this subject.

Examples of Transposed Modes include : Communion *Passer invenit* Antiphon *Haec Dies*, Easter Vespers; Introit *Exaudi Domine*. All may be found in the *Liber Usualis*.

Characteristics of the Different Modes.

The *First Mode*, or Mode on Re, resembles a little our modern Scale of D Minor, without the raised Seventh (C \sharp). When the B \flat is present in this Mode, it bears a still closer resemblance to that more recent Scale.

The Ancients designated it *Primus Gravis*, title well deserved, as it is always discreet, serious, tranquil and recollected; the Mode of contemplation; the Mode par excellence of Peace. It seems to me that the last quality mentioned is a most desirable and definite characteristic of this Mode. It was not without real purpose that the lovely Prayer for Peace, the Introit of the Votive Mass for Peace, was set in the First Mode. An excerpt of it follows :

Intr.
I.

Da pa-cem * Dó- mi- ne, sus- ti-néntibus

te, ut prophætae tu- i fi-dé- les in-ve- ni-ántur :
etc.

Another fine First Mode Melody which belongs to the same Type as the preceding Introit, is the *Kyrie Orbis factor*. It is a very suitable Chant to follow Introits in the First Mode making consistent use of the B \flat . We give it in its Ancient form :

I. Ký-ri- e * e- lé- i-son. *iiij.* Chri-ste
e- lé- i-son. *iiij.* Ký-ri- e e- lé- i-son.

Another well-known Chant of this same class (with the familiar *Re* to *La* skip, and B \flat embellishment), is the Antiphon for the Feast of the Annunciation, *Ave Maria*. T. L. de Victoria uses this Melody to develop his immortal setting of the same words.

Ant. I. G. Ave Ma- rí- a,* grá-ti- a ple-na, Dóminus tecum: etc.

There are many melodies of this style in the First Mode. The student might try looking them up in the *Liber Usualis*.

The First Mode Melodies which do not use the B \flat are in the minority, and are all ancient Chants. One of the best known is the — *Kyrie cunctipotens genitor Deus*. N $^{\circ}$ IV. *Liber Usualis* or *Kyriale*.

I. Ký-ri- e * e- lé- i-son. *iiij.*

Typical Cadences of the First Mode are given below :

e- lé- i-son. do-na ró-bis pá-cem. saécu- li.

Is- ra- el. e- lé- i-son. i no-stri.

The *Second Mode*: The Ancients recognized the Plagal of the First Manera, or first pair of Modes, as *Secundus Tristis*. It may be characterized much the same as its Authentic partner, the First Mode. Owing to its low register, — the lowest of the Modes, — its character is much more sober and serious than that of the First Mode. The B² is almost always present, when its Melodies extend either up or down to that note; but it seldom makes use of the Lower B² or B¹, but skips from the C down to the lower A.

Most of the Second Mode Melodies keep within the *Central Fifth*, and as in all the Plagal Modes, when extension occurs, it is usually at the top of the Scale.

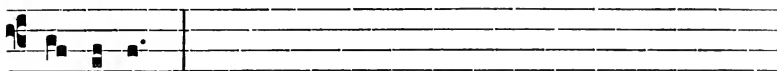
Typical Second Mode Melodies are the Gloria and Sanctus of the *Missa Orbis factor, XI. Liber Usualis*. We give excerpts from these pieces :

II. Celebrant Choir

Gló-ri- a in excél-sis De- o. Et in terra pax

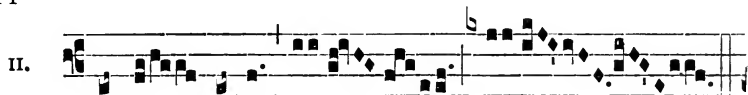
homí-ni-bus...

II. Sanctus, * San-ctus, Sanctus Dó-mi-nus De- us

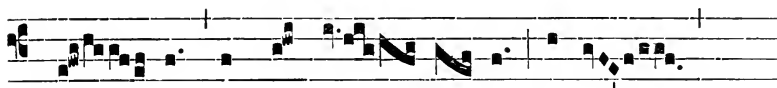


Sá-ba- oth.

One of the most beautiful of the Second Mode Melodies is the somewhat sad, but highly devotional Alleluia for Whit Sunday. It keeps the usual small range, climaxing on the Upper B \flat .



Alle- lú-ia. *

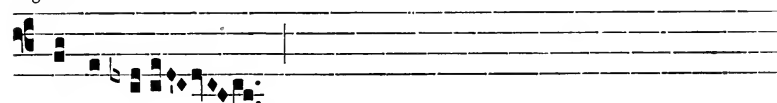


Ÿ. Ve- ni Sancte Spí- ri- tus, reple etc.

Some of the more elaborate Graduals, Tracts and Responsories of the Second Mode extend down to the G of the Lower Tetrachord, usually flattening the B \flat when it occurs. An example is the Responsory "*Colegerunt pontifices*" of Palm Sunday. We give a few incises :



Co - le- gé- runt * etc.

Again.

il-lí- us, etc.

The B \flat is not used at the first descents to the lower part of the Mode. But in most places we find it.

An example of a Syllabic Chant of the Second Mode, is the Sequence, "*Stabat Mater*" of the Mass of the Seven Dolors. *Liber Usualis*, p. 1634.

The *Third Mode* : whose Final is E, is perhaps the Mode whose tonality is farthest removed from our Modern scales. It is called by some French theorists "*le mode extatique par excellence*"; and indeed it is ecstatic, for it seems not to come to a final rest, but to remain suspended, as it were, between earth and heaven. Tertius Mysticus was the very significant term applied to this Mode by the Ancients. Close examination of the Chants in this Mode will repay the student, for he will discern in them an eternal and altogether mystical quality, which no other musical scale can disclose. For Chants of pure, unearthly praise the Third Mode is perfect. Such a Chant is the "*Te Deum*". Also the heavenly "*Gaudens gaudebo*", Introit to the Mass of the Immaculate Conception, p. 1316, *Liber Usualis* :

(*Juxta morem Romanum.*)

Hymn.
III.

Te De-um laudámus : * te Dómi-num confi-témur.

Intr.
III.

Gau-dens gaudé- bo * in Dó- mi- no, etc.

There are a number of Third Mode Melodies of this type. The flight upwards to the Dominant of the Mode, after well-establishing the Final E, is characteristic.

The *Third Mode* and its Plagal, the Fourth, are most suitable to express the Mystery of the Incarnation; the Mediaeval composers seemed to feel this, as many Christmas Hymns and Chants are found in this Mode. The Matins Responsory, "*O Magnum mysterium*", the ancient Lauds Hymn, "*A solis ortus cardine*" are among the Third Mode Christmas Chants. Of the Fourth Mode Melodies, which have the same Final, are the Offertory of the Midnight Mass of Christmas, "*Laetentur Caeli*", and the Christmas Matins Responsory, "*Quem vidistis pastores*".

An example of the Third Mode which has retained the Ancient Dominant, B \sharp , is the Kyrie for the Ferial Mass, XVI, *Kyriale*; it follows :



Ký-ri- e * e-lé- i-son. *ijj.* Christe e-lé- i-son. *ijj.* etc.

Third Mode Melodies as a rule keep their Modal compass, with the exception of the usual borrowed note below its Final.

Following are a few characteristic Third Mode Cadences :

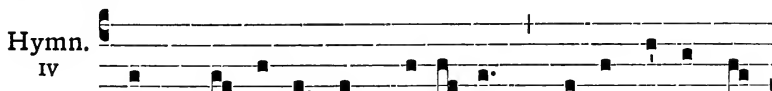


su- is. Ma-rí- a Vírgi-ne. me- lú- ia.



in ex-cél- sis. e-lé- i-son. in ae-tér-num. um.

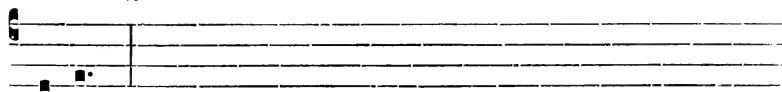
Of the *Fourth Mode*, which is the companion Plagal of the Third Mode, we are able to say somewhat the same things. It has the same mystical, ecstatic character, especially when the B^b is not present. However, the effect of the cadence remaining suspended, is always there, thus creating an atmosphere of mystery and freshness. We quote the Hymn, "*Urbs Jerusalem*", and the short Communion of the XXnd Sunday after Pentecost, "*Memento verbi tui*";



Urbs Je-rú-sa-lem be-á-ta, Dícta pá-cis ví-



si-o, Quae constrú-i-tur in caé- lis, Ví-vis ex la-pí-



di-bus, etc.

Comm.
IV

Meménto * vérbi tú- i sérvó tú- o, Dómi- ne, *etc.*

The lower register of the Fourth Mode and its frequent use of the B⁷ give it a more serious aspect than the Third Mode. The fine Responsory, "*Media Vita*", carries with it the more serious feature of the Mode, but with the same mystical Final cadence :

Resp.
IV

Mé-di- a ví-ta * in mórtē sú- mus : quem quaé-
rimus adju- tó-rem, ní- si te Dó-mi- ne? qui pro
peccá- tis nó- stris jú- ste i- rá- sce- ris : * Sán-
cte Dé- us, Sáncte fór- tis, Sáncte
mi- sé- ri- cors Salvá- tor, amá- re mórti ne trá- das
nos. *etc.*

Characteristic Cadences of the *Fourth Mode* :

IV

nó- bis pá- cem. in excél- sis. vé- nit

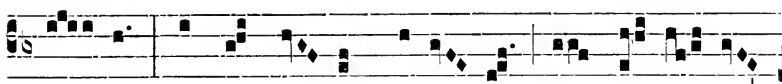
The *Fifth Mode*: with its Tonic F (as also its Plagal, the Sixth Mode), because of its succession of intervals, and the half-step below its Final, reminds us very much of the Modern Scale of F; in fact it has the same form when the B \flat is used throughout the composition, as was done in later times when part music began to develop. (There is no doubt that the scale of F Major was the first Modern Scale). See the following, one of the most beautiful of the more modern Chants, the "*O Sacrum Convivium*", Magnificat Antiphon of the Feast of Corpus Christi. The B \flat is placed at the beginning of the staff, as in modern music :



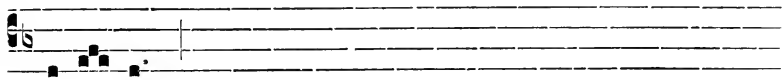
O sá-crum conví-vi-um! * in quo Christus



sú- mi- tur : re-có- li- tur me-mó- ri- a passi- ó- nis



é- jus : mens implé- tur grá-ti- a : et fu- tú- rae

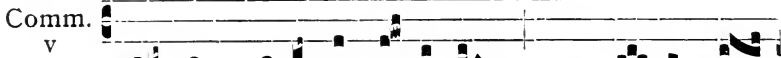


gló-ri- ae etc.

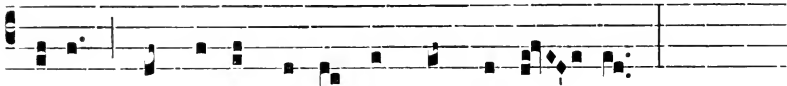
However, the old composers of the Golden Age of the Chant, were careful to suppress in the Melody, the half-tone effect below the Tonic; to make the relationship, F-B \flat as unnoticeable as possible and to multiply, on the contrary, the B \sharp . Thus they preserved the fine old Tonality of these Modes. Even today, the Fifth Psalm Tone has retained the B \sharp . (We shall discuss this in the Chapter on the Psalmody.)

Following are a few short examples of this Mode, in its purer Form : First, a phrase of the Communion of the Mass of Virgins; then a phrase of the Gradual from the Epiphany

Mass, a more ornate Melody, to which well applies the old description, Quintus Laetus :



Quinque * prudéntes vír-gi-nes accepé- runt ó-



le-um in vá-sis sú- is cum lampá-di- bus. *etc.*



O- mnes * de Sá- ba *etc.*

Typical Cadences of the Fifth Mode :



fá- me.

me.

Dómi- ne.

The Plagal of the Fifth Mode, the *Sixth Mode* carries the same description as its Authentic, with the exception, of course, of its Lower Register — a Fourth lower —, and different Dominant. Not quite so much care was taken to maintain the ancient Tonality in the Sixth Mode, as in the Fifth; and we do not find so many melodies using the B \flat . Below we append parts of two Antiphons of the Christmas Season :



Ipse in vo-cá-bit me, alle-lú-ia. *etc.*



Pú-er Jé-sus pro-fí-ci-é-bat aetá-te *etc.*

More modern are the Introit and Kyrie of the Requiem Mass :

Intr.
VI

Ré-qui- em * ae- tér- nam dó- na é- is

Dómi- ne. etc.

Ký-ri- e * e- lé- i-son. Chrí- ste e- lé- i-son.

Distinctive Cadences of the Sixth Mode are those in which the Final is preceded by groups of the Lower Tetrachord of the Mode; a few follow :

VI

é- jus. e-lé- i-son. lí- be- ra me.

VI

saecu- ló- rum. in- á-nes.

The *Seventh Mode*, or *Septimus Angelicus*, as the Ancients called it, is the Highest in pitch of all the Modes. It seldom has the $B\flat$ present, and the major third — G-B —, preceded by the sub-tonic F-G, progression gives to the Cadences a succession of three whole steps. This makes the Tritone almost always evident in the Melodies. One theorist calls the Seventh Mode the Super — Major Mode; the Mode of large intervals and full sonorities. In this Mode, most of the Melodies are woven around the Tonic *Sol*, the Dominant *Re*, or the usually present $B\sharp$. The following excerpts illustrate the characteristics of the Mode. The Introit of the 3rd Christmas

Mass, and the brilliant and joyful Alleluia, "*Magnus Dominus*", for the 8th Sunday after Pentecost :

Intr.
VII



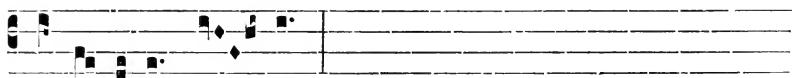
Pú-er * ná- tus est nó- bis, et fí- li- us *etc.*



Alle-lú- ia. * *ij.*



̄. Má- gnus Dó- mi- nus, et



laudá- bi- lis vál- de, *etc.*

Familiar Cadences of the Seventh Mode are :



jus. tú- ae? e- ni-



saé- cu- la. e- lé- i-son.

If the Seventh Mode is the Mode of joyous flights and enthusiastic outbursts, its companion Plagal Mode, the *Eighth Mode* is the Mode of certainty, assurance, of solemn affirmation and fulfilled joy. It was called by the old writers, *Octavus Perfectus*, and we find it serving the purpose of setting forth the Texts of Fulfillment, assurance,

Modulations (1).

In spite of its seemingly limited resources, no other music is so rich in modulation as Gregorian Chant or Plainsong. But, while in figured music, the harmony supplies many powerful means by which to modulate, Plainsong must depend entirely on the resources of Melody to accomplish this fact. In this the Dominant plays an important part, as each Mode has its own Final and Dominant, with cadences peculiar to it. Fresh Dominants foreign to the tonality are introduced, each of these requires its own proper Tonic and Cadence, thus making a modulation.

In Gregorian Chant we find both the Tonal Modulation — as in modern music — and Modal Modulation. The first type is fairly rare. The *Kyrie Stelliferi Conditor Orbis*, no. XIII Vatican Edition, furnishes an example :

The image displays four staves of Gregorian chant notation. Each staff consists of a four-line red staff with square neumes. The lyrics are written below the staves. Asterisks (*) and double asterisks (**) are placed above the lyrics to indicate modulation points.

Staff 1: KÝ-ri- e * e- lé- i-son.

Staff 2: KÝ-ri- e e- lé- i-son.

Staff 3: KÝ-ri- e * **

Staff 4: e- lé- i-son.

The *First* Kyrie is plainly in D Minor — without, of course, the C♯. The *Second* Kyrie reproduces exactly the first melody, at

(1) Parts of this subdivision were taken from *Monographies Grégoriennes X* by Dom Joseph Gajard.

the Fifth; the Final A, is no longer Dominant, as in the First line, but takes the true role of Tonic; and we find the Melody here to be really in A Minor without the raised Seventh. The *Third* Kyrie reproduces the Second, contrasting it somewhat, to suit the words. Finally at the last line, the new Tonic, A becomes once again the First Mode, or D Minor Dominant, and concludes definitely on D.

The Introit "*Statuit*" supplies the same tonal relationship. There are other examples of this more modern type of Modulation.

Intr.
I

Stá- tu- it * é- i Dó- mi- nus te- staméntum

pá- cis, et prín-ci-pem fé- cit é- um : ut sit íl-li sa-

cerdó-ti- i dígni- tas in ae- tér- num. *T.P.* Al-

le-lú- ia, al-le- lú- ia.

But the usual type of modulation in Plainsong is the Modal Type. Each note of the scale may serve as Tonic of a new mode. The melody, after having, as a rule, touched a new Dominant, pauses on a cadence note, and gives it Tonic character by means of a Modal cadence. There are few chants of any length which do not make use of this type of modulation, often many times. In some cases a Gradual or other elaborate melody will make use of ten out of eleven notes of the complete scale, as cadence notes.

In the following Introit, "*Omnes gentes*", VIIth Sunday after Pentecost, the first phrase ends in a true cadence of the First Mode (D), then the whole second phrase is established on F.

Intr. VI

O- mnes gén-tes * pláu-di-te má-ni- bus :

jubi- lá- te Dé- o in vóce exsulta-ti- ó- nis.

In the following Agnus Dei of the XVIth Mass, the second line is in the Third Mode, as well as the "*qui tollis*" of the first line, which makes a typical Third Mode inflection, reminding one of some cadences in the well-known *Te Deum*. To establish the Third Mode, the Ancient Third Mode Dominant, B \sharp is used. This is a very interesting piece, as it alternates between the First and Third Modes throughout, thus giving contrast between the more conclusive Cadence on Re, and the mystical, seemingly unfinished Cadence on Mi. It follows :

I

Agnus Dé- i, * qui tól-lis peccá-ta mun- di :

mi-se-ré- re nó- bis. Agnus Dé- i, * qui tól-lis peccá-ta

múndi : mi- se- ré- re nó- bis. Agnus Dé- i, *

same Final. In the following Antiphon for Good Friday, we find the first part really in G Minor, and D minor with B[?], and the second part in the real Mode of Sol or 8th Mode, with characteristic B[?], making the major third interval.

Ant.
VIII

The first part of the antiphon is written on a single staff with a C-clef. It is divided into two sections: the first section is labeled 'G Minor' and the second section is labeled 'D Minor'. The notes are represented by black squares on a four-line staff.

Asti-térunt* réges térrae, et princípés convené-runt

The second part of the antiphon is written on a single staff with a C-clef. It is divided into two sections: the first section is labeled 'D Minor' and the second section is labeled '8th Mode'. The notes are represented by black squares on a four-line staff.

in únum advérsus Dóminum, et advérsus Chrístum é-jus.

Sometimes a melody will take so much liberty that we cannot say it belongs to any tonality; it goes and comes, touches one tone and then another, but does not pause long enough to be considered "anchored" (1). The following unpublished Invitatory, nearer the Third Mode than any other, will illustrate :

Lightly and quickly

The first line of the invitatory is written on a single staff with a C-clef. The notes are represented by black squares on a four-line staff. The tempo/mood is indicated as 'Lightly and quickly'.

Hó- di- e si vó-cem é-jus audi- é-ri- tis, no- lí-

The second line of the invitatory is written on a single staff with a C-clef. The notes are represented by black squares on a four-line staff.

te obdu- rá- re córda vestra, sic- ut in e- xa- cerba- ti- óne
very lightly

The third line of the invitatory is written on a single staff with a C-clef. The notes are represented by black squares on a four-line staff. The tempo/mood is indicated as 'very lightly'.

se- cúndum dí- em tenta- ti- ónis in de- sérto : u- bi tenta-

The fourth line of the invitatory is written on a single staff with a C-clef. The notes are represented by black squares on a four-line staff.

vé- runt me pátres véstri, pro- ba- vé- runt et vi- dé- runt...

(1) Dom Joseph GAJARD in *Monographies Grégoriennes X.*

CHAPTER IV.

RHYTHM ¹.

The Nature of Rhythm.

M. Vincent d'Indy in his "*Cours de Composition*" states, "Rhythm is the primal element in music, and must be considered before all other elements; primitive peoples know no other musical manifestation. Many persons are ignorant of Harmony, some even of Melody, but few are without some rhythmic sense."

If we look around us we cannot but realize how reasonable is this statement: There is rhythm in all nature: In the pound of the surf on the beach, in the patter of the rain upon the roof; the beating of our own hearts or the very act of breathing is rhythmic. Besides these natural rhythms, there are many mechanically produced beats, such as the ticking of a clock, the revolutions of a wheel, or the explosions of a gasoline motor.

If a series of notes of equal duration are played, or if a drum is beaten with a number of even beats, the mind will naturally feel these repercussions in twos and threes:



This is the fundamental foundation of all rhythm. No Rhythmic foot can consist of less than two or more than three simple beats. All other rhythms are but multiples of these. The Rhythm of language, discourse, oratory or ordinary speech is composed of these binary and ternary groups. These small groups combine to produce the greater rhythm of the phrase and the period.

Rhythm is divided into two categories: Measured and Free. Rhythm is said to be measured when all its parts are perfectly symmetrical, when its musical feet are all of the same kind, and

Two
of
me

¹ For a more profound study of Gregorian Rhythm, the monumental work of Dom André MOCQUEREAU, "*Le Nombre Musical Grégorien*", is recommended.

consequently the Arses and Theses, as well as the strong and weak beats return at fixed and equidistant intervals. This is the rhythm of modern music; and such was the rhythm of much Greco-Roman music, especially dance music. On the contrary, Rhythm is said to be free when the parts lack the above-mentioned symmetry, when feet of different length follow each other, and when the Arses and Theses, and the strong and weak beats do not make themselves felt at determined intervals. To this latter category belong the Gregorian melodies, the melodies and lyric poems of the Greeks; also all the ancient metric prose, and as we have already stated, ordinary discourse.

In order to thoroughly understand the phenomenon of Rhythm, it should be studied by itself, divested of all melodic, harmonic and vocal aspects. The study of rhythmic figures of all kinds is helpful; and in the study of Free Rhythm it is highly instructive to sing or speak the *alternate groups of twos and threes* on the same degree of the scale until the natural sequence of the Free Rhythm is felt.

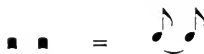
In Plainsong, or Gregorian music, the simple beat, which is indivisible, is equal to one Punctum ($\blacksquare = \text{♪}$), or one eighth note in modern notation. As we have emphasized, this beat can never be divided as in modern or measured music :



However, it can be slightly lengthened ($\underline{\blacksquare} = \underline{\text{♪}}$), doubled ($\blacksquare \blacksquare = \text{♪}$) or tripled ($\blacksquare \blacksquare \blacksquare = \text{♪}$). As we have said before, we cannot have more than three beats in a group. When a simple beat is doubled or tripled, we have *Composite Rhythm*.

The *Composite Binary Beat* has two forms :

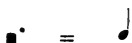
a) The "distinct" form in which the two beats are expressed separately by two individual "impulses" or Icti :



b) The "contracted" form in which the two notes are melted into one which lasts two simple beats :

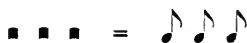


The *dot* after a note in Plainsong notation, doubles the value of the note :



The *Composite Ternary Beat* has three regular forms :

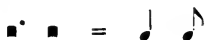
a) The "distinct" form :



b) The "contracted" form :



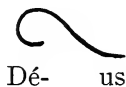
c) The "mixed" form :



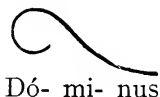
The *Binary Beat*, distinct or contracted, is worth *Two simple beats*. The *Ternary Beat*, distinct, contracted or mixed, is worth *three simple beats*. Like the simple beat, the composite beat may be slightly shortened according to the syllable of the word or for dynamic reasons, but it can *never* be reduced to the value of a *Simple beat*.

The Rhythm of the Word.

As we have repeated, the Latin Language is the framework on which Gregorian Chant has developed; thus the rhythm of the Latin word is the foundation of Gregorian Rhythm. As each word has its *Arsis* and *Thesis*, or rise and fall, so every binary and ternary group has its individual *Arsis* and *Thesis*. The simple two syllable word is a complete rhythm :

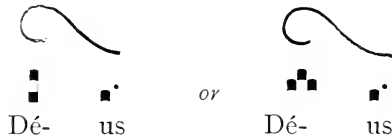


Also the three syllable word :



Thus will be seen the difference between Elementary Rhythm, or one beat to the *Arsis* (the two syllable word), and compound

beat rhythm in words of three or four syllables. (Of course in neumatic melodies, the two-syllable or even the monosyllabic word may have more than one Arsis) :



Word of four syllables with Ternary Arsis :



Beyond four syllables, words form *Composite Rhythm* about which we will treat later.

The Arsis or generating force is the first part of the Compound Beat, and the Thesis, or resting point, or alighting point, is the last part of the compound beat.

The Rhythm of the Incise and Half Bar.

Just as two or three simple beats go to make up the composite beat, so do a succession of compound beats make up the Incise or Half Bar. These divisions may be made up of a few or a number of syllables. Sometimes the Half Bar serves the same purpose as the Incise mark (to mark a small division); sometimes it marks the end of a complete idea; in very long Phrases and Periods, both Incise and Half Bar are present, observe the following Hymn :

Adó-ro te devó-te, lá-tens Dé- i-tas, Quae sub
his fi-gú-ris, etc.

(Alme Pater.)

I

Ký- ri- e * e- lé- i-son.

or it may be composed of two Incises :

(For the Sundays of Advent and Lent)

I

Ký-ri- e * e- lé- i-son.

With 3 members :

IV

Sánctus, * Sánctus, Sánctus Dómi-nus Dé- us

Sá-ba- oth.

Agnus Dé- i, * qui tól-lis peccá-ta múndi :

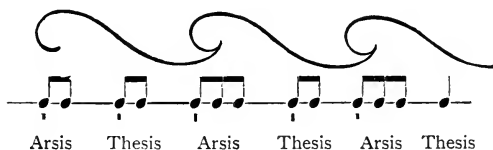
mi-se-ré-re nó- bis

The Phrase may be made up of three or a number of Bars, according to its length and complexity. It is always a complete idea from a stand point of both text and rhythm, and often is a complete, independent member of a Period.

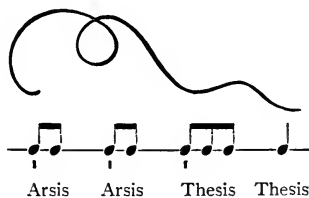
Composite Rhythm.

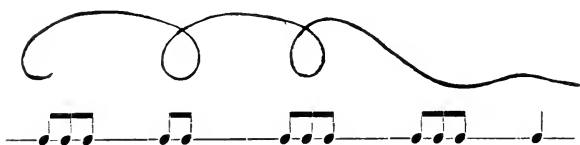
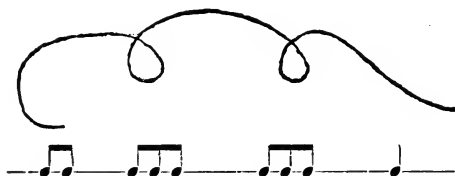
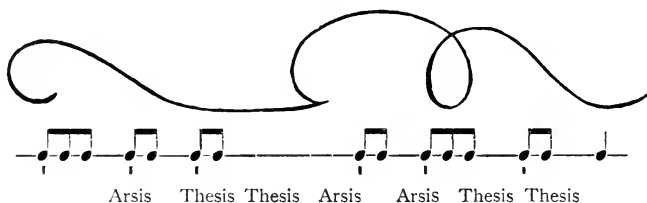
In order to thoroughly analyse the Phrase or Whole Bar Rhythm, it will be necessary to explain more fully Composite Rhythm, of which there are two kinds :

Composite Rhythm is made in one or two ways, as stated above : (a) By the regular alternation of Arsis and Thesis, which we have been discussing; this is called *Composite Rhythm by Juxtaposition*. Although closely followed by each other and completely knitted together, the *simple rhythms* remain distinct, each Thesis marking the end of one, and each Arsis marking the beginning of another. The following example will better explain this process :



The second method of building Composite Rhythm (b) is by the repetition of several consecutive Arses and Theses. This is called *Composite Rhythm by Contraction*. This term is most accurate, because, as the regular Rhythmic Order is that, after an Arsis comes a Thesis, every time that several Arses or Theses follow one another, one of them is the blending point of two linked Rhythms. The Thesis of the first or preceding Rhythm becomes an Arsis when considered in relation to the following Rhythm. Just as the individual "impulse" or Ictus is the contraction of two Rhythms, in simple time, so in Compound Rhythm do the individual Arses and Theses contract to form a longer or Compound Rhythm. By a few simple examples this phenomenon may be made clear :





Whether the *Composite Rhythm* is to take the simpler form of *Juxtaposition*, or the more complicated form of *Contraction* depends upon both the Melody and the Text. As in the above example, if the melody continues to rise after the first group, especially on the Tonic accent of the word, we always have a second Arsis — even though as in this example of the “Kyrie”, * the descent begins before the end of the second group, this may only be an Arsis, because its first note is the culminating point of the Arsic elan or crescendo. In the same way, when several groups continue in a downward direction, especially at the end of a word or phrase, we always have two Theses.

We cannot go into the many technicalities of Arses and Theses here. We shall treat this subject more fully later. (The Bible for those who adhere to the Solesmes theory of Gregorian Rhythm, is the great work of Dom André Mocquereau, “*Le Nombre Musical Grégorien*”. Part of Tome I has been translated into English, but the rest of the work, which is very instructive, is still in its original French. For the serious student of the Liturgical Chant, I advise a careful study of the complete work). It is not simply the Melody itself, though it

plays a very important part, — which causes Arses and Theses of the groups; it is also the Text. Sometimes these coincide, sometimes they contradict each other; in the latter situation we find one of the most difficult dynamic problems of Plain Chant. However, as it is this *Composite Rhythm by Contraction* which is the prevailing species in Gregorian Chant, it is necessary to understand it thoroughly to properly interpret the Melodies.

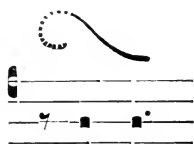
It is of either of these kinds of Rhythm which makes up the Plainsong Phrase. Just as each Latin Word has its proper Tonic Accent, so has each Phrase its Phraseological Accent. Sometimes this accent coincides with the highest Melodic élan, and sometimes it does not. When the former fact is true, it is not so difficult to analyse the Phrase, and to decide its Arses and Theses, and thus determine its interpretation. Careful analyzation of each Phrase is the only way to recognize these subtle nuances, and to become more sensitive to the ever varying succession of Arses and Theses.

The Rhythmic Ictus.

As it has been necessary in our discussion of different phases of the Chant, to mention the Rhythmic Ictus, it is not altogether a new subject to us. The *Rhythmical Ictus* is at the same time an alighting place and an "impulse" sought by the rhythm at intervals of every two or three notes, to renew and sustain its flight to the Final Thesis or resting place. It must always be remembered that the Ictus has nothing to do with *length or force* necessarily; in itself it may be strong or weak, according to the nature of the syllable or note on which it falls. One of the commonest and most ruinous faults in Plain Chant interpretation is to assimilate the Rhythmic Ictus to the Tonic accent of the words and give to it their value. The Tonic accent is always a fairly strong beat, an élan, a propulsion, a lift, — never heavy, however; — it is the Arsic element in the word. The Ictus may be the beginning of an Arsis or a Thesis; it may coincide with the Tonic accent, or it may alternate with it. It may be strong; it may be weak. But whatever its position, it is always both alighting place and motive force when in the middle or at the beginning of a Phrase, and resting point when at the end of the Phrase.

A Rhythm may begin with an upbeat or élan, or a down beat or alighting point (the terms upbeat and downbeat must

not be confused with these terms as used in conducting barred music). It begins with an *upbeat* when the Arsis is *Simple*, and a *downbeat* when the Arsis is *Binary* or *Ternary* :



A-men.



Dé- us.

Although the beginning of a Phrase is often quiet, and of Thetic nature, it is almost always better to start the impulse of the Phrase with the Arsis; it suggests to the choir that feeling of movement which must always be felt until the end of the phrase. It is sometimes of advantage to beat a preliminary Arsis before the chant begins, or to begin the beat higher as a preparatory beat :

Prep. beat



Associated Words.

We have discussed the Rhythm of *Single Words*. We shall next take up the subject of *Associated Words*.

Single words always keep their natural Rhythm. When connected or placed in the Phrase, sometimes they keep their individual Rhythm, sometimes they lose it. Hence we have two kinds of Words, Rhythmic Words and Time Words :

a) *Rhythmic Words* :

These are all those which end on an Ictus :

Salus, honor, virtus, quoque.

All the words in the examples are so many small rhythms, when we consider that, first of all the Rhythmic Ictus marks the end of a movement. When the last syllable of a word bears the Ictus, it marks both the end of the word and the end of the Rhythm. *Rhythmic Words* follow one another by being

linked on; the Rhythmic Ictus on the *last syllable* connects them with each other. In order that the words may be linked together in singing, as when written, the Ictus must be passed over very lightly. When words are rhythmized, care must be taken to give the Tonic accent its proper impetus, and not to pound the last syllable which carries the Ictus.

b) *Time Words* :

These are the words without the Ictus on the last syllable :

Sálus, hōnor, vírtus, quóque.

Time
are
with
ictus
last

Instead of the natural rhythm of the words, which we find when the word is rhythmized, the Ictus is displaced, and passes back to the Accented Syllable (in words of two syllables). The words no longer form a rhythm, but only a part of one. When the Ictus and the Tonic Accent coincide as above, the words seem separated by the intensity and emphasis on the Accent. Both these methods of marking words are equally legitimate, and the presence of both kinds of words in the melodies makes for variety in the movement.

Rhythm of Neums.

Neums are divided like Words into *Time Groups* and *Rhythmic Groups*. While the Word is in itself a Rhythm, the *Neum* in itself is a *Compound Beat*. The difference between the Word and the Neum is the difference between the position of the Rhythmic Ictus. While the *Word* naturally bears the Ictus on the *last* syllable, it is the nature of the *Neum* to carry the Rhythmic Ictus on its *first* note. This is the purpose of the Neum, to play the part of a *Compound Beat*.

a) *The Time Group* :

This bears the Ictus on its *first* note, and not on the *last*; it needs another Neum to complete its Rhythm. In a series of Time Groups each group ends its Rhythm on the first note of the following Group. Of course, the last note of the series has to be *Rhythmized* — its value is doubled by the *dot* :



Chained together in this way the Time Groups form in themselves so many elementary rhythms, the Ictus marking at the same time, the point of arrival of one group and the point of departure of another. When combined with the Neum, the Word, in most cases sacrifices its individual rhythm to the rhythm of the Neum. In the following example, the text coincides nicely with the Neums. It is a composite rhythm of the "contracted" variety. The first two Time Groups rise with the first two syllables of the Word, toward the Tonic accent of the word; these syllables are therefore Arsic, because of both text and music. The third Neum and syllable of the word is a Thesis both because it is the last syllable of the word, and because it is close to the end of the Incise, and the masculine Thesis *me*, a long note, and one of rest. In the whole Chant, "*Asperges me*", there is not a single Rhythmic Group. Time Groups like Time Words succeed each other by Juxtaposition.

Ant.
VII

As-pér- ges me.

Also the first Incise of the Kyrie "*Orbis factor*":

I

Ký- ri- e * e- lé- i- son.

The first Incise of the "*Vidi aquam*" is in the same category:

Ant.
VIII

VÍ- di á- quam *

Exercise.

Look up in the Chant Books, Incises, Phrases and whole chants made up of Time Groups.

b) Rhythmic Groups :

In these groups, like Rhythmic Words, the Ictus falls on the last note of the group. When the smallest Neums, the Podatus and the Clivis are rhythmized, they must be preceded by a rest :



A rhythmic group of three or four notes has *two Icti*, and constitutes a simple rhythm in compound time :



A rhythmic group of *three* notes is equivalent to a *dactyl* ; it has *two* notes to the Arsis, as the dactylic word has three syllables. A Neum of four notes may be rhythmized in two different ways : *First* : By doubling its last note. In this case the Arsis includes three beats and the Thesis is masculine. (See next page). *The second method* is to place the second Ictus on the *third* note of the Group. In this arrangement, the Arsis is binary, and the Thesis also binary and feminine. (See below, next page). If the second method is used, the Neum becomes a *Time Group*, and must have another note to complete it. The following sequence of rhythmic groups will illustrate :

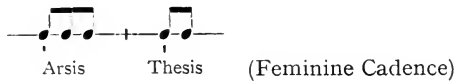


This is pure musical rhythm, and when combined with words, as much care as possible must be taken not to destroy it any

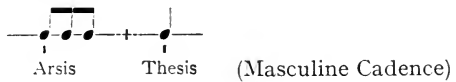
more than is necessary. We find numerous examples where word rhythm is sacrificed to melodic rhythm, thus disproving the theory of simple "diction rhythm" formerly taught.

Masculine and Feminine Cadences.

Such Theses as the following are called Feminine, or Postictic, because they are not conclusive; another note, — a double note — is necessary to complete it :

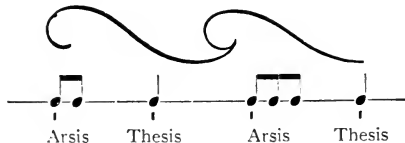
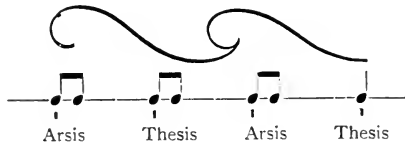
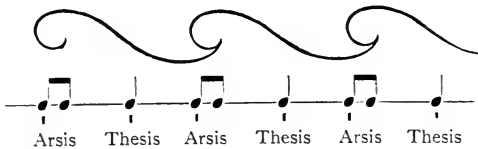


The close of a rhythm must be a Thesis. Theses or Cadences which end on the Ictus are called Masculine :

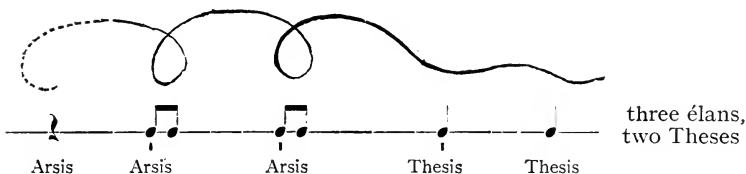
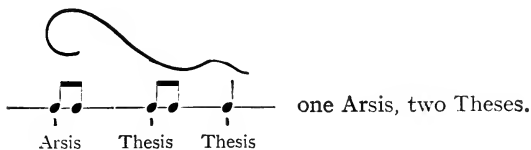
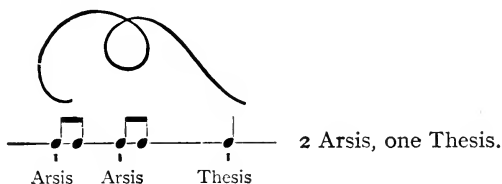


Different Types of Incises.

a) Incises made up of Composite Rhythm by Juxtaposition :



b) Incises made up of Composite Rhythm by Contraction :

**Placing of the Rhythmic Ictus.**

We have learned that Rhythm obtains its Arsis-Thesis undulations from one binary or ternary group to the other, by its succession of alighting points and impulses, which keep the movement progressing to its final resting place. In order to distinguish these Arses and Theses, we must know at just exactly what point each begins. It is therefore very necessary to know where to place the Rhythmic Ictus, which designates, at the same time, the end of one binary or ternary group, and the beginning of another. We must avoid a uniform treatment of these little "footfalls"; this would isolate the little rhythmic groups and destroy the continuity of the phrase. It is a most serious fault with beginners and inexperienced choirs to accent each tiny division, thus tearing apart the structure of the Phrase. The more carefully a Melody is analysed by the intelligent and well-trained musician, the finer will be its execution. Without deciding the exact place of every Ictus, or rhythmic touch, it is impossible to conduct a choir in Unison. — Of course these little rhythms must be always considered as part of the Greater, or Period rhythm; otherwise the effect can be "jerky"

and lack the true flow of the Melody. — Therefore, the Choir director who is to dare the use of Plainsong in his choir, and for that matter, the musician who ventures to tamper with Plainsong in any way, is bound to study this subject seriously, and apart from his knowledge of other music. (It is almost a sacrilege for any individual to think that, because he is a “great organist” and has gained a great name in the world of music, he is competent to teach, conduct and otherwise work with Plainsong, without special training). The Chant can be studied only in connection with the Liturgy to which it was wedded from the beginning. The Episcopalian, the Lutheran, and any other director who must make use of Plainsong in English, German, or any other modern language must first study it in its *milieu*. Only then will he be able to really understand its soul, its real meaning. He probably will not care to tear it from its original Latin, or to uproot it from its Liturgical background; but if he does decide to transplant it to a new environment, it will be with that reverence and respect which must be present wherever Plainsong is used.

To know how to rhythm a Gregorian melody is not an easy problem. It presupposes an amount of theoretical, practical and paleographical knowledge which only the sincere, persevering scholar can possess. The safest way out of this difficulty is to use the Rhythmic Editions of Solesmes. But even with these, there will be Phrases, many, unmarked by the Ictus. For this reason we give a few general rules below :

Text: The rule regarding the Text is to rhythm the words whenever this can be done. For an example, let us take the “*Dies irae*” :

The image shows two staves of Gregorian chant notation. The first staff is labeled 'Seq.' and 'I' and contains the text 'Dí- es í-rae, dí- es íl-la, Sólvet saéclum in'. The second staff contains the text 'fa-víl-la Tésté. etc.'. The notation consists of square neumes on a four-line staff. Vertical lines below the neumes indicate rhythmic values. A vertical line with a downward-pointing arrow (the Ictus) is placed under the final 'a' of 'illa' in the first staff. A horizontal line with a downward-pointing arrow (the Ictus) is placed under the final 'a' of 'illa' in the second staff. A horizontal line with a downward-pointing arrow (the Ictus) is placed under the final 'a' of 'illa' in the second staff.

In the first Incise we know there is an Ictus on the last syllable of “*illa*”, as it is the end of a Division; we also know that

we may not have *two Icti* together; therefore we count back by twos and threes, and place an Ictus on the last syllable of each word. This alternation of Ictus with Tonic Accent is very graceful. In the next Incise we have some Time words and some Rhythmic words; the reason is obvious: We cannot begin at the end of the division and work back as in the other Incise, because we have a *definite Ictus* — a *podatus* — on the last syllable of “*Sólvet*”, and we know from our Chapter on Notation that the first note of a neum bears the Ictus. Thus, “*saéclum*” must become a Time word, even though it also has a Neum on the last syllable, and because “*favilla*” is a more important word than “*in*”, the first syllable of that word has the Ictus. In the last Incise of the Phrase, because *there must be no break*, the accented syllable of “*Teste*” is linked on to the preceding binary Thesis of the preceding Incise, thus forming a ternary group, the same as it was between the first two Incises. These two figures are carried throughout the entire Sequence and rhythmized in this way.

The Mozarabic *Tantum ergo* is given somewhat the same treatment:

* v

Tantum ergo Sacramentum, Venenemur cer-

nu-i: Et antiquum documentum, Novo cedat ritui: etc.

It is one of the finest melodies in all Plainsong repertoire, and has been used by the great polyphonist of Avila, T. L. de Victoria, for the Cantus Firmus of his fine setting of the Hymn of Thomas Aquinas.

Melody — In placing the Icti in the course of a melody, several things must be considered: *a)* Tonality, *b)* melodic patterns, *c)* Neums, *d)* pauses, *e)* rhythmical manuscripts.

a) Tonality — If there is any choice in the matter, the Ictus is placed on the *Modal Tones*, or those which control the tonality of the passage in question:

* More recent form.

c) *Neums* — In the Chapter on Notation, we have discussed at length the relation of the Rhythmic Ictus to certain Neums. Let us sum up briefly :

The *First Note of every group*, when it is not directly preceded or followed by a note bearing the *Episema*. (As there may not be two Icti in succession).

The *Last note of a group which is followed by a single note* usually bears the Ictus, as a rhythmic foot must be at least *two beats long* (see above).

Most culminating Virgas of Neum Groups are given the rhythmic support, whether in the center of the group or at the end : *



Dó- mi- ne.

All Long Notes — Dotted Notes, all Pressus Groups, all Notes lengthened by the Quilisma, Oriscus, Horizontal Episema, etc.

d) *Pauses* — As a general rule, the last note before a pause is doubled. If the pause is preceded by a Neum of two notes (Podatus or Clivis) both notes are, as a rule, doubled.

Antiphons often end with a syllabic Spondee on the same degree. When this is approached from above, its two notes are doubled, and consequently receive the Ictus.



... cum discí-pu-lis sú- is.

e) *The Rhythmic Manuscripts* — We know that the learned research work of the Benedictines of Solesmes has disclosed a most valuable rhythmic tradition; therefore a profound study of the *Paléographie Musicale* should be made by all Gregorian students. (See Part II, Chapter I).

The Greater Rhythm.

Just as the elementary rhythms unite to form Incise-rhythm, in turn the Incises when grouped together produce Phrase

* Consult. Part II, Chapter II.

Members; these finally unite to form Phrases and Periods. This is the *Greater Rhythm*.

Grad.
VII

Di-ri-gá-tur * o-rá-ti-o mé-a sic-ut
incénsum in conspéctu tú-o, etc.

Thus appears the ceaseless, ever-living power of rhythm. As the Rhythms increase in size, the importance of the Final Thesis of each one of them is more manifest. It exercises on each Incise, each Member, a strong attraction, and it is towards it the whole movement tends in its flight through smaller Arsic and Thetic Groups.

Musical Sentences or Phrases are of varying lengths: They may compose a single short Section, or they may require many Incises and Members to complete the meaning, melodic or literary. In fact it is the meaning of the piece, literary, tonal and melodic, which governs the length and subdivisions of the Phrase.

The *Melodic Element* plays a most important part in the division of the musical Phrase or Period. It results from the mutual attraction of different sounds, and the Tonic-Dominant relationship of the Mode in which the Phrase is set, or the introduction of the New Dominant relationships to bring about temporary modulations. It is part of our natural aesthetic sense to introduce rests or pauses at certain intervals when singing or speaking a long phrase. This is a kind of musical punctuation which renders the musical thought more intelligible; in very brief pauses this cessation not only throws into relief the preceding Incise, but also more closely connects the following one.

Simple Rhythm owes its cohesion to the close relationship of Arsis and Thesis. Composite Rhythm by Contraction, where Arsis or Thesis is repeated (see above), also owes the mutual dependence of the smaller groups to Arsic-Thetic relationship Composite Rhythm by Juxtaposition even with

its alternation of Arsis and Thesis, sets up a close relationship between these groups. Therefore, every time the synthetic action of the rhythm ceases, certain groups of notes are left unconnected; thus, if no other factor intervenes, a new division or Incise may be marked in the Phrase, according to the importance of the pause. The text, the melody and the rhythm, which decide the outward form and length of the sections and members, also determine their inner form and coherence.

Rhythm of the Period. — To achieve unity in a phrase, the rhythm must be fashioned according to the rank and mutual subordination of the different elements composing it. To form a *musical sentence*, the rhythm has *four links* at its disposal, for coupling sections and members, according to their importance :

1) *The Melodic Link.* — Quite often a musical theme is developed by the gradual rise of the melodic line to a culminating point; then a descent, either gradual or prompt to the Tonic. The *First* or *Ascending* part is called the *Protasis*, and the *Second* or *Descending* part is called the *Apodosis*. Like the Antecedent and Subsequent clauses in a grammatical Period, the *Protasis* and the *Apodosis* establish the unity of the whole musical sentence :

The musical notation consists of two systems. The first system is labeled 'Intr.' and 'I'. It features a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line has a melodic line with notes and rests, and a line of lyrics below it. The lyrics are 'Gaudé- te * in Dó-mi-no sem- per : í-te-rum'. Above the vocal line, a bracket labeled 'Protasis' spans the first part of the melody, and another bracket labeled 'Apodasis' spans the second part. The piano accompaniment consists of a single line of notes. The second system is also labeled 'I' and features a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line has a melodic line with notes and rests, and a line of lyrics below it. The lyrics are 'dí-co, gau- dé- te : etc.'. Above the vocal line, a bracket labeled 'Apodasis' spans the first part of the melody. The piano accompaniment consists of a single line of notes.

2) *The Dynamic Link.* — This constitutes the grouping of each section and each Member around its own particular Accent, and the Members and Sections around the General Accent of the Phrase. It is clear that the Arsis corresponds to the Ascending Melodic movement, and the Thesis to the Descending movement of the Phrase; also the Principal Arsis which binds together the Incises and Members, generally coincides with the higher group. We may now amplify this statement by

saying that the Principal Arsic Group of the whole Period, to which, consequently, its General Accent corresponds, and to which all the small Rhythms, Incises and so on, are subordinate, normally coincides with the *highest melodic group of the whole Period*. For the proper artistic effect, it is necessary to increase the intensity gradually from one Ictus to the next, so as to reach the summit of the Melodic Line, almost imperceptibly. The same process in reverse must be used as the melody descends. The Accents and Icti will thus be stronger or weaker proportionately as they are nearer to, or farther from the General Accent of the Phrase. As a rule, it is better to multiply the Arsēs during the Protasis, and the Theses during the Apodosis. It simply means that, before deciding on a certain grouping when there could be a choice of two different groupings, we must consider the place it is to occupy in the Greater Rhythm of the Larger Phrase or Period.

This wide distribution of emphasis over the whole Period is very important if a pleasing and intelligent execution is to be attained. Without this subordination of accents, there will be no coherence or sense to the phrases. However, there must be no exaggeration, but as in all art, discretion, restraint, and delicacy of feeling must be *always present*.

(A)

Ant.
VIII G

VÍ-de Dómi-ne * affli-cti-ó-nem mé-am,

quó-ni-am e-réctus est i-nimí-cus mé-us.

(B)

Ant.
VIII

Vé-ni spon-sa Chri-sti, * accí-pe co-ró-nam, quam

tí-bi Dómi-nus praepa-rá-vit in aetér-num.

3) *The Proportional Link* — This is the relation and dependence set up by the proportion of sounds between Incises and Members. This relation consists not only in the number of sounds, but also in the duration of the pauses. The melodic attraction and the rhythmic attraction which the synthetic action of the rhythm sets up between different groups of notes, constitutes the movement. These two causes working on our inner aesthetic sense decide the number of sounds which must enter into each section and each member in order to establish equilibrium and proportion between them. The poor singer may destroy this proportionate relationship, either by not giving the different *pauses* their proper value, or by *exaggerating their length*.

4) *The Link of Articulation*. — This is the *Mora vocis*, whose action is felt *between* the sections and members just at the point of junction. The dotted note before the pause must always be anticipated, and not sung in a thoughtless manner: the last syllable must not be over accented. The *Mora vocis* which occurs at the end of the Incise or short Member (where there is usually no breath taken), fulfills two functions: this *last doubled note* ends one member and leads on to another. It must therefore not be treated as though it were a mere resting place for the voice, but must be full of life even when in repose; the voice has scarcely alighted on it when it enters upon its second duty of joining the two phrases. For this it must prepare itself by taking on in advance the color and meaning of the second phrase. If the new member begins on a strong note, a slight crescendo on leaving the last note of the preceding phrase will lead into the new mood successfully. If the first note of the next Incise be a weak note, it must be lead into with a slight decrescendo. As is often the case, when there is a *single note followed by a neum* in the following phrase, care must be taken to give this *ternary* rhythm (the dotted note linked to the single note), its full value of three beats. Smooth execution of such places requires a great deal of practice.

(A)

Ant.
VII A

Cantá-te Dómi-no cánti-cum nó-vum laus

é- jus ab extrémis térrae.

(B)

Et incarnatus est de Spiritu Sancto etc.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody is written in square notes on a four-line staff. Above the staff, there are two large, stylized symbols resembling the Greek letters alpha and beta, which likely represent specific musical intervals or ornaments. The text 'Et incarnatus est de Spiritu Sancto etc.' is written below the staff, with the notes aligned to the syllables. A horizontal line is drawn below the text.

When a pause occurs between the larger sections, and a breath must be taken, the Mora Vocis serves more to separate the notes, than to join them, and in such cases there must be a more definite feeling of *repose*.

So we find the Gregorian "cantilena" a continuous melody whose different divisions tend to unite the whole, instead of cutting it up. When these melodies are sung in a light, flowing manner, with proper expression as they should be, they are like a bird in flight, which by every renewed impulse of its wings, soars higher and higher, dips down a little, then higher still, until it finally planes down to earth and comes to rest.

CHAPTER V.

CONDUCTING THE CHANT.

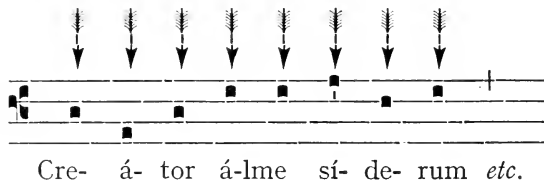
The ancients were not satisfied with having at their service a clear and precise terminology to explain the rhythmic movement. In order to paint these rhythms to the eyes, they had not only the movements of the body in the dance, but also the gesture. As ourselves, they made use of feet and hands, and quite naturally these gestures reproduced the rhythmic movements of the dance. The raising of the hand or the foot corresponded to the *Arsis*, and the lowering of foot or hand corresponded to the *Thesis*.

The indication of Rhythm by means of the hand, or "chironomy" (*χειρὶς* hand, and *νόμος* rule), has existed always. What interests us, however, in this short chapter on Gregorian Chironomy, is its relationship to our subject. From Mediaeval treatises on music, we find the Chant was performed under the direction of a "primicerius", or a "prior scholae", who indicated with his hand the movements of both melody and rhythm. In his "Commemoratio brevis", Hucbald does not hesitate to counsel the master of the chant, to mark the rhythmic flow by means of some kind of "percussion" of hand or foot, in order to inculcate in the children from an early age, the practical science of rhythm. Many examples might be cited to bring out the historical phase of "chironomy" or other means of marking rhythm.

The fundamental gestures to be used in conducting the chant, must be free from anything that might suggest measured rhythm or music. These gestures must exactly reproduce not only the march of the rhythm but the melodic line with its elans and falls, its movement and pauses. It is absolutely necessary, as we have repeated above, to thoroughly analyze every phrase, member and simple rhythm of the Gregorian melody before we undertake to conduct it.

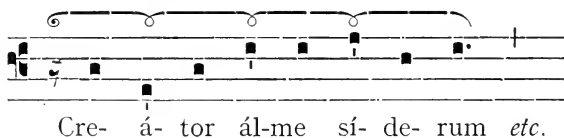
Different Chironomies.

a) *By Simple Beats* : It would be a most clumsy and erroneous method to mark each and every note of a melody in the following manner :



Nothing but a choppy, martellated and disagreeable rendition could be expected; it is altogether opposed to the flowing character of the Chant. *Only in extreme cases*, when it is a question of a poor choir singing the notes evenly, or not giving the proper retards, or some other very good reason could this method be tolerated — only temporarily *for a few notes*. The competent choirmaster will be able to judge this.

b) *By Simple or Elementary Rhythms*. — This is accomplished by lowering the hand from one Ictus to the next. It is much better than the first method, but still not the best method suited to the style of the Chant, as it cannot adequately express the proper rise and fall or rhythmic divisions of the melody; it always lacks the power of expression :



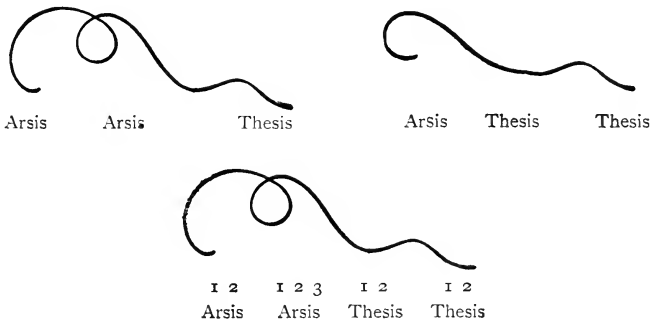
This method may be used in certain cases to emphasize the Tonic Accent or to conduct a short phrase of “free rhythm” interpolated in an Anthem or Motet in Measured Style. However, for long Gregorian Phrases it does not possess that element of freedom and “flight” so necessary for a free and beautiful rendition.

c) *Conducting by Members in Compound Time*. — is the perfect way and the only method suited to the flowing Gregorian style. — It is also a very effective, though complicated method to use in conducting Polyphony. — While marking each

binary and ternary group, it also depicts before the eyes of the singers, the elan and fall of the melody, the smooth rhythmic suite, and in fact every necessary detail as well as the general scope of the "Greater Rhythm". With this type of Chironomy there is no nuance of dynamics or agogics which cannot be expressed by a thoroughly trained conductor with a well-trained group. At the Arsis the hand describes an upward circular movement from *Right to Left*; at the Thesis it takes a downward sweep to the *Right*. This is a Chironomy of Simple Rhythm: A succession of these movements — Alternation of Arsis and Thesis is used for Composite Rhythm by Juxtaposition:



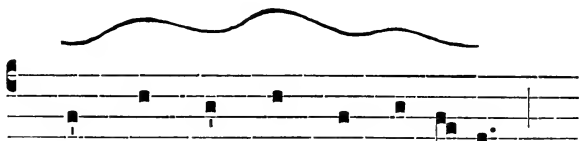
In a series of simple rhythms making up Composite Rhythm by *Contraction*, the Arsic or Thetic movements are repeated as long as the melody and text indicate them:



It is most necessary to distinguish between the movement for a binary group and that for a ternary group. The Arsic circle is of course larger for the latter, but in proportion. In the movement for the binary Arsis, the second beat corresponds with the top of the circle, while for the ternary group, the circle is divided into three.

In a series of several Arses, the most important one must be designated by a more emphatic raising of the hand. In a series of Theses, after the hand comes down on the first, it is lightly raised before it descends on the second. The melodic line of the melody must always be kept in the chironomic outline,

This motion is to be used in a succession of Thetic movements, when the Tonic Accent of the Word alternates with the Rhythmic Ictus. Most of the Sequences and many Hymns call for such a Chironomy. It is nearly always the spondaic word or a succession of Spondees which creates such a rhythm. Observe the following; in all cases, care must be taken not to “punch” the Accented Syllable :



Sur- ré- xit Chrí- stus spes mé- a :

Finally, there is a Phraseological Chironomy which may be used with perfectly trained choirs — which are seldom found. It presupposes a finished and thorough knowledge of the Chant, both as to technique and aesthetics, on the part of both conductor and choir. It consists of a *single movement* of elan for the entire Protasis, and a long gradual Thetic movement for the entire Apodosis. This conducting of the Greater Rhythm, is only practical under the ideal conditions mentioned above.

The aesthetic value of each of these Chironomies is exactly the same as its model, that is to say, the analysis which it represents. Nevertheless all are possible and useful in their own way, provided they are used judiciously; it is to the choirmaster this choice belongs. If he is well trained he will know when to take advantage of the best method at the proper time, being always guided by the sense of the words, melody and rhythm. By his gestures and his glances he will be able to make his singers feel his inspiration, and make themselves one heart and one soul with him. This is the Epitome of art.

Arses and Theses.

As a general rule the melodic movement itself will serve as a guide in classing Arses and Theses. Since the Arsis represents the *élan* or uprush, and the Thesis the relapse and quieting down of the Rhythm, it is evident that the ascending group should be marked with the Arsis and the descending group

as the Thesis. (Thesis must not be confused with (rirtard). It takes a great deal of study and experience to always class correctly the Arses and Theses. Often the text will make a Thesis of an otherwise Arsic group, or vice versa. A great deal depends upon the general movement of the Phrase and the thought expressed. Many times a descending phrase having an important word or Tonic accent is treated as an Arsis, or a rising movement attached to an unimportant word should be classed as a Thesis.

Rhythms by Juxtaposition. — Movements in which neither melody nor text demand the repetition of the Arsis or Thesis, are known as juxtaposed rhythms. (See above).

Rhythms by Contraction. — On the other hand, when the movement, because of melody or text, demands more than one Arsis or Thesis in succession, it is known as Rhythm by Contraction. It is made up of several Arses and Theses which must be reproduced by gestures of the hand. When it is clear that the following group does not depend on the preceding one, a new Arsic movement must be started. In the course of several sections and members, contraction is usually preferable to juxtaposition. In adapting gestures to melodies, certain melodic patterns must be brought out; and we find all kinds of imitative figures in Plainsong as in figured music.

Tempo. — Should be neither hurried or draggy. In choosing the tempo of different chants, the nature of the melody, the meaning of the text, number of singers, acoustics and size of the building must be considered. As a rule, melodies having wide intervals require less speed.

Recitatives should be taken at the speed of distinct and dignified reading (This refers chiefly to the Psalmody). Neumatic Chants may, as a rule, be taken fairly quickly, but never hurried, as the absence of words facilitates the execution. A large choir as a rule, should be made to sing a melody more slowly than a small group; but care must be taken in slower singing not to permit the cantilena to become heavy. Certain movements, such as the *Agnus Dei*, *Sanctus*, etc., are traditionally slower, while others including the *Gloria*, *Credo*, *Graduale*, and Psalmody (according to the Psalm) are traditionally faster. Many editions have metronomic marks, but these should be considered approximately.

Antiphonal and Responsive Chants may be taken at a fairly quick tempo. In large churches, especially in those with high

vaulting, the singing must be slower, as it takes longer for the tone to travel; too, the impressive dimensions of the large cathedral seems to demand more dignity.

Hints to the Conductor.

The better the musical and literary background of the Gregorianist, the more effectively and intelligently will he interpret the Chant. The thorough musician is less liable to let the many little faults of choral singing and interpretation get by him. Also, the literary and linguistic ability of the well educated director, makes finer analysis of the text possible, to say nothing of the analogous possibilities. Many so-called Gregorian authorities are not well-grounded musicians, but simply archeologists and analycists who have not the slightest understanding of the finesse of musical movements and timbres. The Chant often suffers in the hands of these, because they overdo the light, soft and feminine element, or visa versa and forget that the personality of the different chants vary. Some are even dramatic, as the extremely virile Offertory, "*Precatus est Moyses*". The superior musician will also know when to break "general" rules to better express the meaning of the text. — Such as taking a breath at the "forbidden places" when a better interpretation can be accomplished.

On the other hand, to repeat, no organist, no matter what his background, should dare the conducting of Plainsong without special training in that particular idiom. For a time, he should depart from the world of figured music, and place himself in an entirely different sphere, a "biome" so to speak, of far-removed ideas. It is only by steeping himself in Mediaevalism, that he will be able to absorb the true spirit of the Chant and its Liturgy.

The careful conductor will not permit his choir to "punch" the top notes. He will see that no *one* voice "sticks out", to spoil the ensemble, but that all timbres blend for the greater benefit of the whole. The matter of breathing will be important to him, and he will see that his choir manages this in such a manner that is it always imperceptible. "Staggered" breathing is absolutely necessary in long phrases: part of the group breathes at the incise or member mark, and the other part a few syllables before or after this point; or the process may be made very subtle, if there is a large group, by dividing the singers into smaller groups or, each singer may take a breath

when he finds it necessary. If the choir is inclined to shout or scream, or otherwise exaggerate the energy, more Theses should be used and fewer Arses. On the other hand, if the choir is slack in attention or expression, more Arses are necessary.

Every kind of mannerism should be banished from the Chant. Echo effects always; namby-pamby sentimentalities in any form are always out of place in Sacred Music, and even more so in this form. Theatrical, dramatic effects which we often hear in choirs composed of soloists who also sing in the opera and concert halls, are entirely out of place; Individualism is absolutely "interdit" in the Gregorian Choir. For this reason, the highly trained soloist, is often not suited to the impersonal quality of the Liturgical Chant.

CHAPTER VI.

THE PSALMODY.

The Psalmody is the one type of Composition common to both the Synagogue and the Christian Church.; the Greeks knew nothing of it. The Psalm is formed of a certain number of Verses; each one of these Verses is usually divided into two stichoi (στίχοι), or members which respond to each other either as Antithesis or Complement. This balance of ideas is admirably adapted to Antiphonal singing.

Construction of Hebrew Poetry.

Ancient Hebrew Poetry possesses neither rhyme or metre, as usually associated with Poetry. However it is essentially Rhythmic when read correctly in the original Hebrew; even in translation we cannot help feeling this rhythm in the cadences and balance of Verses. Different kinds of rhythm are often employed to reflect the thought to be brought out. For instance, compare the animated rhythm of the opening lines of Psalm 2 to the calm, soothing rhythm of most of Psalm 23. Careful examination of the Psalter, whether in Hebrew, Latin or English will reveal many close relationships between rhythm and idea. A unique rhythm known as *elegiac* or *Qinah* rhythm was employed for dirges and at times in other poems.; each line is divided into two unequal parts by a *caesura*. See Lam. 1-4 and Psalm 19.

The most striking characteristic of Hebrew Poetry, and really the foundation of its unique rhythm, is *Parallelism*. This is a balanced symmetry of form and sense, and was especially adapted to the primitive method of Antiphonal Chanting. (See Exodus XV, I, 20, 21; also I Samuel XVIII, 7). We find this peculiar construction in the earliest poetical works of the Old Testament : In Numbers XXI, 17, 18, we have, " Then sang Israel this song — The well which the princes digged. Which the nobles of the people delved ". This type of poetry was not exclusive to the Israelites; Babylonian and Egyptian literature abound with it.

Most authorities distinguish three main kinds of parallelism :

1) *Synonymus*, the commonest type is when the idea of the phrase or clause of the first stichos, or member, is repeated in different words, or expanded in the second member. We find many examples of this kind of parallelism in every page of the Psalter.

Psalm 2, verse 4.

Qui hábitat in caélis irridébit éos *
et Dóminus subsannábit éos.

again

Psalm 113, I.

In exítu Israel de Aegýpto, *
dómus Jácob de pópulo bárbaro.

again

Psalm 1, verse 2.

“ But his delight is in the law of the Lord *
And in his law doth he meditate day and night ”.

again

Psalm 24, verse I.

“ The earth is the Lords and the fullness therof;
The world and they that dwell therin ”.

The examples are many.

2) *Antithetic or contrasted parallelism*, is when the thought expressed in the first stichos is strengthened or elucidated by its opposite in the second stichos. The oldest collection in the Book of Proverbs contains many examples (Chapters 10-22.

Example :

“ Every wise woman buildeth her house :
But folly plucketh it down with her own hands ”.
(Proverbs XIV, I).

It is not rare in the Psalms; example :

Psalm 1, 6.

“ For the Lord knoweth the way of the righteous, *
But the way of the ungodly shall perish ”.

also

Psalm 19, 8.

“ Some trust in chariots and some in horses : *
But we will call upon the name of the Lord our God ”.

also

Psalm 44, 3.

“ For they got not the land in possession by their own sword,
 Neither did their own arm save them :
 But thy right hand, and thine arm,
 and the light of thy countenance,
 Because thou hadst favour unto them ”.

3) *Synthetic or Constructive Parallelism.* There are many different types of Synthetic parallelism. The two stichoi stand in the relation of cause and consequence, protasis and apodosis, proposition and qualification, or almost any logical or constructional relation; or the parallelism may be of form only with no logical relation between the clauses.

Psalm 7 (Hebrews 2).

“ O Lord my God, in Thee have I put my trust *
 Save me from all them that persecute me, and deliver me ”.

In Psalm 41, we find a comparison.

“ As the hart panteth after the water brooks, *
 So panteth my soul after Thee, O God ”.

again

Psalm 56, verse 1.

“ Have mercy on me, O God, have mercy on me *
 For my soul trusteth in Thee ”.

The last stichos explains the first.

also

Psalm 48, 1.

“ Great is the Lord, and greatly to be praised,
 In the city of our God, in his holy mountain ”.

answering the question “ where ”.

The simplest and most common parallel construction is the *distich*. but this may be expanded into a *tristich* or a *tetrastich*, or even longer arrangements. *Four* lines of a verse may be *Synonymous*, as the following :

Psalm 29.

“ Ascribe unto Jehovah, O ye sons of the mighty,
 Ascribe unto Jehovah glory and strength.
 Ascribe unto Jehovah the glory due unto his name;
 Worship Jehovah in holy array ”.

Three lines Synonymous.

Psalm 93, 3.

“ The floods have lifted up, O Jehovah,
The floods have lifted up their voice;
The floods lift up their din ”.

Two lines Synonymus, and the third supplementary.

Psalm 2, 2.

“ The kings of the earth take their stand,
And rulers hold conclave together,
Against the Lord and against his anointed ”.

Two lines Synonymus, and one Antithetic.

Psalm 54, 3.

“ For strangers are risen up against me,
And violent men have sought my life :
They have not set God before their eyes ”.

And so on. All kinds of combinations are to be found.

The chanting of the Psalms, has always been closely bound up with the singing of the Antiphons which precede and end each Psalm — In ancient times Antiphons were intercalated between each verse. As these Antiphons were written in any of the Eight Ecclesiastical Modes, which we have just explained, according to the choice of the composer, or the suitability of the Text to the Mode, it has been necessary to have as many Psalm Tones as we have Modes, which is Eight. To these we add a Ninth, the Tonus Peregrinus (foreign tone). It is always the Antiphon which decides the Tone in which the Psalm is to be sung, and the formula once decided, the whole Psalm is to be sung to it. The Antiphon is always a few words or a Verse of the Psalm which is to follow.

Psalmody is the singing of the Psalms, with their proper Antiphons. The term also includes the Canticles, especially those of the New Testament, the *Magnificat*, *Benedictus*, and the *Nunc dimittis*. The usual place of the Psalmody is the Office, although we find a certain amount of this type of Song necessary to the other Services of the Church.

†
Example
of
Flexa

- (4) et óves páscuae é- jus : * introíte
(5) Quóniam suávis est Dómi-nus : * in aetérnum etc.

In ordinary Psalmody, the Intonation is used for the First Verse only, the other verses beginning directly on the Tenor or Reciting Note. Only in the three Canticles, of the New Testament, *Magnificat*, *Benedictus* and *Nunc dimittis*, is the Intonation repeated at the beginning of each Verse; this is indicated in the best Chant Books.

When several Psalms or several divisions of a Psalm with *Gloria Patri* after each division, are chanted under the same Antiphon, the first verse of each should be intoned by the Cantor as far as the Mediation.

The different Intonation Formulae follow :

2 Syllables

Tones I and VI	
Tone III	
Tone IV	
Tone VII	
Tonus Peregrin.	

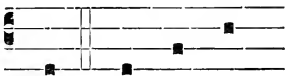
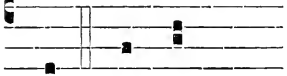
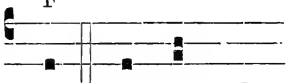

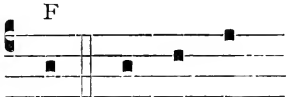
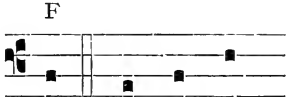
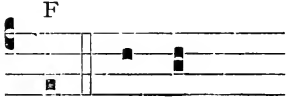
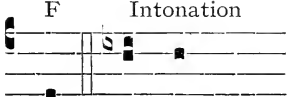
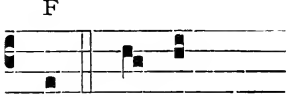
Dí-xit Dó-mi-nus
Cré-di-di pró-pter
Be-á-tus vir qui
Con-fi-té-bor tí-bi

3 Syllables

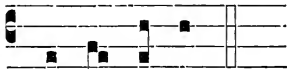

Tone II	
Tone V	
Tone VIII	

Dí-xit Dó-mi-nus
Cré-di-di pró-pter
Be-á-tus vir qui
Con-fi-té-bor tí-bi

The following Table shows the relationship of the Final of the Mode, on which usually ends the Antiphon, and the beginning of each *Intonation*. It will be observed that the voice must descend *one Whole Step* in the 2nd Tone; it must ascend a *Minor Third* in the 1st and 3rd Tones; ascend a *Fourth* in the 4th and 7th Tones; in the 5th, 6th, and 8th Tones we find the Intonation Formula starting on the Final of the Mode.

	F Intonation		F Intonation
Tone V		Tone I	
Tone VI		Tone III	
			Ascends a Third
Tone VIII		Tone II	
	On the same note		Descends a whole Tone
Tone IV		Tonus Peregrin.	
			Ascends a Fifth
Tone VII			
	Ascends a Fourth		

The Intonation of the *Magnificat* in Modes I, III, IV, VI and VII are the ordinary Intonations, and like the other two Gospel Canticles, *Benedictus* and *Nunc dimittis*, is sung at the beginning of each verse. In Modes II and VIII there is a special Intonation :

Tone II		Tone VIII	
	Magní- fi- cat		Magní- fi- cat

3 me in in wo

c) *The Flexa*. — Normally there is no pause in the recitation until the *Mediation* is reached; however, in a long verse, the sign (†) indicates an interruption in the course of the Recitation, long enough for breath. In most Psalmody, a Melodic Inflection of a *Major Second below the Dominant* is made at this point. If the interval below happens to be a *Minor Second*, as in certain Modes, the *Minor Third* interval becomes the Note of Inflection. At the Flexa, the last accent before the sign is on the Tenor or Dominant; the one or two syllables following are sung on the lower note, according to the Rules for Cadences of One Accent. (See below, "Cadences"). After the (†) Flexa, the verse resumes the Dominant to the *Mediant Cadence*.

	Tenor	Flexa
Tones I, IV and VI		
Tones II, III, V and VIII and Tonus Peregrinus		
Tone VII		
	mi-ra-bí-li-um su- cýmbalis béne so-	ó- rum nán-ti-bus

The extra hollow note is to accomodate the Dactylic Cadence, "*sonantibus*".

d) *Mediant* — The Cadence which closes the First Half of every Psalm Verse. There is only one Mediation to each Psalm Tone; occasionally a Solemn form is used in the Canticles. The *last note* of the Mediant is doubled. Mediants may have *one* or *two* accents. The manner of adapting the syllables to the notes will be discussed in the next paragraph.

Cadences and their Rhythm.

In the Psalm Tone we find two Cadences. We have just spoken of the Mediant, or the Cadence which ends the First Half of the Verse, and we have said that there is only *one* Mediant

Cadence to each Tone. With the Final Cadence, or the Cadence which closes each verse, it is quite different: All but Four Psalm Tones have more than one Final Cadence: *Antiphonale Monasticum* shows more.

Tone I	has	— 10
Tone II	»	1
Tone III	»	5
Tone IV	»	4
Tone V	»	1
Tone VI	»	1
Tone VII	»	5
Tone VIII	»	3
Peregrinus	»	1

These many Cadences not only give variety to the Psalmody, but furnish the proper connections with the Antiphon which must be repeated after the "*Gloria Patri*" at the end of the Psalm.

At the beginning of each Antiphon in most Chant Books, after the number of the Mode, will be found a letter indicating the Final Cadence to be used. (Ex. 7c — Mode VII, Cadence c). This letter corresponds to the last note of the Psalm.

Two kinds of letters are used to indicate *Final Cadences* :

Capitals — A B C D E F G

Small Letters — a b c d e f g

la-si-do-re-mi-fa-sol

If the final note of the Cadence is the same as the Final of the Mode of the Antiphon, the Letter is a *Capital*. If the Final Note of the Cadence is *other* than the Final of the Mode, a *small letter* is used. When there is more than one Final Cadence ending on the same note, the same letter is used with a small numeral after it. Example: g, g², g³. At the end of each Antiphon, the final cadences are indicated with musical notes and the vowels — e u o u a e, abbreviation for the words "*saeculorum. Amen*".

Cadences whether Mediant or Final may be reduced to two categories: a) Cadences of *one* Accent, and b) Cadences of *two* Accents: *Cadences of one Accent* may be spondaic — made up of a word with its tonic accent on the penultimate, as *Deus*,

pater, or *redemptionem*. Or, they may be dactylic — made up of a word or combination of words whose accent falls on the antepenultimate, with two atonic syllables following, such as *Dominus*, *Benedicite*, *gloria* :

Cadences of One Accent.

Spondaic	/ .	— Pater
		1 2 /
Dactylic	/ ..	— Dominus
		1 2 3 /

It may be clearly seen that the Cadence of One Accent can never have less than two syllables, or more than three.

Cadences of Two Accents.

Cadences of Two Accents may also be either spondaic or dactylic, or mixed: Two Spondees, two Dactyls, a Spondee and a Dactyl, or a Dactyl and a Spondee, may make up a Cadence. The following table will illustrate :

Cadences of Two Accents.

Spondaic	— { / . / .	— corde meo.
		1 2 3 4 / / / /
Dactylic	— { / .. / ..	— Pueri Domini.
		1 2 3 4 5 6 / / / / / /
Mixed	— { / .. / .	— Domino meo.
		1 2 3 4 5 / / / / /
	— { / . / ..	— Timet Dominum.
		1 2 3 4 5 / / / / /

It will be observed that Cadences of *two* Accents cannot be made up of less than *four*, or more than *six* syllables.

As will be noted in the table of Psalm Tones at the end of the Chapter, the regular cadential form of the different Tones, is for the *Spondaic Cadence*. For the Dactylic words, an extra

note (a hollow note) is inserted after the accented note or neum of the Cadence, unless it be a Clivis, in which case the added note comes before the Clivis. This extra note usually takes the pitch of the following note: — when this extra note would have to fall a half step, it takes the pitch of the preceding note. These exceptions include both the *Simple* and *Solemn Cadences* at the Mediant of the *Third Tone*, as also Final Cadences *a)* and *b)* of this same Tone; all the Final Cadences of the VIIth Tone; the *Final Cadence* of both forms of the *Tonus Peregrinus*. In all these cases except one, the *Final Cadence* (c²) of the VIIth Tone, the auxiliary note would have to descend a half step, to follow the *usual rule*. (See the Table of Psalm Tones at the end of this Chapter).

Examples of Different Mediant Cadences.

2 Accents

Tone I

Dó-mi- no mé- o

1 Accent

Tone II

mé- o (Spondee)
Fí- li- o (Dactyl)

2 Accents

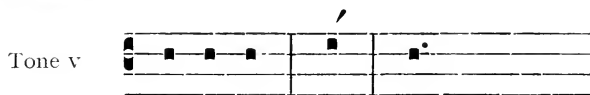
Tone III

Dó-mi- no mé- o
Fí- li- o

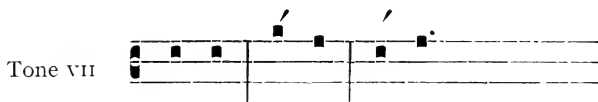
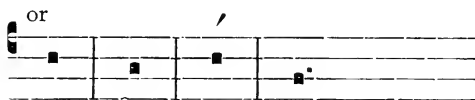
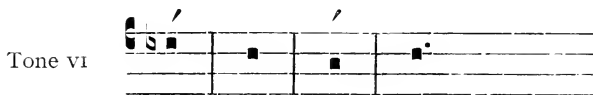
2 prep. notes 1 Accent

Tone IV

Dó- mi- no mé- o



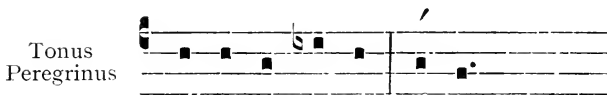
Dó-mi- no mé- o



ve- ri- tá- te tú- a



in dó-mo é- jus



Is-ra- el de Ae- gýpto

e) The *Caesura* is the whole Bar which divides the *First Half* of the Psalm Verse, *after the Mediant Cadence*, from the *Last Half* of the Verse. This Bar is an integral part of the Rhythm, and has a two-fold purpose: To allow for breath, and to bring out the form of the Hebrew Poetry; This pause amounts to *one Binary Rhythm*, or *two counts*. In conducting the Psalm, the hand indicates a Thesis of *two beats*. (See Chapter on Chironomy).

f) Tenor, Dominant, or Reciting Note. (Same as above).

g) Termination, or Final Cadence. We have already spoken of the *Final Cadence*. They are all shown complete in the Table of all the *Psalm Tones*.

The pause at the Termination is equal to a Quarter Note, or the length of the last syllable. The usual pause between the verses, or between the last verse and the Antiphon, is a simple Ternary Rhythm—*two* beats on the last note of the Verse, and *one* beat at the Bar. Thus it is one beat shorter than the pause at the Mediation, which counts *two* beats for the *last* syllable, and *two* beats at the Bar. All Schools of Chant do not agree on the pause at the Termination, but at least, it is better to have some workable ratio.

Preparatory Notes preceding Cadences.

Not in all cases does the Tenor or Dominant pass immediately to the Cadence, Mediant or Final. Often the Accent of the Cadence is prepared by a vocal inflection of one or more notes, or groups of notes. We have Cadences : *a*) without preparation; *b*) with preparation of one Note; *c*) with preparation of two Notes; *d*) with preparation of three Notes. (See Table of Modes).

Sometimes it is difficult to distinguish between a Cadence of *two accents*, and a Cadence with *preparatory Notes*. A good Rule to follow is this : If the Melody leaves the Tenor to a *lower* note, the Cadence is of *one accent with preparatory notes*. If the Melody leaves the Tenor to a higher note, the Cadence *has no preparation*, and the Melody itself will show whether the Cadence is of One or Two Accents. The following Rules for preparatory notes may be observed :

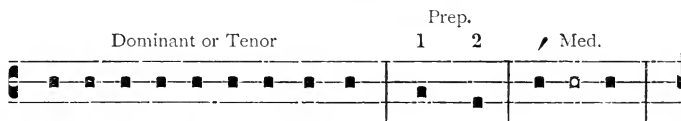
a) No hollow Auxiliary notes are found in the *Preparatory Formula*.

b) There are as many syllables as there are preparatory notes :

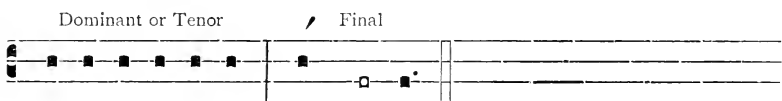
c) These syllables may be of any nature, accented or atonic, and are those which precede immediately the Rhythmic Accent of the Cadence. — The preparatory syllables are usually marked in *italics*. Never divide groups of notes.

Solemn Psalmody. — The Solemn Forms of the Psalm Tones are included in the Table. The Solemn Tones are used for the Canticles on special Feast Days, and will be found designated in the best Chant Books.

Tonus "in directum". — For the Psalms which are sung without Antiphon, as Psalm 145 at Vespers, 129 in the Office for the Dead, and Psalm 69 after the Litany of the Saints, the following Special Tone, called "*in directum*" is employed :



Dé-us in ad-ju-tó-ri-um mé- um in- tén- de,



Dómine... me fe- stí- na.
re- démpti- o.

The Mediant of this Tone is of One Accent with Two Preparatory Notes. The Final is like an Accent, but without a note of preparation. There is no Intonation. The Psalm starts on the Dominant, C (*do*) The Flexa takes the same form as in other Tones — in this case down a *Minor Third*.

1) At Vespers a Solemn Form of the "*Deus in adjutorium*" is used : (1)



Dé- us in adju-tó-ri- um mé- um inténde.



R̄. Dómi-ne ad adjuvándum me festí-na.

2) Solemn Tone (For Solemn Feasts)



Ÿ. Dé-us in adju-tó-ri- um mé- um inténde. R̄. Dómi-ne

(1) See "*Liber Usualis*" and *Antiphonale Monasticum* for complete chants and other Tones.

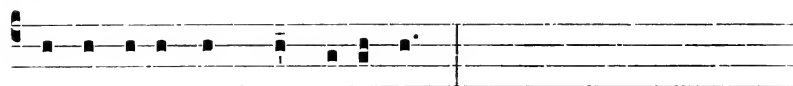


ad adjuvándum me festí-na. etc.

3) Another tone for Sundays and Feasts. (Monastic)



V̄. Dé-us, in adju-tó-ri-um mé-um inténde. R̄. Dómi-ne,

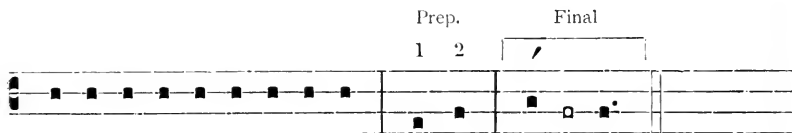


ad adjuvándum me festí-na. etc.

The Paschal Tone. — At the Psalms of Compline on Holy Saturday and also at the Psalms which are sung without Antiphon, as also the Canticle, *Nunc dimittis* in the Office for Easter Sunday, and to the Vespers of Low Sunday, the following Tone is sung :



Cum invocárem exaudivit justítí- ae mé- ae



in trí-bu-la-ti-o-ne dí-la- ta-sti mí- hi.

TABLE OF PSALM TONES.

Tone I.

The musical notation for Tone I is organized into two main sections. The left section shows the 'Int.' (Introduction), 'Dom.' (Dominant), and 'Mediation' phases. It includes two styles: 'Simple' and 'Solemn or Orate'. The right section shows 'Termination *' for various notes: D, D², f, g, g², g³, a, a², and a³. Each termination is preceded by a 'Dom.' phase. The notation uses square notes on a five-line staff with a treble clef.

Tone II.

The musical notation for Tone II is organized into two main sections. The left section shows the 'Int.' (Introduction), 'Dom.' (Dominant), and 'Mediation' phases. It includes two styles: 'Simple' and 'Ornate'. The right section shows a 'Dom. Termination' for 'D or A'. The notation uses square notes on a five-line staff with a treble clef.

* See *Antiphonale Monasticum* for other terminations.

Tone III (Recent). *

Dom. Termination

Int. Dom. Mediation

Simple

Ornate

b

a

a²

g

g²

Tone IV.

Int. Dom. Mediation Dom. Termination

Simple

Ornate

g

E

Tone IV — Raised.

Int. Dom. Médiation Dom. Termination

Simple

Ornate

c

A

A*

* Tone III Ancient found in *Antiphonale Monasticum*.

Tone V.

Musical notation for Tone V. The notation is presented in two parts: 'Simple' and 'Ornate'. Each part consists of two staves. The first part is divided into sections: 'Int.' (Introduction), 'Dom.' (Dominant), 'Médiation' (Mediant), and another 'Dom.' section. The 'Médiation' section is marked with a fermata. The second part is labeled 'Termination' and is marked with a fermata. The notation uses square notes on a five-line staff with a clef. A small 'a' is written at the end of the Termination section.

Tone VI.

Musical notation for Tone VI. The notation is presented in two parts: 'Simple' and 'Ornate'. Each part consists of two staves. The first part is divided into sections: 'Int.', 'Dom.', and 'Médiation'. The 'Médiation' section is marked with a fermata. The second part is labeled 'Dom.' and 'Termination', with the 'Termination' section marked with a fermata. The notation uses square notes on a five-line staff with a clef. A small 'F' and 'C' are written at the end of the Termination section.

Tone VII.

Musical notation for Tone VII. The notation is presented in two parts: 'Simple' and 'Ornate'. Each part consists of two staves. The first part is divided into sections: 'Int.', 'Dom.', and 'Médiation'. The 'Médiation' section is marked with a fermata. The second part is labeled 'Dom.' and 'Termination', with the 'Termination' section marked with a fermata. The notation uses square notes on a five-line staff with a clef. A small 'a' is written at the end of the Termination section.

Tone VIII.

Int. Dom. Médiation Dom. Termination

Simple

Ornate

G

G*

c

Tonus Peregrinus.

Int. Dom. Médiation Int. Dom. Termination

Tonus "In directum".

Dom. or Tenor Médiation Dom. Termination

Paschal Tone.

Int. Dom. Mediation Dom. Termination

Interpretation of the Psalmody.

The Intonation through the Mediation to the star is sung by the Cantor or Cantors. Then the full Choir completes the First Verse. The remaining Verses are sung alternately between two choirs : Men and women, men and boys, or alternating between the Cantoris and Decani sides of the Cathedral Choir. The *Gloria Patri* may be sung Full, or the Cantors may sing the *Gloria* to the "*sicut erat*", with the Full Choir taking it up at this point.

The Psalms may become very monotonous if not interpreted with understanding. A careful study of every individual Psalm, as to construction, original meaning, and so on is indispensable. It is often very difficult to discern the proper points of highest climax. Expression should never become sentimental; however, we cannot altogether exclude a certain amount of Drama in some Psalms. A proper understanding plus good taste will take care of this.

A good general Rule for the neophyte, is to make a gradual crescendo to the *Caesura*, then a gradual diminuendo to the Final Cadence.

Singing the Psalms in English.

When the Psalmody is sung in English there are certain differences to be observed, because of certain peculiarities of the English Language.

Because in English there are more strong syllables than in Latin, it is often necessary to double the value of a simple note on a strong syllable in order to keep the rhythm. Too, in the Latin the Flexas always falls on a weak syllable, while in English, it often occurs on a strong syllable. In such cases, do not drop the melody the customary major second or minor third, but simply make a brief pause long enough to take a breath, on the note of the Tenor.

These are only passing suggestions, as a great deal of research is necessary before we can establish hard and fast rules for the Plainchant in English. When possible the Psalms even should be sung in the original Latin. But, I should prefer it in English rather than not at all.

CHAPTER VII.

THE LITURGICAL RECITATIVES AND SOME OTHER CHANTS.

These Chants belong to the Class of Chants called Syllabic and Recitative. They consist for the most part, of Chants at the Altar, to which the singers respond. Many times an otherwise beautiful Service is ruined by a poor rendition of these Chants on the part of both clergy at the Altar, and choir in chancel or gallery. So we often hear dotted notes, incorrect rhythm, and above all, poor coordination between the ministers and singers.

The entire text is sung "recto tono", except for slight vocal inflexions at the end of certain phrases. The words must be declaimed clearly and with a certain accentuation, without permitting the *voice to fall*; there must be no "chewing" of syllables; the Tonic Accents are to be well considered, as well as the *necessary pauses* and *final rallentandi*. ★

I. — The Tones of the Prayers.

For the singing of the prayers, the Vatican Edition prescribes two Tones: the *Festive* and the *Ferial*.

The *Festive Tone* is used when the Office is Double or Semi-double, or on a Sunday at the Orations of the Mass; of Matins, Lauds and Vespers; at the principal Oration of the Votive and Commemoration Prayers; it is also used at the Oration of Terce, which precedes the Pontifical Mass.

The 'Oremus' or 'Let us pray', has two parts: the body of the Chant, and the conclusion, "*Per (eumdem) Dominum nostrum*", and "*Qui vivis et regnas*". In both the body of the chant "*Oremus*" and in its conclusion, we distinguish *three* parts or pauses: the *Metrum*, the *Flexa*, and the *Punctum*.

★ In *all* cases of Hebrew Words or Monosyllables, the *regular Cadence* may be kept (which is the simplest solution), or the "broken" Cadence authorized in the Vatican Editions may be employed.

However, Solesmes prefers the *first* method as it is more Ancient, and is more in keeping with the Gregorian Mélopée, which is based on the Latin Language.

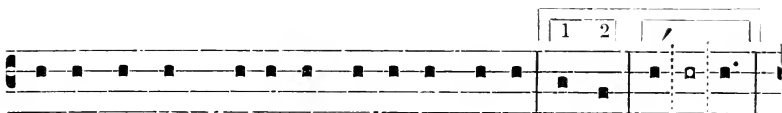
(Let us observe, however, that the order of these *pauses* differs in the *two parts*: In the body of the Chant, the *Metrum* comes, then the *Flexa*, while in the Conclusion, the *Flexa* precedes the *Metrum*). The *Metrum* consists of a *Cadence of one Accent*, which is sung at the Unison on the Dominant or Tenor, *Do*, with *two notes of preparation*, *Si* and *La*. The *Flexa* is likewise a *Cadence of One Accent*, but with *no note of preparation*, and consists of a simple vocal inflection, from the *Tenor Do* down to *Si*. In both these Cadences there is the added note for the Dactylic ending, which we have in the Psalmody; in this case it is placed on *Do* (at the *Flexa*). The *Punctum*, in both the body of the Chant and in the Conclusion, is sung *recto tono*. The rest of the Prayer is sung *recto tono*. In the Missal and the Vatican Antiphonary, the little cross (†) indicates the place of *Flexa*, and the asterik (*) where the *Metrum* is to be used. Generally the *Flexa* has the duration of a *simple punctum*, and the *Metrum* that of *two puncta*, or a quarter note in modern notation.

Example of the Festive "Oremus" :



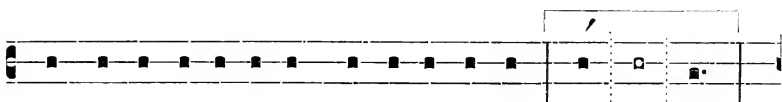
Ÿ. Dóminus vo-bíscum. R7. Et cum Spí-ri-tu tú- o. O-rémus.

Metrum



Pré-ces nóstras quaésumus Dómi-ne, clemén-ter ex-áu- di :

Flexa

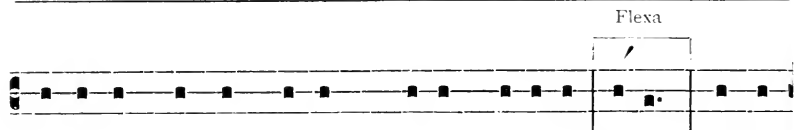


atque a pecca-tó-rum víncu-lis abso- lú- tos,

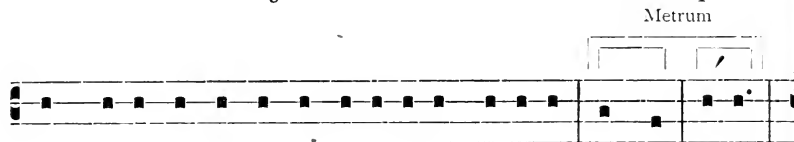
Punctum



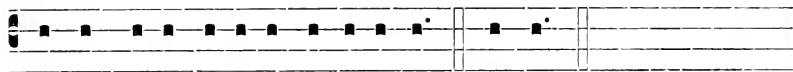
ab ómni nos adversi-tá-te cu- stó- di. Per (e- úndem)



Dómi-num nóstrum Jé-sum Chrístum Fí-li-um tú-um qui té-



cum ví-vit et régnat in uni-tá-te Spí-ri-tus Sáncti Dé-us,



Per ómni- a saécu-la saecu-ló-rum. Amen.

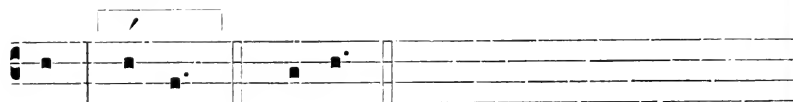
The *Ferial Tone* is used at the Minor Hours of the above-mentioned Feast, and at all Major Hours, and at the Mass on Simple Feasts and Ferae. For this Tone, there are *two formulae*: The first consists in singing the whole "*oremus*" *recto tono*, sustaining the voice, somewhat, at those places where, in the *Festive Tone* would be a *Metrum*, a *Flexa*, or a *Punctum*. The other formula is like the first, except that at the end of the "*oremus*" and at the Conclusion, a vocal inflexion of a minor third is made :



Ÿ. Dó- mi- nus vo-bíscum. O-rémus. Dé- us qui nó-bis
R̄. Et cum spí- ri- tu tú- o.



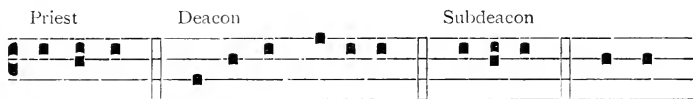
sub Sacraménto... senti- ámus. Per Chrístum Dómi-



num nóstrum. R̄. Amen.

This *second* formula is used at the Orations after the Antiphons of the Blessed Virgin, at the Oration "*Dirigere*" at Prime, at the Orations of the Office of the burial of the dead, when they are said with the 'minor clause'; it is also used for the Orations at the Litanies, at the "*Asperges*" on Sundays, for all the prayers at the Blessing of Candles, ashes, and palms, and generally for all the functions which are not strictly Liturgical. (The Orations for the Blessing of the Fire and Incense are not to be sung, but read).

The Admonition at the Orations on Ferial occasions is sung in the following manner :



O-rémus. Flectámus génu-a. Levá-te. Praésta...

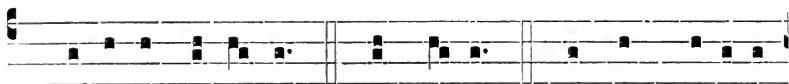
The Oration "*Libera nos*" of Good Friday, as well as all the Orations before the Mass of Holy Saturday, including the Blessing of the Baptismal Font, are sung on the *First Formula* of the *Ferial Tone*.

The Ancient Tones "ad libitum".

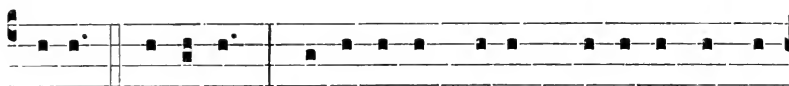
Of the Ancient Tones "*ad libitum*" for the Prayers, there are *two*: the Solemn and the Simple. The *Solemn Tone* is used in all the Orations of the Mass, except that called "*Super populum*"; also at the principal Orations of Matins, Lauds and Vespers, at the Votive and Commemorative Orations of Lauds and Vespers, without any distinction between Festal and Ferial; also in all the Orations which include the admonition "*Flectamus genua*".

The "*Oremus*" is sung *recto tono* on the *Tenor La*. There is a Flexa, only after the *First division*. In place of the *Metrum*, a simple pause is made. At the beginning, as also after the Flexa and the Pause, the Recitation begins on the *Note, Sol*. The *Punctum* is made up of a Cadence of *One Accent* (Recto Tono), with *two preparatory notes on Sol*. In the Conclusion, there is the Flexa, then the *Metrum*, like the preceding *Punctum* and the *Final Punctum*, made up of a Cadence of *One Accent with two preparatory notes*.

Example of the Solemn Ancient Tone.



Ÿ. Dómi-nus vo-bís-cum. (Pax vó-bis). R̄. Et cum spí-ri-tu



tú-o. O-rémus. Ma-jestá-tem tú-am Dómi-ne supplí-

Flexa

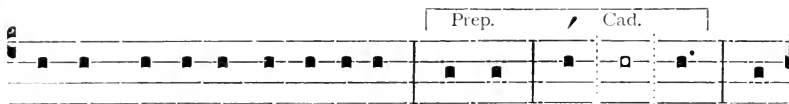


ci-ter exo-rá-mus, ut sic-ut Ecclé-si-ae tú-ae



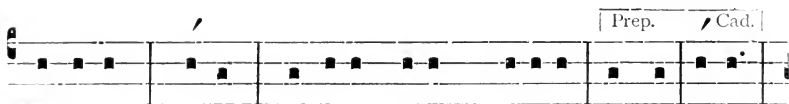
be-á-tus André-as Apósto-lus... et ré-ctor: i-ta apud

Punctum



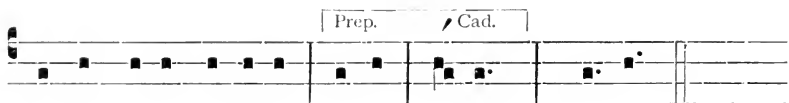
te sit pro nó-bis perpé-tu-us in-ter-cés-sor. Per

Metrum



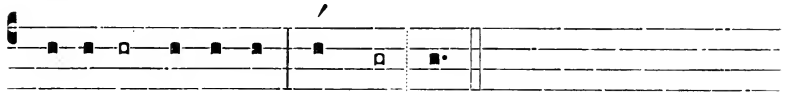
Dóminum... tú-um, qui técum vívit... Spí-ritus Sáncti Dé-us,

Punctum

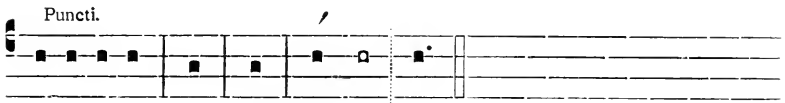


per ómni-a saécu-la saécu-lo-rum. R̄. Amen.

Example of Flexae.



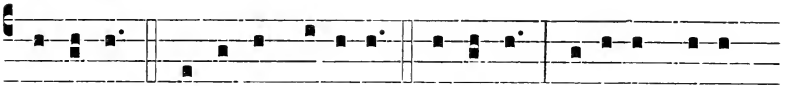
pré-ci-bus nostris ac-com-mo-da.
 ac-flí-gi-mur.
 con-fés-si sunt. (A).
or: con-fés-si sunt. (B).



sér-vi-tus té-net.
 pér-fruu-i lae-tí-ti-a.
 di-gnátus es. (A).
 di-gnátus es. (B).

When the Oration is long, the Punctum in the body of the Prayer is repeated more than once, provided that between these Punctum inflexions, there be interposed a Flexa.

Tone for the Admonition, in the Ancient Tone :



O-rémus. Flectámus génu-a. Le-vá-te. Pópu-lum tú-um...

The Simple Tone — Ancient "*ad libitum*", — is used for the prayer of the day at all the Minor Hours, for the Oration after the Final Antiphon of the Virgin, and for all the other Orations: — Litanies, Sprinkling of Holy Water, Benedictions, etc., and all prayers of non-liturgical nature, except the above-mentioned "*Flectamus genua*" oration.

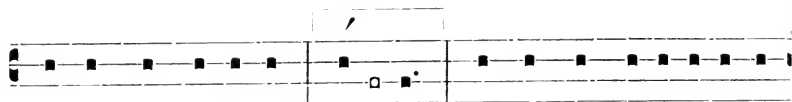
The Simple Tone has the Flexa always preceding the Metrum, even in the Conclusion. The Flexa and the Final Punctum are made by lowering the voice a Minor Third (Cadence of one accent). At the Punctum before the Conclusion, the vocal inflexion may be either a Minor Third or a Fifth, according to

the usage. The Metrum is like that of the Festal Ancient Tone :



Ÿ. Dóminus vo-bíscum. R̄. Et cum spí-ri-tu tú-o. O-rémus.

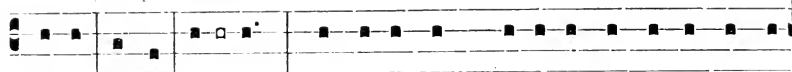
Flexa



Praésta... omní-pot-ens Dé-us : † ut semper ra-ti-ona-bí-

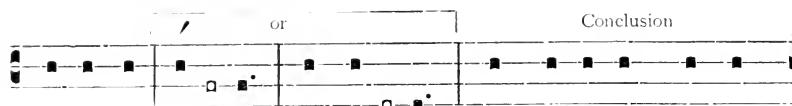
Metrum

Prep. / Cad.



li-a me-di-tán-tes, quae tí-bi sunt plá-ci-ta et díctis exe-

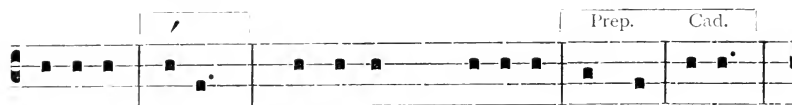
Punctum



quámur et fá-ctis. (et fá-ctis.) Per Dómi-num nóstrum...

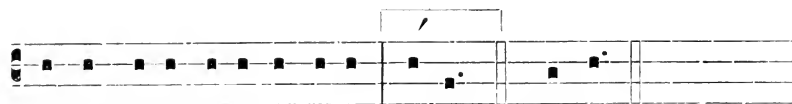
Flexa

Metrum



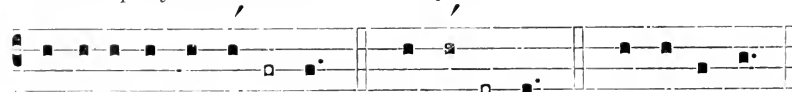
Fí-li-um tú-um : † qui té-cum... Spí-ri-tus Sáncti Dé-us, *

Punctum



per ómni-a saécu-la saecu-ló-rum. R̄. Amen.

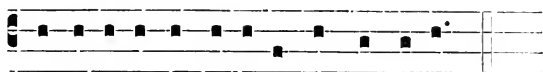
When prayer ends with a monosyllable.



re-dí-me-re digná-tus es. or : digná-tus es. or : digná-tus es.

When the Oration is brief, the Flexa is omitted; the Metrum is never omitted. In long Orations the Flexa and the Metrum are alternated. Thus if the Text is divided into more Periods, at the end of each one is repeated the Final Punctum.

Likewise the Prayer, "*Super populum*", in the Ferial Masses of Lent, if sung on the Simple Tone, permits the following Admonition :



Humi-li-tá-te cápi-ta véstra Dé-o.

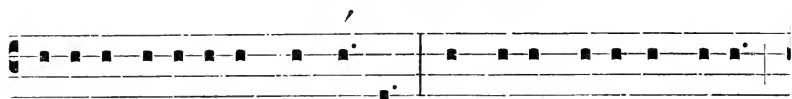
A word or two in regard to the execution of the *Amen* at the "*Oremus*" is in order here: In most cases it is sung with an uncertainty and dragginess which causes the listener to wonder just what part it has in the Service. It is an inseparable part of the Prayer and should be sung as such. When both the syllables have two equal beats, it is fairly simple to interpret, but when the *Amen* starts on the "upbeat", of the *Arsis*, a great deal of practice is required for performance :



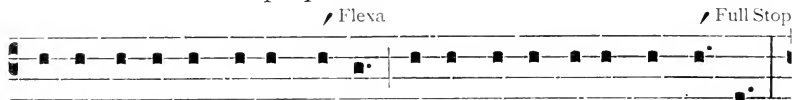
saécu-ló-rum. R. Amen.

The rhythm must be kept if the choir is to sing together, and keep a continuity with the Chant at the Altar. There is only one way to accomplish this feat successfully. Start the Chironomy when the Priest reaches "*saeculorum*", placing an *Arsis* over the first three notes, and a *Thesis* of course over the binary final note. Then count the Double Bar and following note as one binary rhythm, starting the *Arsis* at the Bar, the singers entering on the "*up beat*", and naturally a *Thesis* on the last note of the "*Amen*" (see example). The same with the "*Per omnia saecula saeculorum. Amen*" of the Preface, *Pater* and *Pax Domini*.

II. — Tone for the Prophecy.



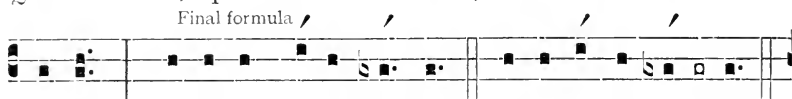
Lécti- o I-sa- í- ae prophé- tae. Haec dí- cit Dómi- nus Dé- us : ...



Ecce Salvá- tor tú- us vé- nit : ecce mérces é- jus cum é- o.



Quis est iste, qui vé- nit de Edom, tínctis vésti- bus de

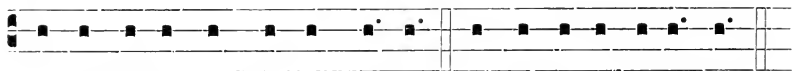


Bosra? ... Dómi- nus Dé- us nó- ster. Dómi- nus omnípo- tens.



id est tránsi- tus Dómi- ni.

Before the Canticle of Moses and that of the Three children, the ending is as follows :



et ad fí- nem usque complé- vit : in forná- ce di- cén- tes :

Examples of the Flexa for a Monosyllable or Hebrew word :

A


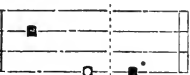


B




ve- ní- te ad me.
 Dé- i pro- pter vos.
 in Je- Já- cob.
 Spí- rí- tú- sa- lem.
 ri- tus est,

or : { ve- ní- te ad me.
 Dé- i pro- pter vos.
 Je- rú- Já- cob.
 Spí- rí- sa- lem.
 tus est.

Examples of the Full stop for a monosyllable or Hebrew word :

A	/	B	/
			
ví- num et lac.		ví- num et lac.	
Dómi- nus lo- cú- tus est.		lo- cú- tus est.	
dó- mu- i Já cob.	or :	dó- mu- i Já- cob.	
é- jus Em- má- nu- el.		Em- má- nu- el.	
Dó- mi- nus est.		Dó- mi- nus est.	

Interrogations end as follows :


Si Déus pro nobis, quis cón- tra nos?
Filius méus es tu, égo hódie gé- nu- i te?
Numquid ómnes a- pós- to- li?
respondit : Quid vis fí- li?
Qua- mó- brem?
Sed quid?
Quae?

III. — The Chanting of the Epistle.

The Roman Chant of the Epistle has two Tones : One Common and more recent; the other Ancient and more Solemn. — If a certain Church or Order has its own proper Tone for the Gospel, Epistle, or Prayers, these may be used, provided they conform too good Plainsong Style. — The *Common Tone* is sung wholly *recto tono* save at the Interrogation Point, where is made a vocal modulation like in the Lessons, and the more Ancient Solemn Tone. The *Solemn Tone* has the *Metrum* and the *Punctum*. The *Metrum* is omitted when the Text is brief, or the sense does not permit it; on the other hand, it may be repeated several times, when the Periods are long enough. The Reciting Note is *Do*. Both the *Metrum* and the *Punctum* are Cadences of *two accents*, with the particular peculiarity that in the *Metrum*, the Cadence is preceded by the preparatory *Note, La*. The Conclusion also has a two accent Cadence; however these two accents do not come together, but there are intermediate notes which are sung on *Si*. Too, that part of the Text which precedes the Interrogation, is sung also on *Si*; on the Antepenultimate

Syllable, the voice descends to *La* for one note (as a rule), then right away again takes the *Si*, finishing on the Podatus of the last Syllable.

Structure of the Solemn Tone at the Epistle :

Metrum					
	pró-pi- or	est nó-	stra	sá-	lus.
	et ca-	lící-	go	pó- pu-	los.
	te- sti-	mó- ni-	um	dí- cans.	
	con- fi-	té- bi-	tur	Dó- mi-	no.
Punctum					
	indu- á-mur	ár-	ma	lú-	cis.
	ín-stat	dí-	es	Dó- mi-	nus.
	qui lí- be-	rat	é-	os.	
	ín-ter	fí- ci-	et	ím- pi-	um.
Conclu- sion					
	reprobare má-	lum	et e-lí-ge-re	bó-	num
	sed indu- í- mi- ni	Dóminum	Jésu	Chrí-	stum.
	omnibus di- é-	bus...	consummationem	saé-	cu- li.

Monosyllabic or Hebrew ending :

A	/	B	/
quí- a	non	sunt.	or :
sors il-	ló-rum	est.	
peténti-	bus	se.	
Mel-	chí-se-	dech.	
in saécula.	A-	men.	
			quí- a non
			sunt.
			est.
			se.
			dech.
			men.

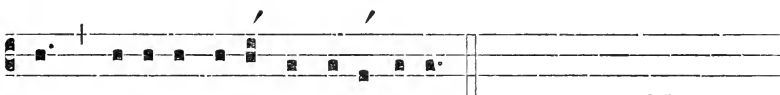
The TITLES of the Epistles of St. Paul and of the Apocalypse are sung in the following manner :



Lécti-o Epístolae be-á-ti Pá-u-li A-pósto-li ad Romá-nos.

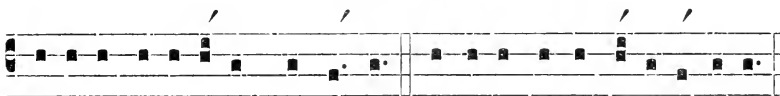


ad Co-rínthi-os, ad Gá-la-tas. Lécti-o líbri A-po-ca-lý-



psis be-á-ti Jo-ánnis Apósto-li.

In the other TITLES, the Metrum is not observed :



Lécti-o I-sa-í-ae Prophé-tae. Lécti-o líbri Sa-pi-énti-ae.

The words "*In diebus illis*" at the beginning of the TEXT, are usually sung in the following manner :



In di-ébus íl-lis : Pétrus etc.

IV. — The Chanting of the Gospel.

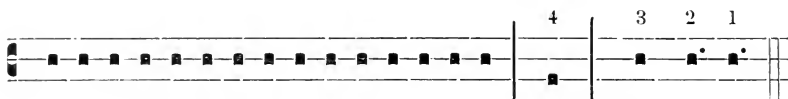
For the singing of the Gospel, the "*Cantorino Vaticano*" gives three Tones : The *First*, Simple and Common ; the *Second* "*ad libitum*", with a few more inflexions ; and the *Third*, the Ancient Tone.

1) For the *Simple Tone*, the entire Text is sung "*recto tono*", except at the Punctum, where the voice is lowered

a Minor Third on the fourth to the last syllable, afterwards returning to the Tenor, *Do*. At the final Punctum of the Conclusion, the descent is made on the penultimate accent, whether principal or secondary, and is there sung on a "scandicus-quilisma" neum. The 'Interrogation' is like that of the Epistle and the Lessons. Example :



Ÿ. Dó-mi-nus vo-bís-cum. R7. Et cum Spí-ri-tu tú-o.



		4	3 2 1
Sequéntia...	secún-	dum	Matthaéum
Sequéntia...	secún-	dum	Joánnem
Sequéntia...	se-	cún-	dum Lúcam
Sequéntia...	se-	cún-	dum Márcum
In princípio érat...	Glória tí-	bi	Dómine
	et Déus	é-	rat vérbum
	non com-	pré-	hendérunt
	perhibéret	de	lúmине

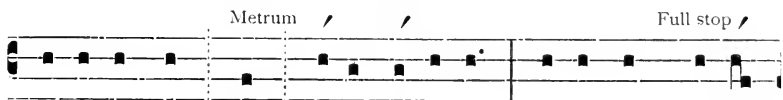


mágnus vocábitur in	régno caelórum.
non pótést méus	es-se discípu-lus.
plénúm grátiae et	ve-ri-tá-tis.
et qui se humíliat	ex-al-tá-bi-tur.

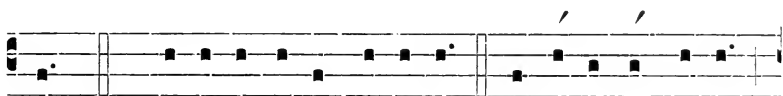
2) The *Second Tone* "ad libitum" has the Metrum. The interrogation point and the conclusion are like the Solemn Tones of the Epistle. The Punctum is somewhat different, and is made up of two separate Cadences, intercepted by a group of notes which is sung on the Dominant of the Tone, *Do*. The first cadence has two accents with two preparatory notes, and is similar to the Metrum of the Solemn Epistle. The second cadence is of one accent, and consists of a Clivis and one simple note :



Ÿ. Dómi-nus vo-bíscum. R̄. Et cum Spí-ri-tu tú- o. Se-



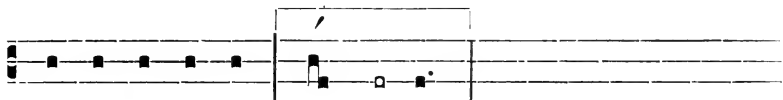
quénti- a Sán- cti Evangé- li- i se-cúndum Jo- án-



nem. R̄. Gló- ri- a tí- bi Dómi- ne. In íl- lo témpo- re :

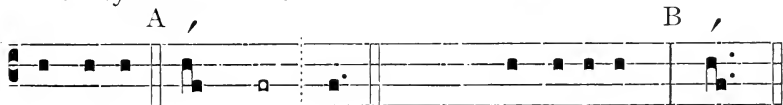


núptiae fáctae sunt in Cá-	na	Ga-	li-	laé-	ae
vocátus	est	au-	tem	et	Jé-
et defi-	ci-	én-	te	ví-	no



et érat Máter Jésu	í-	bi.
et discípuli éjus ad	núp-	ti- as.
díxit... vínum non	há-	bent.

Monosyllabic and Hebrew words as follows :



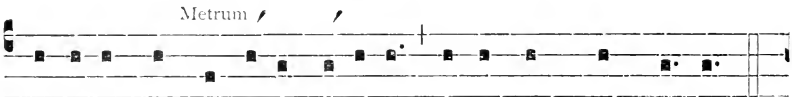
nésci-	o	vos.
ún-gerent	Jé-	sum.
	non	sum.
	fa- cta	sunt.
	Is- ra-	el.
re-	spóndit	Non.

or :	{	nésci- o	vos.
		ún-gerent Jé-	sum.
		non	sum.
		fa- cta	sunt.
		Is- ra-	el.
		respón- dit :	Non.

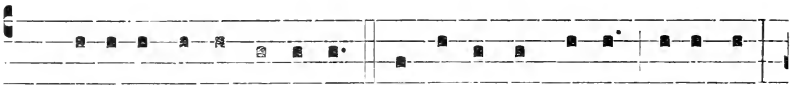
3) The Ancient Gospel Tone is sung on the Dominant *La*. The Interrogation consists of a Cadence of One Accent with two simple notes on *Sol*. The rest of the Tone is like the preceding, except for the difference in intervals.



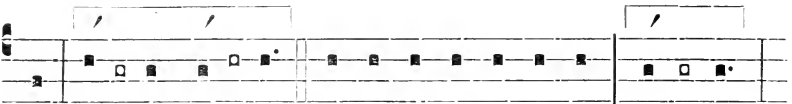
Ÿ. Dómi-nus vo-bís-cum. R̄. Et cum spí-ri-tu tú-o. Se-



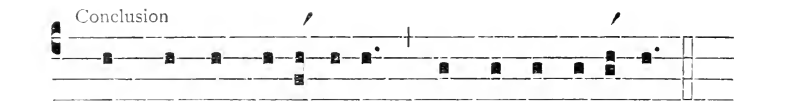
quénti-a Sáncti Evangé-li-i se-cúndum Matthaé-um.



R̄. Gló-ri-a tí-bi Dómi-ne. In íl-lo témpo-re... ní-si ut

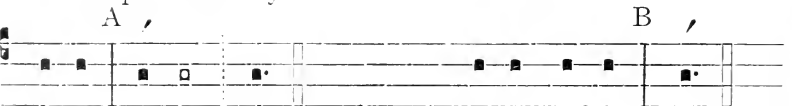


mit-tá-tur fó-ras, et conculcé-tur ab ho-mí-ni-bus.
vos éstis lux mún-di.
supra món-tem pó-si-ta.



... hic mágnus vocá-bi-tur in régno caeló-rum.

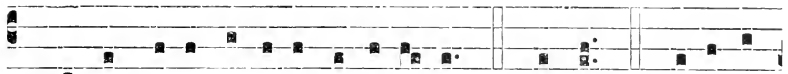
Full stop for Monosyllables and Hebrew words.



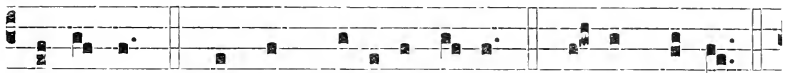
nésci- o vos.
quibus dátum est.
tribus Is-ra-el.
non fú-it sic.

or: { nésci- o vos.
quibus dá- tum est.
trí-bus Is- ra- el.
non fú- it sic.

V. — Other Responses at Mass.

*At the "Preface".**Solemn Tone.*

Ÿ. Per ómni- a saécu-la saecu-ló-rum. R̄. Amen. Ÿ. Dómi-nus



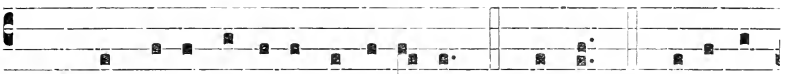
vo-bis-cum. R̄. Et cum spí-ri-tu tú- o. Ÿ. Sursum córda.



R̄. Habé-mus ad Dómi-num. Ÿ. Grá-ti- as agá-mus Dómi-



no Dé- o nóstro. R̄. Dígnum et jústum est.

Ferial Tone.

Ÿ. Per ómni- a saécu-la saecu-ló-rum. R̄. Amen. Ÿ. Dómi-nus



vo-bíscum. R̄. Et cum spí-ri-tu tú- o. Ÿ. Sursum corda.

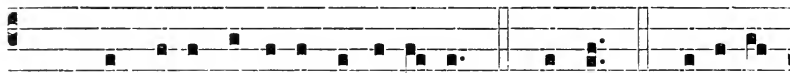


R̄. Habémus ad Dómi-num. Ÿ. Grá-ti- as agámus Dómi-no



Dé- o nostro. R7. Dígnum èt jústum est.

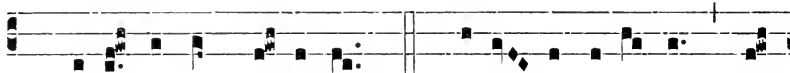
Most Solemn Tone.



Ÿ. Per ómni- a saécu-la saecu-ló- rum. R7. Amen. Ÿ. Dóminus



vo-bís-cum. R7. Et cum spí-ri-tu tú- o. Ÿ. Sur-sum córda.



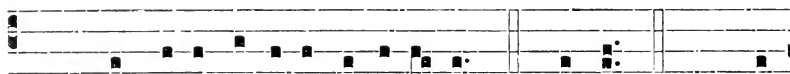
R7. Habé-mus ad Dó-mi-num. Ÿ. Grá-ti- as agá-mus Dó-



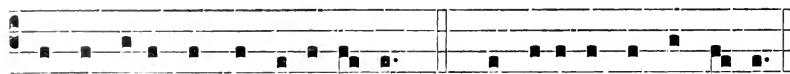
mi-no Dé- o nóstro R7. Dígnum et jú- stum est.

At the Pater Noster.

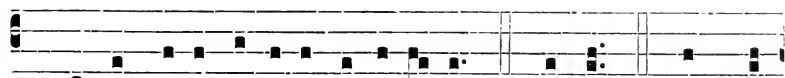
at the end.



Ÿ. Per ómni- a saécu-la saecu-ló- rum. R7. Amen. Ÿ. Et ne



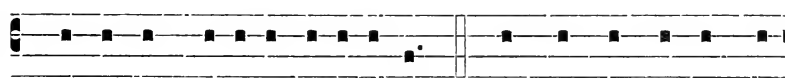
nos indúcas in tenta-ti- ó-nem. R7. Sed líbe-ra nos a má- lo.

Before the Agnus Dei.

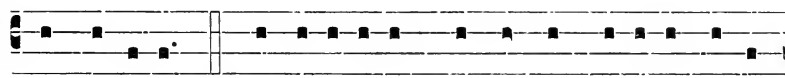
Ÿ. Per ómni- a saécu-la saecu-ló- rum. R̄. Amen. Ÿ. Pax Dó-



mi-ni sit semper vo-bís-cum. R̄. Et cum spí-ri-tu tú- o.

At the Pontical Blessing.

Ÿ. Sit nómen Dómi-ni bene-díctum. R̄. Ex hoc nunc et usque



in saécu-lum. Ÿ. Adjutó-ri- um nóstrum in nómine Dómi-



ni. R̄. Qui fé-cit caélum et térram.



Ÿ. Be-ne-dí-cat vos omní-po-tens Dé- us : Pá-ter, et Fí-



li- us et Spí-ri-tus Sánctus. R̄. Amen.

VI. -- The Singing of the Passion. (1)

During the first world war the Vatican press restored to the Catholic world the Ancient form of the *Cantus Passionis*. This Gregorian treasure along with many others was sadly altered during those decadent years between the XIVth century and the XVIIth century. The accentuation was distorted, sentimental figures introduced, and the cadences suggested too much the modern modes.

What a relief this beautiful and sublime chant, almost “*recto tono*”, but with a dignified and sober simplicity which accords so perfectly with the inspired text. Dom Joseph Gajard in the *Revue Grégorienne* a number of years ago has said, “It seems to me that the real characteristic and interest of this “Passion” lies in its simplicity, its straightforwardness and sobriety on the one hand, and in its perfect harmony between the parts, on the other”. And again the eminent monk observes, “Sometimes it is presented as one of the proofs of the divine inspiration of the Gospels, the note of absolute calm and tranquillity, almost without emotion which pervades all of them, and especially the recitation of the Passion; not a personal note, but the simple relating of facts without comments”.

And how perfectly conceived is this “Restored Passion” for these divine phrases.

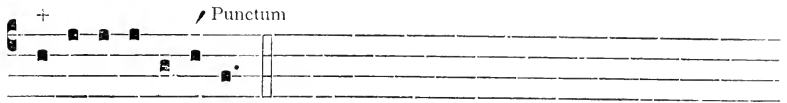
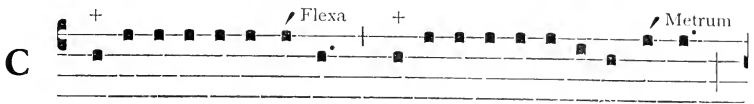
In the “*Cantus Passionis*” we distinguish three parts which return successively, and are divided between each other in the Sacred Text. In the Missal these parts are designated by **C** for the Chronicler or story teller; a ✠ at the words spoken by Christ; and **S** for the Synagogue, or Chorus of the people.

The entire melody is in the Fifth Tone (Augmented), extending from RE below the Tonic, to the upper FA of the Mode. The Chronicler chants on the central notes of the Mode; the Synagogue on the upper notes, and Christ on the Grave notes. Each part has its own proper modulation with Flexa, Metrum and Punctum.

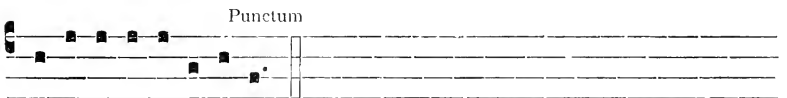
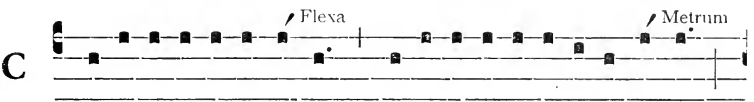
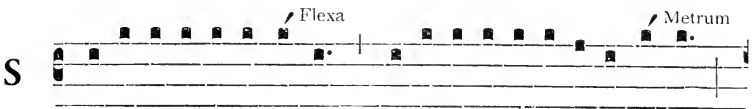
The part of the Chronicler, which is the foundation of the “Passion”, is really the Solemn Tone of the Lessons at Matins, given in the “*Cantorinus Vaticanus*” for Feast days, — with the three regular cadences :

(1) I am indebted to Dom Joseph Gajard for most of the following analysis of the Passion and Gospel which follows.

This is a very simple Recitative, with only the simple ornamentation of the lower minor third which introduces each incise; these same simple devices are found everywhere in the Psalmody.



The other two parts, that of the Synagogue, and that of our Lord, sing on the upper Fourth, *FA*, and the lower Fifth, *FA*. The design remains identical save for the necessary modification of the intervals for the different tonalities. All three parts follow the same pattern with *Flexa* and *Metrum*; the *Punctum* is the same for the Chronicler and for the Synagogue, but different for the Saviour.



Punctum different

The part of Christ, a simple transcription in the lower octave, of the Synagogue Chant, has two proper cadences for the *Punctum*: one for the interior of the phrase, on the *RE*: the other for the Final on the *FA*:

The first cadence on *RE* minor shows by its suspensive character, that the discourse is not completed; when we hear it with the words we are conscious of the perfect accord between the two. The other is conclusive, terminating as it does on the Final of the Mode. Had it kept to its original model, it would have cadenced on the *DO* grave, as the Synagogue on the upper *DO*. But with a graceful undulation of the voice, it modulates to the *FA*, thus giving to the part of Christ, the principal part, the conclusion. The Chronicler also finishes on *FA*, but in passing, in the manner of a reading: "Christ speaks the last word, that to which there is no reply".

We may add that this part of Our Lord is the only part which "sings"; for, in addition to a true musical modulation from the minor tone to its relative major, it has also a solemn intonation, to set in relief certain notes: *Amen dico vobis...* etc. Too, this expression is introduced by a special formula, more melodic, which is the only variation which the Chronicler is permitted to make from his rigorous Recitative:

C. A-it il-li Jé-sus : ✠ Amen dí-co tí-bi, qui-a etc.

Although this part (Christ) at first glance seems insignificant, it is really the most important of all, the part around which the whole story centers. It is Christ who directs all, and a singer with good religious sense and artistic temperament can make very impressive these few simple words.

The Interrogative Cadence is the same for christ and the Synagogue, but an octave apart :

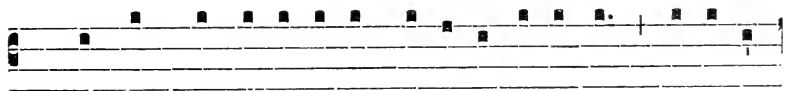


The artistic result produced by the combination of these three parts is very satisfying, especially when sung by artists who understand the true spirit and style. The analogous formulae which respond ceaselessly to each other give a balance and a harmonic sympathy really inspiring.

The following example will give some idea, but one must listen intelligently to the complete work to really appreciate the great art of the composer.



C. Qui autem tra-dí-dit é- um, dé-dit íl-lis sígnum dí-cens :



S. Quemcúmque oscu-lá-tus fú-e-ro, ípse est, te-né-te



é- um. **C.** Et conféstim accé-dens ad Jé-sum dí-xit : **S.** Ave,



Rábbi. C. Et oscu-lá-tus est é-um. Dí-xitque il-li



Jé-sus : ✠ Amí-ce ad quid ve-nísti?

The singing of the Passion demands first of all simplicity. As says Dom Gajard, "Since the inspired author has taken the trouble to banish from his Recitative all emotion and sentimentality, and since the melody is so wedded to the text as to rival it in sobriety and peace, it would be a real lack of taste and contradiction to assume a voice of affectation and sentimentality in singing this Recitative, under the pretext that the Gospel is to be sung "with majesty".

This is especially true of the part of the Chronicler : his part should be simply fine recitation with a sincere observance of all the laws of good reading. A moderate tempo with special attention to the Latin accentuation, the pauses, etc. A clear pronunciation of the vowels and consonants so that the assistance may understand every word. For this part is not a melody, as is sometimes the part of Christ, but simply, as we have said, a fine Recitative, and as such all depends on the clear recitation. However, there may be times when his recitation may be more animated, according to the text, or retarded intelligently to lend a better understanding to the words. The cadences should be given special attention.

We append a few lines from the Passion read on Palm Sunday, that according to St. Matthew :



C. Passi-o Dómi-ni nóstri Jé-su Chrísti se-cúndum Mat-

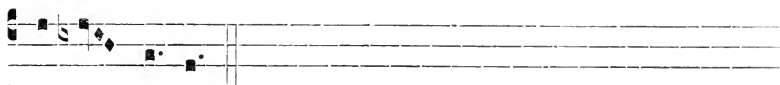


thaé-um. In il-lo tempó-re : Dí-xit Jé-sus discípu-lis sú-is.

And again from the scene of the Last Supper: Also Palm Sunday and St. Matthew. The usual Final Cadence introduces the words of Christ.

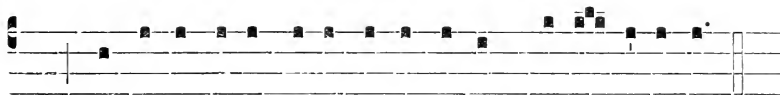


Et accí-pi-ens cá-li-cem, grá-ti-as e-git: et de-dit



íl-lis dí-cens:

The following final phrase from the "Passion" according to St. Mark sung on Tuesday of Holy Week. The Final Cadence is the same in all the "Passions".



quae simul é-um é-o ascénde-rant Je-ro-só-lymam.

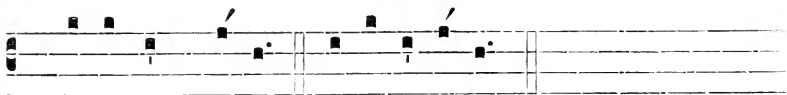
The part of the Synagogue is also to be sung with simplicity, although this part demands more variation owing to the number of different characters involved. One would certainly not use always the same nuance: the Apostles, Pilate, the crowd of Jews, the thieves on the cross, the Centurion would naturally call for different interpretations. The Act of Faith of the Centurion the contrition of the "good" thief, the promise of fidelity of St. Peter, the wild cry of the "mob" of Jews, the hatred of the High Priests, all call for many nuances of voice and phrase. However there must never be a searching for effect, but simply the intelligent declamation of the Text.



S. Ecce nunc audístis blasphémi-am: quid vó-bis vi-dé-tur?



S. Ba-rábbam.



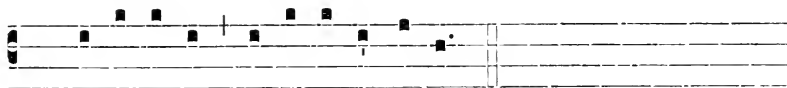
S. Ré- us est mórtis. Cru-ci- fi-gá-tur.

Also the following from the "Passion" according to St. Luke, sung on the Wednesday of Holy Week :



S. Tólle hunc, et dimítte nó-bis Ba-rábbam.

And again.



S. Cru-ci- fí-ge, cru-ci- íí-ge é- um.

And the same in the "Passion" according to St. John. Good Friday.



S. Tól-le, tól-le, cru-ci- fí-ge é- um.

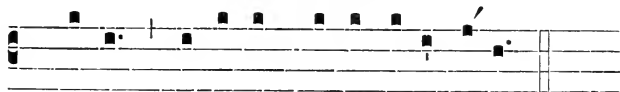
The response of the Sanhedrin to the unfortunate Judas, which is pierced with the most profound disgust for the traitor who has served their evil purpose :



S. Quid ad nos? Tu ví-de-ris.

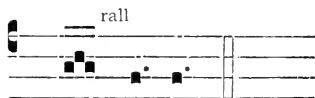
"Sing this rapidly, strongly, accenting well *tu vi-deris*", says Dom. Gajard.

How very different is the touching phrase of the Centurion! And how calm and sweet, especially as it follows immediately the description of the natural phenomena after the crucifixion: After the terror of the darkness, the earthquake and the rending of the veil of the Temple, we hear the words of the almost repentant and believing crowd: "Truly He was the Son of God". This phrase must be sung with reverence and great art.



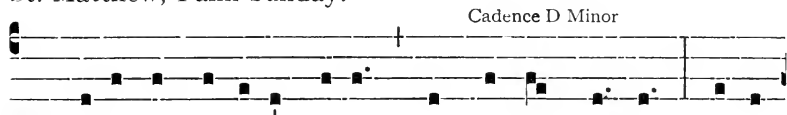
S. Ve-re Fí-li-us Dé i é-rat íste.

The part of Christ is the only part which is really "sung". The melody is a real melody and is perfectly wedded with the words. There are many delicate nuances which permit the great artist to make vibrate the very soul of the Saviour. But the artist must be first of all inspired with the part that he is to portray, and must portray that part with true humility and self abnegation, never seeking to project his own personality. The general style here is calm, gentle, grave and perhaps a little sad; the phrases must always be sung very legato with great attention to the cadences, especially the *FA*; being careful to give full value to each note of the torculus *sol-la-sol*, which starts the graceful *rallentando*.

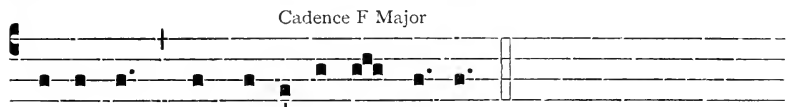


✠ Tu dí-cis.

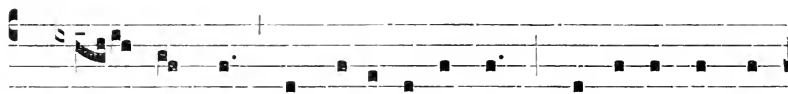
Other phrases in the part of Christ: Passion according to St. Matthew, Palm Sunday.



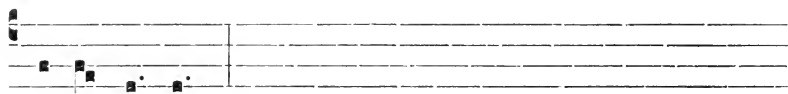
✠ Trístis est á-nima mé-a úsque ad mór-tem : susti-



né-te hic, et vi-gi-lá-te mé-cum.

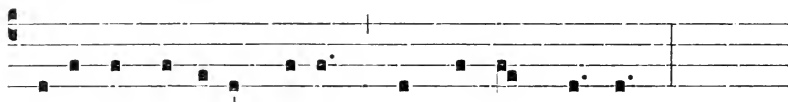


✠ Pá- ter mi, si possí-bi-le est, tránse-at a me



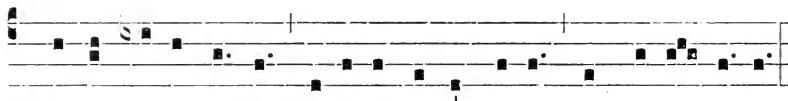
ca-lix ís-te. *etc.*

Passion according to St. Mark, Tuesday of Holy Week : (Same as in St. Matthew).



Trístis est á-ni-ma mé-a úsque ad mór-tem : *etc.*

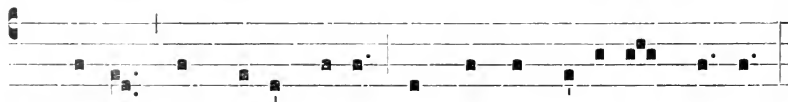
The "passion" according to St. Luke which is placed on Wednesday of Holy Week contains some of the most impressive passages in the New Testament. The following consoling words of Our Lord to the repentant thief on the cross fits well into the musical phrase: The gentle "cantelina" of the initial incise, followed by the definite assurance of the F Major Cadence.



✠ Amen dí-co tí-bi : Hó-di-e mé-cum é-ris in pa-ra- dí-so.

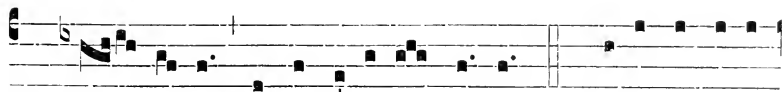
contains the verification of Christian Hope and Faith.

And the perfect confidence and resignation of the following, "Into Thy hands I commend my spirit"! The text has been wisely chosen for the "Brief Response" of Compline, the last Office of the day. When all work is finished, and the time for rest is come, it is this phrase which gives peace to our sleep.



✠ Pá-ter in má-nus tú-as comméndo Spí-ri-tum mé-um.

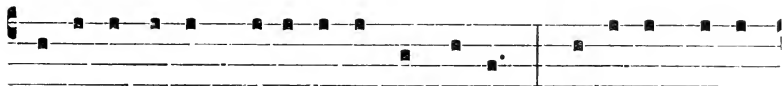
And finally, the following "Last Words" of Our Lord, from the "Passion according to St. John", sung on Good Friday:



✠ Mú- li- er ecce fí- li- us tú- us. C. De- ín- de dí- cit



di- scí- pu- lo : ✠ Ecce má- ter tú- a. C. Et ex íl- la hó- ra



accé- pit é- am discí- pu- lus in sú- a Posté- a scí- ens



Jé- sus quí- a ómni- a consummá- ta sunt, ut consumma-



ré- tur Scriptú- ra dí- xit. ✠ Sí- ti- o.

And finally the last agony "*It is finished*":



✠ Consummá- tum est.

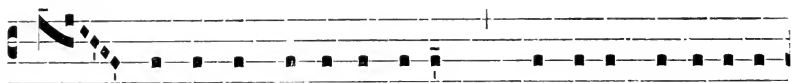
C. Et inclináto cápíte, tradídit spíritum.

The Tone of the Gospel (*ad libitum*) which follows the Passion, is perhaps of a much more recent date than the "restored" Passion; but it is also of beautiful Gregorian

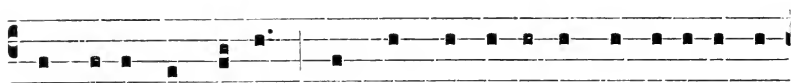
“chef-d’œuvre”. It is a fine Recitative, ornate, and with a very frank and pure tonality. The Reciting Tone alternates between DO and LA, finally coming to rest on LA, the favourite reciting note of the ancients.

It is the same Formula in all the Gospels, with only the necessary modification for the different texts.

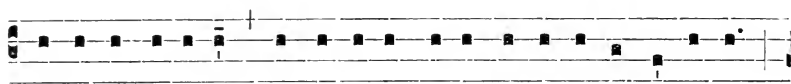
The give the following excerpts from the Gospel according to St. Luke, sung FERIA IV. Majoris Hebdomadae :



Et ecce vir nómi-ne Jó-seph, qui é-rat de-cú-ri-o,



vir bó-nus et jú-stus : hic non consénse-rat consí-lí-o, et



actí-bus e-ó-rum, ab A-rimathae-a ci-vi-tá-te Judaé-ae,



qui exspectábat et ípse ré-gnum Dé-i. *etc.*

and the Final Cadence :



in quo nondum quisquam pó-si-tus fú-e-rat.


Once more we return to the reflexions of Dom Joseph Gajard, the greatest authority of all on the subject of Gregorian Chant. He advises, “We believe that it would be a total misunderstanding of this Gospel, to sing it rapidly, with the elation and the joy of a song of triumph. No, the melody is not exactly

a song of happiness; it is sweet, mysterious, calm, confident; Interpret it broadly, gently, with a very sustained voice, and with discreet expression, supporting well the E at the beginning of the Intonation, and especially ritarding well each one of the important Cadences — of course more marked at the very final. Never permit to escape this atmosphere of mystery which floats through this strange “melopée”, and envelopes it with a penetrating and indefinable charm”. Dom Gajard also finds in this Gospel Tone, “distant, veiled announcement of the Resurrection”. He says that, “All hearts have been heavy with sadness during the long agony and Passion of Christ. The the Church reassures them maternally: “Wait, wait; all is not finished; only the first part of the mystery is accomplished; wait, you will see”. It is not told what is to come to pass, — that remains a mystery.

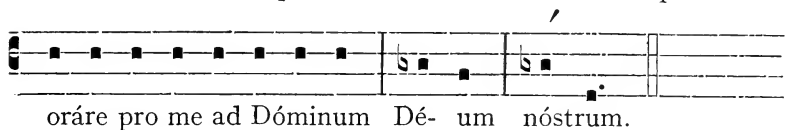
In all the Gospels except St. Matthew, this melody describes the entombment of Christ. It is like a moving “farewell” of the friends of the Lord, of his faithful Disciples united around his tomb to weep over his mangled remains. “Sleep in peace”, as Johann Sebastian Bach ends his Passion according to St Matthew.

VII. — The Chanting of the “Confiteor”.

This Chant has three vocal inflections; the *first* a Minor third below the Dominant, after the name of each saint; the *second*, a semi-tone below the Dominant, at the word “*Pater*”; the *Third* a greater modulation of a Fifth below; at the end of the two main periods, and at the words “*verbo et opere*”:



Confiteor Dé-o omnipo- ténti : ... vérbo et ó-pe-re.

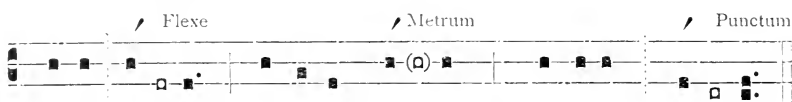


oráre pro me ad Dóminum Dé- um nóstrum.

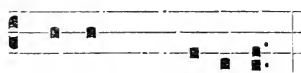
VIII. — The Singing of the Chapter.

The Chapter is sung on the Dominant *DO*. There is a Flexa, Metrum, Interrogation and Final Punctum. The Interrogation is like that of the Epistle and the Lessons. The Flexa is a

Cadence of One Accent, and is a melodic descent to *La* below the Dominant *DO*. The Metrum is a Cadence of One Accent and two preparatory notes; the Punctum is also a Cadence of One Accent, with no preparatory notes. Example :



confi- dén- ter... vo-cábunt é- um: * Dóminus... nó- ster.

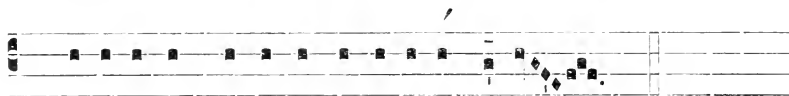


Dé- o grá-ti- as.

If the Text is brief, the Flexa is omitted. The Cadence is made at the Hebraic words and monosyllables, according to the general rules; this is only at the Flexa and the Metrum, and not at the Punctum, which remains invariable. If the Interrogation is at the end, it keeps the Tone of the Punctum.

IX. — The Chant of the Versicles.

For the Chanting of the Versicles, there are *two Tones*, the Ornate or Neumatic, and the Simple Tone. The first is sung entirely "recto tono" with a long vocalise on the last syllable. This is used after the Nocturns, at Lauds and Vespers, after the Hymn; also at the Hours, after the Brief Response : ⁽¹⁾



V. Di-ri-gá-tur Dómi-ne o-rá-ti- o mé- a.

R. Si-cut in-cén-sum in con-spé-ctu tú- o.



V. Di-ri-gátur Dómi-ne o-rá-ti- o mé- a.

⁽¹⁾ For other Tones consult *Antiphonale Monasticum*.

On the last three days of Holy Week and at the Office of the Dead, the Versicles are sung with a special Tone, described in another place.

The *Simple Tone* is also sung 'recto tono', save for an inflexion of a Third at the end :



V̄. Dignáre me laudáre te, Vírgo sa- crá- ta.
R̄. Da mihi virtútem cóntra hóstes tú- os.

The *Simple Tone* is used for all the Versicles of the above. The "broken" Cadence is permitted at monosyllables and Final Hebraic words. The melody afterwards descends to *La*, then returns to *Do*.

When the Versicle is somewhat long as happens in the *Kyrie* after the Litany of the Saints, the *Flexa* and the *Metrum* may be made in the manner of the "*In directum*" of the Psalmody.

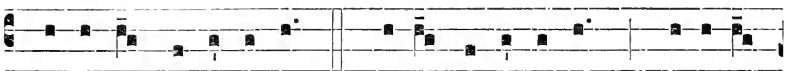
The Prayers at Prime before the Oration and after "*Pretiosa*", as also the Prayers of Terce, Sext, None and Compline, are sung on the *Simple Tone* :

Liber Usualis.

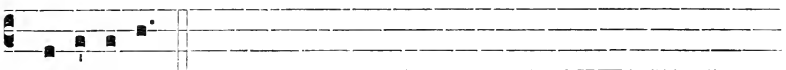


Ký-ri- e e-lé- i-son. Ký-ri- e e-lé- i-son. Páter nó-ster.
Christe eléison. Et ne nos.
in tentatió-nem.

Ant. Monasticum.



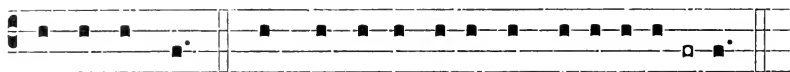
Ký-ri- e e-lé- i-son. Christe e-lé- i-son. Ký-ri- e



e-lé- i-son.

X. — The Chanting of the Absolution and Benedictions at Matins.

In the Absolution, the Flexa and the Metrum are made with the usual melodic cadences, and the Punctum with the Minor Third Inflexion. At the Benedictions, the Metrum only, is made, and at the end, the Punctum with the inflexion of a Fifth for the First Lesson, and of a Third for the second.



Pá-ter nó-ster. \checkmark . Et ne nos indúcas in tenta-ti-ó- nem.
R \checkmark . Sed lí-be-ra nos a má-lo.

Absolution in Ist Nocturn :



Exáudi... tu-ó-rum, † et mi-se-ré-re nó-bis, * ... saecu-



ló-rum. Amen.

Benediction (First Lesson)



Júbe Dómne bene-dí-ce-re. Bene-dicti-óne perpé-tu-a *



bene-dí-cat nos Pá-ter aetérnus. R \checkmark . Amen.

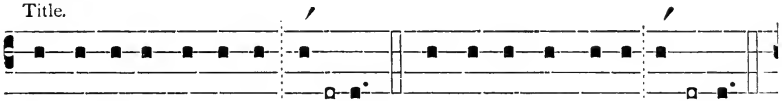
XI. — Chants of the Lessons.

Of these, there are Three Tones : the Common, the Solemn, and the Ancient.

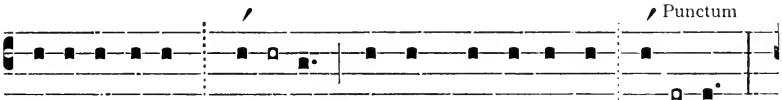
1) The Common Tone has only the Flexa, which may be repeated several times if the Period is long, and the Punctum. Both are Cadences of One Accent : The first inflects the voice a semitone, and the other, a Fifth. Examples follow :

“ *Jube Domne benedicere* ” (as above).

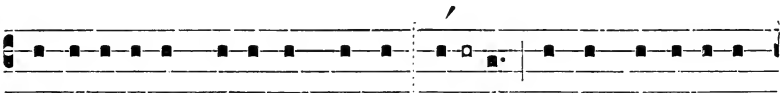
Title.



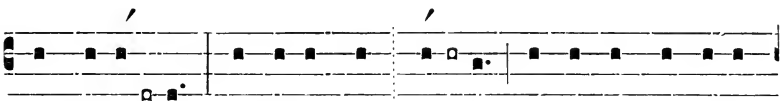
De Actibus Aposto- ló- rum. De Líbro Eccle-si- ásti-ci.



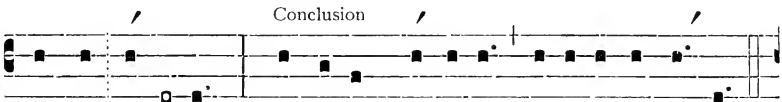
Sapi- énti- am... sápi- ens † et in prophé-tis va- cá- bit



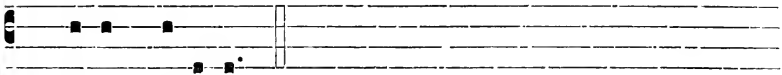
Narra-ti- ónem vi-ró-rum conser- vá- bit et in versú-ti- as...



intro- í- bit. Occúlta... ex quí- ret et in abscondi-tis...



conver- sá-bi-tur Tu autem Dómine mi-se-ré-re nó-bis.



R. Dé- o grá-ti- as.

discipu-ló-rum,... advérsus Hebraé-os. Tu autem Dómi-ne

mi-se-ré-re nó-bis. R̄. Dé- o grá-ti- as.

The notation consists of two staves of music. The first staff is divided into three sections: 'Flexa' (marked with a slash), 'Metrum' (marked with a slash), and 'Conclusion' (marked with a slash). The second staff continues the melody with similar markings.

When the Period is fairly long, it alternates many times with the Flexa and the Metrum; when, on the contrary, it is fairly brief, the Flexa is omitted, and sometimes also the Metrum. The Flexa does not permit a "broken" Cadence; at the Punctum the "broken" cadence is made as in the preceding Tone.

3) The Ancient Tone, except for the differing intervals, is like the preceding Tone. Its Reciting Tone is *LA* instead of *DO*.

Júbe Dómne bene-dí-ce-re. Bene-dicti-ó-ne perpé-tu-a *

bene-dí-cat nos Pá-ter aetérnus. A-men. De Acti-bus Apo-

sto-ló-rum.... disci-pu-ló-rum- fáctus est... advér-sus He-

braé-os, é- o quod... ví-du-ae e- ó-rum... Tu autem Dó-

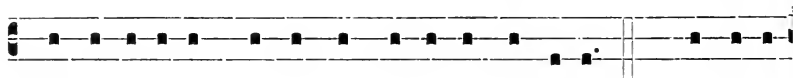
mi-ne mi-se-ré-re nó-bis. R̄. Dé- o grá-ti- as.

The notation consists of four staves of music. The first staff is labeled 'Benediction' and has a slash mark. The second staff has a slash mark. The third staff has a slash mark and is labeled 'Flexa'. The fourth staff has a slash mark and is labeled 'Metrum'. The fifth staff has a slash mark and is labeled 'Punctum'. The sixth staff has a slash mark.

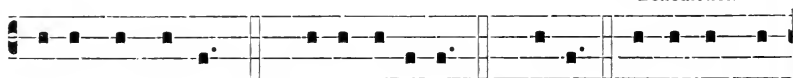
XII. — Chant of the "Short Lesson".

This is like the Chant of the Chapter, with the sole difference that the Punctum and the Interrogation are sung as in the Common Tone of the Lesson.

At the end of Prime after the "Short Lesson", is chanted :



V̇. Adju-tó-ri-um nóstrum in nómi-ne Dómi-ni. Ṙ. Qui fé-cit
Benediction



caélum et térram. V̇. Bene-dí-ci-te. Ṙ. Dé-us. Dómi-nus nos



bene-dí-cat et ab ómni má-lo de-féndat : et ad vítam perdú-



cat aetérnam. Et fidé-li-um... requi-éscant in pá-ce. Amen.

For other tones for the Mass and Offices consult *Liber Usualis*, *Graduale Romanum*, and *Antiphonale Monasticum*.

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PART II.

A Few Paleographic Facts Interpretation. Accompaniment.

All translations from "Le Nombre Musical Grégorien", and other Solesmes books were made with the authority of the monks of Solesmes.

CHAPTER I. *

THE RHYTHMIC SIGNS IN THE ANCIENT MANUSCRIPTS.

By themselves the pure neums, with lines or without lines determined neither the duration, the force, nor the rhythmic movement of the sounds. Also, the best manuscripts show the neums accompanied by little lines, supplementary letters, modifications, *etc.*, which complete the neumatic notation by showing us in some degree, at least, the intervals, the value and intensity of the sounds, and certain other nuances of interpretation. The figuration of these Rhythmic signs, as that of the melodic signs, varies with the different graphic schools; but in spite of these many forms, it is quite easy to discover a primitive tradition, which was universally known, and which affirms with the same evidence and authority as the traditional melodic unity. However, this primitive rhythmic tradition is not maintained with the same constancy as is the melodic tradition: The state of the manuscripts in the tenth and the eleventh centuries reveals to us a great variation in the figurations; the most perfect, as we have said before, are the manuscripts of St. Gall, and Metz, between which the rhythmic concordance is astonishing. Other representatives of the same calligraphic school, are far from preserving the rhythmic tradition with the same purity and fidelity, making use of rhythmic signs, but often carelessly and without meaning. Nevertheless, these precious débris often aid the course of reconstruction. Several families, in Italy, France, Aquitania, *etc.*, offer indisputable evidences of the rhythmic tradition, and each day, a new study of these documents, reveals new traces of rhythmic signs. There are also other manuscripts that reveal nothing of the rhythm, neither supporting nor denying the same; such are like a text without punctuation or accentuation; for example, like the original Hebrew texts of the Old Testament, before the Massorists added the vowels and other signs to facilitate the reading.

We make use of the two principal groups of manuscripts, those of Saint-Gall and Metz, to determine the Rhythmic Theory. These are the only groups which have maintained

* In these seven short chapters which follow, much has been translated from "*Le Nombre Musical*" of Dom André Mocquereau. His explanations are so precise, that it would be quite impossible to improve them.

the rhythmic system complete; in the other schools we find only scattered examples.


The *Saint Gall Manuscripts* make use of two kinds of Rhythmic signs : (a) True Rhythmic signs, and (b) Letters.

Among the *True Rhythmic Signs* we distinguish two classes : (a) The Rhythmic signs which affect the pure neums by modifying them, and (b) The signs added to the primitive neumatic form.

A — Modifications.

The characteristic of these “modifications” consists in allongations, thickening, and sometimes in changing the contour of a neum, without any outward additions. All these modifications indicate in principle, a *rallentando*, a retard, a support, more or less pronounced.

Punctum planum. — The Punctum (•) is lengthened more or less, according to the manuscripts (- - -). This is the *Punctum planum*, or *Virga jacens*. This last expression employed by several theoreticians, describes the graphic form of the sign, not its role in the melody, which always represents, not an elevated note as does the true *Virga*, but a note fairly grave, as the *Punctum*: hence the name of *Punctum planum*. The Rhythmic intentions of these two *Punctums*, are affirmed especially in the neumatic groups, where the contrast desired between the two forms, is clear. Out side of this, the *punctum planum* is often only a graphic license without a rhythmic meaning; it is the *Punctum* used the most often in the Recitations, and it is always alone. The movement of a notation, written rapidly, invited the copyist to let his pen drag a little on the parchment, from one Punctum to the other, instead of lifting the pen each time he added a new Punctum, thus obtaining only a light round point, scarcely visible.

Pes Quadratus (square). — The first note of the *Podatus* is modified in this manner ✓. It can be translated thus : .

The first note is supported and allongated slightly, by means of this *Horizontal Episema*. *Pes quassus* ✓ from (quatio) to shake, to strike. The first sound of the group is somewhat longer than the first tone of the *Pes Quadratus*: it is often translated by two notes in the Manuscripts :



In the Proses and Sequences, where the melodies are simply vocalises, or supported by a text, purely syllabic, the *Pes quassus* is found translated sometimes by three syllables.

REMARK: *The Pes Quadratus* and the *Pes quassus* are sometimes used one for the other, which leads one to believe that there must have been a certain resemblance between them. However this resemblance was not a complete equivalence. Manuscript n^o 121 of Einsiedeln offers this proof.




The the Offertory — *Benedixisti, V̇. Ostende*, we find the two following notations :



The *Podatus quassus* with the direction *vel* (or) indicates that an option is offered between the two notations, which suggests two different executions.

In these two *Podatus*, the first note was long, and supported, but to the *Pes quassus* was to be added some kind of vocal effect unknown today : we shall have to resign ourselves to ignorance in this matter. Practically, and according to our lack of information, we simply execute the two groups in the same manner, supporting and lengthening the first note of the groups. The length of the first note of these groups is further verified by the significant letter *t* (tenete), placed over the note. Sometimes we find also the letter *f* (forte) over a long note, which means that force is to be added to length.

The Torculus *ſ* takes the following forms :

- 1) *ſ Pes quadratus flexus*. First note is supported. 
- 2) *ſ Pes quassus flexus*. First note supported Same as above. 
- 3) *ſ Torculus long*, the three notes are retarded. 
- 4) The *Porrectus* enlarges and dilates its lines : *ſ*
- 5) The simple *Punctums* of the *Climacus* *ſ* are changed into

Punctum planum :

/.- /.-. /-.- /.-. etc.

We find also

∩- ∩.-. ∩.-. etc.

The Clivis \cap seldom receives any rhythmic modifications in its essential form. It is usually influenced by the added signs.

B — Additions.

Episema. — The second class of Rhythmic signs properly called, are distinguished by the fact that they add a tiny line to the ordinary neums, or even to the groups already modified, of the preceding class. We give it the name of *Episema* (ἐπισημαίνω) to indicate by a sign. As the *Episema* can occupy different places in the Neums, it is often obliged to undergo certain modifications. But whether it be Horizontal, lightly arched, or reduced to a sort of *Punctum*, it is always the same sign.

The *Romanian Episema* is nearly always the sign of prolongation. It is on this note marked by the *Episema*, that we preferably place the rhythmic *Ictus*. If there are several "de suite", the choice of the *Ictic* note is made according to the context of the music. That is to say that not all of the notes in the Saint-Gall manuscripts which bear the *Episema* although retarded, draw the Rhythmic *Ictus*. The rhythmic value of the *Episema* is always subject to the most varied nuances. In certain cases, for example, above a *Clivis*, one can double at least the value of the first note. In other cases, on the contrary, the same mark will be the indication of a light support, but scarcely no prolongation of the voice. This observation applies to all the rhythmic signs, modifications and letters. The reason is that the rhythmic sign, as the neum itself is dependent upon the rules of position : The note to which it is attached, its position in the neum, the agreement of this neum with the text, the regular rhythm, the movement and expression of the musical phrase, all influence the value of the *Episema*.

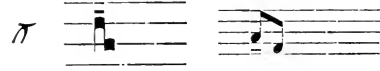
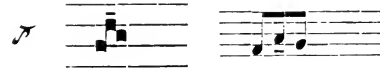
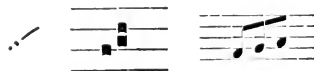
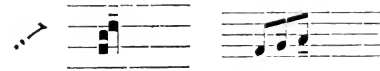
The *Episema* is placed at the head of the *Virga* in the following Neums :

a) *Simple isolated Virga :**Isolated Virga with Episema :*

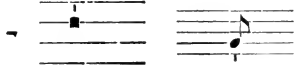
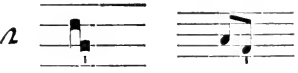
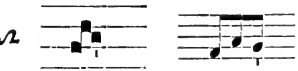
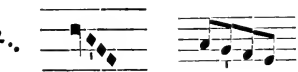
(Doubles usually value of note)

b) *Ordinary Podatus :**Podatus with Episema :*

(Rhmc. Ictus on 2nd. Note)

c) *Ordinary Clivis :**Clivis with Episema on 1st. Note :*d) *Ordinary Torculus :**Torculus with Episema :*e) *Ordinary Porrectus :**Porrectus with Episema on the
Final Note :*f) *Ordinary Scandicus :**Scandicus with Episema :*g) *Ordinary Climacus :**Climacus with Episema :*

The Episema is joined to the *Grave Accent* or to the *Punctum*.

- a) At the extremity of the Punctum Planum 
- b) At the base of the last branch of the *Clivis* 
- c) At the base of the last branch of the *Torculus* 
- d) Or in the Composite Neums: \mathcal{L} , \mathcal{L} . 

The influence of the epismatic line affects only the note which is marked by it. In the *Clivis* \mathcal{L} , only the first note, or *Virga* is lengthened, and the *Ictus* falls on this note. In the following neum, it is the contrary: \mathcal{L} it is the second or *Grave Accent* which bears the *Rhythmic Ictus*.

REMARK: The modifications and rhythmic additions are concerned only with the support, *Ritard*, or Lengthening of sounds. *There are no rhythmic signs of Brevity*. In the next article we are introduced to Letters which indicate *accelerando*, but never *brevity*.

Significant Romanian Letters

In many Manuscripts of Saint-Gall origin, the neums are surrounded by letters, as can be seen in the photographic reproductions of the *Paléographie Musicale*. (See t. IV, Manuscript 121 of Einsiedeln).

Origin. — A chronicler of Saint-Gall, Ekkehart IV, the young (c. 1036), attributes to Romanus, the singer sent from Rome to Saint-Gall about the year 790, the use of the Letters. Thus the name Romanian Letters. Let us keep this name, although the origin is disputed.

Significance: The thing which is not disputable is their existence and meaning. A letter from Notker, a monk of

Saint-Gall (c. 912), gives a very authentic explanation of them. It has been preserved for us in the Manuscript 381 of Saint-Gall, and in the Manuscript lit. 5. of Bamberg (p. 28) Reichenau origin. A short version of this letter is found also in the Codex 371 of Leipzig. We make use of it here.

Reason for these Romanian Letters: The raison d'être of these letters is to clarify the Neumatic Notation, which does not make certain either the intonation or the Rhythm. Thus we have two series of Letters, whose function is to correct these faults.

First Series — Melodic Letters. Seven Letters.

These attempt to fix the intervals, but they give only vague indication. We enumerate them here :

- Elevation :* α — Ut *Altius* elevetur admonet.
 \lrcorner — *Levare* neumam.
 f — *Sursum* scandere.
 g — Ut in gutture garruletur *gradatim*.

Descending : d — Ut *deprimatur*.

- Unison :* ν — *Iusum* vel *inferius* insinuat.
 e — Ut *equaliter* sonetur.

Second Series — Letters relative to the rhythm. Seven Letters.

These letters are divided in three classes :

- Retard :* τ — *Trahere* vel *tenere*.
 \times — *Expectare*.
 m — *Mediocriter* moderari melodiam.

Acceleration : c — Ut cito vel *celeriter* dicatur.
 $\text{f}^\#$ *Statim* — Suivez. Do not pause.

- Intensity :* \bar{p} — *Pressionem* vel *perfectionem* significat.
 f — Ut cum *fragore* feriatur.
 k — *Clange* significat.

Rallentando : The (τ) indicates a “tenue” of the voice, as in modern music. It is often used as the Episema: $\bar{\eta}$ for η

There are often nuances in this lengthening, where the (τ) can double a note.

The (\propto) is usually placed between two groups, two incisives, two members of a literary or musical phrase to indicate a *mora vocis*, translated in the Solesmes Rhythmic Editions by a (\cdot) which doubles the value of the note.

The (\mathfrak{m}) after or near a note designates a moderated movement; joined to another letter, it undergoes a modification of meaning. (See third Series).

Accelerando: The (\mathfrak{c}) expresses in general, lightness, *piu mosso*, animation. It is necessary an attentive study of this letter to understand its different functions. There are two kinds of meanings attached to it: One *positive*, the other *negative*.

a) *Positive meaning*: The (\mathfrak{c}) expresses an accelerated movement, momentarily, from the normal movement of the work executed, as the *piu mosso*, *animato*, *accelerando*, or *stretto* of our modern music. In the Gregorian Art, as in modern music these modifications never change the value of the notes, but only give to the phrase more interest and life.

b) *Negative meaning*: Often the (\mathfrak{c}) is employed in opposition to the *Episema* and the *tenete*. It precedes or follows these signs of length. These two significations have this in common, that the (\mathfrak{c}) never changes the value of the note, while the (\mathfrak{r}) and the *Episema* can double the note they modify.

Intensity: (\mathfrak{f}) — Every note marked with this letter is strong. It is fairly rare in the Saint-Gall Manuscripts. However a manuscript of Reichenau (Bamberg, lit. 6) employs it a little more frequently.

(k) A strong note. Used very rarely.

(\mathfrak{p}) can signify also a strong note, but this letter has other meanings, also, (*perfecte*, *parum*).

Although the invention of Romanus was ingenious, it did not entirely clarify the faulty notation. To show more definitely the intonation and the nuances of rhythm, the master added other letters to the first, to augment or diminish their value. These follow:

Third Series: Modifications of the preceding letters. Three Letters.

(\mathfrak{r}) — *Ut bene extollatur vel gravetur, vel teneatur.*

(\mathfrak{v}) — *Valde.*

(\mathfrak{m}) — *Mediocriter.*

(L) — Sense of this letter is very clear : (L) — bene levare; (TL) — bene teneatur, *etc.*

(V) Rarer. A synonym of (L) : valde. (LV) — iusum, inferius valde.

The letter (M) given in the Second Series, is often united to different letters : (AM) altius mediocriter; (CM) celeriter mediocriter; (LM) inferius mediocriter; (TM) tenete mediocriter.

IMPORTANT REMARK : Generally these significant letters affect only a single note of the neumatic group to which they are joined. The position of the "letter" denotes the note affected : clivis and podatus with first note lengthened : $\overset{\text{L}}{\text{N}} \checkmark$ In the following podatus, it is the second note which is affected : $\checkmark \overset{\text{L}}{\text{N}}$

There are exceptions to this rule, however : when the (C) or the (T) is prolonged over a series of groups, the accelerando or the retard affects all the groups : $\overline{\text{C}} \text{NNNN}$ $\overline{\text{T}} \text{NNNN}$

Another example : $\overline{\text{E}} \text{-----} \text{E}$ = equaliter, a melodic letter; the five punctums are to be sung at the unison.

The signs and the rhythmic letters are often employed in the same group :

Clivis — $\overset{\text{C}}{\text{N}}$, 1st note light, 2nd note supported or lengthened by the Episema.

Climacus — N^{C} , 1st note light (celeriter), 2nd ordinary, 3rd, lengthened or supported by Episema.

All the notes of a group may be modified in their movement, by the Romanian Letters :

The *Torculus* N long. All the notes are retarded.

The *Scandicus* N^{C} . The four *Punctums planums* marked with the Episema are to be retarded and marked strongly.

The *Climacus* N^{C} is to be treated with a progressive Ritarando, on the four last notes.

Saint-Gall signs : The Saint-Gall Manuscripts contain other signs and abbreviations which are not mentioned by Notker :

- $\text{c}\grave{\text{o}}$ = conjungatur — to join, to blend. Legato.
Lēn = leniter — sweetly, dolce.
Moll = Molliter — with delicacy, softly. pp.
fid = fideliter — faithfully, with exactitude.
 fidenter = with assurance (?).
siml = simul — ensemble, together, tutti.
 similiter — in like manner, the same.
perf = perfecte — with perfection.
 f^{e} = statim — without pause, suivez, continue immediately.
 sometimes equivalent to (c) celeriter.

Rhythmic signs of Metz. (Messin) As Saint-Gall these are divided into two different kinds :

- a) Rhythmic signs, properly called.
 b) Significant Letters. (Messins).

The Notation of Metz, to explain the rhythm, used only the signs modifying the ordinary neums. The "additions" of Saint-Gall were unknown.

The Episema was represented by some sort of a modification of the contour of the neum, or by a Letter, with the same meaning.

As at Saint-Gall, there are ordinary neums, and long neums :

	<i>Ordinary Neums</i>		<i>Long Neums</i>
Punctum	•		~
Clivis	7		~ or ~
Podatus	J		~
Torculus	A		~ or ~
Climacus	: or :		~

The value of the long neums is revealed to us by the comparison with the Saint-Gall manuscripts. In fact the ordinary Messinian signs correspond exactly with the ordinary Sanguinian signs. There are thousands of examples of this concor-

dance between the two schools. See above, *Punctum planum*, in the Saint-Gall list. The long neums of Metz have no more rhythmic value than the *punctum planum* of Saint-Gall.

The *Messinian Letters* : We do not have a letter from a Notker at Metz to give us the key to the Significant Letters of the Manuscripts of Metz. Nevertheless, most of them can be interpreted in the light of the Saint-Gall Manuscripts. As at Saint-Gall, we distinguish two series : the *melodic letters* ; and the *rhythmic letters*.

Melodic Letters :

We enumerate them :

Elevation : or (*f*) as at Saint-Gall = Sursum.

Descending : (*h*) humiliter (iusum) Saint-Gall.

Unison : (*eg*) = equaliter.

Other letters of less importance were also in use at Metz.

Messinian Rhythmic Letters.

Retard	(<i>τ</i>) = tenete.
Lengthening, amplification	(<i>a</i>) = auge, augete, ample.
	(<i>c</i>) = cito, celerius, celeriter.
	(<i>n</i>)
Acceleration	(<i>τn</i>)
	(<i>nL</i>) naturaliter.
	(<i>nLτ</i>)

The (*τ*) as at Saint-Gall, marks a "tenuto" of the voice. It has often for an equivalent, (*a*) — augete, ample, etc. These two letters are nearly always found on the neumes, which in the Saint-Gall manuscripts, are indicated *long*.





Celeriter, Naturaliter. — The Notkerian letter (c), *celeriter*, is found in the manuscripts 239 of Laon, but it very often agrees with (n), *naturaliter*. These two letters correspond always with the notes or groups, either ordinary, or marked with the (c), in Saint-Gall.

There is some mystery surrounding the letter (n). In the *Laudunensis* 239, this letter appears either alone, or followed by (L), or (T). In the *Codex 91* of Angers, the (n) is never alone, but always accompanied by (L), — (nL), and once we find (nLT). The expression which seems to respond better to this combination, is *naturaliter*, in opposition to (a), *amplitude*, length, which changes the ordinary value of the notes.

The reciprocal substitution of (c) and (n), in the Manuscript 239 of Laon, reduces the signification of (c) to its just value. The school of Metz confirms this interpretation.

There is however an exception to understand in the notation of Laon: it is when the neumatic sign chosen by the copyist surpasses a little the real value that he wishes to attribute to it; then this (c) placed over the excessive sign restores it to its desired duration, and, here, the meaning of *celeriter* must be taken to the letter; in this case the (n) never replaces the (c).

The Manuscripts of Metz employ the same sign for the *Pressus* as for the *Salicus*. The *Pressus* is a long, doubled note, while the central note of the *Salicus* is a supported and lengthened note, but seldom doubled. There is a similarity between these two signs, therefore the same neum in the Messinian manuscripts, and especially in the Laon 239. But in order to reduce the *Salicus* to its just value, the copyist adds the (c) *celeriter* to the middle note. The (n) is never used in this case, as it would give just the opposite meaning.

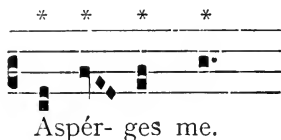
CHAPTER II. *

RHYTHM AND EXECUTION OF MELODIC GROUPS IN THE PHRASE.

It is the function of these *rhythmic groups* and *time groups* to form the phrase members, as we have explained before. Some groups are joined together to form closely-knit musical sentences, while others are as it were detached, according to the musical sense.

A general sign of the "junction" of groups, is the graphic union of several notes in a single group, and the placing of these groups close together. On the other hand, graphic spacing between notes and groups usually means disjunction. But the notators were not always careful to indicate these "junctures" and "disjunctures", so that today one of the most difficult problems of Gregorian Rhythm is to determine these two different types of groups, especially among the melismatic chants. It was only after a long laborious comparison of manuscripts that Dom Mocquereau and his workers were able to come to a few definite conclusions. We have already explained the term juxtaposition, in the Chapter on Rhythm, but a few more words will not prove detrimental :

When *time-groups*, the last note of which are without *mora vocis*, are united to a following note or group; Ictus falls on first note of each group. Examples :



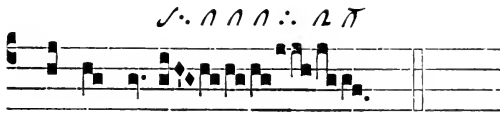
How the manuscripts indicate this juxtaposition of groups.

a) The procedure of the documents without rhythmic signs, is to place the groups very close together.

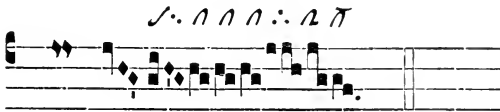
b) The Rhythmic manuscripts are more precise. The absence of any letter of length, whatsoever, is an infallible sign of juxtaposition.

* See Vol I, Part II, Chapter VII "*Le Nombre Musical*".

Mss. St. Gall.



Dómi- ne



inténde

The Saint-Gall neumes above the staff plainly tell us that there is to be no retard, but that all the groups are to be sung in one phrase.

The same phrase is found in other manuscripts with the added Significant Letters, both Romanian and Messinian. (See explanation in Chapter).

Laon 239

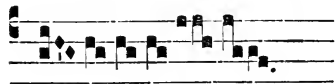
ℳ. ʎⁿ _____ A

S. Gall 376

ℳ. 〰 〰 〰 _____
simul
 c _____ B

Several Mss. S. Gall

ℳ. 〰 〰 〰 _____ C

Tract. *Qui regis*

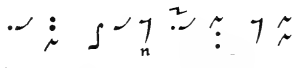
The (c) — celeriter, lines B and C, is continuous over the three *clivis*, thus indicating a close liaison.

The (simul) over the (c), on line B, emphasises the celeriter. It is a redundant sign, and used in only one manuscript.

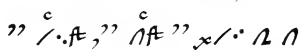
As for the Codex of Laon 239, the graphic union of the three *Clivis* in a single group is significant. The (ʎ), naturaliter, at the base of the two groups prevents a pause of any kind, either after the *pes subbipunctus*, or the *clivis*. The effect wanted by the composer is no doubt a slow trill of four beats, which is to accelerate up to the *trigon*, or *pressus* of the square notation.

The use of the sign $\text{f} = \text{statim}$.

Laon 239



S. Gall



R. br. *Timebunt*



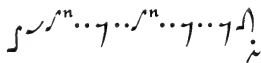
et vi-débi- tur

There is to be no *mora vocis* after the *climacus-do-la-sol*, or the *clivis-do-la*. Why? The punctums are brief, and this group is surmounted by a (c), which seems to affect the entire neum. Then the addition of the $\text{f} = \text{statim}$, which immediately follows says to continue without retard. The same remarks apply to the next *clivis-do-la*.

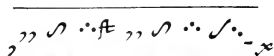
The manuscript of Laon furnishes the same indications for the Climacus. The long punctum \sim at the base this neum, is *only long when* accompanied by c or some other indication of retard. As for the clivis, the (n) naturaliter which follows it is equivalent to $\text{f} = \text{statim}$ in the Saint-Gall manuscripts.

Another example of $\text{f} = \text{statim}$.

Laon 239



Mss. S. Gall



Tract. *Commovisti*



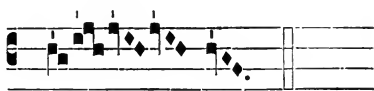
Sa- na
fúgi- ant

This sign interdicts a retard after the *trigon-pressus do-sol*, where the white space might suggest a *mora vocis*.

A lesson in Gregorian Rhythm: How would the average musician rhythm the following phrase member?

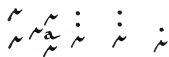


The average modern musician would no doubt place the ictus on the first note of every group, thus :

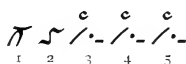


To the ear accustomed to figured music, this rhythm would sound very well. But to the gregorianist? Even he might be a little confused, but he would try and find out the intention of the unknown composer. How? Only one answer: search the manuscripts. We find the following equivalence between the Saint-Gall and the Messin neumatic versions :

Mss. Messins



Mss. Sangalliens



R. G. V Mode



All the groups are rhythmized, except the first. The (•) celeriter warns the reader or singer not to stop, or “punch” the top notes, but on the contrary to glide lightly over these culminating notes. Everywhere in the gregorian repertoire we find such subtle phrases. All choir directors do not have recourse to the manuscripts, but a careful study of the Solesmes style will bring light into their twilight, for the thorough scholarly approach of the great men of this school has settled many questions for us, the lesser specialists.

Let us continue with the analysis of this excerpt: The Punctum planum on the last note of the Climacus (3, 4, 5), indicates a light support and lengthening, which naturally attracts the rhythmic ictus. We have spoken of the function of the (•) celeriter, here.

The Torculus ♪ is entirely enlarged, with a rhythmic ictus on the first and third notes. This last ictus prepares the “légèreté” of the Climacus which follows. Finally the long Clivis π with its first note well supported and allongated, is the *only time group* of the melisma. So much for the Saint-Gall document.

The Messinian manuscript (above) conforms exactly with the Saint-Gall indications: We have the long Clivis, the long Torculus with the sign (♩) augete (largo), corresponding to the lengthened Torculus of the Saint-Gall version. The three Climacus are composed of two light punctums each, ending with the long punctum, which indicates a support and corresponds with the *punctum planum* of Saint-Gall.

Such is the rhythmic interpretation of this passage, according to the manuscripts. There are many explanations of this sort in "*Le Nombre Musical Grégorien*" of Dom Mocquereau, and in the "*Monographies Grégoriennes*", by Dom Mocquereau, Dom Gajard, and other authorities. It will pay the student of Plainchant to make detailed studies of these volumes.

The rhythmic signs are not the only proof of the necessity of joining the groups. In the manuscripts we find the same passages written, sometimes in a single neumatic group, sometimes in two groups, sometimes three. The following passage from the Offertory "*Reges Tharsis*" from the Codices:

a) in two groups 

b) in one group 

The musician who would like to rhythm the first example (a), by simple juxtaposition (rhythmic ictus on the first note of each group), needs only to study the second example (b), to understand that his idea has no value. However, in this second example, the musician is free in principle to place the ictus on either the third or fourth note. But, which subdivision will better preserve the true Gregorian tradition? This question must always be asked by the modern musician, who is accustomed to classical and modern rhythms. The average musician would make the following mistake, and place the ictus on the first notes of the groups.



The gregorianist would decide that the separate groups mean nothing, but would study the situation in the light of the documents before proceeding with his divisions. The following would be his conclusion, as he would decide to place the rhythmic ictus on the (*si*), thus joining the groups according to the spirit and habits of the neumatic notation. See the following :



The descending melodic design demands a rhythmic support on the *notes do-si-sol*. Also the rhythmic manuscripts place a Romanian epistema on the last note of the Torculus. (a)

Another example of the same Melisma, with one note more. Offertory "*Inveni*". Three different notations :

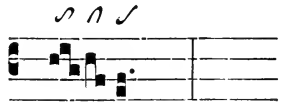
- a) in a single group ;
the Virga final is
Resupina. Mss. St. Gall.



- b) in two groups :
mss. S. G. 375,
and S. G. 340.



- c) in three groups :
mss. Monza,
mss., Novalése.



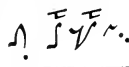
These three notations are equally good, if in singing, the joining of the groups is well observed. Because of its graphic unity, type (a) might be considered the best. Here the melodic and rhythmic unity is well defined. (b) In the second example the (c) celeriter forbids a support on the first note of the Clivis; this indication preserves the unity of the group. (c) To attain the same result in this example we place the rhythmic ictus on the last note of each group, thus blending the notes of the incise.

There are thousands of examples showing the same melodic formula written in several graphic styles. For this reason,

it is important to use éditions of the chant which the rhythmic and dynamic signs. However, it is difficult to indicate the delicate nuances of interpretation found in the manuscripts; for this reason every serious student of Plainchant should study these intricacies with a real authority on these matters — and there are very few — who understand the theory, and also the true meaning of the melopée.

How would you divide the rhythm in the following group?

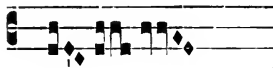
Mss. Messins



Mss. Sangalliens



R \ddot{y} . G. Mode II



We are sure that the first note of the *Pressus* demands an ictus: also the first of the two *Virgas*. But what of the first group? We have five notes. — We make a time group of the *pes subbipunctis*, and divide it into two binary composite beats, placing the ictus on the first and third (*la*) notes; then because of the *Pressus*, the (*la*) of the following *podatus* must go back to the binary group thus forming a composite ternary rhythm. The central ictus might fall on the (*sol*), but the (*la*) seems to invite a support, being a modal note in this, the fifth mode. The complete phrase of this chant follows :



Another example of agglutination, after time groups :

Mss. Messins



Mss. S. Gall



Alle-lú-ia.

The first *Clivis sol-fa*, and the first note of the second *Clivis*, form a composite ternary rhythm, thus closely connecting

the groups. After you are certain of the notes and the interpretation of these excerpts, sing each one in one breath, making the usual crescendo upward, but without "punching" the top notes. Of course the Pressus in the first example demands a "pressing" support, so to speak. But in the second example, the (•) celeriter above the second Clivis warns to sing lightly.

The disjunction of groups. — The disjunction of groups in the course of a musical phrase is made by retarding the voice (mora vocis) on the last note of the group. In the rhythmic éditions of Solesmes, the dot (•) or the horizontal episema (-) indicate this separation.

The value of the (mora vocis) is variable: It usually doubles the value (•) of the note at the end of an incise or phrase member. At the end of a long phrase, or at the end of a piece, it may triple the normal value of the preceding note. In the case of the (mora vocis) expressed by the horizontal episema (-), a very slight nuance of retard only may be meant. This retard depends on the phrase, the taste of the musician, and forms rather a link between the groups than a separation. A great deal of study and practice is necessary for the artistic treatment of the horizontal episema (-).

How the manuscripts indicate the distinction of groups in the melismas.

In the manuscripts it is not always easy to find the positive signs which indicate a mora vocis. These signs are of various sorts: white spaces, rhythmic signs and letters; these indications happily aid each other to give us the desired information.

We must search the answers in the neumatic notation, as the Guidonian notation has preserved little or nothing of the rhythmic indications in the ancient manuscripts. While the notation on lines has preserved the melodic tradition, it has at the same time destroyed the rhythmic tradition.

The *white spaces* between the groups are the most uncertain indications of the distinction of groups.

The rhythmic signs of Saint-Gall and Metz are a great help in distinguishing the groups and small divisions. However, the episema or ictic note at the end of a group, even the punctum planum, do not suffice to determine a mora vocis; often the episema is the sign of a simple support. But, in the manuscripts, if a very clear white space follows this "support" we are almost

certain that a *mora vocis* is meant. The following melisma will illustrate :



* *mora vocis*

Two versions of the same chant : The Codices of Saint-Gall write in two different ways the following.

Laon 239



Mss. Sangalliens

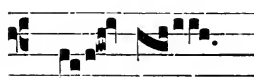


Mode II. Tract.

a)



b)



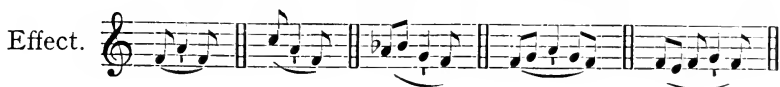
The two notations are equivalent, but the first must be interpreted by connection of groups, between the *Clivis* and *Podatus*, making a ternary rhythm before the *Pressus* which follows. In the second example the *Porrectus* takes care of the ternary rhythm as a time group. The real effect of such phrases is :



A few examples of the fusion of groups in the Pressus :



The last note of the first group always draws the rhythmic ictus, with the result that the first note of the second group loses its rhythmic ictus and its individual ictus by virtue of its fusion with the preceding note.



Here the episema on the last note of groups A and B, plus the white spaces following, certify *mora vocis*. In the Manuscript of Laon, a (τ) tenete is found on the last note of group B.

Sometimes several different interpretations may be drawn from the rhythmic signs, as in the following. In like cases we often find aid in other documents and even fragments.

Laon 239

A B C



S. Gall Mss.



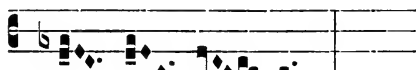
R. G. *Convertere.*



nó- bis.

There are two possibilities here: disjunction after groups A and B.

A B C

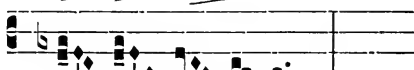


3-2 3-2 3-2 2

nó- bis.

or by joining all the groups.

Largement



2-2 2-2 3- 2- 2

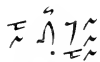
For many reasons, some of them more or less complicated, Solesmes has chosen the first interpretation.

Sometimes the rhythmic letters can settle these difficulties for us; but they are not always clear. Each case must be studied separately; we cannot make too many generalizations. It is necessary to know well the different shades of meaning between the different letters and combinations of letters. Also

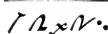
the relationship of the letter with the rhythmic sign in each special case, as well as a careful comparison of their meaning in the various schools of manuscripts. No conclusions may be made without considering all these facts and many others.

The rhythmic letters of disjunction are the (τ) = tenete, common to both the manuscripts of Saint-Gall and Metz; the (α) = *augete*, in the Messian documents, when they are attached to the last note of a group, favor usually disjunction. However it is the letter (χ) = *expecta* which gives us the most certain information in regard to the *mora vocis* and the separation of groups. This letter, wherever found, either in connexion with text or melody, indicates an incise, the end of a phrase member, *etc.* It is the sign par excellence of disjunction or *mora vocis*, in distinct opposition to the sign (β) = *statim*, which is the infallible sign of juncture. Often the (χ) serves to explain more fully the signs (τ) and (α). Observe the following:

Laon 239



St. Gall 376 and Ein. 121

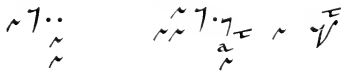
Intr. *Aqua sapientiae*

The (χ) after the *Torculus* (*la-re-do*) is found in two manuscripts of Saint-Gall. It settles the value of the *episema* on the last note of the *Torculus*.

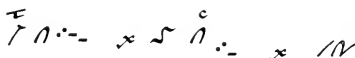
The (τ) in the Laon version, prescribes at the same place, a disjunction by means of a *mora vocis*. In Laon, this (τ) is not always a doubled note, but when it corresponds to an (χ) of Saint-Gall, we can definitely give it this value.

Another example — Gradual "*Ex Sion*".

Laon 239



Mss. Sangalliens

Grad. *Ex Sion*

ordinavé- runt

CHAPTER III. *

MORE ABOUT THE APOSTROPHA-PRESSUS.

The Pressus has its origin in the Apostropha (∽), a note placed next to another note or group *nota appositionis*. There are two types of *nota appositionis* :

1) The type which fuses with the note or last note of a preceding group to form a single sound, double in length, as the *Pressus*.

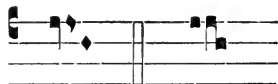
2) The type which is distinctly separated, in the notation, from the preceding note, and which demands a repercussion to keep its character; this latter class is represented by the Strophicus, and in a certain measure, by the Oriscus.

Pressus Major and Pressus Minor. — This distinction is made more because of the graphic difference in the two signs than because of their use. These signs of the Pressus vary according to places and epochs; but the documents of German and Saint-Gall origin give the two following forms :

Pressus-Major ∽

Pressus-Minor ∽

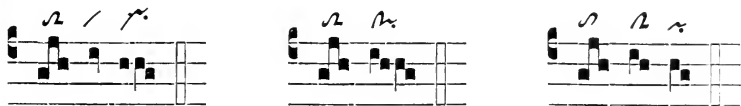
The name Pressus explains the effect which this neum must produce in the Chant : It is in principle a strong note and a long note. The simple sign of the Pressus without accessory notes is the simple sign (∽), which is derived from (∽) the Apostropha. The Pressus-Major is composed of three signs : A simple Virga (/) or with Episema (/). An Apostropha-Pressus (∽), and a dot (.) which follows all Pressus. This ensemble is composed of three notes, the first two of which are at the Unison. It is the Clivis whose first note would be doubled, three simple beats in all.



The Pressus-Minor has only two notes : The Apostropha-Pressus (∽) and the dot (.); really two notes in all. The

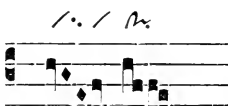
* Vol I, Part II, Chapter VIII " *Le Nombre Musical*".

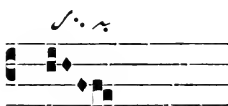
only difference between these two signs is, that the Pressus-Major is represented with the note to which it is apposed, and the Pressus-Minor is isolated from the same. When the latter is attached to a preceding note, there is no distinction to be made between the two Pressus; their value is the same, and the same melody is written sometimes with the Pressus-Major, and sometimes with the Pressus-Minor.



After having examined many of the best manuscripts, Dom Mocquereau found that.

1) The Pressus-Minor is used everytime it is joined at the Unison to the last note of a group :

Clivis, Pressus and Punctum 

Pes subbipunctis, Pressus and Punctum 

It does not have to be joined graphically to the note which precedes it.

2) The Pressus-Major (\curvearrowright) is used, on the contrary, at all times when the note which precedes the Pressus is not at the Unison with the note immediately preceding.

Pressus-Major a *third higher* than the *Do* of preceding *Clivis* 

Pressus-Major *lower* than *Si* of the preceding *Podatus* 

The Pressus-Major, is always employed, even at the Unison of a preceding note, when there is to be a new syllable in the text.




Intr. *Os Justi*

medi-tá- bi-tur

The Proofs of Fusion.

There are many equivalences of Notation which prove the " Fusion " of the Pressus. These equivalences are numerous, as Dom Mocquereau has found by a careful study of the Manuscripts. Their enumeration may be found in "*Le Nombre Musical Grégorien*", Vol I, Part II, Chapter VIII.


There is also a Romanian sign whose only use is to indicate this Fusion forming the Pressus: It is the sign $\overset{\circ}{\omega}$ = Conjun-gatur, and is almost always found where two groups come together at the Unison. Very rarely it is placed over a Pressus-Major ($\overset{\circ}{\omega}$) to mark the intimate union of the first notes. In this case, the sign is superfluous, as the graphic union of the Virga and the Pressus suffices to indicate the Fusion. Here are 2 examples :



Ensiedln 121

Offert. *Ponias caeli*

Dó- mi- ni



Hartker S. G.

Ry. *Sancto et immaculata*

Sáncta et

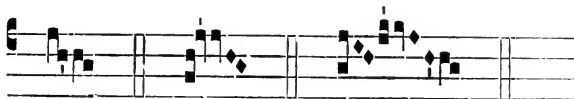
The following Rules have been formulated for the interpretation of the Pressus, in view of the usual " square " notation.

Rule I. — When two groups come together on the same note, the two notes at the Unison form a Pressus, and must be executed by *fusion* in a single sound of two simple beats. (Usually if

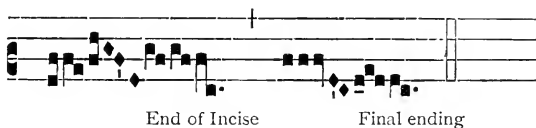
the groups are too far apart, a repercussion is meant, but this exception must be studied carefully).



Rule II. — In case of Fusion, the Rhythmic Ictus falls on the last note of the first group. (First note of two fused notes).



Rule III. — Concerns the note which follows the Pressus; this note may be long by position, after the Pressus at the end of a phrase, incise (sometimes), or phrase-member; this length is indicated by the dot (·).



in the center of a phrase, however, the note following the Pressus is usually brief or ordinary.



In this example the single note * falling between 2 Pressus is not to be hurried. This is a matter of style.

Theory of the Attractive Value of the Pressus. *

The Pressus constitute for the Gregorian Chant, very important points of Rhythmic Support for its melodic movement. In this quality, the Pressus have the power to:

* Here the Authorities differ slightly.

- a) Attract to them the notes and groups near them and.
 b) Attract each other.

This quality of attraction is sanctioned by the Rhythmic Notation of the Manuscripts of Saint-Gall and Metz.

In the case of (a), the above-mentioned Codices employ before the Pressus, usually the light or ordinary forms of the Neums.

All. Mode II Grad. Mode VII

nó- bis

This retroactive quality can affect a single note only, if there happens to be a Horizontal Episema on a preceding note.

Alle-lú-ia

Codex 239 of Laon represents this same by a long Clivis : two Long Punctums with \sim = *augete* between them. Only the Manuscripts can teach such nuances of expression.

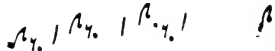
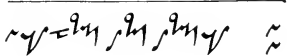
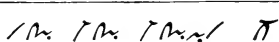
Very often two, three, four or more Pressus separated by one note or a few notes succeed each other in the same melody. See the following :

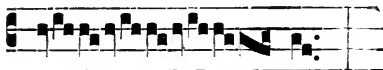
gló- etc.

There are many simpler examples, but we append this excerpt from the *Alleluia, Paratum cor meum* — twentieth Sunday after Pentecost, because of the very beautiful motive presented three times slightly differently, but each time a little more dramatic.

In the execution, these Pressus attract each other reciprocally; and this mutual attraction forbids a halt on the "linking"

The following taken from the same Fifth Mode Gradual, illustrates the law of mutual attraction among the Pressus, and must be sung with more vivacity. There are no (∞ s) or (\leftarrow s) here to indicate pauses in the phrase: But the different motives must be closely linked in the execution to form a light and graceful phrase.

B {	Mazarine 384	
	Laon 239	
	S. Gall	



a
e

CHAPTER IV. *

THE STUDY AND EXECUTION OF THE STROPHICUS.

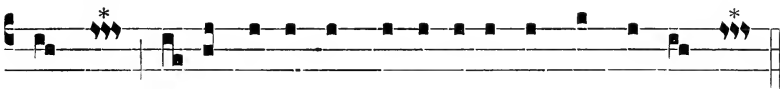
The Apostropha alone is seldom found in the Solesmes versions except as Apostropha-Pressus or Apostropha-Oriscus. The latter we will discuss fully in another paragraph. Here we are to deal with the Strophicus, properly called, *Distropha* and *Tristropha*.

Distropha and Tristropha alone: Place on the Gregorian Staff. — The Strophicus are found usually on the notes, *do* or *fa*, that is above the half steps, although sometimes on *re*, *sol*, *la*, *si flat*.

Aurélian of Réomé, in the IXth Century, is very precise concerning the execution of the Strophicus: Each note of a Strophicus is to be repeated lightly. He speaks explicitly of the *Tristropha* at the end of the Introit verses of the First Mode :



The same recommendation, but clearer still, for the verses of the Third Mode Introits : (Last half).



Sancto, * sic- ut é-rat in princí-pi- o et nunc et semper :

The competent singer is admonished herein to perform the syllables *cto* and *per*, which are both on a *Tristropha*, with the triple percussion mentioned above; but in this the order is more precise: it consists of three attacks of the voice, one after the other, rapid, light and brief, like a finger striking lightly.

* Chapter IX, Part II of Tome I, "*Le Nombre Musical*" has been followed closely.

We find another admonition for the Introit verses of the Seventh Mode :



Spi-rí- tu- i Sáncto.

The existence of notes so repeated in the Gregorian *Mélopée* is an unquestionable fact. These are called *notae repercussae*, and this expression is applied to the *Distropha* and the *Tristropha* at the unison. This double or triple repercussion was to be light, rapid and graceful. The preservation of this vocal technique seems difficult in our time, at least for a large group without special musical training.

However we cannot ignore these notes which occupy important places in the musical construction. A small group of trained voices may be able to perform these neums according to the traditional rules, but the average choir of untrained voices or mediocre voice training would create a pandemonium with such intricacies. The practice employed at Solesmes is to repeat only the first note of each group, usually the ictic note. This repetition must be very light and delicate, without accent or lengthening. (It is almost magical, the interpretation of the monks of Solesmes in this matter, so graceful, so delicate, you wonder how it can be possible — but let us remind ourselves that they are the restorers of this almost lost art, and incidentally French, which is a synonym for *finesse*). Examples follow :

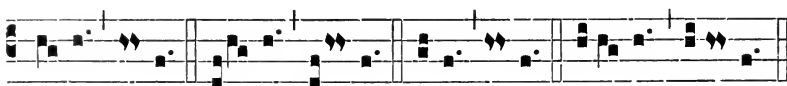


I-rá- sce- ris etc.

Exercises for the *Strophicus* : (Taken from "The *Nombre Musical*").

The *Distropha* alone : Repeat each exercise as many times as necessary.

Mode. v



a- e, a- e. a- e, a- e. a- e, a- e. a- e, a- e.

a- e, a- e. a- e, a- e.

sing first then this

a- a- e a- a- e a- a- e

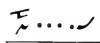
a- a- e a- a- e a- a- e

Combinations of Strophicus and Virgas :

a) Virga before a Strophicus :

A single Virga before a Strophicus is worth about two simple beats, as the dot following it indicates. We say "about", because often the value is reduced in a suite of Strophicus with Virga. There must be a repercussion on the Strophicus which follows. Observe the following :

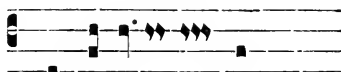
Laon 239



St. Gall



R7. G.



Adjuvá- bit

Laon 239



St. Gall



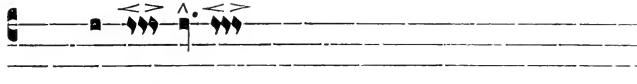
et fac no-bís-cum

b) Virga between a Strophicus :

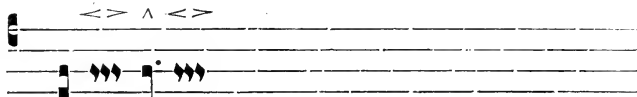
Offert.
Anima nostra



... láque- [e e] us... liberá- ti [i i i] sumus

Intr. 

Tibi di-xit


Offert. 

Mihi autem

... nimis

Here also the repercussion is necessary, both for the long Virga and the tristropha which follows it.

Intensity: As a general rule the long Virga placed thus, has more force than the Strophicus. The intensive movement can be indicated thus :



a- e a- e

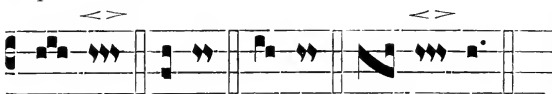
Combinations of Strophicus and Virgas. Exercises :



a- a- e, a- a- e, a- a- e. a- a- a- a- a- a.

Strophicus preceded or followed by groups at the unison :

The following examples will illustrate :

Preceded : 

a- a a- a a- a a- a- a.

Followed : 

a- a a- a a- a- a

Both preceded
and followed :

a- a- a

Some directors under the pretext of facility, unite these three or four notes at the unison in a single prolonged sound. This is an impossible interpretation. By long experience the masters at Solesmes have become convinced that, in order to get a good ensemble, to avoid rhythmic confusion, and to obtain a truly aesthetic gregorian effect, it is absolutely necessary to distinguish the *strophicus* and the groups by means of light repetitions, and delicate nuance of tone.

Nothing is more antirhythmic, more ungregorian, and even, more difficult in practice, than these long sustained groups at the unison. To try to drag them out in one long sound is both untraditional and inartistic. We can, without fear make the rule that the gregorian melodies never admit a prolongation of more than two or three simple beats on the same degree. Therefore when a succession of four, five or six notes is found at the unison, there must be some kind of repercussion. There are many different nuances of repercussion, as a careful study of the manuscripts will reveal. These are all accomplished at Solesmes with the greatest art.

**Strophicus preceded by groups terminating
at the unison by the Strophicus :**

Here a repercussion is necessary on the first of the Strophicus. There are the usual exceptions. As for the group which precedes it, the manuscripts tell us that it may be either a time group, or a rhythmic group.

Laon 239

St. Gall

ré- gnum

nó- stra
hó- mo

Strophicus preceded by groups at the unison. Exercise :

a- a- e, a- a- e, a- a- e, a- a- a- a- a.

Strophicus followed by groups at the unison :

Rule : The first note of a group at the unison, after a *strophicus* is always repeated.

This rule originates clearly from the equivalencies of notation which are found in the manuscripts. The same copyist, for the same melody, in the same manuscript, employs indifferently the different graphic forms, which are for us a precious source of information, as they often explain each other. The comparison of the documents of the same family, and those of different families present the same differences and the same instructions.

An example taken from the Tracts of the VIIIth Mode.

St. Gall 339

A Tract. *Vinea*

di- lé- cto

St. Gall 339

B Tract. *Attende*

et lo-quar

Line A. — The Saint-Gall Manuscript 339 ordinarily writes this melody with a distropha (group 3) and a torculus (group 4).

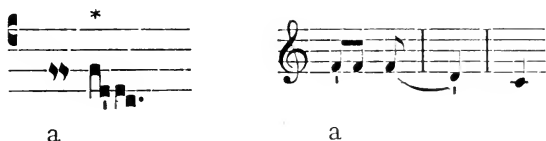
Line B. — But in the Tract *Attende* he notes the same passage with a tristropha (group 3) and a clivis (group 4).

In the general Rule which we have given above, two general classes must be considered :

I. — The repeated note, after the Strophicus, which bears a *rhythmic ictus*. Example :

a a

2. — The repeated note, after the Strophicus having only an *individual ictus*, the *rhythmic ictus* being given to the second note of the group. Example :



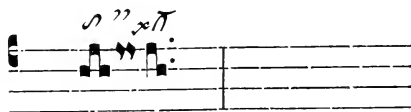
We give four examples of the first case, the repeated note, with the *rhythmic ictus*, after the Strophicus. — The rhythmic manuscripts teach us that among these repercussions, there are delicate nuances, of all grades of length and intensity, from the long support, almost doubled, analogous to that of the *pressus*, to the simple and subtile repeat of the most delicate note.

In the following examples, cold rules cannot describe the desired interpretation; It is for the director to inspire the singers with the art and taste demanded in the performance of these delicate phrases.

Laon 239



St. Gall



Ry. G. *Sciant*

ut ro-tam

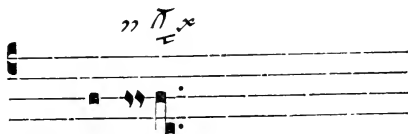
For the ancient notators, the repercussion of the three apostrophas was obligatory; the rhythmic ictus fell therefore on the first and the third. So, to keep the same notation and the same rhythm with the notation A, the repetition of the first note of the *torculus* is necessary, it is it which will bear the rhythmic ictus.

We give a few examples :

a) Strophicus followed by a note repeated and doubled.

Long Clivis at the end of a phrase :

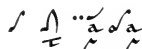
Intr. *In medio*



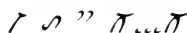
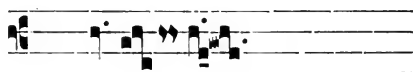
intel-léctus

Long Clivis before a *Quilisma* :

Laon 239



St. Gall

All. *Inveni*

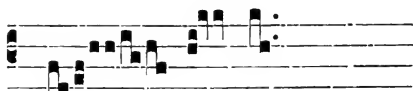
Allelú-ia

Example analogous with *Bivirga* :

Laon 239



St. Gall

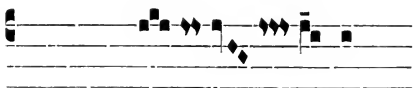
Rt. G. *Benedictus*

b) Strophicus followed by a note lightly enlarged by an Episema.

Laon 239

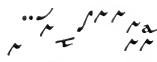


St. Gall

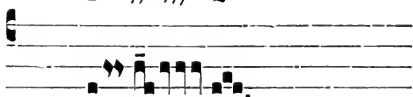
Rt. G. *Tu es Deus*

pópulum tú- um

Laon 239



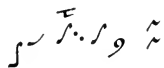
St. Gall

Offert. *Laetamini*

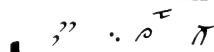
cór- de

c) Strophicus followed by a note lightly marked by a simple rhythmic support.

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St. Gall



Offert. *In virtute*

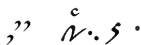


d) Strophicus followed by a group whose first note is delicately caressed by a rhythmic touch: The Saint-Gall Manuscripts often explain it by a (c) *celeriter*, and the Messinian, by an ordinary group, accompanied sometimes by (n) *naturaliter*. The entire group must be lightly phrased.

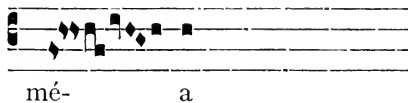
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St. Gall



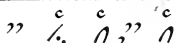
Offert. *Inveni*



Laon 239



St. Gall



Ry. G. *Diffusa est*



lá-bi- is tú- is

We have not time and space here to give all the examples which show the perfect concordance which exists between the manuscripts of Saint-Gall and Metz. The repercussions in such phrases must be as light as a zephyr; scarcely audible.

These different categories are fixed first, according to their archeological order, then their rhythmic and melodic order. There are times when contradictions seem to exist, and when the classification is so subtle that only art and good taste can decide the exact nuance to be employed; a deep study

of these intricacies cannot suffice; it is necessary to feel them. Again I say, "Go to Solesmes and listen to the monks sing under the erudite and sensitive direction of Dom Gajard". It is the only way to absorb a little of the true spirit and art of Gregorian Chant.

3. — The repeated note, first note of a group following a Strophicus, when the rhythmic ictus falls on the second note of the group followed by

- a) sometimes a pressus.
- b) sometimes it is an oriscus.
- c) or simply a rhythmic ictus.

a) The pressus on the second note of the group.

Laon 239

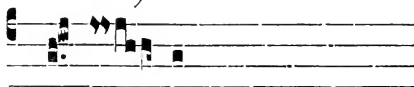
.. \mathcal{P}

" \mathcal{P} ,

St. Gall

" \mathcal{P} ,

Intr. *Sacerdotes tui*



a- vér- tas

In all these examples, the first note of the clivis which follows the Strophicus is worth only a simple beat, and must not be lengthened. It does not bear the rhythmic ictus, but simply a light individual touch. This *individual* ictus is placed on the third simple beat of a ternary composite rhythm.



a- e



a- e

b) The Oriscus.

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\mathcal{P} .. \mathcal{P}

St. Gall

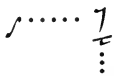
\mathcal{P} .. \mathcal{P} ,

Ry. G. *Ecce Sacerdos*

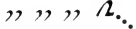


c) The simple rhythmic ictus on the second note of the group.

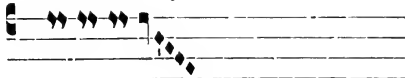
Laon 239



St. Gall



Ry. G. *Juravit*



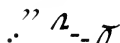
a

The six apostrophas of the preceding figure are also divided into two tristrophas, and may even be found in a single uninterrupted series in some manuscripts, a fact which proves that they were all to be repeated.

Laon 239



St. Gall

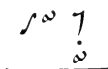


Ry. G. *Juravit*



a

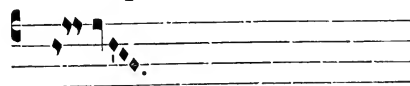
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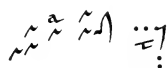
St. Gall



Justus ut palma



Laon 239



St. Gall



Ry. G. *Salvum fac*

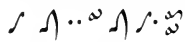


Sál- vum fac

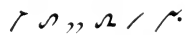
It is interesting to note that the Codex of Laon nearly always expresses the ictic episema of Saint-Gall by the τ or α .

Strophicus preceded and followed by groups at the Unison :

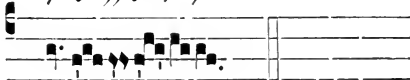
Verceil 186



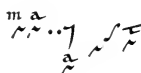
St. Gall



R̄. G. *Probasti*



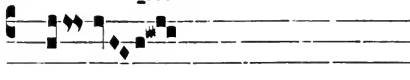
Laon 239



St. Gall



R̄. G. *Exaltabo te*



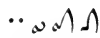
Dó-

mine

Strophicus immediately followed by a Quilisma.

a) *Tristropha*. The repercussion is obligatory on the third Apostropha. Example :

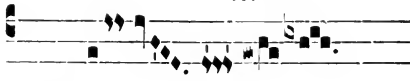
Verceil 186



St. Gall



Offert. *Justus*



pál- ma

b) *Distropha*. Two executions are possible :

1) The ictus on the first apostropha.

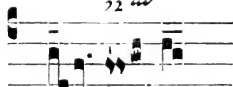
Verceil 186



St. Gall



R̄. G. *Inveni*



é-

um



é-

um

2) The ictus on the second apostropha.



Both of these interpretations are good. The first is easier, as the ordinary choir can sing the apostrophas as one sound, applying simply the general rule. The two apostrophas before the quilisma will thus be reduced to a single sound, worth *one long simple beat*, thus permitting the *four notes*, (*fa-fa, sol, la*) to be sung as a *large ternary rhythm*. So the meaning of the 3 in the modern transcription.

In favor of the second interpretation, we cite a figure found in many manuscripts; the first note in the Quilisma figure is a (*mi*) instead of a (*fa*) :



The tonal indecision of this note would hardly invite a rhythmic ictus, such as is demanded of a note preceding the Quilisma. So the solid note of the passage would have to be the second apostropha, which would bear the ictus.

This last interpretation is more exact, more artistic, if more difficult. However it is for the sensitive choirmaster to choose the one to his taste, and which his choir can better interpret.

I have devoted a chapter to the subject of the Strophicus because these *notae repercussae*, appear so frequently in the Gregorian mélopée, and are often very badly executed in our choirs. When interpreted with tradition and good taste they add much to the grace and beauty of the liturgical phrase, but if pounded out in a crude and indelicate manner, they can spoil the effect of a whole service. In the hands of the sensitive, well-trained musician they can be made to express the emotion intended by the composer: sometimes joy and exultation as in the chants for Christmas Eve and Christmas day; praise, *Gaudens gaudebo, Benedicite, etc.*, supplication as the Gradual,

Miserere of Ash Wednesday; humble prayer the Introits *Reminiscere* and *Da pacem*. So on through all the slightest emotions.

In these details as with all the Gregorian Chants, even if we cannot always know the name or the period of the composer, we should try to put ourselves in his place, and feel his emotions when he produced the beautiful opus.

In the long periods containing the different Strophicus, the Greater Rhythm must be always considered; and sometimes a slight change in a neum may be demanded.

CHAPTER V. *

STUDY OF THE APOSTROPHA-ORISCUS — ITS EXECUTION.

A) We have spoken of the Oriscus in a former chapter; here we shall discuss its melodic character and its execution.

There are two main melodic differences in regard to the Oriscus :

1) The Oriscus found on the degree *above* a preceding note or group, and.

2) The Oriscus placed at the Unison of a preceding note or group.

In this first category we find the Oriscus appearing a *half step* above the preceding note, and a *whole step* above the preceding note.

1) Examples of Oriscus placed a *half step* above the preceding note :

R⁷. G. *Diffusa est*

et dedú-cet te

Detailed description: A single staff of music with a treble clef. The melody consists of several notes with square heads. Above the final note of the phrase 'et dedú-cet', there is a fermata-like symbol (two dots) and a slur over a half-step Oriscus (two notes, one higher than the other). The text 'et dedú-cet te' is written below the staff.

Intr. *In medio*

implé-vit

Detailed description: A single staff of music with a treble clef. The melody consists of several notes with square heads. Above the final note of the phrase 'implé-vit', there is a slur over a half-step Oriscus (two notes, one higher than the other). The text 'implé-vit' is written below the staff.

Intr. *Resurrexi*

mi-rá-bi-lis

Detailed description: A single staff of music with a treble clef. The melody consists of several notes with square heads. Above the final note of the phrase 'mi-rá-bi-lis', there is a slur over a half-step Oriscus (two notes, one higher than the other). The text 'mi-rá-bi-lis' is written below the staff.

Intr. *Vocem*

us-que

Detailed description: A single staff of music with a treble clef. The melody consists of several notes with square heads. Above the final note of the phrase 'us-que', there is a slur over a half-step Oriscus (two notes, one higher than the other). The text 'us-que' is written below the staff.

* See Chapter X "*NombreMusical*" for examples and part of text.

Offert. *Inveni David*

et brá-chi-um

2) Examples of the Oriscus a *whole step* above the preceding note :

Intr. *Loquebar*

re-gum

Comm. *Dicite pusillanimes*

ec-ce

Intr. *Dum clamarem*

hu-mi-li-á-vit

Offert. *Sicut in holocausto*

tau-ró-rum

D. Schubiger, in "Die Sängerschule von Saint-Gallen", defines the Apostropha-Oriscus thus: The Oriscus is a graceful note sung on the degree *above the preceding note*. This definition at first seems a contradiction to what we have said before in regard to the Oriscus as a sort of Apostropha at the Unison of the preceding note. But the savant writer had in mind the many examples found in the fine ancient manuscripts of Saint-Gall; the more we study the Oriscus,

the more we feel that it is in all cases to be sung on the note above the preceding note, or rather, in the cases at the Unison, the note preceding the Oriscus is to be sung on the half step below the Oriscus.

In the examples above we can come to the following conclusions :

a) The Oriscus is a light note and the *final of a group*; and we may even say that it is a note higher than the note which precedes or the note which follows.

b) It is a light note of transition, intimately linked to the preceding group; or we may say that it makes an integral part of this group.

These two facts are going to help us in our interpretation of the Oriscus found at the Unison with a note preceding.

B. — The Oriscus found at the Unison of a preceding note. *

This is the ordinary case in the notation actually in use at the present time.

All the degrees of the Scale are good for the Oriscus, but it prefers to be placed on the note above the *half* step, either *fa* or *do*. Examples :

1) On *fa* or *do*.

Comm. *Ecce Dominus*

il-la

Detailed description: A three-line musical staff with a C-clef on the first line. Above the staff, three Oriscus symbols (∩) are written. The notes for 'il-la' are on the second and third lines. The Oriscus is placed above the final note 'a'.

R̄. G. *Tollite*

ve-stras

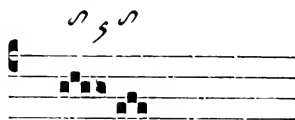
Detailed description: A three-line musical staff with a C-clef on the first line. Above the staff, three Oriscus symbols (∩) are written. The notes for 've-stras' are on the second and third lines. The Oriscus is placed above the final note 'a'.

Tract. *Domine audi*

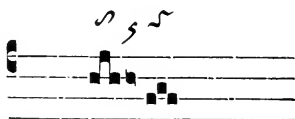
umbró- so

Detailed description: A three-line musical staff with a C-clef on the first line. Above the staff, three Oriscus symbols (∩) are written. The notes for 'umbró-so' are on the second and third lines. The Oriscus is placed above the final note 'o'.

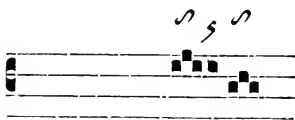
* Distinguish the Oriscus from the Pressus which demands a different interpretation.

2) On *sol, la, ré.*Offert. *Confortamini*

e- nim

Ry. G. *Ex Sion*

véni- et

Comm. *Dicite*

confortámi- ni

The Oriscus is rarely on *mi* or *si*.

The double character of the Oriscus is found in the preceding examples :

It is a note of transition certainly; for it is placed at the end of a group, and leads immediately into another group or syllable.

It is an elevated note, although because of the notation at the Unison, this characteristic is not evident at first glance. However, a study of the manuscripts reveals that a light inflection of the voice is to be made on the note directly preceding the *Oriscus*, thus placing this latter in a half tone relief, to preserve its character as a higher note.

The neumatic manuscripts indicate this nuance thus :

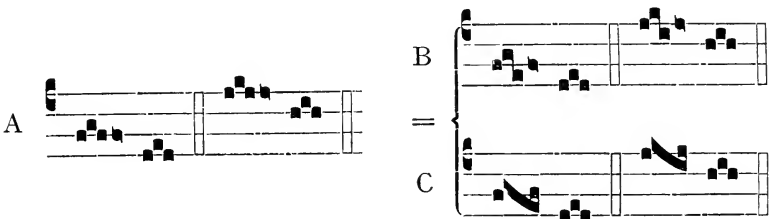
instead of the Oriscus,



they employ the Virga :



The natural transcription of this last equivalence demand the *si* or the *mi* before the Oriscus, and in fact, numerous manuscripts of different origins give this version. However it is interesting to note that the double Antiphonary of Montpellier, translates the two last notes of the neums \mathcal{N} and \mathcal{N} at the Unison. On this point there are numerous variations in the manuscripts, both neumatic and on lines; and what is the cause? We find the answer the same as for the Apostropha-Strophicus described above: the tonal indecision in the emission of a note; therefore a difficult task for the copyist to hear and record accurately. This indecision was not a question of the Oriscus, which remained stable, but for the note which preceded the Oriscus. According to the notator, this note was heard, either as *fa-do*, with the Oriscus written at the Unison, or as *mi-si* with the Oriscus written on the degree above.



In reality, in the neumatic chant in *campo aperto*, the note preceding the Oriscus was not to be exactly either *fa* or *do*, but a graceful undulation of the voice which caressed the note in a manner not possible to indicate on the diatonic ladder. The contradiction between the two notations, neumatic and alphabetic, of the Codex of Montpellier, is indeed a good proof of this tonal indecision.

The Execution of the Oriscus.

1) — The Oriscus and the group which precedes it.

For this light we must go directly to the Manuscripts, as the authors give us no information on the subject.

The neumatic group before the Oriscus. — The significant letters and rhythmic signs of Saint-Gall tell us that this group is always brief and light. This fact is further confirmed by the use of the (c) = celeriter which often surmounts the neum

before the Oriscus. (See above 3, under Examples of Oriscus placed a half step above the preceding group).

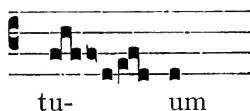
The Oriscus itself did not have any special value; it was often indicated by a simple virga, even in the documents of Saint-Gall. It was therefore not a sign of ornament, but an ordinary note, very light with retroactive effect of acceleration on the preceding group. This did not mean that the group was to be hurried, but merely sung lightly and gracefully. The Guidonian notation rarely used the true sign of the Oriscus, but represented it as an ordinary Punctum or Virga, except in Germany, the home of exact notation. This loss is just one among the many signs of the decadence, one of those numberless fissures which, during the course of the centuries, permitted to escape from the Gregorian vase, the exquisite perfumes of art and beauty which antiquity had enclosed therein. The sign of the Oriscus warned the singer of the extreme sweetness and lightness of this note; the ordinary Virgas and Punctums which replace it today suggest too often the Pressus with its interpretation very different. The singer thus warned could prepare the emission of the Oriscus by the delicate execution of the preceding neum. The Vatican Edition represents the Oriscus by the above-mentioned ordinary notes. We look forward to the reestablishment of the original form of the Oriscus, where possible.

The execution of the "distinct Oriscus" presents no difficulty when the note is written properly.

The execution of the Oriscus at the Unison raises the question of whether or not to inflect the note preceding. This is the most ancient tradition, but difficult for a choir of untrained singers. At Solesmes the Introit *Gaudeamus* is always sung with this inflection. (See Part I).

Place of the Rhythmic Ictus near the Oriscus. — The Oriscus never bears the rhythmic ictus, because it is usually preceded or followed by this touch. The ictus falls on the note following the Oriscus except when this note happens to be a Salicus

Ÿ. All. *Adorabo*



or a musical motive with spondaic text, where an extra note is placed after the Oriscus for a brief penultimate syllable.

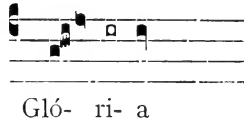
Spondaic Form

Tract. *De profundis*

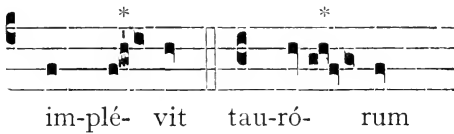


Dactylic Form

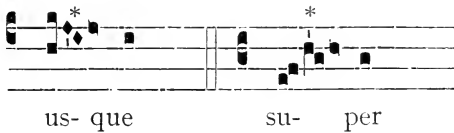
Tract. *Beatus vir*



Before the Oriscus the ictus should fall on the note closer to the Oriscus. This is always the case when the Oriscus is fused with a preceding note; and in other melodic forms where the Oriscus is higher than the preceding note.



In some other melodic groups the ictus falls on the second note before the Oriscus.



The following equivalence is interesting and very graceful in practice.



The (c) celeriter above the Porrectus would demand a very light touch.

There is only one possibility where the rhythmic ictus might fall on an Oriscus itself; thus when four notes can be counted between the two icti which frame it. This case is usually due to the interpolation of a brief penultimate syllable in a melodic motive of three notes between the two icti.

Normal form with spondaic text

Offert. *Sperent*

Spe- rent

Dactylic form

Tract. *Laudate*

confir- má- ta est

Conforming to the rules of the natural rhythm, these four notes, *do-si-do-do*, may be divided in two binary rhythms by means of an ictus which would have to fall on the Oriscus.

confir- má- ta est

This division may be avoided, however by the principle of condensing four light notes in a single composite ternary beat. (See article on the Strophicus).

CHAPTER VI. *

MORE ABOUT THE SALICUS.

In a preceding chapter we have seen that the Salicus is an ascending group of three, four or five notes. There are two forms :

1) with all the notes ascending :



2) with the first two at the Unison :



This last form is always a three-note form.

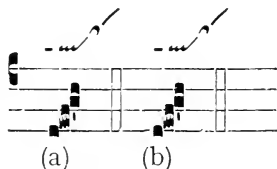
The execution of the first form of the Salicus :

Again, it is necessary to consult the manuscripts for this information, as the theorists say nothing.

The origin of the word Salicus = *Salire*, the voice, after having slightly touched the first note, rebounds instantly on to the second, which is indicated by a particular sign \curvearrowright it is supported like the Pressus, but with not quite the length or force. Thus here on this second note is placed the Rhythmic Ictus or the Romanian Episema - this for the Salicus of three notes. For the Salicus of more than three notes, the ictus falls on the penultimate, as may be seen in the examples.

* Chapter XI, "*Le Nombre Musical*".

We rarely find a Quilisma preceding the Salicus, but there are a few cases :

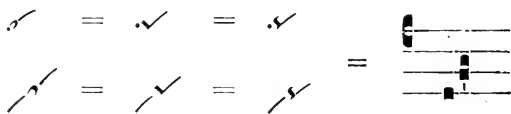


- a) Comm. Mass of Saint Matthew and Evangelist. Sept 21st
 b) Comm. XXI Sunday after Pentecost.

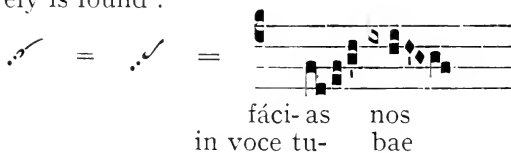
The facts on which we make these interpretations are the following :

- 1) Neumatic equivalences found in the manuscripts of Saint-Gall.
- 2) Romanian Letters.
- 3) The use of the same sign for the Pressus and the Salicus, in the Manuscripts of Metz, Laon, Verceil and Milan.
- 4) Equivalences in the Manuscript of Laon.
- 5) The adaptation of the text to the Salicus.

Under the first fact, we have found in the manuscripts of Saint-Gall, the upper notes of the Salicus replaced by other neums, — the *pes quadratus*, ✓ and the *pes quassus* ✓. Examples :



Very rarely is found :



Salicus replaced by the Scandicus — ✓ = ✓ very rare.

The Romanian Letters : We find the following combinations' :



In the Manuscripts of Metz, we find the Pressus and the Salicus represented by the same sign.

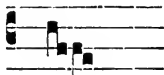
The Messinian Pressus is placed near the note which is to be lengthened —

joined in the following :

Laon 239



Ordinary Clivis, Pressus
and Punctum

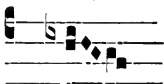


detached here :

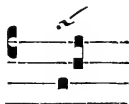
Laon 239



Pes Subbipunctis, Pressus
and long Punctum



The same sign serving as the central note of the Salicus, in the notation of Metz, with the difference that — it stands alone and unattached to any note.



There are other differences in the graphic representations of the Salicus and the Pressus, to be found in these same manuscripts. Here also we find the (c) celeriter added to a Salicus, which is represented by the Pressus sign; this would reduce the former sign to its real value.

Laon 239

S. Gall

Offert. *Laetentur*



The Saint-Gall manuscripts are here again the models of fidelity. The Salicus is almost always well represented. The Messin Manuscripts are less accurate, often employing the

Scandicus for a *Salicus*. Such errors foreshadow the decadence. By comparing the same melodic passages in the manuscripts of Metz, or even in the manuscript of Laon, we often find the *Salicus* or *Scandicus* used for each other — the work of careless copyists. But when we compare these with Saint-Gall, we can reestablish in all cases the *Salicus*.

Sometimes the erroneous *Scandicus* of the Laon Manuscript is given its "*Salicus*" value by use of the (a) augete, placed near the central note :

Laon 239



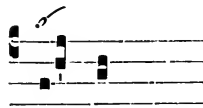
Laon 239



S. Gall



S. Gall

Offert. *Deus firmavit*

tu es

Offert. *Tui sunt*

tu fun-dásti

So we find that, although manuscripts and copyists often differ in their graphic representations of the *Salicus*, there is always some sign of support and length on the second, or the penultimate note.

The *Salicus* at the Unison is treated in the same manner as the preceding examples. There may be two interpretations theoretically.



Example (a) is possible but not practical.

b) Unite the two first notes as in the *Pressus*, the first note receiving the rhythmic ictus. — But the attack is light with a soft crescendo. At Solesmes the *Salicus* at the Unison is always sung thus.

Adaptation of the Text to the *Salicus*. The Diaeresis of the *Salicus*.

When the number of syllables demand it, the gregorian composer makes use of the diaeresis, or division of the *Salicus*. He places a syllable on the second note, which then becomes the head of the group and receives the rhythmic ictus.

Tract. VIII Mode

ge-
et
in

ne- rá- ti- o re- ctórum
ju- stí- ti- a ejus
mán- (*datis*)

diérese

in cor- nu in ló- co ú- beri
ví- ne- a
ad- jú- tor et
et ex- al- tá- bo éum
nos au- tem
qui há- bi- tat

etc., etc.

Exercise: Find examples of the different types of Salicus, in the Office Books. Compare different examples. Sing the groups of Salicus and other neums. Remember that the Salicus is never doubled as the Pressus.

* For other examples see "Le Nombre Musical Grégorien" Vol. I. Part 2. "Study and Execution of the Salicus" Chapter XI.

CHAPTER VII.

STUDY AND EXECUTION OF THE QUILISMA. *

In a former chapter we have discussed the Quilisma somewhat fully. In this article let us establish a few facts concerning the equivalences in the manuscripts, and say more about the interpretation of this neum.

The Interpretation of the Quilisma: The information which we find in regard to the interpretation of the Quilisma is furnished us by the Byzantine sources, the Latin authors and the Manuscripts.

It is evident that the Quilisma is of Greek origin, as its etymology is very clear: (κυλισμα) action of rolling. However the musical significance is disputed, and we find two opinions on this subject.

1) The first teaches that the Byzantine Quilisma is not a real note, but one of the numerous non vocal signs which have reference to the chironomy, and are the indications of the quantity or measure, and not of the voice. 2) The second opinion is that the Quilisma is a sign, not of one note, but a complete series of notes, even a complete melisma.

These two ideas give us nothing definite in regard to the value of the occidental Quilisma, which has the value of one eighth note, and no more.

The gregorian Quilisma is certainly a real note, and an integral part of the melody; let us turn to the manuscripts themselves.

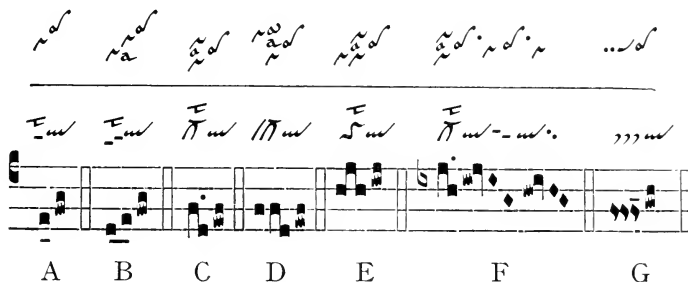
The codices give us little information on the Quilisma itself, but a great deal on the notes which precede the Quilisma.

The Latin Quilisma has a retroactive effect of retard, even prolongation on the note or group which precedes it. This rule suffers no exception, as the manuscripts of all countries which preserve the Rhythmic tradition are unanimous in one way or the other in expressing this quality.

We can unite in three principal classes the numerous procedures employed by the different graphic schools to indicate the retard of the note and notes which precede the Quilisma.

* *Le Nombre Musical*, Part II, Chapter XII.

1) The use of the long rhythmic signs and letters in the Saint-Gall and the Metz manuscripts.



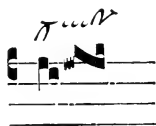
It is very interesting, as we have mentioned before, that these two schools with neumatic writing so dissimilar should agree so completely in ideas and the use of musical indications.

2) *The doubling graphically of the note preceding the Quilisma :*

The following examples from the manuscripts of Monza (Xth Century), and Vienna (XIth Century) compared with the notation of Saint-Gall will show what we mean. The two former nearly always double the last note of the group preceding the Quilisma.

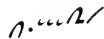
a) *Doubled Note after a Clivis :*

St. Gall

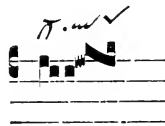


Intr. *Rorate*

Monza



Vienna



b) *Note doubled after a Torculus :*

St. Gall



Comm. *Ecce Deus*

Monza





Vienna



In this latter example, Monza does not double the note after the Torculus, but this Codex makes use of the long Torculus \sim .

c) Note doubled after a Climacus :

		Monza	-ul°. .ul°.
St. Gall	-ul- -ul°.	Vienne	-ul°. -ul°.
Ry. G. <i>A summo</i>			

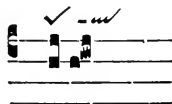
3) *The division of the Group preceding the Quilisma.*

Another graphic procedure, to indicate the retarded notes before the Quilisma, is the separation of the last note of the group which precedes the Quilisma. The following is from the manuscript of Montpellier :

a) The ordinary Clivis of two branches \nearrow becomes before the Quilisma, often



b) The ordinary Torculus \curvearrowright often becomes, before the Quilisma :



The manuscripts of Italy, Lombardia. Aquitania, Spain, and others use the same method. The Saint-Gall notation also expresses the Podatus \checkmark or \checkmark , by two *punctum planum* before the Quilisma -ul°.

These two last procedures — doubling and dividing of groups — are found many times in the manuscripts; with time they become more and more rare. But this is another indication of the decadence. However, the importance of the note or group preceding the Quilisma is maintained, even when the Quilisma note itself is an insignificant fact.

The Latin authors are very obscure in regard to the Quilisma, and furnish only themes for conjectures. From these we come to the conclusion that the Quilisma is a sort of "ascending port de voix". This interpretation agrees with the teaching of the manuscripts. In fact "every *port de voix* ascending exacts the sustaining of the lower note, on which the voice

must rest, in order to continue upward easily and gradually". This is the precise teaching of the manuscripts.

There is nothing in the manuscripts to indicate that the Quilisma is to be sung as a sort of "trill" or "turn".

Additional Rules for Execution.

A) The note immediately preceding the Quilisma is to be always slightly supported and lengthened, and will always bear the rhythmic ictus.

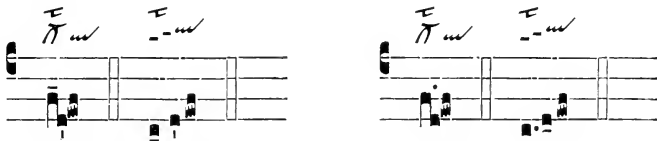
B) The note *Quilisma*, always light never receives the rhythmic ictus. This note is to be sung either "*port de voix*" or as a simple passing note. It has the value of one simple beat.

1) The single note preceding the Quilisma :



Apply the simple rules. The Romanian sign is useful but not necessary, as the presence of the Quilisma sign suffices to indicate the support of the note preceding.

2) Two notes before the Quilisma :

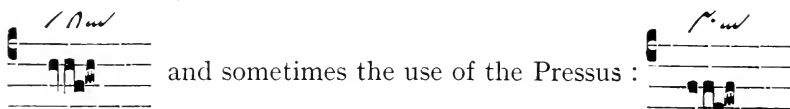


The two notes are lengthened, approximately; here there is liberty in the interpretation, as the manuscripts show by different indications. Certain Codices double the note preceding the Quilisma :



In a case like this we must preserve the value of the note. However the documents do not always double this note, as is here illustrated. On the contrary in the following example, in the case of the Clivis, more importance is given to the first note; it is surmounted by the sign of length or the Romanian

letter (τ) tenuto. It is not rare to find, in these analogous cases, the Virga doubled before the Clivis :



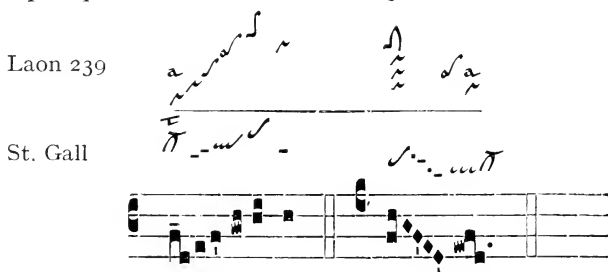
In practice, we must not pass over any of these precious signs, these subtle indications. They are all valuable aids in the artistic interpretation of our beautiful liturgical chant. Different nuances should be indicated either by a Romanian sign or episema.

3) Three notes before the Quilisma.



Follow the rules. Rhythmic ictus falls on the first and third notes of the group, with the three notes lightly retarded. Again here, good taste is important.

4) Four notes and more before the Quilisma. The following manuscript equivalences are interesting :

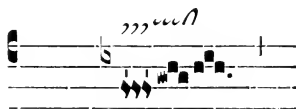


The regular rules hold good here also. Art is necessary.

5) Strophicus before the Quilisma.

St. Gall

Offert. *Justus ut palma*



... palma...

Here a repercussion lightly supported on the apostropha preceding the Quilisma is demanded. Rhythmic ictus on first and third notes of Tristropha.

The following case is fairly rare

or

The most important note here would be the second note of the Distropha as the note immediately preceding the Quilisma. According to the manuscript, a repercussion of the three *fa* is necessary. An easier but less traditional interpretation (b) is to unite the two strophes in a single sound.

a)

b)

6) Quilisma at the Unison.

Usually the Neum Quilisma is considered to be a note always *above* the note which precedes it—almost always a second above, but sometimes a third. (See above).

However in the Matins of Christmas and in some of the Holy Week Responses, there occurs that rare curiosity, the Quilisma at the Unison.

Of course, the thoughtful Choirmaster will ask what is to be done in such cases. The character of the Quilisma is not changed. Here there are two possible ways of execution:

a) Make a single double note of the two *La*, and sing as a *Pressus*, but lighter, or better.

b) Sing distinctly the *two La*, with a slight lengthening of the first, according to the regular Rule. However this repercussion of the Quilisma note must be very light and delicate, such as the repercussions on the “*levé*” which we have seen in the *Strophicus*.

This last procedure is preferable and much closer to the Gregorian Tradition; this repercussion of the Quilisma Note adds an immaterial, ethereal quality to the phrase, which would be lost in the first interpretation.

CHAPTER VIII.

THE INTERPRETATION OF THE CHANT.

In considering the interpretation of the Liturgical Chant, the first questions which should come to the mind of the serious choirmaster are: What is the true spirit of the Liturgy? What is the relationship between the Chant and the Liturgy? Why do we sing? For whom do we sing? Why is the Gregorian Chant superior to all Church Music? What is the traditional interpretation of the Gregorian Chant? These are very general questions, but very important; it is necessary for all choirmasters and singers to search and find the real answers before entering the choir loft.

Then many other questions should follow, some general concerning the choir, the voice, and others more subtle concerning the interpretation of "special" phrases, and the hundreds of different nuances of expression demanded for the proper "unfolding" of the Greater Rythm of the Chant; for Gregorian Chant is really great music, and as such it has the right to demand the highest in artistic expression as well as the deepest spiritual understanding.

A special study should be made of the Liturgical Text and its relationship to the melody. Often almost the same melody will be found for different texts, especially in the Versicles of certain Graduals, and the interpretation will not be always the same, although the melody may suggest the same style. Study every Chant separately for its individual style, its text, and neumatic combinations. Whether or not you carry the "rhythm" over the incise or half bar often depends on the continuity of the "meaning" of the Sacred text.

In this chapter we shall try and answer some of these questions; but there will be many others which belong rather to the realm of Aesthetics and as such will have to await another volume.

I hope the following brief paragraphs on the "Style of Solesmes" will give the reader a little of the true meaning of our Gregorian Chant as it is understood at Solesmes.

The Style of Solesmes.

To write about and to explain the Theory of Solesmes is not a too difficult task, provided one has studied the subject for a number of years; This theory, technique, as it were, a scientific matter, is somewhat a thing material; but to attempt a description or an explanation of that almost mystic "something" which is the "Solesmes Style", requires a sense of deep understanding and inspiration: It is erudition, science, art, true, but much more: it is Liturgical Prayer at its best. For this reason it is not for everyone to penetrate this veil of spiritual beauty and grasp the "inner sanctuary" of that body of worshippers — I almost said. "singers" — but can this title be applied to the Choir of Solesmes? Perhaps no, perhaps yes. They sing? Yes, *The* but rather, they pray in Liturgical Song, and that is not exactly *Prayer* the same thing. One has the feeling that they are outside the world, transported, a little as was Our Lady when the Angel of the Annunciation appeared to her. It is like a "voice" from the Age of Faith when these sublime melodies were created, being broadcast to us in this Century of wars and materialism. One must listen and understand in a State of Grace; not the kind which extends from Saturday evening to Monday morning, but a continual State of Grace and Humility. The garments of the world must be put aside in this Sanctuary of perfect Peace and Holiness; here there is no room for avarice, pride, or any other of the world's vices; such imperfections would but prevent the understanding of such beauty.

I, myself am not one of these "elect", but simply a zealous, humble disciple of Solesmes, but I wish to make an attempt to inspire my readers with the desire to study more and more the Gregorian Chant as it is interpreted at St. Pierre de Solesmes. Even for those who are not professionally concerned with the Chant, a force of purification and sanctification lies waiting there which is bound to give a new meaning to existence.

There is a simplicity, a sincerity, and at the same time, an artistry in the "Style of Solesmes" which completely satisfies the religious and aesthetic senses. The "suite" of binaries and ternaries with their many delicate nuances of expression, developing into the Greater Rhythm, which rises and falls, pauses, resumes its flight, then falls to repose, produces such an effect of Unity, of Continuity, of perfect balance and expressive grace, that one is conscious only of the perfect accord between the melopée and the Sacred Text. There is never a striving for

effect, never the desire of any particular voice to dominate, to "lead", but a perfect ensemble of tone which is born of a "oneness" of spirit and purpose, a single desire to honor the Perfect Being with all the perfection possible.

The quality is light, but firm, and never effeminate, reaching when necessary great heights of intensity. It is so flexible, so free, yet so accurate both rhythmically and melodically that you wonder if you can be really listening to a group of human beings: sometimes it is the intensity of a pressus, a tristropha or a rising phrase; sometimes the delicate repercussion in a strophicus group, or the note or neum following such a group; or it may be the gentle rallentando and diminuendo at the end of a phrase. Whatever the detail, there is always remarkable accuracy without the studied consciousness of the rhythmic divisions, which one usually finds in Gregorian Choirs; this "souplesse" extends even to the pauses which are always in proportion, and which serve their purpose as part of the "Greater Rhythm" so perfectly that the listener is most inspired and edified.

One is never tired of listening to such divine beauty, which is at once the result of great erudition and a profound understanding of the Eternal Mind, a "peace which passeth all understanding".

From these two Great Sources spring the Power of Solesmes! The learned research of Doms Guéranger, Pothier, Mocquereau, and the present Dom Joseph Gajard, who has one of the most sensitive musical minds of the present day, plus the Benedictine Life and Spirit.

* This Benedictine Life and Spirit where by humility and obedience the "disciple" is placed before God in a disposition of filial fear, conforming to the "Following of Christ", to all the Divine Precepts, in the modest attitude of submission and patience, which influences all his acts, conducts him finally to that love of God which transforms his whole life, and by the only path which Our Lord traced and followed, the "Simplicity of Little Children".

St. Benedict himself has given the definition of his monastery: "A school of Divine Service". The central work, the action par excellence of this Royal Service is to be the "*Opus Dei*", the "masterpiece" which has God for Object. Seven times a day, and in the course of the night, the monks assemble in their chapel to accomplish the Holy Functions. It is the prayer of the Family, the true Christian Prayer, offered in the

* Rule of St. Benedict.

name of all Creation, the most complete also, since it is an homage of body and soul: "The spirit, says St. Benedict, must always be in tune with the voice".

For the monks of Solesmes, the Gregorian Chant is a part of this "*Opus Dei*". With this profound reverence and love for Holy things, and the deep understanding of God, which springs from such a "life", they know how to "pray well", and that "to pray well, one must sing well, and to sing well, one must pray well. Thus a transcendent art which is born of such parents as Great Science and Love.

Such should be the model and the goal of every choirmaster and singer. The closer the Benedictine Ideal is approached, the finer the results in the Choir, and the greater the edification of the faithful.

The Choirmaster, himself or herself should be a person of deep faith and a profound student of the Holy Liturgy and Chant, always realising the accord between these two. All choirs cannot have a Dom Gajard for Choirmaster, but all those who teach and direct the Chant can strive as far as possible to approach "that ideal": If possible, a visit to Solesmes should be made by all students who have chosen such a "holy" vocation, as it is only there that may be found the true tradition, the true source and the true light.

As far as possible the personnel of the Choir should be chosen for purity of life, respect for holy things and love of the Liturgy, rather than for voice or musical knowledge, but of course the combination of both is the perfect condition.

Before every choir rehearsal an atmosphere of repose and reverence should be created by a short lecture on some Liturgical or Religious subject. A reading with discussion of the text of the Liturgical Service to be rehearsed will bring about a better understanding of the parts to be sung, as well as create the proper atmosphere of reverence and repose. Before entering the Church on Sundays and other days when there is to be a "sung" Service, the Choirmaster or Rector should choose a Chant from one of the Liturgical Books to place the choir in the proper state of mind: The Office Hymns of Prime, Terce or Sext are especially suitable. The "*Veni Creator*" is always in order; and there are many others.

We should like to remind our readers again that Gregorian Chant is, in the first place, music, and great music, and must be respected as such. And it is more than this: it is true Liturgical music and the sung prayer of the Christian world. The

choirmaster or organist who spends hours perfecting his organ solos, motets in polyphony and modern music, and "brushes off" the parts of the Service to be sung in plainchant with a few minutes of careless "running through", is not worthy of the high privilege accorded him.

In other paragraphs we have spoken of the multitudinous beauties and intricacies of our priceless heritage, the Gregorian Chant. How many of our choir directors appreciate these things, especially in those newer lands, far from the traditions and sources of Christian song, art and architecture. In our schools of Sacred Music it is most inspiring to study the art and architecture of the same period with the music of that period. How close are the analogies between the Romanesque arches and pillars of Jumiéges or Saint Trophime and the round, graceful movement of our Liturgical chant; all the different types of "Romance" arches and curves are present here, as the true student of chant knows. When we employ the Gregorian chironomy with its successions of arses and theses, we cannot help but feel these analogies.

So must be the movement of the chant: rising and falling in great waves of sound, and never sudden "spurts" of *crescendi* and *diminuendi*, *accelerandi* and *ritardandi*. The culminating groups are always the round arches of the "Roman" and never the pointed arch of the Gothic.

The only true authorities we have concerning the interpretation of the Gregorian Chant, are the neumatic manuscripts; The Guidonian or manuscripts with lines give a very good idea of the melodies, but for the interpretation and rhythmic tradition we must consult the more ancient documents. As not many organists or choirmasters have recourse to these precious sources, we have given a number of equivalences in a former chapter, and have spoken at length of the special neums and their individual interpretation. However, when these are combined with other neums and single notes to form phrases and phrase members, the entire phrase together with its special text must be considered. Here delicacy of taste, great musicianship, as well as a profound knowledge of the Gregorian tradition, is demanded.

The Tempo.

As with all music, there can be no hard and fast rules in general: Every chant has its own individual personality, according to the text, melody, place in the liturgy, etc. We can

say, generally speaking, that the melismatic chants, such as the Gradual, Alleluia, Tract, sometimes the Offertory, are sung at a somewhat greater speed than the simpler pieces. Of course the Versicles are always taken at a much quicker tempo; The Sanctus, Benedictus, Agnus Dei, and Communion are sung much more slowly than the Introits and the Kyries — these last movements vary often according to the text, in the case of the Introit, and the style, in the case of the Kyrie. An elaborate Kyrie may be sung more quickly than, for instance numbers XV and XVI, and XVII and XVIII naturally take on the sombre color of Lent or Advent. The Gloria in Excelsis and Credo are usually sung moderately fast. — And here in these two pieces, at Solesmes you find no sentimental ritardandi at certain sentences, as “*Et incarnatus est*” in the Credo: the tempo is kept up to the “*Et homo factus est*”, where a natural retard is made in very good taste at the end of the long period. The influence of sentimental figured music, with its divisions into different movements has played havoc with the interpretation of the liturgical chant. I have recollections of certain choirs, including my own, before I received the light from Solesmes, where it was “traditional” for the best soloist of the choir to sing the “*Et incarnatus est*”, very slowly, and with great emotion. The same effects were also given to the “*Adoramus te*” and other parts of the “*Gloria in Excelsis*”. Another example is the over-dramatization of the “*Dies irae*” and other parts of the Requiem Mass: The “*Tuba mirum*” was always proclaimed in a stentorian voice to represent the trumpet of doom, while “*Lacrymosa*” was sobbed over like in the operatic aria of an unfortunate heroine who has just lost her lover.

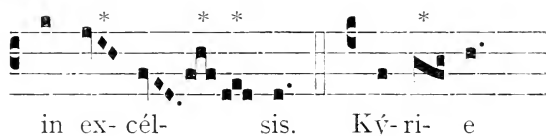
Of course it will take many years to erase all these “enfantillages” and to bring the enlightenment of propriety and good taste into all our churches, but it can be done by close coöperation between clergy and choirmaster. These two must always be in harmony and unity of spirit and intention to bring about the reforms necessary for the perfect Service in the House of God.

I think one of the most difficult elements, if not the most difficult, in the performance of any kind of music, is the establishing of the proper tempo at the beginning, and maintaining that tempo throughout the composition. Any organist knows how difficult it is to play a great work of Bach in the same tempo, and return to that tempo after the rubati and accelerandi necessary for artistic interpretation. With the Plainchant this is even more difficult, for here there is not the regular succession of 1, 2, 3 or 1, 2, 3, 4 of figured rhythm, but the complicated

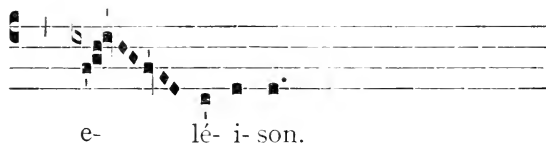
interplaying of binaries and ternaries, with numerous neumatic nuances to consider. The use of the metronome is not possible, as with the Bach organ fugue or the Beethoven Sonata.

Pitfalls or Dangers.

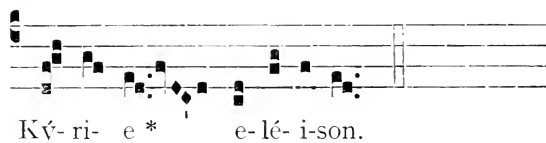
The triplet. — We must never forget that every note is worth one simple beat, no more, no less. The ternary rhythms must not be hurried or sung as triplets. There is special danger of this when singing a Torculus, as the graphic representation of this neum suggests the triplet.



The long succession of ternaries in the "*Kyrie Orbis factor*", especially the descending phrase, seems to invite triplets.



In a piece composed almost entirely of Binary rhythms, except for a cadence including a ternary, or a ternary rhythm here and there, these poor groups of three are often "scrambled" unmercifully. We may cite the well known example of the "*Kyrie cum júbilo*" which has several Kyrial phrases composed of binaries with a ternary ante penultimate rhythm.



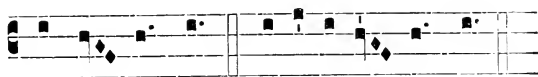
I also have in mind several hymns in English taken from the Gregorian repertoire: The "*Vexilla Regis prodeunt*" from the Vespers of Passion Sunday, and "*Divinum Mysterium*"

translated in the English Hymnals as "Of the Father's Love Begotten". I have heard some of the finest Anglican choirs in the world sing these two hymns very admirably, up to the ternary group, when the wild scramble upsets the otherwise well-sung piece. The following phrases are also precarious :

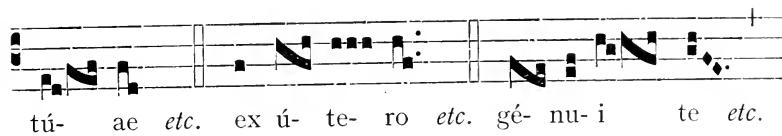
Agnus Dei, Mass XI — Ternary groups :



Gloria of Mass IX, and Christe of Mass XIII — There are many examples like this when a ternary group follows a single note, thus inviting a triplet.



At certain times the Porrectus seems to invite a triplet; see first example on preceding page, and the following from the Gradual and Alleluia of the Midnight Mass of Christmas. There are many similar dangers in the Gregorian repertoire; it pays to count until the rhythm is felt.



Notes often shortened. — There are certain notes which demand special care not to pass over too quickly : So are the

Uncertainty as to the skip could be the cause of this fault. The singer is concentrating on the lower note, thus neglecting the precision of the top note.

After an ascending passage, a second repeated note is often dotted or shortened. A notorious example of thirty years ago, and even today, is the intonation of the Gloria "*Cunctipotens genitor*". Nearly always in those days of "Ratisbon" fame, the celebrant dotted the Virga, and made a 16th note of the following punctum. The still popular idea of the Virga as a longer note, may explain this; however in my experience, singers who listen over the radio to popular song artists, especially to those of the "croon" variety often attempt to copy the style, thus dotting a series of 8th notes instead of singing them evenly, and indulging in other extraordinary interpretations. The "bizarre" renditions of *Adeste Fideles*, and *Silent Night* which emanate from Hollywood play havoc with our not too well trained choir singers. We may admire greatly a certain film star without trying to copy his style of singing church music.

The simple note between two long notes often suffers great embarrassment, being often ignored in favor of his more corpulent neighbors. This group may be made very beautiful by a slight retard of the whole, as in the joyous Alleluia "*Magnus Dominus*", and in the Versicle of the Alleluia "*Quoniam Deus Magnus*".

The image displays four staves of musical notation for the Alleluia "Magnus Dominus". The notation uses square notes on a five-line staff with a treble clef. The lyrics are written below the notes. Asterisks (*) are placed above certain notes to indicate specific rhythmic or performance instructions. The text is as follows:

a. * * etc.

Quó-ni-am Dé-us má-gnus

Ÿ. Confi-te-án- * * * * * tur

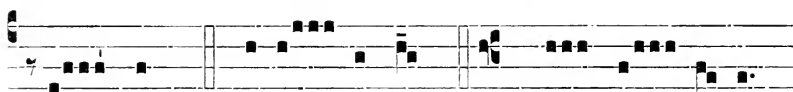
Dó-mi-no * * etc.

The note before the Salicus is often passed over too lightly.



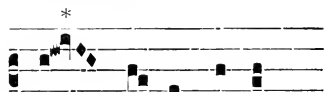
Jú- di-ca me *etc.* glo- ri- á- ri o- pór- tet *etc.*

The last note of a Tristropha, ictic note not repeated, but given its full value, followed by a single punctum,

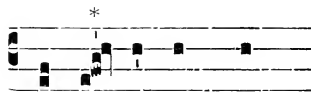


per quem *etc.* su- á- vis est *etc.* é- go ho- dí- e *etc.*

Central note of a group, as found in "*Asperges me*" and "*Vidi aquam*":

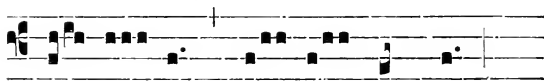


et su- per ní- vem *etc.*



et ómnes ad quos *etc.*

Combinations of a Distropha and a single note as in the Introit of the Christmas Midnight Mass.



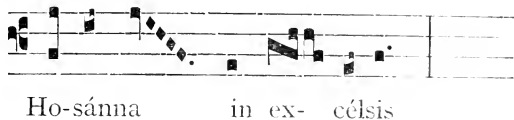
Dó- mi- nus * dí- xit ad me.

There are many instances of notes in peril of losing their just value.

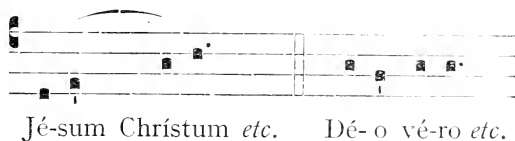
The gregorianist must always be on the lookout for these.

Notes overlengthened: There is also a tendency to overlengthen certain notes; their position in the phrase, and in relation to the text often gives the impression of a longer note, when it is simply a question of one simple beat.

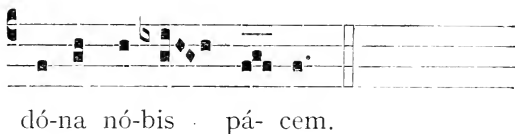
Culminating note before a descending group.



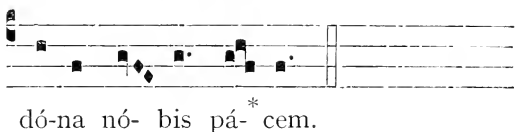
Penultimate note of a cadence.



Sometimes a Pressus is given too much value.
The central note of a Torculus in final phrases.



Also the last note of a Torculus in a cadence.



Sometimes the note before the Quilisma receives undue allongation; here great knowledge and taste are necessary for the proper nuance, as this note is always lengthened somewhat, and almost doubled in some cases.

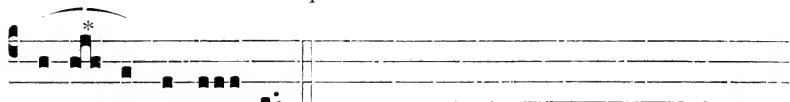
Careful of all Virgas, as the "hangover" of Ratisbon and other false books is still evident among the older singers especially. They are worth only one simple beat.

In the First Psalm Tone, Introit Formula, extreme care must be taken not to "punch" the top note in the Podatus (A-C) in the First Part, and the top note of the Torculus (A-C-A) in the Second Part. Round off by making the highest note slightly softer, and with a very, very slight "rubato". The

consciousness of the Roman Arch will help the imagination conceive the true interpretation here, and in all such passages.



Laetá-tus sum in his quae dicta sunt mí-hi : * in dómum



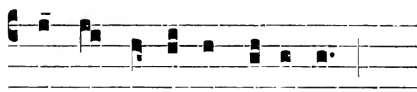
Dómi-ni í-bi-mus. Glória Pátri.

Same idea with the "Gloria Patri" in the same formula.

The *Horizontal Episema* is a very delicate nuance of length; it is often not lengthened sufficiently, and just as often held too long. Here very great art is necessary to give just the right interpretation in all cases. The *Episema* on the single note at the beginning of a phrase is not to be held too long; here, simply a broadening of the syllable is usually enough.



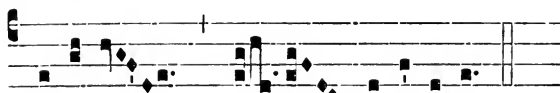
Sáncte



Ecce ancíl-la Dómi-ni

The prevailing tempo is also a determining factor with this sign, as any artist realizes. In the long vocalises of the Graduals — especially the Versicles — and Alleluias, the *Episema* is treated more delicately. Again taste and proportion play their part.

Repercussions. — In another Chapter we have spoken at length of the *Strophicus* and the different types of repeated notes demanded. Just a few remarks here in regard to other places where repetition is necessary. In many of the Kyries we find repeated notes without a new syllable. The last *e* of the word *Kyrie* must be repeated without taking a breath, very naturally and easily. The beautiful Kyrie "*Deus sempiternus*" is only one of many examples.



Ký-ri-e

e-lé-i-son.

We find the same interpretation in the “*Benedicamus Domino V*” of II Vespers and its response, “*Deo Gratias*”, as well, as the “*Ite Missa est*” of Mass VII and others. These repetitions must be definite but not heavy, and always in keeping with the style of the Chant.

A very delicate repercussion is made on a *Virga* at the end of the *Strophicus*, when the following note bears the rhythmic *ictus*. This repeat is almost imperceptible, and must never interfere with the rhythm or movement of the phrase. This is perhaps the most difficult of all the many different repercussions. (See Part II Chapter IV).

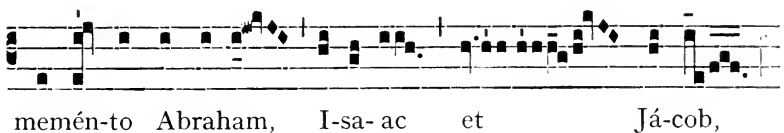
“*Christe*” from the Mass “*Kyrie fons bonitatis*”.



Introit “*Miserere mihi Domine*”.



We have some very dramatic repeats in the great Offertory, “*Precatus est Moyses*”, as well as in the Alleluia “*Quoniam Deus Magnus*”. These climaxes are not to be made suddenly, but well rounded like a great arch.



We have here in the first example on the word *et* a series of intense repetitions; and by intense we do not mean

"pounded", but rather a strong *flow* of intensity, fusing the groups. The next example, because of the text, demands a somewhat more intense treatment of the *Virga* following the *distropha*, but again, we warn against heaviness.

As we have stated before this matter of intensity does not mean that there is to be an accent on the first note of every group; for the rhythmic ictus in itself has nothing to do with intensity; sometimes when it falls on the tonic accent of the word, it is by accident more intense, but here it is not the rhythmic division which is the question.



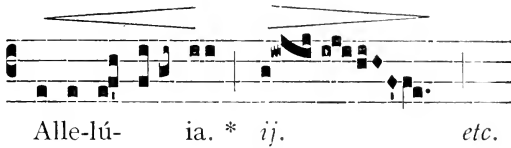
By intensity, we mean rather, a fusion of groups, a melting together of the smaller elements to form the dynamic expression of the greater idea. Here again, good taste is important, and never effect for the sake of effect.

In the Gregorian melodic line, we may find all the degrees of intensity. From the delicate crescendo in the Antiphon *Speciosa* from the Offices on feasts of the Blessed Virgin :

Two musical staves. The top staff is labeled 'Ant. IV A*' and contains a melodic line with square neumes. Above the staff are four hairpin-shaped crescendo and decrescendo markings. The text below the staff is: Spe-ci- ó-sa fácta es * et su- á-vis in de-lí-
ci- is tú- is, etc. The word 'de-lí-' is split across two lines, and 'ci-' is on the second line.

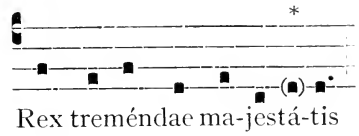
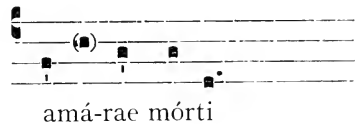
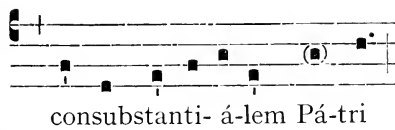
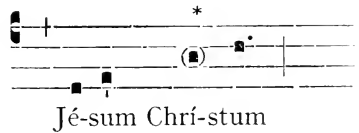
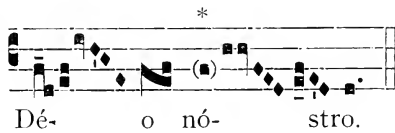
to the glorious melismas of the Easter Sunday Gradual and Alleluia. We can generally be guided by the contour of the melodic line, and the text. There is a natural increase and decrease in strength with the rise and fall of the melody. The short élan is naturally more delicate, and does not demand the intensity of the powerful and longer flights, which permit all the degrees of intensity, even up to fortissimo. *But never sforzando!*

The chant in question must be carefully studied for the greatest climaxes, in order that the lesser summits may be in proportion. Prepare the great climaxes with a gradual increase of intensity, and in the short sudden ascents start the crescendo at the second note. We have a number of Alleluias like the following from the Easter Mass.



Again we plead for easy round summits; this is possible at the top of a great crescendo even. Gregorian chant has been called a Roman art, and as such demands rather the round arch than the pointed Gothic arch.

And let us speak here of the tonic accents on the up beat, as we find many of them, especially in the syllabic chants. In many of the verses of the Credo, the Hymns, and even more elaborate chants. These tonic syllables must be rounded off, and never hurried. It is the special right of the Latin Tonic accent to demand this "lift".



Also in the cadences of the Psalms, lift and round off the tonic accents; it is very inartistic and "mundane" to strike the first accent of a Psalm Cadence with a "thud".



Dí-xit Dómi-nus Dómi-no mé- o : * Sé-de a *déxtris* mé- is.

Flexibility. — Although we have insisted in the first part of this treatise, and still insist on the equality of the individual beats, we do not wish to establish a tyranny of rigidity and mechanism. To a perfect precision must be added flexibility, ease and naturalness. To be sure, as with any great art, the technique is important, but must always remain the means and not the end. The gregorianist must be absolutely sure of every detail, every binary or ternary rhythm, but must also be conscious of the greater rhythm or idea which transcends all theory. To be a slave to every small rhythmic division, every rule of incise or double bar, is to lose sight of the spiritual sense and proportions of both text and melopée. As we have said before, the entire chant must be studied with understanding of both melody and text. The pause at member bar or double bar is not always the same, depending on the greater idea; there must be the correct proportions.

In the Gregorian repertoire we often find different texts given to the same melodic formula. In these cases the interpretation can not always be the same; the texts must be studied carefully in order to bring out the different nuances of meaning. Compare the "*Alleluia. V. Laudate Deum*" of the second Sunday after Epiphany, with the "*Alleluia V. Emitte Spiritum tuum*" of Whit Sunday. The melody of the Versicles is the same, but the different texts naturally demand different interpretations. The same with the Versicles of the Graduals of the Christmas Midnight Mass and "*Justus ut Palma*" of the Mass of Confessors. Melody is the same in both cases, but would you express the "*Dixit Dominus*" of the former in the same manner as the "*Ad annuntiandum mane misericordiam tuam*" of the latter? These variations of interpretation are important and very difficult sometimes as the habit of singing the same melody in the same manner is not easy to overcome.

In the many chants of the First Mode, with the melodic formula, *re-la-si*, or (*si flat*), there is no horizontal episema over the *la* but this note is to be well-lengthened. Among these chants are the "Introits. *Da pacem, Gaudeamus, Rorate cæli, Statuit, Inclina*", and others, "Offertory. *Jubilare Deo*", "Antiphon. *Ave Maria*".

There is a very beautiful and graceful motive which occurs in the Versicle of several of the Fifth Mode Graduals. The phrasing here demands very delicate treatment : Sing the Virga, second note of group before each Pressus, more lightly than the preceding Punctum, attacking the Pressus of each group with some intensity and with *messa di voce*. \ll \gg

It is an interesting fact that this Melisma in two Graduals "blossoms" out of the last syllable of "*Misericordiae*", and in another the word is "*mansuetudinem*". The inspired Composer evidently liked to dwell on the thought of the "Divine Mercies of God".

The image shows two staves of musical notation. The first staff is for the word "mi-se-ri-cór-di-ae". It features a melisma starting on the final syllable "ae", characterized by a long, flowing line of notes that gradually decays in volume, indicated by a hairpin symbol. Above the staff, there are several groups of notes, each with a "Virga" (a note with a lighter attack) and a "Pressus" (a note with a stronger attack). Above these groups are symbols: a pair of less-than signs (<>) and a pair of greater-than signs (>>). The second staff is for the word "e- etc.". It shows a similar melisma starting on the syllable "e-", with a hairpin symbol indicating a gradual decay. Above the staff, there are symbols: a pair of less-than signs (<>) and a pair of less-than signs (<<).

Chants of Christmas and Easter. *

We cannot bring this chapter to a close without saying a few words about the Chants of Christmas and Easter, as they occupy such an important place in the Liturgical Year.

These Chants are often given a wrong, or at least an indifferent interpretation because the Choirmaster has not taken the trouble

* This is a brief resume of the very fine commentaries by Dom Gajard in "*Revue Gregorienne*".

to study the tradition and the true Liturgical sense. Too much of the idea of "majesty", joy too exuberant or uncontained is the usual habit; or perhaps it is the often forgotten real meaning of the chant, as a prayer.

In the Gregorian Chant there must always be discretion and controlled "emotion", and in these Chants of Nativity this is especially true; the manuscripts are eloquent in this regard.

The Chants of Christmas strike the double note of vibrant joy and recollected adoration. Dom Joseph Gajard remarks, "I cannot help but consider this Christmas Liturgy as the "welcome" given by the Church to the Incarnate Word, to Emmanuel. It seems to me that I see the entire Church united around the manger near to Joseph and Mary, watching the Holy Events, contemplating this little Being, all that He is, all that He is to accomplish, all the Love which his coming implies, and losing itself in adoration and praise". "Everywhere we are bathed in an atmosphere of peace, of calm, of purity, of light, and especially of tenderness and love. It is the "cradle" of God, the whole mystery of the Incarnation, of the coming to earth of the Second Person of the Trinity. And in this Birth "in time", we must not forget His Eternal Birth and work; *In saecula saeculorum*.

All the Liturgy of the Nativity is full of this idea, as is also the Melodies. Here is the note of supernatural, vibrant joy which is always controlled and tempered by a deeper note of reverent and recollected adoration and awe; and like the work of the Incarnation, these emotions continue into infinity after the musical cadence has ended.

This dual note appears first in the "*Invitatorium*" of Matins, "*Christus natus est nobis: venite adoremus*". The first half of the verse furnishes the joyful note in a melody which rises almost an octave in its first short "flight". The second part of the verse, "*venite adoremus*", follows with the most reverent adoration and awe. We must approach and "adore" with humility, this "divine mystery". This beautiful refrain alternates with Psalm XCIV, "*Venite exsultemus Domino*".

At Solesmes, the interpretation of this beautiful "*Invitatorium*" is very significant: the combination of extatic joy, awe and adoration produced by the always veiled tone, and careful gradations of ever-controlled nuance, creates the atmosphere of reverence and adoration which pervades all the Liturgy of this great Mystery.

The Midnight Mass.

During the Matins we have been immersed in that atmosphere of sweet contemplation and reverent adoration which is also to pervade the Midnight Mass: The Epistle, Gospel, Chants, all agree; only at the Offertory the praise mounts to the greatest height in the Liturgy, "*Laetentur caeli, et exsullet terra*", but here the text is tempered by the melopée.

Introit and Communion.

We have spoken before of the most valuable information to be found in the rhythmic manuscripts, from the double point of view of art and prayer; often the most delicate nuances of expression are preserved here.

The Introit and Communion of the Midnight Mass may be quoted as two very fine examples of the Mediaeval Tradition.

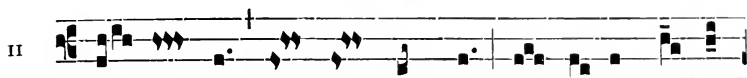
These two pieces are usually interpreted in the same manner: broadly, majestically. The melodic lines of the two chants are very much alike, but here the manuscripts enlighten us:

The Introit is essentially light, bright and joyous. All the neums are light except three or four. The only *supported* neums are on MEUS, the first note of HOdie and the second syllable of geNUi. All the rest "flows". True, there are "tenuto" notes, but these are "light" holds. The *strophicus*, light by nature are made even lighter by the $\epsilon =$ (celeriter) which is seldom found over these neums.

It is remarkable that all the manuscripts of all the schools should agree, even to the finest nuances.

On the contrary, the Communion is quite different, being made up of long neums, except for the *clivis* of *luciferum*; the "tenuti" themselves are different from those of the Introit. The light Strophicus are here replaced by the *bivirgas*, long by nature, and still more allongated by the Horizontal *Épisema* of St. Gall. In the Laon Manuscript surmounted by $\alpha =$ (augete). In the Communion as in the Introit, the manuscripts agree; one cannot doubt the interpretation. The melody is grave, solemn, and gives an extraordinary affirmation to the Text.

Introitus.

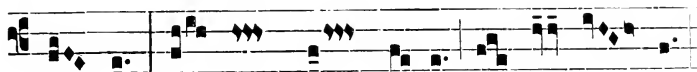


Dó-mi-nus dí-xit ad me : Fí-li-us mé-us

St. Gall

Laon

Chartres



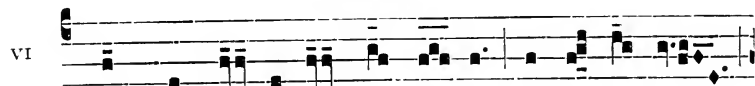
es tu, é-go hó-di-e gé-nu-i te.

St. Gall

Laon

Chartres

Communion.

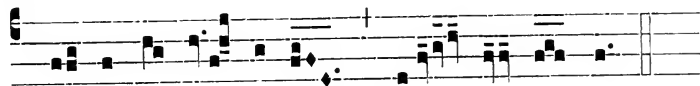


In splen-dó-ri-bus sanctó-rum, ex ú-te-ro

St. Gall

Laon

Chartres



an-te lu-cí-fe-rum gé-nu-i te.

St. Gall

Laon

Chartres

Such is the interpretation which the entire Middle Ages gave to these two pieces, at the time when the Gregorian Chant was a living thing, the special voice of the Church where nobody would have dared to impose his personal opinion.

Why the contrast in these two Melodies so much alike, and with words almost identical?

If we examine them closely, we find that in the Introit it is the Incarnate Word in the person of the Divine Child who utters the words — or rather “echoes” the words of his Eternal Father; while in the Communion, it is the Father Himself who speaks. Here lies the secret of the mystery and the different interpretations.

Sing the Introit simply, sweetly, without display, and with great recollection; let the voice glide lightly and with extreme flexibility over the neums, with a slight support on *meus* and abandon itself to the well marked “cradle” movement of the melody.

On the other hand, the Communion is grave, profound, eternal. Sing and support broadly all the *FA*, and give to the entire piece solemnity, strength, majesty and all that the Text implies. Start the *ante luciferum* with energy, making the retards indicated. Do not fear to sing the “rising” *GENUI TE* with intensity, with a very broad and strong descent at the final cadence. The impression should be that of a Sovereign taking possession, and at the same time of an irrevocable affirmation.

The Gradual *Tecum principium*.

This too is a great masterpiece. It is the usual type of Gradual of the IInd Mode, as *Justus ut palma*, *Requiem aeternam*, and *Haec dies* of Easter. However the composer was no copyist, and as in the others, a great deal of originality is displayed when necessary.

Attack the Pressus on *Do* (after *) with vigor, and sing with all your soul this splendid affirmation of the Eternity and the Omnipotence of the Child which has just been born; after the *luae* where the “type” is taken up, sing the melody clearly and with strength; give the *in splendoribus sanctorum* full heart and voice; conduct this entire phrase *in crescendo* giving all the support possible (discreet of course) to the end of *ex utero* which must be well rhythmized with a well-rounded ternary on *do-ré-mi* and a “lifting” of the Pressus leading to the cadence.

There is a "surcharge" of joy, adoration and enthusiasm in all this first part of this Gradual — It is one of the most beautiful in all the Gregorian repertoire. The rest of the piece is made up of the usual formula of the IInd Mode. Sing it lightly, joyously and alertly.

Alleluia *Dominus dixit ad me.*

This Alleluia only reproduces a known formula, very ancient, and dating from the first Gregorian epoch; it is an VIIIth Mode Alleluia of the type *Ostende nobis Domine*. (First Sunday of Advent). But here, it adheres faithfully to its type, from beginning to end.

The general movement must be quick, with well made nuances, rounded summits, the two cadences *es tu* and *hodie* fairly light, the last cadence being well pronounced and retarded, making felt the *Sol* Tonality.

Offertory *Laetentur.*

The Offertory *Laetentur* has an entirely different character which "breaks" with all that we have seen up to this point in the course of this Mass. Although the text might lend itself readily to an exterior exultation, an unbounded joy, the melody would forbid it, it scarcely budes from the narrow limits of a fifth, and there are no great "flights" to accomodate the words. So it would be very bad taste to interpret this short piece with too much enthusiasm and drama because of the words *laetentur* and *exsulte!* It should be sung with a fine legato, amplitude, and vocal warmth, and not too fast. All the *subpunctis* neums which are scattered throughout the piece should be well rounded, as well as the "tenuti" of *exsultet* and *faciem*; follow carefully also the contours of *terra* and *venit*; affirm a little more clearly the double ascent of the cadence on *sol* of *Domini* thus set in relief before the end of the contemplation in the very calm undulation of *venit*, reached through the very harmonious inflexion to *re* at *quoniam*.

The Mass at Dawn.

"The Mass at Dawn", says Dom Guéranger, in his "Liturgical Year", "sings the Birth of Grace and Mercy which takes place in the heart of the faithful Christian". It is the hour when the sun appears on the horizon to dispel the darkness,

and little by little to inundate everything with its light. Of course it is a question here of the True Light, *quae illuminat omnem hominem venientem in hunc mundum*, and who became Incarnate only for that: to purify us and to enlighten us. In this beautiful Office, all is bathed in an atmosphere of exultation and clarity.

Introit *Lux fulgebit.*

The Text, taken from (Isaiah IX, 2, 6 and 7) is the key to the whole Mass. The melody is in perfect accord. It commences with a joyful élan mounting quickly to the upper *DO*. The *B♭* in the Vatican Edition over *super* and *Dominus* somewhat destroys the atmosphere of the *Sol* cadence in the VIIIth Mode. (It gives rather a flavour of the Ist Mode — *Re*.) Although it is necessary to observe this *B♭*, the effect should be avoided as much as possible by stressing the *Sol* cadence, and by firmness in the movement.

Starting with *et vocabitur*, the melody demands less solemnity and more "légerité", almost in the manner of a simple enumeration, but not "dry" and inexpressive: each one of the "titles" given to the Divine Child should be set in relief by careful and special expression.

In the third phrase, we return to the more majestic style of the beginning with still more affirmation and enthusiasm.

Altogether—one light phrase framed by two others more rich, but the whole developing into a sweet and serene light.

It is interesting to compare this Introit with *Puer natus est* of the Mass of the Day, as the two have the same general sense; however the secret between the two lies in the difference between the Modes VII and VIII.

Gradual *Benedictus.*

Dom Gajard calls this piece a long cry of thanks for the Work of Illumination which is in the process of accomplishment. The melody is altogether live and light, vibrating with joy. The vocalises all unroll themselves around the text like so many garlands; the development must not be retarded nor made heavy by excessive solemnity. The Verse is a great exultation which "blossoms" all the length of the magnificent vocalise, much like that in the Gradual of Epiphany. Do not hurry too much the series of *pes subpunctis* in the second incise;

rather sing them roundly in the élan, and, after the "*factum est*", start the *et est mirabile*, and make it resound with as much clarity as possible.

As for the last member, frequent in the Graduals of the Vth Mode, sing it entirely *crescendo* towards the *porrectus* at the end, and do not permit the length of the Strophicus to retard the movement; it is through them that the "life blood" passes to gather itself in a last élan, before the final *diminuendo*.

Alleluia Dominus regnavit.

The Alleluia repeats the words which have made up the Verse of the Introit; It sings of the beauty, the strength and the power of the Kingdom which has been inaugurated today.

Perform the vocalise with a vibrant voice, in a tempo fairly broad. The melody is fairly heavy, as the manuscripts show most of the neums to be long. The Verse is as usual, more animated. Here are many nuances to be underlined.

Offertory Deus enim.

The Church borrows the words of this Offertory from the same Psalm (XCII) which furnished the text of the Alleluia.

It is also a Hymn to the Omnipotence and the incomparable Excellence of this Child of a Day who has ruled since all Eternity. It is again the VIIIth Mode which the composer has chosen to exalt this Absolute Sovereignty of the Messiah; the idea and the musical expression seem in perfect accord.

The melody is powerful, broad and somewhat weighty with little movement. The ambitus is extremely limited, being confined within the limit of a fourth in most places; there are the long "tenues" on DO which are repeated ceaselessly and all of them leading to the Tonic, *Sol*.

However there is here a great sense of Majesty, a strong force of affirmation which is difficult to translate into execution. There is really only one way to succeed, and that is to understand and make evident the Greater Rhythm, that pulse of life which circulates through all the elements of the piece, organises them, forms them, orders them and animates them, uniting them and blending them into a broad synthesis.

So sing this piece with great feeling, neither join too much, nor break into bits these long neums; and do not make heavy

or materialize the endless holds, where the composer has put so much of his soul; allow the "life blood" of intensity to pass through all these melismas; hold back somewhat at each cadence, and "depart" directly, with the élan which follows, in crescendo towards the *strophicus* on *DO* which are attacked gently with slight "*messa di voce*". Attack vigorously "*parata*", affirm well "*sedes*" and each one of the words which follow, as far as "*ex tunc*", sung with all the amplitude and expression possible. As for the last phrase: "*a saeculo tu es*", it also demands the maximum of firmness and power, with its B Naturals which are repeated in almost direct contact with the *l'a*, giving the true flavour of Mode VIII.

Communion *Exsulta.*

It seems that from the beginning of this Mass "at Dawn", begun joyously, the idea of divine majesty grows from piece to piece, with the Offertory as the climax. With the Communion we return to the other idea of these Christmas Chants, that of delicacy, grace and recollection. Here is also a candid and serene joy, marked with a certain gravity.

The Mass of the Day.

In contrast to the Midnight Mass, all the sung parts of this Third Mass — with the exception of the Offertory — celebrate the coming to earth of the Messiah, and the great joy which results from it. This is perhaps the explanation for the more joyous, the more objective character of all the pieces. They are not less beautiful than those of the other Masses, but they are less profound and less rich in interior contemplation, of course, with the exception of the Offertory, *Tui sunt*, and somewhat the Introit, *Puer natus est*. Here, another aspect is given to the Christmas Mystery — the human aspect, *Emmanuel*, God with us, and for all Eternity. Because of this *admirabile commercium* which is to be established in the Person and in the Work of the Saviour, between the Divine Nature and poor human nature, the Church, unable to contain its joy and enthusiasm, "breaks forth" into songs of praise and gratitude.

Introit *Puer natus est.*

This starts with a cry of joy, which bursts spontaneously from the heart of the Church. It is Mode VII, the Mode of

exultation : a Child is *born*, and *for us* ; these two ideas are set in relief : Sing the *natus est* joyfully, but treat differently each of the two *nobis* ; the higher one light, and the second one with a certain “ gravity ” and solemnity, with its descent of a fourth and return to the Tonic. After *nobis*, in spite of certain melodic motives, the atmosphere changes a bit : The Divine Prerogatives of the Messiah are to occupy the field of vision. Before this sovereign power, the interpretation would demand more majesty, more solemnity, but tempered by loving contemplation.

Gradual *Viderunt omnes*

The Gradual also is full of fervour and enthusiasm. Depart in a moderately brisk movement, and mount joyously in crescendo towards the *mi* of the *climacus* which ends the Intonation — do not attack this *climacus* with force, however, but sing it easily. Affirm vigorously the *fines terrae*, with its “ suite ” of “ tenuto ” notes and “ departures ” to the lower third. After the light decrescendo at the end of *terrae*, depart joyfully taking care to connect closely the three words *salutare Dei nostri*, in spite of the quarter bar, which indicates here as often, not a stop, but a simple musical punctuation. All this second Member, which is perhaps the expressive centre of the entire piece, must be sung whole heartedly in a great élan of vibrant enthusiasm, with all the intensive nuances which the melodic line demands : a crescendo which must begin with the *porrectus* of *Salutare* and mount progressively through *Dei*, the final *scandicus* being strongly supported, almost scanned (according to the manuscripts) ; then descend delicately onto the final of *nostris*.

At the beginning of the second phrase, *Jubilate Deo*, the feeling changes somewhat ; the movement, always joyous, but very light and with well-modulated voice, continuing thus to the end of the first part of the gradual, with very simple nuances of intensity and duration.

After the light intonation of the Verse, do not rush into the long vocalise of *Dominus* ; hold back somewhat on this “ suite ” of neums made up of élans and long descents, and conduct all the last incise in a bright movement, with crescendo which culminates in the rising Quilisma, before falling to *la* and establishing itself well on *salutare suum* ; — careful here to give full time to the single notes which fall to *la*. At *ante conspectum*, we have almost the same melodic line that we found on the last Incise of *Dominus*, and from here to the end are a series

of beautiful and expressive curves before the final double curve which brings this superb piece to a calm and serene close.

Alleluia *Dies sanctificatus.*

This Alleluia is only a simple adaptation, very ancient of the usual IInd Mode type, which is to be found on a number of the Saints days following Christmas. It would be futile to look for a special accord between text and music. It is a very joyous and light piece, with a warm and clear sonority, and adapts itself well to the sentiments of this Season.

Communion *Viderunt omnes.*

The Communion *Viderunt omnes* in the second part is exactly the same as *Revelabitur*, the Communion for the Mass of the Vigil. Here, the *salutare Dei nostri* is a very natural conclusion to the joyous élan of the first member. It must be sung with a rapid movement in a single flight, without a marked rallentando on *terrae* to anticipate the brilliant conclusion.

Offertory *Tui sunt.*

With the Offertory *Tui sunt* we enter another world, or rather we return to the character, so charming which we found in the sung parts of the Midnight Mass. Text and melody are in perfect accord to separate the soul from all human events. It is a long contemplation of the Divine Attributes of the new-born Messiah, the absolute Master and King of all creation. There is little movement in this incomparable melody, if we except the *Tu fundasti* which bursts forth in a sentiment of adoration which the composer cannot control.

Do not hurry the tempo or force the voice! maintain to the end and from the *Tui sunt*, a broad movement (without slowing down too much, but preserving the profound character of text and melody); give to the voice all the mellowness and warmth possible; underline by imperceptible nuances of intensity and movement, the slightest undulations of the melody; round well all the different neums which succeed each other, giving to each note its full time value, and blending the whole into an uninterrupted *legato*. What an expansion of love and strength in the ascent by four Climacus at *tua est terra!* Join closely,

without interruption, even at the little bars, the words *plenitudinem ejus tu fundasti*, leading this fine period, very flexible and light at the start, into a progressive crescendo, which finds its climax on the *tu*, which is to be sung broadly and with a little emphasis, but with no stress, keeping the reverent character of *fundasti*. Then, after a silence, which is like the great and mysterious atmosphere where God pauses to contemplate his work, the phrase *justitia et judicium*, so difficult to describe with its extraordinary movement of sweet and luminous warmth, cadences in the Mode of *Re*. Departing in the same Mode, *præparatio* adds still more serenity to the piece, before returning and concluding in the Mode of *Mi*, leaving us in that undefinable atmosphere of beauty and adoration.

We believe, with Dom Gajard that the Gregorian Art reaches, in this Offertory, its maximum of expression. These marvelous pieces are not only works of art, but also and most of all, principles of force and action. For those who have faith, it would be profitable to sing them over and over, humbly in a great act of love and "abandon".

The Easter Mass.

The Easter Mass deserves a long study, but here we shall limit ourselves to a few short paragraphs for each part.

Here in this Easter Mass, we have an outstanding example of the great versatility and astonishing variety which has always been present in our Liturgical Offices. All the aspects of mystery are in turn represented.

We have here the Chants that we expect : those where hearts pierced by meditations on the sufferings of Christ, may finally be able to give to their Master, conqueror over death, and glorious, all their thanks and appreciation for the Work of Redemption accomplished; songs of overflowing joy, happiness and spiritual exaltation. Each one has its own particular note, the *Haec dies*, the Sequence, and the Communion.

Elsewhere, the joy is more subjective, more meditative and more profound, as in the *Alleluia*, or it is even completely suppressed in the Offertory, before the contemplation of the Work of Redemption; the Introit is unique, and belongs to a world all its own. For this reason we leave this piece for the last.

Gradual *Haec dies.*

This Gradual is fundamentally only an adaptation of a well known Mode II formula (type *Justus ut palma, Requiem, and Tecum principium*, which we have analysed in the Christmas Midnight Mass.

Here, although the general line is kept, the composer has introduced interesting modifications to suit certain words. As in the *Tecum principium*, it is at the beginning where these original phrases have been introduced. At *Haec dies quam fecit* and on the Versicle *Confitemini*, free rein has been given to the imagination.

In all the intonation there is a joy, an enthusiasm, a "youth of soul". After the first Clivis, the melody unrolls, light and flowing. To this beginning, give a general movement, very live and alert (but always even). In most choirs this intonation is always too slow, too heavy, too weighty; here the $c =$ (celeriter) of the manuscripts is eloquent. And this joyous "flight" must not be interrupted by any of the "long" neums; but the melody must flow lightly through these, giving to them their true rhythmic value, but no more (on *fecit* and *Dominus*). Make known the different nuances of the two "double" *Do* over *fecit*: the first is arsic, while the second is thetic; this élan *fé* commands and controls all the rest of the phrase. *Dominus* must be sung with a full and enthusiastic crescendo, full of feeling.

At *exsultemus*, the melody resumes its classic form; however, there is a lightness and a freshness here which accords perfectly with the dominant note of the whole piece, exultation. The *et laetemur* introduces a nuance of gravity into this flood of joy which pervades the whole piece. There is to be a progressive *rallentando* from the last member of *in ea* which, though remaining light, introduces a shade of breadth before the Final.

With the Versicle *Confitemini Domino*, resume the movement of "spiritual exaltation" of the beginning, but be careful to keep control in order not to be carried into a disordered movement. A new nuance is introduced at the *quoniam bonus*, that of admiration unbounded, an amazement of the soul before the splendor of the Work of Redemption accomplished and the immense Love that it implies. Enter progressively in the course of the *quoniam*, a movement more and more intense and enlarged, which must lead in an uninterrupted

crescendo to the upper "double" *sol*; this must be taken very lightly (head voice), and with well modulated tone. The essential word here is *bonus*; sing it broadly, well supported, and as expressively as possible. (Of course without falling into affectation or sentimentality; all nuances must be natural without striving for effect).

At the words *quoniam in saeculum*, resume the rapid and joyous tempo of the beginning and keep it to the end, with of course the gradual broadening of the Final Cadence of the last member *misericordia ejus*.

Communion *Pascha nostrum*.

The Communion also is charmingly light, and it keeps this quality to the end. Give to the movement plenty of life, from the beginning, with a well marked élan at *Pascha*, which will give the choir a good start. There is a little note of solemnity at *immolatus est* with its long quillismatic neum, where we are reminded of the "price" which has been paid for our redemption; but the pervading joyous note must not be lost.

The second phrase is unique in the repertoire in flexibility and freshness. Start it *piano*, and after the *itaque* which is very slightly *ritenuto*, permit the melody to unroll with all the fluidity and grace possible, without touching earth, so to speak; here, especially, the ictus must not be material; it is pure rhythm, a gentle line with slight undulations, which planes towards the first *Podatus* of *veritatus* which must be as the culmination of the *crescendo* and *accelerando* of the entire phrase.

Start the triple *Alleluia* *piano*, in a fairly broad movement; then from the second *Alleluia*, affirm clearly the *crescendo* which is to lead us to the third, which is to be sung very broadly and with all the force of our lungs, though always with controlled tone and well modulated voice. Round well the Final Cadence, and end with serenity.

Sequence *Victimae paschali*.

The beautiful and fresh simplicity of its dialogue makes this one of the most inspiring of the Easter pieces. The melodic line is very fine with its great curves, placing in fine relief the joyful text. Support well, and retard the *a mortuis vere*, and sing with conviction the ardent prayer *tu nobis victor rex, miserere*.

Alleluia Pascha nostrum.

The *Alleluia* is always joyous; but it is not necessary always that it display an exuberant joy. Sometimes enthusiasm and lyricism may meet to express very profound sentiments, which demand a movement of great amplitude. The fine vocalise of *immolatus est* in the Versicle would easily invite a fast movement and a brilliant interpretation, but deeper study of text and style would prohibit a too fast tempo.

The jubilus *Alleluia*, with its sustained beginning (according to the manuscripts), and its large intervals, would gain rather by a fairly broad tempo, with well marked nuances, and sung with a vocal sonority as warm as possible; a great *rallentando* on the magnificent final. After the repeated undulations on the dominant, followed each time by a broad and full descent to the Tonic, the last incise is certainly profound and solemn.

Let us remark here that the manuscripts give a second Versicle to this *Alleluia*, — which is no longer in use in the Liturgy: “*Epulemur in azymis sinceritatis et veritatis*”: the melody to this verse accords with the interpretation suggested here.

This *Alleluia* synthecizes well the two aspects of the Easter feast, joy mixed with admiration and awe at this mystery of the Redemption.

Offertory Terra tremuit.

With the Offertory we enter into another world. It has nothing in common with the other Chants of this Feast. Here, there is no longer human exultation and joy, but a profound and loving contemplation of the Redemption as it affects all creation. The text would seem at first glance to speak only of the facts of the Resurrection of the Lord, but the melody has a broader meaning. Observe the solemn and magnificent character of the melodic line with its sudden ascents and unusual intervals, and finally the strange development of the *Alleluia* with its marked “bercement, and insistent repetitions.”

We are in the IVth Mode, and there is in this piece, in spite of the great ascents, a serenity and a majesty very much like the *Tui sunt* of Christmas. It would seem that it sings the return of the redeemed creature and of all creation, to the primitive plan of original justice, from which sin had caused him to fall.

This Offertory demands a very broad tempo, underlining each one of the details, but also a vibrant voice, full of admiration, of gratitude and of love.

Introit *Resurrexi.*


As we have said, this Introit occupies a world apart. Says Dom Gajard, "Here the Lord Himself, having accomplished the great work for which he has come to earth, presents himself before his Father to give Him his adoration and his love. All here is divine: It is an extasy of God in God. The piece is altogether immaterial, spiritual. There is scarcely any movement; it does not pass the limits of the fifth *re-la*, except on *mirabilis*, where it descends to the lower *do* in passing, to give more depth to the prayer. Most of the Chant stays in the narrow limit of the third *mi-sol*. This is a very small compass for a song of triumph, but it is after all God Triumphant here, not a creature. It seems the echo, translated into earthly language, of a conversation taking place within the Trinity."

The first phrase is like a very sweet realization on the part of the Lord, of what has taken place, and of finding Himself once more with his Father, and for Eternity. Observe all the peace and tenderness implied in the words *adhuc tecum sum*. The second phrase, *posuisti super me manum tuam* with its long tristrophas on *fa* which give the impression of an extended and omnipotent hand, sing with more intensity. But sing sweetly the *Alleluia* which closes it, dwelling a little on each one of the *re* of *ia* (marked with τ = (tenete) in one of the manuscripts), and prolonging indefinitely the final *fa*, altogether extatic. Then, after a long silence, the Lord, awaking and becoming conscious of Himself murmurs in a movement of love and admiration, "Ah yes! truly our Works are admirable"! *mirabilis facta est scientia tua*; this is to be given in a well marked crescendo. Finally the two *Alleluias*, the first with its very easy movement from *mi* to *sol*. (*Leniter*, say the manuscripts), and the last which cadences on *mi*, leave us in that atmosphere of peace and calm, of extatic contemplation where we have been from the beginning.

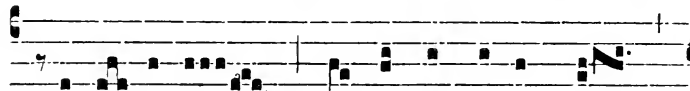
This Introit is to be sung broadly, but always without heaviness, and almost in *half voice*, without great nuances, and in a rather low tonality. It would give a serious countersense to sing it with a great cry of joy, and to give it "éclat" under the pretext that "it is Easter". Its real character would be lost. Sing it thinking only of the One who is speaking, and of what he is saying, and you cannot help but understand.

In order to comprehend the true interpretation of this Introit, one must know well what is Christianity and the supernatural life, the real character of the Christian Religion, which should be above all, not a great exterior demonstration, not a sentimentality, but an interior faith and love, a thing of the soul, a union of all ones self with all of God. To know also that He is the Creator and the End of All, and that He is infinitely above us. And to understand finally that the only reason for our existence is in Him, by Him and for Him. Thus this *Resurrexi* will be for us the true Easter Song.

Keep the atmosphere of mystery and adoration by following it with Kyrie no III (*Deus sempiternus*).



Intr.
IV



Re-sur-ré-xi, * et adhuc té-cum sum,



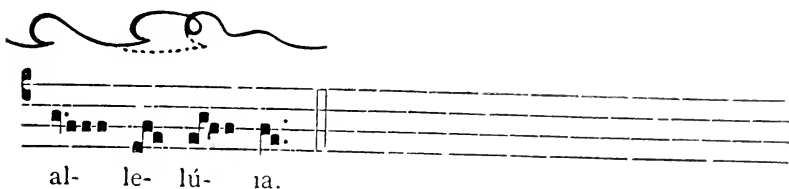

al- le- lú- ia : po- su- í- sti su- per^{+ a} me




má- num tú- am, al- le- lú- ia : mi- rá- bi- lis




fá- cta est sci- én- ti- a tú- a, alle- lú- ia,



The Pauses.

Among the most important elements in the Greater Rhythm are the pauses: They are factors of unity as well as separation; they show the relationship of one phrase to the other, whether it be synthetic or antithetic. Therefore as much attention should be given to these "punctuation marks" as to the melodic phrase — in fact they are a part of the melodic phrase. As we have mentioned before, if they are too brief, the true serenity of the Chant is lost; if they are too long, the unity suffers. As in the course of the melisma itself, here there must be flexibility and "souplesse" also. True art is never regimented; so it must be always with the Greater Rhythm of Gregorian Chant, including the "silences".

For the choir "débutant", it will be necessary perhaps to have an exact rhythmic relationship between cadences, pauses, and the following "attack", or rather "gliding in". (This must be always clean, but easy and natural, with no "shocks".) For the experienced choir, however, the group which has been singing together for some time, and know well the Repertoire, there must always be flexibility.

For the short verses of the Gloria in Excelsis, and the Credo, one count (approximately) at the double bars, is correct; but here, in my opinion, the important factor is the quality of the last note of the short phrase, and the first note of the following phrase: The diminuendo of the final note should "float" over the "bar" with only a very brief pause for breath. (If one group sings all the verses). If these parts of the Mass are sung Antiphonally as they should be, the coordination must be perfect between the two groups, for the proper effect. With practice and true concentration this should not be too difficult. Never "leap" into the following phrase, but "sivez" with ease and reverence, naturally and not too "studied".

The longer and more elaborate phrases may sometimes demand a fraction longer "across the bar line" approximately one binary rhythm. Here, the Choirmaster must discern just exactly what

proportion is suitable and artistic. Again, from the end of the diminuendo to the taking up of the next phrase, is the difference between art and mediocrity, and often between order and chaos.

After a *ritard*, always be careful to "pick up" the next phrase *a tempo*; otherwise, the unity of the piece may be hopelessly destroyed. Here, as always, the Greater Rhythm, the balance, the meaning of the "complete" piece must be considered.

As a rule there is no breathing or halt at the Incise, but here as always, the meaning of the Sacred Text, the melodic line and Liturgical tradition take precedence. For instance in the repetition of many Alleluistic phrases, the melody may be continued over the Incise or half bar, while in others, the musical sense or text forbids such a procedure. The *Agnus Dei* has its origin in the ancient Litanies; therefore it is not correct to continue the "*miserere nobis*" as part of the phrase ending "*peccata mundi*"; as formerly "*miserere nobis*" was the response of the people to the invocation of the priest, "*Agnus Dei, qui tollis peccata mundi*". I have heard very "artistic" groups ignore these more important demands of liturgy and text. It must always be in mind that Gregorian Chant is, first of all, prayer, then a great art, but this art can never be for its own sake, but it is forever subservient to the real purpose and function of the Sacred Chant, which is to enhance the Liturgy and give the highest honor to God.

The Problem of the Asterik (*).

At the beginning of almost all chants, there is a phrase, an incise, sometimes just a word, followed by the sign (*). This "intonation" is always sung or intoned by one or several precentors, followed by the entrance of the choir, or complete group (if it is a question of a Schola), after the asterik (*). Often the artistic choirmaster finds himself exasperated with the many different types of "Intonations" — for there are many kinds. While some, such as the First Mode formula *Re-La-Siγ-La* with its different combinations may be given a really artistic nuance, before the entrance of the choir, there are others, very short, after which, to pause seems to destroy the continuity of melodic and textual thought.

There are two possible interpretations at the (*): The regular rhythm may be kept, the Choir continuing without pause, the Intonation of the Precentors; there is no Liturgical Rule against this procedure. The only question is, "Can the Choir enter

peacefully" and without "shock"? And it is for this reason that the Director at Solesmes has chosen the other method: A brief pause is always made after the Asterik * to give the singers the opportunity to enter easily. However this "liaison" must always be artistic, and in accordance with the style of the phrase. The Chironomy is to be continued and the rhythmic changes if there are any, well planned.

When the "initial" phrase or word ends with a long note, or two long notes, and when it consists of a real sentence there is no difficulty. At all times start the Chironomy with the Precentors and make the short pause a part of the Rhythm; sometimes it will be necessary to change a "binary" to a "ternary" or visa versa. Let us try to explain with a few Examples:

Intr. VIII

Ad te le-vá-vi * á- ni-mam

Ad te le-vá-vi * á- ni-mam

Intr. I



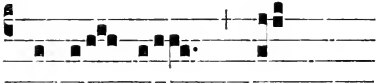
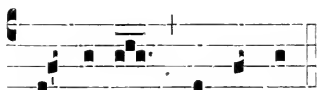
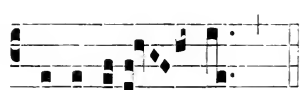

Gaudé-te * in Dó-mi-no

Gaudé-te * in Dó-mi-no

The simplest procedure for the average choir is to give one simple beat of "preparation" after the "long" final note, whether or not it is followed by an Incise or Half Bar. In the first example, the normal rhythm "leaps" the Incise bar and makes a ternary rhythm with the following first note of the Podatus. For the Intonation, two binary groups will be necessary, the second group starting on the Incise.

In the second Example, almost the reverse will be necessary; the normal rhythm being 1-2, 1-2., and changed to 1-2-3, 1-2. in Example

The following are among the many types of Intonations ending with one or two long notes :

<p>Intr. I</p>  <p>Gaude- ámus * ó-mnes</p>	<p>Intr. I</p>  <p>Exsúr-ge * qua-re</p>
<p>Tract. VIII</p>  <p>Laudá- te * Dó-minum</p>	
<p>Intr. VIII</p>  <p>Dó-mi-ne * ne longe</p>	<p>Allel. VII</p>  <p>Alle-lú- ia. *</p>
<p>Comm. VI</p>  <p>Dómus mé- a, *</p>	

When the Intonation ends with a simple punctum, or a neum not lengthened, it is usually best to lengthen this last note or neum; either by a dot or a horizontal episema. Where the meaning of the text or the musical phrase demand it, simply lengthen this last note, and continue without a "break"; we find this continuity of "sense" in many of the Antiphons, as well as the other chants: Among these are the Introits: "*Adorate Deum*", "*Sicut oculi*", "*Dum clamarem*", "*Justus*

es", " *Omnia quae fecisti* "; Offertories : " *Sicut in holocausto* ", " *Sacerdotes Domini* "; Graduale : " *Ego dixi* ", " *Adjuvabit* "; Communions : " *Passer invenit* ", " *Honora Dominum* ", " *Pacem meam* ", " *Factus est repente* ". There are many others with the last note lengthened where a following "break" would be bad taste.

For those Intonations ending with a Podatus or a Clivis (not lengthened), it is better to lengthen the *two* notes as at the end of a phrase; this makes a nice "nuance", and permits the choir to "enter" without a "shock". Such are the Offertories : " *Emitte Spiritum* " and " *Ascendit Deus* "; Communion : " *Memento* ", and Graduale : " *Respice* " :

Offert. I

 A-scén-dit *

Offert. VIII

 E-mít-te *

Grad. V

 Ré-spi-ce, *

Comm. IV

 Meménto * vérbi

Many Chants may be given a very beautiful nuance of expression before the Asterik (*). Besides those of the First Mode mentioned above, the Introit of Palm Sunday, " *Domine * ne longe* ", the Communion for the same day, " *Pater, * si non potest* ", and the pieces which have extended Intonations.

There are other "Intonations where the asterik (*) seems misplaced, and a pause of any sort would destroy not only the sense of the Text, but the Melodic Line". It is for the Choirmaster to discern these points of "liaison" and handle them as artistically as possible.

Here as always it is necessary for the Choirmaster to understand well the text and the complete "Idea" of the Musical phrase. Each Chant must be considered separately for its special style, as no hard and fast rules can be made for all alike.

CHAPTER IX.

GREGORIAN ACCOMPANIMENT.

This chapter is not meant to be a "theory" of Plainchant Accompaniment, as there is no such thing. These perfect melodies were composed long before any kind of contrapuntal or harmonic combination was known; there is additional proof of this fact in many of the melodies themselves, which defy any kind of harmonic substructure whatsoever. Therefore, to accompany the Liturgical Chant is a gross anachronism, and when possible the flow of pure melody should be left unfettered.

Then why discuss or write about Gregorian Accompaniment? Because in our days the use of the Liturgical Chant is obligatory in all Roman Catholic and many Anglican Churches. Even other Protestant denominations have adopted certain Plainsong Hymns and Chants for their services. As not many choirs are capable of a perfect "a cappella" performance, some kind of support is necessary; even some very fine choirs become almost panic stricken at the thought of singing without the aid of the organ. It is much better to sing well with a *good* accompaniment, than to struggle helplessly through a service unaided. But, the accompaniment must be a good one, and worthy to become a part of the sacred chant: it must aid and not hinder the free rhythm and the modality, and must be so closely wedded with the chant and the text that the singers and the assistance are as it were unaware of its presence. This homogeneity or perfect accord between the melody and its accompaniment can only be accomplished by a profound study of text and *melopée*, as well as those special modal and harmonic difficulties demanded by the accompaniment itself; our organist must also be always conscious of the Greater Rhythm with its modulations and different dynamic and agogic nuances. The fact of being a great organist and composer does not make one competent to accompany plainchant; the truly great musical scholar will realize this, and approach his profession with great humility. There is no place today in the field of Liturgical music, for the egotistical musician who thinks he has the right to introduce Dominant and Diminished seventh

chords or any other strange harmony which happens to strike his "artistic" fancy into his "Plainsong" accompaniments. The organist who composes or improvises compositions with Gregorian themes has to be always vigilant when accompanying the Liturgical service; in the latter field he has not the liberty of the composer, and must always differentiate.

For the neophyte in the field of Gregorian Accompaniment, I advise the use of the best written accompaniments. Those of Henri Potiron and Aug. Le Guennant of the Gregorian Institute of Paris, and those by Dom Hebert Desrocquettes, monk of Solesmes, and now professor at the Pontifical Institute of Rome. There are other very good collections, but care must be taken in the choice of plainchant accompaniments, as some are not true to rhythmic and modal lines. The greatest erudition in this field is still among the French who are after all much closer to Solesmes than the rest of the world; but much fine work is being done in England, Spain, Switzerland, the United States, and other countries.

The serious church musician will eventually want to learn to write and to improvise his own accompaniments. As we have stated before, this study is somewhat complicated, and involves not only a thorough knowledge of counterpoint and harmony, but a special kind of technic. It is not my intention here to expound this special technic, as there are several specialists who have accomplished that task most admirably (*). I only want to make my readers more conscious of the problem and the importance of special study with the best authorities in order to bring more beauty into our liturgical services. *Soli Deo gloriam.*

The three most important elements involved in the study of Gregorian Accompaniment, or even in choosing a good accompaniment, are Rhythm, Modality and Style.

The Rhythm of the Melody determines the place of the chords and often the choice of chords. Normally the change of harmony is on the ictic notes; but this does not mean every ictic note, which would produce a very heavy movement in the chant.

(*). The best text on the subject of Gregorian Accompaniment is by H. Potiron of the Gregorian Institute of Paris. "*Leçons Pratiques d'Accompagnement du Chant Grégorien*", it is being at this moment published in English, by Desclée of Tournai. Other good volumes are the "*Vingt-neuf Pièces Grégoriennes Harmonisées, avec commentaires rythmiques modaux et harmoniques*" by Dom Desrocquettes and Henri Potiron. Published by H. Hérelle & Co., Paris.

As a general rule, the following important ictic notes call for a change of harmony, or some kind of harmonic movement: The long notes or groups such as the Pressus, the dotted punctum, Bistropa, Tristropa, ictic notes bearing the horizontal episema. Usually ictic notes forming neums of an arsic nature, such as the note preceding the Quilisma and the ictic note of the Salicus. Notes of Modal importance, points of modulation, etc. require changes of harmony.

The unimportant ictic notes are those not mentioned in the preceding classification; as a rule they continue under the harmony of the preceding "strong" note. Weak ictic notes are usually those between the strong ictic notes in stepwise progressions, either ascending or descending. In determining the strong and weak ictic notes, the text is also to be considered, as it often decides the change of harmony. The natural rhythm of the Latin words, the relationship between the principal and secondary accents of the text will play an important part in the accompaniment of the chant, especially the Psalmody.

In the harmonization of such formulas as the following, do not change the harmony on the weak syllables +.

Ký- ri- e. Dó- mi- ne. Gló- ri- a, etc.

The second syllable of *Kyrie, Dominus, Gloria, etc.* in such cases, should keep the harmony of the initial syllable. However in case of a florid treatment of the weak syllable such as this example of *Dómine* in the Requiem Mass, there may be harmonic movement.

Dómi- ne.

There are a number of melodic types in the Gregorian repertoire to which different texts have been adapted. We give a few examples. Here in writing an accompaniment, the text must be studied.

There are many examples in the Gregorian repertoire where $B\sharp$ and $B\flat$ follow each other, creating embarrassing situations for the accompanist. A very careful selection of chords or incidental harmonies is necessary in these cases, in order to avoid the impression of false relations, and to maintain the true nuance of the phrase.

The best authorities have found it convenient to divide all the Gregorian repertoire into three Tonalities or groups; there are three places on the great Gregorian scale where we find the characteristic modal intervals.

The following classification is that of Dom Desrocquette* . This is only a very elementary explanation; for a fuller treatise on the Gregorian Hexacordal Theory, read Henri Potiron — "*L'Analyse Modale du Chant Grégorien*", and other books by the same author, all published by Desclée, Tournai.

Group I — Group of Do : *do, si, la, sol.*

on Do : Modes V and VI;	on Si : Modes III and IV;
on La : Modes I and II;	on Sol : Modes VII and VIII;

Group II — Group of Fa : *fa, mi, re, do.*

on Fa : Modes V and VI;	on Mi : Modes III and IV.
on Re : Modes I and II;	on Do : Modes VII and VIII

(with *Si flat* below *Do*).

Group III — Group of Si Flat : *si \flat , la, sol, fa.*

on Si \flat : Modes V and VI;	on La : Modes III and IV;
on Sol : Modes I and II;	on Fa : Modes VII and VIII

(with *mi \flat* possible below the *Fa*)

This last group does not exist independently, but is justified by the numerous secondary cadences, in spite of the absence of a *Mi \flat* in the chant.

The first group, or *Do* group is characterized by the *Si* natural.

The second, or *Fa* group is identified by the absence of *Si* natural and the possibility of the B Flat.

The third group, that of $B\flat$ by the possibility of an $E\flat$ in the accompaniment, although there is no appearance of E Flat in the Chant. We append an example for each of these tonalities.

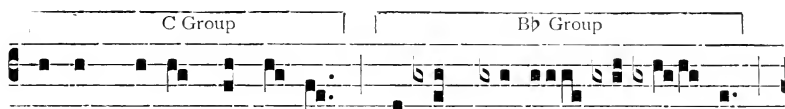
* Courtesy of Desclée.

It is necessary to analyse all the chants carefully to find those chants which belong entirely to one tonality, and those which modulate to the other tonalities, and the precise point of these modulations.

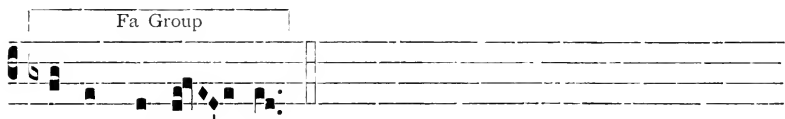
1st or Do Group. — Kyrie of Mass I; — Gloria of Mass XIV; — Sanctus of Mass X.

2nd or Fa Group. — Kyrie of Mass IX; — Sanctus, Mass XI; Ant. *Ave Maria.*

3rd or B Flat Group. — No melody is entirely in this tonality, but certain incises of the following may be cited: Communion — “*Pacem relinquo vobis*”, from the Mass, *Pro pace.* (Second member). This is an interesting melody for the reason that the First Member belongs to the *Do Group*; the Second Member to the B Flat Group, and the Third Member to the *Fa Group*. We give it below.



Pá-cem re-línquo vó-bis : * pá-cem mé-am do vó-bis,



dí-cit Dómi-nus.

See also Graduals “*Propter veritatem*”, and “*Probasti Domine*”.

A number of melodies contain all three tonalities.

The following transition rules are given by Dom Desroquettes:

From the 1st Group to the second, the tone of transition is the Fa, accompanied by a lower note, usually the half-step, *mi-fa* or by the B \flat not followed by a lower note.

From the First Group to the Third Group by the note B \flat accompanied by a lower note, especially the half-step, *la-si* \flat .

From the Second Group we pass to the First Group by the B natural. From the same group to the third group, the

transition tone is B Flat. From the third group to the first group, the note of transition is the B natural, and from the third to the second the transition tone is Mi natural.

Also we pass from one group to another by means of a clearly established modal cadence belonging to a different group. Thus the cadence of the VIIIth Mode on Sol belongs to the First Group, no matter what may be the immediate context.

In the harmony then we must consider B natural obligatory in the Do Group; in the Fa Group the B natural is forbidden when a B Flat is possible. In the 3rd Group the Mi natural is not to be used, but as this tonality is usually confined to short members, and closely linked to the 2nd Group, passing harmonies containing the Mi natural are authorised. The same as is the case of passing harmonies in the Fa Group, when the B natural is permitted. Either when the principal tonality is in the Do Group and we have to make a secondary modulation to the Fa Group, or when the melody in the second group uses exclusively the B natural, we are obliged to employ a B natural in the accompaniment. It is very important to know exactly the precise moment and note when these modulations from one group to another occur. This is one of the greatest difficulties in the art of Gregorian accompaniment, and the smooth flow of the accompaniment depends greatly on this precise knowledge; for any failure to properly blend these points of modulation causes modal confusion.

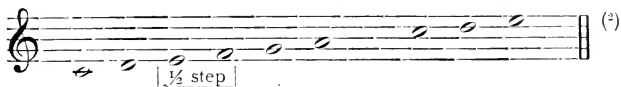
There are a number of pieces which lie exclusively in one tonality. For the Do Group where the Fa is avoided, the Fundamentals permitted would be G Major, e minor, a minor and C Major, and excluding the chords of F Major and d minor. In the Fa Group the permitted chords would be those of d minor, F Major, a minor, and C Major, with the possibility of the chords of g minor and B \flat Major, when a B \flat makes its appearance in a harmony of transition. The third or B Flat Group, as we have said, is usually confined to a single member, or perhaps a division in the Fa Group. In modes I, II, V and VI, we find the more frequent modulations to the tonality of B \flat . Here the fundamentals are to be F Major, d minor, g minor, and B \flat Major.

Of course the first inversion of all these chords is permitted and advised in the interior of the phrases; also passing notes, appoggiature, suspensions, and other contrapuntal devices. (See paragraph on the Style, later in this Chapter).

The Hexachordal Theory. (1)

Several authorities of the present day, notably Professor Henri Potiron, present the Hexachord Theory, which was after all a conception of the theorists of the Middle Ages. The conclusion is that the truly homogeneous Gregorian scale is a Hexachord (six notes), and not a Heptachord (seven notes). The solmization of Guido d'Arezzo comprised only six notes, fact which establishes more completely the Hexachordal Theory. The seventh note may intervene without causing a modulation : This is true of many B Flats, as well as the Fas in a cadence of the Tetrardus. The B natural, however, is usually a modulating note, except for cases where it does not appear in the cadence.

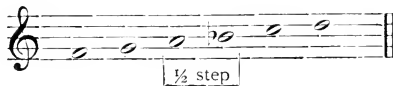
Three Hexachords are recognized in the repertory of the Gregorian Chant : First, the Natural Hexachord, where the Si does not exist as either $Si\flat$ or $Si\sharp$.



Second, the Hexachord of $B\flat$, which is an exact transposition at the upper Fifth :



and finally, the Hexachord of $B\sharp$, transposition at the Upper Fourth :



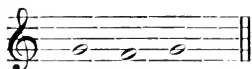
As may be seen, each Hexachord has a single half-step in its scale.

If a Melody leaves the Natural Hexachord, the $B\flat$ modulates to the Hexachord of $B\sharp$, and the $B\sharp$, especially if it is unaccompanied by a lower note (notably the half-step $La-B\sharp$), modulates less often, but usually to the Hexachord of $B\flat$.

(1) Courtesy of Desclée.

(2) Dom Desrocquettes differs slightly.

Leaving the Hexachord of B \flat , there is no modulation in the following Formula :

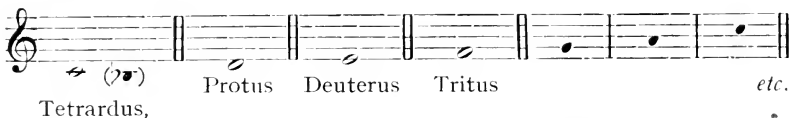


but through the half-tone Mi-Fa, and the third Re-Fa, there is a modulation to the Natural Hexachord; and leaving the Hexachord of B \flat , the Mi modulates to the Natural Hexachord.

From the Hexachord of B \flat to that of B \sharp , and inversly, the substitution of the Formula B \sharp Do, for the Formula La-B \flat , and vice versa, determines a modulation quasi chromatic, so the note La is Tonic of the Protus with B \sharp ; of the Deuterus with B \flat ; Sol is the Tonic of the Tetrardus with the B \sharp , of the Protus with B \flat ; Do is the Tonic of the Tetrardus with the B \flat ; of the Tritus with the B \sharp . (Or uncertain Tonic, when the Si is lacking).

In fact each Hexachord forming a sort of autonomous tonality, contains the essential elements of each one of the Four Gregorian Modes. (See former Chapter III, in Part I).

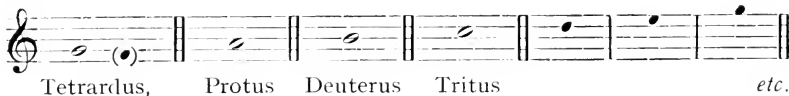
Natural Hexachord.



Tetrardus,

(imprecise if lower degree not expressed.) If a B \sharp should appear, we are no longer in the Natural Hexachord but in the B \sharp Hexachord.

B Natural Hexachord.



(cadence sometimes imprecise.)

B Flat Hexachord.



(always imprecise.)

To borrow a modern term, we might say that the four Modes included in each Hexachord are relative to each other, as the modern Major and Minor Scales.

Notice in the above illustration that Do is Tonic of the Tetrardus, of the Tritus, or of an imprecise Mode. The Fa is Tonic of the Tritus or of an imprecise Mode. The Sol of the Tetrardus or Protus. La of the Protus or Deuterus. The Re and the Mi may be Tonics of an imprecise Mode, Protus-Deuterus, since the degree above the Tonic is not expressed.

Modulations between the Hexachord of B \natural and that of B \flat are extremely frequent.

Each section being limited according to the rules of Modal analysis, it is clear that the natural Hexachord never admits either the B \flat or the B \natural ; Its harmonic system is strictly Hexachordal. On the contrary, the Hexachord of B \flat , by reason of the general influence of its neighbor, will admit the Fa in the moving harmonies (Fundamentals F Major and D Minor). This harmony must be relatively brief, and is never to be applied to a Cadence note, a half Cadence, or the end of an incise, even. (A melodic Cadence on Fa always implies a modulation to the Natural Hexachord); thus in the Hymn, *Veni Creator*, the end of "*visita*" must not receive the nuance of D Minor, but of G Major. The first incise of the Kyrie IV, must not be seated on Fa (F Major) for the same reason. The nuances of D Minor and F Major are transitional, nothing more, in these two Hexachords.

The "Suite" of these two Hexachords is frequent in the First, Second, Fourth, Fifth and Sixth Modes, which often commence in the Natural Hexachord, and modulate naturally by means of the B Natural, towards La, Tonic of the Protus, and Sol, Tonic of the Tetrardus, *etc.*

On the other hand, the Third, Seventh and Eighth Modes (the Seventh, almost always) in the Hexachord of B \flat , and modulate either into the upper (Seventh), or the lower (Third and Eighth), by means of the half-step Mi-Fa or the third Re-Fa, towards the Natural Hexachord, where the note Re, passing Tonic of the Protus seems to attract the Melody. Under these conditions, and minus restrictions already indicated, the Fa with a moving harmony will be possible in the region of the B \flat Hexachord.

Sometimes a First or a Fourth Mode starts in the Hexachord of B \flat , and a Third or Eighth Mode melody commences in the Natural Hexachord, but the rules are the same as above.

The modulation from the Natural Hexachord into the B \flat Hexachord and inversely, takes place especially in the First, Second, Fourth, Fifth and Sixth Modes. When the melody, after having touched the B \natural , returns to the Natural Hexachord, the Harmony will permit a passing chord containing the B \flat . (Chords of B \flat or G Minor), exactly under the same conditions as the Fa in the Hexachord of B \natural .

As for the region of the B Flat Hexachord, the Mi is not permissible: The Harmony must be Hexachordal when the B \flat dominates the Incise and a Mi does not appear.

This brief and incomplete exposition of the Hexachordal Theory is only meant to give a general idea of the subject, and to remind the would-be gregorian accompanist that a profound study of all the elements of this art is necessary to reach that stage of worthiness demanded in the House of God.

For a full study of these questions, see "*Leçons Pratiques d'Accompagnement du Chant Grégorien*", by Henri Potiron, and "*L'Analyse Modale du Chant Grégorien*", by the same author, (Desclée) as well as "*Vingt-neuf Pièces Harmonisées avec commentaires rythmiques, modaux et harmoniques*", by Dom Hébert Desroquettes, and Henri Potiron. (Hérelle, Paris).

Importance of Analysis.

Before attempting any kind of Gregorian Accompaniment, a severe and careful analysis of the Chant in question should be made. Examine first the Rhythm, and be sure of every ictus and its importance in the phrase. Mark the most important ictic notes, be sure of the Cadences, whether they be simple, compound, temporary or final. After you are certain of the details, study the rhythmic ensemble, or Greater Rhythm for the most suitable harmonies, climaxes, relationships between groups, phrases, periods, etc.

After the rhythmic analysis has been satisfactorily completed, proceed with the Modal analysis according to the three Hexachords or Tonalities. Be sure of prevailing tonality and modulations; Also transitional features and merely passing B Flats and B Naturals. When a B Flat and a B Natural approach each other closely, it must be determined which one is the essential, or if either are to be treated as essentials; these are often embarrassing spots as we have indicated above.

Avoiding the Syncopation. *

When writing or improvising a Gregorian accompaniment, the change of Harmony in the wrong spot often causes a syncopation, an evil which cannot be tolerated in this art. I have heard very artistic accompaniments spoiled by this error, and the organist has to be always on the lookout, especially if he permits a harmonic movement off the ictus, and at the cadences.

In principal a change of harmony is not to be made on a non ictic note. However it is sometimes necessary to make some harmonic change on a non ictic note for better voice leading, and to improve the general phrase. When this is done, certain rules must be observed to avoid a syncopation.

After the last note of a Binary or Ternary subdivision, the voice which has made a harmonic movement must not keep the same melodic degree, by liaison with the following ictic note. The following example will illustrate :

H. POTIRON.

* Syncopation in Tenor not good.

Correction

Also, if a change of harmony has been made on a single note preceding an ictic note, a change must be made on the ictic note; the same chord tones must not be tied to the following. See below :

H. POTIRON.

* Syncopated Harmony (not good)

Correction

Avoid any harmonic movement on the second note of a ternary subdivision; if there has to be a movement, it must be made

* See Potiron "Practical Lessons".

on the last note of the group of three, and resolved on the following ictic note.

H. POTIRON.

* Bad. syncopation in Tenor Correction

At all times the harmonic changes made on the "up beat" must be light, and never a full chord.

After a cadence, whether final, half cadence, or incise, do not make a harmonic change on a departure on the "up beat"; and even when starting with an ictic note, it is better to keep the preceding harmony, when possible.

In simple cadences, it is obligatory to change the harmony on the final punctum, whatever be their value, and whether it be an absolute cadence, a half cadence, or a simple incise; a true harmonic syncopation occurs if a preceding ictus is underlined, and not the last.

and not :

The rules for composite cadences are more complicated. But extreme care is necessary here, and much knowledge. There is not space in this short chapter for a full explanation; study the texts which we have recommended.

Proper Harmonies.

We have already given the chords proper to each Hexachord or Tonality. These rules must be strictly observed. No chromatics or foreign harmonies may be introduced. The permitted chords may appear either in fundamental position or in the first

inversion, and chords containing the interval of the diminished fifth are always to be used in their first inversion. In this realm, any progression suggesting the sentimental half-step cadence is to be shunned. With the Major triads, any kind of a V7 combination would be absolutely forbidden: C-F-G-B \flat , G-B-D-F, (F-A-C-E \flat), are most distasteful and impossible.

Passing secondary sevenths are very good, and greatly aid the beauty and the movement of the Chant. All the embellishments, accented and unaccented passing tones, suspensions, appoggiature, retardations, *etc.*, are necessary, if the style is not to be monotonous and static.

The use of the Six-Four chord is strictly forbidden, except as a passing chord with Pedal Point.

Care must be taken with fundamental positions, especially when employing Major triads, as they have a tendency to halt the movement which must be kept "in flight" to the end of the phrase or period. The judicious use of dissonances (always diatonic) in the form of sevenths, or non-essential notes, also aids the movement and beautifies the composition. A deep knowledge of the techniques plus, — fine taste, sensitivity, as well as a profound reverence for the Liturgy and the Chant are the qualities of a worthy accompanist. I have heard some very "dead", uninteresting playing by great authorities on the Gregorian theory, who could not make a technical error, but who failed miserably artistically and spiritually. The accompaniment must be technically correct, and also enhance the beauty of both text and melody, and make the assistance feel the spiritual power of the complete idea.

We have found in our discussion of Gregorian Rhythm, that certain groups of notes, or even single notes create a feeling of repose, while others suggest a feeling of movement. As a general rule, rising melodies are Arsic, while "falling" groups are thetic; also, the note preceding the Quilisma, the Pressus, and the ictic note of the Salicus present a feeling of activity; and groups such as the Bistropa and the Tristropa give a still greater sense of momentum. (This does not mean these groups are to be taken faster). On the other hand a sense of repose is felt in the descending neums, the dotted punctums, the ictic notes with horizontal episema, when they appear in cadences.

As long as the melody is Arsic, the activity must be preserved by active chords or intervals, dissonances, *etc.* The chords of activity include the dissonant chords and the chords in the first inversion, and somewhat less active, the fundamental positions having the Third or the Fifth in the upper voice.

The Fundamental chords, especially with the Root in the Melody should be reserved for important cadences. In semi cadences, incises *etc.*, the inverted chord is often better.

The Cadences of the Deuterus (Modes III and IV) present a special problem. It falls in the Natural Hexachord, and we have learned that the B \sharp is not admissable here; therefore the chord of E Minor is not possible in the cadences, as this fundamental belongs to the Hexachord of B Natural, and is not compatible with the half-step above the *Tonic* of the Deuterus; as this half-step Fa is one of the distinguishing features of the Deuterus, the B \sharp in the E Minor triad must not be heard here. Therefore, without going into more technicalities we find the authorities agreeing that the only chords possible for such Cadences are those of A Minor or C Major. In cases of the Imprecise Deuterus, however, the chord of E Minor is possible. (See Potiron — Chapter III) *.

Transpositions.

As the tessature and range of the different Modes vary, it is necessary to transpose often to a key suitable to the choir in question. For the average choir the following transpositions are the usual ones :

First Mode : — Original Key, and a Tone Higher.

Second Mode : — A Third and a Fourth Higher.

Third Mode : — Original Key, and a Degree Lower.

Fourth Mode : — Original Key, and a Degree Higher.

Fifth Mode : — Original Key and a Second and a Third Lower.

Sixth Mode : — Original Key and a Degree Higher.

Seventh Mode : — Transpose a Third and a Fourth Lower.

Eighth Mode : — Original Key, and a Degree Lower.

* *Leçons Pratiques d'accompagnement du chant grégorien.*

ACCOMPANYING THE PSALMODY.

In accompanying the Psalmody, it is necessary for the organist to restrain his artistic impulses and limit himself to just a few chords: keep the same chord for the recitation, and make no harmonic changes before the cadences. It is ideal to have one chord for the reciting tone, and another for the cadence, but this is not always possible. A special study is necessary to accompany the psalmody correctly, and at the same time artistically. (See Potiron — “*Practical Lessons*”, Chapter V, now available in English — also “*L’Accompagnement des Psaumes*” by Dom. Hébert Desrocquettes both published by Desclée). There are other very good harmonizations of the Psalmody, but care must be taken to choose the best.

The following two harmonizations of Mode IV D. are interesting: (see examples at end of Chapter).

The Execution of Gregorian Accompaniment.

One of the terrors in many of our Churches of the present day, is the organist who insists on showing his talents as concert organist, at the expense of the Liturgy. There is no place for such egotism in the House of God; for the organist to refuse to let the singers be heard, thus depriving the Faithful of their right to hear the Divine Text and the Sacred Chant, is in my opinion, a grievous sin. No matter how fine the accompaniment, the Chant is always the important element.

As we have said above, the only reason at all for Gregorian Accompaniment, is to support the voices; it is in this capacity more than in any other, that the organist must completely efface himself; here, he must never parade his art, never try for effects, but always subject himself to the Chant and prayer, searching his conscience continually for lack of discretion, reverence, or too much personal feeling.

Also, the gregorian accompanist is never to regard his art as independant composition, but as the humble servant of the Liturgy. There is often the temptation to engage in a vain display of counterpoint, when preparing written accompaniments, especially among the young, and the “budding” composers. The author has experienced the same temptations. The mature and serious accompanist will strive to keep his substructure simple, and, if possible play from the Four Line

Gregorian Notation, with only a very broad preconceived plan. In this way he will be free to adapt his work to the ever varying disposition of his singers, their lassitudes, their enthusiasm, the prevailing atmospheric conditions, *etc.* A complicated written accompaniment is very difficult to adapt to the many different problems which arise in the course of a Service. (Of course all this presupposes a thorough musical education, as well as a profound knowledge of the Chant, especially as to rhythm and modality).

At Solesmes the accompaniments are very simple, usually only underlining the important ictic divisions and cadences. Of course the Chant is never accompanied during the "forbidden" seasons of Advent and Lent and at Requiems.

The small organ in the Choir is especially constructed for Accompaniment purposes, and has an incomparable ensemble for this art. There is a mellowness and sympathy of tone which blends perfectly with the voices; in fact it is not difficult to forget that there is an accompaniment, so well conceived is the plan.

Each of the two Manuals have an 8 Foot Bourdon, of different types and entirely independant of each other, but which when combined, blend perfectly: That of the Swell is "stopped", and resembles in quality the "*cor de nuit*", while the Bourdon 8 of the Great Organ is "open" and much brighter,

These two Bourdons form the usual Registration of the Accompanist, with the Bourdon 16 of the Pedal. The Pedal is always used with the Choir, whether singing together or divided; however it is suppressed with the Schola of Twelve voices (maximum) which sings the Proprium, and the soloists. When the Choir is augmented, or grouped into a more powerful ensemble, the addition of the 8 Foot Pedal Bourdon to the 16 Foot Bourdon gives a fullness and a mellowness which is quite satisfying. If the voices demand more support, the right hand may descend to the 8 Foot Bourdon of the Great, and reinforce the Melody, while the left hand remains on the swell for the lower voices, with the Swell Bourdon 8 Foot. This arrangement is very effective for the Psalmody. On rare occasions the accompaniment is played on the Great Organ, and in extreme cases the manuals are coupled, and the "quintaton" or the Flute 4 added, but with the expression box *closed*.

It is not for all Choirs to have such an incomparable instrument, but as far as possible these "timbres" should be imitated. In this matter, nearly all Organs are different; the number of voices, the acoustics of the building, and all the other

problems should be considered. For the average choir, a soft 8 Foot Diapason and soft 16 Foot Pedal Bourdon is adequate. The organist should listen to the Choir and Organ Ensemble from the Nave of the Church, to better judge the effect.

For the beginner, prepared accompaniments are absolutely necessary; but the severest discretion should be used in their choice. Today, the best published Accompaniments are simpler than those of a number of years ago. We give a few simple examples of the best accompaniments, by the best authorities. There are undoubtedly many good collections.

SANCTUS (Mass IX).

HENRI POTIRON.
HÉBERT DESROQUETTES.

Sán- ctus, * Sán-ctus, Sán- ctus

v

The first system of the musical score is for the vocal line. It consists of a single staff in G minor (one flat) and 3/4 time. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The text 'Sán- ctus, * Sán-ctus, Sán- ctus' is written above the staff. The first measure is marked with a 'v' (vibrato).

Dómi-nus Dé- us Sá- ba- oth. Plé-ni sunt cæ-

The second system of the musical score is for the vocal line. It consists of a single staff in G minor (one flat) and 3/4 time. The melody continues from the first system. The text 'Dómi-nus Dé- us Sá- ba- oth. Plé-ni sunt cæ-' is written above the staff.

li et tér- ra gló- ri- a tú- a, Ho-sán-

The third system of the musical score is for the vocal line. It consists of a single staff in G minor (one flat) and 3/4 time. The melody concludes with a half note G4. The text 'li et tér- ra gló- ri- a tú- a, Ho-sán-' is written above the staff.

The examples of accompaniment from the 15 *Pièces* and of Aug. Le Guennant are reproduced with the authorisation of "*Editions Musicales*".
- Hérelle, Paris.

na in excél- sis.

A musical score for a short piece. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The bass line consists of a sustained chord of G2, B-flat2, and E-flat3.

From 25 Gregorian Pieces Harmonized by Dom J. HÉBERT DESROQUETTES and HENRI POTIRON.

ALLELUIA.

Alle-lú-

ia. * *ij.*

AUG. LE GUENNANT.

A musical score for the Alleluia. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The bass line consists of a sustained chord of G2, B-flat2, and E-flat3.

A musical score for the continuation of the Alleluia. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The bass line consists of a sustained chord of G2, B-flat2, and E-flat3.

OFFERTORY.

AUG. LE GUENNANT.

Tér- ra * tré- mu- it, et qui-

A musical score for the Offertory. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The bass line consists of a sustained chord of G2, B-flat2, and E-flat3.

é- vit, etc.

lú- ia.

finale *Cadence.*

Two Harmonizations of Psalm Tone IV D.

Dom J. HÉBERT DESROQUETTES.

IV

HENRI POTIRON.

IV

AUG. LE GUENNANT.

Dí-xit Dóminus Dño mé- o : * Séde a dextris mé- is.

VIII G

KYRIE.

Chanoine F. POTIER.

Ký-ri- e * e- lé- i-son.

Courtesy of Desclée.

OFFERTOIRE : Ave Maria

Dom J. HÉBERT DESROCQUETTES.

A- ve * Ma-

ri- a, grá- ti-

a plé- na,

AFTER BENEDICTION.

(Ambrosian Chant).

DoM J. HÉBERT DESROQUETTES.

Te laudámus * Dómi-ne omni-pot-ens,

Musical notation for the first line of the Ambrosian Chant. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text "Te laudámus * Dómi-ne omni-pot-ens," is positioned above the staff.

qui sé-des su-per Ché-ru-bim et Sé-ra-phim: Quem be-ne-

Musical notation for the second line of the Ambrosian Chant. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text "qui sé-des su-per Ché-ru-bim et Sé-ra-phim: Quem be-ne-" is positioned above the staff.

dí-cunt Ange-li Archánge-li

et láu-

Musical notation for the third line of the Ambrosian Chant. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text "dí-cunt Ange-li Archánge-li" and "et láu-" is positioned above the staff.

dant Prophé-tæ et A-pósto-li.

Musical notation for the fourth line of the Ambrosian Chant. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text "dant Prophé-tæ et A-pósto-li." and "etc." is positioned above the staff.

The Organist and the Liturgical Service.

Too often the organist in his gallery considers himself king and ruler over the ceremonies in the Sanctuary, instead of realizing that he is only the humble servant of the Liturgy. In fact all the participants in the service, from the celebrant on down are but the servants of that sublime Master, the Holy Liturgy; choir and organist must take their place in this hierarchy.

If the organist is of the concert variety, he must distinguish carefully between those compositions which are strictly recital pièces and those which are worthy to form a unity with the Liturgical Service. No composition, however fine, which draws attention from the Action at the Altar should be employed as an Interlude during the Service. The Prelude should "lead into" the Service — and here, let us caution against long Preludes, as it is not a question of a "musical program". The Postlude, however may be somewhat more extended; but here again the choice must be carefully made. A Widor or a Vierne "Final" would never be employed by a true student of the Easter Liturgy.

If the Service is made up strictly of Gregorian Chant, a very austere choice of Organ Solos must be demanded. At Solesmes, the works of Bach and of pre-Bach Composers are used almost exclusively. For the rare organist who has mastered the art of improvisation in the Church Modes, composition created on themes of the Service of the Day are excellent; but these must be worthy of their place in the Service.

If the Service is one of Classical Polyphony, the choice of Organ solos will be also very limited. I prefer not to hear an instrument during a Polyphonic Service — perhaps Prelude and Postlude, but not during the Service.

The organ may play after the singing of the Offertory, up to the Preface; After the *Benedictus* to the *Pater Noster*; and between the *Agnus Dei* and the Orations.

CHAPTER X.

HISTORICAL SURVEY.

The History of Plainchant may be divided into four main periods :

1) The period of first formation which coincides with the first developments of the Liturgy. This Epoch extends from Apostolic times, or at least from the Liberation of the Christians by the Edict of Milan, in 313 A. D., to the pontificate of Gregory the Great (590-604).

2) The second period, that of the perfection, lasted from the time of Saint Gregory to the 13th Century. This Epoch may be subdivided into two periods : The Golden Age of the Chant, which also saw the Liturgy come to its perfection, from the time of Pope Gregory The Great to the 11th Century; the last part of this Epoch, from the 11th to the 13th Century, the production of Chants continued to increase, but the new chants of this period lacked the simplicity of form and fine spontaneity of the earlier compositions. The feeling for part music was beginning to make itself evident.

3) The third period, that of decline, lasted from the end of the 13th Century to the middle of the 19th Century. Polyphony dealt the death blow to pure unisonous melody. Then the development of the opera, orchestra, and other musical forms caused the simple chant to be set aside in favor of the more elaborate and sensuous styles.

4) The fourth period, that of the Restoration, which began about the middle of the 19th Century, and is still going on. Most of this work of restoration is due to the untiring efforts of the Monks of Solesmes.

As this work concerns the Solesmes Theory, we shall give a Short History of the Fourth Period, only.

Fourth period The Restoration.

All the students of Gregorian Chant and all those who have anything to do with Liturgical Music, are familiar with the

wonderful Rhythmic Editions of Solesmes; but I doubt if any of you realise how much labor, how many disappointments, yes even hardships it took to place them in your hands. To restore such perfect order out of such a chaos of bewilderment as existed around these sublime masterpieces was the untiring work of a small group of savants under the inspired direction of the first Abbot of Solesmes, Dom Prosper Guéranger.

The following is mostly a translation from the very praiseworthy volume, "*L'Ecole Grégorienne de Solesmes*", by the Reverend Norbert Rousseau, professor at the Grand Séminaire of Le Mans, France.

The vast realm of Catholic Liturgy is not limited to the text of the official prayer; its amplitude extends also to the sacred melody which is to it as the clothing and beautiful expression. It is then natural that the restoration of the Liturgy in France be associated with the reestablishment of the ancient Roman formula and the return to the ancient Gregorian song.

At an early hour, the Abbot Prosper Guéranger was, like Saint Augustine, charmed by the "sublime and beautiful" chants of the Church. These melodies, in spite of the deformation to which they had been subjected in the course of the centuries of the decadence, still kept something of the freshness of their first inspiration; the routine as a feeble echo of a powerful tradition, preserved the chant at least in the better-known melodies. Three years scarcely after his reception into the priesthood, the young abbot betrayed his hopes in a monograph, "Considerations concerning the Catholic Liturgy in General", which caused quite a stir in the Gallican camp. Later, in February 1830, he wrote in the "Catholic Memorial": "Oh! Who has not trembled a thousand times to the accents of this grave music, which, in spite of its severe character, is animated with the fire of devotions, and throws the soul into a religious reverie a thousand times more exalting than the imposing voice of the "great waters" of the Scriptures". These and many other like emotions were experienced by the young abbot, who had only heard the sacred chant in its deformed state. What would be his emotions now if he could hear his beloved "disciples" at Saint Pierre de Solesmes, sing these heavenly melodies in that state of perfection which only a painstaking restoration has permitted!

At first it was only the desire of Dom Guéranger to give to the choir of his monastery a style of singing truly aesthetic and traditional. However, the impulse was not long in leaping the Abbey walls and spreading into all corners of the christian

world. This movement on the part of Dom Guéranger towards the authentic sources produced a great wave of archeological and mediaeval research: Lambillotte published a facsimile of the Antiphony of Saint-Gall, Danjou brought to light a bilingual Antiphony of Montpellier. Many were occupied with the traditional purity of the melodies and with the rhythm which gave them life. All kinds of research followed: studies, memoires, dissertations, monographs, agreed with each other, disputed with each other in a grand pell-mell; all because Dom Guéranger sought to restore liturgical and musical tradition for his monks.

While the archeologists and the paleographers were searching without much success to recover the authentic Edition of the Golden Age, and the secrets of its true execution, Dom Guéranger was busy putting together the elements of the problem, which would enable his disciples later to bring it to a definite solution. What did it matter to him to be in possession of the true Antiphony of Saint Gregory if he did not know the laws for the rhythm and interpretation of the sacred chant. "It would be one hundred times better to take the most faulty and the most incorrect edition possible and execute the pieces therein, however deformed they might be, according to the rules the ancients understood and practised". What above all this judicious searcher wanted, was to give to the chant its spiritual value by a natural execution, as should be "an intelligent language and a lyric recitation".

To arrive at this result, the Abbot of Solesmes reminded himself that the chant was a true language which could not be learned altogether by a method. A living language is not learned with the aid of grammar and dictionary, only. One must live with the people who speak the best French, English, Italian, etc., to be able to speak with the correct accent, to capture all the finesse and different shades of meaning and pronounciation. So, it seemed to Dom Guéranger was the chant: The sung prayer of the people; its text is prose, its movement is recitation, its prosodie is the popular accentuation, its tonality is the tonality of the people, the natural scale.

To the indifatigable Abbot of Solesmes the ancient melody of Saint Gregory remained a living and popular language, but at that time, how much diminished! How then can it be made to flourish with the splendour and delicacy of former times? The response is given: By speaking it often, by observing it attentively, in order to correct the lack of legato, the "jerky rendition", the ungraceful forms and the faulty interpretation

introduced by negligence and bad taste. The precept of Saint Benedict, "*Mens nostra concordet voci nostrae*", struck the ear and the mind of Dom Guéranger. The daily experience of the choral liturgy, the rehearsals of the choir, were to serve the Abbot with a field of observation from morning to evening. He listened, he took notes, he corrected, and finally fixed the principles. Then these same principles were tried each day at the regular exercises, then rectified and purified, so to speak. Before long they imparted to the choir of the monastery that naturalness in the psalmodic recitation, that ease in the neumatic vocalise; in a word that spontaneous, legato and graceful movement without display or mannerism which satisfies you beyond all expression, and which is called rightly, "the Style of Solesmes".

As we have mentioned above, at first Dom Guéranger only wanted to find a traditional method for his monastery; but the impulse was too great to remain confined to the enclosures of Solesmes. It was first at the Musical Congress at Paris in 1860, that the Chant of Solesmes was given its first notoriety, when the Canon Gontier exposed in his "memoire" the exact principles of Dom Guéranger. Four years later, in 1864, Dom Bénédict Sauter, a monk of Beuron and a former novice of Solesmes, made this declaration: "The moment has come to expose in detail the method to follow in the execution of the Liturgical Chant. The principles which we are to establish are the result of our conferences with specialists, and our perusal of two works recently published under these titles: "Plainchant, its Execution", and "A Logical Method of Plainchant" by the Rev. Gontier. "However, it is the long sojourn which we have made in a community, the only one perhaps which numbers among its most sacred duties the study and the practice of the Liturgical Chant, which has contributed the most to give us the clear and certain opinions on a question so debated today". Thus the rhythm of the chant had rendered a first service to the German monastic colony of Beuron which had just been established.

It is *a propos* to mention here that Dom Guéranger was strongly aided in his task, by his monks who, living also the choral life, shared the ambitions and hopes of their Abbot. From this kind of collaboration, there resulted a multitude of varied observations which were shared with the entire community: criticizing, verifying and determining by incessant communications concerning a common work, loved and lived collectively. However, all did not have equal influence, the

same role to play. Some were endowed with remarkable talents, and soon became exceptionally competent : three among these merit a place apart : Dom Jausions, Dom Pothier, and Dom Mocquereau. It is to these three, after Dom Guéranger, that we owe the Gregorian Restoration. We should also add another name to this illustrious list, that of the Canon Gontier, a native of the province of Maine, the author of the first text book explaining the first Solesmes principles.

So we have a small idea of the preponderant and decisive influence of the illustrious founder of the school of Solesmes, the Abbot Prospero Guéranger. We shall speak briefly of the work of each one of the personages who have made the great Restoration possible.

The integral Restoration of the liturgical chant demanded the solution of a double problem : The reconstruction of the primitive musical text, according to the authentic version of the melodies, and the reëstablishment of the correct interpretation of this Ancient Song. This involved the reproduction of the traditional notation by the discovery of the melodic signs, and also, in order to return to the ancient mode of execution, the translation of the rhythmic signs. This was a tremendous task, but all difficulties were overcome, as the present magnificent School of Solesmes bears witness.

The Melodic Restoration.

The search for the original melodic formula presented fewer difficulties than the restoration of the ancient rhythm. It was above all a work of patience under the direction of the indomitable spirit of Dom Guéranger. He had given the motto which was to dominate the research. "When we discover different manuscripts of different centuries and different countries which agree we can be sure that we have found the Authentic Gregorian Phrase".

This work of reconstruction was long and tedious, but the method was simple and very sure : It was to collect the manuscripts, classify them according to their written characters, their variations, and their incomplete forms, decipher them, find in each class the most ancient and the best types ; choose the most authorized lessons being aided by the context ; taking note of the particular style of language and the personal characteristics of the author, in order to be able to reconstruct the altered passages. To reconstruct those melodies which were sung in the Church from the beginning of the VIIth to

the end of the XIth century, was preferable. This period was the Renaissance of the Age of Gold, which had been from the VIth to the IXth century.

The discovery of the Antiphonary of Saint Gregory preoccupied the archeologists and the gregorianists. They searched for this magic volume everywhere: some at Saint-Gall, others at Montpellier. But Dom Guéranger was wiser, and instead of hoping for this philosophical stone, he took the longer but more certain route and demanded the treasure in the comparison of manuscripts.

Dom Paul Jausions.

For this task, the Abbot of Solesmes cast his eyes on a young monk, who, because of his education, his liturgical culture and his delicate spirit, seemed especially endowed for such meticulous work. Dom Paul Jausions, who was admitted to the Order of Saint Benedict September 29th, 1856, was the first member of the Benedictine congregation of France to follow serious studies of the Liturgical Chant. He applied himself to his work with all the enthusiasm of an ardent and passionate nature. From the first years of his sojourn at Solesmes, Dom Jausions worked at the restoration of the chant. Ten years later we find him in the libraries of the great cities delving into the manuscripts with a fine energy. He made copies of the most precious manuscripts in the libraries of Paris, Le Mans, Angers, and others. His transcriptions are masterpieces of precision and beauty, and were of great value for the "*Paléographie*" before the use of phototype fac similes. But the will of this valiant young man was stronger than his body, and he died September 9th, 1870 at the age of 36 years. His work constituted the first sheaf of that opulent harvest realised by the Benedictine family a half century later.

Dom Joseph Pothier.

Providence had placed at the side of Dom Jausions, a brother who was to pursue the task with success; for to a great intelligence and a fine talent, God was to add a long and laborous life. Brother Joseph Pothier, a young novice of the diocese of Saint Dié, Vosges, had collaborated with Dom Jausions in his work with the manuscripts. He read theoretical works, ancient and modern, followed the musicological discussions, studied manuscripts, translated the neums, took notes, and copied entire graduals.

According to the testimony of M. Gontier, Dom Pothier had been studying the Antiphonary of Saint-Gall since 1866. The colleague of Dom Jausions had attested to the unquestionable value of the Saint-Gall manuscripts, and thus expressed his personal esteem for the documents from which his successors were to draw the real treasure of the true rhythm of the ancient School of Rome.

The work of these two monks resulted in a double accomplishment: "*Les Mélodies Grégoriennes*", and an edition of the Liber Gradualis of 1883. The former was a memoir "to the venerated father and master", Dom Guéranger, and was not published until later, in 1880, by the order of Dom Couturier, the second Abbot of Solesmes. "These pages", Dom Pothier tells us, "reproduce the collection approved by Dom Guéranger together with the corrections and additions which he himself in a great part had indicated". Dom Pothier did not forget to give the proper recognition to Dom Jausions for his initial work on the collection.

The Liber Gradualis was published in 1883. This work was important from the standpoint of the reconstruction of melodies. This first edition of Solesmes was not by any means perfect, due to many circumstances. But it was nevertheless an incontestable progress, not only over the brief editions which the choir had had to use, but over the different other attempts which had been made by others before.

Dom André Mocquereau and the Paléographie Musicale.

About this time there entered into the Gregorian scene a new personality whose influence was to be greatly felt in both the melodic and the rhythmic restoration. Dom André Mocquereau conceived the idea of creating a Paléographic Review which would reproduce phototype fac-similes of the ancient documents, offering thus in advance to the public, the justification for the new Editions in preparation. These actual proofs were very important at this time, for while Dom Pothier was acknowledged the musical master of the Benedictine choir, he could not establish the concrete proofs for that authority. Dom Mocquereau was immediately conscious of this void, and set to work to supply the visible witness, the *Paléographie*. This review was to produce in fac-simile the original texts of the purest, the most important and the most ancient manuscripts.

We are convinced that this is the certain method of putting an end to the hesitations, the preventions, and the scepticism", said Dom Mocquereau. "Each person, manuscript in hand, will be able to verify the procedures and the assertions of the modern erudites. Those who are in doubt, or who deny the possibility of deciphering the purely neumatic notation, will be aided by the comparative method, and with the help of the Guidonian or Alphabetic documents of our collection, to translate the ancient melodies, and to discover and reconstruct the original version, phrase by phrase, neum by neum, note by note". So much for the Melodic restoration.

Dom Mocquereau also added the subject of the rhythmic restoration, and the following quotation will best explain his intention: "To those who deny the possibility of rediscovering the traditional rules of execution, we shall show these rules engraved, so to speak, in the melodies themselves, in the structure of the Gregorian phrase, in the grouping of the notes, in the tiny lines or supplementary signs which certain families of manuscripts have preserved with care. Every method of execution must submit to the proof of comparison with the manuscripts, the only efficacious and decisive means of distinguishing in the different systems proposed up to this time, that which is too personal and inexact, from the real truth and tradition contained therein".

In 1889, in spite of an opposition more or less confessed, the publication began with the support of the Abbot Couturier. The first Tome so justly praised and formulated by Dom Mocquereau and several of his confreres, appeared amidst the applause of the scholars and friends of the Gregorian Restoration. This was soon followed by Tomes II, III, and IV, and later found their climax in Tome VII, the most celebrated of all. In 1896 M. Jules Combarieu summed up the work accomplished: "In the hands of the students and the disciples of Dom Joseph Pothier, the science of Plainchant has, so to speak, been secularized. The editors of the *Paléographie Musicale* have had the excellent idea (for which we the profane do not know how to thank them), of applying to the study of the Gregorian melodies the principles of the historic method, the same which the great professors of the School of Chartres and the College of France follow in their most serious work. To establish in all its purity the Gregorian Tradition, and in order to protect this Tradition against all scepticism, they have transformed themselves into philologists, grammarians, paleographers, photographers, and what not, and in this way

have brought to the impartial reader an admirable abundance of precise demonstrations, thus permitting the control of the smallest details of their doctrine”.

A few years later, the *Paléographie* had gained such importance among the scientific works of that epoch, that at the Congress of Christian Archeology held at Rome, in April 1900, the Volume was saluted as a very important addition to the general scientific bibliography.

To nourish the work of the generous phalange of workers, henceforth at the service of the Restoration of the Sacred Chant, two Benedictines in the course of the year 1890, no longer “pilgrims of God and liberty”, but rather, of the Church, science and art, set out for Rome and all Italy. They searched the libraries, the monasteries, the cathedrals, the chapters, and even the smallest churches, for the manuscripts and documents which contained the traditional melodies. Then, loaded with their precious booty, they returned to their monastery, and, with the aid of their brethren, translated the manuscripts and documents into an intelligible language which gives us the true Gregorian Cantilena.

This was the harvest of the Response-Gradual *Justus ut Palma*, which forms the 211 phototype engravings of Tomes II and III of the *Paléographie Musicale*. The research was made in Italy and in Switzerland by Dom Mocquereau and Dom Cabrol, — In Belgium and Holland by Dom Mocquereau and Dom Cagin, — In France, England, Germany and Spain, by the friends of the Monastery.

This work which consisted in deciphering the neums of the ancient manuscripts of the IXth, Xth, and XIth centuries, in translating with accuracy, the graphic signs whose significance had been for a long time forgotten, was aided by the ingenious comparison of a triple category of documents: The neumatic manuscripts, the alphabetic manuscripts, and the Guidonian or Diastematic manuscripts.

The first were the most important, for they belonged to the Golden Age of the chant, and the majority had been reëdited by the celebrated schools of Saint-Gall and Metz. On the other hand, they offered in themselves many difficulties: The melodic signs consisted exclusively in the different combinations of the acute and grave accents, the key to which had been lost. Then the notation called oratorical or *cursive chironomique*, did not indicate sufficiently the intervals of sounds; it was the master of the chant who was obliged to supply these with

the voice and the gestures of the hand. The *Paléographie* reproduced in its first Tome, the Codex 339 of Saint-Gall, a fine specimen of this type of manuscript.

The second type, or the Alphabetic Manuscripts, the notes of which are represented by letters, were already more intelligible, for they carried with them their own translation; these were a great aid to the understanding and reading of the neumatic and chironomic manuscripts. One of the most remarkable documents of this genus is the *Antiphonarium tonale Missarum* (XIth Century), discovered the 18th of December, 1847, in the library of the school of medicine at Montpellier, through the efforts of M. Danjou, director of the "Review of Religious Music". This Bilingual Manuscript is of exceptional importance because of the double notation which surmounts the text: Both Alphabetic and Neumatic notations. The first certified the notes themselves, and consequently their intervals; the second, the grouping and the figures of the notes. Tome VIII of the *Paléographie* gives, in engravings of irreproachable distinctness, the numerous pages of this celebrated Manuscript.

Finally, the Guidonian and Diastematic manuscripts formed the third category of the comparative documents. Of a more recent epoch, they were the precursors of our actual notation. Guido d'Arezzo (c 1040), after the gropings of Hucbald (c 940), had definitely fixed the musical staff of four lines. The neumaccents could be placed on these lines, then replaced later by the square notes. This kind of writing respected the grouping of accents, and accepted the new figures which became those of our modern books. These manuscripts were called Guidonian, because of the notation which Guido of Arezzo had perfected, if not invented; and Diastematic, from the Greek διαστηματα (intervals), as they could portray the intervals of sounds by the means of Clef and Staff.

For those who would have a more precise idea of the critical method of Solesmes, the second and third Volumes of the *Paléographie Musicale*, are most inspiring. We find here the numerous fac-similes of the Response-Gradual, *Justus ut Palma*, from the fine delicate neums of the Gradual of Monza, to the great square notes of the choir books of Monte Cassino. Also to be found there is the charming "History of a Neum", by Dom Mocquereau.

To terminate this *exposé*, we append an example borrowed from the *Antiphonarium tonale Missarum* of Montpellier.

Communio unius Martyris non Pontificis. I.

Ms. Neumatique . / 0 ✓ 0 ✓ / ,

Ms. Alphabetique d f fe gh sh fg fed fghghsh

Ms. Guidonien

Qui vult ve-ní-re post me, * áb-

g f fe d fgh e h ghg ef ghgh fd gef f

ne-get se-met-í-psum : et tól-lat crú-cem sú-am

et sequá-tur me.

The Rhythmic Restoration of Plainchant.

We have said in the preceding paragraphs that the Gregorian Restoration involved a double solution : The reconstruction of the original Melodic text, and the rediscovery of the ancient Rhythm. The first operation was less difficult. Because of the disappearance almost total of the natural rhythm, the latter process was much more delicate and complicated. The introduction of bars which destroyed the neums and original groups, the separation of ligatures, the isolation of notes and the disappearance of neumatic figures were the ordinary symptoms of forgotten rules. The *Remo-Cambraisienne* Edition, justly praised for its good intentions to return to the primitive purity, offers these inconveniences in a striking fashion ; it only suffices to compare a few of its pages with those of the same pieces in the Vatican Edition.

The story of Charlemagne and his desire to spread not only the Christian Faith, but the Roman Liturgy throughout his Empire, has been related before in these pages. We have spoken of the two singers from Rome, Peter and Romain who were sent by Pope Hadrian with a faithful copy of the Manuscripts used in the Roman Schools of Chant. How Romain fell ill and was forced to find refuge at the Abbey of Saint-Gall, near the Lake of Constance, while Peter continued his journey to Metz, the famous school of chant on the Moselle.

Later, the guest of Saint-Gall remained there definitely, leaving his treasure to his benefactors. It is probably to this providential malady that we owe the rediscovery of the traditional Gregorian Rhythm, because it was by the comparison of the Manuscripts of Metz with those of Saint-Gall that the key to the precious signs attributed to the *chanteur* Romain or "Romanian" was recovered. The two envoys from Rome founded the two most celebrated schools of Plainchant, which was rivalled only by that of Rheinau. The School of Saint-Gall was especially reknowned for the beauty of its offices and the *splendour* of its chants. By a curious return of things, this reknown is to be reflected in another school, ten centuries distant, which today continues the same tradition of Saint-Gall, Saint Pierre de Solesmes.

By the side of Saint-Gall, flourished the school at Metz, founded by Peter, the other envoy of Pope Hadrian.

Saint-Gall and Metz reedited the precious manuscripts, and the copyists took particular care to add the rhythmic signs to the neumatic figures. These manuscripts of Saint-Gall were sent to all parts of Germany, and there are a good number to be found today. Somewhat inferior, but still important were the manuscripts of that city which were spread over a great area around Metz, and even into upper Italy, for example, Como. The most faithful of this school, to the rhythmic tradition, is the Codex 239 of Laon, Xth century, which already however manifests a slight decline in the primitive tradition. The manuscripts of Verceil 186, and of Milan E. 68, are also very precious; but the decline here is forecast. It was due primarily to the abandonment of the rhythmic signs, that the interpretation of the chant was lost. But in spite of all this, the accordance between the two schools, Metz and Saint-Gall, in the matter of rhythm, is astonishing: A decisive proof that the same rhythmic laws, even to the finest details, were imposed from the beginning, on the entire Catholic world.

This last reflection has much more weight than the fact of the two Roman singers, Peter and Romain.

To these manuscripts, others more questionable and less intelligible were found in Italy, France and Aquitania. Accepted with reservations, these documents served to help verify the true Rhythmic Tradition. But it is from the choice manuscripts of Saint-Gall and Metz, that Solesmes is to extract its rhythmic theory.

Let us review here a few facts concerning the *rhythmic* decadence of the Gregorian Chant.

The period of full decadence starts at the XVIth century. The Middle Ages, already unfaithful to the Gregorian Tradition, had permitted the texts to be altered by inexperienced hands; later the introduction of measured music accentuated the ruin of Gregorian Rhythm. At the same time the treatises of music were consecrated almost exclusively to the technic of the ancient art, or the new measured vogue; therefore the study of "*Musica Plana*" was almost entirely neglected.

Another more important reason for the decline of Plainchant was the overediting of some of the finest manuscripts, from the VIIIth to the XIth century. Here we often find the rhythmic signs too numerous to the detriment of the neumatic signs, and the most ancient texts offer extremely varied resources for the interpretation.

After the invention of the Guidonian manuscript, there should have been more accuracy, but here we find the copyist, often very careless in regard to the Rhythmic Signs, forgetting that the ancient scholars would one day disappear. Also, since the role of the master was no longer important, the rhythmic interpretation was entirely forgotten.

Before long the melodic formula was lost also, through lack of understanding: soon it was found to be too long, and was shortened: The melismas were mutilated, the neums divided, and the phrases were rendered asthmatic by the divisions and bars, until the day when it was dealt its final blow in the hands of the Nevers and the Leboeufs. At this time the Plainchant took the form of measured rhythm rather than the ancient tradition. The masses of Dumont are good examples of this distortion.

Dom Guéranger mentions another cause which may have helped in the rhythmic decadence of the chant. It was the custom which was introduced from the end of the XVIth century, in our great churches, and which is practiced even in our times:

The use of the lower voices in the choir, thus employing a pitch which prevented the people from taking part in the Liturgical Services. So the singers, no longer responsible to the congregation, fell into all kinds of false rhythms.

For nearly three centuries the chant of the Church was plunged into this infirmity, and therefore into the most complete discredit. The Aurora of the Restoration began to dawn towards the middle of the XIXth Century. Eminent men set to work: In Germany, Hermesdorff, Schlecht, Schubiger, Haberl and several monks of Beuron. In Belgium: the baron Gevaert, the canons Van Damme and Sosson brought the light of their knowledge and their publications. In Italy, such masters as Tebaldi, Bossi, Bonuzzi, and later Mgr. Carlo Respighi, Dom Raffaello Baralli, Dom Ambrogio Amelli, and others added the generous contribution of their efforts. In France the trial which marks the first step in the return to tradition was the Edition *Remo-Cambraiienne* (Rheims-Cambray). The Cardinal Gousset appointed a commission composed of the best Gregorianists to edit the new chant books conforming to the manuscripts then available. But rhythmically, the edition was atrocious, due to the prejudices of the times. But the authors of the new attempt were willing to acknowledge the imperfections of the new Edition, and did not consider it definite.

It was for Solesmes, under the direction of its first Abbot, to bring to light the real solution.

As we have mentioned before, the first "*Method*" of Plainchant inspired by the school of Solesmes was that of the Rev. Augustin Mathurin Gontier, of the Cathedral of Le Mans. Inspired by the smooth and fervent rendition of the monks of Solesmes, he studied the works of the ancient musicologists, and produced his "*Méthode raisonnée de plain-chant*". This work proved to be of real value for the masters of that time. Here the fundamental axioms of Solesmes were formulated with a certainty which shows the remarkable Gregorian insight of its author. The problem is very cleanly stated: "Is the rhythm of Plainsong that of music and poetry, or that of prose and recitative"? In other words was it correct to sing the chant in the rhythm of modern music and Latin poetry, alternating long and short notes, or was it to be simply the rhythm of discourse, with syllables accented and unaccented. The sage author formulates his definition: "Plainchant is a modulated recitation, whose notes have the same value, and whose rhythm, essentially free, is that of discourse". We have here the essence of the tradition. He goes on to explain his theory more fully":

1) The rhythm of Plainchant is the rhythm of oratory; 2) the note or beat of Plainchant is indivisible, its value not being mathematical, but proportional". The work was the true precursor to the "*Mémoires Grégoriennes*" of Dom Pothier.

The Rhythmic works of Dom Pothier and Dom Mocquereau.

The work of M. Gontier marked a first stage in the work of the Rhythmic Restoration. The next work of importance, "*Les Mémoires Grégoriennes*" of Dom Pothier, threw new light on the subject of the Gregorian rhythm. It was published twenty years after the former, and brings new knowledge of the ancient manuscripts and wisdom of the early musicologists. He, Dom Pothier, had learned the secrets of the ancient neumatic and alphabetic notation, and gives an analysis of these in the first part of his work. Added to this, Dom Pothier had also the experience of teaching the Sacred chant to his brothers, thus learning to distinguish in the Liturgical melodies the soul and the body, the two admirably made for each other and united in that prayer which they unite to express.

In the "*Mémoires Grégoriennes*" we find admirable advice as to the pronunciation of Latin, the manner of uniting and singing the syllables of the same word, on the divisions in the reading and the singing, on the fashion of execution of the melodic marks or the series of formulae on a single syllable. Then the author unites his teaching in a chapter which defines the rhythm proper to the chant. Finally he condenses his ideas in a few axioms, well chosen: "It is necessary to know how to give to the chant the natural rhythm of discourse, a rhythm which consists of uniting and dividing the sounds and the syllables so that the sense of the phrase proceeds spontaneously and also with grammatical and musical perfection. Proportion within the divisions constitute the Rhythm, and also: the two elements which constitute the rhythm of the chant, are the accents of the words and the divisions of the phrase, and these are the same elements we have in fine discourse.

This work of Dom Pothier was another great milestone in the very complicated procedure of restoring the rhythmic tradition of the Age of Gold. But there were naturally imperfections here. The recovery of a completely forgotten art was to demand much work, erudition and patience. There was still much research in regard to the execution of such neums as the *Quilisma*, the *Salicus*, *Pressus*, *Oriscus*, *Strophicus*,

Liquescents, etc., some of which are uncertain even now. It was for another indifatigable personality to bring to light these details by the use of phototypes and much comparison of Manuscripts.

We have spoken of Dom André Mocquereau many times in the course of our review of the Melodic Restoration. His production of the *Paléographie Musicale* is monumental, as we have seen. Dom Mocquereau was not only a monk and Gregorian specialist, but also a great musician. He was a student of all kinds of music, profane as well as religious. As such he was the one best fitted to complete, or rather bring to a high state of perfection this business of the Rhythmic Restoration of Plainchant. As a great organiser he chose for his helpers a large *coterie* of *savants*, religious and secular. With the soul of the monk he could see the inspired union of melody with the sacred text; his musical training enabled him to pierce the scientific veils.

André Mocquereau, age twenty six years, knocked at the door of Saint Pierre de Solesmes July 22, 1875. The 9th of April 1877, he made his profession on the feast of the Annunciation of Our Lady, and two years later was admitted to the honour of the priesthood.

The young priest realizes fully the work he is to accomplish. He receives his first lessons in Gregorian Chant from Dom Pothier. The second Abbot of Solesmes, Dom Couturier recognizes immediately the exceptional value of the young monk in the Gregorian Schola. Obedient to his superior, Dom Mocquereau organizes a school. At first private, this group was called by the Rev. Abbot to take its place in the Choir. It was the next day after the expulsion of 1880, and the monks were united in the Parish Church. His pedagogical qualities were soon noticed, and it was not long until the reputation of Solesmes as a singing school became universal. Many illustrious masters visited the Abbey, to learn the secrets of the Sacred Chant at the feet of Dom Mocquereau. There were Dom Lorenzo Perosi from Rome, M. Charles Bordes, founder of the Schola Cantorum of Paris. This latter was so charmed with his first voyage that he sent thirty of his students, among which were Vincent d'Indy, Alexander Guilmant, and F. de la Tombelle. — A "Gregorian life" was organised with lessons by Dom Mocquereau. Just as now, there were the "pleasant walks in the beautiful countryside", which harmonizes so perfectly with the inspired singing at the Abbey. M. Camille Bellaigue, a Paris Journalist came to hear the Chant of Solesmes

and leaves us his impressions in a fine description, which is as true today as at that time: "The monks, who sing only God, sing only for God! And how they sing! Sometimes seated in their stalls, and all together; sometimes a few among them leave their seats and form a circle before the altar. This is the Schola, the group of musicians with chosen voices. One of them conducts the choir with low gestures, scarcely noticeable. They commence to sing, and immediately you feel yourself in the presence of something perfectly beautiful, perfectly pure. You see, you hear nothing that is not exact and clear. The chant is now, as bright as the day which shines through the white windows, now, as somber as the night which the great shadows cast on the pavement of marble. *Alleluia!* A long modulated phrase, vocalised slowly, is rolled around the last syllable of the joyous and sweet word. "The just shall flourish like the palmtree, and multiply as the cedars of Lebanon". The vocalises redouble, and the sonorous stem also multiplies its branches and breaks into bloom. I remember still a *Kyrie*, a *Sanctus*, not florid, but robust, though always elegant". M. C. Bellaigue wrote this in 1898. We could enlarge on this description many times today, as I am sure from year to year the School of Solesmes becomes more and more perfect.

Unfortunately these artistic pilgrimages had to come to an end, for a time. In 1901 the monks were chased from their monastery by sectarian intolerance which had no regard for art, science or liberty. The road of exile took them to the Isle of Wight where they established themselves at Appuldurcombe, near Ventnor then at the Abbey of Our Lady of Quarr, near Ryde. This change of residence and atelier did not stop the enthusiasm of the monks or the outside world of artists, who continued to visit the "School" in ever-increasing numbers. The French masters were not the only ones to be captured by the charms of the Gregorian Rhythm. Musicians from all nations came to visit the "restorers" in exile, and many rhythmic conversions were made there: numerous persons who had rejected the Solesmes rhythmic theories, had only to listen to the singing of the monks to be convinced. To mention a very few, we find the Rev. Norman Dominic Holly of New York renouncing his former opinions, after passing eight days at Quarr Abbey; the Italian master, Giulio Bas, author of many Gregorian Accompaniments, after studying the Solesmes rhythmic theories, and listening to the choir completely changed his accompaniments to conform with the new doctrines. M. Louis Laloy, moved by the penetrating and graceful rhythm of the light accent on the arsis, wrote: "For my part, I shall never forget

the white cell at Solesmes where the rhythm of the "*Ave regina*" was revealed to me: for I was truly present at the Resurrection of a buried melody. I am certain that this Miracle will be produced again for others as it was for me: it suffices, to merit it, to believe in the music".

Another important convert to the new "Rhythmic Faith" was the German monk, Rev. P. Gregorius Böckeler, O. S. B. This case was of particular interest, because Germany was one of the most difficult obstacles in the Gregorian Restoration. Dom Böckeler learned the new rhythmic secrets by studying the doctrines of Solesmes, and proclaimed the great value of the new Rhythmic Editions of Dom Mocquereau. In trying to describe certain nuances of rhythm and style, he realizes that theory is limited. He can only say, as I, today, "Go to Solesmes and hear the monks sing".

Dom Mocquereau was still that great ingenious and patient organizer who knew how to divide the work among his numerous collaborators, and to receive, occasionally their observations, in one word, to await the results of the moment.

The search for manuscripts in all languages, of all epochs of all types and characters, had caused to flow into Solesmes an important number of traditional documents. For the dissection of these, a whole army of competent workers was necessary. Some were put to work studying the texts of the early musicologists, others examined the manuscripts for rhythmic indications, while Dom Mocquereau himself analysed minutely the Polyphonic works of the XVth and the XVIth centuries, the works of modern musicians, treatises of music, discourse and language, penetrated the laws of natural rhythm, and compared his deductions with the discoveries of his collaborators. It was also necessary to extract methodically from the confused mass of manuscripts, one after the other, and piece by piece, the different chants which composed them, then reassemble the different versions of these chants, in a precise order, to permit an easy consultation. The young monks threw themselves into the task with ardour, following a uniform method, and soon the synoptic report of a whole library of manuscripts was made. Then Dom Mocquereau taught them how to make use of these statistics to the best advantage. He, himself was able to discover the secret of certain rhythmic laws, very vaguely defined by the ancients, but invariably applied in the execution of the Ancient Song.

This was the beginning of "*Le Nombre Musical Gregorien*", the greatest of all the works on Gregorian chant. The first

volume of this monumental production was published by the Society of Saint John the Evangelist, Desclée et Cie, Rome, Tournai, 1908, and is still the "Bible" for all those concerned with Plainsong. It was the result, the wonderful fruit of long years of persevering study and daily experience, not of one man, but of a pléiade of savants and real Gregorian artists.

The first Volume is devoted to the fundamentals of melody and rhythm, while the Second discusses at length the Latin Language, with two fine chapters on the Gregorian Chironomy.

From the year 1911, Dom Mocquereau had beside him the very talented and sympathetic Dom Joseph Gajard, who at present is the director of the Solesmes Schola. As the true successor of Dom Mocquereau and those before him, Dom Gajard continues with the work of restoration. The *Paléographie* continues to grow under his able and erudite direction; The last edition of the Antiphonale Monasticum was edited by him, as well as the Office of Matins for Christmas and Holy Week.

The Excellence of Gregorian Chant.

In these pages, I hope I have augmented in the minds of my readers the true value of our noble Liturgical Chant. To understand its true Spirit and beautiful forms is to love it more and more.

A number of Popes have given very definite Legislation concerning the use of Gregorian Chant throughout the Catholic World. These complete Texts are to be found in Brochure form and in other volumes.

I am quite certain that one reason for the lack of interest in this most perfect of Church Music Forms, is the fact that it is not understood either in Spirit or in Form. The pitiful attempts we hear, even in some of our Cathedrals, where note follows note, word follows word, in a chaotic, senseless, un rhythmic and formless whole, where the meaning and spirit are absolutely lost, bear sad witness to this fact. Such nonsensical renditions spring from a lack of true reverence for the Chant as the true expression of the Liturgy, and the failure to recognise it as great music and one of the most difficult forms.

The very high Excellence of the Gregorian Chant is unquestionable. A careful study of its *mélopée* will reveal infinitesimal beauties; its nuances of expression are unlimited; the perfect accord between Melody and Liturgical Text is altogether

satisfying; the smooth flow of its "free" rhythm imparts a sense of peace rather than excitement.

Pope Pius X has justly called the Gregorian Chant "the perfect Model of all Sacred Music". It is the Universal Song and Liturgical Prayer of the Christian World; its Unison form adds unity and simplicity, releasing the mind from the complications of *many parts*. When sung correctly and in the Spirit intended, Gregorian Chant has a tremendous power of purification and sanctification. Who can assist at an Office at Saint Pierre de Solesmes without feeling in some measure, transformed? And to follow the Liturgical year through the Cycles of Advent, Christmas, Epiphany, Septuagesima, Lent, Easter and Pentecost is an experience completely overwhelming; one may easily imagine oneself transported to Apostolic Times. It is only at Solesmes that may be felt the true significance of the Liturgy; one really "lives" the Liturgical Events through the year.

If we could only reproduce this *miracle* that is Solesmes in at least our more important Monasteries and Churches, what a regeneration of Soul, what a truly Apostolic "awakening" would follow, to finally bring Christianity once more to the Age of Faith.

Solesmes, In Solemnitate S. Joseph, 1950.



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